

Threat to PTAR  
New news network

HR

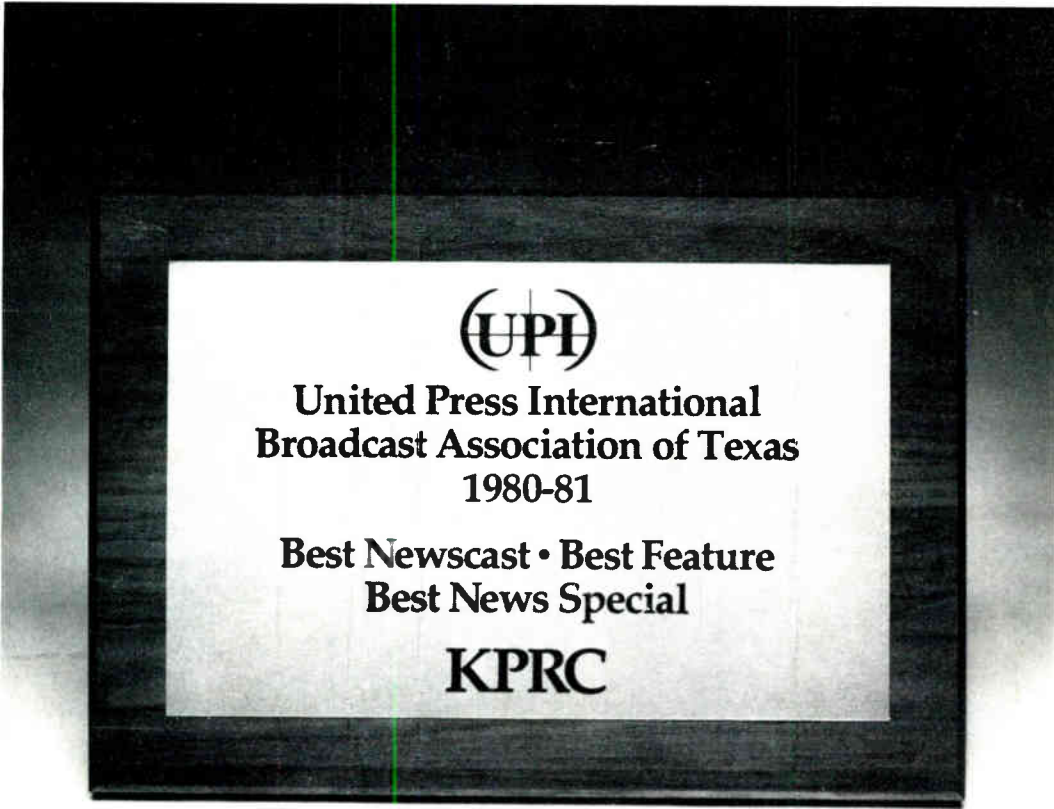
RADIO 1981

Satellite update  
Dolan wins Boston

# Broadcasting Aug 17

The News Magazine of the Fifth Estate □ Vol. 101 No. 7

50th Year □ 1981



## Being Houston's number one news-talk station isn't just a lot of talk.

The word is out. The United Press International Broadcaster's Association of Texas just gave KPRC news-

talk radio the top awards for Best Newscast, Best Feature, and Best News Special. When UPI says our news is

tops, that's really something to talk about.

**KPRC 95 Houston**

Represented by CBS Radio Spot Sales.

20451 GUNSKY 1621 NVA JUN/84  
E C GUNSKY  
2000 CALTIVORE RD  
APT A-21  
JACKVILLE MC 20851


The First  
**50**  
Years Of  
Broadcasting

1974

□  
PAGE 109

# THE GOOD BOOK

(According to Arbitron)

 **T**O EVERY RADIO STATION  
*there is a season, and a time for  
every Rating under the heavens.*

## A TIME TO REVAMP.

**A**ND we revamped. We said, "Let us reach out for a new target audience." "Let us change the music, the personalities, the ratings." And all was revamped on 66.

## A TIME TO RENEW.

**A**ND we reached forth into the provinces and brought Imus back from Cleveland.

And in the morning, people tuned in in droves. And they were amused and entertained.

## A TIME TO LISTEN AND A TIME TO SPEAK.

**W**NBC listens too, as our audience lifts its telephones and lets us know what music it prefereth to hear. And we playeth it.

## A TIME TO DOUBLE THE GIVING AND INCREASE AUDIENCE SHARE.

**T**is more blessed to give." And so, we gave twice as many prizes to twice as many winners.

And the chances to win increased and the fun and the music and the popularity of our personalities increased. Behold! A wondrous thing came to pass. Our audience multiplied and we became #1\* in all the land.

## A TIME TO CELEBRATE THE FUTURE.

**T**o make plans. To sow the seeds of better and better radio. To spread mirth, music and merriment among the masses of listeners. To continue to be #1\*. And to be deserving of it.

## A TIME FOR MUSIC.

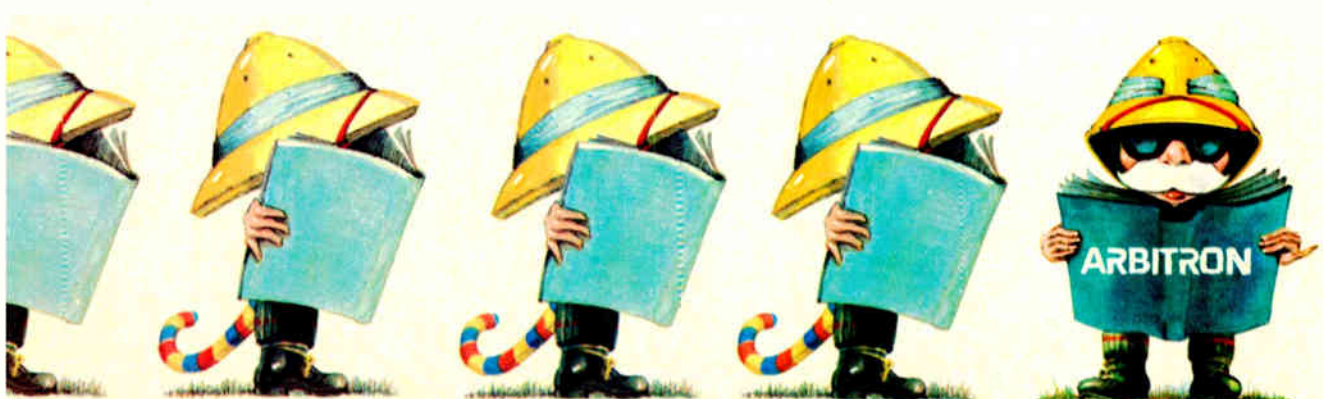
**A**ND the people said, "Let the station that wants to be #1 cast the top rock." And we did with top D.J.'s like Dark, Reed, Sarzynski and Beebe. And not to mention WNBC's Music Magazine and Saturday Night Special. And let us not forget Casey Kasem's American Top 40. The audience came forth to boogie and grooveth.

## A TIME TO REJOICE OUR GROWTH.

**A**ND as we glanced around, we saw that we were successful. The advertisers had come forth and filled the coffers. And we saw that it was good.

\*Spring 1981 Arbitron TSA 12 • Cum. Monday-Sunday 6AM-Midnight.  
Audience figures shown are estimates, subject to the limitations of the techniques and procedures used by the service noted.

Let us say  
**WNBC**  
Let us say  
AM



Copy cats are never as good as the original. Why settle for mere copies when you can have the original trailblazers. Call your **ARBITRON** Representative.

“...literally millions...”

“By the time I took KBPI over, it had fallen to the sixth or seventh station in town. We brought The Research Group in at the very beginning. With The Research Group, and with the addition of Toney Brooks as General Manager . . . we brought that station to number one in two books, and I think it’s been number one in three consecutive books now.

The Research Group,  
Toney Brooks, and the local crew  
share that success story.  
It’s been quite a turnaround.

The Research Group has made  
the station, in a relatively short  
period of time, *literally millions* . . .  
and I use plural . . .  
millions of dollars in value.”



Dudley White  
Chairman of the Board  
Radio Division, Sandusky Newspapers Inc.

In almost every field there is a company that has **EARNED**  
a reputation as the leader . . .

# The Research Group

Radio’s Strategic Research Team

1422 MONTEREY PROFESSIONAL PLAZA • SAN LUIS OBISPO, CALIFORNIA 93401 • 805/541-2838

# The Week in Brief

TOP OF THE WEEK

**JOINT CABLE NEWS VENTURE** □ ABC and Westinghouse plan 24-hour satellite NewsChannels that will be advertiser-supported, but free to cable systems. **PAGE 27**

**PTAR REPEAL** □ NBC petitions FCC to drop prime-time access rule that mandates early-evening half-hour for nonnetwork programming. Other networks expected to follow suit. **PAGE 29.**

**DOLAN PICKED** □ Boston cable franchise goes to Long Island MSO that won points for willingness to experiment and to share profits with community. **PAGE 30.**

**BOXSCORE IN SKY** □ Fifty-four transponders on six satellites currently serve program distribution and production needs of cable and broadcasting in U.S. Here's rundown on who is using which, as well as look at what's in offing in satellite universe. **PAGE 32.**

**MORE INPUT ON DBS** □ There's little consensus in latest round of filings to help FCC develop its satellite stance prior to 1983 hemispheric conference. **PAGE 34.**

SPECIAL REPORT

**RADIO: CHANGING WITH TIMES** □ BROADCASTING's annual examination of medium finds increased viability and greater success in programing, sales, technology and over-all management. **PAGE 39.** Radio networking boom takes place in traditional and new-form connections, including impetus from satellites. **PAGE 42.** Those in know expect radio sales to eclipse \$4-billion mark in 1981. **PAGE 50.** Progress report on never-ending search for successful radio formats; key words are networks, demographics and identity. **PAGE 56.** How radio syndicators stay flexible and expand program choice to meet market demand. **PAGE 64.** Contemporary continues to be most popular format, according to listings of top 10 radio stations in 50 leading markets. **PAGE 78.**

PROGRAMING

**NCAA TURF INVADED** □ College Football Association's TV contract with NBC poses threat to ABC-CBS agreement with NCAA. **PAGE 88.**

BUSINESS

**READING TV NETWORKS' PALM** □ Segal of Bates expects pay services and independents to cut deeply into network business in next decade, but believes network TV will be best basic buy for advertisers. **PAGE 94.**

MEDIA

**THIS WEEK IN ATLANTA** □ Sparkling new Eastern Cable Trade Show and Convention is on agenda of Southern Cable Television Association convention. **PAGE 100.**

LAW & REGULATION

**FTC LENIENCY ASKED** □ AAF, NAB and Telcom Productions say Federal Trade Commission's regulations on game-of-chance announcements are too complex for limited time of spots and hence discriminate against broadcast advertisers. **PAGE 104.**

1974

**THE 'BROADCASTING' YEARS** □ Richard Nixon was driven from the Presidency, bitter to the end against the media. Broadcasters lost in the Supreme Court on cable's copyright liability for imported distant signals. In the arm wrestling between the Justice Department and the networks, a federal judge dismissed antitrust proceedings against the networks, but Justice refiled in December. **PAGE 109.**

PROFILE

**MEDIA MIXMASTER** □ Herb Granath has been in forefront of ABC's forays into new technologies. As vice president in charge, ABC Video Enterprises, he sees added strength in ventures that augment parent corporation's media mix. **PAGE 133.**

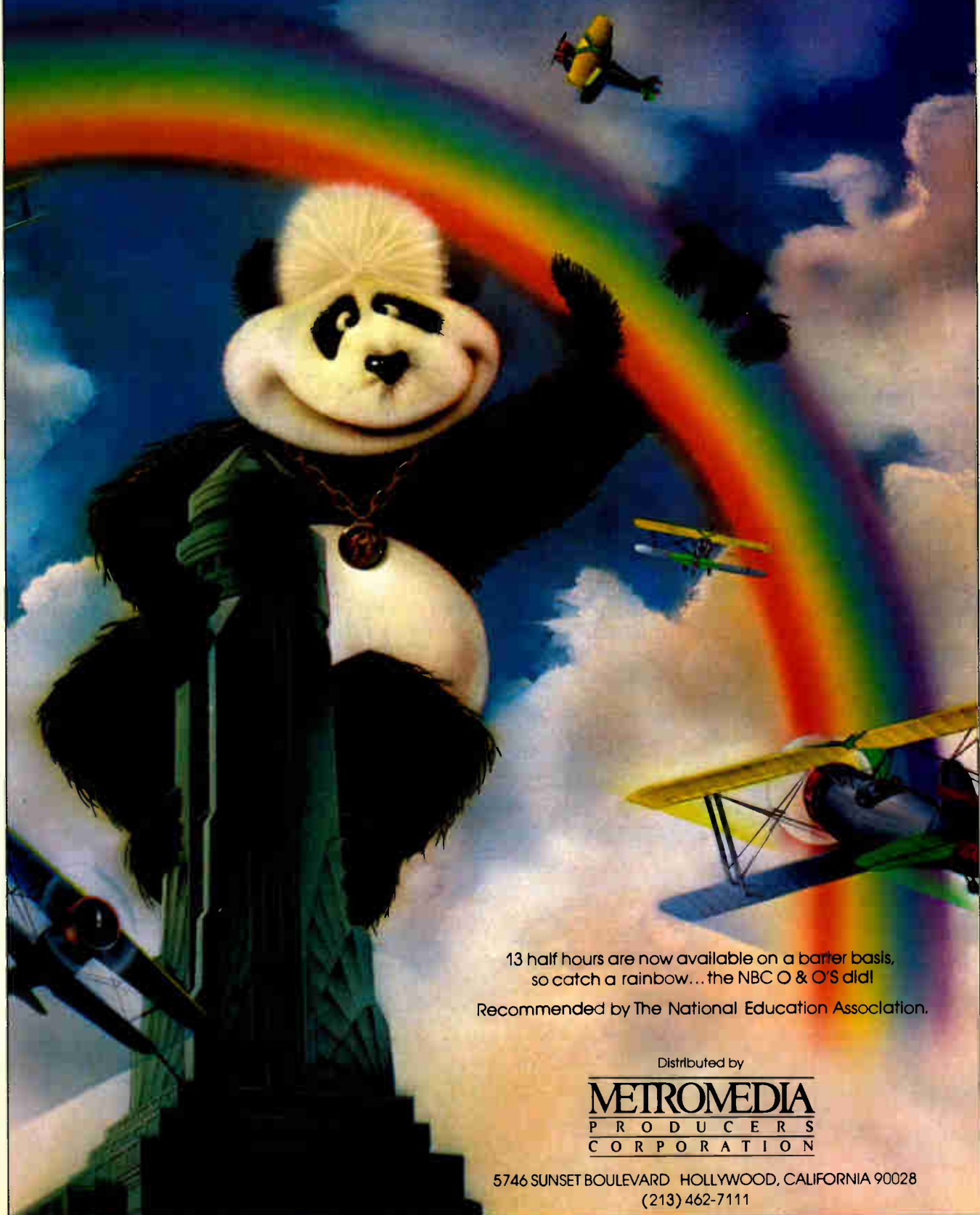
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# THE RAINBOW PATCH

An extravaganza of original music, unique puppetry and fast-paced entertainment for children.



13 half hours are now available on a barter basis,  
so catch a rainbow... the NBC O & O'S dId!

Recommended by The National Education Association.

Distributed by

**METROMEDIA**  
P R O D U C E R S  
C O R P O R A T I O N

5746 SUNSET BOULEVARD HOLLYWOOD, CALIFORNIA 90028  
(213) 462-7111

## Stem to stern

"Regulatory Review Working Group" is designation given to committee of dozen FCC executives quietly formed by Chairman Mark S. Fowler to evaluate agency's function on what he called "zero based" reappraisal. Nothing is immune from group's study, which will include every rule and policy in every aspect of agency's operation.

Meanwhile, Fowler has advised Stephen Lukasuk, chief of FCC's Office of Science and Technology (engineering) that he will continue in that capacity. There has been no announcement about Broadcast Bureau, headed by Richard Shiben who, like Lukasuk, was placed in his top slot by Democratic Chairman Charles D. Ferris. Lukasuk reportedly turned back to FCC about \$150,000 of budget in Reagan administration economy drive. Chief counsel, Stephen Sharp, reportedly has economized to extent of \$100,000.

## More and more and more

ABC Radio will announce names of two new networks this week at National Association of Broadcasters Radio Programming Conference in Chicago. ABC Directions and ABC Rock will both target younger audiences, although exact demographics have not yet been decided upon.

RADIORADIO is name of second network soon to be launched by CBS, also pitch for younger listeners and also to be unveiled at this week's conference. NBC Radio has plans for two more full-service networks and talk program blocks, but will not be ready to introduce them until early September.

## Harvard man

Name at top of speculation about ultimate appointment as first Frank Stanton professor of First Amendment at Harvard is that of Richard S. Salant, vice chairman of NBC, former president of CBS News and long-time outspoken advocate/defender of broadcasting's First Amendment rights. CBS contributed \$500,000 toward creation of professorship in name of its former president and vice chairman, and Harvard is seeking another \$500,000 (BROADCASTING, July 20).

Salant, whose contract at NBC runs to end of next April, discounts speculation, notes that Harvard needs to raise more money and expresses doubt professorship will be available before fall of 1982 at earliest. But his own First Amendment dedication and long and close association

with Stanton keeps speculation afloat. If further help is needed, he's double graduate of Harvard (BA 1935, LLB 1938).

## Crowded sky

TM Companies, one of largest radio format, program and image campaign syndicators, may be source of two more 24-hour satellite-delivered radio program services if negotiations with Satellite Music Network work out. One of three pioneers in live-by-satellite format syndication, Satellite Music Network holds coveted option on three more stereo channels (see page 42). TM President Pat Shaughnessy would not reveal which of TM's five formats are under consideration but said firms are also talking about special programs, another hot item in satellite radio development.

## Race to altar

It was whirlwind romance that led to joint venture of Westinghouse and ABC in new cable news service (see page 27). Companies had been working independently on cable news plans for year or more, but "serious negotiations" began only recently. Word is that ABC board approved ABC Video Enterprises' participation only last Monday, two days before venture was announced. Further indication that ABC came to party at last minute: On Monday Group W upped luncheon reservations from 75 to 140 for announcement at New York's Parker-Meridian hotel.

## Minkel on move

Speculation that Richard D. (Don) Lichtwardt may leave FCC to join another government agency as administrative director has given rise to notion that Edward Minkel, management assistant to FCC Chairman Mark S. Fowler, would become head of FCC's administrative staff. Lichtwardt, retired Air Force lieutenant colonel, has been with FCC since 1972.

Minkel, retired Army colonel, was deputy chief of communication division of National Weather Service before Fowler brought him to FCC.

## Oops

By inadvertence, FCC's authority to give short-term radio license renewals as disciplinary penalty was almost removed in Communications Act amendments that were incorporated in budget reconciliation

act signed by President Reagan last week (see "In Brief"). Language extending term of radio license from present three years authorized FCC to issue or renew "for term of seven years"—period. Mistake was discovered and corrected by joint resolution same day budget bill was passed. Language now reads "for term not to exceed seven years."

## No second chance

FCC's Office of Plans and Policy was all set to send letter to DBS applicants inviting them to supplement filings, move that would have legitimized several applications that were short on details (BROADCASTING, Aug. 3). Idea had been cooked up by FCC's interbureau working group, assembled to wade through 14 filings and figure out how to proceed. But it now seems that there will be no letter.

Apparently stung by criticism from applicants with far more substantial filings—Direct Broadcast Satellite Corp. formally objected—OPP has put its letter aside, perhaps permanently. Working group has yet to reject or accept any of filings.

## Branching out

Although its recent bid to take over radio syndicator Watermark Productions was recalled, Westwood One, barter-based radio syndication company in Culver City, Calif., is still "very actively looking for companies in related facets of the radio industry to acquire," says its president, Norman Pattiz. Acquisition talks are continuing with two companies in "related fields." Pattiz is cautiously moving Westwood One into joint projects with cable and home video, including video/radio concert to be simulcast through association with 20th Century-Fox Television later this year. Company expects revenues of \$5 million for 1981, which would be double income for 1980.

## Rerun

Radio Advertising Bureau has made decision to hold second Managing Sales Conference for three days in late January at Amfac Hotel at Dallas airport. Committee meeting on conference will be held this week during NAB's Radio Program Conference. At first Managing Sales Conference last February, attendance of 400 was anticipated, but 800 turned up. One topic to be discussed this week is procedure to be followed in event more than 800 seek to attend; Amfac cannot hold more than 800.

# TEAR HERE AND COLLECT \$5,400.00 \*

## USE THE OPPOSITE PAGE TO TAP ALL THOSE UNSPENT BASEBALL BUCKS!

Sports-oriented advertisers everywhere are sitting on big leftover budgets ... and the UPI Audio Network can be your key to unlock that money.

If you act fast, you can offer those local advertisers one of the nation's most exciting football programs. Year after year, it pulls the ratings ... and the sponsors.

It's called FOOTBALL ANALYSIS ... and it runs for 18 weeks, from August 20 through December 17. Timed at 11:30, plus three commercial cutaways per show. That totals 54 commercial avails over the series ... and more if you air each program more than once. And you can ... right up to the first kickoff each week.

The series starts with Pro Preview ... the following week there's College Preview. From then on, 16 weeks of UPI's high-powered previews, interviews, super picks and predictions.

If you're already a UPI Audio Network affiliate, tear out the page and carry it around to all your potential sponsors right away.

If you're not yet an affiliate, tear out the page anyhow, and see how easy it is to sell this popular sports program. Then give us a call and we'll plug you in fast. A quick sell-out of FOOTBALL ANALYSIS could go a long way toward paying for your total UPI Audio Network affiliation.

For more information, contact your UPI regional executive, or call Ted Faurey, UPI Audio's general manager, at 212-850-8889.

\*Based on \$50 per commercial with two airings of each program. Of course, actual amount depends on your particular rate card and number of times you schedule each program.

**NOTE:** After you've sold FOOTBALL ANALYSIS, your sales staff can offer local sponsors 400 other UPI Audio Network programs every week, including 66 sportscasts, five sports commentaries and five sports interview shows.

**UNITED PRESS INTERNATIONAL** • 220 East 42 Street • New York, NY 10017

**UPI Audio  
Network**



# FOOTBALL FEVER IS IN THE AIR... AND THIS YEAR IT'S HOTTER THAN EVER!

## COMMERCIAL SCHEDULE

Catch the fever yourself, and cash in on it with our weekly program:  
**FOOTBALL ANALYSIS**

Each week we'll broadcast 15 minutes of exciting previews, interviews with players and coaches, super picks and straight-arrow predictions ... as only UNITED PRESS INTERNATIONAL can do them ... for all the major pro and college games.

No wonder so many of your customers will make it a regular listening habit all football season long. And, there are three commercials in each program ... three chances to deliver your advertising message to a very receptive audience.

The following commercial availabilities won't be open long ...  
**so sign up for yours right away!**

| Program         | 1st Run | Replay | Program       | 1st Run | Replay | Program        | 1st Run | Replay |
|-----------------|---------|--------|---------------|---------|--------|----------------|---------|--------|
| AUGUST 20-22    | 1       | 1      | OCTOBER 1-3   | 1       | 1      | NOVEMBER 12-14 | 1       | 1      |
|                 | 2       | 2      |               | 2       | 2      |                | 2       | 2      |
|                 | 3       | 3      |               | 3       | 3      |                | 3       | 3      |
| AUGUST 27-29    | 1       | 1      | OCTOBER 8-10  | 1       | 1      | NOVEMBER 19-21 | 1       | 1      |
|                 | 2       | 2      |               | 2       | 2      |                | 2       | 2      |
|                 | 3       | 3      |               | 3       | 3      |                | 3       | 3      |
| SEPTEMBER 3-5   | 1       | 1      | OCTOBER 15-17 | 1       | 1      | NOVEMBER 26-28 | 1       | 1      |
|                 | 2       | 2      |               | 2       | 2      |                | 2       | 2      |
|                 | 3       | 3      |               | 3       | 3      |                | 3       | 3      |
| SEPTEMBER 10-12 | 1       | 1      | OCTOBER 22-24 | 1       | 1      | DECEMBER 3-5   | 1       | 1      |
|                 | 2       | 2      |               | 2       | 2      |                | 2       | 2      |
|                 | 3       | 3      |               | 3       | 3      |                | 3       | 3      |
| SEPTEMBER 17-19 | 1       | 1      | OCTOBER 29-31 | 1       | 1      | DECEMBER 10-12 | 1       | 1      |
|                 | 2       | 2      |               | 2       | 2      |                | 2       | 2      |
|                 | 3       | 3      |               | 3       | 3      |                | 3       | 3      |
| SEPTEMBER 22-24 | 1       | 1      | NOVEMBER 5-7  | 1       | 1      | DECEMBER 17-19 | 1       | 1      |
|                 | 2       | 2      |               | 2       | 2      |                | 2       | 2      |
|                 | 3       | 3      |               | 3       | 3      |                | 3       | 3      |

# FOOTBALL ANALYSIS

Produced by the UPI AUDIO NETWORK

Detach here

# Business Briefly

TV ONLY

**Beef Industry Council** □ Begins Sept. 14 for 14 weeks in six markets. Prime, prime access, news and day times, plus weekends. Agency: Lee King & Partners, Chicago. Target: women, 25-54.

**C&S Bank** □ Auto teller. Begins Sept. 7 for 12 weeks in various South Carolina markets. Prime, news and late fringe times. Agency: Bozell & Jacobs, Atlanta. Target: adults, 18-34.

**Firestone Tire & Rubber** □ Auto services. Begins in September for six to 10 weeks in about 40 markets. All dayparts. Agency: Sweeny & James Co., Akron, Ohio. Target: total men.

**Schenley** □ Dubonnet. Begins Sept. 14 for 10 weeks in nine markets. All dayparts. Agency: Leo Burnett Co., Chicago. Target: adults, 18-49.

**Flowers Industries** □ Home Town bread. Begins Sept. 7 for eight weeks in eight to

10 markets. Day and early fringe times. Agency: Tucker Wayne & Co., Atlanta. Target: women, 18-49.

**Dunlop Tire & Rubber** □ Generation 4 radials. Begins in mid-September for about seven weeks in over four markets. Sports programming. Agency: Faller, Klenk & Quinlan, Getzville, N.Y. Target: men, 25-54.

**Gaspar & Johnson** □ No Roach. Begins this week for seven weeks in Washington. Day and fringe times. Agency: Winner Communications, New York. Target: women, 25-49.

**Ronco Foods** □ Pasta products. Begins Sept. 14 for six weeks in over 15 markets. All dayparts. Agency: Caldwell/Bartlett/Wood, Memphis. Target: women, 18-49; total adults.

**Gortons** □ Frozen fish. Begins Sept. 7 for six weeks in over 10 markets. Day, early fringe, late fringe and prime access times. Agency: Daniel & Charles Associates, New York. Target: women, 25-49.

**Not tampering with success.** American Dairy Association's new fall \$5 million campaign will carry same theme as last year: "Cheese adds a slice of life." According to agency for ADA, D'Arcy-MacManus & Masius, Chicago, who developed original campaign,



households sales of cheese increased 15.5% in 10-week period as result of last year's campaign. New promotion has bigger budget and will run two weeks longer, starting in September and running through November. Network and spot radio and TV will be employed.


**J. Wilson** □ Catalog showroom. Begins Sept. 7 for several weeks in 15 to 20 markets. Day, early fringe, prime and news times. Agency: Green & Burkhard, Atlanta. Target: adults, 18-49.

**Gee Bee Department stores** □ Ladie Lee jeans. Begins Aug. 31 for one week in

**Rise in ratings.** WNEW(AM) New York set out to promote their new Big Band format last year with help of agency Ash/LaDonne via local TV and came up with



theme, "The Sounds That Swing." Featuring Broadway and film performer Ann Reinking, spot has helped station to increase its ratings from 2.7 to 3.7.



# WESTWOOD ONE SALUTES

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

WESTWOOD  
ONE

9540 Washington Blvd.,  
Culver City, CA 90230  
(213) 204-5000

America's Number One Producer of Nationally Sponsored Radio Programs

NAB  
RPC-TV



# IN A CLASS BY ITSELF!

"Family Feud" is once again the Number One syndicated game show in America.

**First** in DMA rating and share!  
**First** in women 18-49 and total women!

**First** in men 18-49 and total men!  
**First** in adults, teens and kids!

It's more than a clean sweep. The same story has been repeated so often that "Family Feud" is simply in a class by itself!

Goodson-Todman's

## FAMILY FEUD

Hosted by Richard Dawson



Source: NSI/Cassandra, Ranking of Syndicated Programs, May 1981.  
Audience estimates are subject to qualifications available on request.

World Radio History

## AdVantage

**Expanding.** CBS Television Stations division, which introduced its FIRST (Framework for Insuring Retail Success with Television), marketing program for department, specialty and discount stores in 1978, is extending concept to include home appliance and electronic stores, discount stores and mass merchandisers, food stores and home improvement centers. With FIRST, retail advertisers are provided with media package aimed at reaching their target audiences at reasonable cost.

□  
**Insurance and football.** Crum & Forster, New York-based insurance holding company, will be sole sponsor of college football's "Heisman Trophy" award on Dec. 5 (7-8 p.m.) during combination live-taped telecast. Part of program will trace careers of past winners of Heisman, probably college football's most prestigious award, and remainder to live coverage of news conference in New York where 1981 Heisman winner will be announced. Syndicated telecast will be transmitted nationally by satellite through Wold Communications, Los Angeles, with SFM Media Services, New York, handling placement. Benton & Bowles is agency for Crum & Forster, whose commercials on telecast point up benefits provided by independent agents.

□  
**Another prediction.** Ogilvy & Mather, New York, has joined swelling chorus of advertising agencies picking CBS-TV as winner of new network prime-time season. Though O&M declined to predict ratings or shares, it said ABC would wind up in second place and NBC in third. The agency said "NBC will most likely have its strongest season in years, but it will not be quite enough to get it out of third place." O&M characterized programming on ABC and NBC next season as "macho, authoritative and familiar-to-TV audiences." Agency said ABC and NBC will be launching no fewer than seven TV series with well-known stars that "fit the macho-man, side-of-the-law bill."

□  
**Katz radio requests.** Analysis by Katz Radio, New York, shows adults 25-54 continue to dominate demographic requests among advertisers in second quarter of 1981. This demo was included in 27% of total presentations made, up from 20% in comparable quarter of 1980. In second place was 18-49, up to 18% from 11% in 1980, and in third was 25-49, up to 15% from 10% in last year's quarter.

Pittsburgh, Clarksburg, W. Va., and Johnstown, Pa. Agency: Saffer, Cravit & Freedman Advertising, Don Mills, Ont. Target: women, 18-34.

**Agway stores** □ Wood cutters promotion. Begins Sept. 8 for four days in 20 markets. Fringe, and prime plus weekends. Agency: Northrup & Teel, Pittsford, N.Y. Target: men, 25-54.

### RADIO ONLY

**Family Fitness Centers** □ Begins this month through fourth quarter in Seattle and Portland, Ore. Agency: Evergreen Media, Seattle. Target: adults, 25-49.

**Fruit of The Earth** □ Hand and body ointment. Begins Oct. 5 for six weeks in under 10 markets. Agency: Martin H. Frank & Co., Chicago. Target: women, 25-49.

**General Motors** □ Saginaw steering gear division. Begins Sept. 28 for four weeks in 23 markets. Agency: Leo Burnett Co., Southfield, Mich. Target: adults, 25-34.

**Puma** □ Sneakers. Begins in mid-August for four weeks in nine markets. Morning and afternoon drive times. Agency: Neil Farber Media, New York. Target: boys, 12-17; men 18-24.

**Foster Freeze** □ Ice-cream. Begins Aug. 25 for two to three weeks in six California markets. Agency: Yuguchi & Krogstad, Los Angeles. Target: adults, 18-44.

**Fabric Centers** □ Fabric sale. Begins Sept. 28 for two to three weeks in over 10 markets. Agency: Allscope Service Incorporated, New York. Target: women, 25-54.

**Marine Midland Bank** □ Begins in late August for one week in various New York markets. Agency: Benton & Bowles, New York. Target: adults, 25-49.

When the 30 + age group  
is your target audience,  
you can't miss with

# TMOR

Forty Years of the Best Music.

Call TM Programming Collect at 214/634-8511.

**TM**  
Programming

1340 Regal Row, Dallas, Tx. 75247 214/634-8511

## RepReport

Post-Newsweek's WDIV(TV) Detroit, WFSB(TV) Hartford, Conn., WJXT(TV) Jacksonville, Fla., and WPLG(TV) Miami: To Petry Television which has acquired Top Market Television, subsidiary of Post-Newsweek ("In Brief," Aug. 10).

□  
WPTF-TV Durham, N.C.: To TeleRep from Peters, Griffin, Woodward.

□  
KBEZ(FM) Tulsa, Okla.: To Eastman Radio from Katz Radio.

□  
WENS-FM Indianapolis: To CBS-FM National Sales (no previous rep).

□  
WGGG(AM) Gainesville, Fla., WMMB(AM)-WYRL(FM) Melbourne, Fla.: To Savalli & Schutz from Roberts Associates.

**Reaching 96.6% Of U.S. TV Homes**

**The Biggest Strip  
Premiere In TV History:  
September, 1981**



**There's Nothing Like It.  
...There Never Will Be.**



■ indicates new or revised listing

## This week

**Aug. 16-19**—*National Association of Broadcasters* radio programming conference. Hyatt Regency, Chicago.

**Aug. 20**—*Academy of Television Arts and Sciences* luncheon. Speaker: Producer Aaron Spelling, Century Plaza, Los Angeles.

**Aug. 20-22**—*Southern Cable Television Association* Eastern show. Georgia World Congress Center, Atlanta.

**Aug. 20-23**—*West Virginia Broadcasters Association* 35th annual fall meeting. The Greenbrier, White Sulphur Springs, W. Va.

## Also in August

**Aug. 23-26**—*Cable Television Administration and Marketing Society* conference, "CTAM '81." Copley Plaza hotel, Boston. Information: CTAM, 2033 M Street, N.W., suite 703, Washington, D.C., 20036, (202) 296-4218.

**Aug. 24-26**—*Arbitron Radio Advisory Council* meeting, Park Hilton, Seattle.

**Aug. 26-27**—*Arbitron Radio* workshop. Writer's Manor, Denver.

■ **Aug. 27-30**—*National Black Programming Consortium's* first annual conference and film/video competition, with support of Ohio Arts Council and Corporation for Public Broadcasting. Sheraton-Columbus

hotel, Columbus, Ohio. Information: NBPC, (614) 461-1536.

## September

**Sept. 1**—Deadline for nominations for 1981 Women at Work Broadcast Awards, sponsored by *National Commission on Working Women*. Information: Sally Steenland, NCWW, 1211 Connecticut Avenue, N.W., Washington 20036, (202) 887-6820.

**Sept. 1**—Deadline for entries in 16th annual Gabriel Awards, presented by *Unda-USA* for radio and TV programs that creatively treat issues concerning human values. Information: Charles Schisla, (317) 635-3586.

**Sept. 1**—Deadline for entries in fourth annual Tokyo Video Festival, sponsored by *JVC of Japan*. Information: JVC Tokyo Video Festival, c/o Burson-Marsteller, 866 Third Avenue, New York 10022.

**Sept. 4-13**—*International Audio and Video Fair Berlin*. Berlin Fairgrounds. Sponsor: Association for the Advancement of Entertainment Electronics Ltd. in Frankfurt/Main. Information: Gesellschaft zur Förderung der Unterhaltungselektronik (GFU), mbH, Stresemannallee 19, 6000 Frankfurt 70, telephone: (0611) 6-30-22-89.

**Sept. 7-10**—*International Institute of Communications* annual conference. Speakers include Leonard Marks, Washington attorney and secretary-treasurer of World Press Freedom Committee, and Delbert Smith, senior vice president of Comsat. Palais d'Europe, Strasbourg, France.

**Sept. 9**—Ohio Association of Broadcasters sales workshop. New Marriott, I-71, Columbus, Ohio.

**Sept. 9-11**—"Cable Television: An Advertising and Marketing Tool" national conference, sponsored by *University of Wisconsin-Extension*. Speakers include J. Leonard Reinsch, cable consultant, and Robert Alter, Cabletelevision Advertising Bureau. Information: Barry Orton; (608) 262-2394. Concourse hotel, Madison, Wis.

**Sept. 9-14**—*Public Broadcasting Service* development conference. Dutch Resort Inn, Orlando, Fla.

**Sept. 10-12**—*Radio-Television News Directors Association* international conference. Marriott, New Orleans.

**Sept. 11-13**—*Nebraska Broadcasters Association* annual convention. Lincoln Hilton, Lincoln, Neb.

**Sept. 11-13**—*Maine Association of Broadcasters* convention. Samoset Resort, Rockport, Me.

**Sept. 12**—Deadline for U.S. entries in 24th annual *International Film and TV Festival* of New York. Categories include commercials, TV programs, film, tape, slide and audio-visual productions. Information: Festival, 251 West 57th Street, New York, N.Y., 10019.

**Sept. 13-15**—*Washington State Association of Broadcasters* annual fall meeting. Seattle Marriott hotel, Seattle.

**Sept. 13-15**—*CBS Radio Affiliates* board meeting. Salishan Lodge, Gleneden Beach, Ore.

**Sept. 13-16**—*National Radio Broadcasters Association* annual convention. Fontainebleau Hilton, Miami Beach, Fla.

**Sept. 14-17**—*Washington Journalism Center's* conference for journalists, "The Family Under Stress." Watergate hotel, Washington.

**Sept. 15**—Deadline for entries in 14th national Abe Lincoln Awards, sponsored by *Southern Baptist Radio and Television Commission*. Information: Bonita Sparrow, awards coordinator, Southern Baptist Radio-Television Commission, 6350 West Freeway, Fort Worth, 76150, (817) 737-4011.

**Sept. 16-18**—*Electronic Industries Association* management seminar for Chicago. Holiday Inn O'Hare Airport/Schiller Park, Ill. Information: EIA Education, Suite 405, 2001 Eye Street, N.W., Washington, 20035, (202) 457-4996.

**Sept. 17-18**—31st annual Broadcast Symposium, sponsored by *Institute of Electrical and Electronics Engineers*, Hotel Washington, Washington. Information: Drew Larson, (703) 841-0500.

**Sept. 17-19**—*American Women in Radio and Television* East central area conference. Westin hotel, Cincinnati.

**Sept. 17-20**—*Federal Communications Bar Association* annual seminar with panel sessions on future course of regulation/deregulation in common carrier and on "News Coverage in the 80's—How Best to Inform the People." Williamsburg Hilton, Williamsburg, Va.

**Sept. 18-19**—*South Dakota State University's* 15th annual South Dakota Broadcasters Day. University campus and Holiday Inn, Brookings, S.D. Information: (605) 688-4191.

**Sept. 18-20**—*New Hampshire Association of Broadcasters* annual convention. Waterville Valley Resort, Waterville Valley, N.H.

**Sept. 19**—*Society of Broadcast Engineers* San Francisco Bay Area annual banquet, chapter 40. Concord Inn Concord, Calif.

■ **Sept. 20-23**—*Broadcast Financial Management Association* 21st annual conference. George Will, syndicated columnist, will be Monday luncheon speaker; FCC Chairman Mark Fowler will address Tuesday luncheon; Sol Taishoff, editor of BROADCASTING, will be Wednesday luncheon speaker. Sheraton-Washington hotel, Washington.

■ **Sept. 21-23**—*Advertising Research Foundation's*

# Oct 12

A unique advertising opportunity—once in 50 years.

On October 12, 1981, BROADCASTING will celebrate its own golden anniversary in a massive, one-of-a-kind issue. Including: an "At Large" interview with editor Sol Taishoff encompassing his recollection of the first 50 years . . . a year-by-year chronology of the first 50 years of the magazine . . . and a comprehensive look ahead to the communications systems of the year 2001.

Bonus readership for your advertising. Reserve space now.

For placements from the North and East, call Win Levi, Dave Berlyn or Charles Mohr at (212) 599-2830; from the South, call Gene Edwards (202) 638-1022; from the West, call Tim Thometz at (213) 463-3148. From any point of the compass, call David Whitcombe or John Andre at (202) 638-1022.

**You belong in Broadcasting  Oct 12**

# “We’re always looking for something that does the job better. We found it with AP Radio Network.”

Roy Mapel, General Manager KIML Radio, Gillette, Wyoming

KIML had a commercial network affiliation for years. But, when they decided their network should work harder for them, they switched to AP Radio Network.

Why does KIML General Manager, Roy Mapel, think AP Radio Network is better?

**Better sales opportunities:** “You don’t have to run network spots that cut into your own station’s sales and revenue. We’ve sold locally nearly everything we have on the air from AP Radio Network.”

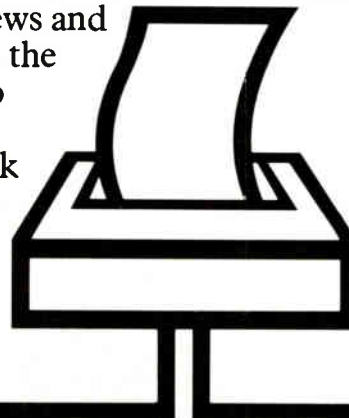
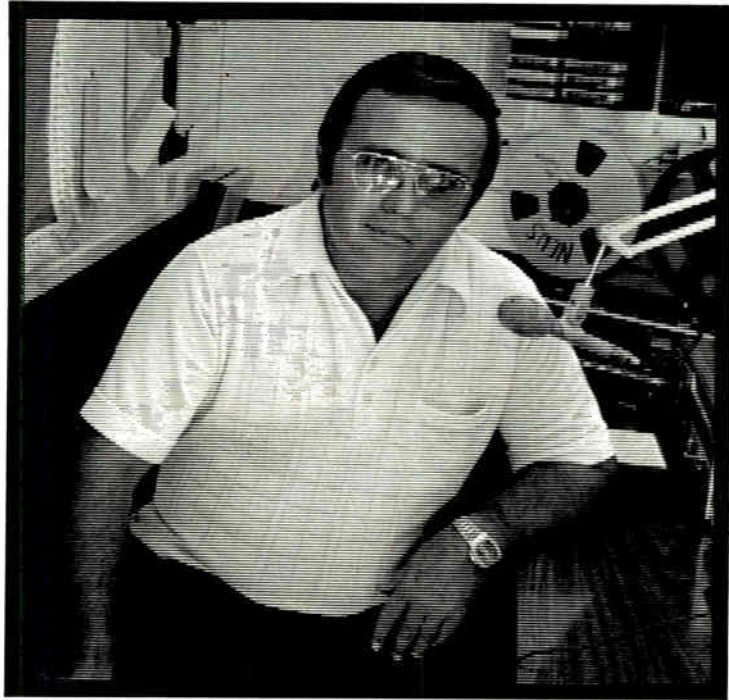
**Better programming flexibility:** “Every other network we checked was too demanding on our station’s time. With AP Radio Network we use what we want and don’t have to use what we don’t want.”

**Better sound quality:** “When we started getting AP Radio Network off the satellite, we sounded like we’d moved uptown. Anyone who can get on the AP dish—do it.”

**Better profit potential:** “AP Radio Network more than pays for itself. We wouldn’t be using it if it didn’t.”

AP Radio Network can fill a station’s news and information programming needs better than the commercial networks. That’s why AP Radio Network is growing so fast.

Let us show you how AP Radio Network can do a better job for your station. Write or call AP Broadcast Service, 50 Rockefeller Plaza, N.Y. 10020 (212) 621-1511. Or contact your nearest AP Broadcast Executive.



**Innovation for better news programming**

**AP Broadcast Services**

# ***“Hi. Your favorite H is back with 24 new episodes.”***

“I’m happy to be your guide again on an all-new tour of the movies’ greatest moments. Which, I must say, is family viewing at its best.

“This season we’re bringing you today’s hottest, most promotable stars and biggest box office hits from the major studios—Universal, Warner Bros., Paramount, 20th Century-Fox and Avco Embassy.

“We’re featuring special episodes on the Academy Awards, including The Stars Oscar Forgot, and shows on Best Actors, Best Actresses and Best Pictures. And, of course, we’ll continue to bring you the greats—Bette Davis, Gregory Peck, James Stewart, Loretta Young and almost a hundred more.

“We’ve expanded one of our most popular features—behind-the-scenes interviews with many of Hollywood’s biggest names.

“I invite your station to join the ABC O&O’s in bringing 24 magical new episodes of That’s Hollywood to your viewers.”



*Tom Bosley*

A  
**CASTLE  
COMBE**  
PRODUCTION



# Hollywood tour guide



A 20th Century-Fox Television production  
in association with David Lawrence/  
Castle Combe Productions.

## Major Meetings

**Aug. 16-19**—*National Association of Broadcasters* annual radio programming conference. Hyatt Regency, Chicago.

**Aug. 20-22**—*Southern Cable Television Association* Eastern show. Georgia World Congress Center, Atlanta. Future Eastern shows: July 22-24, 1982; Aug. 25-27, 1983; Aug. 2-4, 1984, and Aug. 25-27, 1985. All will be held at Georgia World Congress Center.

**Sept. 10-12**—*Radio-Television News Directors Association* international conference. Marriott, New Orleans. Future conventions: Sept. 30-Oct. 2, 1982, Caesars Palace, Las Vegas; Sept. 22-24, 1983, Las Vegas, and Dec. 3-5, 1984, San Antonio, Tex.

**Sept. 13-16**—*National Radio Broadcasters Association* annual convention. Fontainebleau hotel, Miami Beach, Fla. Future conventions: Sept. 12-15, 1982, Reno; Oct. 2-5, 1983, New Orleans; Sept. 23-26, 1984, Kansas City, Mo.

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

■ **Oct. 9-13**—*Videom '81*, international market for videocommunications programs. Palais des Festivals, Cannes France. Information: Commissariat General, 179, Avenue Victor Hugo, 5116 Paris.

**Oct. 25-30**—*Society of Motion Picture and Television Engineers* 123d technical conference and equipment exhibit. Century Plaza, Los Angeles.

**Nov. 1-4**—*National Association of Educational Broadcasters* 57th annual convention. Hyatt Regency, New Orleans.

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

**Nov. 9-11**—*Television Bureau of Advertising* 27th annual meeting. Fontainebleau Hilton, Miami Beach.

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

**Dec. 2-4**—*Western Cable Show*. Anaheim Convention Center, Anaheim, Calif.

**Jan. 23-27, 1982**—*Association of Independent Television Stations (INTV)* ninth annual convention. Sheraton Washington, Washington. Future

convention; Feb. 6-9, 1983, Galleria Plaza hotel, Houston.

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

**March 11-16, 1982**—*National Association of Television Program Executives* 19th annual conference, Las Vegas Hilton. Future conferences: March 18-23, 1983, Las Vegas Hilton; Feb. 12-16, 1984, San Francisco Hilton and Moscone Center.

**April 4-7, 1982**—*National Association of Broadcasters* 60th annual convention, Dallas. Future conventions: Las Vegas, April 10-13, 1983; Atlanta, March 18-21, 1984; Las Vegas, April 14-17, 1985; Las Vegas, April 20-23, 1986; Atlanta, April 5-8, 1987, and Las Vegas, April 10-13, 1988.

**April 17-22, 1982**—*National Public Radio* annual conference. Hyatt Regency, Washington.

**April 23-29, 1982**—18th annual *MIP-TV* international TV program market. Palais des Festivals, Cannes, France. Future meeting: Oct. 15-20, 1982, 19th MIP-TV in conjunction with VIDCOM (International Videocommunication Exchange).

**May 2-5, 1982**—*National Cable Television Association* annual convention. Las Vegas. Future conventions: June 12-15, 1983, Houston; May 20-23, 1984, San Francisco; March 31-April 3, 1985, New Orleans; March 16-19, 1986, Dallas, and May 15-18, 1988, Las Vegas.

**May 4-5, 1982**—*CBS-TV affiliates* annual meeting. Century Plaza, Los Angeles.

**May 4-8, 1982**—*American Women in Radio and Television* 31st annual convention. Hyatt Embarcadero, San Francisco. Future meetings: May 3-7, 1983, Royal York, Toronto, Ontario; May 1-5, 1984, Renaissance Center-Westin, Detroit; May 7-11, 1985, New York Hilton, New York, and May 27-31, 1986, Loew's Anatole, Dallas.

**May 10-13, 1982**—*ABC-TV affiliates* annual meeting. Century Plaza, Los Angeles.

**May 16-18, 1982**—*NBC-TV affiliates* annual meeting. Century Plaza, Los Angeles.

**June 6-10, 1982**—*Broadcasters Promotion Association* 26th annual seminar and *Broadcast Designers Association* fourth annual seminar. St. Francis hotel, San Francisco. Future seminars: June 1-4, 1983, Fairmont hotel, New Orleans; June 10-14, 1984, Caesars Palace, Las Vegas, and 1985, Chicago.

seventh annual midyear conference and research fair. Hyatt Regency hotel, Chicago.

**Sept. 23**—*International Radio and Television Society* newsmaker luncheon. Speaker: FCC Chairman Mark Fowler. Grand Ballroom, Waldorf Astoria hotel, New York.

**Sept. 23-25**—*Public Service Satellite Consortium* sixth annual conference for satellite communications users. Washington Hilton, Washington. Information: Polly Reed Rash, PSSC director of communications,

Suite 907, 1660 L Street, N.W., Washington 20036. (202) 331-1154.

**Sept. 23-26**—*National Broadcast Association for Community Affairs* annual conference. Manor Vail Lodge, Vail, Colo. Information: Marcia West, KOA-AM-TV Denver, (303) 861-4444.

**Sept. 24-25**—*National Association of Black Owned Broadcasters* annual broadcast management conference. National Association of Broadcasters headquarters, Washington.

**Sept. 24-26**—*American Women in Radio and Television* Western area conference. Marina City Club, Marina del Rey, Calif.

**Sept. 25**—*Society of Broadcast Engineers* central New York regional convention and equipment show. Hilton Inn. Information: Hugh Cleland, noncommercial WCNY-FM-TV Liverpool, N.Y., (315) 457-0440.

**Sept. 25-26**—*Society of Broadcast Engineers*, north Texas chapter, Southwest regional convention and exposition. Rodeway Inn, Arlington, Tex.

**Sept. 25-26**—*New York State AP Broadcasters Association* annual meeting and awards banquet. Niagara Hilton, Niagara Falls, N.Y.

**Sept. 27-29**—*Minnesota Broadcasters Association* fall convention. Guests will include Richard Wiley, former FCC chairman, now with Washington law firm of Kirkland & Ellis, and Jim Popham, VP-congressional liaison, National Association of Broadcasters, Washington. Holiday Inn Downtown, Rochester Minn.

**Sept. 28-30**—*Nevada Broadcasters Association* annual convention. Elko, Nev.

**Sept. 28-30**—*Texas Association of Broadcasters* engineering-management conference. Loew's Anatole hotel, Dallas.

**Sept. 29-30**—*Arbitron Radio* workshop. Copley Plaza, Boston.

**Sept. 29-30**—*Louisiana Association of Broadcasters* license renewal-EEO seminars. One will be held at Travelodge North In Lafayette, La., on Sept. 29, and another at Holiday Inn in Natchitoches, La., on Sept. 30.

**Sept. 30**—*Iowa Cable Television Association* annual state convention. Marriott hotel, Des Moines, Iowa.

**Sept. 30**—Deadline for entries in Ohio State Awards honoring excellence in educational, informational and public affairs broadcasting, sponsored by *Institute for Education by Radio-Television*. Information: Ohio State Awards, c/o WOSU Stations, 2400 Olentangy River Road, Columbus, Ohio, 43210.

**Sept. 30-Oct. 2**—*Mid-America Cable TV Association* 24th annual meeting and show. Exhibition Hall, Municipal Auditorium, Kansas City, Mo. Information: Rob Marshall, Mid-America Cable TV, Route 1, Lecompton, Kan., 66050, (913) 887-6119.

## October

**Oct. 1-2**—*University of Illinois* sixth scholar-educator conference, "Education, Media for the Millions, and Government Policy in the 1980's." University of Illinois, Champaign-Urbana, Ill.

**Oct. 2-3**—*Florida Association of Broadcasters* fall conference. Opryland, Nashville.

**Oct. 2-4**—*American Women in Radio and Television* west central area conference. Regency West, Omaha.

**Oct. 3-4**—*New Jersey Associated Press Broadcasters Association's* annual fall meeting. Harrah's Marina casino hotel, Atlantic City.

**Oct. 4-6**—Cable Software Symposium and Exposition, co-sponsored by *National Cable Television Association* and *Cable Television Administration and Marketing Society*. Hyatt Regency hotel, New Orleans.

**Oct. 4-6**—*Kentucky CATV Association* convention. Executive Inn, Owensboro.

**Oct. 4-6**—*New Jersey Broadcasters Association* 35th annual convention. Golden Nugget casino hotel, Atlantic City, N.J.



THE BECK-ROSS COMMUNICATIONS STATIONS  
Dynamic... Vibrant... In Touch.

WBLI-FM  
LONG ISLAND, N.Y.

WHCN-FM  
HARTFORD, CT.

WKTZ-FM  
JACKSONVILLE, FLA.

WKMF-AM  
FLINT, MICHIGAN

WGMZ-FM  
FLINT, MICHIGAN

WKTZ-AM  
JACKSONVILLE, FLA.

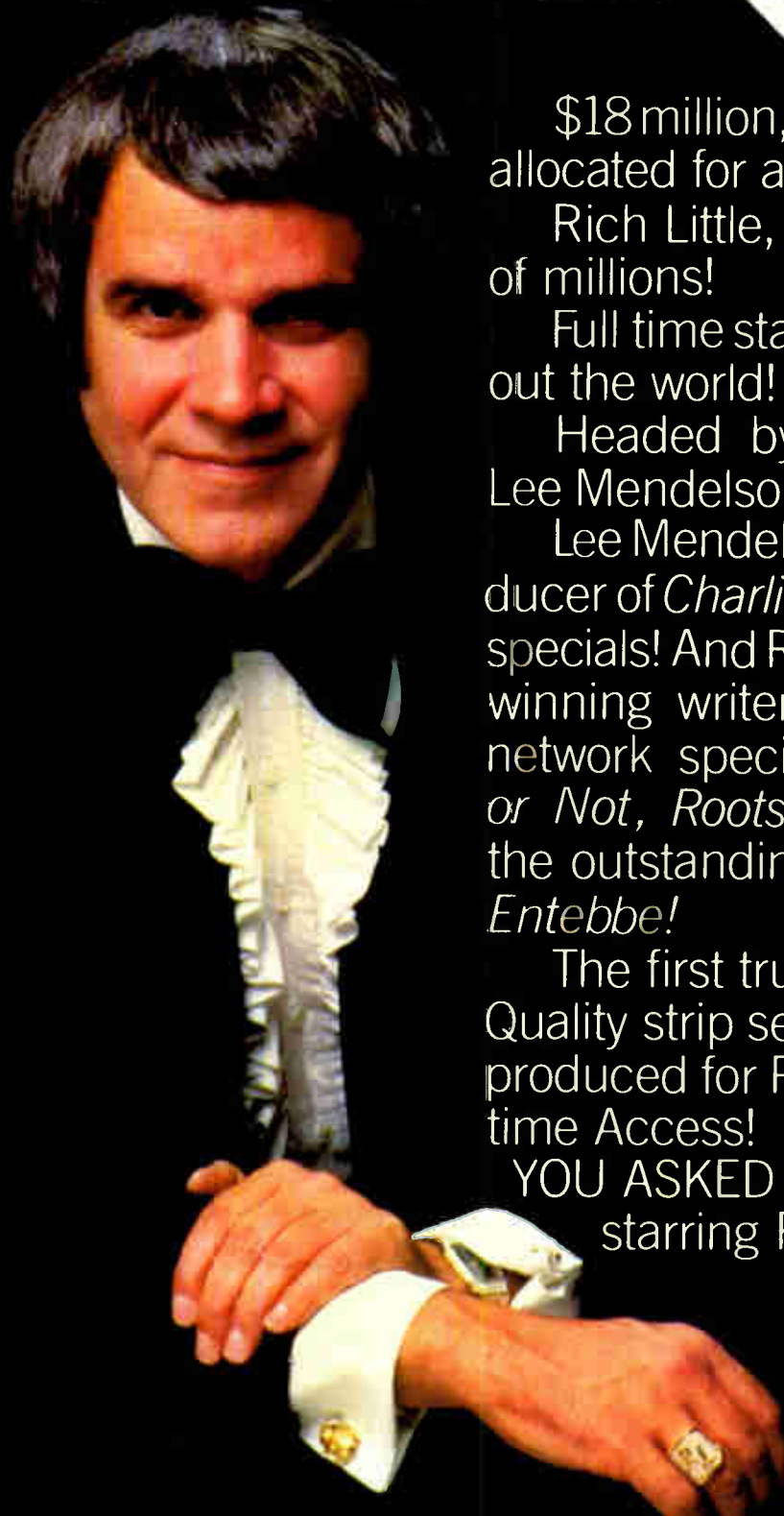
## Errata

Lists of cable penetration percentages in Aug. 10 issue (page 60) were incorrectly labeled—chart headed "Arbitron" should have been "Nielsen" and vice versa.

Chart in Aug. 10 issue (page 50) on per-home market revenues omitted Salinas-Monterey-San Jose, Calif., market. Figure for that market is \$95.39, placing it at top of list.

YOU ASKED FOR IT and we're delivering it!

# Network Quality



\$18 million, the largest budget ever allocated for a syndicated strip series!

Rich Little, program star... favorite of millions!

Full time staff of 150 posted throughout the world!

Headed by Executive Producers Lee Mendelson and Robert Guenette.

Lee Mendelson, Emmy-winning producer of *Charlie Brown* and 65 network specials! And Robert Guenette, Emmy-winning writer, producer, director of network specials (*Ripley's Believe It or Not*, *Roots: One Year Later*) and the outstanding TV feature *Victory at Entebbe!*

The first truly Network Quality strip series ever produced for Prime-time Access!

YOU ASKED FOR IT,  
starring Rich Little.



THE COMPANY THAT DELIVERS  
**Sandy Frank Productions, Inc.**

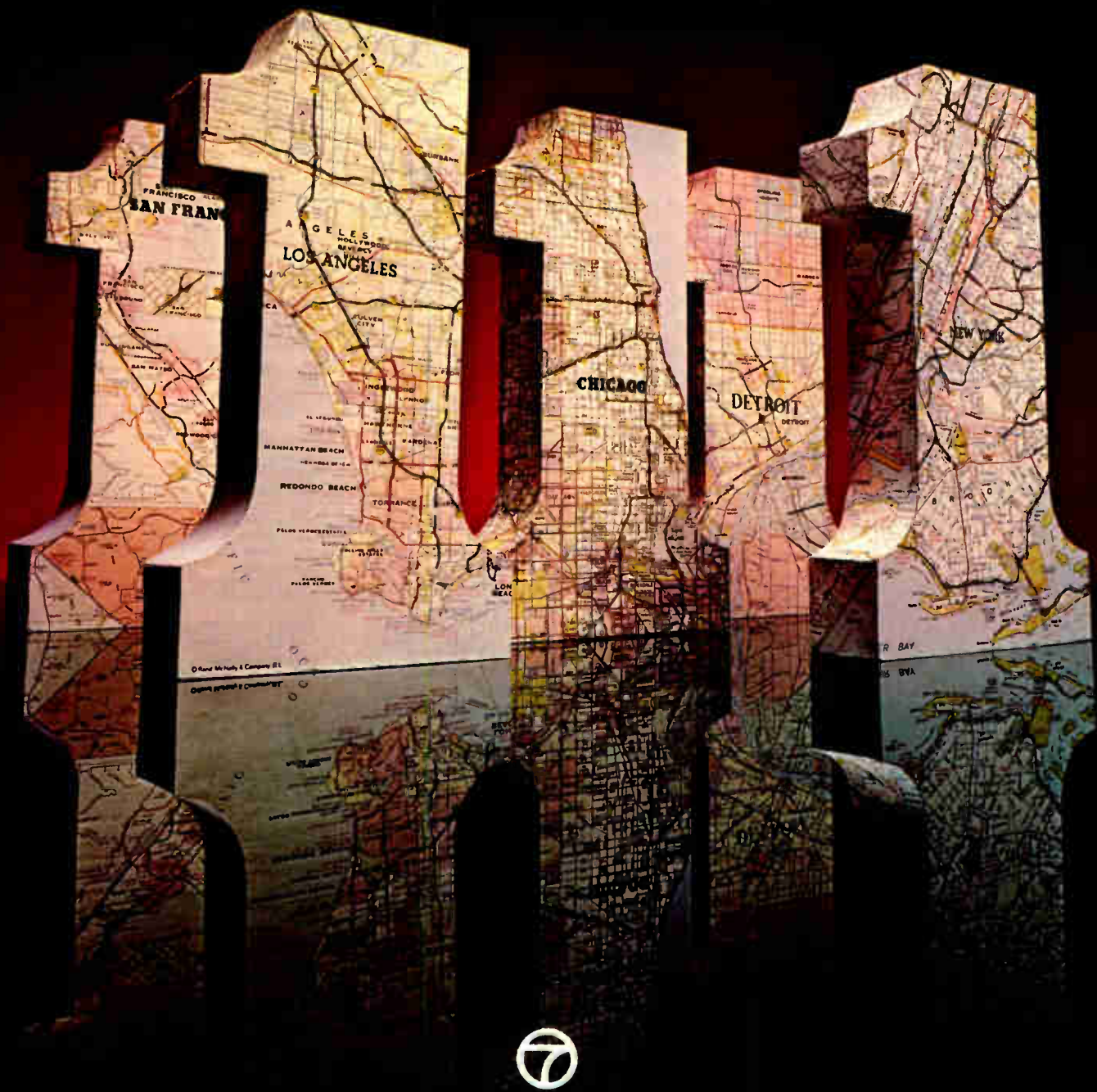
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# Television/Radio Age

**Special ratings analysis shows that  
The ABC Owned Television Stations  
lead substantially in Adults 18-49  
sign-on to sign-off and prime time  
in all five markets.**

|                      |                   | Mon-Sun<br>Sign-On/Sign-Off |              |              | Mon-Sun<br>Prime Time |              |
|----------------------|-------------------|-----------------------------|--------------|--------------|-----------------------|--------------|
|                      |                   | HH                          | Wom<br>18-49 | Men<br>18-49 | Wom<br>18-49          | Men<br>18-49 |
| <b>New York</b>      | <b>WABC</b> (ABC) | 21                          | 22           | 20           | 24                    | 24           |
|                      | WNBC (NBC)        | 19                          | 17           | 20           | 22                    | 22           |
|                      | WCBS (CBS)        | 18                          | 17           | 20           | 22                    | 19           |
|                      | WNEW              | 16                          | 17           | 13           | 7                     | 8            |
|                      | WPIX              | 11                          | 11           | 13           | 5                     | 11           |
|                      | WOR               | 9                           | 6            | 7            | 2                     | 5            |
| <b>Chicago</b>       | <b>WLS</b> (ABC)  | 24                          | 32           | 27           | 29                    | 25           |
|                      | WBBM (CBS)        | 22                          | 21           | 20           | 27                    | 25           |
|                      | WMAQ (NBC)        | 19                          | 21           | 20           | 27                    | 25           |
|                      | WGN               | 18                          | 11           | 20           | 7                     | 14           |
|                      | WFLD              | 14                          | 11           | 13           | 5                     | 6            |
| <b>Detroit</b>       | <b>WXYZ</b> (ABC) | 32                          | 41           | 33           | 35                    | 30           |
|                      | WJBK (CBS)        | 24                          | 24           | 25           | 28                    | 24           |
|                      | WDIV (NBC)        | 24                          | 24           | 25           | 25                    | 24           |
|                      | WKBD              | 12                          | 12           | 17           | 5                     | 6            |
| <b>Los Angeles</b>   | <b>KABC</b> (ABC) | 21                          | 22           | 21           | 25                    | 23           |
|                      | KNBC (NBC)        | 18                          | 17           | 14           | 20                    | 20           |
|                      | KNXT (CBS)        | 16                          | 17           | 14           | 20                    | 17           |
|                      | KTLA              | 12                          | 11           | 14           | 10                    | 11           |
|                      | KTTV              | 12                          | 11           | 14           | 5                     | 3            |
|                      | KCOP              | 9                           | 6            | 7            | 5                     | 9            |
|                      | KHJ               | 6                           | 6            | 7            | 3                     | 3            |
| <b>San Francisco</b> | <b>KGO</b> (ABC)  | 26                          | 31           | 27           | 29                    | 26           |
|                      | KPIX (CBS)        | 23                          | 23           | 18           | 24                    | 23           |
|                      | KRON (NBC)        | 17                          | 15           | 18           | 18                    | 16           |
|                      | KTVU              | 14                          | 15           | 18           | 9                     | 13           |
|                      | KBHK              | 6                           | 8            | 9            | 3                     | 3            |

Source: Arbitron, May 1981, Prime Time: M-Sa 8-11PM and Su 7-11PM ET; M-Sa 7-10PM and Su 6-10PM CT.  
Analysis and Tabulation Copyright TELEVISION/RADIO AGE.



## The ABC Owned Television Stations

WABC-TV New York / WLS-TV Chicago / WXYZ-TV Detroit  
KABC-TV Los Angeles / KGO-TV San Francisco

## Anatomy of a victory

EDITOR: If ever there was a shining example of the leadership role that the National Association of Broadcasters plays in behalf of radio, the FCC vote to retain 10 khz is it.

The industry really came together under the NAB-sponsored Task Force on Radio Allocations which analyzed the false assumptions behind the previous 9 khz decision and was able to build a record to show that the potential small reward was not worth the certain huge risk to the broadcasting system of the U.S.

Much credit belongs to the engineers, lawyers and broadcasters who, facing what appeared to be insurmountable obstacles, worked so hard and so effectively on and in conjunction with the task force. And special credit belongs to those many daytime broadcasters whose heads ruled their emotions and who came to realize that 9 khz was not the answer to their problems.

Whenever our industry can get together, we sure can do ourselves a lot of good.—*Arnold S. Lerner, WLLH/AM, WSSH/FM, Lowell, Mass., former chairman, NAB Task Force on Radio Allocations, Lowell, Mass.*

## States' rights

EDITOR: We enjoyed your Aug. 3 editorial on the new broadcasting bill hatched with the budget legislation.

It did have one flaw, sad to say. You neglected the state associations in the list of those who worked for this success. Many of our members and staffs did the grass-roots work in D.C. that led to "getting the votes."—*Thomas C. Sawyer, executive vice president, Ohio Association of Broadcasters, Columbus.*

## Fix those fees

EDITOR: This broadcaster feels that annual fees are inevitable. However, the proposed formula for assessment certainly isn't fair to all broadcasters.

TV comes close to a fair fee spread designed by "market placement," but radio is being measured by "power output." This means a 250 w station in New York or Los Angeles would be assessed much less than a 5 kw station in Sedona, Ariz., serving a population of 9,000 residents.

I agree with Mr. Rew's letter (BROADCASTING, July 27) that there's a need for fairness in the fee related to radio. The marketplace or the rate card are the usual

measures for establishing a fee in broadcasting. The National Association of Broadcasters, Radio Advertising Bureau, the National Radio Broadcasters Association, most state associations and practically all syndicated services relate their fee requirements to the market size or rate card. It's a sensible approach to fee assessment, which appears to be the price for deregulation.—*Joe Tabback, president, KAZM(AM) Sedona, Ariz.*

## Going it alone

EDITOR: Your [Aug. 3] article said that [our] Video Satellite Systems has indicated a willingness to lease satellite capacity from others, and I was quoted as saying that I had already talked to Direct Broadcast Satellite Corp. about leasing transponders to deliver VSS's one channel of programing. This meeting took place some time prior to the submission of VSS's application. We have no intention of leasing transponders from others, and intend to proceed with VSS in the launch of an independent service.—*Robert W. Johnson, chairman, Dominion Satellite Network, Naples, Fla.*

EDITOR: Your story gives the impression that USSB would lease channels from others. The phrase "a willingness to lease satellite capacity" needs amplification. USSB would consider leasing equipment, not channels. We would indeed be the licensee of the satellite and provide a full service to the public and industry on a full-time basis.—*Robert E. Lee, director, U.S. Satellite Broadcasting Co., St. Paul.*

## Budget breakdown

EDITOR: I read with interest your article on the FCC's fiscal year 1983 budget request to the Office of Management and Budget (BROADCASTING, July 20).

The increase of \$8.8 million over the commission's FY 1982 request was correctly reported. However, it should be noted that \$4.5 million of this amount was requested for the consolidation of all FCC headquarters personnel in one office building. We believe that this consolidation will increase efficiency and improve the management of the commission. Of the remainder, major items include: \$1.6 million to enhance our data automation program which will increase employee productivity and improve service to the public; \$1 million to cover fixed cost increases in such areas as printing and utilities, and \$500,000 to replace FCC facilities in Hawaii.—*Ed Minkel, management systems adviser to the FCC chairman, Washington.*

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Irving C. Miller, *secretary-treasurer.*

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Gene Edwards, *Southern sales manager (Washington).*  
David Berlyn, *Eastern sales manager (New York).*  
Tim Thometz, *Western sales manager (Hollywood).*  
Charles Mohr, *account manager (New York).*  
Katherine Jeschke, *classified advertising.*  
Doris Kelly, *secretary.*

## CIRCULATION

Kwentin K. Keenan, *circulation manager.*  
Christopher McGirr, *assistant circulation manager.*  
Patricia Waldron, Sandra Jenkins, Vanida Subpamong, Debra De Zarn.

## PRODUCTION

Harry Stevens, *production manager.*  
Don Gallo, *production assistant.*

## ADMINISTRATION

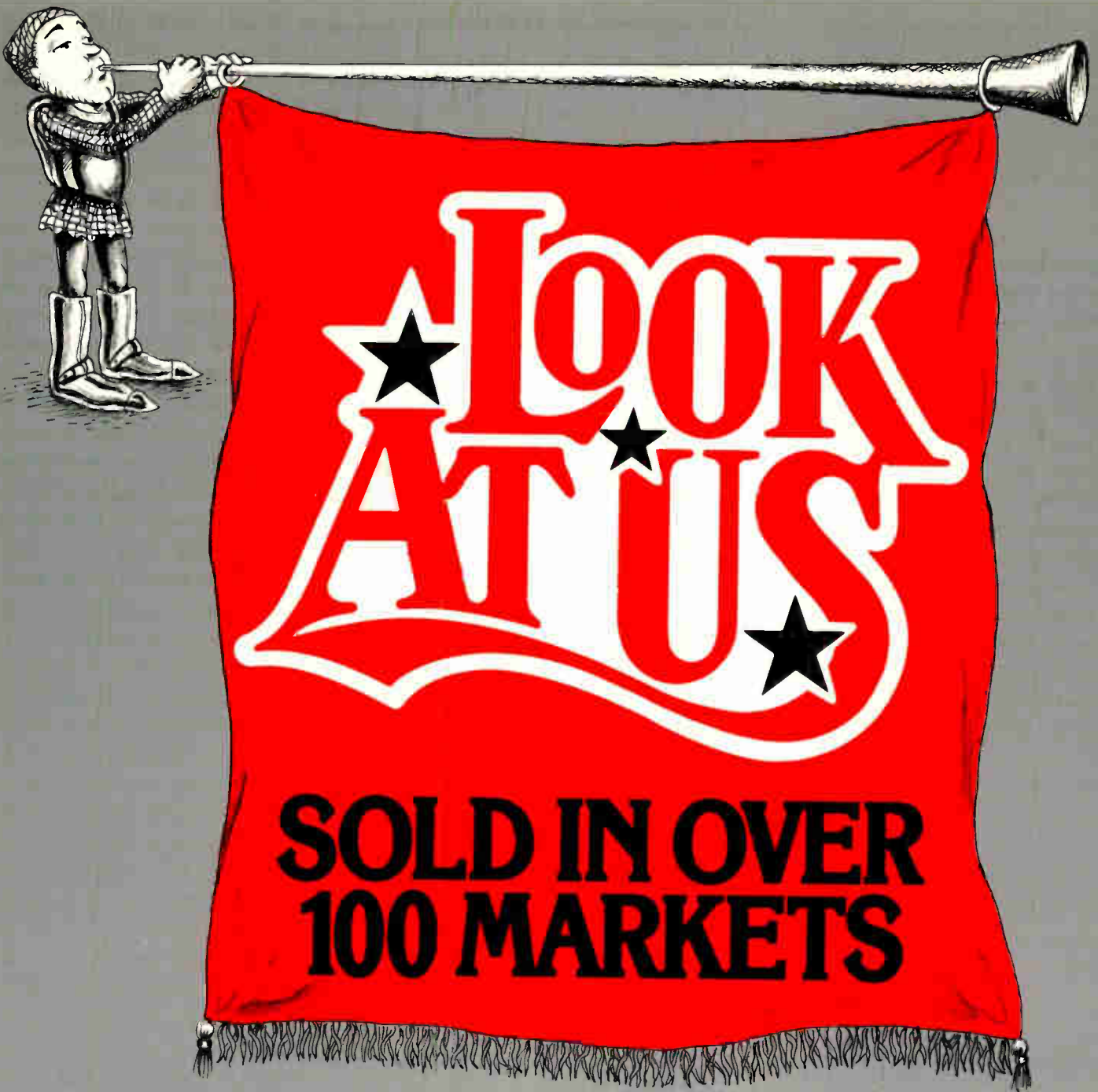
Irving C. Miller, *business manager.*  
Philippe E. Boucher.  
Doris E. Lord  
Robin Smithers, *secretary to the publisher.*

## BUREAUS

New York: 630 Third Avenue, 10017.  
Phone: 212-599-2830.  
Rufus Crater, *chief correspondent—bureau chief.*  
Jay Rubin, *senior correspondent—asst. bureau chief.*  
Rocco Famighetti, *senior editor.*  
Anthony Herring, *assistant editor.*  
Karen Parhas, *staff writer.*  
Marie Leonard, Mona Gartner, *advertising assistants.*  
Hollywood: 1680 North Vine Street, 90028.  
Phone: 213-463-3148.  
Richard Mahler, *correspondent.*  
Tim Thometz, *Western sales manager.*  
Sandra Klausner, *editorial-advertising assistant.*



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puted "hot one" in syndication today. More than 100 markets have already signed up for the bold new weekly magazine show that captures the spirit and the humor of America as never before.

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puted "hot one" in syndication today. More than 100 markets have already signed up for the



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# Monday Memo®

A broadcast advertising commentary by Robert Clark, VP-advertising and promotion, The Arrow Co., New York

## Buttoning up the shirt market with television

We believe very strongly in our responsibility to "sell through" for the retailer, as well as "sell in." We can "sell in" our products, but if they don't move, we're not going to sell too much on the next go-round. We're not necessarily creating demand—we're maintaining and increasing demand for our products.

The marketing strategy of The Arrow Co. is not unlike that of a packaged goods company. Nor is it anything new for the largest division of Cluett, Peabody & Co.

More than a half century ago, the "Arrow Collar Man" already was a household image, thanks to magazine advertising created by the legendary illustrator, J.C. Leyendecker. In 1949, Arrow pioneered network television, being one of only 100 advertisers that used the medium that year. Today, it is making strategic use of spot television. Its dominance and sales growth in dress shirts attest to the success of this strategy.

In 1980, the Arrow division generated the largest sales and earnings of any Cluett division while the parent company enjoyed record sales.

Although the strategy itself is not new, the execution is. Current advertising emphasizes use of television—but in an entirely different way from that used by Arrow before.

We generally used network television as an event-type medium. On one occasion, we did what we called "lock-up," buying full sponsorship of the *Tonight*, *Merv Griffin*, and *Dick Cavett* shows on a single evening. We got great merchandising value out of this. With that kind of sponsorship, everyone thought our advertising effort was much more comprehensive. We even had retailers buying local time on a co-op basis. On other occasions, we sponsored Masters' Golf, Academy Awards, NCAA and NFL football.

In 1977, Arrow took a hiatus from television, making magazines its major advertising investment. The expense factor and the inability to get enough visibility from the budget we had to work with were the reasons for the switch.

Arrow found a new way to use the medium, however, and returned in the spring of 1980. Spot television in 30 top potential markets for dress sport shirts was our choice.

We're using television advertising to achieve our marketing goals as well as to build our image and awareness. We're picking the markets that have the greatest



Robert B. Clark, VP advertising and promotion, The Arrow Co., New York, has had a long-time involvement with television. In his career with Arrow, he has been directly responsible for advertising in all media, including the early days of Arrow television advertising dominance, starting in 1949. Clark was advertising manager for the company prior to his present position, administering national advertising, print and broadcast, as well as local market efforts through the use of retailer co-op allowances.

potential, picking the period of the year when shirt sales are the highest and gift giving is in vogue. Establishing disciplines and goals for the use of TV to increase our market share within an efficient advertising-to-sales ratio is all part of the marketing plan.

Peak selling periods—pre-Father's Day and November and December—were the selected times of the year. Customer targets were slightly more men than women in the upper middle income groups, ages 25 to 50.

The buying decision is made more often by men than women now. It used to be the reverse. With men more fashion conscious, there's more purchasing for self than there used to be, and men are stating their preferences more often. Women care primarily about the maintenance aspect of the shirt.

Concentrating our efforts into two four-week heavyweight TV advertising periods per year gets visibility in a compact period of time as opposed to being scattered throughout the year. We've achieved a very high awareness level as a brand as it is and the consumer may not be conscious of not seeing us on television or in magazines for a period of time. With the concentrated schedule, the awareness level is accelerated at peak selling periods.

Awareness levels were surveyed by Market Probe International before and after the spring 1980 campaign. Unaided awareness of Arrow both as a dress and a sport shirt brand increased significantly after the intensive television campaign.

More important, a retail sales audit showed average weekly sales of Arrow sportswear were significantly higher in the television markets than in non-TV markets when compared to the period just prior to the flight. It's moving products at retail so we know it's working.

Although Arrow provides retailers with co-op allowances, the major-market spot television commercials are placed and paid for by Arrow. Each commercial is customized with individual store tags for participating retailers. For the spring of 1981, additional markets were offered the spot television program, bringing the total participating to nearly 50.

In September 1981, Arrow will add another dimension to the marketing strategy, returning to network television and featuring a promotion that represents a first in its business. We're going to advertise early in the season on the *Tonight* and *Today* shows for two concentrated one-week periods, one in September and the other in early October. This early-season effort for dress and sports shirts will announce the "Arrow Advantage" program in which a customer will be entitled to a gift certificate with a value of \$10 with the purchase of two or more Arrow shirts between mid-September and mid-October. Traditionally, this is a slow period for shirt sales. Then in November and December, we'll again have our market-concentration TV program.

In support of the television efforts, Arrow will continue to use magazines such as *Playboy*, *Sports Illustrated*, *People*, *Time* and *Newsweek*. For the "Arrow Advantage" promotion, ads will run in *Sports Illustrated* and *People*.

The "Arrow Advantage" gives retailers more to work with. They need ideas, something different, a handle they can grasp and make work for them. What we're doing is of direct local benefit to retailers. They have the capability to make a direct tie-in with our product.





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**KEZI-TV** ABC/CHANNEL 9  
EUGENE, OREGON



**Blair Television**

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Reliable people, reliable data

# Broadcasting Aug 17

Vol. 101 No. 7

TOP OF THE WEEK

## Westinghouse, ABC to joint venture into 24-hour cable news programming

**Two channels in development, one for 'radio news with pictures,' other for in-depth treatments; to be advertiser-supported; first challenge is to loosen CNN's grip on market**

Westinghouse Broadcasting and ABC combined forces last week in Satellite NewsChannels, a joint venture designed to produce two 24-hour channels of advertiser-supported cable news that will be beamed free to cable operators. Working with Group W and ABC as regional news providers will be a list of local stations that include properties owned by such prominent group broadcasters as Metromedia, Scripps-Howard, Cox and Hatch.

"Unique," "exciting," and "highly innovative" were among the superlatives being tossed about by the all-star cast assembled to break the news. Jonathan Hayes, president of Group W Satellite Communications, and Herbert Granath, ABC Video Enterprises' chief, were assisted in making the announcement by Group W President Dan Ritchie, ABC Executive Vice President Fred Pierce and ABC News and Sports President Roone Arledge.

The Group W/ABC venture puts them in active competition with the Cable News Network of Ted Turner.

Billed as a blend of narrowcasting and broadcasting, Satellite NewsChannels' two services are to be distinctly different. The first will be a video service modeled on the "all-news radio" format of Group W radio stations, with the top national and international news stories cycled every 18 minutes. In fact, Bill Scott, the senior vice president of Group W's Radio Group who is taking over as president of Satellite NewsChannels, said he'll use a paraphrase of the Group W all-news-radio motto—"Give us 18 minutes and we'll give you the world." As part of this first channel, the regional contributors, 24 in all, will each provide a five-minute insert every hour for cable systems in their territories.

The second service, apparently in a far more embryonic stage, will be used to provide "in-depth" coverage of particular stories.

The first channel will make use of the five transponders that Group W has secured on Westar IV, due to become operational in spring 1982. One trans-

ponder will carry the full network feed, divided into 10 six-minute segments. It will be uplinked from the Stamford, Conn., headquarters of NewsChannels. Of those 10 network segments in an hour, the lead one in each half hour will be carried by the full network. That leaves eight other segments into which the regional feeds can be dropped. Three transponders will be devoted to those feeds, which means that by serving three regions at a time, within the hour all cable systems in the 24 regions will have received one localized feed for their use. The fifth transponder will be used for the regional contributors to feed back to the Stamford headquarters.

The second channel can't become operational until Westar V does—targeted for November 1982. Group W has arranged for 10 transponders on that bird, which will then replace and supplement the five on Westar IV.

The advertising support for the first channel will come from the sale of 10 network minutes in each hour, one in each six-minute block. The regional contributors will get 90 seconds to sell in each of their hourly five-minute feeds.

The network feed for the first channel

will be composed of "raw footage" from ABC News, plus regional materials, wire service information, reports from a Washington bureau that NewsChannels will open, and material from "other news organizations."

The ABC footage used on this channel will not include any correspondents, according to Arledge, or any material that might be deemed "proprietary." ABC News will maintain someone in its own organization who will "decide what can be released" to NewsChannels, Arledge said, as now happens with the news service ABC feeds its affiliates. Furthermore, ABC News gets to "designate" the individual who will function as the executive producer for NewsChannels. Following the news conference, Arledge said he believes news material should divide fairly easily into what can and cannot be provided to NewsChannels, although he conceded its "inevitable" that "there will be some difficult calls." And Bill Scott's comments on Wednesday seemed to suggest all those details haven't been completely worked out.

The second service is "the one that excites us most at ABC News," Arledge said. Around-the-clock operation "allows us to develop new forms" of news programming "that will appeal to people not satisfied with 22 minutes of evening news." *Nightline* and *Viewpoint* were examples of long-form material cited, although



**Marriage made for the heavens.** Jonathan Hayes (l), president of Group W Satellite Communications, and ABC Video Enterprises Vice President in Charge Herb Granath announced the joint venture to develop and operate The Satellite NewsChannels at a luncheon last week in New York.

Arledge stressed the channel is still in a "very experimental" stage. However, plans call for ABC correspondents to appear on the service. In fact, Arledge said later, "you can imagine what will happen at ABC News when people hear we've got a 24-hour channel."

For all the material that filled the news conference last week, there were several important questions left unanswered. Perhaps chief among them is how NewsChannels might seek to overcome the very real handicap faced by any cable service that seeks to be distributed by a satellite other than RCA's Satcom 1. Asked if the partners plan to aid cable systems in acquiring the extra receive antennas most would need to look at another satellite, Hayes responded that such a consideration was part of the service's marketing plan and that "we'll have subsequent announcements" on that score.

While the new partners noted they will each contribute equally to the NewsChannels investment, they wouldn't specify what it would be.

And all questions about how these new cable news entrants think their service might affect CNN were deflected by comments such as Hayes's: "We're not trying to put anybody out of business, we're just trying to get us in."

Ted Turner was not commenting directly on the competition last week. But at a press conference to announce a programming deal between his superstation WTBS(TV) Atlanta and the Jacques Cousteau Society in Washington last Tuesday, he digressed to say he didn't believe two news operations could survive in today's cable environment. It would be "really difficult" for two networks to prosper and provide high-quality service in a business where there is "no top limit to how much you can spend." Cable operators, he said, would be "best served by concentrating their efforts on building up one ... until the industry has enough coverage to support two," he said. "It's better to have one strong network than two weak ones."

Turner, who has been trying to block the Westinghouse-Teleprompter merger on

antitrust grounds—Teleprompter systems, Turner claimed, were waiting for the Westinghouse service and not signing up CNN—also voiced concern over the industry trend toward control of programming services by the major MSO's which he called a "very dangerous situation." There is, he said, "very little room for independent programming services to be viable." Referring to the Reagan administration inclination to approve "any merger," Turner said "the public has to be protected from monopolies."

The stockholders in Turner Broadcasting System certainly weren't cheered; the bid price of the over-the-counter issue dropped about \$3 to \$13.50 Wednesday.

Wall Street's communications analysts, however, don't really see CNN affected all that heavily by NewsChannels, at least for the near term.

Tony Hoffman of A.G. Becker said that NewsChannels will be "a difficult sale to cable systems—it's being designed by broadcasters" who he feels don't recognize the desires of cable owners. Cable systems, for example, would have to add the capacity to switch between the national and local feeds. While CNN doesn't offer a lot of regionalized coverage, it's a fully switched network.

John Reidy of Drexel Burnham Lambert finds CNN's Satcom 1 advantage a primary consideration, and he also noted that in virtually every proposal for a new build in the cable industry, CNN is included. Reidy doesn't see cable operators rushing out either to buy new dishes or change their franchise applications. However, he did note that the absence of a CNN-style per-subscriber fee could develop into a major influence in NewsChannels' flavor.

Donaldson, Lufkin & Jenrette's Dennis Leibowitz, conceding the Satcom/Westar disadvantage, doesn't think NewsChannels will harm CNN initially, though he also thinks the Satcom advantage will lessen over time as more programming goes on more satellites. Looking at NewsChannels, Leibowitz says the plan is a "good move" for ABC and Group W—"There are a lot of advantages [for Group W and ABC]; they're using in-house staff and the

service is of a repetitive nature, they should be able to do this for less than it costs Turner."

One group that's going to have a lot of questions for ABC will be its affiliates. ABC was stressing that both the contemplated services are designed to provide material that would not compete with—in deed, it was suggested, not be wanted by, broadcast stations.

Still, the announcement caught many affiliates by surprise. Calls from ABC alerted stations to the news only Tuesday night and Wednesday morning. And 75 news directors of ABC stations were finishing up a two-day seminar, and expecting to hear, as were many in the industry, about a new Group W news service. When word came that their own network was involved, the news directors were "taken aback" according to WRAU-TV Peoria General Manager Robert Rice, who sits on the affiliates board. "It's too early to tell," says Rice, what overall affiliate response will be, and he himself wanted more time to study the plan. But some of the concerns he thinks affiliates are likely to have include the amount of advertising competition in a market from NewsChannels, to what extent the regional news providers for NewsChannels will be able to cross-promote their own local news, and whether there's any chance material an affiliate feeds ABC might wind up on cable.

Still, Max Sklower, general manager of KOAT-TV Albuquerque, N.M., said "you can't blame ABC for wanting to compete [in the cable field] ... the government's excluded broadcasters for too long." ABC's hinted all along that it had an interest in cable news, Sklower suggests, saying "they can't bury their heads in the sand."

Of the 12 stations that have already been signed by NewsChannels as regional contributors, two are ABC affiliates, WSB-TV, Cox's Atlanta station, and Wews Cleveland. The latter is a Scripps-Howard operation, which together with Scripps's WCPO-TV Cincinnati will handle the Ohio area; Scripps's WMC-TV Memphis will also be a contributor.

Two Metromedia stations are involved—



Satellite NewsChannels President Bill Scott



ABC News and Sports President Roone Arledge

WNEW-TV New York and KTTV Los Angeles, and that group owner last week said it was "extremely gratifying to participate" in the venture, which it feels has "exponential growth potential" in the markets it will serve.

Also included are Hatch Stations' KUTV Salt Lake City, and independently owned WCCO-TV Minneapolis. WCCO-TV's executive vice president, Jim Rupp, according to Group W's Dan Ritchie, was "the first person to really get us into this."

The four Group W stations on the list are WBZ-TV Boston, KYW-TV Philadelphia, KDKA-TV Pittsburgh and KPIX San Francisco.

The cable industry's response to NewsChannels was not immediately evident. Several multiple system operators contacted last week felt they needed more time and more details before commenting on the ABC/Westinghouse proposal.

Tele-Communications Inc.'s John Malone called it a "potent combination," saying he "very much liked the localized element and . . . the price. It's great to have one more high quality product." Although

the partners on Wednesday said NewsChannels would include cable system advertising availabilities, any specifics fell into the "marketing plan" area of noninformation. And TCI's Malone noted he's very interested in the advertising questions, adding that if NewsChannels "just offers us carriage (and not avails) it's not nearly as attractive as Turner's deal."

Malone, who praised the CNN news programming, said that where TCI has the capacity, it would likely carry both services. "I can see a different pitch coming out of the different formats," he said.

One side effect of the NewsChannels announcement was suggested by news consultant Al Primo. With a staff of 250 in the Stamford headquarters, "it's got to open up a whole lot of jobs," Primo observed.

Four people who get additional jobs, or at least titles, out of the NewsChannels setup are the members of the joint venture's board of directors—Hayes and Scott representing GWSC, and Granath and ABC News Senior Vice President Richard Wald for ABC.

ation, reported he has had "many calls" from affiliate station executives throughout the country expressing their opposition to rescinding PTAR. He hastened to say he has had no indication that CBS-TV intends to recapture the 7:30-8 p.m. period.

He said stations are investing substantially in the access period. WBTV(TV), he noted, is going into the third year of *PM Magazine* and has a staff of 11 people and two mobile units. He said this situation is similar in other markets.

Babb said he feels CBS, if it does expand its news, will not look to the 7:30 p.m. access time but to 6:30-7 p.m. But he added that to his knowledge, CBS has no specific plan at present.

"Our affiliates do not want to lose PTAR," Babb said. "Last summer and fall 80% of our affiliates asked the association to file comments with the FCC. We did so last September, and 90% of the affiliates asked us to express the desire not to rescind the prime access rule."

Ward Huey, executive vice president and general manager of WFAA-TV Dallas and chairman of the ABC-TV affiliates association, said the group's board of governors has arranged a conference call tomorrow (Aug. 18) to discuss developments on PTAR as well as other subjects. He said he is "seriously concerned" about the possibility of eliminating PTAR and believes the board and affiliates feel the same way.

Huey said strides have been made by stations in the past few years to fulfill one of the objectives of the rule—local programming—and believes the success of the various *PM Magazine* programs is encouraging stations to look into other local areas. He cited as an example WFAA-TV's *Weekend Journal*, carried on Saturday in the access period.

"It would be sad if PTAR is abolished in view of the progress that is being made," Huey said.

He also opposed the insertion of network news in the prime-access period and said he believes ABC affiliates share this sentiment. He is not opposed to an additional half-hour of network news, provided networks place it outside local time.

"I don't think that network news ratings have been that terrific," he continued, "but if they think news is such a blockbuster, let them place it from 8 to 11 p.m."

Solid criticism could also be expected from syndicators who have found that the rule, adopted in 1971, has provided an ongoing market for programs for the access period.

The question of expanding network evening news—if the expansion should involve time that now is filled by the stations—is no less controversial. All three networks have tried and been turned back by affiliate resistance, although all three still insist that it is an idea whose time will come—some time.

NBC officials indicated after the filing that they don't necessarily link PTAR repeal with an early offering of longer

## Networks out to end PTAR

**Prime-time access rule, which created golden half hour for stations and syndicators, would be repealed if NBC petition—and others to come from ABC and CBS—persuade an FCC that may already be receptive; thought of hour-long evening news held out as bait; station resistance sure**

Repeal of the prime-time access rule emerged as a clear possibility last week as NBC took the lead in formally asking the commission to set the rule aside and hinted—but didn't specifically say—that NBC might seek to expand into that 7:30-8:00 p.m. NYT period by lengthening *NBC Nightly News* to 60 minutes.

The rule, NBC argued, is "a barrier" to 60-minute evening news.

Officials of both ABC and CBS said they expected to follow suit with support for repeal of the rule without specifying how they might use the time. At ABC—which originally supported adoption of the rule because ABC then was financially strapped and stood to save four weekly hours of production costs by its adoption—a spokesman said its upcoming filing would in effect say that the rule had not achieved its purpose and that "the public would be better served" if it were abandoned.

Coming at a time when the commission is in an avowedly deregulatory mood, the move to set the rule aside was given a good chance of success. Three current commissioners, including Chairman Mark Fowler, are on record as favoring a rulemaking looking towards the rule's elimination.

But the realities of relationships between networks and affiliates suggest that stations would not give up the time with-

out a fight, even if the rule were repealed. It has proved enormously successful for them financially.

Fred Paxton, president of WPAD-TV Paducah, Ky., chairman of the NBC-TV affiliates board, was quick to criticize. In an interview he said that "affiliates definitely do not like NBC's proposal." And what irks Paxton personally, he said, is that the network links the request to scrap PTAR with expanding network news.

"This gives the impression that if we favor keeping PTAR, we're against expanding the news," he said. "We're not against expanding the news. But we don't want the network expanding in *our* time. If the network insists on having the PTAR time, it should be willing to swap another half hour in prime time."

Moreover, Paxton contended, access time is finally coming into its own. He noted that 104 TV stations are now carrying *PM Magazine* with local production, and that others have bought the expensive *Entertainment Tonight* and other costly syndicated properties.

"The abolition of the prime access rule," he continued, "would create havoc among stations. They would suffer severe financial problems. They have invested for camera crews and for expensive programming." In addition, he said, his station now carries a one-hour local news program plus the network half hour. He conceded there might be a "larger appetite" for news in some larger markets but a move to 90 minutes is "about the limit in a market of this size."

James G. Babb Jr., executive vice president of WBTV(TV) Charlotte, N.C., and president of the CBS-TV affiliates associ-

news. And NBC-TV President Raymond Timothy said that "before we would do any additional programing in what is now local time, we would consult with our affiliates—who after all are our partners—and in any event would work out an arrangement with them whereby we either swapped time or shared commercial inventory."

NBC made its request, asking for "an expedited rulemaking to repeal" the rule, in comments submitted in response to a petition filed by Chronicle Broadcasting Co., whose KRON-TV is an NBC affiliate. KRON-TV's petition seeks a rulemaking to repeal a section of the rule that keeps network affiliates from carrying off-network programs in access time (BROADCASTING, July 27). (The rule applies only in the top 50 markets, but in reality its effect is universal, since it's uneconomical to program below that level.)

NBC's comments said—as NBC officials have said in the past—that the prime-time access rule operates against the public interest by, among other things, "acting as a barrier to the ability of NBC or other networks to offer a one-hour early-evening national news program to affiliates.

"Clearly, it would be in the public interest to allow affiliates to broadcast enhanced network news programing, thus permitting in-depth coverage of certain important news events and inclusion of other stories for which there is no time at all in a half-hour format. Doing away with the current restrictions on stations' ability to accept for broadcast a one-hour evening network news program should be a matter of high priority for the commission, warranting a prompt waiver to remove that restraint."

NBC noted that not only had FCC Chairman Fowler, in a statement joined by Commissioners James Quello and Joseph Fogarty and then-Commissioner Robert E. Lee, advocated a proceeding looking to the rule's repeal, but also the FCC's network inquiry staff, after a two-year study, concluded that the rule had not achieved its objectives or advanced the public interest and should be repealed.

The four commissioners' interest in PTAR repeal was made known in a statement by Fowler, joined by Lee, Quello and Fogarty, in the FCC's opinion interpreting the network financial interest rule to permit CBS to acquire programing for non-broadcasting purposes (BROADCASTING, June 22). In the statement, Fowler said that "one must seriously question . . . whether the program supply marketplace as it functions today has not completely eroded whatever public policy foundation the financial interest syndication and prime-time access rules might ever have had. Our next step should be the institution of rulemaking proceedings looking toward the elimination of these rules."

The "thorough" study already given the subject by the FCC inquiry staff, NBC said, "permits the commission to take rapid action."

The inquiry staff, NBC continued, re-

jected the notion that networks force affiliates to clear programs and any idea that the rule has generated network-quality programs in the access period: "Stated simply, the staff found that PTAR merely has somewhat increased the number of participants in the first-run syndication supply industry and has achieved a transference of wealth to particular suppliers—results that are neither of benefit to viewers nor proper commission goals."

NBC told the commission that "the only arguments that can be mounted in support of PTAR do not present any valid public interest reasons for retaining the rule. For example, it has been claimed that PTAR has resulted in an increased number of syndicators. Of course, the producers of almost all of the most popular access shows were already successful television producers before the adoption of PTAR. Moreover, as the inquiry staff pointed out, even assuming an increase in the number of companies engaged in syndication, or greater profitability for certain syndicators, diversity in programing or other public interest benefits do not follow."

As for contentions that some programs occupying current access periods would not have developed without PTAR, NBC said that this "ignores the fact that current access fare and similar programs could continue to be offered even were the rule to be repealed.

"Certainly stations would remain free to

broadcast such programs by exercising their own programing judgment. . . . Given the special staff's explicit findings that stations are free to determine for themselves whether or not to clear network programing, there is no justification for the commission to continue to provide a competition-free marketplace for syndicators by forbidding affiliates even to consider a network program option in present access time."

NBC also cited an increase in the number of independent TV stations, "the increased viability and market penetration of new program delivery systems such as pay cable and STV and other new technologies" as offering "far greater" program diversity for the viewer than ever before and "even further alternatives to syndicators."

In the end, if some access programs fail in competition with network programs, it would be because viewers prefer the network fare, NBC continued, and added: "The public interest is hardly served by regulation depriving stations of the freedom to choose broadcast network programs that they believe viewers would prefer so that syndicators may have a competition-free niche for less popular shows. . . . In short, the commission, in fulfilling its proper regulatory role, should not continue to interfere with the marketplace merely to protect the continued profitability of a certain group of program suppliers."

## Cablevision snatches Boston prize

### Mayor White picks Long Island MSO over bid of Warner Amex; experimentation, community access chief reasons given for choice

Cablevision Systems Boston was awarded the city's cable television franchise last week because of its aggressive marketing approach, commitment to a nonprofit community access corporation and willingness to experiment.

Those were the reasons cited by Boston Mayor Kevin H. White last Wednesday for awarding the 15-year franchise to wire Boston's 240,000 households (BROADCASTING, June 29).

Cablevision, whose managing general partner, Charles F. Dolan, holds the same position with Cablevision Systems near New York and Chicago, estimates it will take three-and-a-half years to wire Boston at a cost of \$94 million. The losing competitor, Warner Amex Cable Communications, estimated that the job would take five years and \$79 million. A city lawyer told BROADCASTING that it would take a year before the final license, which will include strict enforcement regulations, is finally awarded.

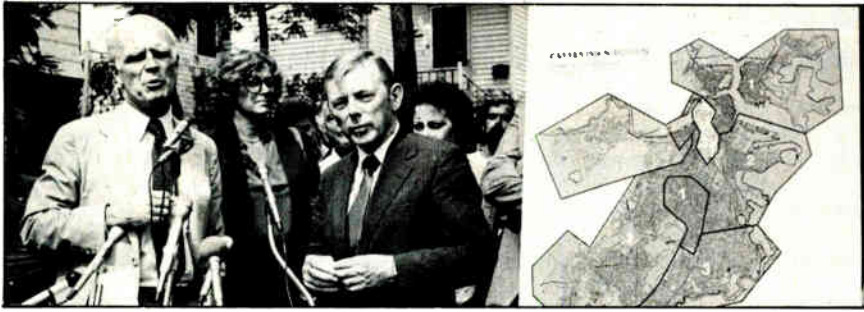
In the final weeks leading up to the award, Cablevision had brought in former FCC Chairman Charles Ferris to lobby for its side. Cablevision's somewhat radical

proposal of higher than usual penetration figures allowing for lower rate structures had been the source of some questions. Its bid called for 63% initial penetration and 74% by the system's 10th year of operation. The 52-channel basic service would cost \$2 per month. Revenues from Home Box Office (\$7) and a 20-channel two-way service (\$6), the company said, would compensate for the low base rate.

Warner's bid projected 52% penetration with the first tier of 36 channels costing \$5.95 per month. The company also offered its two-way Qube service plus hefty investments in a local origination production center and its yearly budget.

White, who made the choice after 20 hours of briefings from a cable study group, praised both companies' "superb" proposals. He defended his solo decision as proving that the cable industry "will be good if it doesn't have to peddle itself to a bunch of civic leaders. The more people, the more the process lends itself to duplicity."

White said Dolan "did not know what to say" when White telephoned him to announce the closely guarded decision. Cablevision's Boston project manager, Donna Garofano, said she was "surprised but always thought we had a shot" at a franchise White had refused to consider awarding eight years ago. She attributed



Mayor White (l) and Cablevision's Dolan

**In the flush of victory.** Charles E. Dolan, founder of Cablevision Systems Development Corp., has sweated out many a franchise decision. "But never like this one."

When asked by *BROADCASTING* in Boston whether he had expected to win the franchise, Dolan answered that he had no clue. "When we won, I'm surprised you didn't hear the shouting up here."

Dolan, who flew to Boston to meet with Mayor Kevin H. White about contract details (12 of his associates followed by limousine), expects to be servicing the first subscribers in seven months, building at a rate of 20 miles a month.

After giving the mayor a Cablevision T-shirt in reception-poor east Boston, Dolan promised residents that cable would "promote respect for the television set" and "solve the whole problem of spectrum scarcity" as well as giving them better pictures. He and White discussed, but came to no firm conclusions about, the makeup of the governing board of a nonprofit community-access corporation that will control 20% of the system's 106 channels. The mayor said the group will number about 15 and be politically independent.

East Boston residents and the mayor both stressed their happiness with Cablevision's willingness to let city residents buy 16% interest bonds in Cablevision Boston in \$1,000 denominations. There will be an extra 1% interest for every \$1 million of profit made by the limited partnership.

Dolan compared the franchise race to the Boston marathon. And it took a marathon length of time to finish. Nearly two years ago, a commission headed by Peggy Charren, president of Action for Children's Television, advised White to begin the award process after he had decided to postpone it in 1973 because, in his view, the cable industry had not yet matured. Dolan, creator of Home Box Office and the tiering concept, doesn't disagree with the mayor's comment that Boston is taking a chance by awarding the franchise to his firm instead of to the more established Warner Amex.

"He is taking a chance on us," Dolan told *BROADCASTING*. "If we don't meet our commitments, it's bad for us and bad for him." But Dolan isn't planning on things being bad. He says he saw Boston's tough proposal request as a standard by which all others in the country will be measured. "As with the Boston marathon course, you're really competing with your own limitations. In our case, the limitations were technological. We set out to provide the city with the most technologically superior cable TV system ever designed, and we did it."

the choice to the firm's innovations, low rate structure and an uplink for transmitting Boston programming to domestic satellites for national distribution.

White also cited Cablevision's willingness to let Boston residents buy long-term bonds with interest rates that increase if the franchise profits rise. The mayor praised both applicants for "refusing to surrender their beliefs in their corporate philosophies." He characterized Warner Amex as careful and reluctant to relinquish management responsibility and Cablevision as adapting to the "uniqueness of Boston. Boston gambles, and Cablevision has a willingness to experiment when it's not sure of the outcome."

White said both companies clearly have the financial capacity, technical skill and management talent to handle the Boston franchise. He said he liked Cablevision's willingness to let a nonprofit access corporation, to which both competitors had been willing to give 5% of their revenues, compete with its own programming.

"The cable industry is maturing rapidly. It's on the verge of a programming explosion," White said. "I'm a convert to cable."

The mayor said he and the two remaining competitors all took risks in the Boston franchise process. The city's requirements, which have been among the nation's toughest, "pushed companies so far that only two stayed," he said. "If one more had dropped out, we would have been embarrassed. They would have called us jerks up here. We gambled and it paid off."

Cablevision, according to Garofano, spent "substantially over \$300,000" in the franchise competition. Warner Amex, according to New England franchising director, Peter Meade, spent around a half a million dollars.

Nine companies originally applied for the franchise last November. *The New York Times* dropped out first. Failing to file final applications were the Times Mirror Corp., Time Inc. subsidiary American

Television & Communications, Rollins Cablevision, Tribune Cable of Boston and Boston Cablevision Services. Boston lawyer Charles Beard said the city will proceed with the license award despite a suit filed earlier in the franchising process. Steven Mindich, publisher of the weekly *Boston Phoenix* and president of Adetta Corp., one of the original bidders, had unsuccessfully tried to hold up the process until a final court decision on his claim that the state's crossownership ban doesn't apply to weekly newspapers.

## White House-press relations judged good by Gergen

**Communications director says Reagan brings new openness to job, press's liberal bias declining**

The relationship between the Reagan White House and the press could be rosier, but it's not bad the way it is, said David Gergen, White House director of communications, at a box lunch of the Radio-Television News Directors Association Metro Washington chapter in Washington last week.

"We're very pleased that the climate of suspicion and outright hostility evident during past administrations is now absent," Gergen said.

Gergen said one reason the White House has been faring well with the press is that the Reagan administration has been more open and more "accountable" than previous administrations. Reagan's openness has percolated down through his staff, making his White House more accessible than previous administrations', he said.

Although Gergen admitted that Reagan hasn't held many press conferences, he said Reagan has given at least a dozen individual interviews since he took office. And, Gergen said, the administration has otherwise been responsive by providing access to top White House aides.

But the relationship has as much to do with the attitude of the press toward the administration as with the administration's attitude toward the press, he said. The press's attitude has changed, he said, partly because of the press's traditional practice of easing off on a new administration but also, he thought, because the press, like the public, had become "disillusioned with many of the policies of the 1960's" and now seems more receptive to "probing new paths."

Gergen said he didn't think the press had become "conservative," but he did think the press had less of a "liberal bias" than it had in the past.

Gergen commended broadcasters and the print media for hiring reporters who had training in economics, a policy that has made their coverage of the economy "much, much better."

## TRANSPONDER BOXSCORE

# Keeping up with the satellite universe

## There's growing reason for broadcasters and cablecasters to look heavenward as the demand for programing creates a growing supply of transponders

Fifty-four transponders on six satellites are now serving the program distribution and production needs of the country's cable and broadcasting industries.

Video, audio and various text services destined for distribution to the home by wire or the airwaves are being transmitted on RCA Americom's Satcom I and Satcom II; Western Union's Westar I, Westar II and Westar III, and AT&T's Comstar I/II.

Comstar I/II will soon revert to carrying telephone messages and data traffic, but the number of transponders serving broadcasting and cable will soar in the years ahead with the launch of additional satellites by Western Union, RCA, Hughes Communications and Southern Pacific Communications. Satellite Business Systems also will make six transponders available for cable and broadcast services on its three SBS satellites.

The primary users of the domestic satellites are cable programmers. Counting Landmark Communications' Weather Channel and Hearst-ABC's Beta Channel, due for introduction early next year, and TeleMine's PET Network and a few new audio and text services, scheduled for fall launches, there are 47 cable programming services on the satellites. Thirty-seven are full-fledged video services, ranging from the three hours each Friday night of Black Entertainment Television to the 24-hour-a-day programing of Cable News Network, The Movie Channel, Cinemax and Showtime. In addition, there are four audio services, five teletext services and one slow-scan video service.

The bulk of the cable programing—39 services—is found on the satellite that started it all, Satcom I, the so-called Cable Net One. Twenty-one of that satellite's 24 transponders carry cable programing and of the remaining three, two are out of order and the other is held by Wold Communications which subleases time to broadcasters and programers on an ad hoc or occasional use basis. The rest of the cable programing is on Comstar I/II, Westar III and Westar I.

Comstar I/II is a "cable satellite" slapped together by RCA Americom with transponders leased from AT&T to accommodate customers displaced by the loss of Satcom III in December 1979. Although 11 transponders were originally assigned to cable programers, the satellite never flowered into Cable Net Two as RCA marketers had hoped. Today there are only six services being offered on the bird and two of them duplicate Satcom I transmis-

sions. The satellite transponder assignments of Wold Communications/Warner Amex Satellite Entertainment Co. and Times Mirror Satellite Programing/United Video were moved at the end of July from Comstar I/II to transponders 15 and 19, respectively, of Satcom I. The rest of the satellite transponders were simply not put to use.

If Satcom I and Comstar I/II are the cable satellites, Westar I and Westar III are the broadcasting satellites. Westar III has four occasional-use transponders. Two of the satellite's transponders are subdivided into single-channel per carrier (SCPC) audio or data channels and 12 of them are used by radio networks. ABC, CBS and CNN have their own transponders on the bird for remote feeds and Intelsat uses one for intra-Mexico and Mexico-U.S. transmissions. Southern Satellite Systems, SIN Inc. and Home Theater Network are the satellite's cable programers.

Westar I has the same mixture of users as its sister satellite, Westar III. Its two SCPC transponders are shared by eight radio networks. All of one and parts of two others are available for occasional use. The only STV programer on the satellites uses one for program distribution and the PET Network will deliver its adult programing fare to cable systems beginning this fall on another. The Public Broadcasting Service is the single biggest user of the satellite; four transponders distribute PBS programing to member stations.

There are two other satellites serving the industries—Satcom II and Westar II—but their contribution is minimal. NBC-TV uses one transponder on Satcom II for remotes and Alascom Inc. transmits network programing to stations in Alaska on another. Western Union makes one transponder available on Westar II for occasional television use.

The satellite environment will change radically within the next several months. Next October, Satcom III-R will be launched and when the satellite becomes operational, probably around the end of the year, the 22 RCA customers now on Satcom I will move to it. One of Home Box Office's two assignments on Comstar I/II will also be added to the lineup. RCA now plans to leave the 24th spot on III-R open for occasional use.

Shortly after the Satcom III-R launch, RCA will send up Satcom IV. When it becomes operational, the remaining Comstar I/II programers will be shifted to it. RCA hopes to fill the rest of the Satcom IV transponders with cable programers, but has been unable to assign customers to the satellite because it hasn't come up with a transponder assignment plan acceptable to the FCC.

AT&T will be getting directly involved in the satellite television business in 1982.

It has promised satellite service to ABC, CBS, NBC, Wold Communications and National Entertainment Television. NBC may be assigned a slot on Comstar I/II as early as next October, if AT&T's tariff doesn't bog down at the FCC, but NBC will eventually join the other four charter customers on Comstar IV in March 1982, shortly after its launch.

Also due for launch in the first quarter of 1982 is Western Union's Westar IV. The Corporation for Public Broadcasting has an agreement to lease as many as four transponders, and five other spots will be used by Westinghouse Broadcasting and ABC Video Enterprises for The Satellite NewsChannels (see story, page 27).

Many transponders on Westar V, scheduled for launch in the fourth quarter of 1982, have already been sold to Dow Jones, Citicorp, Equatorial Communications, TeleMine and Westinghouse. Westinghouse has also leased an undetermined number of transponders.

Hughes Communications has been trying since early this year to sell 18 of 24 transponders on its Galaxy 1, scheduled to fly in the fall of 1983, to select cable programers. Time Inc. announced last May that it had signed up for six transponders and Hughes now says that it is close to making deals for 10 of the other 12 it has available.

Southern Pacific Communications says that all of its Spacenet I slots are filled and that all but a few of its Spacenet II transponders are also taken. Spacenet I is scheduled to be operational in February 1984 and Spacenet II is slated for launch that summer. The Spacenet satellites are hybrids—that is, they use both C-band and Ku-band frequencies. They also offer two different channel bandwidths. The satellites contain twelve 36 mhz, C-band transponders; six 72 mhz, Ku-band transponders, and six 72 mhz, C-band transponders. Because of their extended bandwidths the 72 mhz channels can be used to transmit two television channels simultaneously.

SPCC refuses to disclose the names of its customers, but some of them have made announcements and other names have leaked. A partial Spacenet I roster: **36 mhz, C-Band**—Satellite Syndicated Systems, Tulsa, Okla. (three transponders); Southern Baptist Convention, Fort Worth, Tex. (two transponders); Double-B Enterprises, Fort Worth; United Video, Tulsa Okla., and Midwest Radio & Television Inc., Minneapolis-St. Paul **72 mhz, C-band**—Pop Satellite, New York; Wold Communications, Los Angeles (two transponders); Landmark Communications, Norfolk, Va., and SIN Inc. **72 mhz, Ku-band**—Pop Satellite (two transponders). Wold and the Pop network have also acquired transponders on Spacenet II.



## Satcom I (Cable Net One)

| Transponder | Distributor  | Service(s)  | Hours per day                                |
|-------------|--|---|--|
| 1           | Warner Amex Satellite Entertainment Corp. (WASEC)                              | Nickelodeon<br>ARTS (ABC)   | 14<br>3                                      |
| 2           | People That Love Television Network  | PTL Network<br>Satellite Radio Network*   | 24<br>24                                     |
| 3           | United Video   | WGN(TV) Chicago<br>WFMT(FM) Chicago<br>Lifestyle (Seeburg Music)*<br>Satellite Music Network*   | 24<br>24<br>24<br>24                         |
| 4           | Out of Order   |   |  |
| 5           | Warner Amex Satellite Entertainment Corp.                                      | The Movie Channel   | 24   |
| 6           | Southern Satellite Systems   | WTBS(TV) Atlanta<br>North American Newstime*<br>Moody Broadcasting Network***A<br>Consumer News***A<br>View Weather***B<br>Reuters News-View***<br>UPI Cable News Wire***<br>Dow Jones*** | 24<br>24<br>24<br>24<br>24<br>24<br>24<br>24 |
| 7           | Entertainment and Sports Programing Network Inc.                               | Entertainment and Sports Programing Network   | 24   |
| 8           | Christian Broadcasting Network Inc.  | Christian Broadcasting Network  | 24   |
| 9           | USA Cable Network  | USA Network<br>Cable Satellite Public Affairs Network<br>Black Entertainment Television<br>The English Channel  | 16<br>8<br>C<br>D                            |
| 10          | Showtime Entertainment Inc.  | Showtime (West Coast feed)  | 24   |
| 11          | WASEC  | Music Television  | 24   |
| 12          | Showtime Entertainment   | Showtime (East Coast feed)  | 24   |
| 13          | Intermittent Service   |   |  |
| 14          | Turner Broadcasting System   | Cable News Network  | 24   |
| 15          | Wold Communications (sublet from WASEC)  | Occasional use  |  |
| 16          | Compact Video (sublet from Showtime) and Appalachian Community Service Network | Appalachian Community Service Network<br>National Jewish Television Network<br>Moneyworks<br>Christian Media Network<br>American Educational Television Network                           | 12<br>E<br>F<br>6<br>3                       |
| 17          | Eastern Microwave (sublet from Showtime)                                       | WOR-TV New York   | 24   |
| 18          | SIN Inc. (sublet from Reuters)   | GalaVision  | 10   |

### Notes to Satcom I

- \* Audio service on subcarrier
- \*\* Slow-scan video service on subcarrier
- \*\*\* Teletext service
- A Begins service Sept. 1
- B Begins service Oct. 1
- C 11 p.m.-1 a.m. NYT, Fridays
- D Tuesday evenings, Saturday afternoons
- E Sunday afternoons only
- F Saturday afternoons only
- G HBO, now transmitting programing 9 hours on weekdays and 12 on weekends intends to go 24 hours on weekends starting Sept. 5 and 24 hours every day Jan. 1, 1982.
- H Modern gives up weekend hours, but extends weekday hours on Sept. 5. Hearst/ABC will take over Modern's afternoon hours on Jan. 4, 1982.
- I Weather Channel plans to begin 21-hour-a-day service next spring.

| Transponder | Distributor   | Service(s)   | Hours per day |
|-------------|---|--|---------------|
| 19          | Times Mirror Satellite Programming (sublet from United Video) | Spotlight<br>Shop-at-home (experimental)   | 13            |
| 20          | Home Box Office Inc.  | Cinemax (East Coast feed)  | 24            |
| 21          | Landmark Communications                                       | The Weather Channel<br>Home Theater Network  | 3             |
| 22          | Home Box Office Inc.  | Home Box Office (West Coast feed)<br>Modern Talking Picture Service<br>Hearst/ABC Beta Channel | G<br>H<br>H   |
| 23          | Home Box Office Inc.  | Cinemax (West Coast feed)  | 24            |
| 24          | Home Box Office Inc.  | HBO (East Coast feed)  | G             |

## Comstar I/II (Cable Net Two)

Comstar I/II is the result of co-locating two aging satellites in one orbital slot. To extend the life of the satellite, half the transponders (12 of 24) on each satellite were turned off, creating, in effect, one 24-transponder satellite. Comstar I/II's other transponders are devoted to telephone and data.

| Transponder | Distributor                                      | Service(s)   | Hours per day |
|-------------|--|--|---------------|
| 3H          | Entertainment and Sports Programing Network Inc. | Bravo (Rainbow Programing Services)                                  | 10            |
| 4V          | National Christian Network                       | National Christian Network<br>Escapade (Rainbow Programing Services) | 10            |
| 4H          | SIN Inc.   | Not in use   |               |
| 6V          | Warner Amex Satellite Entertainment Corp.        | Not in use   |               |
| 7V          | Home Box Office Inc. (HBO)                       | Cinemax (East Coast feed)  | 24            |
| 8V          | Compact Video Services (sublet from Showtime)    | Occasional use and video conferencing                                |               |
| 9H          | HBO  | HBO (East Coast feed)  | 9             |
| 9V          | Trinity Broadcasting Network                     | Trinity Broadcasting Network   | 24            |
| 10V         | American Medical Buildings                       | Not in use   |               |

## Westar I

| Transponder | Distributor  | Service(s)  | Hours per day |
|-------------|--|---|---------------|
| 1           | Western Union                                      | Occasional use  |               |
| 2 †         | Corporation for Public Broadcasting<br>Muzak Corp. | National Public Radio (10 channels)<br>Muzak (two channels)                       |               |
|             | Mutual Broadcasting System<br>Wold Communications  | Mutual Broadcasting System (three channels)<br>Wold Communications (two channels) |               |
|             | Enterprise Radio                                   | Enterprise Radio (two channels)   |               |
| 3 †         | Satellite Communications Network                   | Occasional use<br>PET Network   |               |
| 4 †         | Family Radio<br>Sunbelt Communications             | Family Radio (two channels)<br>Sunbelt Communications (two channels)              |               |
|             | Dow Jones  | Dow Jones (one channel)   |               |

† Transponder is divided into single channel per carrier (SCPC) for use by many different audio and data services.

| Transponder | Distributor  | Service(s)   | Hours per day |
|-------------|--|--|---------------|
| 5           | Bonneville Satellite Corp. and Wold Communications | SelectTV Subscription Television program distribution Occasional use |               |
| 6           | Western Union                                      |  |               |
| 7           | Inoperable   |  |               |
| 8           | Corporation for Public Broadcasting                | Public Broadcasting Service (PBS)                                    |               |
| 9           | CPB  | PBS  |               |
| 10          | Inoperable   |  |               |
| 11          | CPB  | PBS  |               |
| 12          | CPB  | PBS  |               |

### Westar III

| Transponder | Distributor                                     | Service(s)   | Hours per day |
|-------------|---|--|---------------|
| 1†          | Associated Press and United Press International | Associated Press (one channel)<br>United Press International (one channel)<br>RKO Radio Networks (two channels)<br>Enterprise Radio (two channels) |               |

| Transponder | Distributor                             | Service(s)  | Hours per day |
|-------------|---|---|---------------|
|             |   | Wold Communications (two channels)<br>Dow Jones (one channel)<br>Occasional use |               |
| 2           | Hughes Television Network               |   |               |
| 3           | Intelsat                                | Intra-Mexico and Mexico-United States transmissions                             |               |
| 4†          | Associated Press                        | Wold Communications (one channel)<br>RKO Radio Networks (two channels)          |               |
| 5           | Western Union                           | Occasional use  |               |
| 6           | CBS                                     | Production feeds  |               |
| 7           | Wold Communications                     | Occasional use<br>Home Theater Network  |               |
| 8           | SIN Inc.                                | Spanish International Network   |               |
| 9           | Southern Satellite Systems and TSI Ltd. | Satellite Program Network   |               |
| 10          | American Broadcasting Companies         | Production feeds  |               |
| 11          | Turner Broadcasting System              | Production feeds  |               |
| 12          | Western Union                           | Occasional use  |               |

†Transponder is divided into single channel per carrier (SCPC) for use by many different audio and data services.

## Pre-RARC DBS debate

**In comments prior to FCC's policy development for 1983 conference, most say it should adopt "block" allotments for new service; CBS, others want to be sure there's room for HDTV**

Second-round pleadings in the FCC's second notice of proposed rulemaking in U.S. preparation for the Region 2 Administrative Radio Conference on satellite planning (RARC-83) have been filed by a variety of firms, including applicants for direct-to-home broadcast satellite services, opponents to DBS, fixed terrestrial service users, equipment manufacturers and domestic satellite licensees. Little in the way of a consensus emerged.

While endorsing the commission's preliminary proposal to have four DBS service areas, roughly equivalent to the four time zones (as reflected in the Satellite Television Corp. application), STC also suggested that the commission consider the use of four "equi-size" and slightly overlapping service areas. The overlapping service areas, said STC, could be expected to "accommodate, without change, any equi-sized coverage areas that may be computed if a set of orbital locations different from that proposed by STC is allotted to the U.S. at RARC-83." STC conceded, however, that overlapping service areas could cause some interference problems with DBS systems operating in Canada and Mexico—problems that

"might be more easily overcome with STC's original . . . service areas."

STC reiterated its position that the U.S. seek "block allotments" at RARC-83. Depending on the type of polarization applied to various channels within the allotment, said STC, various combinations of standard and high-definition channels would be possible.

STC also supported the so-called "limited planning approach" for RARC. That calls for the initial allotment of a minimum number of channels to each service area with the remaining channels unassigned, to be held in reserve and assigned later as the need arises.

STC had one proviso, however: that "allotments beyond the minimum are made to accommodate the requirements of countries that are prepared to implement them within a period on the order of five years." STC further suggested that the procedures for gaining access to channels beyond the minimum allotted should be expeditious to insure that the U.S. does not end up "with a substantial shortfall in capacity."

Unallotted channels, said STC, should also be afforded "protection" to insure unencumbered future use by the broadcast satellite service. "Unless provisions are made which in effect give the frequencies intended for [DBS] growth the same status as frequencies specifically allotted at RARC-83," said STC, "their utility for [DBS] cannot be assured."

STC noted that "heretofore, it generally

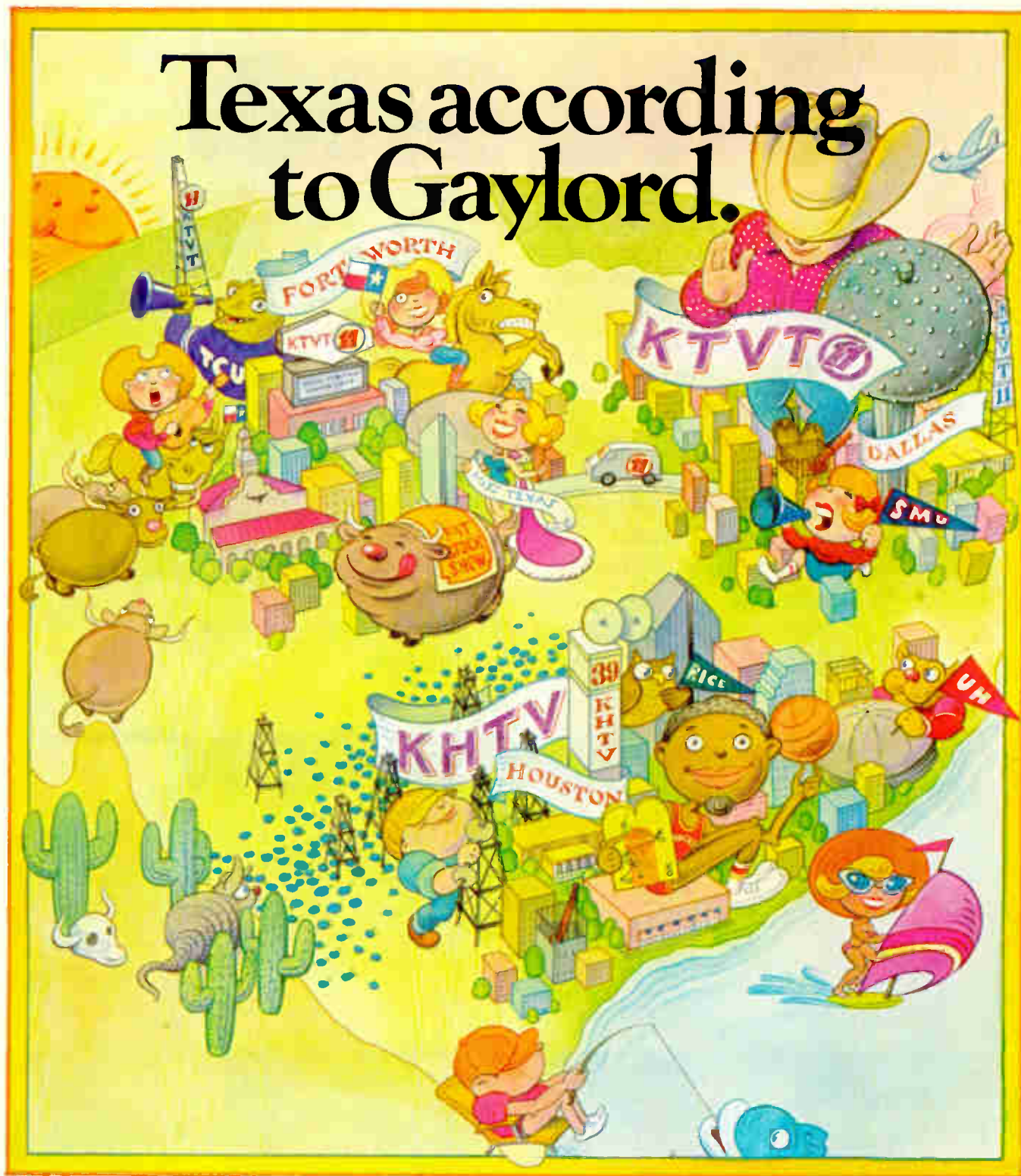
has been assumed that the same number of channels should be allotted to each service area in the plan." It objected strenuously to such a concept, however, and suggested that if adopted, "the U.S. could receive a far smaller allotment at RARC-83 than it clearly requires." Thus, said STC, the U.S. should push for a "nonuniform channel allotment" plan that considers "the vast differences among Region 2 countries, including such factors as geographic size, population, ethnic cultural diversity and, most important, economic ability to support satellite broadcasting services."

Implementation of post-RARC DBS systems could best be achieved, said STC, "if allotments are described by a set of allowed ranges for system parameters [power, transmitting antenna beam sizes, etc.] rather than by specified parameter values . . ."

The National Association of Broadcasters, publicly opposed to DBS, also endorsed the "limited planning approach" to allow for "adaptation to meet the evolving demand for new communications satellite services." It stressed the point that by "new communications satellite services," it meant not only DBS, but also fixed satellite services and "a myriad of unexplored and unresolved issues and uses for U.S. Ku-band authorization" that were suggested in previous DBS filings.

NAB also suggested that the commission allocate all of the 12.1-12.3 ghz sub-band to the fixed satellite service (FSS)—

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breakthrough ideas and the people who make them work.

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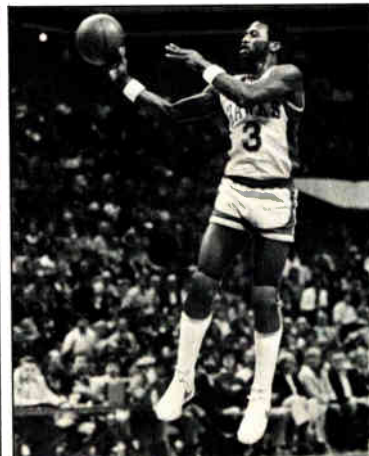
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and not divide it equally between broadcast and fixed satellite services (500 mhz each)—in light of what it claimed to be “pressing future demand” for FSS. A study done for it by the market research firm of Browne, Bortz & Coddington last January concluded that the demand for FSS would probably surpass available satellite space some time between 1985 and 1991. BB&C also concluded that demand for DBS services would be “minimal.”

The commission has preliminarily proposed the use of 18-mhz channel bandwidths. NAB noted that of the eight DBS applicants specifying bandwidth requirements, five different bandwidths were proposed, three of which were greater than 18 mhz. Thus it concluded that “a specific need for greater bandwidths” has been shown and that the commission ought to re-evaluate its 18 mhz estimate as “constituting the necessary bandwidth.” To encourage the development of high-definition DBS systems, NAB suggested that the commission consider implementing at least some 27 mhz channels.

NAB also pointed to a study conducted for it last February by the Bethesda, Md.-based Satellite Systems Engineering Inc. which concluded that wider bandwidths for DBS channels would “contribute to significantly higher [signal-to-noise] ratios, and correspondingly improved picture quality.” That study suggested that the STC system might be insufficiently advanced from a technical point of view, predicting that it would produce a picture in the home with a signal-to-noise ratio of 37-40.6 db, which it noted is considered “excellent” by only 26%-36% of television viewers, according to the Television Allocation Study Organization standard for judging picture quality.

CBS reiterated its pitch for high-definition TV (HDTV) and challenged the logic behind STC’s quest for 16 mhz bandwidth channels. “The only reason to opt for such narrow bandwidths is that it will arguably result in ‘more channels,’” said CBS.

Proponents of the narrower bandwidth have calculated that from 37 to 40 channels with either 18 or 16 mhz bandwidth would be available for DBS use, assuming a carrier separation of up to 13.25 mhz, using circular polarization. CBS noted, however, that 32 channels with 27 mhz bandwidth could be squeezed out of 480 mhz of spectrum if linear polarization were used. Furthermore, the wider channels could be used for “dual channel transmissions or a single HDTV signal transmission,” CBS said, and thus would not be a waste of spectrum space.

CBS took a parting shot at the STC application, arguing that pre-RARC authorization of a conventional system such as STC’s would “lock the United States into outdated technological constraints and bandwidth parameters that would seriously impede the United States from pursuing innovative alternatives at RARC-83.”

ABC—which has previously stated its

opposition to the authorization of any interim DBS systems—again cautioned the commission “that any perceived need to adopt tentative stances on DBS issues must not foreclose the potential for the development of truly innovative and technologically advanced systems.” The importance of that point is demonstrated, said ABC, by the 14 DBS applications now on file at the commission.

Citing an example of its concern, ABC pointed to the commission’s tentative decision to opt for the four-service-area approach, which it said “would be most congenial to STC’s” application. It said the commission ought to revisit that decision in light of several DBS applications that propose something other than the four-service-area approach: for example, the USSB (Hubbard) proposal to cover the continental U.S. with two satellites and the DBS Corp. proposal to use three satellites.

ABC also called on the commission to “make sure that its preliminary 1983 RARC decisions do not foreclose the high-definition possibility.” GTE Satellite Corp., a domestic satellite licensee that has been authorized to construct three Ku-band satellites for FSS use, endorsed the commission’s tentative decision to split the 12.1 to 12.3 ghz sub-band equally between FSS and DBS operators. That would give both services a full 500 mhz worth of spectrum to operate in—FSS using 11.7-12.2 ghz and BSS using 12.2-12.7 ghz.

GTE rejected a previous proposal by Rockwell International to shift FSS operators to the 12.2-12.7 ghz with fixed terrestrial services (FS) and move DBS to the 11.7-12.2 ghz band. FSS users, said GTE, “have based their business plans, and associated capital expenditures, on the assumption of operating in the Ku-band without the constraining requirement of frequency coordination. Indeed, these firms might not have undertaken to develop Ku-band systems if it was known that FSS would have to share the band with FS...”

**The road to RARC.** The commission’s advisory committee on preparations for the Region 2 Administrative Radio Conference scheduled for 1983 is hard at work trying to develop a cogent U.S. proposal. That proposal must be submitted to the International Telecommunication Union (ITU) six months before the planned June 1983 conference, which means that the commission must submit the proposal to the State Department for final clearance by November 1982. Meanwhile, on the domestic front, a decision for accepting or rejecting the 13 DBS applications on file with the commission—other than Satellite Television Corp.’s which has already been accepted—is expected next month. Final authorization for interim domestic DBS services is expected no earlier than late this winter and probably not until spring 1982.

Farinon Electric Operations, a division of the Harris Corp., which produces equipment used by fixed terrestrial users, said U.S. preparation for RARC “should continue to take into account the extent upon which the American public has come to rely upon the 12.2-12.7 ghz band for terrestrial fixed operations.” It said that it would not object to DBS being used on individual-reception type of service but suggested that the U.S. might advocate community antenna service for metropolitan areas “because their use can be better coordinated with existing and prospective terrestrial-fixed operations.” An additional way to reduce the likelihood of interference between DBS and FS services, it said, would be to advocate at RARC that DBS systems be required to install high quality receivers.

Satellite Business Systems Inc., also a domsat licensee, said that the commission’s tentative decision to split the 12.1-12.3 ghz sub-band equally between FSS and DBS was fully supportable given the “current and planned operations of the 12 ghz FSS earth stations installed,” and that the number “is likely to increase very substantially in subsequent years.” It cautioned that expansion of fixed terrestrial services on a primary basis into the 11.7-12.2 band “would severely constrict that capability.”

Focus Broadcasting, an applicant for DBS authority on Advanced Westar III, scheduled for launch in 1984, said the commission “may wish to consider including in its RARC-83 recommendations a provision which specifically would permit continued permanent DBS service by Advanced Westar if such a continuation of service proves desirable.”

USSB said the commission’s tentative conclusion to seek the maximum spectrum (500 mhz) at a smaller number of orbit locations would benefit both DBS operators and the public. The consumer would be encouraged to install a home receiving dish with the availability of a greater number of channels and then thus benefit the operators, said USSB, while the public would benefit by a greater choice of channels.

Fixed-service-user representatives, including the American Association of Railroads and the Utilities Telecommunications Council, reminded the commission that to date it has not come up with a suitable replacement band, should fixed users be ousted from the 12 ghz band. AAR suggested that the 12.1-12.3 band be allocated on a primary basis to fixed terrestrial services. UTC said that some portion of 11.7-12.2 band should be allocated to fixed services “since the 1979 World Administrative Radio Conference designated this portion of spectrum as appropriate for sharing between FSS and fixed services.” Both groups indicated the 18 ghz band would not provide an adequate substitute because it “offers a short pathway which is impractical for many fixed users who depend on the long-range communications abilities of the 12 ghz band.”

# Radio

# State of the Art 1981



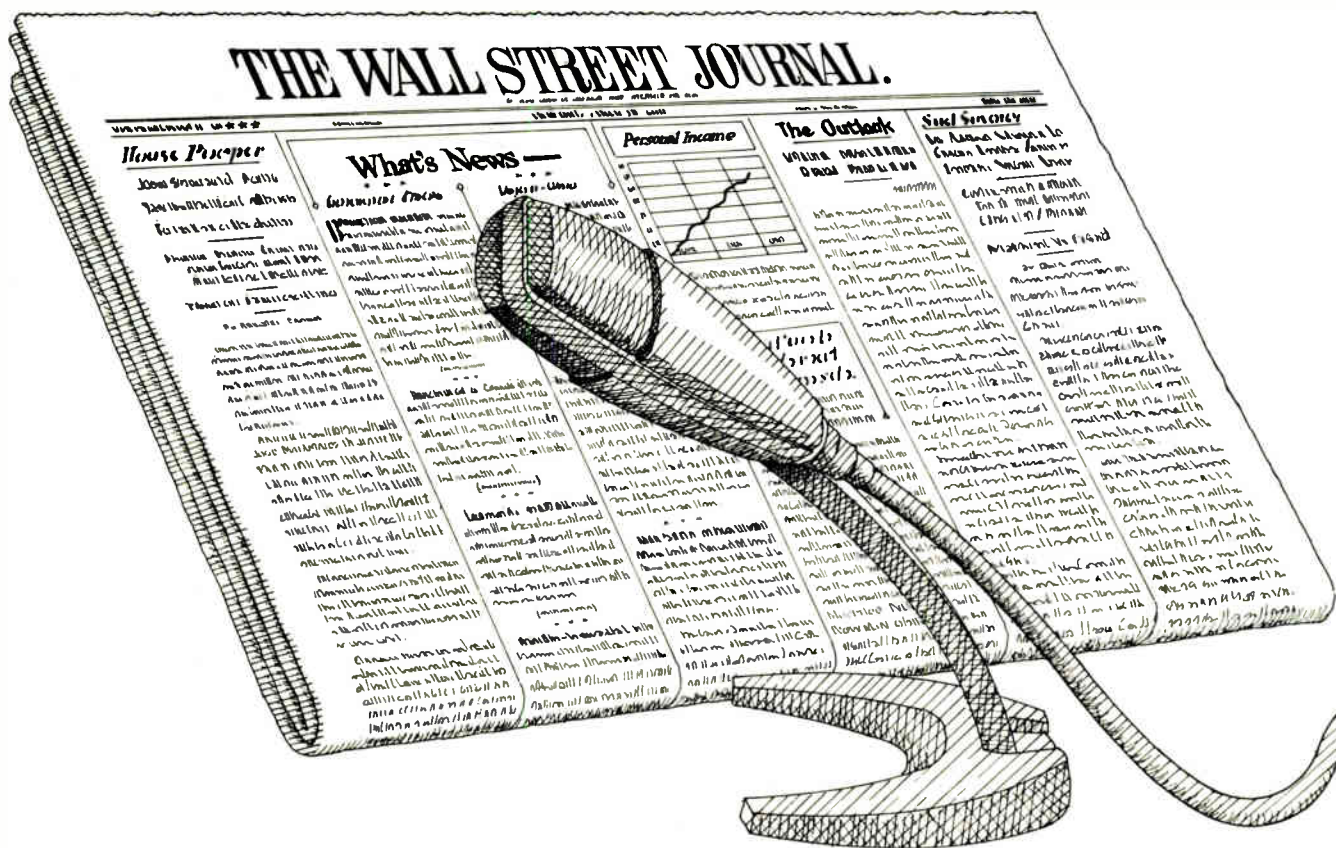
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# Radio 1981



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If there is a theme in radio today, it is change. It is change that results from success and it has many in the industry sounding excited, optimistic and bullish about the future. At the same time, it has many sounding thoughtful.

As other stories in this special report indicate, programming shows signs of breaking out of many of its format boundaries as stations attempt to reflect the "sound" of their community as it is identified by a particular segment, be it large or small, of its population. A proliferation of network, live-by-satellite and traditional taped program services are carrying a revolution toward that already-changing programming community.

In sales, radio broadcasters watch the growth of new video services and see both the threat of new competition and a potential for new revenues if traditional over-the-air TV begins to lose advertising dollars it once would have claimed automatically. They watch the proliferation of networks and prepare to position themselves to stay in the path of shifting national spot dollars.

In management, subtle changes are resulting from a shift, which began about 10 years ago, from an industry operated overwhelmingly by single-station owners to one increasingly controlled by group operations. After pouring millions into upgrading long-underutilized FM stations, established group owners are spinning off second stations in markets where they are represented, following a "one-to-a-market" prescription for maximizing revenues and broadening influence.

At the same time, entrepreneurs are finding radio's growing success has made venture capital increasingly available. They are building a new breed of aggressive, often highly successful and younger group operators.

Group operators are unanimous in asserting the importance of local management.

"There's no business where local managers have more importance, because radio is really a small business," said Joseph Dorton, president of Gannett Broadcasting Group's radio division. Richard Harris, president, of Group W's radio division, said his firm is "trying to push more responsibility down the line" to its local managers.

At the same time, group operators are concentrating program control increasingly at the corporate level, utilizing national program directors and hiring more and more consultants. "There's more emphasis on programming now than ever before," said Dorton, "and a strong group program director can advise local programmers about national trends and new services."

Hand in hand with increasing program control, is growth in centralized research. Metroplex Communications, a Cleveland, Ohio-based firm widely considered one of today's more successful newer group operators, spent \$200,000 in research in each of the last two years. A national research director coordinates music and audience surveys conducted continually at local stations. Insilco Broadcasting, a subsidiary of Broad Street Communications Corp. in New Haven, Conn., spent \$180,000 last year, including subscriptions to Arbitron and another rating service, and on audience research conducted by its stations and a national consulting service.

Gannett Broadcasting utilizes its parent company's research division in Phoenix as well as surveying by its individual stations. Sunbelt Communications, a five-year-old firm owning two AM and four FM stations in urban fringe markets, also has its own research division, The Research Group, which also serves other stations and which company president, C.T. Robinson claims is one of the largest research firms operating in radio.

Some group owners—for example

Capital Cities Communications in New York and Metromedia Inc. in Secaucus, N.J.—leave it up to their individual stations to budget and buy research.

Financial control is also being concentrated increasingly at the corporate level. Revenues earned by Gannett stations are immediately sent to corporate headquarters. Stations keep only enough cash to pay their bills, according to Dorton, and no excess cash is left "lying around" uninvested.

Increasing competition among group-owned stations in major markets has influenced groups to demand tighter budget control and sharper planning at both the corporate level and from local stations, according to Bill Clark, general manager of Shamrock Broadcasters radio division.

Tighter control by group operators has brought better, more professional programming to radio as well as higher ad revenues, according to Clark. "More people are listening to radio for more hours than ever before," he said. At the same time, it is changing the face of radio. "Ten years ago an entrepreneur could buy a major market FM," said Clark. "Now what you're seeing is sales by individuals to groups."

The growth of group ownership has made radio "extremely competitive" and has brought increased turnover in general managers and programmers, said Clark.

Facing these new market forces, group operators are sounding extremely optimistic, almost "high" on prospects for the future. "The next five years will be the most exciting in the history of radio," said Sunbelt's Robinson. According to Robert Weiss, half-owner and vice president of Metroplex, "They can never put cable in cars, and as TV fragments, radio will become the mass medium. In the 20 years I've been in radio, it has been a stepchild to TV, but we see it as the leading medium of the future. What goes around comes around."

## The network goldrush

### Satellites are the impetus for a booming business in traditional and new-form interconnections; radio's hope for the 1980's

Radio networking is exploding. There are currently 10 national networks serving some 3,921 affiliates. By 1982, there could be at least 10 more, four of them networks as we know them now, offering hourly news feeds, actualities, increasingly numerous long- and short-form programs and guaranteed annual revenues; the other six 24-hour, live-by-satellite program services. The venturers promise to slash that in operating costs and bring a new "national" format to stations in markets of every size. ABC and RKO are also planning to launch live-by-satellite syndicated special programs, including all-

night talk shows, live concerts and music countdowns.

Why this sudden, explosive growth? Advertising volume on network radio grew 28% in 1980 and another 30% in the first half of 1981. According to Tom Burchill, president of RKO Radio Networks, major national advertisers have abandoned their traditional approach to buying TV first and everything else later, are now taking a "zero-based" look at all media and including more radio in their buys. Viewership of over-the-air TV is down, most notably in

daytime hours, said Burchill, and advertisers are taking millions of dollars out of television and putting them in radio instead.

While the older networks, CBS, NBC and the Mutual Broadcasting System have continued to grow, newer networks, targeted to specific demographics, such as ABC's Information, Contemporary, FM and Entertainment networks, NBC's The Source and the RKO Radio Network have also been successful. More than 500 stations have become new network affiliates in the last two years, and yet there are at least 4,000 stations receiving no network service.

Satellite technology is a major factor in the sudden burst of network activity. ABC plans to have all six of its present and proposed networks along with its 24-hour

# Radio 1981

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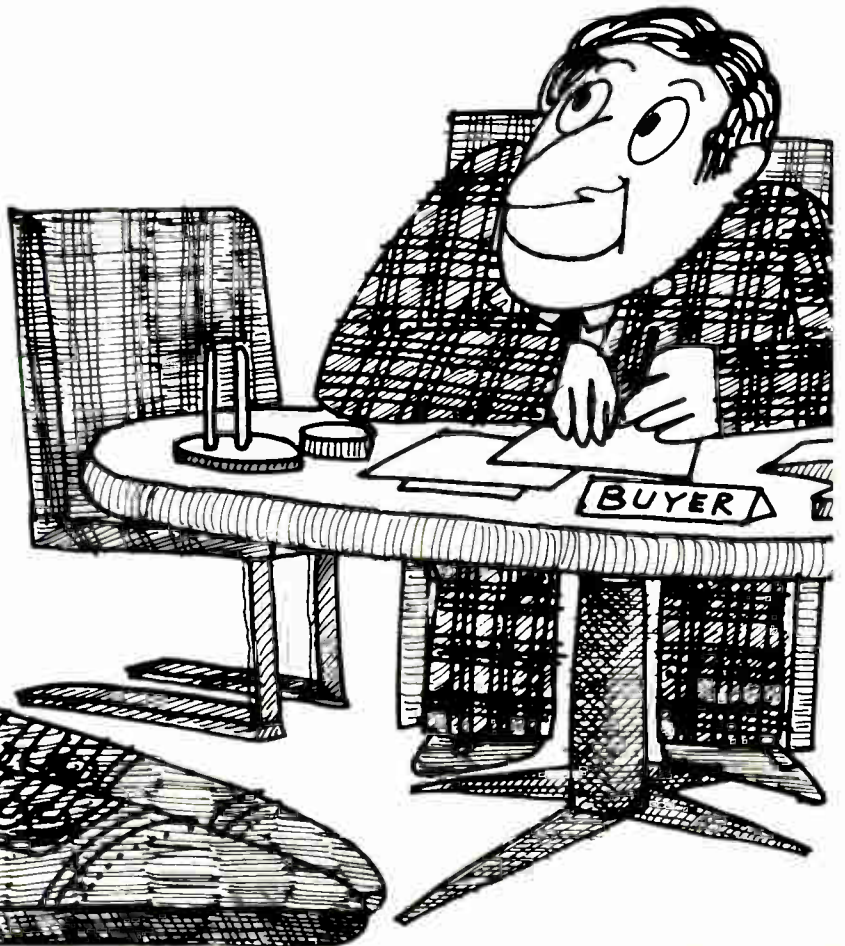
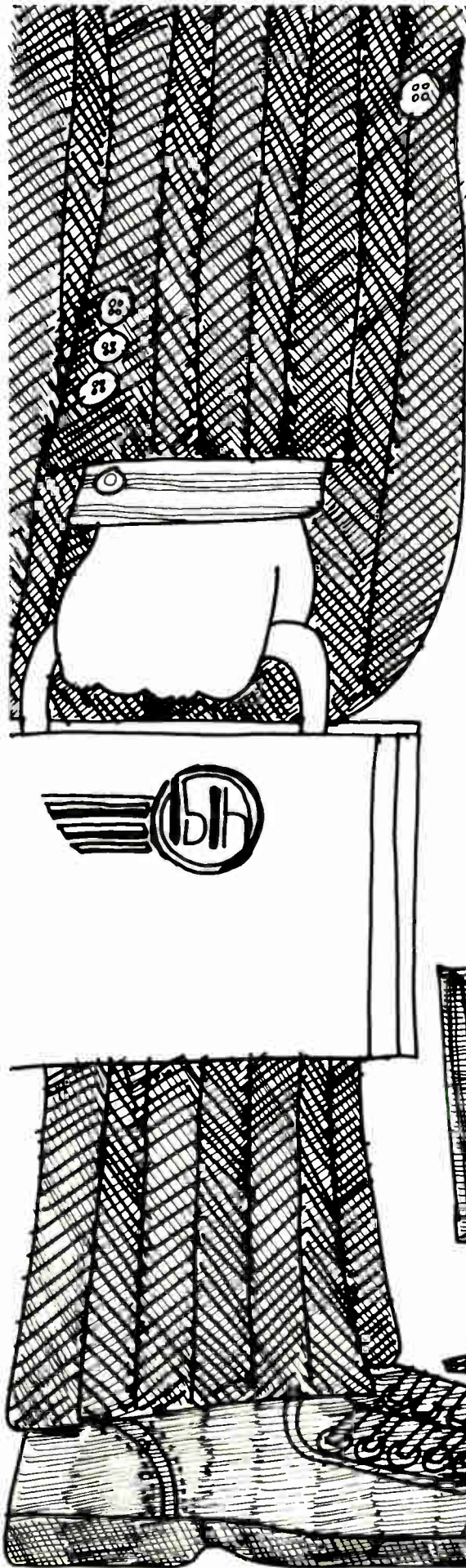
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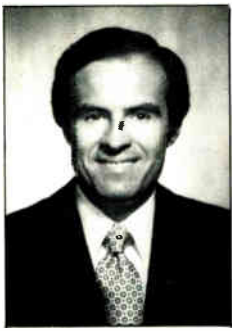
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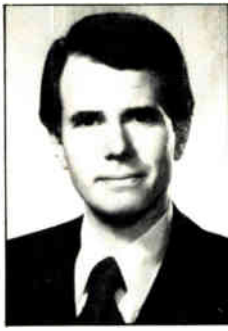


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Burchill



Stevens



Renwick



Weiss



Harris



Rubenstein

music and syndicated special program services on satellite by 1982. It will lease three full-time 15 khz channels from Wold Communications, and last week announced its intent to contract with Scientific-Atlanta for a state-of-the-art end-to-end satellite transmission system.

RKO, which launched its RKO Radio Network via satellite in October 1979, plans to have a second network, RKO 2, and a syndicated special program service on satellite by Sept. 1. Mutual Broadcasting System dedicated its satellite uplink on June 19, has supplied 400 of its affiliates with downlinks and hopes to have 200 more supplied by the end of this year.

Networks have been planning the switch to satellite for several years, but only recently have marketplace forces combined to make it possible. According to Chuck Renwick, who is directing NBC's future satellite development, there has been "significant price movement" in satellite equipment in the last 90 days.

As more and more networks have entered the competition in recent years, costs have spiraled and that's another reason why the older networks are developing second and third services.

"Cost-per-spot is healthy," said Renwick, "but we can't depend on its growing as fast as costs are." Networks are encountering higher costs as they race to offer better quality in their news feeds and affiliate relations and more of the increasingly popular special programs, concerts, interviews, musical countdowns and weekend and seasonal features. This is the kind of programming stations can't economically produce themselves and the only bait that networks can use to attract affiliates among highly successful major-market stations that have avoided network affiliation because they can get higher rates from national and local spot sales.

Group owners of such stations, includ-

ing Metroplex Communications and Doubleday Broadcasting, are eyeing the profusion of new network services as a hedge against their own rising operational costs and a source of new, competitive programming. "Our stations are nearly sold out in every market," said Robert Weiss, vice president and part owner of Metroplex, "But networks are talking about specialized programs that stations can't afford. We're thinking about it."

While networks have been grappling with increased production costs to meet new competition, they have also had to shift inventories to accommodate stations' lighter commercial loads. Stations, especially those in major markets have reduced the number of commercials they run each hour from an average of 18 minutes, to as few as six minutes per hour on beautiful music stations, eight or 10 minutes per hour on rock stations and between 12 and 16 per hour on MOR stations.

NBC Radio Network cut its spot inventory by 15% in 1980 and plans another 15% reduction next year. With fewer commercial availabilities on each single service, networks have created new networks and program outlets to make room for more spots. Contributing to this shift are stations and advertisers that want programs targeted to a single group of people no longer defined by age alone, but also by "life style" and spending habits.

All this spells a programming boom for radio. It also spells change in the flow of national advertising revenues. Some group operators fear that networks will snare national spot revenues now going to local radio through national rep firms. "Networks already capture 10% to 12% of national spot dollars," said Gary Stevens, president of Doubleday Broadcasting. "In three years, they'll have 40% of national spot." Although Weiss predicts competi-

tion among networks and rep firms will drive national spot rates up, Joseph Dorton, president of Gannett Broadcasting Group's radio division, believes network activity will "prostitute rates," driving them "lower than radio deserves." James Arcara, executive vice president, radio, for Capital Cities Communications Inc., believes network growth will "dilute the rate of growth in national spot sales for some time to come."

Many of the group operators who are worried, however, are also anticipating an overall surge in the flow of national spot dollars to radio as a result of networks. "As TV declines, networks will bring advertisers into radio and those advertisers will end up in spot as they find local stations that better meet their needs," said Weiss. According to Dick Harris, president of Group W's radio station group, "network salespeople have been able to talk to advertisers at their highest corporate levels, bringing more of them to radio. Local stations have been able only to approach advertisers locally."

Responding to the increased flow of advertising dollars and growing demand for programs, existing network operators are planning new services. Joining them are a series of "newcomers," offering live 24-hour program services that are likely to revolutionize radio programming.

ABC, which led the way in diversifying its networks by creating four targeted services in 1976, will launch two more full-service networks in 1982. One will target the 18-49 year-old audience and the other, an as-yet undetermined demographic. In addition, ABC plans to offer a 24-hour, live program service, featuring contemporary music, news, major-market personalities and other services. ABC has not announced what it will charge for this service. It also plans to offer 18 hours of live, syndicated talk programming daily, begin-



Burkhart



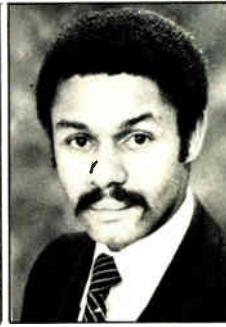
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ning in March 1982.

ABC plans to lease three, full-time 15 khz channels from Wold Communications and is presently negotiating transponder time. Last week, it announced its intent to contract with Scientific-Atlanta Corp. for the design, production and sale of an end-to-end distribution system with digital audio capability. In addition to selling downlinks to ABC's proposed 900 affiliates, Scientific-Atlanta will be free to sell the 10-foot receiving dishes to unaffiliated stations.

RKO Radio Network, now "RKO 1," serves 225 affiliates, is targeted to the 18-to-49-year-old audience and runs 148 spots per week. The company's proposed "RKO 2" will target an older audience. Joining the full-service networks will be RKO Radio Shows, live syndicated programs including all-night talk and music shows, afternoon magazines, live concerts, music countdowns and daily "formatic music blocks."

CBS is also planning a new network, targeted to 18-to-34-year-olds and set for launch in April or May of next year. Its present CBS Radio Network claims 416 affiliates and runs 182 spots per week.

Tentative plans at NBC include new full-service networks and syndicated program blocks, according to Renwick. Its present NBC Radio Network claims 355 affiliates and runs 312 spots per week. The Source, its youth-oriented network launched in 1979, claims 176 affiliates and runs 126 commercials each week.

Mutual Broadcasting System has reduced its more than 1,000 affiliates to over 900 in the past year, and no longer claims to be the "largest radio network in the world." This, according to the company's chief operating officer, Martin Rubenstein, is part of a master plan to upgrade the network's affiliates, dropping weak outlets and those not carrying enough Mutual programming and picking up stronger ones that agree to carry more programs. Mutual presently runs 1,272 commercial units, 30 seconds in length, each week.

In the past year, it has added special music programs to its traditional mix of news, information and commentary features. In addition to music specials on New Years Day, Easter, Thanksgiving and Memorial Day, the network launched a weekly, three-hour music countdown show, hosted by Dick Clark, that has secured 540 affiliates since July 1.

With 103 affiliates, the Sheridan Broadcasting Network is carried by one-third of all black-programed stations in the U.S. According to Sheridan President Skip Finley, SBN is negotiating for transponder time and equipment and plans to be transmitting all its programming by satellite by mid-1982. The network feeds 17 five-minute newscasts daily along with a daily, five-minute commentary, each by a different black leader.

Newcomers on the network scene include the Satellite Music Network, a joint venture by the Atlanta-based consulting

firm of Burkhart Abrams, Michaels, Douglas & Associates, WCCO(AM) Minneapolis, United Video, a satellite brokerage firm in Tulsa, Okla., and John Tyler, president, and owner of KATT(AM) Oklahoma City.

The firm plans to launch two live stereo channels by Aug. 31, one of them "pop adult" (entitled "Star Station,") and the other country (entitled "Country Coast to Coast"). It has also secured an option on additional satellite time and, according to Kent Burkhart, hopes to launch three more channels by 1983. Satellite Music Network has signed 150 affiliates, some of them in major markets but none in the top 10. It will charge stations \$1,000 per month for the service and will claim two minutes per hour in commercial time.

Another partner in the Satellite Music Network is Bonneville Broadcast Consultants, which hopes to switch its beautiful music service, now distributed on tape to 100 stations, to satellite. Satellite Music Network will provide satellite time and claim one minute per hour for advertising on the Bonneville channel. Bonneville will market the format to its current subscribers and new ones, and hopes to have 300 affiliates by the end of 1982. Bonneville plans to charge subscribers the same yearly fee for its program services as it presently charges for its tape-delivered service.

Planning a mid-October launch for its 24-hour service is Transtar, a subsidiary of Sunbelt Communications Inc., a five-year-old firm based in Menlo Park, Calif., that operates eight radio stations and a national audience research service. Dwight Case, former RKO Radio Network president, heads the new Transtar satellite operation.

Transtar will target 25-34-year-olds, charge stations \$1,000 per month and claim one commercial minute per hour in markets below the top 50. Affiliates in markets 25 through 50 can have the service in exchange for one commercial minute per hour. Transtar plans to compensate affiliates in the top 25 markets.

Case said the network has signed 20 affiliates so far and hopes to have 250 by mid-1983. The format will include two weekend music specials each month and 12 to 18 additional long-form specials a year. The company is looking into carrying news feeds from the RKO Radio Network.

Also preparing to launch a 24-hour program service is Continental Radio, a subsidiary of the Christian Broadcasting Network. The format will offer adult contemporary music, 40% of it gospel or religious songs by "crossover contemporary" artists. Continental has been experimenting with the format on its station, WXRI(FM) Norfolk, Va., since January and has seen the station's audience share go from 0.3 to 3.9.

Radio station operators and group owners predict the new satellite services will do well in medium and small markets, where stations are in need of cost-cutting program alternatives. Satellite service operators argue that they'll penetrate all markets, because all have stations "in need of help."

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# Radio sales expected to eclipse \$4 billion mark in '81

**Led by increases in national and network markets, aural industry anticipates record sales this year**

Total radio sales in 1981 are expected to crack the \$4 billion mark, spearheaded by increases in national spot and network radio of more than 20% over 1980.

Local radio is moving ahead too at a comfortable pace although its estimated 13% rise in sales does not match the momentum of national and network radio. Local radio was hampered in some markets by declines in retail advertising, generally attributed to a sluggish economy in some industrially-oriented cities.

At the rate of increases projected by industry specialists, total radio sales in 1981 should reach \$4.05 billion, with local aggregating \$2.9 billion, national spot, \$915 million and network, \$205 million. These figures are based on the Radio Advertising Bureau's estimates that in 1980 local advertising rolled up \$2.6 billion in expenditures; national spot, \$765 million and network radio, \$167 million.

M.S. Kellner, managing director of the Station Representatives Association, said that figures for the first six months of 1981 indicate that national spot radio sales are generally matching or exceeding goals set by representatives in the early part of the year.

Various representative sources estimated that in the first half of 1981 about 37% of the total national spot volume was spent in the top 10 markets, down only slightly from the 1980 first-half figure (38%). Two years ago about 45% went into the top 10 markets, a sign that the downside in the top 10 has eased.

The continuing strength in major markets was noted by John Boden, president of Blair Radio. He cited New York and Chicago as localities with "great" business in the first half of the year. He said Detroit was lagging behind last year's pace, which was unusually brisk because of the auto industry's intensified efforts to move cars.

Boden was one of several reps who mentioned that that third quarter was not showing the increases of the first two periods. He could not explain the "summer doldrums," and was hopeful that the fourth quarter would bounce back.

For Katz Radio, which showed a 21% increase in the first six months of 1981, the third quarter also faltered. Ken Swetz, president of Katz Radio, directed the blame in part to the baseball strike since Katz represents numerous stations with baseball franchises. "We lost in the neighborhood of \$100,000 per week in billings," he observed.

Swetz envisioned "a good September" and brisk business for the rest of the year. Highly active markets in the first six months were Dallas, Los Angeles and Boston, he said, with Detroit having "its second best year—second only to 1980."

Warner Rush, president of Major Market Radio, said MMR had "an extremely good" first half, with business up 35%. July and part of August weakened, he said, but he is projecting "a strong fourth quarter."

## Radio 1981

Rush said the mushrooming of on-line networks is going to make inroads on spot radio, adding, "it's so much hyperbole that on-line network doesn't hurt spot." MMR, he said, is countering this move by strengthening its new business development efforts.

Bill Froelich, executive vice president, sales, the Christal Co., agreed that on-line networks are posing a threat to spot dollar and reps must work harder. Christal, he said, had an "extremely active" first half, up 25% through the end of May. He said the pace slowed down in June and July but he expects stepped-up activity for the remainder of the year.

Froelich stressed that radio requires a consistent sales effort inasmuch as more than 60% of the accounts turn over in the span of a year. The most reliable categories, he said, have been airlines, automobiles and accessories, beers and, in the past few years, motion pictures.

Peter Moore, president of Torbet Radio, cited the uneven pattern of radio sales this year. Torbet showed a 21% increase for the first six months; 14% in July; 7% in August and is projecting more than 22% in September and October.

Similarly Moore said that markets show different growth patterns during the year.

Some may be up for a few months and then weaken to be replaced by some that started off poorly and rebounded, he explained. MMR markets that have "done well," he said, are New York, Los Angeles, San Francisco and Boston.

Abe Mendel, vice president for national sales for HR/Stone, noted that increases in the first half varied drastically by markets, depending on the station represented, and pointed to New York as an example. He said HR/Stone now represents the two NBC-owned stations, WNBC(AM)-WYNY(FM)—and sales during the first half spurred by 100%.

Mendel said on a like basis sales grew by 30% in the first half of 1981 and he estimates that for the entire year, the increase should be in the 28% range. Mendel joined HR/Stone four months ago after five years with Katz Radio and he said one of his mandates is to increase the number of affiliates at the firm, particularly the stronger stations in various markets.

Frank Boyle, president of Eastman Radio, characterized the first five months through May as "exceptional," but business began to droop in July and has not really recovered. He said the period July through September will "probably be as good, if not slightly better than last year, but I think it will be a case of selling fewer units at higher rates."

Boyle said that Eastman, one of the larger radio reps, was up about 18% for the first six months and expects to be from 11% to 13% higher for the year. He feels spot radio progress was held back because the network TV selling season was delayed and the baseball strike cut into some radio placements.

For Eastman, the burgeoning markets are those in the Sun Belt—Miami, Tampa, Dallas, Houston, Memphis, Los Angeles and San Francisco—while those in the Northern tier—Cleveland, Pittsburgh, Philadelphia, Rochester, N.Y., and Boston—are "not so good," Boyle says.

Jack Masla, president of Jack Masla & Co., described the year as "a very strong first half," a fairly good summer and "an equally strong fall." He said Masla overall was ahead by 35% in 1980 over 1979 and projects another 30% to 35% increase this year.

Masla says that more and more national



Kellner



Boden



Swetz



Rush



Froelich



Moore

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advertisers are learning to use radio as a local advertiser—for a specific purpose. “It has worked for local advertisers and is working for national ones too,” Masla said.

Ralph Guild, president of McGavren-Guild, pointed to the “erratic” pattern of national spot radio behavior. He said only three of MG’s 12 offices were up significantly—the New York and Los Angeles offices among the three.

“But these two offices now represent more than 50% of our revenues,” Guild pointed out. “Overall we’re up about 29% for the first six months and we’re looking at a 19%-20% gain for the year over 1980.”

Bernard Howard, president of Bernard Howard & Co., described sales as “very

good,” with the first quarter off to a slow start but building up in the second quarter for a first half year gain in the 15%-18% area. Howard was one of the few reps who felt the third quarter was satisfactory, better than he had expected. He thinks radio’s strength is that more advertisers are realizing the medium as a bargain, during both periods of recession and prosperity.

Both conventional networks and the rep networks (unwired) reported gains during the first half of 1981. Some representatives felt that the planned explosion in the number of wired networks will pose competition that will redound to the disadvantage of spot radio. Others maintained that so much of network radio dollars today come



Boyle

Masla

from spot budgets anyway, so that the added competition may generate more dollars for radio.

Skip Finley, president of the black-oriented Sheridan Broadcasting Network, said the first half was “excellent,” with gains of about 32%. It’s a reversal of last year’s pattern when Sheridan started slowly and wound up with a 42% jump in the second half. He said July and August have been “lackluster” but he is confident that Sheridan will end 1981 about 12% ahead of last year.

Business at the Mutual Broadcasting System is proceeding very nicely, according to president Martin Rubenstein. He estimated that Mutual’s sales are far outpacing the network industry’s pace of 20% by racking up a 35% gain in the first half of the year. Rubenstein credited Mutual’s upsurge in part to sharper awareness on the part of advertisers of network radio’s values and to MBS’s increased programming inventory.

Similarly, Richard Verne, president of NBC Radio, estimated that business in the first half of 1981 had topped the 30% mark. Verne believes that the growth in the number of radio networks actually has helped the medium as more and more salesmen proclaim the advantages of network. Verne said that NBC’s youth-oriented network, The Source, will turn a profit in 1981 after less than two years of operation.

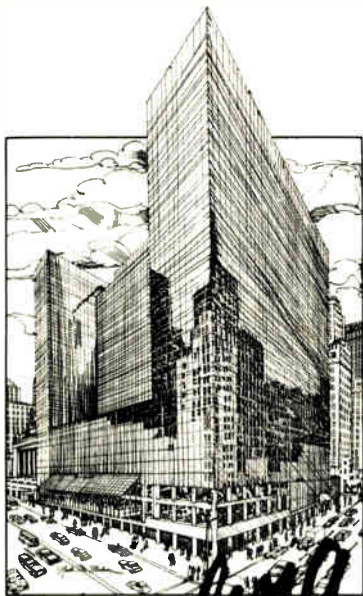
Lou Severine, vice president and director of sales, ABC Radio Networks, reported “outstanding” sales for the first half of the year but preferred not to give a percentage. He indicated the third quarter was not as spectacular but hastened to say it reached the networks’ earlier projections.

“It’s harder to get a reading on the fourth quarter,” Severine said. “More than 80% of our advertisers are network TV clients and the delay in upfront TV buying postponed buying for radio. Upfront is about completed and radio buying should be starting soon. For the past three years, our fourth quarter has been good and should be this year too.”

The sales picture at the CBS Radio Network for the first half was termed “very bright” by Richard Brescia, vice president and general manager. He declined to place a percentage on the increase but said it was “higher than the network marketplace.” Brescia attributed the rise in sales in part to money from advertisers new to CBS Radio and to rate increases put into effect

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Guild



Howard



Verne



Severine



Brescig



David

by the network. He is highly sanguine about the second half of the year, saying CBS Radio has an "impressive" list of sports packages up for sponsorship.

He is not at all dismayed by the growing number of new line networks and added: "It's going to make us all work harder to the benefit of network radio as a whole."

Miles David, president of the RAB, issued a statement attesting to radio's strength in the first half of 1981. He said figures from a dozen markets in different parts of the country show radio's total sales were up about 15%, with local business up 13% and national, up about 20%.

"This is encouraging because radio's local growth is coming despite declines in the housing, financial and automotive fields," David stated. "Radio is replacing those traditional sources of revenue with

increased expenditures by new accounts. Stations are digging harder and increasing budgets from accounts with money to spend.

"National advertisers and agencies definitely have a more positive attitude toward radio. The present 20% national growth rate comes on top of a first-half last year which showed double-digit percentage growth."

David said predictions for the second half are harder to make because of the economy but he thinks it will be "strong," and continued:

"Many advertisers are moving on a no-leadtime basis. Predicting trends in this economy is also difficult because for many products, consumers report increases in buying plans, despite readings by economists that most businesses will slow

down until the fourth quarter. Many parts of the economy don't seem to be cooling down despite high interest rates."

"Radio's business is less uniform than it has ever been. There are markets which are off because of the particular mix of industries affecting that city. But other heavily industrial centers are running counter to the cycle."

David continued: "The 'Red Hot' advertising campaign the industry is sponsoring continues to be an important factor in helping business. Both national and local advertisers and agencies play back the concept that 'Radio Is Red Hot Because It Works.' Their basic concern today is sales effectiveness. And that's what the industry is talking about consistently today through the campaign and in every type of sales development by radio's salespeople."

## The fickle business of formats

**As competition increases and satellite technology offers new possibilities, stations keep searching for the sound that will keep the ratings high**

The key words in radio format planning this year are networks, demographics and identity. At least that's the consensus reached in a series of interviews with some of the top program directors around the country in a variety of markets and formats.

"We've got more competition than ever before," says Bob English, general manager of WUBE(AM) Cincinnati, "and not just in the field of radio. The explosion of cable, pay TV, home entertainment and so on have given people a mind-boggling range of leisure options. To find your station's niche in the marketplace and determine how to satisfy listener needs on an ongoing basis I think requires continuous, reliable research."

English speaks for many program directors who see in the past year a continued blurring of music formats and a resurgence of entertainment services from networks and syndicators that created an identity problem for many stations. WUBE has a modern country format of the type that has become increasingly popular. But English feels "the current wave of

popularity that's going on with country music is really a wave of publicity... During the peak of the publicity about country artists two years ago there were about 10 shares in this market for country radio. Now, as the publicity starts to wane, it's still about 10 shares. That trend seems to be true in most markets across the country."

One important reason for the lack of growth in country format audience, according to English, is the inclusion of many country records on the playlists of adult contemporary, top 40 and other types of stations. "It makes listeners more aware of the artists and the musical form, but it blurs distinctions between formats... A larger percentage of artists are producing a sound that is almost indistinguishable from contemporary pop music in terms of production values. Very often the only thing that makes a country song a country song today is who is singing it and the fact that country stations are playing it."

English compares the situation to rock music several years ago, when stations seized upon disco as a new and distinctive

form of music to clarify differences between them.

"For music radio there is really going to have to be the emergence of some kind of [new] definitive sound soon," he contends. "Today you can punch around the dial and unless you hit a hot AOR, rhythm and blues or jazz station, it's hard to tell what you're listening to. Things have become too predictable, too blurred. Music today has become too homogeneous."

Many program directors agreed with that sentiment. One exception is John Rook, of adult contemporary KFI(AM) Los Angeles. Rook is pleased with the way the music industry is going. "There is a broader spectrum of music to choose from; it is better and there is more of it," he declares. "It's like it was in the '50s and early '60s. We are going through a 20-year cycle."

KFI is interested in a broad, 18-to-49-year-old demographic profile, which is something of a rarity in the current era, when many stations are targeting their formats toward a very narrow segment of the audience. "Everybody said we were crazy," Rook recalls, referring to KFI's move several years ago from an older, 40-plus demographic target to a younger audience. "But our research shows we are reaching a cross-section that pretty ac-

# Radio 1981

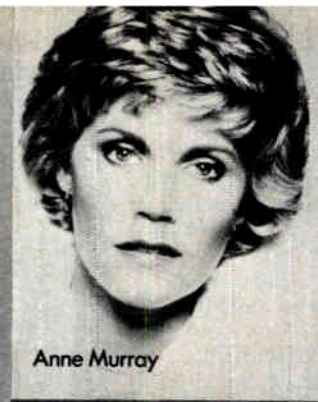




Dan Lovett



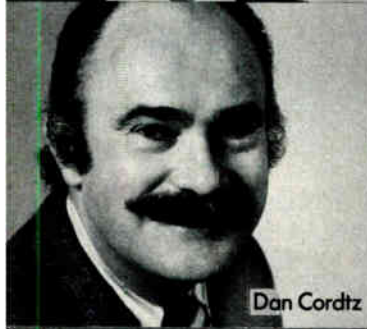
Crystal Gayle



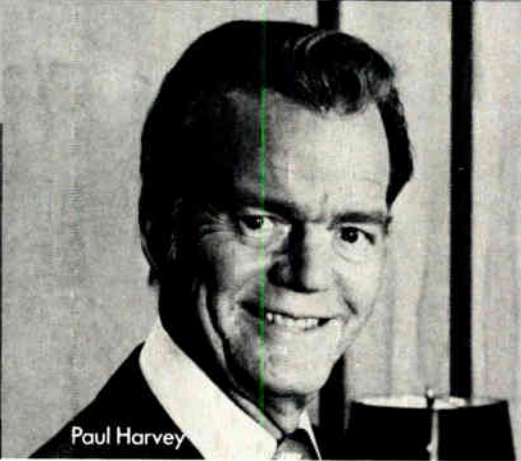
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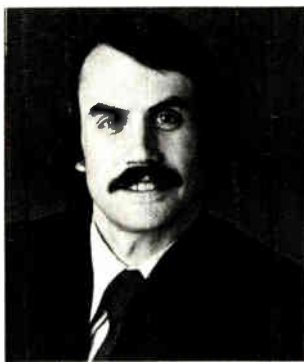
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curately reflects the characteristics of the actual population."

It's Rook's opinion that the softer, less extreme styles of music popular these days are a reflection of the conservative mood of the country. "I think people's attitudes are almost totally in line with the Reagan administration," said Rook. "In fact, this is the first time we have received a significant number of complaints about some of our lyric content."

"Advertisers' needs are changing too. They want a larger audience, based on a station's mass appeal," said Rook. He sees this as a motivating factor in the explosion of satellite-delivered and syndicated program services. "I think long-form satellite programming makes sense in the small markets, where stations don't have the money to compete for talent and highly produced material. In a major market it's another story. But as a means of getting a large, broad audience, I probably would be the first in line if I were in a small market."

But a major provider of these format services, Drake-Chenault Enterprises, is warning that stations must be careful in adopting such an approach. "Satellite-delivered radio programming will afford you even greater competitive broadcast tools for the '80s," said Drake-Chenault President James Kefford. "[But] the full-time, satellite-delivered formats being offered today provide you very limited flexibility. There is no provision for dayparting, limited ability to localize the sound and lots of room for error. The technology is



Gehron



Rook



English

undergoing a 'shake-down' period."

In Miami, Program Director Dan Halyburton of WQAM(AM) agrees, noting that satellites "will ultimately change the industry, just not nearly so quickly as people might think . . . Other than the new all-music networks that have been recently announced, they are not offering much that's new in the way of programming. I think that in the long run, listeners don't really care whether the program came by satellite, unless it's something really special." In Halyburton's estimation, radio networks have yet to apply the kind of innovative satellite-based techniques that have been used effectively by television news, as in the case of ABC's *Nightline* and *World News Tonight*. It's partly for that reason that, as a program director, he has yet to use any satellite derived material.

One station whose format will be dramatically affected by the satellite era is KABC(AM) Los Angeles. The news/talk station will become an origination point next January for ABC's new news/talk satellite-delivered network. Two hours each of the daily programs hosted by Michael Jackson and Dr. Toni Grant, a psychologist, will be beamed nationwide from the KABC studios.

"There will be some shifts in the focus as these shows go nationwide," explained Program Director Wally Sherwin, "but they will be relatively minor. The topical issues that Michael talks about are ones that are important everywhere. The same is true for Dr. Toni Grant. There are many similarities in people's problems throughout the country." Sherwin believes the national focus will not hurt the station locally, but instead help KABC attract more prominent guests for interviews.

"We are foreground radio. When you listen to this station you really listen," he said. "We program for the narrower, target audience of 35 to 49." Within the past six months, Sherwin says the station's younger audience has picked up significantly. In part he attributes this to "an insatiable public thirst for news. The people who listen to us are not the average news listener. They really want to be informed and entertained at the same time." KABC fine tunes its format every month by taking a poll used to identify the top 10 issues people are interested in. The station then tries to "zero in on those issues in the daily programming," says Sherwin. "I use the word 'entertainment' very pointedly because we have recently become more of an entertainment presentation geared toward presenting information. We dramatize. We get to the heart of a matter and make it more interesting to the listener." This, plus strong community involvement by the station and its personalities, is what Sherwin believes contributes to a successful news/talk format.

Like Los Angeles, Houston is a city with a huge, continuing influx of new arrivals. News/talk station KTRH(AM) must try to balance its appeal between these newcomers and the city's "oldtimers." "With 1,200 people coming to Houston every week," explained Program Director Ed Shane, "we have many in our audience who don't really care about the local angle. A national program service could really help these people. On the other hand, the

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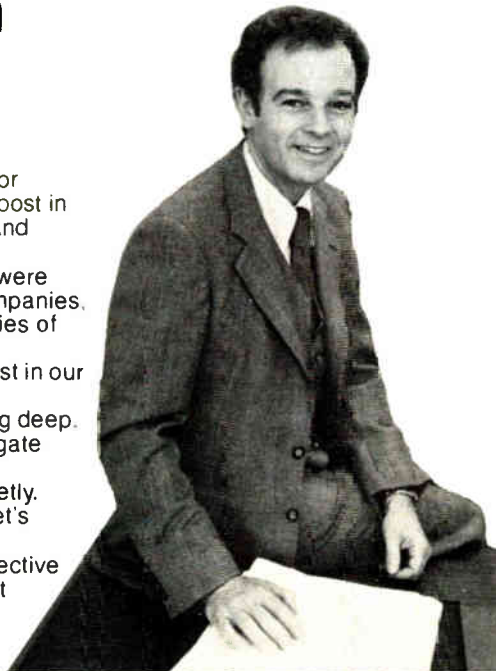
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oldtimer needs to hear about the local things and how it used to be. It's a delicate balance." Shane believes more and more stations are having to decide whether to go with nationally distributed program formats or increase their emphasis on community needs. He pointed out that some cities, such as Detroit and Cleveland, may have so little turnover in population that localism is vital. In Houston, he's found a block format to be a workable solution.

"It's still possible to be 'all things to all people,'" he ventured, "but you're doing it to a certain group of people at a given time. People listening to us in the morning, for example, may not listen to our afternoon sports show. But if we can pick up a new audience in the afternoon and combine them with what we have in the morning we'll look pretty good." Like KABC, KTRH talk show hosts stress topics with universal application, such as economics and self-help.

"We try to really localize in the newscasts and then broaden ourselves to issues that affect people without looking at where they are geographically," Shane explains.

The "magic advertising age group" is currently 25 to 54, said Shane, and that can be a problem for long-time news/talk formats that tend to be skewed above that. "I've got to walk a tightrope. I can't afford to blow off my upper demographics in favor of the young audience the advertisers like."



Young

Shane

Overall, Shane sees news/talk formats proliferating in AM, leaving music formats to the FM stations. "It seems that every AM station that is dying thinks that news and information is its only salvation. I think it's one salvation, but not the only one ... Innovative ways of doing music can [also] save AM radio. You must think about what you are doing instead of getting into some knee-jerk reaction, like so many stations did with disco a few years ago."

That philosophy is echoed by WUBE's English, who sees "a rededication to local market research that probably surpasses any peak we've seen in the past. At our station, we have come to think of ourselves not so much as programmers with a capital 'P', but as, perhaps, marketers. We operate with a triad—the program director,

sales manager, and promotion director—that tries to test the validity of our attitudes about what the people in our market need and want. We also depend on gut feel a lot. It's made up of your training, experience and day-to-day operation within the environment you're living in. It can be wrong though." While stressing the importance of market research in the current competitive climate, English warned: "Bad research is worse than worthless—it's damaging."

Fellow country programmer Halyburton sees "format fragmentation in a lot of markets," concluding that "everybody is looking for a particular area where they can have some degree of success, and I think that everybody would prefer to be just a mass appeal radio station and reach as many people as possible."


As a result of advertiser requests, however, "you're seeing intense pressure to look at narrow demographics and say 'I don't have anybody over 35, but I sure have people aged 25 to 34.' It could be we're bringing a lot of this on ourselves."

Walter Sabo, vice president for NBC's owned and operated radio stations, thinks "anybody could have looked at a census report three years ago and seen where the demographic trends were heading. Any demographic study will tell you that if you have a teen-oriented study you won't make any money." Sabo credits careful research and planning with the success NBC has had with urban contemporary and contemporary pop formats.

"We determined it was the 25-to-34-year-olds, mostly women, who were doing the most listening and consumer spending in our markets," Sabo reports. "That's who we went after." The NBC executive inherited a money-losing set of stations several years ago and has managed to turn them around with formats that have an upbeat, ethnic flavor. "We're going to be copied," Sabo believes. "The urban contemporary format is the heart of what's going to happen [in radio] in the next 10 years."

"Many stations are undergoing an identity crisis now," said John Young, program director of WZGC(FM) Atlanta, which bills itself as an adult contemporary station. "Everybody but the AOR stations seems to be playing Kenny Rogers."

Young observed: "Consistency is the key to success in this fragmented business. The audience tends to think about us in terms of a one-sentence definition. We need to be [more] clearly defined." He attributes a "blurring" among station formats to an overreaction to timebuyers. "They think they understand music and they label us by what they perceive the music to be. Timebuyers are groping to define station formats and not succeeding very well, maybe because we haven't educated them properly," said Young. He pointed out although his station is popular among teen-agers, "there isn't an ad agency in the world that wants to hear about teens." This has led, he believes, to the demise of the top 40 format, which "screams: 'Teens.'" This in turn may be leading many top 40 stations to label




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themselves adult contemporary in an attempt to capture the advertising intended for the 25-to-54-year-old market, which Young believes most timebuyers are after.

"A lot of these program directors are knee-jerking," he continued. "They don't realize that the key to any successful radio station is being that city's radio station. Everything you do has to be reflective of what that community is doing. The true adult contemporary station is a full-service station . . . balancing music, entertainment and so on." At the same time, Young warned, programmers too often take themselves too seriously and ought to realize "the average guy on the street is not hung up on what we're doing [at the station]."

That format philosophy is echoed by Richard L. Geismar, chairman of Insilco Broadcasting, which operates seven stations in four states. Said Geismar: "My belief is that 99% of what people care about in their daily lives is what they can see, touch and feel . . . how they eat, live and play." He stressed the appeal of music on FM and talk on AM and the need for station personnel to get a feel for the "style and tone" of an individual market.

"It remains to be seen what will happen with the advent of the new satellite formats," said Charlie Cook, program director for KHJ(AM) Los Angeles, a modern country format station co-owned with one of the fastest growing radio networks, RKO.

The recent past, Cook has found, has

been dominated by an emphasis on ever-narrowing demographic targeting rather than on stations trying to establish a music format as an identity. "The day may soon come when stations are labeled by their demographic profile more so than their music. We may describe a station not as a top 40 or an AOR, but as a 25-to-44 station or a 35-plus station," he predicted. "The old format labels are rapidly changing, with lines getting washed out and blurry as we move along."

At Chicago's WLS(AM), the station manager and former program director, John Gehron, is "fascinated to see networks coming back so strong . . . I think the format possibilities of that resurgence haven't really been explored yet." He said that "a lot of stations today are running juke box formats and there's no reason why they can't have that programming supplied by someone else," such as a syndicator or network. "There's not a lot of localism in beautiful music, AOR and some of the adult contemporary formats today. A lot of formats are making it on music alone."

The FCC, Gehron contended, "may kill music on AM radio because of the way they have dragged their feet on AM stereo. That, plus the fact that AM receivers are not built to pick up the full fidelity we transmit." Nevertheless, he says there "are not enough ways to present talk on AM, so there will be room for music stations on the band still."

The declining costs and rising interest in

syndicated programming have given rise to some new variations on traditional formats. The San Diego-based personality team of Charlie & Harrigan, for example, have since 1978 offered stations throughout the country a daily version of their morning show heard live in San Diego on KCBQ(AM). The pair have their own syndication company, Charlie & Harrigan Presents, which currently markets the program by tape to 19 clients. The show is localized for stations in markets by inserting local features to produce the local "feel."

Charlie Brown (the "Charlie" of the team) believes syndicated programs with the "apparently live" feel will become more popular as the radio industry continues to expand. "More stations will be coming on the air and this enables them to open up with a good show. They just plug it in and don't have to worry about auditioning disk jockies from all over the country," he said.

Another syndicator, Norman Pattiz, president of Westwood One, would like to see fewer distinctions made between networks, syndicators and producers. "The nature of the business has changed so much that we are all really program suppliers and advertising salespeople," Pattiz said. "Radio is, and always will be, a medium of formats. [But] since deregulation, networks have realized they can no longer survive just by supplying news to radio stations. They are now supplying programming—which is what syndicators have been doing for years."

"It's definitely been the year of the syndication boom as far as country music is concerned," said Ed Salamon, program director for WHN(AM) New York, owned by the Mutual Broadcasting System. "That's probably true as far as all radio's concerned."

Salamon, who directs a country format station, sees the new 24-hour network programming services as "the next logical step" in the resurgence of satellite-delivered formats. Although he's not certain what their impact will be, he downplays the suggestion that their appearance is inconsistent with the popular notion that radio must be localized to succeed.

Some stations, realizing the encroachment of morning television on morning radio, have tried to incorporate elements of the nationally broadcast shows in their local programming. At KABC Los Angeles, for instance, hosts Ken Minyard and Bob Arthur mix hard news, features, contests, sports, consumer and business features, with comedy material and interview segments. Their "Ken and Bob Company" takes on the characteristics of the informational, entertainment-oriented magazine familiar to television viewers at those hours.

While program directors agreed no single radio format seems now to be in an ascendancy, they also agreed that many of the most successful formats appear to be those most specialized and easiest to define, such as religious, ethnic, rhythm-and-blues or beautiful music stations.

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# Radio 1981

## Radio syndication: keying network growth, expanding program choice

**Flexibility and quality tied to syndicated success, top program producers explain in survey**

How does the long-time program syndicator not only stay alive, but continue to prosper in today's ever-changing radio market? By maintaining the quality of his product, and most important, by being flexible, say the majority of producers and distributors interviewed by BROADCASTING.

As RKO discusses programs for its networks two and three, and while Kent Burkhart sings the praises of his Satellite Music Network, syndicators are exhilarated instead of depressed by the increasing competition. D.I.R. Broadcasting's president, Bob Meyerowitz, believes that "radio has the most untapped communications audience" and the market is "open for creativity."

"There are over 8,500 radio stations in the country, and there's a place for everyone," says Pat Shaughnessy, president of TM Companies. Echoing similar beliefs, John Benedict, vice president and general manager of Radio Arts, asserts: "There's room for everybody as long as there's quality."

The air of confidence among these programmers is not unfounded. Many companies boast record sales and a multitude of new shows that were either introduced this year or are set for '82.

Radio Works Inc., which started out two years ago producing only one feature, *Forbes Magazine Report*, now has five shorts ready for fall or first quarter 1982. Stacy Hunt, president of the firm, whose sales have doubled in the past year, believes: "Flexibility is the key—that's what all companies will adopt in the 1980's." Employing magazine formats tailored to specific demographics, the company's all-barter shows continue to attract loyal advertisers, she adds.

Other ventures with successful track records include Al Ham's *Music of Your Life*. Ham expects revenues for his firm to reach \$1 million by the end of the year. Ham has found his place in the market primarily with AM stations "because that's where the greatest need is," according to Ham.

Proving that small companies as well as the large established ones can fare well despite the added competition is Gert Bunchez & Associates, which produces 20 barter programs. Bunchez says the demand is always there if a program is known to "build audiences and station sales."

As program syndicators and networks vie for the same markets and the attention

of local radio stations, the definitions of each are becoming more blurred. Norman Pattiz, president of Westwood One, a producer of shows geared to the youth market, notes that his closest competitor is the NBC network, *The Source*. Besides appealing to the same audience, Pattiz says, "like the networks, we deal with national advertisers, and stations give up their time for us as they would for any other network."

Stacy Hunt adds, "With the rise of the new networks, new situations have been created. Media program suppliers are now supplying the networks."

Summing it all up, Weedeck Radio Network's Ron Martin says, "I think in a large sense radio syndicators are responsible for the explosion in network radio. Some syndicators became very successful and the networks saw this. Radio stations are more and more receptive to new programs. . . . because of the large amount [of programming] around, stations will be able to pick and choose."

To demonstrate the abundance of programming that is available to radio stations by syndicated program producers, here is a brief summary of some of the more prominent companies.

**Drake-Chenault Inc.**, Los Angeles, one of the forerunners in radio and format syndication, is claiming success with its *Great American Country* show, now heard on over 75 stations, including those ranking number one in Waco, Tex., Winston-Salem, N.C. and Louisville, Ky. Other "hot selling shows" are: *The History of Rock and Roll*, 52 hours on over 125 stations, and *The Weekly Top 30*, a countdown show that cleared 200 stations in its first year.

Over 300 stations request services from Drake-Chenault whose formats are: Contempo 300 (or adult contemporary), XT-40 (top 40), contemporary MOR, SuperSoul, beautiful music and big band. Jim Kefford, president of Drake-Chenault, says the Contempo 300 and rock and roll and country specials are doing exceptionally well. The last product is doing so well that next spring his firm will offer the *History Of Country Music* with 150 interviews of country performers including Dolly Parton, Merle Haggard, Loretta Lynn and George Jones.

Starting Sept. 1, **Bonneville Broadcast Consultants**, Tenafly, N.J., plans to transmit programming by satellite, 24 hours a day, seven days a week, according to President Marlin R. Taylor. Taylor says Bonneville is the first of the existing syn-



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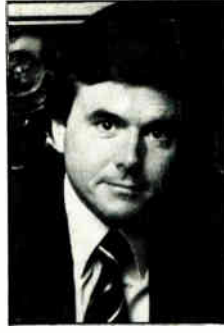
Wood



Moran



Kefford



Shaughnessy

dicators to make a commitment to satellite transmission and become a network. Taylor says Bonneville's 1980 revenues were about \$2 million, and the prices for its beautiful music format, carried on about 100 stations, range from \$750 to \$5,000 per month. With the median age of the population increasing, Taylor says, people are looking toward more conservative music, such as beautiful music. And in the 1980's, he added, beautiful music will be "one dynamic format," and Bonneville will make a complete commitment to keep this format "in tune with the audience's relaxation needs."

The company has discontinued its adult contemporary format and country playlist to concentrate on perfecting the beautiful music format and its satellite transmission, according to Dave Pollei, vice president, marketing.

Bonneville is in its 11th year of business and deals strictly in cash.

**TM Companies** in Dallas is composed of three separate divisions: TM Programming, TM Productions and TM Special Projects. Combined revenues for 1980 exceeded \$7 million, says company President Pat Shaughnessy.

Currently, TM Programming's list of clients stands at 289, with another 41 on contract. For the age group 34 and under, three formats are offered: stereo rock, its biggest seller with 100 stations to date; beautiful rock or soft rock, and country, which Shaughnessy deems "the fastest riser in '81 and a real comer in '82." Paying special attention to AM, the newest format is TMOR and spotlights "40 years of music from Eckstein to Streisand and everything in between," said Shaughnessy. TMOR's target audience is 35 and over, and so far 15 stations are carrying the format, which was introduced last March. The lowest price for any of the formats is \$500 per month, while the highest is \$5,000 per month. Alpha One, TM's rhythm and blues format, started last year and continues to do well, Shaughnessy said.

TM Productions is in the business of developing image campaigns for radio stations, including print and broadcast ads, theme line and promotional calendar. Shaughnessy described this as "the maturation of the jingle."

TM Special Projects, with 17 features ready for broadcast, offers shows for \$750 to \$25,000 for two runs. "Our most recent classic," said Shaughnessy, "is our 30-hour special, *The Beatles: The Days of*

*Their Lives.*" It contains over 200 interviews—some previously unreleased—and their music, he explains. Among the 125 stations that carried the show are WMET(FM) Chicago, WYNY(FM) New York, WIOQ(FM) Philadelphia and KZEW(FM) Dallas. Other specials produced by TM are *Album Greats*, "a 72-hour classic"; *Guitar: A Rock Episode*, a 36-hour show, and for fall debut, 26 hours of *Country Town USA*. *Evolution of Country* is set for January 1982 and runs for 50 hours.

**FM 100**, a cash-only company that began in Chicago in 1974, now produces five formats ranging from beautiful music to adult contemporary to country. Its two beautiful music formats are the fastest selling and appear on 108 stations, according to President Darrel Peters. The two newest formats are *All-Hit Country* and *Wall to Wall Adult Contemporary*, both released this month, and both highlighted by musical blocks without much announcer talk. Peters says the long listening patterns of beautiful music have been incorporated into these two formats to achieve more listener loyalty. Traditionally, audiences listen to country and adult contemporary for brief periods only.

Lowest price for a FM 100 format is about \$695 a month; the highest is \$7,500 a month.

For beautiful music formats to be successful, Peters says, they must attract younger audiences, and also women, who he says are "the most loyal." To accomplish this, the syndicator must "sprinkle in" some contemporary performers, making sure not to overdo it and alienate older listeners.

Peters quotes FM 100's 1980 revenues at "between \$1 million and \$2 million."

Long-time custom syndicator **Schulke Productions** of South Plainfield, N.J., has offered Schulke 1 since 1968, a beautiful music format that is now on 65 stations, mostly in major markets. Schulke II began on Jan. 1 of this year and its MOR format is aired on 15 stations. President Jim Schulke sees continued growth for beautiful music for many years. The strength of beautiful music is in custom recording, he says, because there are no new records in this format.

On an exclusive basis, Schulke says, his company has over 1,100 pieces of recorded music. The number of beautiful music syndicators will be reduced to those who can afford recording a lot of music, due to heavy competition, he says. Schulke's

prices run from \$800 to \$10,000 a month.

"We are really a noninterconnected network, but our sales method is syndication," says president Neil Currie of Washington's, **Parkway Productions**, whose revenues last year amounted to about \$750,000. Parkway offers 23 program series plus one classical format. The series consist of classical music and news features, and are aimed at the "best educated, highest earning" segment of the audience, according to Currie. An example is the fastest-selling daily series, *Starlight Concert*, a classical show running two hours nightly Monday through Friday.

Some shows are produced specifically for a sponsor, such as Parkway's newest series, *The Steinway Show*, featuring artists playing on Steinway pianos. Parkway also syndicates *European Perspective* with journalist Martin Agronsky playing host to foreign journalists.

Parkway, in its 12th year, offers a non-commercial full-length symphony concert, for \$35 a program based on rate card.

**Century 21 Productions**, whose 1980 revenues were about \$2 million, offers 12 automated formats, including four new religious formats recently purchased from Sacred Sounds, of Riverside, Calif., when Century 21 acquired that company. Another new format is Country Crossover, introduced late last year and aired on 25 stations, which Vice President and General Manager Dave Scott describes as "country music for people who hate country music—it's not very country."

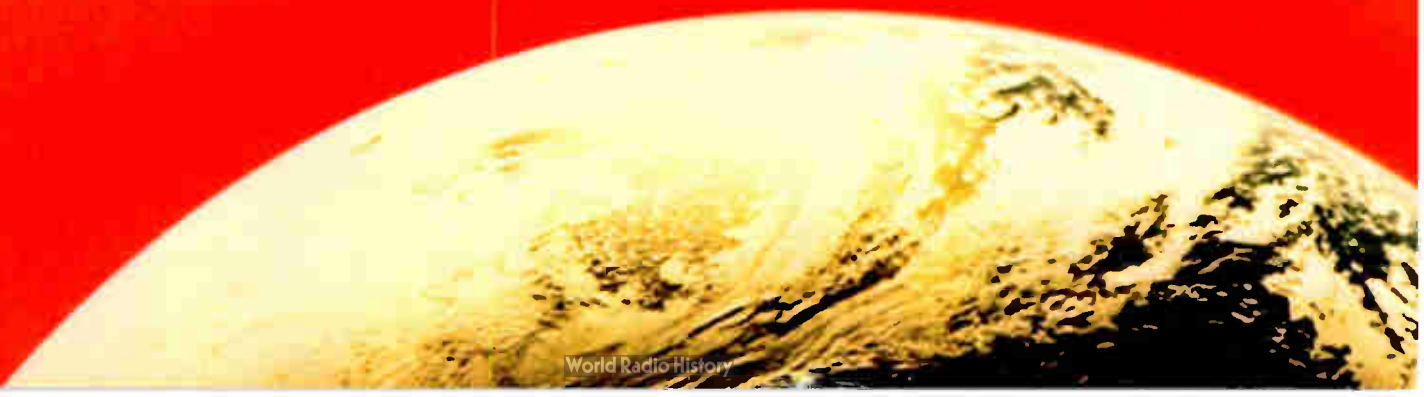
Century 21, located in Dallas, began as a jingle company in 1972 and introduced automation in 1975.

One of **Radio Arts'** biggest selling features is a revival of *Your Hit Parade*, a recreation of early radio programs with original announcer Andre Baruch and his wife, Bea Wayne Baruch, playing original recordings. It's carried in over 60 markets. In addition to *Parade*, the Burbank, Calif., company offers five other syndicated features and five formats aired on 125 stations, including nostalgia, MOR, adult contemporary, rock and country. Format prices vary from \$400 per month to \$4,000 per month, and feature prices vary by length of feature and market size. Vice President and General Manager John Benedict sees a trend toward increasing format customization for individual stations, and he doesn't view satellite distribution as a "viable option" because it makes local programing difficult.

In its seventh year of syndication, **Roger Carroll Enterprises** of South Pasadena, Calif., offers five programs, the fastest-selling being *Musiland U.S.A.*, a musical magazine carried on 160 stations featuring top songs and reviews of the best of the current crop of movies, fashions, cars, and other "life style" items. *International DeeJay*, the newest show currently being marketed, contains a countdown of top songs from countries around the world.

Roger Carroll, president, says business is conducted by both cash and barter, with the availability of barter depending on supply and demand and the quality of the

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- **STEREO TRANSMISSION BY SATELLITE**

**High quality audio**—full 15 kHz stereo transmission of all program feeds, an RKO exclusive.

- **COMPLETE STATION SERVICE PACKAGE**

**Interkom**—exclusive computer communications link for simplified affiliate reporting systems.

**Program for Affiliate Research (PAR)**—an Arbitron software system for local sales and management use.

**BMC Co-op Sales Program**—a comprehensive and complete local sales package free to affiliates.

**Sales Promotion Support**—a full array of RKO-produced kits for local sale of Network programming.



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**RKO TWO. A NEW RKO RADIO NETWORK. OLDER. DESIGNED FOR MUSIC AND INFORMATION STATIONS WITH A MORE ADULT PROFILE.**

**BEGINNING SEPTEMBER 1st, 1981.**

**RKO TWO IS A RESOURCE FOR FORMATS APPEALING TO THE 35-44 LIFESTYLE AND THE EMERGING 25-54 MARKET WITH:**

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**Hard News Emphasis**—newscasts 24 hours a day with added coverage of international events and economic issues.  
**In-depth News Support**—daily commentaries and expanded newscalls to all affiliates.  
**"Ask the Expert" Feature Series**—short duration programs hosted by experts in medicine, money, law and psychology.  
**Weekly Music Specials**—an hour of music and conversation with broad-based pop and country artists and available for local sale.  
**Overnight Talk Show**—featuring "America Overnight"™ with six hours of talk radio nightly from Dallas and Los Angeles. First call option for RKO TWO affiliates.
- **STEREO TRANSMISSION BY SATELLITE**  
**High quality audio**—all feeds of RKO TWO will be broadcast in 15 kHz stereo from RKO via Westar III.  
**Earth stations in 200 cities**—only RKO offers immediate national distribution of stereo network programming.
- **STATION SERVICE RESOURCES**  
**Interkom**—exclusive computer link with the network simplifies reporting systems.  
**Program for Affiliate Research and BMC Co-op**—services available for local sales use.
- **MAJOR LEAGUE COMPENSATION FOR ALL TOP MARKET STATIONS**



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**RKO RADIOSHOWS. RKO THREE. THE NEXT DIMENSION IN NETWORK RADIO. OFFERING DEMOGRAPHIC PROGRAMS AND FORMAT BLOCKS FOR ALL RADIO STATIONS.**

**PREMIERING SEPTEMBER 1st, 1981. RKO RADIOSHOWS. SYNDICATION BY SATELLITE WITH FIRST CALL OPPORTUNITIES FOR RKO ONE AND RKO TWO AFFILIATES.**

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**High quality audio**—all RKO Radioshows will be broadcast in full stereo utilizing RKO's additional space segment on Westar III.  
**Earth stations in 200 cities**—immediate availability on a nationwide basis.
- **AMERICA OVERNIGHT™ TALK SHOW**  
**Six hours live** from Dallas and Los Angeles fed Midnight-6AM (EST) Monday through Saturday beginning September 1, 1981.  
**Hosts Ed Busch and Eric Tracy** with name stars and nationwide telephones.  
**Turn-key program block**—highly promotable show with local inventory for premium nighttime revenues.  
**First refusal opportunity**—for all RKO TWO affiliates.
- **THE RKO MINI PAK**  
**Long form entertainment and information** shows to supplement local programming beginning January, 1981.  
**Radioshows program lineups**—to include weekly countdowns, sports talk shows, mid-day magazines, live concerts and daily formatic music blocks.  
**Fall 1981 announcements**—scheduling to be based upon surveys with 500 stations covering 7 different formats.



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to take a  
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look at RKO.**



***RKO RADIO NETWORKS***  
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product. Prices range from \$55 to \$1,000, he says. Carroll foresees an increasing market for syndicated programming and considers the format business to be very big now.

Relatively new on the syndication front is San Diego's **Noble Broadcast Consultants**, in business only a little over a year. In 1980, revenues totaled \$250,000, according to Noble's Rich Wood, vice president and programming manager. Noble offers three formats, including beautiful music carried on 14 stations, an adult top-40 format on one station, and the newest addition, a contemporary format that became available four months ago called Album Oriented Hits. It airs on five stations.

Noble, which is a cash-only company, has prices from \$600 to \$3,500 a month. Wood says using cash exclusively results in good ratings and quality programming for stations. "Barter says your product is not worth a great deal," he says, explaining that with barter, a syndicator gives up control of what goes on the air. He said a station involved in barter could run a commercial at an inappropriate time, destroying the format's mood. This would really damage a beautiful music format, Wood explained.

**BPI Inc.**, a 20-year veteran in the industry, and located in Bellevue, Wash., has a stable of 10 formats from classical to country to rock. General Manager John Iles says the country format (50 stations) is the fastest selling, partly due to the "Urban Cowboy" craze and also the "mass appeal" country music now enjoys. "People from all walks of life listen to it," he says.

BPI's newest format is the resurrection of the *Heritage Series*, a classical format. Iles says it will be ready in about six months. BPI deals strictly in cash at prices between \$225 and \$3,000 a month.

**CaVox Stereo Productions'** fastest-selling formats are good music and beautiful music, according to national sales and programming director, Bob Mayfield. He says beautiful music and MOR formats are growing in popularity, possibly because "we've gone in the other direction for so long." CaVox recently added two MOR formats to its list, bringing the total number it offers to eight. The new formats are called "Adult MOR Contemporary I and II." Mayfield says 225 stations carry CaVox's formats.

In existence since 1971, CaVox, located in Inglewood, Calif., is an all-cash company with prices ranging from \$255 to \$395 a month.

A live nationwide satellite show, *Satellite Live*, is one of the programs produced by San Diego's **Tuesday Productions**. *Satellite Live*, a weekly two-hour talk show aired Sunday nights on 48 stations, features celebrity guests and phone calls from listeners. Two to three stations add the show each week, says vice president Bo Donovan. *Satellite Live* has been on the air since Sept. 12, 1980, and is Tuesday's only bartered product.

Among the newest of 21 programs

offered by **O'Connor Creative Services**, Universal City, Calif., says Maris Milas, vice president/general manager, is Jim Newman's *More For Your Money*, a show featuring financial advice launched four months ago. The fastest selling shows for the 16-year-old company are *Ruff Commentary*, carried by over 200 stations; Art Linkletter's *Kids Say the Darndest Things*, on over 100 stations, and the *Bob Dole Commentary* with the Kansas senator, on over 100 stations.

Harry and Gay O'Connor, O'Connor's president and vice president, respectively, foresee strong growth in syndication of short features with celebrity guests, because most small stations can't afford to produce those features themselves. The celebrity guest, says Harry O'Connor, gives stations an identification and "a nationwide status they wouldn't have otherwise."

**Peters Productions'** collection of formats includes two country, three blends of beautiful music, one adult contemporary, and one adult rock, and what regional manager Redd Gardner describes as an "all-purpose format," *The Natural Sound*, which is a blend of MOR, country crossover tunes, and country music. In medium and small markets, Gardner says, *Natural* and the two country formats are the top sellers. A new format, to air on four stations Sept. 1, is a traditional MOR format for the 30-plus listener called *Your Music*. It and *Natural*, says Gardner, are suitable for stations with news/talk in their programming.

Gardner sees AM radio including more news/talk in its programming in the future, so Peters Productions, designs formats with this in mind.

The minimum price for a one-year contract is \$500; the maximum price is \$3,000. Also, Gardner adds, longer-term contracts earn a 10% discount. He says his company has not gotten into barter because "barter obligates you to give up more than you're getting."

Stephen C. Trivers, president of **Kalamusic**, Kalamazoo, Mich., says he sees a trend where most stations use outside consultation in their programming, no matter what the format. Kalamusic currently offers two formats, one beautiful music and the other a light contemporary format that is a modification of the first. Both are heard on 31 stations.

Kalamusic is an all-cash company which began in 1973. Its prices run from \$1,000 to \$3,500 a month.

**Master Broadcast Services Inc.** of Morrisville, Pa., headed by president Jason M. Taylor, syndicates one format, Adult Easy Listening, that is carried on 11 stations. Taylor says the format requires the continual updating of material in it. "Too many beautiful music stations have remained too old in their selections of material," he says, and the result is the erosion of the 35-55 segment of the audience, because they can tune in to adult contemporary stations that are not harsh-sounding.

Master is a cash-only company in its 10th year of existence, with prices going from \$750 to \$6,000 a month.

Of the six informational shows it offers, the **Public Affairs Broadcast Group** has one that is given free to about 200 stations. *Soundings*, a weekly half-hour talk show that began in October 1980, is underwritten by the National Humanities Center, which allows for free distribution of the show. The rest of Public Affairs' programs, says president Mark Bragg, are sold in cash. The fastest selling show, *In Depth Magazine*, airs on 260 stations. A new program to go on the air in September, is *American Voices*, a daily two-minute issue-oriented commentary featuring prominent persons.

Bragg says his company has tried satellite distribution and found it did not work well for its short, one-minute features. Unless the news must be broadcast immediately, he concludes, satellites are not necessary.

In 1980, Bragg says, Public Affairs brought in about \$350,000 in revenue. Programs range in price from \$9 to \$150 a week. In its eighth year of business, Public Affairs, which is located in Los Angeles, may add a Washington office, says Bragg.

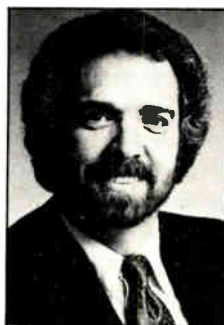
Located in country music territory, Nashville-based **Musicworks Inc.** has found its niche with the country format.

Musicworks offers three variations of that theme, but "Live Country is the one that put us on the map," said Bill Robinson, company president. Casual Country, labeled easy listening or beautiful country, leans toward background music, while Country 80 is hit-oriented and designed for stations to use with live assistance.

Robinson said 1980 saw a revenue increase of 60% over 1979. Looking ahead to the fall, Musicworks expects to have ready its newest format, Hispanic music. Business is done on a cash basis for all four formats, now serving 52 stations, and prices range from \$290 per month to \$1,800.



Hunt



Pattiz



Donovan



O'Connor

Also specializing in country music programming, **Weedck Radio Network**, Hollywood, claims that revenues for the two-year-old company have reached six digits.

Ron Martin, executive vice president at Weedck, finds no problems with the barter method Weedck uses, "unless you're dealing with long shows." Two hundred stations carry its three-and-a-half minute *Country Report*, and *Inside Rock*, another short feature, is heard on 65 stations. Martin said "both shows are reaching 10 million people per week," according to the latest Arbitron book. Currently a Christmas country music special is in the works; reportedly at least 50 stations are interested to date.

Phoenix-based **Churchill Productions Inc.** now services about 22 radio stations with a choice of three formats: beautiful music, religious and most recently adult contemporary.

According to Churchill President Tom Moran, "Adult contemporary is the beautiful music of the future," and he notes that the "new audience," aged 30-plus, was raised on a contemporary sound.

Churchill's rates range from a low of \$750 to more than \$4,000 per month. Moran said the company, formed in 1978, "continues to grow" despite the new forms of competition. He added: "satellite technology is certainly the future; I predict we will be on it."

Golden Egg's *Future File*, a series of two-minute news features heard twice daily on 161 stations, is the company's forte. Sponsored by the U.S. Navy, *Future File* has an 85% renewal rate.

On the subject of barter, Dick Cooke, president of Golden Egg, Los Angeles, finds that "stations are receptive depending on the program. You have to be flexible; don't lock them into running the spot during drive time," he advised.

Zeroing in on the 18-34 age group, Golden Egg considers itself to be a "full-service futuristic company." As a complimentary service to affiliates, a newsletter, *Mobius Health and Service Update*, is provided to fill in stories that are too lengthy for *Future File* coverage. On a cash basis, the company has a news actuality service created for "news development" at stations and includes recorded interviews on a variety of future-related subjects. Golden Egg charges from \$30 to \$150 per week for this service.

With over 85 stations signed for **Music of Your Life**, both the Huntington, Conn.-based firm and the format of the same name are experiencing "incredible growth," according to president Al Ham. Sales for the company have reached \$250,000 per year, but Ham projects revenues by yearend will approach \$1 million.

The format encompasses "classic pop music of the last 40 years" which includes



Meyerowitz-Kauff

Frank Sinatra, Barbra Streisand, Glenn Miller and Anne Murray. Ham developed the format for the "musically disenfranchised audience" in the age group 35 and over. He feels this audience demonstrates a "tremendous loyalty" to the music and transfers it to the station. Music of Your Life fan clubs have risen all over the country, Ham said, emphasizing the format's appeal.

The success of that format has led Ham to explore another soon to be announced for the audience 34 and under. Instrumentals as well as vocals "with the same shotgun approach" will be found in the new format, Ham said.

Back in 1972, **D.I.R. Broadcasting**, New York, offered a program featuring taped live concerts called the *King Biscuit Flower Hour*. Nine years later, *King Biscuit* is still a mainstay at D.I.R. and heard on over 300 radio stations.

Other concert shows have proved successful for the company including a country music series, *Silver Eagle*, run on more than 400 stations; *Schaefer Rock City*; *Supergroups in Concert*, and *The Rock Music Awards*. The last two, along with *King Biscuit*, can be heard on ABC Radio as part of an arrangement made in June 1980, which provided 84 long-form shows.

Bob Meyerowitz, president of D.I.R., has revealed plans for the company to make use of satellite distribution. "We have a complete satellite service uplink, a full transponder on AT&T, and 200 earth stations that we'll start installing around Jan. 1, 1982. By next year we'll be in full swing," he said.

The ABC deal, coupled with record-breaking ratings and production by D.I.R. last May, has made the past year the company's most successful, Meyerowitz said. In May, 36 hours of original programming was aired and D.I.R.'s May 2 *Rod Stewart Special* garnered approximately nine million listeners, according to Meyerowitz.

With sales of approximately \$500,000 for 1980, **Inner-view Inc.**, Beverly Hills, Calif., has begun its sixth year producing a one-hour weekly "word and music AOR product" of the same name.

Hosted by Jim Ladd, *Inner-view* is carried by 155 stations, including KMET(FM) Los Angeles, WLLZ(FM) Detroit,

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WMET(FM) Chicago and WPIX-FM New York. Much of the show's recent success has been attributed to RKO Radio Sales, which now represents the program. "Barter is virtually the only way stations will take such a show," says Inner-city President Jack Norris. Servicing stations with an established product also helps, he believes.

Another feature bartered by RKO for the fall is *Country Closeup. The Women in Rock and Roll* is now in production for winter availability. This six-hour special highlights the music and careers of "everyone from Joni Mitchell to Pat Benatar."

One year ago, the national rep firm John Blair & Associates joined forces with Starfleet Studios, whose partners Sam Kopper, Jim Slatery and Harriet Bellush had been serving radio stations with live concert broadcasts.

Now entitled **Starfleet Blair Inc.** of Boston, it handles a dozen live AOR concerts per year for about 90 stations as well as 12 Boston Pops concerts, all by satellite.

In 1980, Starfleet received about \$5,000 per spot and \$25,000 per sponsorship, says Kopper. He said that sponsors are willing to pay the price because of the publicity included with each concert, billboards, station promos, and mentions in the trade and consumer press. Also, "the audience ends up with a different view of the sponsor," and "he's not clustered around a lot of spots," Kopper added.

Dave Tyler, vice president-general manager of **William B. Tanner Co.'s** I.D./library division, says the Memphis-based Tanner plans to redo and re-release this fall its 1977 show, *Rock and Roll Roots*, produced by Jack Alix. Tanner also syndicates *Gold Rush*, which Tyler calls "an oldies music library." It is heard on about 200 stations and features the hits of 1955 to 1969.

Of Tanner's five formats, the fastest-selling is Bright Blue, an MOR format heard on about 100 stations. Sunshine, a religious format and Tanner's newest addition, features up-tempo, MOR music and airs on about 10 stations.

Tyler says Tanner's I.D./library division had revenues of more than \$20 million in 1980. The company has been involved in syndication for the past four of its 20 years. The current prices run from \$400 to \$1,200, and Tanner deals in both cash and barter. "Our barter business is double what it was last year," says Tyler, because stations would rather conserve their cash for other ventures.

*Wolfman Jack's Graffiti Gold* and *The Charlie Tuna Show*, the two programs syndicated by Hollywood's **Audio Stimulation**, are carried on over 2,200 stations weekly and heard in about 50 countries on the Armed Forces Network. Sales Manager Otis Merry says each six-hour show is designed for weekend broadcast and has a unique "live" sound.

Merry deals in cash only. Audio Stimulation has syndicated *Wolfman Jack* since the company's inception 10 years ago.

One Dallas company dealing successfully with barter is **Sunbelt Network Inc.** President James T. Johns and Vice President Margaret Digan Sinclair say they find a ready acceptance for barter, although no single station will use a great amount of bartered programming. In Sunbelt's case, long-term sponsorship, not spots, is sold. Stations, therefore, gain a "reliable source of top quality programming," they say.

Sunbelt, whose 1980 revenues reached about \$250,000, offers 15 programs in the form of two-minute informational features. The newest program, *Working Woman*, contains advice for working women from newspaper columnist Niki Scott, and the most popular program, *Another Opinion*, features Neiman-Marcus chairman emeritus, Stanley Marcus, commenting on fashion and retailing. *Opinion* is carried by six major markets on a variety of formats.

Sunbelt has been in business since 1978.

A company with an unusual approach to barter, **Charles Michelson Inc.**, sells programs for cash to national advertisers, who in turn place those programs on radio stations on a "free-barter" basis in exchange for time. According to President Charles Michelson, the company offers 12 different series with 52 programs in each series. Most of the content consists of famous radio dramas. Gross revenue last year was about \$1,800,000, said Michelson, and the fastest-selling items were blocks of radio dramas aired nightly such as *The Shadow*, *Lone Ranger*, and *Suspense*.

Prices range from \$15 per half-hour for small stations to \$150 for half-hours in large markets. The company's newest venture is comedy programs, such as *Henny Youngman Comedy Radio Library*. Charles Michelson Inc. has been in business since 1938 in Beverly Hills, Calif. and has its expansion sights on more overseas distribution in English-speaking countries.

Hollywood's **Far West Communications**, now in its second year, offers *Gold Plus*, which president Paul Ward says was developed for an audience that has outgrown top-40 music but isn't interested in beautiful music at ages 35 to 40. *Gold Plus* is an oldies-based format with an emphasis on music of the late 60's and early 70's, which Ward says will probably be aired on about five stations in the near future. It is currently on WCAZ-FM Brockton, Mass., and WLYV(AM) Fort Wayne, Ind. Prices run from \$650 to \$4,100 a month.

Another barter company, Columbus, Ohio's **Jameson Broadcast Inc.**, has three informational series on the air and two awaiting sponsorship. Those on the air include *Mother Earth News*, *Energy Watch* (heard on 1,070 stations), and *New Age Radio*, which deals with aging in the U.S. Jameson President Jamie Jameson says when *New Age* was first offered to stations, none wanted to admit it had audiences old enough to enjoy the series. Now, he says, 250 stations east of the Mississippi River carry it, and he believes

stations accept the fact that they have a strong audience in the 45-plus age range.

Prices charged to advertisers by the five-year-old company vary from \$35,000 to \$100,000 per quarter. Jameson sees informational programming becoming more prevalent as stations seek to provide more than just entertainment.

**Radio Programing Management** of Southfield, Mich. in its 11th year, offers three formats, two beautiful music and one MOR. Last year revenues totaled \$500,000. A fourth format, *Classic MOR*, is in the works, according to President Thomas M. Krikorian. He says MOR is more conservative now and is much different from top 40. The conservative aspect may be the result of the country's swing toward the right, he says.

Krikorian says he deals strictly in cash, because with the competitiveness of the market it is difficult to maintain high quality in barter. His prices range from \$500 to \$5,800 a month.

Although **Watermark Inc.**, North Hollywood, distributes many programs, its *American Top 40* with Casey Kasem is by far the biggest. The 11-year-old show now airs on over 1,000 outlets worldwide, says Peter Hartz, director of advertising and promotion at Watermark.

Another long-running show, *American Country Countdown* with Bob Kingsley, increases its station roster each year. In eight years it has lined up 300 stations. The *Robert W. Morgan Specials*, known as superstar profiles, features artists like Hall and Oates, Deborah Harry and Kim Carnes, is heard on about 250 stations, and is sponsored by Michelob. A relative newcomer, *Soundtracks of the 60's* with Gary Owens, who, with Casey Kasem just received a star on Hollywood Boulevard, said Hartz, can be heard on 120 stations. As of this time there aren't any new programs set for 1982, although "we've intensified efforts in terms of sales and merchandising support for *American Country Countdown*," said Hartz, who hopes to release a 58-page book on how to sell the show next year.

"In 1981 we will have produced over 100 concert programs, over 200 hours of artist specials, over 4,000 short features and additional 300 hours of [special] programs, like Dr. Demento," said the president of Westwood One, Norman Pattiz, at his Culver City, Calif., headquarters.

With sales in excess of \$5 million for 1981 derived from the company's 10 bartered programs, Pattiz explained, "we've been in business a little more than five years and have doubled our size each year." Westwood One's *Live From Gilley's* has cleared over 400 stations in the 10 months it has been on the market, and *Off The Record Specials with Mary Turner* are on major-market stations including WNEW-FM New York, WWDC-FM Washington and KMET(FM) Los Angeles. Of the short features produced by Westwood, some of the most popular are: *Spaces and Places*, *Telling 'em Like It Was* and *Star Trek*. In all, Westwood reaches about 1,500 stations. Next year, in cooperation

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with *Playboy*, the company will offer *The Playboy Adviser*, a series of 10 short features per week. In addition, Pattiz promises to do 150 concerts next year.

The term narrowcasting is commonly heard in reference to cable, but it also accurately describes the products of **Radio Works**, Hollywood. Specializing in magazine format short features, its six-year-old *Forbes Magazine Report*, a two-and-a-half minute daily financial commentary, has met with success. Today, the show is licensed to Mutual Broadcasting System and is heard on over 200 stations. The success of *Forbes* has led Radio Works, and its president, Stacey Hunt, to delve into other magazine possibilities.

*Coed Magazine*, described as a 90-second radio diary for teen-agers, will debut this fall. The series will include mini-dramas similar to those on the television show *The Baxters*, three days per week, with helpful hints the other two days. Also slated for fall entry in 45 markets is *Inc. Magazine*, a short feature segment on small business, Hunt said.

Strictly adult contemporary programming is offered by **Botik Broadcast Services**, which has been in business just under two years in Austin, Tex. Though only five stations carry Botik's programming, President Bob Botik says he is satisfied because his tapes are highly customized and the company aims toward quality, not quantity. Botik says he would like to see the end of "faddish music," such as disco and new wave, because broadcasters who go for these trends tend to be disappointed in the long run.

Servicing about 250 stations, **From Studio B Company**, Hollywood, deals primarily in short-form comedy programs. Merrill Barr, managing partner for the company, claims: "We're in comedy because we want to avoid competition, the networks don't provide comedy shows and good ones are hard to produce."

Of the 10 original shows provided by the company some of the best sellers are: *From Studio B*, a comedy interview series featuring writer-comedian Pat McCormick; *Rick Dee's American Morning Laugh Track*; *Biff Owens with the Sports Exclusive*, featuring former *Gong Show* host Gary Owens, and the Christmas show, *North Pole Reports*.

Barr said sales "are definitely up about 20% over last year" for the all-cash company. He also believes that radio stations are "a little more flexible when it comes to comedy."

Although **Rogers Broadcast Productions** produces and distributes five music programs, the one that has set it apart from most syndicators is its continued success with a 90-minute weekly public affairs show called *Sunday, Sunday*. The Toronto-based business has received acclaim for the program, which recently won an award from the Radio-Television News Directors Association of Canada for its "60 Minutes approach" to news.

Also on Rogers's menu of programs is *Hot Shots*, a four-hour show featuring adult top-40 music from the 60's and 70's;

*Spirit of Summer*, a six-hour program with contemporary music and interviews; *Tapestry*, a one-hour series with beautiful music and poetry, and *Brett Holiday*, a 15-minute daily entertainment series with gossip and interviews. Just introduced in the U.S. for cash is *Candlelight and Wine*, a beautiful music feature for evenings geared toward FM stations and now running through barter on 60 Canadian stations. Estimated revenues for the company are in the six-digit area.

Concentrating on the spoken word, **Gert Bunchez & Associates Inc.**, of St. Louis, began its syndication operation in 1977 after nearly 10 years as a national sales representative. Now Bunchez produces close to 20 programs with about 66 client stations signed.

## America's favorite format: contemporary

**For second year in row, that format, in all its variations, comes out on top; distant second is beautiful music**

Contemporary, whether prefaced by the words urban, adult, oldies or the like, has swept the field as the most popular format at the country's top stations for the second consecutive year.

While this format encompasses not only the current hit records, but instrumentals, ballads, rhythm and blues and rock music, the days of the cut and dried formats seem to be fading out, as BROADCASTING's survey of the top 10 stations in the top 50 markets will indicate.

Measured by Arbitron's April/May metro survey this year, 30.9% of the stations carried the contemporary format. Although that's down 1.9% from last year, second place is held by beautiful music, at a distant 12.5%, down from 15.7% the previous year.

Gaining some ground is album oriented rock (AOR) which made a showing of 11.7%, up .1% from last year. Another gainer, news/talk, now filling 9.7% of the slots, rose from 7.4%. Country music remained constant at 9.7%, while MOR (including big band and "music of your life") appears to have regained some of

the popularity lost when adult contemporary made its debut and garnered 9.5% from 8.0% last year.

Black music, composed of gospel, jazz and/or soul, added .5%, at 4.5%, but can attribute much of its loss in recent years to the popularity of urban contemporary, as can disco. This format has all but disappeared as only two stations in the survey continue to label themselves this way. Spanish music came in at a steady 1%.

Most of the top ranking stations were on the FM band with 299 of 506 places, this is up five notches from last year. AM stations accounted for 204 places, as it did in 1980. There were also three AM-FM combinations in the rankings.

The format data employed by BROADCASTING was derived from various sources. The following are Arbitron's April/May rankings of the top 50 markets, as ranked according to total persons aged 12-plus in the metro survey area. Audience figures represent total persons, 12-plus, average quarter hour, Monday-to-Sunday, 6 a.m. to midnight.

The Arbitron data is copyrighted and may not be reprinted or used in any form by nonsubscribers to Arbitron's syndicated radio service.

Station                      Format                      Avg. Persons

### 1. New York

|              |                    |         |
|--------------|--------------------|---------|
| 1. WBLS(FM)  | Urban contemporary | 184,800 |
| 2. WKTU(FM)  | Urban contemporary | 158,000 |
| 3. WOR(AM)   | Talk               | 146,300 |
| 4. WRFM(FM)  | Beautiful music    | 122,800 |
| 5. WCBS(AM)  | News               | 120,100 |
| 6. WNBC(AM)  | Contemporary       | 115,600 |
| 7. WABC(AM)  | Contemporary       | 114,300 |
| 8. WPLJ(FM)  | AOR                | 112,000 |
| 9. WINS(AM)  | News               | 106,300 |
| 10. WNEW(AM) | Big band           | 92,200  |

### 2. Los Angeles

|             |                 |         |
|-------------|-----------------|---------|
| 1. KABC(AM) | Talk            | 115,800 |
| 2. KBIG(FM) | Beautiful music | 74,300  |
| 3. KMET(FM) | AOR             | 61,700  |
| 4. KFWB(AM) | News            | 51,900  |

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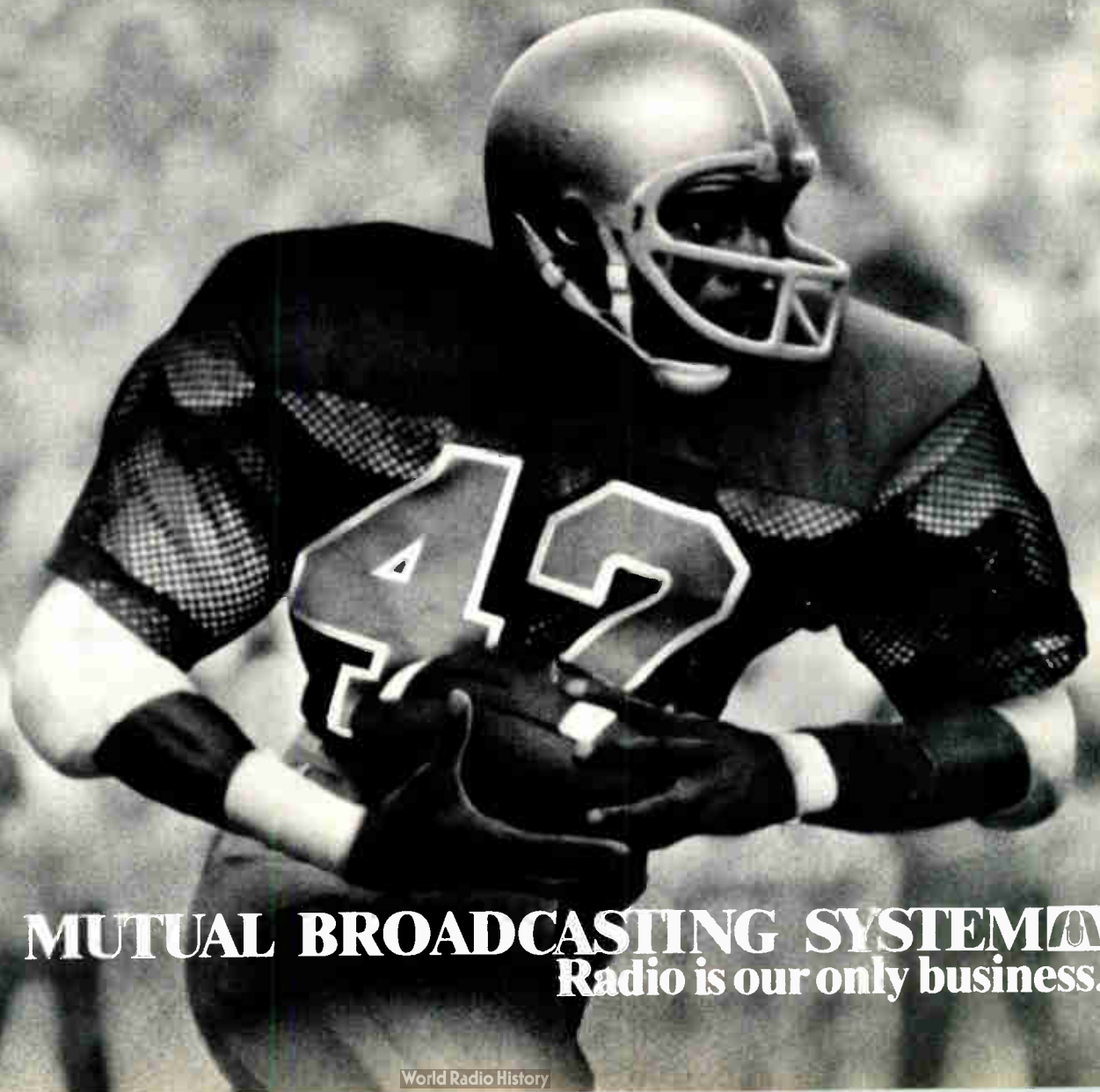
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Nobody plays sports as well as Mutual. That's why we're better at it than anyone else.



**MUTUAL BROADCASTING SYSTEM**   
Radio is our only business.

| Station                 | Format              | Aug. Persons | Station                         | Format             | Aug. Persons | Station                                  | Format              | Aug. Persons |
|-------------------------|---------------------|--------------|---------------------------------|--------------------|--------------|--|---------------------|--------------|
| 5. KJOI(FM)             | Beautiful music     | 51,300       | <b>7. Boston</b>                |                    |              | 3. WBLS(FM)                              | Urban contemporary  | 15,100       |
| 6. KNX(AM)              | News                | 50,900       | 1. WCOZ(FM)                     | AOR                | 59,600       | 4. WHLI(AM)                              | Music of your life  | 14,300       |
| 7. KRLA(AM)             | Oldies/contemporary | 50,300       | 2. WHDH(AM)                     | Adult contemporary | 45,700       | 5. WABC(AM)                              | Contemporary        | 13,300       |
| 8. KLOS(FM)             | AOR                 | 48,800       | 3. WXKS-FM                      | Contemporary       | 37,800       | 6. WBAB-FM                               | AOR                 | 12,800       |
| 9. KRTH(FM)             | Adult contemporary  | 41,600       | 4. WEI(AM)                      | News               | 37,500       | 7. WIFM(FM)                              | Adult contemporary  | 10,600       |
| 10. KIIS-FM             | Contemporary        | 40,400       | 5. WBZ(AM)                      | MOR                | 35,800       | 8. WCBF-FM                               | Oldies              | 9,400        |
| <b>3. Chicago</b>       |                     |              | 6. WJIB(FM)                     | Beautiful music    | 33,900       | 9. WALK-AM-FM                            | MOR                 | 9,000        |
| 1. WGN(AM)              | MOR                 | 96,000       | 7. WROR(FM)                     | Adult contemporary | 30,900       | 10. WCTO(FM)                             | Beautiful music     | 8,900        |
| 2. WBBM(AM)             | News                | 72,200       | 8. WBCN(FM)                     | AOR                | 21,000       | <b>12. St. Louis</b>                     |                     |              |
| 3. WLOO(FM)             | Beautiful music     | 67,300       | 9. WEI-FM                       | Soft rock          | 19,900       | 1. KMOX(AM)                              | News/talk           | 78,300       |
| 4. WMAQ(AM)             | Country             | 51,500       | 10. WVBF(FM)                    | Adult contemporary | 19,900       | 2. KSHE(FM)                              | AOR                 | 25,800       |
| 5. WLS(AM)              | Contemporary        | 49,900       | <b>8. Washington</b>            |                    |              | 3. KMJM(FM)                              | Urban contemporary  | 22,200       |
| 6. WLS(FM)              | Contemporary        | 43,000       | 1. WMAL(AM)                     | MOR                | 35,100       | 4. WWWK(FM)                              | AOR                 | 20,000       |
| 7. WGCI(FM)             | Urban contemporary  | 41,200       | 2. WPGC-AM-FM                   | MOR                | 29,900       | 5. KEZK(FM)                              | Beautiful music     | 19,600       |
| 8. WIND(AM)             | News/talk           | 38,200       | 3. WGAY(AM)                     | Beautiful music    | 29,200       | 6. WIL-FM                                | Personality/country | 17,500       |
| 9. WKQX(FM)             | MOR                 | 37,000       | 4. WRQX(FM)                     | Top 40             | 27,000       | 7. KKOK(AM)                              | Contemporary        | 16,900       |
| 10. WJPC(AM)            | Black               | 36,700       | 5. WKYS(FM)                     | Urban contemporary | 24,600       | 8. KSLQ(FM)                              | Adult contemporary  | 15,300       |
| <b>4. San Francisco</b> |                     |              | 6. WWDC-FM                      | AOR                | 24,500       | 9. WRTH(AM)                              | MOR                 | 14,100       |
| 1. KGO(AM)              | News/talk           | 70,300       | 7. WASH(FM)                     | MOR                | 20,600       | 10. KSD-FM                               | Adult contemporary  | 12,700       |
| 2. KSOL(FM)             | Black               | 42,300       | 8. WHUR(FM)                     | Black              | 18,700       | <b>13. Pittsburgh</b>                    |                     |              |
| 3. KCBS(AM)             | News                | 38,200       | 9. WAVA(FM)                     | AOR                | 18,200       | 1. KDKA(AM)                              | MOR                 | 80,300       |
| 4. KSFO(AM)             | MOR                 | 37,100       | 10. WRC(AM)                     | News/talk          | 18,100       | 2. WDVE(FM)                              | AOR                 | 28,500       |
| 5. KFRC(AM)             | Contemporary        | 36,100       | <b>9. Houston-Galveston</b>     |                    |              | 3. WSHH(FM)                              | Beautiful music     | 25,100       |
| 6. KNBR(AM)             | Personality/MOR     | 30,600       | 1. KMJQ(FM)                     | Urban contemporary | 54,400       | 4. WTAE(AM)                              | Adult contemporary  | 23,800       |
| 7. KMEL(FM)             | AOR                 | 30,100       | 2. KILT-FM                      | Country            | 35,700       | 5. WXKX(FM)                              | Contemporary        | 22,000       |
| 8. KYUU(FM)             | Adult contemporary  | 29,600       | 3. KYND(FM)                     | Beautiful music    | 25,800       | 6. WAMO(FM)                              | Urban contemporary  | 20,800       |
| 9. KABL-FM              | Beautiful music     | 27,200       | 4. KLLO(FM)                     | AOR                | 25,700       | 7. WEEP(AM)                              | Country             | 15,200       |
| 10. KIOI(FM)            | Adult contemporary  | 24,600       | 5. KIKK-FM                      | Country            | 25,500       | 8. WWSW-FM                               | Adult contemporary  | 14,100       |
| <b>5. Philadelphia</b>  |                     |              | 6. KTRN(AM)                     | Country            | 23,500       | 9. WPNT(FM)                              | Beautiful music     | 13,600       |
| 1. KYW(AM)              | News                | 81,200       | 7. KRBE(FM)                     | Contemporary       | 22,800       | 10. KQV(AM)                              | News/talk           | 12,000       |
| 2. WMGK(FM)             | Adult contemporary  | 50,500       | 8. KODA(FM)                     | Beautiful music    | 22,000       | <b>14. Baltimore</b>                     |                     |              |
| 3. WDAS-FM              | Black               | 45,000       | 9. KPRC(AM)                     | News/talk          | 21,500       | 1. WBAL(AM)                              | MOR                 | 30,200       |
| 4. WEAZ(FM)             | Beautiful music     | 42,700       | 10. KRLY(FM)                    | Contemporary       | 17,600       | 2. WIYY(FM)                              | AOR                 | 26,400       |
| 5. WIP(AM)              | Adult contemporary  | 36,300       | <b>10. Dallas-Fort Worth</b>    |                    |              | 3. WLIF(FM)                              | Beautiful music     | 25,000       |
| 6. WWSH(FM)             | Beautiful music     | 35,000       | 1. KSCS(FM)                     | Country            | 37,000       | 4. WXYV(FM)                              | Urban contemporary  | 24,500       |
| 7. WMMR(FM)             | AOR                 | 34,200       | 2. KVIL-FM                      | Adult contemporary | 32,700       | 5. WCBM(AM)                              | Adult contemporary  | 21,100       |
| 8. WIFJ(FM)             | Top 40              | 28,900       | 3. KKDA-FM                      | Black              | 28,600       | 6. WPOC(FM)                              | Country             | 20,100       |
| 9. WWDB(FM)             | Talk                | 27,500       | 4. WBAP(AM)                     | Country            | 26,900       | 7. WFBR(AM)                              | Adult contemporary  | 18,000       |
| 10. WPEN(AM)            | MOR                 | 26,400       | 5. KMEZ(FM)                     | Beautiful music    | 24,500       | 8. WBSB(FM)                              | Top 40              | 15,600       |
| <b>6. Detroit</b>       |                     |              | 6. KRLD(AM)                     | News               | 23,200       | 9. WMAR-FM                               | Beautiful music     | 15,200       |
| 1. WJR(AM)              | News/talk           | 66,900       | 7. KPLX(FM)                     | Country            | 21,100       | 10. WWIN(AM)                             | Black               | 12,000       |
| 2. WLLZ(FM)             | AOR                 | 49,000       | 8. KZEW(FM)                     | AOR                | 20,800       | <b>15. Seattle-Everett-Tacoma, Wash.</b> |                     |              |
| 3. WWJ(AM)              | News                | 30,400       | 9. KEGL-FM                      | Contemporary       | 20,300       | 1. KISW(FM)                              | AOR                 | 23,700       |
| 4. WRIF(FM)             | AOR                 | 29,200       | 10. KNOK-FM                     | Black              | 19,300       | 2. KIRO(AM)                              | News/talk           | 22,200       |
| 5. WNIC-FM              | Contemporary        | 28,500       | <b>11. Nassau-Suffolk</b>       |                    |              | 3. KOMO(AM)                              | MOR                 | 17,300       |
| 6. WJR-FM               | Beautiful music     | 27,800       | 1. WCBF(AM)                     | News               | 20,400       | 4. KBEA(FM)                              | Beautiful music     | 14,300       |
| 7. WWWV(FM)             | Country             | 27,100       | 2. WBFI(FM)                     | Adult contemporary | 17,400       | 5. KVI(AM)                               | News/talk           | 13,200       |
| 8. WMJC(FM)             | Adult contemporary  | 26,600       | <b>12. Minneapolis-St. Paul</b> |                    |              | 6. KJR(AM)                               | Contemporary        | 12,900       |
| 9. WXYZ(AM)             | News/talk           | 24,900       | 1. WCCO(AM)                     | Variety            | 57,900       | 7. KYYX(FM)                              | Contemporary        | 12,300       |
| 10. WOMC(FM)            | MOR                 | 24,400       | 2. KSTP-FM                      | Adult contemporary | 35,700       | 8. KNBQ(FM)                              | Contemporary        | 11,600       |
|                         |                     |              | 3. WDGY(AM)                     | Country            | 20,300       | 9. KING(AM)                              | Adult contemporary  | 11,200       |
|                         |                     |              | 4. KQRS(AM)                     | AOR                | 18,500       | 10. KIXI-FM                              | Adult contemporary  | 11,000       |
|                         |                     |              | 5. KDWB-FM                      | Contemporary       | 18,200       |  |                     |              |
|                         |                     |              | 6. KEEY-FM                      | Beautiful music    | 16,800       |  |                     |              |
|                         |                     |              | 7. KQBS-FM                      | AOR                | 16,200       |  |                     |              |
|                         |                     |              | 8. WAYL-FM                      | Beautiful music    | 13,900       |  |                     |              |
|                         |                     |              | 9. WLOL(FM)                     | MOR                | 12,700       |  |                     |              |
|                         |                     |              | 10. WCCO-FM                     | Adult contemporary | 11,000       |  |                     |              |

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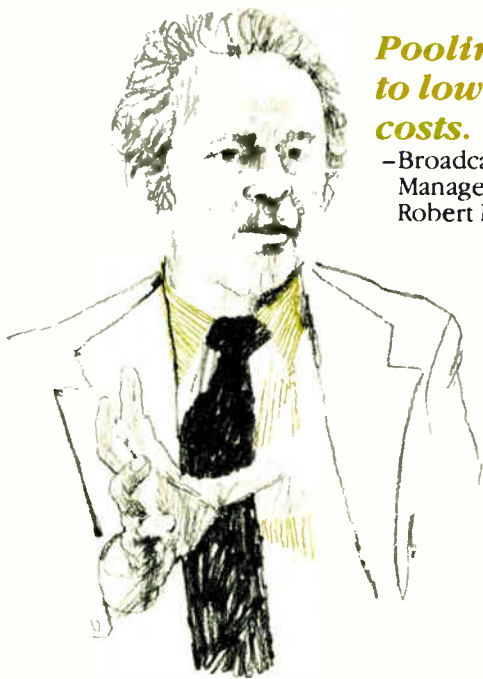
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| Station | Format | Avg. Persons | Station | Format | Avg. Persons |
|---------|--------|--------------|---------|--------|--------------|
|---------|--------|--------------|---------|--------|--------------|

## 17. Atlanta

|             |                    |        |
|-------------|--------------------|--------|
| 1. WKLS-FM  | AOR                | 25,400 |
| 2. WZGC(FM) | Contemporary       | 25,200 |
| 3. WSB(AM)  | Adult contemporary | 24,900 |
| 4. WQXI-FM  | Adult contemporary | 21,100 |
| 5. WVEE(FM) | Urban contemporary | 21,000 |
| 6. WLTA(FM) | MOR                | 17,500 |
| 7. WPLO(AM) | Country            | 15,500 |
| 8. WPCH(FM) | Beautiful music    | 14,500 |
| 9. WGST(AM) | News               | 10,400 |
| 10. WSB-FM  | Beautiful music    | 10,200 |

## 18. Anaheim-Santa Ana, Calif.

|             |                    |        |
|-------------|--------------------|--------|
| 1. KMET(FM) | AOR                | 20,200 |
| 2. KABC(AM) | Talk               | 19,600 |
| 3. KBIG(FM) | Beautiful music    | 15,600 |
| 4. KLOS(FM) | AOR                | 12,100 |
| 5. KMPC(AM) | News/talk          | 11,000 |
| 6. KFI(AM)  | Top 40             | 10,700 |
| 7. KNX-FM   | Mellow rock        | 10,300 |
| 8. KRTH(FM) | Adult contemporary | 9,900  |
| 9. KLAC(AM) | Country            | 8,800  |
| 9. KNX(AM)  | News               | 8,800  |

## 19. Cleveland

|             |                    |        |
|-------------|--------------------|--------|
| 1. WMMS(FM) | AOR                | 26,700 |
| 2. WDOK(FM) | Beautiful music    | 21,500 |
| 3. WOAL(FM) | Beautiful music    | 20,300 |
| 4. WHK(AM)  | Country            | 19,500 |
| 5. WGCL(FM) | Top 40             | 16,000 |
| 6. WZZP(FM) | Adult contemporary | 15,700 |
| 7. WERE(AM) | News/talk          | 14,500 |
| 8. WGAR(AM) | Adult contemporary | 13,100 |
| 9. WJW(AM)  | Adult contemporary | 9,200  |
| 9. WLYT(FM) | Contemporary       | 9,200  |

## 20. San Diego

|             |                    |        |
|-------------|--------------------|--------|
| 1. KJQY(FM) | Beautiful music    | 22,900 |
| 2. KGB-FM   | AOR                | 16,900 |
| 3. KFMB(AM) | Adult contemporary | 15,100 |
| 4. KSDO(AM) | News               | 13,700 |
| 5. KPRI(FM) | AOR                | 12,100 |
| 6. XETRA-FM | AOR                | 11,000 |
| 7. KFMB-FM  | Adult contemporary | 9,900  |
| 7. KFSD-FM  | Classical          | 9,900  |
| 8. KGS(AM)  | Top 40             | 9,500  |

## 21. Miami

|              |           |        |
|--------------|-----------|--------|
| 1. WRBC(AM)  | Spanish   | 24,200 |
| 2. WQBA(AM)  | Spanish   | 19,600 |
| 3. WNWS(AM)  | News/talk | 17,600 |
| 4. WINZ-FM   | Top 40    | 16,500 |
| 5. WHYI(FM)  | Top 40    | 16,100 |
| 6. WCMQ-FM   | Spanish   | 13,700 |
| 7. WEDR(FM)  | Black     | 13,500 |
| 8. WINZ(AM)  | News      | 10,000 |
| 9. WHTT(AM)  | Spanish   | 9,500  |
| 10. WCMQ(AM) | Spanish   | 8,600  |

## 22. Tampa-St. Petersburg

|              |                    |        |
|--------------|--------------------|--------|
| 1. WWBA(AM)  | Beautiful music    | 26,500 |
| 2. WQYK-FM   | Country            | 23,400 |
| 3. WRBQ(FM)  | Top 40             | 22,300 |
| 4. WJYW(FM)  | Beautiful music    | 19,600 |
| 5. WSUN(AM)  | Country            | 17,300 |
| 6. WCKX(FM)  | Contemporary       | 15,100 |
| 7. WFLA-FM   | Beautiful music    | 12,800 |
| 8. WFLA(AM)  | Adult contemporary | 10,300 |
| 9. WYNF(FM)  | AOR                | 9,000  |
| 10. WTMP(AM) | Black              | 8,300  |

## 23. Denver-Boulder

|             |                    |        |
|-------------|--------------------|--------|
| 1. KPBI(FM) | AOR                | 23,800 |
| 2. KOA(AM)  | News/talk          | 17,800 |
| 3. KLIR-FM  | Beautiful music    | 14,200 |
| 4. KAZY(FM) | AOR                | 13,800 |
| 5. KOSI(AM) | Beautiful music    | 13,600 |
| 5. KYGO(FM) | Country            | 13,600 |
| 6. KLZ(AM)  | Country            | 13,200 |
| 7. KIMN(AM) | Adult contemporary | 12,900 |
| 8. KEZW-FM  | Beautiful music    | 12,600 |
| 9. KOAQ(FM) | Contemporary       | 12,600 |

## 24. Milwaukee

|              |                    |        |
|--------------|--------------------|--------|
| 1. WEZW(FM)  | Beautiful music    | 25,200 |
| 2. WTMJ(AM)  | Personality/MOR    | 23,700 |
| 3. WISN(AM)  | MOR                | 22,300 |
| 4. WBCS(FM)  | Country            | 18,300 |
| 5. WIPX(FM)  | AOR                | 13,900 |
| 6. WQFM(FM)  | AOR                | 13,200 |
| 7. WZUU-FM   | Adult contemporary | 11,700 |
| 8. WOKY(AM)  | Adult contemporary | 8,900  |
| 9. WKTI(FM)  | Contemporary       | 8,700  |
| 10. WMYX(FM) | Adult contemporary | 7,900  |

## 25. Phoenix

|               |                 |        |
|---------------|-----------------|--------|
| 1. KTAR(AM)   | News/talk       | 20,300 |
| 2. KMEO-FM    | Beautiful music | 19,900 |
| 3. KNIX-FM    | Modern country  | 16,600 |
| 4. KQYT(FM)   | Beautiful music | 15,100 |
| 5. KZZP-AM-FM | Contemporary    | 15,000 |
| 6. KDKB(FM)   | AOR             | 14,500 |
| 7. KOY(AM)    | MOR             | 14,100 |
| 8. KOPA-FM    | Contemporary    | 13,000 |
| 9. KUPD       | Contemporary    | 9,800  |
| 10. KOOL-FM   | Top 40/oldies   | 9,200  |

## 26. Providence-Warwick-Pawtucket, R.I.

|              |                    |        |
|--------------|--------------------|--------|
| 1. WLKW-FM   | Beautiful music    | 22,200 |
| 2. WPJB-FM   | Top 40             | 13,600 |
| 3. WEAN(AM)  | News               | 11,600 |
| 4. WLKW(AM)  | Beautiful music    | 10,300 |
| 5. WRJJ(AM)  | MOR                | 9,800  |
| 6. WHJY(FM)  | Beautiful music    | 8,300  |
| 7. WMYS(FM)  | Adult contemporary | 6,500  |
| 8. WHIM(AM)  | Modern country     | 5,500  |
| 9. WBSM(AM)  | Talk               | 4,800  |
| 10. WGNG(AM) | Adult contemporary | 4,500  |

## 27. Cincinnati

|             |                    |        |
|-------------|--------------------|--------|
| 1. WLW(AM)  | MOR                | 18,400 |
| 2. WVEZ(FM) | Beautiful music    | 16,400 |
| 3. WEBN(FM) | AOR                | 16,100 |
| 3. WKRQ(FM) | Top 40             | 16,100 |
| 4. WKRC(AM) | Adult contemporary | 15,400 |
| 5. WCKY(AM) | MOR                | 13,200 |
| 6. WRRM(FM) | Adult contemporary | 11,800 |
| 7. WCIN(AM) | Urban contemporary | 9,700  |
| 8. WUBE-FM  | Country            | 7,000  |
| 9. WEAI(AM) | Modern country     | 4,800  |

## 28. Kansas City, Mo.

|             |                    |        |
|-------------|--------------------|--------|
| 1. WDAF(AM) | Country            | 24,000 |
| 2. WHB(AM)  | Adult Contemporary | 16,600 |
| 3. KMBR(FM) | Beautiful Music    | 15,700 |
| 4. KYYS(FM) | AOR                | 15,600 |
| 5. KMBZ(AM) | MOR                | 15,200 |
| 6. KCEZ(FM) | Beautiful Music    | 13,300 |
| 7. KPRS(FM) | Black              | 13,100 |
| 8. KUDL(FM) | Mellow Rock        | 10,400 |



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**New 317C-2 transmitter gets high "EPM" rating from KCBQ.**

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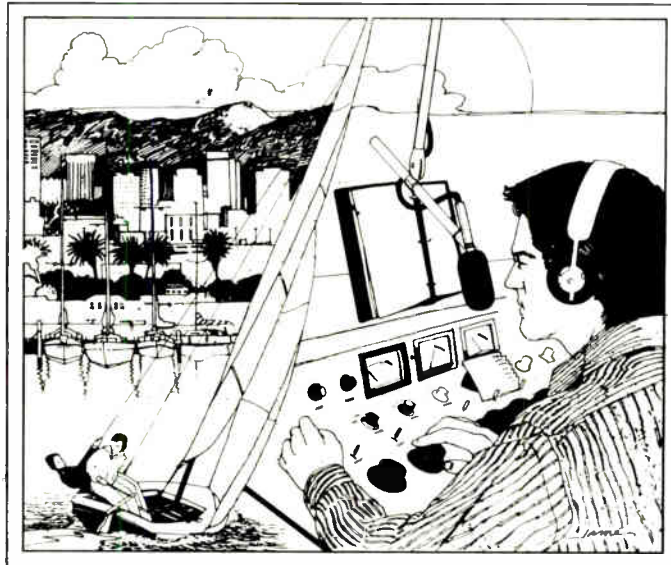
Working with their Broadcast Audio Specialist, they evaluated several transmitters before choosing Continental's new 317C-2.

KCBQ is the first AM station to go on-the-air with the new 317C-2 50 kW transmitter. With the Spring Sweeps behind them, Engineering, Programming and Management give Continental's 317C-2 very high marks.

Byron Bray, Chief Engineer at KCBQ, comments on the 317C-2: "Our station is country music, so I pump a lot of bass. We get very good audio. I would say our station has a superior sound; superior listening. The modulation is outstanding; reliability is excellent.

"Our engineering staff is very impressed with the construction of the 317C-2: and it is certainly state-of-the-art in audio performance.

"We have a critical antenna array with lots of traps. The 317C-2 works into the system beautifully. We sound great on the air. Our signal is superb. The transmitter is easy to tune; easy to maintain. And the Continental engineering



service support is just outstanding."

Bob McKay is Program Director at KCBQ. He also gives the 317C-2 high marks:

"I'm very impressed with the sound we get from the 317C-2. I've had experience with several other

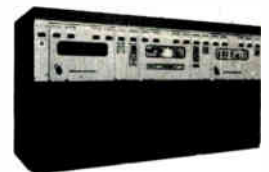
brands, and, the 317C-2 is way way above and beyond the others in performance. We have a somewhat unique day/night pattern, and the 317C-2 performs very well. We get superb fidelity in all areas of the sound spectrum.

"We do a lot of audio processing, and the transmitter handles the processing very well. In my opinion, it does a superior job of covering the mammoth San Diego County. I think the 317C-2 is an outstanding performer for us. It's excellent equipment."

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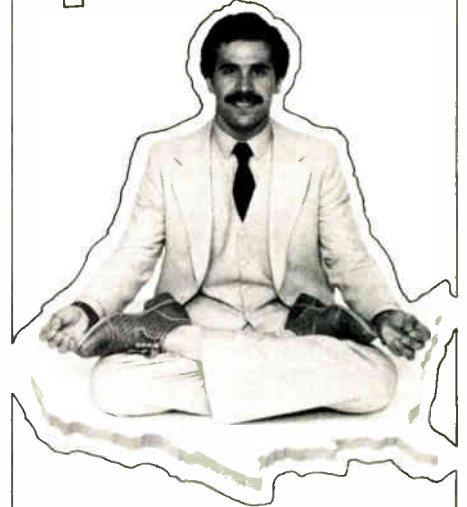


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|---|--------------------|--------------|----------------------------------|---------------------|--------------|--|--|--|
| 9. KBEQ(FM)                                     | Contemporary       | 10,200       | 3. WNOR-FM                       | AOR                 | 12,200       |  |  |  |
| 10. KCMO(AM)                                    | News/talk          | 9,900        | 4. WTAR(AM)                      | Personality/MOR     | 12,000       |  |  |  |
| <b>29. San Jose, Calif.</b>                     |                    |              |                                  |                     |              |  |  |  |
| 1. KGO(AM)                                      | News/talk          | 14,400       | 5. WFOG-FM                       | Beautiful music     | 10,500       |  |  |  |
| 2. KOME(FM)                                     | AOR                | 13,800       | 6. WWDE(AM)                      | MOR                 | 9,600        |  |  |  |
| 3. KBAY(FM)                                     | Beautiful music    | 11,300       | 7. WRAP(AM)                      | Black               | 9,500        |  |  |  |
| 4. KEZR(FM)                                     | Soft rock          | 10,200       | 8. WGH(AM)                       | Contemporary        | 8,900        |  |  |  |
| 5. KSOL(FM)                                     | Black              | 10,200       | 9. WOWI(FM)                      | Urban contemporary  | 8,400        |  |  |  |
| 6. KLOK(AM)                                     | Adult contemporary | 8,800        | 10. WKEZ(FM)                     | Beautiful music     | 7,400        |  |  |  |
| 7. KFRC(AM)                                     | Contemporary       | 6,700        | 10. WQRK(FM)                     | Top 40              | 7,400        |  |  |  |
| 8. KEEN(AM)                                     | Country            | 6,200        | <b>35. Indianapolis</b>          |                     |              |  |  |  |
| 9. KCBS(AM)                                     | News               | 6,100        | 1. WIBC(AM)                      | Personality/MOR     | 24,800       |  |  |  |
| 10. KARA(FM)                                    | Oldies             | 6,000        | 2. WXTZ(FM)                      | Beautiful music     | 20,300       |  |  |  |
| 10. KNBR(AM)                                    | Personality/MOR    | 6,000        | 3. WFBO(FM)                      | AOR                 | 16,400       |  |  |  |
| <b>30. Portland, Ore.</b>                       |                    |              |                                  |                     |              |  |  |  |
| 1. KGON(FM)                                     | AOR                | 15,200       | 4. WNAP(FM)                      | Contemporary        | 15,900       |  |  |  |
| 2. KGW(AM)                                      | Adult Contemporary | 14,700       | 5. WTLC(FM)                      | Black               | 15,300       |  |  |  |
| 3. KEX(AM)                                      | MOR                | 12,800       | 6. WFMS(FM)                      | Country             | 13,600       |  |  |  |
| 4. KUPL-FM                                      | Beautiful Music    | 11,100       | 7. WIRE(AM)                      | Country             | 12,800       |  |  |  |
| 5. KXL-FM                                       | Beautiful Music    | 10,900       | 8. WIKS(FM)                      | Adult contemporary  | 9,900        |  |  |  |
| 6. KINK(AM)                                     | Soft Rock          | 8,600        | 9. WNDE(AM)                      | Top 40              | 5,300        |  |  |  |
| 7. KYTE(AM)                                     | Country            | 8,500        | 10. WATI(AM)                     | Beautiful music     | 4,100        |  |  |  |
| 8. KYXI(AM)                                     | News               | 8,200        | <b>36. Columbus, Ohio</b>        |                     |              |  |  |  |
| 9. KLLB(FM)                                     | Contemporary       | 8,000        | 1. WLQ(FM)                       | AOR                 | 22,300       |  |  |  |
| 10. KWJJ(AM)                                    | Country            | 7,200        | 2. WXGT(FM)                      | Top 40              | 15,100       |  |  |  |
| <b>31. Buffalo, N.Y.</b>                        |                    |              |                                  |                     |              |  |  |  |
| 1. WJYE(FM)                                     | Beautiful music    | 26,600       | 3. WNCI(FM)                      | Adult contemporary  | 14,000       |  |  |  |
| 2. WBEN(AM)                                     | MOR                | 23,000       | 4. WCOL(AM)                      | MOR                 | 11,100       |  |  |  |
| 3. WKBW(AM)                                     | Adult contemporary | 16,600       | 5. WBNS-FM                       | Beautiful music     | 10,900       |  |  |  |
| 4. WGRQ(FM)                                     | AOR                | 13,100       | 6. WTVN(AM)                      | Adult contemporary  | 10,300       |  |  |  |
| 5. WBEN-FM                                      | Rock               | 12,100       | 7. WMNI(AM)                      | Country             | 9,400        |  |  |  |
| 6. WGR(AM)                                      | MOR                | 12,000       | 8. WBNS(AM)                      | Adult contemporary  | 8,800        |  |  |  |
| 7. WPHD(FM)                                     | Adult contemporary | 10,900       | 9. WHOK-FM                       | Country             | 6,500        |  |  |  |
| 8. WBLK-FM                                      | Black              | 10,700       | 10. WRMZ(FM)                     | Beautiful music     | 4,800        |  |  |  |
| 9. WWOL(AM)                                     | Country            | 6,000        | <b>37. Fort Lauderdale, Fla.</b> |                     |              |  |  |  |
| 10. WYRK(FM)                                    | MOR                | 4,400        | 1. WLYF(FM)                      | Beautiful music     | 12,800       |  |  |  |
| <b>32. Riverside-San Bernadino, Calif.</b>      |                    |              |                                  |                     |              |  |  |  |
| 1. KBIG(FM)                                     | Beautiful music    | 10,800       | 2. WHYI(FM)                      | Top 40              | 12,100       |  |  |  |
| 2. KFI(AM)                                      | Top 40             | 10,300       | 3. WKQS(FM)                      | Beautiful music     | 12,000       |  |  |  |
| 3. KDUO(FM)                                     | Beautiful music    | 10,200       | 4. WNWS(AM)                      | News/talk           | 9,700        |  |  |  |
| 4. KOLA(FM)                                     | AOR                | 6,300        | 5. WRBD(AM)                      | Soul/gospel         | 9,400        |  |  |  |
| 5. KLAC(AM)                                     | Country            | 6,300        | 6. WINZ(AM)                      | News                | 9,000        |  |  |  |
| 6. KCKC(AM)                                     | Country            | 6,100        | 7. WFTL(AM)                      | MOR                 | 8,700        |  |  |  |
| 7. KGGI(FM)                                     | Top 40             | 6,000        | 8. WAXY(FM)                      | Contemporary        | 8,600        |  |  |  |
| 7. KOST(FM)                                     | Beautiful music    | 6,000        | 9. WIOD(AM)                      | MOR/talk            | 8,100        |  |  |  |
| 8. KABC(AM)                                     | Talk               | 5,700        | 10. WLQY(AM)                     | MOR                 | 7,500        |  |  |  |
| <b>33. New Orleans</b>                          |                    |              |                                  |                     |              |  |  |  |
| 1. WEZB(FM)                                     | Top 40             | 15,300       | <b>38. San Antonio, Tex.</b>     |                     |              |  |  |  |
| 2. WAIL(FM)                                     | Urban contemporary | 12,400       | 1. KTSA(AM)                      | Adult contemporary  | 15,400       |  |  |  |
| 3. WRNO(FM)                                     | AOR                | 12,000       | 2. KCOR(AM)                      | Spanish             | 11,200       |  |  |  |
| 4. WTI(AM)                                      | Contemporary       | 11,500       | 3. KKYY(AM)                      | Personality/country | 11,100       |  |  |  |
| 5. WBYU(FM)                                     | Beautiful music    | 11,400       | 4. KQXT(FM)                      | Beautiful music     | 11,000       |  |  |  |
| 6. WNOE-FM                                      | Country            | 9,900        | 5. KTFM(FM)                      | Contemporary        | 10,800       |  |  |  |
| 7. WQUE-FM                                      | Adult contemporary | 9,200        | 6. WOA(AM)                       | News/talk           | 8,100        |  |  |  |
| 8. WAJY-FM                                      | Beautiful music    | 8,800        | 7. KONO(AM)                      | Adult contemporary  | 7,400        |  |  |  |
| 9. WYLD-FM                                      | Black              | 8,300        | 8. KITY(FM)                      | Top 40              | 6,900        |  |  |  |
| 10. WSMB(AM)                                    | MOR/talk           | 7,700        | 9. KISS(FM)                      | AOR                 | 6,700        |  |  |  |
| <b>34. Norfolk-Portsmouth-Newport News, Va.</b> |                    |              |                                  |                     |              |  |  |  |
| 1. WMYK(FM)                                     | AOR                | 16,300       | 10. KBUC-FM                      | Country             | 5,800        |  |  |  |
| 2. WCMS-FM                                      | Modern country     | 15,800       | <b>39. Sacramento, Calif.</b>    |                     |              |  |  |  |
|   |                    |              |                                  |                     |              |  |  |  |
|   |                    |              |                                  |                     |              |  |  |  |

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**Lotus Reps**

Division of Lotus Communications Corporation

| Station  | Format                  | Aug. Persons | Station  | Format             | Aug. Persons | Station                                  | Format             | Aug. Persons |
|--|-------------------------|--------------|--|--------------------|--------------|--|--------------------|--------------|
| <b>40. Rochester, N.Y.</b>                           |                         |              | 8. WLOU(AM)  | Black              | 6,400        | 4. WKZL(FM)                              | AOR                | 8,000        |
| 1. WEZO(FM)  | Beautiful music         | 23,400       | 9. WQMF(FM)  | Rock               | 6,200        | 4. WSJS(AM)                              | MOR                | 8,000        |
| 2. WHAM(AM)  | MOR                     | 12,500       | 10. WLRS(FM)   | AOR                | 6,100        | 5. WQMG(FM)                              | Soul/jazz          | 7,100        |
| 3. WVOR-FM   | Adult contemporary      | 11,800       | <b>43. Memphis</b>                                   |                    |              | 6. WRQK(FM)                              | Adult contemporary | 6,700        |
| 4. WCMF(FM)  | AOR                     | 9,500        | 1. WMC(AM)   | Country            | 10,900       | 7. WBIG(AM)                              | Personality/MOR    | 3,400        |
| 5. WMJQ(FM)  | AOR                     | 8,800        | 2. WZXR(FM)  | AOR                | 10,600       | 8. WAAA(AM)                              | Black              | 2,700        |
| 6. WBBF(AM)  | Adult contemporary      | 8,500        | 3. WEZI(FM)  | Beautiful music    | 10,000       | 9. WAIR(AM)                              | Black              | 2,600        |
| 7. WNYR(AM)  | Country                 | 7,600        | 4. WMC-FM  | Contemporary       | 9,500        | 9. WEAL(AM)                              | Black              | 2,600        |
| 8. WDKX(FM)  | Urban contemporary      | 6,000        | 5. WHRK(FM)  | Disco              | 8,900        | 10. WMFR-FM                              | MOR                | 2,400        |
| 9. WHFM(FM)  | Contemporary            | 5,900        | 6. WMPS(AM)  | Country            | 6,400        | <b>46. Birmingham, Ala.</b>              |                    |              |
| 10. WSAY(AM)   | Adult contemporary      | 5,600        | 7. WRVR(FM)  | Adult contemporary | 6,100        | 1. WZZK(FM)                              | Country            | 16,300       |
| <b>41. Hartford-New Britain, Conn.</b>               |                         |              | 8. WDIA(AM)  | Black              | 5,000        | 2. WKXX(FM)                              | Top 40             | 14,700       |
| 1. WTIC(AM)  | MOR                     | 33,600       | 9. WLVS(FM)  | Country            | 4,800        | 3. WENN-FM                               | Disco              | 10,900       |
| 2. WKSS(FM)  | Beautiful contemporary  | 11,400       | 10. WLOK(AM)   | Black              | 4,700        | 4. WSGN(AM)                              | Contemporary       | 7,700        |
| 3. WRCH-FM   | Beautiful music         | 11,000       | <b>44. Salt Lake City</b>                            |                    |              | 5. WVOK(AM)                              | Country            | 6,600        |
| 4. WHCN(FM)  | AOR                     | 8,900        | 1. KSL(AM)   | MOR                | 12,100       | 6. WATV(AM)                              | Black              | 5,700        |
| 5. WKND(AM)  | Urban contemporary      | 7,300        | 2. KSFI(FM)  | Beautiful music    | 10,000       | 6. WRKK(FM)                              | AOR                | 5,700        |
| 6. WTIC-FM   | Contemporary            | 6,700        | 3. KLUB(AM)  | Beautiful music    | 8,200        | 7. WAPI-FM                               | Beautiful music    | 5,600        |
| 7. WDRC(AM)  | Contemporary            | 6,000        | 4. KALL(AM)  | Adult contemporary | 7,400        | 8. WYDE(AM)                              | Country            | 5,500        |
| 8. WDRC-FM   | Top 40                  | 5,800        | 5. KSOP-FM   | Country            | 7,200        | 9. WERC(AM)                              | Contemporary       | 5,400        |
| 8. WWYZ(FM)  | Rock                    | 5,800        | 6. KCPX(AM)  | Contemporary       | 7,000        | <b>47. Nashville-Davidson</b>            |                    |              |
| 9. WPOP(AM)  | News                    | 5,300        | 7. KCPX-FM   | AOR                | 6,900        | 1. WKDF(FM)                              | AOR                | 12,500       |
| 9. WIOF(FM)  | Contemporary            | 5,300        | 8. KRGO(AM)  | Country            | 6,300        | 2. WSIX-FM                               | Country            | 9,800        |
| 10. WCCC-FM  | AOR                     | 5,200        | 9. KRSP-FM   | AOR                | 5,200        | 2. WSM-FM                                | Adult contemporary | 9,800        |
| <b>42. Louisville, Ky.</b>                           |                         |              | 10. KDAB(FM)   | Adult contemporary | 4,900        | 3. WWKX(FM)                              | Top 40             | 8,600        |
| 1. WAMZ(FM)  | Country                 | 10,700       | <b>45. Greensboro-Winston Salem-High Point, N.C.</b> |                    |              | 3. WZEZ(FM)                              | Beautiful music    | 8,600        |
| 2. WVEZ(FM)  | Beautiful music         | 10,500       | 1. WTQR(FM)  | Country            | 17,800       | 4. WVOL(AM)                              | Black              | 8,200        |
| 3. WHAS(AM)  | Adult contemporary/talk | 9,800        | 2. WGLD-FM   | Beautiful music    | 10,200       | 5. WSM(AM)                               | Adult contemporary | 6,600        |
| 4. WKJJ-FM   | Rock                    | 8,800        | 3. WBEZ(FM)  | Top 40             | 9,900        | 6. WLAC(AM)                              | News/talk          | 5,900        |
| 5. WAVE(AM)  | Adult contemporary      | 8,300        | <b>48. Dayton, Ohio</b>                              |                    |              | 7. WBYQ(FM)                              | Contemporary       | 5,300        |
| 6. WRKA(FM)  | Adult contemporary      | 6,900        | 1. WHIO-FM   | Beautiful music    | 20,800       | 8. WSIX(AM)                              | MOR                | 4,100        |
| 7. WCII(AM)  | Country                 | 6,800        | 2. WHIO(AM)  | Personality/MOR    | 15,100       | <b>49. Oklahoma City</b>                 |                    |              |
| <b>43. Memphis</b>                                   |                         |              | 3. WTUE(FM)  | AOR                | 10,300       | 1. KEBC(FM)                              | Country            | 13,400       |
| 1. WMC(AM)   | Country                 | 10,900       | 4. WDJX(FM)  | Top 40             | 9,300        | 2. KKNQ(FM)                              | Beautiful music    | 12,100       |
| 2. WZXR(FM)  | AOR                     | 10,600       | 5. WING(AM)  | Adult contemporary | 9,200        | 3. KTOK(AM)                              | MOR                | 11,500       |
| 3. WEZI(FM)  | Beautiful music         | 10,000       | 6. WDAO(FM)  | Soul               | 7,800        | 4. KOMA(AM)                              | Country            | 9,300        |
| 4. WMC-FM  | Contemporary            | 9,500        | 7. WONE(AM)  | Country            | 6,200        | 5. KOFM(FM)                              | Top 40             | 9,000        |
| 5. WHRK(FM)  | Disco                   | 8,900        | 8. WVUD-FM   | AOR                | 3,500        | 6. KXXY(FM)                              | AOR                | 8,900        |
| 6. WMPS(AM)  | Country                 | 6,400        | 9. WAVI(AM)  | News/talk          | 3,300        | 7. KATT-FM                               | AOR                | 5,600        |
| 7. WRVR(FM)  | Adult contemporary      | 6,100        | 10. WSKS(FM)   | Contemporary       | 2,500        | 8. KLTE(FM)                              | Adult contemporary | 5,400        |
| 8. WDIA(AM)  | Black                   | 5,000        | <b>50. Albany-Schenectady-Troy, N.Y.</b>             |                    |              | 9. WKY(AM)                               | Adult contemporary | 4,400        |
| 9. WLVS(FM)  | Country                 | 4,800        | 1. WGY(AM)   | Personality/MOR    | 18,700       | 10. KLNK(FM)                             | Adult contemporary | 4,200        |
| 10. WLOK(AM)   | Black                   | 4,700        | 2. WPYX(FM)  | AOR                | 12,200       | <b>48. Dayton, Ohio</b>                  |                    |              |
| <b>44. Salt Lake City</b>                            |                         |              | 3. WROW(AM)  | Adult contemporary | 9,400        | 1. WHIO-FM                               | Beautiful music    | 20,800       |
| 1. KSL(AM)   | MOR                     | 12,100       | 4. WROW-FM   | Beautiful music    | 8,400        | 2. WHIO(AM)                              | Personality/MOR    | 15,100       |
| 2. KSFI(FM)  | Beautiful music         | 10,000       | 5. WFLY(FM)  | Contemporary       | 7,200        | 3. WTUE(FM)                              | AOR                | 10,300       |
| 3. KLUB(AM)  | Beautiful music         | 8,200        | 6. WQBK(AM)  | Talk               | 7,000        | 4. WDJX(FM)                              | Top 40             | 9,300        |
| 4. KALL(AM)  | Adult contemporary      | 7,400        | 7. WGNA(FM)  | Country            | 6,000        | 5. WING(AM)                              | Adult contemporary | 9,200        |
| 5. KSOP-FM   | Country                 | 7,200        | 8. WWOM(FM)  | Adult contemporary | 5,100        | 6. WDAO(FM)                              | Soul               | 7,800        |
| 6. KCPX(AM)  | Contemporary            | 7,000        | 9. WPTR(AM)  | Country            | 4,100        | 7. WONE(AM)                              | Country            | 6,200        |
| 7. KCPX-FM   | AOR                     | 6,900        | 10. WQBK-FM  | AOR                | 3,200        | 8. WVUD-FM                               | AOR                | 3,500        |
| 8. KRGO(AM)  | Country                 | 6,300        | <b>49. Oklahoma City</b>                             |                    |              | 9. WAVI(AM)                              | News/talk          | 3,300        |
| 9. KRSP-FM   | AOR                     | 5,200        | 1. KEBC(FM)  | Country            | 13,400       | 10. WSKS(FM)                             | Contemporary       | 2,500        |
| 10. KDAB(FM)   | Adult contemporary      | 4,900        | 2. KKNQ(FM)  | Beautiful music    | 12,100       | <b>50. Albany-Schenectady-Troy, N.Y.</b> |                    |              |
| <b>45. Greensboro-Winston Salem-High Point, N.C.</b> |                         |              | 3. WTOK(AM)  | MOR                | 11,500       | 1. WGY(AM)                               | Personality/MOR    | 18,700       |
| 1. WTQR(FM)  | Country                 | 17,800       | 4. KOMA(AM)  | Country            | 9,300        | 2. WPYX(FM)                              | AOR                | 12,200       |
| 2. WGLD-FM   | Beautiful music         | 10,200       | 5. KOFM(FM)  | Top 40             | 9,000        | 3. WROW(AM)                              | Adult contemporary | 9,400        |
| 3. WBEZ(FM)  | Top 40                  | 9,900        | 6. KXXY(FM)  | AOR                | 8,900        | 4. WROW-FM                               | Beautiful music    | 8,400        |
| <b>48. Dayton, Ohio</b>                              |                         |              | 7. KATT-FM   | AOR                | 5,600        | 5. WFLY(FM)                              | Contemporary       | 7,200        |
| 1. WHIO-FM   | Beautiful music         | 20,800       | 8. KLTE(FM)  | Adult contemporary | 5,400        | 6. WQBK(AM)                              | Talk               | 7,000        |
| 2. WHIO(AM)  | Personality/MOR         | 15,100       | 9. WKY(AM)   | Adult contemporary | 4,400        | 7. WGNA(FM)                              | Country            | 6,000        |
| 3. WTUE(FM)  | AOR                     | 10,300       | 10. KLNK(FM)   | Adult contemporary | 4,200        | 8. WWOM(FM)                              | Adult contemporary | 5,100        |
| 4. WDJX(FM)  | Top 40                  | 9,300        | <b>49. Oklahoma City</b>                             |                    |              | 9. WPTR(AM)                              | Country            | 4,100        |
| 5. WING(AM)  | Adult contemporary      | 9,200        | 1. KEBC(FM)  | Country            | 13,400       | 10. WQBK-FM                              | AOR                | 3,200        |
| 6. WDAO(FM)  | Soul                    | 7,800        | 2. KKNQ(FM)  | Beautiful music    | 12,100       | <b>50. Albany-Schenectady-Troy, N.Y.</b> |                    |              |
| 7. WONE(AM)  | Country                 | 6,200        | 3. KTOK(AM)  | MOR                | 11,500       | 1. WGY(AM)                               | Personality/MOR    | 18,700       |
| 8. WVUD-FM   | AOR                     | 3,500        | 4. KOMA(AM)  | Country            | 9,300        | 2. WPYX(FM)                              | AOR                | 12,200       |
| 9. WAVI(AM)  | News/talk               | 3,300        | 5. KOFM(FM)  | Top 40             | 9,000        | 3. WROW(AM)                              | Adult contemporary | 9,400        |
| 10. WSKS(FM)   | Contemporary            | 2,500        | 6. KXXY(FM)  | AOR                | 8,900        | 4. WROW-FM                               | Beautiful music    | 8,400        |
| <b>49. Oklahoma City</b>                             |                         |              | 7. KATT-FM   | AOR                | 5,600        | 5. WFLY(FM)                              | Contemporary       | 7,200        |
| 1. KEBC(FM)  | Country                 | 13,400       | 8. KLTE(FM)  | Adult contemporary | 5,400        | 6. WQBK(AM)                              | Talk               | 7,000        |
| 2. KKNQ(FM)  | Beautiful music         | 12,100       | 9. WKY(AM)   | Adult contemporary | 4,400        | 7. WGNA(FM)                              | Country            | 6,000        |
| 3. KTOK(AM)  | MOR                     | 11,500       | 10. KLNK(FM)   | Adult contemporary | 4,200        | 8. WWOM(FM)                              | Adult contemporary | 5,100        |
| 4. KOMA(AM)  | Country                 | 9,300        | <b>50. Albany-Schenectady-Troy, N.Y.</b>             |                    |              | 9. WPTR(AM)                              | Country            | 4,100        |
| 5. KOFM(FM)  | Top 40                  | 9,000        | 1. WGY(AM)   | Personality/MOR    | 18,700       | 10. WQBK-FM                              | AOR                | 3,200        |
| 6. KXXY(FM)  | AOR                     | 8,900        | 2. WPYX(FM)  | AOR                | 12,200       | <b>50. Albany-Schenectady-Troy, N.Y.</b> |                    |              |
| 7. KATT-FM   | AOR                     | 5,600        | 3. WROW(AM)  | Adult contemporary | 9,400        | 1. WGY(AM)                               | Personality/MOR    | 18,700       |
| 8. KLTE(FM)  | Adult contemporary      | 5,400        | 4. WROW-FM   | Beautiful music    | 8,400        | 2. WPYX(FM)                              | AOR                | 12,200       |
| 9. WKY(AM)   | Adult contemporary      | 4,400        | 5. WFLY(FM)  | Contemporary       | 7,200        | 3. WROW(AM)                              | Adult contemporary | 9,400        |
| 10. KLNK(FM)   | Adult contemporary      | 4,200        | 6. WQBK(AM)  | Talk               | 7,000        | 4. WROW-FM                               | Beautiful music    | 8,400        |
| <b>50. Albany-Schenectady-Troy, N.Y.</b>             |                         |              | 7. WGNA(FM)  | Country            | 6,000        | 5. WFLY(FM)                              | Contemporary       | 7,200        |
| 1. WGY(AM)   | Personality/MOR         | 18,700       | 8. WWOM(FM)  | Adult contemporary | 5,100        | 6. WQBK(AM)                              | Talk               | 7,000        |
| 2. WPYX(FM)  | AOR                     | 12,200       | 9. WPTR(AM)  | Country            | 4,100        | 7. WGNA(FM)                              | Country            | 6,000        |
| 3. WROW(AM)  | Adult contemporary      | 9,400        | <b>50. Albany-Schenectady-Troy, N.Y.</b>             |                    |              | 8. WWOM(FM)                              | Adult contemporary | 5,100        |
| 4. WROW-FM   | Beautiful music         | 8,400        | 1. WGY(AM)   | Personality/MOR    | 18,700       | 9. WPTR(AM)                              | Country            | 4,100        |
| 5. WFLY(FM)  | Contemporary            | 7,200        | 2. WPYX(FM)  | AOR                | 12,200       | 10. WQBK-FM                              | AOR                | 3,200        |
| 6. WQBK(AM)  | Talk                    | 7,000        | 3. WROW(AM)  | Adult contemporary | 9,400        | <b>50. Albany-Schenectady-Troy, N.Y.</b> |                    |              |
| 7. WGNA(FM)  | Country                 | 6,000        | 4. WROW-FM   | Beautiful music    | 8,400        | 1. WGY(AM)                               | Personality/MOR    | 18,700       |
| 8. WWOM(FM)  | Adult contemporary      | 5,100        | 5. WFLY(FM)  | Contemporary       | 7,200        | 2. WPYX(FM)                              | AOR                | 12,200       |
| 9. WPTR(AM)  | Country                 | 4,100        | 6. WQBK(AM)  | Talk               | 7,000        | 3. WROW(AM)                              | Adult contemporary | 9,400        |
| 10. WQBK-FM  | AOR                     | 3,200        | 7. WGNA(FM)  | Country            | 6,000        | 4. WROW-FM                               | Beautiful music    | 8,400        |
| <b>50. Albany-Schenectady-Troy, N.Y.</b>             |                         |              | 8. WWOM(FM)  | Adult contemporary | 5,100        | 5. WFLY(FM)                              | Contemporary       | 7,200        |
| 1. WGY(AM)   | Personality/MOR         | 18,700       | 9. WPTR(AM)  | Country            | 4,100        | 6. WQBK(AM)                              | Talk               | 7,000        |
| 2. WPYX(FM)  | AOR                     | 12,200       | <b>50. Albany-Schenectady-Troy, N.Y.</b>             |                    |              | 7. WGNA(FM)                              | Country            | 6,000        |
| 3. WROW(AM)  | Adult contemporary      | 9,400        | 1. WGY(AM)   | Personality/MOR    | 18,700       | 8. WWOM(FM)                              | Adult contemporary | 5,100        |
| 4. WROW-FM   | Beautiful music         | 8,400        | 2. WPYX(FM)  | AOR                | 12,200       | 9. WPTR(AM)                              | Country            | 4,100        |
| 5. WFLY(FM)  | Contemporary            | 7,200        | 3. WROW(AM)  | Adult contemporary | 9,400        | 10. WQBK-FM                              | AOR                | 3,200        |
| 6. WQBK(AM)  | Talk                    | 7,000        | 4. WROW-FM   | Beautiful music    | 8,400        | <b>50. Albany-Schenectady-Troy, N.Y.</b> |                    |              |
| 7. WGNA(FM)  | Country                 | 6,000        | 5. WFLY(FM)  | Contemporary       | 7,200        | 1. WGY(AM)                               | Personality/MOR    | 18,700       |
| 8. WWOM(FM)  | Adult contemporary      | 5,100        | 6. WQBK(AM)  | Talk               | 7,000        | 2. WPYX(FM)                              | AOR                | 12,200       |
| 9. WPTR(AM)  | Country                 | 4,100        | 7. WGNA(FM)  | Country            | 6,000        | 3. WROW(AM)                              | Adult contemporary | 9,400        |
| 10. WQBK-FM  | AOR                     | 3,200        | 8. WWOM(FM)  | Adult contemporary | 5,100        | 4. WROW-FM                               | Beautiful music    | 8,400        |
| <b>50. Albany-Schenectady-Troy, N.Y.</b>             |                         |              | 9. WPTR(AM)  | Country            | 4,100        | 5. WFLY(FM)                              | Contemporary       | 7,200        |
| 1. WGY(AM)   | Personality/MOR         | 18,700       | <b>50. Albany-Schenectady-Troy, N.Y.</b>             |                    |              | 6. WQBK(AM)                              | Talk               | 7,000        |
| 2. WPYX(FM)  | AOR                     | 12,200       | 1. WGY(AM)   | Personality/MOR    | 18,700       | 7. WGNA(FM)                              | Country            | 6,000        |
| 3. WROW(AM)  | Adult contemporary      | 9,400        | 2. WPYX(FM)  | AOR                | 12,200       | 8. WWOM(FM)                              | Adult contemporary | 5,100        |
| 4. WROW-FM   | Beautiful music         | 8,400        | 3. WROW(AM)  | Adult contemporary | 9,400        | 9. WPTR(AM)                              | Country            | 4,100        |
| 5. WFLY(FM)  | Contemporary            | 7,200        | 4. WROW-FM   | Beautiful music    | 8,400        | 10. WQBK-FM                              | AOR                | 3,200        |
| 6. WQBK(AM)  | Talk                    | 7,000        | 5. WFLY(FM)  | Contemporary       | 7,200        | <b>50. Albany-Schenectady-Troy, N.Y.</b> |                    |              |
| 7. WGNA(FM)  | Country                 | 6,000        | 6. WQBK(AM)  | Talk               | 7,000        | 1. WGY(AM)                               | Personality/MOR    | 18,700       |
| 8. WWOM(FM)  | Adult contemporary      | 5,100        | 7. WGNA(FM)  | Country            | 6,000        | 2. WPYX(FM)                              | AOR                | 12,200       |
| 9. WPTR(AM)  | Country                 | 4,100        | 8. WWOM(FM)  | Adult contemporary | 5,100        | 3. WROW(AM)                              | Adult contemporary | 9,400        |
| 10. WQBK-FM  | AOR                     | 3,200        | 9. WPTR(AM)  | Country            | 4,100        | 4. WROW-FM                               | Beautiful music    | 8,400        |

# Oct 12

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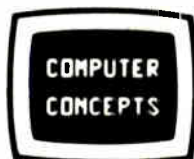
rotation of titles is guaranteed.

This sort of assistance allows Chuck more time to do the "special" tricks that distinguishes WDBQ from the competition, such as promotions and creative programming.

The Music Management System is available either in a stand-alone version or as a supplement to the Broadcast System, a computer that automates radio station traffic and accounting.

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## CFA moves into NCAA turf with game agreement

**NBC signs with big-school group for sports package posing threat to ABC/CBS-NCAA pigskin contract**

The agreement by NBC Sports to televise the games of the College Football Association for four years, starting in 1982, was viewed last week as a direct challenge to the National Collegiate Athletic Association's football program.

The CFA, consisting of many of the leading football colleges in the nation, conceivably could field a football schedule that would attract large audiences and lead to a loss of viewership of NCAA games, if bereft of the CFA member colleges.

The CFA announced on Aug. 8 that NBC had obtained the rights to its games for four years, starting next year, at a total cost of \$180 million. Two weeks ago, television rights to the NCAA contests were granted jointly to ABC Sports and CBS Sports for four years for a combined total of \$264 million (BROADCASTING, Aug. 3).

The signing of the two separate agreements set the stage for a confrontation. An official of the NCAA said last week that the organization prefers not to comment on the NBC-CFA project unless the agreement is ratified at a special CFA meeting in Atlanta on Friday (Aug. 21).

"Then, of course, it depends on what kind of TV package is developed," he said.

He noted that the NCAA has been active in college football on television for more than 30 years and its members, including those of the CFA, have authorized

it to represent them in national football telecasts.

Under questioning, he said the NCAA would have to consider court action if the CFA move causes damage to the NCAA telecasts. But, for the time being, he said, the NCAA is awaiting developments at the ratification meeting on Friday.

Both ABC and CBS, aware that NBC was discussing a relationship with CFA, inserted clauses in their contracts allowing them to escape if the NCAA could not deliver the teams.

"If the Notre Dames and some of the other powers elect to go with the CFA, then it's trouble for the NCAA," one network official observed. "On the other hand, it doesn't make sense for NBC to take anything but a strong schedule."

A key element of the CFA-NBC deal is that it allows Saturday-night prime-time telecasts, rejected by the NCAA. NBC is to telecast at least 11 games on Saturday nights in 1982, plus six to 12 prime-time contests during the remainder of the contract period.

CFA said the agreement enables a school to appear seven times in two years. There will be an average of 92 team appearances each year, including 14 national and 32 regional telecasts. Charles M. Neinas, CFA executive director, said the package guarantees each of the 62 CFA members at least two television appearances and \$1 million during the four years.

The CFA is made up of all major football conferences except the Pacific 10 and Big 10, and independent colleges. Among the independents belonging to the CFA are Boston College, Florida State, Memphis State, University of Miami in Florida, North Texas State, Penn State, Notre Dame, Pittsburgh, Rutgers, South Carolina, Southern Mississippi, Syracuse, Temple, Tulane and Navy and Army.

The possibility of a cable television network for NCAA football games looms for the 1982 season. Reports are that these games could be scheduled for Saturday night and not interfere with the afternoon games. The USA Network confirmed that it has had informal discussions with the association on this matter, and a spokesman for ESPN said it has made a formal proposal.

Both cable networks said they are aiming for a fall 1982 start, providing the NCAA approves. The NCAA could not be reached late last week for an indication of its attitude toward live cable TV coverage.

## Wildmon keeps the troops guessing

**Coalition head hints advertiser boycott could be revived**

The Rev. Donald Wildmon, chairman of the Coalition for Better Television, hasn't written off the chances that a coalition boycott of advertisers in "offensive" TV programs may yet come off, but he's not anxious now to talk about it.

He was quoted in the New York *Daily News* last Wednesday as saying that "if I were a betting man, I'd bet that before the 1981-82 television season is over, there's a 90% to 95% chance there'll be a boycott. I have a hunch that it's inevitable."

Wildmon told BROADCASTING afterward that he was quoted correctly, but added: "I wish now I hadn't said it. I'm not trying to agitate the situation."

He said he'd had a lot of queries about it and about why he said it. "Something led to that statement," he said, "that I can't discuss now." And he declined to discuss it, or say when he might be ready to talk. "You'll probably get wind of it," he added.

The coalition had planned to start a boycott this summer but called it off at the last moment because, leaders said, a number of advertisers had indicated that they, like the coalition, had become concerned about sex, violence and profanity on TV (BROADCASTING, July 6). But the leaders planned to reactivate their program monitoring for a month this summer and then for a three-month period in the fall "to make sure everyone is doing what they say." Monitoring may be one reason Wildmon has that "hunch" that a boycott is "inevitable."

Wildmon's statement last week wasn't the first indication he'd given that a boycott was still possible. He'd also said so in a letter sent to advertisers explaining the decision for calling off the one that had been set for June 29.

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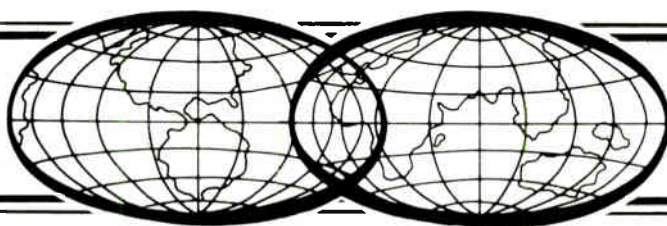
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## Tandem heads sell Filmways holdings

Perenchio, Lear and Yorkin interest in company is bought by Filmways' Bloch and Pitt

Tandem Productions principals, Jerry Perenchio, Norman Lear and Alan Yorkin, disposed of the bulk of their holdings in Filmways Inc. The purchasers were Filmways' chairman, Richard L. Bloch, and another Filmways director, Donald Pitt. The deal involved both common and class C preferred stock of the film company, totaling about 6% of the shares, with Bloch and Pitt each purchasing about the

same amount of the two issues. The Tandem group retains about a 3% stake in Filmways, composed of some 73,000 common shares, and 190,800 shares of the preferred (the same combinations the two insiders purchased). Bloch's purchases push his holding in the company to 6.7%, making him the largest shareholder; Pitt's interest is now about 4%.

Filmways has been experiencing severe financial difficulties: Results for 1980 showed a \$66.3-million loss, on \$141.5-million revenues. Half that loss was attributed to the unit formed to incorporate American International Pictures, which Filmways acquired in July 1979. The three Tandem figures had purchased their 9% stake in Filmways from Samuel Z. Arkoff,

the former head of AIP, who resigned from Filmways late in 1979, following disagreements with Bloch.

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## Ratings Roundup

With a boost from the first major league baseball game in nearly two months, NBC-TV came in second in the prime-time ratings—by a 10th of a point—for the week ended Aug. 9. The major league All Star game on Aug. 9 helped NBC to a weekly average of 13.4 rating and 25.5 share, behind CBS's 14.0/27 and ahead of ABC's 13.3/25.1

The All Star game, the first live major league baseball on television since the players' strike started 59 days earlier, tied (with a repeat of ABC's *Three's Company*) for second place in the week's rankings, averaging 20.1/36.

Top place for the week went to an NBC *Facts of Life* repeat at 21.7/37, which was against repeats of ABC's *Dynasty* (10.2/18 for the full two hours) and CBS's *Golden Gate Murder* movie (15.1/27).

Except for the baseball game, the only original show of the week to find its way into the top 20 was ABC's *It's a Living*, which, with 18.7/33, ranked eighth. *Living* was against the second half of a repeat of NBC's *Hill Street Blues* (11.9/21) and a repeat of the CBS special, *Seizure: The Story of Kathy Morris* (14.8/27).

The only other original in the top 30—and just barely—was ABC's *20/20*, which tied with a repeat of CBS's *Magnum P.I.* for 29th at 14.3/26. CBS's *Walter Cronkite's Universe* was again a low scorer at 10.1/21, ranking 56th for the week.

ABC won Tuesday, Thursday and Saturday nights, NBC took Wednesday as well as Sunday and CBS took Monday and Friday.

## The First 20

|     |                                   |     |         |
|-----|-----------------------------------|-----|---------|
| 1.  | <i>Facts of Life</i>              | NBC | 21.7/37 |
| 2.  | <i>Major League All-Star Game</i> | NBC | 20.1/36 |
| 3.  | <i>Three's Company</i>            | ABC | 20.1/36 |
| 4.  | <i>Different Strokes</i>          | NBC | 19.7/36 |
| 5.  | <i>Hart to Hart</i>               | ABC | 19.4/35 |
| 6.  | <i>Dukes of Hazzard</i>           | CBS | 19.0/37 |
| 7.  | <i>Trapper John, M.D.</i>         | CBS | 18.8/33 |
| 8.  | <i>It's a Living</i>              | ABC | 18.7/33 |
| 9.  | <i>M*A*S*H</i>                    | CBS | 18.1/32 |
| 10. | <i>Quincy, M.E.</i>               | NBC | 18.0/32 |
| 11. | <i>60 Minutes</i>                 | CBS | 17.5/38 |
| 12. | <i>The Jeffersons</i>             | CBS | 17.4/29 |
| 13. | <i>Lou Grant</i>                  | CBS | 17.1/32 |
| 14. | <i>Barney Miller</i> (special)    | ABC | 16.5/34 |
| 15. | <i>Dallas</i>                     | CBS | 16.5/31 |
| 16. | <i>Happy Days</i>                 | ABC | 16.4/34 |
| 17. | <i>House Calls</i>                | CBS | 16.2/28 |
| 18. | <i>Laverne &amp; Shirley</i>      | ABC | 16.0/32 |
| 19. | <i>Love Boat</i>                  | ABC | 15.9/32 |
| 20. | <i>Fantasy Island</i>             | ABC | 15.9/31 |

## The Final Five

|     |                                |     |        |
|-----|--------------------------------|-----|--------|
| 61. | <i>Bulba</i>                   | ABC | 9.3/18 |
| 62. | <i>Games People Play</i>       | NBC | 8.3/16 |
| 63. | <i>Eight Is Enough</i>         | ABC | 8.2/18 |
| 64. | <i>CBS Reports: What's</i>     |     |        |
|     | <i>Good for General Motors</i> | CBS | 7.2/15 |
| 65. | <i>Those Amazing Animals</i>   | ABC | 6.2/13 |



## Spanish networks go international

Representatives of SIN National Spanish Television in the U.S., Televisa S.A. in Mexico and Radiotelevision Espanola in Spain have laid the groundwork for the formation of the first worldwide Spanish-language television network.

During a meeting in New York they completed arrangements for the first transmission via satellite of commercially sponsored programming beamed to Spanish-



Anselmo

speaking countries worldwide. To be called Univision, the new network aims to serve 20 Spanish-speaking countries with a total population of 270 million.

Rene Anselmo, president of SIN, said last week letters have been sent to representatives of all Spanish-speaking coun-

tries asking them to participate in Univision.

The programming for the new network will be on an occasional basis. The first Univision transmission will be a seven-hour *Hispanic Day Special*, originating live from New York (12-7 p.m.) on Oct. 11 and including the annual Hispanic Day Parade and a three-hour musical extravaganza from Madison Square Garden.

The first two advertisers to sign for the special are two Mexican firms—Domecq (brandy and wines) and Carta Blanca beer.

No other programming has been set. A SIN spokesman said programs will be produced in Spain, Mexico, Latin America and the U.S. and will be offered to transnational advertisers.

## Sex in soap operas study published by Annenberg journal

**Study concludes serials, with their growing viewership, have potential to be major force in representation of life styles**

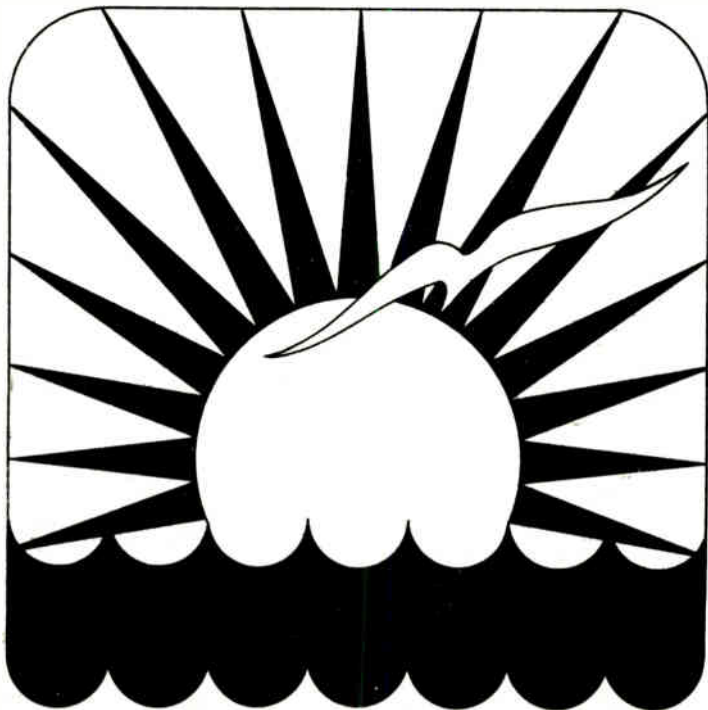
Anyone who believes that unmarried couples engage in sexual acts oftener than married ones may be suffering from overexposure to daytime soap operas. That's one conclusion that could be drawn from studies published in the summer issue of

### PlayBack

**Starting early.** New exhibitors at this week's National Association of Broadcasters Radio Programming Conference will include Sound Investments, company created by 13 high-school students from Minneapolis to market promotional package for radio. Group offers stereo recordings of pop music hits from 50's, 60's, and 70's rerecorded by original artists and collected on LP's. Stations may choose from three collections put together by Sound Investments or custom-order their own collections in orders of at least 500 units. Records come in jackets decorated with station's call letters. For information: 612-541-9947. Students are members of Distribution Education Club of America.

**For "opera" fans only.** *Soap Talk*, daily, five-minute interview show featuring stars, producers and supporting staff of TV soap operas, is being offered by Signature Productions on cash basis. Signature is two-year old company with background primarily in TV commercials. It syndicates two other radio programs, *Nostalgia Radio Theater* and *File 13*.

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## Monitor

**Setting the dates.** CBS-TV has announced new half-hour series set to air at 11:30 p.m. Friday (ET) on network beginning Oct. 9. *Behind the Screen* will follow on- and off-camera lives and relationships of people involved in fictional daytime soap opera. Explained CBS spokesman: "It is a soap within a soap." CBS has also set Monday, Sept. 28, as premiere for *Up to the Minute*, new Monday-through-Friday afternoon (3:00 p.m. ET) half-hour news program hosted by members of *60 Minutes* anchor team. Catherine Olian, Martin Smith and Shirley Wershba have been named producers of new series.

**Proposals accepted.** Program fund of Corporation for Public Broadcasting has announced it is accepting program proposals from independent producers and public television stations for second season of *Matters of Life and Death* anthology. Program fund has allocated \$2 million to extend anthology for fiscal year 1982. Proposals are due Oct. 30. CPB will announce proposals selected for funding on Jan. 22, 1982.

**Saudi special.** Saudi Arabia, infuriated by Public Broadcasting Service's showing of *Death of a Princess* last year, will be subject of three one-hour documentary specials to be carried on PBS in 1982. Representative of Pacific Mountain Network, which is producing specials, said they were unrelated to uproar created by showing of *Princess* and would be issue-oriented programs dealing with people, traditions, economy and politics of Saudi Arabia.

**K-Pay goes 'R' way.** Los Angeles-based K-Pay Entertainment has announced plans to produce "hard R" made-for-pay-TV series, scheduled for completion in August and distribution to pay-TV systems starting in January 1982. According to company spokesman, original series will show frontal nudity and simulated sex. Series, tentatively titled *Tricks of the Trade*, will feature "top Hollywood models in erotic settings." Program will begin on biweekly basis, then shift to weekly production. Initial half-hour may be increased to one hour, depending on acceptance.

**More pay in L.A.** Theta Cable of Los Angeles will add pay services to existing Z Channel, independent pay service Theta has offered since 1974. New premium package called Galaxy is to start with Z Channel and HBO, and add Showtime at later date. Details of marketing plan are to be announced shortly, with individual pay channels orderable separately or in combinations.

the Annenberg School of Communication's *Journal of Communications*.

Other conclusions, drawn from "Daytime Serial Drama: The Continuing Story," are that there's more sex depicted on soap operas than in prime-time programming; that in soap operas intimate relations are most likely to occur between unmarried characters; that even when married characters discuss sex they are usually talking about the activities of unmarried characters; that erotic touching is the most frequently occurring sexual activity, and that the intimacy of conversations between soap opera characters isn't typical of real-life social patterns.

Some of the researchers point out that teen-agers who watch soap operas are likely to believe that married couples don't engage in sex while unmarried people do little else. They found that when sexual intercourse was suggested in a soap opera, 49% of the incidents involved unmarried lovers, 29% strangers and only 6% married partners. The remaining 16% involved rape, homosexuality and prostitution.

"Given the growing viewership of these series and the audience composition, soap operas are potentially a major force in the transmission of values and life style and sexual information to youthful viewers," the researchers concluded.

Another group of researchers ranked soap operas and their depiction of sex. In descending order: *General Hospital*, with 16 sexual behaviors per hour; *Search for Tomorrow*, with 14; *Love of Life*, with 10.8; *Days of Our Lives*, with 8.6; *As the World Turns*, with 5.8; *One Life to Live*, with 5.8; *The Young and the Restless*, with 5.6; *Ryan's Hope*, with 3.6; *The Doctors*, with 2.8; *Another World*, with 2.5; and *All My Children*, with 1.6.

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July 1981

## Post-Newsweek aims at more production

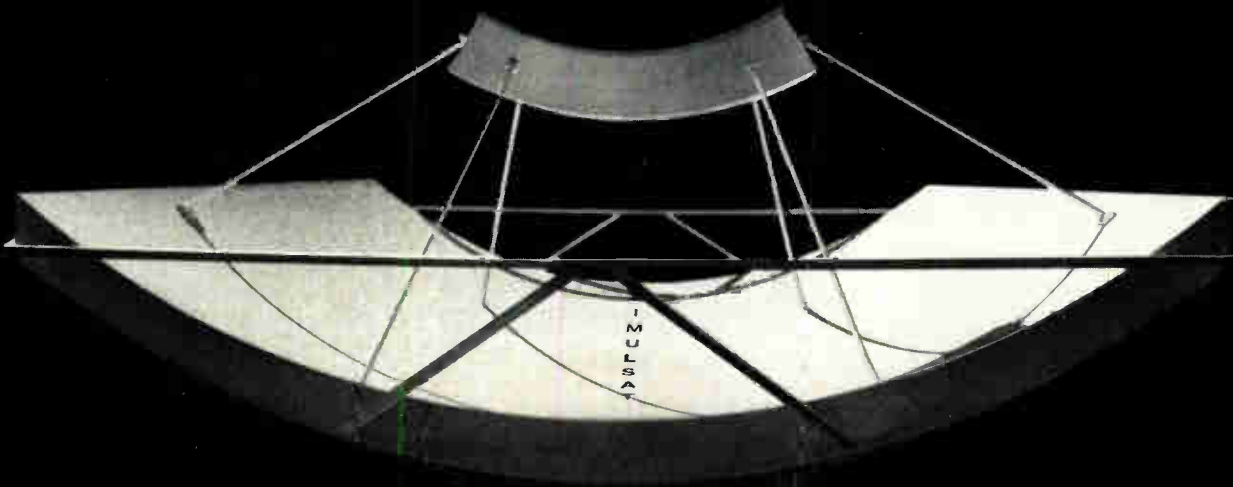
Post-Newsweek Productions, a subsidiary of Post-Newsweek Stations Inc., has announced plans to expand its development activities in all areas of television and motion picture production. The group owner (four television stations) is, in turn, a subsidiary of the publicly traded Washington Post Co.

The production division, according to Tay Voye, program production and distribution vice president, is planning to option long-form properties, with potential markets in over-the-air, basic cable, pay TV, and theatrical motion pictures.

The announcement follows a recent week-long test in 16 markets of the firm's new daily drama, *Young Lives*. The syndicated series averaged a Nielsen 7.0 rating, 24 share in Los Angeles and ended the test week with a 4.8 rating, 23 share in New York. According to Voye, the series will probably begin production next November, with delivery in January 1982.

Besides *Young Lives*, Post-Newsweek is currently filming a five-part mini-series in Australia as a co-production with the Australian Film Commission and A.A.V. Australia Productions.

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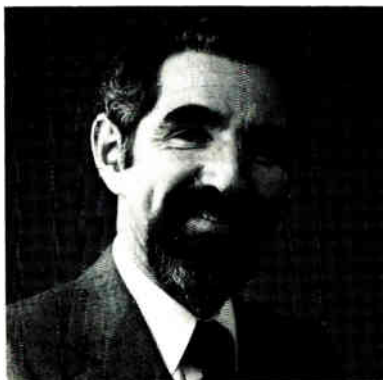
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Technical Services: RD 1, Box 311A, Basking Ridge, N.J. 07920 (201) 658-3838

## Shape of network things to come

**Segal of Bates sees networks dropping off in next 10 years to pay services and independents; he sees networks doing good upfront business this year**

One of the advertising community's luminaries last week shed some light on the subject of the television networks' present and future. Ted Bates senior vice president, director of network TV/radio division, Joel Segal, gave New York security analysts his view of the upfront selling season, as well as his projections for the changes in audience viewing patterns that will accrue from cable's expansion. The bottom line that seemed to most impress Segal's Wall Street audience was that while he thinks viewing of network prime time programs will be seriously undermined in pay cable homes over the next 10 years, he believes that network television will still provide "the best



Segal

reach" for basic advertisers.

Segal's projection for 10 years out is that by 1992, cable will be available to 95% of television homes, with 27% of those homes taking basic-only service, another 33% taking pay cable services, with maybe 6% more getting pay service through STV or MDS. In all, Segal estimates that two-thirds of television homes will then pay for some form of nonbroadcast television. Analyzing viewing patterns, Segal calculates that by 1992, the networks in prime time will garner a 75 share in noncable

homes, 70 in basic-only homes, and only a 50 share in pay homes; giving the networks a total share of 65. That compares with Segal's estimate for 1982 of the following figures for network share: noncable—84 share; basic-only homes—77; pay cable—60; for a total network prime time share of 78. (Segal noted that all those figures are diluted shares calculated to a 100 base. Using duplicated ratings, with a 105 base, would boost the three network share to 82 in 1982.)

The network decline in noncable homes will be attributable to increased performance by independents, Segal said, agreeing with an analyst that his 1992 figures of a 75 network share in noncable homes and a 65 total share showed "only a 10% dilutive impact to the networks in prime time" due to cable inroads.

Of more immediate concern was Segal's information about upfront selling. He anticipates that ABC will end the upfront selling season 66% sold out, CBS 60% sold and NBC 70% sold. ABC, he noted, has said it's closing the door on upfront sales, and though he later characterized that action as "bravado" designed largely to "bluff a few fools" into making quick buys, he suggested it is also a reflection of

## America wants a Cable Channel that costs less.

Research shows that 46% of non-subscribers think pay cable TV costs too much.\*

But HTN can help you hook up those homes.

Call 1-207-774-0300 and find out how adding HTN can help you sell some of your toughest prospects.

\*Benton & Bowles, 1980.

**We can open a lot of doors for you.**



**Six-month summary.** Advertisers spent \$2,629,169,500 in network television in the first six months of 1981, according to estimates compiled by Broadcast Advertisers Reports and released last week by the Television Bureau of Advertising. The total represented a gain of 4.5% over their spending in the first half of 1980.

Nighttime accounted for \$1,745,879,400, a gain of 5.2%, and daytime for \$883,290,100, up 3.1% over last year's first half. ABC-TV's total was put at \$949,167,300, CBS-TV's at \$886,925,000 and NBC-TV's at \$803,077,200.

|           | April-June      |                 |        |
|-----------|-----------------|-----------------|--------|
|           | 1980            | 1981            | % chg. |
| Daytime   | \$411,803,500   | \$438,804,500   | +6.6   |
| Mon.-Fri. | 292,217,700     | 310,949,000     | +6.4   |
| Sat.-Sun. | 119,585,800     | 127,855,500     | +6.9   |
| Nighttime | 817,709,700     | 930,937,800     | +6.8   |
| Total     | \$1,283,513,200 | \$1,369,742,300 | +6.7   |

|           | January-June    |                 |        |
|-----------|-----------------|-----------------|--------|
|           | 1980            | 1981            | % chg. |
| Daytime   | \$856,408,300   | \$883,290,100   | +3.1   |
| Mon.-Fri. | 585,885,700     | 600,329,500     | +2.5   |
| Sat.-Sun. | 270,522,600     | 282,960,600     | +4.6   |
| Nighttime | 1,659,184,600   | 1,745,879,400   | +5.2   |
| Total     | \$2,515,592,900 | \$2,629,169,500 | +4.5   |

| Quarter      | By Network    |               |               |                 |
|--------------|---------------|---------------|---------------|-----------------|
|              | ABC           | CBS           | NBC           | Total           |
| Jan.-March   | \$437,390,900 | \$423,193,800 | \$398,842,500 | \$1,259,427,200 |
| Apr.-June    | 501,776,400   | 463,731,200   | 404,234,700   | 1,369,742,300   |
| Year-to-date | \$949,167,300 | \$886,925,000 | \$803,077,200 | \$2,629,169,500 |

# NOBODY CARRIES MORE LIVE, PRIME-TIME, MAJOR LEAGUE SPORTS



© USA Cable Network

When it comes to live pro sports action, USA Network is number one. We reach over seven million homes across the country with the best in pro sports competition. That's because USA is the only official cable network of Major League Baseball, NBA, NHL, MISL Soccer and Madison Square Garden Sports.

But that's just part of the story. USA's line-up includes

award winning children's shows like Calliope. Cable viewers who love the finest in cultural/documentary entertainment can't match the quality programming of our English Channel. For today's woman, "YOU" magazine can help bring out the best in her looks, her job, and her self. And starting in October, to keep you healthy, "Alive and Well" will help you live right and feel right.

So whether it's pro sports,

children's TV or the best in women's programming and documentary entertainment, USA is ready to take on all competitors. Call us (201) 445-8550.

# USA NETWORK

208 HARRISTOWN ROAD, GLEN ROCK, NEW JERSEY 07452

## Bottom Line

**Divvying up.** Board of directors of American Broadcasting Companies declared cash dividend of 40 cents per common share payable Sept. 15 to holders of record Aug. 24.

**Storer figures.** Second-quarter broadcasting results for Storer Broadcasting were "surprisingly strong" in face of economic conditions of company's markets. Operating profit of stations rose 21% to \$15,808,000 on revenue increase of 12%, to \$39,182,000. Cable results show near doubling of revenue, to \$30,321,000, and although company said expansion-related expense increases trimmed bottom line, cable operating profit was still up 27% to \$2,370,000. Company revenues rose 37% in quarter, to \$69,503,000, with earnings up same percentage to \$9,778,000, 66 cents per share. For half, revenues were up 37%, but earnings down 10%, to \$11,855,000, 83 cents per share, in part because of inclusion in year earlier of \$3,239,000 after-tax gain on sale of radio stations. Storer declared 18 cents per share dividend on common stock, payable Sept. 8 to holders of record Aug. 17.

**Viacom's preference.** Regular quarterly dividend of 52.5 cents per share of Viacom International's \$2.10 convertible preferred stock has been declared payable Oct. 1 to holders of record Sept. 16.

**Results.** Scripps-Howard revenues were up 13%, to \$41.3 million, in first half, with net income up 2% to \$8 million, \$3.13 per share. Harte-Hanks Communications declared 20 cents per share dividend payable Sept. 18 to holders of record Sept. 1.

**Buy back.** LIN Broadcasting announced purchase of 200,000 shares of its outstanding stock in unsolicited private transaction. Price was put at \$6,275,000. Purchase leaves some 5.3 million shares outstanding; stock price rose 25 cents to \$32.25 bid day after announcement.

**Merged.** Adams-Russell, Waltham, Mass., announced completion of its acquisition of Baltimore-based electronic surveillance firm, Micro-Tel. Deal was effected through exchange of 442,700 Adams-Russell shares for outstanding shares of Micro-Tel. Adams-Russell stock closed at \$24.875 day of closing, putting value of \$11 million on deal.

# ...ON THE ROAD TO NUMBER ONE

That's where our programming tools will put you. We are Penta Communications, offering you three programs we use every day with tremendous success:

- #1 Record of the Day
- Superstar "Mini" Concerts
- Oldies for Energy

We also have created a variety of 1-30 hour specials to further enhance radio programming. We're a unique blend of creative professionals in the radio and advertising business. We know these programming tools work. They put us *on the road to number one*. Let us show you how they can put you *on the road to number one*, too.

### They Sound Good. Sell Good.

For our brochure and demo tape, call Bob Murrell, collect, at (217) 351-4940.



2500 Galen Drive, Champaign, Illinois 61820 (217) 351-4940

Meet us at  
the NAB Radio  
Programming Conference IV.  
East Tower Avenue Suite,  
Hyatt Regency.

PCOM 1981

a belief at the network in a strong scatter market in the second and third quarters of next year, in response to economic recovery. Segal is estimating that the premium for scatter buys in the second quarter will be 25%, in the third, 20%.

However, one catch is that now the premium on scatter fourth-quarter buys is only 5%, due to weak advertiser demand for the quarter. In fact, Segal said, the networks have had to sell the quarter at prices lower than they wanted.

An exception to that pattern is sports, said Segal, where ABC has sold 90% of its advertising schedule, 95% of football spots. CBS and NBC, he said, have sold 90% of their football.

In terms of pricing, Segal said CBS's upfront prime-time rates are up 14% on a cost basis, 11% for C-P-M's, ABC's up 10% on cost, 8% on C-P-M's and NBC's up 9% each way. (CBS, he said, started off the season asking as much as 35% more for some buys.) Segal calculates that for the year, prime-time revenues at the networks will be \$950 million at ABC, \$1.05 billion at CBS and \$750 million at NBC.

## Largest stockholders in RCA, ABC identified

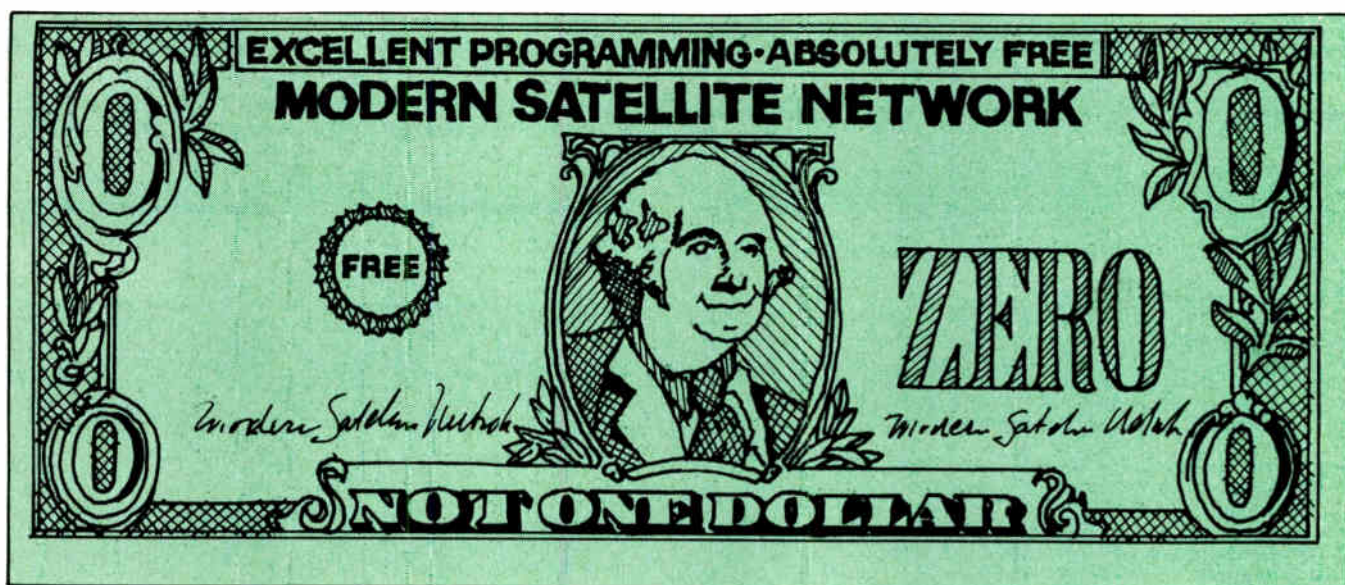
### To no one's surprise, Paley holds biggest block at CBS

Two different institutional investors are the largest single holders of ABC and RCA stock, and another runs second only to William S. Paley as a major holder of CBS. Such patterns of ownership in major communications companies are among the details presented in a new study of holdings in Fortune 500 companies released by Corporate Data Exchange Inc.

Some of the information in the report is familiar to careful readers of proxy statements—sources from which CDA drew material, along with filings with the Securities and Exchange Commission. ABC, for example, noted in its most recent proxy that the Los Angeles money manager, Capital Group, was its largest shareholder, with over 7% of the stock. But then, when CBS issued its most recent proxy, it didn't know of anyone other than Paley, with 7.08%, who held more than 5% of the company. The CDA study points to State Street Research as holder of 5.37% of CBS stock, and Prudential Insurance with 4.9%. CDA identifies the largest shareholder of RCA as the teacher's pension fund, TIAA-CREF, with 4.42%. (It should be noted that institutional holdings can be volatile, and this study is geared to year end 1980, with adjustments through May 1981 for some categories.)

Since the listings provide information on holders of individual companies with .2% or more of the outstanding stock, the cataloging is extensive—71 stockholders of both CBS and Capital Cities Communications are identified, 42 of RCA, 44 at Knight-Ridder (where Knight family interests hold 29.52%, and Ridder family interests 6.75% of the company).

# TO PAY FOR MSN'S GREAT DAYTIME PROGRAMMING, ALL YOU NEED IS A ZERO DOLLAR BILL.



Give your daytime subscribers a channel programmed just for them, with seven hours a day of just the kind of shows that keep them tuning in:

*What's Cooking*, an appetizing look at cost-conscious cookery. The unique and informative *Home Shopping Show*. *Modern Life*, a response to the growing interest in health and nutrition. And *The Janet Sloane Aerobic Dancercise Program*, a hit based on the current exercise craze that shows no signs of tiring out.

Day in and day out, MSN airs the kind of family-oriented, community-minded programming that's a plus for your franchise when renewal time comes up. It builds audiences, too—3.8 million so far, at a cost of not one penny to the 515 cable systems that run the channel.

That's because the programming is already paid for by the companies whose goods and services get talked about and demonstrated; last year, they spent more than \$5 million on production alone.

Starting September 1, 1981, this marvelous churn-reducer will come to you at no cost from ten am to five pm, Monday through Friday; via Satcom I, Transponder 22. Run it live, or dub it off, whichever suits your needs. For details on signing up, call Dee Michael at (813) 541-7571. Collect.



**MODERN SATELLITE NETWORK**  
Division of Modern Talking Picture Service  
45 Rockefeller Center, New York, N.Y. 10020

***Add interest, not expense.***

**Visit us in Booth 420 at the Eastern Show.**

# Stock Index

| Exchange and Company | Closing Wed. Aug 12 | Closing Wed. Aug 5 | Net Change in Week | Percent Change in Week | P/E Ratio | Market Capitalization (000,000) |
|----------------------|---------------------|--------------------|--------------------|------------------------|-----------|---------------------------------|
| <b>BROADCASTING</b>  |                     |                    |                    |                        |           |                                 |
| N ABC                | 29 5/8              | 30 1/8             | - 1/2              | - 1.65                 | 6         | 829                             |
| N Capital Cities     | 73 3/4              | 74 1/4             | - 1/2              | - .67                  | 13        | 970                             |
| N CBS                | 52 1/4              | 56 1/8             | -3 7/8             | - 6.90                 | 8         | 1,456                           |
| N Cox                | 72 1/2              | 65 1/4             | +7 1/4             | +11.11                 | 20        | 979                             |
| A Gross Telecasting  | 27 3/8              | 26 7/8             | + 1/2              | + 1.86                 | 8         | 21                              |
| O LIN                | 34 3/4              | 33                 | +1 3/4             | + 5.30                 | 12        | 192                             |
| N Metromedia         | 149                 | 141 3/4            | +7 1/4             | + 5.11                 | 13        | 667                             |
| O Mooney             | 7 5/8               | 7 5/8              |                    |                        |           | 3                               |
| O Scripps-Howard     | 84                  | 72 1/2             | +11 1/2            | +15.86                 | 14        | 216                             |
| N Storer             | 33 3/4              | 33 5/8             | + 1/8              | + .37                  | 21        | 443                             |
| N Taft               | 31 1/2              | 32 1/2             | - 1                | - 3.07                 | 11        | 308                             |
| O United Television  | 7 5/8               | 7 3/8              | + 1/4              | + 3.38                 |           | 91                              |

| <b>BROADCASTING WITH OTHER MAJOR INTERESTS</b> |        |        |        |          |    |       |
|--|--------|--------|--------|----------|----|-------|
| A Adams-Russell                                | 25 1/4 | 25     | + 1/4  | + 1.00   | 24 | 83    |
| A Affiliated Pubs.                             | 29 1/2 | 29 1/8 | + 3/8  | + 1.28   | 11 | 152   |
| N American Family                              | 7 5/8  | 8 1/4  | - 5/8  | - 7.57   | 6  | 94    |
| N John Blair                                   | 22     | 20 1/4 | +1 3/4 | + 8.64   | 7  | 81    |
| N Charter Co.                                  | 11     | 10 1/8 | + 7/8  | + 8.64   |    | 300   |
| N Chris-Craft                                  | 34 3/4 | 33 5/8 | +1 1/8 | + 3.34   | 11 | 109   |
| N Coca-Cola New York                           | 10 1/8 | 10 1/4 | - 1/8  | - 1.21   | 14 | 178   |
| N Cowles                                       | 32     | 31 3/4 | + 1/4  | + .78    | 20 | 127   |
| N Dun & Bradstreet                             | 67 5/8 | 67 1/2 | + 1/8  | + .18    | 18 | 1,886 |
| N Fairchild Ind.                               | 22 3/8 | 22 1/2 | - 1/8  | - .55    | 6  | 255   |
| N Gannett Co.                                  | 40 1/4 | 39 1/2 | + 3/4  | + 1.89   | 14 | 2,176 |
| N General Tire                                 | 26 1/4 | 26     | + 1/4  | + .96    | 9  | 632   |
| O Gray Commun.                                 | 45     | 45 1/2 | - 1/2  | - 1.09   | 9  | 22    |
| N Harb-Hanks                                   | 34 3/4 | 34 1/2 | + 1/4  | + .72    | 14 | 331   |
| O Heritage Commun.                             | 14 3/4 | 15 3/8 | - 5/8  | - 4.06   | 42 | 79    |
| N Insilco Corp.                                | 19 3/8 | 20 1/8 | - 3/4  | - 3.72   | 9  | 208   |
| N Jefferson-Pilot                              | 25 1/2 | 25 1/4 | + 1/4  | + .99    | 6  | 558   |
| O Marvin Josephson                             | 13 1/4 | 13     | + 1/4  | + 1.92   | 9  | 31    |
| N Knight-Ridder                                | 33 3/4 | 34 1/2 | - 3/4  | - 2.17   | 12 | 1,092 |
| N Lee Enterprises                              | 28 3/4 | 28 3/8 |        | 3/8 1.32 | 13 | 205   |
| N Liberty                                      | 15 1/8 | 14 3/4 | + 3/8  | + 2.54   | 6  | 192   |
| N McGraw-Hill                                  | 49 5/8 | 50 3/8 | - 3/4  | - 1.48   | 14 | 1,233 |
| A Media General                                | 37     | 37 3/8 | - 3/8  | - 1.00   | 10 | 267   |
| N Meredith                                     | 57 1/2 | 57 3/4 | - 1/4  | - .43    | 7  | 181   |
| O Multimedia                                   | 36 1/4 | 34 1/4 | +2     | + 5.83   | 16 | 364   |
| A New York Times Co.                           | 34     | 34 1/4 | - 1/4  | - .72    | 10 | 407   |
| N Outlet Co.                                   | 35 7/8 | 37 3/8 | -1 1/2 | - 4.01   | 16 | 90    |
| A Post Corp.                                   | 27 1/8 | 24 7/8 | +2 1/4 | + 9.04   | 19 | 49    |
| N Rollins                                      | 18     | 18 1/8 | - 1/8  | - .68    | 12 | 491   |
| N San Juan Racing                              | 20 1/4 | 20     | + 1/4  | + 1.25   | 25 | 50    |
| N Schering-Plough                              | 32     | 31 1/8 | + 7/8  | + 2.81   | 7  | 1,699 |
| O Stauffer Commun.                             | 45     | 45     |        |          | 11 | 45    |
| A Tech Operations                              | 11 7/8 | 12 1/2 | - 5/8  | - 5.00   | 6  | 12    |
| N Times Mirror Co.                             | 52 1/2 | 53 1/4 | - 3/4  | - 1.40   | 13 | 1,790 |
| O Turner Bcstg.                                | 13 1/2 | 16     | -2 1/2 | -15.62   |    | 270   |
| A Washington Post                              | 27 3/4 | 27 3/8 | + 3/8  | + 1.36   | 12 | 389   |
| N Wometco                                      | 20 5/8 | 19 3/8 | +1 1/4 | + 6.45   | 12 | 273   |

| <b>CABLE</b>            |        |        |        |        |    |       |
|-------------------------|--------|--------|--------|--------|----|-------|
| A Acton Corp.           | 14 5/8 | 14 5/8 |        |        | 12 | 44    |
| N American Express      | 47     | 46     | +1     | + 2.17 | 9  | 3,350 |
| O Burnip & Sims         | 15     | 15     |        |        | 16 | 134   |
| O Comcast               | 26 3/4 | 26 1/4 | + 1/2  | + 1.90 | 32 | 103   |
| N General Instrument*** | 39 1/8 | 39     | + 1/8  | + .32  | 5  | 994   |
| O Rogers Cablesystems   | 9 3/8  | 8 3/4  | + 5/8  | + 7.14 | 18 | 178   |
| O Tele-Communications   | 25 7/8 | 26 1/8 | - 1/4  | - .95  | 66 | 616   |
| N Teleprompter          | 37 3/4 | 37     | + 3/4  | + 2.02 | 30 | 642   |
| N Time Inc.             | 78 1/2 | 75 3/4 | +2 3/4 | + 3.63 | 16 | 2,209 |
| O Tocom                 | 12 3/4 | 13     | - 1/4  | - 1.92 |    | 42    |
| O UA-Columbia Cable     | 80 3/8 | 80 3/8 |        |        | 30 | 269   |
| O United Cable TV       | 25 3/4 | 26 1/8 | - 3/8  | - 1.43 | 31 | 252   |
| N Viacom                | 29 1/8 | 30     | - 7/8  | - 2.91 | 6  | 259   |

| Exchange and Company   | Closing Wed. Aug 12 | Closing Wed. Aug 5 | Net Change in Week | Percent Change in Week | P/E Ratio | Market Capitalization (000,000) |
|------------------------|---------------------|--------------------|--------------------|------------------------|-----------|---------------------------------|
| <b>PROGRAMING</b>      |                     |                    |                    |                        |           |                                 |
| O Chuck Barris Prods.  | 3                   | 3                  |                    |                        |           | 3                               |
| N Columbia Pictures    | 37 1/4              | 37 1/8             | + 1/8              | + .33                  | 8         | 377                             |
| N Disney               | 53 1/8              | 55                 | -1 7/8             | - 3.40                 | 13        | 1,728                           |
| O Enterprise Radio     | 1 3/8               | 1 3/4              | - 3/8              | -21.42                 |           | 3                               |
| N Filmways             | 7 7/8               | 7 1/2              | + 3/8              | + 5.00                 |           | 49                              |
| O Four Star            | 1 3/4               | 1 1/2              | + 1/4              | +16.66                 |           | 18                              |
| N Getty Oil Corp.      | 78 3/8              | 76 1/8             | +2 1/4             | + 2.95                 | 9         | 6,438                           |
| N Gulf + Western       | 18 3/8              | 18 3/8             |                    |                        | 5         | 1,371                           |
| N MCA                  | 48 3/8              | 46 1/2             | +1 7/8             | + 4.03                 | 269       | 1,137                           |
| O Medcom               | 10 1/4              | 10                 | + 1/4              | + 2.50                 | 24        | 17                              |
| N MGM Film             | 9                   | 9 1/8              | - 1/8              | - 1.36                 | 17        | 292                             |
| O Reeves Commun.       | 29 1/4              | 28 3/4             | + 1/2              | + 1.73                 | 17        | 158                             |
| O Telepictures         | 7 3/4               | 7 1/8              | + 5/8              | + 8.77                 | 35        | 18                              |
| N Transamerica         | 22 7/8              | 22 3/4             | + 1/8              | + .54                  | 6         | 1,494                           |
| O Video Corp. of Amer. | 10 1/4              | 11 7/8             | -1 5/8             | -13.68                 | 17        | 10                              |
| N Warner               | 50 5/8              | 48 5/8             | +2                 | + 4.11                 | 20        | 2,975                           |
| A Wrather              | 22 3/4              | 23 1/4             | - 1/2              | - 2.15                 |           | 52                              |

| <b>SERVICE</b>         |        |        |        |        |     |     |
|------------------------|--------|--------|--------|--------|-----|-----|
| O BBDO Inc.            | 39 1/4 | 39     | + 1/4  | + .64  | 8   | 98  |
| O Compact Video        | 20 1/8 | 20 3/4 | - 5/8  | - 3.01 | 16  | 59  |
| N Comsat               | 52 1/2 | 54 1/8 | -1 5/8 | - 3.00 | 11  | 420 |
| O Doyle Dane Bernbach  | 15     | 15 1/4 | - 1/4  | - 1.63 | 9   | 18  |
| N Foote Cone & Belding | 30 1/4 | 30 1/2 | - 1/4  | - .81  | 8   | 82  |
| O Grey Advertising     | 62 3/4 | 62 1/2 | + 1/4  | + .40  | 6   | 38  |
| N Interpublic Group    | 32 1/4 | 34 3/4 | -2 1/2 | - 7.19 | 8   | 144 |
| N JWT Group            | 31 5/8 | 31 7/8 | - 1/4  | - 1.78 | 7   | 96  |
| O MCI Communications   | 22 1/4 | 22 3/8 | - 1/8  | - .55  | 124 | 814 |
| A Movielab             | 4 5/8  | 4 7/8  | - 1/4  | - 5.12 | 6   | 7   |
| A MPO Videotronics     | 5 5/8  | 5 3/4  | - 1/8  | - 2.17 | 19  | 3   |
| O A.C. Nielsen         | 41 1/2 | 42 1/4 | - 3/4  | - 1.77 | 17  | 465 |
| O Ogilvy & Mather      | 32     | 32     |        |        | 9   | 132 |
| O Telemation           | 2 3/8  | 2 3/8  |        |        | 14  | 2   |
| O TPC Communications   | 4 1/2  | 4 1/8  | + 3/8  | + 9.09 |     | 4   |
| N Western Union        | 25     | 24 3/4 | + 1/4  | + 1.01 | 14  | 379 |

| <b>ELECTRONICS/MANUFACTURING</b> |        |        |        |        |    |        |
|----------------------------------|--------|--------|--------|--------|----|--------|
| N Arvin Industries               | 16 1/8 | 16 7/8 | - 3/4  | - 4.44 | 14 | 125    |
| A Cetec                          | 5 1/8  | 5 5/8  | - 1/2  | - 8.88 | 8  | 10     |
| O Chyron                         | 18 1/4 | 18 3/4 | - 1/2  | - 2.66 | 30 | 22     |
| A Cohu                           | 7      | 7 1/8  | - 1/8  | - 1.75 | 8  | 11     |
| N Conrac                         | 24 3/8 | 25 5/8 | -1 1/4 | - 4.87 | 18 | 51     |
| N Eastman Kodak                  | 73 5/8 | 74 5/8 | -1     | - 1.34 | 10 | 11,882 |
| O Elec Missile & Comm.           | 12     | 11 1/4 | + 3/4  | + 6.66 | 57 | 33     |
| N General Electric               | 60 1/8 | 60 3/4 | - 5/8  | - 1.02 | 9  | 13,628 |
| N Harris Corp.                   | 45 1/2 | 46 1/4 | - 3/4  | - 1.62 | 16 | 1,399  |
| O Microdyne                      | 23 3/4 | 26 1/4 | -2 1/2 | - 9.52 | 28 | 63     |
| N M/A Com. Inc.                  | 28 1/4 | 28 3/8 | - 1/8  | - .44  | 31 | 943    |
| N 3M                             | 53 5/8 | 53 1/2 | + 1/8  | + .23  | 10 | 6,245  |
| N Motorola                       | 67 7/8 | 68 1/4 | - 3/8  | - .54  | 11 | 1,937  |
| O Nippon Electric                | 97 7/8 | 91     | +6 7/8 | + 7.55 | 43 | 3,214  |
| N N. American Philips            | 46 1/2 | 46 1/8 | + 3/8  | + .81  | 8  | 559    |
| N Oak Industries                 | 34 1/8 | 30 1/4 | +3 7/8 | +12.80 | 18 | 371    |
| A Orrox Corp.                    | 11 3/4 | 12 3/4 | -1     | - 7.84 | 42 | 19     |
| N RCA                            | 21 3/8 | 21 7/8 | - 1/2  | - 2.28 | 7  | 1,602  |
| N Rockwell Intl.                 | 37 3/8 | 38     | - 5/8  | - 1.64 | 10 | 2,803  |
| A RSC Industries                 | 5 3/8  | 5 3/4  | - 3/8  | - 6.52 | 38 | 12     |
| N Scientific-Atlanta             | 29 3/4 | 30 1/4 | - 1/2  | - 1.65 | 37 | 630    |
| N Sony Corp.                     | 21 3/4 | 21 1/4 | + 1/2  | + 2.35 | 16 | 4,689  |
| N Tektronix                      | 53 1/4 | 54 3/4 | -1 1/2 | - 2.73 | 12 | 972    |
| A Texscan                        | 16 7/8 | 16     | + 7/8  | + 5.46 | 29 | 49     |
| N Varian Associates              | 34     | 31 3/8 | +2 5/8 | + 8.36 | 16 | 261    |
| N Westinghouse                   | 28 5/8 | 29 3/8 | - 3/4  | - 2.55 | 6  | 2,431  |
| N Zenith                         | 15     | 15 3/4 | - 3/4  | - 4.76 | 11 | 282    |

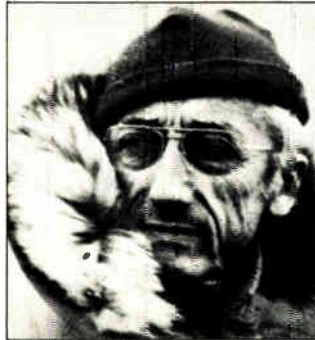
Standard & Poor's 400 Industrial Average 150.91 149.36 + 1.55

Notes: A-American Stock Exchange, B-Boston, M-Midwest, N-New York, P-Pacific, O-over the counter (bid price shown, supplied by Shearson Loeb Rhoades, Washington). P/E ratios are based on earnings per share for previous 12 months as published by Standard & Poor's or as obtained by Broadcasting's own research.

Earnings figures are exclusive of extraordinary gain or loss. Footnotes: \* Stock did not trade on given day, price shown is last traded price. \*\* No P/E ratio computed, company registered net loss. \*\*\* General Instrument stock split 3 for 1. + Stock traded at less than 12.5 cents.



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TURNER BROADCASTING SYSTEM

## Eastern cable show: bursting at the seams

**Atlanta gathering will feature basics in sessions and vastly bigger exhibitions**

A new name and new look will grace the annual convention of the Southern Cable Television Association which opens Thursday (Aug. 20) at the Georgia World Congress Center in Atlanta.

The show is now officially called the Eastern Cable Trade Show and Convention, reflecting the show's ability the past two years to draw cable operators from all over the Eastern half of the United States, not just the 13 Southeastern states that are represented in SCTA, sponsor of the gathering.

The sprawling interiors of the World Congress Center will provide the new

look. In past years, exhibitors were restricted to tabletops and squeezed into the ballrooms of the Atlanta Hilton, giving the high-technology exposition the look of a high-school science fair. This year the exhibitors will be able to build elaborate booths and the show should resemble the exhibits of the Western Cable Show or the National Cable Television Association annual convention.

By all measures, the 1981 show will be far bigger than any in SCTA's history. According to SCTA President Ron Roe, SCTA expects between 3,000 and 5,000 persons to attend, considerably more than last year's crowd of 1,100.

The exhibit will include twice as many exhibitors and seven times as much floor space as last year's. According to Nancy Horne, of the Atlanta firm putting it all together, Convention and Show Management Co., 225 exhibitors have purchased (at \$5.25 a square foot) 55,000 square feet of space. At the Hilton last year, 115 exhibitors crowded into 8,000 square feet.

SCTA's annual meeting has traditionally placed a distant third behind the Western

and NCTA shows in size. But with this year's extraordinary growth, the Eastern show is challenging the Western for its number-two spot. Indeed the Eastern show's exhibit will be larger than the Western show's 1980 exhibit, which comprised 200 exhibitors occupying about 52,000 square feet. The Western show drew about 6,000 persons last year.

Roe believes there is a clear need for an Eastern cable show. He points out that the Western show is always held in California and that the past two national shows have been held in the west (Dallas and Los Angeles) with the next two scheduled for Las Vegas. Cable managers, Roe is convinced, want some place where they can send their key employees without spending a lot of money. The Eastern show, situated in Atlanta, will provide a low-cost and convenient alternative to the Western meetings, he said.

Despite the changes, the nature of the convention will remain the same. It will be, Roe said, "a nuts and bolts meeting on how to operate a cable system." The sessions will not discuss "blue sky" or regulatory policy, Roe said, and "we're not trying to be a programming convention."

The titles of technical sessions testify to the convention's planning: "Effects of Scrambling and Descramblers on Television Signals" and "Applications of Logic to Resolve System Problems" (Thursday); "How Satellites Can Affect Your Picture" (Friday), and "CATV Mobile Training Center" (Saturday).

Two of the concurrent management sessions have intriguing but nondescriptive titles: "Gold Mining in the Front Office" (Thursday) and "What ... Me Worry?" (Friday). The third is self-explanatory: "Maintaining Non-Union Status—Effective Preventive Programs" (Saturday).

Although the convention has been planned to keep "blue sky" talk to a minimum, it may have defeated its purpose by scheduling Alvin Toffler as the Friday luncheon speaker. Toffler is a futurist, the author of "Future Shock" and "The Third Wave."

The social highlights of the convention will be the annual banquet followed by a concert of singers Ray Stevens and Dottie West on Friday evening and a night at Atlanta stadium to see the Montreal Expos and the hometown Braves, courtesy of Braves owner Ted Turner. Just because SCTA calls it the Eastern show doesn't make it *the* Eastern show. Roe expects that it will take a couple of years before operators in the East accept the meeting as such. If it does catch on, Roe said, SCTA will have new concerns. "Is bigger better?" he asked, "Or does it just mean more turmoil and confusion?" SCTA may get the answer in Atlanta this week.

## Intermedia

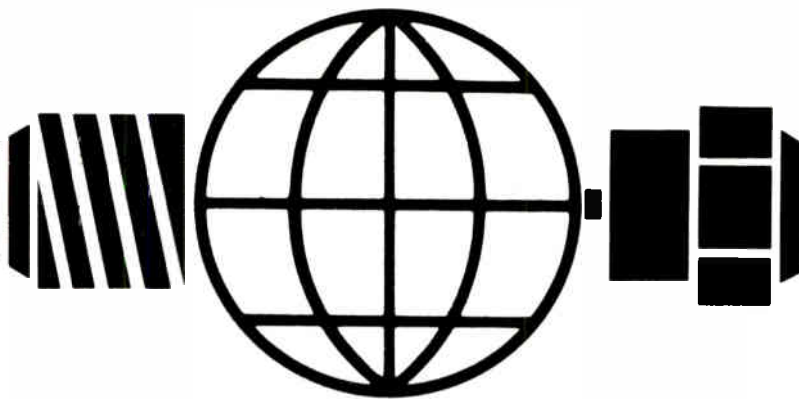
**Unit mismanagement.** NBC unit managers' "scandal" is still making news. Latest is indictment of two former unit managers on charges of income tax evasion for monies they allegedly bilked out of NBC during 1976 to 1978 period. Former managers named in indictments handed up in New York were Richard J. Knapp and Joseph P. Torina; three former Washington unit managers for network pleaded guilty last year to charges of defrauding NBC.

**Megasubs.** Cox Cable Communications, Atlanta, reports its total subscribers have passed one-million mark. Latest accounting puts number at 1,000,067, reflecting increase of 27% over last 12 months. Cox reported 786,519 subscribers in July 1980. Increase in total pay subscriptions over past year was even more pronounced. They rose from 414,479 in July 1980, to 787,239 last July, increase of 52.7%.

**STV tiers.** San Francisco Bay Area is expected to begin receiving multichannel STV service on Oct. 1, as newly-constructed ksts(tv) San Jose begins simulcasting KTSF-TV San Francisco. Bay Area STV, the STAR Inc. partnership operating two stations, plans to offer separate program services some time in late 1982 or 1983.

**Public grants.** Corporation for Public Broadcasting has awarded \$277,659 in grants to 10 public radio and 12 public television stations in first round of its revised minorities' and women's training grant program. Under conditions of grants, CPB pays up to half of costs for noncommercial stations to train and pay salaries of women and minority candidates for one year. Program is intended to improve skills of women and minorities in official, managerial, technical and professional positions.

**Broadcast book learning.** Elmo I. Ellis, who capitalized on many opportunities himself is author of "Opportunities in Broadcasting," part of VGM Career Horizon series. Ellis, vice president of Cox Broadcasting Corp. and general manager of WSB-AM-FM Atlanta, draws on 41 years of broadcast experience, to describe evolution of electronic media, explain specifically how radio and TV work and what's ahead for broadcasting. In between, he devotes chapters to explaining what employers expect and what aspiring employes should expect, working conditions in electronics media, preparations needed for careers and precise descriptions of jobs. Scholarship information and guidance on sources of student financial aid are in appendix as well as bibliography of materials on broadcasting. VGM Career Horizons is division of National Textbook Co., 8259 Niles Center Road, Skokie, Ill. 60077.



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# Changing Hands

PROPOSED

**KJJJ-AM-FM Phoenix** □ Sold by International Tapetronics Corp. to Communications Group Inc. for about \$6 million. **Seller** is owned by Elmo Franklin and John Jenkins, who have no other broadcast interests. **Buyer** is subsidiary of Wolpin Co., which is owned by Walter Wolpin (85%) and Frederic Weber (15%), who own WCAR(AM) Detroit. KJJJ is on 910 khz with 5 kw full time. KJJJ-FM is on 92.3 mhz with 100 kw and antenna 285 above average terrain. **Broker:** R. C. Crisler & Co.

**KWPC(AM)-KFMH(FM) Muscatine, Iowa** □ Sold by Muscatine Broadcasting Inc. to Flambo Broadcasting Inc. for \$1.35 million. **Seller** is owned by George J. Volger, who has no other broadcast interests. **Buyer** is owned by John Flambo, president, and mother, Gertrude Flambo, John Flambo is station manager at KRVR(FM) Davenport, Iowa. Gertrude Flambo is former 41.67% owner of KOKX(AM)-KIMI(FM) Keokuk, Iowa, which was sold with FCC approval for \$900,000 (BROADCASTING, July 13). KWPC is 250 w daytimer on 860 khz. KFMH is on 99 mhz with 5 kw and antenna 240 feet above average terrain. **Broker:** Blackburn & Co.

**WOHS(AM)-WXIK(FM) Shelby, N.C.** □ Control (90.2%) sold by estate of Holt and

Elsie G. McPherson to Shelby Radio Corp. for \$865,000. **Seller** has no other broadcast interests. **Buyer** is principally owned by Paul B. Porter, Harold R. Watson and George Blanton Jr. Porter is Shelby businessman. Watson is general manager and 1.62% owner of WOHS-WXIK. Blanton is former president of First National Bank, Shelby. Porter and Blanton have no other broadcast interests. WOHS is 1 kw daytimer on 730 khz. WXIK is on 96.1 mhz with 100 kw and antenna 286 feet above average terrain.

**KITN(AM) Olympia, Wash.** □ Sold by KITN Corp. to National Communications Inc. for \$700,000. **Seller** is owned by Donald F. Whitman (98.8%) and son, Douglas R. (1.2%), who have no other broadcast interests. **Buyer** is owned by S. Walter Richey and F. A. Koscielak (50% each). They own 40% of KOSO(FM) Patterson, Calif., and 12.5% of WXUS(FM) Lafayette, Ind. Richey owns 50% of WCWC(AM)-WYUR(FM) Ripon, Wis. KITN is on 920 khz with 1 kw day and 500 w night.

**KLBS-FM Los Banos, Calif.** □ Sold by KLBS-FM Inc. to Sunshine Valley Broadcasting Co. for \$620,000 plus \$60,000 for assumption of debt. **Seller** is owned by John R. McAdam and Joseph Zukin Jr. McAdam owns KLBS(AM) Los Banos. Zukin is principal owner of KGEO(AM)-

KGFM(FM) Bakersfield, Calif., and 49% owner of KAGO-AM-FM Klamath Falls, Ore. **Buyer** is owned by Joan Gatlin, Thruston H. White and Robert Boni (one-third each). Gatlin and White are Philippine businessmen. Boni is San Jose, Calif., financial consultant. None have other broadcast interests. KLBS-FM is on 95.9 mhz with 3 kw and antenna 120 feet above average terrain. **Broker:** William A. Exline.

**KINY(AM) Juneau, Alaska** □ Sold by Midnight Sun Broadcasters Inc. to KINY Associates for \$500,000. **Seller** is licensee of KINY-TV Juneau. Alvin O. Bramstedt is president. It also sold, subject to FCC approval, KFAR(AM) Fairbanks, Alaska, for \$675,000 (BROADCASTING, Aug. 3) and KTKN(AM) Ketchikan, Alaska, (see below). FCC approved its sale of KENI-TV Anchorage and KFAR-TV Fairbanks for \$4.6 million (BROADCASTING, March 30) and KENI(AM) Anchorage for \$712,000 (BROADCASTING, July 13). **Buyer** is owned by Charles M. Gray (45%), Edward W. Christiansen (25%), Earl F. Reilly and Kenneth L. Wiley (15% each). Gray, Christiansen and Reilly are minority stockholders in Midnight Sun. Wiley is station manager at KINY. KINY is on 800 khz with 5 kw full time.

**KGAL(AM) Lebanon, Ore.** □ Sold by Capps Broadcasting Group Inc. to Eads Broadcasting Corp. for \$425,000. **Seller** is owned by Gary Capps (38%), brother, David (32%), Gary Capp's wife, Sharon (18%), and seven other members of Capps family. They also own KGRL(AM)-KXIQ(FM) Bend, Ore.; KEEP(AM)-KEZJ(FM) Twin Falls, Idaho; KVAN(AM) Vancouver, Wash.; and KSRV(AM) Ontario, Ore. **Buyer** is owned by Richard C. Eads and parents, Richard B. and Florence R. Eads (one-third each). Richard C. Eads is general manager of KGAL. Father is retired. They have no other broadcast interests. KGAL is on 920 khz with 1 kw full time.

**KTKN(AM) Ketchikan, Alaska** □ Sold by Midnight Sun Broadcasters Inc. to Gateway Broadcasting Co. for \$350,000. **Seller** is also selling, subject to FCC approval, KINY(AM) Juneau, Alaska, for \$500,000 (see above). **Buyer** is subsidiary of Media Inc., owned by E. Roy Paschal (74.3%), Steven L. Rhymer (12.2%) and six others. They own KIFW-AM-TV Sitka and 90% of KJNO(AM) Juneau, both Alaska, and 55% of cable system serving Juneau. KTKN is on 930 khz with 5 kw day and 1 kw night.

**WCHU(AM) Soddy-Daisy, Tenn.** □ Sold by Ben B. Hicks to ARC Broadcasting Corp. for \$350,000. **Seller** has no other broadcast interests. **Buyer** is owned by Charles E. Dunn (80%) and William J. Surgeoner (20%). Dunn is Los Angeles management consultant. Surgeoner is partner in Hollywood computer software firm. They have no other broadcast interests. WCHU is 1 kw daytimer on 1550 khz.

**WAPR(AM) Avon Park, Fla.** □ Sold by Florida Broadcasting Corp. to Florida Outdoor Inc. for \$300,000. **Seller** is owned by Robert D. Stoehr, who has no other broadcast interests. **Buyer** is owned by Eldon R.

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Lindsey (100%), who is chairman of Bradenton, Fla., outdoor advertising firm and has no other broadcast interests. WAPR is 1 kw daytimer on 1390 khz.

**WYPR(AM) Danville, Va.** □ Sold by WYPR Radio Inc. to Dan River Broadcasting Inc. for \$275,000. **Seller** is principally owned by Harry L. Reiner, who is also principal in WLBE(AM) Leesburg, Fla., and 10% owner of WYAM(AM) Bessemer, Ala. **Buyer** is owned by Ronald H. Livengood and Michael H. and Don O. McDougald, brothers (one-third each). Livengood owns 50% of WKEA(AM) Scottsboro, Ala. Michael McDougald owns WRGA(AM)-WQTU(FM) Rome, Ga. Don McDougald has also bought, subject to FCC approval, one-third of WXLX(AM) Milledgeville, Ga. WYPR is 1 kw daytimer on 970 khz. **Broker: Chapman Associates.**

□ Other proposed station sales include: KCLW(AM) Hamilton, Tex. (BROADCASTING, Aug. 3); KORC(AM)-KMWT(FM) Mineral Wells, Tex. (BROADCASTING, Aug. 3); KSPOT(AM) Spokane, Wash. (BROADCASTING, Aug. 3); WTCR(AM)-WHEZ(FM) Kenova, W. Va. (BROADCASTING, June 29) (see "For the Record," page 113).

APPROVED

**WHUM(AM) Reading, Pa.** □ Sold by Berks Broadcasting Co. to Reading Radio Inc. for \$1.9 million. **Seller** is owned by Kerby Confer and Paul Rothfuss (39% each) and David Bernstein and Henry Kirk (11% each). Confer and Rothfuss own 35% each of WKRI(AM)-WNOZ(FM) Cortland, N.Y.; 50% each of WLYC(AM)-WILQ(FM) Williamsport, Pa., and 25% each of KSSN(FM) Little Rock, Ark. They were granted FCC approval to sell Williamsport stations to Grit Publishing Co. for \$2.3 million (BROADCASTING, May 11). **Buyer** is owned by Alan R. Brill, who also owns WPVA-AM-FM Colonial Heights, Va., and KLIK(AM)-KJFF(FM) Jefferson City, Mo. WHUM is on 1240 khz with 1 kw day and 250 w night.

**WGLE(FM) Deland, Fla.** □ Sold by WELE Radio Inc. to Elyria-Lorain Broadcasting Co. for \$1.85 million. **Seller** is owned by Sidney Frazer (36.5%), Sheldon S. Katz (36.5%), Bernard Rabin (5%) and six others. They also sold, subject to FCC approval, WELE(AM) South Daytona, Fla., for \$350,000 (BROADCASTING, May 18). **Buyer** is owned by Lorain County Printing and Publishing Co. (65.5%), Otto B. Schoepfle (4.9%) and 36 others. Schoepfle is president of Elyria-Lorain, and will vote stock held by publishing company, which has two dailies in Ohio. Elyria-Lorain also is licensee of WEOL(AM)-WBEA(FM) Elyria, Ohio, and WROD(AM) Daytona Beach and WMEL(AM) Melbourne, both Florida. WELE(FM) is on 105.9 mhz with 76 kw and antenna 285 feet above average terrain.

**WFLB(AM) Fayetteville, N.C.** □ Sold by WFLB Radio Inc. to Gray Broadcast Enterprises for \$1,150,000. **Seller** is owned by W. E. Tart, who is new AM permittee for Aberdeen, N.C. **Buyer** is owned by

Theodore J. Gray Jr., who owns WKDE-AM-FM Altavista, Va., and WRHI(AM) Rock Hill, S.C. Gray also bought, with FCC approval, WSML(AM) Graham, N.C. (BROADCASTING, Aug. 3), and 20% of WWKO(AM) Fair Bluff, N.C. (BROADCASTING, June 8). WFLB is on 1490 khz with 1 kw day and 250 w night.

**WGBB(AM) Freeport, N.Y.** □ Sold by Nassau Radio Corp. to The Radio Company Inc. for \$1,005,000. **Seller** is subsidiary of Susquehanna Broadcasting, York, Pa.-based group owner of seven AM's, seven FM's and one TV, principally owned by Louis J. Appell family. **Buyer** is owned by Franz Allina and nine others, who also own WBAB-FM Babylon, N.Y., and KACY(AM) Port Hueneme and KACY-FM Oxnard/Ventura, both California. WGBB is on 1240 khz with 1 kw day and 250 w night.

**KUKA(AM) San Antonio, Tex.** □ Sold by Por Favor Inc. to River Communications Inc. for \$850,000. **Seller** is owned by June Coe and her son, Marshall, and Jose Luis Amadoe. They have no other broadcast interests. **Buyer** is owned by Stewart Epperon and Ed Atsinger (50% each). They own WEZE(AM) Boston; WNYM(AM) New York; KCFO(FM) Tulsa, Okla.; KMFM(FM) San Antonio, Tex.; WKBA(AM) Vinton, Va.; KDAR(AM) Oxnard, Calif., and KTED(FM) Fresno, Calif. KUKA is on 1260 khz with 1 kw full time.

**WAEW(AM)-WXVL(FM) Crossville, Tenn.** □ Sold by WAEW Inc. to Charles S. Hawkins for \$715,000. **Seller** is owned by Fred W. Dean Jr. (40%), wife, Jessie (30%) and R. Gene Cravens (30%). They are applicants for new AM in Algood, Tenn. **Buyer** is owned by Charles Stanton Hawkins, Nashville-based oil jobber and truck stop owner who also owns WDKN(AM) Dickson, Tenn. WAEW is 1 kw daytimer on 1330 khz. WXVL is on 99.3 mhz with 3 kw and antenna 170 feet above average terrain.

**WQSN(AM) Charleston, S.C.** □ Sold by Low Country Broadcasting Inc. to Charleston Sports Enterprises Inc. for \$500,000. **Seller** is owned by Mae Winton, who has no other broadcast interests. **Buyer** is owned by C. Edward Little (51%) and wife, Marie G. (49%). He is former president of Mutual Broadcasting System, Washington, and has no other broadcast interests. WQSN is on 1450 khz with 1 kw day and 250 w night.

□ Other approved station sales include: KLAM(AM) Cordova, Alaska; KRXA(AM) Seward, Alaska; WPFA(AM) Pensacola, Fla.; WOKA-AM-FM Douglas, Ga.; WSYL(AM) Sylvania, Ga.; WZOE-AM-FM Princeton, Ill.; KSOA(AM) Ava, Mo.; WRDC(AM)-WQAZ(FM) Cleveland, Miss.; KRBN(AM) Red Lodge, Mont.; KAMI(AM) Cozad, Neb. WKGN(AM) Knoxville, Tenn. (See "For the Record," page 113).

July 8, 1981

## Brookhaven Broadcasting Corp.

has completed the sale of the assets of radio station

WYFA

Patchogue, New York

to

Long Island Music Broadcasting Corp.

Todd Hepburn, vice president for the undersigned represented the buyer and assisted in the negotiations.

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## Looking for the chance exemption

**AAF, NAB among petitioners to repeal FTC 'game of chance' rule**

The American Advertising Federation, the National Association of Broadcasters and Telcom Productions Inc., Des Plaines, Ill., petitioned the Federal Trade Commission last week to loosen its games-of-chance rule to exempt broadcast advertisers from having to disclose odds and prize information.

The games-of-chance rule, adopted in 1969, requires both print and broadcast advertisers to disclose the number of prizes available during a game and the odds of winning each prize. A 1970 enforcement policy mandates that the required disclosures be presented simultaneously in the audio and visual portions of a television broadcast.

The petitioners argue that the practical effect of those policies is to prohibit broad-

casters from carrying games-of-chance ads altogether because it's "clearly impossible to present this information in the time available in a spot radio or television advertisement," the petition says.

The petitioners also argue that the rule unfairly discriminates among users of game promotions. It applies, they say, to food and gasoline retailers, but not to fast-food restaurants, or consumer-goods manufacturers.

"The effect of this rule provision has been to totally ban the broadcast advertising of a wholly lawful, tightly regulated business endeavor. Food and gasoline retailers are handicapped and prevented from using the most pervasive media to inform consumers of the existence of a promotional game or contest which many may wish to play or, at least, be informed of," the petition says.

And the petitioners argue that the rule abridges the First Amendment protection of commercial speech and discriminates against broadcasters. "Local newspapers and broadcasters compete for the advertising expenditure of food retailers and it is

extremely unfair to cut off only this class of competitors from a revenue source which could be significant," the petition says.

The rule also provides that advertisers must disclose the geographical area covered by a game, the number of outlets participating and the termination date of the game. But the petitioners picked no bones with those provisions.

"This petition presents the commission with another opportunity to demonstrate that it is not insensitive to the legitimate requests of business to be free from unnecessary restrictions and restraints," the petition says. "No downside risk attends the removal of this unconstitutional impediment to free enterprise, and the commission should take prompt action to effect it."

## First-class fuss

**FCC receives petitions asking for clarification of procedures now that first-class tickets are no longer needed; others want commission to reconsider**

Seven petitions for clarification or reconsideration of the FCC's order eliminating the first-class operator permit (BROADCASTING, June 22) were submitted to the FCC last week. Those in basic agreement with the decision but seeking clarification on the finer points included Annapolis Broadcasting Corp., Cedar Rapids Television Co., ABC and the National Association of Broadcasters. Those opposing the order included several noncommercial licensees, Eastern Broadcasting Corp. and the Society of Broadcast Engineers.

Annapolis Broadcasting Corp., licensee of WANN(AM) Annapolis, Md., felt the commission's revised operator licensing rules for stations with directional antennas were unclear on exemptions from proof of performance measurements at renewal time.

According to WANN, under the old rules it was exempt from making such measurements because it employed only on-duty operators holding the first-class ticket. The question that now arises, said WANN, is whether the "commission will recognize [the new general operator's license] qualifications as the equivalent of the former first-class category and allow WANN the same exemptions as before, provided that "only holders of [the new license] are employed as duty operators." The station suggested the answer ought to be yes.

Short of that, WANN suggested that the



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commission leave it up to station management "to insure that its directional antenna system is in order without regard to any operator requirements."

Cedar Rapids Television Co., licensee of KCRG-AM-FM Cedar Rapids, Iowa, was in basic agreement with the commission's ruling but suggested that it be clarified to make sure "that actual performance of inspections, calibrations, repairs and adjustments set forth in [the order] may be delegated by the chief operator to competent station employees." The new rule requires that the chief operator do all the calibrations himself.

The NAB and ABC concurred with the suggestions made by Annapolis and Cedar Rapids.

Several noncommercial educational groups, including the Maryland Public Broadcasting Commission and the Mississippi Authority for Educational Television, jointly filed a petition strongly opposing the commission's deletion of the first-class license. They suggested that the commission's ruling was in violation of the Communications Act in that it "constitutes a complete abdication of the responsibility to establish substantive regulatory standards in the licensing of radiotelephone operators..." The group also suggested that the license was a "valuable screening" device that the commission "brushed aside" with the "completely unsubstantiated claim that the

licensing procedure does not contribute to operator awareness of the commission's technical standards."

They said station managers or owners—who generally hire station technical operators—usually do not "possess sufficient knowledge with which to hire competent technicians."

Eastern Broadcasting Corp., based in Washington, licensee of four AM's and four FM's, expressed the same sentiments as those by noncommercial educational groups.

The Society of Broadcast Engineers also strongly opposed the commission's action. It noted that of the 1,500 comments filed, about 1,400 opposed the proposal and only 66 broadcast licensees supported it. It also pointed out that "congressional responses were unanimously opposed to elimination of the [first-class operator] license with such expressions of congressional interest numbering over 287."

"One would have thought," said SBE, "[that] a hard analytical approach to [the proposal] would have been mandated by the strong public and congressional opposition thereto. Instead... the commission appears to have gone to great lengths to justify the unpopular changes..."

SBE suggested the better path would have been to update the first-class examination—not delete it—to insure the technical competence of those who pass the test.

## An EEO reckoning

### United Church begins hunt for employment discrimination

The United Church of Christ's Office of Communication launched a national campaign against alleged employment discrimination in broadcasting and cable last week with the mailing of 3,000 copies of an "Action Guide for Local Groups and Individuals" along with questionnaires for use in assessing the EEO performance of stations and systems.

The materials were prepared by the Office of Communication in cooperation with the National Organization for Women's Legal Defense and Education Fund, Black Citizens for Fair Media and civil rights attorney Jose A. Rivera as part of the EEO Project in Broadcasting and Cable.

The office said the materials were sent to leaders of churches, NOW and other women's organizations, minority groups and other public interest organizations with requests to get the needed information both from the public files of stations and cable systems in their communities and from personal interviews with the station or system managers. The aim, the office said, is "to bring about a substantial increase in the number of women and minorities in broadcasting and cable

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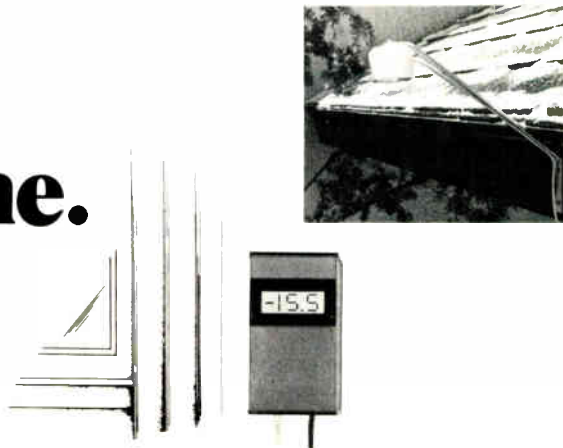
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television jobs where policy decisions are made."

The most important part, according to Dr. Everett C. Parker, director of the Office of Communication, is not the mere collection of statistics. These, he said, "can be obtained with reasonable accuracy from the FCC." More important, he continued, is an interview with each general manager to determine how he or she worked up to that post; to find out what jobs are available in the station or system, and what knowledge and skills they require and how the jobs are filled; to learn about on-the-job training; to learn company employment policies, and to ask for advice for people who want to work in broadcasting and cable.

The study, Parker said, will also provide local organizations with a basis to keep abreast of employment conditions and opportunities in broadcasting and cable.

"We hope to study hiring, job classification and promotion of minorities and women at every radio and television station and every cable system across the country," Janice M. Engsborg, associate director of the Office of Communication and coordinator of the EEO Project in Broadcasting and Cable, said in a letter accompanying the guide and questionnaires.

"We will monitor the way in which the FCC is enforcing its guidelines on EEO practices and will press the commission to take action," where needed, she said.

Recipients are asked to give responses by Sept. 15.

## FCC expected to approve MDS for Salt Lake City

**Experimental eight-channel system would be authorized for one year; move part of ITFS reallocation**

The FCC is expected to grant a developmental/experimental eight-channel MDS (multipoint distribution service) application for Salt Lake City "within the next week," according to a staffer in the Common Carrier Bureau.

The applicant is Channel View Inc., a San Diego-based MDS operator, which already operates a one-channel MDS system at Salt Lake City. Channel View is a partnership owned by Richard Vail, president, and Tekkon Inc. Tekkon is based in San Diego and has interests in 25 MDS systems across the nation. Carl Hilliard is president of Tekkon.

The eight-channel MDS application (Channel View originally applied for 10 but later amended its application) was submitted to the commission in July of 1980 shortly after the commission initiated a rulemaking proposing a reallocation of 31 Instructional Television Fixed Stations (ITFS) where ITFS would retain 11 reserved channels, with the remaining 20 channels to be redistributed equally between the MDS and operational fixed (OFS) services.

That rulemaking proposal is being considered in conjunction with two others. One considers technical rules for MDS operations, the problems of co-channel and adjacent-channel interference and the possibility of developing protected service areas for MDS. It also considers whether or not technical rules for MDS should be applied to ITFS and OFS services.

The eight-channel MDS proposal is the first of its kind, according to a Common Carrier Bureau staffer, and if granted, as expected, will be authorized by waiver to operate on an experimental basis for one year (renewable) on eight ITFS channels.

Since the proposed system would be operating under experimental authorization, Channel View would be precluded from leasing its channels to programmers for profit. However, it has enlisted the services of Skaggs Telecommunications Services to provide programing—locally originated as well as pay movies.

Channel View indicated that construction costs for its proposed system in Salt Lake City would total between \$600,000 and \$800,000 and would take between six and eight months to build.

## McIntire urges O'Connor rejection

The message at last Monday's National Press Club luncheon sponsored by Dr. Carl McIntire, president of the International Council of Christian Churches: Sandra Day O'Connor must not be confirmed to a seat on the Supreme Court. Why? Because a vote O'Connor cast as an Arizona state senator indicates that she does not believe that broadcasters should be afforded all the rights provided by the First Amendment, according to the findings of James Nicholls, broadcast consultant to McIntire's group.

Nicholls, the featured speaker at the luncheon, presented findings of a recent trip he made to Phoenix to look into O'Connor's political background. He cited a 1973 "memorial relating to American broadcasting" which the Arizona Broadcasters Association wanted passed by the Arizona state legislature.

The memorial urged "Congress to enact legislation extending First Amendment freedoms of the Constitution to broadcasting," as the "practical enlargement of the free American press."

The memorial was defeated in the state senate judiciary committee by one vote, O'Connor's, according to Nicholls.

Nicholls also referred to an article that appeared in the *Arizona Republic* the day after the memorial was defeated (April 10, 1973) quoting O'Connor as saying that she found herself "unhappy to support it because of its broad implications" and that she objected to asking the U.S. Congress to enact legislation prohibiting the government or its agencies from "dictating, influencing or regulating in any way programing or content of news broadcasts," as provided in the bill's language.

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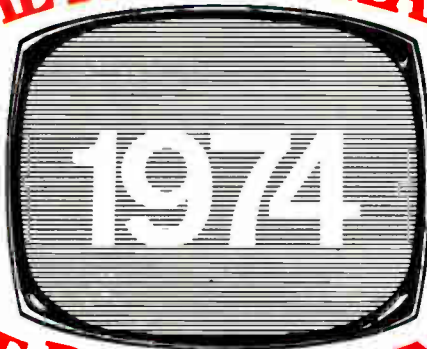
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# THE FIRST 50 YEARS



## OF BROADCASTING

**R**ichard Nixon was to be driven from the Presidency in August 1974, but not before long months of intensifying tensions between his administration and the press, especially broadcast journalism.

As the year began, the U.S. Department of Justice petitioned the FCC to deny license renewals to Pulitzer's KSD-AM-TV St. Louis, co-located with the company's *Post-Dispatch*; Newhouse's KTVI(TV) St. Louis, co-located with its *Globe Democrat*, and Cowles's KRNT-AM-FM-TV Des Moines, Iowa, co-located with its morning *Register* and evening *Tribune*. A few weeks earlier the Justice Department had filed a similar petition against WTMJ-AM-FM-TV Milwaukee, co-owned with the *Milwaukee Journal*. The department identified its targets as concentrations of media control that were "repugnant to antitrust principles, inconsistent with the best use of the airwaves and therefore inimical to rather than promotive of the public interest."

In the minds of many broadcasters, the Justice Department's filings at the FCC, following its antitrust suits initiated earlier against the television networks, smacked of planned intimidation. Their apprehensions were unrelieved when Patrick Buchanan, a White House media adviser and consistent critic of print and broadcast journalism, made a speech at a "Crisis in Confidence" forum at Sangamon State University, in Springfield, Ill.

"With the rise of adversary journalism in the last decade," Buchanan said, "the dominant Eastern press, and more especially the major national networks, became less and less news gathering and reporting organizations, and more and more media arms of a particular ideology. . . . In the social and political struggles of our times, they are active belligerents, though they still fly the old flag of neutrality, and still claim the rights of nonbelligerents, to which they long ago ceased to be entitled. . . . The networks are not simply news organizations. They are communications cartels, giant economic enterprises that have cornered vast segments of the marketplace of ideas . . . [They should] recognize that what is good for the Nielsen ratings is not necessarily good for America. . . . [They should] treat the statements of Ralph Nader to the same chilly reception, occasionally, as those of Richard Nixon."

In March, the Justice Department filed a long response to



*Impeachment hearings, Nixon's resignation Aug. 9 and his pardon Sept. 8 by new President Gerald Ford were among the final chapters of Watergate in 1974. It also was a year of kidnappings including the Feb. 4 abduction of Patty Hearst. In April, Houston banker Joseph L. Allbritton moved to take over the financially ailing Washington Star Communications Co. Energy problems, compounded by an OPEC embargo on oil shipments to the U.S., brought gas lines and higher prices. On the less serious side, the "streaking" fad came in; Hank Aaron hit his 715th career home run to break Babe Ruth's record, and an infant World Football League challenged the NFL. And in*

BROADCASTING . . .

November 1972 and threatened that "things will get much worse for CBS. . . . You didn't play ball during the campaign. . . . We'll bring you to your knees in Wall Street and Madison Avenue." Stanton testified to a long record of telephone calls from Colson, criticizing CBS news coverage.

Dan Rather, CBS news reporter at the White House, also submitted an affidavit that charged White House news secretary Ronald Ziegler with saying that "the television networks were 'anti-Nixon' and that they are going to have to pay for that, sooner or later, one way or another." Rather accused the fallen presidential aide, John Ehrlichman, of having made the same threat.

In November, the networks won a temporary victory when U.S. District Court Judge Robert Kelleher, without giving reasons for his action, dismissed the antitrust suit in response to a motion by the networks, which claimed they had been denied access to White House tapes and documentation to support their charges of improper motivation. By then, administrations had changed. In December the case was refiled under a Ford administration that had not been accused of efforts to intimidate the networks.

Impeachment proceedings against President Nixon were opened in June by the House Judiciary Committee, which began its work with testimony taken in sessions restricted to participants. "As could have been expected," BROADCASTING commented in an editorial at the conclusion of that phase of the committee's hearings, "the testimony that was supposed to be adduced in privacy has been profusely leaked. There have been few days without their juicy revelations that may, or may not, reflect what was actually said." BROADCASTING urged the

the networks' assertions, made to the trial court in Los Angeles the previous December (see 1973), that the antitrust suit was politically motivated. Justice submitted affidavits from officials connected with the preparation of the case disavowing any motives but the purely legal.

A return volley came the next month. CBS and ABC filed an affidavit by Frank Stanton in which Stanton charged that in 1972, when he was vice chairman of CBS, the Nixon administration had threatened retaliation against CBS because of its news policies. Stanton said that Charles Colson, a presidential assistant, telephoned him in



The adversary relationship between President Nixon and CBS's Dan Rather continued at the 1974 NAB convention in Houston. As an estimated 80 million watched on national TV, Rather stood up at the news conference there and identified himself preparatory to asking a question. The applause that greeted Rather prompted Nixon to ask: "Are you running for something?" "No sir," Rather replied. "Are you?" The sally evoked both more applause and boos. It also led to a minor confrontation as to whether or not Rather had shown disrespect for the President.

*Broadcasting March 25 and April 8*

opening of the hearings to radio and television coverage.

On July 24 at 7:30 p.m., the committee began the deliberative phase of its impeachment hearings and let cameras and microphones in. Other committees of the House had been on live radio and television before, but only during the testimony of witnesses. For the first time broadcasting was present while committee members debated and voted.

ABC-TV, CBS-TV and NBC-TV rotated coverage, as they had in the previous year during the Watergate hearings in the Senate. CBS Radio and National Public Radio carried the proceedings live. Other radio networks carried excerpts. For non-

commercial television the National Public Affairs Center for Television provided full coverage, but most stations taped and played it back at night.

The six days of debate lasted a total of 45 hours and ended with a vote to recommend impeachment. The A.C. Nielsen Co. later calculated that the Judiciary Committee's television audience totaled 71.5% of all TV homes. It cost the television networks about \$1 million in lost advertising revenue for each full day of coverage they carried.

"The consensus of public reaction," said BROADCASTING in an editorial, "seems to be that the House Judiciary Committee conducted itself with exem-

plary seriousness and poise in its consideration of articles of impeachment . . . The reaction is in no small way attributable to live coverage of the committee's sessions by radio and television. Never has a committee been more conscious of its deportment. Suits were pressed, linen was fresh, hair was combed, and members stayed awake. The last, by itself, would justify the continued presence of cameras in the Congress . . . There is no reasonable excuse that can now be offered to deny broadcast journalism admission to such ensuing proceedings on impeachment as may be held in House and Senate. [Indeed, there is no reason to exclude it from any public sessions on the Hill.]"

There were to be no further impeachment proceedings. On Aug. 8 Nixon resigned, before a television audience of 40.4 million homes. The next morning he and his family left the White House before live cameras and microphones. He had one last curl of the lip for journalism. After his cabinet and staff and their families gave him a long ovation as he was to begin his farewell remarks, Nixon said: "Let the record show that this is one of those spontaneous things we always arrange whenever the President speaks." With a mirthless smile he added: "And it will be so reported in the press."

The Presidency of Gerald R. Ford began on live radio and television with inaugural ceremonies. Later, appearing briefly before the White House news corps, Ford promised "an open, candid administration."

The FCC held July hearings on whether it should require the breakup of commonly owned broadcast properties and newspapers in the same market. It was conjectured that the FCC next would propose a crossownership rule to bar future acquisitions of co-located newspapers and broadcast properties and break up newspaper-broadcast combinations that it considered monopolies in smaller markets.

If the FCC seemed bent on tightening ownership restrictions, it was loosening the application of its fairness doctrine, which Chairman Dean Burch had labeled a "chaotic mess." The commission issued a new policy statement that detached the 1967 cigarette ruling as a fairness doctrine precedent. New FCC Chairman Richard E. Wiley felt that this new approach would permit broadcasters to refocus their attention on regular news and away from the problems created by efforts to apply the doctrine to standard commercials.

According to the report, broadcasters had to make "reasonable, common-sense judgment" as to whether a commercial advocated a particular point of view. But, the FCC stated, "we do not believe that the usual product commercial can realistically be said to inform the public on any side of a controversial issue of public importance."

In a notable case affecting the publishing world, in *Miami Herald versus Pat Tornillo, Jr.*, the Supreme Court rejected an effort to adapt the fairness doctrine to



Among the major TV station transfers in 1974 was the \$33.9-million sale of WVIC-TV Hartford, Conn., by the Travelers Corp. to the Washington Post Co. The final paperwork was completed by (l-r): Morris H. Beach, chairman of Travelers Corp.; Katharine Graham, chairman of The Washington Post Co.; Dr. Eli Shapiro, chairman of Travelers Finance Co., and Larry H. Israel, president of the Post Co. Call letters of the channel 3 outlet were changed to WFSB-TV in honor of the late Frederick S. Beebe, former Washington Post Co. board chairman.

*Broadcasting, March 18*



This Dec. 18 luncheon at the White House exemplified the improved relations between the administration and the networks under new President Gerald R. Ford. Clockwise to the immediate left of the President (center). Herbert Schlosser, NBC; Ernest Leiser, ABC; Richard Waid, NBC; Robert T. Hartmann, counselor to the President, and Richard Salant, CBS. Counterclockwise to the President's right:

William Sheehan, ABC; Arthur Taylor, CBS (partially hidden), and Lester Crystal, NBC. Also partially hidden or totally blocked out in photo were Gerald Warren, White House deputy news secretary; Julian Goodman, NBC; William S. Paley, CBS; Paul Greenberg, CBS; Elton Rule, ABC; Robert Mead, TV adviser to the President, and Donald H. Rumsfeld, assistant to the President. *Broadcasting, Dec. 23*

newspapers. The court ruled that public access to newspapers was not a right. Tornillo, invoking a 1913 Florida statute, said a candidate had the right to reply in a newspaper attacking his character or record. The Supreme Court declared that any "compulsion" to publish anything is unconstitutional; a responsible press is an undoubtedly desirable goal, but press responsibility is not mandated by the Constitution, and, like many virtues, cannot be legislated.

Some prime-time TV offerings of the television networks for the "second season" that started in January-February 1974 included: *Happy Days* (ABC), a comedy about teen-agers in the 50's, starring Ron Howard and Henry Winkler; *Good Times* (CBS), a comedy about a black family living in public housing, with Ester Rolle and Jimmy Walker. New shows for the regular fall season later that year included: *Rhoda* (CBS), a comedy spin-off from the *Mary Tyler Moore Show* about newlyweds, with Valerie Harper, David Groh and Nancy Walker; *Little House on the Prairie* (NBC), a drama about a pioneering family in the 1870's in a small Minnesota town, with Michael Landon and Karen Grassle; *Harry O* (ABC), about a private detective, with David Janssen; *Planet of the Apes* (CBS), a science-fiction adventure with Roddy McDowall; *Chico and the Man* (NBC), the first show featuring a Mexican-American in a starring role, set around the cultural and generational gap between a garage owner and his Mexican-American mechanic, with Jack Albertson and Freddie Prinze; and *Rockford Files* (NBC), a crime drama about detective James Rockford, with James Garner.

In a record film deal, NBC paid Paramount \$10 million for one showing (in two parts) of "The Godfather." While

"The Godfather" drew high ratings—a 37 with a 61 share for part one, and a 39.4 with a 57 share for part two—it failed to match the record ratings, all held by ABC, of "Airport" (42.3 with a 63 share), "Love Story" (42.3 with a 62 share), and "The Poseidon Adventure" (39/62).

With a news documentary about prime-time TV programming that BROADCASTING called "a frank examination that exposes the blemishes along with everything else," ABC offered a critical analysis of programming on the networks. Roger Grimsby, ABC news correspondent, gave this definition of commercial television: A service that "is dedicated to giving the greatest number of people entertainment at the lowest cost. It must satisfy its stockholders and not take unnecessary risks. It seeks the highest return and profits from advertising, a factor which determines what gets on the air and what stays on." Grimsby also claimed that violence on television had not abated and that more shows had a sexual content than in the past. In addition, the ABC documentary indicted TV for "too little experimentation and too much concern for playing it safe."

For the cable industry, three issues remained dominant: copyright, pay cable and deregulation. As of April 1974, 3,100 cable systems served 5,770 communities and reached about 8.1 million subscribers or almost 26 million people. A total of 2,500 additional systems had received approval, but were still to be built. The largest system, Cox Cable in San Diego, had 75,000 subscribers; Teleprompter, the largest multiple system operator, had more than one million subscribers. Most systems offered between eight and 12 channels at a monthly subscriber fee that averaged \$5.40. Nearly 600 of the operating cable systems originated programming for an average of 12 hours weekly. Over

300 systems accepted advertising on local-origination channels, with rates ranging from \$5 to \$200 per minute. Pay cable was on approximately 50 systems and reached 50,000 subscribers. Other media had ownership holdings in approximately 74% of all cable firms, with 34.6% of the systems tied to broadcast interests, 10.2% with newspapers, 7.3% with publishing concerns, 19.9% with program producers, and 4.3% with theater owners.

Broadcasters and cable owners locked horns in the courts and in Congress on the copyright issue. In a suit by CBS and three independent program producers against Teleprompter, the courts had been asked to review the question of whether cable TV systems incurred copyright liabilities when picking up and retransmitting programs. The plaintiffs won a major victory in March 1972, when the U.S. Second Court of Appeals in New York reversed a lower court ruling and said cable systems were subject to copyright liability on signals imported from distant stations. But in March 1974, the U.S. Supreme Court, in a 6-3 decision, reversed the appeals court ruling and declared that the Copyright Act did not apply to programs that a cable system picked up and retransmitted, regardless of the system's sophistication.

This victory for cable sent broadcasters to Congress for remedial legislation that was not to come for another two years.

According to FCC Chairman Richard Wiley, pay cable needed to offer "something new and different" to be viable. Home Box Office, a pay-cable service, attempted this by offering subscribers commercial-free movies and sports. As of February, HBO claimed more than 10,000 subscribers on 17 different systems.

Pay cable's growing challenge prompted CBS to issue a booklet that advanced its arguments against pay cable, most notably

that pay cable was "sheltered from the normal American standards of fair competition [thus making it] less a revolution than a sneak attack on the family pocket-book." Bruce Lovett, chairman of the National Cable Television Association, reacted: "A lot of people believe that cable cuts across their backyards—including telco, broadcasters, theater owners, copyright owners. That explains why the [cable] industry has had such a difficult time with growth. The biggest problem is the FCC, in terms of trying to protect broadcasters without any indication of its necessity."

The NCTA called for a re-examination of the FCC's rules, "Since 1966 all the commission has ever done," Lovett stated, "is try to figure out ways to give us a little, little bit and still protect the broadcasters to the bitter end. That's been the entire regulatory philosophy of cable. . . . The biggest priority the cable industry has is to try to get the FCC to regulate on a positive basis instead of a negative regulation that we have now."

At the Northeast Cable Expo in October the cable industry promulgated its goals for the coming year: a suspension of all restrictions on broadcast carriage, and the postponement or abandonment of the March 31, 1977, deadline for compliance by all systems with the FCC's technological rules. Daniel Aaron, chairman of an NCTA committee studying the 1977 deadline, claimed the rules imposed enormous technical and financial burdens. He forecast that in the 30 months until the rules became law at least 438 systems would have to be totally rebuilt, 50,000 miles of new cable laid, and three million new converters obtained. Such "renovation" would call for a capital investment by the cable television industry of over \$500 million.

The FCC itself underwent significant changes in 1974. Early in the year FCC Chairman Burch resigned to accept a post at the Nixon White House, and Richard Wiley became chairman in February. To fill the vacancy that would be created by H. Rex Lee's June 30 retirement, President Nixon in March nominated Luther Holcomb, vice chairman of the Equal Employment Opportunity Commission. But Holcomb, a Democrat, withdrew his name in April. It came after evidence that showed his strong allegiance to Nixon, raising questions of party loyalty and Holcomb's qualifications to fill a post on the FCC as a Democrat. However, the Senate in April confirmed the nomination of James Quello and in May he was sworn in.

With still more vacancies to fill, Nixon nominated Glen O. Robinson of the University of Minnesota Law School and Washington consultant Abbott M. Washburn. In addition, Nixon re-appointed FCC Commissioner Robert E. Lee. As the new FCC reached its full quota of seven commissioners in September, BROADCASTING offered these observations: "If past is prologue it isn't difficult



Radio drama was making a comeback in 1974, thanks to such undertakings as the *CBS Radio Mystery Theater* under veteran producer-director Himan Brown (r). The first anniversary of the nightly chiller series was the occasion for this birthday cake presentation by Sam Cook Digges, president of the CBS Radio Division. *Broadcasting*, Dec. 16

to assess the probable postures of two of the three sworn in last week. Mr. Lee's philosophy is an open book. He hasn't allowed partisan politics to blight his judgments. He believes licensees are honest until they prove themselves otherwise. . . . With both a business and a government background, Mr. Washburn has an expert's knowledge of the international communications so vital in FCC's future. He should prove an asset from the start. Professor Robinson—bright, young, and energetic—comes straight from the campus and that, without provocation is enough to make him controversial. Anti-cross-ownership and fairness doctrine comments attributed to him have aroused the interest of diverse groups."

The FCC's regulatory domain continued to grow. By the end of the year, 4,432 AM stations were on the air (4,497 authorized), 3,353 FM stations in operation (3,617 authorized), and 952 TV stations on the air (1,010 authorized). Radio net times sales increased 6.6% to \$1,755,900,000 and TV net time sales increased 8.9% to \$4,356,600,000.

The dramatic growth of FM radio was the focus of a special report in BROADCASTING on Oct. 7. The report pointed out that from 1964 to 1974, FM annual revenues had increased from \$19.7 million to about \$224 million and FM's share of radio revenues had risen from about 2.5% to an estimated 14% in 1974.

The report also noted how FM's formats had become more varied and sophisticated, attracting ever-greater audiences. And finally, BROADCASTING said, one sure indicator of FM's growth was the multimillion-dollar price tags that had become commonplace in FM station sales.

The beginning of the Associated Press Radio service marked another change for radio. The 24-hour Washington-based service provided five-and-a-half-minute newscasts hourly. AP Radio's announcement in July to begin operations in October, prompted the Mutual Broadcasting System to petition the FCC to declare both AP Radio and UPI Audio, a 15-year-old operation, to be networks. As networks,

those services would be prevented from affiliating with more than one station in a given market for simultaneous broadcast of their programs. Also, affiliated stations would be required to file network agreements with the FCC for public inspection and would be restricted to network contracts of a two-year duration. Both UPI Audio and AP Radio denied that they functioned as a network.

Looking ahead to the new year, BROADCASTING assessed both the mood in Washington and the industry's economic position. On Washington, BROADCASTING said: "A majority of the commissioners are philosophically tuned to the prevailing wavelengths of the broadcasting business, but events are not altogether under their control. However they may personally dislike repressive regulations, they are beset by pressures from outside that cannot be politically ignored. In the circumstances, Chairman Richard E. Wiley has hit upon negotiation as an alternative to rulemaking. . . . There are broadcasters who think of this as a detente between themselves and the regulatory agency. It may be detente, but it has been reached by broadcaster concessions. Self-regulation has been used effectively as an instrument of government regulation, and the two will become indistinguishable if the process is allowed to go on."

On the industry's economics, BROADCASTING noted: "By all available evidence, broadcasting is emerging from 1974 in better shape than many other businesses. . . . The paradox in broadcasting's economics—especially television's—is that the higher profits rise, the more critics zero in on performance. The condition is only aggravated when other elements of the national economy are suffering declines in revenues and when unemployment keeps rising. . . ." As a motto for the new year's BROADCASTING offered: "Public service and profitability are fully compatible as long as appropriate attention is paid to both."

### Stay Tuned

1. Name the groups that filed suit to protest the constitutionality of the FCC's prime-time-access rule.
2. Name two groups that filed suit to protest the constitutionality of the family-viewing time period.
3. Name the groups that filed suit in protest of the FCC's new pay-cable rules.
4. Name two groups that filed suit against FCC's changes in its application of the fairness doctrine as well as two groups that supported the ruling.
5. What heavily promoted nighttime saga based on the BBC's *Upstairs, Downstairs* met an early demise in the new TV season?

The answers next week  
in "1975."

As compiled by BROADCASTING Aug. 3 through Aug. 8 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 of antenna above average terrain. khz—kilohertz. kw—kilowatts. m—meters. MEOV—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. RCL—remote control location. S-A—Scientific Atlanta. SH—specified hours. SL—studio location. TL—transmitter location. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. \*—noncommercial.

## New Stations

### AM applications

■ Springville-Eager, Ariz.—Round Valley Broadcast Associates seeks 1400 khz, 1 kw-D, 250 w-N. Address P.O. Box 46, Milner, Colo. 80477. Estimated construction costs: \$68,000; first quarter operating cost: \$27,800; first-year revenue: \$108,300. Principals: Marjorie M. Zellmer (52%), son Robert D. Zellmer Jr. (24%) and wife, Rebecca (24%), and Steven L. and Dalores E. Warner (24% each). Marjorie Zellmer is principal owner of KRZD(AM) Wray, Colo.; KMMZ(AM) Grey Bull, Wyo.; KRZJ-AM-FM Beloit, Kan. Robert is 12% owner of KRZD, where wife Rebecca is receptionist. Steven Warner is manager and 10% owner of KMMZ. Filed July 13.

■ Fair Oaks, Calif.—Two Rivers Radio seeks 1040 khz, 2.5 kw-D, 1 w-N. Address: 2020 Hurley Way, Suite 365, Sacramento, Calif. 95825. Estimated construction costs: \$268,000; first-quarter operating cost: \$50,000; first-year revenue: \$350,000. Principals: Paul J. Growald, Joe Espigares, Randolph Cook, Margaret J. Hansen and Ernest Takahashi (20% each). Growald is San Francisco communications consultant. Espigares is Sacramento insurance agent. Cook is Sacramento attorney. Hansen is nurse. Takahashi is optometrist. They have no other broadcast interests. Filed July 10.

■ San Diego, Calif.—Quetzal Bilingual Communications Inc. seeks 1040 khz, 10 kw-D, 5 w-N. Address: 3511 28th Street, San Diego 92104. Estimated construction costs: \$400,000; first-year operating cost: \$85,000. Principals: Mateo Camarillo (49%), Jose O. Mireles (19%) and David Martinez (32%). Camarillo owns San Diego McDonalds. Mireles is director of minority program for KPBS-TV San Diego. Martinez is director of San Diego community service agency. They have no other broadcast interests. Filed July 10.

### FM applications

■ Wray, Colo.—KRZD Broadcasters Inc. seeks 98.3 mhz, 3 kw, HAAT: 13 ft. Address: P.O. Box 466, Wray 80758. Estimated construction costs: \$4,700; first-year operating cost: \$12,000; first-revenue: \$25,000. Applicant is principally owned by Robert D. Zellmer and family, who are also new AM applicant for Springville-Eager, Ariz. (see above). Filed July 19.

■ Baltimore—SRW Inc. seeks 92.3 mhz, 20 kw. Address: 305 West Chesapeake Avenue, Towson, Md. 21204. Estimated construction costs: \$367,500; first-quarter operating cost: \$380,000. Principals: Melvin A. Steinberg, Richard Rynd and Paul Weinstein (one-third each). Rynd and Steinberg are Baltimore-based real estate investors. Weinstein is attorney. They are also AM applicants for Baltimore. Filed July 23.

■ Bemidji, Minn.—Minnesota Public Radio Inc. seeks 88.5 mhz, 95 kw, HAAT: 994 ft. Address: 45 East Eighth Street, St. Paul, Minn. 55101. Estimated construction costs: \$154,200; first-year operating cost: \$30,000. Format: Educational. Principal: Nonprofit, nonstock corp.; Thomas J. Kigin is vice president. It is licensee of nine stations throughout state. Filed July 27.

■ Cobleskill, N.Y.—DGR Communications Inc. seeks 103.5 mhz, 50 kw, HAAT: 500 ft. Address: 10137 Marshall Pond Road, Burke, Va. 22015. Estimated construction costs: \$55,250; first-quarter operating cost: \$20,000. Principals: Patricia D. Doherty, Lois I. Rose, Sandra L. Cook (17% each); Patricia's husband, David J.; Louis's husband, Arthur I., and David C. Garner (16.33% each). Patricia Doherty is account executive with Commonwealth Publishing, Annandale, Va. David Doherty is sales engineer with Sony Corp. Lois Rose is attorney. Arthur Rose is engineering supervisor at WTOP(AM) Washington. Sandra Cook is operations engineer at WMAL(AM)-WRXQ(FM) Washington. Garner is chief engineer at WTOP. They have no other broadcast interests. Filed July 24.

■ KCLW(AM) Hamilton, Tex. (900 khz, 250 w-D)—Seeks assignment of license from McClarin Broadcasting Co. to Hamilton Broadcasting Inc. for \$225,000 (BROADCASTING, Aug. 3). Seller: George McClarin (100%), who has no other broadcast interests. Buyer: Robert D. Hanna (100%), Dallas-based media broker who owns 49% of KELS(FM) Ardmore, Okla.; 33.33% of KROX(AM) Crookstown, Minn.; 13.9% of KERV(AM)-KPFM(AM) Kerrville, Tex.; and 29% of applicant for new FM at Crookstown. Filed July 20.

■ KORC(AM)-KMWT(FM) Mineral Wells, Tex. (AM: 1140 khz, 250 w-D; FM: 95.9 mhz, 3 kw, ant. 295 ft.)—Seeks assignment of license from First IV Media Inc. to Long H. Williams for \$425,000 (BROADCASTING, Aug. 3). Seller: Richard Klement (100%), who also owns KGAF-AM-FM Gainesville, Tex. Buyer: Long H. Williams (100%), who is real estate developer and partner in Fort Worth, Tex., oilfield equipment manufacturer and has no other broadcast interests. Filed July 22.

■ KSPQ(AM) Spokane, Wash. (1230 khz, 1 kw-D, 250 w-N)—Seeks transfer of control of Radio Spokane Inc. from W. Brown and Justus J. Craemer and others (100% before; none after) to World Pacific Radio Inc. (none before; 100% after); consideration: \$400,000 (BROADCASTING, Aug. 3). Principals: Seller is subsidiary of California Newspapers Inc., San Rafael, Calif.-based publisher of one daily and two weeklies owned by Wishard A. Brown, Justus J. Craemer and five others. Brown owns KFTY(TV) Santa Rosa, Calif. Rest have no other broadcast interests. Buyers are Jason Jennings and F. Van Dorn Moller (50% each). Jennings is Belvedere-Tiburon, Calif., broadcast consultant. Van Dorn Moller is president of KKCC-AM-FM Clinton, Okla. Filed July 27.

■ WTCR(AM)-WHEZ(FM) Kenova, W. Va. (AM: 1420 khz, 5 kw-D; FM: 103.3 mhz, 50 kw, ant. 490 ft.)—Seeks assignment of license from greater Boston Radio Inc. to CRB Broadcasting Corp. for \$2.5 million (BROADCASTING, June 29). Seller is East Brunswick, N.J.-based group that has also bought, subject to FCC approval, WBZ-FM for \$5 million from Westinghouse Broadcasting (see above). Buyer is principally owned by Shirely Carter Burden Jr., former New York City councilman and publisher with no other broadcast interests. Filed July 21.

■ KLAM(AM) Cordova, Alaska (1450 khz, 250 w-SH)—Granted assignment of license from Northern Light Broadcasting Corp. to Denali Broadcasting Co. for \$180,000. Seller: William D. Bechtel (94.7%) and two others. They have no other broadcast interests. Buyer: John H. Lindauer (75%) and Dorothy V. Rogers (25%). Lindauer is president of Alaska Industry and Energy Corp. Rogers is Anchorage real estate broker. They have also bought KRXA(AM) Seward, Alaska (see below). Action July 22.

■ KRXA(AM) Seward, Alaska (950 khz, 1 kw-SH)—Granted assignment of license from Radio Seward Inc. to Denali Broadcasting Co. for \$82,500. Seller: W.E. Fletcher (75.35%) and his wife, Marie (12.35%), and Raymond Rodgers (12.35%). They have no other broadcast interests. Buyer: John H. Lindauer (75%), and Dorothy V. Rogers (25%). Lindauer is president of Alaska Industry and Energy Corp. Rogers is Anchorage, Alaska-based real estate broker. They also have been granted approval to buy KLAM(AM) Cordova, Alaska, (see above). Action July 22.

■ WELE(FM) Deland, Fla. (105.9 mhz, 76 kw)—Granted assignment of license from WELE Radio Inc. to Elyria-Lorain Broadcasting Co. for \$1,850,000. Seller: Sidney Frazer (36.5%); Sheldon S. Katz (36.5%); Bernard Rabin (5%) and six others. They have sold, subject to FCC approval, WELE-AM South Daytona for \$325,000 (BROADCASTING, May 18). Buyer: Otto B. Schoepfle, pres. (4.9%), Lorain Country Printing and Publishing Co., of Elyria, Ohio (65.5% to be voted by Schoepfle) and 37 other shareholders. Elyria-Lorain is also licensee of WEOL(AM)-WBEA(FM) Elyria, Ohio; WROD(AM) Daytona Beach and WMEL(AM) Melbourne, both Florida. Action July 28.

■ WPFA(AM) Pensacola, Fla. (790 khz, 1 kw-D)—Granted transfer of Miracle Radio Inc. from W. C. Woodall and others (100% before; none after) to Gerald D. Schroeder (none before; 100% after) consideration: \$350,000. Seller principals: W.C. Woodall Jr. (50.2%), C.H. Grider (41%), Owen W. Parnacott (5.8%) and Alton R. Woolbright (3%). Woodall owns WDWD-AM-FM Dawson, Ga.; 51% of WBBK(AM) Blakely, Ga.; 30% of WWNS(AM)-WMCD(FM) Statesboro, Ga.; 25% of WGRA(AM) Cairo, Ga.; 50% of WGSW(AM) Greenwood, S.C. Grider owns WIMO(AM) Winder, Ga. and 30% of WWNS(AM)-WMCD-FM. Parnacott owns 16.3% of WBBK. Buyer is general manager at WPFA and has no other broadcast interests. Action July 22.

■ WOKA-AM-FM Douglas, Ga. (1310 khz, 1 kw-D; FM: 106.7 mhz, 34 kw, ant. 175 ft.)—Granted transfer of control of Coffee Country Broadcasters from Lauren N. Nobles (22.5% before; none after) to E.F. Mitchell Jr. (32.5% before; 55% after). Consideration: \$46,000. Neither has other broadcast interests.

■ WSYL(AM) Sylvania, Ga. (1490 khz, 1 kw-D, 250 w-N)—Granted assignment of license from 250 w-N)—Granted assignment of license from Sylvania Broadcasting System Inc. to FAED Enterprises of Georgia Inc. for \$325,000. Seller: Shirley Mahaffey (100%), who has no other broadcast interests. Buyer: Dennis D. Eversoll and Michael A. Fulghum (50% each). Eversoll is chief engineer and Fulghum is account executive at WZAT(AM)-WSGA(FM) Savannah, Ga. They have no other broadcast interests. Action July 22.

■ WZOE-AM-FM Princeton, Ill. (AM: 1490 khz, 1 kw-D, 250 w-N; FM: 98.3 mhz, 3 kw, ant. 300 ft.)—Granted transfer of control of WZOE Inc. from George Allen and Harry Snyder (75% before; none after) to Stephen W. Samet (25% before; 100% after) consideration: \$178,000. Seller is owned by Allen (45%) and Snyder (30%). Buyer is currently 25% owner of WZOE-AM-FM and general manager, and has no other broadcast interests. Action July 28.

■ KSOA(AM) Ave, Mo. (1430 khz, 500 w-D)—Granted assignment of license from Douglas Country Broadcasting Inc. to Floyd Broadcasting Inc. for \$125,000. Seller: Robert L. Woods and wife, Violet L., and Marvin J. Coombs and wife, Linda D (one-quarter each). Buyer: W. Dave Floyd (100%), former owner of KSEY(AM) Seymour, Tex., who has no other broadcast interests. Action July 28.

■ WRDC(AM)-WQAZ(FM) Cleveland, Miss. (AM: 1410 khz, 1 kw-D; FM: 92.7 mhz, 3 kw, ant. 242 ft.)—Granted assignment of license from Delta Radio Inc. to DR1 Inc. for \$310,000. Seller: Ira T. Crosby (31.6%), W. Calvin Hamilton (31.6%), Robert M. Williamson

## Ownership Changes

### Applications

■ KSPQ(AM) Spokane, Wash. (1230 khz, 1 kw-D, 250 w-N)—Seeks transfer of control of Radio Spokane Inc. from W. Brown and Justus J. Craemer and others (100% before; none after) to World Pacific Radio Inc. (none before; 100% after); consideration: \$400,000 (BROADCASTING, Aug. 3). Principals: Seller is subsidiary of California Newspapers Inc., San Rafael, Calif.-based publisher of one daily and two weeklies owned by Wishard A. Brown, Justus J. Craemer and five others. Brown owns KFTY(TV) Santa Rosa, Calif. Rest have no other broadcast interests. Buyers are Jason Jennings and F. Van Dorn Moller (50% each). Jennings is Belvedere-Tiburon, Calif., broadcast consultant. Van Dorn Moller is president of KKCC-AM-FM Clinton, Okla. Filed July 27.

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■ WRDC(AM)-WQAZ(FM) Cleveland, Miss. (AM: 1410 khz, 1 kw-D; FM: 92.7 mhz, 3 kw, ant. 242 ft.)—Granted assignment of license from Delta Radio Inc. to DR1 Inc. for \$310,000. Seller: Ira T. Crosby (31.6%), W. Calvin Hamilton (31.6%), Robert M. Williamson

(21%) and J. E. Wolfe (15.8%), who have no other broadcast interests. Buyer: Gayle R. Dvorak, Harold C. Lardinois, Lawrence J. Baravetti, William F. O'Donnell, Leo C. Talski (20% each). Dvorak is Milwaukee accountant. Lardinois owns Brookfield, Wis., motel. Others are Milwaukee county civil servants. They have no other broadcast interests. Action July 22.

■ **KRBN(AM)** Red Lodge, Mont. (1450 khz, 1 kw-D, 250 w-N)—Granted assignment of license from Red Lodge Broadcasting Inc. to Rockefeller Broadcasting Inc. for \$115,000. Seller: Robert and Roy Peck, who own several newspapers throughout Wyoming including *The Riverton Ranger*. Buyer: Clifford Sherwood and wife, Ruby J. (25% each) and Lyle H. Rockefeller and wife, Kathleen A. (25% each). Clifford Sherwood is Colorado Springs physician. Lyle Rockefeller is senior director at KRDO(AM) Colorado Springs. Kathleen Rockefeller is civil servant. Action July 28.

■ **KAMI(AM)** Cozad, Neb. (1580 khz, 1 kw-D)—Granted assignment of license from KAMI Country Broadcasting Corp. to Tri City Broadcasting Inc. for \$180,000. Seller: Jim and Joe Cetak, brothers (50% each), who have no other broadcast interests. Buyer: Dean G. Dorsey (100%) is publisher of twice-weekly *The Tri-City Trib*, serving Cozad, Gothenburg and Lexington, all Nebraska and has no other broadcast interests. Action July 28.

■ **WGBB(AM)** Freeport, N.Y. (1240 khz, 1 kw-D, 250 w-N)—Granted assignment of license from Nassau Radio Corp. to The Adult Radio Co. for \$1,005,000. Seller: Subsidiary of Susquehanna Broadcasting, New York-based group owner of seven AM's, seven FM's and one TV, principally owned by Louis J. Appell family. Buyer: Principally owned by Franz Allina and wife, Marcia. They own 70% of WBAB(FM) Babylon, N.Y., and KACY(AM) Port Huene and KACY-FM Oxnard, both California. Action July 22.

■ **WFLB(AM)** Fayetteville, N.C. (1490 khz, 1 kw-D, 250 w-N)—Granted assignment of license from William E. Tart to Theodore J. Gray Jr. for \$1,000,000. Seller: W. E. Tart, who is new AM permittee for Aberdeen, N.C. Buyer: Theodore J. Gray Jr. 100%, who bought WSML(AM) Graham, N.C. (BROADCASTING, Aug. 3). Action July 21.

■ **WHUM(AM)** Reading, Pa. (AM: 1240 khz, 1 kw-D, 250 w-N)—Granted assignment of license from Berks Broadcasting Inc. to Reading Radio Inc. for \$1,500,000. Seller: Kerby Confer and Paul Rothfuss (39% each) and David Bernstein and Henry Kirk (11% each). Confer and Rothfuss own 35% each of WKRT(AM)-WNOZ(FM) Cortland, N.Y., and 25% each of KSSN(FM) Little Rock, Ark. FCC granted approval for Confer and Rothfuss to sell WLYC(AM)-WILQ(FM) Williamsport, Pa. (BROADCASTING, May 11), and they also bought, WGXL(FM) Laurens, S.C. for \$2.5 million (BROADCASTING, Aug. 10). Buyer: Alan R. Brill, who also owns WPVA-AM-FM Colonial Heights, Va., and KLIK(AM)-KJFF(AM) Jefferson City, Mo. Action July 22.

■ **WQSN(AM)** Charleston, S.C. (1450 khz, 1 kw-D, 250 w-N)—Granted assignment of license from Low Country Broadcasting Inc. to Charleston Sports Enterprises Inc. for \$500,000. Seller: Mae Winton (100%) who has no other broadcast interests. Buyer: C. Edward Little Sr. (51%) and wife, Marie G. (49%). Little is former president of Mutual Broadcasting System, Washington, and has no other broadcast interests. Action July 22.

■ **WAEW(AM)-WXVL(FM)** Crossville, Tenn. (AM: 1330 khz, 1 kw-D; FM: 99.3 mhz, 3 kw, ant. 170 ft.)—Granted assignment of license from WAEW Inc. to Charles S. Hawkins for \$715,000. Seller: Fred W. Dean Jr. (40%), wife, Jessie (30%) and R. Gene Cravens (30%). They are new AM applicants for Algood, Tenn. (BROADCASTING, June 9, 1980). Buyer: Charles Stanton Hawkins (100%), who is Nashville, Tenn.-based oil jobber and truck stop owner. He also owns and operates WDKN(AM) Dickson, Tenn. Action July 28.

■ **WKGN(AM)** Knoxville, Tenn. (AM: 1340 khz, 1 kw-D, 250 w-N)—Granted assignment of license from Neighborhood Communications Corp. to Group Y Communications Corp. for \$200,000 plus \$100,000 non-complete agreement. Seller: subsidiary of Neighborhood Theatre Inc., group of more than 50 stockholders. Morton G. Thalheimer Jr. is president and 21.54% owner. It also owns WJGM(AM)-WJJS-FM Lynchburg, Va. Buyer: Samuel J. Jacovazzi (40%), E. Robert Duke and Douglas H. Miller (12% jointly), Jerry D. Armstrong, J.H. Bander, Thomas C. Brown, Ray D. Brownlie, Jordan

R. Smith (6% each) and six others. Jacovazzi is former vice president of KLZ(AM)-KAZU(FM) Denver, Colo. Others are Denver, Colo.-based oil producers and have no other broadcast interests. Action July 22.

■ **KUKA(AM)** San Antonio, Tex. (AM: 1250 khz, 1 kw-U)—Granted transfer of control of Por Favor Inc. from Por Favor Inc. (100% before; none after) to River Communications Inc. (none before; 100% after) consideration: \$850,000. Principals: Seller is owned by June Co and her son, Marshall, and Jose Luis Amadoe, who have no other broadcast interests. Buyer is owned by Stuart W. Epperson and Edward G. Atsinger III (50% each). Epperson owns 100% WKBA(AM) Vinton, Va., and 55% of KAKC(AM)-KCFO(FM) Tulsa. Atsinger owns 100% of KTED(FM) Fowler and KDAR(FM) Oxnard, both California; 20% of KARP(FM) Carpinteria, Calif.; 25% of KGBA(FM) Holtville, Calif. Together they own KMFM(FM) San Antonio, Tex.; WEZE(AM) Boston and WNYM(AM) New York (formerly WEVD). Action July 28.

## Facilities Changes

### AM applications

■ **WASG(AM)** Atmore, Ala.—Seeks modification of CP (800418AJ); change frequency to 1160 khz; add N service with 2.5 kw DA-2; increase D power to 50 kw make changes in ant. sys. Ann. Aug. 6.

■ **WOZK(AM)** Ozark, Ala.—Seeks CP to make changes in ant. sys.; change TL to 2975 miles west of Ozark on Alabama 27 and increase height of tower to 346 ft. Ann. Aug. 3.

■ **WWBC(AM)** Rockledge, Fla.—Seeks CP to change hours of operation to N service with 500 w, DA-2; increase D power to 5 kw; change city license to Rockledge, Fla. Ann. Aug. 6.

■ **WCHK(AM)** Canton, Ga.—Seeks CP to make changes in standard radiation pattern for N operation. Ann. Aug. 3.

■ **WYNX(AM)** Smyrna, Ga.—Seeks CP to change TL to 2460 Atlanta St., SE of Smyrna, Ga. (nighttime site). Ann. Aug. 3.

■ **WKCT(AM)** Bowling Green, Ky.—Seeks CP to increase D Power to 5 kw; and change from DA-N to DA-D. Ann. Aug. 3.

■ **WGUF(AM)** Gulfport, Miss.—Seeks CP to change TL to S.E. corner of 39th Avenue and 34th Street, Gulfport, and install new tower. Ann. Aug. 3.

■ **WIQT(AM)** Horseheads, N.Y.—Seeks CP to change hours of operation to U, by adding 1 kw-N; install DA-N; change frequency to 820 khz; change SL & RC to Hanover Square, Horseheads; and make changes in ant. sys. Ann. July 31.

■ **KRNS(AM)** Burns, Ore.—Seeks CP to change operating hours from D operations to U. Ann. Aug. 7.

■ **KMJC(AM)** Umatilla, Ore.—Seeks modification of CP (BP-80122AG) to augment 141 radial. Ann. Aug. 3.

■ **WSLV(AM)** Ardmore, Tenn.—Seeks CP to change power to 2.5 kw and 1 kw (CH). Ann. July 31.

■ **WDXE(AM)** Lawrenceburg, Tenn.—Seeks CP to change TL to Weakley Creek Road, 1.0 miles east of U.S. 43; increase tower height and decrease transmitter power. Ann. Aug. 7.

■ **KWAM(AM)** Memphis, Tenn.—Seeks CP to change south antenna to height of 522 ft. and request for standard radiation pattern. Ann. Aug. 7.

■ **KKDA(AM)** Grand Prairie, Tex.—Seeks CP to change TL to Belt Line Road and Horseshoe, Kaje Road, Grand Prairie, Dallas, Tex. and change directional ant. D to non-D an. daytime. Ann. Aug. 7.

■ **KEDA(AM)** San Antonio, Tex.—Seeks modification of CP (BP-780728AT) to authorize N operation. Ann. Aug. 7.

### FM applications

■ **\*WBCL(FM)** Fort Wayne, Ind.—Seeks modification of CP (BPED-801114AI) to make changes in ant. sys.; increase ERP to 50 kw (H&V), and change TPO. Ann. July 29.

■ **KTSR(FM)** Kansas City, Mo.—Seeks CP to change TL: 1700 East Meyer Boulevard, Kansas City; add RC

at transmitter location; increase ERP: 0.150 kw (H&V); HAAT: 100 ft. (H&V); change type trans., and make changes in ant. sys. Ann. Aug. 6.

■ **KRTU(FM)** Albuquerque, N.M.—Seeks CP to change frequency from 91.5 mhz to 103.3 mhz.; change SL/RC to 126 Valencia, N.E., Albuquerque. Ann. July 29.

■ **\*WTGP(FM)** Greenville, Pa.—Seeks CP to change frequency to 92.5 mhz. Ann. July 29.

■ **\*WTLR(FM)** State College, Pa.—Seeks CP to make changes in ant. sys.; increase ERP: 31 kw (H&V), and change TPO. Ann. July 29.

■ **WKIQ(FM)** Bowling Green, Ohio—Seeks CP to change TL; increase HAAT: 292 ft. (H&V); change type trans. and make changes in ant. sys. Ann. Aug. 6.

■ **WIVI-FM** Christiansted St. Croix, P.R.—Seeks CP to change TL to Plot 549 Mon Bijou, West of Christiansted; increase ERP: 10.7 kw (H&V); HAAT: 1,076 ft. V); change type trans., and make changes in ant. sys. Ann. Aug. 6.

■ **WRKM-FM** Carthage, Tenn.—Seeks CP to make changes in ant. sys.; change type ant. (H&V); decrease ERP: 1.6 kw (H&V); increase HAAT: 400 ft. (H&V), and change TPO. Ann. July 29.

■ **KABE(FM)** Orem, Utah—Seeks CP to change frequency to 107.5 mhz.; change TL to 11 miles West of Orem on Lake Mountain, Utah; increase ERP: 45 kw (H&V); HAAT: 2,778 ft. (H&V); change type transmitter and make changes in ant. sys. Ann. Aug. 6.

■ **KPCW(FM)** Park City, Utah—Seeks CP to change TL to unincorporated Summit County, 1/2 mile N.N.W. of Park City; change HAAT: 24 ft. Ann. July 31.

### TV applications

■ **WCMH-TV** Columbus, Ohio—Seeks CP to change ERP to 100 kw vis., 15 kw aur.; change TL to 766 Twin Rivers Drive, Columbus; change trans. and HAAT to 903 ft. Ann. July 27.

■ **KCET(TV)** Los Angeles—Seeks CP to change ERP to vis. 813 kw (M), 49 kw (H), aur. 162 kw (M), 9.71 kw (H); change aux. ant. and HAAT: 2,820 ft. (for aux. purposes only). Ann. July 31.

### AM actions

■ **KFQD(AM)** Anchorage, Alaska—Granted application to AM broadcast station CP to increase N power to 50 kw. Action July 16.

■ **KBAS(AM)** Bullhead City, Ariz.—Granted modification of CP (BP-800314AB) to change TL to Montana Wash Way & North Oatman Road, Bullhead City. Action May 8.

■ **KGUD(AM)** Banning, Calif.—Granted CP to increase D power from 250 w to 1 kw. Action July 15.

■ **KVIP(AM)** Redding, Calif.—Granted CP to make changes in ant. sys.; increase height of tower and change TL to 3575 Bechelli Lane, Redding. Action July 21.

■ **WLIS(AM)** Old Saybrook, Conn.—Granted CP to increase power 5 kw; TL to 9.3 miles East Bokum Road, Old Saybrook; make changes in ant. sys. Action July 16.

■ **WHOG(AM)** Fernandina Beach, Fla.—Granted CP to increase power to 5 kw. Action July 9.

■ **KBKB(AM)** Fort Madison, Iowa—Granted CP to change TL to 2 miles N.E. of Fort Madison on U.S. highway 61, Fort Madison, and utilize existing FM tower as AM ant. Action July 24.

■ **WKLB(AM)** Manchester, Ky.—Granted modification of CP (BP-791211BG) to change TL to 0.4 miles N.E. of Liberty Church, North on highway 687 and approx. 1.35 miles west of Manchester, Ky.; locate SL and RC at 109 Richmond Rd., Manchester, and change from DA to non-DA. Action July 24.

■ **WDTB** Dimondale, Mich.—Granted modification of CP (BP-801104AP) to make changes in ant. sys. and change TL to Grovenburg Road, east side, 0.68 miles north of Holt Road, Lansing, Mich. Action July 14.

■ **KHOB(AM)** Hobbs, N.M.—Granted CP to change hours of operation to U by adding operation with 500 w; install DA-N; change TL & SL; make change in ant. sys. Action July 28.

■ **WELM(AM)** Elmira, N.Y.—Granted CP to increase D power to 2.5 kw; install DA-2; make changes in ant. sys. Action July 7.



## In Contest

### Procedural rulings

■ Powell, Wyo. **FM proceeding** (Broadcast Enterprises, et al.) ALJ Edward Lutton dismissed with prejudice application of Jack H. Jensen; authorized reimbursement to Jensen for \$4,054.86; granted application of Camdeck Corp.; and terminated proceeding (BC Doc. 81-14-16). Action July 20.

■ Mobile, Ala. **TV proceeding** (Alabama Orion, Inc., and Providence Journal Broadcasting Corp.) ALJ Walter C. Miller granted request by Alabama Orion and Providence Journal for withdrawal of applications and approval of settlement agreement; approved reimbursement of Alabama for \$60,000 by Providence Journal; granted petition by Providence for leave to amend its application to specify new corporate applicant as Mobile-Pensacola Broadcasters Inc. BC Doc. 81-12-13. Action July 20.

■ Springfield, Mo. **TV proceeding** (Christian Center of the Ozarks and Springfield Family Television Inc.) ALJ James F. Tierney granted joint request by applicants for settlement; authorized reimbursement to Christian for \$18,959.01; dismissed with prejudice Christian's application; granted Springfield's application for TV facility at Springfield, Mo.; and terminated proceeding (BC Doc. 80-685-686). Action July 14.

### Designated for hearing

■ New City, N.Y. [Rockland Broadcasters (WRKL)]—Broadcast Bureau Chief designated for hearing application of Rockland to add N facilities to 910 khz. 1 kw power, for WRKL(AM) New City, N.Y. and petition to deny it filed by Capital Cities Communications Inc., licensee of WPAT(AM) Paterson, N.J., to determine whether proposed operation would cause control overlap with station WPAT and whether grant of application would serve public interest, convenience and necessity; granted to limited extent petition by Capital (BC Doc. 81-484). Action July 22.

### Petition

■ Brawley, Calif.—Granted request by Fernando Sanga and withdrew his petition to remove educational reservation from UHF TV ch. 26 at Brawley and terminated proceeding (RM-3723). Action Aug. 4.

### FCC decisions

■ FCC granted Christian Broadcasting Association renewal of licenses of KAIM-AM-FM Honolulu. In granting renewals, commission noted KAIM's improvement in hiring and promoting minority staff employees. Stations' rate of minority promotions and training activities indicate affirmative EEO action, and fulltime staff is now 40% Asian-American. Action July 30.

■ FCC renewed license of WJQS(AM) Jackson, Miss., for remainder of regular renewal period expiring June 1, 1982. In April 1980, WJQS was granted short-term renewal because FCC was concerned that station was not affirmatively recruiting blacks for positions in upper-four categories from the 31% black available labor force. Commission reviewed WJQS's EEO progress report and information in the short-term license renewal application and found it acceptable. Action July 30.

■ FCC granted renewal of WIBV(AM) Belleville, Ill., for remainder of regular term—to December 1, 1982. In 1976, commission required WIBV to file periodic EEO progress reports due to inadequate EEO program. Review of the reports in conjunction with the station's 1979 renewal revealed a continuing inattention to recruitment from area's 10% black labor force. Since then, FCC found that WIBV's expanded recruitment program has resulted in hiring two blacks, both for positions in upper-four job categories, and it now has black female sales representative. Action July 30.

■ FCC delegated authority to its Broadcast Bureau to waive community coverage rules for Hispanic Communications Corp., licensee of daytimer KIFN(AM) Phoenix, Ariz., which seeks CP for nighttime authority. KIFN sought waiver of rule requiring that nighttime interference-free service contour encompass all residential areas of proposed community of license. KIFN based its request on its Hispanic ownership, management and programming and on service to approximately 73% of Phoenix's Spanish-speaking population. Action Aug. 4.

■ Commission denied request by Paul Loveday,

chairman of Californians for Smoking and No Smoking Sections, for review of Broadcast Bureau ruling regarding sponsorship identification of certain commercials aired by California broadcast licensees. He contended that pro-smoking commercials identified by broadcast stations as sponsored by The Californians Against Regulatory Excess should have been identified as sponsored by tobacco industry, which supplied 99% of CARE's funding. Loveday contended that commercials violated FCC's sponsorship identification rule that directs stations to use reasonable diligence in determining purchaser of commercial time. Bureau stated that California broadcast licensees had only affirmative obligation to ascertain and identify sponsors, and there was no evidence to show that these companies exercised editorial control over CARE's advertisements and, therefore, Bureau could not conclude that any licensee had failed to exercise reasonable diligence by accepting representations of CARE that it was sole sponsor of commercials. Action July 30.

■ FCC granted renewals of licenses for KHQ-AM-FM-TV, Spokane, Wash. Commission denied objections by Terrence E. Fancher to renewals. Fancher contended that Cowles family, owner of stations, received favored treatment in co-owned newspaper, *The Spokesman-Review*, during renewal period 1974 to 1977 and again during four months in mid-1980. He said stations received better positioning in newspaper broadcast schedule listings and that KHQ-TV's programs received more picture highlights than its broadcast competitors. He concluded this favored treatment constituted abuse of cross-ownership and FCC should require divestiture. Commission determined that isolated specific abuse of cross-ownership did occur in 1974-1977 renewal period but not in 1980. It noted corrective procedures were instituted that would eliminate risk of such abuses in future and, therefore, FCC sanction would serve no purpose. Action July 30.

■ Federal appellate court has been asked to review FCC's June 19 decision renewing license of Cowles Broadcasting Inc. for WESH-TV Daytona Beach, Fla., and denying competing application of Central Florida Enterprises Inc. Central Florida Enterprises Inc., and collectively, National Black Media Coalition, Florida State Conference of branches of National Association for Advancement of Colored People, Charles Cherry and Rosie Laster filed notices of appeal with U.S. Court of Appeals for District of Columbia Circuit. In renewing Cowles' license, FCC concluded "that only by giving a substantially performing incumbent, such as Cowles, a strong preference, can the public be protected from the risk of arbitrarily destroying a proven and acceptable service." While it believed that Central was entitled to preference over Cowles under diversification and integration criteria, FCC concluded that these preferences, as well as demerit against Cowles under main studio move issue, were counterbalanced by preference due Cowles for its past broadcast record. Case was before FCC on remand from D.C. appellate court. Court had vacated FCC's 1976 decision renewing WESH-TV license, and directed FCC to re-evaluate significance of Cowles's violation of main studio rule and to determine whether further evidentiary hearings on mail fraud issue were warranted. Ann. July 24.

■ FCC denied petition by licensee of TV Channel 15, Florence, Ala., to reconsider previous FCC ruling declining to add Florence to Huntsville-Decatur, Ala., television market for purposes of cable TV rules. Last year FCC denied request by Television Muscle Shoals Inc., licensee of WOWL-TV, to add Florence to hypenated market finding that main consequence of such action would have been to afford Florence station mandatory cable TV carriage rights in Huntsville-Decatur area. In that ruling, FCC concluded TMS had not shown how public would benefit from change. FCC denied petition for reconsideration finding TMS had not offered any new arguments to support its request. Action July 30.

■ FCC ordered that broadcast licensees who have had their licenses revoked or have been refused renewal, will now have 90 days from date of final action on their licenses to terminate operation of their broadcast facilities. Decision to extend operating authority of disqualified licensees from 30 to 90 days, stemmed from request of WLBB(AM) Carrollton, Ga., seeking additional time to provide for orderly termination of operation and transition to interim operator. WLBB was denied license renewal in 1978 for misrepresentation and lack of candor. In granting WLBB's request, FCC said longer period would provide ample time for disqualified licensees to conclude broadcast operations,

and would permit, filing, acceptance, and cut-off of applications for interim or regular authority. Action July 30.

■ FCC designated for hearing mutually exclusive applications of Pappas Telecasting Inc., licensee of WHNS(TV) Asheville, N.C., and Carolina Christian Broadcasting Inc., licensee of WGG5-TV Greenville, S.C., both seeking to relocate their transmitter sites and increase their antenna heights and power. Before designating applications for hearing, commission granted CCB review of staff ruling which dismissed its application to change facilities. At that time staff said CCB's proposed site would be too close to transmitter site proposed by TV-8 Inc., applicant for ch. 16, Somerset, Ky., in addition to being too close to Pappas's proposed site. Staff concluded CCB had not shown waiver of short-spacing rules was warranted and dismissed CCB's application thus eliminating need to set hearing for CCB's and Pappas's applications. Upon review, FCC found that because CCB's proposed site would be only slightly short-spaced to TV-8's proposed site, waiver of rules could be granted. It also said that coverage gain that would result from CCB's proposed changes was significant, and that its application should be reinstated. Because issue of short-spacing between Pappas's and CCB's proposed sites was still not resolved, FCC set hearing for mutually exclusive applications. Action July 30.

■ ALJ Thomas B. Fitzpatrick granted application of The Air-Borne Group Ltd., for new FM at Portage, Mich., and denied competing applications by WHW Enterprises Inc., Radio Portage Inc., and Sear Broadcasting Co. Based on comparative issues, Judge Fitzpatrick concluded Air-Borne's application, which proposed 100% integration of ownership into management, use of auxiliary power and service to Portage, would better serve public interest. He found Radio Portage disqualified to be licensee because its principal lacked candor in statements to FCC about ownership of certain land and transfer of title of that land to principal's sisters. WHW, proposing service to Kalamazoo, Mich., was not entitled to comparative consideration, judge ruled, because Section 307(b) requires FCC to first determine which community has greater need for service. Need for broadcast station is

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greater for Portage than Kalamazoo, he said. Air-Borne's proposal, with 100% integration of its eight principals, was substantially superior to Sear's quantitative integration, and merited slight preference over Sear for proposing use of auxiliary emergency power. Action July 17.

## Allocations

■ Mountain Home and Marshall, both Arkansas, and Thayer and Birch Tree, both Missouri—Assigned 104.3 mhz to Marshall, Ark., as its first FM assignment; substituted 99.3 mhz for 107.1 mhz at Thayer, Mo., as its first FM assignment; assigned 107.1 mhz to Birch Tree, Mo., as its first FM assignment, effective September 22 (BC Doc. 79-155). Action July 20.

■ Show Low, Ariz.—Assigned 96.5 mhz to Show Low, Ariz., as its second FM assignment effective September 22 (BC Doc. 80-478). Action July 20.

■ Carnelian Bay and South Lake Tahoe, both California, and Incline Village, Nev.—In response to comments filed by Emerald Broadcasting Co., proposed substitution 93.9 mhz and 102.9 mhz for 100.1 mhz and 103.1 mhz at South Lake Tahoe, Calif., and modifying the licenses of South Lake Tahoe stations KRLT(AM)-KTHO(FM); substituting 100.1 mhz for 93.5 mhz at Incline Village, Nev., and permitting applicants for ch. 228 to amend their applications to specify ch. 261; and substituting 103.7 mhz for 101.7 mhz at Carnelian Bay, Calif., and modifying license of Carnelian Bay station WEZC, to specify operation on channel 279, comments due September 28, replies October 19. (BC Doc. 80-522). Action July 20.

■ Temecula, Calif.—Assigned 88.9 mhz to Temecula, Calif., as its first noncommercial FM assignment, effective September 28 (BC Doc. 81032). Action July 22.

■ Brookville and Versailles, both Indiana—In response to comments filed by Twin Forks Inc., and opposition filed by WCNB-AM-FM Connersville, Ind., regarding proposed deletion of 103.1 from Versailles, and reassignment of that channel to Brookville, Ind.; Broadcast Bureau has requested that Twin Forks submit further information regarding its ability to provide a 70 dbu signal over Brookville and include in its showing specific technical data to support its conclusions, comments due September 28, replies October 19 (BC Doc. 80-567). Action July 22.

■ Hays, Junction City and Abilene, all Kansas—In response to counter proposal filed by KABI Inc., licensee of commonly-owned stations KABI-AM-FM Abilene, proposed assigning 99.5 mhz to Hays, 98.5 mhz to Abilene and deleting 98.3 mhz at Junction City, Kan., comments due September 28 and replies October (BC Doc. 80-563). Action July 20.

## Low Power

■ The following low-power TV applications have been accepted for filing and given notice of cut-off date:

■ Thomasville, Ala.—Karl Schledwitz and Bud Davis for ch. 6 (BPTVL-810512IA).

■ Chignik Lake, Alaska—Chignik Lake Village Council for ch. 13 (BPTVL-810515IF).

■ Douglas, Ariz.—Dennis H. Owen for ch. 3

(BPTVL-810603IG).

■ Flagstaff, Ariz.—Edward M. Johnson for ch. 198-204 mhz (BPTVL-810528IA).

■ Flagstaff, Ariz.—Robert B. and Robert G. Blow for ch. 4 (BPTVL-810603II).

■ Flagstaff, Ariz.—Seattle Community Television Inc. for ch. 9 (BPTVL-810331JA).

■ Holbrook, Ariz.—Karl Schledwitz and Bud Davis for ch. 12 (BPTVL-810601IL).

■ Fort Bragg, Calif.—Quentin L. and Deborah D. Breen for ch. 51 (BPTVL-810622ID).

■ Goleta, Calif.—Guy S. Erway for ch. 26 (BPTVL-810506IA).

■ Oroville, Calif.—Richard, Evan W. and Rose A. Weiss for ch. 18 (BPTTL-810413IM).

■ Craig, Colo.—KUTV Inc. for ch. 52 (BPTVL-810519IE).

■ Glenwood Springs/Rural Garfield County, Colo.—KUTV Inc. for ch. 65 (BPTTL-810519IH).

■ Grand Valley, Colo.—KUTV Inc. for ch. 45 (BPTVL-810519IJ).

■ Meeker, Colo.—KUTV Inc. for ch. 46 (BPTVL-810519ID).

■ New Castle/Rural Garfield County, Colo.—KUTV Inc. for ch. 36 (BPTTL-810519IG).

■ Parachute, Colo.—Sky-Window TV Inc. for ch. 3 (BPTVL-810609IB).

■ Parachute, Colo.—Sky-WindowTV Inc. for ch. 11 (BPTVL-810609IA).

■ Rangely, Colo.—KUTV Inc. for ch. 39 (BPTVL-810519IF).

■ Rifle/Rural Garfield County—KUTV Inc. for ch. 57 (BPTTL-810519II).

■ Key West, Fla.—Edward M. Johnson for ch. 8 (BPTVL-810528ID).

■ Key West, Fla.—Robert B. and Robert G. Blow for ch. 13 (BPTVL-810603IM).

■ Vero Beach, Fla.—Robert B. and Robert G. Blow for ch. 10 (BPTVL-810601IC).

■ Vero Beach, Fla.—Edward M. Johnson for ch. 4 (BPTVL-810528IE).

■ Waycross, Ga.—Dennis H. Owen for ch. 2 (BPTVL-810608IA).

■ Moscow, Idaho—Carl S. Bozman for ch. 9 (BPTVL-810518IG).

■ Twin Falls, Idaho—Edward M. Johnson for ch. 5 (BPTVL-810528IB).

■ Twin Falls, Idaho—Robert B. and Robert G. Blow BPTVL-810603IH).

■ Streator, Ill.—Karl Schledwitz and Bud Davis for ch. 10 (BPTVL-810526IF).

■ Terre Haute, Ind.—TV American Corp. for ch. 54 (BPTTL-810409YO).

■ Wabash, Ind.—Dennis H. Owen for ch. 3 (BPTVL-810605IC).

■ Ottumwa, Iowa—Dennis H. Owen for ch. 15 (BPTVL-810608IC).

■ Chanute, Kan.—Dennis H. Owen for ch. 8 (BPTVL-810605IH).

■ Calais, Me.—Karl Schledwitz and Bud Davis for ch. 6 (BPTVL-810607IO).

■ Houlton, Me.—Karl Schledwitz and Bud Davis for ch. 25 (BPTTL-810605IK).

■ Millinocket, Me.—Dennis H. Owen for ch. 11 (BPTVL-810605IB).

■ Alpena, Mich.—Dennis H. Owen for ch. 13 (BPTVL-810603IB).

■ Brainerd, Minn.—Dennis H. Owen for ch. 2 (BPTVL-810605IA).

■ Little Falls, Minn.—Gannett Co. for ch. 16 (BPTTL-810611IB).

■ Clarksdale, Miss.—Karl Schledwitz and Bud Davis for ch. 8 (BPTVL-810512IB).

■ Bloomfield/Dexter, Mo.—Country Broadcasting Co. for ch. 34 (BPTTL-810420IC).

■ Kirksville, Mo.—KTVO Inc. for ch. 40 (BPTVL-810422ID).

■ Rolla, Mo.—Karl Schledwitz and Bud Davis for ch. 7 (BPTVL-810526II).

■ Kalispell, Mont.—Dennis H. Owen for ch. 2 (BPTVL-810605IF).

■ Miles City, Mont.—Debra M. Kamp for ch. 8 (BPTVL-810622IE).

■ Farmington, N.M.—Edward M. Johnson for ch. 2 (BPTVL-810528IC).

## Call Letters

### Applications

| Call    | Sought by  |
|---------|--|
| KGTV    | Crystal Sets Inc. Green Valley, Ariz                           |
| KGSF    | George S Flinn Jr. Kellogg, Idaho                              |
| KLTN    | Spanish Community Radio Inc., Los Ranchos de Albuquerque, N.M. |
| KWOZ    | Mountain View Broadcasting Corp., Mountain View, Ark           |
| WTBB    | Townsend Broadcasting Corp., Bonifay, Fla.                     |
| WIDG-FM | Mighty-Mac Broadcasting Co., St Ignace, Mich.                  |
| KICA-FM | KICA Inc., Clovis, N.M.  |
| KLNS    | Hispanic Media Enterprises Inc., Rio Grande City, Tex.         |
| KXLI    | L.E.O. Broadcasting Inc., St Cloud, Minn.                      |
| WXXA-TV | Albany TV 23 Inc., Albany, N.Y.                                |
| KNST    | KMGX Kansas City, Mo   |
| WMDO    | WDON Wheaton, Md   |
| KCTN    | KLLL Lubbock, Tex.   |
| KBCN    | KHVN Anchorage, Alaska   |
| WNFY    | WIYD-FM Palatka, Fla   |
| WKHX    | WBIE Marietta, Ga.   |
| WZVN    | WLCL-FM Lowell, Ind.   |
| KCDQ    | KMZK Belgrade, Mont  |
| KMRB-FM | KHLB-FM Burnet, Tex.   |
| KSHB-TV | KBMA-TV Kansas City, Mo  |

### Grants

| Call    | Assigned to  |
|---------|--|
| WCRR    | Mid-Hudson Broadcasting Inc., Cornwall, N.Y.         |
| KJON    | Bonneville Broadcasting Co., Booneville, Ark.        |
| WFEX    | Feliciana Broadcasting Inc., Clinton, La             |
| WOCQ    | Musicradio of Maryland Inc., Berlin, Md.             |
| WOBO    | WCNE Educational Community Radio Inc., Batavia, Ohio |
| KTRS    | Wyomedia, Casper, Wyo                                |
| WJAS    | WKQT Pittsburgh                                      |
| WVBS-FM | WPJC Burgaw, N.C.                                    |
| KKXL    | KKDQ Grand Forks, N.D.                               |
| WBZZ    | WKOI Pittsburgh                                      |

## Summary of broadcasting

### FCC tabulations as of June 30, 1981

|                | Licensed | On air STA* | CP's on air | Total on air | CP's not on air | Total authorized** |
|----------------|----------|-------------|-------------|--------------|-----------------|--------------------|
| Commercial AM  | 4,615    | 3           | 1           | 4,619        | 121             | 4,740              |
| Commercial FM  | 3,322    | 2           | 0           | 3,324        | 170             | 3,494              |
| Educational FM | 1,105    | 0           | 1           | 1,106        | 66              | 1,172              |
| Total Radio    | 9,042    | 5           | 2           | 9,049        | 357             | 9,406              |
| Commercial TV  |          |             |             |              |                 |                    |
| VHF            | 521      | 1           | 0           | 522          | 6               | 528                |
| UHF            | 242      | 0           | 0           | 242          | 109             | 351                |
| Educational TV |          |             |             |              |                 |                    |
| VHF            | 103      | 1           | 3           | 107          | 6               | 113                |
| UHF            | 156      | 2           | 4           | 162          | 17              | 179                |
| Total TV       | 1,022    | 4           | 7           | 1,033        | 138             | 1,171              |
| FM Translators | 8        | 0           | 0           | 8            | 16              | 24                 |
| TV Translators |          |             |             |              |                 |                    |
| UHF            | 2,616    | 0           | 0           | 2,616        | 220             | 2,836              |
| VHF            | 1,410    | 0           | 0           | 1,410        | 480             | 1,890              |

\*Special temporary authorization

\*\*Includes off-air licenses

# Classified Advertising

See last page of Classified Section for rates, closing dates, box numbers and other details.

## RADIO

### HELP WANTED MANAGEMENT

**Loosing Sales Manager** due to relocation in 90 days, need experienced replacement for immediate hire. Beautiful music format, top ratings. Minimum 5 years sales experience, RAB trained, proven track record. Send resume Cleve Brien WREZ-FM, PO Box 5000 Montgomery Ala. 36192.

**Needed. One greedy Iron Hand** in Velvet Glove Sales Manager. Generous salary plus bonus plan, plus benefits and management support. Must be able to motivate veterans and train new people. Ability to work as a team member a must. Send resume and achievements to Box H-58.

**Gospel FM station** in Vermont needs G.M./Development Director call 603-445-5503 and/or send Resume to WTJL Box 107 FM Bellows Falls, Vt. 05101.

**Local Sales Manager** relocating in few months ... need aggressive, experienced sales pro. Top rated Indiana FM ... Sales Manager will be trained to move to G.M. of growing group. Send resume to box H-55.

**Sales Manager** 5 KW adult MOR in Rocky Mountain growth area. If you're an outstanding local sales person and can recruit and train others by example, call Dick Ryall, collect, 208-733-3381. 4:00-6:00 pm MDT. \$1400 month vs 20% Plus local sales override. EOE/MF.

**Station manager** for group owned Class B FM in beautiful vacation area of California. Must have extensive sales background. Reply to Radio Management Associates, 1050 Hancock St., Quincy, MA 02169.

**Operations Manager** I'm looking for a pro who knows Adult Contemporary radio inside and out. Someone who can assume total responsibility for two of Pennsylvania's most powerful and successful radio stations. If you're ready to move up from Program Director, can manage people, have an eye for detail and a passion for work. If you understand how to use research effectively and are unrelenting in your pursuit of quality. Then we may have an excellent management opportunity for you. Send a complete resume, references and salary requirements to: Joseph A. McGranaghan, VP/GM, WKOK/WQKX Radio, PO. Box 1070, Sunbury, Penna. 17801. Equal Opportunity Employer M/F.

**Managing Director** for a quality Station in Southwest Connecticut. Leadership is needed to guide and direct the dedicated staff of a progressive company. Sales ability required to create exciting promotions and imaginative campaigns to move a good product in a very lucrative market. We desire a long-term relationship with a competitive salary, share of profits, equity and election as a corporate officer as the reward for success. Please send personal profile and resume of experience to: Box H-94.

**Selling General Manager** needed to head our AM and FM operations in West Virginia. Excellent staff and great sounding stations need proven leader with complete knowledge of sales, production, and programming. Send references and resume to box H-125.

**Strong selling** sales manager for successful, top-rated full-time AM, central Kentucky with major college. Must have experience, ability to sell and direct sales staff. Totally new facility with full-time copywriter plus RAB/Co-op Director. Excellent opportunity to progress to General Manager and stock purchase. Box H-128.

**Excellent Sales Manager** with longevity in prior jobs documented with proven success sought for top shelf No. 1 FM rock station. Must carry heavy list and understand bottom line. This is a permanent opportunity that will pay the price for a true professional. All candidates will be thoroughly checked. Number one salesperson that is now highest biller at their station okay! Compensation package proves we want a winner. Letter and resume Box H-123.

**Division Vice President.** Southeast Communications Company seeking aggressive individual to direct the operations of eight radio stations in medium and major markets. Individual selected will have an exceptional performance record in major and medium markets, AM and FM, various formats; strong administrative and sales management skills required. Box G-174.

### HELP WANTED SALES

**Sales Opening** in Beautiful Northern Michigan. Great opportunity for the right person. Possible advancement. Group owner. Write in care of Box 286, Petoskey, Michigan, 49770.

**Christian Radio WTOW**, Baltimore, has opening for mature aggressive Account Executive. Salary, commission and benefits. Could become Sales Manager. Send resume to Tom Lamprecht WTOW Radio 724 Dulaney Valley Rd. Baltimore MD 21204. Equal Opportunity Employer.

**Sales Manager**—Experienced, top billing salesman with announcing background. Must sell and direct four person sales staff. \$30,000 plus. Town of 16,500. Contact Bob Reimers, KBRK, 227 22nd Ave. South, Brookings, So. Dakota, 57006. Phone 605-692-1430.

**If you are** a professional looking for an opportunity to grow in an exciting market, we may be right for each other. We're looking for professionals to join our sales force in this rapidly growing East Bay Community of over 250,000. Our only local competition is one AM-FM combo. You will live within driving distance of San Francisco, the mountains and the ocean. If you are a winner, call Greg Everett, Executive VP, KWUN, Concord, CA. 94520 Phone 415-685-1480.

**Manager to program** and bell co-owned automated contemporary FM. WMST, Box 381, Mt. Sterling, Kentucky, 40353.

**The Best.** That's what we're looking for and willing to pay to get. A Sales Executive with a proven track record in agency and direct business. Must be ready to join the radio leaders in a fast growing market and a faster growing group. Send resume to James C. Seifert General Sales Manager KQEO/KZZX 5095 Ellison, NE Albuquerque, NM 87109. No calls please.

**If you have a proven** radio sales track record and want permanency, 20% commissions, bonuses, management opportunities, with an AM/FM affiliate in a University Community; then call Don at 901-587-9526 and send your resume c/o WCMT, PO. Box 318 Martin, TN 38237. EOE.

**Radio Salesperson** Number one station in market, number six ranked AOR in America ... has an opening for a winner in sales. ... A \$300,000 list, and the right person will assume the entire list. Don't call, put in writing, include your goals for the next five years, tell me all I need to know about you ... include a copy of your 1979 & 1980 W-2. Write to: Dennis C. Lemon, General Sales Manager, 101-C Waters Building, Grand Rapids, MI 49503.

**KROK**, an equal opportunity employer, is now accepting applications for a sales person to join our growing staff. Applicants must be personable, ambitious, and able to provide own transportation. Background in radio sales required. Mail resume to KROK Sales Manager, PO. Box 31130, Shreveport, LA 71130. No phone calls. Equal Opportunity Employer.

**Aggressive salesperson** with broadcast experience needed for growing sales effort. Entry level position with chance to progress rapidly within professional organization. Send resume to Jim McQuality Corp. Sales Mgr. WSPY, PO. Box 1, Plano, IL 60545.

**Unusual opportunity** in small, dynamic company. Small market sales background desirable. Established account list. Opportunity for rapid growth and ownership position. Contact Roger Jennings, WHNI Radio, PO. Box 68, Mebane, N.C. 27302. EOE.

**KREX AM-FM Radio** in Grand Junction, Colorado seeks proven "closer" with degree to assume list. 20% Comm., Boomtown atmosphere! 303-242-5000 Collect ASAP! Ask for Barry Charles. EOE M/F

**Southeast Resort Market** We're looking for the person with at least one years experience in broadcast sales, who finds their income restricted because the "other guy" has a much better list. We've got the Top List here for just that person. The opportunity to make a huge salary is waiting. Plus, we'll guarantee a substantial base salary. Box H-97.

### HELP WANTED ANNOUNCERS

**Wanted:** Experienced announcer/assistant engineer-Salary open. Let's talk 916-233-2713.

**Hartford Connecticut WCCC AM-FM** looking for talented morning personality. AOR format. Salary open. Send resume and tape to: General Manager, 243 South Whitney St., Hartford, Equal Opportunity Employer.

**Your opportunity!** Staff announcer, production, news. Full time ABC. Resume, cassette. KFRO, Longview, Texas, 75606. E.O.E.

**Drive Openings/M.D.** possible PD. good production a must. salary open. Country AM/contemp FM. T&R, J. Langworthy, PO. 1307 Americus, GA 31709.

**Immediate opportunity!** Can you handle air shift, copy writing, production, sales? Play-by-play a must. Send tape, and resume to KUTA, Box 790, Blanding, Utah 84511.

**No. 1 Country** in Central Pennsylvania looking for Personality Morning Person with Good Production Background ... Send resume to Box H-111. E.O.E.

**Six to midnite** announcer with production ability needed now in the beautiful Rocky Mountains. Fresh air, great skiing, and a chance to grow. Tapes and resumes to Personnel Manager, KEXO, Ste. 1016, Valley Federal Plaza, Grand Junction, CO 81501. E.O.E./M-F.

**Skilled and Informative** Personality wanted for our mornings. T&R to Mike Kase, WHUT, Box 151, Anderson, Indiana, 46015. EOE.

**KLIN AM, Lincoln**, Nebraska, has immediate opening for Drive Time Announcer heavy on production. Capital City, Big Red Football, Well Known Air people, New Facility. Send resume and tape to Don Gill, Box 30181, Lincoln 68503.

**San Diego County.** Experienced AM morning drive. Strong, mature, major market delivery. Live assist for adult standard format. Good production. EOE. Send tape, resume KMLO, PO Box 1000, Vista, Calif. 92083.

**Announcer with news/sports** interest and radio background for variety format. Small Market Station. Tape, resume and salary requirement to Jeannine Jones, PO. Box 310, Emporium, Pa. 15834.

**Staffing one of Pennsylvania's** most powerful and popular radio stations -WQKX. We need a sharp Program Director who understands the Adult Contemporary format, is familiar with research concepts and can manage people. Air shift required. We also need 4 talented Adult Contemporary communicators who are capable of reading a flawless newscast and doing top quality production. Only experienced pros will be considered. Please indicate if you are making application for the Program Director's position. Send resume, tape, references and salary requirements to: Joseph A. McGranaghan, VP/GM, WKOK/WQKX Radio, PO. Box 1070, Sunbury, Pennsylvania 17801.

**NY upstate** small market altering format. Require adult-contemp DJ and local newperson. Substantial experience mandatory. Box H-127.

## HELP WANTED TECHNICAL

**Chief Engineer** for Top 40 FM/AM In Medium Market. We will pay top dollar for audio and RF man willing to roll up his sleeves and produce fine audio and solid maintenance. FM is ranked No. 2 in market and growing. Rare opportunity that demands investigation. Our employees know of this ad. Equal Opportunity Employer. Reply to Box H-16.

**Chief Engineer** needed for Cocoa Beach, Florida. 1st Class license required. AM is 5kw/1kw DA 2. FM is Class C. Send resume and salary requirement to R. L. Edwards, PO. Box 2168, Miami, FL 33055. Equal Opportunity Employer.

**Chief Engineer.** Experience required in maintaining transmitters, equipment and automation at two well equipped stations in beautiful Vermont. Good salary and benefits. Apply immediately to WSTJ, P.O. Box 249, St. Johnsbury, VT. 05819 E.O.E.

**Chief Engineer** for AM/FM in Southern West Virginia. 5000 Watt AM, 34000 Watt FM, two tower directional, automation. Experience necessary. This is not a beginner position. Send resume and salary requirements to General Manager, Personality Stations Inc., PO. Box AB, Beckley, WV 25801. Telephone 304-253-7311.

**Virginia, AM, FM** seeks Chief Engineer. FM, Class B, AM, DA2, experience with directionals mandatory. Plans under way to construct new AM tower site. Well equipped history of good maintenance. Clay Media is an equal opportunity employer and encourages minority and female applicants. Please forward salary requirements and resume to Michael J. Ludgate, Clay Media, Inc., PO. Box 5387, Charlottesville, Va. 22905.

**Chief engineer** with growing group station with all new equipment. Several lucrative options. Resume JPK PO. Box 235 601-278-2617. Greenville, MS.

**Classical:** new 100-kw fine arts station serving Tulsa seeks Chief Engineer to install, operate, and maintain state-of-the-art audio, rf, microwave, and computer equipment. Knowledge of recording, noise reduction, signal processing, and digital electronics essential. KCMA, 9911 East 106 Street North, Owasso, Oklahoma 74055.

**Within 50 miles of Boston,** there is an opening at one of our group stations for a radio technician/engineer. If you have experience and creativity, send your qualifications to Ed Juaira, Engineering Director, Knight Quality Group Stations, PO. Box 927, Fall River, Massachusetts, 02722. EOE.

**Full Time Chief Engineer** needed for 5KW AM NDA Daytimer and 100 kw fulltime FM in North Carolina. Strong background in studio and transmitter maintenance. Growing group operated station. Send complete resume and salary requirements to Box H-163. EOE.

## HELP WANTED NEWS

**News Anchor ... KIMN Radio ...** Denver! Seeking top flight anchor with enthusiastic and conversational delivery, "strong you-oriented" writing style, professional sound. Must have substantial experience. Salary commensurate with ability. Send resume and tapes to Don Martin, KIMN Radio, 5350 W. 20th Ave., Denver, CO 80214. Owned and operated by Jefferson-Pilot Broadcasting Co. An Equal Opportunity Employer.

**Major Market** morning anchor needed for nationally recognized news team. Country-style stability and major metro pay without big city hassles. Tape and resume to Jay Joiner, KFGO, Box 2966, Fargo, ND 58108. E.O.E.

**WSYB/WRUT-FM** accepting applications for News Announcer/Talk Show Host. Good pay & Benefits. Nice facilities and great area to live. Minimum two years actual broadcast journalism experience. Must have clear delivery, mature voice and willingness to gather and edit news. Send tape & resume to: Vermont Radio Inc., Box 249, Rutland, Vermont 05701. Attn: Eric Michaels.

**Energetic self-starter** Newperson/Announcer needed by Midwest's finest radio news operation. Excellent salary and benefits to the person with good news background who can also do weekend air shift. Tape and resumes to David Allen, News Director, WOOD Broadcasting, Inc., 180 N. Division, Grand Rapids, MI 49503. An Equal Opportunity Employer.

## HELP WANTED PROGRAMING, PRODUCTION, OTHERS

**Program Director** 10KW full time KAAA Aberdeen, South Dakota modern country morning airshift 12-15k to start for experienced creative pro. Excellent benefits including use of vehicle. Send resume and cassette aircheck to Dave Laustsen 6400 W. Shore Drive, Aberdeen, South Dakota 57401 E.O.E. M/F. No telephone calls please.

**Group Operation** needs experienced Program Director for home office station. Modern country format with strong news emphasis. Good writing, production skills and promotional abilities a must. Send tape, resume and salary history to: Bob Ridle, Operations Manager, Shenandoah Broadcasting, Box 2189, Staunton, VA 24401. E.O.E.

**News/talk operations** manager needed to install new format at eastern medium market AM. Tell us about your news/talk success and send your resume to Box H-114.

**Medium market** Northeast broadcaster, full time station, high power, looking for combination talk show host and production voice. Number one rated ARBITRON adults. Network affiliate. 18-20 thousand salary range starting plus good fringe benefits. Work with outstanding team of professionals. Station in the market for over 50 years. Send resume immediately. Reply to Box H-132.

## SITUATIONS WANTED MANAGEMENT

**Corporate Director** of retail sales development. Heavy experience in Co-op, Sales, Sales Training and Management. Proven, verifiable high-dollar track record. Have been Co-op and Local Sales training consultant for major groups. Looking for group commitment and permanency with headquarters staff in Mid-Atlantic or Southeast, Box G-33.

**Group Manager** General Manager Formerly group manager and station owner experienced in all size markets and formats. Excellent record and references. Box H-83.

**Assistant Manager/Sports Director.** PBP basketball and baseball, eight years small market experience, willing to go anywhere. Box H-40.

**List Carrying** general manager, a sales pro, wants GM or SM position East Tenn. or Virginia. 615-764-0042. 6-9 PM.

**Top GSM equals profits.** Heavy in sales, especially retail, training motivation. Proven sales record top three market. Over twenty years experience. Imperative we communicate Now. Box H-99.

**Experienced Account** executive seeks major account list or sales management opportunity. Must have \$30,000+ to consider move. Hard worker who needs a genuine opportunity to grow. Box H-118.

**Profit,** its the name of the Game. I have over 22 years experience in this business, over 12 years in Major market. Proven record in 1. Sales 2. sales management 3. motivation and development of sales force 4. making up and selling saleable packages. Lead by example not talk. Prefer, although not unequivally, Sun Belt or west coast. Box H-117.

**Station Owners,** Group owners. Gen. Mgr. with 19 years experience managing AM-FM all markets. Heavy sales and promotion oriented. Successful in winning the battles of sales and profits. Looking for new battles to win, excellent credentials. Box H-133.

**Experienced manager** desiring to trade turnaround ability for the right opportunity. Strong suits include sales, market positioning and programming. Solid track record, excellent recommendations. 612-253-6585 or 703-356-9254.

**Successful Theory Y** general sales manager with other proven abilities seeking general manager position in 50+ market. Coastal Southeastern United States preferred. Excellent references. Reply to Box H-73.

## SITUATIONS WANTED SALES

**Sales or copywriting** position wanted by recent Journalism graduate. Experienced in advertising sales and on-air work. Talented writer, samples available upon request. Lynn, 608-788-3869.

**Sharp, aggressive sales pro.** Billing \$6,000-\$10,000/mo. in medium market Black radio. 5 yrs. exp. Stanford graduate. Call 615-870-1964.

**Energetic Sales And PBP** voice seeks radio sales position with dynamic medium market organization offering opportunity to continue career in PBP at college or minor league level. 178 Paseo Robles Anaheim, CA 92807.

## SITUATIONS WANTED ANNOUNCERS

**Country DJ, PD,** 50kw WFUV-FM, NYC, seeks Country shift. Excellent interviewer. Thorough knowledge of traditional and contemporary country. For tape and resume, write Dennis da Costa, 20 College Place, Yonkers, NY 10704. 914-963-8610.

**Female, 20, Single** A rockin lady. If your station rocks I'm ready to roll! 3rd, tape & resume available. Michelle Foxx, Box 186, Wooddale, IL 60191. 312-595-6039.

**Hartford-Springfield** graveyard shift or temporary work wanted. Over 2 years experience. 413-562-0376.

**Top Notch Play by Play** football, basketball, baseball. Experienced sports director who can do it all. Available immediately. Box H-45.

**Easy Listening** or Soft Rock. Degree, Third, and solid commercial experience. Box H-88.

**Beginner** seeking first station. Wish to stay out West. Reply Box H-121.

**Vibrations!** of love and concern caress the listener when she speaks. News, AOR. Music format, Public Affairs. The ultimate of femininity. One beautiful voice says it all. Jeannie Marie 312-580-5759.

**Dependable Top-40** professional, 20 yrs. exp. outstanding voice with good delivery, also production. Greater Cincinnati area. Available now. 1-513-528-5793.

**Announcer/Sportscaster** ... five years board, two years PBP know Rock, CW Formats. Southern Rockies or West Coast preferred. Anytime 303-346-8918.

**Experienced air** personality seeks full time position. Strong background in sports, music and board work. B.A. Radio & TV, reply, 524 Cloverdale Ave. Crestline, Ohio 44827.

**Grade A Sports Announcer** seeks Sports Director and/or play-by-play opening 4 years experience doing major college games. Burt Groner, 5455 Grove St., Skokie, Ill. 60077. 312-966-3875 (after 5:00 p.m. CDT).

**Young Colgate University** grad seeks on air sports position with play by play opportunity. Radio and television experience. Tape and resume available. Call Drew Esocoff. 201-355-4014.

**Appleton Newsmaker for hire!**Contemp, Jazz, AOR, Country experience. Writing, Production too! Has fun on air without overdosing. Sick of time/temp every 3 minutes. Wants to (and can) create! 414-233-8371. Also consider talkshows. Dave Saint-Germain, 2020 Mount Vernon, Oshkosh, Wisconsin 54901.

**Eastbound** 1st phone combo man with good production skills tired of being the gofer. Interested in CHR/AC/AOR and all that jazz or engineering opportunity. Northeast preferred. Will consider all. Contact Marty Korbisky, 2889 Florida St., Grand Jct., CO 81501 or call 303-241-4688.

## SITUATIONS WANTED TECHNICAL

**Chief Engineer**—Technical Director, Degree, 20 years experience. Complex Directionals, Proofs, Hi-Power AM-FM Stereo. Remote control, Quality audio, Processing, Construction. Box H-116.

**Veteran Chief,** programming background, seeking new challenge. Experienced: FM 10W-100KW including stereo/SCA; AM 250W-50KW including PDM, Doherty, Ampliphase, critical DA. High-performance audio, STL; remotes; construction; FCC; management/budgeting; More! 30, single, stable, now at \$20K. Medium—major markets: West Coast, Rockies, or NYC Metro. Box H-120.

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**SITUATIONS WANTED TECHNICAL  
CONTINUED**

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**Available Short Term Employment:** 20 years Pro. New installations, rebuilds, evaluations, troubleshooting, processing. Shoupe 717-249-6584.

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**SITUATIONS WANTED NEWS**

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**Radio sportscaster**—eleven years experience covering high school, Jr. and major college programs—exciting style—P.E. grad.—Call Rob Williams—512—233-3117.

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**Male-Female Co-Anchor Team** wants news operation committed to professional, one-on-one, people-oriented news. In major market, all news now. Want a challenge. Box H-81.

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**News Director/Reporter**—already in Top 30 market with radio, TV, and newspaper experience. Contact Box H-91.

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**Radio News Professional.** Distinctive, compelling air delivery. Skilled reporter/writer/producer. Major market experience. Interested challenging work requiring strong news skills. Box H-108.

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**Professional Print Journalist w/M.A.** in Radio/TV seeks to break into radio news. Peter Bohns 415-461-3112.

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**Need a sportscaster** with professional sound? Sports director with experience in news, excellent writing skills, exciting play-by-play, initiative, creativity, and bachelor's degree in journalism looking to relocate. If you wish to enhance your station's news and sports coverage call Lee Thomas at 402-397-8137.

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**News Reporter/Anchor B.S.** Communications with experience in field reporting, public affairs... wants to relocate to N.J. or Conn. Dedicated, looking for station with strong news commitment. Female, 25, 615-245-1406 mornings.

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**Major market ND** seeking new challenge, as management or staff. Credits include anchor, reporter, PD experience, in news/talk, MOR, rock, country formats. Enjoys teaching beginners, rebuilding stagnant departments. 703-241-7507.

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**Veteran News,** operations director available for Florida in person interviews after October 1st. Blizzard, auto recession refugee. Currently employed. Good track record, married... reasonable salary requirements. Non drifter and No Hangups. Provide Corporate Headquarters Address. Please—Box H-101.

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**SITUATIONS WANTED PROGRAMING  
PRODUCTION, OTHERS**

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**Soul Programer** major market know how wants smaller pond to swim in. 35K, 919-822-5218.

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**Profit Oriented** programing specialist with proven ratings performance, 8 years experience. Operations responsibility and incentives a must. Top 100 markets only. Box H-92.

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**Creative commercials** are entertainment—experienced copy writer seeks career with large medium or major market station. Ambitious, efficient, very creative. Box H-96.

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**TELEVISION**

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**HELP WANTED MANAGEMENT**

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**Production Manager:** Middle market midwest affiliate seeking professional individual with management experience in all aspects of production. Must be a self-starter, a leader, teacher and motivator of people. Send resume and salary requirements to Box H-126. EOE.

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**Television Station** General Manager Small market CBS affiliate seeks aggressive sales-oriented Manager in Alpena, Michigan. Successful candidate must be familiar with all phases of commercial television operation, including FCC reporting procedures, program purchase and scheduling, and budgeting procedures. Salary commensurate with experience. Send resume and salary history to: President, Thunder Bay Broadcasting Corporation, 1390 Bagley Street, Alpena, MI 49707.

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**Director of Engineering**—Public VHF station on Southwest seeks candidate for senior management level position. Individual should have proven background in state-of-the-art television engineering and operation. Must have ability to manage personnel in the technical aspect of production, transmission, and telecommunications planning. Responsibilities include budget management, transmission including translator and state microwaves, personnel, design and planning. Station is aggressive producer of public affairs and cultural programming using studio, mobile unit and EFP facilities. Individual must be oriented to growth and expansion. Experience 5-7 years in administration and technical areas of broadcast television. First class license and current knowledge of federal laws required. College degree useful. Equivalent experience and education accepted in lieu of degree requirement on a one year for one year basis. Minimum salary \$24,232. Send materials to: Personnel Department, University of New Mexico, 1717 Roma NE, Albuquerque, NM 87131. Mention this ad on your application and reference requisition No. 617-A. AA/EOE.

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**Experienced, aggressive GM** needed to help creative group develop new Northeast station. Local sales, P & L responsibilities a must. Box H-112.

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**Manager Of Operations** for KETC-TV, St. Louis, MO. Responsibilities to include the production and technical operations of the station, hiring, training and staff supervision, liaison for facilities and office management for department resources. Any combination of education and experience equivalent to a degree in communication arts and seven years tv production experience, along with a basic understanding of technical operations required. Salary range \$26,000-\$30,000 per year. Send resume to: Manager Of Operations, KETC-TV, P. O. Box 24130, St. Louis, MO 63130. BY: August 31, 1981. Equal Opportunity Employer M/F

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**Director Of Production** Facilities: Responsible for the day-to-day production operations of a progressive 4-station public television network. Supervision and training of entire production staff including Producer/Directors. Complete responsibility and control of all studio and remote productions. Prepare and control production budgets, survey and plan multi-camera remote shoots, work closely with Engineering in the purchase of state-of-the-art television equipment, and technically produce a variety of programing. A take-charge position. Requirements: An academic degree is desirable and three years professional experience as a Producer/Director or Production Manager at a TV production facilities. Salary: Starting at \$22,935. Send resume to Gary Nenner, Program Director, New Jersey Public Broadcasting Authority, 1573 Parkside Ave., Trenton, N.J. 08638 (EEO).

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**Cablevision Marketing Director** Position to direct basic and pay marketing operation of progressive cable television company with 30,000 plus subscribers planning channel expansion; Hands-on marketing background including experience at management-level required; experience in cable television industry and college degree in marketing or related field preferred; Apply with resume by August 31, 1981 to: Personnel Department, Palmer Cablevision, 333 8th Street South, Naples, Florida 33940. WE ARE AN EQUAL OPPORTUNITY EMPLOYER.

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**HELP WANTED SALES**

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**Major NE three-station** public operation is looking for an underwriting sales person. Must be well-spoken, able to write and present proposals to top corporate officers. Sales/marketing background or similar experience required. Salary \$10,000-\$14,000 and will build with results. Excellent benefits. Send resume to Box H-76. An Equal Opportunity Employer.

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**Immediate opening** for broadcast sales trainee. Top VHF network affiliate in the southeast. Submit resume and starting salary requirements to Personnel Department, P.O. Box 2566, Montgomery, Alabama 36105. No phone calls, please. An equal opportunity employer. Female and male applicants from all races desired.

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**HELP WANTED TECHNICAL**

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**TV & Video Engineers Needed.** Chief Engineer, Assistant Chief Engineer, Studio Supervisor, Maintenance Engineer. Top Salaries—Excellent Location. Phone Alan Kornish at 717-287-9635 and/or send your resume to Key Systems, New Bridge Center, Kingston, Penna. 18704.

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**Television engineer.** Experience with VHF transmitters and microwave. Needed for Mid West small market station. Contact Don Larsen at KOTA-TV. Telephone No. 605-342-2000.

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**Television Chief Engineer**—East Coast UHF broadcaster in major market needs competent chief. Have good facilities and excellent staff. Need someone strong on operations and administration. Send resume to Hammett & Edison, Inc., P.O. Box 68, International Airport, San Francisco, California 94128.

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**Maintenance Engineer.** Experienced in Studio and ENG Areas. FCC Second Class License required. Send resume of call Peter Hoekzema Director of Engineering, KTVB, Box 7, Boise, Idaho, 83707. 208-375-7277.

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**Studio Maintenance Engineer** for KMID-TV in Midland, Tx. 1st Phone and 1 year practical experience required. Salary negotiable. Contact Grady Woodward 915-563-2222. KMID-TV is an equal opportunity employer.

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**Maintenance engineer** wanted for UHF NBC affiliate in mid-west, 147th market. Familiar with Ampex video tape machines, and Harris cameras, film chain and transmitter. Call Gordon Brown 501-785-4334 or send resume to: Post Office Box 1867, Fort Smith, Arkansas 72902.

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**Technical Operations Supervisor** needed for a major videotape production facility. Minimum 4 years experience in videotape facility or broadcast station. Prefer Los Angeles based experience. Send resume to Engineering Dept., Metromedia, 5746 Sunset Boulevard, Los Angeles, CA 90028 E.O.E.

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**Do you have 5-10 years** experience in broadcast equipment maintenance? If you do, you may want to apply for this challenging position with a major market television station. Salary mid 20's. Send resumes to box H-107.

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**Wanted**.... Maintenance Engineer for large major market television station/production house. Must have strong maintenance background. Salary \$26,000.00/year. EOE M/F Send resume to Box H-106.

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**Video engineer,** operator, for 1", 2" quad and CMX editing. Union shop, top scale. Send resume to box H-105.

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**Maintenance/video** tape operator to work in east coast major market television station/production company. Assist in operation and maintenance of latest state-of-the-art production and editing equipment. FCC first required. Send resume to box H-104.

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**PBS Operations Technicians** PBS presently has several openings for Operations Technicians in our Technical Operations Division. Successful candidate must possess valid FCC First Class license with a minimum of two years operating experience in a TV Broadcast environment. We offer competitive starting salaries with excellent non-contributory benefits package. For consideration please submit resume with salary requirements to: Public Broadcasting Service, Attn: Jennifer Dupree, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024.

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**Chief Engineer** Broadcasting Division at the College-Conservatory of Music, University of Cincinnati. Chief Engineer is responsible for purchasing, maintaining, and repairing all electronic equipment in the College including fully equipped color TV and audio studios, music classrooms, electronic music studio, and piano labs. Experience preferred. Salary negotiable. Excellent benefit program. Closing date: September 1. Starting date: September 15. Send letter of application and resume with three current references to John Eric Anderson, 126 Emery Hall, University of Cincinnati, Cincinnati, Ohio 45221. Affirmative Action, Equal Opportunity Employer.

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**Senior Engineering:** Position as assistant manager for transmission with the five-station network of Louisiana Public Broadcasting. Responsible for the planning, purchasing, inventory, fabrication, staffing, installation, maintenance and general operation of UHF(4) and VHF(1) transmitters. Requires six years electronic engineering experience with three in UHF (60 KW plus) operations and supervision. Salary range \$20,529 - \$30,132. Write for application form and submit resume to Director of Engineering, Louisiana Public Broadcasting, 2618 Wooddale Blvd., Baton Rouge, La. 70805. Closing date September 4, 1981. The Louisiana Educational Television Authority is an Equal Opportunity Employer.

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## HELP WANTED TECHNICAL CONTINUED

**Engineer/Technician:** for PTV station WNMU-TV, in Michigan's beautiful Upper Peninsula. Prefer AAS degree in electronic technology and broadcast related experience. Requires FCC 1st class license. Entry level position. Excellent fringe benefits. Send resume to Personnel Department, Northern Michigan University, Marquette, MI 49855. EOE/AA.

**Top 20 Sun & Fun** Market UHF independent station is looking for an experienced maintenance engineer. This west coast swimming and boating mecca, features a snowless all-around climate. You must possess a current FCC 1st class license with a minimum of 3-5 years of in-depth broadcasting digital maintenance, preferred. We feature RCA TCR-100, TR-600, TK 28 & 29, TP-66, TK-44, TK-76, BVU, BVH, BVE, MA SA, Moseley, and TFT. Earth station and 3/4" knowledge a plus. Above average salary, with top major company benefits, commensurate with experience. Send resume and references to Chief Engineer, WTOG-TV, P.O. Box 20144, St. Petersburg, Florida 33702. We are a division of Hubbard Broadcasting, Inc. An affirmative action, equal opportunity employer M/F.

**Audio Lead Engineer** (Broadcast Technician III) for major market Northwest PTV VHF station to establish audio standards, plan and implement system, and lead proper maintenance and operation of all audio equipment and systems including multi-track recording equipment. MQ four years full-time experience/training in radio or TV broadcast technician work. Must have three years experience in complex audio mix setting; two years in installation, working with creative staff on productions, establishing audio standards in large broadcast or recording studio; one year experience leading, training staff, drafting purchase specs, executing stereo pickups for symphony, opera, etc. Salary: \$19,992 - \$25,584 liberal benefits. Deadline October 19, 1981. For official Broadcast Technician III application form contact Henri McClenney, Staff Employment Office, University of Washington, 1415 NE 45th, Seattle, WA 98195. 206-543-2889.

**Television Maintenance Engineer:** Broadcast related experience in UHF Transmitters, 3/4 inch VTR and Video Systems desired. New facilities, excellent benefits and flexible working hours. Resume to Chief Engineer, WLYH-TV, RD No. 5, Lebanon, Pa. 17042. An equal Opportunity employer M/F.

**Television Transmitter Maintenance Engineer** KPIX San Francisco. Applicants should have a minimum of 3-year broadcast experience covering VHF transmitters, video processing equipment, remote control, and microwave systems. Send resume to Charles Rose, KPIX, 855 Battery, San Francisco, 94111. We are an Equal Opportunity Employer.

**3/4" VTR Editor,** San Francisco, California, KPIX-TV evening magazine. Requires excellent understanding of story-telling art and ability to structure raw 3/4" field cassette material into finished product. Selection of music, gathering of any additional audio material and the integration of these elements into the story segment. College degree or equivalent: minimum 6 months "feature" producing experience with 3/4" VTR; minimum 6 months editing experience, preferably with 3/4" datatron with timecode. Workdays Monday-Friday; hours variable. Send resume and cassette to: Tyler Johnson 855 Battery Street, San Francisco, California 94111. KPIX is An Equal Opportunity Employer.

**Maintenance Engineer:** Growing production and post production house needs maintenance engineer for top quality equipment. Ampex VTR's - 2" and 1", CDL and Datatron editing, NEC digital effects, CDL-480 switchers and more. Excellent benefits and top salary to right person. Send resume to Bob Stapleton - NET Television, Incorporated, 2715 Packard Road, Ann Arbor, Michigan 48104, or call 313-971-3600.

## HELP WANTED NEWS

**Weathercaster for top Midwest** group owned ABC affiliate with latest state-of-the-art weather equipment including color radar and color graphics. Send tape and resume to John Adams, News Director, NTV Network, P.O. Box 220, Kearney, NE 68847. Equal Opportunity Employer.

**Executive News Producer** for a top fifty market station. Must be a gung-ho newsmen who has a keen appreciation for packaging news in a crisp, exciting and original manner. Needs to be a stylish writer in order to be a good editor. The ability and will to lead is essential. Box G-145.

**Reporter Ready to Move** into the anchor spot. Good pay, good benefits. Send tape & resume to News Director, WFMJ-TV, 101 West Boardman, St., Youngstown, OH 44503. Equal Opportunity Employer.

**Looking for co-anchor/consumer reporter** at No. 1 station in San Diego. Send tape and resume to Jim Holtzman, Executive News Director, KFMB-TV, San Diego, CA. 92138. EOE.

**Expanding TV News** operation is looking for two general assignment news reporters and one additional news photographer. All ENG. Send tapes and resumes to Steve Rollison, News Director, KAAL-TV, P.O. Box 577, Austin, MN 55912. No phone calls, please!!! Equal Opportunity Employer.

**Assignment Editor.** I'm looking for a television news professional who can develop story ideas, assign news coverage, and motivate a strong staff of young news reporters. If you're aggressive and have what it takes to handle assignments in a growing news operation, send me your tape and resume. Steve Rollison, News Director, KAAL-TV, P.O. Box 577, Austin, MN 55912. No phone calls, please!!! Equal Opportunity Employer.

**Meteorologist** with three years commercial TV experience. Degree and A.M.S. Seal preferred. Contact Edwin Hart, WPRI-TV, 25 Catamore Boulevard, East Providence, R.I. 02914. An Equal Opportunity Employer.

**News Director.** News Director for southern top 40 market, network affiliate. Sensational opportunity to grow with very progressive broadcast ownership and management in nation's fastest growing market. Box H-46.

**Weathercaster/Feature Reporter** Do you communicate well with people? We're seeking an experienced TV personality to present 6 & 11 p.m. weathercasts and to prepare human interest features. Midwest medium market. An Equal Opportunity Employer. Reply to Box H-98.

**News Director** - Midwest NBC-TV affiliate seeks production oriented journalist to manage entire news operation, including weather and sports departments. Must have imagination and energy plus ability to deal effectively with people. Salary open. EEO Station. Send resume to Box H-110.

**Reporter/Anchor.** Small/Medium market. Today Show inserts and consumer reporting. Must be a self-starter with ideas to help viewers save money. If you are a good anchor, other doors will open. Degree and commercial TV experience required. Letter and resume to Box H-113. EOE.

**Iowa TV station,** competitive market, needs an assignment editor. Experience preferred, unless you come highly recommended. Knowledge of Iowa scene desirable. We are an Equal Opportunity Employer. Send letter and resume to Box H-130.

**Producer.** 6 and 10 newscasts in small/medium sunbelt market. Fast paced shows. Emphasis on creative visuals and format variety. Sharp editorial sense, strong writing and staff management skills essential. Degree and commercial TV experience required. No beginners. EOE. All replies to Box G-144.

**News Co-Ancor** - Medium-size Florida market has opening for co-anchor for early evening news magazine. Experience required. Send resume and salary requirements to Personnel Director, Box H-124. EOE M/F

**Director of News** And Public Affairs: Liaison with New Jersey Nightly News, a co-production with WNET. Creates and supervises extensive schedule of public affairs programs, including weekly half-hour program, magazine segments, election coverage, legislative and court coverage, documentary productions and citizen editorials. Supervises a staff of six, including three producers. Familiarity with New Jersey strongly desired. TV experience essential. Reports to Executive Director. Salary Range: \$30,700 - \$41,000. Send resume to Gordon A. MacInnes, Jr., Executive Director, 1573 Parkside Ave., Trenton, N.J. 08638 (EEO) Application Deadline: September 15, 1981.

**Executive News Producer/Assistant News Director** - to be responsible for day-to-day news operation of 32-person department. Should have extensive experience in all facets of news operations including reporting, producing, and assignment editing. Journalism degree and at least five years broadcast experience preferred. Send resume to Dave Baer, News Director, WJAR-TV, 111 Dorrance Street, Providence, RI 02903. An Equal Opportunity Employer.

**Segment Producer:** Top quality video news magazine "Extra". Journalism experience required. Contact: Bill Lord, KUTV, Salt Lake City, 84119 801-973-3158.

**Science Reporter:** Minimum one year experience as a reporter. To produce science reports, assist weathercaster in preparation of weathercasts, and train as backup weathercaster. Send tape and resume to Personnel Director, P.O. Box 100, Nashville, TN. 37202. An Equal Opportunity Employer.

**News Reporter:** Minimum one year experience. Send tape & resume to Personnel Director, P.O. Box 100, Nashville, TN 37202. An Equal Opportunity Employer.

**Reporters:** Expanding news department needs two aggressive field reporters with strong on-air personalities. Previous live experience a must. Send tape and resume to KTVK-TV, P.O. Box 5068, Phoenix, AZ 85010.

**Producer:** Need experienced producer with strong writing and visual skills for fast-paced late newscast. Prior track record a must. Send resume, writing samples and tape of recent newscast to KTVK-TV, P.O. Box 5068, Phoenix, AZ 85010.

**Producer/Reporter** with polished broadcast news writing and reporting skills as well as ability to anchor nightly newscast. Previous experience in electronic news gathering and/or news writing and reading. Full time position with growing news department at Long Island Public TV. Station. Salary negotiable. Position available immediately. Contact John Miller, News Director, WLIW-TV, Channel 21 Drive, Plainview, N.Y. 11803. Resumes and tapes only. No telephone calls please. EEO/AA Employer.

**Anchor** - Fourth rates news program in Nation looking for co-anchor for 6 and 11 pm newscasts. Must be mature, aggressive newsmen with authoritative and friendly on air presentation. Contact: Nick Lawler, News Director, WNEP-TV, Wilkes-Barre/Scranton Airport, Avoca, Pa. 18641. An equal opportunity employer.

**Senior/Executive Producer** immediate opening. Expanding news department. If you can produce a fast paced journalistically sound newscast and want to join the best in the Midwest, then send tape and resume today to A R Sandubrae, Executive News Director, KARD TV/Kansas State Network Box 333 Wichita Kansas 67201. Expt/Deg. Req. E.O.E. This position will be filled immediately.

**Reporter.** College degree or its equivalent in journalism or related fields. Minimum 2 years' experience in television journalism. Should have thorough working knowledge of videotape photography and editing. Ability to dig for a story. Resume and 3/4 videotape to Hugh L. Smith, News Director, WTVT Television, P.O. Box 22013, Tampa, Florida, 33622. No phone calls. An Equal Opportunity Employer.

**ENG News Photographer** - Two years of ENG experience required. Must be a quick but creative shooter and editor. Please send resume/tapes to: P.O. Box 2009, Durham, NC 27702. EOE.

## HELP WANTED PROGRAMING, PRODUCTION & OTHERS

**TV Director** for leading national children's public TV series and other projects. At least 5 years experience with studio and field production, and editing. Salary negotiable. Start Sept. Send resume and tape. Family Communications, 4802 Fifth Avenue, Pittsburgh, PA 15213.

**Pacific Northwest/Production Manager** for established independent production house. Excellent immediate opportunity for creative self-starter with 3/4" EFP production background. Position requires management skill plus hands-on camera, editing and writing experience for corporate video and TV commercials. Send resume, demo tape and salary history to: Mr. McCann, 561 Industry Drive, Seattle, WA 98188.

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**HELP WANTED PROGRAMING,  
PRODUCTION, OTHERS CONTINUED**

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**Great Lakes Area VHF** seeks ambitious Director with switching experience. Must be capable in directing fast paced major newscasts; and commercial, promotional and public affairs assignments. Off camera announcing ability preferred. Equal Opportunity Employer. Send resume, and salary requirements to Box G-195.

**Medium market network** affiliated VHF committed to solid aggressive promotion seeks promotion professional committed to same. Must be able to produce and coordinate all station promotion efforts. An equal opportunity employer. Send complete resume to Box H-78.

**Promotion Director** Number One Independent TV Station looking for a Promotional Director. This station has won awards at BPA and INTV for its promotion. Our new Promotion Director must have the ability to produce on the air promotions, sales support pieces, and work with station's advertising agency. He or she must be creative and a self starter. Send resume to: General Manager, KMSP-TV, 6975 York Avenue, Minneapolis, MN 55435.

**Executive Producer** We're looking for an experienced person to head up a new nightly prime-time news magazine program. Experience necessary in news, documentary production, or magazine programs. This is a unique opportunity to help develop a new concept in local programming. Box H-102. An E.E.O. Employer.

**Wanted: Traffic-Office** Secretary to start September 1. Contact KUMV-TV, Box 1287, Williston, ND 58801. Or Phone 701-875-4311. An Equal Opportunity Employer.

**Producer, WSUI-TV**, Master's Degree preferred, Bachelor's Degree in Radio-Television or closely allied discipline required with at least two years of professional experience. Must have experience in all facets of television studio production and expertise in production of film, EFP and ENG. Ability to supervise production staff and student assistants a must. Deadline for applications: September 1, 1981. Appointment date: October 1, 1981. Letter of application, complete credentials, and the names of at least three professional references should be sent to: Allan Pizzato, Southern Illinois University, Broadcasting Service, Communications Building 1056, Carbondale, Illinois 62901. WSUI-TV is an equal opportunity employer.

**Producer/Kid's Programing**, San Francisco, California KPIX-TV. Requires a producer to research, organize, and oversee the production of a weekly prime-time, taped-on-location children's series, a series of prime time quarterly children's specials, and six KID'S PSA's. College degree is required. Minimum of five years of major market experience producing specials and/or series programs. Applicants must be versed in research techniques, field production techniques and be conversant with videotape editing procedures. Applicants with some professional writing experience are preferred. Send resume and cassette to: Ann Miller, 855 Battery Street, San Francisco, California 94111. KPIX is an Equal Opportunity Employer.

**Research Director** for public broadcasting stations KUAT-TV-AM-FM. Individual will gather and analyze research information, develop methods and procedures, and handle ascertainment studies for broadcast station license obligation. Emphasis is an audience measurement, ascertainment and marketing. Requires master's degree plus two to four years experience. Salary range \$22,000 to \$25,000. Send resume by August 25 to Search Committee, Media and Instructional Services, Administration-Building, Room 116, University of Arizona, Tucson, AZ 85721. The University of Arizona is an equal opportunity/affirmative action employer.

**Program Manager**. Heavy features and syndication schedule. Florida independent. All details first letter to Station Manager, 1512 Sunnyside Drive, Brandon, FL 33511.

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**SITUATIONS WANTED MANAGEMENT**

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**Aggressive Sales Pro** seeking management position. 10 years experience in major market radio. Successful background in management leadership, promotion and merchandising. Bottom line oriented. Box G-161.

**Program Director/Station Manager**. 20 Year TV Management Professional ... Programming, operations, administration. Complete knowledge of FCC rules ... Licensing is a specialty. 602-293-3383.

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**SITUATIONS WANTED SALES**

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**Sharp, aggressive sales pro**. Billing \$6,000-\$10,000/mo. in in medium market radio. 5 yrs. exp. Can Sell TV. Stanford graduate. Call Cal at 615-870-1964.

**Salesperson**. Versatile background. Ten years experience includes local and national spot, syndication. Seeking challenging opportunity in cable advertising sales. Box H-39.

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**SITUATIONS WANTED TECHNICAL**

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**Construction Heavyweight**. Chief Engineer, Administrator. I Am All Three. Will reply with resume and references. Box H-57.

**First Phone broadcast** production Engineer and Air Switcher, Box 2391, Warminster, PA 18974.

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**SITUATIONS WANTED NEWS**

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**Looking for a Photographer/Videographer** I am the Photographer for you! I have experience in hard news, political news, and sports. I have shot for ABC news - "World News Tonight." If your station has a helicopter look out for footage like no others around! If you are interested in gathering news when it happens, as it happens, contact Larry, 229 S. 14th St., Harrisburg, PA 17104.

**Award Winner Available**. Beat reporter, weekend anchor/co-producer experience. Will relocate. Degree. Black female. Call Kathy 512-658-0977.

**Top 20 market** childrens show host/weathercaster seeking position. Cartooning format. Bron Smith 206-848-7494.

**Sports Anchor/Reporter** Currently weekend anchor in medium market. Extensive PBP major college football, basketball, hockey. Excellent production skills. Learned from group up as ENG photographer. Notre Dame M.A. and B.A. Clean-cut, all-American-boy look. Seek move to fulltime. Will relocate anywhere. 219-277-8083 before 1 p.m.

**35-year-old woman**, college graduate, studied TV news journalism/newswriting/interview & talk show techniques. 7 years O/C experience as commercials actress NY, seeks first opportunity as news reporter/interviewer. Willing to learn other aspects local news. Tape available. Box H-41.

**Midwest radio news pro** seeks TV job. Missouri grad, seven years experience. Consider any location. Government and political news a specialty. Box H-63.

**Professional Meteorologist**, AMS Member, currently top 50 market, desires full-time number one weathercasting program. Box H-119.

**Weekend sports producer** in major market wants to make the move to on-air sports reporting. Aggressive, hard worker who's writing skills and production background provide the insight needed to work well on the air. Let's talk. Mornings. 312-869-6820.

**Talented Sports Reporter** looking for solid station, any market, excellent PBP sportstalk, reporting 6 years experience, ready immediately, call Jim 614-436-6133.

**Excellent News Reporter** with strong delivery, 6 years experience, want dependable operation, any market, ready immediately, call Jim 614-436-6133.

**Weekend Producer** top 30 market looking for change. 7 years experience. BS/Journalism. Seeking producing position in any size market. Skills include ENG editing, chyron. Call Bob 615-385-1384.

**Talented Sports Anchor/Reporter** with Play-By-Play experience seeks new opportunity. 305-763-1686, mornings.

**Boston University** magna cum laude graduate in broadcast and film seeks entry level position. Served as an intern at two of Boston's best, WBZ-TV and WNAC-TV. Resume and tape available. Kathleen C. Walsh, 403 Orchard Drive, Pittsburgh, PA 15228, or phone 412-343-1354.

**Hard working Female** seeks TV news reporter position in a small market. Has some radio experience. Will relocate. Tape and resume. Sheryl 212-392-6449.

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**SITUATION WANTED PROGRAMING,  
PRODUCTION, OTHERS**

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**Energetic, hard-working**, college graduate with Commercial and PBS experience seeks entry level position in production! Will relocate! Good creative ideas and solid technical skills including 3/4, one inch editing, camera, audio, lighting. Write Cliff Biel, 3500 James Drive, Metairie, LA 70003, or call 504-887-8800.

**Producer-Director** with administrative experience wishes to step up to Production Manager position or equivalent in a market of any size. Will consider Producer-Director job where there is tangible opportunity for advancement. Have background with stations both large and small; projects have earned an Emmy, Freedom Foundation Award and several Golden Mikes. Salary negotiable. Box H-129.

**PM Field Video** Producer seeks new challenges in PM, Documentary unit or News. Management potential. Top 30 market experience. Creative production skills. Versatile problem-solver. Box H-131.

**Recent graduate** with PM production experience seeks entry position. Call Dave 513-742-1924.

**Dynamic Talk Show** Hostess - Wake up your air waves with the sparkling bright personality of multi-talented Jeannie Marie. 312-580-5759.

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**ALLIED FIELDS**

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**HELP WANTED SALES**

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**Midwest Business oriented** successful salesperson with good credit and character. This is a straight commission opportunity, involving substantial dollar amounts. We'll train in business brokerage. John Emery, Chapman, Co. Inc., 1835 Savoy Dr, Atlanta, GA 30341.

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**HELP WANTED TECHNICAL**

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**Consulting Engineering Firm** - Southeast Engineering position. Immediate. Send resume and salary requirements to Kessler and Gehman Associates, 1511 N.W. 6 Street, Gainesville, FL 32601.

**Chief, Electronic Media Technician** Responsible for installation, maintenance, and supervision of Lamar University's radio, television, and electronic media equipment. Must possess FCC First Class license, good supervisory skills, have ability to work in an instructional and production setting, and have ability to diagnose, troubleshoot and repair electronic equipment. Salary \$18,000-\$25,000 commensurate with experience. Fringe benefits. Resume to: William Ryan, Lamar University, P.O. Box 10021, Beaumont, Texas 77710 prior to September 5, 1981. Lamar University is an Affirmative Action Equal Opportunity Employer.

**Chief Engineer** for newly equipped University telecommunications center. Facilities include 50 kw FM, UHF, ITFS, CCTV, and production studio, EFP and remote units. BS in related field and 3 years engineering experience required. Competitive salary plus university fringe benefits. Apply to: Joel L. Hartman, Bradley University Center for Learning Resources, Peoria, IL 61625, 309-676-7611 X235. An Affirmative Action/Equal Opportunity Employer.

**Tapepower, N.Y.C.** post-production facility is looking for a maintenance engineer who has a working knowledge of video electronics and experience in the repair and maintenance of Sony 3/4" VTR's and One Inch Type "C" VTR's. Responsibilities will include assisting in the construction and set up of new facilities which will include: 2 computer editing suites, broadcast quality insert stage, and maintenance after construction. Salary will be commensurate with experience. Send resumes to: TAPEPOWER, 18 East 50th Street, New York, N.Y. 10022

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**SITUATIONS WANTED MANAGEMENT**

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**Recent law school graduate**-masters-communications-experience: research, marketing, sales, computer conversion-business oriented-seeks opportunity with station/group in intermediate management position. Will relocate. 216-285-7891/286-4600.

## WANTED TO BUY EQUIPMENT

**Wanting 250, 500, 1,000 and 5,000 watt AM FM transmitters.** Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

**Wanted four** to sixteen Bay Circularly Polarized high power FM antenna... Call 916-233-2713.

**Want to Buy Used** equipment for Class A and Class C CP's Need everything; transmitters, towers, antennas, marti remotes, etc. Call John 612-222-5555.

**Instant Cash For Broadcast Equipment:** Urgently need UHF Transmitters, Microwaves, Towers, Weather Radar, Color Studio Equipment, AM & FM Transmitters. Call Bill Kitchen, Quality Media. 800-241-7878. In GA call 404-324-1271.

**Reward for UHF Transmitters.** Quality Media will pay a \$500 reward for information which leads to our purchase of any UHF television transmitter. One reward per transmitter. Call Bill Kitchen 800-241-7878. In GA call 404-324-1271.

**Equipment Wanted:** AEL 20 kw FM transmitters wanted. Any condition from new to burned up. Call Tom Holter 608-244-1112.

**Christian Television Network** non-profit Religious organization needs cameras, recorders, switchers, monitors, transmitters, microwaves, towers, trucks, etc. Tax deductible receipt issued for any amount of contribution. Contact Rev. Lee Foster 713-991-3053. P.O. Box 772, Alvin, TX 77511.

**Standby FM Transmitter** with exciter. Need 1 kw to 3 kw. Operating or near operating condition. Don Payne 317-448-1566.

**Tax-exempt organization** seeks donated equipment. AECC, 4602 Euclid Avenue, Fort Wayne, Indiana 46806.

## FOR SALE EQUIPMENT

**AM and FM Transmitters**—used, excellent condition. Guaranteed. Financing available. Transcom, 215-379-6585.

**2.5KW FM Harris** 2.5K, 2 years old, mint Call M. Cooper 215-379-6585.

**3.5KW FM McMartin** 3.5K w/B9-10 exciter, 2.5 years old with spares on air. Call M. Cooper, 215-379-6585.

**1KW FM Gates** FM-1C w/exciter, excellent cond. Spares. Call M. Cooper 215-379-6585.

**Broadcast Systems Inc.** supplies over 100 lines of quality television broadcasting equipment to meet your television systems needs. Call Les Hunt, 703-494-4998; Carroll Ogle, 919-544-1484; Byron Fincher, 205-525-5467; Marvin Bussey, 214-867-8775; Bill Martin, 417-876-6354; Al Crocker, 805-929-4476; and, Jim Spears, Chuck Balding, Cary Fitch, or Don Forbes at 800-531-5232. We specialize in quality television equipment.

**10KW AM RCA** BTA 10U-1 (1965), many spares, proof, on air. M. Cooper 215-379-6585.

**10KW FM Harris** 10H3 (1976) w/TE-3, stereo, sca and many spares, excellent condition. M. Cooper 215-379-6585.

**RCA TP 66**—16mm film chain projectors. Excellent condition! Call now 305-756-0699 at International Cinema Eq. Co., 6750 NE 4th St., Miami, FL 33138.

**10KW FM RCA 10D-1** w/Moseley S.S. exciter, stereo, spares, excellent condition. M. Cooper 215-379-6585.

**1KW AM Collins 20V-3** (1969), many spares, proof, on air. M. Cooper 215-379-6585.

**25 KW FM McMartin** w/exciter, stereo, SCA. 2 yrs. old On-air. M. Cooper 215-379-6585.

**One-Sparta/Bauer 625** 25 kw FM, like new. Plenty of Spares. Operated in a controlled environment. On air until August 15. Come see in operation. Collins 830F-1 10 kw FM with Stereo. Continental 315 5 kw AM in stock. Gates BC-5P2. 5 kw AM very clean. Orban Optimod 8000-A used. Many other units in Stock, both AM and FM. Besco Internacional, 5946 Club Oaks Dr., Dallas, Texas 75248. A/C 214-630-3600.

**Towers for Sale:** 250 foot self-support (heavy duty), 310 foot FM Tower with Guys, 300 foot FM/AM Towers with Guys, 1000 feet of 18" Tower AM or FM, 1000 foot Tower—G-7 with Guys. Call—901-274-7510.

**EFP Truck:** Almost new Dodge Maxi-Van, completely finished and wired. With Onan generator, two air conditioning systems. Available with or without production equipment. Tim Balint, 213-874-6840.

**For Sale**—VBS, 520 TBC Best Offer Call: 312-641-6030 Days.

**Groton Computer** terminal. Like News. Dirt cheap. \$2,000.00. LaVerne Garton, KBON-KDIG, 714-885-6555.

**Used Equipment Bargains:** RCA TT-10AL 11KW VHF Transmitter \$5,000; Complete GE Film Island \$18,000; RCA TR-70 VTR, Cavac & D.O.C., \$17,000; Ampex 1200B VTR, D.O.C., Velcomp, Editor, \$16,000; Norelco PC-70 Color Cameras \$8,000; GE PE-400 Color Cameras \$3,000; CBS 504B TBC, \$5,000; VITAL VIX-100-4 Switcher, Studio & Master Control, \$12,000; Envirozone Air Filters, \$500; Hundreds of other items. 30 Brands new equipment. Call Bill Kitchen or Jim Herring, Quality Media Corporation, 800-241-7878. In GA call 404-324-1271.

**Remote Production Cruiser:** Beautiful condition, full air-conditioning, camera platform on top, new diesel engine and drive train. Equipment includes: (5) GE PE-350 cameras (can upgrade), minicam, motorized cable reels, full monitoring, full audio and video switching. Quad VTR and 3/4" editing system. \$130,000 takes it all. Call Bill Kitchen, or Jim Herring, Quality Media Corporation, 800-241-7878. In GA call 404-324-1271.

**New 5 KW HI-Band VHF Transmitter:** Never used, in factor crates. Standard electronics Model No's AH653, TH652, TH613. Tuned to Channel 10, can be tuned to any hi-band channel. \$30,000. Call 800-241-7878 Bill Kitchen or Jim Herring, Quality Media Corporation, 800-241-7878. In GA call 404-324-1271.

**Used ENG Equipment:** Sony DXC 1600 Cameras, 4 avail. \$800 ea.; Sony RM-400 Editor \$400; Convergence ESC-1 Joystick Editor \$1,500; Sony VO3800 3/4" VTR \$1,500. Call Bill Kitchen or Jim Herring, Quality Media Corporation, 800-241-7878. In GA call 404-324-1271.

**ENG—Production Van:** Like new with (2) Hitachi SK-70 Cameras, JVC 3/4" Editing Package, Portable VCR, CVSS048 T.B.C. with Noise Reduction, 3M1114 Switcher, Character Generator, Elaborate Audio, Patching, and Monitoring. Custom Ford Truck with Camera Platform and Generator. Cost over \$200,000 new plus labor. Everything you need to go to work today. \$100,000 or make offer! Call Bill Kitchen or Jim Herring, Quality Media Corporation, 800-241-7878. In GA call 404-324-1271.

**2 AVR 2's**, latest model, excellent condition. Must sell. Make offer. Write Premore, Inc., 5130 Klump St., No. Hollywood, Calif. 91601.

**Radar colorizer** for sale. One Arvin TW1A Telweather 3 level colorizer. Call 515-289-1314.

**For Sale:** 3 1/8 in. Rigid Copper Transmission line. EIA Flange; 20' sections; 50 OHM; Call 913-232-1840.

**Ikegami HL-77** with Fujinon 12-1 lens, complete studio conversion kit. low hours, mint condition, call 502-897-0596.

**KADI's installation** of the new Gates FM50K enables us to offer for sale choice transmitting equipment: CCA 20,000 DS with 10 DS Exciter and SG1D Stereo Generator, 1972 Model; complete Gates RDC-10 Remote Control Units; 3 inch Andrews Heliac, one section 280 feet, one section 40 feet; one Phelps Dodge FMCHP-8, 8 sections circular polarization FM antennae 96.3MHz; Phelps Dodge FMCHP-2, 2 sections circular polarized; CCA Watchdog, Never Used; Electronic Research ISO Coupler, Model 425, 20 KW; two 25KW Bird Wattmeters, Never Used. All equipment very reasonably priced. Liberal terms available if you have good credit. KADI, 7530 Forsyth, Saint Louis, MO 63105. 314-721-2323.

## COMEDY

**Free Sample** of radio's most popular humor service! (Request on station letterhead) O'Liners, 1448-C West San Bruno, Fresno, CA 93711.

**Hundreds Renewed** again this year! Free sample. Write on station letterhead to: Contemporary Comedy, 5804-B Twineing, Dallas, Texas 75227.

## MISCELLANEOUS

**BINGO newsprint cards** personalized with your clients ad message for Radio, TV, Cable or City Phone System Promotion. Send for Free Samples. Bingo Cards Omaha, Box 4069, Omaha, NE 68104, 402-453-2689.

**For the Best in Original** Film scores its "Music from the Movies" with our host Phillip Addiego, Mondays 11:30 PM. and Saturdays 10:30 PM. on KALW-FM 91.7 San Francisco.

**Radio Promotion**—Dial-A-Door Vaults with changeable 7 digit push button locks for sale, \$200. each, complete with storage carton and promotion instructions. Ran as a leased promotion in 485 markets in the 70's. Vaults never before sold. Call Eli Jenkins collect at 813-522-6896, Drawer 84, St. Petersburg, FL 33731.

**Musicreview: 5 minute specials** on popular music figures. Only \$25.00 for first week(s). Check or M.O. to MUSICREVIEW, P.O. Box 2589, Ann Arbor, MI 48106.

**TV Guide**—complete set. Make offer. Box 90-B, Rockville, MD 20850, 301-654-1876.

**Prizes! Prizes!** Prizes! National brands for promotions, contests, programming. No barter or trade... better! For fantastic deal write or phone: Television & Radio Features, Inc., Newberry Plaza, 1030 N. State, Suite 40-E, Chicago, ILL 60610.

## INSTRUCTION

**New York City Pros** train you as announcer, D.J., newscaster-sportscaster. Free booklets-placement assistance-FCC 1st Class License Prep. A.T.S. 152 West 42nd St., New York City, 10036. 212-221-3700.

**Radio Broadcaster's Training** Program. Fantastic Publication! Announcing, news, copywriting, sales, programming. \$29.95. See Details. Centaur Communications, 2509 N. Campbell Ave., No. 218-B, Tucson, AZ 85719.

## RADIO PROGRAMING

**Radio and TV Bingo** Oldest promotion in the industry. World Wide Bingo, © Copyright, 1962. P.O. Box 2311, Littleton, CO. 80160, 303-795-3288.

## EMPLOYMENT SERVICES

**Radio Jobs!!!** Placement!!!! "Anywhere in the USA" Guarantee: Write: NYMO Consultants, Box 852, Saco, Maine 04072.

## CONSULTANTS

**MJO News Associates.** The broadcast news specialists. Box 11043, St. Louis, MO 63135. 314-522-6325.

# RADIO

## Help Wanted Announcers

### A RARE PLUM!

Northeast Decades-Long market leader, Modern MOR. Personality Pro who's good with people; genuine; communicates in natural way; works occasional phones; can handle a show containing a high mix of legit info. Great support; great facilities; dynamite organization. Send full description of capabilities, background, salary requirement. An Equal Opportunity Employer. Box H-90.



## Help Wanted News

### RADIO NEWS HOSTS

The hottest AM radio consultation firm in the country is looking for you! Especially interested in hosts for personality newscasts, talk show and call-in programs. Also seeking information-oriented program directors and local news anchors. Send actual aircheck and resume to: CRAMER COMMUNICATIONS, P.O. Box 120427 Arlington, Tex. 76012.

### NEWS DIRECTOR

Upper Midwest medium market searching for highly motivated News Director to lead four person staff. State of the art equipment, including mobile. Must understand style and content of contemporary news. Excellent salary, \$24,000 plus. Equal Opportunity Employer. Send resume to Box H-100.

## IMMEDIATE OPENING

### NAFM FARM DIRECTOR

FOR

INTERMOUNTAIN FARM/RANCH NETWORK  
(headquartered in Denver)

Send resume, salary history, aircheck to:

Jerry Trapp  
312 E. South Temple  
Salt Lake City, UT 84111

## Help Wanted News Continued

### SACRAMENTO, CALIFORNIA TWENTY FIRST MARKET

We're looking for a solid, professional and personable co-anchor for our newly expanded news. We're a group owned network affiliate with a commitment to straight forward, no-nonsense news programming. If you're an experienced, positive and dedicated individual, send resume, references and audition tape to Jim Morgan, News Director, KXTV, 400 Broadway, Sacramento, California 95818.

An Equal Opportunity Employer, M-F

### Television News Anchor

One of the finest broadcast stations in America is looking for an anchor who will continue a tradition of dominance. If you can demonstrate superior communications skills, a track record of professional success and a willingness to work, we will reward you with a compensation package to match your skills.

All inquiries will be held in the strictest of confidence. Please send your resume, and a recent unedited air check to:

Bob Jordan  
News Director  
KSTP-TV  
3415 University Avenue  
St. Paul, MN 55114

### Help Wanted Programing, Production, Others

#### ASSISTANT CREATIVE DIRECTOR

The link between Sales & Programing. Minimum 2 years experience in copywriting and production of spec. spots. Good typing ability. Candidate must possess rare combination of organizational skills and creative ability. Send resume with references, writing & production samples to:

#### WPEN-AM/WMGK-FM

Mr. William Price  
Director of Creative Services  
One Bala Cynwyd Plaza  
Bala Cynwyd, PA 19004

No Phone Calls  
Minority Applicants Encouraged E.O.E.

### Situations Wanted News

#### EXPERIENCED

major market news director and chief editor team wants to put your news department on top with community-oriented, credible news organization—news that touches your listeners. Will build or re-build. Experience, knowledge and determination. Looking for a challenge. Send opportunity details to: Box H-81. We will reply.

## TELEVISION

### Help Wanted News

#### WTSP-TV

We're expanding our news operation, and need the following: REPORTER—General Assignment Reporter to enterprise and cover various types of stories on tape or live in the field. Need journalism degree and one year's news experience, or three year's experience in a public or commercial TV news operation.

PHOTOGRAPHER—ENG photographer familiar with live microwave equipment. Need two years experience in a commercial or public TV news operation.

Resume and tape to: George Faulder, News Director, P.O. Box 10,000, St. Petersburg, Florida 33733. Equal Opportunity Employer/ M-F

### Situations Wanted Management

#### 21 year veteran

all phases including Ownership/Management. Hard work and dedication must equal security and future. Presently self-employed, will wait for the right organization and opportunity. If you need experience and knowledge plus reliability. Write: P.O. Box 601, Arvada, Colorado 80002.

#### JON HOLIDAY AMERICA'S BEST MOR MANAGER/PROGRAMMER

35 Years of Radio Expertise now available to your Station or Group. 213-886-9884, 9630 Casaba Ave, Chatsworth, CA 91311.

#### DALLAS, FT. WORTH, HOUSTON, SAN ANTONIO

Seeking News Director or Operations Manager position, in Texas or other southern Major Market. Take charge professional. ... 20 years of solid broadcasting experience. ... first phone. ... Better than average voice and writing skills. ... with the ability to get the most out of my staff. Now in east coast metro market. ... but, after five years I want to come home. Let's talk winners. ... Box H-109.

#### REPORTER

Challenging opportunity for small or medium market reporter to work in No. 1 and No. 4 markets. Initiative and creative production skills essential. Background in economic or environmental reporting preferred. Minimum two years' experience. (EEO) Send resume and cassette (hard news and mini-docs) to: Herb Bloom, Executive Producer, New Jersey Nightly News, 1573 Parkside Ave., Trenton, New Jersey 08638.

**KSTP TELEVISION**  
E.O.E.



#### METEOROLOGIST

This is a rare opportunity for a rare individual. If you have a degree in Meteorology, an AMS Seal, and superior on-air presentation skills, we may have a job for you.

Our nine person weather services department is equipped with state of the art equipment, including Doppler Radar and computerized graphics.

Your application will be held in the strictest confidence. Send a resume and aircheck containing several recent weathercasts to:

Dennis Feltgen  
**KSTP-TV**  
3415 University Avenue  
St. Paul, MN 55114

**KSTP  
TELEVISION**



Equal Opportunity Employer

## Help Wanted Technical

### TOP RANKED, TOP MARKET INDEPENDENT NEEDS TOP CHIEF ENGINEER

Responsible for all administrative, managerial and technical duties in operating a 24 hours a day station. We need a quality conscious, people oriented manager/engineering to be in active member of management. There is a potential for advancement. Send resumes and salary requirements to Gary Neil, Vice President, KTXL-TV, 4655 Fruitridge Road, Sacramento, California 95820. EOE/M-F.

## Communications/ Video Engineer

### HBO Network Operations

Home Box Office, a subsidiary of Time Inc., programs and distributes the foremost pay TV services in the country, HBO and Cinemax.

The Communications/Video Engineer is responsible for quality control of baseband signals at Home Box Office and Cinemax affiliate locations and at common carrier facilities used by HBO (25% travel).

Ideally, candidates will possess a strong knowledge of CATV security hardware and systems, digital techniques, TV-AM and TV-FM systems, domestic satellite and terrestrial microwave communications, as well as some familiarity with FCC rules and regulations. 3-5 years of engineering experience in the cable TV industry is required, and a FCC First Class License and BSEE are preferred.

This is a highly challenging position providing an excellent compensation package and a real opportunity for personal and professional growth.

**Qualified applicants are urged to respond & by sending resume and salary history in confidence to: Tom Federlin, Personnel, Time Inc., Time & Life Building, Rockefeller Center, New York, N.Y. 10020.**

An equal opportunity employer.



## Help Wanted Programing, Production, Others

### PROMOTION PRODUCER

Immediate opening for position with New York based cable network. Must have experience with all aspects of on-air spot promotion. Send resume, tape and salary requirements to Doug Keck, Rainbow Productions, 100 Crossways Park West, Suite 200, Woodbury, N.Y. 11797.

## Situations Wanted Management

### Here is what I offer you:

25 years experience in all phases of Radio & TV. ... Sales, Promotion, Production, Programing, Engineering (1st class ticket), on air/on camera talent, community minded, 110% effort at all times. ... What have you to offer? Salary? Bonus? A piece of the action? ... All markets considered ... All replies in strictest confidence. Box H-122.

## ALLIED FIELDS Help Wanted Management

### DIRECTOR OF MARKETING

Busy position with company producing and syndicating television campaigns promoting radio stations. Considerable experience and familiarity with cross-country markets a must. Travel a necessity. Starts immediately. Call Janine de Peyer or Robert Benderson at (213) 392-8771.

## Help Wanted Technical

## ELECTRONIC CHARACTER GENERATOR OPERATOR

Major NYC-based broadcasting company is looking for experienced people with outstanding electronic graphics ability combined with a thorough knowledge of equipment hook-up and check-out to work in our main studios and on remotes.

You're already working in broadcasting, so you know that we require superb technical and keyboard skills and a knowledge of sports and news graphics. you must also have the ability to accept responsibility, to adapt to varying work schedules, to travel extensively at times, and to work well with other technical and production personnel in a high-pressure at mosphere.

The position is demanding. The rewards are all you would expect from a major broadcaster: excellent salary, industry-leading benefits and professional challenge.

Get in touch with us now. Send your resume to

BOX H-89

An equal opportunity employer

## Help Wanted Sales

### PROFESSIONAL VIDEO EQUIPMENT SALES

An expanding video systems division requires an aggressive, results-oriented Eastern Regional Sales person.

The ideal candidate will originate from the East Coast, have strong communications skills, is currently involved in the professional television broadcast equipment market with direct and dealer sales experience, has a thorough knowledge and understanding of the television post-production marketplace, be willing to travel, and above all—be a self-starter, capable of working without supervision.

This is a growth-oriented position involving the sales of video editing systems, time code equipment and new product introductions in the Eastern U.S.

DATATRON, headquartered in Tustin, CA is a leader in the manufacturing and marketing of computerized video tape editing systems. As such, we offer excellent benefits, base salary and commission and car allowance and more ...

For immediate consideration, send resume including salary history to Personnel Department:

Datatron, Inc.

Video Systems Division  
P.O. Box 11427  
Santa Ana, Calif. 92711

## Help Wanted Sales Continued

### Sales ACCOUNT EXECUTIVE

### OUTSTANDING OPPORTUNITY

... With Arbitron's Dallas Office.  
... Fast growing recognition and acceptance of our service has generated an exceptional opportunity for an account executive to join our Radio Station Sales Department.

The person we're seeking should have at least 5+ years experience in radio broadcast sales. You should be a self starter, ready to travel, committed to hard work and ready to meet the challenge of a competitive environment.

We offer an excellent starting salary and incentives, generous and comprehensive fringe benefits, and a professional atmosphere conducive to professional advancement.

To explore this unusual opportunity, send your resume, with salary history, in confidence, to:

**Personnel Director  
1807 Tribune Tower  
Chicago, IL 60611**

An Affirmative Action Employer

**THE ARBITRON  
COMPANY**  
a Control Data Company

## Help Wanted Programing, Production, Others

### TV GUIDE PRESS RELATIONS COORDINATOR

TV Guide has a good slot for an experienced press relations specialist at its Radnor, Pa. headquarters near Philadelphia. The duties include writing and placing publicity and news releases inspired by the magazine's national features about television; arranging and coordinating TV and radio personality interviews around the country; developing publicity campaigns for special features; and generating publicity and promotion ideas. It's a growth opportunity for an energetic individual with a thorough knowledge of the media and a passion for hard work. Salary will be based upon experience and demonstrated ability. Company-paid benefits include health insurance, dental, vision, prescription, life insurance and pension plans. If you have the background and the drive, send a letter and resume to Laurence G. Esmonde, Personnel Director, TV Guide, Radnor, PA. 19088.

## Public Notice

### The Town of Ogden

and the Village of Spencerport, in Monroe County, New York, invites applications for a cable television franchise. Applications shall be prepared and submitted in accordance with a "Request For Proposals" available from the undersigned. Applications will be accepted until 5:00 p.m. on the 28th day of October, 1981, and all applications received will be available for public inspection during normal business hours at the Town Clerk's Office, 409 South Union Street, Spencerport, New York, 14559.

## CABLE

### Help Wanted Management

#### CABLE TV DIRECTOR

The City of Dubuque, Iowa (population 63,000), is seeking an aggressive and imaginative administrator responsible for regulating a cable services delivery system franchise. The position will report to the City Manager and will provide staff assistance to Cable Regulatory and Community Programming Commissions appointed by the City Council. The position will be responsible for compliance reviews, promotion of access/institutional/local origination utilization, problem resolution and monitoring.

Applicants shall possess a degree from an accredited college or university in Communications, Business/Public Administration or Electrical Engineering, and three years experience in cable television, utility, broadcasting or administering authority, or any equivalent combination of experience and training that would provide the necessary knowledge, skills and abilities.

Qualified applicants shall submit a resume and salary requirements by August 28, 1981 to Randy Peck, Personnel Manager, City Hall, 13th and Central, Dubuque, IA 52001. E.O.E.

## Miscellaneous

### "Want To Own a Station?"

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, takeover, among the topics. Find out how to buy your next or first station through my personal experience.

Robin B. Martin, President, Deer River Broadcasting Group, Suite 1001 141 East 44th Street, N.Y. N.Y. 10017 212-599-3303



## SOUND EFFECTS 40 ALBUMS \$7.<sup>98</sup> EACH

WRITE FOR FREE CATALOGUE  
P.O. BOX 1441,  
BELLINGHAM, WASH. 98225



## GREAT JINGLES

Call or Write For  
a Free Demo

**CONTINENTAL RECORDINGS**  
210 SOUTH STREET BOSTON, MA 02111 617-426-3131

## Miscellaneous Continued

## CHARLES L. GREENE ANNOUNCES THE FORMATION OF AMCOM, INC.

with offices located at

**BUILDING E, SUITE 200  
5775 PEACHTREE-DUNWOODY ROAD, N.E.  
ATLANTA, GEORGIA 30342  
(404) 256-0228**

AMCOM, INC. will specialize in the brokering of Cable TV Systems. The Company will also provide consulting services in the areas of finance, data processing, administration and operations management.

Charles Greene, the principal owner of AMCOM, was formerly the president and chief operating officer of Southmedia Company, Atlanta, Georgia, owner and operator of Cable TV Systems and radio stations in Georgia, Tennessee and Alabama.

## Employment Services

### RADIO OPENINGS

Need your first radio job? Need a new radio job? 100 to 200 Nationwide jobs. Open every week—Disk Jockeys—News—Programming—Top 40—Country—AOR—All Formats—All Market Sizes—This National computer list is available weekly for six dollars.

**Special Discount**—receive nationwide mailed to you for 4 consecutive weeks only \$12.50. You save \$11.50. If you don't need a job now, cut and save this ad. **American Radio Job Market, 8215 Don Gaspar, Las Vegas, Nevada 89108.**

## Consultants Continued

## Ratings Down? Profits Down? Is Your Music Right?

It takes a lot of work, planning and showmanship to make or keep your station a winner.

We have experience in ownership, management and programming in at least 12 major and medium markets.

We can help rebuild your radio station, at affordable prices.

Call Collect Today!

L.J. Lancer, (803) 556-4363

**Jones, Lancer and Associates**

P.O. Drawer 30369 Chas., S.C. 29407

### CREATIVE BROADCAST SERVICES AGENCY

RADIO - TELEVISION - CABLE  
TALENT AGENCY

Representing

• Management • Technical • Talent • Sales

Creative represents professionals from coast-to-coast to fill all On & Off Air positions in your company at no charge

Call: (213) 467-8151

6290 Sunset & Vine, 9th Floor, Hollywood, CA 90028



## Consultants

## Attention Station Owners/Investors

List of unapplied  
FM Stations Across  
the Country, with  
Population Studies  
No CHARGE-FREE

**Edward M. Johnson  
& Associates, Inc.**

Suite 702, Hamilton Bldg.,  
Knoxville, TN 37902  
PH 615/521-6464



## Radio Programing



## LUM and ABNER

5 - 15 MINUTE  
PROGRAMS WEEKLY  
Program Distributors

410 South Main  
Jonesboro, Arkansas 72401  
Phone: 501-972-5884

## PAUL FREES

"Radio's No. 1  
Promotional Voice"



**Charles H. Stern Agency, Inc.**  
9220 Sunset Boulevard, Los Angeles,  
California 90069. Telephone: 273-6890

**Radio Programing  
Continued**

**STEVE SATURN**  
A Brand New Space  
Adventure for Radio.  
Five Minute Daily Episodes.  
E.N. Miller Co. (213) 464-1090  
Box 38839, Hillywd, CA 90038



**For Sale Stations Continued**

**FOR SALE**  
Rocky Mtn. fulltime AM. Total price \$675,000.  
Includes real estate. Financing available after  
29% down: Box H-56.

**TEXAS**  
Fulltime Single Market AM, good cash flow,  
good climate, \$50,000 down. Financial  
qualifications in first reply.  
Box H-95

**For Sale Equipment**

**FOR SALE**  
3 RCA PX-23 B/W MONITORS. Two GBC B/W  
cameras, best offer. Contact: Lee Memorial Hospital,  
PO. Drawer 2218, Ft. Myers, FL 33902 (813)  
334-5306.

**FM - TENNESSEE**  
Class A - Superb coverage - Twin market - Only sta-  
tion in beautiful recreational area - Good potential for  
Working Manager - Priced for quick sale at \$160,-  
000.00 Call 404-288-1480.....

**BILL-DAVID  
ASSOCIATES**  
**BROKERS-CONSULTANTS**  
(303) 636-1584  
2508 Fair Mount St.  
Colorado Springs, CO 80909

**For Sale Stations**

**For Sale By Owner**  
Southeast AM/FM combo. Single station market. prof-  
itable. Terms to qualified buyer. \$100,000 down.  
Box G-210

**VERY DESIRABLE K CALL**  
Excellent for South or Southwest  
market. Available immediately. Reply  
Box H-115.

- FM with strong signal in city in South.  
Extra good terms. \$800,000.
  - Daytimer North Central NC. Good buy.  
\$160,000. Terms.
  - Foreign speaking AM in Cleveland  
metro area. \$490,000.
  - Tenn. - AM - day. Near Nashville.  
\$290,000.
  - FM Ark. - Miss. \$380,000.
  - Good facility covering Chalotte, N.C.  
\$540,000. Terms.
  - FM in central Illinois city. \$1,000,000.  
Terms.
  - AM/FM. S.E. Tenn. Only AM/FM in  
county. \$640,000. Terms.
  - AM/FM within 70 miles of St. Louis.  
Good cash flow. \$2.3 million. Terms.
  - AM/FM in good single station market  
in W. Tenn. \$800,000. Terms.
  - Powerful daytimer covering large  
Central Fla. city. \$1.2 million.
  - AM/FM S.W. Tenn. FM covers big town,  
\$540,000.
  - FM in Big Town in W. Okla. \$460,000.
  - Daytimer. S.W. Mich City. Real estate.  
\$460,000.
  - Fulltime N.W. Ala. City. \$520,000.
  - Daytimer in eastern Ark. Good cash  
flow. \$360,000. Terms.
  - Coastal. S.E. Fla. powerhouse. AM  
fulltimer \$1.8 million including \$700,-  
000 in real estate.
  - FM. N.W. Missouri billing about \$100,-  
000. Good real estate. \$195,000.
  - South Carolina. SE daytimer. \$220,-  
000. C.P. for fulltime.
  - Daytimer. SE KY. \$300,000.
  - Fulltimer. West Virginia. \$275,000.
  - Daytimer. Fort Worth powerhouse.
  - Daytimer, N.C. Missouri. \$380,000.
  - Daytimer. Good dial position. Central  
Florida. \$280,000.
  - Atlanta area. 5,000 watts. \$470,000.
  - 500 watt daytimer. Single market sta-  
tion. CA resort area. \$430,000.
  - Fulltimer. Dominant. Metro. TX.  
\$1,200,000.
- Let us list your station. Confidential!  
Drop by our Hospitality Suite, Radio Pro-  
gramming Conference, Chicago Hyatt  
Regency, August 16-19.
- BUSINESS BROKER ASSOCIATES**  
**615-756-7635 24 HOURS**

**WZZI 1250  
Madisonville, TN**  
Profitable operation with good facilities on 4.7 acres.  
Attractive building. Excellent terms. \$150,000,  
\$30,000 down—or \$120,000 cash. Contact Mary Hall  
at 615-442-4567 or 615-982-7137.

**901/767-7980**  
**MILTON Q. FORD & ASSOCIATES**  
**MEDIA BROKERS—APPRAISERS**  
"Specializing in Sunbelt Broadcast Properties"  
5050 Poplar Ave • Suite 816 • Memphis, TN. 38157  
700 New Hampshire Ave., N.W. • Watergate South  
Suite 1003 • Washington, D.C. 20037

**FOR SALE BY OWNER**  
Missouri Daytimer, Owner Retiring, \$380,-  
000.00, Terms to qualified principals only. Box  
1651, Columbia, MO 65205.

**MEDIA BROKERS - APPRAISERS**  
AT YOUR SERVICE WITH OVER 20 YEARS EXPERIENCE  
**RICHARD A. SHAHEEN, INC.**  
435 NORTH MICHIGAN AVE • CHICAGO 60611  
**312/467-0040**



**MAJOR MARKET  
NETWORK AFFILIATED  
VHF TV STATION**  
Station is in top 75 Markets. Excellent physical  
facility. Transmitter land is owned and studio is  
under reasonably priced lease. Positive cash  
flow of an annual revenue of over six million  
dollars. Station needs more aggressive man-  
agement to substantially improve cash flow to  
revenue radio. Equipment would be con-  
sidered "State of the Art" with very little capital  
improvements necessary. Asking price of \$16  
million cash is far below the figure which  
would be expected for a market of this size.  
Box H-87.

**NET AFFIL UHF TV**  
Attractive network affiliated UHF TV station available  
at normal multiple of 11X cash flow. Good man-  
agement and excellent facilities. All property and real  
estate owned. Station has been tied for first position in  
the market for a number of years. Would make an ex-  
cellent initial station for first time buyer or a UHF addi-  
tion for a group owner interested in a full complement  
of seven stations. At \$15,000,000 the station is fairly  
priced. Box H-86.

For Sale Stations Continued

**SUNBELT  
COLORADO 100 KW FM**

Growing medium market. Great potential coverage to nearby larger market with increased antenna height. Will gross \$275,000-300,000 in only third year of operation. Unlimited potential.

1,100,000 Cash  
1,600,000 Terms, to exceptionally qualified buyers only.  
\$800,000 down, 10 yrs. At 12%.

Reply: Box H-111

**WALKER MEDIA  
& MANAGEMENT, INC.**

William L. Walker  
President  
Suite 417, 1730 Rhode Island Avenue, N.W.  
Washington, D.C. 20036  
(202) 223-1553  
**Brokers-Consultants-Appraisers**

California: 500,000 down. Regional AM facility in attractive growth market. Price of \$1.5-million includes \$200,000 real estate. Current operating profit is approx. \$150,000 yearly.

Hawaii: Full time facility with unique format and good ratings ... grossing approx. \$500,000 and priced at two times gross on terms, seven times operating profit.

Sunbelt: Class C FM top growth market. Projecting \$900,000 gross with \$250,000 operating profit. Asking \$2.2-million on terms.

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| AL | FM             | 475K | Small  |
| ID | Fulltime AM    | 835K | Medium |
| IL | Fulltime AM    | 725K | Small  |
| SC | Daytime AM     | 400K | Small  |
| NC | Daytime AM     | 550K | Small  |
| GA | Daytime AM     | 425K | Small  |
| OK | FM             | 380K | Small  |
| NM | FM             | 500K | Small  |
| KS | FM             | 480K | Medium |
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| SC | AM Downpayment | 25K  |        |

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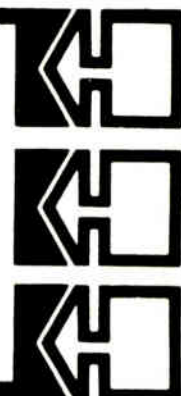
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| S  | Small | FM       | \$150K  | Cash   | Ernie Pearce     | (404) 458-9226 |
| S  | Small | AM       | \$200K  | Cash   | Bob Thorburn     | (404) 458-9226 |
| MW | Small | AM/FM    | \$450K  | \$125K | Bill Whitley     | (214) 387-2303 |
| MW | Small | FM       | \$525K  | Cash   | Paul Crowder     | (615) 298-4986 |
| S  | Metro | FM       | \$1300K | Terms  | Bill Cate        | (904) 893-6471 |
| MW | Metro | Fulltime | \$1700K | \$600K | Peter Stromquist | (612) 831-3672 |

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# Fates & Fortunes

## Media

**Gerald Walsh**, general manager of Field Communications' WLVI-TV Boston, and **Vincent Barresi**, general manager of co-owned WKBS-TV Philadelphia, named VP's.

**Stanley Warwick**, executive VP, Buckley Communications, Greenwich, Conn.-based station group, assumes additional duties as West Coast broadcast supervisor for group's KGIL-AM-FM San Fernando, KKHI-AM-FM San Francisco, and KWAV(FM) Salinas-Monterey, all California. Warwick is based at KGIL-AM-FM. **James Mergen**, VP-general sales manager, KGIL-AM-FM, named general manager.

**George Anderson**, president of Harte-Hanks Television Group, and president-general manager of KENS-TV San Antonio, Tex., named VP of parent Harte-Hanks Communications.

**Mike Deardorff**, general sales manager, KRIG(AM) Odessa, Tex., named general manager.

**Arthur Singer**, director of development, non-commercial WMHT-FM-TV Schenectady, N.Y., joins New Hampshire Public Television, Durham, N.H., as general manager.

**Edward Piette**, executive producer-assistant program manager, WDIV(TV) Detroit, joins KWVL-TV Waterloo, Iowa, as VP-operations.

**Dewayne Dancer**, program director, KNOK-FM Dallas, named operations manager of it and co-owned KNOK(AM).

**John Spangler**, program director, WJJD(AM) Chicago, named operations manager of WJJD and co-owned WJEZ(FM) there.

**Peggy Stallings**, assistant secretary-human resources officer for insurance group, Continental Corp., New York, joins Metromedia, Secaucus, N.J., as director of human resources.

**John Damiano**, director of affiliate planning and marketing, NBC Television Network, New York, named director of affiliate planning, marketing and administration.

**Margaret Inge**, with CBS News, New York, named manager of administration, CBS program practices there.

**Christopher Duffy**, VP-general manager, WTHR-TV Indianapolis, resigns (effective September), after six years, to join Anacom Inc., Indianapolis computer service company.

**W. R. (Bill) Roberson Jr.**, chairman, WITN-AM-FM-TV Washington, N.C., named secretary of Department of Transportation for North Carolina.

**Charles Schrum**, southern California district manager for Teleprompter's cable systems, based in San Bernardino, named VP-general manager of Teleprompter's Theta Cable Television in Los Angeles.

**William Elsner**, controller, United Cable Television Corp., Denver, named treasurer.

## Advertising

Appointments, in line with recent reorganization of Leo Burnett Co., Chicago: **John Kinsella**, president, Leo Burnett Co., to president-chief executive officer, succeeding **C.R. Kopp**, chairman, as chief executive officer; **Gene McKeough**, executive VP-client services, to chairman-chief executive officer of new division, Leo Burnett U.S.A.; **Norm Muse**, executive VP-creative services, to president of U.S.A. division; **Dick Stanwood**, group VP-creative services, to executive VP-creative services for U.S.A. division; **Tom Heath**, group VP-client services, to executive VP-client services for U.S.A. division, and **Hall Adams**, group VP, account services, to executive VP-marketing services, U.S.A. division. **Al Wiggins**, president, Leo Burnett International, named chairman-chief executive officer.

**Barry Smith**, management supervisor, W.B. Doner, Baltimore, named executive VP-shareholder.

**James Guthrie**, senior VP-group management supervisor, Foote, Cone & Belding, New York, joins John Emmerling there as president-chief executive officer.

**Peggy Tierney**, media supervisor, Grey Advertising/Twin Cities, Minneapolis, named VP.

**Joseph Schramm**, VP, Abramson/Himelfarb, Washington advertising firm, joins Harant Soghigan Advertising there as senior VP.

**Chuck Husak**, VP-copy supervisor, Ketchum MacLeod & Grove, Pittsburgh, named creative group head.

Appointments, Benton & Bowles, New York: **Rick Rock**, from associate media director to manager, media planning; **Mike Samet**, from associate media director to manager, media services; **Marc Goldstein**, from director of program negotiations to manager, broadcast programming, and **Irwin Gottlieb**, from associate director of broadcast programming to manager, national broadcast buying.

**Catherine Winkowski**, account executive, Henry J. Kaufman & Associates, Washington, named account supervisor. **Susan Harland**, account executive, Ted Bates Ltd., London, joins HJK&A in same capacity.

**Richard Lalley Jr.**, account executive, Tatham-Laird & Kudner, Chicago, joins D'Arcy-MacManus & Masius, St. Louis, in same capacity.

**Tom Kirk**, account executive, Needham, Harper & Steers, Los Angeles, joins Tracy-Locke, Dallas, in same capacity.

**Daniel Jaffe**, committee counsel, U.S. Senate Committee on Commerce, Science and Transportation, Washington, joins American Advertising Federation there as senior VP of government relations.

**Sandra Bausano**, with Sheldon Communications, New York-based broadcast buying service specializing in direct response advertising, named VP-associate media director.

**Tom Olson**, sales manager, Katz TV Continental's gold team, Chicago, named VP-national sales manager of Continental's bronze team in New York. **Roland Adeszko**, sales manager, Continental's silver team, Chicago, succeeds Olson. **Jack Higgins**, account executive, silver team, succeeds Adeszko. **Jeanette Lecroy**, account executive, Continental's Atlanta office, named sales manager. **Jon Johannan**, manager of TV station services, Katz TV's sales research department, New York, named director of marketing services.



Sutton

**John Sutton**, local sales manager, KNXT(TV) Los Angeles, named general sales manager, succeeding Gordon Hughes, named director of sales (BROADCASTING, Aug. 3).

**John Quinlan**, local sales manager, WNAC-TV Boston, joins WLNE(TV) Providence, R.I., as general sales manager.

**Bob Buselli**, account executive, WPTF-TV Raleigh, N.C., named sales manager.

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**Dave McDonald**, from KINK(FM) Portland, Ore., joins KWJJ(AM) there as sales manager.

**Steven Angel**, sales manager KGIL-AM-FM San Fernando, Calif., named general sales manager, succeeding **James Mergen**, named general manager (see "Media,").

**Linda Metcalf**, account executive, WJAR-TV Providence, R.I., joins KOVR(TV) Stockton, Calif., as national sales manager.

**Roger Morgan**, account executive, KJQY(FM) San Diego, joins KJAZ(FM) San Francisco as local sales manager.

**Lila Saindon**, account executive, WGAN-FM Portland, Me., named local sales manager.

**Steve Quast**, account executive, WGN(AM) Chicago, assumes additional duties as sports specialist for sales department.

## Programing

**Dick Lubic**, president-chief operating officer, Satellite Television & Associates Resources (STAR), STV service based in Los Angeles, joins American in the Homes Movies (AIM), new MDS operator there, as president.

**Gerald Daly**, manager, film acquisitions and planning, Time-Life Motion Pictures, New York, joins Magnetic Video, 20th Century-Fox's home video subsidiary there, as manager of program research.

**Shaun Johnson**, manager, satellite transmitting facilities for Satellite Syndicated Systems, based in Douglasville, Ga., named assistant VP of specialized systems, based at SSS headquarters in Tulsa, Okla.



Creech

**Kathryn Creech**, senior vice president, industry affairs, National Cable Television Association, Washington, joins Hearst/ABC Video Services, New York, as VP-network relations, effective Sept. 14. Hearst/ABC plans to launch Beta, cable program service, aimed at women, in early 1982.

**Jonathan Axelrod**, VP-senior executive of prime-time development, ABC-TV, Los Angeles, joins Columbia Pictures Television there as senior VP, in charge of all creative activities.

**Anne Eason**, with Cox Cable Communications, Atlanta, named programing development administrator.

**Miskit Airth**, director of program development, Viacom Enterprises International, New York, joins Warner Amex's Qube service in Cincinnati as director of programing and studio operations.

**John Ahrens**, director of operations for Cinemedia, television production company based in Little Rock, Ark., joins The Creative Factor, Los Angeles-based television production company, as general sales manager of video marketing division.

**Bruce Pebjey**, post-production supervisor, Columbia Pictures Television, Los Angeles, joins MGM Television Division there in same capacity.

**Lee Wade**, associate country editor, *Radio &*

*Records*, Los Angeles, joins Watermark there as north-central regional manager.

**Richard Levine**, vice president, programs, East Coast, ABC Entertainment, New York, has been given expanded responsibilities for current daily activities of ABC-TV's *Good Morning America*. He will remain based in New York.

**Howard Schultz**, field producer, ABC-TV's *Show Business* magazine program, Los Angeles, joins Group W's *John Davidson Show* there as associate producer.

**Ronni Bennett**, field producer, for ABC's *Barbara Walters Specials*, based in New York, named producer of *Good Morning New York*, for ABC's WABC-TV New York.

**James Thompson**, president, DBA Television, Los Angeles, assumes additional responsibilities as executive producer, *Alive & Well*, cable TV series being produced by company.

**Edythe Brownstein**, program editor, noncommercial WNET(TV) New York, joins Teletronics, production and post-production firm there as videotape editor.

**Steven Tom**, accountant, Hanna-Barbera Productions, Los Angeles, joins Polygon Television there as manager of accounting.

**Susan Shapiro**, producer, *Money and Consumer*, news segments, WBZ-TV Boston, joins Boston Broadcasters Inc. there as manager of medical production group. BBI is production arm of WCVB(TV) Boston.

**Richard Carr**, senior VP of advertising and promotion, Davison's, Atlanta-based department store chain, joins Mutual Broadcasting, Washington, as VP-programing. Carr is also former VP of radio operations for Meredith Broadcasting.



Carr

**Peter Schlesinger**, program director, KCOP(TV) Los Angeles,

named manager of program operations. **Suzanne Horenstein**, program director, WDCA-TV Washington, joins KCOP as Schlesinger's successor.

**Stephen Salyer**, VP-director of program development and marketing, noncommercial WNET(TV) New York, named VP-director of education division.

**Bill Garcia**, program director, WDRQ(FM) Detroit joins WOMC(FM) there in same capacity.

**Mike Stone**, from KSFO(AM) San Francisco, joins KWJJ(AM) Portland, Ore., as program director-air personality.

**J. R. Russ**, production director, WECK(AM) Cheektowaga, N.Y., named program director.

**Gary Truitt**, air personality, WITY(AM) Danville, Ill., named program director.

**Kip Walton**, freelance producer, Los Angeles, joins KRON-TV San Francisco as producer of its weekly variety show, *SFO with Steve Jamison*.

**Michael Wiese**, freelance producer, Sausalito, Calif., joins KRON-TV as segment producer for *SFO with Steve Jamison*.

**Randy Utter**, commercial coordinator, WJLA-TV Washington, named studio operations manager.

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**Bob Driggers**, producer-director, WATE-TV Knoxville, Tenn., named producer for station's *PM Magazine*, which debuts in September.

**Michael Easterling**, production manager for community affairs programing, noncommercial WGBH-TV Boston, joins WJZ-TV Baltimore as production manager. **Mary Windishar**, from KGW-TV Portland, Ore., joins WJZ-TV as programing producer. **William Schissler**, producer-director, WTAJ-TV Altoona, Pa., joins WJZ-TV as commercial-production manager.

**Mary Catherine Sneed**, program director, WSM-FM Nashville, joins WSB(AM) Atlanta as music director. **Barbara Booker**, music librarian, WSB(AM), named station's music programmer.

**Ted Edwards**, from WCMF(FM) Rochester, N.Y., joins WCOZ(FM) Boston as music director. **E.J. Crummey**, air personality, WAAF(AM) Worcester, Mass., joins WCOZ in same capacity.

**Robert Scott**, news director, KZAM-AM-FM Seattle, joins KXA(AM)-KYYX(FM) there as air personality.

**Bob Miller**, director of agricultural activities, WLW(AM) Cincinnati, retires after 30 years.

## News and Public Affairs

**Pat Stevens**, executive news producer, KGTV(TV) San Diego, joins KRON-TV San Francisco as associate news director for development. **Pete Liebengood**, sports anchor, KRON-TV, named sports director. **Tom Nettles**, sports director, KOGO(AM)-KPRI(FM) San Diego, joins KRON-TV as sports anchor. **Wayne Freedman**, from KDFW-TV Dallas, joins KRON-TV as general assignment reporter.

**Becky Souter**, reporter, WFAA(AM) Dallas, named news director of co-owned KZEW(FM) there.

**Richard Minton**, producer-reporter, noncommercial WNJT(TV) Trenton, N.J., joins new WRBV(TV) Vineland, N.J., as news director-anchor.

Appointments, news department, WLUK-TV Green Bay, Wis.: **Bob Schulze**, from sports director to news director; **Mark Wile**, from *PM Magazine* host, WJAR-TV Providence, R.I., to anchor; **Pat Flanigan**, from sports anchor, KMID-TV Midland, Tex., to weekend sports anchor-reporter; **Fred D'Ambrosi**, from news producer to executive news producer; **Pat Krohlow**, from assignment editor to managing editor; **Don DuPree**, from producer, WBRC-TV Birmingham, Ala., to producer of 10 p.m. news; **Chris Bond**, from reporter-anchor, noncommercial WUFT-TV Gainesville, Fla., to reporter; **John Mangione**, from producer, WUFT-TV, to same post, and **Mark (Mickey) Halper**, from photographer, WTVJ(TV) Miami, to same post.

**Esther Kartiganer**, producer, CBS News's monthly *Magazine* series, named senior producer of new *Up to the Minute*, weekly daytime information broadcasts debuting Sept. 28 on CBS TV Network. **Lauren Pierce**, cameraman, CBS News, Atlanta, retires after 28 years with CBS.

**Dan Shillinger**, assistant news director-anchor, KOTA-AM-TV Rapid City, S.D., joins KTVH(TV) Hutchinson, Kan., as news director.

**Dave Morgan**, reporter, KOH(AM) Reno, joins KBET(AM) there as news director.

**Kathy Rogers**, reporter-anchor, WNVN(AM) Naugatuck, Conn., joins WVIT(TV) New Britain, Conn., as producer of 11 p.m. newscasts.

**Ed Ziel**, morning news editor, KGIL-AM-FM San Fernando, Calif., named news director.

**Joy Bryon**, public service coordinator, WESH-TV Daytona Beach, Fla., named director of public affairs, succeeding **Nick Pfeifaut**, named to head new research and marketing services division (see "Advertising").

**Jim Brandstatter**, sports anchor-reporter, WDIV(TV) Detroit, named executive sports producer.

**John Dillon**, press secretary for Congressman Allen Ertel (D-Pa.), joins WDTN(TV) Dayton, Ohio, as news producer.

**Dave Kessler**, news-sports director, WJLS(AM) Beckley, W. Va., joins WJCW(AM) Johnson City, Tenn., as sports director.

**Kath Prohaska**, writer-reporter, WGR(AM) Buffalo, N.Y., joins WEBR(AM) there as editor.

**James Darr**, VP-systems development, UPI, New York, retires (but will remain consultant), after 45 years with UPI.

**Carol Hebb**, with ABC Radio News, New York, named correspondent for ABC FM Network there.

**Bonnie Anderson**, reporter, WPLG(TV) Miami, joins NBC News there as correspondent.

**Catherine Smith**, news anchor, WNBC(AM) New York, and **Mike Kavanagh**, news director, WJMD(FM) Washington, join RKO Radio Networks' RKO Two, New York, as correspondents-anchors. **David Clark**, news director, WIFJ(FM) Philadelphia, and **Bruce Hagan**, freelance writer for WINS(AM) New York, join RKO Radio Networks, New York, as news writers-editors.

**Cindy Sexton**, reporter, KFVS-TV Cape Girardeau, Mo., joins WHNT-TV Huntsville, Ala., as reporter-anchor.

**Pamela Rittenhouse**, anchor for local news segments on *Good Morning America*, WTLV(TV) Jacksonville, Fla., named noon news anchor. **Bill Price**, reporter, WTLV, succeeds Rittenhouse.

**Larry Shannon Roberts**, weekend news anchor, WCMH-TV Columbus, Ohio, named weekday anchor.

**Jerry Fannin**, anchor-reporter, WYEA-TV Columbus, Ga., joins KETV(TV) Omaha as weekend anchor-reporter.

**Joel Weinberg**, sports director, WFMZ-TV Allentown, Pa., joins WCIV(TV) Charleston, S.C., as weekend sports anchor-reporter.

**Tom Fuldner**, morning anchor, WCHL(AM) Chapel Hill, N.C., joins WWAY(TV) Wilmington, N.C., as Myrtle Beach, S.C., news bureau chief. **Whitney Clay**, general assignment reporter, WWAY, named morning anchor. **Tim Gridland**, news producer, noncommercial WGTV(TV) Athens, Ga., joins WWAY as general assignment reporter.

**Darryl Miller**, news anchor, WPAT-AM-FM Paterson, N.J., joins WLIM(AM) Patchogue, N.Y., in same capacity. **Erica Goldstein**, news director, noncommercial WUSB(FM) Stony Brook, N.Y., joins WLLM as reporter-anchor.

**Helen Lacko**, news producer, WCCO-TV Min-

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JEFF L. WALD, Executive Director

neapolis, joins KBTW(TV) Denver as business-economics reporter.

**Lisa Chiampou**, anchor, WDAU-TV Scranton, Pa., joins WJZ-TV Baltimore as reporter.

**Patty Oades**, anchor-reporter and producer, WPEC(TV) West Palm Beach, Fla., joins WPLG(TV) Miami as general assignment reporter and co-anchor for station's *Good Morning America* local news cut-ins.

**Terry Anzur**, reporter-weekend anchor, WSB-TV Atlanta, and **Carol Krause**, anchor and special assignment reporter, WISH-TV Indianapolis, join WBBM-TV Chicago as general assignment reporters.

**Joe Zanger**, news anchor-sports director, WFMD(AM) Frederick, Md., joins WASH(FM) Washington as sports reporter.

**Frank Verdel**, reporter, WFTV(TV) Orlando, Fla., named managing editor. **Dan Flourucci**, from WNDP(AM) Daytona Beach, Fla., joins WFTV as Volusia (Fla.) county correspondent.

## Technology

**Joseph Volpe**, director, product operations, RCA's missile and surface radar activity in Moorestown, N.J., named division VP of broadcast transmission systems, RCA Commercial Communications Systems Division, Camden, N.J. **Joseph Howe**, division VP-general manager, RCA's Government Communications Systems, Cherry Hill, N.J., named division VP-general manager, Commercial Communications Systems Division. **Robert Alleger Jr.**, director of financial planning, RCA Electronics Group, Cherry Hill, named division VP of finance for Commercial Communications Systems Division.

**Conrad Scheetz**, executive director, Golf Course Superintendents Association, Lawrence, Kan., joins Society of Motion Picture and Television Engineers, Scarsdale, N.Y., as executive director.

**Alfred C. Grover**, director of technical systems and planning, NBC, New York, named VP, operations and systems software.

**Dennis Feely**, radio frequency systems engineer, ABC broadcast operations and engineering department, New York, named director of technical operations for ABC Radio Enterprises there.

**Walter Neidel**, video engineer, Teletronics, New York, production and post-production

firm, named operations manager, responsible for operations department and technical staff.

**C. W. (Willie) Scullion**, regional manager, Ampex Great Britain, Reading, England, named national sales manager for Ampex's audio-video systems division, Redwood City, Calif.

**Paul Schauer**, electrical engineer, Dewild Grant Reckert & Associates, Little Rock, Ark., consulting firm, joins Continental Cablevision of Ohio in Findlay, as special assistant to VP of engineering.

**Steve Flyte**, news field engineer, KABC-TV Los Angeles, named ENG transmission supervisor for station's *Eyewitness News*.

## Promotion and PR



Rukeyser

**M.S. (Bud) Rukeyser Jr.**, VP-director of communications, Newsweek Inc., New York, returns to NBC as executive VP, public information, post he held before leaving NBC 15 months ago. He will be responsible for NBC's communications and public relations activities, including press, corporate

relations, and editorial services ("In Brief," Aug. 10).

**Jim Wergeles**, director of public relations, Madison Square Garden Communications Network, New York, named VP, public relations.

**Phillip Myers**, director of corporate communications, 20th Century-Fox Film Corp., Los Angeles, named director of public relations for its subsidiary, Magnetic Video Corp. there.

**Susan Steinberg**, from Monchik-Weber Corp., New York software consulting firm, joins Logica Inc. there as director of public relations. Logica markets Prestel videotex system in U.S. and Canada.

**Rita Poore**, promotion producer-writer, WAVE-TV Louisville, Ky., joins WJZ-TV Baltimore in same capacity.

**Tom Eshbaugh**, from KSFZ(FM) San Francisco, joins WCFL(AM) Chicago as advertising-promotion manager.

**Ingrid Moon**, with KSBY-TV San Luis Obispo,

Calif., named programing and promotion assistant.

**Laurie Neider**, from White House executive office, joins Henry J. Kaufman & Associates, Washington, as manager, information services.

**Elyse Bass**, account supervisor, Harshe-Rotman & Druck, Chicago, named senior account supervisor. **Loretta Heermann**, recent graduate, Northern Illinois University, DeKalb, joins HRD there as assistant account executive.

**Charlotte Weeks**, account executive, Ross Roy, Detroit advertising firm, joins Kenneth Drake Associates, public relations firm based there, as media director. **Molly Anderson**, assistant promotion director, *Detroit Free Press*, joins Kenneth Drake Associates, as account executive.

**Robert Seltzer**, account supervisor, Richard Weiner, New York public relations firm, joins Creamer Dickson Basford there as senior account executive.

## Allied Fields

**Dick Springfield**, research associate, Research Group, San Luis Obispo, Calif., named director of radio research. Research Group works with stations to design programing and promotional strategies through market research.

**B. J. Jones**, engineering services manager, Jenel Corp., Dallas-based television and cable consulting engineering firm, named director of operations.

Former FCC Commissioner **Robert E. Lee**, named board member of National Communications Club, Washington. Other new board members are: **Mark Johnson**, CBS; **Terry Maguire**, American Newspaper Publishers Association; **Ron Townsend**, station manager, WDMV-TV Washington; **Don Bilger**, Bilger & Blair, communications law firm, and **Ann Hageman**, ABC.

Elected officers, Georgia Association of Broadcasters: **Larry Lowenstein**, noncommercial WETV(TV)-WABE(FM) Atlanta, president; **Walt McCroba**, American Family Television, Atlanta, VP-television and president-elect; **Wayne Sawyer**, WMAZ-AM-FM-TV Macon, VP-radio, and **Esther Pruett**, recently retired from WTOG(TV) Savannah, secretary-treasurer.

## Deaths

**James Fisk**, 70 former president of Bell Telephone Laboratories when Telstar satellite was launched, died of apparent heart attack Aug. 10 in Elizabethtown, N.Y. Telstar made possible first live television broadcasts from abroad. He was also member of Institute of Radio Engineers. He is survived by his wife, Cynthia, and three sons.

**Evelyn Mann**, 72, former television personality with WTVD(TV) Durham, N.C., died of cancer July 26 there. Mann had been with station since 1954 and served as host of *At Home With Peggy Mann*, women's interest program, until her retirement in 1980. She is survived by her husband, Glenn, and two daughters.

**Betty Richards Schaub**, 69, widow of Robert K. Richards, former senior vice president of National Association of Broadcasters and executive editor of *BROADCASTING*, died Aug. 11 in Washington, of cancer of pancreas. She is survived by second husband, and daughter, Susan Richards Shreve, and son, Jeffrey Richards.

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## ABC's Granath: leading the network into new technologies

When Herb Granath was serving (with corporate vice president stripes) as assistant to ABC President Elton Rule, he was given the job of looking into "the new technologies"—to assess whether and where ABC might fit into such businesses. After a year of study, Granath recalls, he had two recommendations for Rule—get into the new technologies, and put Herb Granath in charge.

ABC took that advice, on both counts, and Granath received the weighty, if cumbersome, title he now holds—"vice president in charge, ABC Video Enterprises." His evaluation, by the way, was the first in-house recommendation that ABC participate in ventures that some then saw, and a few continue to see, as threats to ABC's principal businesses of radio and television networking and station ownership.

The road to the Video Enterprises helm has been less than direct for the former college physics major. The part-time job Granath held through college as an NBC page sparked an interest in television as an art form; in consequence, he undertook graduate work in theater arts. Following a stint as a producer in the Army's Special Services ("We were called the 'velvet beret commandoes,'" Granath quips), he "stumbled into sales at NBC."

Next came his participation in the "reverse charge" of television staffers into radio, a "grand adventure" for which he was recruited into ABC by then national sales director, ABC Radio, Jim Duffy (now president, ABC Television Network). "We had a terrific time," Granath says of his radio days at ABC, where he participated in the formulation of the company's four-network concept for radio. "That was very much like cable is today," he says. "We had to write the book."

From radio Granath shifted first into television sports sales at ABC, then sports program development before his hiatus from ABC. During that absence, he served with a program packager, Trans World International, both negotiating sports rights and selling Trans World's programs to the networks.

Despite their seeming diversity, Granath detects a "unifying thread" running through all those roles in which he's served—"creativity... an ability to generate ideas is valuable whether you're in marketing, production or programming."

Right now Granath is applying his creativity in fulfillment of a mandate "to position ABC properly in areas of the new technologies for the distant future." And



Herbert Arthur Granath—vice president in charge, ABC Video Enterprises; b. June 23, 1934, New York City; BS Fordham University 1954; U.S. Army, 1951-53; various sales positions, NBC Television Network, 1958-60; account executive, ABC Radio Network, 1960-63; Eastern network sales manager, 1963-66; vice president, Eastern network sales, 1966-67; vice president and director of sales, 1967-70; vice president, sports sales, ABC Television Network 1970-75; vice president, program development and marketing, ABC Sports, 1975-76; senior vice president, Trans World International, 1976; vice president, and assistant to the president, ABC Inc.; 1976-79; present position since July 1979; m. Ann Flood, Nov. 25, 1958, four children—Kevin, 21; Brian, 18; Peter, 16; Karen, 14.

if anyone thinks that can be accomplished at a leisurely pace, Granath holds the opposite opinion. "I firmly believe," he says, "that the positions being staked out today—during the last year and in the next six months—will determine the powers that will exist in new technologies for years and years to come."

Granath is losing no time staking out positions in the cable territory of the new media frontier. Last week came word of ABC's participation with Group W in Satellite NewsChannels, an ambitious plan for cable news (see "Top of the Week"). Before that, there was ARTS, which had the dual distinction of being the first cable program service from one of the three commercial networks and the first basic cable "cultural" service. And next is Beta, a women's channel scheduled for launch next January. A similarity in the creative business approach being used to bring all three to fruition is the partnership or joint-venture approach each embodies—ARTS with Warner Amex Satellite

Entertainment, Beta with Hearst Corporation.

That's not to ignore the work that Granath and his people have undertaken in other video fields, notably the production and licensing of programming for home and educational video markets.

And then there's the future. Granath makes no secret that a fourth ABC cable service waits in the wings to join the other three. An announcement might even appear before Labor Day, he suggests. Though he won't say what form it will take, past comments by ABC Chairman Leonard Goldenson and Granath seem to point to the use of the resources of ABC Publishing. "It will be more exotic" than what has been seen already, Granath promises.

How have Granath's activities been received within a company so heavily dependent on broadcasting? "Obviously there has to be some divergence of immediate goals," Granath admits, between his new media operation and other ABC units. At the same time, he asserts, "I'm no wild-eyed zealot... in terms of seeking confrontations with TV. I fully recognize that the television network, for as long as I'm in business, will be the primary entertainment distribution source and will be a main support for the corporation." Each has "its proper place in the overall media mix," Granath believes, and although "competitive," they're "not mutually exclusive."

In fact, he says, Jim Duffy and he remain close personal friends, even though his former boss, in his role as television network head, may find himself on the opposite ends of some diverging interests.

Granath's associations with video aren't limited to his business life. On a more personal level, he's been married for 23 years to Ann Flood, who stars in the daytime drama, *Edge of Night*, as Nancy Karr.

Granath and his wife "managed to raise four kids in Manhattan," though he notes some variety has been added to the family's life-style by the house they built in Vermont, where they spend winter weekends, and the summer house they have in Darien, Conn. His summer commute from Darien, Granath admits, is something of a change for one who always lived in New York.

Being married to someone who "worked all our married life" has made it easy for Granath to be comfortable with the "woman of the 80's" concept of Beta, he says, adding: "I was an early goer in assuming that women should reach their potential" on the job.

Achieving full potential is on Granath's own mind. In video, he believes, "for the real movers and shakers, now is the time."

President Reagan signed into law budget bill extending radio license terms from three to seven years and TV terms from three to five years last Wednesday (Aug. 12). New amendments to Communications Act also allow FCC to use lottery to award new licenses, make it illegal for license renewal applicants to "pay off" frivolous competing applicants, change FCC from permanent agency to one that must be reauthorized every two years and permit funding for public broadcasting for fiscal years 1984 through 1986.

Washington appeals court has issued temporary restraining order which prohibits Teleprompter Corp. and Westinghouse from closing on planned \$646 million merger—largest in cable history. Parties had intended to close late last week. Restraining order will remain in effect until court rules on request filed by National Citizens Committee for Broadcasting for stay of FCC's order granting merger, pending outcome of NCCB's appeal on merits of that decision. In its stay request, NCCB argued that if merger were allowed to go through and NCCB subsequently wins reversal on appeal, merger would be impossible to undo, thus causing irreparable harm to public. NCCB's appeal itself alleges that commission did not adequately consider antitrust and anti-competitive implications of merger on cable industry. Feeling threatened by prospect of competition from The NewsChannels, cable news service announced by Westinghouse Broadcasting and ABC last week, Cable News Network intervened in support of NCCB. Although FCC rejected CNN's "vertical integration" argument when it approved merger earlier this month, CNN now claims that involvement of ABC, unknown at time of approval, changes everything and is cause for FCC to reconsider. Instead of promoting diversity, ostensible reason for approval, CNN said Westinghouse-Teleprompter merger now becomes "another vehicle for a major television network to tighten its grip on the American viewing public. Teleprompter, in response to NCCB's stay request said, among other things, that Teleprompter stockholders would be harmed financially if merger could not be closed. Commission will file with court on Monday, defending its decision to approve merger and deny stay. It will also contend that since Teleprompter will remain in tact as wholly owned subsidiary of Westinghouse, merger could be undone with relative ease should NCCB win on appeal.

National Association of Broadcasters announced last week it has formed two new associate membership categories: Foreign Broadcast Related Organizations and Retired Broadcasters. Membership in former is available to foreign corporations, firms and organizations that don't sell product or service to U.S. broadcasters. Yearly dues are \$450 for radio and \$750

for television. Membership in latter is available for \$100 to broadcasters retired from full-time employment who are at least 53 years old or have been employed in broadcasting for at least 15 years.

Radio and TV deregulation and elimination of comparative renewal process should be combined in single new bill, said Senator Howard Cannon (D-Nev.) in letter to Senate Commerce Committee Chairman Bob Packwood (R-Ore.), Communications Subcommittee Chairman Barry Goldwater (R-Ariz.) and Senator Ernest F. Hollings (D-S.C.). Cannon suggested including provisions of S. 270, radio deregulation bill, "similar provisions for TV," and S. 601, TV licensing bill that could be adjusted to eliminate comparative renewals and change renewal standard for radio also. Senate passed most of these provisions in budget package (BROADCASTING, June 29), but House refused to accept them in conference (BROADCASTING, Aug. 3). New bill combining provisions, said Cannon, should also provide "explicit direction to FCC to encourage competition, foster innovation, encourage new and additional services and promote the efficient use of spectrum."

Central District Court of California ruled on Aug. 7 that three major networks did not comply with Justice Department consent decree limiting to two-and-a-half hours per week amount of prime time programming produced in-house. To comply with decree reached late in 1980, networks filed first semi-annual reports detailing amount of in-house programming aired, but eliminated from tallies amount of commercial minutes aired within programs. This, said Justice Department, is unfair, and allows networks to air more than agreed-upon units of in-house programming. Court agreed and ordered networks to file revised semi-annual reports. Spokesman for NBC said none of networks is in danger of violating decree in revised reports because all aired less in-house programming than permitted in Justice Department's and Court's reading of decree.

In first major prime-time schedule changes, NBC-TV has removed new *Mickey Rooney Show* and *Chicago Story* from fall lineup but says they are in production and will be used as replacements as needed. They had been in Friday lineup, which now becomes *NBC Magazine* at 8-9 p.m. NYT (moving from Saturday at 10 and starting Sept. 11), *James Arness Show* (moving up one hour to 9-10 and starting Nov. 27 after two-hour premiere at 9-11 Nov. 20) and *Rock Hudson Show* (moving from Wednesday to Saturday at 10-11 and starting Nov. 27). Replacing *Rooney* (retitled *One of the Boys*) and *Chicago* are *Nashville Palace*, country music/comedy/variety series, and action-adventure *Angie Dickinson Show*; they go into Saturday lineup, which becomes: *Barbara Mandrell* at 8-9 (new episodes



With swearing in of FCC Commissioner Henry Rivera last Monday (Aug. 10) in Albuquerque, N.M., commission was able to claim full complement of seven commissioners for first time since February. At far left, Fowler administers oath to Rivera while latter's wife, Catherine, holds Bible. In foreground is Rivera's son, Henry Jr. At near left, are (from l-r): Senator Harrison Schmitt (R-N.M.), Fowler, Rivera, and Ron Salk, president of New Mexico Broadcasters Assn.

start Oct. 3), *Nashville* at 9-10 (starts Oct. 24) and *Dickinson* at 10-11 (starts Jan. 9). Revised schedule for other nights (with season start dates in parentheses): Sunday: *Powers of Matthew Star* (Dec. 6); *CHiPS* (Oct. 4) and *Sunday Movie* (Sept. 27 with Johnny Carson's 19th anniversary show). Monday: *Little House on Prairie* and *Monday Movie* (both Oct. 5). Tuesday: *Father Murphy* (Nov. 3 after two-hour premiere Oct. 26), *Maverick* (Nov. 10 after two-hour premiere Nov. 3) and *Flamingo Road* (Nov. 10). Wednesday: *Real People* (Sept. 30) and *Facts of Life, Love Sidney* and *Quincy* (all Oct. 28). Thursday: *Harper Valley PTA* and *Lewis & Clark*, which is new title for *Gabe & Guich* (both Oct. 22) *Diff'rent Strokes* (Nov. 5 after one-hour premiere Oct. 29) and *Gimme a Break and Hill Street Blues* (both also Nov. 5). Variety of programs, mini-series and specials will fill in until respective start dates are reached.

FCC has announced that it will convene meeting of its advisory committee on radio broadcasting in Rio de Janeiro during second session of Region 2 radio conference there in November. Meeting—exact date and time of which will be announced later—is being held to brief advisory committee on progress during conference and to provide comment to U.S. delegation as developments occur.

Representative Paul Findley (R-Ill.) has written FCC Chairman Mark Fowler to say that commission's Aug. 4 decision, reversing itself on AM channel spacing position, favoring retention of 10 khz, was "unconscionable tragedy" for daytime broadcasters. Decision, he said, "leaves half the nation's AM broadcasters and 36 million Americans without local full-time radio service." He also suggested that situation "cannot be rectified" simply by granting them post-sunset authority. He said that he hoped that Fowler would make solution to daytimer problem one of commission's top priorities.

RKO Radio Networks will formally announce plans to carry new series of weekly music specials for RKO 2 called *Musicstar*, at NAB Radio Programming Conference this week. One-hour shows fed to affiliates each Saturday at 8 p.m. are produced by I.S. Inc., San Francisco, for RKO and will debut Sept. 5. Different artist each week will be featured through interviews and musical selections. In first few weeks guests scheduled are Don McLean, Pointer Sisters and Rupert Holmes. Also to be announced: Former Oakland Raider coach John Madden will join RKO as sportscaster for 4:15 p.m. sports update/commentary feed, Monday through Friday. On same network, 90-second series, *Ask the Expert*, will be hosted by WYNY(FM) New York's Margaret Jones, and is slated for Sept. 1 debut.

ABC Information has displaced ABC Contemporary as top-ranked radio network among adults 12-plus, according to average audience ratings in most recent RADAR report, released last Thursday (Aug. 13). NBC Radio Network leads pack in cumulative ratings among adults 12-plus. NBC's *The Source* replaced ABC Contemporary as number-one network in average audience ratings among adults 18-34 and ABC Entertainment is first among adults 25-54. Biggest gains in listenership went to RKO, which jumped 28.5% among adults 12-plus and 45.1% among adults 18-34. Next biggest gains went to Sheridan Broadcasting Network.

Radio and Television Commission of Southern Baptist Convention, Fort Worth, Tex., (RTVC) formally announced last week agreement to lease 36 mhz, C-band transponder from Southern Pacific Communications on Spacenet I. Satellite, which will not be operational until spring 1984, has equivalent of 36 transponders and is, according to SPC, sold out. Transponder will be used to feed RTVC's low-power television network, American Christian Television System, which has applied for 105 LPTV stations. Transponder will cost \$2.1 mil-

lion per year. RTVC was required to put down \$175,000, one month's rent, to seal agreement. Spokesman for RTVC said Sunday School Board of Southern Baptist Convention is close to making same deal for another transponder. Spokesman said school board would use it primarily to transmit instructional programing to churches.

Two Durango, Colo., reporters, Dave Tragethon of KIUP(AM)-KRSJ(FM), and Barry Smith of *Durango Herald*, are facing jail sentences for refusing to disclose their sources for stories about closed pretrial hearings for Durango murder suspects. Although pair was cited for contempt of court and supposed to start serving sentences last weekend (Aug. 15-16), district court judge agreed to postpone sentence until Sept. 3 to give attorneys for reporters time to appeal. According to court order, reporters would be imprisoned until they reveal sources. Although attorneys for reporters argued that First Amendment gives reporters right to protect sources, judge, noting Colorado has no shield laws, said it wasn't "up to the trial court to carve out a privilege; it's up to the legislature." National Association of Broadcasters has been furnishing legal advice to attorneys for reporters.

Columbia Pictures Television and Time Inc. announced purchase by Columbia of "virtually all" assets of television production operations and free television distribution rights of defunct Time-Life Films unit. Negotiations had begun in March (BROADCASTING, Mar. 23). Joining Columbia as vice president-programs will be Nancy Dockry and as vice president in charge of post-production Christina Friedgen. Columbia picks up T-L production commitments including network deals and contractual arrangements with writers and producers. Producer list includes Sonny Grosso and Larry Jacobson, Freyda Rothstein and David Sontag. Acquisition price wasn't disclosed.

Barbara V. Moran has been named acting chief of FCC's Minority and Small Business Division (formerly Industry EEO/Minority Enterprise Division). She replaces Edmund Cardona, who was recently named special assistant to newest FCC commissioner, Henry Rivera. Moran, 14-year commission veteran, was specialist with Consumer Assistance Division before transferring to EEO/Minority Division in 1979.

James P. Mooney, VP-government relations, National Cable Television Association, has been named executive VP, new post designed to consolidate duties of Kathryn Creech and Robert Ross, NCTA's two senior VP's who have announced their departure from NCTA. Creech is headed for Hearst/ABC Video Services (see "Fates & Fortunes," page 130), and attorney Ross is going into private practice. Mooney, chief of staff to former House Majority Whip John Brademas (D-Ind.), joined NCTA last January. Although Creech doesn't join Hearst/ABC until Sept. 14 and Ross has promised to remain until end of September, Mooney will assume new duties Sept. 1.

Henry Bauman, chief of FCC's Policy and Rules Division has been named deputy chief of Broadcast Bureau. He joined commission in 1969 and was chief of renewal branch before being named policy and rules chief in July 1979.

## Upcoming

In Chicago: NAB Radio Programming Conference that started yesterday (Sunday) continues at Hyatt Regency through Wednesday. In Los Angeles: Producer Aaron Spelling will address luncheon of Academy of Television Arts and Sciences at Century Plaza Thursday. In Atlanta: Southern Cable Television Association Eastern show opens at Georgia World Congress Center Thursday (see page 100).

## The system works

The vitality of the radio marketplace, which is surveyed at length elsewhere in this issue, is just short of unbelievable. We cannot think, however, that all of our reporters were led down garden paths by euphoric dreamers. The testimony is uncontradicted: Radio has never seen such a period of creative fervor.

Networks are proliferating in many forms. Other program services are springing up throughout the country. Established services are inventing new programs and new formats. Stations are operating at levels of sophistication that would befuddle the average manager of 10 years ago. Radio advertising salesmen are predicting a \$4-billion 1981.

But can it last? "The next five years will be the most exciting in the history of radio," says C.T. Robinson, president of Sunbelt Communications. He's entitled to be heard. Sunbelt is a prime example of the modern radio broadcaster, with four FM's and two AM's acquired in very recent years on the strength of modern methods of research and canny management.

How can a service that was written off by many analysts not so many years ago be at a new peak of activity? There are many reasons, including the inherent physical advantage of a medium that can be received almost anywhere a listener wants to be. Perhaps also the present generation of radio professionals is operating in a freer climate than its predecessors knew.

Government deregulation is yet to be realized on the scale that some in Washington have promised, but there is much less inclination than there used to be to keep the leash short. The perception among broadcasters is of less government control. That frees the mind for more productive work than fending off problems in Washington.

Radio in its present state shows the marketplace in action. Within the radio business itself, competition not only flourishes but intensifies. Outside competition is increasing hourly. In the search for audience, broadcasters are providing the widest range of service in their history. Can anyone imagine how the pace would pick up if the business were really deregulated?

□

One dislocation that AM broadcasters and their audiences did not need has, to the relief of all, been avoided. The FCC recovered its senses two weeks ago and voted to recommend the retention of 10 khz channel spacing in the AM service. In an act of irresponsibility an earlier FCC of somewhat different composition had voted to shrink the channels to 9 khz.

As the majority of four commissioners recognized, in the agency's latest action, the costs to broadcasters and public of converting to 9 khz far outweighed the prospective benefits to be derived.

A round of applause for Mark S. Fowler, James A. Quello, Abbott Washburn and Mimi Weyforth Dawson.

## Channels here and there

Westinghouse has found a way into cable television networking and a partner, ABC, to join it on the trip. If two lesser venturers were setting out, their expedition would probably be regarded as just another flight into a frontier that may be getting overcrowded. When NewsChannels, the Westinghouse-ABC service, goes on Westar IV, it will be joining a swelling company. A detailed tracking of transponder use, beginning on page 32 of this issue, counts 37 full-fledged video services raining down from satellites.

The size and track records of Westinghouse and ABC set them

apart from the average blue-yonder pioneer. Obviously they think there is room for them in cable news, a field in which Ted Turner is still losing a fortune and which he has charged his lawyers to find a way to keep for himself.

BROADCASTING's compilation of transponder use finds far more capacity for cable program services on satellites than there is on terrestrial cable systems. More than half of the cable systems now in operation are limited to six to 12 channels. Those 37 video services camped out in the sky may have to wait for a lot of plant rebuilding before they all find access to cable television homes.

Meanwhile, the struggle for position will be fierce. From it is bound to emerge both a volume and a variety of programming unimagined until now. There may be failures among the venturers, but the public is a certain winner.

## To all it should concern

"Byron Price, director of U.S. Office of Censorship during World War II and one-time executive editor of the Associated Press, died Aug. 7 at his retirement home in Hendersonville, N.C. He was 90."

That "In Brief" item barely made the deadline for BROADCASTING's Aug. 10 issue. More needs to be said.

Byron Price was among the greatest journalists of his time. In 1941, he was drafted from the top editorial slot of the Associated Press at New York headquarters by President Franklin D. Roosevelt to become the chief U.S. censor during World War II. He directed a force of 14,500 and was responsible for the voluntary codes of newspapers and radio. There was not a single untoward incident recorded during his entire war experience. He won a Pulitzer in 1944 for those codes. Among other decorations, domestic and foreign, President Harry S. Truman awarded him the Medal of Merit.

After the war, "Px" (the telegraphic shorthand for Price) served in executive capacities with the Motion Picture Association. In 1947, he became assistant secretary general of the United Nations and served with distinction.

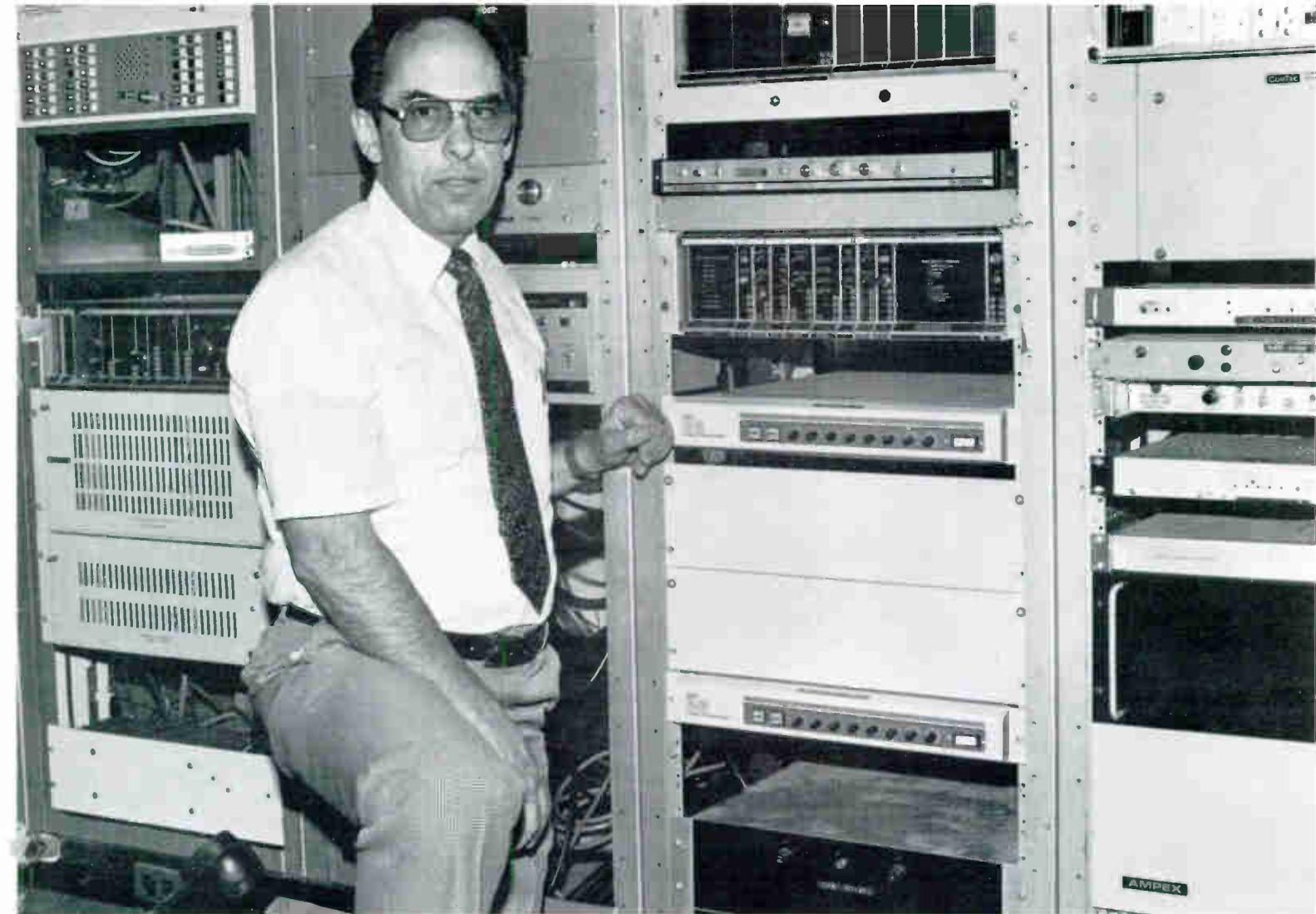
He leaves no known survivors; his wife of nearly 60 years died earlier at the same rest home.

Historic sites are marked for distinguished journalists under auspices of the Society of Professional Journalists, Sigma Delta Chi. There should be one marked at Wabash University in Indiana for its most distinguished journalist alumnus.



Drawn for BROADCASTING by Jack Schmidt

"He just can't watch enough baseball now that it's back."



## HOW THE FS-16 GETS THE SIGNALS STRAIGHT ON 71 SPORTS & NEWS FEEDS

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Al uses the second compact frame synchronizer from NEC on a roll-around rack to synchronize WKBD's Independent Network News feed nightly. "We pick it up from the Western Union satellite to our earth station eight miles out. From there it comes into our station where we run it through the FS-16, tape it, and delay it for 45 minutes before rolling on air at 10:00 P.M.

"We're real happy with the job the FS-16 does for us. We chose it basically because of its cost, size, and performance," reports Al. "We've also

been using three NEC Time Base Correctors which is how we first found out about how their equipment performs. They've eliminated the need for 5 other pieces of equipment. The whole play-back mode is now processed through the TBC's. The third Time Base Corrector is used on the output of a 3/4" tape machine to upgrade the signal to broadcast quality."

Find out how NEC can help you get your signals straight. Call today for a hands-on demonstration of the NEC FS-16 or Time Base Corrector.

Pictured: WKBD-TV Director of Engineering Al Martin.

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