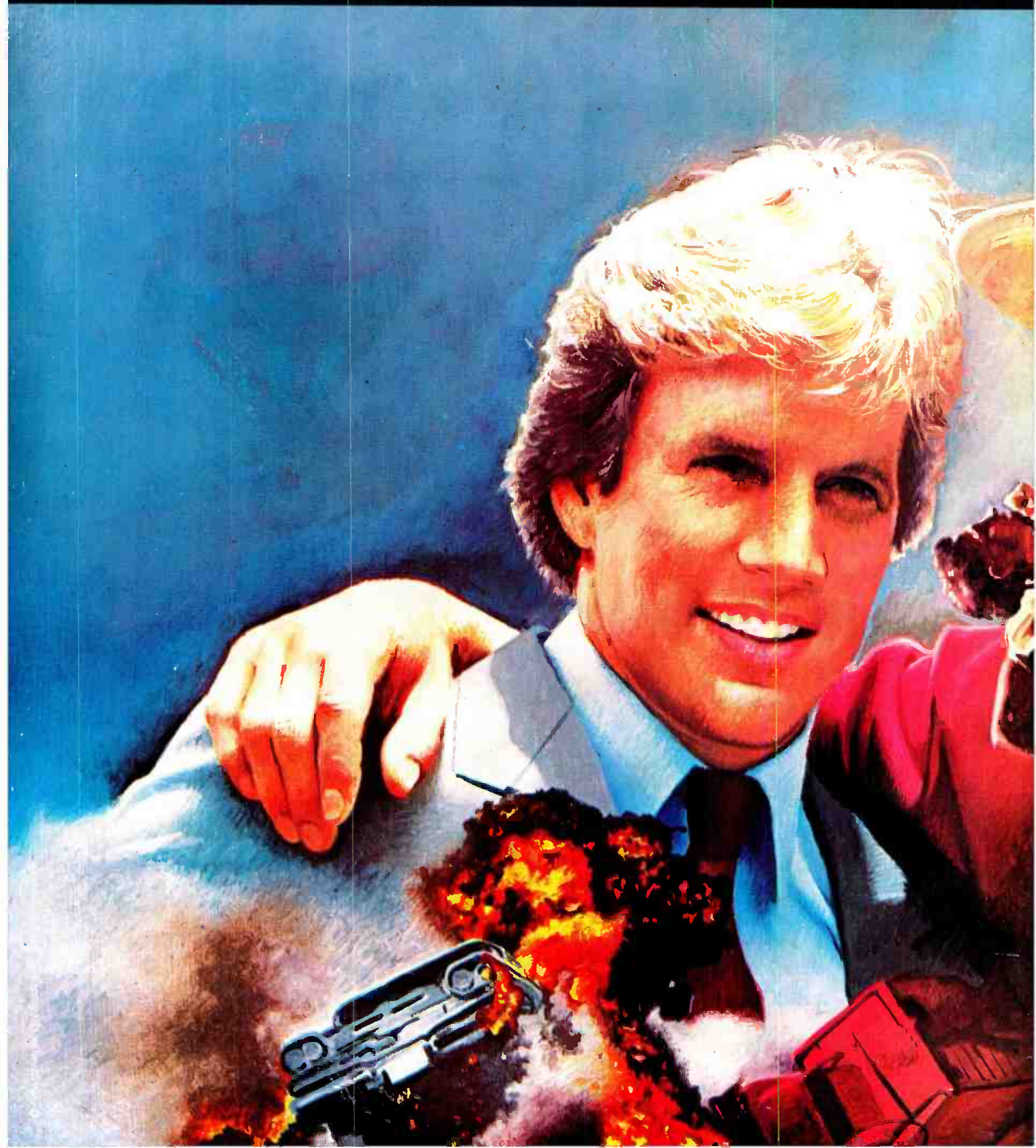
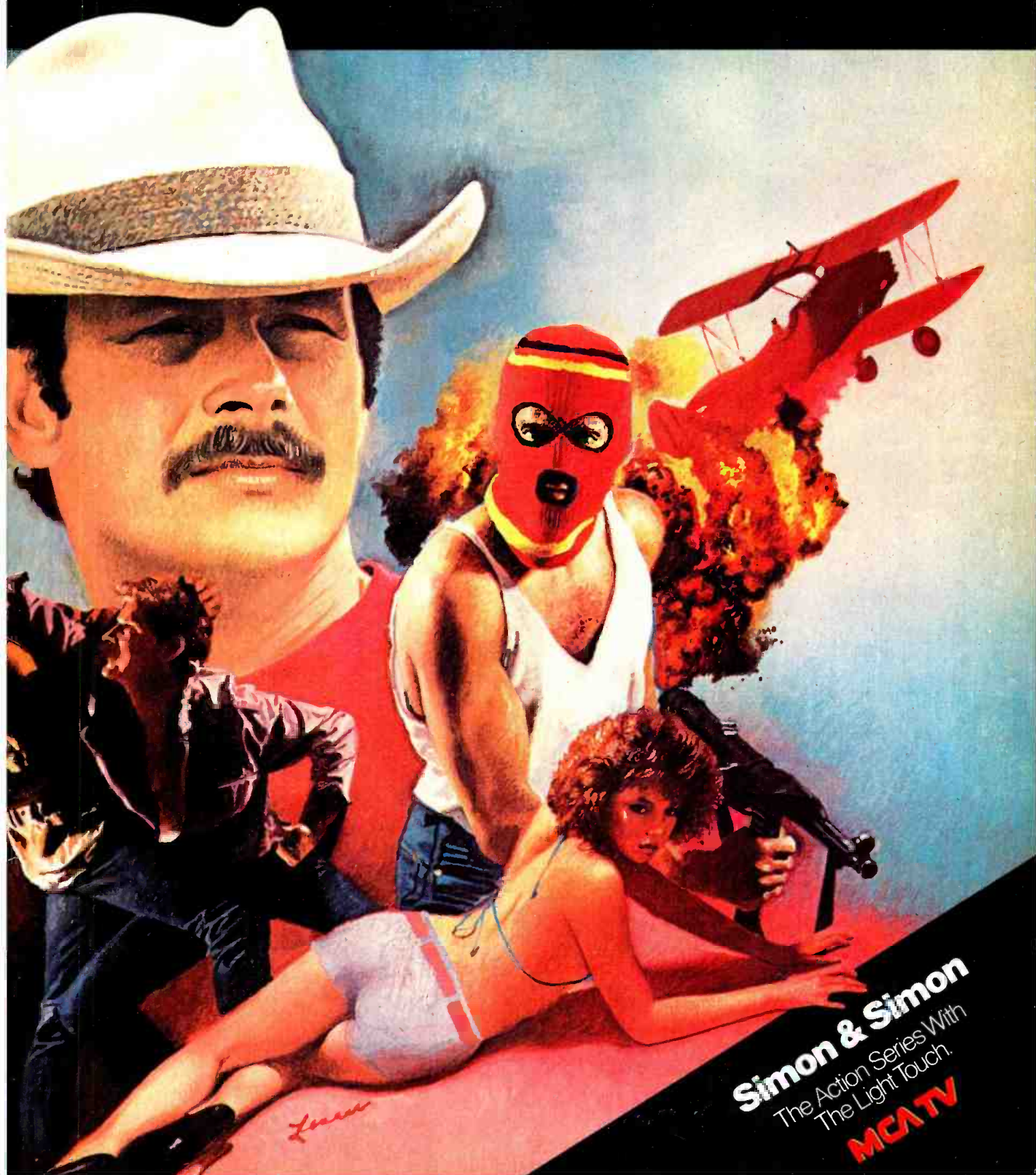


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A special report on the widening world of programing A new twist on campaign coverage A turbulent week for RKO

RKO TROUBLES □ Management changes are part of turbulent week at RKO. **PAGE 39.**

WEEK TWO □ First witnesses are called to testify in Westmoreland-CBS case. **PAGE 40.**

SUITING UP □ USFL brings billion-plus antitrust lawsuit against NFL. **PAGE 41.**

NEW TWIST □ Observer of network news programs says coverage of presidential campaign has taken decided turn in last two weeks. **PAGE 42.**

BRIGHT NUMBERS □ ABC and RCA report robust earnings for third quarter. **PAGE 46.**

ANOTHER DAY □ FCC postpones decision on Dodge City, Kan., case. **PAGE 46.**

JUSTICE APPROVAL □ Justice Department discloses it won't challenge DBS trade association's setting of technical standards. **PAGE 50.**

WIDE WORLD OF PROGRAMING □ With the proliferation of media outlets, the world of programing is ever changing. The importance of the syndication market has increased greatly in recent years, a result both of higher production costs and of the need to recoup those costs later. And outlets (independent television stations, cable programers) are increasingly hungry for product. **PAGE 54.** Network production costs closing in on the \$1-million production hour; the fall crop hasn't produced many hits, as bloopers shows appear on their way out and action/adventure shows may have peaked. **PAGE 70.** On cable, advertiser-supported services are creating

new programing to vie for viewers and ad dollars. **PAGE 80.**

WIRE SUIT □ Former UPI executive Bill Small is suing wire service for \$10.2 million. **PAGE 83.**

MORE TROUBLES □ FCC ALJ rules that RKO Radio's nearly \$8 million in errors in advertising charges can be considered in overall hearing investigating group's general qualifications to be licensee. **PAGE 84.**

HELPING HAND □ Backyard earth station industry gets boost from cable bill. **PAGE 84.**

KEEP LISTS OPEN □ Broadcasters, in FCC comments, reject proposal that would eliminate cut-off list and replace it with filing windows. **PAGE 85.**

SLOWING DOWN □ Report from vidCOM home video festival in Cannes is that industry's growth is peaking. **PAGE 91.**

CUTTING BACK □ ABC Radio trims back programing from 1985 lineup. **PAGE 93.**

PLATEAU □ Time Inc. reports slightly lower earnings as pace of growth in Video Group slows. **PAGE 96.**

CLOSING DEAL □ Marvin Davis buys remaining 50% portion of 20th Century Fox. **PAGE 98.**

CAPITAL GAIN □ Robert Hynes, NBC's Washington vice president, has proved a strong voice for network's interests. **PAGE 123.**

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Short of expectations

Fourth-quarter national television spot business is expected to come in with percentage of increase in low double-digits over same period last year, according to projections of various rep firms. Although reps report business is good, many are finding it less robust than originally hoped, with some worried increase could be under 10%. Reasons are unclear, but one top executive at major rep firm concluded that "bloom is off the 'quadrennial theory.'" That theory held that every four years national spot business gets major shot in arm from political and Olympic advertising with particular surge occurring in fourth quarter. Now "this may turn out to be just an average fourth quarter," rep said.

Gains for radio

National spot activity for radio in fourth quarter should be up 12% to 13% over same period last year, according to sampling of national radio representation firms. According to Radio Expenditure Reports, Larchmont, N.Y., national spot billings year-to-date (January-August) are running 12.1% ahead of 1983.

Forced vote

Officials at Orion Telecommunications Ltd. are reading Dec. 3 as critical date for their plans to provide international satellite communications service. That's anniversary of date President Reagan signed law requiring FCC to act on applications and petitions for new technology or service within one year of filing. Orion's application was pending before law was enacted; thus, it would appear that FCC is required to act on Orion's application by Dec. 3. FCC officials in charge of Orion's application declined comment.

Orion application has been on hold while State and Commerce Departments wrangled over administration policy on admission of competition to Intelsat, international common carrier.

New gleam in CBS eye

CBS News is developing plans for new building in Washington that would replace existing 2020 M Street headquarters and provide three-times-larger structure network feels will be "most modern, up-to-date, state-of-the-art" news facility in

capital. That distinction now belongs to ABC News, which moved into 10-story, \$20-million headquarters on DeSales Street three years ago. New CBS building—for which final approval must yet be given by CBS/Broadcast Group as well as CBS Inc. board—will be on 23d Street between M and N Streets, near new headquarters of *U.S. News and World Report* and in increasingly fashionable West End section of Washington, which boasts new Regent hotel and under-construction Westin hotel. Presently on site: Olympia Body Shop. Target date: end of 1986.

Up and away

NBC's tests of Ku band system for satellite interconnection of affiliates have been successfully completed, and network will start transferring stations to Ku delivery system soon after first of year. Conversion will be rapid, network executives confirm. More than 150 affiliates will have earth stations in place and be on line by end of January, with remaining stations in place soon thereafter. Main satellite uplink is currently being constructed in Manhattan.

Short list

Front-runner at this early stage of selection process for winner of National Association of Broadcasters Distinguished Service Award appears to be Wilson Wearn, former chairman of NAB's joint radio and television boards and chairman and chief executive officer, Multimedia Inc., Greenville, S.C. Award is NAB's highest honor and is presented at annual convention.

No reading yet

Delegation from Canadian Association of Broadcasters on Thursday had first meeting with new minister of communications, Marcel Masse. Since Masse is still at point of listening and asking questions, broadcasters came away with little idea of what his policies would be. But as for matters affecting U.S., Masse was said to favor speedy parliamentary action on proposal for former Liberal government for study of need for new copyright law. Existing law does not protect rights of owners—Canadian or foreign—of programing retransmitted by cable television systems in Canada.

As for C-58, law that denies tax break to Canadian advertisers who buy time on

American stations, Masse expressed no view. But CAB representatives made it clear they want at least principle of law maintained. CAB president, Ernie Steele, said after meeting that as long as Canadian broadcasters have "Canadian responsibilities," they should "have full access" to Canadian advertising market. Masse was described as "cultural nationalist" who might share that view.

Yesteryear on cable

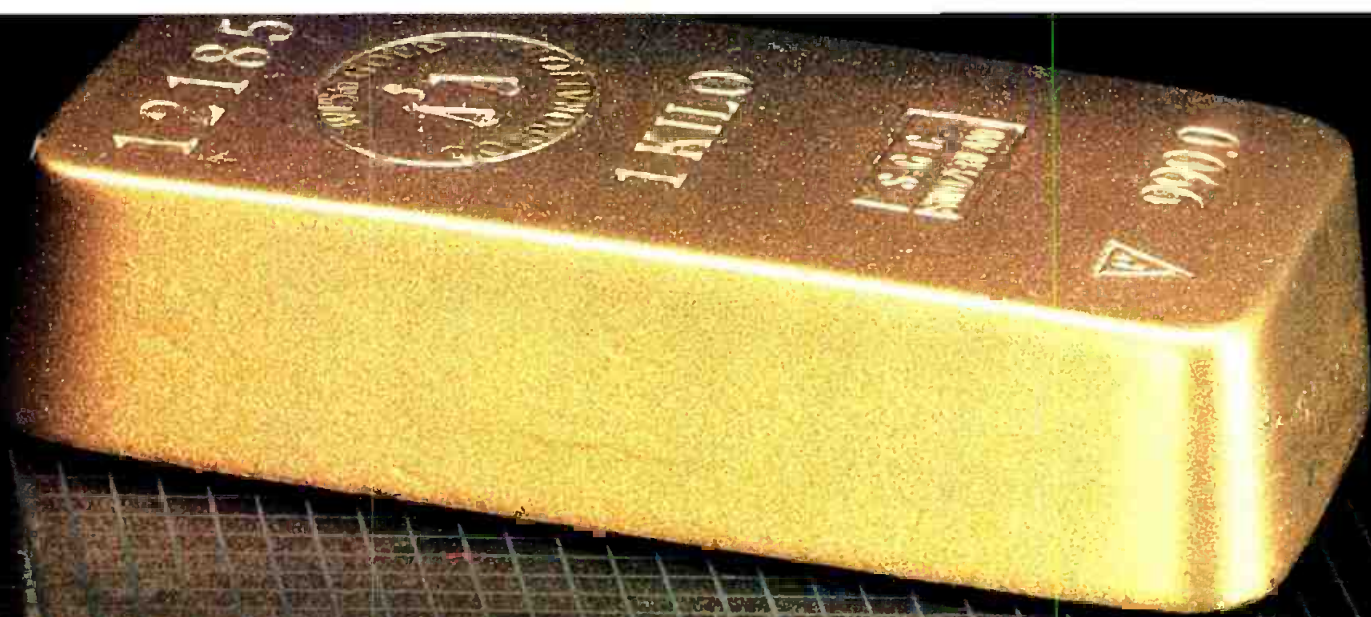
Nostalgia Channel, on again-off again cable network proposed by Dallas-based Future Sat Industries Inc., is on again. First proposed at Atlantic Cable Show year ago, service was scheduled to launch last March in advertiser-supported configuration, but was delayed indefinitely because network executives had trouble securing program rights to classic film and television material they wanted. But now, says NC President Sergio Bosco, channel has secured enough programing to keep it going for three years. Bosco said channel would launch before end of year as "mini-pay" service—charging perhaps 50 cents per subscriber to cable operators, who would in turn charge customers \$2 per month.

Nyet

Soviet Union could have had live feed of Reagan-Mondale debate on foreign policy last night (Oct. 21), free of charge, but turned it down. USIA is understood to have offered to pay to feed debate by its Worldnet system, which employs Intelsat service, on condition Soviets use at least portion of it. Soviets are reported to have said that since their correspondents in U.S. would cover debate, Soviet Union did not need feed. USIA fed 17 countries, including Yugoslavia, but none in Eastern bloc.

Enough is enough

Don't look for FCC to ask Supreme Court to review direct broadcast satellite order. In order, FCC exempted from statutory broadcast regulation those DBS operators who do not retain control over their transmissions. Three-member panel of Court of Appeals in Washington said FCC couldn't do that, and full court subsequently denied FCC's petition for rehearing (BROADCASTING, Oct. 8). Well-placed commission source last week said no final decision has been made, but that it was "doubtful" FCC would ask Supreme Court to take look.



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| Atlanta | WATL | Richmond | WRLH |
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| Nashville | WCAY | South Bend | WSBT |
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Verging on approval

Tele-Communications Inc. moved closer to obtaining Warner Amex's Pittsburgh cable system as a city committee there approved the \$93.4-million purchase by an 8-0 vote, with one abstention. A final vote by the city council is expected today (Oct. 22).

The two parties have been negotiating the transfer since June, and the leaders on both sides, TCI Chairman Dr. John Malone and Pittsburgh Mayor Richard Caliguiri (who must also approve the transfer), were in the forefront of the debate between the nation's cities and the cable industry on establishing a federal cable policy. Both supported passage of H.R. 4103, and John Sie, the TCI senior vice president who represented the MSO in the negotiations, cited their agreement last week. "Our situation in Pittsburgh reflects the major changes being made in the cable industry today," Sie said. "In the wake of 4103, it is clear that a city and a cable operator must work hand-in-hand in order to reach a true agreement and operate a system they can both endorse. It's one that works for the city, TCI and the consumer."

Last Tuesday, Brother Richard Emenecker, superintendent of the city's cable bureau, and Marvin Fein, deputy city solicitor, presented the city council with TCI's latest proposal, indicating that the concerns the council and the cable advisory committee had raised had been resolved. "All the issues have been cleared up," Emenecker said. "I don't see any outstanding problems."

Sie said TCI expected to have the cable system operating in the black by the sixth year of the new 15-year franchise.



Fein and Sie

Western advance

"Blueprint for Progress" will be the theme of the 16th annual Western Cable Show, set for Dec. 5-7 at the Anaheim Convention Center in Anaheim, Calif. The show's sponsors expect some 10,000 attendees.

"We've tried to emphasize panels which deal with specific issues facing our maturing industry," said Richard J. Maul, director of marketing and corporate planning for Western Communications, who is chairman of this year's show. In addition to nuts and bolts panel sessions, there will be special panels dealing with implementation of the Cable Communications Policy Act of 1984.

The opening panel on Wednesday afternoon at 1 p.m. will feature Neil Austrian, chairman and chief executive officer of Showtime; Jack Clifford, president of Colony Communications; Mel Harris, president of Paramount Video, and Jim Mooney, president of the National Cable Television Association.

Sandi Freeman, host of *The Freeman Report* on the Cable News Network, will serve as moderator.

Other special events include a Thursday afternoon reception to honor the contributions made by C-SPAN during this election year. The closing banquet on Friday will honor the fifth anniversary of Women In Cable. The New York chapter of the group will present the "Best of the Cable Follies" as the evening's entertainment.

To date 180 exhibitors have signed up for 135,000 square feet of exhibit space. The exhibit area is being relocated to the southwest wing of the Anaheim Convention Center this year.

Stop, thief

Home Box Office is distributing to local systems a kit containing information on unauthorized signal reception. Called "A Guide to Program Development at the Local Level: Reducing Theft of Service," the kit includes an outline on theft of service—including types of theft and legal recourse—a statement of HBO's position on theft of service, several case studies of specific systems' responses to the problem and the delineation of a "complete, effective theft of service program."

The kit also contains several examples of anti-theft campaign art. Among those are a picture of a police car and the message: "Soon, this will be the only free ride for cable thieves," and one used by Cox Cable of San Diego picturing a man behind bars, with the words: "There's a new way to pay for pay television."

Haven't heard

Cablemark Probe II, a quarterly survey of 2,000 households in cabled areas conducted by San Francisco-based ELRA Group, found in its latest study that nearly 60% of the heads of nonsubscribing households in cabled areas are unable to name their local cable system or the MSO operating it. Of 13 basic cable networks measured, only four earned an awareness level of more than 50% among nonsubscribers (awareness ranged from 5% to 64%). Individual pay services, however, were recognized by 60%-90% of nonsubscribers, even in systems that didn't

HBO spotlight. The unexpected departure of HBO Chairman and Chief Executive Officer Frank Biondi two weeks ago and the announcement that Michael Fuchs had been named CEO stimulated considerable speculation as to what might happen next. (Fuchs, who had been president and chief operating officer of HBO, retained his title as president.)

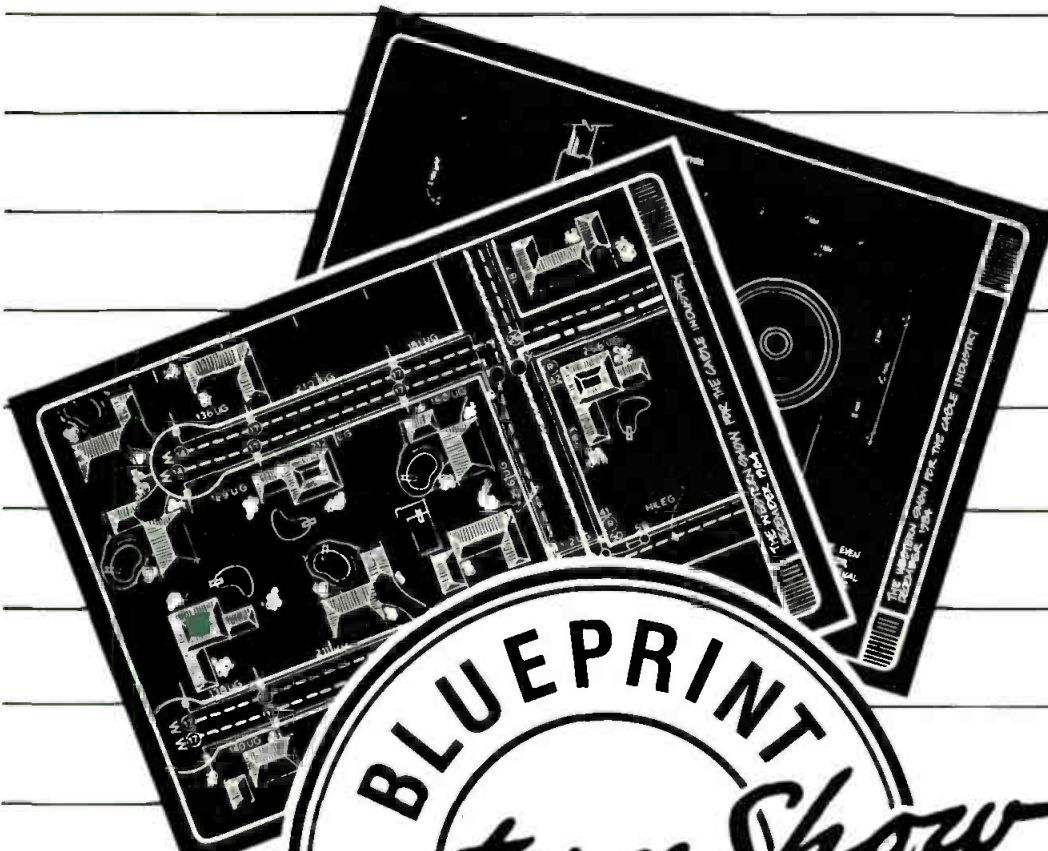
"There seems to be trouble in Camelot," said one cable MSO executive after hearing reports that HBO might lay off up to 20% of its employees to reduce costs at the pay cable service which has faced a leveling off in the growth of its subscriber base. An HBO spokesman, however, denied the report and said "no decisions have been made."

Biondi left HBO because of "policy differences with Time Inc.'s management." It seems, said one cable observer, to have been a clash between Biondi and Time's Video Group Chief N.J. Nicholas. The dispute was said to have been over how to enhance revenues and manage costs. "I was shocked. As recently as last spring, Biondi was the fair-haired boy," said Ed Allen, president of Western Communications, Walnut Creek, Calif.

According to reports, HBO only gained an estimated 400,000 new subscribers this year, compared to an estimated 2.5 million subscribers last year. Furthermore, it was reported last week that HBO's Video Group profits for the third quarter dropped 2.8%.

It is believed that Nicholas and Fuchs will concentrate more on stimulating subscription growth and will try to renegotiate some of the costly deals HBO under Biondi's direction had cut with Hollywood studios to obtain exclusive agreements. "Those deals with Columbia Pictures and Orion have HBO around the neck like a boa constrictor," said Barbara Russell, media analyst with Prudential Bache. "I think they are going back to the basics," said one MSO executive.

Are HBO's troubles indicative of what is happening to the pay cable marketplace in general? The marketplace is healthy, insists Charles Dolan, Cablevision Systems, Woodbury, N.Y. HBO is "just not growing as fast as it used to," Allen said. However, one cable operator disagreed. He feels the industry has problems with pay product: "The more mature systems are starting to erode. I think HBO is finding exclusivity is not as important as one thought it was."



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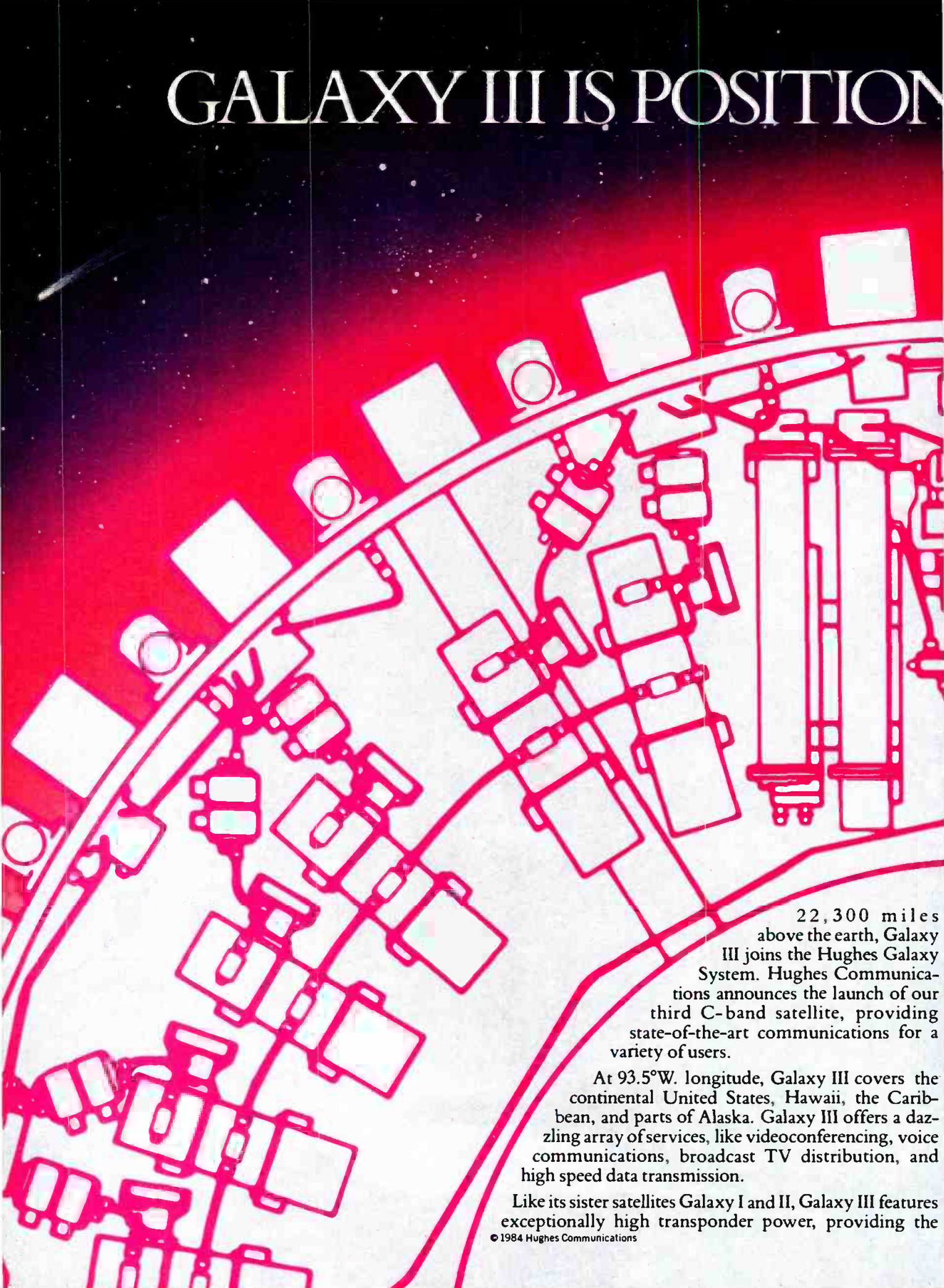
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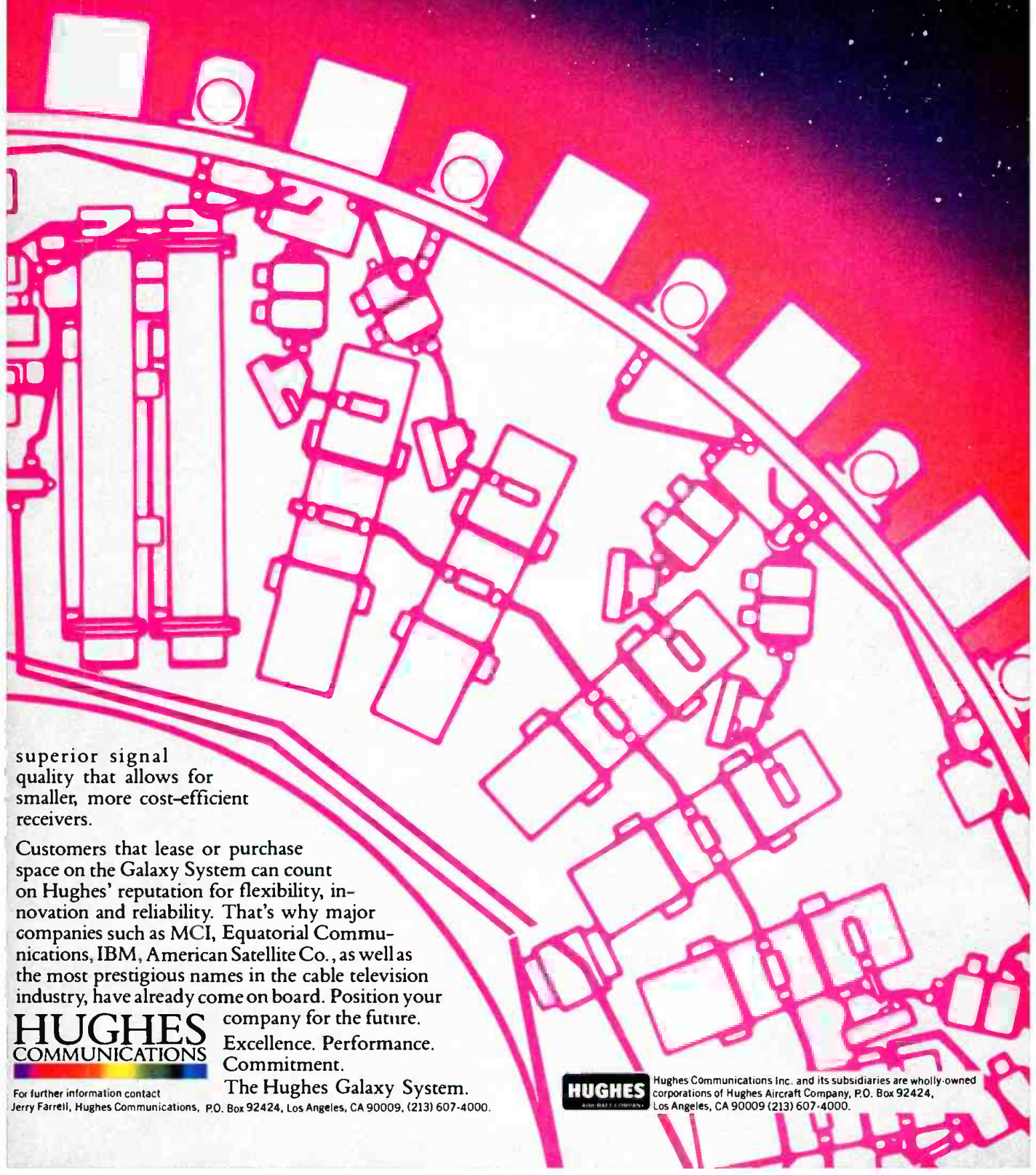
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Cable primer. The basic elements of the Cable Communications Policy Act of 1984 (BROADCASTING, Oct. 15) were examined last week by National Cable Television Association President James Mooney, who hailed the legislation as "very important to the industry and its future stability and financial health." Mooney attributed the passage of a national cable policy to "a series of miracles combined with a very strong and concentrated push from the cable industry." Mooney predicted the bill would result in total deregulation of rates for "at least 90% of the industry." Furthermore, he said, there were major gains in the process of franchise renewal. He said the legislation discourages local jurisdictions "from entertaining improper notions about transferring ownership of cable systems to nephew Charlie. It's going to provide us with a dispassionate, objective and fair forum, in which we can protect our right to continue in business." He also cited a provision that prevents cable from being treated as a common carrier. Mooney called that section the "bedrock of the bill."

carry them. The awareness gap was blamed in part on lack of marketing contacts: 60% of nonsubscribers claimed they had never spoken with their local cable operators, and another 11% claimed they had not been contacted within the past year.

USA exclusive

The USA Network and its three parent companies, MCA, Time Inc. and Paramount Pictures Corp., have signed a "significant programming pact" by which USA will introduce product on basic cable before it is released to the general syndication marketplace. The programming campaign, titled "USA Premiere Event," will use feature films from MCA, music specials from Time's Home Box Office and mini-series from Paramount to broaden the network's audience. The first program to premiere as a part of the program will be *Evita Peron*, a two-part mini-series starring Faye Dunaway and James Farentino, on Oct. 28 and 29 at 8-10 p.m.

Other product will include concerts with Neil Young and Kenny Loggins; a thriller, titled *Death Valley*, and a two-part mini-series, *Flesh & Blood*.

Say, say, say

C-SPAN is giving Americans a chance to say how they feel about the political situation in America. The end of the 1984 political conventions marked the beginning of *Grassroots '84*, C-SPAN's 15-city video road trip that began Sept. 3 in Mission Viejo, Calif., and ends Nov. 5 in Peoria, Ill.

Local cable companies are hosting C-SPAN during the two-month coverage, offering financial and technical support while their communities are profiled. During each three-day broadcast, local politicians and businessmen and U.S. senators and congressmen are invited to appear before the C-SPAN cameras. Town meetings, candidate debates and interviews are televised, and telephone call-in programs allow viewers to

participate. The politics, economics and culture of the American cities are highlighted to show C-SPAN viewers what issues are influencing this year's vote.

The most recent *Grassroots '84* segment (Oct. 18-20) was hosted by Sammons Communications of Pennsylvania, and featured a live origination in Harrisburg, Pa., including interviews with Pennsylvania politicians, visits to area newspapers and radio stations, a tour of Three Mile Island, a viewer call-in on nuclear war and a live broadcast from the 1984 Pennsylvania horse show.

Taking stock in Tri-Star

Tri-Star Pictures, the Los Angeles-based motion picture studio formed in 1982 by CBS Inc., Columbia Pictures Industries and Home Box Office, has filed with the Securities and Exchange Commission an initial public offering of 4.5 million common shares, or about 25% of the company's stock. The founding partners will each retain a 25% interest in Tri-Star under terms of the prospectus. The company said proceeds from the sale will be used for general corporate purposes, including debt retirement. Upon SEC approval, the offering will be underwritten by a New York-based syndicate led by Morgan Stanley & Co. and including Allen & Co., Merrill Lynch Capital Markets and Salomon Brothers.

The studio currently produces and distributes about 12 films a year to the theatrical, pay television, broadcast and home video markets. HBO has licensed at least 36 Tri-Star films for showing on its pay cable service.

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—Edward R. Murrow
Lectures on Communications in the Modern World, 1959

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Business Briefly

RADIO ONLY

Muse Air Corp. □ Regional airline in Southwest is launching flights of three to four weeks in nine markets, with starting dates varying during late October and November. Commercials will be slotted in all day periods. Target: adults, 25-54. Agency: Keller Crescent Co., Dallas.

Bankers Note, The Retail Apparel Stores □ Discount outlets for women's clothing will launch pre-Thanksgiving and pre-Christmas flights during November

and December for one week in about 10 markets, including Tampa and Fort Lauderdale, Fla. Commercials will be presented in all dayparts. Target: women, 18-49. Agency: Crumbley & Associates, Atlanta.

York Steak House □ Four-week flight is scheduled to begin this week in eight markets, including Pittsburgh, Baltimore and Cincinnati. Commercials will be carried in morning and afternoon periods and on weekends. Target: adults, 25-64.

Agency: Tatham-Laird & Kudner, Chicago.

TV ONLY

Domino's Pizza □ Restaurant chain will begin flights of two to three weeks in 16 markets in Southeast in early November. Commercials will be carried in fringe, prime time and sports periods. Target: adults, 18-49. Agency: Pringle Dixon Pringle, Atlanta.

Archway Cookies □ Three-week flight is scheduled to start in late November as part of holiday campaign in 33 markets. Commercials will be positioned in daytime and fringe. Target: women, 25-54. Agency: Archway United Advertising, Battle Creek, Mich.

Conner Homes □ Home construction company will launch flights varying from five to 11 weeks, starting in early December, in 20 markets. Commercials will be carried in all dayparts. Target: adults, 25-49. Agency: Leslie Advertising, Greenville, S.C.

Osterman's Jewelry □ Pre-Christmas campaign will begin on Oct. 30 in about 10 markets, with one- and two-week flights running until end of December. Commercials will be placed in all dayparts. Target: adults, 18-34; 25-54. Agency: Stone & August, Birmingham, Mich.

Martha White Foods □ Corporate campaign during Thanksgiving-Christmas holiday season is set to begin in 33 markets for six or seven weeks. Commercials will appear in daytime and fringe positions. Target: women, 25-54. Agency: Bozell & Jacobs, Minneapolis.

Pizza Inn □ As part of Halloween promotion, Pizza Inn is advertising in 17 markets in Southwest on Oct. 29 and

Pushing the President. The Fund for a Conservative Majority, one of the nation's largest political action committees, last week released its latest spot in a series of commercials it has produced to support the re-election campaign of President Reagan. The 90-second spot combines scenes of Americana against a background of the popular country song, "God Bless the U.S.A.," and recalls the 18-minute movie on Ronald Reagan that was shown at the Republican national convention in August.

FCM earlier released three 30-second television spots endorsing Reagan positions and one 60-second radio spot attacking Democratic presidential candidate Walter Mondale. The spots are being placed in selected markets. All told, FCM expects to spend \$3 million on the year-long campaign culminating in the spots now being aired.

Besides action on the national level, it has run spots in support of Senator Jesse Helms (R-N.C.), in a tough contest for re-election, and during the Democratic primary in New Hampshire it organized and financed a campaign urging Democrats to write in President Reagan's name on the ballot. FCM says its overall budget for 1983-84 will approach \$7 million.

AP WireCheck

SALABLE UPCOMING FEATURES ON YOUR AP WIRE.

THE COLLEGE OF YOUR CHOICE—Week of October 22— Learn the difference between Hoyas and Hoosiers, Bulldogs and Bruins in our ten-part series that tells you how to pick a college, and how to afford the college of your choice.

WHEN JOHNNY CAME MARCHING HOME—Week of November 5— AP explores the plight of America's veterans, and how they've been affected by key issues raised during the post-Vietnam War era. Ninety-second scripts run in advance October 27.

GIVING THANKS—Week of November 12— AP's Thanksgiving Day series looks at the things America has to be thankful for, and at how Americans across the country are giving thanks. Scripts run in advance on November 3.

THE CONTENDERS—The race is on. AP covers the run for the presidency, and key congressional contests in our series entitled, "The Contenders." Ninety-second scripts which move overnight supplement your campaign coverage five days a week.

FEELING GOOD— A regular 90-second, weekday feature covering health and fitness news is designed to appeal to a nation that's traded in its loafers for running shoes. Scripts move overnight.

For more information call, (202) 955-7200

 **Associated Press Broadcast Services.**

Rep4Report

KYKY(FM) St. Louis: To Republic Radio from Christal Radio.

□

KREO(FM) Santa Rosa, Calif.: To Weiss & Powell from Torbet.

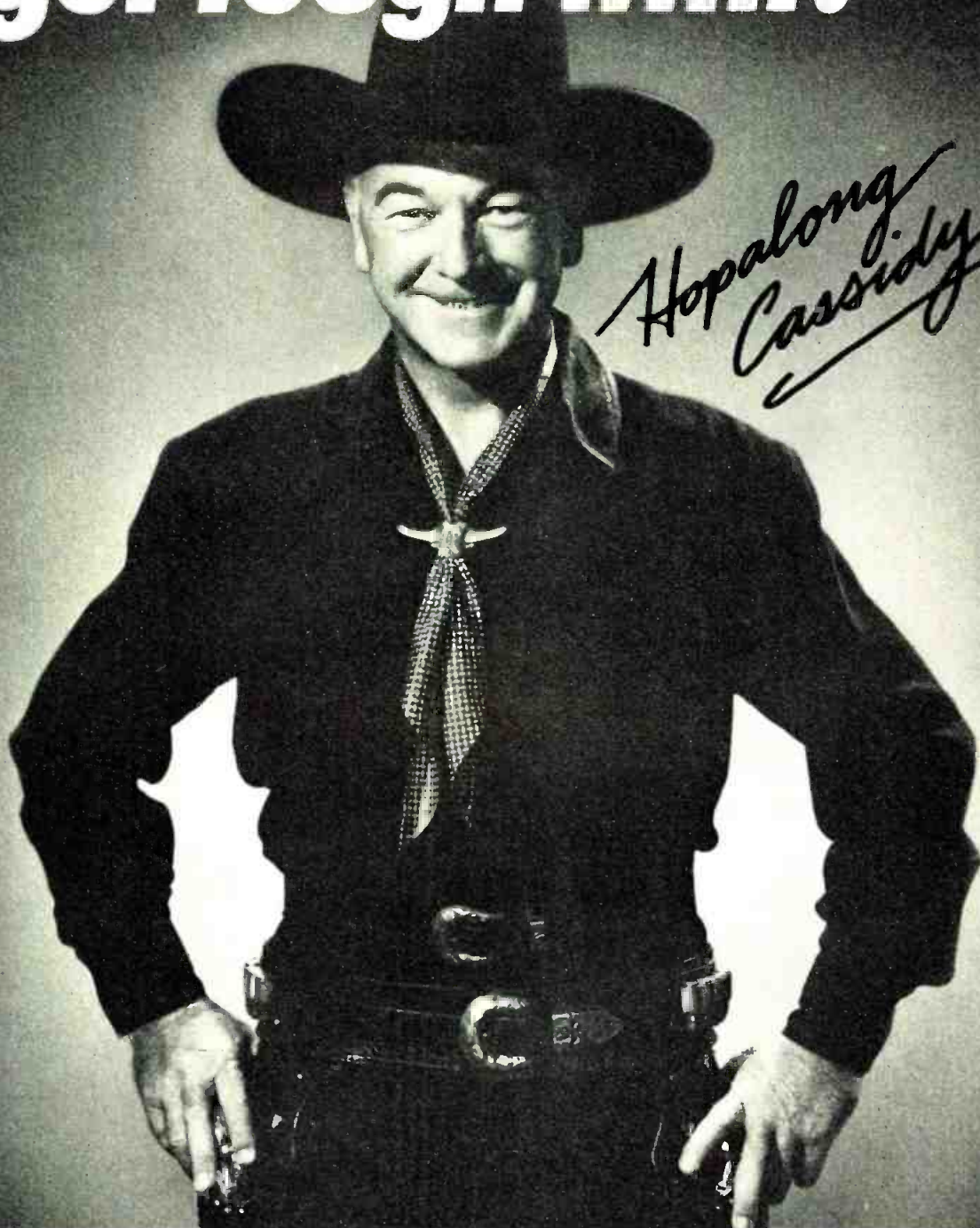
□

WGAC(AM) Augusta, Ga.: To Republic Radio from Weiss & Powell.

□

KAHI(AM)-KHYL(FM) Auburn, Calif.: To Torbet Radio from Weiss & Powell.

"Now: Who do I have to get tough with?"



*Hopalong
Cassidy*

Not with kids and teens. They love Hoppy. Not with late afternoon and nighttime audiences. They love him. Not with weekend viewers. Ditto.

Only with your competition. Hoppy's back! And he can get tough. Don't find out the hard way.

Hopalong Cassidy. The original. 52 half-hours, 54 hours, 12 features. Distributed exclusively by The Entertainment Network, Inc., 8665 Wilshire Boulevard, Suite 205, Beverly Hills, California 90211.



THE ENTERTAINMENT NETWORK, INC.

Call Bill Doyle or Eve Joffe at (213) 652-2070. In the Midwest and East: Karen Katz at (314) 889-1947.

AdVantage

Katz Radio's profile. Study by Katz Radio of demographic data in third quarter shows 25-54 category was most frequently sought, accounting for 40% of agency requests, followed by 18-49, 15%; 25-49, 14%, and 18-34, 11%. Katz said advertisers, through their agencies, specified metro area data 89% of time. Study also revealed that requests for drive time schedules rose to 14%, representing three percentage points above second quarter of 1984 and five percentage points above third quarter of 1983.



Cachet fragrance from Prince Matchabelli

Sweet smell of spending. Investment of \$3 million in fourth quarter of 1984 has been made by Prince Matchabelli in support of its Cachet fragrance which is being relaunched in redesigned package. Advertising campaign on television spotlights 30-second commercial with motif, "I'm Ready Now." Variety of network television programs are being used by Prince Matchabelli, with one cycle of advertising running from mid-September to mid-October and second cycle running from mid-November through mid-December, coinciding with key pre-Christmas selling season. Agency is William Esty Co., New York.

CHAPMAN'S SOUTHWEST REPORT of Station Sales 1984 to date

| | |
|-------------------------------|-------------|
| KLCL/KHEZ - Lake Charles, LA* | \$1,700,000 |
| KHMT AM/FM - Marshall, TX | \$1,200,000 |
| KZEE-AM - Weatherford, TX | \$800,000 |
| KTEK-AM - Alvin, TX | \$800,000 |
| KTEW/KLUP - Poteau, OK | \$750,000 |
| KWCS-FM - Bridgeport, TX | \$460,000 |
| KBBK-FM - Boise, ID* | \$425,000 |
| KELS-FM - Ardmore, OK | \$400,000 |
| KTIX-FM - Hugo, OK | \$350,000 |
| KSWM/KELE - Aurora, MO | \$332,500 |
| KSDW-FM - Sulphur, OK | \$230,000 |
| KSTB-AM - Breckenridge, TX* | \$225,000 |
| KDJQ-AM - Mesa, AZ* | \$200,000 |

See our Associate Bill Whitley at the Texas Association of Broadcasters
Convention - Hyatt Regency, San Antonio, TX
October 27-30



510 S. Waterview, Richardson, TX 75080
(214) 680-2807

*Subject to FCC approval.

Broadcasting Publications Inc.

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Donald V. West, *vice president.*
David N. Whitcombe, *vice president.*
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Philippe E. Boucher, *assistant treasurer.*

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Phone: 202-638-1022

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Broadcasting ■ Cablecasting

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Phone: 212-599-2830.

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Vincent M. Ditingo, *senior editor: radio.*
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Geoff Foisie, *staff writer.*

Marie Leonard, June Chauhan,
advertising assistants.

Hollywood: 1680 North Vine Street. 90028.

Phone: 213-463-3148.

Richard Mahler, *correspondent.*

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ABP American
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Press Inc

Founded 1931. *Broadcasting-Teletexting* * introduced
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introduced in 1972 □ * Reg. U.S. Patent Office. □
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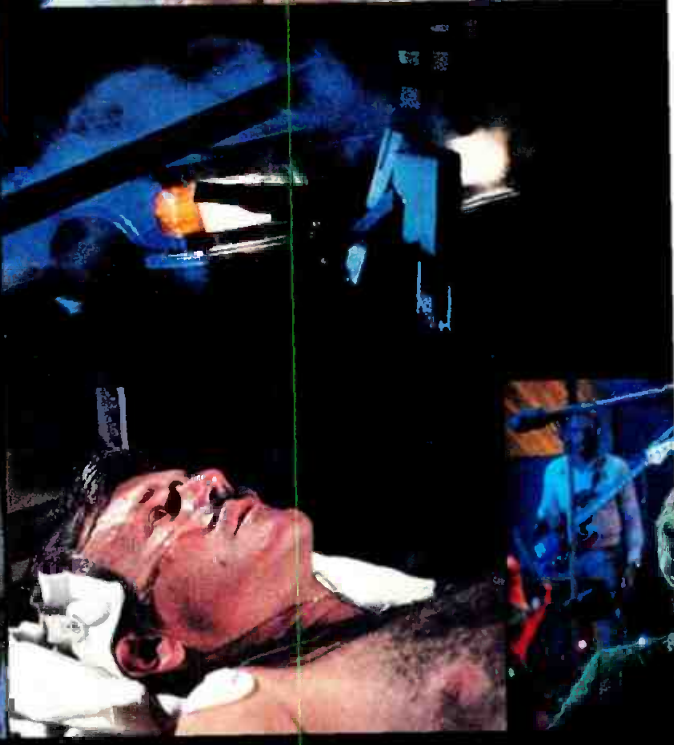
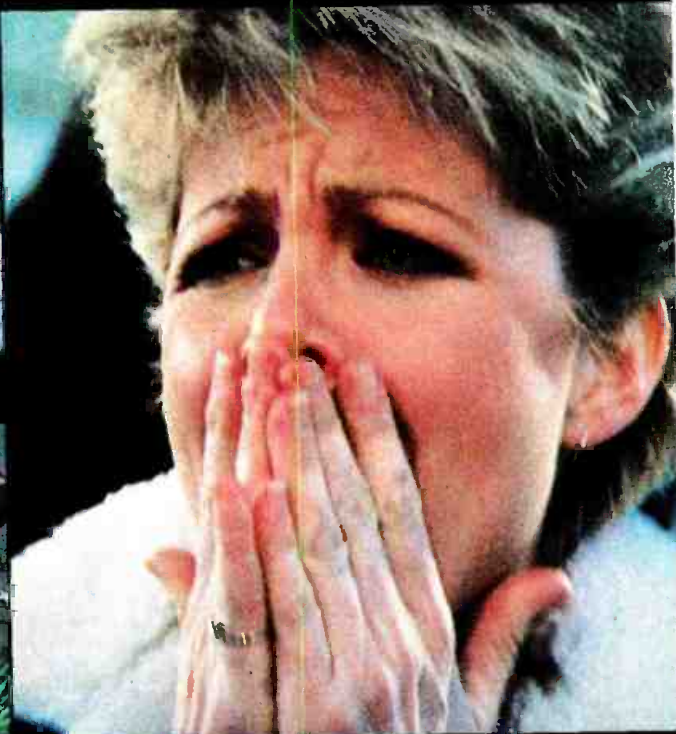
TELEVISION. Cablecasting.

KNOTS LANDING

It's Sizzling • It's Explosive • It's Provocative

KNOTS I

A Show As Hot As Th



LANDING

People Who Live There!



100 HOURS AVAILABLE FALL 1985 LORIMAR

Oct 30. Commercials will run in fringe and prime access periods. Target: adults, 18-34. Agency: Stern-Monroe Advertising, Dallas.

RADIO AND TV

Honey Baked Ham Co. □ Pre-holiday promotion will run for one week in mid-

November and two weeks in mid-December in 11 radio markets and four television markets. Commercials will be placed in daytime periods on radio and in early fringe, access, late news and late fringe on TV. Target: adults, 25-64. Agency: Mills Hall Walborn & Associates, Cleveland.

MCorp. □ Various banking and financial services will be spotlighted in three-week flight set to start this week in 13 markets in Texas, with television to follow in about three weeks. Commercials will run in all dayparts. Target: adults, 18 and older. Agency: Richards Group, Dallas.

Monday Memo

A broadcast deregulation commentary from Peter Pitsch, Office of Plans and Policy, FCC, Washington

In defense of the marketplace

Timothy Brennan's analysis of the limits of the marketplace model ("Monday Memo," Oct. 8) requires a rebuttal. Brennan's chief contention is that in over-the-air broadcasting "the virtue of the marketplace has been exaggerated through an oversimplified application of the theory connecting competitive markets to consumer benefit." He argues that the scarcity of stations may result in a lack of competition in advertising markets, that over-the-air broadcasting does not account for viewers' intensity of preference and that the economics underlying the FCC's policies assumes unchanging consumer preferences and therefore it alone cannot tell us whether broadcasting should be treated in accordance with the print model or regulated under the "fairness doctrine." While Brennan's points about the role of economics in deciding how to regulate over-the-air, commercial broadcasting are well taken, he wrongly implies that the commission is unaware or oblivious to them, overstates their practical significance and illogically jumps from the need to rely on more than economic analysis to a curious indecision about the political soundness of the First Amendment.

First, the commission has recognized the characteristics and peculiarities of the over-the-air broadcasting market that Brennan outlines. In the recent report and order involving the multiple ownership rules (the so-called "seven station" rule), the commission directly related the scarcity doctrine to competition as measured by the number of broadcast stations in the relevant markets. While it would appear that Brennan is quicker than I to conclude that market power exists on the basis of small numbers alone, I am aware of no instance in which the commission or any of its staff has recommended that standard antitrust analysis and enforcement should not apply to commercial broadcast stations.

As to the fact that over-the-air broadcasts are advertiser-driven, the commission has recognized that fact in numerous orders, most recently in its multiple ownership and children's programming decisions. Once again, however, Brennan overstates his point because he understates the significance of today's video alternatives to over-the-air broadcasts. Today cable has a 64% pass-by



Peter K. Pitsch has been chief of the FCC's Office of Plans and Policy since June 1981. He was an attorney with the Federal Trade Commission from 1976 until 1979. In 1979, he joined Montgomery Ward & Co.'s Washington office as an attorney. He also served on the Reagan transition team for the FTC in 1981. These remarks do not necessarily reflect the views of any commissioner or other members of the FCC staff.

rate, and videocassette recorders have 13% household penetration with still more phenomenal growth projected. And contrary to Brennan's assertion, the transaction costs of operating pay services with these and other alternative delivery technologies are quite low. In addition, public television reaches almost every home. The continued popularity of commercial TV in the face of these alternatives stands the "intensity of preference" argument on its head. To the surprise of many economists and Wall Street analysts, for most people over-the-air commercial TV is an extremely efficient means of distributing the programming that they desire.

Brennan's argument regarding changing tastes of consumers notes a limitation that applies to almost all economic analysis. However, in drawing his conclusions he meets himself coming and going. On the one hand, he eschews reliance on "First Amendment rhetoric." On the other, he concludes that changing preferences make economic judgments dubious and necessitate reliance on other disciplines including, for example,

political science. But the First Amendment rests primarily on the political judgment of the founding fathers that a free press provides a vital check on governmental excess and is the best means of informing the general public. Would Brennan be equally critical of anyone who defends (rhetorically or otherwise) the current application of the First Amendment to newspapers?

In short, Brennan raises a red herring when he contends that to judge the fairness doctrine requires reliance on disciplines (and values) other than economics (and efficiency). Of course, that is true. The point is that notwithstanding nearly 200 years of experience with the First Amendment, he apparently believes its utility is an open question.

The fairness doctrine is a form of implicit censorship that discourages the kinds of programming it is supposed to encourage. The most fundamental law of economics is the law of demand which states that less of a good will be demanded as its price goes higher. The fairness doctrine clearly increases the price of airing potentially controversial programming and thereby discourages its production. Under the guise of promoting the presentation of diverse points of view on issues of public importance, the fairness doctrine actually has a chilling effect on such programming. The fairness doctrine does not promote fairness or diversity—it promotes blandness. This effect reduces television's usefulness as a governmental check and as a means of informing the public.

At bottom, one wonders what Brennan is driving at. No one is contending that all the assumptions necessary to perfect competition exist in commercial broadcasting. However, it is simply not enough to posit a market failure. It is necessary to assess the likelihood of "governmental failure" and to ask if government action could improve the situation. Aside from applying the antitrust laws, encouraging new entry and funding public broadcasting—all part of the FCC's marketplace model—what would Brennan have regulators do? I am troubled by the article's implicit conclusion that choosing whether or not to regulate is clearly a 50-50 proposition. But decision makers in government cannot afford that Hamlet-like pose. We need a paradigm for dealing with the broadcasting industry; the presumption in favor of competition in the marketplace is based on a careful analysis of complex issues. □

SHOWBIZ INSIDE OUT

Entertainment: Coast to Coast

Coming January 1985—a new and different one hour weekly radio show that zeros in on the “inside” stories from the entertainment capitals of the world. Music and movie reviews, video, television, concerts, exclusive celebrity interviews, direct reports from affiliates across the country, a rundown of the top hits of the week—all on ENTERTAINMENT: COAST-TO-COAST.

Co-hosts Kris Erik Stevens and Keri Tombazian are joined each week by other feature editors, to take listeners through the glittering, fast-paced world of entertainment.

ENTERTAINMENT: COAST-TO-COAST captures this vital part of America’s young adult lifestyle. Reserve it in your market. Contact Susan Jacobi (212)975-6917.



The Programming Service
with the CBS Difference

WHILE EVERYONE ELSE HAS BEEN PROMOTING A FORMAT, SONY HAS BEEN PERFECTING A SYSTEM.

Over the last three years, Sony's rivals in the combination camera/recorder arena have spent considerable time inventing wonderful things to say about their new formats. But apparently, they've overlooked inventing many wonderful new products to go along with these formats.

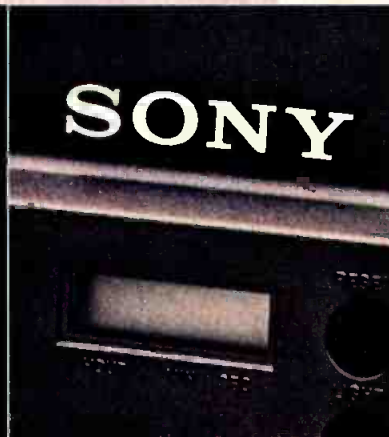
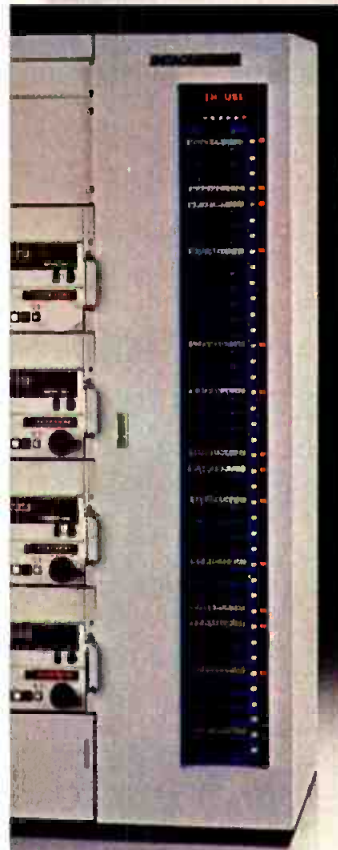
Sony has taken a different course.

In 1982, Sony introduced Betacam™ and the BVW-10 play-

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Then, in 1983, Sony expanded the system with the three-tube Betacam, the BVW-40 edit/recorder, and the world's first battery-operated 1/2" field playback unit.

And this year at NAB, Sony announced a major breakthrough in cart machine technology with Betacart.™ A system



hat demonstrated the Betacam format's strength beyond the newsroom, beyond the studio, and beyond field production. At the same time, Sony also unveiled the world's lightest camera/recorder, the BVW-2 Newsmaker.™ And a prototype coder/decoder system that will make it possible for Betacam to be transmitted by microwave.

Each of these products is the result of Sony's dedication to

the needs of the ENG and EFP industry. Work which has earned the Betacam format widespread acceptance by television stations and production companies around the world. Which only makes sense. After all, in this business you don't win sales on the merits of your arguments. You win them on the merits of your products.

SONY
Broadcast

This week

Oct. 21-23—Communications Expo '84, joint conference and national trade show sponsored by *Canadian Association of Broadcasters* and *Western Association of Broadcast Engineers*. Edmonton Convention Center, Edmonton, Alberta. Information: Gerry Action, (613) 233-4035.

Oct. 22-24—*New York State Broadcasters Association's* 30th annual membership meeting. Speakers include Joe Flaherty, CBS; Mimi Dawson, FCC, and Phil Donahue, talk show host. Americana Inn, Albany, N.Y.

Oct. 22-24—Financial management seminar for broadcasters, sponsored by *Broadcast Credit Association-Credit Information Inc.*, subsidiary of Broadcast Financial Management Association. Hyatt Regency O'Hare, Chicago. Information: (212) 689-1776.

Oct. 23—*Cabletelevision Advertising Bureau* local ad-

■ Indicates new or revised listing

vertising sales workshop. Sheraton University City, Philadelphia.

Oct. 23—*Connecticut Broadcasters Association* annual meeting. Lord Cromwell Inn, Cromwell, Conn.

Oct. 23—*Washington Metropolitan Cable Club* luncheon. Speaker: Kay Koplovitz, president-CEO, USA Network. Washington Marriott, Washington.

■ **Oct. 23**—*Media Institute* business/media luncheon series. Speaker: Bruce Christensen, president and chief executive officer, PBS. Mayflower hotel, Washington.

Oct. 23-24—*National Association of Broadcasters* regional seminar, "The Revitalization of AM." Henry VIII Inn and Lodge, St. Louis. Information: (202) 293-4955.

Oct. 24—*New York TV Academy* luncheon. Speaker: John Gault, president, Manhattan Cable TV. Copacabana, New York.

Oct. 24—"The Cable Connection," course offered by *Women in Cable, Washington chapter, and Washing-*

ton Metropolitan Cable Club. Topic: legislation and franchising/refranchising. George Washington University, Washington.

■ **Oct. 24**—*New York Women in Communications* meeting. Speaker: Ted Turner, chairman, Turner Broadcasting System. St. Regis Sheraton, New York.

Oct. 24-26—*Ohio Association of Broadcasters* fall convention. New Capitol Square Hyatt, Columbus.

Oct. 24-26—"New Directions in Satellite Communications: Challenges for North and South," international symposium sponsored by *University of Texas, College of Communication, Austin*. Speakers include Richard Colino, president of Intelsat, and Richard Butler, secretary general, International Telecommunications Union. Jesse H. Jones Communication Center, University of Texas campus, Austin. Information: (512) 471-5775.

Oct. 24-27—*National Broadcast Association for Community Affairs* 10th annual convention. Peachtree Plaza hotel, Atlanta.

Oct. 25—Presentation of CEBA Awards, honoring excellence in advertising and communications geared to African-American audiences, by *World Institute of Black Communications*. New York Hilton, New York. Information: Linda Bowie, (212) 586-1771.

Oct. 25—*International Radio and Television Society* newsmaker luncheon. Speaker: Bud Greenspan, official cinematographer of summer Olympics in Los Angeles. Waldorf Astoria, New York.

Oct. 25—*Cabletelevision Advertising Bureau* local advertising sales workshop. Sheraton Inn, Pittsburgh.

Oct. 25—*Academy of Television Arts and Sciences* forum luncheon with Jack Valenti, president, Motion Picture Association of America. Century Plaza, Los Angeles.

Oct. 25—*Philadelphia Cable Club* luncheon meeting. Speakers: Carl Peterson, vice president-general manager, and Jim Mora, head coach, Philadelphia Stars. Ovations Club, Spectrum, Philadelphia.

Oct. 25-26—"Technological Underpinnings of Communications Policy," three-part tutorial sponsored by *Washington Program in Communications Policy Studies, extension of Annenberg Schools of University of Pennsylvania and University of Southern California*. Part one: "Spectrum Management from a Policy Perspective." Washington Program office, Washington. Information: (202) 484-2663.

Oct. 25-28—*MDS Industry Association* annual meeting. Sheraton Washington, Washington. Information: Bonnie Guthrie, (202) 639-4410.

Oct. 25-26—*National Association of Broadcasters* regional seminar, "The Revitalization of AM." Sheraton Inn-Airport, Portland, Ore. Information: (202) 293-4955.

■ **Oct. 26**—*American Women in Radio and Television, Washington chapter*, newsmaker luncheon. Speaker: Diana Lady Dougan, coordinator for international communication and information policy, Department of State. National Press Club, Washington.

Oct. 26-27—*Alpha Epsilon Rho, National Broadcasting Society*, East Central regional conference. University of Maryland, College Park, Md. Information: (409) 294-1342.

Oct. 26-29—*Texas Association of Broadcasters* engineering conference. Hyatt Regency hotel, San Antonio, Tex.

Oct. 27—*American Society of Composers, Authors and Publishers* entertainment industry seminar, "The Burning Issues of the Copyright Controversy," hosted by UCLA Extension. Speakers include Screen Actors Guild President Ed Asner, Representative Howard Berman (D-Calif.), Writers Guild of America Executive Director Naomi Gurian, attorney Jay Cooper and songwriter Tom Snow. Information: (213) 825-9064.

Oct. 27—Deadline for entries in Black Maria Film and Video Festival-Competition, sponsored by *Oakeside-Bloomfield Cultural Center* in cooperation with *Montclair State College, Essex-Hudson Film Center of the East Orange Public Library and Edison National His-*

Major Meetings

Oct. 28-Nov. 2—*Society of Motion Picture and Television Engineers* 126th technical conference and equipment exhibit. New York Hilton.

Oct. 30-Nov. 1—*Atlantic Cable Show*, Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

Nov. 7-9—*Television Bureau of Advertising* 30th annual meeting, Hyatt Regency, Chicago. Future meetings: Nov. 11-13, 1985, Hyatt Regency, Dallas; Nov. 17-19, 1986, Century Plaza, Los Angeles, and Nov. 18-20, 1987, Washington Hilton, Washington.

Nov. 11-14—*Association of National Advertisers* annual meeting. Camelback Inn, Scottsdale, Ariz.

Nov. 17-20—*AMIP '84, American Market for International Programs*, second annual program marketplace, organized by Perard Associates with MIDEM and National Video Clearinghouse. Fontainebleau Hilton, Miami Beach.

Dec. 5-7—*Western Cable Show*, sponsored by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif. Information: (415) 428-2225.

Dec. 5-7—*Radio-Television News Directors Association* international conference. San Antonio Convention Center, San Antonio, Tex.

Jan. 5-8, 1985—*Association of Independent Television Stations (INTV)* annual convention. Century Plaza hotel, Los Angeles.

Jan. 10-14, 1985—*NATPE International* annual convention. Moscone Center, San Francisco. Future conventions: Jan. 17-22, 1986, New Orleans Convention Center, and Jan. 24-27, 1987, New Orleans.

Jan. 26-29, 1985—*Radio Advertising Bureau's* Managing Sales Conference. Amfac hotel, Dallas.

Jan. 30-Feb. 1, 1985—25th annual Texas Cable Show, sponsored by *Texas Cable TV Association*. San Antonio Convention Center, San Antonio, Tex.

Feb. 3-6, 1985—*National Religious Broadcasters* 42d annual convention. Sheraton Washington, Washington.

Feb. 15-16, 1985—*Society of Motion Picture and Television Engineers* 19th annual television conference. St. Francis hotel, San Francisco.

March 7-9, 1985—16th annual Country Radio Seminar, sponsored by *Country Radio Broadcasters Inc.* Opryland hotel, Nashville.

March 26-27, 1985—*Cabletelevision Advertising Bureau's* fourth annual cable advertising conference. Sheraton Center, New York.

April 14-17, 1985—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Future conventions: Dallas, April 13-16, 1986; Dallas, April 12-15, 1987, and Las Vegas, April 10-13, 1988.

April 20-25, 1985—20th annual *MIP-TV*, Marche International des Programmes, international TV program marketplace. Palais des Festivals, Cannes, France.

May 5-8, 1985—*ABC-TV* annual affiliates meeting. New York Hilton, New York.

May 7-11, 1985—*American Women in Radio and Television* annual convention. New York Hilton. Future convention: May 27-31, 1986, Loew's Anatole, Dallas.

May 12-15, 1985—*NBC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 15-15, 1985—*Broadcast Financial Management Association* 25th annual conference, Chicago. Future conference: April 27-30, 1986, Los Angeles.

May 15-18, 1985—*American Association of Advertising Agencies* annual meeting. Greenbrier, White Sulphur Springs, W. Va.

May 15-18—*Public Broadcasting Service/National Association of Public Television Stations* annual meeting. St. Francis hotel, San Francisco.

May 19-22, 1985—*CBS-TV* annual affiliates meeting. Fairmont hotel, San Francisco.

June 2-5, 1985—*National Cable Television Association* annual convention, including National Cable Programming Conference. Las Vegas Convention Center, Las Vegas. Future conventions: March 16-19, 1986, Dallas, and May 17-20, 1987, Las Vegas.

June 6-9, 1985—*Broadcast Promotion and Marketing Executives/Broadcast Designers Association* annual seminar. Hyatt Regency, Chicago. Future conventions: June 11-15, 1986, Loew's Anatole, Dallas; June 10-14, 1987, Peachtree Plaza, Atlanta, and June 8-12, 1988, Bonaventure, Los Angeles.

June 8-12, 1985—*American Advertising Federation* national convention. J.W. Marriott, Washington. Future convention: June 14-18, 1986, Hyatt Regency Chicago.

■ **Aug. 4-7, 1985**—*Cable Television Administration and Marketing Society* 11th annual conference. Fairmont hotel, San Francisco.

Aug. 8-Sept. 14, 1985—Space WARC, first of two sessions to develop plan for space services in geostationary orbital arc. Some 150 countries expected to attend. Second session of *World Administrative Radio Conference* scheduled for October 1988. Geneva.

Oct. 6-9, 1985—Second annual Radio Convention and Programming Conference, jointly sponsored by *National Association of Broadcasters and National Radio Broadcasters Association*. Loew's Anatole hotel, Dallas.

TELEVISION SELLS



Television's unique qualities...impact, effectiveness, cost efficiency...have made it the dominant advertising medium. Spot TV is even more powerful because it adds the ability to zero in on specific target markets and further reap the benefits of local station identity. Whatever you're selling...automobiles, food, toiletries, soft drinks, electronics...even magazines, Spot Television sells it best. As specialists in Spot TV, Petry proves it every day...for our stations and our advertisers.

PETRY

The Original Station Representative

Fort Collins MASH TAKES

Loveland © Greeley



M*A*S*H
57
SHARE

M*A*S*H
48
SHARE

M*A*S*H
63
SHARE

MARY HARTMAN
5
SHARE

TAXI
13
SHARE

M*A*S*H
60
SHARE

CHARLIE'S ANGELS
14
SHARE

SAT. NIGHT LIVE
9
SHARE

Golden
Denver

M*A*S*H
57
SHARE

PEOPLE'S COURT
13
SHARE

M*A*S*H
42
SHARE

CAROL BURNETT
24
SHARE

THE HIGH GROUND IN DENVER!

**IN THE MILE HIGH CITY, MASH AVERAGES
AN ASTOUNDING 57 SHARE OVER FIVE YEARS!
(AND IT'S HIGHER TODAY THAN
IT WAS FIVE YEARS AGO!)**

"We're really up in the clouds whenever the new MASH ratings come out."

*CHARLIE LEASURE
PRESIDENT AND
GENERAL MANAGER,
KUSA-TV*



"In Denver, the only people more popular than the Broncos are Hawkeye and Hot Lips."

*DARLA ELLIS
VICE PRESIDENT AND
PROGRAM DIRECTOR,
KUSA-TV*

The news is in from the front, and it must look like an avalanche to Barnaby Jones, Taxi, People's Court and everybody else who tries to get in the way.

But MASH keeps rolling along, drawing a mountain of viewers every day! That's why MASH is Number One in more than 50% of its markets!

See why all the cheers are for MASH!
Enlist in MASH today!

M*A*S*H

The biggest winner of all time.



toric Site. Information: (201) 736-8575.

■ **Oct. 27**—*American Women in Radio and Television, Boston chapter*, meeting. Sheraton Tara, Framingham, Mass.

Oct. 27-30—*Texas Association of Broadcasters* annual convention. Hyatt Regency hotel, San Antonio, Tex.

Also in October

Oct. 28-Nov. 1—*Public Broadcasting Service* "Pro-

gram Fair." Madison hotel, Seattle.

Oct. 28-Nov. 2—*Society of Motion Picture and Television Engineers* 126th technical conference and equipment exhibit. New York Hilton, New York. Information: (914) 472-6606.

Oct. 29—*Pennsylvania Cable Television Association* annual meeting. Trump plaza, Atlantic City, N.J. Information: Patricia Wilson, (717) 234-2190.

Oct. 29-30—*Texas Association of Broadcasters* engineering conference during association's annual meeting (see above). Hyatt Regency hotel, San Antonio,

Stay Tuned

A professional's guide to the intermedia week (Oct. 22-28)

Network television □ **CBS**: *The Cowboy and the Ballerina* (love story), Tuesday 9-11 p.m.; *With Intent to Kill* (drama), Wednesday 9-11 p.m.; *Garfield in the Rough* (animated special), Friday 8-8:30 p.m. **NBC**: *Aurora* (comedy-drama), Monday 9-11 p.m. **PBS** (check local times): *The Paterson Project: One City in the Reagan Era* (documentary), Monday 10-11 p.m.; *Enterprise: Space Salvage* (documentary), Wednesday 9:30-10 p.m.; *A Reporter in Grenada* (documentary), Wednesday 10-11 p.m.; *A Lincoln Center Special: 25th Anniversary Fanfare*, Friday 9-11 p.m.; *The Barchester Chronicles** (seven-part dramatization of novels), Sunday 9-10 p.m.

Network radio □ **ABC Entertainment Network**: *Who Cares** (10-part news series), Monday-Nov. 2 (one part per weekday at 7:30 a.m., 9:30 a.m., 3:30 p.m. and 8:30 p.m.). **ABC Information Network**: *The '84 Vote: The Issues That Divide the Candidates** (18-part news series and 24-minute documentary), Monday-Nov. 4 (check local times). **CBS Radio Network**: *One Nation Under God: Religion in the Public Square*, Friday (check local times).

Cable □ **Cinemax**: *Louisiana* (mini-series), Monday 9-11 p.m. and Tuesday 9-10:40 p.m.;



Louisiana, starring Margot Kidder

*The Richard Belzer Show** (stand-up comedy series), Saturday 11-11:30 p.m. **The Nashville Network**: *My Heroes Have Always Been Cowboys* (musical documentary), Sunday 12:30-1:30 p.m. **USA Network**: *Evita Peron* (mini-series), Sunday and next Monday 8-10 p.m. **WTBS Atlanta**: *World of Audubon** (quarterly nature series), Monday 8-9 p.m.

Syndication □ **WCRB Productions**: *The Boston Symphony Orchestra*, Monday on 80 stations (check local times).

Play It Again □ **CBS**: *It's the Great Pumpkin, Charlie Brown* (animated special), Friday 8:30-9 p.m.

Museum of Broadcasting □ (1 East 53d Street, New York): *See It Now: A Retrospective*, 30 shows, now through Nov. 1. *A Celebration of George Balanchine: The Television Work*, 30 hours of dance programming, now through Nov. 15. For information and air times call (212) 752-7684.

* indicates premiere episode

Tex.

Oct. 30—*New York TV Academy* forum, "A Night at the Round Tables." Omni Park Central hotel, New York.

Oct. 30-Nov. 1—*Atlantic Cable Show*. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

Oct. 31—"The Cable Connection," course sponsored by *Women in Cable, Washington chapter*, and *Washington Metropolitan Cable Club*. Topic: system operation, cable financing and future developments. George Washington University, Washington.

Oct. 31—*National Academy of Television Arts and Sciences, New York chapter*, luncheon. Speaker: George Kaufman, chairman/president, Kaufman Astoria Studios, "New York Reclaims its Film/TV Production Heritage." Copacabana, New York.

Oct. 31-Nov. 1—*Electromagnetic Energy Policy Alliance* technical seminar. Westin hotel, Chicago. Information: Richard Ekfelt, (202) 452-1070.

November

Nov. 1—*Women in Cable, Chicago chapter*, "Chicago Cable Update III—The Job Market." Midland hotel, Chicago.

■ **Nov. 1**—*Illinois Broadcasters Association* college seminar. Bradley University, Peoria, Ill.

Nov. 1-2—"Technological Underpinnings of Communications Policy," three-part tutorial sponsored by *Washington Program in Communications Policy Studies, extension of Annenberg Schools of University of Pennsylvania and University of Southern California*. Part two: "Technologies of the Electronic Mass Media." Washington Program office, Washington. Information: (202) 484-2663.

Nov. 1-4—15th annual *Loyola Radio Conference*, for college and high school broadcasters, sponsored in conjunction with *Loyola University, department of communication*. Hotel Continental, Chicago. Information: (312) 670-3116.

Nov. 2—*Montana Broadcasters Association* sales clinic. Village Red Lion Motor Inn, Missoula, Mont.

Nov. 2-3—*National Federation of Local Cable Programmers* fall regional conference for Southeast. University of Tampa and office of Tribune Cable, Tampa, Fla.

Nov. 2-3—*National Federation of Local Cable Programmers* fall regional conference for Northeast. University of Southern Maine, Portland, Me.

Nov. 2-4—*Alpha Epsilon Rho, National Broadcasting Society*, Mideast regional conference. Harley hotel, Lexington, Ky. Information: (409) 294-1342.

Nov. 2-9—27th annual *International Film and TV Festival of New York*. Sheraton Center hotel, New York.

Nov. 5-13—China Comm '84, exhibition and conference covering telecommunications, electronics and computers. Beijing Exhibition Center, Beijing, China. Information: Clapp & Poliak International, P.O. Box 70007, Washington, 20088; (301) 657-3090.

Nov. 6—*New York Television Academy, student affiliate chapter, Syracuse University*, "distinguished visiting professor lecture series." Speaker: David Poltrack, vice president-research, CBS Broadcast Group, S.I. Newhouse School of Public Communications, Syracuse, N.Y. Information: Scott Klein, (315) 423-6112.

Nov. 7—*National Academy of Television Arts and Sciences, New York chapter*, luncheon. Speaker: J. William Grimes, president and chief executive officer, ESPN. Copacabana, New York.

Nov. 7-9—*Television Bureau of Advertising* annual meeting. Hyatt, Chicago.

Nov. 8-9—"Technological Underpinnings of Communications Policy," three-part tutorial sponsored by *Washington Program in Communications Policy Studies, extension of Annenberg Schools of University of Pennsylvania and University of Southern California*. Part three: "The Technology of Communications Common Carriage." Washington Program office, Washington. Information: (202) 484-2663.

■ **Nov. 8-9**—Fourth annual *Broadcast Association Executives* annual meeting. Royal Sonesta, New Orleans.

Nov. 8-11—*National Association of Farm Broadcasters* annual meeting. Crown Center hotel and conven-

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AMPEX

VTR SYSTEM DESCRIPTION

TRANSPORT

- The VTR shall have
- The VTR shall provide unthreading.
- The VTR shall have ends or head
- The VTR shall need for sp

Changing 8% to 11% reels with equal precision and gentleness. Spot needs 2 in reels
sensor to gently slow the tape down in preparation for
during the tape and prevent damage to tape
in the field without the

CONTROL

"User friendly" control panel

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- The
- The
- The



audio confidence

- The VTR shall be
- The VTR shall be
- The audio electronics shall include
- The audio head stacks shall be constructed

DIAGNOSTIC SYSTEM

- The VTR microprocessors shall perform continuous self-checks of system warning LED if a non-standard or fault condition exists. The operator will be able to system code in the numeric readout to trace the fault to a particular assembly in the
- A logic probe shall be used in conjunction with the microprocessors in the VTR to troubleshoot all of the integrated circuits which are in communication with the microprocessors.

VIDEO SYSTEM

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Video Confidence

- The VTR shall include Automatic Scan Tracking as a standard feature.
- The VTR shall be capable of disturbance-free variable play speeds from -1 to 5X.
- The VTR shall include video confidence head and circuitry to allow monitoring of the video during record.

PACKAGING

- The VTR shall be modular in design to facilitate ease of servicing and to insure highest reliability.
- The VTR shall be offered in a variety of configurations to meet many space and budget criterion.

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new TBC

- State-of-the-art time base corrector design shall be utilized to attain a TBC performance-matched to the VTR.
- The TBC shall include integral dropout compensation, velocity compensation and color processing.
- The TBC shall be capable of supplying pictures at shuttle ranges of up to 800 fps, forward or reverse normal tape speed.
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CONTROLS UP FRONT

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SPEED, SETUP CODES



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Smart, yes. Complicated, no.

Intelligent but not intimidating, the new VPR-6 offers features that allow you to get the job done more productively. For example, virtually all machine setup procedures can be done at the highly efficient control panel. Most board-edge controls typically found in VTR's have been eliminated.

You insisted on fast but gentle tape handling... the VPR-6 shuttles tape at speeds approaching 500 ips and handles all reel sizes from spot to 2 hours with equal precision and gentleness. The servo microprocessor senses when the end of the tape is near and slows down the reels and scanner and unthreads the tape gently.

You asked for power-down memory... so we built in a long-life battery to protect setups, edit and cue points and all editor configuration parameters.

"Make it easier to troubleshoot," you said, and we built in an extensive diagnostics system that constantly monitors many system conditions and warns you if a fault occurs. You can even run from the control panel a diagnostic routine using a logic probe to test every IC in direct communication with the two microprocessors.

A tried and true transport

You demanded reliability. Not wanting to tamper with success, we borrowed the tape transport and mechanical

printed wiring boards and backplane connectors throughout. The modular package allows convenient access to any part of the VTR for easy maintenance.



A TBC to Match

Because you wanted play speeds from -1 to 3X normal and picture in shuttle, we also developed the new TBC-6 digital time base corrector, performance-matched to the VPR-6. Its 32-line memory and 28-line correction window are the largest in any TBC appropriate for a VTR of this type.



State of the art editing

So much for recording and playback, how about editing? The VPR-6 has all the capabilities you asked for, including split audio-video auto edit and auto tag. RS-422 serial communications capability lets VPR-6 function efficiently in a state-of-the-art editing system with the Ampex ACE and other edit controllers.

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"Make audio better," you said, and we did. The VPR-6 has audio (as well as video) confidence playback. The audio system also offers high quality stereo phase and an optional fourth audio channel for EBU systems.

Selection of styles

Most users may agree on capabilities, but you prefer a variety of configurations to choose from. So, we offer the VPR-6/TBC-6 in four console styles as well as tabletop and rackmount versions. Many Ampex video accessories work with it, including some you may now own.

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Canada, Toronto 416/821-8840

tion center. Kansas City, Mo.

Nov. 10—Dinner celebrating 40th anniversary of *Capital Press Club*, featuring awards for excellence in media and humanitarianism. National Press Club ballroom, Washington.

■ **Nov. 10**—*New York Women in Film* seminar, "You're on Your Own: The Freelance Life in Film and TV." Loeb Student Center, New York University, New York.

Nov. 11-13—*National Cable Television Association* board meeting. La Quinta hotel, La Quinta, Calif.

Nov. 11-14—*Association of National Advertisers* 75th annual meeting. Camelback Inn, Scottsdale, Ariz.

Nov. 13—*New York Television Academy*, student affiliate chapter, *Syracuse University*, media professionals series. Speaker: Dick Stockton, sportscaster, CBS. S.I. Newhouse School of Public Communications, Syracuse, N.Y. Information: Scott Klein, (315) 423-6112.

Nov. 14—*Ohio Association of Broadcasters* financial management workshop. Columbus Hilton Inn North, Columbus, Ohio.

Nov. 14—"Women at the Top," series sponsored by *American Women in Radio and Television*, *Washington* chapter. Topic: law/government. National Association of Broadcasters, Washington.

Nov. 14—*National Academy of Television Arts and Sciences*, *New York* chapter, luncheon. Speaker: Larry Grossman, president, NBC News. Copacabana, New York.

Nov. 14-16—*Oregon Association of Broadcasters* fall meeting. Hilton, Eugene, Ore.

Nov. 14-17—*Society of Professional Journalists*, *Sigma Delta Chi*, national convention, during association's diamond jubilee. Speakers include Bob Schieffer, CBS News, and John Chancellor, NBC News. Panelists include Sam Donaldson, ABC News, and Larry Speakes, deputy press secretary to President Reagan. Hyatt Regency, Indianapolis. Information: (312) 649-0224.

Nov. 15—Deadline for papers for high definition television colloquium, sponsored by *Government of Can-*

ada. Theme: "Progress in HDTV, EDTV and Other Improved Television Systems." Information: Dr. Elmer Hara, Canada Department of Communications, 300 Slater Street, Ottawa, Ontario, K1A 0C8; (613) 993-6460.

Nov. 15-16—"Selling Cable TV Services," course offered by *American Management Association*. AMA management center, Chicago.

Nov. 16-17—*Alpha Epsilon Rho*, *National Broadcasting Society*, Southeast regional conference. University of Florida, Gainesville. Information: (409) 294-1342.

Nov. 16-18—*Foundation for American Communications* environmental issues conference for journalists, "Toxics and the News," co-sponsored by *Capital Cities Communications*. The Houstonian, Houston.

Nov. 16-18—*National Radio Broadcasters Association* "Radio Sales University" John Carroll University, University Heights, Ohio.

Nov. 16-19—Radio executives conference, sponsored by *Associated Communications Attorneys Inc.* Speakers include FCC Commissioner James Quello, FCC Mass Media Bureau Chief James McKinney and engineers Jules Cohen and Tom Johnson. Rose Hall Beach hotel, Montego Bay, Jamaica. Information: Joyce Winston, (305) 576-7973.

Nov. 17—*Alpha Epsilon Rho*, *National Broadcasting Society*, West regional conference. University of Southern California, Los Angeles. Information: (409) 294-1342.

Nov. 17-20—*AMIP '84*, *American Market for International Programs*, second annual program marketplace, organized by Perard Associates with MIDEM and National Video Clearinghouse. Fontainebleau Hilton, Miami Beach. Information: Perard, 100 Lafayette Drive, Syosset, N.Y., 11791, (516) 364-3686.

Nov. 19—International Emmy Awards dinner, sponsored by *National Academy of Television Arts and Sciences*. Sheraton Center, New York.

Nov. 19—*National Academy of Television Arts and Sciences*, *New York* chapter, luncheon. Speaker: Bob Giraldi, Bob Giraldi Productions. Copacabana, New York.

Nov. 20—Seventh annual Frank E. Gannett lecture, sponsored by *Washington Journalism Center*, to be delivered by David Broder, associate editor, *Washington Post*. Capital Hilton, Washington.

Nov. 27—*International Radio and Television Society* newsmaker luncheon. Waldorf Astoria, New York.

■ **Nov. 27**—*Illinois Broadcasters Association* college seminar. Illinois State University, Normal, Ill.

Nov. 28—*National Academy of Television Arts and Sciences*, *New York* chapter, luncheon. Speaker: Thomas Burchill, president and CEO, Lifetime. Copacabana, New York.

■ **Nov. 28**—*New York Women in Communications* meeting. Speaker: Lesley Stahl, CBS News, on "The 1984 Presidential Campaign and its Aftermath." Summit hotel, New York.

Nov. 30—*Columbia University*, *Research Program in Telecommunications and Information Policy*, conference, "Tracing New Orbits: Competition and Cooperation in Satellite Development." Columbia University, New York.

December

Dec. 3-6—*American Enterprise Institute* "Public Policy Week." Washington.

Dec. 4—Presentation of the national ACE cable programming awards, sponsored by *National Cable Television Association*. Los Angeles. Information: (202) 775-3550.

Dec. 4—*American Advertising Federation's* eighth annual Advertising Law and Public Affairs Conference. Speakers include Floyd Abrams, partner, Cahill, Gordon and Peindel; Robert Pitofsky, dean, Georgetown University Law Center, and attorney William Rogel. Capitol Hyatt Regency, Washington.

Dec. 4—*Academy of Television Arts and Sciences* forum luncheon with Ted Turner, chairman and president, Turner Broadcasting System. Century Plaza, Los Angeles. Information: (818) 506-7880.

Dec. 5—"Women at the Top," series sponsored by *American Women in Radio and Television*, *Washing-*

ton chapter. Topic: talent/writers/performers. National Association of Broadcasters, Washington.

Dec. 5-7—*Western Cable Show*, annual convention of *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif. Information: (415) 428-2225.

Dec. 5-7—*Radio-Television News Directors Association* 39th international conference and exposition. San Antonio Convention Center, San Antonio, Tex.

Dec. 6-7—"TV and Ethics: Who Is Responsible?" national conference, sponsored by *Boston/New England Chapter, National Academy of Television Arts & Sciences*, and *Emerson College*. Speakers include Norman Lear, TV producer, and Jack Valenti, president, Motion Picture Association of America. Participants include Ralph Baruch, Viacom International; Len Matthews, American Association of Advertising Agencies; David Henderson, Outlet Broadcasting; Herman Land, Association of Independent Television Stations, and Pluria Marshall, National Black Media Coalition. Sheraton Boston, Boston. Information: (301) 593-8650.

Dec. 7—Deadline for entries in 25th annual International Broadcasting Awards, sponsored by *Hollywood Radio and Television Society*, honoring "world's best radio and television advertising." Information: HRTS, 5315 Laurel Canyon Boulevard, suite 202, North Hollywood, Calif., 91607-2772; (818) 769-4313.

Dec. 8—*Foundation for American Communications* conference for journalists, "Economics and the News," co-sponsored by *Arizona Republic/Phoenix Gazette*. Phoenix Hilton, Phoenix.

Dec. 9-10—*NBC* midseason promotion executives conference. Innisbrook resort, Tarpon Springs, Fla.

Dec. 11—*Southern California Women in Cable* meeting. Speaker: Robert Alter, president, Cable Advertising Bureau. Marina Marriott hotel, Marina del Rey, Calif.

Dec. 11-12—*NBC* news promotion workshop. Innisbrook resort, Tarpon Springs, Fla.

Dec. 11-14—*Unda/USA* (National Catholic Association for Broadcasters and Allied Communicators) 13th general assembly. (Awards banquet on Dec. 13.) Copley Plaza, Boston.

Dec. 13—*Golden Jubilee Commission on Telecommunications* first conference. Washington. Information: (202) 955-4687.

Dec. 20—*International Radio and Television Society* Christmas benefit. Waldorf Astoria, New York.

January 1985

Jan. 5-8—*Association of Independent Television Stations (INTV)* annual convention. Century Plaza hotel, Los Angeles.

Jan. 9—"Women at the Top," series sponsored by *American Women in Radio and Television*, *Washington* chapter. Topic: community relations. National Association of Broadcasters, Washington.

Jan. 10-14—*NATPE International* 22d annual conference. Moscone Center, San Francisco.

Jan. 11-13—*Florida Association of Broadcasters* annual midwinter conference. Marriott's Casa Marina Resort, Key West, Fla.

Jan. 13-16—Seventh annual PTC '85, *Pacific Telecommunications Council*. Theme: "Telecommunications for Pacific Development: Toward a Digital World." Information: PTC, 1110 University Avenue, suite 308, Honolulu, 96826.

Jan. 14-18—*National Association of Broadcasters* winter board meeting. Sheraton Plaza, Palm Springs, Calif.

Jan. 16—*International Radio and Television Society* newsmaker luncheon. Waldorf Astoria, New York.

Errata

Robert King is former president of King World Productions, not current president, as reported in Oct. 15 "In Brief." King left presidency of company in March to pursue own business interests. He remains consultant.

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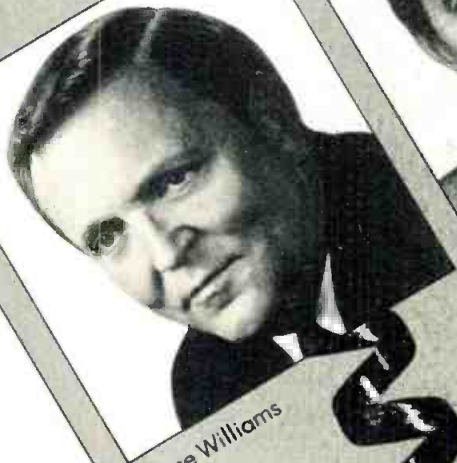
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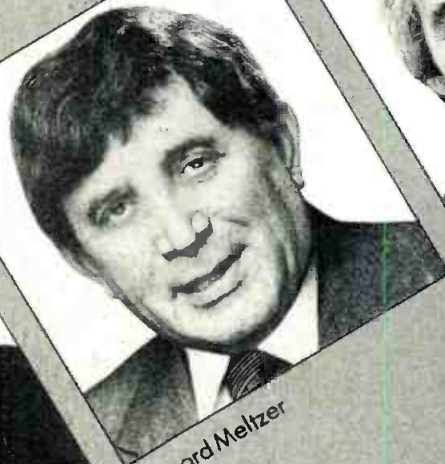
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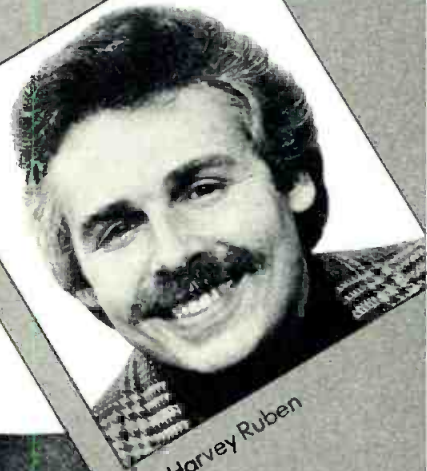
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FROM NBC RADIO

Broadcasting Oct 22

Vol. 107 No. 17

TOP OF THE WEEK

Starting over at the top for RKO Radio

Radio group president Williamson and controller Fitzgerald 'resign'; general counsel Frankl takes early retirement in wake of expanded FCC hearing on radio networks' billing errors; WGMS's Lyman new radio head

In a management shakeup last week, RKO General Inc., the broadcasting division of Akron, Ohio-based GenCorp (formerly General Tire & Rubber Co.), which has been waging a 20-year struggle to keep its television and radio licenses and fighting challenges to all its licenses before the FCC, announced the sudden resignations of Robert J. Williamson, president of RKO Radio, and John B. Fitzgerald, vice president, controller and chief financial officer of RKO General, and the retirement of Kenneth R. Frankl, vice president, secretary and general counsel of RKO General.

An RKO General spokesman said Frankl is retiring due to "health reasons," but is likely to remain with the company as a consultant. All three executives reported to Shane O'Neil, president and chief operating officer of RKO General.

Jerry Lyman, vice president and general manager of RKO's WGMS-AM-FM Washington, and corporate vice president, government relations, has been named to succeed Williamson effective immediately.

The dismissal of Williamson and Fitzgerald



Williamson

was reportedly directed by A. William Reynolds, president and chief operating officer of GenCorp, who came to the company this summer from TRW Inc. M.G. O'Neil, chairman and chief executive officer, was quoted in *The Wall Street Journal* as saying, "There was a feeling by management that they [Williamson and Fitzgerald] were in a little over their heads."

Reports also surfaced last week that at least two top RKO General executives were asked to retire: Thomas F. O'Neil, 69, brother of the GenCorp chairman and chairman and chief executive officer of RKO and the father of Shane O'Neil, and Hubert DeLynn,



Lyman

63, vice chairman. The spokesman said that both O'Neil and DeLynn are considering taking early retirement, but have not yet made a decision. RKO had to retract an internal memo circulated last Wednesday (Oct. 17) which stated that Frank Shakespeare, RKO General's other vice chairman and its former president, had resigned. A second memo issued later that afternoon noted that Shakespeare "did not resign and RKO does not intend to request his resignation." The second memo said Shakespeare will remain as vice chairman.

Unaffected by last week's housecleaning was Shane O'Neil, who, at 37, spent 13

Nearly 20 years of trouble for RKO

RKO General Inc.'s troubles with the FCC started snowballing in 1965, when Fidelity Television Inc. filed a competing application for RKO's KHJ-TV Los Angeles. In 1967, the Department of Justice filed suit against General Tire & Rubber (now GenCorp), RKO's parent, alleging that it and some of its subsidiaries had conspired to force parties who sold them goods and services to purchase goods and services—so-called reciprocal trade agreements.

The KHJ-TV license renewal was designated for comparative hearing, and in 1969, an administrative law judge denied RKO renewal and granted Fidelity's application. The judge cited RKO's poor programming performance; he also held that General Tire had attempted to coerce advertisers into buying time on RKO stations.

In late 1968, Community Broadcasting of Boston Inc. and The Dudley Stations Corp. (which eventually merged to become New England Television Corp., current licensee of WNEV-TV Boston [formerly WNAC-TV]) filed competing applications for RKO's WNAC-TV Boston. In 1970, the Department of Justice dropped its suit after General Tire agreed to a consent decree, which,

among other things, prohibited General Tire from conditioning its purchase of goods upon its sale of goods to the same entity.

In late 1973, the FCC, in a 3-2 vote, reversed the ALJ's decision, granting RKO renewal for KHJ-TV, subject to whatever action it deemed appropriate following the resolution of the Boston proceeding, where RKO was still facing character issues.

In 1974, the ALJ found RKO comparatively preferred for the Boston station. That same year, RKO's WOR-TV New York was designated for hearing with the competing application of Multi-State Communications Inc., with the commission declaring that the qualifications findings in the Boston proceeding would be applied.

While the ALJ's Boston decision was pending review by the full commission, the Securities and Exchange Commission launched an investigation of General Tire and its subsidiaries. On May 10, 1976, the SEC filed a complaint alleging that General Tire had been making a variety of illegal payments. On that same day, a consent decree was filed requiring General Tire to create a special review committee (made up of five General Tire

Continues on page 40.

years moving up through the ranks at RKO General before taking over as its president in July 1983.

The senior-level reshuffling came after FCC Administrative Law Judge Edward Kuhlmann's decision to expand the scope of the license renewal hearings by including RKO Radio Networks' billing errors to advertisers of \$7.9 million since January 1980 ("Riding Gain," Oct. 15) and the question of whether RKO had sought to destroy a 1974 internal audit report on the barter transactions of its stations (see page 84).

Kuhlmann questioned whether former RKO General controller Fitzgerald had been "forthright" about the destruction of the 1974 internal audit in a deposition earlier this year.

Industry sources point to Kuhlmann's decision to include more issues in RKO's qualifications hearings as the likely force behind the company's executive shifts. The RKO spokesman, however, maintained that there was "no connection" between the managerial moves and the FCC hearings or RKO Radio Networks' billing problems. He said it was an "operational decision."

Williamson, who served as president of RKO Radio since April 1981, oversaw the

12 RKO-owned radio stations as well as RKO Radio Networks, which comprises RKO One and RKO Two as well as a program distribution arm called Radioshows. RKO Radio Sales (now Republic Radio) was also under the domain of Williamson before its sale last spring to Katz Communications (BROADCASTING, April 2).

Williamson joined RKO in September 1973 as vice president and general manager of WOR-TV New York from Metro Radio Sales, New York, where he served as president. He then moved to WNAC-TV (now WNEV-TV) Boston in 1979 in the same capacity prior to taking over the radio division three-and-a-half years ago. Fitzgerald joined RKO in 1969 as controller and was elevated to vice president and chief financial officer in December 1981.

Lyman is a 15-year veteran with RKO who has been vice president and general manager of WGMS since 1972. Lyman was also head of RKO's FM division from 1977 to 1982, when the position was abolished. In 1982, he took on the added duties of government relations for RKO. Lyman said he plans to remain in Washington for the present. No replacement has been named yet for Fitzgerald. □

Early shots fired in Westmoreland-CBS

During second week of trial, two witnesses for Westmoreland, Rostow and Komer, take stand; CNN still fighting to cover trial

In the second week of the widely publicized Westmoreland-CBS libel case last week, Dan Burt, attorney for General William Westmoreland, began calling witnesses to support his client's claim that the 1982 CBS Reports documentary, *The Uncounted Enemy: A Vietnam Deception*, contained statements that its makers knew falsely accused Westmoreland of plotting to deceive his superiors as to the real strength of enemy forces in Vietnam.

Walt Whitman Rostow, national security adviser to President Lyndon Johnson during the Vietnam war, testified that the President was aware of the spirited "debate" between the Westmoreland command and the CIA over whether certain home guard forces (called self-defense and secret self-defense forces) should be included in the official enemy troop strength estimates, known as the

Continued from page 39.

board members) to investigate the corporation's use of corporate funds for unlawful political contributions, improper payments to domestic and foreign government officials, and other allegations of wrongdoing. RKO first mentioned the SEC inquiry to the FCC on May 14, 1976.

The special review committee's report, released on July 1, 1977, testified to widespread corporate misconduct. Among other things, the report said that deficient recordkeeping and accounting practices led RKO to file inaccurate financial reports at the FCC.

On June 6, 1980, the FCC released its decision denying RKO renewal for the Boston station. It cited the reciprocal trade practices, the false financial reports and lack of candor. The FCC said that RKO had exhibited that lack of candor by asserting that there was no factual or legal foundation to allegations that subsequently appeared to be admitted by the special review committee. The FCC also criticized the licensee for failing to advise the commission that the SEC had begun a formal investigation of RKO's corporate parent. In a companion decision, the FCC held that those three factors also disqualified RKO to be the licensee of either KHJ-TV or WOR-TV. In November of that same year, the FCC designated RKO's 13 remaining stations for hearing, but decided to hold off on hearing proceedings until the appeals of its Boston ruling had run their course.

In 1981, the Court of Appeals in Washington affirmed the disqualification of RKO for the Boston station on the grounds of lack of candor. It held, however, that neither the reciprocal trade conduct nor the financial misrepresentations could, on the record before it, support RKO's disqualification. Although the court said that lack of candor might be "inconsistent" with a licensee holding any licenses, it added that RKO's lack of candor in the Boston proceeding could not automatically justify revocation of its Los Angeles or New York City licenses. The court directed the commission to undertake further proceedings to give RKO an opportunity to demonstrate why its performance in Los Angeles and New York merited different treatment.

RKO got a break with its New York station. In 1982, Congress, at the prodding of Senator Bill Bradley (D-N.J.), passed a law that enabled RKO to get a five-year renewal for WOR-TV by mov-

ing that station to Secaucus, N.J.

In early 1983, acting on another directive from the Court of Appeals, the FCC opened RKO's 13 other stations to competing applications. More than 160 hopefuls applied.

In June 1983, the FCC finally acted on the remand of the Boston case from the appellate court. The FCC said the court had found that the commission's decision had "inadequate" basis for the conclusion that RKO had *intentionally* filed false annual financial statements. Thus the commission designated an issue in the KHJ-TV proceeding on whether RKO "intentionally filed false and misleading" financial reports with the FCC.

The FCC also designated a candor issue on RKO's forthrightness about an Internal Revenue Service audit of RKO's barter and trade transactions, which came to light during the Boston proceeding. After the FCC had issued its decision in the Boston case, RKO notified the commission that it had reached an agreement to pay the IRS \$13 million in additional income tax as a result of the IRS investigation. "We will not inquire into the conduct that resulted in the tax underpayment," the FCC said in its designation order. "Our concern is limited to RKO's efforts to assuage commission concern over the then-pending IRS investigation. Whether RKO had a basis for predicting an optimistic outcome to the investigation in the light of all other pertinent circumstances is critical."

The FCC subsequently opted to investigate RKO's basic qualifications to be a licensee in one proceeding by making the more than 160 applicants for RKO's stations parties to the KHJ-TV proceeding. The first phase of that proceeding was launched last summer; it's being tried by ALJ Edward Kuhlmann.

After those hearings got under way, RKO notified the commission that it had "discovered" \$4-million worth of errors in charges to advertisers and payments to affiliated stations by its subsidiary, RKO Radio Networks Inc., during 1983 and 1984. Later, RKO conceded to \$7.9 million in errors in advertising charges by RKO Radio Networks since 1980 (BROADCASTING, Oct. 15).

Kuhlmann has now designated a new issue in the ongoing qualifications hearing to explore what impact those billing errors should have on RKO's qualifications to remain a licensee (see story, page 84). He also decided to consider four other fresh allegations.



CBS covering the trial

order of battle. He also testified that he believed both sides partook in that debate in "good faith." He said it was his belief the official military command estimates of troop strength in the third quarter of 1967, between 240,000 and 250,000 (which did not include the close to 200,000 home guard forces), were not motivated by any pressure to deliver good news or for fear the press would distort higher figures out of proportion to their true meaning. And the President, said Rostow, would have been "outraged and furious if he thought that a political element had been introduced into the making of the estimate itself." He said Westmoreland was under no pressure "from anyone," including Johnson, to deliver good news about the war effort.

During cross-examination by David Boies, representing CBS, Rostow contradicted himself once. Early in the cross-examination, he testified that Westmoreland "never directly conveyed troop strength to the President" that he knew about. Later, however, Boies produced a memo from Westmoreland to the President, which had been passed along to the latter by way of Rostow, in which Westmoreland advised that enemy troop strength had been cut from 285,000 in the third quarter of 1966 to 242,000 a year later. Rostow then acknowledged the memo, noting that the estimates did not include the self-defense groups, which he described as "categories of which the President was quite aware."

The second witness called by Burt was Robert Komer, the chief civilian deputy to Westmoreland in Vietnam, who was charged with getting maximum support for the war effort from the South Vietnamese civilian population. Komer testified that Westmoreland did not, contrary to a charge in the documentary, suppress a report by his intelligence chief, General William McChristian, revising upward estimates of the enemy irregular forces from 60,000 to 185,000. Komer said Westmoreland directed the report toward to the mission council, headed by the highest ranking U.S. official in South Vietnam then, Ambassador Ellsworth Bunker.

As the trial ended its second week, CNN was still fighting a legal battle seeking authority to provide live televised coverage of it. The trial is expected to last three or four months. Harvard legal scholar Laurence H. Tribe was scheduled to argue CNN's case before a three-judge panel of the Second Circuit Court of Appeals in New York last Friday (Oct. 19), citing the First Amendment and the public's right to know. □

USFL claims illegal procedure by NFL

New league says it has been prevented from being competitive by older group's 'monopoly power' with TV networks; it seeks \$1.32 billion in damages

The United States Football League filed a \$1.32-billion antitrust lawsuit in Manhattan federal district court against the National Football League charging it with conspiring to "create a complete barrier to the entry of a competitive league into the business of major league professional football." The suit also asked that the present relationship between the NFL and three major broadcast networks be declared illegal and that the NFL and its relationship with the networks be restructured.

According to the suit, the NFL has "unlawfully used monopoly power... to prevent the networks from dealing fairly and independently with the USFL in order to perpetuate [the NFL's] monopoly position."

The defendants in the suit are the 28 member teams of the NFL along with NFL Commissioner Alvin R. (Pete) Rozelle. The plaintiffs are the 16 USFL member teams. Although ABC, CBS and NBC are not named as defendants in the suit, they are cited as "involuntary co-conspirators" and are "facilities essential to the economic viability of the plaintiffs and their ability to compete in major league professional foot-

ball."

In a press conference held Thursday morning (Oct. 18) at his Manhattan offices, attorney Roy M. Cohn and New Jersey General's owner Donald Trump outlined to reporters the reasons for filing the suit. According to Cohn "the USFL decided it wouldn't be the fourth league" to be "driven into the ground" by the NFL. "What you have here in this complaint," Cohn said, "is a long series of practices to bury the USFL."

And Cohn added that although the networks were not named as defendants, "you should not conclude that the networks will not be defendants in the near future.... Complaints are subject to being amended."

In a statement, NFL Commissioner Rozelle said the suit was "baseless" and "comes as no surprise to anyone following sports. Antitrust litigation has been part of the game plan of every second league in modern professional sports history." Rozelle called the suit a "transparent effort" to "lay the blame of the USFL's well-known problems and failures at someone else's doorstep."

The USFL charged that the \$2.1-billion, four-year contract, expiring in 1986, that the NFL made with the networks was "deliberately positioned... to make successful entry by any competitor into the business of major league football impossible." The suit alleges the NFL has put pressure on the networks to

Magnifying glass

With the attention surrounding the libel suit General William Westmoreland has brought against CBS has come renewed scrutiny of the press. Just how trusted are the news media?

According to one of the latest report cards—a *Newsweek* Poll by the Gallup Organization—26% of 750 adults (surveyed between Oct. 6 and Oct. 10) expressed a high degree of confidence in television—up slightly from the 25% recorded in the same poll in 1983 and 1981. Television ranked lowest among 10 U.S. institutions compared in the poll. Newspapers scored 34% in the confidence rating, ahead of television, Congress (29%), big business (29%) and organized labor (30%). The others: church/religion (64%), the military (58%), banks/banking (51%), U.S. Supreme Court (51%) and public schools (47%).

Sixty-two percent of those surveyed said television provided them with "most of [their] news" about current events—followed by newspapers (56%), radio (13%), magazines (9%) and "talking to people" (1%).

How is the Fifth Estate generally perceived? For radio, 77% of those polled found that medium accurate, 86% considered it fair, 75% said it was patriotic and 85% thought radio reports the news intelligently, but 27% considered radio to be too negative, 24% considered it arrogant, 52% said it was politically biased, 43% called it sensational and 33% believed that radio invaded people's privacy.

Television—broken down for local and network news—fared about the same. For local TV news, 81% said it was accurate (the same for network TV news), 82% said it was fair (as compared to 76% for the networks), 80% called it patriotic (compared to 76% for the networks) and 85% said that local TV news reported the news intelligently (as compared to 90% for the networks). Thirty-one percent considered local TV news too negative (compared to 38% for network TV news), 25% said it was arrogant (compared to 39% for the network coverage), 54% said it was politically biased (compared to 61% for the networks), 48% called it sensational (compared to 57% for the networks) and 52% said it invades people's privacy (as compared to 58% for the network TV news).

In general, the media continue to receive support for their right to report stories that the government wants censored as well as their right to accompany American soldiers into combat zones. Those people surveyed were against the idea that the courts make libel suits easier for people to win against the media.

discriminate against the fledging league, and cited its relationship with ABC as an example. Although ABC agreed to carry the USFL's games, the suit claims that the NFL continued to "exert influence" on ABC to the extent that ABC has "taken numerous measures intended to further the [NFL's] objective of restricting the USFL's ability to compete effectively."

Other charges the suit makes against ABC include:

- Restriction of the USFL's promotional efforts by denying blackouts of television coverage in various local markets.

- Failure to promote the games on its network and failure to provide appropriate scheduling to bolster the USFL's ratings.

- Refusal to renegotiate "in good faith"

the amount of network revenue to be received by plaintiffs in the 1985 USFL season as called for in its contract.

- Public statements by the network disparaging the USFL, including alleged comments by ABC News and Sports President Roone Arledge to NFL team owners in Hawaii that the network would not accord the same level or quality of coverage to USFL games as it would to a "major professional football league."

"As a direct result of these unlawful actions by the defendants, implemented and furthered by ABC," the suit said, "the plaintiff USFL member clubs have experienced significantly lower attendance at USFL games and have received substantially smaller revenues, including network televi-

sion revenues, than they would have earned absent these anticompetitive acts."

The USFL said it received about \$9 million in revenue from ABC for broadcast rights to the 1983 and '84 seasons, but team operating losses during the same period totaled "substantially in excess" of \$100 million. The USFL said that to realize greater revenues it would have to shift its playing season from the spring to the fall beginning in 1986 and compete directly with the NFL.

An ABC spokesman said the network had no comment on the suit.

Trump said he "fully expects" to win the suit. Asked if it was a "leverage action" to force a merger with the NFL, Trump replied "emphatically not." Despite financial losses suffered by USFL teams, Trump said, "we



The debate offstage: How TV's covering the race

American Enterprise Institute study detects 'press spin' that began to tilt coverage favorably toward Mondale-Ferraro ticket even before Louisville debate changed campaign; newsmen quick to call charge specious

Ten days to two weeks before the debate in Louisville, Ky., sensitive observers of the television network coverage of the presidential campaign began to detect a change in the tone. The press image of the Mondale-Ferraro ticket was taking on a new shine, while coverage of President Reagan and Vice President Bush was increasingly harsh.

What was involved, according to one of the observers, who is making a detailed study of the coverage, was not, certainly, assessments of the "horse race," in which Reagan remained far ahead, or even the facts of the stories involved. "We're talking about press spin," said Michael Robinson, a George Washington University professor and visiting fellow at the conservatively oriented American Enterprise Institute, in a comment to which network news people and others take strong exception. Indeed, they find it hard to accept the premise—that the tone changed before, as CBS News's senior political producer in charge of political coverage, Richard Cohen, puts it, "Mondale lit the match" in Louisville that set fire to his campaign.

The perceived shift in tone even before

the Oct. 7 debate is not the only observation being made of the coverage. Robinson's study and the subjective evaluations of others indicate that the networks, at least in the campaign pieces on their evening news shows, are dealing in substance to a somewhat greater degree than they did in the 1980 contest between President Jimmy Carter and his then challenger, Ronald Reagan. The numbers are not overwhelming, but they are moving up.

How much and to what degree such dynamics of campaign coverage affect voters' attitudes is not easy to measure. Indeed, at times it seems to have no relationship. Robinson said he was "shocked" to read that Reagan had dropped six points in a *New York Times* poll immediately following the Louisville debate. Such a drop after a debate is highly unusual. And Reagan's lead in a *Washington Post*-ABC News poll, according to results reported last week, dropped six points, to a spread of 12. But the results of two other polls reported last week, on NBC and in *USA Today*, showed Reagan with an awesome lead of 25 points. And a Reagan-Bush daily poll on Wednesday showed that the President had regained the four points he had lost following the debate and was again enjoying a 17-point lead. To Robinson, such results indicate that "negative news spin" has no effect on an incumbent "when the economy is sound and the U.S. is not in a war it is losing."

And there are those who believe there are "cycles," as NBC News's John Chancellor refers to them, or "fads," as others might call them, in reporting on the campaign. For instance, Chancellor said on Thursday that he thought the cycle of stories regarding the President's age—a subject that was given currency for the first time following the Louisville debate—had about run its course. That, of course, was before the second presidential debate, in Kansas City, yesterday (Oct. 21). ABC's Sam Donaldson, who covers Reagan, said last week that if the President did "as badly in Kansas City as he did in Louisville, he'll lose." But Donaldson did not expect that to happen. "If he does even a little better than he did in Louisville, we'll be saying, 'See, he wasn't senile, after all.'"

□

Robinson is director of the Media Analysis Project at George Washington University—which, with AEI, is co-sponsoring a day-by-day monitoring of campaign coverage on the evening news shows. The report on "personal image" scores for the Republican and Democratic tickets is the third the project has released thus far, and as he said, is likely to be the most controversial.

For one thing, network journalists—whether executives or reporters in the field or commentators—cannot square the project's findings regarding "personal image scores" for the candidates with their recol-

expect to keep going and going strong." Trump also criticized the media for ignoring the decline in the NFL's ratings on network television and for not giving the USFL balanced coverage. "I don't read stories about the NFL's low ratings," Trump said. "If that happened to the USFL it would be headlines."

One of the charges contained in the lawsuit is that the NFL secretly formed a "USFL Committee" composed of key NFL team owners "to recommend means of inhibiting competition by the USFL as a competitive league in major league professional football." Cohn declined to reveal who the owners were, citing "evidentiary matter" as the reason. An earlier draft of the complaint, Cohn said, had identified the principals of

the committee, meeting times and places, but USFL's in-house counsel decided not to disclose that information at this time.

The suit also claims that since the USFL announced it would switch to a fall/winter season in 1986, neither CBS nor NBC has shown a willingness to negotiate with the league for broadcast rights. "Representatives of one of those networks have informed the USFL that it may be willing to purchase future USFL television rights but only if one other network also purchases such rights," the suit claimed. But the suit did not identify which network made the offer.

As recourse, the suit asks the court for relief on a number of points:

- That the NFL be divided into two separate and competing 14-team leagues with

each league limited to a contract with only one network, or that the NFL as currently constituted be forced to maintain contracts with no more than two of the three networks.

- That the NFL be enjoined from changing any player rules that would change the NFL roster size and impair the USFL's ability to negotiate and sign contracts with players not under NFL contracts.

- That the NFL be enjoined from making contract offers to USFL players prior to the expiration of their USFL contracts; that the NFL be barred from offering exclusive contracts to game officials, and that the NFL be prohibited from negotiating arrangements for exclusive access to stadiums.

The suit seeks damages of \$440 million, which are trebled in antitrust cases. □



Photos courtesy of ABC News

lections of the stories they were preparing and watching in the weeks leading up to the Louisville debate. "I don't know of any event prior to Louisville that would cause one to change the way we were covering the candidates," said CBS's Cohen. Neither did any of a half-dozen others questioned on the subject. Donaldson, who has covered Reagan since the 1980 campaign, put it this way: "I have covered it [the current campaign] from the beginning by showing what I saw without reference to polls showing Reagan was ahead or, after Louisville, that Reagan might slip."

But the Media Analysis Project has charted its findings of "personal image score"—the sum of "good press" in a percentage of time, minus "bad press." And the chart shows that, after bottoming out with a minus 12 score at the end of the second week of September, the Mondale-Ferraro ticket soared to a plus 17 at the end of the fourth week before trailing off to a minus 2 on Oct. 6. Robinson said the "decidedly positive personal press image" enjoyed by the Mondale-Ferraro ticket in the last week in September is "something one almost never sees on network news." A partial explanation of the network news personnel's bafflement at the Media Analysis Project's figures may be that much of the Mondale-Ferraro "good press" was apparently contained in stories about Ferraro. Before Louisville, Mondale received about the same amount of "bad" press as "good."

Meanwhile, the President, frequently described as "popular," was taking a pounding

in terms of press image. The highest score the Reagan-Bush ticket achieved in the five weeks charted was at the end of the second week, when it stood at minus 16. When Mondale-Bush was at plus 17, the Reagan-Bush score was at minus 60, producing a gap of 77 percentage points. And while Ferraro was attracting favorable mention, Bush was not; his coverage has been scored from ambiguous to bad.

More than the question of when the change occurred is involved in the controversy over the "personal image scores." Also significant is how the researchers determine the pluses and minuses. Robinson says the "press spin" that concerns them "implies something good or bad about the candidates. It goes beyond the facts." It might be a description of Mondale as "well organized" or Reagan as "confused." "Horse race" stories, which could affect the candidates' images, are not included.

But many journalists instinctively bristle at the suggestion they are less—or more—than objective in their reporting. William Lord, executive producer of ABC's *World News Tonight*, showed little patience in even discussing the project's figures, which he had not seen. But he said, "We deal with the candidates in terms of the issues; we are not for or against candidates." CBS's Cohen said, "I talk to producers and reporters every day. The notion that any of us would decide to change the image of a candidate is preposterous." And *NBC Nightly News's* anchor, Tom Brokaw, says every effort is made to guard against a "change in tone. This is not a

program of advocacy for one side or the other." □

To help illustrate what the Media Analysis Project means by "good press," Robinson, in a briefing for the press on the results of Media Analysis Project's latest findings, showed videotapes of two long pieces that, in a scheduling he thought highly unusual, NBC had run on succeeding nights during the fourth week. The first, by Chancellor, praised Ferraro for her effective speeches, a well-organized campaign staff and her ability as a fund raiser. It closed with the observation that the term the "weaker sex" is not heard in politics anymore—"Geraldine Ferraro may have buried that phrase forever." The second, by Roger Mudd, dealt with the manner in which the Mondale and Ferraro campaigns coordinated their positions. It conjured a picture of an efficient operation in which two organizations, run by "experienced professionals," were linked by computers and telephones as well as face to face meetings of the principals. (Robinson said a reporter who had been "near to Mudd" and had observed what he did had come away with a different conclusion.) One of the pieces the Media Analysis Project said contributed to the negative press image of the Reagan-Bush ticket was a five-minute piece by CBS News's Lesley Stahl that had also run before the first debate and dealt with the Reagan campaign. And while Mudd had talked of efficiency in describing the Mondale and Ferraro organizations, Stahl talked of manipulation of the media on the part of

the Reagan campaign. Chris Wallace did a similar piece for NBC that ran last week. (To alert viewers to the nature of the piece, NBC slugged it "Packaging Reagan.")

For their part, Chancellor and Mudd defended their pieces as responsible journalism. Chancellor said he thinks his observation that Ferraro has "improved as a campaigner" has been borne out. And Mudd said he thought an "expository piece" on how the Mondale and Ferraro campaigns are coordinated would be of interest to viewers. "The question came up as to whether she was a loose cannon rolling around the country or whether she was she being held under tight rein." And Mudd, known for the interview with Senator Edward M. Kennedy (D-Mass.) that almost knocked Kennedy out of the 1980 presidential campaign even before he officially entered it and for an interview with Senator Gary Hart (D-Colo.) during the Democratic primary campaign season last spring that enraged Hart supporters, said he was "offended" if Robinson was suggesting he had held back from "savaging" Mondale and Ferraro out of sympathy for them.

But Robinson tried to buttress his case with reference to unidentified sources in the Mondale-Ferraro camp or among the press who had contradicted many of the points made in the two pieces. On his own hook, he described as "hyperbole" Chancellor's remark that Ferraro had buried the phrase "the weaker sex" as far as politics is concerned.

What is at work, Robinson believes, is a phenomenon present in every presidential election: "compensatory journalism. The farther behind, the easier it is for a serious candidate to get a good press."

It wasn't only the academics at GWU who spotted a shift before the first debate. The pols did, too—Jim Lake, communications director for the Reagan-Bush committee, and Maxine Isaacs, who is Mondale's press secretary. Not surprisingly, however, they differ in their reasons for the shift. Lake said that he had sensed a growing frustration and boredom on the part of the reporters covering Reagan as the President's lead in the polls remained insurmountable. He feels they were almost ready to write that the contest was, in effect, over—until the announcement in mid-September that the Reagan and Mondale camps had agreed to a series of debates. That, he said, "freeze-framed everything." And, he said, the press "went along with Mondale's hype that the debates were his make or break." He did not see "a conspiracy" on the part of the media, but, rather, "an innate desire to have a contest." Lake was not alone in the Reagan camp in perceiving a shift in the tone of the coverage before the first debate. Top White House aides did too, and were said to have been concerned by it. "They felt it could tighten the race," according to one source.

Isaacs said the change was a product of the success of the Mondale campaign in "smoking" Reagan out of his Rose Garden strategy. Early in the campaign, the Reagan plan was to ignore Mondale and to avoid contact with the press. Mondale, Isaacs noted, accused Reagan of being "the most iso-



Robinson

lated President in history." And the President began coming under so much criticism from the press that the White House eased some of the restrictions on reporters' access to him. "He took questions—and made mistakes," Isaacs said. "It changed the image."

Why do networks play the image game—if they do? Robinson does not entirely reject the journalists' insistence their coverage reflects reality. At least, he says it "underpins" the stories. But he does rule out ideology as a factor; an earlier report by the Media Access Project had found virtually no liberal bias in the coverage (BROADCASTING, Oct. 1.) He did not, however, rule out "impishness," a feeling on the part of journalists that, to make an otherwise dull contest interesting—for themselves and the public—they would shape their coverage in a manner designed to tighten the contest.

But Robinson placed the greatest weight on a "sense of mission" theory. When the front-runner in a presidential contest enjoys a commanding lead and seems virtually certain to win, Robinson said, journalists feel "they have a mission to get out all of the bad information on him they can." So if Reagan wins, added Robinson, who is infected with his own brand of impishness, journalists want to be able to protect themselves against people saying, "Why didn't you tell us he's senile?"

Reagan-Bush communications director Lake ruefully accepts the value as well as the truth of that condition. "It's part of the process that the front-runner has the tougher go," he said. Lake is one of those Reagan aides who feels the tough treatment the President received from the press following Louisville contributed more to his drop in the polls than his performance. But, he said, maybe such treatment "in the long run is good for the country, even if it's not fair."

Robinson offered one other theory, one he said is "unique" to the Reagan-Mondale contest. It suggests less of public spiritedness on the part of the networks than vindictiveness: "The networks resent Reagan for his cameo performances and the photo opportunities and the Rose Garden strategy. The networks feel themselves victims."

Like the shift in the tone of the coverage of the presidential campaign before the Louisville debate, the increase in dealing with substance issues by the networks has been picked up by close observers with only their

impressions to go by, as well as by the Media Analysis Project, which is organized to detect such developments. The increase is not great: 28% of the networks' campaign news is devoted to substantive issues, according to the Media Analysis Project. (The rest of the time is roughly divided between campaign issues and "horse race" stories.) Four years ago, CBS, the only network studied by the project during that campaign, devoted 25% of its campaign coverage time to such issues. But the Mondale camp's Isaacs noticed the difference. So did David Gergen, former director of communications for the White House, who is now a syndicated columnist and an AEI fellow.

Isaacs and Gergen are less circumspect in their attitude regarding the quality of the network coverage. Isaacs said it "is better than in 1980 in terms of substance, and they are doing a better job." Indeed, she feels that the network political reporters have reached a point of parity with newspaper political reporters. "They are every bit as good, not in terms of quantity but quality," she said. Gergen said: "There is more substance and less hoopla, and the networks deserve credit for greater ventilation of the issues."

But his praise is not unqualified. Gergen feels the networks handled the age issue badly—ignoring it through the campaign and even, for the most part, immediately following the Louisville debate, when the President was hesitant in responding to questions and seemed to tire in the last 30 or so of the 100 minutes. They plunged into the issue with a rash of stories only after the *Wall Street Journal* ran a piece on the question two days later. "It was a classic example of pack journalism," Gergen said. But more than that, he said, the effect of the coverage was to make the President seem "older and more doddering than he was, and it had an effect on the campaign." The networks, he said, should have been covering the health issue "right along."

The flood of pieces on the age question have not yet been factored into the Media Analysis Project's "personal image score" for the Reagan-Bush ticket. But Robinson, at the briefing last week, showed a sample of how the networks "seized" on the issue, once the *Journal* had opened the floodgates. He ran a tape of the eight minutes ABC News's *World News Tonight* devoted to the age question: Donaldson reporting that the White House was "on the defensive"; Jim Wooten saying all of Washington was focusing "on Ronald Reagan's age" and that the question was being raised as to whether Reagan, the oldest President in U.S. history, was "too old to serve four more years," and, for a medical view, anchor Peter Jennings interviewing Dr. Timothy Johnson (to whom Jennings referred by his *Good Morning, America* nom de guerre, "Dr. Tim," to Robinson's great amusement.) To a layman, his diagnosis seemed ambiguous, at best: "There's no good way to predict in any case what's going to happen or when."

Robinson has his own slug for the three pieces: "ABC's Senility Trilogy." It should help push the Reagan-Bush "personal image score" to a new low. □

Broadcasters show support for audience reach ownership guidelines

In comments on FCC's 12-12-12 rule, most in industry are in favor of a percentage limit for TV stations; Turner and Lorimar think previous limit of seven should be retained

The FCC received more suggestions on ways to fix up its controversial 12-12-12 multiple ownership rule.

In responses to petitions for reconsideration filed at the commission last week, broadcasters generally endorsed the concept of using a limitation for TV ownership based on audience reach. They were divided on whether those limits should address reach alone or be combined with a numerical cap. Broadcasters also generally said they would support eliminating the ruling's sunset provision, which otherwise would eliminate the interim 12-12-12 caps altogether in 1990.

The networks took issue with the Motion Picture Association of America's petition for reconsideration (BROADCASTING, Sept. 17), which argued for limiting the networks to the seven TV's (no more than five of those VHF's) they could own under the old rules.

ABC, for example, said MPA's "plea for

discrimination" against the networks was "but another example of its desire to protect Hollywood's private interest." ABC, like the other networks, thought the commission's 12-12-12 ruling was fully supported by the record. But it was willing to accept a "reasonable" rule combining a numerical limit and a percentage-of-penetration cap.

CBS said it thought the commission had gotten it right the first time. "However," it said, "the adoption of a reasonable percentage cap, in addition to a numerical limit, and the elimination of the sunset provision surely would provide ample assurance that the public interest will be protected."

CBS, however, argued against setting that reach cap too low. "Too low a cap would deprive the network-owned station groups and other group owners of a fair opportunity to grow in the areas of these companies' greatest skill and expertise, and, thus, would inhibit the flow of additional investment capital into the support of broadcast activities."

In the interests of assuaging critics of the commission's original ruling, NBC recommended supplementing the 12-TV-station

cap with a limit based on the percentage of U.S. television homes reached. NBC said the percentage cap should be permitted to be "modestly" higher "with respect to UHF stations and stations owned in substantial part by minorities." And the sunset provision, which the network said was "not essential," should be eliminated.

The National Association of Broadcasters said the petitions for reconsideration didn't warrant reversal of the FCC's original decision. But NAB said it supported, "in principle," modification of the rules to allow the 12-station limits to be exceeded to encourage minority ownership. "NAB also does not oppose coupling the 12-station limits for television with an equitable, concurrent audience 'reach' limit, and does not view the 'sunset' aspect as indispensable to the public benefits of the rule change," NAB said.

The Association for Independent Television Stations said it still believed that the current TV ownership limits should be retained for the networks. Nonetheless, it said it would support a "uniform national television ownership limit based on percentages of TV homes reached by stations [not number of stations] in specified categories."

INTV suggested limiting ownership of VHF affiliates to stations serving markets reaching no more than 25% of the nation's TV households. But it also recommended

How cable found its way back to togetherness

There's an old saying in Washington that anyone who loves laws or sausage ought not watch either being made. Such was the case, certainly, with the Cable Communications Policy Act of 1984, which emerged amazingly from the Congress two weeks ago after creating and then surviving a schism that threatened to split the cable industry in two. Those who take a positive view of the events of the past months—as the overwhelming majority do now—cite the process as a casebook example of "democracy at work." In any event, it is a remarkable example of bringing consensus out of chaos.

"There were a lot of rocky spots along the way," admitted Harry Murray, chief executive officer of Group W Cable, who was referring to the series of discussions held by the board during a series of meetings called to assess the measure. The first session was held in July, followed by two more meetings in September. In July, said one member, support for the bill "was hanging by a thread."

There were some who held out until the bitter end that the bill was not acceptable, yet despite those deeply held convictions there now is a noticeable absence of sour grapes. "The debate was intense and disagreements were fully aired. But for the sake of the industry we had to make a decision," recalled one board member who seemed to put his finger on the principal motivation behind the eventual consensus.

After it was all over, the chief opponents—Charles Dolan, general partner of Cablevision Systems Development Corp., and Gene Schneider, chairman and chief executive officer, United Cable Television Corp.—were willing to "live with it."

Dolan thinks there were a number of factors contributing to the eventual swing of support in favor of the measure. The final board meeting in late September was key. The first vote on the bill was 16 to 8. Then, in an effort to get closer to consensus, another vote was called, resulting in a 20 to 2 tally, with two members abstaining. "The board did not want to appear divided on the issue. There was a lot of adding of the plusses and minuses and the plusses were judged to be more important."

NCTA Board Chairman Edward M. Allen, of Western Communications, although not present at the meeting, thinks that "some individual directors were looking more at their own problems and how they might be solved by the bill. They were wearing their corporate hats. But once we got down to the last session, they set aside their corporate hats and put on their directors' hats and said 'lets get a policy.'"

Trygve Myhren, chairman and chief executive officer of American Television and Communications and NCTA board vice chairman, chaired the meeting. Myhren, who favored legislation from the outset, feels it was the way the disension was handled by the board and by NCTA President James Mooney that led to a peaceful resolution. And he credits the criticisms raised by some members for stimulating an open airing of the issues. "We really had a very serious and open discussion on the bill," he said. "The fact that we had an extremely open discussion helped unify the industry. People got a chance to say their piece." He praised his colleagues for taking a "statesmanlike position" and for "rising above pure self-interest."

James Cownie, president of the telecommunications group of Heritage Communications, praised Mooney and Allen for conducting things in an "open way." It's to their credit, Cownie said. "They didn't try to jam anything down anybody's throat."

Cownie's views were seconded by another member, who said the board didn't really start "digging in" to the bill until the July meeting, when "Mooney and Allen made the board go through the bill issue by issue." Furthermore, he added, "Mooney was a true professional. He told the board in July that 'I am not going to make the decision, you guys have to make the decision.'"

While there were marked differences of opinion all along, the members never seemed to "blow up." Said one operator, "our meetings were not divisive or acrimonious."

"There was a significant minority who really wanted the bill," commented another board member—"particularly the publishing groups, as we later saw why [referring to eventual elimination of the newspaper-cable crossownership prohibition in the final cable bill]. The bottom line was that between the staff and publishing groups, the general desire of the moving middle was that it was better to have a bill than not have a bill."

The desire to keep the industry together was cited by another operator. "In my view we were better off without it, but I wasn't going to work actively to defeat it," said Daniel Aaron, president of Comcast Cable Communications, who originally opposed the bill. His opposition, he said, like many others, was prompted by the *Crisp* and *Nevada* decisions, which gave the cable industry advantages that the bill seemed to take back. However, after the subsequent compromise with the cities was struck, "I was satisfied it was a balanced piece."

differentiating VHF independents and UHF stations from VHF affiliates. The commission, moreover, should specifically prohibit a network from owning an independent in a market in which it has an affiliated station, it said.

Under one of INTV's proposed repair scenarios, ownership of VHF stations would be limited to markets with a total of no more than 25% of the nation's TV households. But each independent VHF would only be charged with half the audience reach for its market, and no limit would be imposed on the audience reach of UHF stations, whether independent or affiliated. Under an alternative INTV approach, the audience reach of VHF affiliated stations would be limited to 25%, but an owner would be able to increase his reach to a total of 30% with independent VHF's (as long as the affiliated VHF's didn't exceed 25%). If UHF's were included, the total reach permitted would be 35% (but with affiliated VHF's limited to 25%, and both independent and affiliated VHF's limited to 30%). Under a third INTV alternative, the audience reach of VHF affiliated stations would be limited to 25%, but a reach of up to 35% would be permitted with VHF and UHF stations combined (but with VHF affiliates still limited to 25%).

Taft Broadcasting Co. recommended getting rid of the sunset provision and adopting a cap based on percentage of penetration. It said that alternative cap should be "no less than" 25%, with "reasonably higher percentages being permitted for UHF station ownership and for stations owned in significant part by minority group members."

Cox Communications Inc., which already had filed a petition for reconsideration, again urged the FCC to modify its rule to include an audience reach limit of 27.5% for VHF stations, 30% with UHF's.

Capital Cities Communications Inc. suggested eliminating the sunset and adopting a "population" cap "well in excess of any figure attributable to a current owner." As an example, it mentioned 27.5%

It also thought the cap could take into account the UHF handicap by permitting 2.5% more market penetration for UHF's.

Spanish International Communications Corp. said the only limitation it supported was restricting group owners to five VHF's "in order to encourage UHF development."

Turner Broadcasting System said the FCC should reinstate its seven-station rule for television.

Lorimar recommended that the networks be constrained to their current limits, and that others be limited by reach. It also said the sunset should be rejected and that incentives should be provided for UHF and minority station purchases.

Black Citizens for a Fair Media, the League of United Latin American Citizens, the National Association for the Advancement of Colored People, the National Association for Better Broadcasting, the National Conference of Black Lawyers Communications Task Force and the Telecommunications Research and Action Center, said the FCC's rule should be reversed in its entirety. □

Third quarter number one for ABC, RCA

Both announce increased revenues and profits over same period last year

ABC and RCA both announced record third-quarter earnings last week. The figures came about a week after CBS reported healthy revenue and income increases and had been anticipated (BROADCASTING, Oct. 15). In the same week, Cox Communications posted a modest increase in net income.

■ RCA's third-quarter earnings rose 28.8% on record sales of \$2.47 billion, but earnings at its NBC subsidiary because of an "unusual expense" associated with covering the presidential campaign and political conventions were down compared to the year-earlier period.

For the quarter ended Sept. 30, RCA earned \$78 million, or 74 cents per share, compared to \$60.5 million (53 cents per share) in the third quarter of 1983. Sales in the latest quarter rose to a record \$2.47 billion, up 9% from \$2.27 billion a year ago.

During the first nine months of 1984, RCA's earnings increased 56.6% to \$238.2 million, or \$2.27 per share, from \$152.1 million, or \$1.23 per share a year ago. Sales for the first nine months rose 13% to \$7.32 billion compared to \$6.49 billion in the same period of 1983.

RCA does not break out revenues and earnings figures for its broadcasting subsidiary on a quarterly basis, although it noted that NBC's sales during the period achieved a record 9.6% increase over the same period last year. NBC's largest sales gain was generated by its television network, RCA said. But its television and radio station groups, RCA said, "experienced some marketplace weakness," although sales were still ahead of the same period a year ago. Despite the record sales achieved by the network, the "unusual expense associated with broadcasting two political conventions and the general costs of covering the election campaign resulted in earnings for the quarter falling below the prior year level," reported RCA.

Record third-quarter sales were also posted by RCA's electronics, communications and transportation (Hertz) divisions.

■ Record revenues and earnings were registered by ABC Inc. for the third quarter and the first nine months ended Sept. 29.

For the third quarter, revenues climbed by 64% to \$1.08 billion, a single-quarter, all-time high, while net income rose 47% to \$46.7 million—\$1.61 per share, up 49% from \$1.08 in the third quarter of 1983.

Figures for the first nine months were equally impressive as ABC revenues jumped by 34% to \$2.77 billion net income grew by 30% to \$142.9 million and earnings per share increased 31% to \$4.91.

Commenting on the third-quarter results, Leonard H. Goldenson, ABC chairman, said "record television, radio and publishing profits highlighted our exceptionally strong performance." He added that the strength of these operations enabled ABC to "capitalize on the opportunities of our special events coverage of the 1984 summer Olympics."

He said that ABC Video Enterprises reported "a sharp improvement" during the quarter, including cable network ESPN's first quarterly operating profit. Goldenson conceded that ESPN is not expected to show a profit in the fourth quarter of this year or for the full year of 1985, but noted that the third-quarter results provide a basis for future optimism.

The report shows that the Broadcasting Group's profits for the third quarter rose by 40% on a 72% revenue gain, paced by ABC Television's increased profits and substantial incremental revenues from the broadcast of the summer Olympics. The operating loss at Video Enterprises dropped substantially for the third quarter to \$3.5 million from last year's \$11.8 million. The operating loss for the first nine months was \$36,979,000, down slightly from the loss of \$37,471,000 in the same period of 1983.

■ Cox Communications reported a 7% increase in net income for the third quarter, from \$17.7 million to \$18.8 million, on revenues of \$186,488,000 and a 12% increase in net income for the first nine months, from \$52.2 million to \$58.8 million, on revenues of \$540,454,000, over the same periods last year, bringing per share earnings up 8% from 62 cents per share to 67 cents. Broadcasting operating income increased by 26% to \$66,215,000, and cable operating income was up 23% to \$104,273,000 for the quarter. Cox president, William A. Schwartz, expressed disappointment, however, saying, "... it [the increase] did not meet earlier expectations. Broadcasting revenues were under budget, primarily due to the well-publicized Olympics disappointment." The figures include the purchase of WKBD-TV Detroit and WAGO(FM) Chicago and the sale of WLIF(FM) Baltimore. Also included were the results of CyberTel Corp., acquired in June, reflecting associated start-up losses of the St. Louis cellular telephone system. □

FCC puts off action on Dodge City station

Commission acts on other issues; it kills cut-off lists for LPTV

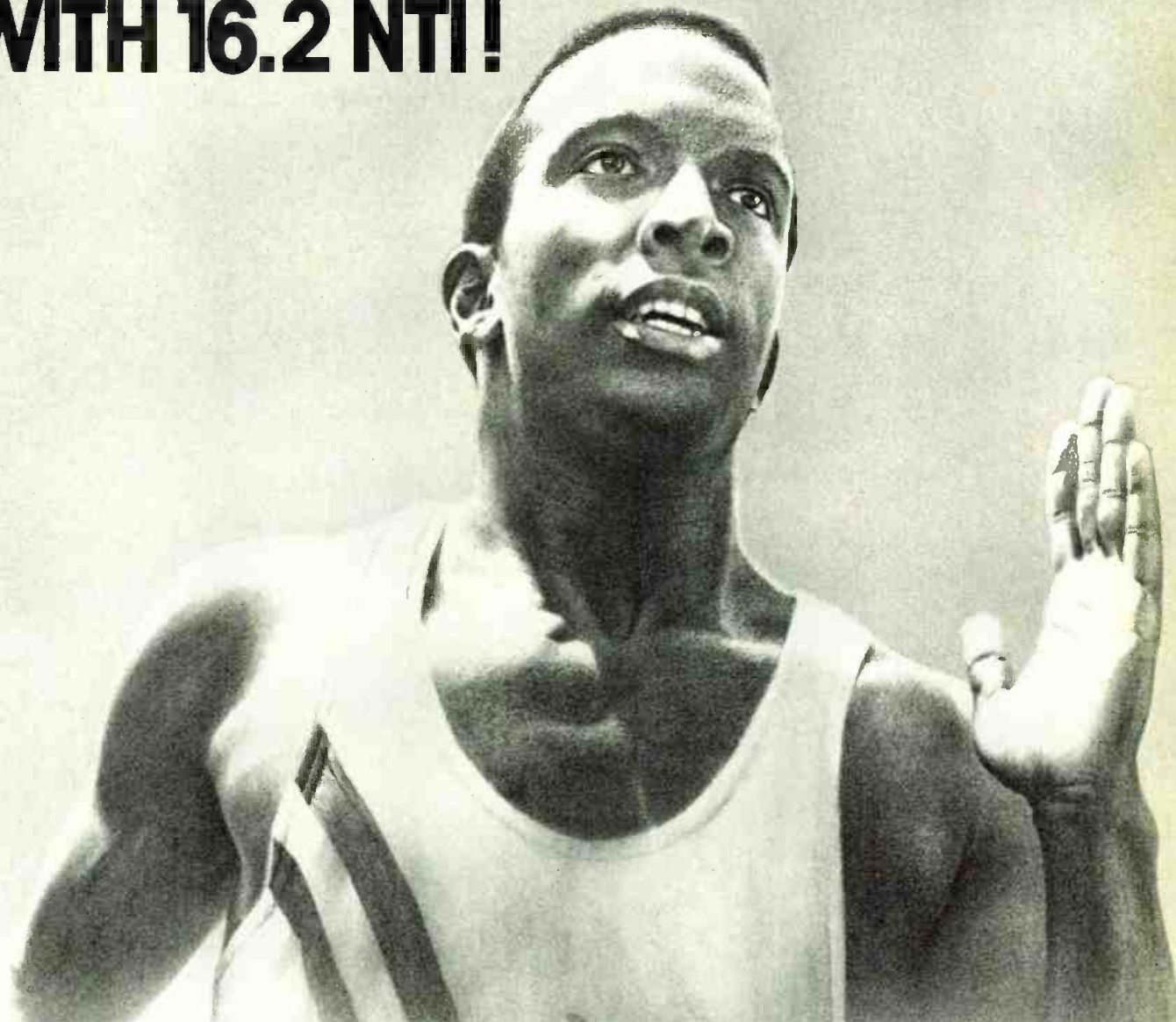
The most interesting items on the FCC's meeting agenda last week were deleted—once again.

At Chairman Mark Fowler's initiative, the commission once again ducked the question of what to do about KTTL(FM) Dodge City, Kan. Fowler removed the same subject from a commission agenda last April.

Also at Fowler's request, the FCC decided to put off, for the fourth time, an item proposing lotteries to make grants for multi-channel multipoint distribution systems.

The commission did, however, adopt an order eliminating cut-off lists from its low-power television application procedures. It also disposed of several more routine mat-

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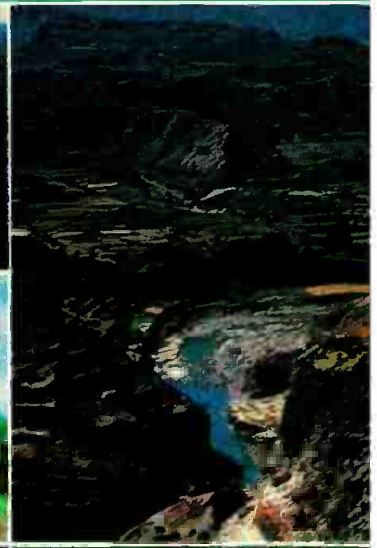
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THE "JESSE OWENS STORY" STARS DORIAN HAREWOOD. EXECUTIVE PRODUCER WAS HARVE BENNETT; IT WAS WRITTEN AND PRODUCED BY HAROLD GAST AND DIRECTED BY RICHARD IRVING. "THE JESSE OWENS STORY" IS A PRODUCTION OF PARAMOUNT TELEVISION DOMESTIC DISTRIBUTION IN ASSOCIATION WITH HARVE BENNETT PRODUCTIONS.

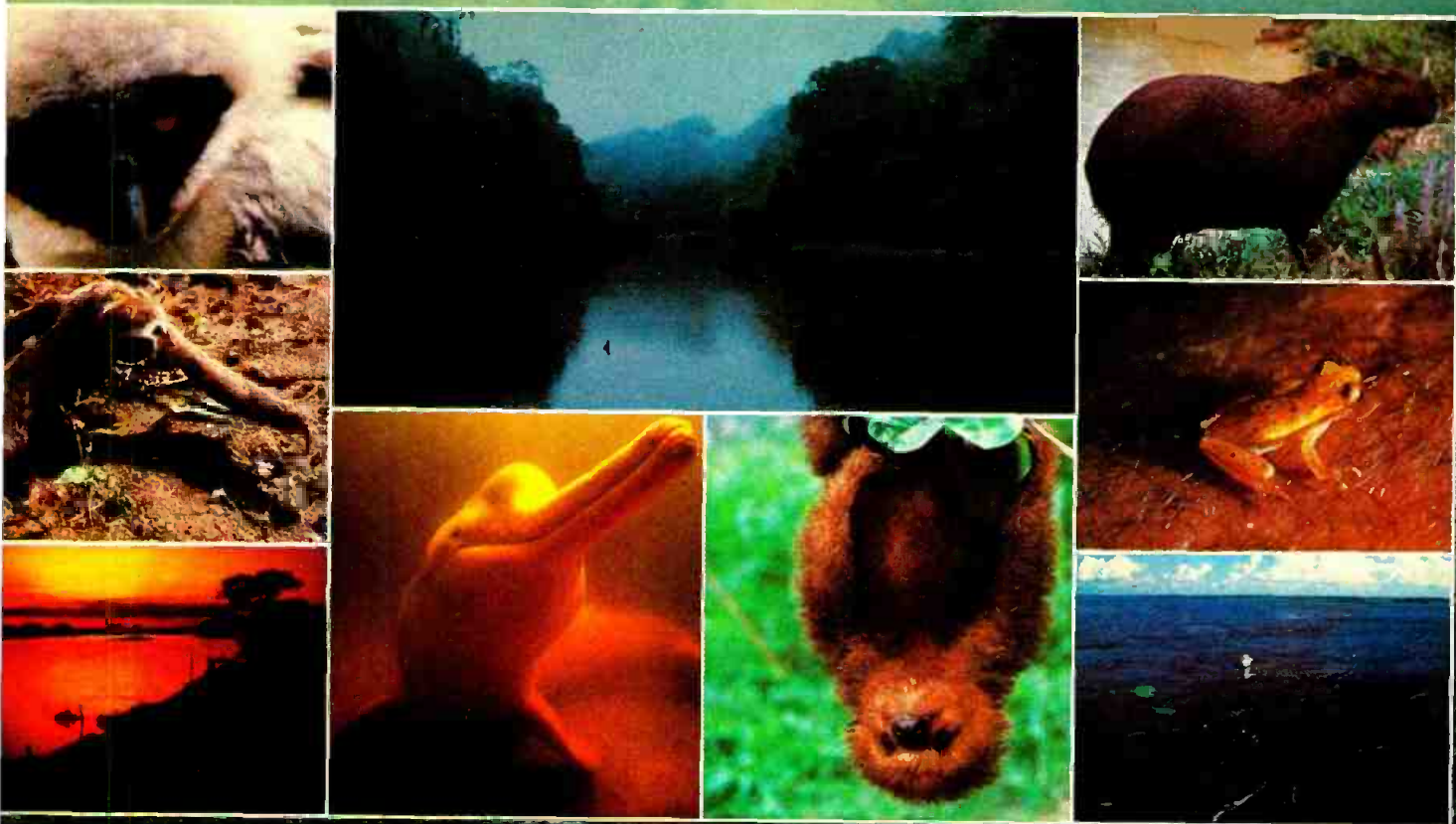


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ters.

After the meeting, Fowler told BROADCASTING that the MMDS lottery item would be addressed at the commission's next meeting Oct. 26. A central issue is whether to grant minorities lottery preferences, a concept Fowler reportedly doesn't support. Fowler, however, said he had only pulled the item for "routine" reasons.

Fowler also said he had pulled the KTTL(FM) item for "last-minute" editorial changes. "We want to make sure it's right," he said. Fowler added, however, that it had not yet been determined when the KTTL(FM) item again would be addressed. The question of what to do about the station, which broadcast attacks on Jews, blacks and other minorities, has been before the commission for a year and a half.

The decision to pull the KTTL(FM) item apparently was made at the last minute. In a press conference after the meeting, James McKinney, FCC Mass Media Bureau chief, said Fowler's office had pulled the item "eight minutes" before the meeting began. McKinney said he didn't know why the item, which the bureau reportedly has redrafted several times, had been pulled.

James Weitzman, attorney for Community Service Broadcasting Inc., which has filed a competing application for the station, offered his opinion on the matter. "He [Fowler] doesn't like the inevitable decision he is going to have to make: that is, designating a programming issue."

Weitzman said he thought Community Service would be getting in touch with minority groups, newspapers and legislators "to sensitize them to the tragedy that is occurring as a result of the commission's failing to do its duty in this case." That duty is, according to Weitzman: "to designate this for comparative hearing."

The low-power item came down more or less as expected. It eliminates cut-off lists for new LPTV applications. It also scraps financial qualification showings for LPTV applicants, but strengthens the antenna site showing required. The Mass Media Bureau's McKinney said the new order requires LPTV applicants to "certify" that they have a reasonable assurance of an antenna site.

A proposal to give translator-only applicants some sort of priority over LPTV's bit the dust, over protests from Commissioners Mimi Dawson and Henry Rivera. (Dawson dissented from that aspect of the ruling, while Rivera concurred.)

Under the order, the FCC will provide public notice of where it will be accepting applications, and applications for those areas will then be accepted during specified "window" periods. Mutually exclusive applications filed during that period would be subjected to lotteries; those that aren't mutually exclusive would be granted.

It was noted that no new LPTV applications, except those responding to previous cut-off lists, are currently being accepted. McKinney declined to give a date on when the commission would lift that freeze. He said the commission wanted first to work out its current backlog of 25,000 LPTV applications.

McKinney also said the commission's vote was an "indicator" of where it would go on a similar proposal to eliminate cut-off lists from FM and television application procedures, a proposal broadcasters have opposed (see story, page 85).

In other actions:

- The FCC rejected the National Radio Broadcasters Association's request that issues/programs lists for radio be filed annually instead of quarterly as currently specified.

- It deleted rule provisions limiting certain applicants for new unlimited-time AM stations to the same daytime powers proposed for nighttime operation.

- It modified some of the space and earth station technical standards from its decision to reduce orbital spacing between domsats.

- It also established an "Advisory Committee on Implementation of Reduced Orbital Spacing Between Domestic Fixed Satellites."

- With Rivera dissenting, it affirmed its decision renewing the licenses of WELR-AM-FM Roanoke, Ala. The National Black Media Coalition and Concerned Citizens of Roanoke had asked the FCC to reconsider. □

Justice will not challenge DBS standards group

Department says it has no objection to trade association establishing committee to set up technical criteria

The Department of Justice has said it will not interfere with the plans of the Direct Broadcast Satellite Association to form a "standards committee" to develop and recommend voluntary technical standards for the DBS industry. The association, composed of firms in DBS, says uniform standards would facilitate penetration of the broadcast marketplace by the new technology and enable consumers to gain the most benefit from their equipment. Paul J. McGrath, assistant attorney general in charge of the department's antitrust division, said last week the division has "no present intention to challenge the formation of the committee under the antitrust laws."

McGrath made the announcement in a business review letter to counsel for the association, which had requested an expression of the department's reaction to the proposal to establish a standards committee. He

said the factual setting indicates the proposed committee may well result in benefits and is unlikely to produce anticompetitive results. But the department reserved the right to challenge particular standards that might be formulated or to bring other enforcement actions "if the actual operation of the committee proves anticompetitive in purpose or effect."

The association, in requesting the business review letter, said technical standards are needed as a means of promoting compatibility among components of competing systems and between DBS equipment manufacturers and operators, as well as to promote market entry and to benefit consumers. The association noted that although the commission authorized DBS in 1982, no DBS system is yet in operation.

The standards the association has indicated its proposed committee would establish relate to such matters as the co-location of satellites, bandwidth of channels, minimum performance objectives for DBS service (for example, noise and interference ratios) and "footprints" for the geographic coverage of DBS satellites. The committee also plans to formulate standards that will promote technical compatibility among the components of DBS systems.

McGrath noted that any standard-setting activity poses competitive risks. It may unreasonably raise the costs to some firms entering or competing in a given market, reduce the incentives of individual firms to compete in the development of innovative technologies that depart from a common benchmark (by precluding or raising the costs of introducing new technologies), or facilitating collusion on price, costs, marketing or other matters through the exchange of what should be confidential information among competitors.

But McGrath was satisfied that the plan put forward by the DBS Association would guard against such possibilities. He noted that the standards are to be voluntary and that no participant in the industry will be penalized for deviating from them, and that the standards will be drafted in public meetings, during which any member of the association will be allowed to vote on the proposals. He also noted that antitrust counsel will be present and that participants are to avoid discussing "costs, prices or other sensitive subjects."

Consequently, McGrath said, on issuing the letter, "the formation of the standards committee is unlikely to significantly impair competition in the DBS industry, and may have procompetitive effect." □

Standards effort launched. Now that the Department of Justice has paved the way (see story, above), the Direct Broadcast Satellite Association has announced that its standards committee will move to select and adopt a single industry standard for a "total" DBS system, according to John Egan, DBSA acting administrator. Egan said the committee is planning to meet Oct. 29 to consider criteria for evaluating systems. Then it plans to meet Nov. 15 and 16 to receive initial technical presentations. Elected to DBSA's board at its annual meeting were Dennis Brownlee, United States Satellite Broadcasting; Warren Zeger, Satellite Television Corp.; Harley Radin, Direct Broadcast Satellite Corp.; Allan Davis, HBO Inc.; Roger Rusch, Ford Aerospace; Jack Frohbieter, RCA Astro-Electronics; Robert Morrell, Alcoa-NEC, and Brian Garrett, M/A-COM.

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To: All Television Station Managers

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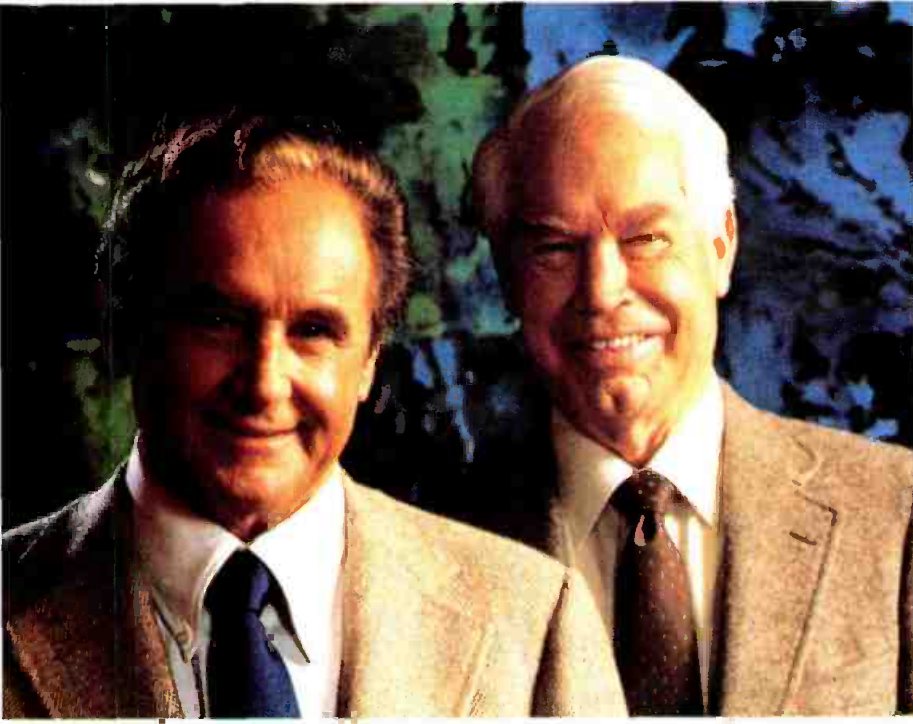
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THE WORLD OF TV PROGRAMING



Programing is the lifeblood of television, and the search for more and different material to fill all those electronic days and nights keeps an army of network, syndication and cable programers busy. And the situation is ever in flux. Independent stations are now buying more first-run shows to supplement their diet of off-network and syndicated fare. Networks are moving away from theatrical motion pictures and toward greater reliance on made-for-television productions. Cable networks, and especially the advertiser-supported services, are putting a greater emphasis on developing their own material. And news departments are constantly looking for ways to improve product. A long, hard look at trends of the present and predictions for the future follows in this state of the art report.

Syndication

By many accounts, television programing broke new ground 18 months ago when two canceled network television series were rescued and put into first-run syndication. That lease on life for those two series—*Too Close For Comfort* from D. L. Taffner Ltd., and *Fame* from MGM/UA Television Distribution—may not be the most significant thing that has occurred in the syndication marketplace, but it represents—at least in

the minds of people who produce, sell and buy such shows—a turning point in the industry that opened the way (and pocketbooks) for a new generation of television programing.

The past season has seen a number of well-publicized television projects come and go, but for the first time syndicators and station programers are finally beginning to feel that network television is no longer the only game in town.

To bolster their claim, programers cite the product available in the marketplace and, more important, the ratings it achieves and the demographics those ratings deliver. From ad hoc movie networks featuring major theatrical releases that have never appeared on any of the broadcast networks, to first-run serial dramas and a swell of advertiser-supported children's programing that makes any network's Saturday morning

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12 Rating-36 Share

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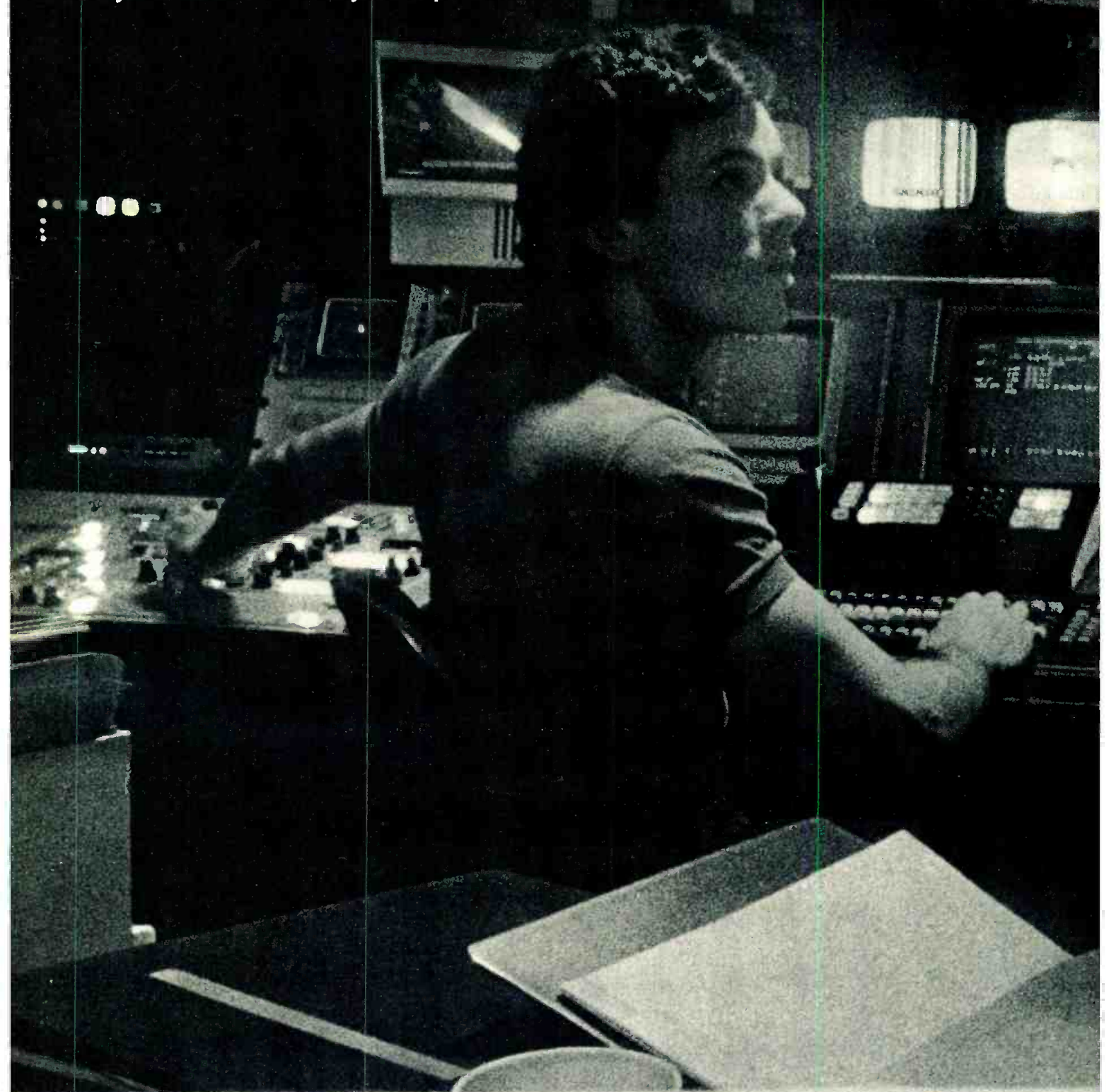
Source: Flint-NSI coincidental 10/1-10/5/84
Dallas-ARB overnights 10/1-10/5/84

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schedule look like kids' stuff, syndicators and programers alike agree that they have more of it than any other segment of the industry. "If there's a minute that stations are on the air," summed up Lucille S. Salhany, vice president of broadcast and cable programming for Taft Broadcasting, "there's a show to service that minute."

But most in the same breath concede that underneath the hype and hoopla there are still major shortcomings in the syndication marketplace. Frequently heard are complaints that no new major first-run programs have yet been successfully developed for the daytime block (9 a.m.-3 p.m.). And the late night period (starting at 11 p.m.) in the words of one programer remains "the great desert that needs to be fertilized."

There are some problems that have refused to go away, particularly for independent stations: the shortage of half-hour, off-network situation comedies expected to enter syndication over the next three to four years. In a good example of the theory of supply and demand, stations now find themselves paying quantum multiples of the per-episode costs they were paying for the same kind of product only a few years ago. One answer to that has been the formation of the New Program Group, a consortium of the Gannett, Hearst, Metromedia, Taft and Storer television station groups to produce a first-run half-hour comedy for the fall of 1985 titled *Small Wonder*, written by sitcom veteran Howard Leeds. Although it will take at least four years to produce enough episodes of the weekly series before stations can strip them, it has forced syndicators, in the words of Metromedia television president, Robert M. Bennett, "to make their customers into competitors."

The shortage of off-network half-hours has also motivated some syndicators to propose the kind of deal that was all but unheard of a couple of seasons ago. Paramount Television Distribution, for example, is guaran-

teeing stations one extra season of episodes for *Cheers* and *Family Ties* in the event NBC should cancel the show. Paramount is guaranteeing 92 episodes of *Family Ties* compared to 94 episodes of *Cheers* (the difference comes about because NBC ordered 26 episodes of *Cheers* this season, two above the standard network order). Thus, there will be at least 68 episodes of *Family Ties* and 70 episodes of *Cheers* in the can at the end of the third season in April. But the insurance is not without a premium: stations will be assessed a "surcharge" to help pick up the production tab. And despite the fact that *Cheers* finished 35th and *Family Ties* ranked 42d among 101 network series during the 1983-84 network prime time season, each show has earned Paramount more than \$1 million per episode in syndication sales to date.

According to John Von Sooston, vice president of programing at Katz Television and this year's president of NATPE International: "You will see more companies going in upfront with major studios to guarantee two to three years of first-run production after a network run." Von Sooston calls it a "very healthy sign for the syndication business" because "it gives independents and affiliates a chance at tried and true product." Von Sooston added that if Congress ever approves the FCC's repeal of its ownership limits for television stations, "that can have an effect on programing" because all it will take is a few different groups with 30% coverage to finance and clear a first-run production.

To counter the impending shortage of off-network series expected in the syndication market over the next several years, both syndicators and programers are responding in a variety of ways. In addition to the slowly but steadily rising number of first-run projects, syndicators are finding innovative ways to package and recycle product already in their library. And in what some programers regard as potentially the most promising recent de-

velopment in syndication, a number of distributors are now releasing theatricals which have never had broadcast network exposure to stations on an advertiser-supported ad hoc network basis.

A number of syndication companies have formed "classical" divisions to bring into the market either old off-network series that have never been released into syndication or series that, because they never survived on the network long enough to accumulate the 100-plus episodes required for stripping, were considered of little value. MCA-TV established a new division called Encore Programs under the direction of Shelly Schwab, senior vice president, marketing, in part to service the rapidly increasing number of new independents. Worldvision Enterprises has found strong interest in its Evergreen Programs division, which distributes many programs that today's station programers watched when they were children (*Combat*, *Dark Shadows*, *Ben Casey* and *Mod Squad*, to name a few). Telepictures has set up a Perennial Division under Scott Carlin, vice president and general sales manager, where it has collected under one roof such series as *My Favorite Martian*, *Maybury RFD*, *The All New Dick Van Dyke Show* and *Here's Lucy*. Columbia Pictures Television Distribution joined with LBS Communications to form Colex, a special unit that markets on an advertiser-supported basis such old series as *Gidget*, *Donna Reed Show*, *Father Knows Best* and *The Flying Nun*.

Not only are syndicators marketing shows that formerly were considered too old for syndication, but they are also starting to introduce series that had only one or two seasons on the network. Sometimes these shows are packaged with other limited series along the same theme to flesh out a full season's worth of shows. "The competition for product in many markets has gotten to the point where using 'short series' has become viable product for summer replacement," explained Mathew Shapiro, manager of program operations at MMT Sales. "Part of the reason for this," he continued "is that it is necessary to rest your more valuable half-hours with some other kind of product. As your product becomes more expensive and more scarce you have to make more and better use of what you have." Double running a sitcom, Shapiro said, can burn out a show before it makes it to its third or fourth run—all the more important, given today's prices for shows. Warner Bros. TV, for example, recently released into syndication *Private Benjamin*, which after a little more than two seasons on the network had only 39 episodes. *Private Benjamin* will be made available to stations beginning Jan. 1, 1985, and so far more than a dozen stations have bought the show. Los Angeles-based Golden West Television put together a package called "Summer Gold" that includes 68 half-hours of limited series including *It's a Living*, *I'm a Big Girl Now* and *It Takes Two*. Golden West found the ratings so impressive for *It's a Living*, especially in a market like Dallas-Fort Worth where it averaged an 18 share in Arbitron overnights during June,



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"Out in the Cold" Series, Pat Polillo, Jennifer Balick

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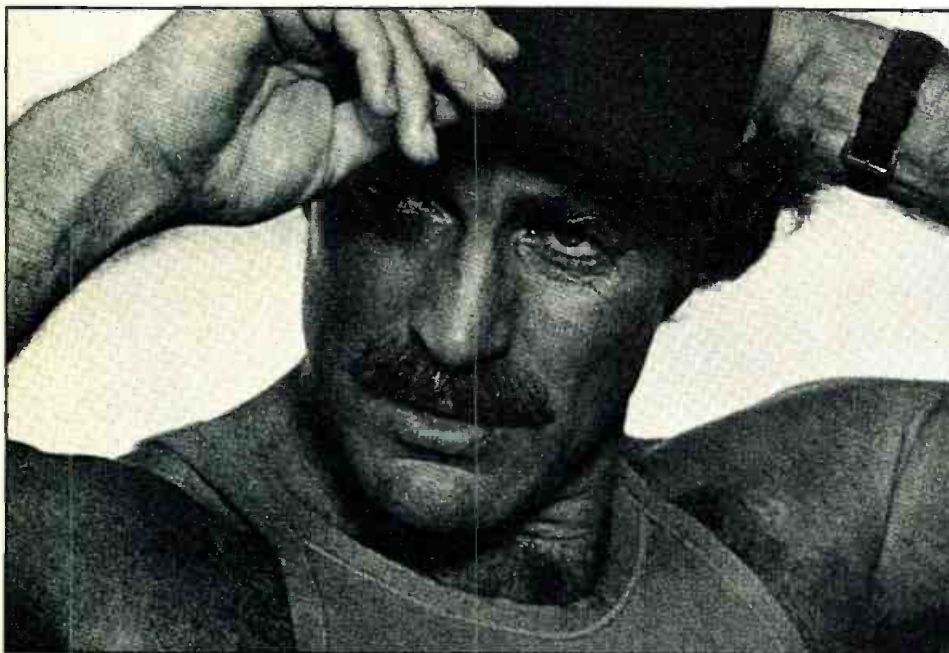
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MCA's *Magnum*

that it considered trying to bring the show back into first-run syndication.

"While *Magnum, P.I.* and *Gimme a Break* may be grabbing the headlines," noted MCA-TV President Don Menchel, "money is pouring in from other areas as well." Specifically, Menchel was talking about the marketing of series belonging to the Encore Program division, which has achieved sales "upwards of eight figures" in the first couple of weeks it was on the market. Borrowing a page from the *CBS Late Movie* concept, MCA-TV, under the umbrella "Five Star Mystery," has put together a package of 87 one-hour action/adventure and mystery series that have never seen the light of syndication. The series include *Delvecchio*, starring Judd Hirsch; *Ellery Queen*, starring Jim Hutton; *O'Hara, U.S. Treasury*, starring David Janssen; *Mrs. Columbo*, starring Kate Mulgrew, and *City of Angeles*, starring Wayne Rogers. Stations airing the package receive a "Five Star Mystery" logo to frame the series, and stations can rotate or alternate the shows under the title as CBS does with its *Late Movie*. "In our plan," Menchel said, "we saw all these new independents coming on line that needed programming. What surprised us is the acceptance by the older, more established independents and affiliates" of the programming. Menchel cited both WCVB-TV Boston and WAGA-TV Atlanta, both affiliates, as examples.

The MCA-TV sales force is now gearing up to bring *Simon & Simon* on the market. As expected, MCA-TV will follow the "same kind of pattern" it employed in the marketing of *Magnum, P.I.* and *Gimme a Break*—a sealed bid strategy where it telexes stations in the market with a floor price (or "market price" as syndicators call it) and any station that wants to buy must bid at specified increments, usually 5%, above the floor. According to a recent MCA Inc. quarterly report, *Magnum, P.I.* is expected to gross \$200 million in syndication sales, and another \$100 million is expected to be real-

ized from the syndication of *Gimme a Break* and a package of mystery movies. Menchel said he did not have a ruler, but ventured that "the activity we've had in the last 12 months may have been the largest in the history of the industry."

MCA-TV is not alone in earning record revenues from the sales of off-network series. Embassy is believed to have grossed more than \$110 million in sales of *Facts of Life*, and Paramount is approaching the \$200-million mark for *Cheers* and *Family Ties*. Lorimar has also pulled in about \$100 million from *Dallas*, and expects to at least match that with *Knots Landing*, just released into syndication. And although each marketing plan has its own twists, the majority of off-network shows to go into syndication lately have been put out for bid rather than negotiated. "No one likes it," declared Alan Bell, vice president and general manager of KTVU(TV) San Francisco, because "inherent in the nature of sealed bidding is an arrogance on the part of the seller."

Arrogance through one set of eyes, however, may be astute business judgment through another. That bidding method won MCA-TV its reported \$125,000-per-episode licensee fee for *Magnum, P.I.* from KTLA-TV Los Angeles as well as an estimated \$70,000-per-episode license fee for *Gimme a Break* from KCOP(TV) there. While station program directors cry that syndicators are setting prices that are unreasonably high, syndicators are also finding that there may not always be a bidder waiting for the show. In one recent example, Paramount put out bids in New York for *Cheers*, only to find no takers. It had to come back and negotiate a deal with WPIX-TV.

And programmers at rep firms, long identified as sympathetic to their client stations when it comes to paying for product, do not always fall into line. Jim Major, vice president of programming at Petry Television, declared flatly that "there's no question the price is set by the station. And I say that as a guy who spent most of his life at a station.

The asking price is just that—*asking*." Major acknowledges that many stations feel bidding has eroded the "best customer relationship" between stations and syndicators (where a distributor would give its best customer in the market first dibs on new releases), but added: "I'm not so sure how much sense that made anyhow." Explained MCA-TV's Shelly Schwab, who in addition to heading Encore Programs is also responsible for the marketing of MCA-TV's advertiser-supported programs, "We don't operate in a vacuum. . . . Market prices are based on a lot of variables." Those variables include, Schwab said, the strength of the particular product as well as what similar programs—both his company's and the competition's—have previously gone for in the market.

One of the arguments programmers give to support their contention that prices for off-network hours are out of proportion is that prime time soap operas "do not repeat well." Station programmers worry that the serial form, which works on a weekly first-run basis in prime time on network television, may not hold up in syndication when viewers will be required to tune in on a daily basis to keep up with the story. Programmers also fear that serial dramas require too much attention for the early-fringe time period when many independents will schedule the series.

Programmers believe that *Dallas*, which started airing on most independents about a month ago, may well be the acid test. With only two weeks of Nielsen overnight averages available in most metered markets, a complete picture has yet to emerge. The show slipped in both New York and Los Angeles in its 7-9 p.m. time period over a two-week period (Sept. 17-Oct. 1), placing last in each market in both weeks. However, it is—appropriately—number one in its time period on ABC affiliate WFAA-TV Dallas at 3-4 p.m. coming out of *General Hospital*, achieving a 24 share its first week. It has averaged a 3 rating/6 share over three weeks on WFFK-TV San Francisco at 7-8, increasing its performance over the period and beating out two other independents in the market.

With the first overnight numbers in, the mood was justifiably jubilant at a recent kick-off party for Lorimar's syndication of *Knots Landing* at the 21 Club in New York. "The initial numbers from *Dallas* are such that maybe programmers are going to have to re-evaluate off-network soap operas in prime time," observed Dean McCarthy, vice president of programming at Harrington, Righter & Parsons. "This kind of programming may work after all."

Like network executives who blame the rising costs of sports rights on the high salaries of some athletes, some syndicators trace the rising costs of off-network series to the fees paid talent in the shows. Kevin O'Sullivan, chairman of Worldvision Enterprises, a unit of Taft Broadcasting, reflected: "No one has analyzed why [prices] are high." The primary reason, he said, is that "the guilds representing the actors, writers and directors are smarter. . . they want a bigger piece of the pie." The "creative community," he continued, has observed the prices television stations have been trading at and knows

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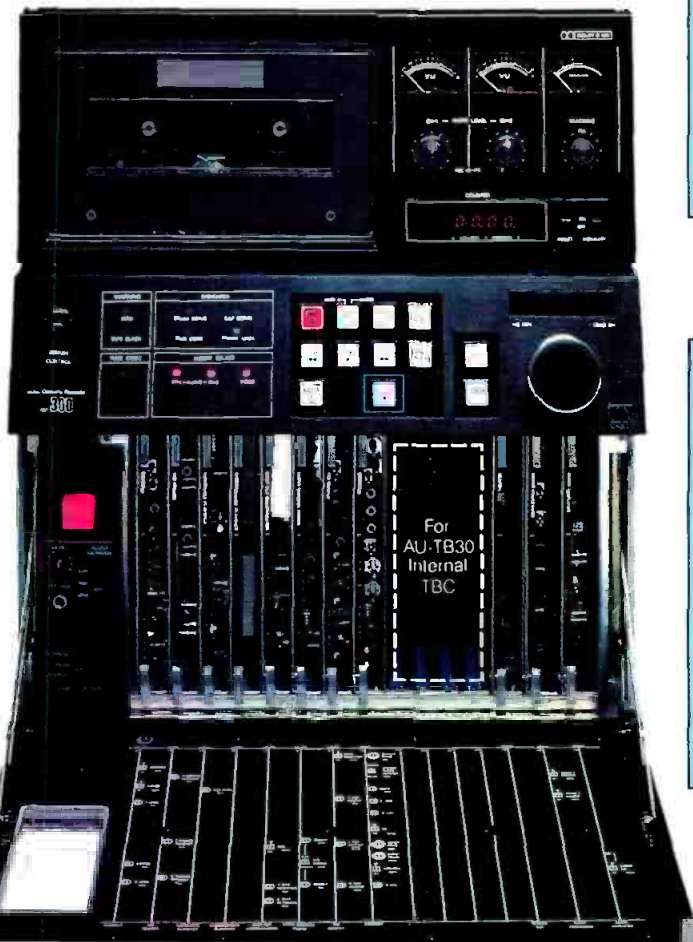
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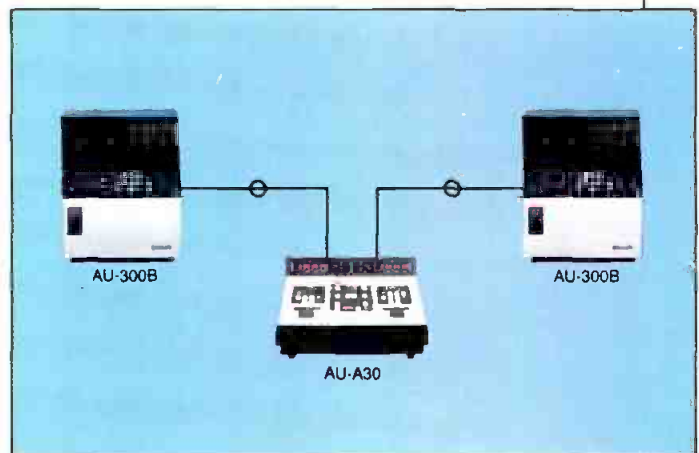
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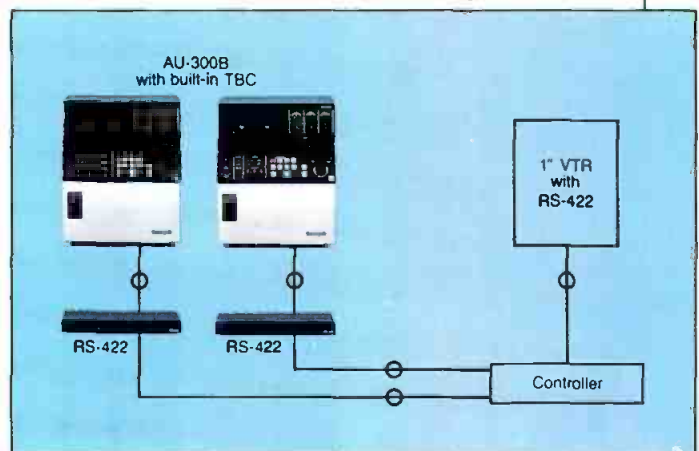
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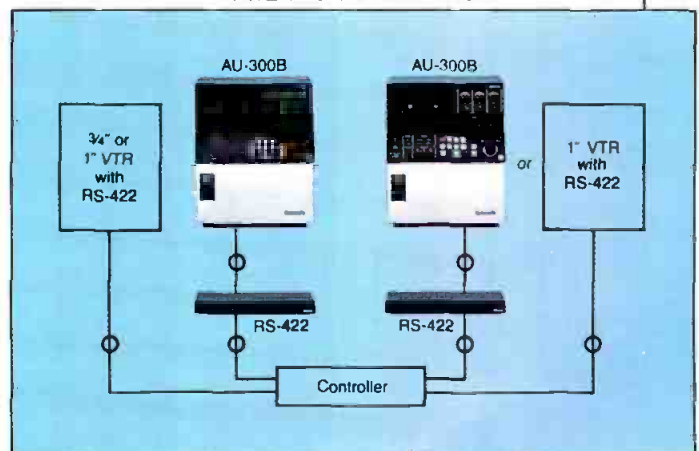
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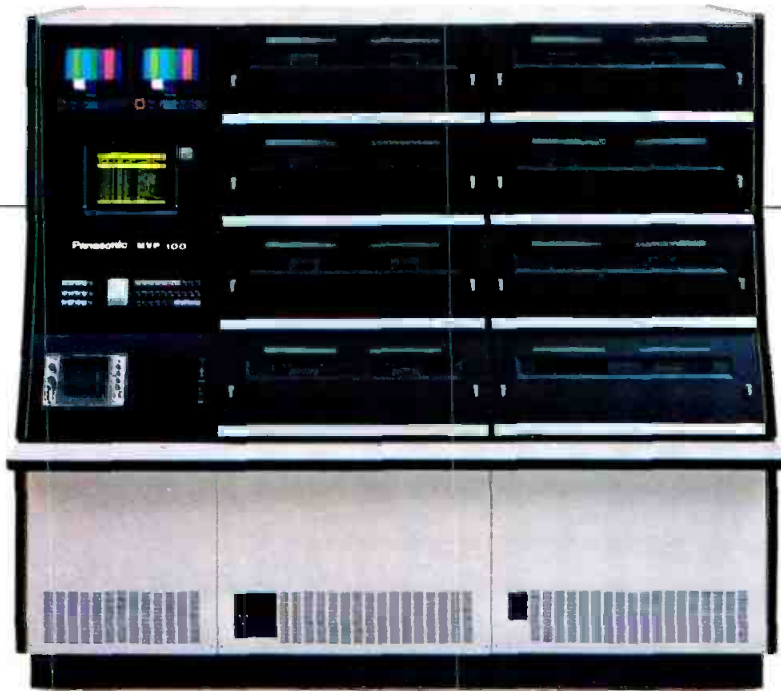


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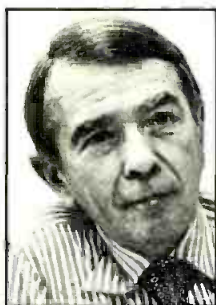
Shapiro



Menchel



Major



McCarthy

those prices are "not based on the height of the tower, but on the programs [stations] put on. . . Stations refuse to see that, they point their finger at the syndicators." O'Sullivan agreed prices were also related to "fewer quality shows coming off the networks."

To combat that deficit, O'Sullivan said, Worldvision is introducing three first-run series into syndication for the 1985-86 season. The first is a one-hour drama series spun-off from the six-hour syndicated Australian-produced mini-series, *Return To Eden*, that Worldvision syndicated this past year. In addition, Worldvision will be distributing 41 new animated half-hour episodes of *The Jetsons* produced by Hanna-Barbera (also a Taft company), along with an advertiser-supported 90-minute weekend morning block of animated programming titled *The Futuristic World of Hanna-Barbera*. Worldvision is committing between \$25 million and \$30 million in first-run production for the 1985-86 season, O'Sullivan said, noting simply: "Taft's made an important decision to invest in first-run programming."

□

Not everyone is happy, however. Lost in the big deals between the major players are the smaller distributors and stations that do not always have the market clout to realize their programming ambitions. According to one company's principals, such is the case with *Essence Communications Inc.*, the closely held New York-based publisher of *Essence* magazine and producer and distributor of a half-hour program of the same name. The magazine is a glossy, female-oriented monthly filled with stories on relationships, careers, health and fashion. And the television program is essentially a video adaption, featuring as its co-host the magazine's editor-in-chief, Susan L. Taylor.

The only difference between *Essence* and many of its competitors is that the magazine and program are geared to "today's black woman." And that, its owners report, appears to be a problem in the marketplace.

According to *Essence Communications* President Clarence O. Smith, the program has been on the market for nearly a year and has only been picked up by 35 stations, including three of the five NBC O&O's (New York, Chicago and Washington). Smith does not expect every market to be interested in *Essence*, although he does think it is realistic that stations in those markets with a sizable black population should be interested.

The show ran on independent WPIX-TV New York for a season and then switched its production to WNBC-TV as part of its group

deal. Almost all the stations that carry the show schedule it on the weekends in time periods ranging from 8 a.m. to midnight. *Essence* is distributed on a barter basis with three minutes held back for national sale and three left to the station for local sale.

Smith believes programmers are aware of the show: during NATPE 130 people stopped by the booth in two days. But for Smith the problem of getting the show accepted is not at the top, but at the bottom. "Owners of station groups," he said, "have been sensitized to the need to make the airwaves available to minority programmers. Where the problem breaks down is decentralized management in large companies. The reality of managers who are charged with certain profit responsibilities prevents a lot of minority programming from getting on the air."

Smith does not accept the reply that broadcasting is a mass medium and, therefore, broadcasters will only support what draws a mass audience. "That may be a mindset, but it's not valid." Instead, he said, broadcasters think "all minority programming is a public affairs show. . . . [*Essence*] is a life-style program that contains real entertainment value." Smith stressed that "not one program director who saw this show thought it was poorly produced and does not fit." In a question that minority producers and programmers probably frequently ask, Smith posed: "Blacks certainly watch white programs. Why can't whites watch black programs?"

□

The idea of advertiser-supported ad hoc movie networks is actually nothing new. It goes back at least to October 1978, when Stanley Moger launched the SFM Holiday Network, stringing together an ad hoc network of stations with family-oriented movies designed to give national advertisers a vehicle not cluttered with sex, violence or other controversial topics. Today, the SFM Holiday Network covers 91% of U.S. television households and features about 11 movies annually, all scheduled to play around major holidays. The group is composed of 65% conventional network affiliates and 35% independents. The classic family pictures have half the advertising time taken up by such sponsors as Hunt-Wesson, Kraft, Nestle, Coleco, S.C. Johnson, Kentucky Fried Chicken and Hallmark Cards while the stations get to sell the other half. The SFM Holiday Network, explained Gary G. Montanus, director of program marketing at SFM Entertainment, provides a "showcase for ad-

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vertisers" where they have complete control over program content as opposed to buying one of the major network movie packages where, he said, they don't.

On the other end of the spectrum, Embassy Telecommunications has successfully created its own advertiser-supported ad hoc network under the umbrella *Embassy Night At the Movies*. The ad hoc network, which is just entering its second year with an additional four titles, averaged a cume rating (total nonduplicated audience) of 13.2 during its first 1983-84 season—outdelivering more than 40% of the first-run theatricals on all three networks during the same period, Embassy claimed. The titles during the first year were "Escape From New York," "The Howling," "An Eye For an Eye" and "Take This Job and Shove It." In the second year, as in the first, stations will get 10½ minutes of commercial time to sell while nine and a half minutes will be set aside for national advertisers. The ad hoc network is carried by 121 stations reaching 85% of U.S. television homes. Titles in the 1984-85 season are "Carnal Knowledge," "The Black Marble," "The Seduction" and "The Hunting of Julia."

The formation of advertiser-supported ad hoc movie networks has come about, agreed those in the business, because the networks are buying fewer theatrical films from the studios. Although many of the advertiser-supported ad hoc network movie titles have appeared on pay television networks, they have never had an exposure on free, over-the-air outlets. "The networks have slowed down if not completely stopped buying movies," observed Levitt Pope, president of independent WPIX-TV New York, of the increase in advertiser-supported ad hoc movie networks. Pope said the syndication market contains enough theatricals that have never played on any of the three broadcast networks for his station to premiere a first-run theatrical every week this season.

But no matter who the packager, insisted HRP's Dean McCarthy, "for both affiliates and independents this kind of movie usage is going to grow."

Yet according to Embassy executives, not every film passed over by the networks is eligible to be included in an ad hoc network. "The kinds of movies that work," explained Gary Lieberthal, "are promotable exploitives. Soft pictures don't work because you need pictures that are a little rougher in content than what the networks would do." Lieberthal explained that ad hoc movie networks are "counterprogramming what the networks do."

A key to an ad hoc movie network's success, Embassy executives stressed, is the station's promotion campaign. To this end, Embassy has outfitted stations with a top-to-bottom promotion kit that includes 10-second, 30-second and 60-second television spots on top of radio spots, ad slicks and color slides. Three people are assigned exclusively to "affiliate relations." Embassy also presses for prime time exposure. The station lineup includes 76 independents, 19 ABC affiliates, 15 CBS affiliates and 12 NBC affiliates (one station has dual affili-

ation).

Embassy, however, is not alone in this kind of venture. MCA distributed "The Deer Hunter" and "Sergeant Pepper's Lonely Hearts Club Band" in a similar fashion, as did Paramount with "Lipstick," "The Fan" and "Friday the 13th." LBS Communications distributes on a barter basis *LBS Movie of the Month*, mostly old Hollywood favorites, seen on 119 stations reaching 83% of U.S. television homes. New York-based Orbis Communications is distributing on a barter basis three Warner Bros. theatricals, "Bobby Deerfield," "Agatha" and "Roll-over," which have never had network exposure. Stations get double runs over a three-week window with the stipulation the first run must be in prime time. The theatricals,



O'Sullivan



Lieberthal

however, have had one pay television exposure. To date, Orbis has cleared 126 markets representing 87% coverage. The commercial split is 11½ minutes for the stations and 20½ minutes for such advertisers as Clorox, Procter & Gamble and Chevrolet. The three features, with the umbrella title, *Warner Bros. First Edition*, will air sequentially in October, November and December.

And Lieberthal, noting the proliferation of ad hoc movie networks, said, "I'm not sure all the players are prepared for all the work."

Some might dispute his thesis, including MGM/UA Television Distribution, which beginning next month will set in motion one of the most ambitious advertiser-supported ad hoc networks under the title, *MGM/UA Premiere Network*. The ad hoc network gives stations access to 24 theatricals with no network exposure. MGM/UA is offering the package to stations on the basis of double runs per month over an exclusive two-year period—the first run must be in prime time. After the one-month ad hoc network run the feature is rested for 90 days before it enters a six-month exclusive run on pay television. After that, the features are brought back into syndication on a cash-only basis under a package titled *MGM/UA 2*. At that point six new features—all without broadcast exposure—are added to the bundle to bring the total to 30 features.

To date MGM/UA has cleared over 90 stations—mostly independents—representing 80% coverage for *Premiere Network*. LBS Communications is selling the national barter spots. Joseph Tirinato, president of MGM/UA Television Distribution, said that "virtually 95%" of the subscribing stations have picked up the option for the additional third-phase, all-cash package. With stations required to air 75 on-air promotions per fea-

ture, Tirinato pointed out, "stations are making a long-term commitment."

And if the MGM/UA network is any example, the studios and their distribution arms will not be found wanting for lack of theatrical sales to the major networks. MGM/UA executives estimated that *Premiere Network* will generate "a minimum" of \$72 million in revenues for the company. They figure that the first two-year phase, if the titles meet ratings projections, will bring in a total of \$24 million from the sale of 10½ minutes of national barter time in each feature. The second pay television phase they estimate will gross \$24 million (\$1 million per title) and the third cash package phase an additional \$36 million. The end result, station programmers noted, is that MGM/UA has essentially come out with a barter-plus-cash movie package—another permutation in the development of advertiser-supported ad hoc movie networks.

The 24 titles in the first-phase barter run include "Fame," "Clash of the Titans," "The French Lieutenant's Woman," "My Favorite Year," "Brainstorm," "Shoot The Moon," "A Stranger is Watching," "The Formula," "Pennies From Heaven," "The Curse of the Pink Panther," "The Year of Living Dangerously," "True Confessions," "Cuba," "Whose Life Is It Anyway?," "Cannery Row," "Endangered Species," "Ice Pirates," "Return of a Man Called Horse," "Beastmaster" and "Forced Vengeance."

Titles to be added in the third phase include "Rocky III," "Victor/Victoria," "Still of the Night," "One Flew Over the Cuckoo's Nest," "Rich and Famous" and "Raging Bull."

Despite all the money syndicators may stand to gain by marketing advertiser-supported movie networks, a recent analysis by Petry Television suggested that stations—especially independents—should act like educated consumers before licensing an ad hoc theatrical: Compare before they buy. Using the May 1984 Nielsen Cassandra report as its base, Petry analyzed 69 independent stations in the top 50 markets that stripped a movie in prime time and found no significant impact—positively or negatively—on a station's ratings. According to the report, the average rating in May for a prime time movie on those stations was 4, which was tied with whatever the lead-in programming was. However, the prime time movie performed better than its lead-out program, which averaged a 3 rating in May.

Nevertheless, programmers note that numbers, especially rating averages, do not always tell the whole story. They cite other reasons to buy theatricals. "This station was not in the first-run movie business before," related Tom Spitz, program manager at KBHK(TV) San Francisco. "Now we're getting into it." Although Spitz added that is partly due to the station being acquired by United Television from Field Broadcasting last year, it is also due to recognition that "motion pictures will be a mainstay of independents for a long time to come."

In order to determine exactly what kind of programming stations need, syndicators are increasingly going directly to the stations

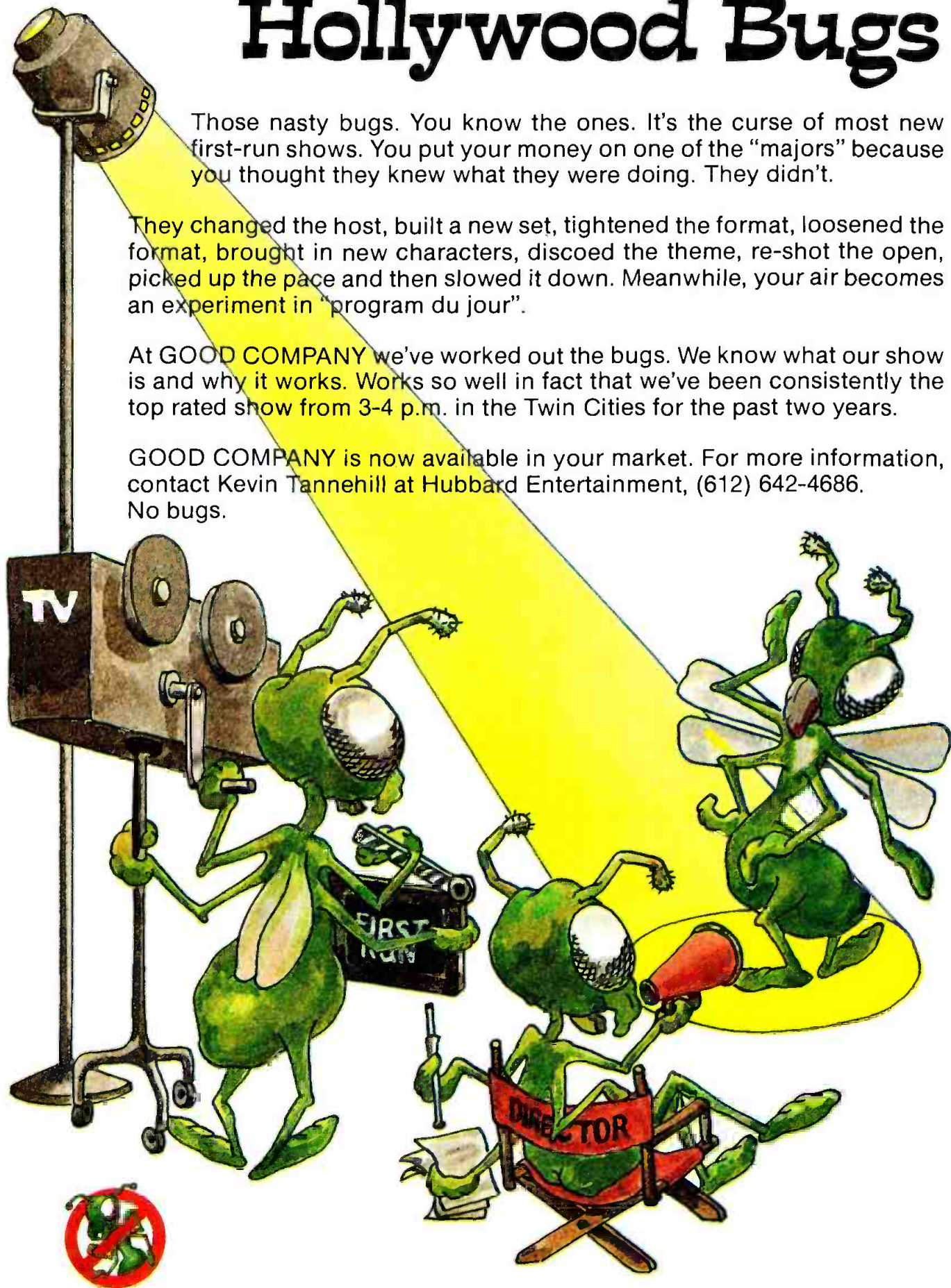
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and asking. MGM/UA did that when it set out to establish *Premiere Network*, consulting a number of major independents around the country. "This is not just an outlet for motion pictures," Tirinato emphasized, "we're considering stations as partners for the future."

Although some general managers might blanch at the thought of establishing any long-term relationship that means handing over more commercial inventory for national spots, Tirinato said the implication is that the network is in place so that "we can keep freshening this with other pictures and first-run." One first-run theatrical he has in mind is a remake of "On the Beach," based on the novel by Neville Shute.

Similarly, LBS has formed a steering committee composed of representatives from KTLA-TV Los Angeles, Tribune Broadcasting and Malrite Communications as well as LBS to work on the final program development of Inday, LBS's \$25-million venture to launch a two-hour block of advertiser-supported daytime programing for independents. Remarked KTLA-TV program director David Simon about being consulted by MGM/UA regarding its ad hoc network: "They came to us because we know how to book the movies."

What it all boils down to, programers think, is greater cooperation among the parties on opposite sides of the fence. As the frequency of first-run projects accelerates, pointed out Jay Isabella, vice president and director of programing at TeleRep, "You'll find station groups willing to invest both their money and time periods. . . . If a station has its own money tied up, ideally they're going to promote it."

□

Another major trend in syndication is the explosive growth of animated children's programing "which is directly related to the overwhelming success of *He-Man and the Masters of the Universe*," according to Neil B. Hoffman, vice president of programing for Metromedia Television. During its first season *He-Man* was the top-rated children's program in all four sweep periods, according to Nielsen's NSI Cassandra report. And that, programers say, has touched off a flood of similar new projects. The effect is similar to what King World's *Wheel of Fortune* did for game shows last season.

According to Group W researchers, *He-Man* averaged a 5 rating/17 share during the four sweep periods of the past year. Last February, during its highest sweep, it reached an average of 4.8 million children aged 2-11 per week. And it increased ratings in more than 90% of the time periods in which it played.

The success of *He-Man* has motivated Group W to introduce his twin sister for next season. Group W will produce 65 half-hours of *She-ra: The Princess of Power* for fall 1985 release that it hopes stations will pair with *He-Man*. Also waiting for fall 1985 release is *G.I. Joe*, a strip from Claster Television; *Transformers*, also from Claster; 41 new half-hour episodes of *The Jetsons*, produced by Hanna-Barbera and distributed by Worldvision (which will be added to the cur-

rent 24 half-hours for a total to 65) along with another first-run 90-minute block of Hanna-Barbera animated shows; *Thundercats*, from Telepictures, and *M.A.S.K.* from LBS Communications.

"In previous years no one put up the money for first-run children's programing," recalled Henry Siegel, chairman of LBS Communications. "The success of *Inspector Gadget* [which LBS introduced in the 1983-84 season] and *He-Man* changed that." Siegel should know. LBS expects to register \$120 million in gross advertising sales for the 1984-85 season, and its children's series—*Inspector Gadget*, *Heathcliffe* and *Superfriends*—along with specials are estimated to account for \$24 million. While Siegel admitted that the growing number of advertiser-supported children's series has not had much impact on the ratings of the networks' Saturday morning schedules, he observed that from a "pricing standpoint" children's advertisers have ceased to pay the annual 10%-15% C-P-M (cost-per-thousand) increases the networks once routinely commanded. The increased commercial inventory created by the syndicated market in advertiser-supported children's programing, Siegel said, is responsible.

But as with many things that grow quickly, programers are now beginning to ask—as one program director at a major rep firm put it—"if it's reaching a glut situation, especially in a market where you have three or four independents." (Independents have traditionally counterprogramed affiliates with children's programing in the 6:30-9 a.m. and 2:30-5 p.m. blocks.) Others said instead it is simply evidence of the health of the children's advertising market and toy business, especially since most of the above shows have or will have a toy tied in with them. In the case of Telepictures' *Thundercats*, for example, stations that license the series will also be entitled to a percentage of the sales of



Smith



Spitz

a toy spun off from the series. (Action For Children's Television has petitioned the FCC for a rule that would prohibit such arrangements. The NAB has opposed ACT.) It may also represent, according to one programer, "a return to more conventional toys" as the electronic game market—perhaps best symbolized by the plight of Warner Communications' former Atari unit—fizzled last year.

Programers emphasize too that certain similarities are shared by nearly all the first-run syndicated children's programs. First, they are animated. Second, they tend to fall into two broad categories—"cuddly wuddly or adventure story," according to Alan Bell, of KTVU(TV). Among the latter type, Bell

added, it tends to be "high-tech, sci-fi futuristic" with a "team of good guys versus a team of villains." The emphasis also is shifting, it was noted, away from the "slapstick" animation of previous years toward "plot oriented" series. Some programers impudently aloud (and anonymously) that the more developed animated series will behave like off-network hours in syndication and perform poorly in repeats: "I'm worried about some of these with 60-plus episodes lasting two years," said one New York-based programer. But a more common refrain among independent programers was that advanced by Chuck Alvey, program director at KPHO-TV Phoenix: "My theory behind [buying children's animated programing] is that we've got to have the kids in that 3:30-5 p.m. block."

Networks

The \$1-million hour. Some programing executives say it sounds like the title of a potential television series, but that's the figure they may be paying for programing in the not too distant future.

It is approaching that now. According to network executives, the cost of licensing a one-hour prime time drama or action/adventure episode is averaging \$750,000-\$800,000 for the original telecast. The first repeat will run, on the average, \$65,000-\$70,000 per episode.

Network executives in interviews stressed they were talking only in terms of averages and not any particular series or show. Although per-episode license fees for a one-hour prime time series can be as low as \$600,000, executives also pointed out it "is not unheard of" for series in the past, and presently, to reach \$1 million per hour.

The prices for licensing product may be increasing, but they are not increasing at the same rates they were a few years ago. Network programers said that faced with the prospect of licensing fees increasing too much too fast, both the production community and networks realized they had to work together to reduce spiraling costs. Said Alan Levin, executive vice president, CBS Entertainment: "When you want to talk about the economics of this business, it's a duality."

Although the trend lately has been to schedule fewer of them, half-hours are considerably cheaper, costing the networks less than 50% of what it costs them to license a full hour episode. Programing executives at all three networks agree that it costs on the average \$325,000 per episode to license a half-hour from an outside packager this season. Repeats average \$30,000-\$35,000 per episode.

The reasons half-hours are considerably less expensive to license than full hours are numerous, but heading the list is that videotape is used. If film were used instead, CBS's Levin estimates, per-episode costs for a half-hour would run \$100,000 higher. Another factor that contributes to the less ex-

pensive half-hour is the custom that they are usually produced on permanent sets in studios because most are sitcoms and do not require the elaborate location shooting and special effects often required by full hour dramas.

Until recently, the standard network order for a season's worth of episodes has been 13 plus nine—the first batch supplying the network from premiere week until January and the second order, usually picked by November, carrying the network through to the beginning of repeat season in March. But the "competition is getting tougher," explained Robert C. Butler, group executive vice president, NBC, and the networks are ordering more series in sets of 13 plus 10, or even 13 plus 12. With a 22-episode series, for example, Butler said the networks could take care of 44 out of 52 weeks of the year by repeating each episode (costing a network, based on his per episode averages, about \$20 million annually for a full-hour series and about \$8 million annually for a half-hour). The balance of the year could be filled with specials and pilots. Because of the competition from cable and aggressive stunting practices of other networks along with a historical track that prime time serial dramas repeat poorly in the ratings, Butler said in some cases networks are ordering up to 24 or 26 episodes.

The extra episodes, Butler explained, are scheduled either in December when the networks used to sneak in a repeat or two because of low HUT levels, or are saved to run in April or May to build momentum for the May sweeps. Half-hour comedies, he noted, are sometimes strong enough to repeat a third time, and cost a network \$10,000-\$15,000 under its second telecast license fee.

The average price for licensing a made-for-TV movie this season is \$2.5 million, a fee that usually includes two runs over four years. Although producers contend that the four-year license period is so long that it substantially decreases the value of the picture when it enters the syndication market, one network executive explained: "You need that because you don't want to repeat it too often." A network also has to heavily promote the made-for-TV movie because the talent seldom has the name recognition of a star, according to network executives, so there are additional promotional costs.

One form for which license fees are decreasing is theatricals, which the networks have downplayed in recent years because they are losing in the ratings to made-for-TV movies. The reason, network executives believe, is that previous exposure to pay television drains the ratings potential of a theatrical. "The cost of theatricals for the networks is coming down from an average of about \$5 million a few years ago to about \$3 million now," related Butler. Exceptions to the rule abound, such as ABC's reported \$20 million for "Ghostbusters" (an ABC spokesman refuted the reports, saying the price was significantly lower), but over all, viewers will see fewer theatricals on the networks this season. NBC has tentatively scheduled 15 theatricals this season, down from 18 last

year, while increasing its made-for-TV output from 22 to 35. CBS is planning about 25, down from 28 last season, and holding its made-for-TV inventory flat at 46—a doubling of the number of hours for mini-series helps to make up the difference.

Lower costs notwithstanding, the movie time periods "just about break even," according to Butler. Advertising agency executives peg NBC's Monday night movie period at about \$115,000 per 30-second spot, up about 20% from last year, partly because the network has scheduled "more provocative" movies that are achieving higher ratings.

The networks are limited by FCC regulations to producing only two hours of prime time programing per week. And although



Levin



Butler

the actual production costs might be comparable to what it would cost to produce on the outside, the networks can realize other advantages, notably investment tax credits, sale of the domestic syndication rights and foreign sales. The only network that presently produces entertainment series in-house is NBC, with *Highway to Heaven* and *Punky Brewster*.

By contrast, a daytime serial drama costs a network an average of \$550,000 per week, according to network executives, although the way the networks are supplied serial dramas varies. CBS and NBC, for example, both are supplied serial dramas by Procter & Gamble, which produces them in exchange for the commercial inventory during the time periods. (Although P&G also pays an additional fee, it is considered minimal.) ABC, on the other hand, owns most of its soaps and, gloated one ABC executive, is therefore "in total control of our financial destiny."

The principal reason daytime serial dramas are so inexpensive compared to prime time series is they require none of the exotic location shooting, production crews and high-priced writers, directors and talent commanded by their prime time cousins. As with sitcoms, they are also videotaped. Guest star appearances can change that, of course, as did Elizabeth Taylor's recent part on ABC's *General Hospital*. And just because it's a serial drama does not mean it's inexpensive. NBC budgeted \$30 million for the creation of afternoon soap, *Santa Barbara*, which is being produced at its new Burbank studio on a soundstage the size of three basketball courts.

At the bottom of the list are game shows, which on average cost the networks between \$120,000 and \$150,000 in license fees per

week, according to sources.

To be sure, the \$1.5 billion each network reportedly spends annually on programing does not get in the way of making a profit. And it is generally agreed the networks make a disproportionate amount of their profits in daytime where the costs are lower and commercial availabilities nearly double that of prime time. And various network executives estimate that 65%-70% of daytime profits are made in the afternoon with the most profitable hour 3 p.m.-4 p.m. when HUT levels are at their highest daytime position. "That's why we worked so hard to get a soap opera in there," said NBC's Butler.

On average, each network schedules about 22 30-second spots per hour in daytime and leaves five 30-second spots for affiliates to sell locally or through their reps to national advertisers. That compares to prime time when the networks schedule an average of 12 30-second spots per hour in series programing (although two spots per hour are added in a movie period) and leave six 30-second spots to affiliates adjacent to the hour and half hour.

Butler, along with other network executives, estimates that last season a rating point in prime time was worth between \$61 million and \$65 million, and in daytime about \$50 million. Executives point out, however, that because a particular network gained or lost a rating point does not mean it gained or lost an equivalent amount of advertising revenue. The estimate, based on Broadcast Advertiser Reports revenue data divided by the combined networks' average rating, is valid only if one network increased its audience share at the expense of the other two networks. Otherwise, the increase signifies a rise in HUT levels without a corresponding increase in market share.

□

With 22 new shows premiering this fall, the 1984-85 prime time television season has given viewers plenty of new programing to sample. Newspaper writers and advertising agency analysts have been mostly critical of the new slate, charging the networks with sticking to safe formulas that break little new ground. The audience, these analysts contend, deserves more than "the same old thing from the same old suppliers."

Although most within the industry believe it's still too soon to draw firm conclusions, the performance of most new entries has been less than spectacular and only a few unqualified "hits" are likely to emerge. The consensus is that situation comedies—on the strength of NBC's *The Cosby Show*—have received a new lease on life, while serials and action/adventure shows may have reached the point of saturation. The brief success of so-called "bloopers" shows, it appears, is ending. In long-form programing, made-for-TV movies and mini-series, continue to do well.

Harvey Shephard, senior vice president, programs, CBS Entertainment, said it's still "fairly early" to draw conclusions about the fall season because of "stunting" and special

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sports programing, but some trends are evident.

"This year there was a heavy component of hot action shows, but none of them seem to be doing all that well. The softer material—*The Cosby Show*, *Murder, She Wrote* and *Highway to Heaven*—seems to be doing better," Shephard said. "The viewing patterns really have to settle down, however. There's a lot of sampling going on."

CBS did not introduce any new serials this fall, and Shephard noted "it's very hard to get those shows off the ground... [but] we have reached the point of saturation, I believe."

He also said "bloopers" shows are on the way out, contending "that was a sort of gimmick" that wouldn't stand the test of time. "I don't look to build schedules off shows like that."

Responding to criticism that the new season has too much formula programing, Shephard contended that the networks "try to be as imaginative as possible. I think one of the problems is the creative community comes in with ideas that they think the networks will buy. Their goal is to get on the air and they feel that if they get something that is more conventional, they will get on the air. We do try to experiment, but in a way that will try to attract the largest possible audience."

Shephard said *Dreams* is an example of an experimental series, with "disappointing" results so far. "We know we're going for a fairly selective audience" by incorporating music videos in a comedy format.

Jeff Sagansky, senior vice president of series programing at NBC Entertainment, agreed that the sitcom has been given new life by the ratings success of NBC's *The Cosby Show*, acknowledged as perhaps the only unqualified hit of the season. "It's just very well written and extremely well cast. Plus you've got a reason that people initially tuned in, which is Bill Cosby," he explained. NBC's approach to comedy is to develop sitcoms around specific personalities and good writers/producers. "The most effective thing I can do is to go out and identify those

NBC's *Cosby*

people and let them do what they want," he said.

Sagansky said much of the best creative talent in television is lured away by feature films and other entertainment outlets. The action/adventure form, Sagansky said, "is certainly peaking," with prime time "certainly saturated with the form. We're not going to be concentrating our development on that any more because we've got enough of those on. If we do one I think it's going to be more in the vein of *Miami Vice*, which certainly looks different from the other action/adventure shows on the air and is not rooted in the comedy/adventure series," emphasizing a "gritty look" and music elements.

The light-hearted action/adventure programs have undermined the success of situation comedies, Sagansky said. "Ten years ago those shows were not based around a light-hearted relationship between your two heroes. There was much less comedy in those. The dramas were real serious. The only place you could get comedy was in the half-hour form."

With the exception of *Cheers* and possibly *Night Court*, Sagansky sees the current crop of successful comedies as in the same mold as the hit domestic comedies of the past. "I don't know if they've departed that much," he said.

While established serials continue to do well, the NBC executive speculated that a "saturation point" may have been reached with prime time soaps. "Maybe it's because the audience for that can only commit to so many hours a week. They're already watching four successful ones now," he noted. "I hope there's room for one more because we have one coming in mid-season [*Berenger's*]."

Another trend emerging this fall is the success of the "softer dramatic shows," such as *Murder, She Wrote* and *Highway to Heaven*. "They're very emotional, very heart warming and just make you feel good. I think maybe the audience has just been starved the last couple of years with all the emphasis on action and adventure and technology."

Sagansky said NBC is trying to "heavily

incorporate music in a lot of our shows." Music has been an important element in feature films and cable for the last several years. The midseason entrant, *Jump*, a half-hour series about a group of dancers, is an example of that trend.

Asked about charges that prime time relies too heavily on the same producers year after year, Sagansky suggested such critics "look back five or 10 years and see who's producing now as opposed to then." Writer/producers currently regarded as "hot"—Stephen J. Cannell, Steven Bochco, Michael Gleason, James Burrows, Gary Goldberg, Reinhold Weegee and the Charles brothers (Glen and Les)—were working their way up until recently, he pointed out. "There are some producers who have been able to keep their pulse on public taste for some time. Aaron Spelling and Michael Landon are good examples... But series television is a learned type of craft and you have to apprentice and see how it works before you can do it yourself."

Lynne Loring, vice president of production for MGM Television, feels "the audience seems to be a little satiated with cotton candy and seems to want more hard-hitting action shows." Loring is also disturbed by the downward trend in overall network viewing. "That's a little scary to me," she concedes. "The only thing that seems to be holding them at all are action/adventure shows. I'm a little disappointed in that... The variety that we try and do on television doesn't seem to be working. We keep putting more and more money into the shows and getting better people to do them and yet they're not even tuning in to them."

Loring acknowledged that the networks "tend to want to use people who have done [series television] and done it well. I think you have to use producers who have done it before or you run into trouble. There's always a fresh lot of writers being used on episodic television. To say that the creativity is used up is silly. Episodic television is still the greatest training ground for writers."

The bigger problem confronting networks and programers, Loring contended, is "those

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little boxes that we have in our hands that we can just switch the dial on. I think that [remote control zapping] has been a major problem in television." She feels the networks might generate more loyalty if some of the money spent on developing and promoting made-for-television motion pictures and mini-series "were split up more over series and used to promote them to get the viewers to see what's going to be on every week." MGM's *Paper Dolls* and *Jessie* have not been sampled sufficiently by viewers, Loring feels.

"I question the trend that seems to be toward violence," she added "If *Cosby* is the furthest thing from violence on the air and

people are tuning in, why are people still tuning in the action/adventure shows?" Good, intelligent fare will succeed, Loring believes, but such shows often take time to build an audience.

"There are so many things on that box today for specific tastes, maybe the networks will have to be happy with less of an audience. But then their time will not be worth as much to advertisers, which means the licensing fees will decline. We're not getting enough now and its the domino principle all over again. 'Is network television here to stay?' becomes a good question," she observed.

David Poltrack, who heads the

CBS/Broadcast Group's research division, believes current research bears out his contention that "zapping" is not a "major problem," affecting only from 4% to 6% of television households.

"But advertisers are getting much more sensitive and there's a whole movement in the advertiser community right now going more toward European content in commercials, with the emphasis on high visual and entertainment content," he noted.

Roy Rothstein, vice president of entertainment research for ABC, is optimistic about audience loyalty. "It's too early to say that there is a trend toward lower viewing levels," he said. "After the November sweeps, we'll have a better idea." Viewers are sampling the shows more than last year, Rothstein's research indicated. That's a good sign, he said, because in the past some shows have never found their audience.

"Prime time serials definitely seem to be holding on," he reported, although the newest entrants are taking time to build. "We'd be concerned if *Paper Dolls* were at this level in January, but it's too early to tell how it will do overall." Rothstein estimated it takes the audience "at least a season" to become involved in a new serial.

"I would say it's too early in the life of the new comedies to draw any conclusions about them. You can't really say that comedy has come back, although I never really believed that the American public would abandon the form." The blooper shows will start to come off as series and run as specials, Rothstein said. "The audience got saturated with them."

NBC Vice President of Research William S. Rubens said he never believed situation comedies were on their way out. "I think it's kind of foolish to make those kinds of statements in advance. Program types ebb and flow in some ways. . . [but] I think continuing character series will continue to be the bread and butter of television." But based on early results, "it looks to us like situation comedies are making a comeback," with *The Cosby Show*, *Family Ties* and *Night Court* doing well with key groups.

"No new prime time serials seem to be strong at this point," he continued, with action/adventure shows not faring as well against lighter competition. "I don't like to make generalities about program types," he said, "because all it takes is one good creative effort to turn around those kind of generalities"—witness *Cosby*'s hit.

"Made-for-television movies are much more dominant in the audience picture at all three networks," Rubens said, with mini-series also "very helpful" in competing against cable and independent stations. "More and more they are becoming the staple of network long-form."

Rubens sees "a leveling off in the decline" of network viewing, although it is still too early to tell. Despite the stunting that goes on, he also said the fall premiere season will probably remain, "because it creates excitement in the new season."

CBS's Poltrack told reporters at a recent briefing that CBS saved its highest tested series, *Crazy Like A Fox*, for midseason. The second- and third-highest tested pro-

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grams, *Charles In Charge* and *E/R*, were added last month.

"Last year the sitcom was at an all-time low," Poltrack noted. "There were no sitcoms in the top 10 and only 5 of the top 20 were sitcoms. Sitcom ratings were off 5% from 1982-83 and 13% from the year before that." He attributed part of the decline to comedic elements in new forms—action/adventure and bloopers—plus off-network comedy competition on independents. More specialized comedies, such as CBS's *Kate & Allie*, are successful at shares of 25 to 27 because "they are reaching the right audiences: women, aged 25 to 54, and upscale adults."

In terms of demographics, Poltrack said mini-series will remain important because they attract upscale, professional viewers who watch relatively little television. They do well against pay cable, he noted, and can be used effectively to promote sampling of series by new viewers.

Lorimar Productions Vice President Jeff Bensen sees more of a future in the action/adventure and comedy forms than the serial genre, even though his company has been very successful with *Dallas*, *Knot's Landing* and *Falcon Crest*. "CBS is not looking for any more in that genre. ABC and NBC are pretty much staying away from it. They are being done as well as they can and the audi-

ence has a comparison point now—anything that falls short of a *Dynasty* or a *Dallas* is not getting a fair look," said Bensen.

"There really aren't any bad time periods, just bad shows," he declared. "*The Cosby Show* and *Family Ties* are two well-executed shows with appealing casts and that's the reason for their success." Bensen said this lends support to the argument that many shows do not fully tap the creative talent pool available in Hollywood.

"This business has a tendency to stay away from people who have any kind of failure," he noted. "If your last show was not a success, you're not terribly welcome at a network. There are a lot of talented people out there who are very gifted and have been writing television for a lot of years who are not getting a chance because maybe their last show was not successful. But a lot of factors can go into determining whether or not a show is a success." Lorimar is seeking writers and producers for action/adventure and comedy development in order to give itself "a shot in the arm," Bensen said.

"I think the audience is getting a little tired of the action/adventure form," he conceded. "We've given it to them in so many variations in the past. There are only so many variations on a theme that you can give. . . . An audience yearns for something that is fresh and different," he said, thus *Highway to Heaven* and *Murder, She Wrote* are doing well in their time slots.

"I think that overall this season the quality of the programing is better—the execution, the writing is better—than it has been in the past," Bensen concluded, singling out NBC as a leader in this area. "The networks don't look to a studio. They look to the people that the studio has under contract, when they are deciding who to do business with." Success, he said, is determined by "who's doing it and whom you have in it."

Embassy Television President Glen Padnick is pleased with *The Cosby Show's* success, since his production company has been built on comedies. "It is my belief that the so-called decline in situation comedies is cyclical and that comedies can win their time slots, remaining an important part of any network's total programing picture," he said. He noted the emergence of *Kate & Allie* last season as another indication of comedy's viability.

"Action/adventure shows seem to be doing less well," Padnick said, particularly against comedy or softer dramas. "I certainly think there is [an oversaturation] factor at work" with both serials and action/adventure forms.

Padnick also said the networks' reliance on a limited number of writers and producers for their series programing was a problem. "You can find some similarities in product and the public of course will feel a certain carbon copy sense as a result," he said.

"I think the networks aren't quite so quick on the [cancellation] trigger as they were four or five years ago," Padnick said. "The networks were frantically competitive and if it didn't work quickly it was gone. Things didn't have a chance to build." NBC's patience with *Hill Street Blues* and *Cheers* may have influenced other networks, he speculat-

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ed. "There's no question that the midseason start of shows has helped. Almost all of our successful comedies were midseason entries. I think those shows are given longer to build by the networks."

In an attempt to broaden its focus, Embassy has six one-hour scripts in development at the networks and two half-hour pilots under consideration. And another midseason entry is possible from the company. Separate drama and children's programming development units have been formed, with a recent made-for-television movie, *Heartsounds*, the most recent release and other long-form projects (including a mini-series) on the way. There's always the chance, he added, that successful long-form projects may generate series for the networks.

At 20th Century Fox Television, President Harris Katleman disagreed with Padnick's conclusions regarding network cancellations, contending in a recent interview that the networks have developed "the fastest gun in town. If *M*A*S*H* had come on last season it would have been canceled within six weeks. Those [types of] shows need time to build."

Katleman believes the "quick trigger" has hurt viewers, who look to series programming for relief from "exploitive movies" that are developed "just to get a rating. The public is going to get fed up" with made-for-television movies dwelling on sex and diseases, he said. On the positive side, Katleman sees studios and networks granting greater recognition to writers and producers. "I think the series makes the star," he declared. "I don't think the star makes the series."

Columbia Pictures Television President Barbara Corday agreed that prime time needs to take more chances with new writers and producers, particularly women and minorities. Her studio is trying to encourage that, she said, "by reading a lot of material from new people and working with those who show promise and have talent." Increasingly, she noted, the networks are being very specific in their program needs in order to counterprogram. This sometimes makes it more difficult for new concepts to get an airing.

Producer Philip DeGuere, the creator of CBS's *Simon & Simon* who is now developing a new *Twilight Zone* mystery series for NBC, echoed the view that action/adventure may have reached saturation. "Steve Cannell has got such a lock on that form that there's the potential of audience loyalty to that particular style of his," he said, making it difficult for competitors to break in.

"Television is very cyclical, especially because it clones itself so shamelessly," DeGuere said. "However, it's very unusual—at least for hour-long television—that the medium has reached the degree of sophistication where it can literally turn back on itself and start taking its own clichés and turning them inside out." He found that happening with light-hearted action/adventure shows and serials, which work on two levels: as parody of themselves and as dramas. "These shows don't take themselves too seriously... which may be an indication of guys like me, who grew up on television, feeding

back on our own experience as opposed to being out there breaking new ground."

Universal Television President Robert Harris said the growth of competition and the network penchant for reshuffling schedules has had an impact on television viewing patterns that cannot be ignored.

"People don't make the commitment to television that they once did," he believes. "They are much more selective... Audiences will just not give the kind of loyalty to treat a new program like it's an event in their lives. There's no sense of excitement about the new shows any more, so a show really needs much longer to build a following. Yet the trend is going in the opposite direction. The stakes are so high, the three-network competition so fierce, the costs so great, that the networks can't afford to stay with a show too long."

"It's very hard," concluded the head of television's most successful production company, "to launch a new show."

Cable TV

Whether the target audience is narrow or broad, or whether the service is designed to inform or entertain, or both, the 33 existing advertiser-supported cable networks and 10 pay cable networks aim, in pursuit of viewers, to project an image that they are presenting something viewers cannot get either on broadcast television or competing cable services. Pay subscribers, the reasoning goes, are not likely to pay for a program service offering material that can be seen elsewhere. And differentiation is also becoming critical to basic programmers, as demographics and ratings become more important in their quest for advertising support.

In the effort to project images of uniqueness, cable programmers are fine tuning and, in some cases, revamping their program offerings, with an emphasis on the development of more original program material. On the pay side executives say that theatrical films will continue to be the mainstay of the four broadly based networks—HBO, Showtime, Cinemax and The Movie Channel, although the first three continue to add original programming to the mix to diminish the perception of "sameness" that comes from offering many of the same theatrical films, often simultaneously. Other film-based services do not have that problem, such as Bravo and American Movie Classics, two channels packaged together and offered as the Rainbow Service, because they offer a specialized menu. Bravo offers foreign films and AMC so-called "classics" from past decades. Yet even those two offer a limited amount of original programming.

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Original program trends on the advertiser-supported cable networks include the development of series in a number of genres—comedy, informational, dramatic, educational, musical, children's, talk and variety—as well as magazine programs, music

video programs and expanded efforts by a number of networks to develop documentary and other kinds of news programming, often focusing on a particular area of interest, such as sports or business. Continuing trends in original programming among pay services—including the four broadly based services and more specialized ones, such as the Disney Channel and The Playboy Channel—include the development of dramatic, comedy and children's series, mini-series, made-for-cable movies and special events, such as musical concerts and comedy specials.

ESPN has been the focus of a lot of attention in the wake of its purchase by ABC Video Enterprises earlier this year. Subsequently, ABCVE sold a 20% interest of ESPN to Nabisco, whose interest will be managed by an affiliated company, Ohlmeier Communications. That firm, and its two top executives, Don Ohlmeier and John Martin, will act as program consultants to ESPN. According to ABCVE President Herb Granath, there will be changes in the programming mix of the sports network. The changes, he said, would be implemented "gradually." Stressing his confidence in the existing ESPN management, Granath said it has done an admirable job of filling the program schedule 24 hours a day, seven days a week. "Now," he said, "it's time to refine." Among the changes, he said, would be an expansion of the network's Sports Center operation, which offers periodic sports updates on the channel daily. The goal, he said, is to be able to cover breaking sports stories thoroughly and in depth. Along those lines, Granath also said investigative sports reports may be added to the program mix, as well as perhaps some sports documentaries. He also said the network would probably originate some telecasts from Manhattan, where it is easier to attract star performers to a studio for an interview or as guest commentator, as opposed to the network's headquarters at Bristol, Conn., about 100 miles north of New York.

The sports network may also have a role in the 1988 winter Olympics to be held in Calgary, Canada. ABC won both the broadcast and cable rights to those games last winter. "I don't rule that out," said Granath, of possible involvement by the network in the Calgary games. But he added that there has not yet been a "substantial discussion of roles" that ESPN might play.

Perhaps the advertiser-supported cable network undergoing the greatest change in the coming months will be Lifetime. Research conducted after the arrival last spring of the company's current president, Thomas Burchill, indicated that viewers wanted more spice in the program menu, comprised primarily of life-style information programs. The research has prompted the network to revamp, over the coming months, most of its prime time schedule and perhaps a third or so of its daytime schedule.

Mary Alice (Mickey) Dwyer-Dobbin, vice president, programming, Lifetime, listed several new elements that the new schedule will incorporate. Whereas the old lineup focused perhaps too heavily on information, she said, the focus of the new programs will

be as much on entertainment as information.

The new schedule will also be designed to attract a greater male audience, as evidenced by one new show in development tentatively, titled *Smart Money*. It's a one-hour show about earning and spending money. Each segment will feature a story about someone who has "made it" financially. Dwyer-Dobbin described it as a "financial version of *Entertainment Tonight*." Business Times Inc., which produces the business news program on ESPN, may produce *Smart Money* for Lifetime. Two other new programs scheduled for the coming year include *America Talks Back*, designed as an open-ended viewer call-in show where callers can discuss issues they feel need airing, and a magazine show featuring middle of the road music videos interspersed with segments about the "hot and trendy" in the world of entertainment. The talk/call-in program will be produced by Woody Fraser, former producer of *Good Morning America* and *The Mike Douglas Show*. The music video program will be produced by Chelsea Productions, founded this year by Jeff Lawenda, formerly of the USA Network, Michael Yudin, and Bob Giraldi, the music video guru. Lifetime will retain only two of the current prime time programs on its schedule—Regis Philbin's *Lifestyles*, produced by Philbin's own company, and *Good Sex! With Dr. Ruth Westheimer*, produced by Earth Rise Entertainment. The network's "Informathons" and programs designed for the professional market will also be retained in the schedule.

Several advertiser-supported networks, perhaps the most notable being USA Network and CBN Cable Network, make extensive use of off-network and other syndicated product. Both networks use that programming, combined with their own original programs, to create a schedule they argue is highly attractive to viewers at an affordable price. Over the course of the next several years, however, CBN Cable says it will gradually rid its prime time program schedule of syndicated material in favor of original series that it develops either in house or through co-development ventures. USA will continue to mix syndicated programs, such as *Dragnet*, *Alfred Hitchcock Presents*, a host of action-adventure and western series as well as others, with its own brand of lifestyle, informational, celebrity interview, music and magazine programs. Sports programming will also continue to fill up some of prime time (NHL hockey and college basketball) where that genre once dominated.

Tim Robertson, executive vice president, CBN, described the network's use of syndicated material: "In building the base for the cable network [now approaching a 25 million homes] we wanted to get as much audience as possible but didn't want to go broke buying or producing first-run product. Others made that mistake and they're not around anymore."

Robertson indicated that CBN will likely retain some of the off-network programs in the schedule, such as the block of vintage comedies programed from 11:30 p.m. to 3 a.m., but that over the course of the next two or three years, all of the off-network material

will be switched in favor of originally produced first-run material, which, in line with the network's image, will be family-oriented with a "strong moral and ethical content." Examples: In a co-venture with the Australian Independent Productions Ltd., a new series will debut in the schedule next April, entitled *Butterfly Island*, about a family which runs a resort on a barrier reef off Australia, and its encounters with pirates and smugglers and the like. In another co-venture with the Canadian Fremantle Productions, a second series is scheduled to debut next September, entitled *The Campbells*, about a Scottish family that emigrates to Canada in the early 1800's and its adventures in the wilderness.

Counterprogramming is the key to much of USA's program strategy, according to Dave Kenin, the network's vice president of programming. Perhaps partly as a result of that approach, USA's schedule is, like its broadcast competition, divided into dayparts—daytime, early fringe, prime time, late fringe and weekends. The network's prime time



Nickelodeon's *Out of Control*

schedule has been totally reworked from all-sports to a formula with each evening having a different theme. Monday evening features a movie, and Tuesday is wrestling night. The theme for Wednesday is "Crimebusters," featuring such relatively obscure off-network programs as *Toma*, *Get Christie Love* and *Griff*. Thursday night is National Hockey League (although hockey may be switched to another evening as USA enters its college basketball season) and Friday its boxing night. Saturday's theme is "Saturday Nightmares," with suspense/thriller/horror shows and Sunday evening is filled with off-network westerns such as *The Virginian* and *Lancer*. The network added its third music-based series, featuring adult contemporary hits, entitled *Heartlight City*, two weeks ago. It is seen daily during the week from 3 to 4 p.m. Weekend programs highlight college football, the late-night *Night Flight* and two prime time programs, *Cover Story*, a celebrity portrait program and *Seeing Stars*, a magazine program focusing on recent film releases and their stars.

While the various cable programming services are debating how to position themselves, there is clearly one that does not have an identity problem: MTV. If it hasn't found its way into every viewer's heart, it certainly has found its way into their consciousness. However, the service is programed to appeal to a 12-to-34 demographic, and MTV Networks Inc., believing there is another un-

tapped audience out there, in August announced it would invest \$7 million through 1985 to launch a second video music channel, titled VH-1. The news service, scheduled to launch in January, will be programed to attract the older, 25-49, demographic.

The timing of MTV's decision was in part motivated by Ted Turner's announcement a week earlier that he, too, was going to launch a video music service. Titled Cable Music Channel, it is scheduled to turn on at noon, Oct. 26. To date, 2.5 million subscribers have signed up and the Turner people say orders already call for 5 million to be on line by Dec. 31. CMC's primary target will be the 18-34 group, although it hopes to pull in a secondary audience of older and younger viewers as well.

Also launching on Jan. 1, 1985, is the Santa Monica, Calif.-based Discovery Music Network. DMN will have an adult contemporary skew during the day, switching to contemporary hit videos in the afternoon. It will also have various countdown and informational segments, and plans a simultaneous launch on cable and UHF television affiliates across the country.

Another network that definitely does not rely on off-network fare is the Nashville Network. It produces six hours of original material daily at the Opryland Production complex in Nashville. All of the programs, as the name of the network suggests, have a "country bent," as Paul Corbin, director of programming for the network, puts it. TNN, which after a year and a half has a subscriber universe approaching 19 million, is basing its future on the group of viewers that Corbin describes as "rediscoverers" of country music—those who were raised on it, abandoned it for rock and who, now roughly between the ages of 25 and 30, are rejecting rock and coming back to country as they settle down. Other segments of the TNN audience, said Corbin, are the samplers, attracted to the major crossover artists like Kenny Rogers and Dolly Parton and the "loyalists," who were raised on country music, never left and who would, in Corbin's estimation, "kill for an autographed picture of Hank Snow."

Nickelodeon, the advertiser-supported service for children, is, according to Geraldine Laybourne, the network's vice president of programming, moving to "bolster the entertainment side" of its program equation (the other side being informational/educational). And it is doing that with original productions and acquisitions in a variety of genres, including animated fare, comedies and dramatic shows. "We got accused," she said, "of being a little too much on the educational side. Our goal is to entertain kids and get them curious about a variety of things in life." Among recent acquisitions are the animated *Dangermouse*, about a mouse and his sidekick hamster who roam the world fighting injustice; *Powerhouse*, set in an urban youth center and featuring a multi-racial group of children who also fight crime, and *Lassie*, the off-network show that had an 18-year run. A new comedy series premiering this month, *Out of Control*, is produced for Nickelodeon by Klein & in Los Angeles.

Arts & Entertainment is continually ex-

ploring new avenues for program sources, said Curtis Davis, the network's program head. A&E acquires all of its programming from outside producers. A new source is dramatic programs produced around the country by local cable origination groups. At the Rogers Cablesystems systems in Portland, Ore., for example, an LO group produced a two-hour drama, *Christmas at the Juniper Tavern*, which A&E has acquired. The network has also acquired a series of five half-hours called *Yes, This is Comedy*, composed of skits and routines produced at the LO facilities of Cox Cable in Cleveland. The network's mission is, according to Davis, "to provide a happy balance between alternative entertainment and high quality cultural programming with a wide variety of offerings for many different tastes."

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On the pay side, HBO and Showtime continue to enhance their movie menus with original productions that run the gamut from made-for-cable movies, mini-series, children's series such as HBO's *Fraggle Rock* and Showtime's *Faerie Tale Theatre*, comedy and music specials, Broadway adaptations, and in the case of HBO, documentaries and sports. Executives from both networks agree that original programs will be important in enhancing and differentiating their network schedules.

Jim Miller, senior vice president, program planning, Showtime/TMC Inc., said acquiring exclusive movie product is not the big deal it once was. "Subscriber growth rates are slower" than in the past, he noted, and "selling [the significance of] exclusivity is a very hard thing to do. If you're not able to convey the message to subscribers, it limits the value of exclusivity. It's a question of how much is enough." He said that "quality productions and big names," were the two things Showtime emphasizes in its original specials, such as "Cat on a Hot Tin Roof" with Jessica Lange and a Shirley McLaine special.

Other pay services are also increasing their output of original programming, including The Disney Channel and The Playboy Channel. Bravo is primarily programmed with feature films but does produce some jazz programs on location around the country.

Journalism

Not all the ferment in television programming is confined to entertainment. On the news side, too, there is continuing emphasis on change and improvement—however uneven the results may be.

For one thing, the trend has been toward more news on broadcast television, and executives at all three networks say this should continue. There are also ongoing changes in the tools of news gathering and presentation: satellites, lightweight half-inch camera/recorders and sophisticated graphics.

Although most recent attempts by the three broadcast networks to add programming have failed, their collective record is probably no worse than that of the entertainment

divisions at getting material to stick in prime time. A listing of abandoned shows—*First Camera*, *The Last Word*, *Crossroads*, *Overnight* and others—suggests that perhaps additional news programming is not wanted and that the public appetite has been satiated. Discounting that possibility is Bruce Northcott, senior vice president at Frank Magid Associates, whose firm currently is a consultant to NBC on its news programming: "I don't think we have hit the saturation level, but instead we may have a creative block. I doubt that anybody has studied the audience demand more carefully or closely than we have for our clients."

The key to successful introduction of news shows at ABC, and perhaps to the failures as well, has been designing news programming to the different needs of the audience at different times of the day, according to ABC news vice president and assistant to the president, David Burke: "When we decided to expand to 6 in the morning, and we did it first, we did it in a way that was geared to the affiliated stations and the audience at that time of the morning, mainly segmented programs that are almost headlines in a cap-sulated, rapid-fire form so that you can shower, bathe and dress."

Early morning news was the only news half-hour or hour showing an increase in total network share for the year ending Sept. 23 over the preceding year. Tom Pettit, executive vice president of NBC News, said the network's research indicates that many of the current viewers previously listened to radio and that prospects for developing a greater audience are "very healthy."

What failed in most cases were attempts to stretch the broadcast night into early morning, and the search continues for successful prime time news programming. Burke said ABC's new show, *Seven Days*, is awaiting a time slot, and NBC News President Larry Grossman said he is personally responsible for development of a new prime time show that would be ready by the middle of 1985. Asked if it would be in the same genre as *60 Minutes* or *20/20*, Grossman replied, "I certainly hope not," and observed, "The news magazines are not really news magazines at all, there is precious little news involved with them." NBC has also announced a new children's half-hour news program. Pettit said, "We don't have a time period we are aiming at just yet; it could be Sunday, I suppose, but as soon as we see the pilot of it, we will make some recommendations to the network as to where we think it ought to go."

One road not taken so far by the networks is specialty news, covering a single area such as finance, sports or entertainment. Several years ago ABC considered running a financial news show on Sunday morning, said Burke, but it fell by the wayside because attention was focused instead on *This Week with David Brinkley* and because of clearance problems with affiliates who were running religious programming in that time slot. He added that if *Entertainment Tonight* weren't already syndicated, it could very well have been put on one of the networks, although not necessarily by the news divi-

sions. CBS News President Ed Joyce said he has never considered such a show: "I think our mandate is in a larger area than a narrow-cast show." CBS, like ABC, has instead responded to specialized interests, at least for financial news, by adding reporters to that beat and in some cases, with special newscast segments.

Meanwhile, specialty newscasts continue to take an increasing share of the Cable News Network's 24-hour schedule. The daily *Inside Business* and the weekly *This Week in Japan* intentionally give CNN the look of an "electronic news rack," according to Ed Turner, executive vice president. CNN will make some additions to that "rack," including *ShowBiz Today*, a weekday show premiering Oct. 29 at 6:30 p.m. Turner said the new show will try to "make a dent in the same side of newsgathering" as *Entertainment Tonight* but will do so with live material. He added CNN is also looking to create a science and technology unit at the network which could possibly produce its own show. Another possibility is a weekly offering entitled *The Kremlin Watch*.

Grossman pointed out that an increasingly important task for NBC is not the production of its own programming, but the providing of material to local affiliates: "both as a service and in [our] own interests because how well we do locally is very important to how well we do nationally."

That video material is being made increasingly available to local stations from satellite transmission, either through the networks, CNN, or through ad hoc arrangements, may be one of the biggest factors affecting news programming on the three networks. By 6:30 p.m., when the network evening news programs come on, much of the audience has already seen clips of that day's headlines.

To ABC's Burke it means the format of the evening news has to adapt: "I think that what you'll see in the future is that the evening news at the dinner hour will try to differentiate themselves more and more from the kind of news that appears on local news. We are mainly giving it a lot of thought at the moment. We try to do more in-depth stuff if we can, more live interviews with national figures; things that local stations can't do just by virtue of their situation." He also noted the recent additions of George Will's commentary and Dr. Tim Johnson's notes on health.

NBC's Pettit talked about the possibility of doing serial reports during the evening news, similar to its recent series on the United States and the Soviet Union. And Joyce also talked about the "redefinition of the mandate of the evening news broadcast." Among the forces behind that, he said, are the improved capability of the technology and the development of skilled "reporters/producers": "There were a number of stories that used to be written off as nontelevision stories. The economy is a perfect example. I think we are much smarter than we were then in terms of being able to tell those stories. We have also developed the use of graphics and new graphic technology for making those stories comprehensible to the American television viewer."

Small sues UPI for \$10.2 million

Former wire service head says his firing amounted to breach of contract, libel, slander, fraud

William J. Small has responded to UPI's termination of him as president and chief operating officer (BROADCASTING, Sept. 17) with a suit seeking \$10.2 million plus punitive damages. He accuses UPI, its owners and others of breach of contract, libel, slander and fraud in connection with the termination which was announced on Sept. 8 and ended a relationship that had begun two years earlier.

The suit, filed in U.S. district court in New York, charges that Small was fired without cause in violation of his contract, which had been extended twice and guaranteed him employment through December 1989. It also says the defendants made disparaging remarks about him to the press regarding his dismissal and alleges he was persuaded in June 1984 to accept the elimination from his contract of a \$225,000 escrow account maintained for his benefit in return for the second extension of the contract, a representation the suit says was false when made.

The contract, said Small, provides for dismissal only for "fraud or gross malfeasance or other improper conduct resulting in substantial injury to UPI. . . ." The suit asserts that Small carried out his duties "in a highly capable and professional manner." It says he "recaptured numerous lost customers and oversaw a substantial improvement in the professionalism and accuracy of UPI reports." The suit claims Small's contract was breached, "in part," in an attempt to save money—to reduce UPI's cash expense and the "long-term obligation represented" by Small's contract "and for other personal reasons."

Named as defendants in the suit besides UPI are Media News Service Inc., which owns all of the stock in UPI; Douglas F. Ruhe and William E. Geissler, owners of up to 85% of Media stock; Luis G. Nogales, who succeeded Small as president and chief executive officer, and Linda Thoren, an officer and general counsel of UPI. In Washington, a spokesman would say only, "UPI is confident its conduct in this matter was proper and we will defend our position vigorously."

Small joined UPI two years ago after serving as senior vice president of CBS News and president of NBC News. The suit notes that Ruhe and Geissler had recently acquired UPI from E.W. Scripps Co., but that they had "scant journalistic and editorial credentials" and that "Small's outstanding reputation and achievements gave the new UPI owners immediate journalistic credibility."

The suit claims that the defendants in August and September "willfully and knowingly conspired together to attempt to intimidate, oppress and coerce" Small into agreeing to the immediate termination of his contract. When he resisted the "coercion,"

the suit says, UPI on Sept. 8 announced over its wire service that Nogales had been named president and that Small's appointment had been "terminated." The suit adds that Small did not know of the announcement until after a reporter called him for comment on it. □

NewsBeat

Test run. Phyllis George, CBS sportscaster reporting on NFL Football, and former Miss America, will join Bill Kurtis on *CBS Morning News* for two weeks as co-anchor. If George is comfortable and capable in role it is likely she will take over permanently for Dianne Sawyer as co-anchor of broadcast. Sawyer left to join *60 Minutes* where she debuts on camera this month (BROADCASTING, Oct. 15). Spokeswoman for program also confirmed that *Morning News* would also undergo some format changes, cutting back on interviews and adding host of contributors who will do segments on variety of topics, including business, science and health. □

Pentagon objection. Pentagon spokesman has disputed *Washington Post* story that proposed ground rules for news coverage of future U.S. military operations, such as invasion of Grenada, would subject pool of reporters assigned to cover initial phase "to an extraordinary degree of battlefield censorship" (BROADCASTING, Oct. 15). Colonel Robert O'Brien said censorship was not being planned. "It has never entered our mind to do that." However, he declined to make public proposed ground rules. He said they are still being revised and will be discussed with representatives of news organizations. But he said they "are virtual carbon copy" of those that journalists accepted during Vietnam war, when no censorship was imposed. "Basic reason for ground rules," O'Brien said, is to "insure mission security and troop safety." □

LaRouche complains. Independent Democrats for LaRouche has asked full FCC to review staff decision denying its complaint that television networks had violated equal time law by refusing to sell it simultaneous 30-minute slots for presidential candidate Lyndon LaRouche. Group has asked for "expedited" relief. Attorney for campaign said that if staff's decision isn't reversed promptly, campaign intends to ask the appellate court for relief. In its complaint, the IDL had noted that three networks had aired simultaneous paid political broadcasts for President Reagan at 8 to 8:30 p.m. on Sept. 11. That, it said, triggered an obligation to provide the LaRouche campaign with same opportunity. Mass Media Bureau, however, noted that each network made offers of prime time, 30-minute slots that appeared to satisfy its equal-time obligations. There was no indication that the "networks acted collectively in a manner inconsistent with their individual obligations under the subject provisions," bureau said. "In the absence of any evidence showing bad faith on the part of any network, or that any combination of the three networks cooperated with the Reagan campaign in a manner that discriminated against any competing candidates, the commission will not infer such activity." Campaign spokesman said campaign has purchased half-hour at 8:30 p.m. EDT Oct. 23 on CBS. It also has "commitment" from NBC for a half-hour on Nov. 5, although time for that broadcast had not been determined. Spokesman said LaRouche planned to address Green Party victories in Germany on CBS. The spokesman said that LaRouche is now independent Democratic candidate in 19 states and District of Columbia. □

Libel work. Major work on libel and privacy by Washington First Amendment lawyer Bruce W. Sanford will be published in January by Law & Business Inc./Harcourt Brace Jovanovich, Valley Road, N.J. Sanford, partner in Baker & Hostetter, serves as First Amendment counsel to Society of Professional Journalists, Sigma Delta Chi, and has represented Scripps-Howard Newspapers, Scripps-Howard Broadcasting Co., Time Inc. and Hearst Corp. in libel and other First Amendment matters. Sanford said 900-page "Libel & Privacy: The Prevention and Defense of Litigation" has been in work for three years. Publisher says book surveys law of libel and privacy and offers "valuable practical advice for lawyers and journalists alike." □

News satisfaction. New survey of attitudes toward mass media coverage of American political campaigns show most people are "satisfied" with coverage carried in all media. Sources most frequently used for obtaining political information, according to survey, are national television newscasts, followed by local television news, newspapers, radio and TV talk shows and radio newscasts. Survey was conducted by Frank Magid Associates for Blair Radio last May among national sample of 1,000 adults, 18 and older.

Judge expands RKO's portfolio of legal problems

In ongoing hearings into RKO's qualifications to be licensee, judge agrees to consider RKO Radio's \$7.9-million worth of errors in advertising charges

The more than 160 challengers for RKO General Inc.'s stations may have had reason to entertain higher hopes last week.

FCC Administrative Law Judge Edward Kuhlmann has agreed to expand the scope of the ongoing hearings into the group owner's general qualifications, to explore fresh allegations of fraud and lack of candor (BROADCASTING, Oct. 15).

One issue Kuhlmann agreed to consider is what impact RKO Radio Network's \$7.9-million worth of errors in advertising charges since January 1980 should have on RKO General's qualifications to remain a licensee.

RKO had argued that the commission's fraudulent billing rule should not apply to its radio network. But in his order, Kuhlmann said RKO's position assumed that its stations were not involved. "However, it appears that stations and their personnel were involved," Kuhlmann said. "Moreover, the commission has long attributed to licensees the conduct of their networks if the behavior violates rules applicable to licensees," Kuhlmann said.

Also designated in the order was an issue on whether RKO had sought to destroy a potentially embarrassing 1974 internal audit report on the barter transactions of its stations to keep the FCC from learning about that.

In his order, Kuhlmann noted that Arthur Young & Co. had conducted a review of RKO's trade and barter practices in the mid-1970's for an internal review committee made up of five GenCorp (RKO's parent) board members. According to the judge, the Arthur Young report indicated that the firm had not been able to obtain a copy of the 1974 internal audit from anyone at RKO, that the copy the firm eventually found was located by accident, and that the accounting firm had been told that the copies had been "deliberately destroyed" under orders from an RKO officer-director (who was not identified). The report, according to the judge, had not been considered previously because "RKO resisted requests for its production."

The judge noted that Fidelity Television Inc., a competitor for RKO's KHJ-TV Los Angeles and a party to the ongoing qualifications hearing, also had questioned whether John B. Fitzgerald, former RKO controller (see story, "Top of the Week"), had been

"forthright" about the destruction of the 1974 audit in a deposition earlier this year.

In that session, the judge said, Fitzgerald "appears" to have stated that the records were not purposely destroyed but that some documents may have been destroyed since they could not be found. The following day, the judge said, RKO's attorney said that Fitzgerald did recall that some copies of the report had been destroyed, something Fitzgerald confirmed. "Whatever occurred, there is sufficient reason to doubt that Mr. Fitzgerald was forthcoming about a matter that is material to the qualifying decision to be made in this phase of the case," Kuhlmann said.

He also designated an issue to investigate the internal review committee's failure to report its findings on the efforts to destroy the 1974 audit report. "It is unrefuted that the special review committee knew that Arthur Young found that the 1974 audit report had been deliberately destroyed by a corporate officer to keep damaging information from the FCC," Kuhlmann noted.

In addition, Kuhlmann designated an issue to investigate whether RKO had misrepresented facts, been lacking in candor, been negligent or lacking in due diligence in representations it made to the commission arising from a request last year for the Arthur Young report. According to the judge's order, RKO originally had declined to release the report to its challengers, contending that the document was privileged. Kuhlmann ordered RKO to release the report, but RKO appealed, contending, among other things, the document had never been revealed to anyone but the GenCorp special review committee. The full FCC ruled in favor of RKO, relying on RKO's representations. Subsequently, however, RKO reported that the Securities and Exchange Commission had been shown the report, and the report was released. "RKO's concealment or carelessness has already resulted in a substantial delay in the proceeding, perhaps as much as a year," Kuhlmann said.

Kuhlmann also noted that RKO had asked that all of the issues raised be considered as part of the next phase of the proceeding, which will be limited to RKO's comparative and qualifying attributes to remain the licensee of KHJ-TV. "The commission has stated that this [the current] phase should consider RKO's overall qualifications to remain a licensee without considering matters that are relevant to only one station," Kuhlmann said. "The issues considered in this memorandum are all related to RKO's general qualifications to be a licensee and should be considered now."

RKO's challengers appeared to be encouraged by the judge's decision. "It's a very favorable development," said Morton Berfield, who is representing five challengers—Adwave Co., Boston Radio Corp., East Lake Communications Inc., Magna Media

Corp. and Potomac Broadcasting Corp.—which also are parties to the ongoing qualifications proceeding.

Kuhlmann's action should insure that yet more time and money will be spent in a case that already has been around for 20 years. Berfield speculated that it now would be another year before the new issues can be tried and the judge can put out an initial decision. "This is like a whole new case," Berfield said.

An RKO spokeswoman said the company had expected the judge's ruling, "but obviously we're disappointed." The spokeswoman also said, however, that the company still expects to get its licenses renewed. "This adverse ruling dampens enthusiasm, but we're still optimistic that we can show these new issues aren't germane to having our licenses renewed." □

Backyard dish industry gets boost from cable bill

Measure legalizes backyard reception, but allows for copyright compensation; domestic and international communications issues also addressed

One of the key provisions in the Cable Communications Policy Act of 1984, adopted two weeks ago by Congress, will have a major impact on the backyard satellite earth station industry. The provision resolves the controversy surrounding the right of home earth station owners to pick up unscrambled television signals off satellites, by legalizing that practice. It also establishes a mechanism for program producers to obtain compensation for their signals and provides criminal and civil penalties for piracy of signals that are scrambled.

The provision was attached to the cable bill in the House and reflects a compromise reached among the motion picture industry, earth station manufacturers, pay cable services, professional sports interests and the television networks in conjunction with Representatives Al Gore (D-Tenn.) and Billy Tauzin (D-La.). (Gore and Tauzin sponsored legislation [H.R. 5176] that would have permitted home viewers to pick up scrambled and unscrambled signals and would establish a copyright fee system to be administered by the FCC. Senate Communications Subcommittee Chairman Barry Goldwater [R-Ariz.] introduced similar legislation that would allow viewers to pick up unscrambled signals only.)

In the past, the legality of taking unscrambled signals from satellites was unclear. This legislation establishes "the principle that

backyard dish owners may legally receive unscrambled programing," explained Gore in a memo on the measure. But it also creates a procedure by which satellite programers may enter into negotiated agreements with representatives of backyard dish owners, manufacturers and dealers, to receive compensation for their signals.

The end result is that satellite cable program suppliers will have two alternatives for protecting their transmissions. "They may either scramble their signal or leave their signal unscrambled and establish a marketing system that results in individuals being authorized to receive the satellite cable programing through a compensation scheme."

Such marketing agreements would likely take place with the backyard dish industry and not individual dish owners. "An agreement could take many forms—a royalty on hardware, for instance—but it is important to stress that this would be a negotiated, good-faith, fair and reasonable agreement," said the Gore memo.

The new policy was inserted as an amendment to Section 605 of the Communications Act now redesignated as Section 705. According to an explanation of the bill, the amendment is "intended to leave undisturbed the case law that has developed confirming the broad reach of Section 605 as a deterrent against piracy of protected communications."

It establishes stiff penalties for the unauthorized use of scrambled or unscrambled signals (\$1,000 fine, six months in jail or both) and stiffer ones for the use of "black boxes" to steal scrambled programing for commercial use or private gain. According to the legislation, individuals picking up unauthorized signals for "purposes of direct or indirect commercial advantage or private financial gain shall be fined not more than \$25,000 or imprisoned for not more than one year, or both, for the first such offense and shall be fined not more than \$50,000 or imprisoned for not more than two years, or both, for any subsequent offense." The Department of Justice would be authorized to pursue violations.

In addition, the measure provides copyright holders with the right to bring a "civil action in a U.S. District Court." Furthermore, the court may "grant temporary and final injunctions on such terms as it may deem reasonable to prevent or restrain violations." And, if the court finds the violation was committed willfully, the court can increase the award of damages by up to \$50,000.

The cable bill also includes a section establishing a Telecommunications Policy Study Commission devoted to the study of domestic and international trade in telecommunications. This section was inserted at the urging of CBS Chairman and Chief Executive Officer Thomas H. Wyman, who convinced Congress the commission was needed. Wyman has taken a keen interest in international trade problems facing the U.S. communications industry, including violation of copyright and the institution of trade barriers by foreign governments.

As head of a special subcommittee, formed to advise the U.S. Trade Representative on the trade obstacles facing the U.S.

motion picture, television, advertising and publishing industries, Wyman was responsible for a report on the matter, issued by CBS shortly before the cable bill was adopted (BROADCASTING, Oct. 8).

The commission is assigned to "compare various domestic telecommunications policies of the United States and other nations, including the impact of all such policies on the regulation of interstate and foreign commerce." Composed of six members, the commission will include the chairmen and ranking minority members of the House Energy and Commerce Committee, its Telecommunications Subcommittee and the Senate Commerce Committee and its Communications Subcommittee. It is also required to submit a report on its findings by Dec. 1, 1987. □

Broadcasters oppose replacement of cut-off lists with filing windows

Proposal for processing change for commercial FM and TV facilities would create deluge of applicants, many frivolous, comments claim

An FCC proposal that would eliminate cut-off lists in commercial FM and television application proceedings (BROADCASTING, Sept. 17) has drawn protests from broadcasters in comments at the FCC.

Under the proposal in question, the FCC would resort to using filing "windows," much like those it now uses for cellular radio applications, for commercial FM and TV applications. According to the plan, all parties interested in applying for vacant channels currently listed on the FM and TV tables of allotments would be able to do so for a "window period" of 45 days. If a party didn't get an application in before that deadline, and at least one other party did, that's tough luck for anyone who didn't apply. Any future FCC proceeding that adds commercial channels to the FM or TV tables would specify windows for filing applications (including Docket 80-90, which will add more than 600 FM stations to the present table). Opportunities for filing petitions to deny would be provided. All acceptable applications received during the window period would be treated as having been filed on the same day, and applications filed for the same channel would be designated for comparative hearing.

Under the proposal, if no applications for a particular channel were received during a window period, the first acceptable application filed for the channel after the window closed would get the channel—without having to compete for it. According to the FCC, the same window system would be applied to applications for facility modifications.

In its comments, the National Association of Broadcasters opposed the commission's proposal. It said the commission's plan would: "(1) create uncertainty among existing and potential broadcasters seeking improved or new broadcast facilities; (2) create a deluge of applications unrelated to actual

demand for new or improved broadcast operations; (3) force existing broadcasters to file speculative and 'protective' applications to avoid being 'locked out' of any future 'station modification' opportunities."

NAB noted that an apparent aim of the proposal is to curb the copying of applications. As an alternative, NAB suggested that the commission adopt a policy against the filing of material that obviously has been copied from another party's application. NAB also said the FCC should consider including on broadcast applications a requirement that applicants state why they can reasonably expect access to an allegedly available tower site. "The commission might also request that an applicant indicate the existence and availability of studies supporting the engineering showing submitted in the application," NAB said. "NAB believes that these requirements would discourage filing of the 'copycat,' speculative applications without causing any significant increase in the agency's administrative workload."

The National Radio Broadcasters Association said the FCC's proposal would generate "a flood of frivolous and speculative" filings that would overwhelm applications filed by serious operators and lessen their chances of winning. It suggested an alternative approach, one aimed at discouraging "speculators." For starters, NRBA urged the FCC to modify its application form to require documentation reflecting the applicant's legal identity. It said the application should also be modified to reflect "an abbreviated showing" of the applicant's financial qualifications—that is, indicating the gross amount anticipated to cover the cost of construction and the anticipated start-up cost of the operations for three months without revenues. In addition, the application should identify the sources of funds, the amount to be provided by each source and the manner in which the funds are to be provided. The application should also contain a "specific statement of the basis for the applicant's reasonable assurance that the [antenna] site is available for the intended use," NRBA said.

The NRBA also said the commission should modify its current selection procedures to encourage applicants to carry out their commitments. "This could be done by the designation, either in a comparative hearing or a lottery, of a runner-up or runners-up, in addition to the designation of a winner," NRBA said. "The existence of a runner-up would provide an incentive for the winner to effectuate his proposal.

"The runner-up should be given standing to challenge an application for an extension of the original winner's construction permit, and, if the commission were to find that the winner's failure to build his proposed facility within the required period of time was not justified under the commission's new strict construction schedules, the commission could automatically award the permit to the runner-up."

Under NRBA's plan, the winner would also be vulnerable to challenge from the runner-up if he failed to carry out his integration commitments or if he were to acquire other media interests.

The law firm of Dow, Lohnes & Albertson

also opposed the FCC's proposal. It said the current system should be retained. "[The law firm] believes that the commission's proposal will lead to mass filings for marginal facilities, just as we have seen in low-power television, multipoint distribution service and the smaller cellular radio markets," the law firm said. "The flood of applications tends to paralyze the commission, causing long processing delays which harm the applicants who have been sensitive to the needs of their community as well as those who have barely demonstrated their legal qualifications. The mass filings create almost irresistible pressure to use a lottery, depriving the commission of the chance to make a reasoned choice among applicants."

Black Citizens for a Fair Media and Citizens Communications Center also were opposed, contending that the proposal would lead to thousands of applications being filed. The groups predicted that the FCC then

would seek to use a lottery to contend with the resulting backlog. "Nowhere does the commission acknowledge the positive purposes which comparative hearings further, such as determining the better applicant," the groups said. "The comparative hearing process also provides applicants with incentives to submit applications which demonstrate a higher degree of public interest by including minorities and/or women as owners and managers. Such incentives to improve minority and female representation among broadcast owners will be effectively removed by institution of the proposed process."

The Southern Wisconsin Co. and Terry A. Posey, identifying themselves as potential FM applicants, also were opposed to elimination of the current cut-off procedures. They said the commission's proposal would make it more difficult for small businesses to participate. They added, however, that if the

FCC opts to proceed as proposed, the commission should lengthen the timeperiod for windows from 45 days to "at least" 120 days.

The consulting engineering firm of Cohen & Dippell P.C. urged the FCC to prohibit entities from representing two or more competing applicants contending for the same facilities. "It is evident that if the same firm files 10 applications or 50 applications for the same facility, his clients have better chances of obtaining a permit than the firm whose single client files one application," the firm said. "It is difficult, if not impossible, to prove that previous informal agreements have not been made to merge or buy out after the final permit determination has been made, whether it be by lottery or administrative hearing. Thus, the multiple filing procedure thwarts fair administrative processes whereby every qualified applicant gets an equal chance at the permit." □



The week's worth of news and comment about radio

On tap

Discussion of the upcoming Managing Sales Conference (MSC) and plans for a new ad campaign in 1985 are among the items on the agenda of the Radio Advertising Bureau's fall board meeting, scheduled this week (Oct. 21-24) in Carmel, Calif.

The board will examine a proposal to limit registration to 1,000 at the fifth annual MSC, scheduled for Jan. 26-29, 1985, at the Amfac hotel at the Dallas-Fort Worth airport. A limitation of hotel space and a desire by RAB to make the sessions more "learning intensive" were two reasons given for the change. According to an association spokesman, RAB will have more one- or two-person workshop presentations by individual experts this year.

The meeting's theme will focus on retail sales and radio marketing. This year's MSC

committee chairman is Dick Rakovan, former senior vice president, radio station group, Outlet Communications.

The RAB's proposed new national advertising concept for 1985 will be presented to the board by Dick Lord, chairman, and Arthur Einstein, president and creative director, of Lord, Geller, Federico & Einstein Inc., RAB's new ad agency ("Ad Vantage," June 4). The current ad campaign uses the slogan: "Radio: Red Hot Because It Works."

Elections will play a big part in this week's gathering. Group W Radio President Dick Harris, current chairman of the executive committee for RAB, is expected to be named the new chairman of the board, replacing Dick Chapin, president, Stuart Broadcasting Co., Lincoln, Neb. (The board chairman now oversees the executive committee as well.) James Arcara, executive vice president, Capital Cities Communica-

tions, and chairman of the finance committee for RAB, is expected to be elected vice chairman, and Carl Wagner, executive vice president, radio and cable, Taft Broadcasting, to succeed Arcara on the finance committee.

Five new board members will also be elected. The five who have been nominated are: Ken Hatch, senior vice president, Bonneville International Corp.; Barbara Crooks, president, Selcom Radio; Glenn Mahone, president, Sheridan Broadcasting Network; Tony Brooks, president, radio division, Sandusky Newspapers Inc., and Bill Clark, president, radio division, Shamrock Broadcasting and vice president and general manager, KABL(AM)-FM San Francisco.

Other agenda business includes a review of RAB's new three-year strategic business plan implemented last spring ("Riding Gain," May 28) and approval of RAB's 1985 budget. Also expected is a decision to restructure the board's six committees in an effort to make them more efficient.

Using the technology

Satellite technology is being employed by most radio stations, according to the results of a just-released survey conducted in May by the National Association of Broadcasters. The findings show that nearly 72% of 452 responding program directors used a receive-only earth station to pick up programming from May 1983 through April 1984. Breaking it down, 74% of all AM stations used a dish compared to 66% of the FM respondents. Out of the 28% who did not use an earth station, 41% said they were planning to begin receiving satellite-delivered feeds.

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dishes receive an average of about 10% of their daily programing from satellite-fed sources. Leading the list were newscasts, followed by sporting events, syndicated shows and commercials.

Respondents that were part of a station group were more likely (78%) to use earth stations than independent operators (69%).

Dees reprise

Based on the success of *Rick Dees's Weekly Top 40* broadcast, The United Stations is planning distribution of a second national program featuring the KIS(FM) Los Angeles radio personality in 1985. The show, which will be titled *The American Music Magazine with Rick Dees*, is described as featuring music and interviews with and news about the artists and personalities shaping the top 40 rock scene.

Weekly Top 40 "has surpassed even our expectations," said United Stations President Nick Verbitsky. "Dees is an extraordinary talent, and our affiliates have been asking for more of him since we first presented the countdown [in January 1984]." According to Verbitsky, *Weekly Top 40* currently airs in 94 of the top 100 markets, including 45 of the top 50 markets.

Raining purple

ABC Rock Radio Network, in conjunction with Polygram Records, plans to air a live "news" conference in New York Friday (Oct. 26) at 3:00 p.m. (NYT) with the rock group Deep Purple. The conference will be beamed internationally via satellite to 21 countries including Canada, Great Britain, France, Germany, Japan and Australia.

Denise Oliver, director of special programing for ABC Radio Networks, said the band plans to premiere one track from its new Mercury/Polygram album, titled *Perfect Strangers*, to be released Oct. 29 and will announce plans for its upcoming world tour.

'Present' presented

Westwood One Radio Network, syndicator/producer based in Culver City, Calif., has released *A Present for Yoko*, a one-hour music and interview special highlighting the "John Lennon-initiated" *Every Man Has a Woman* record album. The special is being supplied commercial-free and on a nonexclusive basis to any U.S. radio station wishing to broadcast it, according to Westwood One President Norm Pattiz. The program is hosted by Mary Turner and includes excerpts from her recent interview with Yoko Ono, Lennon's widow, and performances of Lennon-written songs from the Polygram release.

In the family

In honor of John A. Gambling's 25th year as morning drive-time host of RKO's talk-formatted WOR(AM) New York, a grant was given by RKO General to the Museum of Broadcasting last Wednesday evening (Oct. 17) for \$223,517. The grant, which is called the RKO-WOR-John A. Gambling Radio Collection Grant, will enable the museum to add an associate curator of radio and a radio cataloger to its staff to develop a full-scale radio department. Plans call for the grant to be paid to the museum over a three-year peri-

od. Making the presentation to Robert M. Batscha, president of the Museum of Broadcasting, was Steve Ellis, director of communications, RKO General.

John A. Gambling followed in the footsteps of his father John B. Gambling, who hosted the early morning "Rambling With Gambling" for its first 33 years. A third generation of Gambings is also working at the station: John R. Gambling, son of John A., co-hosts WOR(AM)'s *Good Afternoon, New York* broadcast.

Playback

Narwood Productions, New York, has named news consultant Jim Cameron as host of its two-and-a-half-minute, twice-daily (Monday to Friday) program called *Minding Your Business*. Cameron is currently a writer and producer of the small-business advice series and will continue to serve in that capacity. He replaces Milton D. Stewart, editor-at-large for *Inc.* magazine.

□

Drake-Chenault Enterprises, the Canoga Park, Calif.-based radio programing syndicator, announced that it has chosen Tuesday Productions, San Diego, to produce jingles exclusively for its contemporary and country music client stations. Tuesday Productions currently produces jingles for the NBC Television "Be There" campaign as well as for Budweiser, Disneyland, Harley-Davidson and Ozark Airlines.

ABC's of PC's

Get ready, personal computer users. A new syndicated radio series, *On-Line! America* . . . is gearing up "to reach listeners with a personal message about the hundreds of new ways people are using personal computers for fun and profit," according to Michael Walker, president of Santa Monica, Calif.-based SOFTV Productions, the creator of the series.

On-Line! America . . . is being made available to advertisers and radio stations in two formats: a one-hour program and a two-minute "mini" version. The hour-long show will feature news, reviews and interviews with industry spokesmen, authors, designers and innovators. It currently airs on KIEV(AM) Glendale and KFOX(FM) Redondo Beach, both California, and on XEPRS(AM) Tijuana, Mexico (Los Angeles). The two-minute show is planned for exclusive airing five days a week featuring contemporary music and information aimed at the prime PC buyers, 25-49-year-olds.

Radio sales university

Nov. 16-18 marks the first session of the National Radio Broadcasters Association's Radio Sales University. To be held on the campus of John Carroll University, outside of Cleveland, NRBA directors-at-large Norman Wain, president of Metroplex Communications, and Carl Hirsch, president of Malrite Communications, both in Cleveland, will teach the 18-hour session, which has been designed for the "relatively new or entry level radio salesperson," NRBA said. Cleveland's RSU session will be the first of a continuing-series of regional programs to be held on college and university campuses across the country.



Technology marriage. KFMB(AM) San Diego, the originating station for baseball's National League Padres radio broadcasts, spent most of the Oct. 12-14 weekend broadcasting World Series-related programing. And part of the technology the station used was an AT&T cellular phone for live, on-site interviews from Detroit, site of games three through five. The station originated about three hours of programing per day over that weekend from Detroit's Pontchartrain hotel. Cliff Albert, KFMB news and sports director shown above, conducted about three live interviews per hour for the Detroit-originated programing. Albert interviewed both Tiger and Padre fans at various sites across the city using the cellular phone. The interviews were transmitted back to the hotel and to a satellite uplink in Detroit via land lines. From there, the signal was downlinked in San Diego and transmitted via land line to KFMB studios. Meadowland Communications arranged the transmission setup. Albert reported no technical problems with the arrangement and said his engineers in San Diego testified that the quality of the cellular broadcasts "was great."

Arbitron numeros

Arbitron Ratings is marketing a Spanish-language version of its videotape about radio research and sales titled "The Arbitron Radio Market Report." The film explains how to use Arbitron radio ratings to sell advertising time.

"There is increasing interest in selling to the \$50-billion Hispanic market," said Rip Ridgeway, vice president of radio sales development for Arbitron, in making the announcement. The 70-minute videotape is narrated by Miguel Centeno, a former Arbitron Ratings staffer and account executive at Spanish-language WJIT(AM) New York, who is currently studying at Yale University.

Format switch

Long-time urban contemporary KDIA(AM) Oakland, Calif., is scheduled to become an all-news outlet next month under the call letters KFYI(AM), using the catch phrase, "For Your Information." The new owner, Adam Clayton Powell III, is negotiating for the purchase of KOAK(FM) San Francisco and plans to change its rock format to urban contemporary if the transaction goes through. A news staff of 41 is planned for KFYI, operating at 5 kw on 1310 khz.

Home video programming: an international affair

After years of explosive growth, the home video market is slowing down; but there are new and different markets to seek out and France's VIDCOM is the place where program and equipment buyers and sellers meet

The Yanks went to Cannes, France, last week for the 10th annual VIDCOM International home video marketplace, but some foreign delegations must have stayed home because preliminary attendance figures for the five-day event at the Palais des Festivals showed a decline from last year of at least 2,000 people to just under 10,000. Discussions with video hardware exhibitors and American home video programmers found, almost to a person, lowered expectations.

Beginning Saturday, Oct. 13, VIDCOM brought together under one roof the home video buyers and sellers, professional video equipment suppliers and products and services for the home computer. The general consensus was that on the program side, which was the major part of the show, recent changes in the patterns of distribution and a general maturing of the industry have made VIDCOM less important as a gathering place than it was during the industry's growth years.

The individual assessments of activity on the floor were borne out by preliminary figures released at a Wednesday evening press conference featuring Bernard Chevry, general commissioner of the organizing VIDCOM Organization. The 9,500 to 10,000 people Chevry said would have attended by the conference's close (8,500 had registered as of Wednesday morning) compared with the roughly 12,000 who attended last year. There were 251 exhibitors and 811 total participating companies, 657 of which were programming companies. "I think we have reached a phase, especially in hardware, where there is a stabilization," noted Chevry, who added, "One must analyze whether we should divide the programming from the institutional. We should know in about a month." This was taken as an indication by most that next year's VIDCOM may be just for the home video programming market.

Figures provided by the organization showed that the 113 American companies participating this year, 44 exhibitors and 69 without a stand, compared favorably to last year's 34 American exhibitors and 53 without a stand.

Walking the aisles of VIDCOM's programming section an observer could find cassettes for aerobic exercises with Jane Fonda or Mickey Mouse, aerobics for self-defense, erotic aerobics and other variations. There were vintage movies and vintage made-for-TV movies; how-to-breakdance and how-to-wind-surf programs. The burgeoning of pro-



gramming on cassette led some to suggest last week that there may be a glut of material. While that assessment was disputed, most of the exhibitors in the programming section of Cannes's Festival Palace seemed to agree that there were fewer buyers than last year.

"The heydays of VIDCOM, when they were 12 deep in the aisles, are gone," said John O'Donnell, director, video software operations, Sony.

After the first two days of traffic, Deborah Burke, director of video enterprises for Metromedia Producers Corp., noticed a definite drop-off from last year. She said some of those missing this year were "fly-by-night" operations. "The unlucky ones went bankrupt; the smart ones grabbed up a lot of product and then sold out to a bigger company," she added. The previous situation, when there were lots of buyers from places like South Africa and Spain, nonetheless had advantages, Burke said: "Now it's harder to negotiate; they don't need me so much."

Andre Blay, chairman of Embassy Home Entertainment, who is credited with pioneering in the home video industry seven years ago when he purchased the rights to a group of films from 20th Century Fox, said that the decline in the number of distributors does not apply to the United States, where another four or five companies have started up this year. "The consolidation does give us a stronger hand," said Blay, who was staying outside Cannes and, as of Monday afternoon, had yet to visit the exhibit floor. Embassy executives were gathered in Cannes for an annual budget meeting as well as to license new titles and buy additional films, he said.

Metromedia's Burke said she had sold some rights to Scandinavian buyers and was hoping to make sales on the 13 new titles Metromedia had this year, including three mini-series. Metromedia did not begin selling rights until two years ago, said Burke, and is still in the process of going back and obtaining many unused rights from among its titles.

Athur C. Purvis, vice president, sales and marketing, ABC Video Enterprises, said that he considers the concentration to be "healthy, overall. We have an interest in seeing product represented properly, and those with better resources might be better able to do so. As long as there are more than two companies out there it is going to be a competitive situation," he added. ABC Video Enterprises had a booth last year, but not this year. "We are not a studio that turns out 15 to 20 films a year," said Purvis. "We have pretty well licensed out our 90 titles and were able to get the job done with the 10 or 12 titles we brought this year without taking a booth."

ABC was marketing the videocassette of the summer Olympic games for the Los Angeles Olympic Organizing Committee. Purvis said he had made deals with Brazil, Japan and Holland, and was talking to South America and France. He surmised that Great Britain had shown no interest because a cassette of the World Cup match had not done well there, and there "seems to be a prevailing view that sports video doesn't do well."

Another reason for a decline in activity this year at VIDCOM is that many of the world's home video markets already have established relations between distributors and suppliers.

Stuart Graber, vice president, international for Telepictures, said his company does not give distributors exclusive arrangements but that 95% of the companies he deals with have worked out well.

Graber said his company was at VIDCOM only to sell home video rights, which it traditionally does market by market, usually for a 20%-30% advance against royalties. While most exhibitors declined to discuss dollar figures, the advance for a well publicized made-for-TV movie could be \$10,000 in Britain, or \$500 in Kuwait.

Certain countries repeatedly surfaced as markets where new product was in demand: South America, South Africa, Japan, Scandinavia and Greece. Some of those markets



Manning the booths at VIDCOM

are just being opened up, others, such as South Africa, are continuing to grow.

Just as there are bright spots in the world market there are also countries where the demand is muted because of the economy (Israel) or where it has yet to take off (France, where the government has been taxing VCR ownership at the annual rate of around \$70).

South America is a potentially large home video market that elicits more worry than eagerness among American producers. Lee Mendell, an Encino, Calif.-based consultant who was running the booth of Karl Video—offering about 20 titles—perhaps stated the concerns most bluntly: "I wouldn't touch South America; it has problems with piracy, high inflation rates and currency controls which prevent the sending out of money. I think CIC (which distributes for several major movie studios) is in Venezuela, but they are the only major distributors so far," Mendell said. About half of South America also uses the NTSC television standard, making it inexpensive to illegally duplicate cassettes.

Tom Devlin, vice president and general manager for Taft's Worldvision Home Video, said he turned down some South American distributors who tried to arrange a deal that did not include an advance for Worldvision: "They told me that pirated Worldvision programming was already there and asked, 'Would you rather have something or nothing?'"

Devlin said the advance he would have hoped to get would be based on anticipated sales which "are not easy to calculate; it's really a guess."

There is another change in the distribution pattern for home video rights, according to Edward Cooper, president of Orion Pictures International: "The theatrical and video rights merger is getting more and more pronounced. Theatrical distributors are asking for the extra rights and it distresses me to give them." One reason for the change is that theatrical distributors feel home video is reaping the benefits of movie advertising without a commensurate contribution to the costs. Cooper added, "I think VIDCOM will survive as a market, even though it is less vibrant than before."

Because of the comingling of theatrical and video rights, much home video business will be done instead at next week's 50th annual international film, TV and documentary market (MIFED) in Milan. One exhibitor noted, "I had more than one company call me

up before the market and say, 'I had to make a choice between VIDCOM and MIFED this year; see you in Milan.'"

There were at least a few American companies in Cannes last week that were testing the home video waters. Paul Siegel, executive vice president of LBS Communications, was scouting the exhibition hall and attending meetings for several days. LBS currently holds home video rights to a lot of product which it has syndicated for television. Until now, Siegel said, some of that product has been distributed to the home video marketplace by others, such as Embassy Home Entertainment, but he added that one of the reasons for his being at VIDCOM was to get LBS more directly involved in such distribution and said an announcement may be coming in a few months.

Ted W. Harbert, executive producer of NYT Productions, said the New York Times Co. subsidiary would soon have 12 cassettes awaiting distribution, including the first in a series with food columnist, Craig Claiborne, which should be finished by the end of this month. One thing that piqued the company's interest, Harbert said, was the recycling of a pilot made with a New York Times Co. magazine, *Golf Digest*. "It had cost about \$23,000 to make and we took out a three inch-by-two inch ad in the magazine and sold 4,600 cassettes at \$80 each," he said. Harbert said his tour of the exhibition floor left him with the impression that there were "a lot of people nibbling around the edges," without committing themselves to good product. "I am surprised at the paucity of product that will have a shelf life of three, four or five years."

Seminars on both Saturday and Sunday covering the topic, "Made-For-Home Video Programing," were attended by approximately 30 people each day, and many, if not most, were journalists. The small turnout may be explained by a \$200 admission fee for the five-hour weekend event.

During the seminar, Paul Hertzberg, president of Cinetel productions, said his company became interested in home video after it was able to cover production costs for a Four Tops concert just by selling pay TV rights in the U.S. and home video rights in Japan. Since 1982 Cinetel has licensed 17 shows, including six made specifically for the home video market.

Another example Hertzberg gave was a Jayne Kennedy exercise tape, produced with a "low six-figure budget," that he said made a profit just from the video rights sold to

RCA/Columbia. The rough calculations he gave the audience were that for a \$100,000 production, it would take sales of over 4,000 cassettes at \$29.95 (with a gross margin of \$7, after production costs, wholesale and retail shares) to make a profit. A cassette at \$59.95, and a likely gross margin of \$23 or \$24 would require sales of just over 2,000 to achieve the same result.

Tom Kuhn, president, RCA Video Productions Inc., said the production budgets for the newly formed RCA division, average a higher \$300,000 but that the same rule applies: "Keep your budgets down." Kuhn gave a hypothetical case to show how a long-form music video with a budget of \$650,000 could be financed. It could sell, he said, between 15,000 and 20,000 cassettes domestically at \$29.95, netting around \$5 per unit. Foreign home video rights would bring in \$50,000-\$100,000 and foreign broadcast rights about \$40,000. "SMATV, DBS, etc. would add another \$30,000 to \$40,000," Kuhn hypothesized, and syndication money could be \$100,000, bringing the total to about half the production cost. The rest of the money, Kuhn said, could be expected to come from HBO, Showtime or MTV. "We talk a lot about windows," he said. "People outside the business might think we are architects, and to some extent we are." Other revenue opportunities might also include a sound track album or video promotions of one or two songs. Kuhn said the numbers do not always add up initially, but that RCA would go forward with a project that had 60% to 70% assured financing if it felt that other markets would fall in place. Kuhn said not only are windows involved but co-productions as well: "Most of our co-production partners are here at VIDCOM and that is mostly whom we are talking with." Future sources of revenue for productions will include, video music juke boxes, movie theaters and sponsorships, he said.

Richard Lorber, president of Fox/Lorber Associates, said his company has found success in persuading companies to give programs a home video window before they are aired in syndication. The pilot for *Whole Lotta Shaking*, a first-run syndication project based on the early history of rock 'n' roll, to be presented next January at NATPE, has already been financed in that manner. Tandy Corp., he said, has placed an order for 20,000 cassettes of a 45-minute version for sale in its Radio Shack stores. Home video rights for a slightly different and longer version have been sold to RCA/Columbia, com-

pleting financing for the pilot.

The biggest problem for the home video market, Lorber said, is that penetration has not reached the point where it makes economic sense to advertise in the national media. Jochen Balan, who moderated panel sessions on both days, said the small size of the markets has also made it prohibitively costly to dub material in other languages.

Music video is still in a "post-euphoric depression," said O'Donnell of Sony, who explained the condition as an overreaction to the success of Michael Jackson's *Thriller*. The music video portion of the market is still far from its potential, continued O'Donnell, who cited a recent study showing music videos accounting for 25% of the market by 1988 with sales of \$1.2 billion. Part of the problem, O'Donnell said, is getting potential buyers into videocassette stores. He cited a recent survey of video store owners that showed 66% of their customers were between 26 and 35 years old and 27% were between 36 and 45, whereas record store owners say the highest volume record buyers are under the age of 25. As a result, O'Donnell said, Sony, which has its own distribution network in the U.S. (handling other world markets through sub-licensees), is starting to offer music videos to record stores, and is using promotional tie-ins with local radio stations. The lowering of the average music video price from \$49.95 to \$29.95 will also boost interest, as will improvements in the audio fidelity of VCR's.

VIDCOM's organizers have announced their intention to devote more attention to music videos—specifically, short-form video clips—by setting aside a special exhibit area at the next MIDEM conference in Cannes in January. Xavier Roy, International Director of the MIDEM organization, said MIDEM would facilitate transactions involving producers and post-production facilities, as well as broadcast and record companies.

Rather than use home video to defray television productions costs, panelist David Bean, president of Pacific Arts Video Records, said his company has done the reverse and found it possible to produce nonmovie cassette material at very low cost. While he felt that exposure of the material on television will hurt its marketability, he said short comedy clips have appeared on *Friday Night Videos* and *Foulups, Bleeps & Blunders*. In addition to trading material for production and post-production facilities, Bean said selling musical videos to record companies for promotion has made it possible to make a finished product for little money. Several panelists spoke of made-for-home video as a form of narrowcasting. As an example of targeting cassettes to a specific audience, Larry Finley, a consultant, presented a California company which produces cassettes with such seemingly rarified titles as, *How to Skin a Deer* and *Elephant Hunting*, aiming for the 21 million licensed hunters in the U.S.

Paul J. Caravatt, president of New York-based Caravatt Home Entertainment, said his background with the marketing of packaged goods helped him realize that video cassettes could and should be marketed as packaged goods. "Seventy-five percent of our costs are preproduction," said Caravatt,

whose company finances specific projects through limited partnerships and through joint ventures. Past partners have included Disney Productions Inc., Time-Life and MacMillan Publishing. "The first thing to look for is a perceived need," he said. "Next find out how many cassettes or books are out there." Projects are expected to "pay out" in 18 months. Caravatt stressed both packaging and advertising of the cassettes, and said advertising of "how-to" tapes for golf and tennis on ESPN alone last year came to \$750,000. Three cassettes he is producing next year will be funded partly by advertising within the cassette.

RKO Home Video has taken a different attitude, according to its president, Paul Foster: "We have made a conscious decision at RKO not to use advertising to help recoup the costs. We feel we are not entitled to intrude in the customer's time other than to advertise our other programing."

For Gunter Pitz, managing director of VIDEAL, a West German company with a catalogue of 120 programs, the market there is "far from being satisfactory." Among the problems: piracy and a "dirty image that has been associated with video." Pitz sees things improving however, "For about one year we see that a new category of VCR buyers are appearing on the market. We see now that the average incomes and upper incomes are getting interested in the VCR, which is similar to what happened with television in the 1950's. And selective programs are being bought now for hobbies or sports or whatever." Because of video's previous image, he said there is still a marketing problem, one which they have tried to solve by working through book stores.

One message from VIDCOM might be, "The disk is dead, long live the disk," for while RCA's decision to stop manufacturing videodisk players significantly reduced the size of the U.S. market, there was no shortage of enthusiasm for the laser disk both in West Germany and Japan, with buyers from those countries trying to purchase both cassette and disk rights simultaneously. Pitz, whose company produces for both videocassette and laser disk, said: "Both will survive, just as in the audio market where you have both tape players and record players." Disk players have a definite advantage in instructional material because they are interactive—stopping automatically and allowing

the viewer to respond to a series of multiple choice questions—and because one disk can carry four different language tracks.

Helping to figure out who owns what rights and how much those rights are worth at VIDCOM was a team of six lawyers that provided free service, including drafting agreements, for the participants. Heading the "Video Law Center," which has a booth on the exhibition floor, was Gerald Bogle, a Paris lawyer whose clients include some American communications firms. Now in its eighth year, the center has sometimes been called on to moderate disputes between exhibitors who show up at the market both claiming the same programing rights, Bogle said. A newer problem is satellite transmission and the transborder problems created because, he said, there is no satellite treaty to deal with the problem. This year's staff includes lawyers from France, Switzerland and West Germany. An American lawyer, Bogle said, was scheduled to join them, but had to cancel.

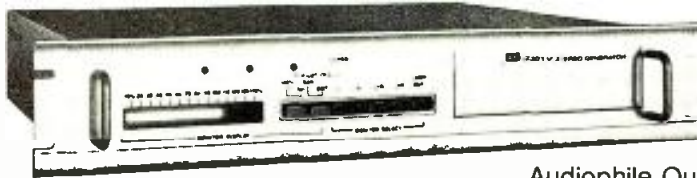
Saturday night's opening cocktail party at the Palais was also the scene for awarding 11 VIDCOM d'or prizes for the best selling cassettes between July 1983 and June 1984. Paramount's "Raiders of the Lost Ark" took the most honors, four, as the sales leader in Great Britain, Belgium, Holland and the U.S. Mel Harris, president of Paramount Video, accepted the award. Also making a good showing was *Making of Michael Jackson's 'Thriller'*, distributed by Vestron, which came in second in the United States and won the VIDCOM d'or for overall European sales. □

ABC trims programming on its radio networks

ABC Radio Networks will cut about 75 hours of long-form special programming from its 1985 lineup, according to company officials. The reduced schedule will affect *Continuous History of Rock 'n Roll*, a one-hour weekly broadcast hosted by Tony Pigg, air personality, WPLJ(FM) New York; *Spotlight Specials*, a 90-minute monthly program featuring contemporary artist profiles, hosted

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by KGIL(AM) San Fernando, Calif., air personality Jerry Bishop, and *City Rhythms*, a 60-minute urban contemporary artist profile show hosted by former WBL(FM) New York program director Frankie Crocker. (*City Rhythms*, produced by ABC in conjunction with Inner City Broadcasting, was an "experimental" broadcast.)

The move, according to Bob Benson, vice president/senior executive, ABC Radio Networks, is the culmination of a six-month review after which ABC decided to channel its resources into building its major long-form program offerings which, he said, are among the best produced in their respective areas. However, Benson said ABC's new strategy doesn't mean the company views special programming as any less important. He said that concentrating on the best shows makes the most sense in terms of profit for the company and its impact on the stations.

Benson told BROADCASTING that clearance for the artist profile shows has been somewhat erratic and marginal because of

the different appeal of individual performers to stations. "We were always trying to interest stations in them," he said.

Regarding *Continuous History of Rock 'n' Roll*, which is produced by *Rolling Stone*, Benson said the company didn't see a lot of growth potential for the series. "The show seems to have run its course," he noted. The program has been on ABC since January 1983. "We had to stop using our time and effort to clear stations for these [three] shows," said Benson.

ABC's focus in 1985 will center on five programs described as "heavy hitters." They are led by *American Top 40* with Casey Kasem, produced by ABC/Watermark and cleared on about 560 stations. Other continuing ABC Radio series are: *American Country Countdown*, produced by ABC/Watermark and cleared on about 665 stations; *Silver Eagle Cross-Country Music Show*, a 90-minute recorded weekly concert highlighting two country music groups or artists aired on about 400 stations; *Super-*

groups, periodic live and recorded 90-minute concert performances of contemporary music acts whose clearance varies from 150 to 300 stations, depending on the show, and *The King Biscuit Flower Hour*, a 60-minute weekly rock program distributed to about 200 stations. The last three shows are produced by D.I.R. Broadcasting, New York, which has a long-term program agreement with ABC Radio.

Benson said there will be at least 10 *Supergroups* programs in 1985 featuring either live and/or recorded-live performances. "But that figure depends on artist availability," he said.

Also continuing into 1985 are the special live "news" conferences of contemporary rock performers. Benson said these periodic broadcasts have become very popular with stations over the year. He underscored his point by noting that an Oct. 2 Robert Plant conference transmitted live from London cleared 133 stations on just three days no-

World Series carries NBC to victory

With seven of the week's top 10 programs, including four World Series games and one post-game wrapup, NBC-TV locked up first place in the prime-time ratings of the third week of the 1984-85 season by 6.8 rating points over CBS-TV and 7.1 rating points over ABC-TV.

For the week ended Oct. 14, the Nielsen numbers showed NBC with a 22.1/35, against 15.3/24 for CBS and 15.0/24 for ABC. It was NBC's highest weekly rating since its 26.3 in the September 1980 week in which its *Shogun* mini-series first appeared, and it propelled NBC into first place in the season-to-date ratings as well.

The combined three-network rating/share for the week came to 52.4/83, down slightly from 53.5/84 in the comparable week last year.

NBC won five of the seven nights and placed second on the two others: Thursday, won by CBS, and Saturday, taken by ABC. Of the five nights won by NBC, CBS placed second on all but Wednesday.

In addition to its World Series games, NBC had the week's highest rated show, *The Burning Bed* on its *Monday Night Movie*, which scored a 36.2/52, making it NBC's highest-rated made-for-TV movie ever. Highlights, night by night, included:

- NBC's average for Monday night (30.1/45), powered by the top-ranking *Burning Bed*, was just a rating point shy of matching those of CBS (15.7/23) and ABC (15.3/22) combined. CBS's *Kate and Allie* premiered with a 14.2/20 against the first half-hour of *Burning Bed*, ranking 38th among the week's 62 programs.

- Tuesday night, with the first game of the World Series, NBC dominated every prime time half-hour and averaged 26.8/41 for the night. ABC and CBS presented their regular lineups and came out with

12.7/20 and 15.4/24, respectively.

- Game two of the series on Wednesday again took every half-hour and gave NBC 24.8/38 for the evening. ABC's regular Wednesday lineup did a 21.0/32 to CBS's 11.3/17. CBS's new *Charles in Charge* and *Dreams*, back to back against NBC's baseball and ABC's *Fall Guy*, had 13.2/21 and 11.2/17, respectively, ranking 43d and 57th.

- While baseball was off Thursday night, the vice presidential debate was on—all three networks from 9 to 10:30 p.m., with analyses following. Ratings on the debate were not available last week, but in the analysis race CBS led with 14.0/23 to ABC's 12.4/21 and NBC's 11.9/20. NBC's *Cosby Show* (20.6/33) continued to shade its competition, the first half of CBS's *Magnum* (20.3/32) as well as the first half of a *20/20* special (8.6/14). CBS took the night with an 18.2/29 average.

- The World Series returned on Friday and NBC returned to first place, averaging 20.3/33. With their regular lineups, CBS had 18.3/30 and ABC 13.9/22.

- Saturday went to ABC with its new *Finder of Lost Loves* scoring a 12.9/24 against CBS's new *Cover Up* (12.1/22). A two-hour *Partners in Crime* on NBC at 9 to 11 p.m. came in with 13.0/23.

- Sunday also went to NBC, with a World Series overrun averaging 29.7/49 and with *Knight Rider* giving its best performance ever (19.3/28) and edging ABC's *Hardcastle & McCormick* (14.1/21) (although it fell a trifle short of the 19.4/29 posted by CBS's new *Murder, She Wrote*). A repeat of part one of *V: The Final Battle* averaged 16.8/26 for NBC against ABC's Sunday night movie, *Single Bars, Single Women*, which at 20.0/31 ranked 11th.

| Rank | Show | Network | Rating/Share | Rank | Show | Network | Rating/Share | Rank | Show | Network | Rating/Share |
|------|-------------------------------|---------|--------------|------|----------------------------|---------|--------------|------|----------------------------|---------|--------------|
| 1. | The Burning Bed | NBC | 36.2/52 | 22. | Scarecrow & Mrs. King | CBS | 16.9/25 | 43. | Charles in Charge | CBS | 13.2/21 |
| 2. | World Series-Sunday | NBC | 29.7/49 | 23. | V: The Final Battle | NBC | 16.8/28 | 44. | Partners in Crime | NBC | 13.0/23 |
| 3. | World Series-Tuesday | NBC | 27.7/44 | 24. | Scorned and Swindled | CBS | 16.7/26 | 45. | Finder of Lost Loves | ABC | 12.9/24 |
| 4. | World Series-Wednesday | NBC | 26.0/40 | 25. | Trapper John, M.D. | CBS | 16.6/28 | 46. | Mike Hammer | CBS | 12.9/23 |
| 5. | Dynasty | ABC | 25.1/36 | 26. | Love Boat | ABC | 16.3/28 | 47. | AfterMASH | CBS | 12.8/20 |
| 6. | World Series post-Sunday | NBC | 24.8/40 | 27. | Benson | ABC | 16.2/28 | 48. | E/R | CBS | 12.8/19 |
| 7. | Dallas | CBS | 24.0/37 | 28. | World Series pre-Wed. | NBC | 15.5/27 | 49. | Paper Dolls | ABC | 12.7/19 |
| 8. | World Series-Friday | NBC | 21.5/35 | 29. | Country Music Awards | CBS | 15.5/23 | 50. | T.J. Hooker | ABC | 12.5/23 |
| 9. | Bill Cosby Show | NBC | 20.6/33 | 30. | Three's A Crowd | ABC | 15.4/23 | 51. | Dukes of Hazzard | CBS | 12.4/21 |
| 10. | Magnum, P.I. | CBS | 20.3/32 | 31. | Webster | ABC | 15.2/25 | 52. | VP debate analysis | ABC | 12.4/21 |
| 11. | Single Bars & Single Women | ABC | 20.0/31 | 32. | Diff'rent Strokes | NBC | 14.9/27 | 53. | Cover-Up | CBS | 12.1/22 |
| 12. | Murder, She Wrote | CBS | 19.4/29 | 33. | Gimme A Break | NBC | 14.6/26 | 54. | Airwolf | CBS | 11.9/22 |
| 13. | Knight Rider | NBC | 19.3/28 | 34. | 49ers vs. Giants | ABC | 14.6/23 | 55. | VP debate analysis | NBC | 11.9/20 |
| 14. | Hotel | ABC | 19.2/30 | 35. | 60 Minutes | CBS | 14.5/23 | 56. | Hawaiian Heat | ABC | 11.6/18 |
| 15. | Family Ties | NBC | 19.1/30 | 36. | Matt Houston | ABC | 14.4/23 | 57. | Dreams | CBS | 11.2/17 |
| 16. | Fall Guy | ABC | 18.6/29 | 37. | Poulups, Bleeps & Blunders | ABC | 14.3/23 | 58. | Attack on Fear | CBS | 10.9/16 |
| 17. | Falcon Crest | CBS | 18.5/30 | 38. | Kate & Allie | CBS | 14.2/20 | 59. | Jessie | ABC | 10.6/17 |
| 18. | World Series pre-Tuesday | NBC | 18.2/31 | 39. | Hardcastle & McCormick | ABC | 14.1/21 | 60. | Ripley's Believe It Or Not | ABC | 9.5/15 |
| 19. | Jeffersons | CBS | 17.9/28 | 40. | VP debate analysis | CBS | 14.0/23 | 61. | NFL Football | CBS | 9.2/16 |
| 20. | TV Bloopers & Practical Jokes | NBC | 17.8/27 | 41. | Call to Glory | ABC | 14.0/21 | 62. | 20/20 | ABC | 8.6/14 |
| 21. | Alice | CBS | 17.0/26 | 42. | World Series pre-Friday | NBC | 13.7/25 | | | | |

*Indicates premiere episode

Stock Index

| | Closing Wed Oct 22 | Closing Wed Oct 15 | Net Change | Percent change | P/E Ratio | Market Capitali- zation (000,000) |
|---------------------|--------------------------|--------------------------|---------------|-------------------|--------------|--|
| BROADCASTING | | | | | | |
| N ABC | 65 3/8 | 65 | | 3/8 | 0.58 | 11 1,907 |
| N Capital Cities | 154 1/4 | 153 1/2 | | 3/4 | 0.49 | 16 1,979 |
| N CBS | 80 | 77 1/2 | 2 1/2 | 3.23 | 10 | 2,377 |
| O Clear Channel | 14 1/4 | 14 1/4 | | | 17 | 41 |
| N Cox | 48 1/4 | 46 1/4 | 2 | 4.32 | 16 | 1,362 |
| A Gross Telecast | 27 1/8 | 76 1/2 | -49 | 3/8 - | 64.54 | 6 22 |
| O Gulf Broadcasting | 9 7/8 | 9 3/4 | 1/8 | 1.28 | 41 | 433 |
| O LIN | 20 3/8 | 19 1/4 | 1 1/8 | 5.84 | 18 | 428 |
| O Mailrite Commun. | 12 1/8 | 12 1/2 | - | 3/8 - | 3.00 | 15 101 |
| O Orion Broadcast | 0 1/32 | 1/32 | | | | 2 |
| O Price Commun. | 10 1/2 | 11 | - | 1/2 - | 4.55 | 34 |
| O Scripps-Howard | 27 1/4 | 26 1/2 | 3/4 | 2.83 | 16 | 281 |
| N Storer | 40 1/2 | 39 3/8 | 1 1/8 | 2.86 | | 664 |
| O SunGroup Inc. | 6 1/2 | 6 1/2 | | | | 5 |
| N Taft | 61 1/2 | 59 1/2 | 2 | 3.36 | 13 | 557 |
| O United Television | 16 3/8 | 17 1/2 | -1 1/8 | - | 6.43 | 27 180 |

| | Closing Wed Oct 22 | Closing Wed Oct 15 | Net Change | Percent change | P/E Ratio | Market Capitali- zation (000,000) |
|--|--------------------------|--------------------------|---------------|-------------------|--------------|--|
| BROADCASTING WITH OTHER MAJOR INTERESTS | | | | | | |
| A Adams Russell | 19 3/4 | 19 | | 3/4 | 3.95 | 17 120 |
| A Affiliated Pubs | 46 3/4 | 47 1/4 | - | 1/2 - | 1.06 | 15 380 |
| N American Family | 22 3/4 | 21 3/4 | 1 | | 4.60 | 11 407 |
| O Assoc. Commun. | 14 3/4 | 15 | - | 1/4 - | 1.67 | 70 |
| N A.H. Belo | 43 | 41 7/8 | 1 1/8 | 2.69 | 13 | 497 |
| N John Blair | 28 1/4 | 27 1/4 | 1 | | 3.67 | 15 226 |
| N Chris-Craft | 34 1/4 | 30 1/2 | 3 3/4 | 12.30 | 24 | 218 |
| N Cowles | 44 | 43 3/4 | 1/4 | 0.57 | 36 | 175 |
| N Gannett Co. | 44 3/8 | 43 5/8 | 3/4 | 1.72 | 18 | 3,555 |
| N GenCorp | 33 1/4 | 35 1/4 | -2 | - | 5.67 | 9 714 |
| O General Commun. | 67 | 67 1/4 | - | 1/4 - | 0.37 | 15 33 |
| N Insilco Corp. | 17 | 16 5/8 | 3/8 | 2.26 | 9 | 289 |
| N Jefferson-Pilot | 35 1/4 | 34 1/4 | 1 | | 2.92 | 10 1,128 |
| O Josephson Intl. | 9 | 9 1/2 | - | 1/2 - | 5.26 | 69 44 |
| N Knight-Ridder | 27 1/8 | 26 1/4 | 7/8 | 3.33 | 14 | 1,756 |
| N Lee Enterprises | 24 1/4 | 25 1/2 | -1 1/4 | - | 4.90 | 14 323 |
| N Liberty | 23 | 23 | | | 11 | 231 |
| N McGraw-Hill | 41 | 40 1/2 | 1/2 | 1.23 | 15 | 2,058 |
| A Media General | 60 | 60 | | | 11 | 419 |
| N Meredith | 49 1/2 | 48 3/4 | 3/4 | 1.54 | 12 | 466 |
| O Multimedia | 33 3/4 | 33 1/2 | 1/4 | 0.75 | 15 | 563 |
| A New York Times | 33 1/2 | 33 1/8 | 3/8 | 1.13 | 15 | 1,324 |
| O Park Commun. | 28 1/2 | 28 1/4 | 1/4 | 0.88 | 21 | 262 |
| N Rollins | 14 1/8 | 13 7/8 | 1/4 | 1.80 | 21 | 206 |
| N Schering-Plough | 36 | 34 1/8 | 1 7/8 | 5.49 | 10 | 1,820 |
| T Selkirk | 18 1/2 | 18 | 1/2 | 2.78 | 40 | 150 |
| O Stauffer Commun. | 52 | 52 | | | 13 | 52 |
| A Tech Operations | 40 7/8 | 40 7/8 | | | 14 | 37 |
| N Times Mirror | 38 1/2 | 37 | 1 1/2 | 4.05 | 12 | 2,645 |
| N Tribune | 30 1/2 | 30 7/8 | - | 3/8 - | 1.21 | 14 1,232 |
| O Turner Bcstg. | 18 1/2 | 20 | -1 1/2 | - | 7.50 | 30 8,377 |
| A Washington Post | 81 | 79 1/2 | 1 1/2 | 1.89 | 15 | 1,133 |

| | Closing Wed Oct 22 | Closing Wed Oct 15 | Net Change | Percent change | P/E Ratio | Market Capitali- zation (000,000) |
|---------------------|--------------------------|--------------------------|---------------|-------------------|--------------|--|
| SERVICE | | | | | | |
| O BBDO Inc. | 40 1/2 | 40 3/4 | - | 1/4 - | 0.61 | 12 256 |
| O Compact Video | 4 1/4 | 4 1/4 | | | | 17 |
| N Comsat | 24 3/4 | 25 3/8 | - | 5/8 - | 2.46 | 10 447 |
| O Doyle Dane B. | 17 1/4 | 16 1/2 | 3/4 | 4.55 | 15 | 92 |
| N Foote Cone & B. | 51 | 50 3/8 | 5/8 | 1.24 | 11 | 170 |
| O Grey Advertising | 127 | 126 | 1 | 0.79 | 9 | 75 |
| N Interpublic Group | 32 3/4 | 31 1/4 | 1 1/2 | 4.80 | 11 | 354 |
| N JWT Group | 34 1/2 | 33 1/4 | 1 1/4 | 3.76 | 10 | 206 |
| A Movielab | 5 | 5 1/8 | - | 1/8 - | 2.44 | 8 |
| O Ogilvy & Mather | 35 | 34 1/2 | 1/2 | 1.45 | 15 | 320 |
| O Sat. Syn. Syst. | 8 3/4 | 8 1/2 | 1/4 | 2.94 | 13 | 50 |
| O Telemation | 6 | 6 | | | 6 | 7 |
| O TPC Commun. | 7/8 | 15/16 | - | 1/16 - | 6.72 | 2 |
| A Unitel Video | 7 5/8 | 7 1/4 | 3/8 | 5.17 | 14 | 17 |
| N Western Union | 19 5/8 | 19 | 5/8 | 3.29 | | 473 |

| | Closing Wed Oct 22 | Closing Wed Oct 15 | Net Change | Percent change | P/E Ratio | Market Capitali- zation (000,000) |
|--------------------|--------------------------|--------------------------|---------------|-------------------|--------------|--|
| PROGRAMING | | | | | | |
| O Barris Indus | 6 3/8 | 6 3/8 | | | | 12,836 |
| N Coca-Cola | 63 1/4 | 60 1/2 | 2 3/4 | 4.55 | 14 | 8,376 |
| N Disney | 58 3/4 | 57 3/8 | 1 3/8 | 2.40 | 19 | 1,975 |
| N Dow Jones & Co. | 39 1/4 | 38 | 1 1/4 | 3.29 | 19 | 2,518 |
| O Four Star | 4 | 4 | | | 4 | 3 |
| O Fries Entertain. | 5 1/4 | 5 1/8 | 1/8 | 2.44 | 4 | 18 |
| N Gulf + Western | 29 3/4 | 29 1/8 | 5/8 | 2.15 | 9 | 2,081 |
| O Robert Halmi | 1 1/4 | 1 3/16 | 1/16 | 5.22 | 25 | 21 |
| A Lorimar | 33 5/8 | 31 1/2 | 2 1/8 | 6.75 | 17 | 238 |
| N MCA | 43 3/8 | 42 1/8 | 1 1/4 | 2.97 | 19 | 2,102 |
| N MGM/UA | 12 5/8 | 11 7/8 | 3/4 | 6.32 | 15 | 627 |
| N Orion | 10 5/8 | 10 3/8 | 1/4 | 2.41 | 24 | 100 |
| O Reeves Commun. | 6 1/4 | 6 1/8 | 1/8 | 2.04 | 23 | 78 |
| O Sat. Music Net. | 4 1/4 | 4 1/4 | | | | 29 |
| O Telepictures | 16 | 16 1/8 | - | 1/8 - | 0.78 | 14 123 |
| O Video Corp. | 18 3/4 | 18 7/8 | - | 1/8 - | 0.66 | 12 31 |
| N Warner | 19 5/8 | 19 3/8 | 1/4 | 1.29 | | 1,190 |
| A Wrather | 13 1/2 | 13 3/8 | 1/8 | 0.93 | | 92 |

| | Closing Wed Oct 22 | Closing Wed Oct 15 | Net Change | Percent change | P/E Ratio | Market Capitali- zation (000,000) |
|--------------------|--------------------------|--------------------------|---------------|-------------------|--------------|--|
| CABLE | | | | | | |
| A Acton Corp. | 5 3/8 | 5 7/8 | - | 1/2 - | 8.51 | 32 |
| O AM Cable TV | 2 3/4 | 2 7/8 | - | 1/8 - | 4.35 | 10 |
| N American Express | 35 5/8 | 32 1/2 | 3 1/8 | 9.62 | 18 | 7,641 |
| N Anixter Brothers | 17 7/8 | 17 1/4 | 5/8 | 3.62 | 24 | 325 |
| O Burnup & Sims | 7 7/8 | 6 3/4 | 1 1/8 | 16.67 | | 71 |
| O Cardiff Commun. | 0 9/16 | 9/16 | | | | 56 3 |
| O Comcast | 17 7/8 | 17 7/8 | | | | 14 147 |
| N Gen. Instrument | 21 3/8 | 20 7/8 | 1/2 | 2.40 | 22 | 692 |
| N Heritage Commun. | 16 3/4 | 16 3/4 | | | | 32 127 |
| T Maclean Hunter X | 21 1/2 | 21 | 1/2 | 2.38 | 30 | 792 |
| A Pico Products | 6 1/4 | 6 3/8 | - | 1/8 - | 1.96 | 28 22 |
| O Rogers Cable | 4 3/4 | 4 7/8 | - | 1/8 - | 2.56 | 106 |
| O TCA Cable TV | 14 | 14 1/4 | - | 1/4 - | 1.75 | 27 93 |
| O Tele-Commun. | 19 3/4 | 19 1/4 | 1/2 | 2.60 | 64 | 826 |
| N Time Inc. | 43 3/4 | 40 1/2 | 3 1/4 | 8.02 | 15 | 2,655 |
| N United Cable TV | 26 1/8 | 26 1/4 | - | 1/8 - | 0.48 | 11 9,288 |
| N Viacom | 30 1/4 | 30 1/8 | 1/8 | 0.41 | 12 | 409 |

| | Closing Wed Oct 22 | Closing Wed Oct 15 | Net Change | Percent change | P/E Ratio | Market Capitali- zation (000,000) |
|----------------------------------|--------------------------|--------------------------|---------------|-------------------|--------------|--|
| ELECTRONICS/MANUFACTURING | | | | | | |
| N Arvin Industries | 24 1/2 | 24 1/8 | 3/8 | 1.55 | 7 | 186 |
| O C-Cor Electronics | 7 1/4 | 7 1/4 | | | | 81 23 |
| O Cable TV Indus. | 3 1/4 | 3 1/8 | 1/8 | 4.00 | 22 | 10 |
| A Cetec | 7 1/4 | 8 1/4 | -1 | - | 12.12 | 9 16 |
| O Chyron | 10 1/2 | 10 1/2 | | | | 20 96 |
| A Cohu | 8 1/8 | 8 3/8 | - | 1/4 - | 2.99 | 9 14 |
| N Conrac | 13 7/8 | 14 1/2 | - | 5/8 - | 4.31 | 14 86 |
| N Eastman Kodak | 71 | 71 1/2 | - | 1/2 - | 0.70 | 16 11,756 |
| O Elec Mfg & Comm. | 8 1/2 | 8 3/4 | - | 1/4 - | 2.86 | 24 |
| N General Electric | 56 | 53 7/8 | 2 1/8 | 3.94 | 12 | 25,351 |
| O Geotel-Telemet | 1 3/8 | 1 3/8 | | | | 15 4 |
| N Harris Corp. | 26 1/8 | 26 | 1/8 | 0.48 | 13 | 1,043 |
| N M/A Com. Inc. | 18 1/4 | 17 1/2 | 3/4 | 4.29 | 23 | 790 |
| O Microdyme | 6 3/4 | 6 5/8 | 1/8 | 1.89 | 19 | 31 |
| N 3M | 79 1/2 | 77 3/8 | 2 1/8 | 2.75 | 13 | 9,306 |
| N Motorola | 34 7/8 | 34 | 7/8 | 2.57 | 12 | 4,128 |
| N N.A. Phillips | 36 3/4 | 36 1/8 | 5/8 | 1.73 | 9 | 1,055 |
| N Oak Industries | 4 1/4 | 4 1/2 | - | 1/4 - | 5.56 | 70 |
| A Orrox Corp. | 3 3/4 | 3 3/4 | | | | 9 |
| N RCA | 37 5/8 | 36 1/8 | 1 1/2 | 4.15 | 12 | 3,082 |
| N Rockwell Intl. | 28 3/8 | 28 | 3/8 | 1.34 | 9 | 4,220 |
| N Sci-Atlanta | 9 1/8 | 8 1/4 | 7/8 | 10.61 | 18 | 212 |
| N Signal Co.s | 29 3/4 | 30 | - | 1/4 - | 0.83 | 12 3,244 |
| N Sony Corp. | 15 5/8 | 15 1/2 | 1/8 | 0.81 | 15 | 3,608 |
| N Tektronix | 56 3/8 | 56 1/8 | 1/4 | 0.45 | 9 | 1,085 |
| A Texscan | 6 7/8 | 7 1/4 | - | 3/8 - | 5.17 | 10 46 |
| N Varian Assoc. | 38 | 35 1/2 | 2 1/2 | 7.04 | 15 | 820 |
| N Westinghouse | 26 3/4 | 25 3/8 | 1 3/8 | 5.42 | 10 | 4,683 |
| N Zenith | 25 3/8 | 24 3/4 | 5/8 | 2.53 | 10 | 561 |
| Standard & Poor's 400 | 184.07 | 182.64 | | 1.43 | | 0.78 |

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. Notes: * \$50 liquidating dividend.

Time reports slightly lower earnings

Publishing division makes up for slower cable growth and higher programing costs associated with HBO

As a result of diminished subscriber growth for both HBO and Cinemax, coupled with program development expenditures estimated in the \$1-billion range, Time Inc.'s Video Group (Home Box Office Inc. and American Television and Communications Corp.) experienced a slight decline in third-quarter profits, which totalled \$56 million compared to \$57.6 million in the third quarter of 1983. The Video Group's performance has been cited as one reason for HBO Chairman Frank Biondi's abrupt departure two weeks ago. Analysts predict a further slide in the Video Group's profits for the fourth quarter.

Companywide, however, pretax and net income in the third quarter was up substantially. Pretax profits from continuing operations were up 67% to \$105 million, compared to \$63 million a year ago. Net profits for the quarter were up 52.3% to \$46 million, compared to \$30.2 million a year ago. The magazine group, which lost \$8.7 million in the third quarter of 1983, made a significant turnaround in the third quarter of 1984 with a pretax profit of \$29.4 million. The book division almost doubled its pretax profits in the same period, from \$5.6 million to \$10.4 million.

For the nine months ended Sept. 30, the Video Group had pretax profits of \$164.2 million on revenues of \$935.5 million, compared to pretax profits of \$161.2 million on revenues of \$795 million for the same period last year. The magazine group, for the first nine months of the current year, had pretax profits of \$113.2 million on revenues of \$930.5 million, compared to pretax profits last year of \$40.4 million on revenues of \$785.9 million. Results last year were depressed in part by a third-quarter \$29-million write-off of expenses associated with the shutting down of the cable guide, *TV-Cable Week*. Earnings this year, the company said, were bolstered by Olympics-related advertising for *Sports Illustrated*.

Pretax profits for the book division for the first nine months totalled \$18.5 million on revenues of \$272.6 million, compared to \$2.4 million on revenues of \$303.3 million for the same period last year.

Net income for the company for the first nine months totalled \$149.7 million on pretax operating profits of \$323.9 million and revenues of slightly more than \$2.2 billion. For the same period a year ago, net income totalled \$114 million (including \$15.3 million from the subsequently spun-off forest

Bottom Line

Westinghouse increase. Westinghouse Electric Corp. reported higher sales and earnings in third quarter of 1984 than in same period in 1983. Third-quarter sales totalled \$2,546,300,000 compared to \$2,264,800,000 for same period in 1983. Broadcasting and cable and energy and advanced technology, two of four major operating groups, recorded strongest sales gains. Net corporate income for third quarter was \$130,600,000 or 75 cents per share, compared to \$115,500,000 or 65 cents per share year ago. For first nine months of 1984, net income was \$375,300,000 or \$2.13 per share on revenue of \$7,375,800,000, compared to income of \$312,200,000 or \$1.76 per share on revenue of \$6,935,500,000 for first three quarters of 1983.

□

68 straight. Gannett Co. reported net income increased 19% in third quarter, giving company its 68th consecutive quarter of earnings gains. Officials said Gannett's broadcast revenues were up 15%, newspaper lineage was up 7% and outdoor advertising revenue was up 10%. Net income was put at \$54,903,000, or 69 cents per share, on operating revenues of \$473,227,000, up 15% from 1983 third quarter. For first nine months, net income was \$149,425,000, or \$1.87 share, both up 14% from year ago, while operating revenue increased 13% to \$1,390,113,000. Company noted that upon FCC approval of its purchase of KKBC-AM-FM Houston (from Harte-Hanks for reported \$36 million) Gannett will own more radio stations—eight AM and eight FM—than any other broadcast licensee (BROADCASTING, Sept. 24).

□

GE gains. General Electric Co. said its third-quarter earnings rose 13% to \$564 million, or \$1.24 per share, on sales that increased by 3% to \$6.72 billion. Quarter brought earnings for first nine months of 1984 to \$1.628 billion, also up 13%, with per-share earnings of \$3.59 versus \$3.18, on sales totaling \$19.97 billion, up 3% from first nine months of 1983. Of general economic outlook, GE said that "as we move into the third year of the recovery, most forecasters, including our own, expect the usual slowdown but there is also optimism that inflationary excesses will not return."

□

Earnings off. Scripps-Howard Broadcasting reported slight decrease in third-quarter net earnings of \$3.7 million (drop of 2.7%) on revenues of \$27.1 million, compared to net earnings of \$3.8 million on revenues of \$24 million for same period in 1983. Nine-month totals: net earnings of \$11.8 million on revenue of \$84.3 million, compared to net earnings of \$12.1 million (off 2.5%) on revenue of \$71.2 million for first nine months of 1983.

□

Dow Jones report. Dow Jones & Co. reported third-quarter earnings dropped 6.4% below year-ago levels, to \$26,546,000, on revenues that were up 7.2%, to \$232,464,000. For first nine months of 1984, earnings climbed 17.3%, to \$94,698,000, while revenues gained 12.0%, to \$708,551,000. Company had said earlier that it expected third-quarter income to drop below unusually strong results posted in 1983 third quarter, but that it anticipates strong fourth quarter and expects to have record earnings for full year 1984. In addition to its extensive publishing operations, Dow Jones provides radio and TV news reports and operates computerized news-retrieval service.

□

Chris-Craft off. Despite record earnings from television broadcasting, its primary business, Chris-Craft Industries reported net loss of \$12,304,000 for its fiscal year ended Aug. 31, down from net income of \$3,997,000 year before. Loss was attributed to CCI's investment in Warner Communications Inc. So was decline in income from continuing operations, which dropped to \$4,629,000 from \$6,077,000 year earlier. Except for Warner-related losses, Chairman and President Herbert J. Siegel said "operating results for the year were outstanding," with wholly owned KCOP(TV) Los Angeles and KPTV(TV) Portland, Ore., having their most successful years and with six-station group, including four stations owned by United Television Inc., which is 50.1% owned by Chris-Craft, reporting combined increases of 29% in operating revenues and 12% in operating income.

□

New investor. Hallmark Cards Inc. has joined investment group seeking to purchase SFN Companies, publishing and broadcasting firm, in \$421.1-million leveraged buyout. Hallmark said it paid \$50 million and also will buy some preferred stock to obtain 30% share in venture. Others involved in transaction are E.M. Warburg Pincus & Co., Drexel Burnham Lambert Inc. and two top SFN executives.

First Carolina Communications, Inc.

has acquired

the cable properties of

Corinthian Broadcasting Corporation

a subsidiary of

The Dun & Bradstreet Corporation

We acted as financial advisor to The Dun & Bradstreet Corporation.

Goldman, Sachs & Co.

New York Boston Chicago Dallas Detroit
Houston Los Angeles Memphis Miami
Philadelphia St. Louis San Francisco
London Hong Kong Tokyo Zurich



October 11, 1984

products division) on pretax operating profits of \$229.3 million and total revenues of slightly more than \$1.9 billion. □

Davis takes over 20th Century Fox

He buys remaining 50% of studio from Marc Rich for estimated \$116 million

After more than a year of trying, Marvin Davis and his family have become sole owners of 20th Century Fox Film Corp., one of Hollywood's largest movie studios. TCF Holdings Inc., the parent company through which Davis and partner Marc Rich acquired the company in 1981, announced Oct. 11 its repurchase of all Class B common shares in TCF controlled by Rich's Richco Holdings B.V. TCF Holdings also paid the principal and all accrued interest due on a subordinated promissory note held by Richco. Davis had been trying to buy out Rich since early last year, but his efforts had been thwarted by legal proceedings associated with a federal indictment for tax evasion, racketeering, and other charges pending against Rich, who lives in Switzerland. (The Swiss government has denied extradition requests involving the commodities trader.)

A freeze placed on Rich's holdings by the U.S. government was lifted Oct. 11 as part of a "plea and settlement" proceeding in New York federal court during which Marc

Rich & Co. AG and its U.S. subsidiary, Clarendon Ltd., agreed to pay more than \$200 million in back taxes, penalties, interest and a fine, in addition to pleading guilty to 78 felony counts pending against the companies. A federal attorney in the case said the settlement represented "the largest amount ever recovered by the U.S. in a criminal tax evasion case."

Rich and business partner Pincus Green have yet to return to the U.S. to answer 65 felony charges pending against them and unaffected by the court's corporate proceeding. A third Richco associate, Clyde Metzler, has pleaded guilty to one count of false reporting and will be sentenced Dec. 17.

TCF Holdings purchased Fox, then a pub-

licly traded company, for about \$725 million. The amount paid by Davis to acquire Rich's 50% interest was not disclosed, although the *Los Angeles Times* quoted government sources as placing the price at \$116 million.

In a prepared statement, Davis linked the buyout to his appointment last month of former Paramount Pictures Chief Executive Officer Barry Diller to head 20th Century Fox Studios: "This purchase, together with the new management leadership now in place at Fox, symbolizes our commitment to the development of quality entertainment product and the support of that commitment with whatever resources are necessary for success." □

Changing Hands

PROPOSED

WPDS-TV Indianapolis, Ind. □ Sold by USA Communications Inc. to Outlet Communications for \$22 million. **Seller** is owned by Anapcomp Inc. (80%), publicly held Indianapolis-based computer services firm headed by Ronald D. Palmera, president and chairman; Melvin Simon (10%) and his brother, Herbert Simon (10%). They have no other broadcast interests. **Buyer** is Providence, R.I.-based subsidiary of privately held The Rockefeller Group, New York. Outlet owns one AM, four FM's and five TV's. It recently purchased WATL-TV Atlanta ("Changing Hands," July 9). Outlet is headed by Bruce G. Sundlun. The Rockefeller Group is head-

ed by Richard A. Voell. WPDS-TV is independent on channel 59 with 2,300 kw visual, 230 kw aural, and antenna 1,000 feet above average terrain.

KATI(AM)-KAWY(FM) Casper, Wyo. □ Sold by Casper Broadcasting Co. to Mountain West Broadcasting Inc. for \$833,801, comprising \$50,000 cash, \$88,801 note and remainder assumption of debt. **Seller** is principally owned by James Stuart and family. It also owns KOEL-AM-FM Oelwin, Iowa; KSAL(AM)-KYEZ(FM) Salina, Kan.; KFOR(AM)-KFRX(FM) Lincoln, Neb.; KGRI-AM-FM Grand Island, Neb., and KWTO-AM-FM Springfield, Mo. It sold Casper stations for \$1,325,000 ("Changing Hands," Feb. 14, 1983) and repurchased them for same amount ("Changing Hands," Aug. 20). **Buyer** is owned by Boyd D. Hall (49.3%), R.P. Greiner (30.1%) and Hall's son, Randall S. Hall (20.6%). Halls are real estate developers and Greiner is automobile dealer in Casper. They have no other broadcast interests. KATI is on 1400 khz with 1 kw day and 250 w night. KAWY is on 94.5 mhz with 65 kw and antenna 1,908 feet above average terrain.

WJOK(AM) Gaithersburg, Md. □ Sold by Barto Communications Inc. to Bel Air Broadcasting Co. for \$750,000, comprising \$650,000 cash and remainder note. **Seller** is owned by Robert Cobbins, who has no other broadcast interests. **Buyer** is owned by Jim Swartz, who also owns WHRF(AM) Bel Air, Md. WJOK is on 1150 khz with 1 kw-D and 250 w night.

KBBK(FM) Boise, Idaho □ Sold by Magicland Broadcasting Co. to Mary Lake Communications Inc. for \$400,000 cash. **Seller** is owned by Bert Oliphant, who has no other broadcast interests. **Buyer** is owned by John C. Culpepper III, who also owns WTBB(FM) Bonifay, Fla. His father owns KAGC(AM) Bryan, KDOK(AM) Tyler and KEYP(AM) Whitehouse, all Texas; WWWQ(AM)-WPFM(FM) Panama City, Fla., and has interest in KKYS(FM) Bryan, Tex. KBBK is on 92.3 mhz with 44 kw and antenna 2,500 feet above average terrain. *Broker: Chapman Associates.*

WDGR(AM) Dahlonega, Ga. □ Sold by Blue Ridge Radio Co. to Mountain Radio Inc. for \$300,000, comprising \$25,000 cash, assumption of \$95,000 debt, and remainder in note. **Seller** is owned by Michael A. Holli-

Welcome Radio Associates

has sold

WSLR (AM) & WKDD (FM)

Akron, Ohio

for

\$8,900,000

to

OBC Broadcasting, Inc.

(Albert J. Kaneb, President)

We are pleased to have served as
broker in this transaction.

BLACKBURN & COMPANY, INC.

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30361
400 Colony Square
(404) 892-4655

BEVERLY HILLS, CA
90212
9465 Wilshire Blvd.
(213) 274-8151

10/22/84

field and Kevin C. Croom (50% each). They have no other broadcast interests. Buyer is equally owned by Zell Miller and Virlyn Slaton. Miller also owns WZEL(AM) Young Harris, Ga. Slaton is deputy legislative counsel with Georgia state legislature. WDGR is day-timer on 1210 khz with 10 kw.

WNVY(AM) Pensacola, Fla. Sold by Pensacola Broadcasting Co. to WNVY Inc. for \$250,000 cash. Seller is owned by Cleve J. Brien. It also owns WLSQ(AM)-WREZ(FM) Montgomery, Ala. Buyer is owned by John P. Walker, Rosemarie Peterson and Steven G. Prickett. Walker is two-way radio salesman in Boynton Beach, Fla. Peterson is real estate broker and school teacher in Lake Worth, Fla. Prickett is announcer for WINZ(AM) Miami, Fla. They have no other broadcast interests. WNVY is on 1230 khz with 1 kw day and 250 w night.

For other proposed and approved sales, see "For the Record," page 102.

Bright bottom line for NAB meetings

Association, \$2 million richer after 1984 meeting in Las Vegas, raises ante to exhibitors for next year; prizes will encourage delegates; RCPC joint venture with NRBA will encore in 1985

The National Association of Broadcasters has conventions on its mind. It issued a report showing that 93% of attendees gave high marks to the 1984 convention in Las Vegas—an event from which NAB made \$2 million in profit. And it declared things were "green light and go" for another Radio Convention and Programing Conference (RCPC) in association with the National Radio Broadcasters Association next year—an event that produced \$300,000 profit for the two organizations in 1984 ("Closed Circuit," Oct. 15).

What the NAB doesn't yet have for its 1985 convention is a theme. That was the subject of discussion at a meeting of the convention committee in Washington two weeks ago. One innovation advanced by the convention committee will be the awarding of prizes—probably on a lottery basis—to encourage attendance and hold conventioners longer in the week. (In past years the association has been embarrassed by sparsely filled halls on closing days.) Prizes might be as elaborate as transmitters and consoles.

Among the results of an NAB post-convention survey was that 41.7% of radio delegates and 41.2% of TV's said they purchased or ordered products from exhibitors. The breakdown by dollar volume: for radio, 54% purchased \$20,000 or less, 33% purchased \$20,000 to \$250,000 and 12.7% purchased over \$250,000; for television, 13.2% purchased \$20,000 or less, 32.4% purchased \$20,000 to \$250,000 and 54.4% purchased over \$250,000.

Of some concern to the convention planners was that radio attendance appears to be tailing off while TV climbs. Radio registrants dropped from 1,885 in 1982 to 1,815

in 1984, while TV jumped from 1,380 to 1,539 and engineers jumped from 1,865 to 2,130. (Overall, the NAB convention attracted 37,000 people.) Next year, the NAB will add a radio programing day on Saturday, preceding the official opening on Sunday, to bolster its attraction to radio delegates. □

NBMC conference explores minority issues in media

Panelists air variety of views on job opportunities; problems with advertisers; coverage of black issues

If there was a central message during the 11th annual National Black Media Coalition conference last week, it was summarized by Frank Melton, general manager of WLBT(TV) Jackson, Miss.: "The time when broadcasters looked for black faces is over," he said. "The name of the game now is performance."

Melton's observation was echoed by other panelists during NBMC's three-day conference, "New Roles, New Goals," held Oct. 11-14 at the Shoreham hotel in Washington. According to Paul Bures, general manager of WTVD(TV) Raleigh-Durham, N.C.: "There are no short cuts or easy formulas for careers or career growth in television. There is competition every step of the way."

In addition to developing high-level skills, those attending the conference were urged by panelists to form networks to work together to perfect their skills. There was a call to those who have been successful to help pave the way for others. (The last was done, in at least one instance, on the spot, when a panelist hired a woman who said during a question and answer period that she



Poussaint



Melton

was having difficulty finding a job in sales.)

During a discussion of the "Dilemma Facing Black Journalists," lead-off panelist Renee Poussaint, anchor at WJLA-TV Washington, said: "Racism still rears its head at some of the oddest moments. You must understand your roots. You cannot survive and make it without your brothers and sisters." The "best solution" to getting more coverage of black issues on the air is to get more blacks into management, even if they may not necessarily be more sensitive to such coverage, she said. It should be an incremental process, she added. "Make the first step of acquiring

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more blacks in managerial positions and then proceed to the quality of their positions," she said.

Jim Vance, anchor at WRC-TV Washington, added that "white managers who don't go along with stories about blacks are not racist, but ignorant or insensitive." His advice: "Pick your fights. One of the most destructive things you can do as a black journalist is to go through the roof on every position."

Responding to a question by NBMC Chairman Pluria Marshall on how to get more blacks into news management, Ed Pfeiffer, vice president and general manager at WDVM-TV Washington, during the Friday morning session, "How General Managers Respond to Black Community Needs," sounded an optimistic note. "The pipeline is

in better shape now than it has been in the past," he said. Melton said during the same panel that one of the keys to getting minorities into the industry is education. His station, he said, planned to "put an end to the cycle of not having qualified people" by establishing a minority training program aimed at producing general managers. So when someone asks for a black general manager, Melton's company will say, "We've got five here; which one do you want?"

During a session on "Images of Blacks in TV and Film," Marshall said that "the white folks are still running things. It's suicide to have a black program director and have all the executives under him be black. That's the reality of the business." Alice Henderson, vice president of program practices, CBS/Broadcast Group, told the attendees

that there were not enough black editors, writers, producers and directors. Jeff Saggansky, senior vice president of programming at NBC, said that more positive roles for blacks are being developed "for the money" not out of social consciousness, or because "we can afford to, but because we have to. There is a huge audience not being tapped," he said.

Advertising is another area in which the expanding black consumer market is not being fully tapped or researched, according to a Thursday morning panel, "Demographics on the Black Consumer," moderated by Don Rozette, general manager of KYOK(AM) Houston. Panelist Gary Corbitt, research coordinator of the Post-Newsweek Stations, said that there is "a need for more information on blacks," because much of the data being used on blacks is "out-of-date." Corbitt's sentiment was repeated immediately by Clarence Smith, president of Essence Communications Inc., who added that there is a need to continually educate advertisers about the revenue resource available in the black community.

According to Al Wellington, president of the Wellington Group, a consulting firm, blacks "must have control over [their] marketplace. I'm a revolutionary disguised as a research consultant," he said, adding that perhaps blacks should boycott products whose advertising does not take into account a black audience. He said his company is currently creating a national "panel" of about 12,000 blacks, whose living habits will be tracked to form a data base on black consumers.

In a separate session, Arn Ashwood, creative director for J.P. Martin Associates, a New York advertising agency, urged blacks to use advertising as a "propaganda tool" for improving their image. "The mass mind is conditioned by advertising," Ashwood contended.

Abe Thompson, vice president and general sales manager of WGCI(AM) Chicago, noted that advertisers still had plenty of "misconceptions" about blacks. Some advertisers don't believe blacks fly or drive Mercedeses, he said. As a result, they don't spend money targeting advertisements for those products toward blacks. Other advertisers who are aware of blacks' use of their products feel they don't have to advertise for blacks because they've "already got them," he contended. "There is a definite need for blacks at the agency level," he said.

Pat Stevenson, national promotions media director for J.P. Martin Associates, said blacks "reinforced" advertisers who don't direct advertising toward blacks by buying their products anyway. Gene Davis, director, corporate creative services, Essence Communications, suggested that one way to counter those misconceptions would be for blacks to use products whose advertising is sensitive to their needs. "We have to make sure our dollar is respected," he said.

Eugene Jackson, president of the Unity Broadcasting Network, contended that the advertising industry had been "unresponsive" to blacks. He suggested that ad agencies be asked about their equal employment opportunity plans. "There ain't none," he said. "We have a very dismal outlook for

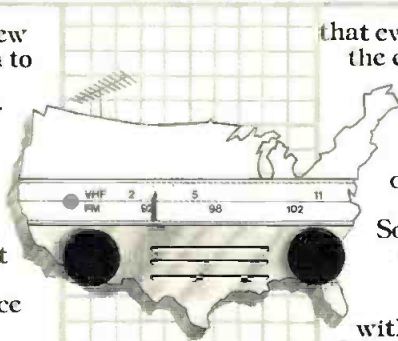
Fire fallout. Public Broadcasting Service programming went off the air briefly last Tuesday, when a four-alarm fire ripped through the top floors of the building housing PBS headquarters in Washington. The blaze, which began late Monday night, caused an estimated \$100 million in damages and is believed to have started on the west side of the ninth floor at 475 L'Enfant Plaza, home also to the U.S. Post Office.

According to director of corporate information Mary Jane McKinven, there was no fire damage to PBS (which uses the fifth and sixth floors, as well as portions of the basement for its tapes and network transmission equipment), but smoke and water damage was extensive. PBS vice president for engineering, David A. Baylor, said that PBS lost only ten minutes of programming during the fire by putting the transmissions on "automatic" until 2:50 a.m. Tuesday, 10 minutes short of its usual sign-off. At that time, firefighters, fearful of an added electrical fire in the basement, cut the power. About six employees at PBS Monday night managed to each carry a handful of tapes as they evacuated the burning building, thus enabling PBS on Tuesday to use noncommercial station WWTN(TV) Fairfax, Va.'s uplink to the PBS satellite transponder on Westar IV. Since then more program tapes have been retrieved and taken to PBS's Main Origination Terminal at Bren Mar, Va., where they are being uplinked nationwide.

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Broadcasters of the year. Dallas broadcasters Earl G. Graves, president of EGG Dallas Broadcasting (which owns KSAX[AM]-KNOK-FM Fort Worth), and Wayne A. Sobers Jr., EGG executive vice president, received the National Association of Black-Owned Broadcasters' annual "Broadcasters of the Year" award for their "accomplishments in successful broadcast facilities and service to NABOB." The presentation was made before NABOB's eighth annual fall broadcasters management conference in Washington. Pictured (l-r) are: NABOB President Pierre Sutton, who is also president of New York-based Inner City (which owns seven stations); Sobers; Graves, and Andrew Langston, NABOB chairman, who is also president and general manager of WDKX(FM) Rochester, N.Y.

tomorrow." He also said that the term "black" should be replaced with "African-American" so members of his race could "be appropriately recognized with a pronoun."

On another front, Hugh Price, senior vice president and director of noncommercial WNET(TV) New York and keynote speaker at Saturday's lunch, spoke about the opportunities that public television presents for minority programmers, and urged that public television be supported. It "is not token television," he said. "This is compelling, prime time television... It is better than good politics. It's great programming. The fate of minority programmers in public television and public television are intertwined."

But while noncommercial broadcasting may present opportunity for minorities, some of the new technologies got poor ratings. Low-power television was one, according to Pluria Marshall (see "In Brief," Oct. 15). Marshall also gave direct broadcast satellites an equally dismal review. "DBS is basically in trouble," Marshall said. "There just isn't enough different software to

make DBS a success."

At a panel session on DBS and other new business opportunities in telecommunications, however, Marsha Marinich, president of Future Enterprises, gave the satellite master antenna television business a plug. "It's a very lucrative business you could get into," she said. "Basically it's a cash cow." □

Anik bird up for sale

Want a satellite to call your very own?

Call Paine Webber Inc. The New York-based investment banker is trying to find a buyer for Telesat Canada's Anik C1, a 16-transponder Ku-band bird.

Eldon Thompson, Telesat president, said the company decided to sell the satellite, which is scheduled for launch aboard the space shuttle Challenger in February, because its expectations for satellite use have proved to be overly bullish. "An economic recession, emerging alternate technologies and significantly different business conditions in Canada from those in the 1970's have resulted in much lower than forecast use of satellites," Thompson said. "We only see a need for two of our three Anik C's now."

Telesat Canada has given Paine Webber exclusive rights to sell the launched satellite. It's asking a minimum price of \$65 million (U.S.) for the Hughes HS 376. According to Telesat, the price includes launch and launch insurance, and the bird will be turned over to the buyer in the buyer's launch position.

Telesat wants to sell the satellite by January. If the company can't find an acceptable buyer, it intends to keep the bird for in-orbit storage until needed.

Telesat's Anik C3 was launched in November 1981; Anik C2 was launched in June 1982. □

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NY State

Major Market Fulltime AM - Price \$1,150,000 - Terms
Major Market FM - Price \$1,400,000 - Terms
Contact Warren Gregory - (203) 364-5659

Rocky Mountains

Major Market Class C FM - Price \$2,700,000 -
\$800,000 down
Metro Market AM/FM - Price \$950,000 - Terms
Contact Greg Merrill - (801) 753-8090

Documented proof. National Association of Broadcasters President Eddie Fritts, in a letter last week to NAB's television station members, urged them to keep records of commercial announcements. Fritts said advertisers were worried about proof of performance now that the FCC has repealed its logging requirements for TV stations, effective last Sept. 24. Fritts said records are necessary "in documenting proof of performance of commercial announcements as ordered and billed." Furthermore, he suggested that NAB's TV members use specific language recommended by the American Association of Advertising Agencies and Association of National Advertisers to certify on station invoices that commercial information is being maintained, is accurate and is available for inspection.



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For the Record

As compiled by BROADCASTING, Oct. 10 through Oct. 17, 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

- **KOLI(AM)** Coalinga, Calif. (1470 khz; 500 w-D)—Seeks assignment of license from Coalinga Broadcasting Co. to KOLI Broadcasters Inc. for \$100,000, comprising \$20,000 cash and remainder note. Seller is owned by William L. Zawila. He also has interest in app. for new AM in Klamath Falls, Ore. Buyer is owned by Terry L. Tobinson (90%) and his parents, Woodford L., and Charlotte Tobinson (10% jointly). Terry Tobinson was formerly general sales manager and news director at KRQZ-AM-FM Wray, Colo. They have no other broadcast interests. Filed Oct. 5.
- **KPIK(AM)** Colorado Springs (1580 khz; 5 kw-D)—Seeks assignment of license from KPIK Broadcasting Inc. to Colorado Contemporary Broadcasting Inc. for \$375,000 cash. Seller is owned by David J. Lynch and John A. Claro. It owns KBYE(AM) Oklahoma City and recently sold KJOE(AM) Shreveport, La. ("For the Record," Aug. 13), pending FCC approval. Buyer is owned by Ramon Castillo, and his wife, Christa (90%), and Robert Armendariz (10%). Castillo is Colorado Springs real estate investor. Armendariz was formerly employed with Armed Forces Radio & Television Service. They have no other broadcast interests. Filed Oct. 3.
- **WAVX(FM)** Milton, Fla. (1330 khz; 5 kw-D)—Seeks assignment of license from Wave Express Broadcasting Co. to #1 Radio Inc. for \$100,000 cash. Seller is owned by Neal Nussbaum and Marc Bauer. They own WWET-FM Monticello, Ind., and WRQN(FM) Bowling Green, Ohio. Buyer is H. Byrd Mapoles. Mapoles formerly owned WXBM-FM Milton, Fla. Filed Oct. 2.
- **WNVY(AM)** Pensacola, Fla. (1230 khz; 1 kw-D; 250 w-N)—Seeks assignment of license from Pensacola Broadcasting Co. to WNVY Inc. for \$250,000 cash. Seller is owned by Cleve J. Brien. It also owns WLSQ(AM)-WREZ(FM) Montgomery, Ala. Buyer is owned by John P. Walker, Rosemarie Peterson and Steven G. Prickett. Walker is two-way radio salesman in Boynton Beach, Fla. Peterson is real estate broker and school teacher in Lake Worth, Fla. Prickett is announcer for WINZ(AM) Miami. They have no other

broadcast interests. Filed Oct. 4.

- **WDGR(AM)** Dahlonega, Ga. (1210 khz; 10 kw-D)—Seeks transfer of control of Blue Ridge Radio Co. from Michael A. Hollifield and Kevin C. Croom (50% each before; none after) to Mountain Radio Inc. for \$300,000, comprising \$25,000 cash, assumption of \$95,000 debt and remainder note. Sellers have no other broadcast interests. Buyer is equally owned by Zell Miller and Virlyn Slaton. Miller also owns WZEL(AM) Young Harris, Ga. Slaton is deputy legislative counsel with Georgia state legislature. Filed Oct. 4.
- **KZOQ-FM** Missoula, Mont. (100.1 mhz; 3 kw; HAAT: minus 300 ft.)—Seeks assignment of license from Spectrum Communications Corp. to Peterson Broadcasting Inc. for assumption of debt and payment of \$56,000 past due withholding taxes. Seller is owned by W.L. Holter. It also owns WADK(AM) Newport, R.I. Buyer is owned by Gene S. Peterson. He owns 20%, and is a director of KBLL-AM-FM Helena, Mont., and KPRK(AM) Livingston, Mont. Filed Oct. 11.
- **WHNI(AM)** Mebane, N.C. (1060 khz; 1 kw-D)—Seeks assignment of license from Benchmark Communications Ltd. to Twinstar Broadcasting for \$185,000 comprising \$30,000 cash and remainder note. Seller is owned by Roger D. Jennings. It has no other broadcast interests. Buyer is owned by Henry Sosnowski and his wife, Donna. It has no other broadcast interests. Filed Oct. 4.
- **WJDS(AM)-WQKZ-FM** Bolivar, Tenn. (AM: 1560 khz; 250 w-D; FM: 96.7 mhz; 3 kw; HAAT: 300 ft.)—Seeks transfer of control of Bolivar Broadcasting Systems Inc. from Warren H. Isabell (55% before; none after) to William D. Sipes Jr. (none before; 55% after) for \$211,200, comprising 17,745 cash and remainder assumption of loan. Seller has no other broadcast interests. Remainder is owned by Ray Smith and John Latham (22.5% each). Buyer is station's general manager. Filed Oct. 5.
- **KDHN(AM)** Dimmitt, Tex. (1470 khz; 500 w-D)—Seeks assignment of license from JLP Media Inc. to Collins Communications Co. for \$219,663.38. Seller is owned by Johnnie Cain, who has no other broadcast interests. Buyer is owned by Joseph W. Collins and his wife, Francis, who have no other broadcast interests. Collins is commodity broker and farmer in Dimmitt, Tex. Filed Oct. 9.
- **KAOC-FM** Port Lavaca, Tex. (93.3 mhz; 100 kw; HAAT: 638 ft.)—Seeks assignment of license from Double "R" Radio Inc. Crossroads Broadcasting Inc. for \$435,000 cash, including \$150,000 noncompete agreement. Seller is owned by D. Ray Muse and Ronald L. Bailey. It also owns KGUL(AM) Port Lavaca, Tex. Buyer is owned by John Sharp, state senator from Victoria, Tex., who has no other broadcast interests. Filed Oct. 2.
- **KATI(AM)-KAWY(FM)** Casper, Wyo. (AM: 1400 khz; 1 kw-D; 250 w-N; FM: 94.5 mhz; 65 kw; HAAT: 1,908 ft.)—Seeks assignment of license from Casper Broadcasting Co. to Mountain West Broadcasting Inc. for \$833,801, comprising \$50,000 cash, \$88,801 note and remainder assumption of debt. Seller is principally owned by James Stuart and family. It owns KOEL-AM-FM Oelwein, Iowa; KSAL(AM)-KYEZ(FM) Salina, Kan.; KFOR(AM)-KFRX(FM) Lincoln, Neb.; KGRI-AM-FM Grand Island, Neb., and KWTO-AM-FM Springfield, Mo. It sold stations for

\$1,325,000 ("Changing Hands," Feb. 14, 1983) and repurchased them for same amount ("Changing Hands," Aug. 20). Buyer is owned by Boyd D. Hall (49.3%), R.P. Greiner (30.1%) and his son, Randall S. Hall (20.6%). Halls are real estate developers and Griener is automobile dealer in Casper, Wyo. They have no other broadcast interests. Filed Oct. 5.

Actions

- **WCOV(AM)** Montgomery, Ala. (1170 khz; 10 kw-D; 1 kw-N)—Granted assignment of license from WCOV Inc. to Good News Broadcasting Co. for \$125,000 cash. Seller is principally owned by J. Douglas Gray, Jean A. Bell, William B. Gess and five others. They also own WLEX-TV Lexington, Ky. Buyer is owned by Gary L. Acker, who owns KWAS(AM) Amarillo, KPAS(AM) Fabens and KFIX(AM) Laredo, all Texas. He also owns 60% of WROS(AM) Jacksonville, Fla. Action Oct. 4.
- **KHSP(AM)** [CP] Hesperia, Calif. (910 khz; 1 kw-D; 250 w-N)—Granted assignment of license from Hesperia Valley Broadcasting Inc. to Kenneth B. Orchard for \$30,500, comprising \$500 cash and remainder note. Seller is principally owned by Abbot E. Paine. It has no other broadcast interests. Buyer owns KVVQ(FM) Victorville, Calif., and 80% of KLLY(FM) Oildale, Calif. Action Oct. 4.
- **WNIZ(AM)** Zion, Ill.—Granted assignment of license from Northern Illinois Broadcasting Co. to Lake County Broadcasting Co. \$200,000 cash. Seller is owned by William Florian. It also owns WNIB(FM) Chicago and WNIZ(FM) Zion, Ill. Buyer is owned by Joseph S. Wrona. Waukegan, Ill., travel agent with no other broadcast interests. Action Oct. 2.
- **WMLF(AM)** Indianapolis (1310 khz; 5 kw-D; 1 kw-N)—Granted assignment of license from Chagrin Valley Broadcasting Co. to WMLF of Indiana Inc. for \$800,000 cash, plus \$75,000 noncompete agreement. Seller is principally owned by Thomas J. Embrescia, who also has interest in KWK(AM) St. Louis and KGLD(FM) Granite City, Ill. Buyer is owned by Ragan A. Henry, who is principal stockholder of Broadcast Enterprises National, Philadelphia-based station group. Action Oct. 2.
- **WINH(AM)-WGMB(FM)** Georgetown, S.C. (AM: 1470 khz; 1 kw-D; FM: 97.7 mhz; 3 kw; HAAT: 180 ft.)—Granted transfer of control of Bay Broadcasting Co. from Harry R. Fogel to Rawley Communications Corp. for \$500,000, comprising \$275,000 cash and remainder note. Seller has no other broadcast interests. Buyer is equally owned by David A. Rawley and his sons, Joseph and David. They own WJYR(FM) Myrtle Beach, S.C. and WJYW(FM) Southport, N.C. Action Oct. 9.
- **WSLW(AM)** White Sulphur Springs, W.Va. (1310 khz; 5 kw-D)—Granted assignment of license from Regional Radio Inc. to Lewisburg FM Broadcasters Inc. for \$133,333, comprising \$80,000 cash and \$53,333 note. Seller is owned by Claude Jones, Woodrow Taylor, Robert Harvit and Edward L. Shuey. Harvit owns WBTO-AM-FM Linton, Ind.; WMON(AM) Montgomery, W.Va., and WBTH(AM)-WXCC(FM) Williamson, W.Va. Buyer is owned by Claude F. Jones (40%); his wife, Joyce (10%); Woodrow Taylor (25%), and Betty Byers (25%). They also own WKCJ(FM) Lewisburg, W.Va. Action Oct. 2.

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New Stations

AM's

- **Dardanelle, Ark.**—Ark Valley Broadcasters seeks 1490 khz; 1 kw-D; 250 w-N. Address: Rte. One Bishop Addition, Russellville, Ark. 72801. Principal is owned by Liz Womack (60%) and Teddi Ann Moore (40%). Womack's husband, Kermit, owns KERM(AM) Rogers, Ark. Filed Oct. 1.
- **Russellville, Ark.**—Brenda J. Miller seeks 1490 khz; 1 kw-D; 250 w-N. Address: 401 E. Norristown Circle 72801. Principal has no other broadcast interests. Filed Oct. 1.
- **Buhl, Minn.**—Chisholm Radio Inc. seeks 1270 khz; 5 kw-U. Address: 107 W. Lake St. 55719. Principal is equally owned by Ronald Pretzer, and his wife, Diane. They have no other broadcast interests. Filed Oct. 1.
- **Collierville, Tenn.**—Charles J. Wingate seeks 1170 khz; 1 kw-D. Address: 2865 Danville Cove, Memphis, Tenn. Principal has no other broadcast interests. Filed Oct. 1.
- **Farragut, Tenn.**—Bary Frank Cummings, M.D. seeks 670 khz; 500 w-D. Address: Rte. 5 Box 76, Kingston, Tenn.

37763. Principal has no other broadcast interests. Filed Oct. 1.

FM's

■ Camden, Ark.—Y95 Radio seeks 95.3 mhz; 1 kw; HAAT: 500 ft. Address: 2420 Belair, Magnolia, Ark. 71753. Principal is owned by Charles R. Shinn (60%) and Gary D. Terrell (40%). Shinn is app. for new FM in Hastings, Neb., and new TV's in Pine Bluff, Ark., and Raleigh, N.C. Terrell is app. for new TV in Cumberland, Md. Filed Oct. 1.

■ *Santa Maria, Calif.—Pacific States Education Foundation seeks 90.9 mhz; .704 kw; HAAT: 779 ft. Address: P.O. Box 3011, Orcutt, Calif. 93455. Principal is nonprofit corporation headed by Joel Heath and 20 others. It is also app. for new FM's in Bakersfield, Merced, Visalia, San Luis Obispo, Santa Barbara and Linden, all California. Filed Oct. 3.

■ *Miami—Gadela Christian Church seeks 88.1 mhz; .1 kw; HAAT: 100 ft. Address: 735 N.E. 160th St., N. Miami 33162. Principal is nonprofit corporation headed by Ernest Vandrell, president. It has no other broadcast interests. Filed Oct. 9.

■ Waipahu, Hawaii—Loew Broadcasting Corp. seeks 102.7 mhz; 100 kw; HAAT: 1,893 ft. Address: 94-1088 Farrington Hwy. 96797. Principal is owned by Robert M. Loew and family, and Franklin M. Tokioka. It owns KDEO(AM) Waipahu, Hawaii. Loews' father, Marcus, has interest in KHVH(AM)-KHHH(FM) Honolulu; WVUV-AM-FM Leone, American Samoa, and KUAM-AM-FM-TV Agana, Guam. Filed Sept. 28.

■ Truro, Mass.—Northern Lights Broadcasting Co. seeks 102.3 mhz; 3 kw; HAAT: 328 ft. Address: 90 West Central Street, Natick, Mass. 01760. Principal is owned by Jonathan L. LeVeen, anchor-reporter for WBZ-TV Boston. Filed Oct. 4.

■ *West Plains, Mo.—West Plains Educational Broadcasting Foundation seeks 90.5 mhz; .372 kw; HAAT: 198 ft. Address: P.O. Box 748, 65775. Principal is nonprofit corporation headed by E.E. Worley, David Johnson and Sanford Trantham. It has no other broadcast interests. Filed Oct. 1.

■ Hastings, Neb.—Timothy P. Woodward seeks 98.1 mhz; 100 kw; HAAT: 444.7 m. Address: 786 Glendover Ct., Lexington, Ky. 40502. Principal is also app. for new FM in Carlsbad, N.M., and Gulf Breeze, Fla. His father, Dr. Sewell Woodward, has interest in CP for new TV in Hutchinson, Kan., and has interest in app. for new TV in Lexington, Ky. Filed Oct. 1.

■ Galveston, Tex.—TRG Broadcasting Systems Inc. seeks 04.9 mhz; 3 kw; HAAT: 328 ft. Address: Route 1, Box 207, Centerville, Tex. 75833. Principal is owned by Robert Gilchrist. It owns CP for new TV in Jacksonville, and is app. for new TV in Lubbock, both Texas. Filed Oct. 9.

■ Grandview, Wash.—Prosser Grandview Broadcasters Inc. seeks 100.9 mhz, 3 kw, HAAT: minus 91 ft. Address: Between Prosser & Grandview, County Rd. #2, Prosser, Wash. 99350. Principal is owned by Sidney Roach (33.55%), his wife, Judith (32.24%), his mother, Edna L. Bishop (1.316%), Naomi M. Burghardt (32.24%), and Phillip M. Noon (.658%). It owns KARY(AM) Prosser, Wash. Filed Oct. 10.

■ Pullman, Wash.—P-N-P Broadcasting seeks 99.5 mhz; 100 kw; HAAT: 768 ft. Address: 9235 N.E. 175th St., Orzell, Wash. 98011. Principal is owned by Duane J. Polich (75%), Sol M. Tacher (15%) and Lloyd C. Hannah (10%). Polich has interest in KLCK(AM) Goldendale, Wash., and, with Hannah, owns KISD(AM) Oak Harbor, Wash. Tacher owns KXLE-AM-FM Ellensburg, Wash., and has interest in KIMO-TV Anchorage, KATN(TV) Fairbanks and KJUD(TV) Juneau, all Alaska. He also owns The Tacher Co., Seattle-based rep. firm. Hannah is also app. for new AM in Sumner, Wash. Filed Oct. 9.

TV's

■ Pine Bluff, Ark.—Robin C. Brandt seeks ch. 25; ERP vis. 1000 kw; aur. 100 kw; HAAT: 1,069 ft.; ant. height above ground: 1,030 ft. Address: 1012 Third St., Juniata, Altoona, Pa. 16601. Principal is also app. for new TV's in Sonora, Tex., and Cadillac, Mich. Filed Oct. 5.

■ Gainesville, Fla.—Cozzin Communication Corp. seeks ch. 61; ERP vis. 5000 kw; aur. 500 kw; HAAT: 920 ft.; ant. height above ground: 930 ft. Address: 29425 Chagrin Blvd., Cleveland 44122. Principal is owned by comedian Bill Cosby (51%), and Joseph T. Zingale (49%). It is app. for 17 LPTV's, one new TV, five new AM's and six new FM's. It also owns CP for LPTV in Alachua, Fla. Zingale and family have 33 app.'s for LPTV's. Filed Oct. 4.

■ Gainesville, Fla.—Gainesville Telecasters seeks ch. 61; ERP vis. 5000 kw; aur. 500 kw; HAAT: 1092.6 ft.; ant. height above ground: 1,075.3 ft. Address: 301 W. Main St., Durham, N.C. 27102. Principal is owned by Benjamin T. Perry (20%), Katherine R. Everett (40%) and her husband, Robinson (40%). Everetts have interest in WKJA(TV) Wil-

lington, WFCT(TV) Fayetteville and WGGT(TV) Greenville, all North Carolina, and in app.'s for new TV's in Belmont, N.C., and Bainbridge, Ga. Filed Oct. 4.

■ Gainesville, Fla.—Gator Broadcasting Partnership seeks ch. 61; ERP vis. 3444 kw; aur. 344.4 kw; HAAT: 936 ft.; ant. height above ground: 955.3 ft. Address: 1810 NW 23rd Blvd. #131, 32605. Principal is owned by Gail Armstead (20%), Louis Frey, Mitchell S. Cutler and Joseph D. Tydings (26.66% each). It also owns WXTL-TV Tallahassee, Fla. Frey has interest in WMOD(TV) Melbourne, Fla.; WHLY-FM Orlando, Fla.; WSCR(AM) Hamden, Conn., and WPLR-FM New Haven, Conn. Filed Oct. 5.

■ Gainesville, Fla.—Gainesville Television Group seeks ch. 61; ERP vis. 5000 kw; aur. 500 kw; HAAT: 875 ft.; ant. height above ground: 856 ft. Address: 7729 SW 90th Lane, 32608. Principal is owned by Robert A. Bednarek (50%), Cynthia Power (30%) and Robert Adamson (20%). Bednarek has interest in app. for new FM in Micopany, Fla. Filed Oct. 5.

■ Gainesville, Fla.—Central Florida Broadcasting Co. seeks ch. 61; ERP vis. 2260 kw; aur. 226 kw; HAAT: 879.4 ft.; ant. height above ground: 226 ft. Address: 24700 Centeridge Rd., Westlake, Ohio 44145. Principal is equally owned by Daniel G. Dobrowski and Kimberly Gerber. It also has interest in WROD(AM) Daytona Beach, Fla., and WGBG(AM) Mount Dora, Fla. Dobrowski has CP for new TV in Gainesville, Fla., and is app. for four LPTV's. Filed Oct. 5.

■ Marianna, Fla.—Marianna Television Inc. seeks ch. 51; ERP vis. 5000 kw; aur. 500 kw; HAAT: 586.4 ft.; ant. height above ground: 473 ft. Address: P.O. Box 777, 32446. Principal is owned by Joseph E. Davis (51%) and William H. Hopkins (49%). It also owns WTYS(AM) Marianna, Fla. Filed Sept. 28.

■ Cadillac, Mich.—Robin C. Brandt seeks ch. 33; ERP vis. 1400 kw; aur. 140 kw; HAAT: 681 ft.; ant. height above ground: 320 ft. Address: 1012 Third St., Juniata, Altoona, Pa. 16601. Principal is also app. for new TV's in Sonora, Tex., and Pine Bluff, Ark. (see above). Filed Oct. 5.

■ Raleigh, N.C.—Grant Cotton seeks ch. 50; ERP vis. 5000 kw; aur. 500 kw; HAAT: 1,088 ft.; ant. height above ground: 967 ft. Address: 2337 Guess Rd., Durham, N.C. 27704. Principal also owns WFLF-TV Raleigh, N.C. Filed Oct. 4.

■ Raleigh, N.C.—The L Broadcasting Corp. seeks ch. 50; ERP vis. 5000 kw; aur. 500 kw; HAAT: 1,306 ft.; ant. height above ground: 1,174 ft. Address: 68 N. Muscogee Ave. N.W., Atlanta 30305. Principal is owned by Evelyn L. Barber (51%) and her husband, Frederick (49%). They have no other broadcast interests. Filed Oct. 5.

■ Raleigh, N.C.—Brahman Communications seeks ch. 50; ERP vis. 5000 kw; aur. 500 kw; HAAT: 930 ft.; ant. height above ground: 946 ft. Address: 34 E. Bridge, Oswego, N.Y. 13126. Principal is equally owned by Michael Shanley, Josie Montgomery and Lillie Mae Gill. It also has app. for new TV in Syracuse, N.Y. (see below) and Roanoke, Va. Shanley has interest in app.'s for new FM's in Pulaski, N.Y., and Fredericksburg, Va. Filed Oct. 5.

■ Raleigh, N.C.—Raleigh Community Broadcasting Co. seeks ch. 50; ERP vis. 5000 kw; aur. 500 kw; HAAT: 987 ft.; ant. height above ground: 760 ft. Address: 9 Riggsbee Rd., Chapel Hill, N.C. 27514. Principal is owned by Howard N. Lee, Harry Middleton and eight limited partners. Two, Tommy J. Payne and Jesse Cowan, are on board of nonprofit licensee of WXIV-TV Greenville, N.C. Another, Gary L. Whittle, has interest in WKJK(AM) Granite Falls, N.C. Filed Oct. 5.

■ Syracuse, N.Y.—Montgomery Broadcasting seeks ch. 25; ERP vis. 1000 kw; aur. 100 kw; HAAT: 510 ft.; ant. height above ground: 490 ft. Address: 505 Cabin Branch, Hyattsville, Md. 20743. Principal is owned by Elmer Montgomery who has interest in app. for new TV in Miami. Filed Oct. 5.

■ Syracuse, N.Y.—Brahman Communications seeks ch. 60; ERP vis. 5000 kw; aur. 500 kw; HAAT: 1,388 ft.; ant. height above ground: 247 ft. Address: 34 E. Bridge, Oswego, N.Y. 13126. Principal is equally owned by Michael Shanley, Josie Montgomery and Lillie Mae Gill. It also is app. for new TV's in Raleigh, N.C. (see above) and Roanoke, Va. Shanley has interest in app.'s for new FM's in Pulaski, N.Y., and Fredericksburg, Va. Filed Oct. 5.

■ Tulsa, Okla.—Tulsa Broadcasting Group Inc. seeks ch. 53; ERP vis. 5000 kw; aur. 500 kw; HAAT: 903.88 ft.; ant. height above ground: 927 ft. Address: 406 3rd Ave. North, Columbus, Miss. 39703. Principal is owned by Wilbur Colom (45%), Congress Street Properties (45%), Harold W. Grimmer (5%), William Dilday and Les Range (2.5% each). It has interest in app.'s for eight new TV's. Colom also has apps. for new FM's in Artesia, Miss., and San Diego. Filed Sept. 21.

■ Huron, S.D.—TV-26 Inc. seeks ch. 12; ERP vis. 316 kw; aur. 31.6 kw; HAAT: 2,000 ft.; ant. height above ground: 1,646 ft. Address: 1145 Pine St., Green Bay, Wis. 54301. Principal is principally owned by brothers Jerald D., and James D. Newman (29.8% each), Lyle R. Evans (14.92%) and Andrew J. Brusda (12.43%) and three others. It owns WLRE(TV) Green Bay, Wis.; WWQI(TV) [CP] LaCrosse, Wis., and app. for new TV in Calumet, Mich. Evans has interest in CP for LPTV in St. Germain, Wis. Brusda has recently purchased majority interest in WAUN-FM Kewaunee, Wis. Filed Oct. 5.

■ Crockett, Tex.—Drey A. Hayford seeks ch. 40; ERP vis. 2800 kw; aur. 280 kw; HAAT: 953.3 ft.; ant. height above ground: 823 ft. Address: 1506 Vancouver, Arlington, Tex. 76012. Principal has no other broadcast interests. Filed Oct. 9.

■ *Galveston, Tex.—Galveston Educational TV Inc. seeks ch. 22; ERP vis. 152.32 kw; aur. 15.2 kw; HAAT: 210 ft.; ant. height above ground: 210 ft. Address: 6950 Ave. P, 77551. Principal is nonprofit corporation headed by Magdeleno Morales, Maria Vitalia, Mary Robles and Aida Carmona. It has no other broadcast interests. Filed Oct. 3.

■ Tyler, Tex.—Tyler I4 Ltd. seeks ch. 14; ERP vis. 5000 kw; aur. 500 kw; HAAT: 999 ft.; ant. height above ground: 996 ft. Address: 1410 W. Lollar St. 75702. Principal is owned by Craig A. Ruark (90%) and Ozella J. Jones (10%). Ruark has interest in three app.'s for new TV's, two app.'s for new FM, and app.'s for 25 LPTV's. Filed Sept. 28.

■ Roanoke, Va.—Southwest Virginia Television seeks ch. 60; ERP vis. 5000 kw; aur. 500 kw; HAAT: 1,555 ft.; ant. height above ground: 200 ft. Address: 405 Washington Ave., Vinton, Va. 24179. Principal is equally owned by Ann A. Cranwell, her sister-in-law, Susan K. Cranwell, Susan's aunt, Carol J. Cranwell, and Howard E. Hale. They have no other broadcast interests. Filed Oct. 5.

Actions

■ Pine Bluff, Ark.—Returned app. of Montgomery Broadcasting for ch. 25; ERP vis. 5,000 kw; aur. 500 kw; HAAT: 178.3 ft.; ant. height above ground: 247 ft. Address: 505 Cabin Branch Rd., Hyattsville, Md. 20743. Principal is owned by Elmer Montgomery. Action Oct. 3.

■ Manitou Springs, Colo.—Returned app. of Vernice M. Dunbar for 820 khz; 2.5 kw-D. Address: 121 N. 32d St.,

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Colorado Springs, Colo. 80904. Action Oct. 1.

- Salina, Kans.—Returned app. of Odessa Communications for ch. 42; ERP vis. 5 kw; aur. 5 kw; HAAT: 1,692 ft. Address: 4295 Winston Dr., Beaumont, Tex. Principal is owned by Johnnie Woodbury. Action Oct. 3.
- Ocala, Fla.—Granted app. of Big Sun Television for ch. 51; ERP vis. 1117 kw; aur. 111.7 kw; HAAT: 945 ft.; ant. height above ground: 944 ft. Address: Box 24, 32670. Principal is owned by Patrick O'Neal, chairman and 10 others. Action Oct. 3.
- Bismark, N.D.—Granted app. of WDAY Inc. for ch. 17; ERP: 510 kw vis., 90 kw aur., HAAT: 948 ft.; ant. height above ground 623 ft. Address: 301 Eighth Street South, Fargo, N.D. 58103. Principal is headed by William C. Marciel, president. It also owns WDAY-AM-FM-TV Fargo; WDAZ-TV Devils Lake, both North Dakota, and has been granted new TV at Minot, N.D. (see below). Action Sept. 28.
- Minot, N.D.—Granted app. of WDAY Inc. for ch. 14; ERP: 510 kw vis., 90 kw aur., HAAT: 2,718 ft.; ant. height above ground: 623 ft. Address: 301 Eighth Street South, Fargo, N.D. 58103. Principal is headed by William D. Mar-

ciel, president. It also owns WDAY-AM-FM-TV Fargo; WDAZ-TV Devils Lake, both North Dakota. It has been granted new TV at Bismark, to operate as satellite of WDAY-TV (see above). Action Sept. 28.

- Buffalo, N.Y.—Dismissed app. of David E. Nathan for 96.9 mhz. 12.5 kw, HAAT: 890 ft. Address: 7838 Zimmerman Rd., Hamburg, N.Y. Action Oct. 5.
- Champlain, N.Y.—Granted app. of Champlain Radio for 650 khz; 50 kw-D 1 kw-N. Address: 4610 Briarwood Dr., Sacramento, Calif. 95821. Principal is equally owned by Robert A. Jones, Marvin B. Clapp, Carl J. Auel and Scott L. Smith. Action Oct. 1.
- Springville, N.Y.—Granted app. of Clancy & Stork Communications Inc. for 1330 khz, 1 kw-D, 1 kw-N. Address: 30 Main St., Dundee, N.Y. 14837. Applicant is equally owned by Donald L. Stork and John C. Clancy. Stork (51%) and Clancy (49%) also own WFLR-AM-FM Dundee, N.Y. With their wives they also own 75% of WSCM(AM)-WITE(FM) [CP] Cobleskill, N.Y. Action Oct. 2.
- *Yorkshire, N.Y.—Dismissed app. of Yorkshire Educational Broadcasting Foundation for 91.3 mhz, 383 w, HAAT: minus 153 ft. Address: P.O. Box 335, Yorkshire, N.Y.

14173. Principal is charitable trust headed by trustees, including Jim Lockwood, pastor. Action Oct. 2.

- Klamath Falls, Ore.—Returned app. of Western States Broadcasting for 1070 khz; 10 kw-D. Address: 12550 Brookhurst St., Garden Grove, Calif. 92640. Principal is owned by William A. Zawila (51%) and Jay Stevens a.k.a. Steven J. Janovick (49%). Zawila owns KOL(AM) Coalinga, Calif., which has been sold (see Ownership Changes). Stevens is owner of More Music Programming, format syndication firm. Action Oct. 1.
- Alpine, Tex.—Returned app. of Alpine Broadcasting for ch. 12; ERP vis. 100 kw, aur. 10 kw; HAAT: 5,003 ft. ant. height above ground: 30 ft. Address: 11921 Midland Ave., Syracuse, N.Y. 13201. Principal is owned by William Gault (51%) and Gary Shanley (49%). Action Oct. 3.
- Lacoste, Tex.—Returned app. of A.G.A. Inc. for 810 khz; .25 kw-D. Address: 3737 Roosevelt Ave., San Antonio, Tex. 78214. Principal is owned by E.O. Allen, Dewey E. Gardner and Ronald O. Allen (33.3% each). Ronald Allen and Gardner are pastors, Faith Gospel Fellowship. E.O. Allen, Ronald's father, is former pastor and founder of Faith Gospel Fellowship. They have no other broadcast interests. Action Oct. 4.
- Somerset, Tex.—Returned app. of Fundamental Christian Broadcasting for 800 khz; 1 kw-D. Address: 7009 S. Flores #35, San Antonio, Tex. 78221. Principal is equally owned by San Juana Alejandro, Ken Hutchinson and Catherine Seldon. Action Oct. 1.
- Sonora, Tex.—Returned app. of Goodson Broadcasting for ch. 11 ERP vis. 100 kw, aur. .1 kw; HAAT: 2,240 ft.; ant. height above ground: 247 ft. Address: P.O. Box 4570, Houston 77245. Principal is owned by Paul Goodson. Action Oct. 3.
- Roanoke, Va.—Returned app. of Brahman Communications for ch. 60; ERP vis. 5000 kw, aur. 500 kw; HAAT: 1,388 ft.; ant. height above ground: 247 ft. Address: 34 E Bridge, Oswego, N.Y. 13021. Principal is equally owned by Michael Shanley, Josie Montgomery and Lillie Mae Gill. Action Oct. 3.
- Roanoke, Va.—Returned app. of Brahman Communications for ch. 21. Engineering portion was omitted from app. Address: 34 E Bridge, Oswego, N.Y. 13021. Principal is equally owned by Michael Shanley, Josie Montgomery and Lillie Mae Gill. Action Oct. 5.

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Facilities Changes

Applications

AM's

Tendered

- KNIX (1580 khz) Tempe, Ariz.—Seeks CP to increase night power to 25 kw. App. Oct. 11.
- WBUL (1470 khz) Fort Knox, Ky.—Seeks CP to change city of lic. to Shepherdsville, Ky.; increase power to 5 kw; change TL; and make changes in ant. sys. App. Oct. 11.

Accepted

- WKAO (1040 khz) Boynton Beach, Fla.—Seeks MP to change DA pattern and change TL. App. Oct. 11.
- WSOM (600 khz) Salem, Ohio—Seeks CP to make changes in ant. sys. App. Oct. 11.

FM's

Tendered

- *KSBJ (88.1 mhz) Humble, Tex.—Seeks CP to change freq. to 89.3 mhz. App. Oct. 10.

Accepted

- KJYK (94.9 mhz) Tucson, Ariz.—Seeks CP to change TL; change ERP to 96.5 kw, and change HAAT to 1,952 ft. App. Oct. 11.
- *KUVO (89.3 mhz) Denver—Seeks CP to change ERP to 22.4 kw and change HAAT to 912 ft. App. Oct. 11.
- WRCH-FM (100.5 mhz) New Britain, Conn.—Seeks CP to make changes in ant. sys. App. Oct. 11.
- WXCS (106.9 mhz) Hagerstown, Md.—Seeks CP to change ERP to 15.41 kw and change HAAT to 854 ft. App. Oct. 11.
- *KLSX-FM (90.7 mhz) Rochester, Minn.—Seeks CP to

change ERP to 3.75 kw and change HAAT to 463.792 ft. App. Oct. 12.

■ WKKJ (93.3 mhz) Chillicothe, Ohio—Seeks CP to change ERP to 22.1 kw. App. Oct. 11.

■ KMCO (101.3 mhz) McAlester, Okla.—Seeks mod. of lic. to operate formerly authorized facilities as aux. sys. App. Oct. 10.

TV's

Accepted

■ WGGN-TV (ch. 52) Sandusky, Ohio—Seeks MP to change ERP to vis. 1,073.4 kw, aur. 107.3 kw; change to DA, and change TL. App. Oct. 10.

■ KTZZ (ch. 22) Seattle—Seeks MP to change HAAT to 894 ft.; change to DA, and change TL. App. Oct. 12.

Actions

AM

■ WMOO (660 khz) Mobile, Ala.—Granted app. to change city of lic. to Fairhope, Ala.; add nighttime service with 1 kw; install DA-N; change freq. to 1550 khz; change SL to one mile east of Daphne, Ala., and make changes in ant. sys. Action Sept. 26.

FM's

■ WZYP (104.3 mhz) Athens, Ala.—Dismissed app. to change HAAT to 1,050 ft. Action Oct. 4.

■ WRSA (96.9 mhz) Decatur, Ala.—Dismissed app. to change HAAT to 1,127 ft. and make changes in ant. sys. Action Oct. 4.

■ KTEI (105.5 mhz) Piggot, Ark.—Kennett, Mo.—Returned app. to add Kennett, Mo., as another community of lic. Action Oct. 4.

■ KTTI (95.1 mhz) Yuma, Ariz.—Granted app. to change TL; change ERP to 25 kw, and change HAAT to 29.9 ft. Action Sept. 28.

■ KUTE (101.9 mhz) Glendale, Calif.—Granted app. to change SL to 1989 Riverside Dr., Los Angeles and operate transmitter by remote control. Action Sept. 14.

■ KFAC-FM (92.3 mhz) Los Angeles—Dismissed app. to change ERP to 39 kw; change HAAT to 2,910 ft., and make changes in ant. sys. Action Oct. 4.

■ KZLA-FM (93.9 mhz) Los Angeles—Granted app. to change SL to 5700 Sunset Blvd. Action Oct. 5.

■ KXVR (99.5 mhz) Mountain Pass, Calif.—Denied app. to change SL to Interstate 15 and East Main St., Barstow, Calif. Action Oct. 9.

■ *KCSN (88.5 mhz) Northridge, Calif.—Returned app. to change TL; change ERP to .06 kw, and change HAAT to 2,068 ft. Action Oct. 9.

■ KJAX (99.3 mhz) Stockton, Calif.—Dismissed app. to change ERP to 2.63 kw; change HAAT to 331 ft., and make changes in ant. sys. Action Oct. 4.

■ KVVQ (103.1 mhz) Victorville, Calif.—Granted app. to change SL to 1,000 ft. South of Victorville city limits. Action Oct. 5.

■ WEBE (107.9 mhz) Westport, Conn.—Denied app. to change SL to 50 Washington St., South Norwalk, Conn. Action Sept. 14.

■ WQIK-FM (99.1 mhz) Jacksonville, Fla.—Dismissed app. to change TL and change HAAT to 574 ft. Action Oct. 4.

■ WJAD (97.3 mhz) Bainbridge, Ga.—Granted app. to change ERP to 100 kw and change change HAAT to 1,012.8 ft. Action Sept. 28.

■ WLKC (93.5 mhz) St. Marys, Ga.—Granted app. to change SL to 302 Osborn St. Action Oct. 5.

■ KMAF (107.7 mhz) Topeka, Kan.—Granted app. to change TL; change HAAT to 1,214.4 ft, and make changes in ant. sys. Action Sept. 28.

■ KTPK (106.9 mhz) Topeka, Kan.—Dismissed app. to change TL; change HAAT to 1,209.4 ft., and make changes in ant. sys. Action Oct. 4.

■ WATD (95.9 mhz) Marshfield, Mass.—Dismissed app. to change TL; change SL to 440 Grove St., Marshfield; operate transmitter by remote control; change ant.; change ERP to 1.26 kw; change HAAT to 460 ft., and make changes in ant. sys. Action Oct. 4.

■ WKSA-FM (101.5 mhz) Isabella, P.R.—Returned app. to change TL; change ERP to 50 kw, and change HAAT to .424 ft. Action Oct. 9.

■ WCKN-FM (101.1 mhz) Anderson, S.C.—Dismissed app. to change HAAT to 1,012 ft. Action Oct. 4.

■ WWKX (104.5 mhz) Gallatin, Tenn.—Dismissed app. to change HAAT to 1,306 ft. Action Oct. 4.

■ KZFM (95.5 mhz) Corpus Christi, Tex.—Dismissed app. to change TL and change HAAT to 1,105 ft. Action Oct. 4.

TV's

■ KMSG (ch. 59) Sanger, Calif.—Returned app. to change SL to Fresno, Calif. Action Oct. 4.

■ WWHT (ch. 68) Newark, N.J.—Granted app. to change HAAT to 1,434.6 ft. Action Oct. 4.

■ WSNL-TV (ch. 67) Smithtown, N.Y.—Granted app. to change HAAT to 719 ft. Action Oct. 4.

■ WSQY-TV (ch. 66) Forest City, N.C.—Dismissed app. to change ERP to vis. 1,919 kw, aur. 192 kw; change HAAT to 1,967 ft.; change ant., and change transmitter. Action Oct. 3.

■* WMTJ (ch. 40) Fajardo, P.R.—Granted app. to change ERP to vis 96.38 kw, aur. 9.64 kw; change HAAT to 2,754 ft.; change ant., and change TL. Action Oct. 4.

In Contest

The commission made the following decisions:

Seaford, Del. (L.E.O. Broadcasting Inc.) TV Proceeding. ALJ John B. Conlin's summary decision granting L.E.O.'s app. for new TV station on ch. 38 at Seaford became effective Oct. 5.

Miami (ECBC Corp.) AM Proceeding. ALJ Walter C. Miller's summary decision granting ICBS's app. for a new AM station on 670 khz, unlimited time at Miami became effective Oct. 10.

Baltimore and Washington, et al., (American Teleservices Inc.) DPLMERS Proceeding. ALJ Joseph Stirmer's summary decision granting American Teleservices' apps. for additional one-way facilities to operate on freq. 43.60 mhz for stations KU0650 and KU0651 became effective on Sept. 20.

ALJ John H. Conlin made the following decision:

Fort Worth (Educational Television of the Southwest Inc. and

Texas Educational Network Inc.) Ed. TV Proceeding. Granted joint request for settlement agreement; dismissed Texas Educational's app.; granted Educational Television's app. for new noncommercial educational TV station at Fort Worth, and terminated proceeding. By order, Oct. 10.

ALJ Frederic J. Coutal made the following decision:

Los Ranchos de Albuquerque, N.M. (Don R. Davis and Sally J. Martinez Broadcasting) AM Proceeding. By separate orders: granted Davis's motion and dismissed Martinez's app. with prejudice; conditionally granted Davis' app. for a new AM station at Los Ranchos de Albuquerque, and terminated proceeding. By orders, Oct. 9.

ALJ Edward J. Kuhlman made the following decisions:

Los Angeles and Norwalk, Calif. (RKO General Inc. and Fidelity Television Inc.) TV Proceeding. Granted motions by Fidelity and Adwave Co., et al., to add issues to determine, among other things, whether RKO committed violations of Section 73.1205, fraud, or other misconduct contrary to the public interest, whether it was lacking in candor, and the effect on its basic and comparative qualifications. By MO&O, Oct. 10.

Salt Lake City and West Valley City, Utah (Utah Television Associates, Limited Partnership, et al.) TV Proceeding. Granted motion by Salt Lake City Utah T.V. Inc. and dismissed its app. with prejudice. By MO&O, Sept. 20.

Annandale, Va. (Archilla-Marcocci Spanish Radio Company, et al.) AM Proceeding. Granted petition to delete air hazard issue by Archilla-Marcocci. By MO&O, Sept. 20.

ALJ Edward Luton made the following decisions:

Augusta, Ga. (Independent Masters Ltd. and Augusta Broadcasting Co.) TV Proceeding. Granted Augusta's motion to extent that Independent's app. will be dismissed in 14 days if Independent has not restored control of corporation to that which existed on cut-off date and withdrawn its Aug. 23 amendment transferring control. By MO&O, Sept. 11.

Wilson, N.C. (Family Television 30 Inc., et al.) TV Proceeding. Granted motion for summary decision by Elcom Inc. and resolved air hazard issue in its favor. By order, Oct. 9.

ALJ Walter C. Miller made the following decisions:

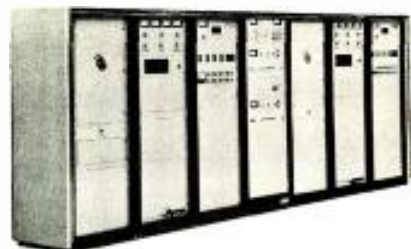
Kernville, Calif. (Ruby Willette Thoen and Kern Valley

Summary of broadcasting as of September 30, 1984

| Service | On Air | CP's | Total * |
|-----------------------------|--------|------|---------|
| Commercial AM | 4,754 | 170 | 4,924 |
| Commercial FM | 3,658 | 418 | 4,076 |
| Educational FM | 1,165 | 173 | 1,338 |
| Total Radio | 9,577 | 761 | 10,338 |
| FM translators | 789 | 444 | 1,233 |
| Commercial VHF TV | 536 | 26 | 562 |
| Commercial UHF TV | 358 | 252 | 610 |
| Educational VHF TV | 114 | 2 | 116 |
| Educational UHF TV | 173 | 31 | 204 |
| Total TV | 1,180 | 311 | 1,491 |
| VHF LPTV | 202 | 74 | 275 |
| UHF LPTV | 102 | 132 | 240 |
| Total LPTV | 295 | 210 | 505 |
| VHF translators | 2,869 | 186 | 3,055 |
| UHF translators | 1,921 | 295 | 2,216 |
| ITFS | 250 | 114 | 364 |
| Low-power auxiliary | 824 | 0 | 824 |
| TV auxiliaries | 7,430 | 205 | 7,635 |
| UHF translator/boosters | 6 | 0 | 6 |
| Experimental TV | 3 | 5 | 8 |
| Remote pickup | 12,338 | 53 | 12,391 |
| Aural STL & Intercity relay | 2,836 | 166 | 3,002 |

* Includes off-air licenses.

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Broadcasting Co.) FM Proceeding. Granted joint request for settlement; dismissed Thoen's app. with prejudice; granted Kern Valley's app. for new FM station at Kernville, and terminated proceeding. By MO&O, Oct. 2.

Valdosta, Ga. (Valdosta Television Inc., et al.) FM Proceeding. By separate orders: granted motion for partial summary decision by Azalea City Broadcasting and resolved air hazard issue in its favor; granted motion for limited summary decision by The Rainbow Group and resolved air hazard issue in its favor. By MO&Os, Oct. 3.

Maurice, La. (Mercury Broadcasting Co., et al.) FM Proceeding. Granted motion by Maurice Broadcasting to add site availability issue against Walton Broadcasting Inc.'s app. By MO&O, Oct. 3.

New Iberia, La. (Guadalupe Enterprises Inc. and Tres Video Broadcasting Ltd.) TV Proceeding. Granted joint motion for settlement agreement; dismissed Guadalupe's app.; granted Tres Video's app. for a new TV station at New Iberia, and terminated proceeding. By MO&O, Oct. 3.

El Paso and Clint, Tex. (Fina Broadcast House Corp., et al.) AM Proceeding. Granted motion by Radio Jalapeno Inc. and dismissed its app. with prejudice. By order, Oct. 3.

ALJ Joseph Stimmer made the following decisions:

Delta Junction, Ark. (Delta Broadcasters and Delta Communications Inc.) FM Proceeding. Granted joint request for settlement agreement; dismissed Broadcasters' app. with prejudice; granted Communications' app. for new FM station at Delta Junction, and terminated proceeding. By MO&O, Sept. 12.

San Luis Obispo, Calif. (Morton Rock Resources Inc., et al.) TV Proceeding. Granted request by Channel 33 Ltd. and dismissed its app. with prejudice. By order, Sept. 21.

Norman, Okla. (Powell Community Television and Daystar Broadcasting Corp.) TV Proceeding. Granted motion for summary decision by Daystar and resolved air hazard and technical issues in its favor. By MO&O, Oct. 4.

Parris Island, S.C. (Battery Creek Communications Co., et al.) FM Proceeding. Granted motion by Battery to delete issue to the extent that air hazard issue was resolved in its favor. By MO&O, Sept. 12.

Parris Island, S.C. (Battery Creek Communications Co., et al.) FM Proceeding. Granted joint request for agreement by Battery Creek, Vivian Broadcasting Corp. and Carpenter

Broadcasting Co.; dismissed Vivian and Carpenter's apps. with prejudice; granted Battery Creeks's app. for new FM station at Parris Island, and terminated proceeding. By MO&O, Sept. 21.

ALJ James F. Tierney made the following decisions:

Chula Vista and San Diego, both California. (LDA Broadcasting Inc. and Quetzal Bilingual Communications Inc.) AM Proceeding. Granted joint request for agreement; dismissed LDA's app. with prejudice, and granted Quetzal's app. for, new, AM station at San Diego. By MO&O, Sept. 18.

Poplar Bluff, Mo. (Spring Valley Broadcasting Co. and Foster Broadcasting) FM Proceeding. Granted joint request for settlement agreement; dismissed Spring Valley's app. with prejudice; granted Foster's app. for new FM station at Poplar Bluff, and terminated proceeding. By MO&O, Oct. 4.

Call letters

Applications

| Call | Sought by |
|----------------------|---|
| New AM | |
| KELM | Frontier Radio Corp., Madison Lake, Minn. |
| New FM | |
| KSJT-FM | La Unica Broadcasting, San Angelo, Tex. |
| New TV | |
| WDT5 | L.E.O. Broadcasting Inc., Seaford, Del. |
| Existing FM's | |
| WYGC | WMFM New South Communications Inc., Gainesville, Fla. |
| WRBZ-FM | WRTL-FM Capitol Communications of Illinois |

| | |
|---------------|--|
| | Inc., Rantoul, Ill. |
| KFFX | KLRF Emporia Broadcasting Inc., Emporia, Kan. |
| KWNZ | KKBC Constiant Broadcasting Co., Carson City, Nev. |
| Grants | |
| <i>Call</i> | <i>Assigned to</i> |

| | |
|----------------------|--|
| New FM's | |
| KAGR | Absolutely Great Radio Inc., Ventura, Calif. |
| KSPK | Baker Communications Corp., Walsenburg, Colo. |
| KOSX | Thomas W. Mathis, Chubuck, Idaho |
| *KJWR | Weir Educational Broadcasting Foundation, Weir, Kan. |
| *KQFE | Springfield Educational Broadcasting Foundation, Springfield, Ore. |
| *WBUC | Bloomsburg University of Pennsylvania, Bloomsburg, Pa. |
| New TV | |
| WKBS-TV | Western Pennsylvania Christian Broadcasting Co., Altoona, Pa. |
| Existing AM's | |
| WLTA | WIAF Radio Habersham Inc., Clarksville, Ga. |
| WXYT | WXYZ Fritz Broadcasting Inc., Detroit |
| WPFD | WBLP BLP Inc., Fairview, Tenn. |
| KIKN | KJTA Bixby Great Electric Radio Co., Pharr, Tex. |
| Existing FM's | |
| KSUP | KYSY KINY Associates, Juneau, Alaska |
| KMXX | KVRS BBG Enterprises Inc., Sterling, Colo. |
| KXUU | KMFE Radio Broadcasting Inc., Emmett, Idaho |
| WTWN | WMLA W. Russell Withers Jr., Leroy, Ill. |
| WLRZ | WIVQ Starved Rock Radio Project Inc., Peru, Ill. |
| KFTX-FM | KSMX Webster Broadcasters Inc., Fort Dodge, Iowa |
| KMCS | K TTL Cattle Country Broadcasting Inc., Dodge City, Kan. |
| KLZS | KBRA Radio Station KFH Co., Wichita, Kan. |
| KMGW | KGBB KTWN-FM Inc., Anoka, Minn. |
| KTLA | KKIB Ingstad Broadcasting Inc., Breckenridge, Minn. |
| WBKJ | WKOZ-FM H. Mims Boswell Jr., Kosciusko, Miss. |
| KZMT | KCAP-FM KCAP Broadcasters Inc., Helena, Mont. |
| KUTT | KCIE Siebert Communications Inc., Fairbury, Neb. |
| KCFO-FM | KCFO Inspiration Media Inc., Tulsa, Okla. |
| WCCR | WMQP Clarion County Broadcasting Co., Clarion, Pa. |
| WKSX | WTQY M.C. Communications Ltd., Johnston, S.C. |
| WWGO | WTOX Radio America Inc., St. Andrews, S.C. |
| KIXK | KMIO-FM B & D Broadcasting Inc., Merkel, Tex. |
| WMGW | WOSH Value Radio Corp., Oshkosh, Wis. |
| Existing TV | |
| WJWT | Golden Circle Broadcasting Inc., Jackson, Tenn. |

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RADIO

HELP WANTED MANAGEMENT

Program director, WORT-FM, Madison, WI. Develop/oversee all programming at diverse, non-commercial station, strong audience. Demonstrated management/programming experience required. Open until filled. 608-256-2695 for application. Equal opportunity employer.

General manager. Help build FM, AM stations to be purchased as part of new radio group. Aggressive sales record/good programming knowledge. Great opportunity, including equity. Resume to Simmons Communications, 1600 Summer Street, Stamford, CT 06905.

Manager. Only Christian station, Midwest city of 300,000+. Must have good sales record. Compensation \$25K+. Resume/references to Box Z-54.

General manager, strong sales record. New class C FM station, small Midwest market. Expanding 3-station group. Start now. Great opportunity for results-oriented person. Call Paul A. Bailon, 612-222-5555.

Community club awards (CCA), 30-year-old media-merchandising plan, has two immediate openings Midwest (multi-state) territory. Fulltime, Monday/Friday travel. Media management sales required. Substantial draw against commission. Call/write for personal interview. John C. Gilmore, President, P.O. Box 151, Westport, CT 06881, 203-226-3377.

General manager. Broadcasting group seeks full charge GM. Large Midwest station. Position requires individual with sales, promotional, managerial skills. Excellent opportunity. Include experience, salary requirements, references in complete confidence. EOE. Write Box Z-82.

Sales manager. If you're a good sales manager looking to move up (in market size) and, eventually, up within an organization, we'd like to talk to you. Send us a letter, we'll call you. Box Z-83.

WCSC-AM/WXTC-FM, Charleston, South Carolina's most prestigious radio stations, seeking general manager. Previous general management experience necessary. Excellent salary/company benefits. Please send resumes to President, WCSC, Inc., P.O. Box 186, Charleston, SC 29402. EOE, M/F.

Sales manager: growth-oriented station group, West, seeks achievement-oriented person to plan, organize, direct, control successful sales team. Competitive medium market. Combo, excellent facilities, ratings, people. Now looking at markets 4 and 5; opportunity is here for GM. Growth based on your skills, ability, performance. Our compensation philosophy is top notch. EOE. Mike Groshong, General Manager, KDUK/KYKN, The Mathews House, Rt. 2, Box 502, Eugene, OR 97401. A Constant Communications Company.

Dominant regional station, Northern Rockies, looking for take charge sales manager to make both of us lots of money! Imagination/drive are musts. Rapid upward movement in company very possible. Send history/references to Box Z-49.

Major group looking for general manager of major market FM station. Must have prior management/strong sales management background. Outstanding corporate benefits. Excellent opportunity for future advancement within this large group. Equal opportunity employer. Write Box Z-90.

Kansas City. Progressive, private group owner seeks FM sales manager. Exceptional advancement opportunity. Reply Box Z-104.

College mass communications department. Start date: January 15, 1985. Manage radio station, teach one course (FTE = .50). Master's or equivalent in communications, radio-TV, similar required; experience in management/teaching preferred. Letter of application/resume by November 11, 1984, to Director, Mass Communications, Saint Xavier College, 3700 West 103rd Street, Chicago, IL 60655.

Expanding Southwest regional radio group has immediate openings for honest, aggressive assistant managers/sales managers with general manager potential at its Fayetteville and Hot Springs, Arkansas, stations, both Arbitron top-rated in their markets. Send resume to Wm. Nolan, President, Noalmark Broadcasting Corporation, 202 W. 19th, El Dorado, AR 71730, 501-862-7777. EOE.

Local sales manager. New position for street-wise selling and training manager. Rapid increase in sales and account executives results in this opening. This is great opportunity to join growing six-station group. If you can train a new account executive, you are the person we are looking for. Contact Wanda Williamson, Personnel Manager, Community Service Broadcasting, Inc., 811 Broadway, Mt. Vernon, IL 62864. EOE/MF.

Major market suburban AM-FM needs aggressive, sales oriented GM. Station increased ratings and on verge of turnaround and profit making. Show us what you can do; you'll move up in this rapidly expanding group. Resume/financial requirements to Box Z-122.

HELP WANTED SALES

Southern California: AM/FM combo, top 100 (12 station market), seeking professional salesperson with background in direct and agency sales. Salary plus commission, established list, expenses, other benefits. Contact Steve Katomski, KGEO/KGFM, Box 260, Bakersfield, CA 93302, 805-327-3587.

Nashville - 92Q (WQQK) and WVOL seeking one aggressive street fighter to sell urban contemporary stations. Highly rated in latest Arbitron with 14.0 share combo 12+. Currently selling for good rates. Big on sales research. People-oriented/innovative. Minimum two years radio sales experience required. Resumes to John Haggard, Senior Vice-President, WQQK/WVOL, 1320 Brick Church Pike, Nashville, TN 37207. EOE/MF.

Sales manager. 25,000-30,000. Christian formatted Indiana station. Opportunity to become manager. Don't apply without proven sales record. Resume, references, sales record to Box Z-55.

Premiere AM/FM, western Mass., wants special person. Fill top level sales position. Established account list available. Offer excellent salary/commissions. Resume: WUPE/WUHN, Box 1265, Pittsfield, MA 01202. EOE/MF.

Experienced, highly motivated sales pro. Full power class B CHR FM/5000 watt AM. We are number one in our market. Looking for individual that wants to grow. Successful track record a must. Send resume to KRFD/KMYC, P.O. Box 631, Marysville, CA 95901. EOE.

General sales manager. Top AM/FM combo, growth market. Must have management experience. Outstanding opportunity and working conditions. Resume to Joe Tourtelot, KKAM/KDES, P.O. Box 2000, Palm Springs, CA 92263. Equal opportunity employer.

Assertive, creative self-starter to sell radio advertising for news, sports, other specialized programming networks. Minimum 2 years' broadcast sales experience with successful prior track record. Must be able to travel. Applications taken at Corporate Human Resources Department, Capitol Broadcasting Company, Inc., P.O. Box 12000, Raleigh, NC 27605-2000. EOE/MF.

Central coastal California. AM/FM combo opportunity with one of the largest radio groups. Come live in beautiful community if you are motivated to make great money and enjoy selling direct retail. Send resume: KSLY/KUNA, P.O. Box 1400, San Luis Obispo, CA 93406. EOE.

WIZR/WSRD seeks selling sales manager, salary and override. Equity possible. Box 333, Albany, NY 12201.

Raleigh - new 100,000 watt FM (WRDU), rock 'n roll format, in one of the fastest growing markets, seeking experienced salespersons. Owned by Voyager Communications with highly successful station (WMAG), Greensboro, NC. Great opportunity. Write Don Meincke, WRDU-FM, 4700 Six Forks Center II, Suite 106, Raleigh, NC 27609. EOE.

HELP WANTED ANNOUNCERS

Anchorage, Alaska - population 250,000. Leading adult easy listening station seeks experienced announcer. No beginners. Tape/resume: Bob Stevenson, KHAR, P.O. Box 111566, South Station, Anchorage, AK 99511. EOE.

Established, group-owned, Midwestern major market Christian radio station seeks true communicator for primetime talkshow. Competitive compensation program for right person. Creative challenge, expanding commercial format. EOE. Resume to Box Z-44.

Afternoon drive. WFMD looking for individual who gets involved in community and sounds like it. Fulltime AM, A/C format heavy on country crossover, strong emphasis on news, sports, information. With Washington and Baltimore both less than an hour away, it's very important that we remain the local station in this strong, growing market, Frederick County, MD. No time/temp/canned humor tapes, please. T&R: John Fieseler, WFMD, Box 151, Frederick, MD 21701. EOE, M/F.

Personality announcer. Professional station. Beautiful small town, middle Tennessee. Must be able to talk with & about local people/happenings. Prefer pro. Call/write: Aaron Durham, WAKI, Box 409, McMinnville, TN 37110, 615-473-6535. EOE.

One of America's top CHR stations looking for afternoon personality. Send tape/resume to Tony Booth, WFBG, P.O. Box 2005, Altoona, PA 16603. EOE.

AM MOR/beautiful music station needs 5:30 to midnight announcer. First/general license. Salary negotiable. Resume/tape to KWFT, P.O. Box 420, Wichita Falls, TX 76307, 817-322-4416. EOE.

HELP WANTED TECHNICAL

Chief engineer. FM/directional AM. Dynamic new ownership. Immediate position. Involved with major facility upgrade. Attractive coastal Connecticut location. Call Gary Girard, GM, WNLC/WTYD, 203-442-5328.

KUZZ/KKXX, Bakersfield, CA, needs chief engineer. Resume to Mel Owens, KUZZ/KKXX, 1209 North Chester, Bakersfield, CA 93308. No calls! EOE/M-F.

Ohio's capital city seeks assistant chief engineer for Great Trails Broadcasting's WCOL-AM/WXGT-FM. Strong electronics, technical theory required. FCC first or general class license, studio and transmitter maintenance experience preferred, not mandatory. Salary \$18,000-\$22,500, commensurate with ability. We're a sharp operation in great market looking for talented, hands-on, "idea-oriented" assistant. Send resume to Chief Engineer, WCOL Radio, 195 East Broad, Columbus, OH 43215. EOE.

Immediate opening. Chief engineer, beautiful northern Michigan. Company car, insurance, some expenses. Resume to P.O. Box 520, Cadillac, MI 49601, or call Andrew MacDonald, 616-775-1263.

Radio engineer: responsible for repair, installation, maintenance of audio recorders, consoles, satellite and transmitting equipment. Some lifting required. Driver's license and car required. AAS degree, digital background, previous experience, SBE certification preferred. Salary to \$18,000, commensurate with experience. Four weeks earned vacation. EOE/AA. Send application, resume, 3 references to Mr. Edward Wright, WRVO, Oswego, NY 13126. Open until filled.

HELP WANTED NEWS

News editor - heavy news-information station seeking news editor. Beautiful Napa Valley, 45 miles from San Francisco. Send cassette of news presentation/writing ability: Tom Young, P.O. Box 2250, Napa, CA 94558, 707-252-1440.

Reporter/producer. Report on leg. and govt. for statewide radio network. Exc. skills in writing, radio production, on-air. Position based in Juneau. Resume/tape to C. Flintoff, APRN, 4640 Old Seward Highway, Suite 202, Anchorage, AK 99503. 907-562-4004. Women/minorities encouraged to apply. EOE.

News director for capital city and affiliates. Experience a must. Tape, resume, references: D. Egan, 3161 Channel Dr., Juneau, AK 99801.

News director: New England AM/FM needs creative, hard working news director. Ability to cover local/regional news, and local issues program. Management skills a must. Minimum two years experience. Resume/salary requirements to Box Z-111.

Broadcast Journalist. Coastal Oregon AM/FM. "Readers" need not apply. Willing to train recent graduate. Tape/resume to Rick St. Clair, KSHR, Box 250, Coquille, OR 97423.

News director - must be able to organize/run working local news operation. Medium market. Capable of participating in morning show with programming. Sports background could be helpful. Tapes/resumes to George Franz, KTEM/KPLE Radio, P.O. Box 1230, Temple, TX 76503. EOE.

HELP WANTED PROGRAMING PRODUCTION AND OTHERS

Audio perfectionist: Must have complete RF & audio knowledge. Successful CHR FM & new fulltime AM being built this year. Resume to Box Z-53.

Radio program producer/writer. Nationally syndicated country music series seeking experienced producer/writer. Experienced in location music recording, scheduling, budget mgmt., script dialogue, all phases production. Resume to The Linear Group, PO Box 18267, Asheville, NC 28814.

Radio program associate producer. Nationally syndicated country music series seeking experienced associate producer. Assist in all phases production, remote recording, talent coordination. Resume to The Linear Group, PO Box 18267, Asheville, NC 28814.

Immediate openings: top rated Virginia station has room for you to learn/grow. Great opportunities for air talent. Tape/resume to Norman Brooks, P.O. Box 2189, Staunton, VA 24401. EOE.

SE Alaska group seeking promotion specialist with radio sales/announcing background. Resume, tape, references: D. Egan, 3161 Channel Drive, Juneau, AK 99801.

Radio production manager, WMUB, Miami University. Open January, 1985. Air work, remote broadcasting, setup, public and cultural affairs reporting. Commercial and/or public broadcasting experience required. M.A. or equivalent required. Teach one course/semester communication dept., e.g., broadcast announcing. Salary commensurate with experience, abilities; liberal university benefits. 30,000 watt NPR affiliate, 24-hour, 365 days. Send application, letter, resume, non-returnable audition cassette to William L. Utter, Director of Telecommunications and General Manager, WMUB, Miami University, Oxford, OH 45056. Have three confidential letters of reference sent to same. Applications received prior to October 29, 1984, given preference. No phone calls. EOE/MF.

PD/OM. 5 KWAM/class C FM, Dallas area. Innovative, experienced person send full information to Galen O. Gilbert, CSRG, Inc., PO Box 462367, Garland, TX 75046. EOE/MF.

WHAW needs program director who cares. Promotions, local involvement, music, and a plan for making us a winner are all prerequisites. Tape, resume, cover letter stating programming philosophy to John Frawley, WHAW, PO Box 1490, Haverhill, MA 01831. Also need air talent. EOE.

Program director. Texas FM, market of 50,000. Afternoon live shift, night automation, promotions, production. Salary \$1000-\$1200, depending on qualifications. Tape/resume to GM, 1208 Huntington, Richardson, TX 75080.

SITUATIONS WANTED MANAGEMENT

General manager, in-depth knowledge of radio covering 20 years successful management. Dynamic, highly organized. Demonstrated expertise includes heavy sales and promotion skills, superior leader, motivator. Results and profit-oriented. Need a consistent winner? Write Box Z-59.

Ohio, adjacent states. Experienced general manager, has built successful small market stations from construction permit up. Early thirties, family, presently employed. Box Z-89.

General manager - 30 years' know-how. Can do it all - manage, sell, program, production. Real "pro" who gets the most out of a market. Prefer Southern states, medium market. Seeking permanent position with stock options. Mr. B, P.O. Box 284, Greenwood, SC 29648.

22-yr. vet of turning losers into winners. Aggressive, people-oriented shaker/mover. Gets job done by cutting out fat/increasing billings. If you're ready for me, I'll back up my claims w/ facts/references. Let's talk. Box Z-97.

SITUATIONS WANTED SALES

Per inquiry advertising sought for radio. Your tape, phone, address. Contact Larry, 918-287-1211.

In-depth knowledge of radio ratings. Successful sales experience. Seeking sales position w/ large mkt. CHR. Box Z-98.

SITUATIONS WANTED ANNOUNCERS

Entry level position/Emerson College grad. Seeking entry level position in radio. Wealth of experience in TV & radio. Exceptional knowledge of broadcasting industry. Complete and thorough experience/knowledge in music industry. Will consider all inquiries. Music director and/or air shift desirable, too. Will consider most anywhere. California, East, Northeast preferably. No country or news formats, please. Available now! Highly organized, reliable and motivated! Write Mr. Steven, c/o 19 Lyon Road, Chestnut Hill, MA 02167; 617-322-5646, leave message.

Two years' commercial experience small market. Want to move up. Adult, top 40, MOR. Want to be creative, not just push buttons. Call Dave, anytime, 201-777-0749.

Versatile, ambitious, experienced, talented, reliable. Chicago metro announcer. Wants to relocate: Florida, Colorado, Arizona, or ?. Tape on request. Paul 312-459-0426.

Wanted: "alive"! I've got the tools, and I'm breaking in. Catch me now! Ralph, 212-623-6368.

Over 3 yrs. exp. all areas broadcasting. Native Chicagoan seeking air spot in that area. 1st phone, radio school, college degree. Interested in special show? I have oldies collection equalling any station's. Want to work hard/have fun. Joe Muscato, 312-964-6698; 482-9650.

Fire the prima donna! Hire a workaholic who'll bust his behind for you. Charismatic radio personality, energetic news delivery, talented writer. Vast college radio experience, well-trained broadcast school grad, seeking small mkt. Relocate anywhere. Glen Slater, 1416 Dartmouth St., Baldwin, NY 11510; 516-223-3716 after 4:30 PM EDT.

Female DJ, production, news. Entry level, go anywhere, broadcast school graduate. Janelle, 319-927-3753.

Announcer or salesman. Extensive experience, mature voice, general license, dependable, conscientious, salary open. Bill, 612-447-2835.

Enthusiastic, versatile beginner. Willing to learn/relocate. Smooth delivery. Some college plus broadcast school. Brent, 414-452-4981.

What do I have to do? Talented results-getter seeking position to express creativity. College, broadcast school grad wants to work, anywhere. Gino, 302-655-9108.

Successful personality. MOR, community service, talk formats. Professional attitude and more. Excellent credentials. Box Y-37.

Professional announcer/PD. Good production/references. 1st phone. Seeking stable, adult operation. Andy Budnick, 904-744-5750.

SITUATIONS WANTED TECHNICAL

Professional broadcast engineer, 20 years hands-on experience in design, construction, maintenance, preparation of applications, ownership, seeks position as technical director with progressive broadcast group. Resume/professional references on request. Reply Box Z-25.

Attention Midwest. 1st phone engineer, announcer, farm news. Many years' experience. Currently employed as chief operator. Prefer Minnesota, Iowa, Wisconsin. 319-634-3852 before 9:30 A.M. CDT.

Present contract engineer with large stations seeks dry-warm climate, prefer west Texas area. Looking for several days a week contract work; will consider good fulltime position. 15+ years in radio. All phases technical experience. I keep 'em on the air and sounding good! Box Z-86.

The loudest, cleanest signal on the dial is what you'll get when I am your engineer. 15 years' experience. AM, high power DA, FM, microwave, remote control, studio design, construction, RF proofs, satellite. Want to be the best? Write Box Z-107.

Chief engineer looking for similar position, Eastern market. 15 years experience includes FM, AM, DA, studio, transmitter, and satellite installation, repair, maintenance. Will relocate. Ron, 804-233-1545.

SITUATIONS WANTED NEWS

Capable newsman. Excellent voice/delivery. Tape/resume available. Richard Harris, 940 Irving Pk. Rd, Bensenville, IL 60106. 312-766-0427.

Veteran sportscaster, 11 years experience PBP, includes NCAA basketball, college grad. Dan, 316-231-6205.

Sportscaster, 3 year sports director, seeks medium or large market opportunity. Excels in studio and PBP. If it's a big market sound you want, call Marc, 314-946-0925.

AP winners - male and female team, New York City area. For winning tape, 201-221-1853.

Talk all night—specializing in all-night format, blending human interest, controversy, humor, information. Experienced interviewer, let's talk. Prefer Northeast/Midwest. 617-767-3281, Art Murphy.

Experienced newsman. Established anchor, successful writer. Now participating in New York City radio. Prefer Minneapolis/St. Paul market. Ange, 718-338-8328, between 12-1 PM EDT.

Major market anchor, formerly KFVB, KFRC, WNEW. Seeking similar position. 602-956-6677.

I'm what every station needs. Reporter with great voice, experience, education. Will relocate. Presently in medium market. Announcing/production, too. Kris, 309-788-5708; 319-355-6456.

Sports/news position sought. Solid PBP all sports; creative writer; conversational; committed professional. 201-763-5587.

Versatile newswoman seeks position in press relations. U.S. or abroad. 617-465-7394.

Dynamic female news/sportscaster. Looking for position, medium to large market, West Coast. Tracy, 415-692-5446.

Major market pro seeks return to mainstream news anchoring. Network quality. 814-784-5705 after 6PM ET.

Sportscaster/producer. Experience includes PBP, DJ, news. Indiana U. grad. Seeking radio sports job. Roger, 314-432-5108.

SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS

Easy listening/beautiful music PD-operations manager-announcer. Detail-oriented, solid professional, 14 years' experience. Will consider any station who wants to be, or stay, the best! Randy Anson, 918-664-7325.

Research-oriented programmer. Current major market PD, former small market GM, consulting background. Seeking new programming challenge. 312-381-4888.

Major market programmer/personality. Experienced CHR/AC/urban formats, corporate operations/PD. Available now. 216-257-5004.

Winning major market PD available immediately. Great track record in A/C, country, KRMG, WTMJ, WDGY, WBCS. Bill Conway, 918-250-8740.

Operations manager - 15 years' experience. Big bands, MOR, country, oldies, top 40, sales, engineering. Great promotions make local radio work. Write Box Z-108.

TELEVISION

HELP WANTED MANAGEMENT

General manager. Idaho Educational/Public Broadcasting System. Idaho State Board of Education is seeking candidates for the position of general manager of the Idaho educational/public broadcasting system. The general manager is administrator of non-commercial public television system in Idaho, which includes public television stations on university campuses in Boise, Pocatello, Moscow. The general manager, in consultation with local interest groups, institutional and public school administrators and TV station managers, is responsible for final programming and budgetary decisions and planning of entire system including all stations, the state microwave/translator network, and central service and administrative functions of the system. The general manager is responsible to the State Board of Education which is the governing board for all public education in Idaho and is licensee of all three PBS stations. Preferred qualifications: Candidates shall possess Bachelor's Degree, with preference given for graduate work; at least six years of experience in public broadcasting including evidence of progressively responsible management positions through the senior level; the ability to communicate effectively with subordinates, peers, and superiors; demonstrated ability to interact with leaders in education, government and community; an understanding of/commitment to basic purposes and values of public broadcasting and demonstrated ability to represent effectively those values; and demonstrated ability to identify financial needs of the system and attract the funds required. Salary \$40,000 to \$42,000. Send letter of application, resume, three contactable references, post-marked no later than November 1, 1984, to State Board of Education, c/o Mike Mitchell, Chairman, IE/PBS Screening Committee, Len B. Jordan Building #307, 650 West State Street, Boise, ID 83720.

Assistant general manager: policy and planning. Growing statewide public television organization seeks seasoned administrator. Work in tandem with general manager in wide range of areas related to policy determination, long-range development, external relations, station administration, special projects. Prepare all federal/state grant applications, coordinate legislative/board initiatives, handle overview aspects of upcoming capital campaign and construction of new facilities. Master's degree plus five years senior administrative experience required. Demonstrated communication skills a necessity. Salary range \$26,900 to \$41,940; salary commensurate with experience. New Hampshire Public Television is located on the NH seacoast, 60 miles north of Boston. Send resume by November 5, 1984, directly to General Manager, NHPTV, Box 1100, Durham, NH 03824. UNH is an AA/EOE.

General sales manager. #1 ABC Sunbelt group-owned affiliate. Must be able to direct/train. EOE. Resume/salary history to Box Z-93.

General sales manager: new southeastern Massachusetts full-power UHF independent television station seeks professional TV sales manager. Build/lead sales force in desirable growth market. Responsibilities include overall management, organization and direction of local, regional, national sales. Knowledge of Boston/New England area agencies/advertisers a plus. Excellent opportunity. Send resume to Edmond R. Nickerson, Vice President/Television, TV58, 737 West Main Street, Hyannis, MA 02601. Equal opportunity employer.

Business manager. Top 50 Southeast market. Accounting, budgeting, computer-skills necessary. Responsible for daily operations of accounting department. Please respond with experience, salary requirements, references in complete confidence to Box Z-119. EOE.

HELP WANTED SALES

WDAU-TV, Scranton-Wilkes-Barre, PA, has excellent opportunity for experienced account executive. Candidates must be experienced in all phases of local-regional sales. If you are a self-starter, have thorough understanding of TV sales, have ability to create written presentations, develop new business, desire future management opportunities, send resume with letter detailing why you should be considered to Bill Ferrell, General Sales Manager, 415 Lackawanna Avenue, Scranton, PA 18503. Include salary requirements. All inquiries held in strictest confidence. No phone calls. EOE.

TV account executive. Immediate need. CBS affiliate needs professional account executive. 3 years proven broadcasting sales experience. Qualified applicants send resume to WSPA-TV, P.O. Box 1717, Spartanburg, SC 29304. EOE.

Account executive - WTVD, CBS affiliate, Raleigh/Durham, seeking team-oriented person with proven record of excellence in television sales. A Capital Cities Communications station, WTVD offers major benefits and opportunity to grow with one of the industry's leading groups. Apply in writing to Denis O'Connor, General Sales Manager, WTVD, P.O. Box 2009, Durham, NC 27702. EOE.

Local/Regional Sales manager. Independent station, KUSI-TV, San Diego. Strong retail sales and research background important. Resume and expectations to Bob Jay, General Sales Manager, P.O. Box 11985, San Diego, CA 92111. All replies held in strict confidence. EOE.

TV account executive - WPMT, new and successful independent station, 46th market, seeks aggressive/experienced person to handle agency and local accounts. Independent TV background a plus. Contact Ed Dempsey, Box 1868, York, PA 17405. 717-843-0043. EOE.

Gulf Broadcasting's ABC affiliate, 51st market (Greensboro-High Point-Winston-Salem), is preparing for the future. If you have current TV sales experience with track record in market development, send resume today to John Cottingham, Box HP-8, High Point, NC 27261. EOE, M/F.

Local sales manager. Small-market West Coast CBS affiliate seeks experienced sales manager to be part of station management team. Must have record of market development/leadership, have ability to train/motivate local staff, develop new business, expand established accounts. Send resume to Box Z-118.

National sales manager. Top group owned VHF affiliate, growing major Midwest market. Seeks skilled NSM. Previous national sales and/or rep sales experience required. EOE. Resumes should be forwarded to Box Z-125.

HELP WANTED TECHNICAL

Top 20 market VHF network affiliate, Sunbelt, has opening for news gathering (ENG) technician. Requires at least two years TV operations experience. TV maintenance experience preferred. Duties include field setup, operation, maintenance of news microwave and related equipment. Must work closely with reporters, photographers, news department on daily basis. Must be able to work all shifts including weekends. Resume to Box Z-69. EOE.

Television maintenance supervisor - must have FCC general class license, minimum two years' maintenance experience on all complex systems within TV broadcasting station. Degree or one year of classes relating directly to electronics maintenance required. Send resume to Wayne Henderson, WFUM-TV, The University of Michigan-Flint, Flint, MI 48503. The University of Michigan is an affirmative action/equal opportunity employer.

Hollywood post production facility needs experienced maintenance engineer. Offering excellent salary, superior benefits, as well as pleasant, informal working conditions. Successful candidate will have solid 1" VTR and digital circuitry maintenance skills, enjoy working closely with our talented team of editors and engineers. Please reply to Peter Kirby, Video Transitions, 910 No. Citrus, Los Angeles, CA 90038, 213-465-3333.

Chief engineer. Network UHF affiliate has challenging opportunity for aggressive individual experienced all facets of TV engineering. RCA UHF transmitter experience highly desirable. Reply in confidence to Dan Billings, Dir/Eng., WDHN-TV, P.O. Box 6237, Dothan, AL 36302, 205-793-1343.

TV remote supervisor: WXXI-TV has purchased new remote truck to be delivered November. This position will coordinate technical aspects of remote operations, supervise engineering crew. Requires supervisory background, familiarity with maintenance techniques and procedures. FCC general class license preferred. Competitive salary, excellent benefits. Send resume to WXXI Personnel Department, P.O. Box 21, Rochester, NY 14601. EOE.

Sunbelt PBS affiliated state network (Arkansas) seeks experienced director of engineering. Administer engineering staff of 28 people operating 5 TV stations interconnected by microwave & maintaining network's operations center & production facility. Successful candidate should have 5 yrs. engineering supervisory experience in TV broadcasting, including goal setting/planning, personnel mgmt., budget preparation/monitoring, equipment specification/evaluation, & facilities mgmt. BS/EE degree required; MS/EE preferred. Salary negotiable, based on experience. Qualified candidates should send application letter, resume, salary history, 3 reference letters by 10-26 to Personnel Director, AETN, PO Box 1250, Conway, AR 72032, 501-329-3887. AETN is an AA/EOE.

Chief engineer, minimum five years maintenance & three years management experience. Top 50 UHF Sunbelt station. AA/EOE. Box Z-91.

Chief engineer. Small market VHF CBS affiliate, northern coast of California, needs experienced person with good management skills, experience in studio/transmitter maintenance. Call/send resume: KIEM-TV, 5650 S. Broadway, Eureka, CA 95501, 707-443-3123.

Communications engineer. Bachelor's degree in electronic engineering or related field; previous experience in radio/television production required. Three to five years experience in radio/television broadcast engineering required. Salary: \$30,000. Letter of application/resume to Dr. Win Welford, Box 451, S.L.U., Hammond, LA 70402.

Expanding video production facility seeks person who can function as both video and audio engineer. Minimum 5 years' directly related experience required. Resume to Diana Del Toro, 150 S. Gordon St., Alexandria, VA 22304.

Maintenance engineer: Telemation Productions, major full service production facility, looking for top notch maintenance engineer. Should be knowledgeable with Sony one-inch VTRs, CMX 340 editor, GV1600 switcher, Digital Video Effects systems, ADO, TR600s, audio, video and digital transmission systems/circuits. Applicant must be highly motivated. Salary based on knowledge/experience. Send resume to Chief Engineer/Telemation Productions/834 N. 7th Ave./Phoenix, AZ 85007.

Master control operator. KRIV-TV, Metromedia, Houston, Texas, currently hiring master control operators. Two years experience, FCC first class license or equivalent required. Send resume/salary requirements to Personnel Department, KRIV-TV, P.O. Box 22810, Houston, TX 77227. EOE.

Assistant chief engineer - must have UHF transmitter experience, FCC general license. Should have ambition to be chief someday. Station in New England. EOE. Resume to Box Z-116.

Chief engineer: Northern California UHF independent. Must have transmitter/studio experience. Resume to Box Z-117. EOE.

HELP WANTED NEWS

TV specialist: produce video packages, PSAs, other program material for commercial and educational television stations. Desire at least three years major/medium market reporting background; news writing plus ENG shooting/editing skills. Requires Master's degree in communications field. Position closing date 11/15/84. Resume to R.E. Thomas, Chairman, Information Department, College of Agriculture/Home Economics, Washington State University, Pullman, WA 99164-6244. An equal opportunity/affirmative action employer

Creative TV editor/shooter - Washington, DC experience. Resume/tape to Nightly Business Report, 236 Massachusetts Ave., NE, #204, Washington, DC 20002.

Researcher/producer - self-starter. TV journalism experience. Resume to Nightly Business Report, 236 Massachusetts Ave., NE, #204, Washington, DC 20002.

WRCS-TV seeks co-anchor to complement established male lead anchor. Degree in journalism, 2 years anchor experience preferred. Solid writing/reporting skills necessary. Tapes/resumes to Keith Nichols, WRCS-TV, 900 Whitehall Road, Chattanooga, TN 37405, 615-267-5412. Equal opportunity employer.

Weekend anchor. Medium Midwest market. Must be strong writer, have previous anchoring experience. College degree required. Resume to Box Z-84. EOE.

Troubleshooter/consumer reporter wanted. Send tape/resume to Steve Porricelli, Primo People Inc., Box 116, Old Greenwich, CT 06870, 203-637-3653.

One person band for Rolling News Bureau in outlying counties. Reporting, shooting, editing. No calls. Tape to ND, WVIR-TV, Box 769, Charlottesville, VA 22902. EOE.

Reporter/anchor. Need enterprising reporter w/ anchoring experience. Medium mkt. Must be aggressive, creative, strong writer/communicator. T & R: Brady Ryburn, ND, KVIO-TV, Box 1019, Eureka, CA 95501. Absolutely no phone calls.

Weekend weather - general assignment reporting combo. Unique person for crucial spot on winning news team. CBS affiliate, 110th market. Tape/resume to Jack Keefe, WIFR-TV, Box 123, Rockford, IL 61105. EOE.

Experienced broadcast public affairs producer wanted. Statewide public TV network. Strong leadership qualities/legislative programming experience required. Experience in writing, reporting, on-air presentation essential. News oriented documentary background desirable. Send resume in confidence by November 2, 1984, to John Thomas, Managing Director, Florida Public Television, P.O. Box 20066, Tallahassee, FL 32316. EOE/M/F.

Northeast station accepting applications for position of news producer. Seeking person with experience in broadcast news who understands elements required to produce quality newscast. Priority qualifications include previous experience in similar position, strong broadcast news background, familiarity with contemporary technology in TV news, positive attitude. EOE. Resume to Personnel, Box 9, Syracuse, NY 13214. No phone calls.

Northeast station accepting applications for position of news anchor/reporter. Must be experienced in broadcast news, understand elements required to produce quality newscast. Priority qualifications include experience in similar position, strong broadcast news background, familiarity with contemporary technology in TV news, positive attitude. EOE. Resumes/tapes to Personnel, Box 9, Syracuse, NY 13214. No phone calls.

Northeast station accepting applications for position of news reporter. Seeking person with experience in broadcast news who understands elements required to produce quality news story. Priority qualifications include previous experience in similar position, strong broadcast news background, familiarity with contemporary technology in TV news, positive attitude. EOE. Resumes/tapes to Personnel, Box 9, Syracuse, NY 13214. No phone calls.

Northeast station accepting applications for position of news photographer. Job requires operation of portable 3/4" videotape equipment in covering news stories. Skills include knowledge of latest electronic news gathering equipment. Prior experience preferred. EOE. Resumes/tapes to Personnel, Box 9, Syracuse, NY 13214. No phone calls.

News promotion manager: aggressive affiliate seeks creative self-starter to write/produce on-air and radio promotion for expanding news operation. Strong writing/production values musts. Resume/tape to Harry Kakel, WMAR-TV, 6400 York Road, Baltimore, MD 21212.

Creative special projects producer, with solid research/investigative background. We want to uncover hard-hitting stories in this highly competitive medium market station. Southeast. Send resume, salary history, references to Box Z-65. EOE.

Reporter. Aggressive station, very competitive NE middle market. Must have three to five years experience in TV news, including live shots or anchor work. Resume to Box Z-87, before Oct. 26. EOE.

News organization needs contractors. Supply qualified TV news camera crews, operations, eng personnel. Major U.S. market. Resume to Box Z-88.

Our next anchor is probably a top notch small market weeknight or weekend anchor just waiting for the kind of opportunity we offer. Network affiliate, north central region, seeks experienced anchor to solo five nights a week. High standards, sound news judgement, excellent reporting skills are musts, along with previous anchor experience. Equal opportunity employer. Resume to Box Z-92.

Meteorologist. Number one station seeking dynamic meteorologist. Candidate must know weather and people. We have latest state-of-the-art equipment. If you are currently looking for new challenge and chance to learn/grow with our meteorology staff, send resume to Box Z-105. On-air experience a must. EOE/M-F.

News producer. We're already the best in town. If you're a producer who's dynamic and creative enough to keep us well ahead of the competition, we should get together. Daily news producing experience required. If you are what we're looking for, send resume/salary information today to Box Z-106. EOE/M-F.

Sports reporter. Sports department needs another strong sports reporter. If you can do it all and then some, send resume/salary requirements to Box Z-110. EOE.

Medical reporter - major market Florida VHF seeks medical professional to develop, write, broadcast health and medical related material. Knowledge of television broadcasting techniques required. M.D. or D.O. degree preferred. Resume/tape to Personnel Director, WSVN, P.O. Box 1118, Miami, FL 33138. EOE.

News reporter - photographer-editor. New England NBC affiliate. Resume to Box Z-120.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Producer: group owned, top 15, net affiliate seeks producer, two to five years experience. Must have strong writing skills, with field production experience. Must be able to produce quality programs for prime. Resume to Box Z-7.

CMX 340 editing position, Hawaii. 2 years on-line commercial experience. Salary range: \$30,000. Phone 3 pm EDT, Charlie Riley, KITV, 808-545-6229. EOE.

Production manager. Head top-notch, creative staff. Pros need only apply. Must be strong manager/creative genius. All new equipment being added. Send sample of your work to Frank Pilgrim, P.O. Box 321, Salisbury, MD 21801. EOE/M-F.

Art director. Do you want to join the team at soon to be #1 independent in Miami-Ft. Lauderdale market? If you are creative, motivated person, with 3 years' design and production experience in television art department, this position could be for you! WBFS, channel 33, the new independent, south Florida, looking for innovative art director. Must have heavy print background in TV Guide and newspapers; must have ability to work under pressure in meeting deadlines; must be able to prepare/maintain monthly budget. Independent experience preferred, not necessary. Photography/illustration skills a plus. Resumes only to Dept. A, 1712 East Randol Mill Rd., Arlington, TX 76011. Equal opportunity employer, M-F.

Production manager. Fast growing television station in fast growing Dallas-Ft. Worth market seeking aggressive leader for their production facility. Must have at least 3+ years exp. in commercial and/or corporate/industrial production management, preferably with station that takes equally aggressive stance on production. Base salary with commission. Resumes to KTXA, Dept. P-M, 1712 East Randol Mill Rd., Arlington, TX 76011. Equal opportunity employer, M-F.

Promotion manager. Start up VHF, Fajardo/San Juan, PR. Experienced person who can write, direct, produce promotions for on-air, print, radio. Resume, salary, demo tape to WPRV-TV, P.O.B. 521060, Tulsa, OK 74152. EOE.

Executive producer. PTV station. Should have extensive experience all forms of television production and ability to work with creative personnel. Should possess administrative skills to supervise staff assignments and operation of art department, EFP/ENG units, station program producers. Should have background in cultural and public affairs programming to oversee development/production of programs from concept to air. Should be capable of estimating/maintaining annual departmental/program budgets and operating expenditures. Resume to John Hutchinson, WNED-TV, Office B, P.O. Box 1263, Buffalo, NY 14240. Equal opportunity employer.

Promotion director. Must have broadcast and/or ad agency experience. Should have some sales knowledge for promotional assistance in sales aids, agency presentation, etc. Creative direction/production of in-house station promotion, with network co-op, print, radio, outdoor. Contact Dave Herman, KOB-TV, P.O. Box 1351, Albuquerque, NM 87103. EOE. M/F.

WVAH-TV23, 43rd ADI, indy, offers challenging opportunity. Join award-winning commercial production team. Produce locals, from concept to air. Resume, tape, salary requirements: Prod. Mgr., WVAH-TV23, 23 Broadcast Plaza, Hurricane, WV 25526.

Cultural affairs producer. WPBT/Miami, FL, has opening for producer. Work on cultural affairs programs. Position will be responsible for writing and production of live television, videotape, remote, and studio productions. Ideal candidate will have college degree with major coursework in mass communications, journalism, or the arts, with three to five years' experience as television producer or associate producer. Working knowledge of off-line and CMX editing preferred. We offer excellent salary/benefits package. Send resume to Personnel Administrator, WPBT, P.O. Box 2, Miami, FL 33261-0002. Equal opportunity employer, M/F/H.

Sunbelt PBS affiliated state network (Arkansas) seeks experienced TV producer. Create, write, organize, execute TV programs in various formats within studio or on-location for use on AETN. Successful candidate should have significant TV broadcast writing/producing experience, concept development skills, creativity, 3/4" & 1" editing experience, & TV directing experience. BA degree in broadcasting, journalism, or related field required + at least 2 yrs.' broadcasting work experience. Salary range \$14,612 - \$25,506, exact placement depends on experience. Qualified candidates should send application letter, resume, salary history, 3 reference letters by 10-26 to Personnel Director, AETN, PO Box 1250, Conway, AR 72032, 501-329-3887. AETN is an AA/EOE.

Children's show host. Major market station seeks experienced children's show host. Top-rated program. Must be able to work with puppets and live audience. Producing experience necessary. Prefer two years' experience. Resume/salary history to Box Z-94. All replies strictly confidential.

Public relations director - Midwest station seeking ambitious self-starter. Minimum 2 years' experience in public relations. Position will require considerable involvement with area's minorities. Interested applicants should have degree in social science or related field. Some broadcasting experience helpful. Resume to Box Z-109. EOE.

Feature story producer. Major market PM Magazine seeking experienced writer/producer who can combine words, music, and pictures into exciting, interesting, promotable stories. Previous PM experience would be nice, but not necessary if you have flair for features and at least a year's experience as writer or producer. Send resume/salary history to Box Z-112.

WDTN has opening for producer/director in production department. Responsibilities include directing newscasts, commercials, promotion announcements, public affairs programming. An excellent opportunity for highly motivated person. College degree or equivalent preferred. Two to three years of news directing experience also preferred. Applicants please send resume/tape to Barb Davis, WDTN, P.O. Box 741, Dayton, OH 45401. Equal opportunity employer.

Producer-director I. Directly responsible for all production aspects of any assigned program or series: directing, staging, music, lighting, settings, visuals, props, guests, film, slides, clearances, etc., and related work as required. Education/experience equivalent to two years of college work, including specialized technical training in television and film production, plus one year's related experience. Good leadership skills/highly creative. \$6.69-\$8.95/hr., plus benefits. Apply by November 2, 1984, to Personnel, WDCN-TV, P.O. Box 120609, Nashville, TN 37212. WDCN-TV is an equal opportunity/affirmative action employer.

Promotion director. Best promotion opportunity to come along in years. KTVT, Dallas/Fort Worth, VHF indy, needs leader to head up multifaceted position. Must be deep in education and/or experience in production techniques, agency involvement, writing, public relations, graphics, budgeting, organizing a department. Join Gaylord Broadcasting Company in nation's 8th largest TV market. Send resume to Ocella Allison, P.O. Box 2495, Fort Worth, TX 76113, 817-738-1951. EOE.

Producer/director. Seeking experienced producer/director with heavy emphasis on news; possessing production flair for entertainment and public affairs programming. Must be able to do own switching, be familiar with all phases control room and studio operations. Forward complete resume/salary requirements to CRB, c/o WPVI-TV, 4100 City Line Avenue, Philadelphia, PA 19131. Equal opportunity employer.

Senior maintenance engineer. CMX - edit suite. Sony 2000's. Ampex 4100. Chyron, Quantel. Salary negotiable. Southern Productions, Nashville, Tennessee, 615-248-1978

Commercial director - 2 years experience required. Capable of hands-on, creative, quality commercial directing. Resume/salary requirements to Box Z-121. Equal opportunity employer.

SITUATIONS WANTED MANAGEMENT

GM currently running profitable LPTV looking to move to full power. Write Box Z-64.

Operations manager. Major market experience. Strong production, promotion, programming background. Emmy award winner. Can make things happen at your station. Excellent references. Box Z-79.

General manager: Successful, presently employed, professional. Experienced every area of television management. Seeks new opportunity/challenge. Reply Box Z-102.

SITUATIONS WANTED NEWS

TV sports reporter. 84 MS TV journalism. Major market network affiliate sports experience. Can and will do everything except windows. Seeking entry level position. Single. Will relocate. Opportunity more important than salary. Rick, 317-849-3913.

News director medium market or assistant news director large market. Managing editor medium market ready to move up. Box Z-40.

Young, aggressive female reporter/anchor at cable station wants anchor/reporter job with network affiliate. Strong writer. bi-lingual French, B.A. English. Experienced interviewer. Host own live talk show with phone-in participation. Can shoot, edit, produce. Box Z-43.

Meteorologist with awards, computer experience, science reporting, AMS seal of approval. Available now. Call Stuart, 314-962-8419.

TV sports reporter/photographer. '84 U-Kansas grad. BS broadcast journalism. 2 1/2 yrs. sports reporting experience. Currently working PT at local cable co. Can shoot, edit, report. Seeking entry level position. Tracey Graham, 612-722-4675, 7 AM-noon CDT, or 3112 Minnehaha #104, Minneapolis, MN 55406.

Eager to start work in news, promotions. Experience in TV, radio, print, PR. Organized. Attractive. Fluent Spanish. Elizabeth, 215-644-6079.

Weathercaster, medium market experience. I'm Asian male seeking weekday position. Believes in giving before receiving. For tape, contact Bob, 501-851-1921.

Young woman going crazy. Does reporting, anchoring, talk show. Currently TV & newspaper reporting/anchoring. Angela, 213-671-0615.

Television meteorologist, 15 years. Extensive weather computer/radar experience. Excellent references. 206-671-2501.

Veteran broadcaster-writer. Effective, authoritative anchor. Commentaries/features a specialty. Unusual depth of experience, including Washington. 313-668-7066

Anchorman, 39, extensive experience. Reports, produces. Interested in Mon.-Fri. anchor only. Box Z-95.

News director with production skills can lead your team to the top. Box Z-96.

Allow me to begin dedicated career as TV general assignment reporter. Five years experience as radio newscaster/director at top-rated stations. Administrative, organizational, leadership skills. Team player, learns quickly. Will consider small/medium market with competitive salary. Box Z-103.

TV weatherman. Prefer Southeast. 20 years of radio experience, 2 years TV weather. Bill Vale, 404-231-1250.

Award winning NJ medical writer, with cable health reporting experience, seeks to research and write health reports for TV, cable, radio or independent production company. Freelance considered. Contact Janet 201-843-8435.

Award winning, weeknight female anchor. Consistent ratings winner. Strong reporting skills. Five years' television news experience. Desire move to top 50's market. Box Z-115.

Female meteorologist seeks entry-level position. Texas A&M December graduate. On-camera/Colorgraphics experience. Internship under two AMS certified meteorologists at #125 market. Contact Cheryl Bennett, 409-845-7671 days; 409-846-0661 evenings.

SITUATIONS WANTED TECHNICAL

Employed chief engineer seeks broader horizons. 16 years television experience, 5 years as chief. Strong on construction, maintenance, people management. Northeast preferred. 215-582-5046.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Music video programs/programming. Seeking position in music video program, cable TV. Programming knowledge, production, promotion, studio operations. Will consider all inquiries. Over 5 yrs. experience in Boston mkt., in TV/radio, & college. Emerson College grad (broadcasting). Exceptional knowledge most areas of TV. Super knowledge/experience in music & industry. Highly organized, motivated, responsible. Will consider all areas U.S., especially CA, E & Northeast. Will relocate. Mr. Stevens, c/o PO Box 35, Waban, MA 02168. 617-322-4423.

Entry level position. Syracuse U. grad. Seeking entry level position in TV production. Prefer New England. Opportunity more important than starting salary. John, 617-754-7391.

Female aerobics instructor for television show. Shapely, attractive, energetic. Will relocate. Frances, 415-451-2670.

Ambitious, versatile videographer seeks challenging fulltime entry level production position. B.S. broadcast journalism. Interned with WXYZ-TV, Detroit. Any shift; will relocate. Familiar with most equipment. Interested? For resume, contact Douglas Smith, 1112 Strathmore Ave., Dothan, AL 36303, 205-792-0664.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Graduate assistantships. Teaching assistants to study for M.A. or Ph.D. in mass communications for Fall 1985; train undergraduates in radio, television, or field production techniques. Monthly stipend. Persons with undergraduate degree in telecommunication or related field, professional experience, 3.0 grade point average invited to apply. Should take Graduate Record Examination in December. Contact Dr. Ken Christiansen, Graduate Coordinator, Department of Broadcasting, University of Florida, Gainesville, FL 32611. AA/EOE.

Assist./assoc. prof. Radio/television/film background; serve as television coordinator; teach various courses in dept.; develop b'cast journalism area; tenure track position; Ph.D. & experience required; salary commensurate with qualifications. Beginning date Jan. or Aug., 1985. Application deadline Dec. 15, or until qualified candidate found. AA/EOE. Send inquiries to Dr. T. Win Welford, Box 451, SLU, Hammond, LA 70402.

Instructor/assistant professor. Fall '85. Basic/advanced television production/directing, advise student television production organization. Tenure-track. Master's required, Ph.D. necessary for tenure. Background in studio/remote television production desirable. Send resume, transcripts, three written recommendations by November 15, 1984, to Robert Craig, 342 Moore, Central Michigan University, Mt. Pleasant, MI 48859. Central Michigan University, an affirmative action/equal opportunity institution.

The University of Central Florida seeks assistant professor in the area of radio/television. Position available Fall, 1985. This is a tenure track and Ph.D. is required, although A.B.D.s will be considered if Ph.D. is near completion. Primary teaching area: broadcast journalism/Eng. & TV studio production. Ability to teach broadcast management/sales, broadcast regulations, or R/TV advertising desirable. Professional media experience preferred. Applications accepted until December 1. Salary depends on degree/experience. The University of Central Florida is an equal opportunity/affirmative action employer. Contact Dr. Raymond W. Buchanan, Department of Communication, University of Central Florida, Orlando, FL 32816.

Graduate assistantships - TV production interns. 12 positions, 25 hours/week. Serve as teaching assistants, crew; work support in research, photography, graphics, traffic, staging/lighting; some producing/directing; work ITV, contract, and air productions. Requires BA and acceptance into Master's program. \$5,000+. Possible tuition waiver. Sept., 1985. Dr. Robert C. Williams, Chairman, Department of TV/Radio, Brooklyn College, Brooklyn, NY 11210.

WANTED TO BUY EQUIPMENT

Wanting 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Ilurbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

Instant cash - highest prices - we buy TV transmitters, FM transmitters, TV studio equipment, microwaves. Millions in equipment purchased annually. Quality Media, 404-324-1271.

RCA TVM-6 Local Oscillator MI #44544-2. 6465-7045 MHz. Call Les Secrest, collect, 907-452-5121.

FOR SALE EQUIPMENT

AM and FM Transmitters—used, excellent condition. Guaranteed. Financing available. Transcom, 215-379-6585.

New TV start-ups - fast, cost effective construction. Top-quality equipment at bargain prices. We will write your business plan, help you with financing. Quality Media, 404-324-1271.

Top quality equipment - lowest prices - satisfaction guaranteed. Most brands new and used. Quality Media, 404-324-1271.

New UHF transmitters - our new "Silverline" transmitters are unbeatable for quality and price. Quality Media, 404-324-1271.

Quality broadcast equipment: AM-FM-TV, new and used, buy and sell. Antennas, transmitters, VTR's, switchers, film chains, audio, etc. Trade with honest, reliable people. Call Ray LaRue, Custom Electronics Corp., 813-685-2938. TWX 810-876-0628 Celco.

Broadcasting's largest source of copper strap, ground screen, #10 wire, flyscreen. 317-962-8596, ask for copper sales.

CCA 25000DS FM (1972), CSI FM 3000E (1982), ITA 5KW FM, Harris MS15, two Bird 25KW dummy loads. Call M. Cooper/Transcom Corp., 215-379-6585.

5KW AM Bauer 5000J (1968), RCA BTA-1R 1KW AM. Both on-air. Call M. Cooper/Transcom Corp., 215-379-6585.

Automation system, SMC DP-2 1500 event programmer, 3 random select carousels, 4 Otari decks. Fred Cantu, 512-327-7790.

Electronically evaluated videotape. 3/4" U-matic videocassettes. All sizes, low prices. Also, C-type 1-inch 30 minute videotape, \$24.99. Satisfaction guaranteed. Fast, free delivery. Call collect, Carpel Video, Inc., 301-845-8888.

New Ampex audio recorders final close-out. We purchased all of Ampex Canada's inventory. ATR-700, ATR-800, AG440-C & ATR 800 amplifiers, motors, heads, consoles, etc., 25-50% discount. NorthWestern, Inc., 800-547-2252.

360 foot AM utility tower #380. Standing. KXEX, Fresno, CA, 209-233-8803.

FM transmitters: 20 KW, 15 KW, 10 KW, 5 KW, 1 KW, 250 W. Continental Communications, Box 78219, St. Louis, MO 63178, 314-664-4497.

3/4" VCRs, 1" VTRs, 2" VTRs, RCA film islands. We need 3 Sony BVH-1100As and 1 BVU-110 ASAP. Triax, and multicore cameras available. Call Marvin Luke, Media Concepts, 919-977-3600.

Complete television station minus the transmitter. Includes 8 cameras, 2-one inch VTR's, 6-3/4 inch VTR's, digital effects, lights, TBC's, the works! Contact Frank Chappell, 1242 Armstrong Ct., Derby, KS 67037

UHF transmitter, Townsend TA-110NE, channel 31, complete. Bob Venditti, KRBK-TV, 916-929-0300.

RCA pylon UHF antenna, channel 31, TFU-36J omni, 0.5 degree. Bob Venditti, KRBK-TV, 916-929-0300.

1-BA-2.5K McMartin AM transmitter. 2500 watt output w/ 1 KW cutback. 6 yrs. old, on-air now at 1390 khz. Excellent condition, well maintained. Asking \$7500. 1-McMartin RF combiner. 2- 2.5KW inputs to one 5KW output, or either input to output. Built-in reject load, RF exciter, transmitter controls. Asking \$2000. Available approx. 90 days. All FOB Farmington, NM. Mike Walters, 505-325-3541.

1000' tower, stainless G-7, standing, Sacramento-Stockton, CA. Bob Venditti, KRBK-TV, 916-929-0300.

2000 feet used 6-1/8", 75 ohm, EIA flanged transmission line, 19 1/2 ft. sections with elbows, gas barriers, hangers. Excellent condition. Call toll free, 800-874-5449; 800-282-6214.

Mobile studio full 3 camera 3/4" production vehicle. Two 6.5 KW Onan generators. 22' 1979 International, 18,000 mi. with hydraulic liftgate, camera platform with ladder, power cable reels, rear and external storage, computer flooring, HT/AC, 100 fuel capacity. With or without video equipment. Tony, 201-894-5555.

Quality television equipment. More than 150 top brands from studio lighting to antenna. Call Troy Brown, Walter Price, Bill Martin, Bob Martins, or Cary Fitch for professional help at competitive prices. System planning & turnkey installation available. Television Systems, Austin, TX. 800-531-5143; Texas, 800-252-8286.

Microtime T-120 digital TBC. Operates genlock/standalone. 1 year old, excellent condition. \$5,900/best offer. 601-325-3442.

2-IGM instacarts and 3-IGM go-carts—each instacart has 48 trays with mono heads—each go-cart has 78 trays with stereo playback—excellent condition. Call Kim Hurst, WIRE, 317-927-4200.

Harris automation system 90—features 3,600 program events with look-ahead monitor. Complete with logging encoder/decoder, 4-ITC 750's, 1-IGM 48-tray instacart (mono), 2-IGM 78-tray go-carts (stereo), 2 control consoles, TI printer. Call Kim Hurst, 317-927-4200, for a very versatile live-assist or complete automation system.

Collins 5,000 watt AM transmitter, excellent, \$8750. McMartin BF3. 5M- FM less exciter, \$10,000. Guarantee. Installation offered. 402-564-9360.

Bankruptcy liquidation auction of TV production equipment. Wednesday, October 24th, 6:00 p.m. Cary, North Carolina. Dubner CGB-2 graphics system, Hitachi FP-22 color cameras, Sony/Convergence 3/4 inch AB roll editing system, Sony BVU 110 VTRs, numerous other items of late model support equipment. Contact Holmes Harden, Trustee, P.O. Drawer 19764, Raleigh, NC 27619, 919-781-6800.

Gates FM1G 1KW FM transmitter; TE 3 exciter; Phelps Dodge Antenna with cable. Very good condition. Also, SA 2.8m dish & electronics for Satcom 1R-T19. Like new. 503-396-2141.

RCA TT10AL Ch5 transmitter with RCA TT25BL 25KW final. Complete with Moseley PBR-30 remote control, ADP-220 automatic printer, TAU tolerance alarms, relay interface. RCATF6BM Ch5 6 bay antenna. 1800 feet 3-1/8 transmission line. All in service, available December. Ken Renfrow, KOAA-TV, 303-544-5781.

Still need BVU-1100As. We have portable and studio triax cameras, 1" VTRs, Quad VTRs, RCA film islands. Strand Century dimmers, Topaz inverters. Call Marvin Luke, Media Concepts, 919-977-3600.

CONSULTANTS

Radio technical facilities appraised! Buying or just bought radio station? Current value and future reliability of entire plant made. Transmitter(s), ground system, studio's processing, FCC regulations. 15 years' engineering background, references. Call Sebago Broadcast, 800-225-4949.

RADIO PROGRAMING

ID's. Dallas sound got you down? Fresh new ID packages, reasonable prices. Canary Productions, 145 Barcladen Rd., Rosemont, PA 19010. 215-527-8812.

MISCELLANEOUS

Business plans - A five year financial plan for your new TV station will help cinch your financing. Quality Media, 404-324-1271.

FM SCA'S. 6 Upper Midwest markets. For lease - satellite interconnected. Contact Richard Becvar, 515-752-3341.

Help Wanted Sales

SALES MANAGER SUNNY CALIFORNIA RADIO STATION

Guaranteed saleable format insures your success. Top \$ plus incentives and security for proven producer. Near-perfect climate. Write Ron Smith, 15250 Ventura Blvd., Ste. 310, Los Angeles, CA 91403.

Sales Management

and sales executive opportunities. East/Midwest. Aggressive, ten-station, medium-market group has several openings in large-billing stations for sales professionals with potential to develop into general managers. People-oriented, innovative, creative, aggressive, professional. Prefer initial experience on-air side. Training, growth opportunity, incentive compensation, EOE. Respond by letter/resume to Alan R. Brill, President, Brill Media Company, Inc., P.O. Box 3353, Evansville, IN 47732.

RADIO

Help Wanted Technical



RADIO ENGINEER/BROADCAST TECHNICIANS

The Voice of America has several immediate openings for radio engineer/broadcast technicians at relay stations located in Greenville, North Carolina; Bethany, Ohio; Delano, California. Individuals interested in keeping VOA transmitters on the air seven days a week, twenty-four hours a day are invited to apply. Responsibilities cover all phases of operation/maintenance of high power (up to 1,000,000 watts) medium and shortwave transmitters and telecommunications subsystems. Candidates must have minimum four years' experience and ability to operate various types of medium and shortwave transmitter systems with power output of up to 500 KW and the ability to service, maintain, install transmitter and receiver systems and associated equipment to include working in hazardous conditions. Salary \$23,199 - \$25,489 per annum. Please send resume to:

**Voice of America
Suite B-12
Post Office Box 1625
Washington, DC 20013**

U.S. citizenship required. Voice of America is an equal opportunity employer.

**Help Wanted Programing,
Production, Others**



PROGRAM DIRECTOR

Northern New England AM market leader. Will coordinate all aspects of active AC/news/talk format. Airshift included. Computer experience/music research especially helpful. Tape/resume to Bob Frisch, GM, WGIR, Box 610, Manchester, NH 03105. No calls. EOE.

**VERMONT BASED
SYNDICATED RADIO SHOW**

Live and work in ski country. Write and voice news to serve network of top Northeast radio stations. Knowledge of skiing essential. Resume, references, audition tape ASAP to: NE-SAC, Cox Road, Woodstock, VT 05091

Help Wanted Management

EQUITY POSITION

New broadcast investor/operators need GM/PD with documented turnaround experience. Assist in acquisition/operation of top 150 market station. Equity position and competitive salary offered by growth-oriented firm, with commitment to quality programming. Send resume, salary history, letter outlining accomplishments in complete confidence to C.L. Muka, 5417 N. Monitor St., Chicago, IL 60630.

GENERAL MANAGER

Head top-rated FM, New England. Individual must have proven track record in sales and management, possess strong leadership skills. Excellent compensation package. Rush resume to:

**Dick Robinson
President**

**Connecticut School of Broadcasting
525 Northlake Blvd.
North Palm Beach, FL 33408**

Situations Wanted Management

CEO

Radio, TV, CATV. Seeking something interesting. Write directly to Box 288, Wenham, MA 01984.

VP/GM

of highly regarded AM/FM seeks COO position over solid acquisition-minded radio group. Top credentials. Successful professional, 15 yrs. Profit-minded, people-oriented producer. 38. employed, family man. Would consider similar position in top 75 mkt. Box Z-113.

**TELEVISION
Help Wanted Sales**

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Qualified candidate must have 3-5 yrs.' successful sales experience, familiarity & understanding of broadcast industry, & ability to communicate with TV engineering personnel. Engineering degree a +. Some travel required calling on broadcast stations.

This position offers lucrative starting salary, commensurate with your experience & talent, & top company paid benefits package. For immediate consideration, forward resume or contact us. An equal opportunity employer. M/F. **Mark Millman, Personnel Director, Nurad, Inc., 2165 Druid Park Dr., Baltimore, MD 21211, 301-462-1700.**

NURAD, INC.

Help Wanted Programing, Production, Others

PROGRAMING

**COORDINATOR ACADEMIC/
INSTRUCTIONAL TV**

Rutgers University has immediate need for experienced (cable, ITFS, satellite teleconferencing, etc.), creative individual to develop/oversee important academic television projects, including major grant-funded projects. The position involves considerable effort in translating technological advances to academic community and professional TV staff, as well as heavy proposal writing.

Requires Bachelor's degree (advanced degree preferred), plus extensive experience in instructional television at creative programming or supervisory level. Also requires demonstrative knowledge of television production and familiarity with copyright/clearance laws. Requires excellent written/oral communication skills. Salary: \$26,347-\$35,572. University offers excellent benefits package including tuition remission for employees and their children.

Previous applicants need not reapply. Other interested candidates may submit their resumes, indicating Ref. No. 18, to:



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Southern California group-owned market leader is seeking a producer/director with a combination of talents to fill a rare staff vacancy.

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Resumes only. We'll ask for your tape later.



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San Diego, CA 92138**

An Equal Opportunity Employer M/F

TELEVISION DIRECTOR

KDKA-TV, Pittsburgh, seeking individual with minimum 3 years' experience directing fast paced newscasts, live talk shows, tape sessions. If you're seeking a new challenge and have the professional ability, send resume/tape (no calls, please) to Ken Ferguson, Operations Manager, KDKA-TV, Westinghouse Broadcasting and Cable, Inc., One Gateway Center, Pittsburgh, PA 15222. An equal opportunity/affirmative action employer, M/F/handicapped.

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ASSISTANT NEWS DIRECTOR

We are seeking the "complete" news manager and journalist to assist in operation of large major market news department. This individual will be number two person on our team. Candidate must possess strong communicating, creative and leadership skills. Only highly experienced news professionals should apply.

Send resume and background materials to Bill Goodman, News Director, KPRC-TV, Channel 2, Box 2222, Houston, TX 77001.

Help Wanted Technical



TELEVISION ENGINEERS

Cable News Network, the leading news system in satellite communications, has career opportunities for engineers with broadcast maintenance experience. Complete knowledge of ENG/TV systems required. Positions demand extensive background in television engineering. Turner Broadcasting System offers excellent benefit/compensation program. TBS is an EOE. Send resumes/inquiries to:

Jim Brown, Engineering
Turner Broadcasting System, Inc.
1050 Techwood Drive
Atlanta, GA 30318

ENGINEERING SUPERVISOR

Expanding Hollywood post-production facility has opening for hands-on engineering supervisor. We're looking for dedicated professional who would like to play a key management role in our young, forward-looking company. Position has responsibility for maintenance and videotape operations, including supervision of eight-person staff. Ideal candidate will have extensive experience with state-of-the-art post-production systems, both in system design and hands-on maintenance. Direct maintenance experience with Sony VTR's, CDL switchers, and/or Quantel DVE a plus. Salary range: \$3,500 to \$4,000 per month, depending on experience. Company offers full benefits, profit sharing; excellent chance for advancement. Please respond to Peter Kirby, Video Transitions, Inc., 910 No. Citrus Ave., Hollywood, CA 90038, 213-465-3333.

Help Wanted Technical Continued



SR. MAINTENANCE TECHNICIAN

An immediate opening for a strong maintenance technician with a minimum of 2 Years experience in component level repair of broadcast equipment including video, video tape, audio tape, mixing and processing equipment. If you fit the bill, apply right now. Salary commensurate with experience.

Send resume to **WTVJ-TV**
Manager of Employee Relations
45 N.W. Third Street
Miami, FL 33128
Equal Opportunity Employer

VIDEO/AUDIO ENGINEER

Expanding video production facility seeks person who can function as both video and audio engineer. Minimum 5 years directly related experience required. Resume to Diana Del Toro, 150 S. Gordon St., Alexandria, VA 22304.

Situations Wanted Programing, Production, Others

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Dynamic, witty, photogenic couple, w/ solid experience/panache. Exc. writing, editing, production skills. Issues, people, personality oriented. Love live audiences & challenges. Try us! 212-628-7267.

Public Notice

NOTICE OF REQUEST FOR CABLE COMMUNICATIONS FRANCHISE PROPOSALS

The Common Council of the City of Bloomington, Indiana, requests proposals for award of franchise to construct and operate cable communications system within the jurisdiction of Bloomington. The market of Bloomington, one of the premiere growth areas of the upper Midwest, includes approximately 18,500 TVHH with 55 percent basic subscription. The City will entertain proposals based on Ordinance 84-30 regulating the procedure for granting cable communications franchises:

All proposals must be received by 2 o'clock P.M. Thursday, December 20, 1984. To obtain the complete bidding package of ordinance, application forms, instructions, background materials, prospective applicants should send written request to:

Ms. Patricia Williams
City Clerk of Bloomington
Municipal Building at 220 E. Third St.
Bloomington, IN 47402

There are no copying fees. Application fees of unsuccessful applicants will be refunded.

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Applicants meeting the above, please forward resumes to:

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Goleta, CA 93117
Attn: Personnel
EOE.

Miscellaneous

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Increase your chances of getting your deal off the ground! Professional appraisals, business plans, feasibility studies, or cost/benefit analyses may be just what you need. All of our reports are financially-sophisticated documents suitable for distribution. Bankers and investors demand this level of quality. You should too! Broadcast Investment Analysts, 3973 Wilcoxson Drive, Fairfax, VA 22031 703-425-7376.

FOR SALE

Full-day, individual seminar for broadcast investors, given to you and your associates privately by an experienced owner-operator. Property selection, negotiation, financing, FCC requirements among the topics. Find out how to buy your next or first station through my personal experience. Mr. Robin B. Martin, President, Deer River Broadcasting Group, 645 Madison Ave., NY, NY 10022. 212-960-3886.

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Guyed tower - 760' height, 7' face. Knockdown
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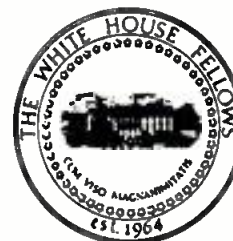
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Bob Marshall, President

We're proud to announce that H. Stewart Corbett has joined R.A. Marshall & Company on Hilton Head Island as associate broker. Mr. Corbett is a graduate of the University of Florida and the Harvard Graduate School of Business. He has been in the broadcasting and cable television industry for the past 20 years.

Mr. Corbett's management experience as a radio owner, including his former ownership of WHHR-FM, Hilton Head, in addition to his experience involving corporate acquisitions while he was corporate vice president with Cox Communications, will enhance our ability to serve our clients' needs. Stewart will be located at our home offices on Hilton Head Island.

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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.

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Advertisers using Blind Box numbers cannot request audio tapes, video tapes, transcriptions, films, or VTRs to be forwarded to BROADCASTING Blind Box numbers. Audio tapes, video tapes, transcriptions, films & VTRs 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: 85¢ per word, \$15 weekly minimum. Situations Wanted (personal ads): 50¢ per word, \$7.50 weekly minimum. All other classifications: 95¢ per word, \$15 weekly minimum. Blind Box numbers: \$3 per issue.

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Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. Phone number with area code or zip code counts as one word each.

Fates & Fortunes

Media

Robert Powers, general manager, Crista Broadcasting, Seattle, owner of KCIS(AM)-KCMS(FM) Edmonds, and KLYN(FM) Lyndon, both Washington, named VP.

Stan Pederson, station manager, KYTV(TV) Springfield, Mo., named VP and general manager, succeeding Donald Moeller, president and general manager, who died of heart attack Oct. 9 ("Fates & Fortunes," Oct. 15).



Pederson



Isaacs

Michael Isaacs, Los Angeles attorney and consultant, joins Providence Journal Co., Providence, R.I., as director of corporate development-western U.S. for broadcasting and CATV division. He is based at Copley/Colony Harbor Cablevision, Los Angeles cable system that is joint venture of Providence Journal subsidiary, Colony Communications, and Copley Press Electronics Co.

Rodney Loudon, general manager, KDKO(AM) Littleton, Colo., retires.

Jack London, air personality, KLAV(AM) Las Vegas, named station manager.

Caryn Mathes, acting general manager, non-commercial WDET-FM Detroit, named general manager.

David Tillery, production manager, KQTV(TV) St. Joseph, Mo., named operations manager.

Bill Bailey, program director, KTOX(AM)-KIZN(FM) Boise, Idaho, named operations manager.

Sharan Wilson, manager, Daniels & Associates' Ann Arbor, Mich., cable system, named VP, regional manager, Daniels & Associates, based in Denver.

Randy Sanders, assistant VP, financial planning and analysis, United Cable Television, Denver, named chief financial officer, southern California division.

Brunella Lisi, supervisor of domestic sales service, Viacom Enterprises, New York, named manager, domestic sales service.

Geraldine Peters, business manager, WCTW(AM)-WMDH(FM) New Castle, Ind., named VP of parent, Mohr-Engledow Broadcasting.

Joseph Seaver, from own consulting firm, joins KCET(TV) Los Angeles, as chief financial officer.

Marketing

Appointments, Leber Katz Partners, New York: **Jonathan Adams**, executive VP, account management, to president and chief operating officer; **Laurel Cutler**, executive VP, marketing planning, to vice chairman and director, marketing planning, and **Robert Hirsch**, senior VP, management supervisor, to executive VP, management representative.

John Newhall, group senior VP and general manager, Campbell-Ewald, New York, named executive VP and managing director.

Brian Cahill, senior VP, McCann-Erickson, Vancouver, Wash., joins W.B. Doner & Co., as senior VP and general manager of newly opened Toronto office. **Andy Gawenda**, VP, director of client services, Kert Advertising, Toronto, joins W.B. Doner as senior VP, client services.

Appointments, Foote, Cone & Belding, New York: **Madeline Lewis**, VP, account supervisor, Benton & Bowles, New York, to VP, management director; **John McClure**, assistant account executive, Doyle Dane Bernbach, New York, to network buyer, and **Javese Gadsden**, sales manager, Bambergers, New York; **Paul Stanton**, recent recipient of master's degree in mass communications from Boston University, and **Debra Seltzer**, from George Washington University, Washington, to broadcast coordinators; **Susan Reinberg**, from F. Scott Kimmich & Co., New York, to assistant art director, and **Deirdre Day**, from J. Walter Thompson, New York, to junior copywriter.

John Carrigan, copywriter, Dancer Fitzgerald Sample, New York, named VP, creative group head.



Carrigan



Ryan

Edmond Ryan, VP, Eastern sales manager, ABC-TV, New York, named VP, regional sales.

Regional spot broadcast managers named VP's, D'Arcy MacManus Masius: **Rita Fendrych**, New York; **Phyllis MacDonald**, San Francisco, and **Faye Youngmark**, Los Angeles. **Leo Hartz**, VP, associate creative director, Clinton E. Frank, Chicago, joins D'Arcy MacManus Masius, St. Louis, as senior writer.

Don Richards, management representative, Needham Harper Worldwide, Chicago, named senior VP.

Named VP's, Young & Rubicam, New York: **Dianne Flynn**, executive producer, and **Gary Goldstein** and **Harold Kaplan**, creative supervisors.

Robert Ferraro, senior VP, general manager/East, Blair Radio, New York, named executive VP. He will continue to head Blair Radio's Eastern sales region. **William Coury**, VP, marketing manager, Blair Radio, Detroit, named senior VP, general manager, Midwest.

Phil Roberts, from own company, The Co-op People, Fort Lee, N.J.-based co-op advertising firm, joins Masla Radio, New York, as senior VP.

Murray Kalis, VP, creative director, and **Dan Olson**, VP, group manager, Marsteller, Los Angeles, named senior VP's.

Tom Chandler, senior art director, Quinn & Johnson/BBDO, Boston, named VP, direct response.

Harry Stecker, VP, director of marketing, Petry Television, New York, named senior VP.

Joseph Orso, director of sales, WBBM-TV Chicago, joins USA Network there as regional VP, Midwest, advertising sales.

G. Scott Dinkel, from HBM Creamer, New

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York, joins Geer, DuBois there as account supervisor.

Karen Hendrickson, associate media director, Cunningham & Walsh, New York, joins Ogilvy & Mather there in same capacity.

Linda Brady, manager of affiliate promotion, CBS, New York, joins McCaffrey & McCall there as account supervisor.

Jim Macfarlan, communications specialist, Greater Providence (R.I.) Chamber of Commerce, joins WJAR-TV there as marketing director.

Janice Hatty, sales coordinator, CBS Television Stations National Sales, Detroit, named account executive.

Bob Hastings, from Griffith Laboratories, Los Angeles, joins Katz Radio there as account executive.

Kim Runge, assistant manager of broadcast negotiations, Advanswers, St. Louis, joins Blair Television there as account executive.

Ed Schaffer, from WPHL-TV Philadelphia, joins TeleRep there as account executive.

Dick Kelley, from USA Cable Network, New York, joins United Stations there as account executive.

Tom Ferguson, assistant credit and collection manager, Harrington, Richter & Parsons, New York, named credit and collection manager.

Michael Berman, national sales manager, WKBD-TV Detroit, named general sales manager.

F. R. (Fritz) Nordengren, from Shannon & Luchs, Washington property management firm, joins KJYY(FM) Des Moines, Iowa, as local sales manager.

Luz Erdmann, regional sales manager, KFI(AM)-KOST(FM) Los Angeles, named national sales manager.

Frank Klages, freelance producer, and **Martha Foster**, production manager, WTVZ(TV) Norfolk, Va., join WTKR-TV Norfolk as sales service coordinators.

E.R. (Dollie) Bucci, general sales manager, WTKN(AM)-WWSW-FM Pittsburgh, joins WBZZ(FM) there as sales manager.

Denise Searcy, regional sales manager, KQTV(TV) St. Joseph, Mo., named regional sales manager.

Dan Mushalko, from noncommercial WPSX-TV Clearfield, Pa., joins WMGM(FM) Atlantic City as copywriter and continuity director.

Robert Scott, from KKFX(AM) Seattle, joins KING(AM) there as account executive.

John Ryman, from KGVL(AM) Greenville, Tex., joins KQZY(FM) Dallas as account executive.

Beverly Williard, from WEZC(FM) Charlotte, N.C., joins WSOC-TV there as account executive.

Joe Dorsch, sales manager, WDAF(AM) Kansas City, Mo., joins KSHB-TV there as account executive.

Irma Rico, from KMPH(TV) Fresno, Calif., and **Ann Goodwin**, from KJEO(TV) Fresno, join KGNU(FM) there as account executives.

Betsy Leemon, from WXYT(AM) Detroit, joins

WRIF(FM) there as account executive.

Civita McCarthy, from WSKQ(AM)-WHTZ(FM) Newark, N.J., joins WOR(AM) New York as account executive.

Judy Ramsey, from WNAF(FM) Indianapolis, joins WRTV(TV) there as account executive.

Jo DeRamery, marketing director, Mission Valley Center, San Diego, joins KTTY(TV) there as account executive.

David Paton, from KSBW-TV Salinas, Calif., joins Monterey Peninsula TV Cable, Monterey, Calif., as account executive.

Steve Nettore, from WBBM-TV Chicago, joins WPWR-TV Aurora, Ill., as account executive.

Drew Korzeniewski, from WLS-AM-FM Chicago, joins KTKS(FM) Denton, Tex., as account executive.

Programing

Karen Hendel, director of casting, NBC-TV, Los Angeles, joins Home Box Office there as VP, casting, HBO Premiere Films and original programing.



Lindheim

Richard Lindheim, VP, current programing, Universal Television, Los Angeles, named senior VP, series programing.

Garth Ancier, director, current comedy programs, NBC, Los Angeles, named vice president of current comedy programs.

Mimi Rothman, from Lawrence Schiller Productions, Los Angeles, joins CBS Entertainment there as manager, drama program development.

Appointments, Entertainment and Sports Programing Network: **Ellen Hussey**, manager, sales planning, New York, to director, sales administration; **Ann Brown**, marketing financial analyst, Bristol, Conn., to marketing financial coordinator; **Michael Hanafee**, marketing representative, Southeast region, Atlanta, to marketing representative, Western region, Los Angeles; **Mark Ceglarski**, senior program analyst, Bristol, to manager, programing finance; **Richard Novacki**, financial analyst, to senior financial analyst, and **William Allmendinger**, manager, prime time sales proposals, CBS, New York, and **Paul Green**, VP, network television, McCann-Erickson, New York, to account executives there.

L. Marie Quick, production associate, NBC News, Los Angeles, named director of children's programing, NBC Entertainment.

Alice Rose, from Oak Media, Los Angeles, joins USA Network there as affiliate relations manager, Western region. **James Kauss**, from Keefe-Saffron Sales, Minneapolis rep firm, joins USA Network, Chicago, as affiliate relations manager, central region.

Ronald Schneier, director of sales development, Business Times, New York, named VP, Business Times.

Diane Sokolow, VP, East Coast production,

Warner Bros., New York, joins Motown Productions there as executive VP.

Sharon Hensley, business manager, Court Theater, University of Chicago, Chicago, joins National Radio Theater there as general manager.

Bill Brummel, associate director, *Night Tracks*, Lynch/Biller Productions, Los Angeles, named programing director, *Night Tracks*.

William Karnes, president, Karnath Corp., Dallas cable consulting firm, joins ACTS Satellite Network, Fort Worth, as national cable relations manager.

Gene Falk, account executive, Home Box Office, Philadelphia, named director, mid-Eastern region.

Brian Burns, program director, KYKN(AM) Eugene, Ore.-KDUK(FM) Florence, Ore., named group director of programing for parent, Constant Communications.

Ann Stookey, from National Public Radio, Washington, joins Studioline, Reston, Va.-based cable audio service, as director, special projects and public affairs.

Charlie Quinn, from KZZP-AM-FM Mesa, Ariz., joins WHTT(FM) Boston as director of programing.

Glen Martin, from KFMB-FM San Diego, joins WFYR(FM) Chicago as program director.

Lanny Ziering, promotion manager, KWHY-TV Los Angeles, named director of programing and producer, *Video 22*.

Gil Tyree, weekend sports anchor-reporter, WTLV(TV) Jacksonville, Fla., joins WXEX-TV Petersburg, Va., as sports director-anchor.

Jay Dennis, music director and air personality, WAJE(AM) Ebensburg, Pa., joins WSBY(AM)-WQHQ(FM) Salisbury, Md., in same capacity.

Ron Smith, from WKQX(FM) Chicago, joins WJMK(FM) there as music director.

Brent Schweigert, from KMGH-TV Denver, joins KIEM-TV Eureka, Calif., as sports director.

Randy O'Brien, from WGTU(TV) Traverse City, Mich., joins WUHQ-TV Battle Creek, Mich., as sports director.

Johnny Dark, from WNBC(AM) New York, joins WHTT(FM) Boston as midday air personality.

Bob Barnes-Watts, from WRAL(FM) Raleigh, N.C., joins WFYR(FM) Chicago as midday air personality.

Aaron Mermelstein, feature reporter, KSDK(TV) St. Louis, resigns to become independent writer-producer.

Bruce Vincent, from noncommercial WSWP-TV Grandview, W. Va., joins WGTE-TV Toledo, Ohio, as director-producer.

News and Public Affairs

Patti Parson, field producer, *MacNeill/Lehrer Newshour*, New York, named associate managing producer, Western production center, Denver.

Dick Florea, anchor, WKJG-TV Fort Wayne,

Ind., named news director.

Teresa Joy, from KKTU(TV) Colorado Springs, joins KCBY-TV Coos Bay, Ore., as news director and anchor.

Ralph Shaw, operations manager, WRGC(AM) Sylva, N.C., joins WRQK(FM) Greensboro, N.C., as news director.

Curt Gilleo, news producer, noncommercial WKAR-AM-FM East Lansing, Mich., named news director.

Appointments, *CBS Morning News*, CBS News, New York: **Frank Field**, senior health and science editor, WCBSTV New York, and **Robert Krulwich**, business and economics correspondent, National Public Radio, New York, join as regular contributors; former baseball player, **Bob Uecker**, and CBS Sports broadcaster and former professional football coach, **Dick Vermeil**, join as contributing sports commentators.

Robert Totten, news director, KLDH-TV Topeka, Kan., joins KOLR-TV Springfield, Mo., as director, *Newsbeat*.

Lynn Francisco, reporter-anchor, KING(AM) Seattle, joins noncommercial KPLU-FM Tacoma, Wash., as news director.

Peter Maroney, executive news producer, WBZ-TV Boston, named news manager. **Patricia Kreger**, special news projects producer, WBZ-TV, succeeds Maroney.

Denise Rich, from WKFT(TV) Fayetteville, N.C., joins WHNTV Huntsville, Ala., as news producer.

John Ketcham, cinematographer and associate producer, WJZ-TV Baltimore, named documentary producer.

Bill O'Reilly, from WNEV-TV Boston, joins KATU(TV) Portland, Ore., as 6:30 and 11 p.m. co-anchor.

Dave Walker and Lois Hart, weekday morning anchors, Cable News Network, Atlanta, named anchors, *Take Two*, noon-to-2 p.m. news program.

Betty Smith, from WDTN-TV Dayton, Ohio, joins WIS-TV Columbia, S.C., as morning and midday anchor.

Lena Nozozwe, public affairs director, KFMB-AM-FM-TV San Diego, named reporter, KFMB-TV.

Carl Ayers, from WLYH-TV Lancaster, Pa., joins WCHS-TV Charleston, W. Va., as reporter, Parkersburg, W. Va., bureau.

Phil Tronolone, reporter-photographer, International Cable, Buffalo, N.Y., joins Palmer Cablevision, Naples, Fla., as reporter-photographer for *Newswatch Nine*.

Appointments, news department, KMBC-TV Kansas City, Mo.: **Zan Anderson**, from WDAF-TV Kansas City, Mo., to reporter; **Maria Antonia**, from WTNH-TV New Haven, Conn., to morning cut-in anchor and reporter, and **Tammy Sullivan**, news department secretary, to producer, *9 on Your Side*.

John Slattery, correspondent, WABC-TV New York, joins WCBSTV there in same capacity.

Andria Hall, co-host, *PM Magazine*, WFSB-TV Hartford, Conn., joins WDSU-TV New Orleans as reporter.

Paula Miller, reporter-anchor, WSEE(TV) Erie,

Pa., joins WTKR-TV Norfolk, Va., as reporter.

Mike Lyons, weather anchor, KSNT(TV) Topeka, Kan., joins KRIV-TV Houston in same capacity.

Dan Threlkeld, from WBRC-TV Birmingham, Ala., joins KTVY(TV) Oklahoma City, as weekend weather anchor.

Technology



Seki

Kiyoshi Seki, president, National do Brasil Ltd., subsidiary of Matsushita Electric Industrial Co., Osaka, Japan, named president and chief executive officer of Matsushita Electric Corp. of America, Secaucus, N.J., succeeding **Keiichi Takeowa**, retired.

Arnold Taylor, from Ampex Corp., Redwood City, Calif., joins Quanta Corp., Salt Lake City, as VP and general manager.

George Corbin, director of terminal products, Comsat TeleSystems, Fairfax, Va., named VP, manufacturing operations.

Jerry Copeland, general sales manager, broadband communications group, Scientific-Atlanta, Atlanta, named general manager, video communications division. **Richard Bell**, from Rogers Corp., Phoenix-based electronics equipment manufacturer, joins Scien-

tific-Atlanta there as marketing manager, coaxial cable division.

Appointments, Oak Communications, San Diego: **Michael Shaughnessy**, VP, sales and marketing, to VP and general manager, cable television division; **Rj Smith**, director of sales, to VP, sales and marketing, and **Anthony Wechselberger**, director of advanced engineering, to VP, systems engineering.

Samuel Murphy Jr., senior VP and general counsel, Gulf Corp., Pittsburgh, joins RCA, New York, as general counsel.

Lance Korthals, director of marketing and sales, professional products division, dbx Inc., Newton, Mass., joins Lexicon Inc., Waltham, Mass.-based broadcast equipment manufacturer, as director of marketing and sales.

Matt Lovegrove, from Warner Amex Qube, Columbus, Ohio, joins Pioneer Communications of America there as manager, software development for one-way and two-way addressable cable systems.

Charles Ramsey, assistant chief engineer, WINK-TV Fort Myers, Fla., named chief engineer.


Bob Martins, general manager, KECY-TV El Centro, Calif., joins Television Systems and Services, Austin, Tex., as regional sales manager.


Edward Harris, from Barrett Associates, Oceanside, Calif., joins KPSI-AM-FM Palm Springs, Calif., as chief engineer, succeeding **Phil Wells**, who joins KOGO(AM)-KLZZ(FM) San Diego as chief engineer.

Broadcasting

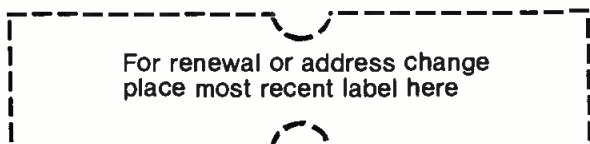
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Promotion and PR

ABC has reorganized its corporate relations department, reassigning responsibilities previously held by James Abernathy, VP, corporate affairs, who resigned in August (BROADCASTING, Aug. 27). Under new arrangement, **Patricia Matson**, formerly VP, public relations, planning and development, within broadcast group, becomes VP, corporate affairs, reporting to ABC Inc. President Fred Pierce and adding corporate public relations functions—including speechwriting and annual reports—once held by Abernathy, to re-



Matson



Connelly

sponsibilities for Washington public relations, ABC Video Enterprises and publishing group. **Richard Connelly**, who as VP, public relations, for ABC Television, has been in charge of all broadcast public relations, adds responsibility for visual communications (photography) and awards departments, once assigned to Abernathy. Investor relations, which had also come under Abernathy, will now report to **Michael Mallardi**, executive VP and chief financial officer. In addition, **Ellis Moore**, VP, public affairs, who had planned to take early retirement Jan. 1, will remain as consultant.

Nancy Nielsen, media consultant, McKinsey & Co., New York, joins ABC Broadcast Group there as director, office of communication.

Edward G. Cervantes, director of current programs, 20th Century Fox Television, Los Angeles, joins Embassy Television there as director, creative affairs.

Cathy Taylor, public relations coordinator, Ogilvy & Mather, New York, joins Dancer Fitzgerald Sample there as public relations manager.

Diana Holman, director of industry relations, U.S. Synthetic Fuels Corp., Washington, joins Crosland Communications, public relations firm there, as partner.

Nancy Shapiro, from Radisson Plaza Hotel, Nashville, joins The Program Factory there as public relations director.

Joan Jackson, public relations writer, Keller-Crescent Co., Evansville, Ind., named public relations account specialist.

Sandra Brian, personnel and public relations director, B.U.D. Co., joins WKBD-TV Detroit as public relations coordinator.

Debra Goldstein, sales and marketing manager, northeast region of New Jersey, Ultra-com Cable, joins Suburban Cablevision, East Orange, N.J., as public relations coordinator.

Susan Parsell, account executive, Ruder Finn & Rotman, Washington, named account supervisor. **Sarah Holmes Martin**, assistant

account executive, Ruder Finn & Rotman, Washington, named account executive.

Robert Druckenmiller, account group manager, Needham Porter Novelli, Washington, named executive VP.

Sam Glick, director of advertising and promotion, WNBC-TV New York, joins KTLA(TV) Los Angeles as director of advertising and promotion.

Allied Fields

Michael Berg, associate general counsel, National Association of Broadcasters, Washington, named senior associate general counsel.

Stephen Jacobs, director, congressional liaison, NAB, named VP, congressional liaison.

John Lawler, senior VP and financial director, Gray & Co., Washington, joins The Kamber Group, communications consulting firm there, as executive VP and chief financial officer.

William A. Leonard, consultant to CBS and former president of CBS News, joins Alfred I. duPont-Columbia University Awards in Broadcast Journalism, Columbia University, New York, as director, succeeding **Marvin Barrett**, retired.

William Riker, director of engineering, National Cable Television Association, Washington, joins Society of Cable Television Engineers, West Chester, Pa., as executive VP.

Baryn Futa, legal counsel, National Association of Public Television Stations, Washington, named general counsel.

Randall Bongarter, president, NBC Radio, New York, succeeds former NBC Radio president, Michael Eskridge, as network's representative on National Association of Broadcasters radio board.

Kay Salz, manager of documentary film archives, CBS, New York, named deputy chief archivist.

Jocelyn Grunner, from Grey Advertising, New York, joins Media General Broadcast Services, Memphis, as senior buyer.

Patrick Ferrara, from Avery Film Group, New York, joins Clio Awards, organization honoring excellence in advertising, there, as president.

Howard Kester, director of retail sales and marketing, Northern California Broadcasters Association, San Francisco, named president.

Paul Proctor, cable TV and production specialist, Wake county (N.C.) public schools, joins city of Raleigh, N.C., as telecommunications engineer for city's cable franchise office.

Michael Roessler, VP, Forte Marketing Inc., Atlanta, joins Ginsberg & Associates, broadcast consulting firm there, as VP and director of sales and marketing for newly opened office.

Lee Henderson Monk, publicist, University of South Carolina Press, Columbia, S.C., joins Southern Educational Communications Association there as information specialist.

Robin Johnson, from Rogers, Brigman, Peterson & Co., Columbia, S.C., accounting firm, joins SECA as director of finance.



Goodchild Coffey Jordan

At the top. In shuffling of top management at Weightman Advertising, Philadelphia: Charles Coffey, president and chief executive officer, to chairman and CEO; John Goodchild Jr., executive VP, to president and chief operating officer, and Dave Jordan, vice chairman, to additional duties as chief financial officer.

W. Gilbert Carter, special assistant for international space communications, State Department, Washington, joins Intelsat there as counselor.

Anita Wallgren, manager of governmental affairs, Taft Broadcasting, Cincinnati, joins National Telecommunications and Information Administration, Washington, as telecommunications policy specialist, Office of Policy and Analysis Development.

R. Keegan Federal Jr., judge, Superior Court, DeKalb county, Ga., joins communications law firm of Dow, Lohnes & Albertson, Atlanta, as member of firm.

Lourdes Marquez, spot buyer, Wells, Rich, Greene, New York, joins Media General Broadcast Services, Memphis, as senior buyer.

Laurie Cerf, customer service supervisor, Varicom, San Francisco broadcast computer services firm, named national sales representative.

Deaths

Martin J. Robinson, former president, United Artists Television, died Oct. 4 of heart attack at St. Francis hospital, Manhasset, N.Y. Robinson began television career as account executive with MPTV Syndication. He joined United Artists as general sales manager in 1963 and became president in 1978. He is survived by his wife, Betsy, three sons, and two daughters.

Richard E. (Mickey) Gallagher, 58, news director and 6 p.m. anchor, WCAX-TV Burlington, Vt., since 1964, died of heart attack Oct. 12 at his home in Burlington. He was former member of board of directors of Radio-Television News Directors Association. He is survived by his wife, Beverly, son, and two daughters.

Kenneth Carpenter, 84, announcer on radio and television from 1930's to 1960's, died Oct. 17 at St. John's hospital, Santa Monica, Calif. His radio credits included *One Man's Family*, *Kraft Music Hall* and *Lux Radio Theater*. He is survived by his wife, Beth, and son.

Robert Hynes: NBC's capital voice in government affairs

Robert Daniel Hynes Jr. became NBC's Washington vice president last October; he couldn't have assumed the post at a busier time. Congress was embroiled in a debate over the FCC's plans to eliminate rules preventing television networks from acquiring financial interests in the programming they buy and excluding them from domestic syndication—the Washington issue of biggest importance to the networks' bottom lines in this decade. The smoke had scarcely cleared from the fin-syn battlefield, where the network cause was lost, at least temporarily, when the networks found themselves as the centerpiece of another imbroglio, this time over the FCC's decision to modify its multiple ownership rules. Once again the networks were the target of a Washington assault—which met with limited success—launched by a long standing opponent, the Hollywood production community.

Hynes, who joined NBC in 1972 as director of government relations, after a six-year career on Capitol Hill, is thriving in the controversy. He finds a cheerful message in the old Chinese curse—"May you live in interesting times." "For a communications representative in Washington," Hynes reflects, "these certainly are interesting times."

He assumed his new role at NBC on Oct. 1, 1983, succeeding Peter B. Kenney, who had held the post for 21 years. It was Kenney who lured Hynes away from the House Rules Committee where Hynes had been minority counsel since 1965, and it was Kenney who was his principal backer when it was time for the network to choose a replacement.

"I had much to learn about broadcasting," says Hynes, and he credits Kenney as a "marvelous teacher." Kenney, in turn, says Hynes was a quick study. "He picked it up quickly and today is as conversant on the subject as anyone else in Washington, probably more so," Kenney says.

Hynes is no stranger to challenge. A superior athlete in high school, he planned on quarterbacking a college football team. But those plans were radically altered when he contracted polio at age 17. "That knocked me out of athletics and focused me on what I would be doing in the future," he recalls. I had thought for a long time about law and government and had a general feeling of what I wanted to do. I had a lot of time in the hospital to think about those things." He eventually decided on a career in law.

Before joining the House Rules Committee, Hynes, who graduated in 1960 from the University of Cincinnati College of Law, worked two years as a trial lawyer in Cincinnati



ROBERT DANIEL HYNES JR.—vice president, NBC, Washington; b. Feb. 29, 1936, Cleveland; BA, University of Cincinnati, 1958; LLB, College of Law, University of Cincinnati, 1960; private practice, Ent, Hynes & Swisher, Cincinnati, 1960-62; public affairs director, Ohio Council of Retail Merchants, Columbus, 1963-64; minority counsel, House Rules Committee, Washington, 1965-1971; director, government relations, NBC, Washington, 1972-1981; vice president, legislative liaison, NBC, 1981-83; present position since October 1983; m. Gail Raiman, Nov. 19, 1983; child by previous marriage—Jim, 26.

with Ent, Hynes & Swisher. In 1963 he joined the Ohio Council of Retail Merchants in Columbus, as public affairs director.

In 1965, Washington beckoned. The ranking Republican member of the House Rules Committee, the late Clarence Brown of Ohio, was looking for a new minority counsel. His son, Clarence Brown Jr., who later succeeded his father in the Congress, recommended Hynes, a friend. On the Hill, Hynes served under such congressional figures as Mississippi Democrat Bill Colmer, who chaired the committee, and ranking Republican H. Allen Smith of California. And while technically Smith was his boss, Hynes was actually working for Gerald Ford, then the minority leader.

His ties with Ford remained strong. In October of 1973, Hynes, by then at NBC, took a leave of absence to work on the Ford vice presidential confirmation team. It was an exciting era. "That was first time the 25th amendment was ever used. It was a constitutional crisis, Nixon was having difficulty; there was a lot of turmoil. I worked on structuring the House and Senate hearings from

Mr. Ford's standpoint and gathered material for him to answer questions."

Hynes is in charge of NBC's Washington representation before the Congress and FCC, the Federal Trade Commission, the National Telecommunications and Information Administration and the Commerce and Justice Departments.

"You can work just for NBC and have a tremendous variety of issues to constantly work on," he says.

"There are concerns about the broadcast industry in general and the networks in particular," Hynes says. One reason, he adds, is that "so many people, whether they are the congressmen's constituency or the members themselves, have a view." Broadcasting, he continues, is "in their homes. It's news; it's entertainment; it's sports; it's a major piece of most family lives. They have views about everything from what they think of the programming to how they like the anchorman."

Hynes is confident that views on financial interest will change. "I think most people will say, looking back on it in a few years from now, as the evidence continues to accumulate, that the networks ought to be participants in the financial interest side of the business." Hollywood needs to recognize that the networks are its best customers and will continue to be, he says, "and the idea of freezing us out is not in their own best interests."

Although the networks weren't successful in persuading Congress to their view, Hynes's skills as a lobbyist have not gone unnoticed. "He's a very professional and able representative of his company," says Ward White, senior counsel on the Senate Commerce Committee. Hynes receives high marks from Capitol Hill staffers for developing rapport with members.

His reputation at the FCC is equally good. Says FCC Commissioner Mimi Dawson, "I think Bob is the consummate Washington representative. He knows the industry and knows the players. He's the person to lead the charge on issues of interest to broadcasters."

Says one FCC source, Hynes "clearly understood there was going to be trouble on Capitol Hill" when the commission attempted to eliminate its multiple ownership rules by stages. In Washington, Hynes says, credibility and trustworthiness are essential to acceptance. "It's the first thing you have to have, and it's the last thing, and if you have it you don't need anything else," he says. "People have to believe what you say is to the best of your knowledge what the facts are."

Hynes takes the long view in a town where short views are common. "I don't measure progress as who won this vote, who won that vote," he has observed. "I recognize the fact that it's a process. It isn't a race that has a specific beginning and end." ■

In Brief

NBC television network salesmen hit street last week with first **demographic breakout of 1984-85** season showing **NBC leading in top 10 prime time programs appealing to key demographic categories.** Report covers averages of regular series from sneak week through premiere week (Sept. 17-30) and is based on advanced portions of Nielsen's "pocket piece." According to NBC, during that period it had five of top 10 programs drawing women 18-34, 18-49 and 25-54. CBS, which had four of top 10 shows in total households, only had two of top 10 with women 18-34 and 18-49, while it had three of top 10 shows attracting women 25-54. And although two week averages didn't place any of ABC's shows in top 10 on household basis, it did have three of top 10 shows drawing women 18-34 and 18-49 and had two out of top 10 with women 25-54. NBC had six of top 10 shows appealing to men 18-34, compared to CBS which had four and ABC which had one. NBC took nine out of top 10 shows attracting men 18-49, while CBS had one and ABC two.

President Reagan vetoed bill (S. 607) last Friday (Oct. 19) **reauthorizing appropriations levels for Corporation for Public Broadcasting** during fiscal 1987, '88 and '89 at \$200 million, \$225 million and \$250 million, respectively. Bill also included total of \$100 million for Public Telecommunications Facilities Program for FY 1985-87. Reagan, in memorandum of disapproval, said ceiling levels were "incompatible with the clear and urgent need to reduce Federal spending."

Sandy Frank's **New \$100,000 Name That Tune** is showing strength during first two weeks of season in most major markets metered by Nielsen. According to special analysis of new programs premiering in syndication in two or more Nielsen metered markets commissioned by Sandy Frank Film Syndication, during first week ending Sept. 28 *Tune* averaged 8 rating in seven of nine Nielsen markets. (Survey measured only those new programs premiering in syndication in time periods 4 p.m. or later, and thus averages for *Tune* exclude New York where it airs at 10:30 a.m.) King World's **Jeopardy** was second with average 6.2 rating, followed by Telepicture's **New Let's Make a Deal**, 5.3; Warner Bros.'s **Dukes of Hazzard**,

Slow growth for AM stereo. *AM radio broadcasters are in no hurry to convert their outlets to stereo, according to results of a new study released last week by the National Association of Broadcasters.*

A survey of radio program directors conducted by NAB in May showed only 4.3% of 298 AM respondents broadcasting in stereo, with 16% planning to convert and another 6% undecided. But the vast majority, 73.7% of the respondents who were equally distributed across various market sizes, said they plan to stay with their current technical facilities for at least a year.

Breaking the results down further, of 123 stations classified as daytime only, which are not transmitting in stereo, 81.5% plan to stay mono for the time being. The major reason for nonconversion: cost of replacing and updating equipment.

Chris Payne, AM stereo broadcast manager for Motorola, which is promoting its C-Quam system of AM stereo, said his company's studies "find station managers continuing to convert to AM stereo at a moderate pace."

Payne acknowledged that switching to AM stereo from mono is a major capital investment for stations. He estimated that the entire conversion process for a medium-market station would probably cost just under \$100,000.

Group W Radio President Dick Harris also remains optimistic about the fate of AM stereo, saying that it is more of an evolutionary rather than revolutionary process.

He noted that Group W's two adult contemporary/talk company-owned AM outlets, WBZ(AM) Boston and KDKA(AM) Pittsburgh, have already switched to stereo. Group W's remaining four AM properties, three all-news stations and one talk station, continue to transmit in mono. "But the next time we need to replace equipment at these four stations, it will be for AM stereo," he said.

5.3; Lorimar's **Dallas**, 4.3; Paramount's **Anything for Money**, 3.8, at Telepicture's **Rituals**. During second week ending Oct. 5, *Tui* averaged 7.7 rating, followed by *Jeopardy*, 6.1; *Dukes*, 4.7; *Dalle* 4.0; *Let's Make a Deal*, 3.8; *Anything For Money*, 3.5, and *Ritua* 3.2.

Attorneys for **All-Industry Television Stations Music License Committee urged federal district court** in New York last week **not to lift current ASCAP and BMI interim music license arrangements** expiring as scheduled on **Nov. 1**, lest "utter chaos" ensue. When district court ruled in 1982 that ASCAP and BMI blanket licenses for TV stations are illegal, it permitted two licensing organizations to continue to issue blanket licenses temporarily, but only on low pay scale that prevailed in 1980. Eventually this extension was set to expire Nov. 1. In meantime, however, **ASCAP and BMI few weeks ago won court of appeals decision overturning district court decision outlawing blanket licenses**, and there is no chance that pending appeals by all-industry group can be heard and decide before Nov. 1 expiration date of old interim order. Ira M. Millstein attorney for All-Industry group, told district court that ASCAP and BMI had refused to extend interim arrangements beyond Nov. 1 unless stations agree to begin immediately to pay at old license rates rather than on 1980 basis stipulated by court in interim order. This, he said, would increase stations' payments to ASCAP and BMI by approximately 65%, and is unreasonable. He asked that Nov. 1 expiration date be postponed until 30 days after court appeals issues mandate in its decision overturning lower court decision holding blanket licenses illegal. **Stations have asked appeals court to reconsider its decision favoring blanket licenses as they say they will appeal to U.S. Supreme Court if necessary.**

League of Women Voters last week announced panelists for **second presidential debate**, held on Sunday (Oct. 21). **Announcement was made without controversy surrounding selection of first panel**, whose league went through 83 names before winning agreement of representatives of President Reagan and Walter Mondale on evening three panelists, when four had been goal. Panelists selected for debate on foreign policy in Kansas City were **Georgie Anne Geyer**, columnist for Universal Press Syndicate; **Marvin Kalb**, chief diplomatic correspondent for NBC News; **Morton Kondracke**, executive editor of *New Republic*, and **Henry Trewhitt**, diplomatic correspondent for *The Baltimore Sun*. Dorothy Ridings, league president said selections were made from list league had compiled for debate, with additions to substitute for those on list who could not participate. She also said panel was reached by consensus among representatives of league and representatives of two campaign and that no "veto power" was exercised.

Producers of prime time **CBS series, Cover Up**, have begun search for **new co-star to replace 27-year-old actor Jon-Erik Hexum**, who was declared "brain dead" last Thursday, Oct. 18, after accidentally shooting himself in head with prop pistol on Oct. 12. According to spokesman for 20th Century Fox Television, seven episodes of *Cover Up* had been finished and eighth segment was "virtually completed" when incident occurred. CBS Entertainment President B. Donald Grant said production would continue after brief hiatus, although one or two episodes may be repeated later this fall. No final decision has been made on casting of Hexum part whether it will be recast or new character introduced, studio said. Los Angeles coroner's office said Hexum would be declared legal dead as soon as arrangements can be made for organ donation after which actor would be taken off life-support system.

Media General Inc. has filed \$75-million suit against Touche Ross Co., alleging that accounting firm was negligent in audits of William J. Tanner Co. (now called Media General Broadcast Services Inc.) which Media General bought in 1982. In suit filed in Memphis chancery court, Media General alleged that Tanner Co.'s audited financial statements for fiscal year ending Feb. 28 overstated company's pre-tax earnings by 42.9% and that Touche Ross had certified results. Media General also said it relied upon Touche Ross audit reports and other assurances in deciding to buy Tanner Co. Richard Murray, Touche Ross general counsel, said company wasn't aware of any errors in financial statements, "and we were

certainly not negligent in our audit." Earlier this year, Media General filed suits against William Tanner, former head of Tanner Co., and two of his associates, seeking more than \$230 million in damages (BROADCASTING, March 26), alleging they had made variety of fraudulent claims to persuade Media General to buy company. FBI agents raided Tanner Co.'s Memphis headquarters last year, amid allegations that company had been handing out kickbacks to clients and that Tanner had been diverting company funds from official books and into his own pockets (BROADCASTING, Aug. 22, 1983).

U.S. and Canadian representatives met in State Department in Washington last week to discuss preparations for 1985 Space VARC. U.S. delegation was led by Dean Burch. Others in U.S. group came from State, NTIA, FCC, Defense Department and JASA. Canadians were led by William Montgomery, director-general for International Relations of Canadian Ministry of Communications. Talks, which occupied parts of Thursday and Friday, covered number of items on Space WARC agenda, including standards and services, planning principles, criteria and guidelines, broadcast satellite issues and intercessional work. Meeting was one in series of bilaterals on telecommunications on which U.S. has embarked. Later this month, U.S. team travels to Mexico City and, at end of next month, will visit Tokyo. In both, number of issues will be addressed, in addition to those involving Space VARC. Part of mission of U.S. teams will be to explain U.S. telecommunications policy, particularly in connection with breakup of AT&T.

CBS Radio Spot Sales last Thursday (Oct. 18) officially unveiled **new marketing concept** called **Inforadio** ("Closed Circuit," July 16). It utilizes customized Simmons research data to show how 50 AM information-formatted stations in top 25 markets (CBS list includes nonclient stations) can be more effective in reaching upscale consumers than other radio formats, information-oriented magazines and TV news programs. CBS Radio Spot Sales represents 15 of 50 stations in presentation.

Metromedia Inc., which went private in leveraged buyout last June, announced last week filing **registration with Securities and Exchange Commission** for four debt issues **to raise \$1.3 billion**. All but \$50 million will be used to pay off bank financing incurred in buyout, Metromedia officials said. Remaining \$50 million will be put to working capital of broadcast division, including seven television stations and nine radio stations.

In summary decision, FCC Administrative Law Judge Walter Miller has granted application of group owner **Midwest Television Inc.** for **new TV** on channel 49 in **Springfield, Ill.** Judge said Midwest planned to operate station as satellite of its WCIA-TV Champaign, Ill.

Reversing initial decision, **FCC Review Board has granted application of KIST Corp. for new TV station on ch. 62 in Riverside, Calif.**, denying competing applications of Ettliger Broadcasting Corp., Sunland Communications Co., Bethel Broadcasting Inc., Channel 2, Riverside Family Television Inc. and United American Telecasters. ALJ Joseph Chachkin had granted application of Sunland, finding it preferred on integration grounds. Board, however, rejected Sunland's integration proposal, alleging company's minority "partner" was partner in name only. Hugh B. MacCauley, KIST chairman and 12.5% owner, is Riverside investment counselor. One of KIST's principals has other media interests.

Mark Woods, 82, former financial executive at NBC and one-time **resident and vice chairman of ABC**, died Oct. 7 in Osprey, Fla. Following stint as accountant for Thomas A. Edison Industries, he began his broadcasting career in 1922 on accounting staff of AT&T, which owned WEAJ(AM) New York. He became assistant treasurer, assistant secretary and office manager of Broadcasting Co. of America, subsidiary set up by AT&T to run station. When fledgling NBC took over station in 1926, Woods stayed on, pro-

gressing in financial posts to VP and treasurer, title he held in 1942 when he was named president of newly spun-off Blue Network Co., wholly-owned subsidiary. When NBC sold network to Life Savers Candy Corp. Chairman Edward Noble in 1943, Woods stayed on as president of new American Broadcasting Co. He remained with ABC as president—eventually succeeded by Robert Kintner—and later vice chairman, until becoming casualty of corporate reorganization following merger of ABC with Leonard Goldenson's United Paramount Theaters in 1951. He then retired to Florida, where he became involved in real estate business.

James V. McConnell, 86, broadcast advertising executive, died of cancer Oct. 7 at Lenox Hill hospital in New York. He joined NBC in 1931 as network salesman. He pioneered use of spot sales with network and was **first head of NBC's spot sales department**. He left NBC in 1953 and with three partners **formed Vernard, Rintoul & McConnell**, radio and television rep firm. He retired in 1968, but continued to consult, and as such was among first to package **cable TV representation**. He is survived by two sons, A. Jeffrey, and James V. McConnell Jr., latter group senior VP, Doyle Dane Bernbach, New York.



Show and teller. NBC News made history of a sort last week when it moved a camera into a bank in Oneida, Tenn., and taped a piece for the Nightly News on the bank's closing by state officials and its takeover by the Federal Deposit Insurance Corporation. The FDIC never before permitted such coverage of the takeover of a failed bank. It did this time at the urging of NBC News correspondent Irving R. Levine, the network's chief economics reporter (shown inside the bank after it was closed). He has reported on bank closings "from a distance," as he put it last week, and felt it was time to cover a closing with a camera. The FDIC agreed to cooperate on the next closing, providing secrecy was maintained to prevent a run on the bank.

The bank that figured in the report was the Oneida Bank and Trust Co., the 65th bank to go bankrupt this year, according to the report. Levine, who is based in Washington, worked with a camera crew from Atlanta whose members learned the details of the assignment only after arriving in Knoxville, where Levine met them. The piece showed FDIC officials preparing to shut down the bank and the state bank official announcing to bank employees, after the bank had closed for the day, that he was declaring it "insolvent" and taking possession of it.

The piece had a reasonably upbeat ending, however. It reported that the government had succeeded in finding a larger bank in Memphis, Energy Bank, to reopen Oneida. The failed bank's customers, Levine reported, "are now dealing with a new bank... but in the same place." How did the FDIC feel about the first-ever television coverage of the takeover of a failed bank? Alan Whitney, special assistant for public information for FDIC, said it was "fair... the reaction to the piece was a positive one."

Editorials

Bah humbug

There are discouraging words a'plenty being heard about television's new technologies these days, and deservedly so. Each is an invitation to bet the past on the future—and the way things are going these days, the past looks better all the time.

Among the recent disparagers was Pluria Marshall, of the National Black Media Coalition, who said of low-power TV that it's "a joke, to say something nice about them," and "I'd advise you not to put a nickel into it." Eugene Jackson, of the Unity Broadcasting Network, was willing to up the ante: "I wouldn't put a dime into LPTV," he said.

Both Marshall and Jackson were speaking of a medium still struggling to get off the ground. Others quoted pessimistically by BROADCASTING in that same issue (Oct. 15) spoke about an older new media venture. Anthony Cassara of Golden West Television and Wometco said of over-the-air subscription TV (STV) that "I'd still like to stay a hundred miles away from it." Cassara became twice shy about that television variant after being burned by several STV situations across the country, and predicts no STV station will remain on the air five years from now.

Yet hope springs eternal. There remain tens of thousands of applicants waiting in line for LPTV, and hundreds of others waiting to try their luck with MMDS, and even a handful of high rollers still nifty enough to take their chances with DBS. But it is increasingly evident that the magic that made a lot of people multimillionaires in conventional television isn't immediately transferable to just any medium that has a camera at one end and a TV set at the other. The way things look now, there'll be a few bleached bones along the road to the media world of 2001.

Mixed signals

Perhaps professional researchers can explain such things, but this page is befuddled by inconsistencies in the public attitudes toward television reported in a poll by the Gallup Organization for *Newsweek* magazine.

A vast majority of people told Gallup that television news is accurate (81% for local news, 81% for network), is fair (82% and 76%) and reports the news intelligently (85% and 90%). In general the public holds radio and newspapers in approximately the same esteem. But a significant percentage of Gallup respondents thinks television news is politically biased (54% local, 61% network), sensational (48% and 57%) and invades people's privacy (52% and 58%). Fewer people (52%) think radio is politically biased. More (62% for "the paper you read" and 71% for "nationally influential newspapers") detect political tilt in the dailies. Sensationalism is charged to radio by 43%, to the local paper by 41% and nationally influential papers by 52%. The figures for invasion of privacy are radio, 33%; local papers, 45%, and nationally influential papers, 62%.

As the language is understood on this page, accuracy and fairness bespeak radically different conditions from bias and sensationalism. There will be no effort here to guess why a good many respondents to the Gallup poll find those disparate qualities in the same media.

Perhaps it is ambivalence in the public attitudes toward television (all of television, not just television news) that explains why television should rank lowest among the listed institutions in which Gallup people expressed "quite a lot or a great deal" of confidence. That standing has been indirectly contradicted by

earlier polls for the Television Information Office by the Roper Organization.

In 1982, the latest Roper poll found television at the forefront of institutions with performance rated excellent or good. The scores were: television, 70%; churches, 69%; police, 65%; newspapers, 59%; schools, 50%, and local government, 39%. Granted that answers may differ when people are asked to name media in which they have confidence or that they think are performing well, the distinction does not strike this page as sharp enough to explain why television, in the Gallup poll, should merit the confidence of only 26% of the respondents while church/religion, schools and newspapers, the only institutions listed in both studies, would attract the votes of, respectively, 64%, 47% and 34%.

On one question, the Gallup and Roper respondents are in agreement, although Roper's by a wider margin: Television is the source of most news for 62% of the Gallup sample, newspapers for 56%, radio for 13%, magazines for 9% and talking to other people for 1%. The Roper figures in 1982 were: television, 65%; newspapers, 44%; radio, 18%; magazines, 6%, and people, 4%.

Whatever people may say they think about television, the evidence of their dependence on the medium is indisputable. That is the ultimate tribute and perpetual challenge to the people who make the television system run.

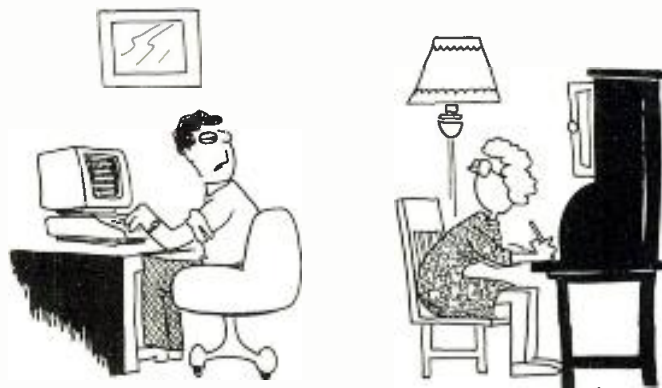
Light in the tunnel

Nobody paid much attention at the time, but a sensible amendment was slipped into the Cable Communications Policy Act of 1984 just before its passage. The amendment legitimates backyard earth stations in eminently practical ways.

Details are reported on page 84, but in essence the legislation gives the dish owner the right to pick up any satellite signals that are intended to be received at no cost to the recipient. It provides penalties harsh enough to matter for piracy of signals not intended to be free. And it affirms property rights in satellite programming that can be the subject of negotiations for reception fees.

The amendment leaves it to the marketplace to determine how negotiations are to be carried out and what the fees may be. It provides procedures in civil courts to settle disputes.

It would have been tidier if Congress had prescribed the prices to be charged and the methods of collection and distribution. Tidier but almost certainly inequitable. This is the better way.



Drawn for BROADCASTING by Jack Schmidt

"Our cable software channel says our subscription payment is overdue."



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*A.C. Nielsen, Dec. 1982, Advertising Awareness Study



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WAVA(FM)/Arlington-Washington,
KDWB-FM/Richfield, MN

Source: Arbitron Summer 1984-
metro cumc/total person—
total week

*Subject to approval