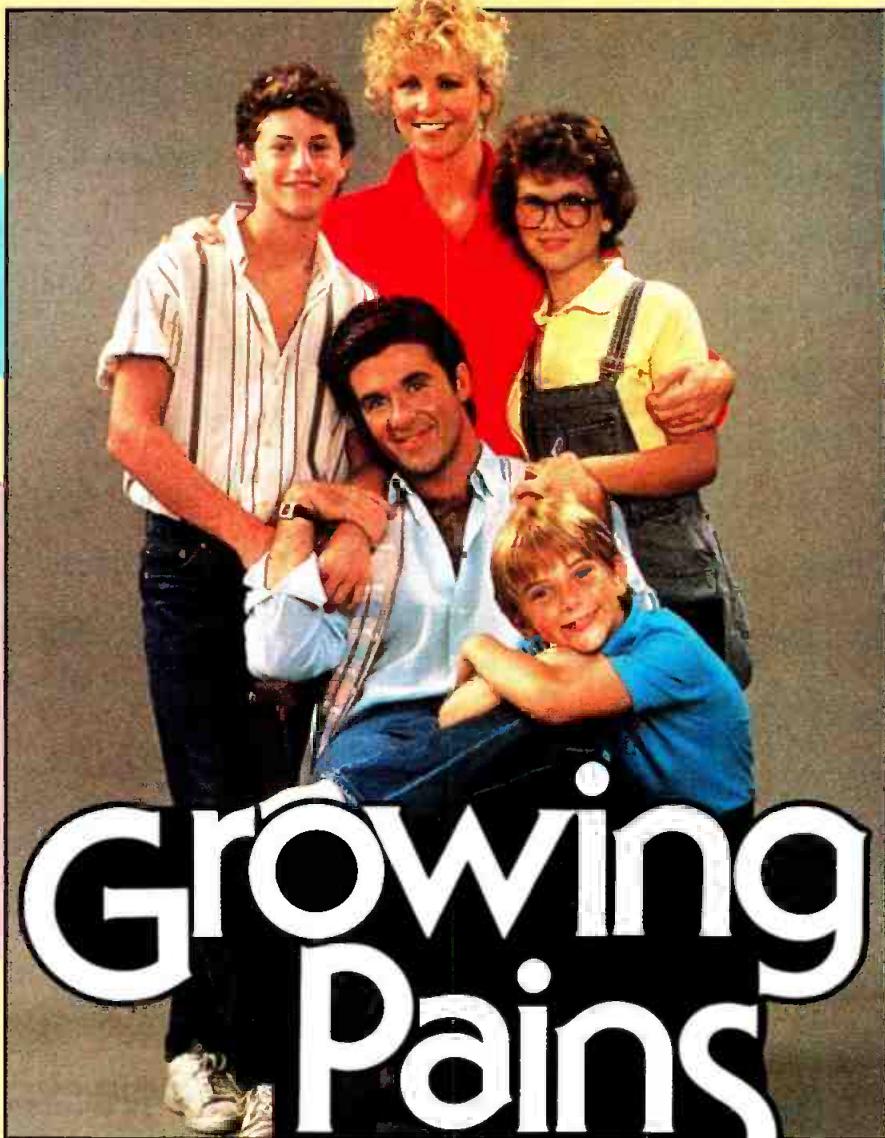


The Fifth Estate

RADIO TELEVISION CABLE SATELLITE

Broadcasting Jul 28



Growing Pains

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RADIO
REPRESENTATION

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Danforth brings forth must-carry proposal Hallmark buys SICC TV station group Special Report on Radio

SENATOR STEPS IN □ Missouri senator John Danforth offers must-carry proposal that calls for greater carriage of broadcast signals than exists in compromise before FCC. **PAGE 32.**

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SAME OLD SONG □ Debate continues before House Copyright Subcommittee over music licensing issue but there is no breakthrough in sight. **PAGE 38.**

RADIO 86 □ The reports of radio's demise that have circulated since the flicker of the first cathode-ray tube remain highly overrated, as this week's "Special Report" on the state of the aural medium indicates. Network radio is enjoying a strong sales year with revenue increases hitting the double digits. **PAGE 46.** Contemporary hit radio stations are stressing oldies and AOR hits from the past in their new format mix. **PAGE 56.** All-industry group moves to set technical standards for AM radio's high frequency reception. **PAGE 66.** Competition among stations is causing greater emphasis on syndicated product, as evidenced by the number of program suppliers—including some new faces—whose mini-profiles appear on **PAGES 70-79.**

TURNED DOWN □ FCC staff rules against Kahn complaint but AM stereo proponent vows to fight on. **PAGE 86.**

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DAYTIME DOMINANCE □ CBS wins 20 Daytime Emmy awards, most among networks. **PAGE 98.**

NAB'S QUIET MAN □ National Association of Broadcasters general counsel, Jeff Baumann, brought a background in FCC law and an interest in policy decisions to his NAB post. He has received high marks working quietly but effectively to serve that organization's membership. **PAGE 119.**

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Broadcasting (ISSN 0007-2028) is published 52 Mondays a year by Broadcasting Publications Inc., 1735 DeSales Street, N.W. Washington, D.C. 20036. Second-class postage paid at Washington, D.C., and additional offices. Single issue \$2 except special issues \$3.50 (50th Anniversary issue \$10). Subscriptions, U.S. and possessions: one year \$65, two years \$125, three years \$175. Canadian and other international subscribers add \$20 per year. U.S. and possessions \$170 yearly for special delivery. \$100 for first-class Subscriber's occupation required. Annually: *Broadcasting* □ *Cablecasting Yearbook* \$90. *Across the Dial* \$6.95. Microfilm of *Broadcasting* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106 (35mm. full year \$55). Microfiche of *Broadcasting* is available from Bell & Howell, Micro Photo Division, Old Mansfield Road, Wooster, Ohio 44691 (\$37/yr.). Postmaster please send address corrections to *Broadcasting*, 1735 DeSales St., N.W. Washington, D.C. 20036.

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Closed Circuit

Hometown action

While TV networks continue to plead hard times and try adjusting to low inflation rate, local TV sales market is livelier. According to Television Bureau of Advertising, local station sales in first quarter were up average 13% over year ago, despite softness in same areas like Southwest, hit by falling oil prices. Final figures aren't available yet, but there has been no indication that local sales were far off that mark in second quarter. By contrast, Broadcast Advertiser Reports puts network sales up only 2.1% through May (although May alone was up more than 4%). Spot market, by some estimates, is up about 8% through May over year ago.

One reason for gains in local market is that softer network and spot markets leave more inventory for stations to fill. Some also speculate that new players in station ownership are beefing up their local selling not only because local is one market segment they can control, but also because they need to boost revenue to service heavier debt loads.

Public service

Making rounds at FCC last week on must-carry were members of Television Operators Caucus, which is advocating adoption of industry compromise but with special provision for public broadcasting. Caucus is promoting proposal that would guarantee mandatory carriage of one public station on all cable systems as well as waive compromise's viewing standard for that station. In addition, TOC is suggesting guaranteed carriage of two PBS signals on cable systems with 54 or more activated channels. TOC feels its proposal gives special treatment to PBS in way that will improve chances of passing court muster. Broadcasters are basing plan on data they say shows that 72% ADI communities have only one PBS station.

Bearish about spot

If latest projection on national radio cycle curve charted by Vince Bellino, executive vice president, McGavren Guild Radio, is correct, national spot business, which has been floundering all year (see page 52), may not rebound until second quarter 1987. Historically, curve, which Bellino has prepared since 1974, shows national radio advertising alternating from upward to downward mode every 22 to 26 months. Billings, according to chart, have been

experiencing gradual decline since early 1985, are expected to hit low point during first quarter next year before starting back up.

Really big show

Radio-Television News Directors Association is preparing for annual conference Aug. 26-29 in Salt Lake City, but has found itself with exploding trade show as well. Concurrent exhibit's floor space has shot up 35% following last year's 20% growth and will total more than 50,000 square feet with indoor and outdoor booths. Number of companies in attendance has increased to 150 from 120 two years ago, with most prolific exhibit category being information-programming services. Satellites may dominate at this year's electronic news marketplace, with satellite-delivered services on display by more than 20 companies and satellite newsgathering vehicles from at least 14 others.

Meeting at McDonald's

Fast-food restaurants may become *de rigueur* for lobbying FCC commissioners over lunch these days. FCC General Counsel Jack Smith, prompted by inquiry from Commissioner Patricia Diaz Dennis, has been advising FCC officials not to accept entertainment or gifts from interested parties that exceed \$35. Law says commission officials can't accept gifts or lunches of more than "nominal value." Smith is offering \$35 as rule of thumb.

Money against drugs

National Association of Broadcasters executive committee last week renewed association's commitment to fight alcohol and drug abuse by allocating more than \$100,000 for continuation of its national public service campaign. Committee approved long-range plan for campaign that will run through 1988 and involve community action plans, public service announcements and congressional participation.

Conus-san

Satellite newsgathering catalyst Conus Communications could find its cooperative notions spreading to Japan. According to one Japanese source, Conus-like network is likely to emerge within that country's

television industry by 1988, and Japanese from broadcast networks, space communications companies and other TV industry firms, have been knocking on door at Hubbard Communications-owned Conus for discussions on how to start satellite news cooperative. No agreement has been reached with Japanese at this point, according to Conus spokesman, but company is interested in Japanese venture and may have something more to report in next several months.

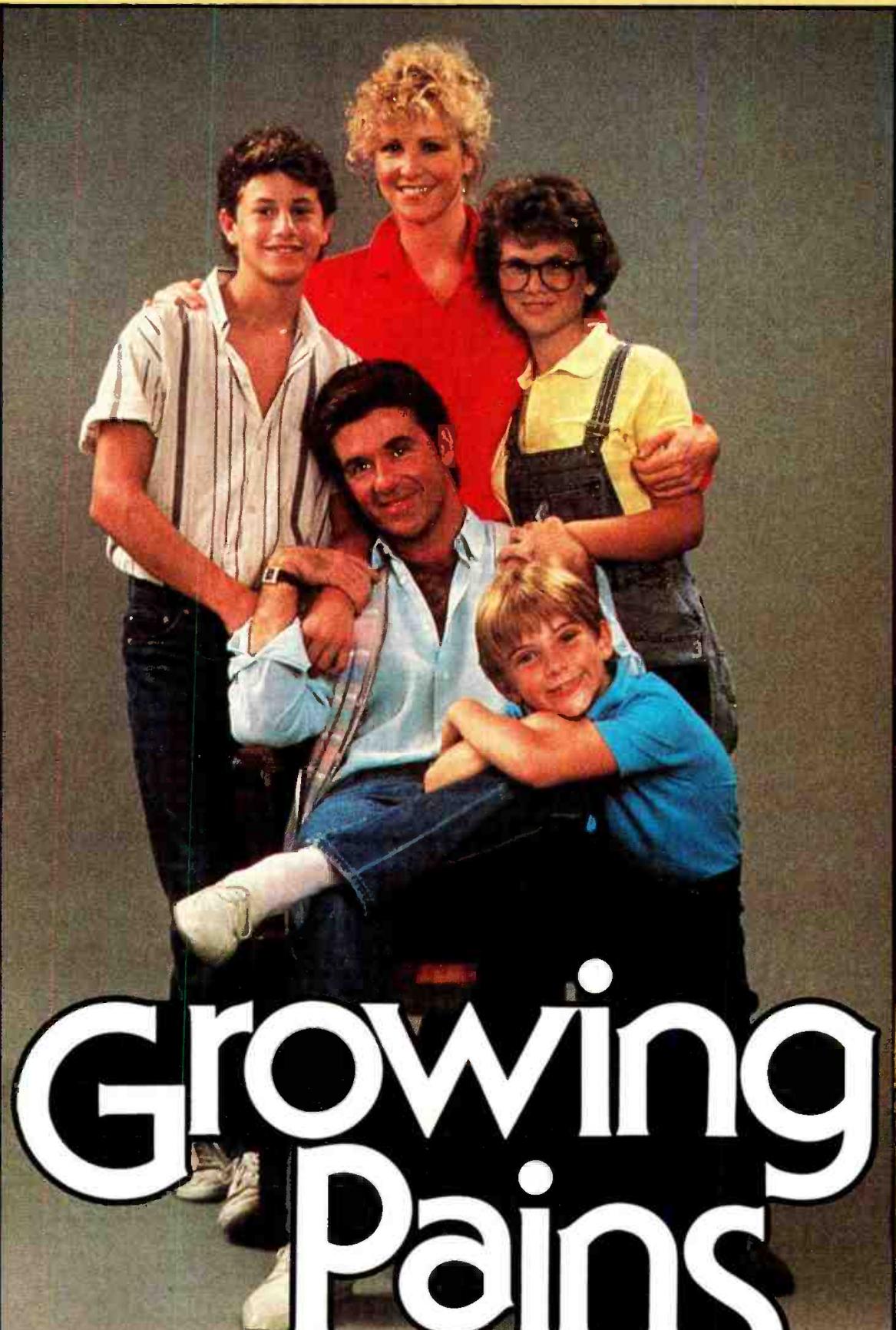
Pieces on hold

Although many conflicts between owners of privately held media companies have been resolved through buyouts of minority shareholders or sale of entire company, some conflicts linger unresolved. Forty-percent owners of CBS affiliate, WNEV-TV Boston, are still trying to sell their shares in station at what they consider reasonable price. Bids by outsiders to buy entire station have been rejected by majority shareholder, David Mugar, who has right of first refusal on minority shares until 1993. Those wanting to sell are finding it difficult to find buyer who is content to be minority owner for long term.

And in St. Louis, while Pulitzer Publishing sets up financing to buy shares of dissident shareholders, 20% of company is still caught in dispute between certain family members and Alfred Taubman, Bloomfield, Mich.-based investor who holds option to buy shares. Taubman suit against company and family members he feels misled him, is still before court, with hearing set for Aug. 15.

High command

In interview last week, FCC Chairman Mark Fowler said that President Reagan had personally asked him to accept another term. "The President is quite aware about the progress some of his appointees have made," Fowler said. "I'm pleased that he feels that way." Fowler also thought his FBI background check that must precede his official nomination was nearing completion. But Fowler, who can sit without Senate confirmation until end of 1987, apparently does not feel need to be confirmed any time soon. "It's possible too because of so much else on the plate that I might not even be able to get a hearing this year," Fowler said. "It might go over to the early part of the next Congress, but it's fine with me, however it works."



Growing Pains

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Cable Castings

Senate eyes scrambling

Concerned that backyard dish owners in rural areas will be unable to secure descramblers and subscribe to scrambled cable services at reasonable prices, Senators Wendell Ford (D-Ky.) and Dale Bumpers (D-Ark.) last week introduced a new piece of legislation. The bill (S. 2666), a watered-down version of an earlier bill they introduced, would require the FCC to set a standard for the scrambling of cable satellite programming so that all services could be received with one descrambler and to open an inquiry into the home satellite marketplace to see if scrambled programming is being made widely available at "competitive prices." Unlike the earlier bill (S. 2290), the new one would not require the FCC to regulate programming rates and descrambler prices if they were found to be unfair or unreasonable.

In introducing the new bill, Bumpers said he was principally concerned about the rural dish owners. "The costs for premium programming...to dish owners beyond a cable system remain far above those in the city and for no good reason," he said. While a rural dish owner may have to pay \$95 a month for the scrambled services on an à la carte basis, he said, his counterpart in the

city can get the same services in a package from the local cable operator for \$25 to \$30 a month. "This is outrageous and must be stopped," he said. "Clearly, a competitive market would not yield such a disparity."

Bumpers said his new bill represents a compromise. "I know many were concerned that the FCC would have to regulate prices for either decoders or programming, and we are not calling for that with this bill."

The bill would also require the Justice Department to report to Congress on its ongoing investigation into the home satellite marketplace within six weeks of enactment. "We simply want to know if our antitrust laws are being violated and, if so, is anything being done about it," Bumpers said.

Taking over

American Cablesystems Corp., Beverly, Mass., has agreed to purchase CommuniCom, a financially troubled cable system serving 10 communities in and around Los Angeles, for \$70.4 million "free and clear of all indebtedness," it was announced last week.

CommuniCom, whose franchises encompass 410,000 homes, currently counts 54,000 basic subscribers. American Cablesystems has 320,000 basic subscribers in five states.

The deal, subject to approval of the 10 franchising communities, including the city of Los Angeles, is expected to close no sooner than the spring of 1987. In the meantime, the agreement provides for American Cablesystems to manage the systems.

"Our company feels fortunate to be able to become involved with the CommuniCom system at this stage of its development," Steven B. Dodge, chairman and chief executive officer, American Cablesystems, said in a prepared statement. "We will benefit from the present direction of the company and applaud the efforts of the management team and employees of CommuniCom in establishing that direction."

PPV revelations

Tests of an impulse pay-per-view system conducted over the past four months by General Instrument's Jerrold Division and cable systems of four MSO's may be debunking industry preconceptions about the technology, according to the Hatboro, Pa.-based company.

"Everything we are learning seems to restructure the preconceived industry notions about pay per view," said Ken Nimmer, director of programming for the project, known as Cable Video Store, which has shown consumer buy rates 10-20 times higher than industry expectations.

Among the findings: A large percentage of buys occurs after an event begins; basic-only homes are buying more programming than multipay subscribers; older films are competing equally with newer releases; high buy rates continue after two or three months of showings; viewing is heaviest

during off-hour time periods, and pay churn is decreasing.

The focus of the tests has been the cable equipment manufacturer's own experimental "store-and-forward" impulse PPV technology, Nimmer said. Unlike more traditional phone-based PPV, the Jerrold system provides last-second authorization to all subscribers ordering the service with remote units. The technology was first tested for 90 days last year by a Group W cable system in Burnsville, Minn., and was successful enough to attract the attention of other MSO's, he added.

Current tests began last April with four other cable operators—American Cablesystems in Newburyport, Mass.; Harron Communications in New Haven, Mich. (Detroit); Cablevision Industries in Foxboro, Mass., and McCaw Communications in Medford, Ore.—and Nimmer said more cable systems, including Storer Cable in Columbia, Md., and United Cable TV in Hacienda Heights, Calif., are expected to join.

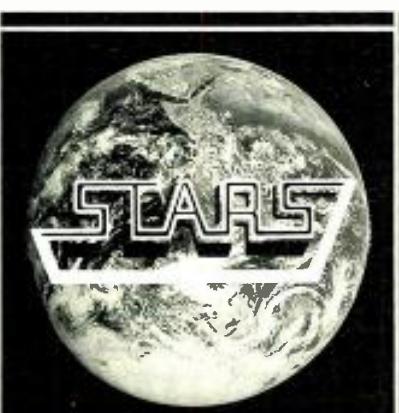
For the tests, Jerrold is using movies provided by major studios and distributed 24 hours a day via Satcom IV, transponder 16. Viewers at some 300 homes in each system (approximately 100 basic-only homes, 100 with one pay service and 100 with multipay) can select from the 99-cent-to-\$3.99 programs at any time from five minutes before the show to 30 minutes into it, and the channel is provided unscrambled for a two-minute preview at the beginning of each event, said Nimmer.

According to initial results, 45% of subscribers purchase events after they have started, contradicting the assumption that subscribers need time to plan their viewing and order in advance, the company said. Of the purchases, 35% were made while the signal was unscrambled and 10% after the scrambling began.

Basic-only subscribers are buying 40% more programming than multipay subscribers, Nimmer said. The company's research showed many basic-only subscribers previously had pay TV but later dropped it in favor of videocassette recorders, and Nimmer said that while the "toughest sale" for a PPV service is a new VCR owner, the easiest is someone who has had a VCR for more than six months and "has grown tired of picking up and returning rented tapes."

Program buying is spread throughout the entire subscriber base, Nimmer said, with more than 80% purchasing at least one event a month, while less than 20% bought more than five.

The project's combination of "early window" movies and older films has shown the two to be about equal in preference, while the data demonstrates high buy rates even for films with a limited number of showings and for those into a second or third month of showings, Nimmer said. The majority of purchases are also being made outside prime time and weekend slots, with 55% made during weekdays, in contrast to videocassette rentals, which are concentrated on weekends.



Houston International Teleport

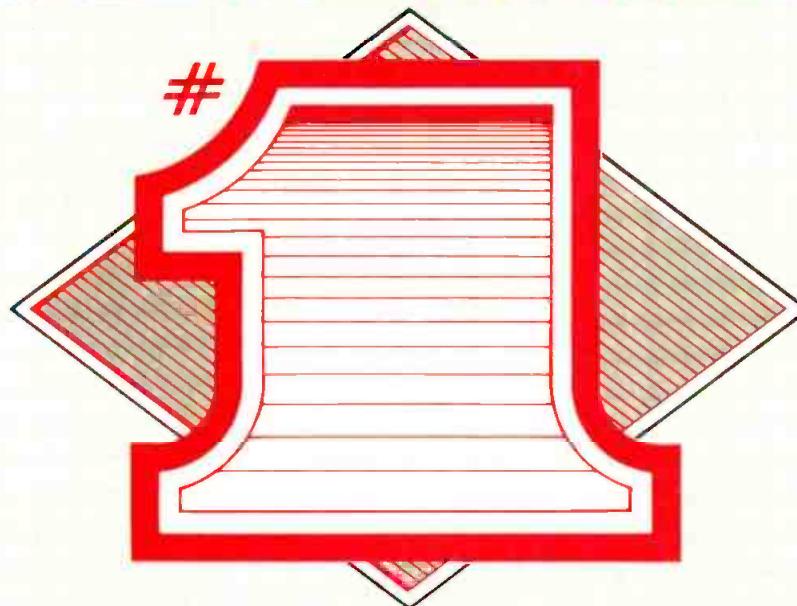
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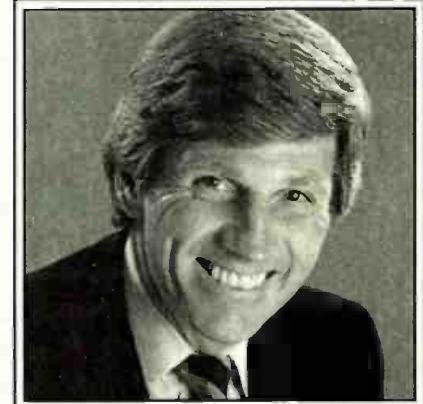
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- #1 Baton Rouge/WAFB-TV
- #1 Billings/KULR-TV
- #1 Boise/KBCI-TV
- #1 Buffalo/WIVB-TV
- #1 Champaign-Springfield/WAND
- #1 Cincinnati/WCPO-TV
- #1 Colorado Springs/KOAA
- #1 Des Moines/KCCI-TV
- #1 Evansville/WEHT-TV
- #1 Fort Wayne/WANE
- #1 Greenville-Spartanburg/WSPA-TV
- #1 Idaho Falls/KIDK-TV
- #1 Indianapolis/WISH-TV
- #1 La Crosse-Eau Claire/WKBT-TV
- #1 Lima/WLIO
- #1 Mason City/KIMT-TV
- #1 Milwaukee/WISN-TV
- #1 North Platte-Hays/KNOP-TV
- #1 Omaha/WOWT
- #1 Pittsburgh/KDKA-TV
- #1 Quincy-Hannibal/WGEM-TV
- #1 Reno/KCRL
- #1 Rochester/WHEC-TV
- #1 San Diego/KFMB-TV
- #1 Shreveport/KTBS-TV
- #1 Sioux City/KTIV
- #1 Spokane/KHQ-TV
- #1 St. Louis/KSDK
- #1 Tampa-St. Petersburg/WTVT
- #1 Washington/WDVM-TV

#1 Rating/Daytime

- #1 Albany GA/WALB-TV
- #1 Amarillo/KVII-TV
- #1 Anchorage/KTBX-TV
- #1 Burlington-Plattsburgh/WCAX-TV
- #1 Cedar Rapids/KCRG-TV
- #1 Charlotte/WBTV
- #1 Chattanooga/WTVC
- #1 Dallas-Fort Worth/WFAA-TV
- #1 Flint-Saginaw/WNEM-TV
- #1 Greensboro/WFMY-TV
- #1 Harrisburg-Lancaster/WGAL-TV
- #1 Harrisonburg/WHSV-TV
- #1 Hartford-New Haven/WFSB-TV
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- #1 Minneapolis-St. Paul/WCCO-TV
- #1 Norfolk/WTKR-TV
- #1 Orlando/WCPX-TV
- #1 Roanoke-Lynchburg/WDBJ-TV
- #1 Rockford/WIFR-TV
- #1 Sacramento/KCRA-TV
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Restrict ownership?

The ranks of those calling for the FCC to consider imposing ownership restrictions on cable MSO's have expanded to include the Association of Independent Television Stations, the Motion Picture Association of America and the National League of Cities.

In comments at the FCC, MSO's, the National Cable Television Association and the Department of Justice, however, have made their opposition known.

At issue is a petition for rulemaking by Satcom Inc., a small Montana cable operator, that is recommending that no entity be permitted to own systems serving more than 50% of the subscribers in any state or more than 25% of the nation's cable subscribers (BROADCASTING, June 23).

The NLC has already gone on record recommending more stringent standards: that no cable system be permitted to control or own systems serving more than 20% of the nation's cable households or more than 40% of the households in a local access and transportation area (LATA) (BROADCASTING, July 21). LATA's are regions, roughly comparable to metropolitan statistical areas, in which telephone service is considered local for regulatory purposes. There are 161 LATA's in the U.S.

In comments at the FCC last week, INTV said it was "imperative" to consider whether an ownership rule was required. "It is clear there is cause for concern," INTV said. "The new technologies which most believed, a few years ago, would undermine cable's monopoly status have fallen by the wayside or failed to materialize. The must-carry rules, which served as a type of 'separations

policy' to insulate cable's antenna function from its competitive advertising and programming functions, have been struck down and their future is uncertain. A handful of cable MSO's are consolidating their power over not just broadcasters, but independent programmers as well."

In further comments, MPAA said that assuming that concentration of system ownership continued to increase at half the rate of increase between 1982 and 1986, the five largest MSO's will control access to 46.6% of all cable subscribers by 1990, up from 29.4% in 1982. MPAA also said that the rapid rise in cable ownership concentration had already caused "serious harm" to the public interest by directly contributing to a reduction in the diversity of program services available to the public. "The largest MSO's are now able to use their excessive power in the program supply marketplace to restrict the availability of new cable program networks to all cable systems and subscribers," MPAA said. "New cable networks unable to meet the demands of the one or two largest MSO's simply cannot gain enough subscribers to become viable."

Cable USA Inc. said the top 10 MSO's and their major stockholders owned or controlled most of the cable program sources. "Just by the sheer size of an MSO, it can insure success or failure of a program source," Cable USA said. "NBC's ill-fated news network failed because of one MSO's lack of support. Some large MSO's are buying programming in an oligopolistic manner. Their intimidating demands are diverting the programming financial load to the smaller operators. The small cable operator has seen the cost of programming grow dramatically in the last

several years. If the trend continues, many will be forced to sell to the major MSO's."

Media Access Project said the questions raised in Satcom's petition were "serious enough to warrant thorough review by the commission."

Henry Geller, former head of the National Telecommunications and Information Administration, echoed that concern.

The Department of Justice, however, urged the FCC to deny Satcom's petition. "If, as Satcom alleges, competitive problems are created by particular acquisitions or conduct of multiple system owners, those problems can be better addressed under the antitrust laws and existing commission rules," Justice said.

Tele-Communications Inc., the nation's largest MSO, said cable's ownership remained unconcentrated and played only a "limited role" in the "highly competitive" entertainment/information markets. "Indeed, substantial benefits could be achieved through increased multiple system ownership," TCI said.

Time Inc., owner of the nation's second-largest MSO, American Television & Communications Corp., and Home Box Office Inc., said, among other things, that the commission lacked jurisdiction to impose multiple ownership limitations on cable. "Limiting ownership of cable systems would also not further either of the twin objectives—promoting viewpoint diversity and avoiding undue economic concentration—that the commission has identified as being served by multiple ownership rules," Time said. "Restricting the total number of systems under common control would simply have no effect on the diversity of viewpoints available in any local community, the sole focus of the commission's diversity analysis. Similarly, the existence of entities owning multiple cable systems has not led to the creation of improper economic power. Cable systems operate in a competitive marketplace in which they are only one among many purveyors of communications and entertainment services."

Heritage Communications Inc. said Satcom had not advanced anything but "speculative and unsubstantiated" reasons to support adoption of restrictions, "and has not established the need for such rules given the presence of the antitrust laws and the protections for insuring a competitive marketplace contained therein."

NCTA said there were no new circumstances that undermined an earlier decision by the FCC rejecting multiple ownership rules for cable, "and there is no reason to revisit the issue in yet another rulemaking proceeding."

Public TV must-carry problems

The National Association of Public Television Stations announced that 30 public stations have been dropped by cable systems since the FCC's must-carry rules were found unconstitutional in July 1985. "These instances are significant since they all come in a period when the cable industry's own leadership has urged a 'go-slow' attitude with cable system operators regarding drops," said NAPTS President Peter Fanion. He urged the FCC to "halt this trend" when it considers new must-carry rules on Aug. 7, and said the FCC "can and should mandate assured cable carriage of all local public television stations."

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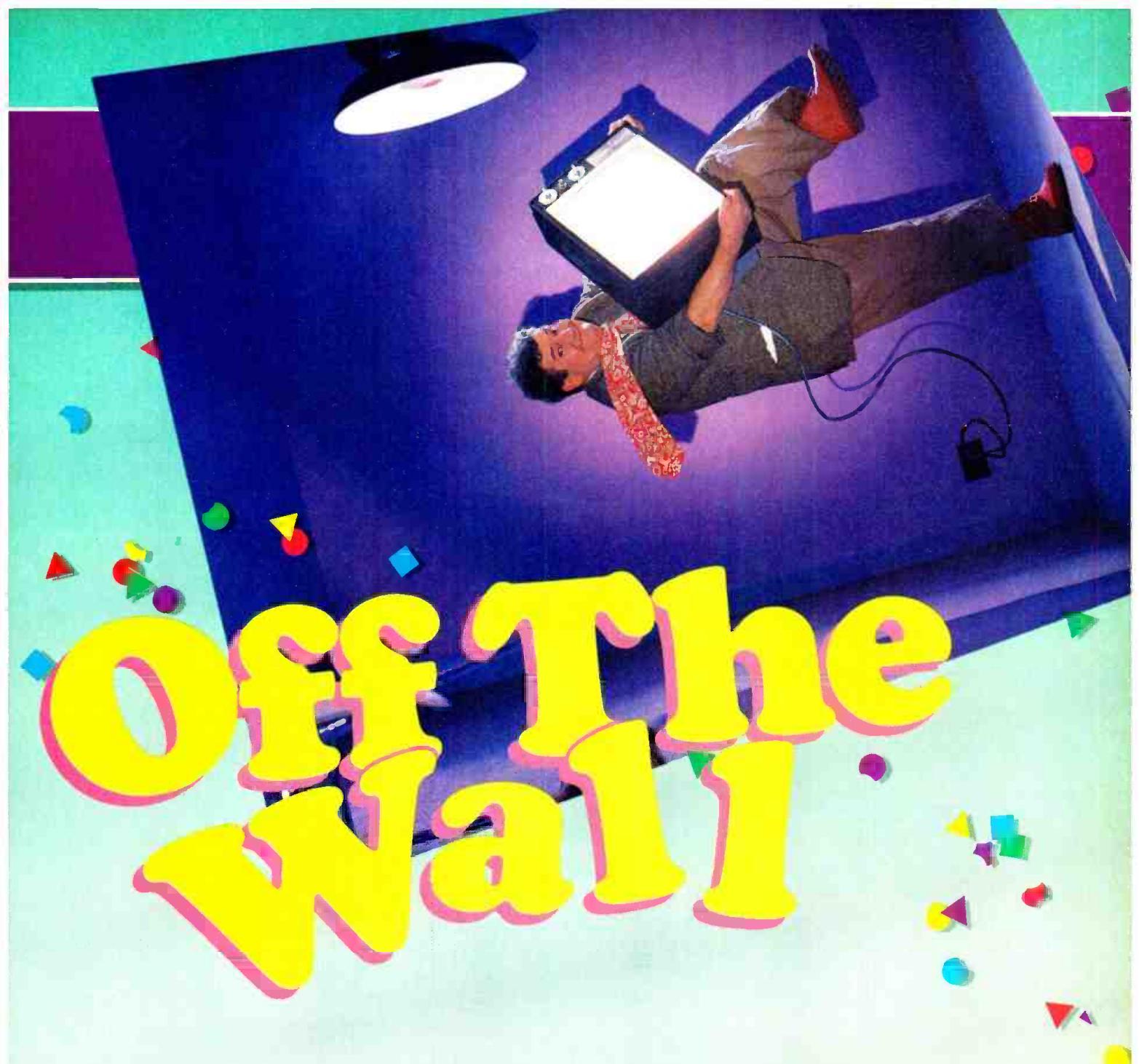
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Business Briefly

TV ONLY

KeyServe Group □ Carpet cleaning service plans four-week flight to start in early August in markets still to be determined. Commercials will be scheduled in daytime and fringe slots. Target: women, 25 and older. Agency: Elkman Advertising, Bala Cynwyd, Pa.

FDL Foods □ Various food products will be promoted in three-week flight starting in mid-August in 26 markets. Commercials will be placed in day and fringe periods. Target: women, 25-54. Agency: Grant/Jacoby Inc., Chicago.

SCM Corp. □ Glidden Paints division will be focus of one-week flight to start in mid-October in about 100 markets, including Indianapolis, San Francisco, Seattle and Washington. Commercials will be positioned in fringe, news and prime access periods. Target: adults, 25-54. Agency: Meldrum & Fewsmith, Cleveland.

Sonic Restaurants □ Four-week flight is set to begin in early August in about 10



Backstage. The Westwood One Radio Network hosted an advertiser party for network clients before the Bob Dylan/Tom Petty concert at Madison Square Garden in New York. Westwood is sponsoring the national Dylan/Petty tour. Pictured are (l-r) Gary Schonfeld, Eastern sales director, Westwood; Michael Skoletsky, SSC&B Advertising; Mrs. Joe Depreta and her husband, who is with Marschalk Advertising, and Ron Hartenbaum, VP, advertising sales, Westwood.

markets in Southwest. Commercials will be presented in all dayparts. Target: adults, 18-54. Agency: Lowe, Runkle & Co., Oklahoma City.

RADIO ONLY

Beverly Enterprise □ Campaign in eight

markets is set to begin in late July and run through early December, with hiatus of three to six weeks. Commercials for retirement centers will be carried in all dayparts. Target: adults, 50 and older. Agency: Schaefer Advertising, Valley Forge, Pa.

Columbia Paint Co. □ Four-week flight is scheduled to be launched this week in about 20 markets. Commercials will be presented in all dayparts. Target: adults, 25-54. Agency: Sage Advertising, Helena, Mont.

Osterman's Jewelers □ Advertiser is beginning Bridal Month promotion in September for three weeks in about 20 markets, including Cincinnati and Erie, Pa. Commercials will be used in daytime and early fringe segments. Target: adults, 25-49. Agency: Stone, August & Co., Birmingham, Mich.

RADIO & TV

Farmland Foods □ Bacon product will be spotlighted in one-week campaign starting in mid-August in 14 markets, principally in Midwest. Commercials will run in all time segments. Target: women, 25-54. Agency: Farmland Advertising, Kansas City, Mo. (in-house agency).

Washington State Lottery □ Campaign through end of September will consist of one-week flights, off and on, in eight markets in state of Washington, including Spokane and Yakima. Commercials will be placed in all time periods. Target: adults, 25-64. Agency: Borders, Perrin & Norrander, Seattle.

Family Media □ *Savvy* magazine

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On June 6th, **Gumby** and **Pokey** premiered across the country on a select number of leading independent stations.

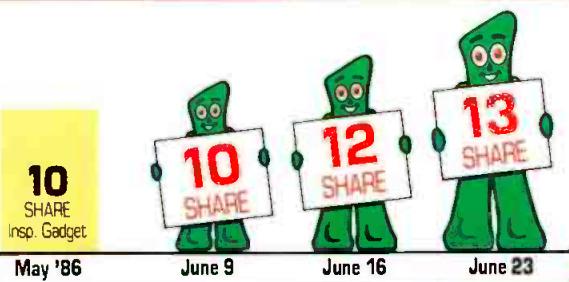
And from the first week out of the gate, **Gumby** and **Pokey** rode past previous time

period programming, building audience share week by week.

Take a look at the numbers. You'll see that we're not bending the truth.

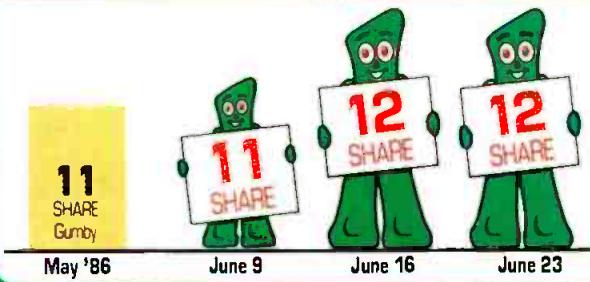
New York • WNYW

Monday-Friday 3:00PM



Los Angeles • KTTV

Monday-Friday 3:30PM



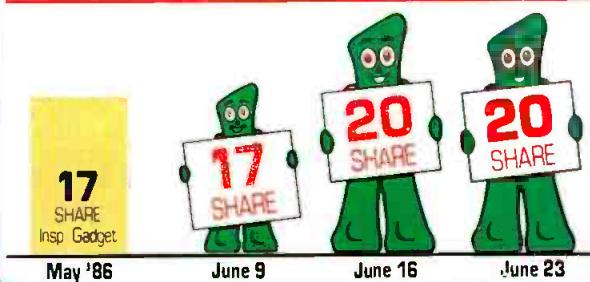
Philadelphia • WTAF

Monday-Friday 9:00AM



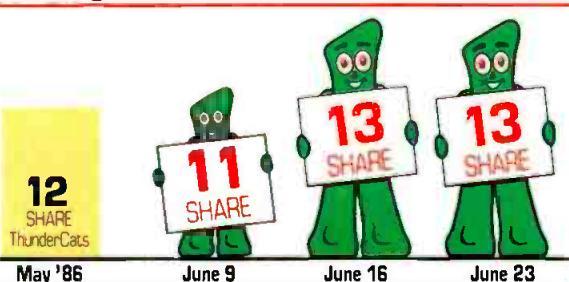
San Francisco • KBHK

Monday-Friday 8:00AM



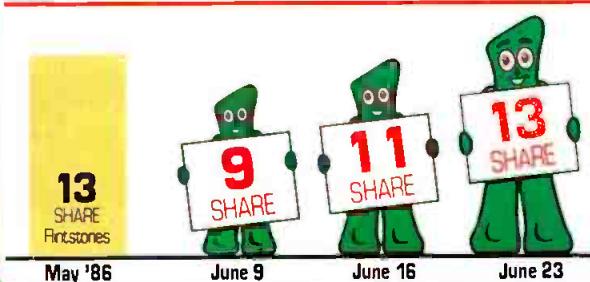
Washington, D.C. • WTTG

Monday-Friday 3:00PM



Miami • WCIX

Monday-Friday 2:30PM



Source: Nielsen Broadcast Index, 1986. *NSI Measured Markets 6-18, 3-11.

GUMBY



GUMBY and POKEY are Copyright 1983 Art. Clancy

LORIMAR-Telepictures
PERENNIAL

launches campaign in top 30 markets, using network radio, spot radio and spot television. Commercials will run in all

dayparts. Target: women, 25-49. Agency: IGC/Direct Response Network, Union, N.J.

Ad Vantage

Need space? Television Bureau of Advertising is making available space for about 15 exhibitors at its 1986 annual meeting in Los Angeles, Nov. 17-19. Roger Rice, president of TVB, said small number of exhibitors "makes it possible to provide maximum exposure and high-visibility to each." There were 12 exhibitors last year, including computer software, research, sales training and sales incentive organizations.

□

Spiralling costs. Survey conducted by Association of National Advertisers among member agencies shows that average cost of producing single television commercial climbed 29% from 1984 to 1985. ANA noted that for first time average cost per commercial rose above \$100,000 level, to \$124,930. Survey was based on responses to questionnaires sent to 75 association agencies. Main reason for increase was said to be increase in time required to shoot commercial. ANA said it found 10% increase in working hours—from 12.9 hours in 1984 to 14.2 hours in 1985. ANA found that increase in working hours seemed to stem from more complex commercials and attempts to improve production and executional quality. ANA study indicated there was not strong general upswing in cost control activity at agencies but production cost issues assumed greater importance at agencies when direct client initiatives were taken. Copies of report are available from ANA, 155 East 44th Street, New York, 10017. Cost is \$5 per copy to members and \$10 to nonmembers.

□

NAD's rulings in June. National Advertising Division of Council of Better Business Bureaus resolved nine challenges to national advertising in June, including five on television. Reviewed and found substantiated were TV commercials for Ragold Inc. (Sugar-Free Velamints) and Union Carbide Corp. (Supercharged Energizer alkaline battery). Modified or discontinued were television commercials for American Airlines, Hasbro Inc. and Procter & Gamble (skin lotion).

□

Big on radio. One of fastest-growing categories in radio advertising is convenience stores classification, which, according to Radio Advertising Bureau, reached \$23 million in 1985. This contrasts with \$9.8 million in 1982, RAB says. Kenneth J. Costa, vice president for marketing information, RAB, notes that 86% of convenience stores owned by oil company outlets (Apollo Oil Co., Kent Oil and Charter Market Co.) are radio advertisers. Costa adds that 95% of independent convenience stores, such as Circle K Stores, Dairy Mark or Corner Food Stores, are substantial radio advertisers. By far leading advertiser in convenience store sector is 7-11 Stores, owned by Southland Corp., which invested \$18 million in radio in 1985 according to Costa.

□

RAB salutes creativity. First annual Orson Welles Creative Radio awards have been presented by Radio Advertising Bureau. Eleven U.S. radio stations and one Canadian were honored by RAB for best station-written-and-produced radio commercials in various business categories. Winners and their categories were: WOOD-AM-FM Grand Rapids, Mich., auto dealer; KWTO(FM) Springfield, Mo., supermarket; WHAS(AM) Louisville, Ky., hardware/building; WLEC(AM) Sandusky, Ohio, computer; CHFM(FM) Calgary, Alberta, department station clothing; WCTO(FM) Melville, N.Y., jewelry; KMGR(FM) Salt Lake City, banks and savings and loan institutions; WCMR(AM) Elkhart, Ind., hospital/health care; KPCB(FM) Rockport, Tex., overall quality and creativity; WCTC(AM) Somerset, N.J., and KWIZ-FM Santa Ana, Calif., shopping centers.

□



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For information:

Gabriel Awards Office, Merrimack College
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Founded 1931. *Broadcasting-Television* * introduced in 1946. *Television* * acquired in 1961. *Cablecasting* * introduced in 1972 □ * Reg. U.S. Patent Office. □

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It really *is* a jungle out there. And in that jungle.



Otari's MTR-10 audio machine gives you the ammunition you need to stay alive—like three speeds, micro-processor control, a built-in cue speaker, and an optional ten-memory autolocator.

The MTR-10's "creative arsenal" helps you keep pace in the tough, competitive world of broadcast.

Whether you're doing spots, editing, or working "live", this rugged machine provides the features you'll need for the recording tasks of tomorrow. As one of our customer's put it, "Everything I even *think* I want to do, I *can* do on this machine."

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OTARI[®]



Monday Memo

A television advertising commentary from Michael Hauptman, National Communications Corp., Greenwich, Conn.

'Integrated' TV commercials: the best of both worlds

The big news in television commercials during the past year has been the emergence of the 15-second spot. Much has been written on the likely impact of these commercials on the medium and the advertising community. But another trend now taking shape in television commercial creativity has thus far gone virtually unreported but has the potential to affect the medium to an extent at least as significant as that of shorter spots. This trend involves a new breed of TV commercials that I call "integrated" spots because they successfully combine the disciplines of so-called "general" advertising with those of direct marketing in a single unit of television advertising. Such commercials may be the ultimate expression of a well documented trend in the advertising business, one in which the diverse worlds of general and direct-response advertising are slowly but surely coming together to produce campaigns that are more effective and more efficient than those that call upon one discipline or the other.

To Lester Wunderman, chairman and chief executive officer of Young & Rubicam's direct marketing group, this "coming together" is merely a return to the one-on-one communication that characterized commerce in pre-industrial America, "when all marketing was direct and all marketing communications were relevant...when one man's problem was brought directly into contact with another man's solution." To Wunderman, the development of the computer and the electronics of the 1980's are the driving forces that are restoring the old relationship between producer and consumer, interrupted by the advent of mass production and mass marketing.

In fact, the term "integration" as applied to the amalgam of general and direct-response advertising belongs to Robert Cherins, then president of McCaffrey & McCall Direct Marketing, since promoted to the presidency of the general agency of the same name (a move itself indicative of the trend we're identifying).

Early in 1985, in a presentation in Montreux, Switzerland, Cherins used the term to define the newest phase in a series of steps in which the two separate streams of thought (general advertising and direct response) began to come together through merger and acquisition, internal development and finally, "integration" as "direct marketers and general advertising people [from] the same agency sit down together in teams, offering their clients a true interdisciplinary approach to their challenges."

Edward Nash, president of BBDO Direct,



Michael Hauptman is president of National Communications Corp., a Greenwich, Conn.-based management and marketing services company for the electronic media specializing in direct response advertising. His background in broadcasting and advertising includes serving as vice president of ABC Video Enterprises, vice president-in-charge of ABC Radio Enterprises, senior vice president of ABC Radio Division and various marketing, advertising and promotional positions at Group W.

of chemical change that results when disciplines of general advertising and direct marketing combine in a single campaign that is neither of one discipline nor the other, having been transformed into a new discipline with characteristics all its own.

It should be added here that the placing of an 800 number on a piece of general advertising does not make a direct-response commercial. Nor is there anything new about direct-response advertising with superior production values. But there is definitely something new about the new wave of fully integrated television commercials. Three campaigns, in particular, epitomize the genre.

The first is the Ally & Gargano campaign for MCI, in which well known personalities including Joan Rivers, Burt Lancaster and Merv Griffin focus with humor, conviction and contentiousness on MCI's main competitor—AT&T—for the hearts and minds of residential telephone users. The campaign is credited with establishing MCI as a major force in the highly competitive residential telecommunications market. The spots positioned MCI as an aggressive, hard-nosed competitor—and they "pulled" like crazy.

Second is the very unusual and effective corporate communications effort by Lowe Marschalk for W.R. Grace & Co. Marschalk designed a television commercial to make the federal deficit into a human-level problem—a personal issue. It did it first with a newborn baby in a nursery being presented

with a bill for his share of the national debt. The next commercial in this series was so "gut level" that the major networks rejected it as "too controversial for treatment in a commercial."

Marschalk's reward for personalizing this normally dry subject—120,000 requests for a booklet with ideas on reducing the national debt.

Finally, there is the good-natured Australian Tourism series featuring amusing and memorable glimpses of the land down under through the eyes of Paul Hogan, without a doubt one of Australia's most engaging personalities. Hogan's infectious "G'day" generated more than 600,000 requests for information on visiting Australia and a 55% recall score from the eight U.S. markets that carried the campaigns.

What is the common thread that connects these seemingly unrelated, but all creative, advertising campaigns? Simply the existence of their success on two levels simultaneously. They are superior direct-response commercials, as measured by the traditional benchmarks of direct-response advertising—quality and quantity of response, cost per order, "back-end" performance, etc. And they are superior television commercials, as measured by the traditional standards of general advertising—awareness, recall, image projection, etc.

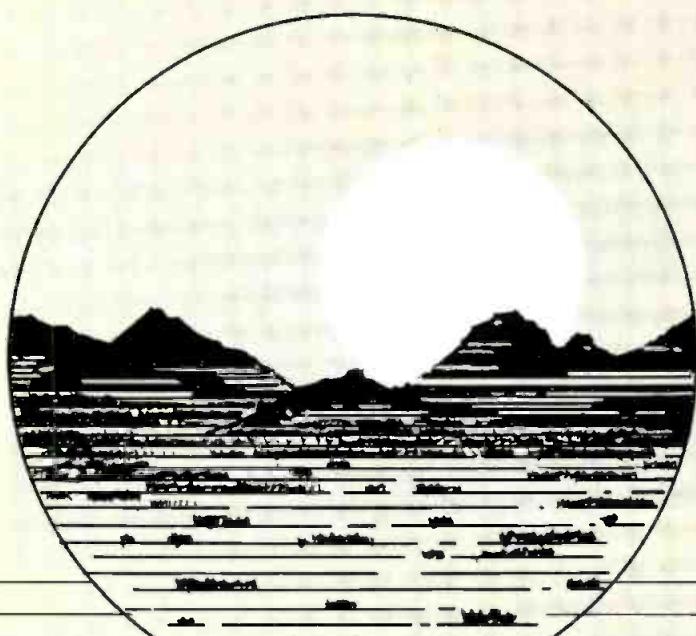
Whether these commercials, in tact, represent continuation of the broader trend and whether, at some point, every successful television commercial will seek to effectively combine the various elements of these two disciplines in a custom mix uniquely appropriate to product and marketing objective, only time and the success of these campaigns and others like them will tell.

Clearly, it is in the best interests of those of us who make our living from advertising in the electronic media to encourage and nurture such a trend. A successfully integrated commercial is a more powerful selling message and a more productive one than a general commercial. Greater advertising productivity in the face of constantly rising costs and clutter is a goal well worth the effort. If that goal is achieved in television, the medium is assured of continued growth and prosperity.

There is another factor that should motivate us to seek this Holy Grail. Direct marketers spent \$30 billion for advertising in 1983 (the latest available figures), of which only 1.4% was spent in the electronic media. Commercials that successfully integrate direct response elements and achieve direct-response goals will be supported by direct-response budgets. These budgets will, by and large, be new to the electronic media and just could represent the single most important area of future advertising revenue growth of the next decade.

PALM SPRINGS JUST GOT HOTTER

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SELTTEL

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Datebook

This week

July 27-29—California Broadcasters Association summer convention. Speakers include California Chief Justice Rose Bird; Senator Alan Cranston (D-Calif.) and challenger to Cranston's seat, Congressman Ed Zschau; California Governor George Deukmejian and his challenger, Los Angeles Mayor Tom Bradley; National Association of Broadcasters President Eddie Fritts, and FCC Commissioner Dennis Patrick. Hyatt Regency, Monterey, Calif.

July 28-30—New England Cable Television Association annual convention. Keynote speaker: Massachusetts Senate President William Bulger. Dunfey Hyannis hotel, Hyannis, Mass.

July 28-31—North American Television Institute seminar. Westford Regency Inn, Boston. Information: (800) 248-5474.

July 28-Aug. 2—Development Exchange, 10th annual seminars and workshops for public radio development professionals. Hyatt Regency, Cambridge, Mass. Information: (202) 783-8222.

■ **July 31**—Deadline for entries in 29th annual *International Film & TV Festival of New York*. Information: (914) 238-4481.

July 30—National Academy of Television Arts and Sciences, New York chapter, drop-in luncheon. Speaker: Joseph Wallach, founder and general manager, KVEA-TV Los Angeles, on "Growing Importance of Spanish Language TV." Copacabana, New York.

July 31—Northern California Broadcasters Association agency client luncheon, with presentation of "Crystal Mikes" awards. Trader Vic's, San Francisco. Information: (415) 362-2606.

July 31—Deadline for entries in World Hunger Media Awards, for "members of the media who have made significant contributions to bringing public attention to the critical issues of world hunger," founded and spon-

■ Indicates new entry

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

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

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

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

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

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

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

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

Nov. 17-19—Television Bureau of Advertising

sored by performers *Marianne and Kenny Rogers*. Information: World Hunger Year, 350 Broadway, New York, 10013.

July 31-Aug. 1—Michigan Cable Television Association annual summer meeting. Grand Traverse Resort, Traverse City, Mich.

July 31-Aug. 1—Broadcast Financial Management Association board of directors meeting. Westin hotel, Tabor Center, Denver.

July 31-Aug. 2—Idaho Broadcasters Association annual convention. Sun Valley Lodge, Sun Valley, Idaho.

Aug. 1—Deadline for entries in 21st annual Gabriel Awards, honoring "programs, features, spots and stations which serve viewers and listeners through positive, creative treatment of issues of concern to humankind," sponsored by *Unda-USA*, national Catholic association of broadcasters and communicators. Information: Unda-USA, Merrimack College, North Andover, Mass., 01845; (617) 683-7111.

Aug. 1-3—"On Air," workshop for radio broadcasters, sponsored by noncommercial WAER(FM) Syracuse, N.Y., and Syracuse University College. Information: (315) 423-3269.

Also in August

Aug. 5—Deadline for entries in Midwest Radio Theater Workshop. Information: Julie Youmans, (314) 874-1139.

Aug. 9—"The Business of Radio: The People Who Make It Work," seminar sponsored by Long Island University's Southampton campus. Business Center lounge, LIU, Southampton, N.Y. Information: Julie Osler, (212) 628-0385.

■ **Aug. 10-12—Arkansas Broadcasters Association** summer convention. Riverfront Hilton, Little Rock, Ark.

Aug. 12—"Women in Cable, New York chapter," programming picnic, featuring previews of fall basic and pay cable programming, and reviews by New York area television critics. HBO Media Center, New York. Information:

mation: Sherri London, (212) 661-4500.

Aug. 12-14—"Marketing Your Station for Success," management seminar sponsored by *Television Bureau of Advertising*. TVB headquarters, New York.

Aug. 13-17—National Association of Black Journalists 11th annual newsmaker convention. Theme: "Freedom of the Press, Freedom of the People." Loews Anatole, Dallas. Information: (214) 977-7023.

Aug. 14-17—Tennessee Association of Broadcasters annual convention. Sheraton Music City hotel, Nashville.

Aug. 14-17—Alaska Public Radio mid-level news reporter and producer training workshop, in conjunction with KLON-FM Long Beach, Calif. Information: (907) 563-7733.

Aug. 15—Deadline for nominations for Women at Work Broadcast Awards, sponsored by *National Commission on Working Women*. Information: NCWW, 1325 G Street, N.W., Washington, 20005.

Aug. 15—Deadline for entries in American Association of Critical-Care Nurses Media Awards for "media excellence in the portrayal of critical care nursing." Information: (714) 644-9310.

Aug. 15—Deadline for entries in Women in Film Festival, "celebrating the contributions that women have made to the film and television industries." Information: (213) 651-0852.

Aug. 18-20—Broadcast sales training seminar, "Performance Management Program for Experienced Account Executives," sponsored by *Television Bureau of Advertising*. Hyatt Regency, Chicago. Information: (212) 486-1111.

Aug. 18-21—North American Television Institute seminar. Dallas Marriott Park Central, Dallas. Information: (800) 248-5474.

Aug. 20-23—Michigan Association of Broadcasters annual convention. Shanty Creek Resort, Bellaire, Mich.

Aug. 21-23—West Virginia Broadcasters Association 40th annual convention. Greenbrier, White Sulphur

Dallas, March 25-28, 1990, and Dallas, April 14-17, 1991.

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

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

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

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

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

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

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

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

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

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

Major Meetings

32d annual meeting, Century Plaza, Los Angeles. Future meeting: Nov. 11-13, 1987, Atlanta Marriott.

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

Jan. 7-11, 1987—Association of Independent Television Stations annual convention. Century Plaza, Los Angeles. Future conventions: Jan. 6-10, 1988, Century Plaza, Los Angeles, and Jan. 4-8, 1989, Century Plaza, Los Angeles.

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

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

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

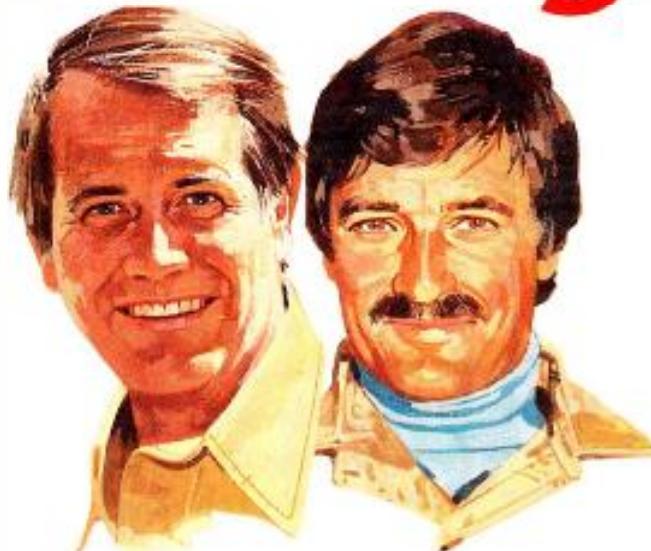
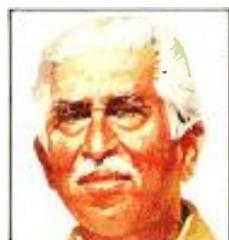
Feb. 7-10, 1987—Seventh annual Managing Sales Conference, sponsored by *Radio Advertising Bureau*. Hyatt Regency, Atlanta.

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

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

"Over 200 reasons why Jim and Peter are a winning team!"

— Marlin Perkins



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Hilo, HI	KHAW	NBC
St. Louis, MO	KSDK	NBC
Lima, OH	WTWL	IND
Baton Rouge, LA	WRBT	NBC
Butte, MT	KTVM	NBC
Omaha, NE	WOWT	CBS
Reno, NV	KCRL	NBC
Tulsa, OK	KOTV	CBS
Ft. Wayne, IN	WANE	CBS
Mobil/Pens AL/FL	WEAR	ABC
Des Moines, IA	WHO	NBC
Rock Springs, WY	KWWY	CBS
Eureka, CA	KVIQ	ABC
Utica, NY	WKTV	NBC
Yakima, WA	KNDO	NBC
Alpena, MI	WBKB	CBS
LaCrosse, WI	WKBT	CBS
St. Maartens, VI	LBC	ABC
Waco/Temple, TX	KCEN	NBC
Lead, SD	KHSD	ABC
Madison, WI	WMTV	NBC
Paducah/Harr, IL	WSIL	ABC
Tallahassee, FL	WTXL	NBC
Fairbanks, AK	KTFV	CBS
Lake Charles, LA	KPLC	NBC
Solinas/Mont, CA	KSFW	NBC
Panama City, FL	WMBB	ABC
Sacramento, CA	KCRA	NBC
Tampa, FL	WXFL	NBC
Binghamton, NY	WBNG	CBS
San Juan, PR	WSJU	ABC
Escanaba, MI	WJMN	ABC
Indianapolis, IN	WTHR	NBC
Portland, ME	WMTW	ABC
Rapid City, SD	KOTA	ABC
Fargo, ND	WDAY	ABC
Amorillo, TX	KAMR	NBC
Great Falls, MT	KFBB	ABC
Traverse City, MI	WPBN	NBC
Coos Bay, OR	KTVR	CBS
Dayton/Spfd OH	WTJC	IND
Roseberg, OR	KPIC	CBS
Columbia, MO	KOMU	NBC
Lubbock, TX	KCBD	NBC
Columbus/Iup, MS	WTVA	NBC
Chicago, IL	WGN	IND
Rock/Austin, MN	KAAL	ABC
Grand Junc, CO	KJCT	ABC
Cedar Rapids, IA	KWWL	NBC

Chico/Redding, CA	KRCR	ABC
Philadelphia, PA	KYV	NBC
Providence, RI	WLNE	CBS
Eugene, OR	KVAL	CBS
Medford, OR	KOBI	NBC
Green Bay, WI	WFRR	ABC
Aberdeen, SD	KABY	ABC
McAllen/Wesl, TX	KVEO	NBC
Odessa/Midl, TX	KTVG	NBC
Charleston, SC	KMID	ABC
Charleston, NC	WCIV	NBC
Devils Lake, ND	WDAZ	ABC
Buffalo, NY	WTUV	IND
Norfolk/Port, VA	WAVY	NBC
Springfield, MA	WGGB	ABC
Charlotte, NC	WHKY	IND
Chattanooga, TN	WRCB	NBC
Manchester, NH	WMUR	ABC
Washington, DC	WTKK	IND
Richland, WA	KNDU	NBC
St. Thomas, VI	WBNB	CBS
Anchorage, AK	KTVB	CBS
Nashville, TN	WZTV	IND
Miami, FL (Hisp)	WLTV	SIN
Richmond, VA	WWBT	NBC
Meridian, MS	WHTV	CBS
San Diego, CA	KUSI	IND
Pierre, SD	KPRY	ABC
Wilkes-Barre, PA	WNEP	ABC
Knoxville, TN	WBIR	CBS
Waikiki, HI	KAII	NBC
Austin, TX	KTVU	NBC
Quincy/Hann, MO	KHQH	CBS
Birmingham, AL	WCAJ	IND
Cincinnati, OH	WKRC	ABC
Minot, ND	KMOT	NBC
Sioux City, IA	KTVI	NBC
Memphis, TN	WPTY	IND
San Francisco, CA	KPIX	CBS
Bismarck, ND	KFYR	NBC
Williston, ND	KUMV	NBC
Detroit, MI	WKBD	IND
Little Rock, AR	KTHV	CBS
Dickinson, ND	KQCD	NBC
El Centro, CA	KYEL	NBC
Cleveland, OH	WOIO	IND
Portland, OR	KOIN	CBS
Orlando, FL	WMOD	IND
Atlanta, GA	WXIA	NBC
Albany, NY	WRGB	CBS

Charleston, WV	WCHS	CBS
Flint/Saginow, MI	WEYI	CBS
Roswell, NM	KHFT	IND
Billings, MT	KTVQ	CBS
Idaho Falls, ID	KIFI	NBC
Colo. Springs, CO	KRDO	ABC
Columbo, SC	WIS	NBC
Wilmington, NC	WECT	NBC
Son Juan, PR (Hisp)	WKAQ	CBS
San Antonio, TX	KMOL	NBC
Dothan, AL	WTWY	CBS
Macon, GA	WMGT	NBC
Joplin/Pitts, KS	KOAM	CBS
Savannah, GA	WJCL	ABC
Wenatchee, WA	KCWT	IND
Lander, WY	KOWY	CBS
Spokane, WA	KHQ	NBC
San Angelo, TX	KFDY	IND
Springfield, MO	KSDK	NBC
Youngstown, OH	WKBN	CBS
Burlington, VT	WVNY	ABC
Phoenix, AZ	KPHO	IND
Minn/St. Paul, MN	WUSA	NBC
Davenport, IA	WOC	NBC
Kansas City, MO	KCTV	ABC
Huntsville, AL	WAFF	NBC
Toledo, OH	WTOL	CBS
Laredo, TX	KTVT	CBS
No. Platte, NE	KNOP	NBC
Monroe, LA	KNOE	CBS
Boise, ID	KTVB	CBS
Lincoln/Hast, NE	KHAS	NBC
Honolulu, HI	KHON	NBC
Columbus, GA	WLTZ	NBC
Jackson, MS	WAPT	ABC
Houston, TX	KHTV	IND
Jonesboro, AR	KAIT	ABC
Poplar Bluffs, MO	KPOB	ABC
Rockford, IL	WREX	ABC
Hartford/NH, CT	WWIT	NBC
Charlottesville, WV	WWIV	NBC
Missoula, MT	KECI	NBC
Cheyboygan, MI	WTOM	NBC
Walker, MN	KNMJ	CBS
Grand Rapids, MI	WUHQ	ABC
Sarasota, FL	WXLT	ABC
Santa Barbara, CA	KEYT	ABC
Hazard, KY	WKYH	CBS
Terre Haute, IN	WTHI	CBS
Ardmore, OK	KXII	CBS
Greenville, SC	WSPA	CBS
Peario, IL	WEEK	NBC
Sheridan, WY	KSGW	ABC
Springfield, IL	WFHL	IND
Palm Springs, CA	KMIR	NBC
Hoyts Springs, NE	KDUH	ABC
Clarksburg, WV	WBOY	NBC
New Orleans, LA	WDSU	NBC
Akron, OH	WAKR	ABC
Corp. Christi, TX	KZTV	CBS
Harrisonburg, VA	WHSV	ABC
Los Angeles, CA	KHJ	IND
Las Vegas, NV	KVBC	NBC
Dallas/Ft. Worth, TX	KRLD	IND
Greensboro, NC	WEJC	ABC
Harrisburg, PA	WLYH	CBS
Leesburg, FL	WIYE	IND
Lansing, MI	WSYM	IND
Fresno, CA	KFSN	ABC
El Paso, TX	KISM	NBC
Jacksonville, FL	WAWS	IND
Kalispell, MT	KCFW	NBC
Casper, WY	KCWY	CBS
Flagstaff, AZ	KNAZ	NBC

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Aug. 26-29—Radio-Television News Directors Association international conference. Salt Palace Convention Center, Salt Lake City.

Aug. 28-Sept. 6—International Audio and Video Fair Berlin, world fair for consumer and communication electronics organized by West German national television channels, ARD and ZDF, German Federal Post Office and AMK Berlin. Berlin Exhibition Grounds, Berlin. Information: (0511) 52-99-99.

Aug. 29—Deadline for entries in commercials competition sponsored by *Television Bureau of Advertising, Sales Advisory Committee*. Information: TVB, 477 Madison Avenue, New York, N.Y. 10022.

Aug. 29—Deadline for entries in Elaine B. Mitchell Award for "outstanding contributions to public radio," sponsored by *Alaska Public Radio Network*. Information: KHNS-FM, P.O. Box 1109, Haines, Alaska, 99827-1109.

September

Sept. 3-9—*Photokina Cologne 1986*, "World's Fair of Imaging Systems." Cologne, West Germany. Information: (02-21) 821-1.

Sept. 4—*Women in Cable, San Francisco chapter*, meeting. Topic: cable foundations: Walter Kaitz Foundation and Foundation for Community Service Cable TV. Blue Dolphin restaurant, San Leandro, Calif.

Sept. 5-7—*Foundation for American Communications* conference for journalists, "Environment/Chemophobia." Co-sponsored by *Joyce Foundation*. Harrison Conference Center, Lake Bluff, Ill. Information: (213) 851-7372.

Sept. 6—38th annual prime time Emmy Awards for creative arts. Pasadena Civic Auditorium, Pasadena, Calif.

Sept. 9—*Ohio Association of Broadcasters* news directors workshop. Radisson hotel, Columbus, Ohio.

Sept. 9-10—Conference for journalists, "Banks and Savings and Loans: How Many More Failures?" sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 331-7977.

Sept. 9-12—*Telocator Network of America* 38th annual convention and exposition. Atlanta Apparel and Merchandise Mart, Atlanta. Information: (202) 467-4781.

Sept. 10—*Association of National Advertisers* new product marketing workshop. Plaza hotel, New York.

Sept. 10—*Ohio Association of Broadcasters* small-market radio exchange. Westbrook country club, Mansfield, Ohio.

Sept. 10—RF radiation regulation compliance seminar, sponsored by *National Association of Broadcasters*. Marriott hotel, New Orleans. Information: (202) 429-5350.

Sept. 10-12—*National Religious Broadcasters* Southeastern regional convention. Heritage Village USA, Charlotte, N.C.

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

Sept. 10-13—*American Association of Advertising Agencies* Western region convention. Speakers include Bart Cummings, chairman emeritus, Compton Advertising; Robert Jacoby, chairman, Ted Bates Worldwide; Charles Peebler Jr., chief executive officer, Bozell, Jacobs, Kenyon & Eckhardt, and Arthur Nielsen Jr., chairman, A.C. Nielsen Co. Hyatt Lake Tahoe Resort, Incline Village, Nev. Information: (213) 657-3711.

Sept. 11-14—*International Institute of Communications* conference on world communications. Edinburgh Sheraton hotel, Edinburgh, Scotland. Information: (01) 388-0671.

Sept. 13—Deadline for entries in International Emmy Awards, sponsored by *National Academy of Television Arts and Sciences*. Information: International Council, 509 Madison Avenue, suite 1606, New York, N.Y. 10022.

Sept. 14-16—*National Religious Broadcasters* NRB West '86, regional convention. Marriott hotel, Los Angeles.

Sept. 14-16—*Rocky Mountain Public Radio* annual fall meeting. Radisson Suite hotel, Tucson, Ariz. Information: (303) 351-2915.

Open Mike

Insider's view

EDITOR: I am concerned that some of your readers may have gained the wrong impression of what happened at the recent National Association of Broadcasters board meeting from *BROADCASTING*'s article [July 23]. Your "status quo" headline and the reference in a subhead to a "tabling" of the radio presidency proposal could be misleading.

I believe most objective observers present at the radio board sessions would conclude the status is anything but quo. There were spirited discussions about a number of items that, even in the absence of concrete changes at that meeting, could well lead to later, significant changes in the way NAB responds to the needs of its radio members.

The desire for examining new opportunities is widespread. I would hate for anyone to conclude from your story that such is not the case.—*Bill Clark, president, radio division, Shamrock Broadcasting Co., San Francisco (and National Radio Broadcasters Association representative on the NAB executive committee)*.

Deletion dilemma

EDITOR: On July 1, the cable system known as Televents Group Inc. of Denver made its first move since the elimination of the must-carry rule. It removed KNTV San Jose from its San Francisco Bay Area system and replaced it with a new premium service, American Movie Classics.

Televents sent a letter to customers stating the reason was elimination of an ABC duplicated station. It may be an ABC duplicated station but Televents eliminated the only San Francisco Bay Area television station with a major commitment to coverage of San Jose news and documentaries.

This decision is not made in the best interests of serving Bay Area viewers. I know because I am a Televents customer.

I urge all cable system owners not to follow the path that Televents Group Inc. has chosen to take. I urge cable system owners and operators to take a responsible leadership position in determining a course of action with the elimination of the must-carry rule. Please do not take off local stations that provide important news, documentary and public affairs programming simply because their network signal may be duplicated.—*Joseph Barnes, Joseph Barnes & Associates, Martinez, Calif.*

Good read

EDITOR: Your June 9 "At Large" with David Adams made for many enjoyable moments for me and fascinating reading for anyone hooked on this business. I served on the board of the National Association of Broadcasters with David Adams for a number of years. He was extremely intelligent and ar-

ticulate and a contributor, as the interview bears out. All of us learn from the past and it would be a great service to the broadcast industry if you could get people with the other networks and the old-line stations for an article. Others interviewed would have to work hard to be as candid and have as much historical background as David has, but it would be must reading for people in this business.

This was an outstanding interview session. It was extremely informative and, as always, right on target in its accuracy.—*Richard W. Chapin, president, DMK Broadcasting Corp., Midwest, Lincoln, Neb.*

Lest we forget

EDITOR: I read with interest the article in your June 16 edition, "Life on the Leading Edge of Communications Law." Although this rather extensive article indicated accurately that most communications lawyers are located in Washington, nowhere in the nine pages that follow is there any indication or discussion about the active communications law practice outside of Washington.

As I hope you are aware, there are communications law firms located in many cities throughout the United States, including but not limited to Ashton Hardy's firm in New Orleans, Robert Stone's firm in Tennessee, Wade Hargrove's law firm in North Carolina, Lester Spillane's firm in San Francisco, Dennis Kahane in San Francisco, and Fred Polner in Pennsylvania. With respect to our own firm, I started the firm in 1979 after serving at the FCC as both a staff attorney and trial attorney in the Mass Media Bureau (then the Broadcast Bureau). We now have two partners including myself, three associate attorneys and three attorneys who are of counsel. Our clients range from the smallest station to *The Washington Post*.—*Matthew L. Leibowitz, Leibowitz & Spencer, Miami.*

Award winner

EDITOR: The Center for Communication Annual Award was omitted, I am sure inadvertently, from your "Annual Fifth Estate Awards" (*BROADCASTING*, July 7).

The center was proud to present its 1986 award to *New York Times* Publisher Arthur Ochs Sulzberger. At a luncheon for industry leaders in New York on April 15, T.F. Bradshaw, RCA chairman and chairman of the Center, described Mr. Sulzberger as "... a man with an intense sense of right and wrong... whose integrity shows through on both the business and editorial sides of *The Times*..."

The center's first award went to Allen H. Neuharth in 1984 as a tribute to the Gannett Co. chairman's creative leadership and management skills. In 1985 William Paley, founder chairman of CBS Inc., was honored for a lifetime of extraordinary achievement.

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DIELECTRIC

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profit organization which brings university students into direct contact with professionals in the communications industries. Since it was founded in 1980 by CBS President Emeritus Frank Stanton, more than 9,000 students have attended some 250 seminars, workshops, debates and other programs.

The center recently began producing videotapes for distribution to universities nationwide. Our first tape, "The Media and Human Rights," moderated by ABC's Ted Koppel, will air on PBS Sept. 23 at 10 p.m. EST.—Catherine Gay, executive director, Center for Communication Inc., New York

Not pleased

EDITOR: I want to let you know how much I disapprove of your July 14 stand in regard to the pornography report.

To drive this country down the tubes under the guise of the First Amendment is reprehensible. Crime, child brutality, drugs, abortion, etc., etc., rage rampant across America, and you've got the audacity to say "the personal view of nine people on the proper moral conduct of some 240 million others..." I would say that if 240 million have no more sense than to wallow in the muck and filth of pornography, then we had better listen to these nine who evidently have some sense.

The history pages reek of nations who have followed this pattern of degeneracy and

have fallen into oblivion.

In Our Lord's name.—Harold L. Lawder, president, WXAN(FM) Ava, Ill.

FCC fan

EDITOR: Stan Lichtenstein, in his "impatient" reply to Rick Mendelson ("Open Mike," July 7), has taken pen in hand and put foot in mouth.

One can only suppose his objection is to the use of the word "original," in Mr. Mendelson's comment on why the Communication's Act was founded, and I guess, in fairness, we should let him be as picayune as he wants to be. But the fact is, whether it was the Radio Act of 1927 or the Communications Act of 1934, the intent was indeed, to simply regulate the "engineering" part of what was an emerging technology and business.

It may be news to Mr. Lichtenstein, but frequency allocation and power limits are the engineering part of broadcasting. Furthermore, it wasn't a question of greed (after all, the broadcasters themselves asked the government to get into the act), it was a matter of "ignorance." Engineers in 1925 didn't know that lower frequencies gave greater coverage than higher frequencies; no one knew the extent of interference at any of the power levels selected, and there was no way to know in advance whether or not some electronic entrepreneur 150 miles away had chosen the same frequency as you had for your leap into the future.

Far from being "callous" about his responsibilities, Mr. Mendelson, it seems to me, was simply expressing the frustration we have all felt at one time or another, since we invited the government camel to stick its nose in our tent.

Just one final note: I have worked with FCC's now for more than 30 years. I have ushered their field engineers through the premises, responded to notices of apparent violations and prepared far more than my share of license renewals (including one we fought over for two years before the court dismissed the case as "picayune"). In my opinion the current FCC chairman and commissions over which he has presided have been the fairest, the most responsive and the most productive the public or the broadcast industry has ever had to work with. What bothers me is that our industry has not given them the support they deserve.—Joe Meier, vice president, marketing, Bonneville Telecommunications, Salt Lake City.

Errata

Corrections in the July 7 "Awards" issue: WCFE-TV, which won Public Broadcasting Service television award for informational programming for *Adirondack Outdoors: Shanty Town*, is in Plattsburgh, N.Y., not Pittsburgh. And correct title of radio documentary winner in **Electronic Media Awards** was *The Sounds of Science*, not *The Sounds of Silence*. Show was done by independent producer Jim Metzner.



In July 14 story on **Chrysler Corp. sponsorship of two movies** for CBS's 1986-87 season, it was stated that foreign rights would be negotiated by "the movies' producer, Entertainment Partners, former ABC Inc. President Elton Rule and Martin Starger." **Foreign rights will be handled by Silverbach Lazarus Group**, international representative for Entertainment Partners. Principals of Entertainment Partners are William Stork, Alfred Kelman and Robert Fuisz.



It was mistakenly reported in July 14, "Fates and Fortunes," that **Joseph McSweeney** had been named VP, central division sales, **Satellite Music Network**, Dallas. He was **named account executive** and reports to Michael Penzell, VP, central division sales.



Paragraph was inadvertently omitted from July 21 "In Sync" item on Studer Revox-Philips joint compact disk venture. Final paragraph should have read: "The two companies plan to work together in designing CD playback products, as well as CD program libraries...and are also currently in the laboratory stage of development of a recordable disk system. The first products from the joint venture will probably be available in the next 18 to 24 months...."



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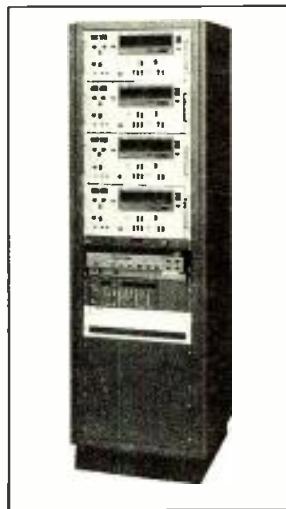
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Vol. 111 No. 4

TOP OF THE WEEK

Cable coming in for cool reassessment at FCC

Whatever the outcome of the FCC's must-carry proceeding, a decidedly hostile view of some of the cable industry's most important policy issues has set in at 1919 M Street. BROADCASTING interviews with four of the five sitting commissioners reveal a consensus that at least two laws insulating cable from marketplace pressures—the compulsory copyright license that permits cable to retransmit programming at rates the copyright owners feel are too low, and the provision in the Cable Communications Policy Act of 1984 prohibiting telephone companies from offering competitive cable services within their service areas—should be reexamined. There's also an indication that the FCC's request for comments on a petition recommending ownership restrictions for cable operators may amount to more than an academic exercise.

□

One of the central assumptions of the industry must-carry compromise was that broadcasters would not try to get Congress to eliminate cable's compulsory license. But the FCC, even assuming it adopts a must-carry rule similar to that compromise, does not appear to consider its hands similarly tied. Dawson describes the compulsory license as a "government intrusion" into the marketplace, and she believes it "appropriate" for the commission to consider whether to make a legislative recommendation on its elimination. Chairman Mark Fowler says he continues to believe that the compulsory license should be eliminated. "It doesn't make any sense to have government mandating levels of payments in an industry that is constantly changing," Fowler said. "Right now the broadcaster does not have the ability to get just compensation for programming that is carried by cable systems. The fact that the National Cable Television Association is adamantly opposed to any change is exhibit one of the proposition that they simply oppose it because of a pocketbook consideration. But that doesn't mean it's not right to eliminate it."

Commissioner Dennis Patrick agreed that Congress should take up the issue. "That sort of governmental intervention in the marketplace into this copyright market would only be justified if it were impossible for a free marketplace for copyright compensation to function," Patrick said. "And I don't believe that's the case." Commissioner James Quello said that with a restricted or no must carry, the license should be eliminated, "except in small remote communities that rely solely on cable for their primary TV service."

Although one FCC source said Fowler had been opposed to putting out for comment a petition by Satcom Inc. seeking a rulemaking establishing ownership limitations for multiple system operators (see page 14), Fowler said that, to the extent that parties argued that "ownership rules be fastened on cable," that industry should be seriously concerned about the commission's request for comments. Dawson said she was "concerned" about the issues raised. "I don't know if I would call it a threat," Dawson said. "I think there are issues raised that I find relevant and think should be explored, and that's what we're doing."

Added Quello: "If you have a potential antitrust problem or monopoly problem . . . something has to be done about that."

The consensus among the commissioners also appears to be that cable operators should face cable competition in their fran-

chise areas, which is what one well-placed FCC source said the cable industry feared the most. There are also indications that Capitol Hill may also be interested in revisiting the law prohibiting telcos from getting into cable. Senator John Danforth (R-Mo.), chairman of the Senate Commerce Committee, implied in his must-carry proposal (see page 32) that the time may be ripe for Congress to revisit the issue. "This has scared the ---- out of cable," the FCC source said. "It's the first indication on the part of the Hill that maybe it screwed up."

Dawson added that when it came to deregulation, the industry and the FCC may have different goals. "I think if you were to ask five commissioners what they feel deregulation is, they would say that ultimate deregulation is the print model. If you asked broadcasters what ultimate deregulation was, they would say guaranteed renewal."

"One of the criticisms this commission has gotten is that we are so close to the broadcasters that we deregulate for the broadcasters," she added. "Well, I think that the commission is deregulating for the public interest. That may not always be in the best interest of what a manager/owner of a broadcast station might perceive for that short-term business interest."

Fowler said he thought Danforth had it right. Cable, according to Fowler, does not appear to be a natural monopoly, so there is no reason to preclude others from attempting to enter that market. Fowler also said that the telcos were the "most likely immediate potential" competitors. "As a general matter, I think that is a question that ought to be looked at, and looked at in the immediate term," Fowler said. "There's no reason not to look at it."

Fowler also thought must-carry rules would not be necessary if telcos were offering competitive cable services. "But of course, as a general matter, I have serious doubts as to whether they [must-carry rules] are needed now." Patrick thought Congress should consider the issue. "In general, we are very supportive of competition in the mass media marketplace," he said.

Dawson thought care should be taken to avoid creating a video monopoly when attempting to encourage "economic substitution in terms of video wire" into homes. But she also thought the FCC should consider the possibility of making a legislative recommendation. "If there were a second wire in the home for video services, we would have no need for must-carry rules," Dawson said. "From my perspective, if programmers, be they terrestrial or satellite programmers, have alternatives to reach their viewership, no matter what the market conditions are, there's no reason for us to intrude in the market."

□

Also still floating, although it's unclear how close to the surface, is Dawson's proposal that the commission consider eliminating all content-oriented regulation not expressly mandated by the Communications Act. The National Association of Broadcasters has expressed its concern, fearing that the proposal, if unchecked, might lead to an undermining of the renewal expectancy, in which a broadcaster gets a leg up over license challengers at renewal time on a showing of service to the public through the licensee's past nonentertainment programming. Fowler said he thought Dawson had it right, but that he and she had agreed that her proposal "ought to be deferred."

The Danforth diversion: new spin on must carry

Head of Senate Commerce Committee submits own proposal to FCC, elevates demands on cable industry; plan eliminates exemptions, raises cap

Senate Commerce Committee Chairman John Danforth (R-Mo.) jumped feet first into the must-carry debate last week. Danforth, in a 14-page letter to FCC Chairman Mark Fowler, outlined what he believes are the "statutory and public interest obligations" for a new must-carry rule and even offered his own version of a rule. His proposal was met with delight by broadcasters and was rejected out of hand by cable.

The letter was considered significant, not only because it contained a proposed rule, but because it is the first time Danforth has issued such a major public policy statement on the electronic media since assuming the Commerce post two years ago. Furthermore, his rationale for the rules appears indicative of a broader agenda. Most noticeably, "it takes cable down a notch," said one observer.

Danforth's proposal will undoubtedly have some impact on the FCC, which is in the midst of crafting new must-carry rules and is scheduled to vote on that issue next week (Aug. 7). The commission has before it the so-called industry compromise, agreed to by the National Association of Broadcasters, the Television Operators Caucus, the Association of Independent Television Stations, the National Cable Television Association and the Community Antenna Television Association.

Although there are many similarities between the industry compromise and Danforth's version, there are substantial differences. Under the committee chairman's approach, must carry would apply to all cable systems, not just those with more than 20 channels, as would the industry compromise. Moreover, cable systems would have to devote one-third (33%) of their activated channel capacity to must carry with one-quarter (25%) of the capacity set aside for mandatory carriage of public television stations. Under the industry proposal, there were no set-asides for public broadcasting and systems with 21 to 26 channels would not have to carry more than seven local stations while systems with more than 26 channels would not be required to devote more than 25% to must carry.

The two proposals also differ concerning the establishment of a viewing standard that broadcasters must meet to qualify for mandatory carriage. The industry compromise would require commercial and noncommercial broadcasters to have a viewing share of 2% and a 5% net weekly circulation in noncable homes, by county. Also, stations at any time after sign-on could present a survey by a recognized rating service to demonstrate it had met the standard.

But Danforth takes this even further. He recommends that audience measurements be conducted in noncable homes, cable homes, or in all television homes, at the option of the

local station. Furthermore, public stations would not be subject to the standard, and commercial stations on the air less than a year would also be exempt.

Still another difference between the two: The compromise would restrict must carry to full-power stations only, while Danforth suggests that translators for public stations also be eligible for carriage. Also not found in the cable-broadcaster deal is a requirement that cable operators provide (by sale or lease) A/B switches upon request of the subscriber.

The senator also wants the FCC to monitor developments in the "mass media marketplace following implementation of the rules, and would periodically report to Congress on its findings." And he would like to see the FCC implement a waiver procedure



Danforth

for cable systems and local stations, "to protect the public interest in special circumstances."

Danforth thinks the waiver procedures should be narrowly applied. A footnote accompanying that provision suggests that the commission "may want to provide specific relief for a station not carried by a system if that station is providing extraordinary service to its community and its survival is otherwise threatened." The commission also may want to provide specific relief for a cable system that can demonstrate that it is inequitably burdened by the rules."

The chairman's last-minute intervention and the magnitude of his proposal (there were 46 footnotes) were for the most part a surprise. It appeared that neither Fowler nor the parties to the industry compromise knew exactly what the senator would recommend.

The first inkling of where Danforth stood was revealed in a letter to Fowler last month. At that time, the senator conveyed his interest in seeing the FCC adopt a must-carry rule by Aug. 7, and stated that the compromise was a "good starting point." He additionally urged that the agency consider the interests of new entrants and public stations when adopting a rule. And he suggested the FCC implement an ongoing monitoring and reporting process to gauge the impact of the

post-Quincy environment and to "develop a mechanism whereby stations that show unusual circumstance can be granted specific relief in the form of waivers."

What makes Danforth's second letter particularly noteworthy is its rationale for must carry. Commercial broadcasters were pleased that it reaffirms the principle of local broadcasting. Moreover, broadcasters make out better under Danforth's rules than under the industry compromise, especially new commercial UHF and public stations.

"We're very supportive of his position because of the rationale of localism that underlies his endorsement of a rule," said William Schwartz, president and chief operating officer of Cox Enterprises and lead negotiator for the TOC on the industry compromise. Despite TOC's endorsement of the Danforth proposal, it still backs the industry compromise. "Generally speaking, we're pleased that his [Danforth's] rationale is the same as the industry compromise," he said.

However, he explained, TOC fears some elements of the proposal don't take into account the problems of saturated cable systems, and it therefore would prefer the 20-channel exemption. TOC also thinks a narrower proposal concerning public broadcasting and new stations is more likely to pass constitutional muster.

INTV continues to support the compromise, said INTV President Preston Padden. "At the same time we're extremely pleased and gratified by Senator's Danforth strong support for broadcasters," he said. John Summers, NAB's senior executive vice president for government relations, said: "We could live with Danforth's proposal. It clearly goes beyond the agreement, but that doesn't mean we're not supporting the compromise. We support the compromise; it continues to be our position."

"We applaud the chairman for his proposal," said Christopher Coursen of O'Connor & Hannan, who has been representing the National Independent Television Committee (a rump group of independents opposing the compromise). "We appreciate his sensitivity" to the new and "yet unborn indies" that were not protected in the compromise, Coursen said. NITC, however, would like to see new stations exempted from the viewing test for two years rather than one.

Public television is pleased with Danforth's idea, reported Peter Fannon, president of the National Association of Public Television Stations. It provides the important and proper justification for must carry, he noted. Nonetheless, NAPTS was not completely satisfied. "This proposal still relies on some formula which mixes apples and oranges, commercial and noncommercial TV services," Fannon said. He advocated a separate rule for noncommercial television requiring mandatory carriage for all public stations in their local service area. NAPTS, Fannon said, estimated that several million subscribers and even more, as cable penetration increases, stand at risk of losing access to public television services in their

community under the Danforth proposal.

Cable was the most unhappy with the chairman's stand on the issue. "In our view, no rules at all would be better than the rules proposed by Senator Danforth," wrote NCTA President James P. Mooney in a letter to Fowler. Furthermore, some of the footnotes accompanying the rationale were being regarded with concern. "They touch on every single weak point concerning cable," said one source.

Among Mooney's chief complaints about Danforth's proposal were its failure to exempt smaller systems, the increase in system capacity subject to must carry, waiving the viewing test for new stations and all public stations and permitting program test surveys in cable homes.

Mooney also argued that the senator's approach would "have much the same anticonsumer impact as the rules struck down in *Quincy*." And the NCTA president warned that the proposal would "return cable subscribers and cable operators to the status of

second-class citizens."

Mooney said the industry compromise balanced the interests of cable and broadcasting. "Moreover, it achieves it on terms which clearly are deemed sufficient by the great majority of the broadcasting industry and clearly recognizes that cable is not merely ancillary to broadcasting." That point is particularly important to NCTA, which, Mooney said, feels "a deal is a deal." He also said that if the commission adopts Danforth's approach, NCTA will go to court the next day.

There was considerable speculation as to what motivated the senator's treatise. The most obvious factor is his personal tie with Alfred C. Sikes, director of the National Telecommunications and Information Administration. Sikes is a former broadcaster who served under Danforth when the senator was governor of Missouri, and was hand-picked by the chairman for the NTIA post.

NTIA submitted its own must-carry proposal calling for mandatory carriage of all

public stations and only new commercial stations for the first two years. Furthermore, a glimpse of the NTIA director's views on cable were revealed in remarks he made before the NAB television board in June (BROADCASTING, June 23). Sikes was reported to have recommended that broadcasters not only look at must carry but focus on the larger question of cable as a monopoly. And he apparently suggested that broadcasters might be better off in a competitive environment in which telephone companies were permitted to provide cable transmission.

"It's fair to say that Sikes was the catalyst for the chairman's interest in must carry," reported Walter McCormick, the Senate Commerce Committee's general counsel. However, McCormick said Sikes had no involvement in the conception or development of the letter's theories. (McCormick; Katherine Meier, chief counsel for Commerce's Communications Subcommittee, and Dan Phythyon, a staff counsel with the subcommittee, drafted the proposal. They met with

Shifting sands at FCC on must carry

The Danforth must-carry proposal (see story, page 32) was getting close scrutiny at the FCC last week. But it appeared unlikely that the proposal will prevail at the commission, and it was even unclear how much it will shape the FCC's resolution of must carry. FCC Chairman Mark Fowler, who will have to stand before the senator to receive confirmation for his new term, said Danforth's proposal was worthy of careful attention. "It's one of the most thoughtful proposals so far," he said.

Fowler was emitting mixed signals, however, perhaps in an effort to obscure his tracks, but there were signs that he may be shifting away from the industry compromise. In an interview with BROADCASTING last week, Fowler declined comment on whether he believed any new must-carry rule could be constitutional. But he also said that the *Quincy* decision, in which the appellate court threw out the former rules, had held that "there could be a must-carry rule that would be consistent with the First Amendment; that it's possible to craft such a rule." Fowler added that he was not aware of any tie-in between his vote for must carry and approval of legislation he wants that is aimed at shifting authority over what new businesses the Bell operating companies may enter into from U.S. District Court Judge Harold Greene to the FCC. When he received the Radio-Television News Directors Association's distinguished service award for furthering the First Amendment rights of the electronic media last week, Fowler also said his First Amendment zeal applied to must carry.

Commissioner James Quello, who issued a memo urging the FCC to resurrect its former must-carry rules, said he thought the Danforth proposal—which Quello said would provide for "much more carriage than the compromise"—was "second best" to his own proposal, about which he had no illusions of gaining his colleagues' support. "So, in the spirit of consensus, I would go with the Danforth proposal," Quello said. By week's end, however, Quello, in the wake of lobbying by the National Cable Television Association, was said to have adopted a "fall-back position" under which he would be likely to vote for some variation of the compromise that NCTA would support—and would try, if possible, to include a provision providing for the carriage of one public station in a market. Quello apparently has been swayed, at least for the moment, by the argument that NCTA's support might help out in the courts when any new rules are challenged, as they surely will be.

One well-placed FCC source said Fowler and Commissioner Dennis Patrick had expressed "problems" with the Danforth proposal. Privately, Fowler was said to be agonizing anew with his

doubts about must-carry in general and was asserting that he wanted to insure that whatever the FCC does results in more "viewer choice" rather than less. A source also said that Fowler was asserting that the former rules, which required the carriage of more signals than could be readily picked up over the air, had provided reason for cable subscribers to take down their antennas. Fowler also was said to be questioning why the commission should require carriage of signals for subscribers who can receive those signals over the air. He also reportedly was pleased that the Danforth proposal included an A/B switch aspect.

Patrick is still apparently fond of the A/B switch as a policy tool and appeared to believe that a key focus for the commission should be whether or not cable is serving as a "bottleneck." He also appeared to be questioning whether the commission couldn't tailor rules that would assert that A/B switches would be sufficient where cable was not serving as such a bottleneck and another rule to be applied where it was. If not, Patrick reportedly thought the question the commission must address was whether it should "overregulate" in the interests of those who couldn't get off-air reception or to "underregulate" in the interests of protecting cable's First Amendment rights.

Commissioner Mimi Dawson, meanwhile, was reportedly still advocating her concept of sunsetting any rules adopted, and her proposal appears to have attracted sympathy. In an interview last week, Dawson provided some illumination into a memo she circulated among the commissioners last month, which, among other things, criticized the A/B switch alternative to must-carry rules (under that concept, the must-carry proceeding reportedly would have been resolved with the FCC recommending, but not mandating, that cable operators furnish new subscribers with A/B switches enabling them to shift between cable reception and off-air antennas), and suggested that any compromise adopted include a sunset provision.

The idea, according to Dawson, would be to sunset the rules upon the conclusion of a full economic and public policy inquiry by the commission aimed at determining whether there were justification for the interim rules or whether those should be beefed up, pared down or axed altogether. "I think that would be very helpful for us to validate any action we would take other than complying with the *Quincy* decision," Dawson said. Dawson also said her memo suggested that the FCC not consider new must-carry rules in a "vacuum" but that it also consider how those rules might mesh with other rules relating to the broadcast-cable relationship.

Fowler and all the commissioners last week to discuss the specifics of the chairman's letter.)

Sikes told BROADCASTING that he and Danforth "visited" on the matter over a two-month period. Also, Danforth's and NTIA's staffs talked, he said. "We did exchange ideas on the subject but the senator would not want to leave the impression—nor would I—that he was parroting views." He noted that some of the ideas endorsed in Danforth's proposal—such as the waiver concept and having the FCC monitor the marketplace—are mentioned in NTIA's must-carry filing at the FCC. However, he pointed out that the chairman goes further in some respects.

As for other contributing factors that convinced the Missourian to get involved, some observers feel it might be based in part on his reported distrust of Fowler. Danforth wanted to make sure "the FCC had some direction on the issue," a source said.

On a more political note, Danforth is believed to be asserting his jurisdiction on these types of communications issues in anticipation that if he doesn't, Senator Robert Packwood (R-Ore.), who is waiting in the wings to chair the Communications Subcommittee next year, would end up setting the telecommunications agenda for the committee.

Still others think his actions are indicative of his style of leadership. The chairman, one source noted, will "thoughtfully consider an issue and when it's necessary, he'll do something." Danforth, the source added, "is an independent thinker, who doesn't grandstand. The letter represents John Danforth's views on the issue and no one else's."

Danforth's staff explained that the proposal "takes the best of the Sikes proposal and the best of the industry compromise." To begin with, the chairman felt that all cable

systems should be subject to must carry. "There is no compelling reason to exempt totally the smaller systems from mandatory carriage rules," he wrote. "Subscribers served by smaller systems have as great a First Amendment claim to diverse sources of information as do subscribers served by larger systems. Furthermore, the commission's responsibility to foster competition and promote localism cannot be ignored simply because the gate is small. It is the status of the 'gatekeeper' that is crucial here, not the size of the gate."

Danforth argued that mandatory carriage rules are justified because subscribers "may need cable services to receive local television signals." Moreover, he noted that many subscribers "receive their local television signals through their cable system, or they do not receive them at all." In a footnote contained in this section, the senator pointed out that broadcaster efforts to "obtain carriage on the sole cable system serving a franchise area" are analogous to a cable system seeking "to obtain access to poles, ducts, conduits or rights-of-way owned or controlled by utilities."

Also, his letter maintained that since "most cable systems have a monopoly in their franchise area," there is even more reason for must carry. "In most cases, a cable system is the sole system serving the franchise area. Direct competition between cable systems is the rare exception, rather than the rule."

Once again two footnotes reinforce this view. But the footnotes also raise other serious policy questions concerning cable. "In 1984, Congress chose not to treat cable as a common carrier (47 U.S.C. Sect 621). One rationale for that decision was the suggestion that direct competition between cable systems might develop. For the most part, such

competition has not occurred," said one footnote.

But even more pointed was this footnote: "The Senate will have the opportunity to reexamine the decision of Congress to limit the provision of cable services by telephone companies in the context of reviewing restrictions now imposed upon the Regional Bell Operating Companies. Perhaps Congress may wish to reexamine, as well, its decision allowing franchising authorities to grant exclusive cable franchises."

Danforth is explicit in his view that "where cable systems are subject to direct competition, must-carry rules should be unnecessary." Nevertheless, without that competition and without must carry, cable is placed in the position of being a "gatekeeper."

And bestowing that status on cable, the chairman wrote, "will conflict with three long-standing, substantial government interests—the public's First Amendment right of access to diverse sources of information, the preservation of vigorous competition among communications services, and the commission's statutory obligation to promote a nationwide broadcasting service built upon local outlets."

Therefore, the letter states that must-carry rules would promote "diversity of information, competition and localism." Localism would be threatened by the absence of must carry, the senator wrote, adding that without rules, cable systems will be the arbiters of which local stations are carried and which are not, "and ultimately which local stations flourish and which do not." The FCC, Danforth continued, "must reassert its jurisdiction in this area and implement limited must-carry rules to insure that local television broadcasting remains a vital part of our nation's communications mix."

Networks give wedding royal treatment



CNN

The television networks and CNN went out of their way to supply stateside Anglophiles with all the news and trivia they could dig up during three days of coverage (four days for CBS) of the wedding of Prince Andrew and Sarah Ferguson. The wedding itself took place at about 7 a.m. New York time on Wednesday, July 23, with all three networks commencing coverage that day at 5:30 a.m. The ceremony was held in London's Westminster Abbey. American networks had to rely on a feed provided by the British Broadcasting Corp., the only network allowed to cover the couple exchanging vows. However, ABC, CBS, CNN and NBC provided their own unilateral coverage and commentary of pre- and post-ceremony activities.

Most of the coverage by the broadcast networks lasted through



NBC



ABC

the morning newscasts, which, in the two days preceding the main event, originated from sites including Buckingham Palace and the Tower of London. Feature pieces ranged from stories on royal manners to terrorism. Guest commentators included Joan Rivers and Jane Seymour (ABC), Roger Moore and Lady Antonia Fraser (CBS) and Viscount Charles Althrop (brother of Princess Diana) and royal biographer Robert Lacey (NBC).

CNN also ran stories on the wedding and related activities through most of the week. Guest commentators for CNN included Ingrid Seward, editor of *Majesty* magazine. Last Tuesday, CNN aired a 50-minute documentary on the royal couple that was produced and aired earlier by the BBC.

Danforth believes his proposed rules would meet the so-called O'Brien test that requires a compelling government interest be demonstrated before private rights are abrogated. The rules, the letter said, further three substantial government interests: diversity, competition and localism. For example, diversity would be promoted through Danforth's set-aside for public stations. The public would be assured access to the non-commercial stations, "authorized by Congress for the specific purpose of providing alternative programming." By making it easier for new entrants and public stations to be

carried, competition would be advanced, the letter continued, because both cable services and the more established local stations would be subject to competition.

The proposed rules are "no broader than necessary to further the substantial government interests," the senator said. They "would apply only when the cable system is the sole system serving the franchise area." Unlike the old must-carry rules, Danforth proposes to set aside only one-third of a system's channel capacity for must-carry. That would enable cable operators to "retain their editorial discretion over the remaining two-

thirds of their capacity," the letter said. Furthermore, cable operators would not have to carry duplicated network signals and they would retain editorial discretion to select the stations to be carried when the number of qualified signals exceeds the number of must-carry channels. Also important, cable systems could obtain a waiver and the FCC would be able to re-examine the rules.

Danforth concluded by saying that he is confident his proposed rule would withstand a constitutional challenge. And as stated in another footnote, "courts grant great deference to agency findings." □

Action in Atlanta at Eastern Cable

Generally optimistic industry mood prevails at SCTA show; small operators concerned over differences in program costs between them and large MSO's; call goes out for need of operators to fund more exclusive material

The Eastern Cable Show. The Southern Cable Television Association's annual convention, drew about the same number of cable operators and exhibitors to Atlanta last week as it did last year—about 3,500—but to many of those on hand, the show seemed to have recaptured some of the energy that had been noticeably lacking in the past few years.

The perception is attributable, in part, to the cable's enjoyment of one of its most bullish periods. The operators on hand, mostly managers of Southeastern systems, were an optimistic lot, despite the usual plethora of concerns raised by the session speakers. But the liveliness of the show also stemmed from the change of venue. After several years in the cavernous Georgia World Congress Center, the show this year moved into the relatively intimate confines of the Atlanta Market Center, forcing operators and exhibitors to rub shoulders whether they wanted to or not.

On the exhibit floor, the proliferating cable shopping services slugged it out for affiliates. The newest player in that marketplace made its debut—none other than Crazy Eddie, the well-known New York-based consumer electronics retailer.

The panel sessions were grouped into several currently scheduled "tracks," covering everything from marketing to acquisitions. But it was the sessions forming the track entitled "The Changing Face of the Industry" that touched upon the various macro-issues facing the industry, including operators' funding of exclusive cable programming and the growing gap between what large MSO's and the other operators pay for cable programming.

At the impetus of Tele-Communications Inc. and American Television & Communications, the nation's two largest MSO's, cable operators have been considering directly funding the acquisition or production of high-quality programming exclusively for cable.

Peter Barton, TCI senior vice president, said he and other TCI executives have been



Some of the "Changing Faces" (l-r): Barton, Robbins, Lewis

taking every opportunity over the last several months to sell operators on the idea of setting aside some money each month—say, a dollar a subscriber—to create the new programming. So far, he said, about 30% of the operators have at least acknowledged the need for such programming.

Barton warned cable operators against becoming too smug. "This is not a period in the history of cable to bask in our success," he said. "There is nothing wrong with the industry right now," he said. "But a lot of people have noticed how successful we've gotten and are willing to compete with us very hard and very aggressively."

Cable's best response to competition from home video and broadcasting is to improve programming. "The major thrust of the new era of cable has got to be... for cable operators to think in terms of spending more money, not less, on cable programming. It's essential that the industry wake up to the recognition that we have got to be able to put things on the air that are hot and really worth paying for."

"Currently, there are a number of companies bidding for exclusive rights to the NFL football season coming up—great programming, great stuff, very powerful and cable ought to have it," he said.

"There are a number of companies currently talking to the pay suppliers about stepping up to the plate and paying the movie studios for the early window that they currently give to [home video]," Barton added. It will take "big bucks to the tune of \$6 million to \$7 million to \$12 million" per movie to recapture the early release window, he said. But "this is definitely something we

want to consider."

TCI is willing to fund the development of exclusive programming, but it wants to make sure that, in doing so, it isn't "sold down the river" by the programmers. In other words, he said, TCI wants to make sure the programmers use the extra funds to improve programming, not to improve their bottom line.

By Barton's own admission, a consensus among operators need to fund programming is still a long way off. That was best illustrated by the comments of Milt Lewis, president of Wometco Cable TV.

Lewis said the last thing he wants to see is basic programming getting better. If it does, he said, his pay business will suffer. "We have to decide what we are going to do. Are we going to pay someone an extra 20 cents or 30 cents a month to take our pay customers away. I don't think so. I think we are going to tell these people that you are going to have to pay us to be on our cable system because you are going to cause a significant revenue decline."

Before cable operators can come together to fund programming, they are probably first going to have to resolve the growing controversy about the discounts that the large MSO's receive from programmers. According to some operators, the gap between what the largest MSO's and the smaller operators pay for programming has become so great that it is skewing the marketplace for cable systems.

According to Lewis, the cable programmers' practice of discounting their services for the large MSO's is causing small companies to be merged into, or form partnerships with, the large MSO's.

A given programmer may charge the inde-

pendent system or small MSO 10 or 15 cents per subscriber per month, while charging Tele-Communications Inc. one or two cents. Discounting is "compelling certain mergers, acquisitions and partnerships," he said. "There is simply no way [for the small operators] to be competitive without receiving comparable discounts."

According to Steve Effros, president of the Community Antenna Television Association, the wide gap in rates is "distorting the marketplace." Large MSO's can outbid smaller ones for cable systems, he said, because large ones have lower programming costs.

One group of small cable operators has formed a buying cooperative—The National Cable Cooperative—in an effort to secure programming at discount rates. But, Effros said, the co-op has "moved painfully slowly and has not been successful to date."

According to Effros, CATA is contemplating legal action to deal with the bulk discounting problem. "We are investigating what legal avenues are available to undo the major distortions."

James Robbins, president of Cox Cable Communications, is not a small operator, but he, too, feels that bulk discounting for the larger operators has gotten out of hand. "It drives you to go to [TCI] and say: 'Wouldn't

Primarily prime time

Latest revenue numbers submitted by three television networks show prime time dollars accounting for just over half (50.4%) of \$1.6 billion taken in first quarter of 1986. Share of other dayparts was daytime, 18.1%; sports, 16.2%; news, 10.5%; late night, 3.7%; children, 1.1%. Network revenue data, project of Broadcast Financial Management Association, with help of Arthur Young & Co., has so far shown network dollar totals to be consistently lower, by 8% to 9%, than figures reported by Television Bureau of Advertising. Reason for discrepancy, according to industry officials, is that TVB numbers, compiled by Broadcast Advertiser Reports, do not subtract value of make-good spots, from which networks receive no revenue, whereas BFM numbers show actual dollars received by networks.

you like to buy some of me so I can ride on your coattails,'" he said. "I think that is a bummer for the business...because what happens is there is subsidization going on. That's not right and not fair."

Robbins said programmers should not allow large MSO's to acquire programming at discounted rates for systems of which they are not the majority owner. For the programmers to allow the discounts in such cases, he said, is to do "all of us a disservice."

Not surprisingly, the FCC's apparent intention to adopt new must-carry rules (see story, page 31) to replace those outlawed by the court of appeals last summer was a topic at the convention. Effros slammed the must-carry rules put forth by Senator John Danforth (R-Mo.), saying that if they're adopted, CATA would be in the forefront of asking the federal court of appeals to eliminate them. "There will be a constitutional challenge to anything the commission does in adopting must-carry rules," he said. If it adopts anything other than the rules contained in the broadcasting-cable compromise, he said: "I can guarantee you CATA's name will be on one of the appeals."

At least one cable operator would like to see the must-carry rules resurrected in some form. "It's mandatory that we have some form of must-carry regulation," said Lewis. Without it, he said, a local cable system could put a local broadcast station out of business by refusing to carry the station's signal. "That cannot be allowed to happen." □

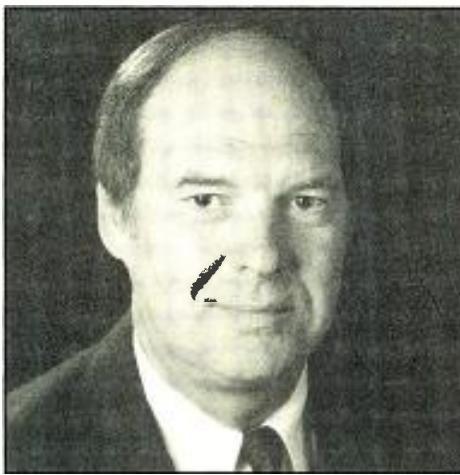
Taft rearranges management after 70% earnings drop

Castrucci responsible for company as Dudley Taft becomes vice chairman; chairman's office created; board increased with Bass representatives; moves follow first-quarter decline

In the wake of a 70% drop in earnings during the first quarter of its fiscal year (ended June 30), Taft Broadcasting Co. announced a corporate management reorganization in which 11-year president and chief operating officer, Dudley S. Taft, becomes vice chairman, and George E. Castrucci, chief financial officer, becomes chief operating officer and executive vice president. Those two, plus Charles S. Mechem Jr., chairman and chief executive officer, will make up a new office of the chairman. (The absence of a president in the new Taft corporate management was unexplained.)

Also, at Taft's annual stockholders meeting last week, four members were added to the board, all representing the interests of Robert Bass, of the Fort Worth-based Bass family, which has an 18% interest in the Fifth Estate firm. A Taft spokesman denied any connection between the earnings drop and the management moves, suggesting that corporate decisions have been made jointly by the three executives for several years. He also denied the management changes were the result of any influence from Bass. The restructuring, he said, represented a "formalization" of the current decision-making process.

Some analysts agreed that the changes would not affect the basic management di-



Castrucci

rection of the company, but they said it was unclear whether Taft Chairman Mechem was responding to pressure from Bass or his representatives.

Three other executives also received title changes, but they continue to have the same responsibilities. Jack Sander, television group executive vice president, is now president of that group, and Carl Wagner, radio-cable executive vice president, becomes president of that group. Finance head Greg Thomas adds the title of chief financial officer.

The new board members are William E. Oberndorf and John Scully, general partners in a San Francisco investment partnership handling the Bass interest in Taft; David Lloyd, Washington attorney, and Richard C.

Blum of Richard C. Blum & Associates, San Francisco. Taft senior vice president and board member, Samuel T. Johnson, has retired. The addition of the four new board members brings the total board membership to 17.

The earnings decline was not unexpected, and is attributable in large part to dilution resulting from the \$680 million in debt taken on to finance the acquisition of the Gulf Broadcasting properties last year. First-quarter earnings totalled \$3.6 million or 39 cents a share compared to \$11.7 million or \$1.28 per share a year ago. Mechem said that dilution caused by the debt amounted to 69 cents per share and that first-quarter earnings would have been only 16% off last year's mark if the company hadn't assumed the debt to buy Gulf.

Still, the company, like others in the business, is facing a tough TV economy in some markets, particularly Dallas and Houston, where it owns independent UHF stations. Peter Appert, a broadcast industry analyst with Cyrus J. Lawrence, believes the soft economy has thrown a wrench in the company's plan to sell its UHF independents in Houston, Dallas, Washington and Philadelphia. The Houston and Dallas stations came in the Gulf package and Appert estimates Taft paid \$85 million for each. "They paid a lot of money for those two stations and it's not clear they can get back what they paid," he said last week. And Appert's company thinks the oil economy is on a downturn that may last two years, so it may be a while before those stations get back on track. □

At the finish line

The first Goodwill Games, conceived by Ted Turner and co-produced with the Soviet Union, ended last week, amid disappointing national ratings and estimates that Turner Broadcasting System would lose about \$15 million. The average prime time rating for the entire event, July 5-20, was 2.3, with ratings slightly increasing during the last four days. (TBS had promised national advertisers a 5 average rating.) The average prime time ratings for July 17 was 2.6; with a 2.1 on July 18; 2.8 on July 19, and 2.6 on July 20, based on ratings for Turner's superstation, WBTS-TV Atlanta, in 12 metered markets.

TBS spokesman Arthur Sando said TBS's advertising sales people would speak to advertisers about how they want to "reexpress their investment." TBS will "probably be offering them advertising opportunities in other programming," he said, adding that TBS does not expect to be returning cash.

While ratings were less than hoped for in most instances, some stations were pleased with the program over all. Thom Neeson, vice president and general sales manager of WLVI-TV Boston, said the games' 129 hours averaged about a 3 rating in prime time for his station. He said the "concept [of the games] was well intended; the programming was very good. Considering all the obstacles, it was good broadcasting.... This was very good television that didn't deliver the numbers," he said, adding that the games "certainly weren't an embarrassment to carry." He believed the program did not have better ratings in part because it "didn't quite have the sizzle and hype that surrounds the Olympics," to which viewers have become accustomed. He added that the presentation in Moscow "lacked a little by comparison."

Neeson said that while the games "certainly didn't deliver what we were hoping they would, as far as the audience was concerned [they delivered only 75%-80% of what the station estimated, he said], financially, we were pleased." The money generated "for this time of year was what we hoped we could generate," he said.

In Seattle, the site of the 1990 Goodwill Games, there was a lot of "local enthusiasm" for this year's competition in Moscow, according to Bob Galvin, promotion director for KCPQ-TV Seattle, who said that both Seattle daily newspapers sent correspondents to Moscow. Reaction from viewers, Galvin said, ranged from telling the station they should not "put those commies on

television" to people thanking the station for putting a "wonderful thing" like the Goodwill Games on the air. Seattle is not a metered market, so Galvin said ratings for the games were not yet available.

In Los Angeles, where KTLA-TV carried the games, ratings started out strong (the opening ceremonies got a 10) and "continued to do well" up to the closing ceremony, according to Michael Eigner, KTLA vice president and station manager. The overall Nielsen average for the entire games (July 5-20), for all dayparts in Los Angeles was a 3.6/10. The games averaged a 4.3/8 in prime time, a 5.4/16 for the three weekends, a 2/7 in late night, and a 3.4/11 in daytime.

Eigner said that "if the games do continue, because they did so well with us," he is hopeful the station would carry the next games in Seattle. Since the 1990 games will be in the United States and "a couple of stations" showed they could deliver higher ratings, the 1990 games could be "even better."

John McKay, president of KDFI-TV Dallas, said he was satisfied with the games. The ratings "occasionally" reached a 2 or 3 which his station estimated that they would. Once they averaged a 4 rating, he said, adding that the station did not have to give "an awful lot" of make-goods to advertisers. McKay said that the technical production of the games "could have been better," but that was "not entirely" Ted Turner's fault, because he had "to deal with the Soviets." The American viewer is used to better production quality, he said, and the camera quality used in Moscow was not up to par, McKay said. The money and the technical expertise evidenced in the Los Angeles Olympics—the "standard" for this type of event—was not found in the Goodwill Games, McKay said, adding that the viewer "perceived that and behaved accordingly." As for carrying the 1990 games, McKay said it was "hard to say; that's a long time off," but that the station probably would. "Why not?" he asked.

At the closing ceremonies, Ted Turner said that the Goodwill Games "have proven our contention that the people of the world can cooperate together in sports and other endeavors in a worthwhile and beneficial manner, irrespective of our politics, religion and other beliefs. We can, and we must," he added, "cooperate together as intelligent and educated human beings in a new world of peace and friendship and mutual cooperation."

ABC networks continue RADAR lead

Top three positions belong to Information, Entertainment, Contemporary; Paul Harvey still most popular program

ABC maintained its ratings dominance in network radio by winning the top three positions among persons 12-plus in the new RADAR 33 (volume 2) spring report released last week by Statistical Research Inc., Westfield, N.J. Overall, adult-oriented networks captured five out of the top six spots, each posting audience increases over the previous report, while the youth networks continued to slide.

ABC Information (ABC-I), for the fourth consecutive rating period, was the highest-rated radio network, this time registering an average audience estimate of 1,741,000 12-plus listeners per commercial, Monday through Sunday, 6 a.m. to midnight, up 4.3% from the fall RADAR 32 report. Next was ABC Entertainment (ABC-E) with

1,639,000 listeners, up 8%, followed by ABC Contemporary (ABC-C) at 1,473,000, up 10.4%. Mutual Broadcasting System switched places with the CBS Radio Network. Mutual finished fourth with 1,348,000 listeners and CBS fifth at 1,328,000. NBC Radio climbed from eighth place in RADAR 32 with 1,183,000 listeners to the sixth spot at 1,189,000. Other adult network gains: NBC Talknet (based on programming from 7 p.m. through midnight), up 15% to 467,000 listeners, and ABC Direction, up 8% to 880,000.

The decline in overall 12-plus audience for the FM-oriented youth networks, first detected in the fall RADAR 32 book (BROADCASTING, March 10), continued in the new report. (In the spring RADAR 31 report, three of the five networks in the 12-plus category were targeted for young adults [BROADCASTING, July 29, 1985].) Among those networks affected: NBC's Source, which fell 6.1% to 1,152,000 listeners; ABC

Rock Radio, down 0.6% to 1,139,000; United Stations Radio Network One (USRN1), whose target demographic is 18-49, off 0.1% tying ABC Rock at 1,139,000; ABC-FM, down 9% to 1,085,000, and CBS RadioRadio, off 1% to 945,000.

This latest dip for the FM-oriented, young-adult networks is in line with RADAR's recently-released volume 1 report, which tracks overall radio listening among adults 12 and older on a Monday-Sunday, 24-hour basis. The report showed FM listening dropping slightly from a 71.8% reach of the total radio listening audience last fall to 71.3% in the spring, marking the first downward movement for the FM band since Statistical Research began measuring AM and FM usage 14 years ago.

The biggest percentage gain in 12-plus audience since RADAR 32 was recorded by the National Black Network (NBN), which soared 46.5% to 526,000 listeners. NBN's primary rival, Sheridan Broadcasting, post-

ed the largest 12-plus audience percentage drop from the previous book, falling 13.5% to 437,000 listeners.

■ As with the 12-plus audience, ABC Radio took the top three slots in the 25-54 age group, the most sought after demographic by radio advertisers. ABC-I was first with 915,000 listeners followed by ABC-E at 902,000 and ABC-C, which inched by Mutual, with 758,000. Mutual fell from third to fourth with 744,000 listeners while NBC Radio Network moved from sixth place to fifth with 589,000.

■ The top youth network in the young-adult 18-34 demographic was NBC's Source, which had an average audience of

805,000 listeners. Rounding out the top five positions were (in descending order): ABC Rock (773,000), ABC-C (734,000), ABC-FM (578,000) and USRN1 (568,000). Only two of the networks posted audience percentage gains in this category from the fall report: ABC-C, up 10.2%, and USRN1, up 5.4%.

■ In cume listening for persons 12-plus (Monday through Sunday, 6 a.m. to midnight), ABC-I was first with 25,265,000 listeners, followed by Mutual with 22,739,000, ABC-C with 22,706,000, CBS Radio Network with 21,977,000, and NBC Radio Network with 20,644,000. Individual audience estimates for those top five net-

works did not vary greatly from the previous book.

It was status quo on the program side as Paul Harvey's news and commentary over ABC Entertainment remained the most-listen-to network radio fare for persons 12 and older (audience listening to commercials within programs.) *Paul Harvey News*, Monday through Friday at 8:30 a.m. NYT, was first with 5,779,000 listeners. Harvey's 15-minute weekday news program (12:06 p.m.) was second while his weekend edition (11:10 a.m., Saturday) was third, pulling 4,215,000 and 3,539,000 listeners, respectively. *Rest of the Story*, Harvey's five-minute, Monday-through-Friday-afternoon (3:06 p.m.) newscast finished fourth at 3,367,000. Next was CBS Radio Network's 7 a.m. weekday newscast anchored by Charles Osgood with 3,297,000 listeners.

The new RADAR report also measured, for the first time, four of ABC Radio's long-form shows: *Rockline* and *Power Cuts*, produced by the Global Satellite Network, and *American Country Countdown* and *American Top 40*, produced by ABC/Watermark. (Individual short-form and long-form programs are listed together in RADAR.) Of the four ABC shows, the weekly, four-hour *American Top 40* broadcast, hosted by Casey Kasem, attracted the largest audience, finishing 10th with 2,395,000 listeners. (Among adults 18-plus, the show ranked 24th.) □

New dawn for 'CBS Morning News' 'West 57th' stays

Van Gordon Sauter, CBS News president and executive vice president of CBS/Broadcast Group, said late Friday (July 25) that CBS will "introduce a new broadcast" of the *CBS Morning News* next January and that it will be produced by a separate unit of the CBS/Broadcast Group.

His remarks followed published reports that Susan Winston, *CBS Morning News* executive director, who was brought in to completely overhaul the broadcast, is leaving the network next October following the network's decision not to renew her option. George Schweitzer, vice president of communications and information for the CBS/Broadcast Group, said that reports of Winston's departure "had not been confirmed" by CBS, and that no statements would be made until after a conference with her today (Monday).

Winston, who was returning from London last week and could not be reached for comment, has a two-tiered contract with the network. The first part includes her work developing a new format for the morning news program from May through October. If her plan were approved by CBS, the network would renew her option and she would remain for about 18 more months as executive producer of the reformatting program.

Winston recently met with CBS chairman and chief executive officer, Thomas Wyman, and other top executives ("In Brief," July 21) to present her proposal. She was to reveal the final plans for the program, which were said to include a regional format with anchors in multiple locations throughout the country to CBS affiliates on July 30. That deadline for revealing the plans to CBS affiliates has now been moved to January. *Morning News* co-anchors Forrest Sawyer and Maria Shriver will leave the broadcast at the end of this week.

Said Sauter: "There has been a great deal of discussion today about the *CBS Morning News*. Much of it has been misleading because it related to options that have been discussed but in no way adopted." He said that "after several weeks of discussion, we have decided to eliminate the traditional boundaries that experience after experience have convinced us are too restrictive."

"In January, we will introduce a new broadcast in the 7-9 period following the *CBS Early Morning News*. This new broadcast will be produced by a unit to be formed within the CBS/Broadcast Group. It will report to me as an executive vice president of the group. CBS News will continue to produce the *Early Morning News* and will be a significant contributor to the new broadcast. Many of our employees will play a part in this new broadcast, and the newsgathering resources now allocated to the *Morning News* will be imperative for its support. The *CBS Early Morning News* and the *CBS Morning News* will continue through the end of this year," Sauter said, adding that more plans about the new unit would be revealed "over the next few months."

Reports of the Winston departure, on top of earlier *Morning News* disappointments, may further affiliate discontent with that broadcast. One prominent affiliate told BROADCASTING he found the news "shocking," and ascribed it to "tired, scared and gutless" decisionmaking.

□

CBS's *West 57th*, which was in danger of being canceled, will return to production for midseason 1986-87 with its production and on-air staff intact, CBS/Broadcast Group President Gene Jankowski said last week. "*West 57th* has clearly earned its place. It is editorially sound, has a vibrant style all its own and has built audience steadily in its just completed 13-week run," Jankowski said, adding that "the response from viewers and critics has been most supportive, and we are pleased to be able to continue this second prime time CBS News hour."

House Copyright Subcommittee at odds over music licensing

Kastenmeier says he sees no movement soon on legislation requiring TV producers and syndicators to include music rights in programming sales

The debate over proposed legislation that would repeal the current blanket copyright licensing system for music in syndicated television programs heated up on Capitol Hill last week. A House hearing served as a lively forum on the measure that would require producers and syndicators to deliver syndicated programming to stations with the music performance rights included.

It was the second hearing convened on the controversial issue, which appears to have sharply divided members of the House Copyright Subcommittee. That division was acknowledged by Subcommittee Chairman Robert Kastenmeier (D-Wis.), who told BROADCASTING that no immediate action was planned on the legislation. "There's no consensus at this point. I still consider it an open issue."

Television broadcasters, led by the All-Industry TV Music License Committee, are seeking passage of the measure, while music licensing societies such as the American So-

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society of Composers, Authors and Publishers; Broadcast Music Inc., and SESAC as well as the Hollywood production community are staunchly opposing it. Both sides have launched major lobbying efforts to present their case.

The battle over the bill intensified as the broadcasters took aim at their opponents even before the hearing began. The All-Industry committee convened an early morning press conference to discuss so-called "scare tactics" used by Hollywood to defeat the bill. "One of the problems we've encountered in trying to disseminate our case is the misinformation and outright lies being attested to by Hollywood, ASCAP and BMI," said Jack Zwaska, executive director of the All-Industry committee.

Furthermore, the broadcasters charged the other side with "pressuring" one of the scheduled witnesses not to testify. Lawrence Berkowitz, president and chief executive officer of IDC Services Inc., a company that distributes residuals to actors in commercials, was expected to appear before the subcommittee, but Berkowitz requested that his testimony be withdrawn. Bruce Lehman of Swidler & Berlin, and lobbyist for the industry committee, reported that Berkowitz told him that he had been "pressured by his clients not to testify." Even Kastenmeier took note of Berkowitz's absence. "I trust that there is nothing untoward about his [Berkowitz's] failure to appear here," the chairman said during the hearing.

Broadcasters were counting on Berkowitz's testimony to back up their argument that residual payments to composers for the music rights can be administered successfully and efficiently without the blanket license. Copies of Berkowitz's prepared testimony were distributed by the broadcasters. According to the document, Berkowitz predicted that it would be "possible for IDC Services to pay residual payments to composers as an alternative to ASCAP/BMI royalties." It would require, the testimony said, "little more than adding a small amount of additional data from our present clients at the time of production to assure that the necessary information is in our database to have an alternative method of payment to ASCAP/BMI royalties."

One of the chief arguments against the bill is that it would not protect composers who, if it were enacted, would be denied residual payments for continuing broadcasts of their work in syndicated TV programs and com-



Kastenmeier

mercials. The bill's author, Representative Frederick (Rick) Boucher (D-Va.), is offering to amend it to provide composers with a statutory right to residual payments. Boucher also is prepared to draft an amendment that would permit composers to bargain collectively with the Hollywood studios for those residual rights.

Presenting the case for maintaining the blanket licensing system were Senator Al Gore (D-Tenn.) and Congressman Bill Boner (D-Tenn.), both of whom said they were representing songwriters and composers based in Nashville. Gore testified that without the blanket license, songwriters would be forced to keep track of each time their music is used. It would be an "impossible task," Gore said, adding that when music is used over and over again, "there should be compensation on a continuing basis." Moreover, Gore argued that the current system "works well and allows the little guy to participate," and that if it is altered, Congress risks "destruction of one of the most dynamic industries."

Asked if he would oppose the legislation even if it assured that composers wouldn't be harmed, Gore said he would. "Yes, I would still be opposed, even if it could be demonstrated that money to the composers would not diminish. What's at stake is the viability of a system that nurtures the process," he said.

(Further opposition to the broadcasters' bill was expressed in a letter to Kastenmeier from Association of National Advertisers President DeWitt F. Helm Jr. ANA criticized the measure because it would create "virtual

chaos" and an "administrative nightmare for advertisers." If adopted, the letter said, costs for advertising would escalate or lead to a reduction of income for composers and publishers.)

Boner attacked the measure for failing to protect composers and leaving them to "fend for themselves." Boner charged that it shifts the "cost of music performance rights to program producers, or eliminates the cost to stations altogether, at the expense of the writer and publisher." Furthermore, the congressman claimed that broadcasters could obtain music performance rights through other methods, such as source licensing, direct licensing or per-program licensing.

But that contention was refuted by Abiah (Bob) Church, general counsel for Storer Communications, who said none of those options would work. During the press conference (he also testified at the hearing), Church said direct licensing doesn't work because of the difficulty in locating composers. Also, he said, the owners of most TV music are not the composers, but the major Hollywood studios. "I found that I wasn't dealing with composers, but Hollywood production houses; they aren't interested in selling you anything."

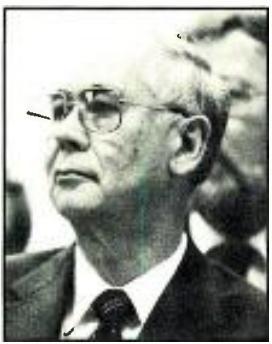
He had also attempted to negotiate with program producers. That method, called source licensing, he said, doesn't work either. "We knocked on the doors of every major studio and said, 'We'd like to buy from you direct.' I got the back of their hand. I was told to get lost," Church said. The per-program license, he continued, is a "misnomer." It's just another form of the blanket license and "far more expensive."

Eugene Bohi, general manager of WGGT-TV Greensboro, N.C., also testified against the "inequity" of the present licensing system. He said that after broadcasters buy the rights to air the syndicated television programs, they have to pay a separate fixed fee to ASCAP and BMI for the music rights. "We can't even negotiate the price," he said.

"The payment is capricious and arbitrary and creates a tremendous hardship on independent stations." Moreover, he said, the revenues paid to the licensing societies "bear no relationship to the reality of the local market, especially the market of an independent station. Their imperious percentage comes right off the top of the station's revenue, and I can tell you from experience that the music license fees can make the difference between being in the red or black." □



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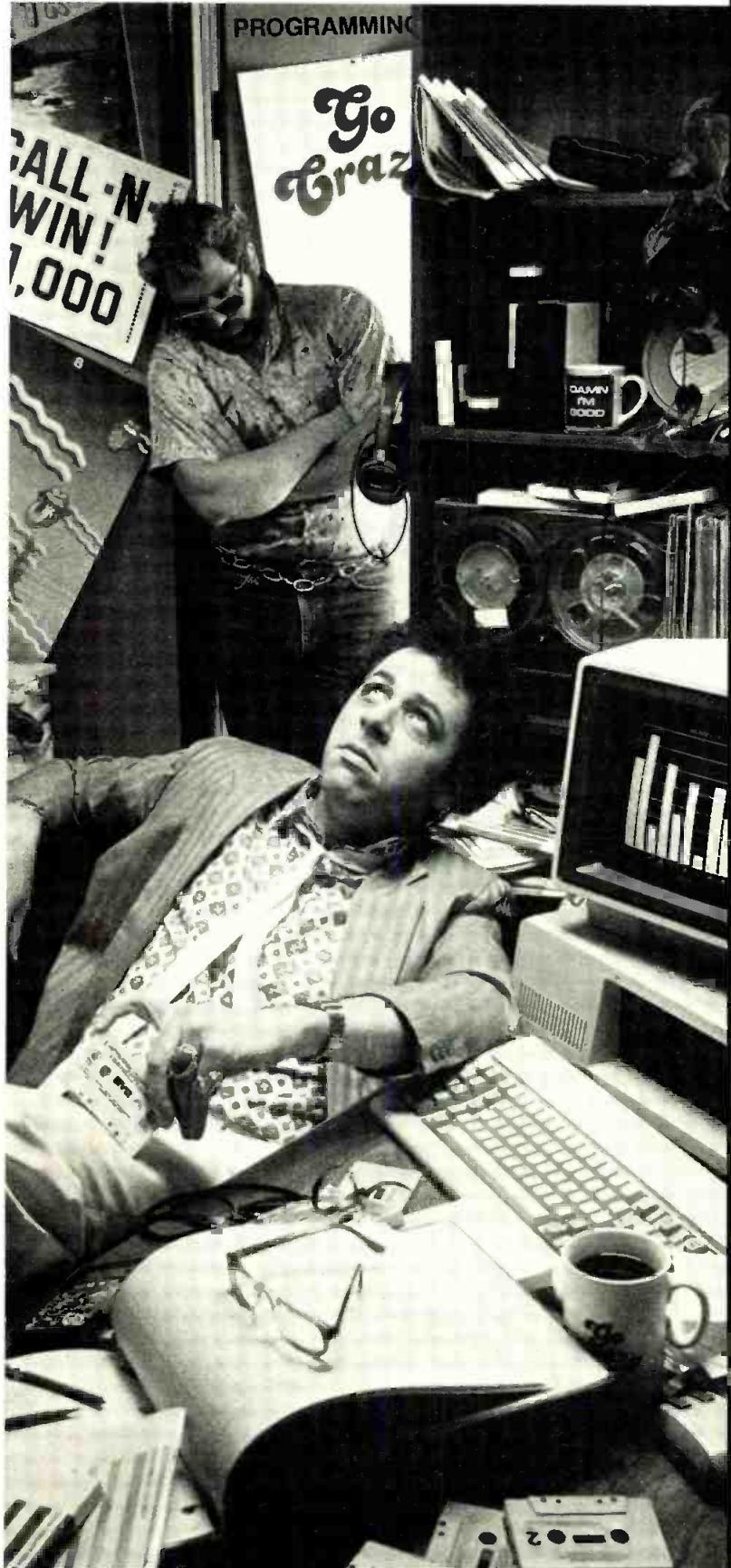
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This year will quickly be forgotten by national radio sales representatives, but for network radio executives its memory will linger. While national spot sales experienced one of its worst periods in recent memory during the first half of 1986, radio networks, primarily through their various demographically targeted, long-form programs, are rapidly attracting advertising dollars, leading to double-digit growth.

The consolidation among national radio representation firms, which began some three years ago, continued over the past 12

months as John Blair & Co. purchased Torbet Radio and Selcom Radio (now Select Radio) from Selkirk Communications Ltd. At least one radio rep executive sees that trend escalating in the coming year.

Interep Chairman Ralph Guild is forecasting a major shakeout in the business, leaving just two or three major sales representation companies as the source for all national spot advertising time. He said these same firms will eventually provide "every conceivable broadcast service" including the handling of sales for the traditional

wired networks. The change will make it easier for agency and advertising executives to buy radio, he said. "The medium will be enhanced as it becomes profitable for the agencies to handle."

On the programming side, the musical trend for many stations, oldies, is in tune with the nostalgia craze sweeping the country. The trend is particularly apparent among album-oriented rock and adult contemporary outlets, both of which are seeking, and finding, listeners in the "baby-boom" 25-to-44-year-old age group. Contemporary hit radio still remains strong, but the number of stations programming the format has leveled off over the past 12 months.

The past year also witnessed a record amount of syndicated programming, both short-form and long-form, as more stations seek quality material, especially for weekend airplay.

Other trends include a heightened interest among station managers in the 24-hour satellite-delivered services such as the Satellite Music Network and Transtar Radio Networks. They are increasingly being viewed as an economical way to operate a station in a debt-service era.

In the realm of AM technology, a joint effort by broadcasters and receiver manufacturers to improve the sound of AM's high frequencies is bearing fruit. An all-industry committee sponsored by the National Association of Broadcasters and the Electronic Industries Association is preparing to select standards that could help bring the medium one step closer to improved, wideband receivers and also make the quality of broadcast transmissions more consistent.

The following pages describe the state of the radio art for 1986:

Network radio on a double-digit roll

Expansion of programming offerings is going hand-in-hand with exploitation of new advertising

Radio networks are diverse entities. Some are exclusively news; some are aimed at black or Hispanic audiences, and some specialize in long-form programming aimed at youth markets. Some have sports; a couple specialize in talk radio, and some are continuous, 24 hours a day. Yet the past 12 months have left common marks on this diverse group of satellite-delivered programming entities.

Probably the most significant trend is the continued combination of traditional news networks with suppliers of long-form programming under the same corporate roof. This has been accomplished both by mergers—Westwood One buying Mutual last December and United Stations buying the RKO Ra-

than in the first half of 1985.

Whether the increase stems from higher costs-per-thousand, higher unit prices due to increased audience or added inventory depends on the network. Art Kriemelman, office of the president, Mutual, guessed that industrywide, costs-per-thousand over the last 12 months have increased "close to double-digit."

The new president of ABC Radio Networks, Aaron Daniels, said: "We have not added any inventory over last year. Price increases take up some of double-digit increases but not all of it. Among the other reasons are that there are more advertisers using the medium than ever before...and we are able to enjoy a higher sell-out rate."

Stephen Soule, vice president of the NBC Radio Network, said: "Guessing which reason accounts for how much of the growth is really a game. Youth networks can be very

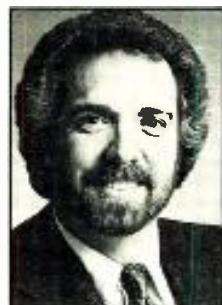
growing. But in light of the total going down, we have been able to show less of an attrition than the total [network] universe."

In some cases the improved prospects for an individual network have come from new or revitalized management. A Westwood One filing with the Securities and Exchange Commission shortly after it had bought Mutual showed that the latter reported a \$4.8-million operating loss for the year ending August of last year. Revenue of \$28.6 million was up 6% from the year prior, but was down 7% from two years ago.

Westwood One Chairman Norm Pattiz said Mutual is now "clearly running in the black." Part of the improvement was due to a significantly higher audience gain measured in the fall of 1985, as against a year earlier. That Mutual was in essentially the same business as Westwood also allowed the two operations to combine functions, thereby re-



ABC's Daniels



Westwood's Pattiz



United's Verbitsky



CBS's Brescia



AP's Hood



NBC's Bongarten

dio Networks just a little more than a year ago—and by increased long-form programming by the traditional networks. Other trends include the packaging of newscasts in a wider variety of lengths and times to accommodate the needs of diverse stations, and the continued growth of 24-hour networks (BROADCASTING, May 26).

Most, if not all, of these trends serve to expand network radio's offerings to stations and advertisers. The growth is spurred by an increase in the number of radio stations and because advertisers are showing continued, if not increased, interest in using network radio.

Unaudited numbers compiled by Ernst & Whinney for the Radio Network Association show the eight RNA members (Capital Cities/ABC, CBS, NBC, Satellite Music, Sheridan, Transtar, United Stations and Westwood One/Mutual) reporting first-half 1986 revenue of \$176.8 million, 15% higher

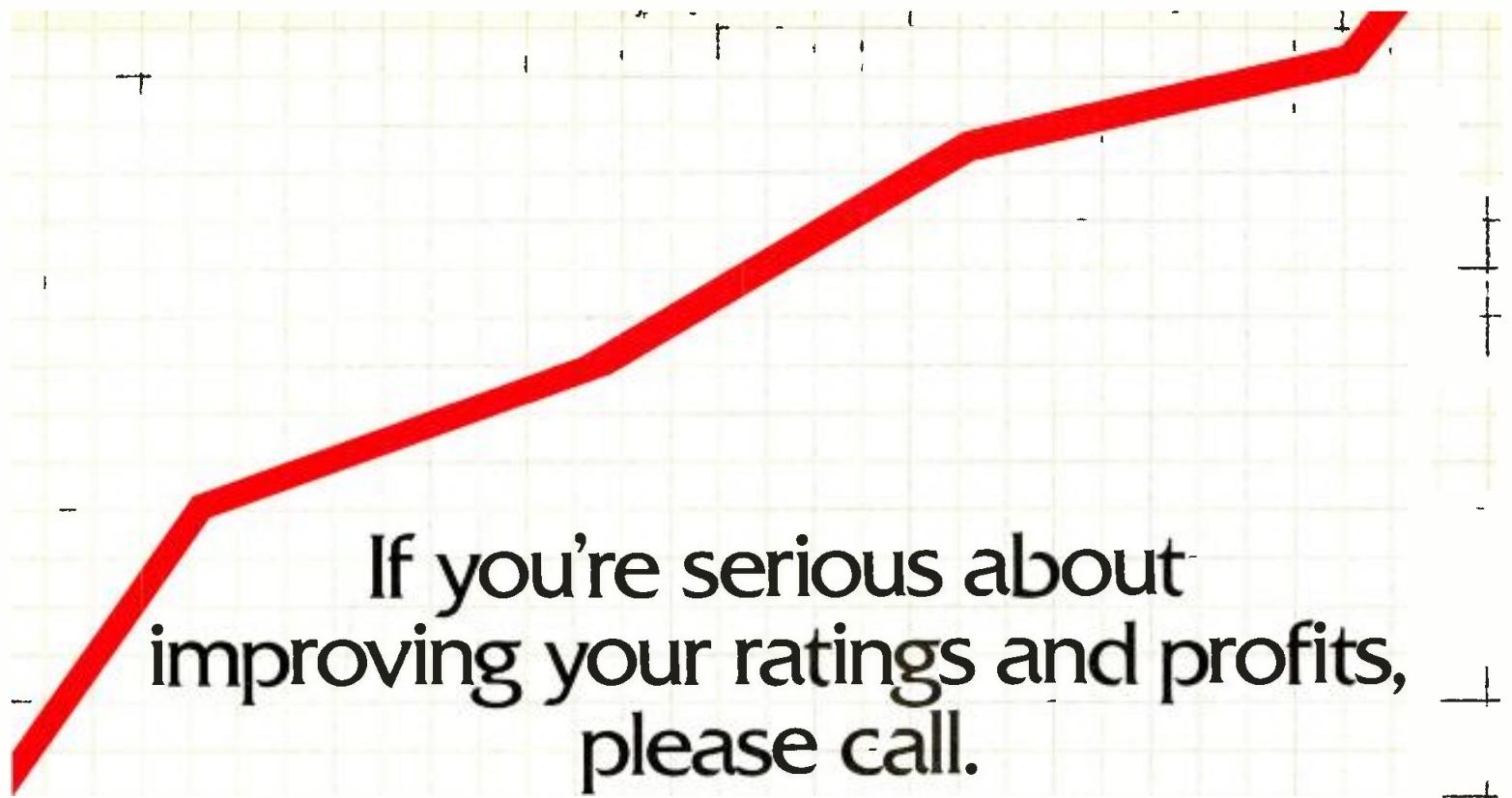
hot, so is entertainment and long-form programming... All of those things that are environmental selling are popular. There are new advertisers, but there is also some attrition. Raising rates is popular but that has leveled off. Now your rate increases are pretty much dependent on audience gains."

From a year ago, the combined average 12-plus audience of the 18 networks, Monday-through-Sunday, 6 a.m. through midnight, was up about 2%, according to Statistical Research Inc.'s RADAR 33 report, which was released last week. And the gradual aging of the population was reflected in the ratings. The 18-34-year-old network radio demographic was down 3%, while the most sought after target audience by advertisers, 25-54-year-olds, was up 5% from a year ago.

Said ABC's Daniels: "We consider youth as 12-to-34. Looking at it during the past year, we would like to have seen that area

reducing costs. Roughly 70 positions were eliminated. Westwood took on responsibility for Mutual's satellite transmission, as well as production of Mutual specials previously farmed out to third parties. Pattiz said the various changes "... resulted in cutting about \$10 million out of the operating budget." Moving up *The Larry King Show* from midnight to 11 p.m., packaging the first two hours separately, and more aggressively selling the show "... increased the average rate of King about five times, from what was about \$60 to \$260."

While changes have also been made at the RKO networks, since renamed US 1 and US 2, United Stations President Nick Verbitsky said RKO's sales and affiliate relations staffs have not been combined with the staff of United Stations. The variety of news features that used to be part of US 1 and US 2 were eliminated at the outset, a decision Verbitsky said he has not since questioned: "The



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only feature we run right now is the Tim McCarver sports commentary."

Overall, United Stations' inventory will be increasing. Verbitsky said the network will introduce three new long-form weekend shows in September, October and November, respectively. "Now we do about a dozen weekly shows," Verbitsky said. "This will bring it up to about 15." The current list of United Stations' weekly, long-form program offerings runs the gamut from country to rock to big bands/nostalgia.

Verbitsky said the marketplace for long-form programming will be "pretty well saturated." Yet companies, including United Stations, continue to add shows. NBC's

Soule said: "My estimate is that last year the concerts and specials were responsible for about \$50 million revenue [out of roughly \$330 million], and this year it is \$75 million." Adding in play-by-play sports, long-form programming accounts for roughly one-third of total radio network dollars, according to Westwood One's Pattiz, whose original company, the Westwood One Radio Networks, remains one of the largest distributors of satellite-delivered programming, both long-form and short-form.

Recent and future developments in long-form programming among the networks include:

■ CBS Radio Programs was formed a

month ago so that ". . . CBS could become a more serious player in the long-form arena, rather than be reactive," said Dick Brescia, senior vice president, CBS Radio Networks. The division's first production effort will be *Business Update*, a half-hour, Monday-through-Friday, business news program for American Public Radio stations beginning in late September.

■ Mutual added a two-hour weeknight talk show with psychologist, Dr. Tony Grant, last April, preceding *The Larry King Show*. Pattiz said that at last count, the Grant show had 130 affiliates including stations in six of the top 10 markets. Also new will be four one-hour specials featuring Rona Barrett. Jack Clements, office of the president, Mutual, said the network was getting good clearance for its one-hour, 5 a.m. news magazine, *America in the Morning*. "We are looking at other long-form news possibilities. . . . There seems to be increasing need for long-form late at night."

■ Ron Davenport, president of Sheridan Broadcasting Network, said: "We are in the process of developing some long-form programming. We are also producing an informational show and we expect to have that kicked off by the fall. *Inside the NFL* will start this fall. We are still in the process of putting the package together."

■ CBS's RadioRadio network is planning to expand its weekly *Rock Connections* show from a limited 15-week summer series to a year-round schedule because of "very positive" station and listener reaction, said Bob Kipperman, vice president and general manager of the young-adult network.

■ NBC Radio Entertainment added two offerings this year: *Soupy Sales Moldy Oldies*, a two-hour weekly program, and *The Jazz Show with David Sanborn*, also a two-hour weekly broadcast. Other recent additions include an occasional one-hour country concert show, *Live From Walt Disney World*, and the 90-minute monthly special, *Profile '86*.

Among the changes at ABC TalkRadio in the past year was making station clearance optional. Maurice Tunick director of Talk Radio, said the syndication on an "ad hoc" basis gave the stations more flexibility and allowed Talk Radio to sell programming to more than one station in a market. The move's effect on the network's audience is not ascertainable since TalkRadio is not measured by RADAR. But measurement may happen in the future, said Tunick.

Changes in station ownership and operation are affecting the amount and presentation of news, according to James R. Hood, deputy director, news, Associated Press Broadcast Services: "Our numbers are off slightly but they are more than compensated for by picking up medium and major markets. The drop-off is mostly in the small markets where I think a lot of stations have gone to state networks or satellite-delivered networks. The satellite networks help them reduce their overall costs. That very same motivation [lowering costs] has encouraged major-market stations to increase their use of networks in the bigger markets."

Lou Giserman, news director for UPI Ra-

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dio Network, also said it was easier to clear newscasts in major markets: "A lot of stations seem to be cutting back on local news staffs. There are both pluses and minuses to that development.... Every network in the world relies on local stations to provide training for future staff."

The flagship news services of both AP and UPI are still being sold rather than bartered, and there are no plans to change despite the more rapid revenue increases enjoyed by a number of the commercial networks. Said Hood: "We have had very small rate increases, never more than one per year, on the order of 4% or 5%.... They are more pegged to inflation. Part of the appeal of our service is that stations aren't required to clear commercials. That is good for the already successful station or the one that wants to keep its commercial load very low. Some of our other clients already have commercial networks and use us as a supplement." AP is also involved in some barter activity through its Worldwide Network, which syndicates several weekly long-form programs and through a joint venture with WSM Inc., Nashville, which syndicates *Music Country Network*, a four-hour overnight country-music talk show. But Hood said the barter activity is minor compared to its traditional business.

UPI has an advertising supported radio network, *Nuestras Noticias*, which serves the Spanish-language community. Giserman said the two-year-old network had previously been a joint venture but is now totally owned by UPI. The network has 48 affiliates and is profitable, he said.

Other changes are in the works for the radio network news business. Earlier this year, Mutual reduced the bottom-of-the-hour newscast to two minutes but added a 60-second headline service at 25 minutes after the hour. At 55 minutes past the hour a softer "life-style" segment was replaced with a headline news update. Said Clements: "The traditional AM station never had difficulty with our news. But the more-music FM stations had greater difficulty justifying a five-minute newsbreak. Stations are looking for more news in a shorter period of time."

Randy Bongarten, president of NBC Radio, said that network has taken the last minute of its five-and-a-half minute hourly newscast and is "now doing business news and sports.... The station can either take the last minute with the newscast or tape it and air it later."

Paul Amos, vice president in charge of CNN Radio, said that network has found "stations need more access to actualities in their news service," so the network is now offering a "newsfeed" service. Stations receive on-the-spot material from CNN, as well as from stringers at other stations. Amos also noted that a significant part of CNN Radio's growth is coming from music stations that have a need for shorter newscasts. The network, he added, is still "not profitable...but we are a lot closer now than we have ever been."

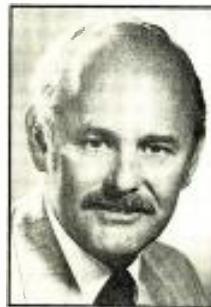
UPI's Giserman said the network's research indicated that stations wanted materi-

al that had a localized feel to it "...without the network outcome at the end. So we are doing more news feeds, offering more local coverage that they can drop into their own news segments."

Overall combined ratings for the two major networks targeted to black audiences (National Black Network and Sheridan Broadcasting Network) have remained stable, although each has experienced major swings in the last several RADAR books. Jack Bryant, vice president, affiliate relations for NBN, said accurate audience measurement is a special problem for the black-oriented networks: "Any time you have a sub-segment of the total U.S. population



SMN's Tyler



RNA's Lobdell

which doesn't conform across the board to research confines...you will have the possibility of statistical flaws. Even the U.S. Census Bureau isn't able to come up with a real total for the black and Hispanic population." NBN fared better than any other network in the RADAR report issued last week, with a 47% increase in average 12-plus audience. Monday-through-Sunday, 6 a.m. through midnight.

The two 24-hour, satellite-delivered networks, Satellite Music Network (SMN), which offers six, full-service formats, and Transtar Radio Networks, which distributes four formats, continued to show growth in the just-released RADAR report. SMN Chairman John Tyler said the company was preparing to introduce a new format, "Z-Rock," directed to an 18-34-year-old audience. He said KGFJ(AM) Los Angeles has signed to take the format, which will give Los Angeles two 24-hour network stations. Other new 24-hour formats introduced within the past 12 months are SMN's "Heart and Soul" and "Pure Gold" and Transtar's "The Oldies Channel." KIQQ(FM), which subscribes to Transtar's "Format 41," is the other. Transtar is considering a "number of innovations within formats," said Terry Robinson, the company's chairman and chief executive officer, but he was not prepared to make any announcements.

While the television industry has recently been caught between the pincers of high sports-programming rights fees and the lack of advertiser, and viewer, support for sports programming, radio seems to be less affected. CBS's Brescia said that all of that network division's sports broadcasts are profitable, including Major League Baseball's *Game of the Week*, All-Star game, league championships and World Series; NCAA basketball playoffs; the Masters golf tournament, and the Cotton and Sun college football bowls.

Brescia's assessment was seconded by Mutual's Kriemelman: "I think radio has not been impacted by the television softness." Mutual sports broadcasts include Notre Dame football, National Football League "wild card" games and several college football bowl games.

NBC's Bongarten said the radio network's broadcasts of *Monday Night Football* has been affected slightly: "Sales are basically good but the change in the nature of the sports advertising marketplace has had some impact." Sports offerings of the ABC Radio Networks include the triple crown horse racing events and the NBA championship series.

Against which media is network radio competing most directly? Most of those commenting said they still present themselves as a way to improve the mix of a national television advertising campaign. Said NBC's Soule: "I view our biggest competitor as TV. We spend a lot of time trying to acquire pieces of budgets being put into other radio networks, but we lose most often when it goes only into TV."

A slightly different perspective was provided by Bob Rush, director of broadcast services for Dow Jones: "The *Wall Street Journal Report* is developing more exclusive advertisers that are traditional to print...trying to position ourselves as a broadcast extension of *The Wall Street Journal*. And we have gotten some advertisers who are not in spot or network radio, but are only in print." *The Wall Street Journal Report* transmits 19 financial reports to stations each weekday.

Radio networks are also seeing more advertising dollars from businesses trying to reach businesses. Bob Lobdell, president of the Radio Network Association, said: "In the past year we had a raft of advertisers in the direct-response arena...using 800 numbers. They have ranged from office equipment manufacturers (such as Canon) to people selling magazine subscriptions to brokerage services (such as Charles Schwab), or AT&T office systems. For us, whole categories that did not exist a short time ago have blossomed. Radio network for them is a comparatively low-cost way to cover their nationwide network of dealers, to make them part of the national marketing plan."

RNA's Lobdell said advertisers being targeted include "food products" companies: "There are an awful lot of brands that are budgeted for \$8 million or less that could really make money go a lot further in radio."

Some of those commenting said that perhaps revenue growth would take a breather after the strong increases of recent years. Westwood One's Pattiz, however, said the industry should get ready for a second wind: "There is not a set amount of inventory with a cap on it. We are only limited by our ability to generate programming that stations will carry and our ability to pay compensation to stations that will accept it. Network radio still has such a small percentage of total inventory... I could see total network inventory doubling or quadrupling in the coming years." □

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Soft year for spot radio

Hard times for a number of advertisers, general economic slowdown, increase in use of regional networks all point to very modest gains over '85

For the first six months of the year, the spot radio business has been flat "as a pancake," one observer noted last week. The expectations for the remainder of the year are not too different, with most national spot representatives suggesting last week that they will be grateful if the industry is up this year by an average 3% over 1985. Even the most optimistic executives in the business say spot radio will be up no more than 5% and probably less than that. By comparison, national spot radio business was up a little more than 10% in 1985 over the year before.

Radio spot sales executives cited a number of reasons for the continuing soft marketplace this year, including an inflation rate that seems to have stabilized at between 3% and 4% and competing media such as network radio (which is having a comparatively solid year [see separate story, page 46]) and television and radio syndication. They also cited the hard times that beset players in some of radio's most lucrative categories, such as the airline and computer industries. As a result, those categories aren't yielding the business they have yielded in previous

years. Also cited was continuing "regionalization," advertising agencies making their buys directly from stations through regional offices, bypassing the rep. The lackluster economy, the executives said, has affected some regions of the country more than others. Particularly hard hit have been the West and South, while the Midwest and Northeast remain in relatively good shape.

The top 10 markets are off the most. Through May, they were down a combined \$5 million, dropping to \$124.3 million. According to Radio Expenditure Reports data supplied by several sources, national spot activity in New York, January through May, was an exception to that downward trend. It was up almost 11% compared to the same period a year ago, to almost \$13 million. Los Angeles was down more than 8% to \$20.3 million. Chicago was down more than 9% to about \$13.8 million. San Francisco was off by almost 9% to \$14.4 million. Philadelphia was up 5% to \$12.6 million. Detroit was down almost 8%, to \$6.2 million. Boston was also down, about 9%, to \$9.7 million. Houston was down 6% to \$12.6 million, Washington was down 4% to about \$10.1 million, while Dallas was up 3.5% to almost \$11.6 million.

On average, the top 100 markets were down 2% through May, to \$280.2 million while markets 100-plus were up, by 17.3%,



Torbet's Fasolino



CBS's Kiernan



Durpetti's Durpetti



Blair's Lions

to \$49.2 million. Markets 11-25 were down about 1.5% to \$68.2 million; markets 26-50 were up 2.5% to \$50.4 million; markets 51-75 were down less than 1% to \$24.2 million and markets 76-100 remained flat at \$13 million.

Industrywide monthly figures compiled by Radio Expenditure Reports showed national spot business falling by almost 3% through the first quarter. It rebounded somewhat in the second quarter, increasing 1.1%, making the overall first half drop 0.5%. (January sales were down 3.3% to a little more than \$37.5 million; February sales were off 3.7% to \$49.8 million; March sales were off 2.1% to \$80.8 million; April sales were up 3.6% to slightly more than \$73.5 million; May sales were up 4.9% to about \$87.9 million, and June sales were off almost 4% to \$100.5 million.) At the half year mark, the spot radio billings came to almost \$430 million, compared to \$432.2 million for the same period a year ago.

Charlie Colombo, president of Blair Radio and the company's radio representation division that includes Torbet and Selcom, noted that spot activity recovered somewhat in April and May. But, he told BROADCASTING: "I don't see any real big spikes that will help us" substantially improve this year's performance. "The months ahead look like they'll pace even or a little ahead of last year."

Some of the radio networks are selling out their inventory or least running very tight, and that might help the spot business in the second half of the year as would-be radio network advertisers look for other options, said Colombo. Nevertheless, he thinks the prospects for the third quarter aren't that bright, and certainly won't make up for the losing first quarter.

Radio program syndication sales are up at the probable expense of spot business. "There is more inventory and new aggressive players in there," Colombo said, includ-

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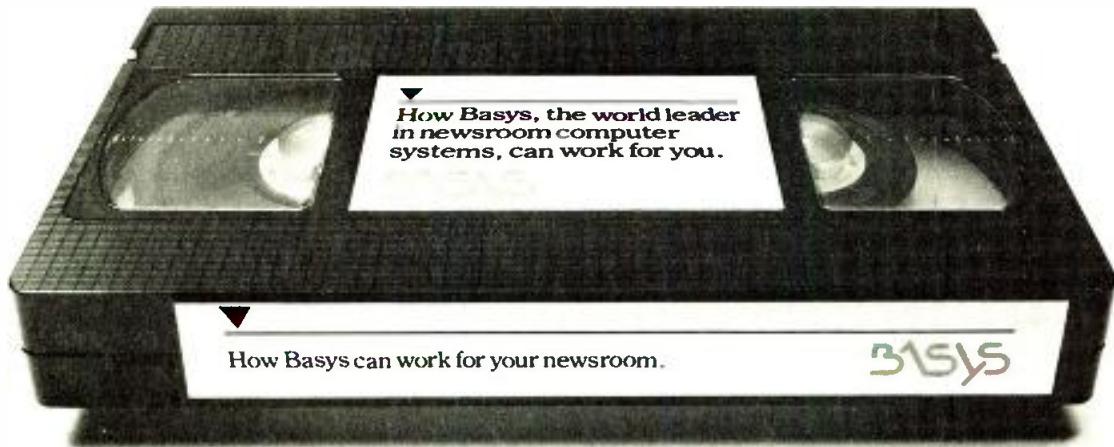
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ing Westwood and United Stations. The problem of regionalization continues, he added, and although that does not result in a loss of dollars for the industry, it is a shift of dollars from national spot to the local market.

Colombo also said that the dollar is too strong for some foreign-based clients, including Mercedes-Benz, which has held up spot spending for the first time in recent history, and Molsen beer.

As for the fourth quarter, Colombo is not optimistic about a rebound. "I would hope the networks continue to be sold out," he said.

Jack Masla, president of Masla Radio,

said of 1986 last week that "at the very most" it would come out ahead by 4% or 5%. "I hope we can do that well." But the third quarter probably won't help much, he said. "I think July will be flat, and August is going to be at most flat." Masla cited a strong radio network and syndication economy as part of spot's problem this year. "The bottom line is there have been a lot of defections and no new accounts in the spot market," he said. Radio often loses clients who drop out of the advertising market or go on to other media, Masla said. The rate of attrition sometimes rises to 30% or higher. But normally, new clients are found to fill the bill. "This year there has been an absence of new accounts,"

Masla said.

Among the more disappointing categories, according to Masla, are airlines and theatrical film studios. Some airlines that were active in the second quarter, he said, "are practically down to nothing in the third quarter." Masla also reported that some airlines, including Pan American, are now seeking barter agreements to avoid spending cash for spots.

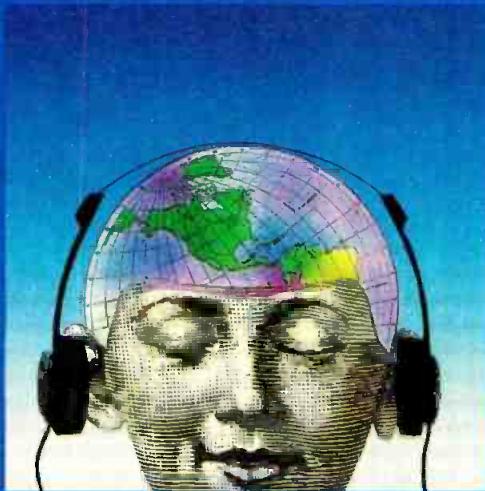
Ed Kiernan, vice president and general manager, CBS Radio Representatives, touched on two agency-related problems that spot sales representatives must confront. The first is the merger trend among some of the bigger agencies. "Cost savings are one reason they merge," said Kiernan. If three agencies merge, the result is one media department making the buys previously handled by three media departments. And with some of the "super agencies" that are being formed (Saatchi Saatchi and Omnicom for example), Kiernan predicted that "spot radio is going to get less of a shot than it does today." Other agencies, he said, have gone to a regional buying setup, such as Bozell Jacobs Kenyon & Eckhardt. BJK&E used to handle all national buys for its Chrysler account out of Detroit. Now the agency's regional offices handle those buys separately. "The Detroit agencies are decentralizing," said Kiernan. "The buys are being placed locally [because] they don't want to get involved in the day-to-day decisions at the local market."

Kiernan and others suggested that the industry must do a better job of bringing in new clients. One effort now under way is the newly organized National Radio Marketing Group, sponsored by the Station Representatives Association. Headed by Don MacFarlane, director of marketing for CBS Radio Reps, the group is charged with taking a fresh look at how new clients might be drawn to national spot radio. Most of the members of the SRA are involved, as well as the Radio Advertising Bureau, said Kiernan. "As reps, we have to knock on doors and talk up the fact that this is an effective medium. You can never make enough development calls."

Radio Advertising President Bill Stakelin said last week that "it takes a while" to develop new business. He said that what is happening in the national radio spot market "parallels what is happening in the rest of the advertising industry. We are all tied together with the economic slowdown and disinflation." Advertising expenditures are down, he said, "because people are just not spending."

Stakelin admonished radio stations contributing to the "regionalization" problem encountered by reps. He said it was "short-sighted" of stations to accept orders from agencies that bypass reps. Stations, he said, "should look at reps as another staff member, as an asset, not an adversary."

Torbet Radio President Tony Fasolino agreed with Stakelin that developing new business "just doesn't happen overnight; it's a continual process." As for his own business, said Fasolino, "the industry is cyclical." The best year of the cycle is usually the



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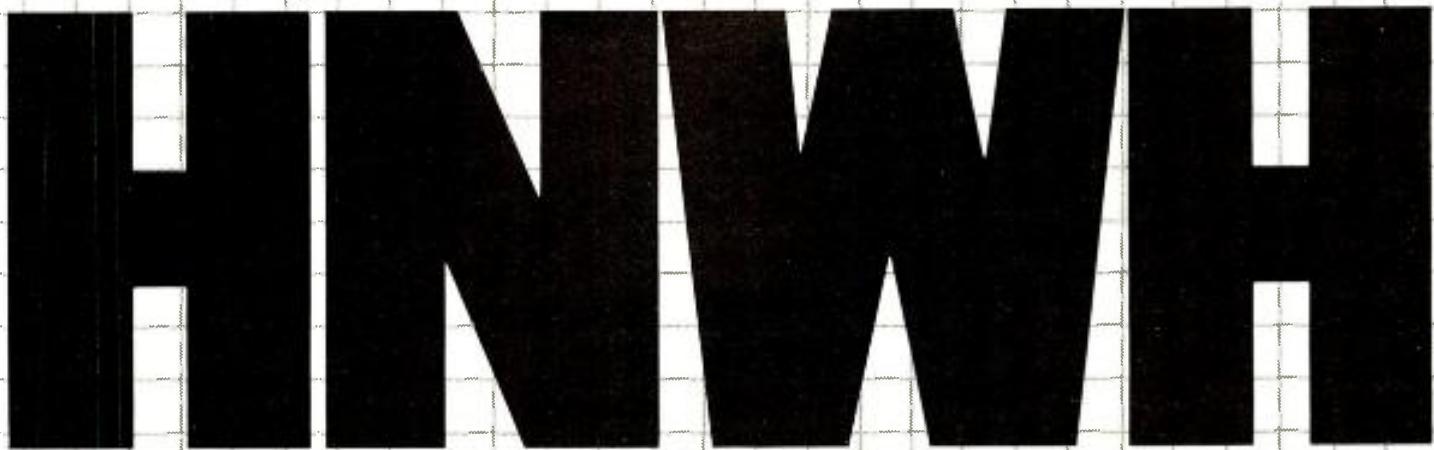
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Olympics/presidential election year, which is generally followed by another good year. But then a downturn in the cycle occurs, he said, which partially explains the poor year this year. And with the television industry also facing a tough year, TV sales people are slashing prices to hold clients, perhaps keeping some money from going to the less expensive radio medium. Fasolino also said that agencies avoid radio because they can make a bigger profit more easily in television. "They ask themselves: 'Why go through all this when I can spend \$5 million in five minutes?'" with one TV buy, he said.

Select Radio President Frank Oxarart agreed with some of his colleagues that the outlook for the rest of the year is flat, with perhaps some "modest increases" toward the fourth quarter. Regionalization and the economy have taken their toll, he said, but the industry also needs to work harder at bringing in new clients. "It's tough to have that happen," he said, because of the logistics involved as well as competition within the radio business. "We have to lose our parochialism and really bear down on the problem," he said. Carl Butrum, executive vice president, Eastman radio, said that in the current period of low inflation, sales organizations may simply have to lower their expectations compared with years past. "For the last 30 months or so, we've had an inflation rate of 4% or less," he said. "There's not much there to justify the 10% mentality that seems to pervade our budgeting processes." Butrum said the industry will probably be up 3% at year's end. He said radio spot sales for sports have been strong, as have late night sales, while agricultural sales continue to be soft, he said.

Ellen Hulleberg, president, MaGavren Guild Radio, one of five Interep companies, said her company reduced its earnings projections in June. Still, the company should be up 6% overall for the year, she said. Most of the growth represents an increase in the company's station base in the past year. She agreed that some regions of the country are worse off than others. For example, she reported that the company's Houston office lost at least one major account this year.

Houston and other parts of the Southwest have been plagued by a foundering oil industry.

Ken Swetz, president of the Katz Radio Group, which comprises Katz, Christal and Republic, said the group averaged 10% gains in the first half of 1986 and is hoping for even higher gains in the second half. The reason for the optimism, in part, stems from Katz group stations' hold on about half of the National Football League radio fran-

petti. The company's initial goal was to bill \$25 million the first year. The Interep subsidiary is now in 30 markets. "We got lucky," said Durpetti last week. He said the company acquired the business of some station groups (in whole or part) that made the difference, including Golden West, Sandusky, Southern Star, Affiliated, Bonneville and Sconnix.

The unwired spot networks are said to be holding on to about 10% of the total spot radio market. According to Bob Lions, the general manager of two unwired networks, Supernet and the Blair Radio Network, the unwired network marketplace is up between 10% and 15% in 1986. Supernet is a group of stations that run spots sold by Eastman, Torbet and Masla. Blair Radio Network is a similar arrangement with Blair, Select and CBS Radio Representatives. The Katz Radio Group companies also sell in an unwired network, as do the Interep companies (McGavren Guild, Durpetti & Associates, Hillier/Newmark/Wechsler & Howard, Weiss & Powell and Major Market Radio). Many clients new to radio prefer to test the waters with an unwired network, said Lions, because it is easier for the buyers to place spots. "The unwireds are a tool to buy spot," he said.

Other estimates of the unwired network performance weren't quite as rosy. Butrum of Eastman reported that, according to his calculations, unwired network business over all was down more than 10% for the first half of the year. He said, however, that it was looking "very active" in recent weeks and may be poised for a turnaround in the second half.

Hulleberg said the Interep network (Inter-net) is doing slightly better than the main spot market and that MG's business in the network was about 8% ahead of last year. The agencies prefer it, she said, "because the reps take care of all the paperwork."

Swetz of the Katz Group said its unwired network was down about 10% so far this year. He estimated that the unwired network market accounted for perhaps 12% or 13% of the overall spot market, or \$40 million or more for the first five months of the year. □

chises. He also noted that Katz captured a big prize two weeks ago, taking Washington's radio powerhouse WMAL(AM) away from McGavren Guild.

It would seem to be a tough year in which to launch a new rep firm, but Interep's Durpetti & Associates, which opened for business last January, has surpassed its goal for the year, with four more months to add icing to the cake. So far, it has billed \$28 million, according to company president Tony Dur-

Everything old is new again in radio

Stations of varying formats, from rock to adult contemporary, are looking to music of the past for inspiration and audiences

Unlike three years ago when contemporary music stations began jumping on the top 40 bandwagon that emphasizes current hit songs, music programming on radio today is, for the most part, taking a different route by stressing oldies and past album-oriented-rock (AOR) songs. The trend has also given birth to a new format category, classic rock.

This latest format movement is most noticeable among established AOR stations, which at one time were breeding grounds for new acts. Now the weekly playlists for many medium- and major-market AOR outlets

contain from 60% to 70% of the album rock selections of 1964 through 1972. Some AOR stations today prefer to describe their format as rock 'n' roll rather than AOR. Industry executives see the rock oldies trend as a relatively safe way to attract the 25-44-year-old "baby-boom" generation that grew up on the music, a desirable advertising target. Jeff Pollack, a radio programming consultant based in Pacific Palisades, Calif., said radio's new focus on oldies is a reflection of today's culture. "The nostalgia craze runs deep into every part of American life. Traditional values and good times are back," he said.

Several stations of varying formats are switching to a classic rock format, said Neil Sargent, senior vice president of the Pro-

gramming Consultant, formerly TM Programming. Metroplex moved WPKE(FM) Washington from country to classic rock in January, changed the calls to WCXR-FM and finished with a 5.3 12-plus metro share in the new spring Arbitron, fifth highest in the market. The station had a 1.9 last fall.

Still other stations are adopting more of a "pure" oldies format that derives its music from the rock 'n' roll hits of the late 1950's through the early 1970's, with a primary focus on the music of the 1960's. The oldies format has also become a new alternative for stations foundering on the AM band.

Joe McCoy, program director for WCBS(FM) New York, one of the country's oldest oldies stations, said the format provides the 25-to-44-year-old audience "with a

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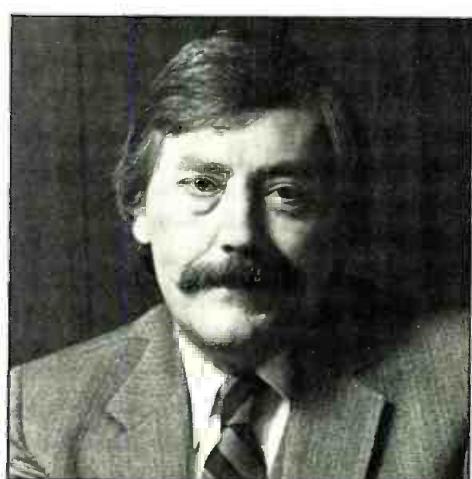
the format as much as the format itself. "We never play more than two records in a row and we are very personality-oriented," he said.

Radio's interest in oldies this year is underscored by the launch of two new 24-hour format networks: Satellite Music Network's "Pure Gold" and Transtar Radio Networks' "The Oldies Channel." Additionally, the Programming Consultant, formerly TM Programming, launched an oldies music library service last year called "Goldpics," and Drake-Chenault Enterprises premiered a similar library service last April, entitled "Goldmine." Drake-Chenault is also looking at creating a "classic black" format featuring the hits from the "Motown era" of the 1960's, according to D-C President Denny Adkins.

Other new programming developments include: NBC Radio's *Soupy Sales' Moldie Oldies Show*, and the expansion by CBS's RadioRadio network of its *Rock Connections* weekly series from a summer run to a year-round schedule.

The adult contemporary format, which has traditionally been somewhat oldies-based, continues to splinter into different segments with an increasing number of stations adding more oldies or "classic" hits to the playlist than during any time in the past.

Kent Burkhart, chairman of Burkhart/Abrams/Douglas & Associates, Atlanta,



Sargent

said there are five variations of the FM adult contemporary format designed for different demographic groups: 25-to-35-year-old females; 24-to-39-year-old females; 24-to-39-year-old male/female mix; 25-to-49-year-old females, and 35-to-49-year-old females. "Eighty percent of the music is the same with the rest adjusted to meet the station's particular programming niche in the market," said Burkhart. (For AM stations, Burkhart sees a more mature 35-plus adult contemporary/MOR sound.)

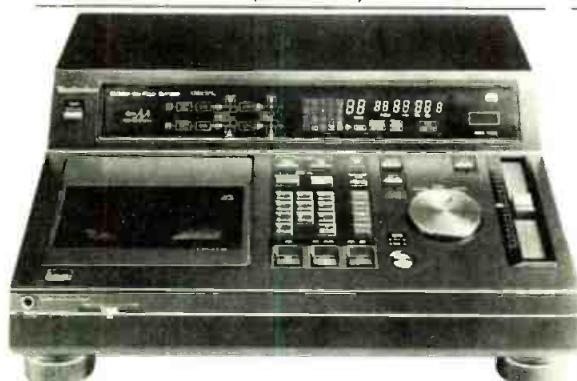
Burkhart said the current "mass move" by stations to the broadly-based adult contemporary area should continue over the next year because the formats have "established target demographics that are attractive to timewatchers." But to distinguish one adult contemporary station from another in the same market, Burkhart said, these stations need to engage in "heavy" outside marketing using billboards, television commercials and direct mail. This is mandatory for today's adult contemporary station."

The most popular adult contemporary format being programmed over the past year is the so-called "lite" contemporary version, which bases its sound on "familiar" pop contemporary artists such as Neil Diamond and Johnny Mathis. It is primarily geared for a 35-to-49-year-old female audience. One of the most successful formats of this genre is Transtar's "Format 41," which is airing on several medium and major market stations.

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Soft contemporary isn't new, but it just might be the new easy listening format for today's listener, said Jeff Mathieu, a radio programming consultant based in Edgewater, N.J., who consults Kalamusic, an easy listening program supplier headquartered in Kalamazoo, Mich.

But soft contemporary is facing a "long-term" identity crisis because any station can program the format, Mathieu said. "It [soft contemporary] needs a hook.... The format has very limited music material and its heavy dose of familiar vocals could be a burn-out factor."

For soft contemporary to succeed, said Mathieu, it needs to be programmed like a background service, the same as easy listening, said Mathieu.

Mathieu said easy listening "has to remain instrumental to keep its identity.... Easy listening programmers have to realize" their audience is 35-plus.

Bert Wahlen, vice president/FM stations, Group W Radio, which programs easy listening on five of its six stations, concurs with Mathieu in that easy listening outlets need to remain mostly instrumental, "especially if it's the only [easy listening] station in the market." For the Group W stations, which subscribe to Bonneville Broadcasting System, an easy listening program supplier based in Northbrook, Ill., the instrumental standards have a more "contemporary arrangement," he said. However, for Wahlen and the Group W FM stations, the approach has been more full-service rather than background, which, he said, is better suited for larger markets.

While the programming emphasis for many contemporary music stations this year has swung from the current to the past, the contemporary hit radio format, which relies on a heavy rotation of current singles, continues to remain a popular programming vehicle because, in the words of one executive, "CHR reflects current taste and trends in the country." CHR, according to Metroplex President Norman Wain, "will always have its ups and downs, but it's still the basic format in radio."

The number of stations programming the format, however, has dropped slightly from

a year ago. According to the Radio Information Center in New York, which tracks radio station format changes, CHR radio stations fell from 855 in July 1985 to 830 last week. This decline, according to some industry executives, may be related to what they see as a lack of new rock music compared to three years ago.

Some CHR stations have opted to travel down the familiar music path with either classic rock or soft contemporary. CBS Radio recently abandoned CHR on its owned FM stations in both Los Angeles and Boston saying that those markets were becoming saturated with contemporary music stations.

In Los Angeles, CBS switched its KKHR(FM) back to "soft rock" and its old calls of KNX-FM while in Boston the move was made to change WHTT(FM) to "quality rock" or as Bob Vanderheyden, vice president and general manager of the station, describes it: "a new kind of album-oriented rock" that draws upon infrequently aired album cuts by many familiar contemporary artists including Jackson Browne, Alan Parsons Project and Fleetwood Mac. WHTT also changed its calls to WMRQ.

Vanderheyden said these two station moves by CBS does not signal a dramatic downward trend for CHR. "We've been adjusting our CHR stations over the years, taking a look at individual market needs," he said. "With adult contemporary stations playing hit music and AOR stations playing hit music, CHR's competitiveness in some markets has leveled off," Vanderheyden



Vanderheyden

said. CBS stations remaining with the CHR format are WCAU-FM Philadelphia, WBBM-FM Chicago and KHTR(FM) St. Louis.

One trend developing over the past 12 months among some mainstream CHR stations in large markets is a movement toward adding more "urban" rhythm and blues cross-over artists to the music mix. Still other stations have adopted the "urban CHR" approach, which is proving to be a common attraction for white, black and Hispanic radio listeners. Exemplifying this sound is KPWR(FM) Los Angeles, which finished with a 6.0 12-plus metro share in the spring 1986 Arbitron report. Phil Newmark, KPWR vice president and general manager, noted that the station does not play any "rap records" or "hard rock" songs.

Another station pulling good ratings in the format is WAPE(FM) Jacksonville, Fla., which landed a 21.9 overall 12-plus share in the May/June Birch report. Burkhart, who consults the Jacksonville outlet, projects strong growth for the "urban CHR" format in the next year due to the popularity of many black artists. But Burkhart cautioned that "what works in Los Angeles may not work in Miami."

"Top 40 radio is slanting more urban because of the availability of more current singles," said Larry Berger, program director for Capital Cities/ABC's WPLJ(FM) New York.

Format tally

As in previous years, country music is the most widely programmed format on commercial radio stations, followed by adult contemporary. That's according to data from the Radio Information Center in New York, which regularly tracks format additions and changes from more than 8,000 stations. Country and the broadly based adult contemporary formats, collectively, represent nearly half of all commercial stations. Highlighted below are the top radio formats, in descending order, as of July 1986.

<u>Format</u>	<u>Number of stations</u>
Country	2,291
Adult contemporary/soft	2,067
MOR/nostalgia	931
Top 40	830
Religious	486
Easy listening	406
News/talk	271
AOR/classic rock	257
Variety	221
Oldies	158
Black	154
Spanish	154
Urban contemporary	121
All news	43
Classical	42
Ethnic	28
Jazz	13
Total	8,473

Urban contemporary takes on two other forms in addition to the hybrid "urban/CHR" sound, said Burkhart. These he categorized as "black urban" and "Hispanic urban." Both may include some of today's new rap music artists.

In country, the issue of whether a "modern" approach to the format is more successful than a "traditional" one (BROADCASTING, March 17) continues to be debated. However, radio programmers canvassed by BROADCASTING last week said country stations seem to be airing more traditional country artists. "Stations are more careful about cross-over material," said Pollack. And Sargent added that "country oldies may become a trend for next year."

As for the big band/MOR format, Al Ham,

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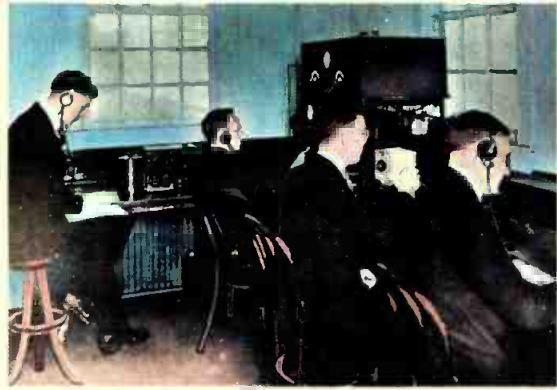
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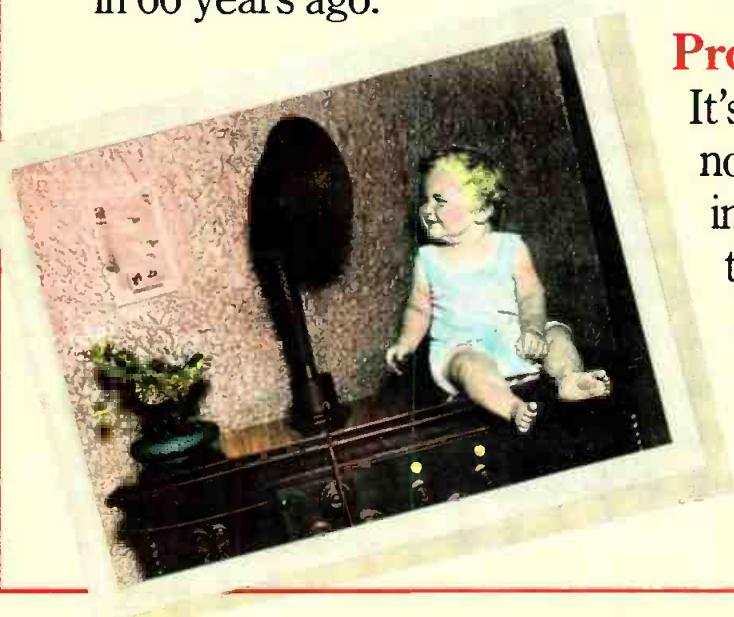


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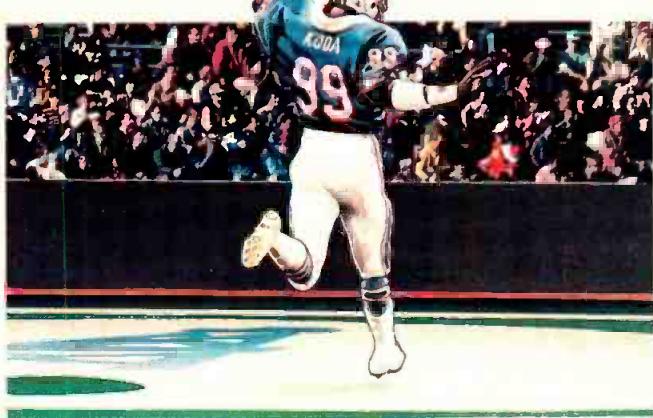
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president of Al Ham Productions, creator of "Music of Your Life," said the audience for the format, which is primarily 45-plus, should remain strong for at least another 10 years. "This audience is being rapidly discovered by the media," said Ham. "They make up the greater part of the viewing audience for such shows as *Murder, She Wrote*, *60 Minutes* and *The Cosby Show*.

Ham said he doesn't like to use the term "nostalgia" in describing the big band/MOR sound. "It's a quality of music that attracts a vast audience that has become musically disenfranchised over the past 25 years. The music has withstood the test of time, embracing more than just one generation," said Ham.

He cited the popularity of Frank Sinatra's "New York, New York" among young adults, saying the record is in the same genre as other MOYL selections.

On the classical music front, Peter J. Cleary, president of Concert Music Broadcasting Inc., which is composed of three subsidiaries: Concert Music Broadcast Sales, Concert Music Network and Concert Music Satellite Services, sees more commercial radio stations, both AM and FM, using classical music in the coming year as an "alternative" format. "The [commercial] broadcast community is realizing that you can make money

operating classical music stations, especially with the development of new turnkey operations," said Cleary.

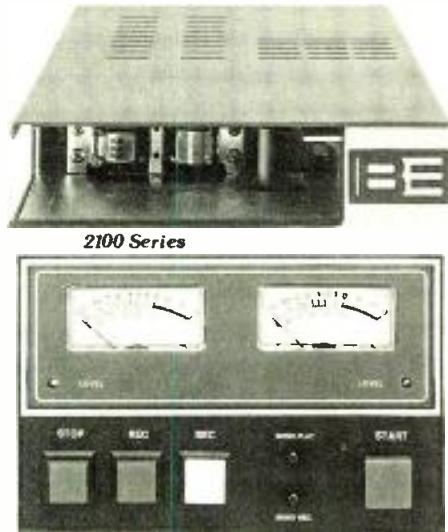
The CBM executive was referring to operations such as WFMT(FM) Chicago's new "Beethoven Network," which will offer stations (both commercial and noncommercial) six hours of classical music from midnight to 6 a.m. beginning today (July 28).

WFMT President Ray Nordstrand said the time is right for a service like the "Beethoven Network" because commercial classical music stations "are much more driven by profits today due to the increasing value placed upon radio properties."

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Nordstrand



Cody

AOR stations adding jazz blocks to their weekend schedules. "I'm excited about the popularity of jazz," said Frank Cody, director of programming for NBC Radio Entertainment and the Source, NBC's young adult network. He noted that NBC's two-hour, weekly jazz broadcast, *The Jazz Show With David Sanborn*, which was launched earlier this year, has already surpassed clearance projections, reaching the 100-station mark this month. Breaking down the subscribing stations by formats, Cody said that 55% of

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the outlets clearing the broadcast are AOR stations, 20% adult contemporary, 20% contemporary hit radio and 5% jazz.

As with classical music, jazz is viewed by some executives as yet another format alternative for commercial broadcasters. To that end, KKGO(FM) Los Angeles is preparing to launch a 24-hour, satellite-delivered jazz service later this year (BROADCASTING, July 7.)

Meanwhile, some radio programming executives are predicting that "new age" music, which has an instrumental jazz orientation, will be the next major new format

craze. Lee Abrams, partner with Burkhardt Abrams/Douglas and one of the major proponents of new age music for radio, said a full-time format would attract listeners who "like rock, but want to relax. And they are not typically adult contemporary or easy listening listeners." He noted that many major record companies, such as RCA, are adding new age labels. Some new age artists, said Abrams, are: George Winston, Shadowfax and Jerry Goodman. "It reminds me of progressive rock in 1967—little awareness, but then it took off," Abrams said.

He said the new age format should be

structured for FM stations, similar to the way easy listening is programmed. But he warned that new age music should not be added randomly as part of the music mix for adult contemporary or album-rock stations.

Sargent added that his company is examining the possibility of launching a new age format that would target listeners whose median age is 35. "As the adult contemporary format matures, radio station programmers will be looking for new ways to span the scope of their audiences. This [new age/instrumental jazz] could be the next logical choice."

Emphasis on preemphasis in standards report

Radio committee works to establish guidelines on high frequencies for AM sound improvement; also getting attention: work on interference issues

An all-industry effort to improve the quality of AM radio's high audio frequency reception has taken a major step forward with the tentative selection of technical standards paving the way for the medium's evolution to better sound.

The preliminary standards, selected by a subgroup of the umbrella National Radio Systems Committee (NRSC) at a meeting in

Washington, would establish to what extent a station should boost the high frequencies of its signal before transmission, an already common practice known as preemphasis, as well as radio receivers' complementary roll-off to restore flat frequency response, known as deemphasis.

While a potential sticking point remains over whether AM's should also limit bandwidth to reduce adjacent channel interference with other stations, participants in the work say the establishment of the standards could provide radio manufacturers a more consistent medium on which to design improved wideband AM receivers, and in turn give broadcasters more uniform receivers

against which to gauge and improve their sound.

The group is considering a preemphasis-deemphasize curve similar to that used in FM broadcasting (75 microsecond), but slightly modified to reduce spectrum transmitted above 10 kHz, part of the related effort to limit interference. Alternative curves, such as a dual 50-microsecond proposal which would have provided more apparent improvement for narrowband radios, and a more conservative 50-ms-curve proposal that would result in less improvement for existing receivers but maintain a less processed sound for new wideband radios, have been set aside by proponents of the compromise, according to committee members.

The current standards proposal will be forwarded by the standards subgroup to the full NRSC by September and pending approval will be presented to broadcasters and AM receiver and equipment manufacturers for a proposed 90-day comment period. Formal industry approval could come as early as the beginning of 1987.

"We're very close to making that our proposal," said subgroup chairman John Marino, vice president, engineering, Katz Broadcasting. "It looks like [the standard] is agreeable to broadcasters and receiver manufacturers... 75 microseconds is a very good compromise."

Committee member Norm Parker of Motorola said that while selection of the standard was "not going to solve all problems, I am encouraged by the fact this is the first time we've had a dialogue between broadcasters and receiver manufacturers in a non-combative atmosphere."

Explaining the usefulness of a standard was E. Glynn Walden, engineering manager for AM stations, Group W, and NRSC member. "One of the biggest problems for AM broadcast engineers in trying to improve their sound is in making adjustments to sound better," he said. "Most tailor the audio to some imaginary radio which doesn't exist. We don't have a standard to shoot for, as do FM broadcasters... If we put a [standard] wideband 75 ms radio in the car of every general manager, program director and chief engineer, every AM station would be straightened out overnight."

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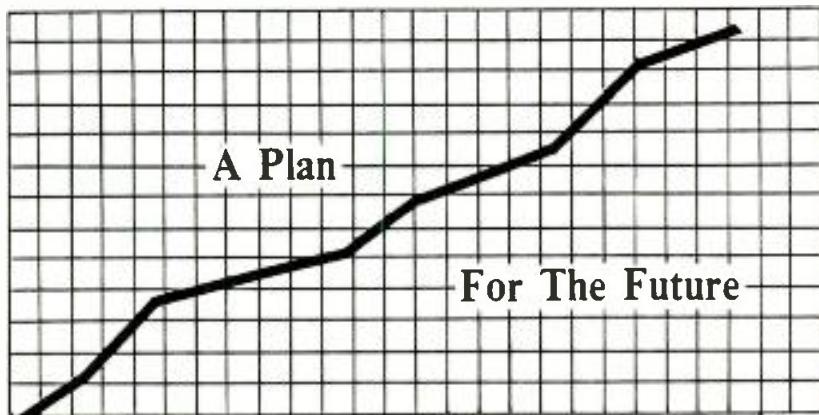
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A report prepared by the AM Improvement Subcommittee of the Engineering Advisory Committee.



One step toward better AM

straightforward, requiring the installation of a new \$500 circuit board in the station's audio processor, although Walden added that some complexities, particularly at antenna transmission facilities, may be encountered.

Exactly when radio manufacturers will move to make the new standard wideband AM radios available, however, still has not been determined by the subgroup. While new wideband filters and other changes in receiver design are expected to cost relatively little, broadcasters say, it is acknowledged the major retooling required of manufacturers is likely to be a two-to-three-year process. Japanese manufacturers might have the radios available in half that time, one broadcaster predicted.

Limiting bandwidth remains probably the most difficult question before the group. According to NRSC members, stations that brighten their sound excessively by boosting higher frequencies and overmodulating their transmitters can cause "splatter" interference to adjacent-channel stations. The existence of splatter in turn perpetuates the existence of narrowband receivers designed by manufacturers to protect against such interference.

Accordingly, the standards group has been considering since last spring a 10 khz limit

on radiated power spectrum to alleviate adjacent channel interference, although how steep the roll-off after 10 khz should be has yet to be determined.

Marino expects the issue to draw a good deal of discussion when it is presented to the industry in September. "A lot do not understand what we're trying to do with limited bandwidth," he acknowledged, noting that some see the use of full 15 khz AM bandwidth as the path to improvement. "The key is to present it as part of a system approach."

Group W's Walden added: "You can't boost up to 15 khz." Those stations that boost at the higher frequencies will be little inclined to give up the practice, he believes, but he argues there's "no way" the industry can expect wideband radios if stations broadcast with greater than 10 khz. Under those circumstances, he explained, receiver manufacturers would be able to build radios out to 7.5 khz and not have interference, but wouldn't be able to go to wider-band radios until broadcasters bring in their transmissions to 10 khz, reducing the risk of increased interference. "Even I don't like it [bandwidth limitations]," said Walden, "but I guess it's necessary. You have to have standards. Everybody has to adhere to standards. Everybody has to adhere to standards."

Marino also said overmodulation is discouraged by FCC rules. "The commission never really enforced it much," he said. "Stations can get away with a lot. [Broadcasters] can be made to clean up, but the commission is going to have to act on it." The group also hopes to help alleviate the problem with its almost completed study of overmodulation, its effects and ways to cure the problem, conducted over the past several months by a San Francisco consulting firm, Hammett & Edison.

Interference issues will also likely be the crux of tests now under consideration for the proposal. According to Michael Rau of the National Association of Broadcasters and a committee member, tests should be conducted to determine bandwidth constraints and second adjacent protection ratios. So far the group has been unable to come up with a test plan.

Some closed circuit tests have already been conducted, Marino said, using modified audio processors from Orban Associates and Circuit Research Labs, both participants in the group's work. Preliminary field tests were also briefly conducted several weeks ago at Katz Broadcasting facilities, but more extensive field tests to check performance of the preemphasis-deemphasis curve should be conducted, Marino added.

NRSC, formed last fall under the aegis of the National Association of Broadcasters and the Electronic Industries Association (BROADCASTING, Sept. 16, 1985), has also reached a number of other preliminary conclusions related to preemphasis-deemphasis. Among those raised in an interim report from the subgroup to the full NRSC last June was the feasibility of an "evolutionary" approach to the standardization, with the first set of system standards followed several years after adoption by a second set, the aim being ultimately to reduce the amount of preemphasis as narrowband radios are replaced by wideband units.

Receiver manufacturers, the interim report said, should also consider manufacturing dual-bandwidth radios to accommodate wideband signals received in a noninterference, daytime environment, as well as receiving in a narrowband mode signals received at night and subject to interference. The group also asked that receivers use a notch filter to eliminate 10 khz whistling.

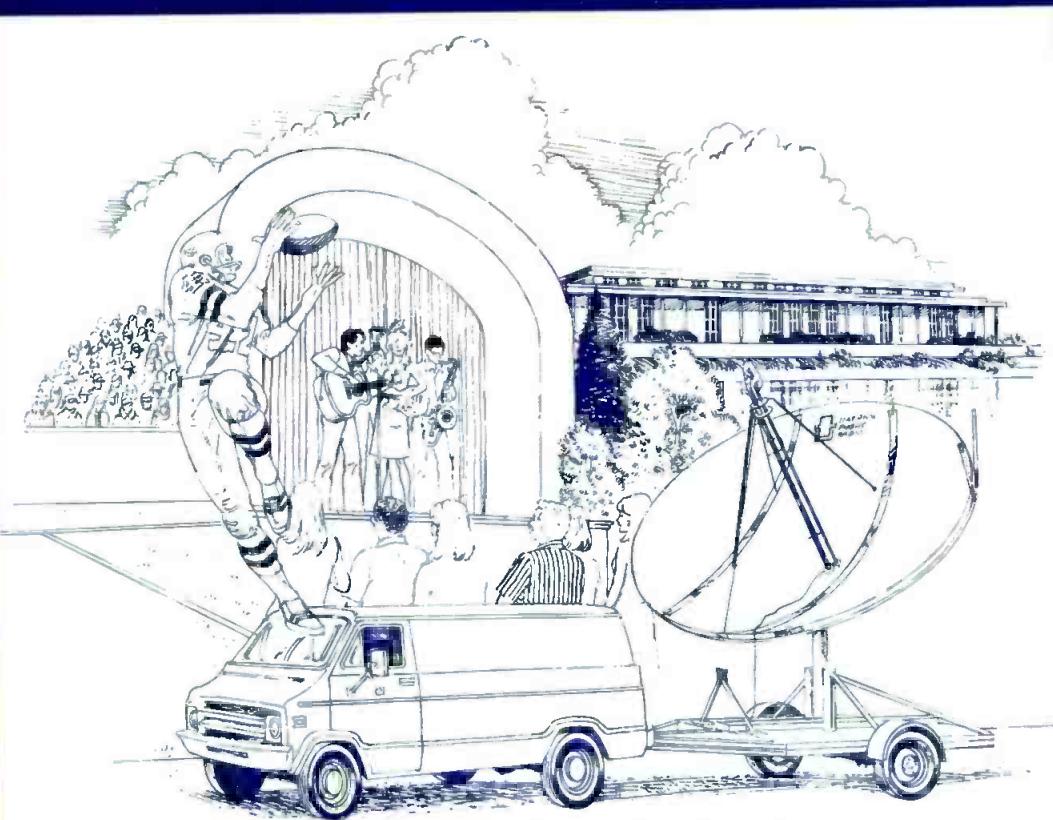
Meanwhile, AM improvements have taken back seat to must carry at FCC; some technical suggestions in report probably won't see light of day

It remains to be seen what the FCC's effort to help the AM service will amount to.

Its proceeding on the subject has been shunted to a slower track because of the pressure for action for must carry ("Closed Circuit," July 7). And in response to a joint request of CBS, Capital Cities/ABC and NBC, the FCC extended comments on its "Report on the Status of the AM Broadcast Rules" from July 1 to Aug. 1 (BROADCASTING, June 30).

A definite consensus on steps the commission should take first will have to await the

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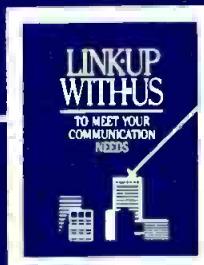
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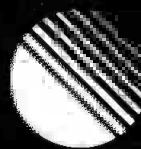
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filings of comments. But the initial signs are that the report's controversial suggestion to consider reducing protection to the skywave signals of AM clear channels (BROADCASTING, April 7) won't attract much support. There are also indications that the report's proposal to consider permitting AM licensees to buy and sell interference rights will fall to the wayside.

Michael Rau, staff engineer for the National Association of Broadcasters, said the association planned to recommend that the FCC, as a priority, establish standards preventing electrical interference of AM reception. Rau, for instance, said that standards are needed governing radiated emissions from electrical devices—including vacuum cleaners and lamp dimmers—below 30 mhz. "There's just an incredible amount of work to be done there," Rau said.

Rau also said NAB believed that the commission should make quality a priority in allocation questions. According to Rau, NAB questioned whether current standards for second adjacent channel protection are stringent enough.

Rau also said the NAB board at its June

meeting had determined not to get involved in further breaking down of the clear channels. Rau thought that AM daytimers generally agreed that a time-consuming, polarizing "spectrum war" wasn't in anyone's best interests. "Also, from a technical viewpoint, the daytimers don't stand to gain that much," Rau said.

In addition, Rau said there had been a "lot of talk" about the report's proposal suggesting that licensees be freed to negotiate interference rights among themselves. "And basically no one likes it," he said.

Jeff Baumann, NAB senior vice president and general counsel, said the NAB board, at its June meeting, had also endorsed the concept of exploring whether the duopoly rule for AM should be relaxed.

A key FCC official agreed that the suggestion that the skywave protection for AM clears be reduced did not appear destined to receive a lot of support and that there was "such intense negative pressure" against it.

This official also said that proposals to relax ownership rules and to permit synchronous transmissions were getting "positive" unofficial comment. □

The growing world of syndication

With competition among radio stations heating up across the country, many stations are seeking new or different programming to differentiate themselves from the rest of the pack. As a result, the radio syndication marketplace has experienced a surge in business, especially for full-service music formats. The following pages show a host of new, 24-hour, cash-only, tape-distributed music formats launched over the past year.

There has also been a steady influx of new short-form and long-form programs, primarily due to a continuing interest among adver-

tisers, who remain attracted to those shows because of their specialized audience demographics.

The preferred method of sales is barter, and the preferred method of distribution continues to be via tape or disk.

(Not included in the following capsules are several independent program suppliers that produce either all or most of their long-form programs for radio networks. They include: Global Satellite Network [ABC], Ron Cutler Productions [ABC and Westwood One], Kris Stevens Enterprises [CBS], Den-





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ny Somach Productions [NBC] and Torus Communications [NBC].)

□

Real Estate Action Line, produced by the **Action Line Group**, Washington, and launched last September, is carried by 52 stations. The weekly series, hosted by radio and television personality Sonny Bloch, is distributed over the Associated Press's "Wide World" Network (weekend programming) via Westar III and, through a leasing arrangement, with ABC Radio Networks over Satcom I-R. Additionally, the company also distributes *Pert Action Line*, a one-hour, weekly, tape-delivered broadcast hosted by Bloch.

Bloch, along with Michael Castello, former executive producer of WOR(AM) New York's *Bernard Meltzer Show*, has also formed the American Radio Network, a satellite-delivered nighttime talk programming service featuring Bloch and New York radio personality Barry Farber hosting separate three-hour programs, with Washington investigative journalist Jack Anderson providing news. The service, which will originate from New York, is expected to be fully operational by September 1 ("Riding Gain," July 14.)

□

All Star Radio, Los Angeles, Calif., offers radio stations eight "drop-in" comedy packages, four of which feature the creative comedy team of Ron Stevens and Joy Grdnic: *Radio Hotline*, *The Comedy Supermarket*, *Comedy Drop-Ins* and *Party Drop-Ins*. The other short-form comedy series distributed by All Star Radio: *From Studio B*, *United Spots of America*, *Steve's Bank*.

The fastest growing new series, according to Merrill Barr, All Star's managing partner, is *Mel Blanc's Blankity Blanks*. The series, introduced in April, features cartoon voice artist Mel Blanc performing a number of his famous Warner Brothers cartoon voices, such as Bugs Bunny and Daffy Duck in over 500 comedy vignettes. (Due to Blanc's contractual agreement with Warner Brothers, however, the cartoon characters are never identified over the air.)

Some 200 stations nationwide subscribe to at least one of All Star Radio's comedy packages.

□

Alternative Programming Inc., Dallas, will be celebrating its first year in business on Friday (Aug. 1). In the past 12 months, it has launched six tape-distributed formats: "Beautiful Alternative" (easy listening); "Adult Alternative" (a "traditional" MOR format for 25-54-year-olds); "MOR Plus" (an oldies-based format that draws heavily upon the pop adult acts of the 1960's); "Super A/C" (contemporary hits); "Country Alternative" (modern country); and "Nostalgia" (big bands.) Thus far 30 stations subscribe to one of the formats.

According to Alternative Programming founder and president, Mickey Briggs, former MOR format director for Century 21 Programming, the company also offers a wide variety of "supplemental" block programming, such as jazz, classical and religious.

Jamie Hastings, vice president/sales for Alternative Media, who is also a former Century 21 executive, noted that unlike the three-year industry standard for syndication contracts, Alternative Media offers stations either a 12-month contract at \$450 per month or an 18-month contract at \$400 per month. "We focus our marketing efforts on small- and medium-sized market stations," said Hastings.

Hastings added that the company will launch a new 2½ hour, weekly, jazz program, targeted for radio stations in resort areas. The show will be the base for the company's new "resort radio network."

The company will also supply the music for a new direct broadcast satellite radio network being started by LARR Computer Corp., Houston.

□

American Comedy Network, Bridgeport, Conn., now in its third year, produces and distributes a weekly "national features service," seven different features each week containing 30-to-90-second "topical and satirical" bits. One of the most popular series, said ACN President Andy Goodman, is one featuring scripted "interactive" sketches.

ACN has 145 subscribing stations, including outlets in 45 of the top 50 markets. Programming is offered to stations on a cash basis.

□

Sunday Night Major League Baseball is currently being sold and distributed by Bud

Sports, the three-year-old subsidiary of **Anheuser-Busch Inc.**, St. Louis. Each station is guaranteed market exclusivity. NBC play-by-play announcer Bob Costas hosts the weekly, one-hour show, distributed by satellite to more than 100 stations. Guests from the baseball world are interviewed by Costas and answer questions from listeners via a national toll-free number. Featured guests have included Major League Baseball commissioner Peter Ueberroth, Pete Rose, player-manager for the Cincinnati Reds, and California Angel's rookie first baseman Wally Joyner.

When *Sunday Night Major League Baseball* ends with the conclusion of the baseball season, Bud Sports will replace it with *Sunday Night Football* with the same format and hosted by *Football Digest* writer Joel Buchsbaum. ESPN's Dick Vitale will host *Sunday Night College Basketball* during college basketball season. Bud Sports also distributes live broadcasts of several professional and college sports, also on a barter basis.

□

Toby Arnold & Associates, Dallas, is offering radio stations six formats and two production libraries. These include nostalgia, contemporary MOR, soft adult contemporary, full-service adult contemporary, music radio contemporary (CHR) and country. Formats have been placed in more than 100 markets. The "Production Masters" and "Production Bank" libraries have been sold in more than 400 markets.

Toby Arnold, president, acknowledges that 1985-86 year to date has been helped by his company's participation in the direct mail field. Arnold offers a "Profit Mail" package to radio stations that is in use at 10 stations at a cost of \$200 to \$500 per month. Arnold recently set up a direct mail operation for television stations, patterned after the radio version, which stresses product give-ways and station promotions.

Arnold said he's exploring the possibility of delivering his formats regionally via satellite.

□

Barnett-Robbins Enterprises, an Encino, Calif.-based radio syndicator, currently supplies four weekly shows and a number of holiday specials. All its programs, produced by its Teleprograms production subsidiary, are on stereo disk and are available on a barter basis. According to Lance Robbins, executive vice president, the weekly shows are 80% percent music and 20% talk, and feature exclusive interviews. *Street Beat* is a one-hour program targeted to urban contemporary stations and airs on about 100 stations. *Rock of the World* is an hour-long program targeted to AOR formats and carried by 80 stations. *Memory Makers*, targeted to adult contemporary stations, is two hours long. It is still being cleared, with 65 stations signed up, and an expected total clearance of more than 100, according to Robbins. *The Great Starship*, two hours long, is targeted to contemporary hit/adult contemporary stations and currently is cleared by 130 stations.

In addition to the weekly lineup, B-R also syndicates a series of three-hour holiday spe-

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cials: *Rock n' Revolution*, a Fourth of July retrospective on the evolution/revolution of rock music, targeted to contemporary hit stations; *#1 America*, a Labor Day special featuring the number-one singles from the past 10 years and targeted to adult contemporary stations; *The Hit Men of Rock*, a Memorial day special targeted to album-oriented-rock stations and featuring five or six of the "hottest" male rock stars in a music-interview format; and for Valentine's day, *The Love Makers*, featuring love songs and targeted to adult contemporary stations.

New for L-R is Radio Latina, directed to the Hispanic marketplace. It will be a series of daily features and long-form programs for Hispanic stations, expected to start in January. Two shows already in the can are *Al Dia Con La Musica*, one hour weekly of contemporary Latin music, and *Questionario Deportivo*, a 90-second daily sports trivia offering. The show has been cleared in 20 of the top 25 Hispanic markets.

Also in the works is *The Power 12*, a two-hour, weekly show that counts down the top 12 club dance singles. The 12 in the name is a play on words since dance singles are usually on 12-inch records. The show, which has no clearances yet, is targeted to urban contemporary stations.

While L-R delivers all its programming on disk, it may break into satellite with a series of live specials tentatively titled *Hollywood Nights*. They will be live one-hour interview-music shows, with listeners able to call in and talk to the featured artist.

□

Next fall **Berklee College of Music**, Boston, will distribute the fifth season of *Jazz Beat From Berklee*, an eight-week series of 30-minute shows. *Jazz Beat* is distributed free of charge on disk to over 1,000 stations worldwide. According to Bruce MacDonald, director of development at Berklee College, the four-album set of shows is designed to be "flexible." Program directors may choose to play one 30-minute side a week or shorten the show at their own convenience. *Jazz Beat* is a collection of performances by Berklee College students and faculty. This year it will be hosted by jazz vibraphonist, Gary Burton. A one-hour disk of rock and contemporary music from Berklee, *High Felicity*, will also be distributed free of charge.

□

Northbrook, Ill.-based **Bonneville Broadcasting System**, offers stations a match-flow easy-listening taped format and "Ultra" sound, which combines both match-flow and random-select elements. Additionally, Bonneville offers a "soft, all-vocal, contemporary format" called "Alpha," said James Opsitnik, Bonneville Broadcasting System president and chief executive officer. The company's easy-listening formats air on 153 stations, including 72 of the top 100 markets, with single station rates ranging from \$900 to \$15,000, depending on market size, Opsitnik said.

Bonneville claims to be the only easy-listening syndicator that does national "music and format research." Bonneville also does "a

great deal" of custom recording, hiring arrangers to produce easy-listening arrangements of contemporary songs. "It's a way to keep the format very successful," said Opsitnik.

□

The Broadcast Group, Washington, is now in its third year of offering programming with a political thrust. Its principal show is *Face Off*, a weekday mini-debate between Senators Edward Kennedy (D-Mass.) and Robert Dole (R-Kan.). The series, sponsored by Mobil, is distributed by Mutual to about 175 radio stations, according to Pegge Goertzen, president of The Broadcast Group.

Another popular offering from TBG is *Assignment: Small Business*, a daily 90-second feature focusing on entrepreneurial success stories. The series is sponsored by the National Federation of Independent Businesses and is carried on 235 stations.

Goertzen reported "excellent results" from its special series, *The Statue of Liberty: An American Story*, which was carried in 225 markets, including nine of the top ten, according to Goertzen. The 90-second series ran for 13 weeks from April 15 through July 4 and was sponsored by the Service Employees International Union.

Scheduled for release in mid-August is a new, 90-second daily show called *A Day's Work*, starring reporter-writer-raconteur Studs Terkel. The series is available to stations on a barter basis.

□

Broadcast Programming Inc., Seattle, distributes several taped formats, the newest of which is oldies—hit music mostly from the 1960's and targeted to the 25-to-44-year-old "baby boomer." The newest station to take the format is KYNO(AM) Fresno, Calif.

Other formats are: adult contemporary, modern country, MOR contemporary, classical and "Hitrock," which is a hybrid of the contemporary hit radio and album-oriented-rock formats.

All formats are available in both personality and unannounced versions, with rates ranging from \$500 to \$2,200 per month depending on the service and market size. The company also offers full consulting services including CompuList, computerized playlists updated weekly for the adult contemporary, country, and rock formats.

□

Gert Bunchez & Associates, St. Louis, currently syndicates six programs. *Comedy Cabaret*, sold in 30- or 60-minute versions, is a revival of classic radio comedy shows. *Breakfast Serials*, are old radio dramas broken into five, four-to-five-minute episodes, with one episode designed to run each week day, the climax to be aired on Fridays. Four of the company's shows are daily, 90-second features: *Neighborhood Pharmacist*, *The American Way* (American success stories), *Speak of the Word* (about the Bible) and *Sports Magazine* (little known sports facts). All Gert Bunchez programs are distributed on tape and are sold on a cash-and-barter basis.

□

The Callahan/Sumner Radio Network (CSRN), based in Boston, has now placed *The Sports Final*, its recently launched, live, one-hour, daily (Monday through Friday) program on 18 stations in New England. *The Sports Final*, hosted by Bob Melvin of WEEI(AM) Boston, is a sports wrap-up show that features commentaries by *Sports Illustrated* writer Peter Gammons, former New England Patriots general manager and WNEV-TV Boston commentator Upton Bell, and *USA Today* and ABC Sports contributor Ann Liguori. Along with major sports news and scores, the program also features a look at collegiate sports, boxing, auto racing, wrestling and recreational sports in season. CSRN began feeding stations *The Sports Final* on April 14 from 11:07 p.m. to 12:00 a.m.

In addition to *The Sports Final*, CSRN also distributes 50, 60- and 90-second features that include movie reviews, fishing reports, skiing reports and reports on dental health. The features run in 13-week cycles. CSRN also distributes short-flight special programming that ranges in length from 2½ to five minutes.

In other areas, CSRN recently distributed a special on Wimbledon that was heard on 10 stations across the country. A special on the America's Cup will air in the fall. Frank O'Hearn, CSRN president and general sales manager, said that over the course of a year, CSRN distributes 18 to 24 such specials. CSRN programming is sold on a barter basis.

□

Tape-Athlon Corp.'s Inglewood, Calif.-based subsidiary, **Cavox Stereo Productions**, distributes music formats to 200 stations in small-to-medium-sized markets. Nine formats are offered, including contemporary hit, MOR, easy listening, beautiful music, country and adult contemporary. Formats are distributed on tape for prices ranging from \$200 to \$400 a month.

□

CBS Radio's Byline Magazine consists of 12, 90-second daily features (with two exceptions) that have been sold since 1982 on a market exclusive basis for cash. A total of 50 stations, plus the CBS-owned AM stations, carry one or more of the magazines, according to Allen Balch, marketing manager for the company. The two series that are not weeklies are *This Day in History*, which airs seven days a week, and the *Report on Religion*, which airs twice a week. Two of the *Byline Magazines* exited the schedule recently. *Inside Business*, hosted by *Forbes* managing editor William S. Rukeyser, went off because Rukeyser was promoted, and *Report on Science*, hosted by Allen Hammond, ended because *Science '86*, the magazine he founded and edits, was bought by Time Inc. Each magazine is produced at one of the CBS-owned AM stations. Balch said that "we'd like to keep the magazine at around 12" in number with occasional updates. Each of the magazine programs is distributed by cassette each week.

□

Century 21 Programming President Dave Scott said activity in his main business of sup-

plying program formats has been "good," as has the firm's auxiliary enterprise of supplying stations with jingles and production libraries. Century 21, Dallas, supplies stations with 19 formats on compact disk, cartridge and tape. The popular sellers are adult contemporary, rock and country. Century numbers more than 500 client stations. Prices for programming start at \$450 per month and increase depending on market size. Scott noted that prices have remained about the same in the past year while the number of stations has increased.

□

The hallmark of formats from Phoenix-based **Churchill Productions**, according to its president, Tom Churchill, is their flow. They are "blended" formats that arrange the songs in a preselected order, which gives the company control over "vintage, mood and tempo," said Churchill. Prices vary according to market size, and range from \$850 to \$6,000 a month. Churchill has an easy listening format, carried by 30 stations and delivered on tape. "Radio One," is an adult contemporary format, blended in 10-minute sets and delivered on tape to 17 stations. New this year is an unnamed format that Churchill said should be ready in time for the National Association of Broadcasters Radio '86 convention in September. It will be a blended format, aimed at 25-54-year-olds.

Also new is what Tom Churchill called a "paper format," targeted to "all types of adult contemporary stations" and now in use by two stations. It is a computer generated format available on floppy disk for use on a station's personal computer, or in printout form mailed to the station. "We'll go into the market and find out what the other guys are playing," said Churchill, then combine that data with a station's objectives and with research from auditorium music tests. "It is using a computer to control a station's library," says Churchill, taking into account more variables than would be possible otherwise, he added. The paper format, is not just a playlist, says Churchill, but a log that shows what to play and when.

□

Clayton Webster Corp., St. Louis, claims that at least one of its shows is now heard in every radio market in the country. The nine-year-old company distributes disks to over 1,500 stations on a barter basis.

The most popular show is *The Comedy Show with Dick Cavett*, according to Clayton Webster's Jay Goldman. Cavett hosts the two-hour, weekly series of classic and new comedy performances. Past shows have featured Bob Hope, Jack Benny, Woody Allen and Bill Cosby. *The Comedy Spot with Dick Cavett* airs weekdays with two-minute pieces gleaned from the two-hour version.

Clayton Webster also distributes or will distribute a number of sports related shows featuring NBC's Bob Costas. *Costas Coast to Coast*, to premiere Sept. 9, will be a two-hour, weekly interview and phone-in show, aired live via satellite each week from New York. *The Sporting News Report with Bob Costas*, currently in distribution, is a two-minute, daily sports news show produced in cooperation with *The Sporting News* magazine. Costas

also narrates *Sports Flashback*, a two-minute sports history featuring the actual radio play-by-play of famous sports moments such as baseball slugger Hank Aaron's 715th home run and basketball player Wilt Chamberlin's 100-point game.

A two-minute show, *Country Calendar*, airs daily with exclusive interviews of country music stars. Set to begin next fall is *Travel-Holiday Magazine*, a 90-second, weekday show produced in cooperation with the magazine of the same name. Each show will highlight the attractions of American and international vacation spots.

□

Comedy Radio, a 24-hour, tape-distributed service of the Radio Group, a subsidiary of the LaMarca Group, a New York-based media and marketing company, was recently launched over WMMW(AM) Westport, Conn. The service, according to the format's executive producer, Bob Smith, covers the spectrum of comedy including contemporary satire, stand-up bits and classic comedy routines. The material is interspersed with related musical selections.

□

Concept Productions, Roseville, Calif., is "showing some growth this year," according to its president, Dick Wagner. Last year there was not a lot of growth, he said, a problem that stemmed from "lack of marketing effort." That problem has been "squared away," said Wagner, and already the company has added 14 stations to the 100 picking up its formats at the beginning of the year. Concept's five formats are "Concept 1" (adult contemporary), "Concept 2" (contemporary hit), "Concept 3" (AOR), "Concept 4" (country) and "Concept 5" (contemporary MOR). Concept's formats are available with voice tracks or without. The formats are distributed by tape and sold for cash.

□

Otis Connor Productions is now a division of Otis Connor Companies, which also boasts a 24-track recording studio and a sales and production library in its \$2-million dollar production complex in North Dallas. The company's radio programming comprises original and syndicated music and campaigns for broadcasters and advertisers, including station ID packages; a music library service, and a special features division. The special features division is made up of seasonal specials, all delivered on disk: *All American Christmas*, a 24-hour Christmas music and narration program that airs on 350 stations; *Celebration of America*, a 24-hour Fourth of July special, cleared by 200 stations, that mixes patriotic music and narration, and *Wheels*, a 12-hour special featuring "all the songs about cars popular in the last 30 years," according to Connor vice president, Steve Gustafson. *Wheels* clears 100 stations yearly. Shows are available for barter in the top 100 markets and cash in other markets, with price varying according to market size.

Connor provides original and syndicated music to advertisers worldwide, including Sears, Lipton and Century 21 real estate. Station ID's, both custom and syndicated, are an area of particular interest to Connor. It offers 15

packages covering all formats. All are delivered on tape and sold on a cash basis. Its three newest packages are for contemporary hit, light rock and contemporary country stations.

Sound System is Connor's 25-disk continuously updated music library service, currently taken by 150 stations. Price is based on market size. Connor is also working on a new library that Gustafson says will feature "newer music," and be targeted to adult contemporary and contemporary hit stations.

□

Countdown USA, Inc., Mill Valley, Calif., produces and distributes *John Leader's Countdown USA* program, a four-hour weekly contemporary hit countdown series. The company recently struck a deal with NBC Radio Networks calling for NBC to act as the exclusive sales agent for the show.

□

Creative Radio Networks, Hollywood, has been busy, with four new programs available this year. According to company President Darwin Lamm, *The Elvis Hour*, a new one-hour weekly program that began airing seven weeks ago, is doing extremely well. "The success is unbelievable," he said, with a number of stations already buying 52 weeks of reruns in addition to the initial 52 weeks. Also new to the syndicator is *The Rock Files*, a 52-hour history of rock tracking the fashions, fads, trends and music of the past. *Country Music of the 80's*, 24 hours that track the explosion of country music in America and include star interviews, will begin in October. Creative Radio has also produced *The Joy of Christmas*, 18 hours for Christmas Eve through Christmas day, each of which can stand alone.

The two-year-old *Gary Owens Supertracks* is now available on 370 stations domestically and 62 in such foreign countries as Japan, Canada, New Zealand, Australia and Guam. The three-hour weekly program is also available in a one-hour version, and is sold for cash, as are all of Creative Radio's shows.

Lamm described the company as the biggest distributor of specials, with more than 250 available, including *Sinatra Special of the Week*, *Country Special of the Month*, *Buddy Holly: The Day the Music Died* and *Spirit of American Rock*. Programs are distributed on disk.

□

DC Audio, the Washington-based syndicator of a 90-second, five times a week satirical look at national and international news, *The Daily Feed*, now has contracts with stations in 60 markets, and distributes the feature on a barter basis by tape and by National Public Radio satellite. Company President John Dryden said *The Daily Feed* runs in morning or evening drive, with many of the stations running it twice a day.

Dryden has plans for a comedy soap opera, but said he is "not going to do it until I know I have the right mix of people. It's going to take a lot of effort and some luck. What I need is an alliance between three or four people that also have just the right chemistry for writing and producing a soap opera." He said he would

introduce the program into *The Daily Feed* "once or twice a week, and when it gets popular it'll be three or four times a week, and then we'll spin it off."

□

DIR Broadcasting. New York-based radio program producer and distributor which was acquired by Lorimar-Television earlier this year for a reported \$10-to-\$12 million, is launching a weekly, three-hour, urban contemporary series next week, called *Highlights*. Hosted by KDAY(AM) Los Angeles personality J.J. Johnson, each show will feature a countdown of that week's top rhythm & blues songs, Los Angeles Lakers star Kareem Abdul Jabbar doing a segment on jazz and singer B.B. King hosting a segment on blues. The program will also contain celebrity news and interviews.

DIR is also readying *The National Howard Stern Show*, which will showcase WXRK(FM) New York morning personality Howard Stern in a weekly, three-hour, music-interview audience participation program recorded before a live studio audience in New York each Wednesday afternoon. According to DIR Broadcasting President Bob Meyrowitz, guests on the *Stern Show* will be selected from the entire spectrum of the entertainment field including music, sports and comedy. Also featured on the broadcast will be Stern's morning sidekicks, Robin Quivers and Fred Norris. The series is slated to debut the first week in September.

Other program offerings from DIR: *Pioneers in Music*, a weekly, 60-minute series featuring "classic rock" concerts, brief artist interviews and trivia question segments; *Scott Muni's Ticket to Ride*, a weekly one-hour Beatles program hosted by WNEW-FM New York's Muni; *The Annual Rock Radio Awards: American Eagle* (formerly *The Silver Eagle Cross Country Radio Show*), weekly 90-minute country concerts hosted by radio personality Larry Kenny; *The King Biscuit Flower Hour*, which features top, new rock acts; *Super Biscuits*, six, 90-minute concert specials per year, and *Live From The Improv*, daily (Monday through Friday) comedy vignettes recorded live at the Los Angeles nightclub.

Both Stern's weekly program and *Highlights* will be distributed to stations via satellite and disks. All other DIR shows are available on disks.

□

Drake-Chenault Enterprises, along with The Programming Consultant (formerly TM Programming [see separate capsule]), is slated to move from Canoga Park, Calif. to the Albuquerque, N.M., headquarters of its new owner, Wagontrain Enterprises, today (July 28). The name Drake-Chenault will be retained and the firm will continue to offer stations nine full-service taped formats: "Lite Country," contemporary country for 25-to-44 year-olds; "Contempo 300," (mainstream adult contemporary); "SuperSoul" (urban contemporary); "XT-40" (contemporary hit format for the 12-34 age group); "Hit Parade" (MOR/ big band nostalgia); "Great American Country" (modern country); "Great Gold" (oldies); "Lite Hits" (rock-based "soft" contemporary format for

the 25-49 demographic), and the firm's newest addition, "Evergreen" (a middle-of-the-road adult contemporary service primarily designed for 35-44 year-old women). The formats cover some 315 stations nationwide.

In the testing stages, according to Drake-Chenault Enterprises President Denny Adkins, is a black-oldies format that would rely heavily on black artists from the 1950's and 1960's, including music from the Motown era. "There's a good possibility the format will debut in fall 1986," said Adkins.

Drake-Chenault's latest offering, introduced last spring, is a new oldies music library service called "Goldmine." It features over 3,000 pop songs, mostly from the 1960's and 70's.

□

True Country, a format dedicated solely to traditional country & western music, will debut Sept. 15, according to Paul Ward, president of Hollywood-based **Far West Communications**. Crossover artists like Kenny Rogers, Ronnie Milsap and Crystal Gayle will not be included, he said, because, according to Ward, that type of music "has really alienated a lot of [C&W] listeners." Far West has gotten an "exceptionally encouraging response" to its new format, and about eight stations want to sign up as soon as the format is ready, Ward said. The company hopes to sign 50 stations in the next six to 12 months. *True Country* is intended for smaller markets, and listeners whose roots are rural, he said.

Far West's *The Master Service*, "audiophile music library" draws from the "world's largest library of audiophile source material, including over 1,000 15 ips (inches per second) record company original masters, extensive Japanese and German import albums and selected import compact disks," according to Ward. Library contains 1,400 dbx-encoded cuts on Ampex 406 two-track reels at seven-and-a-half inches per second and is taken by 38 clients. "Fanaticism about quality" helps the company keep a majority of the business, in spite of competition from new audiophile music services, Ward said.

Last month four new stations purchased *Gold Plus*, which Ward described as "the longest-running oldies-based format in America." He predicted the format "will be headed for a major burnout in the next year," but said he tends to "ignore certain trends that spell doom for oldies-type radio."

Far West also syndicates a format called *A/CHR*, which is progressive adult contemporary for the 18-34 demographic. Far West distributes its formats by tape, for cash and clears the shows itself. A total of 117 stations currently receive Far West material.

□

Starting its eighth year is *The Best Years*, a daily, three-minute program focusing on subjects and issues relevant to listeners over 40. Hosting the program is actress Helen Hayes. The show is distributed to more than 90 stations by Independent Radio Network Inc., Greenwich, Conn., and is produced by **Gladney Communications**, New York.

Mutual of Omaha had sponsored the series for five years but is not renewing for next sea-

son, according to Gladney President Norman Gladney. Gladney said four advertisers have expressed interest in funding the series and a choice of a sponsor is expected shortly.

Gladney is also readying a daily three-minute commentary by baseball star Reggie Jackson. The series, *Diamonds Aren't Forever*, features Jackson speaking to youngsters about their problems.

Gladney is developing two additional series, one dealing with the nuclear family and the other dispensing financial advice.

□

Al Ham Productions, Huntington, Conn., is in its eighth year as the producer of "Music of Your Life," a 24-hour tape-distributed MOR/big band format that airs on more than 150 stations in the U.S. and Canada. Recent additions to the affiliate lineup include KAAM(AM) Dallas and KDYL(AM) Salt Lake City. The format is marketed by the Jim West Co., Dallas.

Al Ham, creator of "Music of Your Life," said the company is still working on launching a weekly television series based on the MOYL radio format. (A pilot show was aired last year.)

In other developments, Ham said, Columbia Records will continue to produce the MOYL label, but Al Ham Productions has taken over the marketing rights.

□

House of Music Irvine, Calif., distributes three formats: easy listening, which is divided into

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very traditional and contemporary; golden oldies, and adult contemporary. "Business is better than ever," reported House of Music President Doug Peck. He said a lot of people are getting "fed up" with the satellite approach and are taking a greater interest in the "custom approach" offered by House of Music. Peck also said the company is close to offering two new formats, country and soft hits. The firm, which delivers its product on tape to 30 stations, primarily in smaller markets, sells its formats on a contract basis.

□

Now in its fifth year is *Info Radio*, a daily 90-second show distributed by **Cinema Sound Limited**. The series is based on informational features containing material published in such magazines as *Playboy*, *Psychology Today* and *American Health*. The series is carried on about 350 stations and is sponsored by Warner Publisher Services, distributor of the magazines.

Cinema Sound also distributes *Aging Society*, 13 half-hours of programming discussing issues dealing with aging. The series is funded by Carnegie Corp. and is broadcast on 150 stations.

The distributor plans to introduce a 90-second weekly commentary on domestic and international issues, *Perspective*, funded by the American Jewish Committee. Joan Franklin, president of Cinema Sound, said she expects at least 100 stations to sign for the program. Cinema Sound also distributes weekly inspirational messages by Dr. Norman Vincent Peale and a 13-segment series of three-minute programs from the American Museum of Natural History.

□

Jameson Broadcast Inc., based in Columbus, Ohio, has dropped the five-minute *On Line Computer Connection*, but according to Jamie G. Jameson, president, a 90-second feature on exercise and fitness tips will be ready by October. The program will be produced in association with *American Health* magazine, and will be sold on a barter basis. Coaches, trainers and athletes from colleges across the country will host the segments.

Jameson's Spanish-language offerings continue to be heard in the top 40 ADI's. Jameson offers *Circulo Familia* (based on *Family Circle* magazine), *Boletin de Salud y Bellaza* (a two-minute health and beauty bulletin), and *Capsula Deportiva* (a two-minute sports report).

Mother Earth News, based on the magazine of the same name, will continue to air on 500-plus commercial stations, and 200-plus noncommercial stations. *Prevention Health Report* will continue in 340 markets.

□

KalaMusic, Kalamazoo, Mich., has been steadily expanding during the past year, adding light contemporary, adult contemporary and "custom blended" (MOR) formats to its easy listening, big band and country packages.

Stephen C. Trivers, president, said the past

year has been the "best" in the company's 13-year history, with sales having increased by 255% over the previous year. Kalamusic has a client list of more than 60 stations. The formats are available on a cash basis, ranging from \$500 to \$4,000 per month, depending on market size.

□

KLP Productions syndicates a live, one-hour, call-in, talk show on personal computers every Sunday evening at 9 p.m., NYT, entitled *PC Talk Radio*. The show is produced by computer author Bob Korngold, who is based in Scarsdale, N.Y. The series, which began locally over WFMU(AM) White Plains, N.Y., now airs on over 20 stations.

□

Charles Michelson Inc., Beverly Hills, Calif., was set to launch a new satellite radio program service yesterday (July 27) called *The Mind's Eye*, available over RCA Satcom I-R, transponder three. The program will be delivered as one hour on Sunday evenings and will feature two half-hour vintage radio series.

For the first 26 weeks, the network will present *The Best of Sherlock Holmes* and *Gangbusters*. Michelson expects to have about 200 stations signed by start-up time. The series is offered for barter, with the station given five minutes of time to sell. The remaining five minutes is sold by Michelson. He has signed the A/C Corp. as sponsor.

Michelson offers a wide array of radio mystery and drama series—including *The Lone Ranger*, *Dragnet* and *The Green Hornet*—on quarter-inch tape and priced at \$15 to \$200 for a 30-minute program, depending on market size. Michelson has concluded a joint venture with WMCA(AM) New York under which the station will use two half-hour programs on a five-day-a-week basis. The station and Michelson will split evenly the advertising revenue from the program, according to Michelson. The arrangement is for 13 weeks.

□

M.J.I. Broadcasting, New York, recently launched a new, one-hour, weekly music magazine series targeted to urban contemporary stations called *Star Beat*. The company also offers two other weekly music magazine shows: *Country Today* and *Rock Today*.

Also new to M.J.I.'s programming lineup during the past year is the *Comedy Hour*, a one-hour weekly comedy series hosted by Mark McEwen, morning personality at WNEW-FM New York.

M.J.I., which is headed by Josh Feigenbaum, also produces and distributes four short-form, music trivia features: *Trivia Quiz*, *Star Quiz*, *Country Quiz* and *Rock Quiz*. In addition, M.J.I. offers *Metalshop*, a one-hour weekly music/interview program described as featuring the best of "heavy metal and classic hard rock." All M.J.I. Broadcasting programming is available on a barter basis.

□

Musicworks Inc., Nashville, offers four services: "Alive Country," designed for automati-

ed or live assist; "Casual Country," (a beautiful or easy-country format); "Country 80," a modern country music service, and "Factor 5," an adult contemporary format targeted to 25-to-49-year-olds. The services are distributed on a cash basis starting at \$250 a month.

Musicworks also offers the *Jim Reeves Radio Special*, a five-hour special hosted by singer Eddie Arnold, and a Christmas music service with country, adult contemporary and MOR formats. The company also introduced a new service in April that provides reel-to-reel country oldies and adult contemporary oldies on a cash basis. Bill Robinson is president of Musicworks.

□

Narwood Productions, New York, is beginning its 30th year in syndication, with *Country Closeup*, its principal production. A Narwood spokesman said the one-hour *Country Closeup* stresses music and interviews and is carried on about 200 stations, up from 150 last year. Narwood, however, discontinued production during the year of the one-hour *Music Makers* series, which was hosted by band leader Skitch Henderson.

Narwood is producing another series for distribution on Sept. 1. Titled *Rock Notes*, the 2 1/2 minute daily program accentuates rock news and information. It is expected to be carried on about 150 rock and college stations.

Narwood is also working on the development of programming aimed for the Hispanic market. All of Narwood's programs are available on a barter basis and are distributed on either tape or disk.

□

Nightingale-Conant Corp., Chicago, has been producing and distributing Earl Nightingale radio features for 26 years. Two versions of the daily program (airing Monday through Friday) are distributed to more than 800 stations—the five-minute *Our Changing World* and the one-minute *Earl Nightingale's 60 Seconds*. In addition, the programs are carried on the Armed Services Network in all 50 states and in eight of the 10 Canadian provinces.

The features are "motivational" and present Nightingale's philosophy about life and how to get more out of it, explained Bryant Gillespie, vice president of broadcasting, Nightingale-Conant. They're offered on a market-exclusive basis and are sold for cash. The shows also are available in a 26- or 52-week format. Nightingale-Conant also offers personalized introductions for its clients and personalized promotional spots.

□

Playa del Rey, Calif.-based **O'Connor Creative Services** has moved away from short features to music and sound libraries. *You're the Judge*, based on court cases, and *Traditions*, featuring Art Linkletter, are its only remaining feature offerings. (It had carried a number of Linkletter features including *Kids Say the Darndest Things* and *The Art Of Positive Thinking*.) Also, O'Connor no longer distributes *National Music Survey*.

The demand for short radio features has al-

ways been cyclical, said company president Harry O'Connor, and current demand is low. The company is not promoting its features and is considering discontinuing them entirely. If not, according to O'Connor, it may add a few titles in the spring. One reason for the low demand, he said, is the proliferation of radio networks that offer short informational and entertainment bits free to affiliates. "The feature business just went away," said O'Connor.

The same cannot be said of O'Connor's sound effects offerings, which are delivered on disk to some 300 stations. The New Producer is a 90-disk library of instrumental music and sound effects, with price determined by market size. Air Command is a 17-disk production library of music jingles and sound effects that sells for \$495. The 12-disk O'Connor Sound Effects Library costs \$295. There is also a four-disk comedy/cartoon sound effects library, *The Crazies* (\$95), comprising 160 comedy sound effects, music cues and character voice bits in a four-disk set. O'Connor also serves as the representative of TM Productions in the South Pacific and Far East markets.

□

Orange Productions, Narbeth, Pa., has switched from cash to barter as the method of payment for programming. Lita Cohen, president of Orange, said the change was adopted at the suggestion of both advertisers and stations.

The centerpiece of Orange's programming is the weekly, two-hour *Sounds of Sinatra*, now carried in more than 100 markets, a substantial increase over last year, according to Cohen. The series is produced by Sid Mark, vice president and executive producer for Orange, who also serves as host.

Scheduled for release after Labor Day is *Something Special*, a once-a-month hourly program of music and interviews with personalities in the music world. This series will also be produced and hosted by Mark.

Other Orange shows in preparation for syndication: *Reflections of the Black Experience*, daily, one-minute features on achievements by black Americans, hosted by black historian Mark Hyman; a daily two-minute program of stock market analysis, available also as one 10-minute presentation on weekends, and a one-hour jazz show produced and hosted by Hyman.

Cohen said the past year has been "a good one" for Orange and signs are that sales activity will pick up this year, attributable in part to the move to barter.

□

Parkway has dropped the "Communications" from its name and moved its headquarters from Bethesda, Md., to facilities in nearby Washington. Parkway distributes 30 hours of fine arts programming (principally classical music) each week to some 200 stations; down from 70 hours a week and 300 stations this time last year. The reason for the decline, according to operations-program director, Roger Elm, is that a "lack of interest in fine arts BBC offerings necessitated discontinuance of various BBC programs."

The company currently distributes a daily

service: a 25-hour package of three classical music shows: *Starlight Concert*; *Cameo Concert*, and, new this year, *The Well Tempered Way*, a two-hour light classical music program for use in morning and afternoon drive or adjacencies. The package costs \$160 a week. Also new this year is *Music Americana*, a two-hour folk music program featuring short interviews and live performances and hosted by Dick Cerri, who has hosted a program of the same name for 25 years at various Washington-area radio stations, most recently wxtr-AM-FM La Plata, Md. Parkway also has a library service of 120 hours of announced classical music, with weekly five-hour updates. As of July 1, Parkway no longer distributes the *Vocal Scene* and *First Hearing* programs, dropped, according to Elm, because of price increases from the originating station, wqxr-AM-FM New York.

While continuing its fine arts programming, Parkway is experimenting with other formats, particularly beautiful music, according to Elm. One example is a new weekend-only version of its *Starlight Concert*, targeted to beautiful music stations. The company is also "actively seeking broadcast properties...in a big way," according to Elm. While Elm said Parkway would experiment with formats and personalities on any stations it acquired, the company is looking in particular for beautiful music stations that would be "complementary with our fine arts programming," he said.

Parkway, which clears and sells all of its programming, delivers almost all of it by tape, with some specialty programming transmitted via satellite. Fine arts programming is sold for cash and *Music Americana*, cash and barter.

Also on the horizon for Parkway—with a planned September start-up—is Funny Button Inc., a 24-hour, satellite-delivered comedy programming service. Funny Button is a co-venture among the company, its president and Bob Cobbins, former president of wjok(AM) (now wmtg), which had a 24-hour comedy format. The service will be available six days a week (Monday through Saturday) on Westar IV for a monthly fee on a cash and barter basis, with Funny Button retaining four minutes and local stations receiving eight minutes plus one optional minute per hour. Stations must take a minimum of four hours a day.

□

Peters Productions, San Diego, syndicates eight formats, according to George Junak, music director. All the formats are sold for cash (starting at \$450 and varying according to market size), and are delivered on tape to an average of 100 stations. The formats are "Music Just for the Two of Us" (beautiful music); three country formats—"Country Lovin'" (traditional), "All-Star Country" (contemporary) and "Natural Sound" (a blend of crossover country and adult contemporary); "The Great Ones" (MOR); two adult Contemporary formats—"Easy Contemporary" and "The Ultimate AC," and Super Hits (CHR).

Peters also syndicates jingle packages, tailored to any format. Their price depends on market size.

□

The Programming Consultant (formerly TM Programming) distributes seven full-service taped formats: easy listening, country, "stereo rock" (top 40), MOR/nostalgia, adult contemporary, "urban one" (urban contemporary) and a "mature adult contemporary" format, targeted to 35-to-44-year-olds, entitled "prime demo." The formats are aired on 250 stations nationwide. In addition, the company offers a music library service, "Goldpics," which features 1,000 top songs between 1954 and 1977.

The company, formerly a division of publicly held TM Communications, Dallas, was purchased last March by Wagontrain Enterprises, Inc., an Albuquerque, N.M.-based radio and cable system operator, for \$3.8 million. The name change to The Programming Consultant becomes effective today (July 28) as the company relocates to Wagontrain Enterprises' new facilities in Albuquerque.

(Drake-Chenault Enterprises, Canoga Park, Calif.-based radio program supplier acquired by Wagontrain in April 1985 for a reported \$4 million, is also moving to Albuquerque this week [see separate capsule.] Both services will maintain separate operations.)

Neil Sargent, senior vice president for TM Programming, will retain the same title with Wagontrain as well as become a vice president for the company. Sargent will also remain a stockholder with TM.

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□

New York-based Progressive Radio Network changed its name to **ProMedia** this year. According to Jim Wynbrandt, executive editor, the company debuted its latest offering, *The Fun Factory*, on 35 stations on July 1. The new show consists of drop-ins such as fake celebrity call-ins, and fake commercials, produced by a comedy troupe. There are also interactive segments that allow air personalities to hold mock conversations.

The News Blimp, a 90-second news program that integrates popular music, is into its 15th year on the air. The program airs on 110 stations, down from last year's 170. Wynbrandt explained that the fall-off in stations was the result of the loss of sponsor *U.S. News and World Report*. ProMedia now charges cash for the series in those markets that were previously carrying the *U.S. News*-supported version.

Clearances on the company's other three offerings have yet to be finalized. *The Computer Program*, a 26-week daily (Monday through Friday) series of one-minute vignettes on home and business computers that aired in 75 markets last year is now up for renewal. *Sound Advice* is a 26-week series of 90-second programs that looks at the latest in audio gear. Wynbrandt said that show is also in the renewal stage, but the company expects to hold onto the same 35 markets that it had this year. And *The Laugh Machine*, now in its fourth year, is up for renewal. The series offers one-minute montages of comedy recordings and "best of" comedy segments. It aired in 75 markets during the past year. Sales are on both a cash and barter basis.

□

Chicago-based Public Interest Affiliates President Brad Saul claims that 1985-86 was PIA's best year in the business, despite first-quarter softness, "especially in sports." The second and third quarter picked up and the fourth quarter "already looks pretty good," he said. Saul said that PIA is 70% sold for the rest of 1986, although he said those sales are "not with the rate increases of the size we used to get."

"People are scrutinizing buys. We really have to be better than before," he said. All of PIA's programming is sold on a barter basis.

PIA recently made it known that beginning in December it will make available 26 of the 55 *Campbell Playhouse* episodes ("Closed Circuit," July 21). PIA is continuing to distribute its two half-hour weekly programs—a public affairs program, and a health-care program—that are titled by each station. Of the programs introduced last year, a two-hour Pete Townsend special will not return, but the weekly half-hour series *Sports Explosion* will be back on 155 stations. *Sports Explosion* is hosted by Joe McConnell, the voice of the Minnesota Vikings, and of the basketball and football teams of DePaul University.

The Northwestern Reviewing Stand, a topical half-hour weekly news program covering three subjects per show, will return for its second year on 50 stations, Saul said. *Page One*, a cultural magazine produced by the Simon Wiesenthal Center for Jewish-American studies will also be back.

In terms of specials, PIA will increase its coverage for its 30-hour *Joy of Christmas Special* from 180 stations last year, to 250 stations this year. Le Menu is the exclusive sponsor.

Additionally, Saul said PIA will continue as one of the largest packagers of advertiser-supported radio contests. Among the sponsors PIA is working with are Gillette Good News razors and Le Menu's frozen dinners. PIA will also continue to produce in-flight audio talk shows for the airlines.

□

Radio Arts of Burbank, Calif., has both formats and special features available. Its new oldies format, "True Gold," was originally titled "Pure Gold," but when it was discovered that another syndicator had that name, Radio Arts agreed to change. All formats are on tape and sold for cash to 150 stations. According to John Benedict, vice president, programming and operations, the advantage of tape over satellite delivery is that each format can be customized to meet the individual needs of the station, rather than its having to take it "just the way it is." Also new this year is "Nice 'n' Easy," which Benedict described as somewhere between soft adult contemporary and oldies, for a target audience of 30-50. Other Radio Arts formats: "American Rock" (CHR); "Soft Contemporary" (soft AC); "Sound 10" ("energized" AC); "Country's Best"; "Modern Country"; "The Entertainers" (MOR). There is also "Encore," a nostalgia-big band format that is available "as a customizing option for MOR stations," said Benedict.

On the features side, there is *Milton Berle's Mad, Mad World of Comedy*, a three-hour special, available for barter. It is a retrospective on 50 years of comedy, including audio tracks and interviews with guests including George Burns, Lucille Ball and Phyllis Diller. *American Heroes*, hosted by actor Joseph Campanella, is a three-hour "salute to the defenders of our liberty from Valley Forge to Vietnam," according to Radio Arts President Larry Vanderveen. *Country's Best* is a five-hour countdown show hosted by country singer Hoyt Axton. There is also a *Country Christmas* special hosted by Axton.

□

New to the list this year is **Radio International**, a New York-based radio programmer and syndicator. Its lineup includes two periodic shows and a number of specials. *Rock Over London* is a weekly, hour-long offering showcasing new British musical talent. The program is delivered to about 200 markets, including 24 of the top 25 and 70 of the top 100. *Reelin and a Rockin'* is an hour-long monthly program examining the link between rock music and the movies, featuring artists—like Roger Daltrey and Jackson Browne—who are involved in both media. It also is delivered on disk to 50 stations. Because the show's sponsor, Bay Bry's champagne cooler, is only available in

the West, stations are confined to those west of Rockies.

In addition to periodic offerings, Radio International releases four-eight specials a year featuring various artists. On tap for August are a 90-minute Moody Blues special and a two-hour Genesis special. A *Billy Idol* special is a possibility for the fall. All programs are delivered on disk and available on a straight barter basis.

Radio International has moved to new quarters at 165 West 46th Street, Suite 813.

□

Southfield, Ill.-based Radio Programming Management offers three tape-distributed formats: "Contemporary Easy Listening"; "Top Hits A/C," a blend of adult contemporary and contemporary hit music, and "Classic A/C-Light," a "light hits" sound. Next October, RPM will also offer "Country-One," a "town and country" format, said RPM President Thomas Krikorian. "Contemporary Easy Listening" remains RPM's most popular format, followed closely by "Classic A/C-Light," Krikorian said.

On the technical side, this month, RPM began full digital recording of master tapes for all its formats, using a digital magnetic tape system. By year's end, RPM expects to offer its formats on both standard-tape and on digitally encoded video cassettes. Currently, the company distributes its formats strictly for cash to 110 stations in various markets, with a concentration on medium-sized markets, Krikorian said. Krikorian said that rates range from \$450 to \$4,500 per month, depending on market size.

□

Radio Works, Los Angeles, has a diverse line-up of programs. *Forbes Magazine Report* is a series of 60- and 90-second business features based on the magazine of the same name. Targeted to a 25-54 age group, they are delivered via tape twice a day, five times a week, to about 180 stations, primarily news-talk, classical, adult contemporary and easy listening. Shows are bartered in the top 100 markets, and cash in the rest. *Personal Encounters* are one-hour specials featuring the words and music of various recording artists, with no host or interviewer. Again targeted to 25-54 listeners, specials feature artists like Julio Iglesias, Tony Bennett, Henry Mancini, Johnny Mathis and Anne Murray. Radio Works produces about 24 specials a year via tape to 360 stations. Each required to take a minimum of six a year, all cash.

Radio Works is also a leading producer-distributor of Spanish-language programming. A version of *Personal Encounters* is produced featuring Spanish performers. There is also a 90-second daily sports commentary delivered by Fernando Escandon, the actor featured on Tostitos corn chip commercials. *Personal Encounters* are sponsored by Coors beer. *Meet the Stars* is a half-hour weekly talk show focusing on major Latin entertainers and a variety of entertainment news. All the Spanish programs are barter. There are 70 stations that take at least one program, with about 62 that take two.

Two years ago, Radio Works began a video news press release service, which has now been adapted to radio. According to Radio

Works President Stacie Hunt, 30-60 second news bites of interviews with clients are distributed via satellite free to a pool of about 1,500 stations in the top 200 markets, and to ABC and CBS, which feed it to their affiliates. The service specializes in hard-to-reach people who wouldn't be available to a radio station otherwise, says Hunt. Interviews are set up so that all the responses are in statement form without an interviewer's voice. The stations receive 6-15 minutes worth of bites to which they can add their own wraparounds.

□

The Smithsonian Institution's Office of Telecommunication, Washington, syndicates two radio programs. *Radio Smithsonian* is a 30-minute "magazine format show" that attempts to cover the various efforts of the Smithsonian's museums, exhibits and scientific projects, according to the show's producer, Jesse Boggs. Its motto, Boggs said, is "30 minutes with no limits." *Radio Smithsonian* is aired by approximately 80 stations for cash rates that vary depending on the station's market size and whether it takes the show off the NPR satellite or on tape. The other show, *Smithsonian Galaxy*, is a two-and-a-half minute version of *Radio Smithsonian*, available free. The show offers six features per month by tape and is aired by about 200 stations.

□

The Syndicate, Oakland, Calif., produces and syndicates short radio commentary and analysis programs that it offers free of charge and with market exclusivity to stations in exchange for a regular time slot. *Byline* is a daily, two-minute commentary, sponsored by the Cato Institute, a Washington-based think tank. Among the 13 commentators are Senator William Proxmire (D-Wis.) and civil rights activist and Georgia state senator, Julian Bond. *Byline* airs on 180 stations, is available on tape, NPR and AP Audio. *Perspective on the Economy* is a daily one-minute economic analysis feature sponsored by the Reason Foundation, a Santa Monica, Calif.-based think tank. The program goes to about 175 stations on cassettes or reels. *The Sound Economist*, a daily three-minute economic commentary, features Dr. William Allen, UCLA professor of economics, and vice president of the Institute for Contemporary Studies, San Francisco, which sponsors the feature. It is carried on 60 stations, and is also syndicated as a print feature to 20 newspapers. It is available on cassette and reel. In the works is an economic and political debate program.

□

Burbank, Calif.-based **Syndicate It** offers a number of daily, weekly and annual programs distributed on a barter basis. Now in its second year, *The Jesse Jackson Commentary*, a 90-second weekday series, is distributed by tape to 90 stations. The show features the Rev. Jackson's views on issues that affect Americans in general and black Americans in particular. A new show since last year is *Urban Music Magazine*, a weekly hour-long program that features music, artist interviews and entertainment industry news. It is hosted by Frankie

Crocker and Gillian Harris. Next fall it will be expanded to a five-minute daily format. Another new show is a still untitled three-hour Christmas special hosted by Stephanie Mills. One of Syndicate It's more ambitious offerings is *Story of a People*, a 24-hour special that is updated yearly. The show is described by company president, Bob Dockery Jr., as "the history of black America with music." Delivered via tape on a barter basis, the *Story of a People* is aired in 90 markets. Another special is the annual *King: A Musical Tribute* that airs in January on the national holiday commemorating the late civil rights leader's birthday. The three-hour special is hosted by Brock Peters and sold on a barter basis this year. A new King special will be offered in January. *King: A Countdown to the Holiday* is a series of 15 one-minute vignettes. An upcoming special is the new *New Year's Countdown*, featuring music of the past four decades. Syndicate It offers a number of specials designed for airing during February, Black History Month. Among them are *Black History Notes*, a series of 28 90-second vignettes and *Black Women: A Portrait of Dignity*, also 28 90-second pieces. The company is moving into television. It will offer *Story of a People: Where Are We Now?*, a series of four half-hour shows, in February 1987.

□

WCRB Productions, Boston, has joined forces with the syndication arms of WMFT(FM) Chicago and WCLV(FM) Cleveland to distribute programming over a pair of satellite channels on Westar IV. John Emery, vice president and general manager of WCRB Productions, says the alliance enables the three classical music syndication firms to keep costs down. Emery added that there will be excess time available on the satellite to sell to other distributors and producers.

WCRB currently produces and distributes three two-hour programs on the New York Philharmonic, Boston Symphony and Boston Pops Orchestra. It also syndicates the one-hour *AT&T Presents Carnegie Hall Tonight*.

The Philharmonic broadcast is sponsored by Exxon, while AT&T sponsors the Carnegie Hall program. All other broadcasts are leased to stations. Programs are delivered via satellite or by tape. The Philharmonic broadcasts air on 200 stations, *Carnegie Hall* on 130 and the Boston Pops and Boston Symphony on 75 stations.

□

Weedeck Corp.'s **Weedeck Radio Network**, Hollywood, syndicates a number of country-oriented series and specials, all delivered via tape. *Country Report* is 10 three-and-a-half minute programs shipped weekly to 190 stations. It is bartered in Arbitron rated markets, cash in the remainder, which are four or five stations in the U.S. and Canada. *Country Report Countdown*, is a four-hour, weekly magazine program, hosted by veteran country radio personality Ron Martin, with Debbie Conner and Hugh Cherry and aired on 60 stations. *The Top All-Time Favorite Country Songs* is a six-hour special also hosted by Ron Martin. *Sittin' In*, scheduled for a fall start up, is a weekly one-hour program that will put a major

country artist, like Ronnie Milsap or Barbara Mandrell, into the studio and let them be the disk jockey, playing their favorite records and reminiscing about their careers. The program will be barter, and, according to Martin, already has commitments from stations in the top 100 markets. Targeted for country music month (October) is *Celebration*, 62, 90-second vignettes providing a mini-history of country music. The special, which first ran last October, has been updated. A 12-hour Christmas show, *Country Christmas*, will offer variations on the traditional holiday celebrations.

□

WFMT(FM) Syndication, Chicago, syndication division of classical music station WFMT(FM) Chicago, is distributing more than 20 classical music programs to stations, including two-hour concerts by the Philadelphia Orchestra (39 weeks), San Francisco Orchestra (39 weeks), and the Milwaukee Symphony (13 weeks).

Dean Greer, director of syndication for the distributor, said funding for the programs comes mainly from advertisers. Most shows are carried by some 200 stations nationwide; one exception is a Chicago Symphony broadcast, which is on 350 stations in the U.S. and 22 foreign countries. Among the advertisers on the syndicated programs are Amoco, Signia, Beatrice foods and United Airlines.

WFMT Syndication has taken over distribution for two programs of New York classical radio station WQXR(FM) New York that were formerly handled by Parkway Communications. Those are *The Vocal Scene*, a one-hour review of early vocal and historic classical recordings and *First Hearing*, a review of new classical releases.

WFMT(FM) Chicago, which has been a top classical music station for 35 years, has also established the Beethoven Satellite Network, an overnight classical music service. Starting today (July 28), BSN will supply six hours of programs daily (seven days a week) via satellite. Music will be fed from midnight to 6 a.m. NYT. Subscribing stations may use as much programming as they desire. The service is available on a cash basis.

□

Tampa, Fla.-based **Winton Communications**, which purchased the Prime Time division of Gannett Radio in February 1985, now syndicates four formats: "Prime Time" (nostalgia, 45 plus), "Beautiful Music/Easy Listening" (35 plus), "Klassic Kountry" (country, no demo set), and "Kozy" (adult contemporary, 25-49). It also distributes a number of specials, said the company's vice president, Bill Dutcher, including *Sentimental Journey*, one hour weeknights; *The Sounds of the Big Bands*, one hour weekends; *Spotlight*, live recordings, one hour weekends, and *Moments to Remember*, a library of 300 vignettes featuring great moments in radio.

Planned for release in September is a one-hour, once-a-week feature to be titled *On Broadway*. Winton also has a five-hour New Year's Eve special and a three-hour 4th of July special. Approximately 42 stations carry the company's formats, said Dutcher. They are distributed by tape and sold for cash.



TELECASTINGS



It's official

Linda Ellerbee has joined ABC News as a host and writer for ABC-TV's new prime time show, *Our World*, with additional duties as commentator for ABC News Radio, ABC said last week. *Our World*, which will air Thursday (8-9 p.m.), begins next fall, presenting "an informative and nostalgic look at the special moments in America's past," ABC said. The show will blend "scenes from the country's recent history with first-hand recollections of 'witnesses' who participated in the events," ABC said.

Ellerbee will also bring her weekly *TGIF* commentary to ABC, most likely to *Good Morning America*; additionally, an ABC spokeswoman said, there are discussions about Ellerbee participating in ABC's new late-night show to follow *Nightline* next fall. Earlier reports that Ellerbee accepted a \$500,000-per-year offer from ABC are said to be too high. A network insider said the figure is closer to \$350,000.

Pledge week alternative

Viewers of noncommercial WNET(TV) New York may be treated to an uninterrupted August if the station's new fund-raising promotion succeeds. Following the example of WPBT(TV) Miami, KQED(TV) San Francisco and WGBH-TV Boston, WNET has instituted a "pledgeless" pledge drive, designed to give viewers a chance to do away with on-air requests for funding by contributing in advance through a direct mail campaign.

According to WNET's Stella Giannissi, the station sent out its first fund-raising letters July 14. If it raises between \$750,000 and \$800,000 (the amount normally raises through on-air drives) by Aug. 8, the station will cancel its Pledge Week, tentatively scheduled for Aug. 16-24. "We will be canceling days as the money comes in," Giannissi said.

Direct mail is not new to WNET, but the station is sending out 500,000 more letters than usual. In addition, it is running on-air promos to alert the audience to the campaign. The first set, which began July 6, featured actors as viewers discussing the fact that they loved channel 13 and its programs, but hated the pledge interruptions and felt there "must be a better way" to raise funds. The second set, which began July 20 and will run at least until Aug. 8, gives specifics about the pledgeless alternative, using the actress who normally hosts the drives. A third set of spots will run between Aug. 16 and 24, and will ask viewers if they like not having their favorite programs interrupted. And, assuming the promotion is successful, a fourth set of promos will follow the pledgeless period, thanking viewers for helping make the drive a success.

Other stations have found the technique

successful. WPBT first canceled its on-air pledge drives in July 1985, when it began fiscal 1986. The three pledgeless drives it has run (August and December 1985 and March 1986) have shown an increase in average dollar growth from 5% (for the previous five years, when pledge drives were used) to 18%, and 11,000 new members. The station's FY '86 theme was "America's pledge-free public television station."

KQED raised its income from \$1.1 million during the 1984 summer pledge period, when it used on-air fund raising, to \$1.7 million in July-Sept. 1985, when it used only direct mail. But those figures are deceptive, according to Rosemary Carroll, director of membership for the station. "It was very successful, but you mainly got your money from your existing members," she said. "You can't continue to do that because you'll deplete your file." According to Carroll, 60% of KQED's budget comes from membership, but the station gained only 14,000 new members in 1985, compared with 20,000 for 1984. This year, it has gone back to on-air fund raising. "If you can gradually decrease your dependence on the on-air, then you're making great strides," she said.

And WGBH-TV raised \$1.6 million, pledge free, in August 1983, a 42% increase over the August 1982 total of \$1.2 million. In 1984, however, the figure dropped 16%, to \$1.4 million. "The danger is that if you continue to do it you may run out of steam," said the producer of WGBH-TV's on-air pledge drives, John Kerr. "All the stations have become dependent on the returns of on-air pledging. There is a tremendous risk in throwing aside what has worked in the past."

Weather-wise

Accu-Weather, the company that brought television viewers the ubiquitous Accu-Weather forecast, has augmented its product line with two new services: Accu-Data database and Siscorp's direct-to-studio satellite delivery of weather wires and graphics.

According to Accu-Weather President Joel Myers, Accu-Data is an extensive weather database designed to aide meteorologists and weathercasters in predicting the weather and in enhancing their reports with facts and figures. It features an advanced map-plotting system, that can produce elaborate maps for forecasting or the preparation of on-air graphics. The database can be accessed with virtually any kind of personal computer or computer terminal, Myers said.

Accu-Data will be competing head-to-head with Weather Service Inc.'s well-entrenched database. But, Myers said, Accu-Data hopes to capture a good share of the market. It offers Myers the WSI data base offers for 30% less, he said.

Accu-Weather is marketing a system for the satellite delivery of weather information developed by Siscorp. According to Myers, many broadcast stations will be able to save money by using the system instead of the telephone lines to receive weather wires and other weather information and graphics. Stations will have to buy or lease small-aperture earth stations to receive the service. Those who shell out \$3,300 to buy, he said, will pay \$95 per month per wire.

Accu-Weather began marketing the Siscorp system early this year, and has installed dishes at 100 stations, including 30 TV outlets. The Accu-Data has been available since March. The service now counts between 35 and 40 clients and is adding two or three new ones each week.

Accu-Weather has also combined forces with The Sports Network to market a sports graphics service through the Accu-Weather data base. Television stations will be able to access Accu-Sports Graphics, which features the top sports stories of the day, sports trivia and historical tidbits, through Accu-Weather. The artists who produce Accu-Weather's daily graphics will also produce the sports graphics. Stations can receive the sports graphics individually or in conjunction with Accu-Weather Graphics. The cost per graphic is \$2. The Sports Network also has plans to distribute its daily broadcast sports wire through the Accu-Weather data base beginning next fall.

Tax trouble

Louis Rukeyser, host of PBS's *Wall Street Week*, is challenging an Internal Revenue Service decision disallowing more than \$800,000 in deductions for tax shelters. The IRS billed Rukeyser an additional \$63,777 for his 1980 taxes and \$339,079 for 1982, plus penalties and interest totalling more than \$50,000. Rukeyser filed suit in tax court disputing the rejection of a \$36,000 deduction for an investment tax credit on master recordings he purchased and another of \$786,428 for losses in four limited partnerships in real estate leasing, commodities and securities. The IRS contends the investments were made for reducing taxes, not making a profit.

Animal action

The Washington-based Action Line Group, an independent production company, has cleared *Living With Animals*, a magazine program focusing on the care of domestic animals and the protection of wildlife, on more than 100 Public Broadcasting Service stations. The half-hour program is offered free to PBS stations for unlimited use, and is funded entirely by the Eleanor Patterson Baker Trust and the Midstate Land Trust. *Living With Animals* will begin its second season next October. Thirty-nine programs are produced per year.

MORTON GOULD

July 28, 1986

Dear Local Television Broadcaster,

I am writing to you as a composer and, since April 30, 1986, President of ASCAP, on a matter of concern to all of us—how to work out mutually satisfactory license arrangements with local television stations.

In April 1985, my predecessor, Hal David, wrote to all local television broadcasters suggesting that it was time to put the Buffalo Broadcasting litigation behind us and engage in good faith negotiations. As a result, an exploratory meeting was held in October 1985 with some representative broadcasters. A second meeting was planned to address substantive issues. Unfortunately, after the broadcasters reported on their plans to the All-Industry Television Station Music License Committee, that second meeting never took place—nor has there been any meeting with the All-Industry Committee itself since September 1985, despite ASCAP's readiness to negotiate.

Instead, the Committee went to Washington and your industry and ours became heavily engaged in a battle over H.R.3521 and S.1980—the source licensing bills. Although it is widely acknowledged that these bills are going nowhere in this Congress, it is generally assumed that the All-Industry Committee is planning to begin anew in Congress next year. Meanwhile, in a separate proceeding brought by the Committee on behalf of your industry, the Federal Court in New York has scheduled a trial for October 27, 1986 to determine reasonable ASCAP license fees.

Present prospects are for continued confrontation between us—in a trial in New York this Fall, and in a legislative battle in Washington next year.

In this connection, a "Dear Colleague" letter was recently sent by opponents of H.R.3521 to every member of Congress, questioning whether the House Judiciary Committee should be devoting time to an issue that should properly be negotiated. We agree, and remain open to a negotiated solution serving everyone's interests and saving everyone expenses. I ask you to think about whether such a solution now does not make more sense than continuing battles in Court and Congress. I very much appreciate your taking the time to read and consider this letter, and would welcome your comments and suggestions.

Sincerely,


Morton Gould, President
ASCAP

The American Society of Composers, Authors and Publishers • 1 Lincoln Plaza, New York, NY 10023

Satellite Footprints

Not to worry. Sales of dishes to homeowners have been dramatically slowed by the scrambling of cable services this year, but they'll pick up in the years ahead as the price of dishes and home descramblers fall. And, by 1988, they'll reach, or possibly surpass, those of 1985, the year before the advent of scrambling when sales hit a high-water mark of 600,000 and bought the total number of installed dishes to 1.4 million.

That view of the future of the home satellite marketplace belongs to CSP International, which last week was putting the finishing touches on an analysis of the market based in large part on a survey of dish manufacturers, dealers and owners. CSP, a New York-based consulting and research firm, will sell the report for \$2,500 a copy.

According to CSP Chairman Michael Tyler, who was in Washington last week in hopes of persuading the Senate Commerce Committee to allow him to testify at hearings on Thursday (July 31), about 100,000 dishes were sold in the first half of 1986—about half as many as were sold during the same period of 1985. The drop is directly attributable to scrambling. Home Box Office began scrambling the satellites feeds of HBO and Cinemax in January, bringing the era of free satellite programming to an end.

But, Tyler said, sales will begin to rebound in the second half of this year as consumers realize that by buying a descrambler and paying monthly subscription fees they can receive scrambled programming. Second-half sales have traditionally been strong, he said, noting that the market heats up in the fall as consumers begin considering the long winter nights. CSP is predicting sales of 190,000 dishes in the second half, he said, and 290,000 for the year.

Sales will continue to improve in 1987, during which CSP predicts between 350,000 and 500,000 will be sold, but will not hit full stride until 1988, which the number will be between 500,000 and 700,000. The sanguine forecast for 1988, Tyler said, is based on CSP's belief that hardware costs will have fallen to a point where a consumer will be able to buy a dish and subscribe to a package of scrambled cable programming for three years for the same amount the consumer in 1985 paid for the hardware alone—about \$2,500. Spurring the market toward the end of the decade will be the availability of cable programming on Ku-band satellites, permitting the use of smaller and less expensive earth stations, and the development of flat phased-array antennas, which can be installed in places where conventional dish antennas would violate zoning ordinances or esthetic considerations.

By the early 1990's, Tyler said, as many as six million homes will have a satellite antenna that can receive C-band or Ku-band signals or both. Ultimately, the number may reach 15 million to 16 million, he said.

Finally. It took more than six months, but Carley Teleport Communications has finally closed on its purchase of CTM, a teleport serving the Washington area, for between \$5 million and \$6 million (BROADCASTING, Dec. 23, 1985). Under its new ownership and management, the multidish operation in the Virginia suburb of Bren Mar will be known as the Washington International Teleport.

Carley Teleport is a subsidiary of the Wisconsin-based Carley Capital Corp., a real-estate development firm headed by two brothers, David and Jim Carley. (David was the first president of National Association of Public Television Stations [formerly known as the Association of Public Broadcasting].)

In addition to moving satellite traffic in and out of Washington for a host of broadcasting, cable, business and government clients, said Carley Teleport President Bruce Kirschenbaum, WIT will provide a major link to the outside world for a high-tech office park the Carley brothers are getting ready to build in Bowie, Md., a suburb to the east of Washington. Carley Teleport will also provide expertise in the planning of telecommunication systems for other office parks on the drawing board, Kirschenbaum said.

The selling shareholders of CTM included a group of investors brought together by Robert Schmidt shortly after he resigned as president of the National Cable Television Association in 1979. Schmidt was president of CTM and, according to Kirschenbaum, will remain with the company as a consultant.

Kirschenbaum plans to keep the CTM team of about 20 employees pretty much intact. Dean Poppo will remain as chief operating officer

and Larry Adams will stay on as vice president of engineering.

Carley Teleport plans to spend \$2 million over the next 12-18 months to upgrade WIT's facilities, Kirschenbaum said. Much of that money will go for the installation of a C-band and a Ku-band international earth stations and a Ku-band domestic earth station, he said.

The principal reason the deal took so long to close was that Carley had a tough time securing financing, he said. The Equitable Bank of Baltimore eventually put up the money. The sellers will not be able to put the entire purchase price in their pockets, Kirschenbaum said, noting that a portion of it will go to retire bank debt.

Another deal done. Western-World Television Inc. and Samuel Broadcasting Corp. have closed on their merger, and as soon as the shareholders approve it, the new company will be known as Western World-Samuel Communications Inc. (WSI). It will be headed by Ernest Samuel and Julio Gonzalez-Reyes, co-chairmen; Robert Springer, president and chief executive officer, and Gary Worth, executive vice president and chief operating officer.

The merger leaves intact the pre-existing operating companies, which become subsidiaries of WSI: Western-World Television, Western-World Video, Samuel Broadcasting and Brightstar Communications of America.

Hit a nerve. Berke Breathed has poked fun at home dish owners and their angst about scrambling this month in his comic strip, "Bloom County." But the folks at the Satellite Television Industry Association (SPACE) haven't been laughing. In fact, in its July 18 newsletter, SPACE advised members to protest the satire in letters to the editor of newspapers carrying the strip and provided language for the letters: "We have tried to maintain a sense of humor in our analysis of this latest series of comic strips about satellite dishes, but it is clear to us that Mr. Breathed has stepped out of bounds with this parody of problems affecting the earth station business," the SPACE letter said in part. "This kind of trickery tends to mislead consumers by exaggerating the effects of satellite TV scrambling.... Moreover, Mr. Breathed depicts Americans as thieves when in reality they are within their legal rights to secure unscrambled programming and neglects to note that scrambled programming is still available to dish owners for a monthly subscription fee."

Holding pattern. The recent failures of satellite launch vehicles (BROADCASTING, July 14) may delay some satellite-delivered television services, not only in the U.S., but also in Europe where a number of direct broadcast satellites in the works are expected to suffer lengthy delays while the French satellite launch company, Arianespace, rebuilds a troubled program.

Two DBS satellite projects, for example, West Germany's TV-SAT and France's TDF-1, each with four 230 watt transponders and footprints covering much of Western Europe, will be delayed six months or more. TV-SAT was originally scheduled for launch this month and TDF-1 next November, and Arianespace won't announce a new launch manifest before September, but, according to a Washington representative, early estimates are that the soonest TV-SAT could go up would be late in the first quarter of 1987, with TDF-1 following three launches and several months behind. The delays, however, could extend well past midyear.

The West German project was to have provided three channels of direct broadcast television, most likely for state network use, and a fourth transponder reportedly to carry 16 high quality stereo sound programs. TDF-1's use is still under question, with the satellite part of a highly charged political debate now taking place in France over the privatization of the nation's television industry. A previous Socialist government's assignment of channels on the satellite has been set aside and the Conservative-dominated French assembly is currently reviewing legislation to establish a new government media authority, which, in turn, is expected by September to select the satellite's users.

Other DBS projects also slowed by launch delays include a Luxembourg ASTRA 16-channel satellite in the fixed service band, originally being readied by contractor RCA for a spring 1987 launch; a joint Scandinavian effort dubbed Tele-X and originally banking on a 1987 launch, and a European Space Agency Olympus satellite also to be launched in mid-1987 with two transponders for the European Broadcasting Union and Italian state broadcaster RAI.

Stock Index

	Closing Wed Jul 23	Closing Wed Jul 16	Net Change	Percent Change	P/E Ratio	Market Capitaliza- tion (000,000)
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BROADCASTING

N Capital Cities/ABC	260	1/8	250	3/8	9 3/4	3.89	29	4171
N CBS	136	7/8	136	1/4	5/8	45	26	3209
O Clear Channel	14	3/4	13	1/4	1 1/2	11.32	21	43
O Infinity Broadcasting	11	3/4	12	-	1/4	-2.08	61	122
O Jacor Commun.	7	5/8	7	5/8	-	-	-	43
O LIN.	51	49	3/4	1	1/4	2.51	38	1350
O Malrite	14	13	1/2	-	1/2	3.70	17	116
O Malrite 'A'	13	1/4	12	3/4	-	1/2	3.92	56
A Price Commun.	11	7/8	11	7/8	-	-	-	116
O Scripps Howard	78	85	-	7	-	8.23	28	805
O SunGroup Inc.	3	3/8	3	1/2	-	1/8	-3.57	33
N Taft	113	1/2	114	-	1/2	-0.43	53	1028
O TVX Broadcast Group	10	1/2	10	1/4	-	1/4	2.43	43
O United Television.	31	3/8	30	7/8	1/2	1.61	29	343

BROADCASTING WITH OTHER MAJOR INTERESTS

N A.H. Belo	57	3/4	56	1/4	1	1/2	2.66	29	667
A Adams Russell	18	3/4	19	1/4	-	1/2	-2.59	12	116
A Affiliated Pubs	57	55	3/4	1	1/4	2.24	32	1006	
O American Comm. & TV	1/8	3/32	1/32	1/32	33.33	-	9	-	-
N American Family	35	3/8	34	1/2	7/8	2.53	23	1414	
O Assoc. Commun.	29	29	-	-	-	-	-	276	
O Business Men's Assur.	27	1/2	27	3/4	-	1/4	-0.90	16	290
N Chris-Craft	69	5/8	68	5/8	1	-	1.45	30	455
N Dun & Bradstreet	110	3/8	110	-	3/8	.34	26	8390	
O Durham Corp.	45	1/2	45	1/2	-	-	-	12	258
N Gannett Co.	80	74	1/2	5	1/2	7.38	25	6423	
N GenCorp	68	1/4	68	-	1/4	.36	16	1525	
N General Cinema	48	1/8	52	1/4	-	4 1/8	-7.89	19	1752
O Gray Commun.	143	143	-	-	-	-	-	24	71
N Jefferson-Pilot	35	1/4	35	1/2	-	1/4	-0.70	11	1474
N John Blair.	28	27	3/4	-	1/4	.90	-	226	
O Josephson Intl.	9	5/8	9	3/4	-	1/8	-1.28	45	
N Knight-Ridder.	51	5/8	48	1/4	3	3/8	6.99	23	2899
N Lee Enterprises	24	7/8	24	3/4	-	1/8	.50	20	630
N Liberty.	39	1/4	39	1/4	-	-	-	16	396
N McGraw-Hill.	57	1/2	54	5/8	2	7/8	5.26	19	2898
A Media General	91	3/4	88	1/4	3	1/2	3.96	19	646
N Meredith Corp.	73	72	5/8	-	3/8	.51	14	691	
O Multimedia	39	1/2	38	1/2	1	-	2.59	87	433
A New York Times	77	1/4	72	-	5	1/4	7.29	26	3124
O Park Commun.	30	29	3/4	-	1/4	.84	28	414	
N Rollins Commun.	39	1/4	38	1/2	-	3/4	1.94	43	573
T Selkirk.	23	7/8	24	1/4	-	3/8	-1.54	51	193
O Stauffer Commun.	155	150	-	5	-	3.33	25	155	
A Tech/Ops Inc.	29	28	1/2	-	1/2	1.75	5	63	
N Times Mirror	67	63	5/8	3	3/8	5.30	19	4318	
O TM Communications.	2	7/8	2	7/8	-	-	-	287	21
O TPC Commun.	3/8	7/16	-	1/16	-	14.28	4	-	-
N Tribune	70	1/8	67	7/8	2	1/4	3.31	22	2847
A Turner Bcstg.	16	7/8	18	3/4	-	1 7/8	-10.00	38	367
A Washington Post.	166	162	1/2	3	1/2	2.15	21	2157	

PROGRAMMING

O All American TV	12	1/2	12	-	1/2	4.16	-	15	
O American Nat. Ent.	2	1/2	2	3/8	1/8	5.26	12	6	
O Barris Indus	23	7/8	22	7/8	1	4.37	39	211	
O Birdfinder Corp.	1	1	1/8	-	1/8	-11.11	3	-	
O C.O.M.B..	26	1/4	25	-	1 1/4	5.00	44	302	
N Coca-Cola.	40	5/8	41	1/2	-	7/8	-2.10	21	15680
N Disney.	49	1/2	47	3/8	2	1/8	4.48	34	6404
N Dow Jones & Co.	33	1/4	33	1/4	-	-	-	23	3217
O Financial News.	14	7/8	15	7/8	-	1	-6.29	185	160
O Four Star	4	1/2	4	1/2	-	-	4	3	-
A Fries Entertain.	7	1/2	8	1/8	-	5/8	-7.69	14	39
N Gulf + Western.	66	65	5/8	3/8	5/8	.57	19	4080	
O Hal Roach.	14	1/4	14	3/4	-	1/2	-3.38	79	
A Heritage Entertain.	9	3/4	9	1/4	-	1/2	-5.40	10	27
O King World.	51	43	1/4	7	3/4	17.91	31	522	
O Laurel Entertainment.	7	1/4	7	-	1/4	3.57	27	17	
A Lorimar-Television.	26	5/8	25	3/4	7/8	3.39	26	903	
N MCA.	46	1/2	47	1/4	-	3/4	-1.58	21	3630
A New World Pictures.	16	7/8	16	1/8	-	3/4	4.65	32	179
N Orion Pictures.	14	1/2	14	1/8	-	3/8	2.65	-	138
O Peregrine Entertain.	25	1/2	25	3/4	-	1/4	-0.97	35	-
N Playboy Ent.	6	7/8	7	1/8	-	1/4	-3.50	64	-
O Reeves Commun.	11	1/2	11	7/8	-	3/8	-3.15	143	-
O Republic Pictures 'A'	13	1/2	12	3/4	-	3/4	5.88	96	39
O Republic Pictures 'B'	13	12	1/4	-	3/4	6.12	92	9	-
A Robert Halmi	4	1/8	4	5/8	-	1/2	-10.81	37	78
O Sat. Music Net.	10	1/4	11	1/8	-	7/8	-7.86	69	-

T-Toronto, A-American, N-N.Y., O-OTC Bid prices and common A stock used unless otherwise noted. "O" in P/E ratio is deficit. P/E ratios are based on earnings per share

	Closing Wed Jul 23	Closing Wed Jul 16	Net Change	Percent change	P/E Ratio	Market Capitaliza- tion (000,000)
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PROGRAMMING

N United Artists.	13	7/8	14	3/8	-	1/2	3.47	708	
N Warner Communications .	47	1/2	47	-	-	1/2	1.06	15	2930
O Westwood One.	33	3/4	30	3/4	3	-	9.75	52	275

SERVICE

O Ally & Gargano.	11	3/8	11	3/8	-	-	9	25	
O BBDO Inc.	27	-	28	1/2	-	1 1/2	5.26	17	347
O Burnup & Sims.	5	1/4	5	1/8	-	1/8	2.43	262	
O Compact Video.	6	1/8	5	5/8	-	1/2	8.88	61	
O Comsat	34	5/8	35	-	-	3/8	-1.07	627	
O Doyle Dane B.	22	1/8	23	1/4	-	1 1/8	4.83	19	
N Foote Cone & B.	55	3/8	55	-	-	3/8	.68	210	
O Grey Advertising.	112	-	115	-	-	3	-2.60	135	
N Interpublic Group	27	3/4	26	1/2	1 1/4	-	4.71	605	
N JWT Group	36	1/4	36	1/2	-	1/4	-0.68	15	
A Movielab	6	5/8	7	3/8	-	3/4	-10.16	10	
O Ogilvy Group	32	-	31	3/4	-	1/4	.78	15	
O Saatchi & Saatchi	31	7/8	32	1/4	-	3/8	-1.16	15	
O Telemation	6	3/4	5	1/2	-	1 1/4	22.72	6	
A TEMPO Enterprises	14	3/8	15	1/4	-	7/8	-5.73	36	
A Unitel Video.	10	-	9	7/8	-	1/8	1.26	21	

CABLE

A Action Corp.	2	-	1	7/8	1/8	6.66	11	
A Cablevision Sys. 'A'	19	-	18	7/8	1/8	66	399	
O Cardiff Commun.	115	16	2	-	1/16	-3.12	5	
N Centel Corp.	59	1/4	58	-	1 1/4	2.15	12	
O Century Commun.	13	1/4	13	3/4	-	1/2	-3.63	265
O Comcast	26	1/4	26	5/8	-	3/8	-1.40	355
N Heritage Commun.	23	5/8	23	1/2	-	1/8	.53	410
O Jones Intercable	12	3/8	12	1/4	-	1/8	1.02	30
T Maclean Hunter 'X'.	19	1/2	19	3/4	-	1/4	-1.26	27
O Rogers Cable of Amer.	14	5/8	14	3/4	-	1/8	.84	75
T Rogers Cable Systems	17	1/8	16	1/2	-	5/8	3.78	401
O TCA Cable TV	20	1/2	20	1/2	-	-	-	35
O Tele-Commun.	26	3/4	26	3/8	3/8	-	1.42	205
N Time Inc.	82	3/4	79	1/8	3	5/8	4.58	25
O United Artists Commun.	17	1/4	17	1/2	-	1/4	-1.42	50
N United Cable TV	26	3/4	27	1/2	-	3/4	-2.72	66
N Viacom	27	5/8	25	3/4	1	7/8	7.28	26
N Western Union	4	3/4	3	5/8	-	7/8	-15.5	

RIDING GAIN

ON RADIO

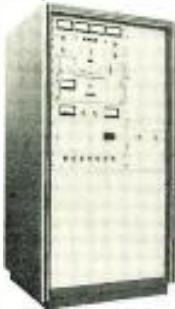
Getting closer

The National Association of Broadcasters' Radio Audience Measurement Task Force, which is seeking alternative local rating methodologies, has narrowed the field from eight companies to three during a two-day meeting in Washington. The finalists are: Audits & Surveys, New York, which specializes in custom market surveys for media companies; Birch Radio, Coral Springs, Fla., which produces local radio audience measurements, and McNair Anderson, North Sydney, Australia, which measures radio audiences in that country. The proposals were selected on the basis of response rate, lack of reporting bias and cost. NAB has asked all three companies to conduct tests simultaneously next fall and said it will assist each with \$5,000 in seed money ("Riding Gain," July 7.)

Collecting papers

Straus Communications, owner of WMCA(AM) New York and four other radio properties,

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has purchased the Advertiser Group newspapers from Tunnell Publishing for \$900,000. The Advertiser Group consists of three paid circulation newspapers and one "shopper" serving Orange county, N.Y., and Essex county, N.J. Straus Communications Chairman R. Peter Straus named Stan Martin, publisher of the Hamell Newspapers in Florida, as publisher of the Advertiser Group. Jeanne Straus, vice president/operation of WMCA, will take on additional responsibilities as president of the newly acquired firm.

Get together

Outlet's adult contemporary KIQQ(FM) Los Angeles adapted satellite technology to sales when the station hosted a live, two-way radio sales teleconference transmitted simultaneously from Los Angeles to advertisers in New York, Chicago, Detroit, Dallas and San Francisco last Thursday, (July 24). The event was developed by KIQQ vice president and general manager, Tom Moser, to mark the one-year anniversary of the station's switch from contemporary hit to Transstar's "Format 41" service.

Conducting the satellite-delivered national sales presentation were Bill Moyes, president of the Research Group and originator of "Format 41"; Allen Klein, president of Media Research Graphics, who discussed the 35-to-44-year-old listening audience, the format's core demographic target; Frank Oxarart, president of Select Radio Representatives, KIQQ's national sales rep, and Brad Lusk, national sales manager of the station.

Vacation jazz

Alternative Programming Inc., a one-year-old radio program supplier based in Dallas, will introduce next month a two-and-a-half-hour, weekly jazz show designed for radio stations in resort areas. The show will be marketed as the "jazz radio network," according to Jamie Hastings, vice president of sales for Alternative Programming. Hastings expects from 30 to 50 "resort" market stations to clear the weekly broadcast.

The company, which was founded by Mickey Briggs, former MOR format director for Century 21 Programming, currently offers stations six full-service, tape-distributed formats.

Playback

The Westwood One Radio Networks is planning to air *Julian Lennon Live From Tokyo*, a 90-minute concert originating from Yomiuri Land East in Tokyo, on Aug. 14. During the same week, Westwood One will also offer its stations a three-hour special tracing the musical history of the Rolling Stones, entitled *The Rolling Stones: Made In The Shade*.

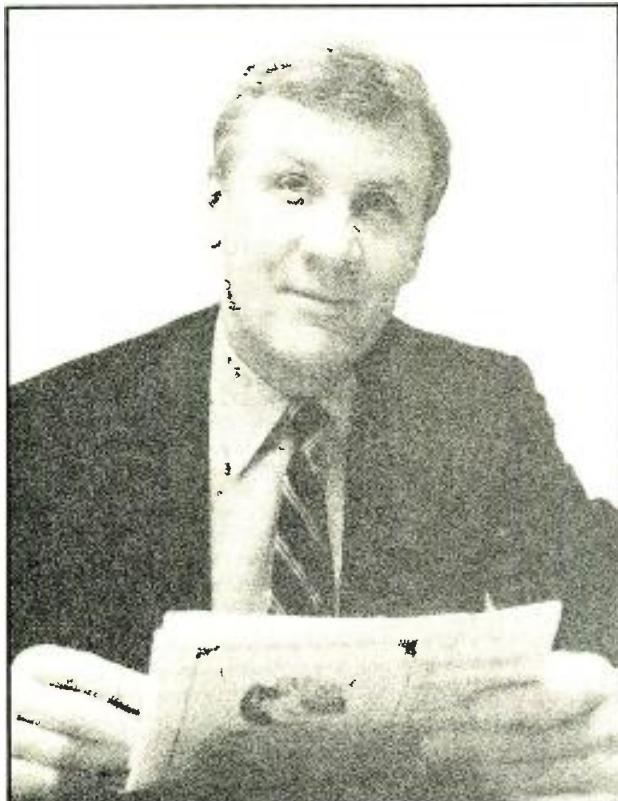
Fish stories

AP Network News has added a 45-second fishing feature to its weekday programming lineup. *Tight Lines Tips With Sammy Lee*, hosted by professional angler Sammy Lee, will offer information on fresh water fishing techniques for both experienced and novice fishermen.



Big Apple news. Mutual Broadcasting established a news bureau in New York last week, based at the studios of the network's newest affiliate there, WNEW(AM). The new bureau will coordinate coverage of national stories from New York as well as originating some midday and afternoon drive-time newscasts. On hand for the opening were (l-r): WNEW(AM) news director, Mike Prelee; WNEW(AM)-FM vice president and general manager, Mike Karyiannis, and Dirk Van, Mutual's New York bureau chief.

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Law & Regulation

Kahn won't quit despite staff rebuff

He'll go to FCC with complaint that rival Motorola's C-Quam AM stereo excitors cause excessive interference; after chief engineer turns him down

Kahn Communications has lost another round to Motorola in its marketplace fight to establish the de facto standard for AM stereo broadcasting, but it hasn't given up. In fact, it's already preparing for the next round.

In a letter to Kahn Communications President Leonard Kahn dated July 18, FCC Chief Engineer Thomas Stanley rejected Kahn's complaints that the various C-Quam AM stereo excitors now in use cause excessive out-of-band emissions (in violation of the FCC's criteria for type acceptance of the excitors) and that the hundreds of stations using the excitors are causing interference.

Undaunted, Kahn said last week he would

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Washington Watch

Early start. National Association of Broadcasters executive committee last week approved early opening for 1987 annual convention and equipment exhibition in Dallas March 28-April 1, 1987 ("Closed Circuit," July 14). Equipment show will start Saturday instead of traditional Sunday and will run full four days ending Tuesday, half-day gain from previous years. Schedule of convention's formal opening has not yet been decided, but meeting will close with gala event on Tuesday evening instead of Wednesday afternoon. Also unresolved is whether to push back by one day, to Friday, engineering sessions which have opened on Saturday prior to show for past three years. NAB executive also approved \$1 increase in per-square-foot cost for exhibit space at Dallas convention center. □

Funding reduction. House has passed fiscal 1987 appropriations for FCC, Federal Trade Commission, National Telecommunications and Information Administration, Board for International Broadcasting and U.S. Information Agency. Bill adopted by House contains provision calling for 5.03% reduction for each appropriations item. Senate has not acted on funding measure. Under legislation, agencies would receive, before reduction: FCC, \$96.3 million; FTC, \$67.5 million; NTIA, \$13 million plus \$23 million for its public telecommunications and facilities program; BIB, \$140 million, and USIA, \$850.5 million, of which \$55 million is for Voice of America facilities modernization and \$11.5 million for Radio Marti. □

Scrambling sentiment. Representative Billy Tauzin (D-La.) is canvassing fellow House members to see how much support there is for marking up scrambling bill. Subcommittee Chairman Tim Wirth (D-Colo.) has told Tauzin he wants rapid solution to scrambling problem, but that he does not think there is enough interest to mark up bill. But Wirth, aide said, is interested in seeing what response Tauzin gets. Last week, Tauzin submitted letter to Wirth signed by 90 congressmen who want to move scrambling legislation. □

Dish lobby. Home satellite antenna distributors have formed national organization to lobby federal government on satellite program packaging. According to representative now setting up offices in Washington, Committee for Programming Access (CPA) is headed by Sioux Falls, S.D., supplier Ralph Warren, one of nation's largest dish distributors, and includes on founding committee suppliers from Idaho, Wisconsin, Montana, Arizona, Texas, Mississippi and Georgia. In letter sent by Warren to House Telecommunications Subcommittee Chairman Tim Wirth (D-Colo.) and Senate Communications Subcommittee Chairman Barry Goldwater (R-Ariz.), he complained that "six months after scrambling, there is still no nationally available competitively priced programming package. The current situation is extremely unfair to those who already have TVRO's and are willing to pay a reasonable price for a programming package." □

Sworn in. Representative James T. Broyhill (R-N.C.), former ranking minority member on House Energy and Commerce Committee, was sworn in as U.S. senator to fill unexpired term of late Senator John East (R-N.C.), who committed suicide last month. Broyhill is GOP nominee for seat, which East announced earlier that he was giving up. Named to succeed Broyhill as ranking minority member on House committee is Representative Norman Lent (R-N.Y.). □

Satellite session. House Copyright Subcommittee Chairman Robert Kastenmeier has tentatively scheduled hearing Aug. 7 on legislation that would establish compulsory license for satellite carriers to permit sale of superstation signals to home earth station owners. □

RKO Boston applicants. In contingent initial decision, FCC Administrative Law Judge Walter C. Miller has found The Commonwealth Broadcast Group to be best applicant for RKO General Inc.'s WRKO(AM) Boston and Professional Communications Partners best applicant for WROR(FM) in same market, among those seeking opportunity to compete

with RKO for those facilities. Judge denied competing applications of South Jersey Radio Inc.; Boston Radio Corp.; Boston Radio Group; Radio Broadcasters Limited Partnership; Cozzin Communications Corp.; Fort Hill Radio Associates, and Nash Communications Corp. Both winning applicants prevailed on diversification and integration grounds. Commonwealth is 30.5% owned by Marc L. Berman, station/sales manager for WIXY(AM)-WAQY(FM) Springfield, Mass. Atlantis Communications, owned by William B. Murray Jr., is sole general partner of Professional Communications. Murray is president and owner of Penguin Peripherals, computer peripherals business in Canton, Mass. Under FCC procedures for this case, those applicants have tentatively won right to compete against RKO's renewal applications, should renewal proceedings be necessary in wake of resolution of separate pending proceeding exploring RKO's qualifications to be licensee.

□

Florida OK. In initial decision, FCC Administrative Law Judge Edward Kuhlmann has conditionally granted application of Martin Telecommunications Inc. for new TV on channel 25 in Tequesta, Fla., denying competing applications of Tequesta TV, Triple J. Properties, Zephyr Broadcasting, G&I Ltd., and Rodriguez-Barnett & Associates. Martin prevailed with proposal for special programming for hearing impaired. Martin is owned by Betty Heisler, who owns Miami-based Latin American Publications, publisher of *Donde* magazine. Judge conditioned grant on her divestiture of her interests in magazine.

□

Community grant. In initial decision, FCC Administrative Law Judge Joseph Stirmer has granted application of Community Media Corp. for new TV on channel 33 in San Luis Obispo, Calif., denying competing applications of Pacific Television Inc. and Obispo Television. Community Media prevailed on integration grounds. Arlene R. Whitten is president and 55% owner of Community Media, which is also owned by two others. Whitten is unemployed resident of Morro Bay, Calif. None of Community Media's principals have other media interests.

□

Permanent post. Four months after he was named acting director of Voice of America, Richard W. Carlson was nominated by President Reagan to fill position on permanent basis. Carlson had joined parent U.S. Information Agency as director of public liaison in December 1985, and USIA director Charles Z. Wick was reported to have recommended him for nomination soon after he was in job on acting basis. Need to complete "paperwork" had been given as reason for delay in White House sending nomination to Senate. Carlson became candidate for post after right-wing groups, with support of Senator Jesse Helms (R-N.C.), had blocked Wick's choice of former ABC News president, William Sheehan, on ground he was not in tune with their views (BROADCASTING, March 17). VOA has been without permanent director since October, when Gene Pell left post to become president of Radio Free Europe/Radio Liberty.

□

Daylight saving. President Reagan has signed Daylight Saving Time Extension Act of 1985, which extends daylight saving time by three weeks effective in April 1987. Under measure, daylight saving time will begin first Sunday in April rather than last Sunday in month. Bill does not alter end of daylight saving, last Sunday of October.

□

Public progress. Two more public stations, one radio, one television, have qualified for grants from Corporation for Public Broadcasting, raising number of qualified stations to 295 radio and 182 television. University of Pennsylvania's WXPN(FM) Philadelphia will be eligible for assistance in October, and Odessa Junior College's KOCH-TV Odessa, Tex., became qualified last March 24.

□

Black opportunity. Aug. 15 is deadline for proposals from black-controlled public telecommunications organizations that wish to participate in Corporation for Public Broadcasting's black minority programming consortium for fiscal 1987. Consortium is funded by CPB "to increase the quantity and quality of programming by and about U.S. ethnic minorities." Applicants must be "operated for the purpose of producing, acquiring and distributing programming by or about black Americans for public radio and television use."

□

Simon on software. Sam Simon, who for eight years was one of leading public interest lawyers in telecommunications, has been named vice president of Suresoft Inc., computer software developer that specializes in programs it says help consumers make purchase choices among complex alternatives. Simon, who has worked for consumer advocate Ralph Nader and Federal Trade Commission's Bureau of Consumer Protection, became president of National Citizens Committee for Broadcasting in 1978, organization that later changed its name to Telecommunications Research and Action Center, as scope of its activities broadened. In addition to his new post with Suresoft, based in McLean, Va., Simon is president of Issue Dynamics Inc., public and consumer affairs consulting firm in Washington.

□

News. FCC Mass Media Bureau has ruled that interview segments on NBC's *1986* qualify as bona fide news interviews exempt from equal time obligations of Communications Act.

now take his case directly to the FCC's five commissioners. "In the case of AM stereo, the record of FCC staff in convincing the full commission of the wisdom of its recommendations is indeed poor," he said. "It is expected that this preliminary staff opinion will not fare any better than its earlier recommendations to the full commission."

Kahn also said he doesn't expect to go before the full commission alone. "We expect that this action by the staff refusing to impartially enforce FCC rules will galvanize action by broadcasters all over the country regardless of their interest in AM stereo," he said.

When the FCC decided not to adopt an AM stereo system in 1982, it envisioned marketplace forces—the interplay of broadcasters, receiver manufacturers and consumers—to winnow the five systems being promoted at the time and come up with a single de facto standard. To a certain extent, the FCC marketplace approach has worked. Where once there were five systems, there are now two—Motorola's C-Quam system and Kahn's single-sideband system.

But what the FCC was that its regulatory process would play a role in paring down the number of systems. In 1983, the FCC staff more or less knocked Harris out when it revoked the type acceptance of the Harris exciter, forcing scores of stations that were using it to switch back to the mono mode.

At the urging of Motorola, the FCC reexamined the type acceptance of the Kahn exciter to see if it met the FCC criteria when

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DNC joins fairness fray. The Democratic National Committee, along with the party's congressional and senatorial campaign committees, have entered the Meredith Corp. case to support the constitutionality of the fairness doctrine. The committees, in a brief filed with the U.S. Court of Appeals in Washington, endorse the position of FCC that it correctly applied the doctrine but that since Meredith had not suffered injury, judicial review is not warranted. The commission said that it had concluded the station involved, WTVH-TV, Syracuse, N.Y., had aired programming discharging its fairness obligations before order in the case was issued (BROADCASTING, July 7). The complaint had been filed in connection with a series of ads promoting construction of a nuclear power plant. But the Democratic committees went further, to challenge Meredith's argument that the fairness doctrine is unconstitutional. The committees contend the factual predicate of scarcity—on which the Supreme Court upheld the constitutionality of the fairness doctrine in the 1969 *Red Lion* decision—"remains indisputably present today." They say the issue does not involve absolute numbers of media outlets but "the scarcity of broadcast frequencies relative to demand for those frequencies." They also say that since the *Meredith* case arises out of WTVH's decision to sell advertising time to a pro-nuclear group, the question of government intrusion into broadcasters' "editorial discretion" is not raised, as *Meredith* claims. Indeed, the Democratic committees contend the doctrine, as applied in *Meredith*, "increased speech" and thus is "constitutionally permissible."

coupled with audio processing equipment. The FCC, after reviewing the matter, gave the Kahn exciter a clean bill of health.

Just before this year's annual convention of the National Association of Broadcasters (a time that AM stereo controversies seem to bubble up) Kahn started sending complaints to the FCC about the C-Quam exciters built by Motorola and other broadcast equipment manufacturers.

In his first complaint in mid-March, Kahn charged that the C-Quam exciters failed to meet the FCC limits on out-of-band emissions "under all possible conditions of program modulation." In particular, he said, the

exciters fail when subjected to more than 50% modulation or test tones with frequencies higher than 7.5 kHz.

In subsequent complaints, Kahn said, the stations using the exciters were generating out-of-band emission far in excess of FCC guidelines and, as a result, were causing interference with other stations.

Upon review, the FCC's authorization and evaluation division rejected Kahn's initial complaint. In a letter dated April 10, Robert L. Cutts, chief of the division, said, "for purposes of type acceptance of AM stereo exciters, the commission has not required compliance with occupied bandwidth limits

...utilizing single test tones higher than 7.5 kHz, nor modulation percentages higher than 50%." He said the FCC believes single tones at frequencies and levels higher than 7.5 kHz and 50%, respectively, "to be extremely rare in broadcast program material."

To answer Kahn's charges that the stations using the exciters were causing interference, the FCC's Field Operations Bureau monitored 23 C-Quam stations around the country. With the FOB's report in hand, Stanley wrote Kahn July 18 saying "no interference or bandwidth problems were found with any of the stations measured."

"We believe that the field measurements confirm our earlier findings that the procedures used for type acceptance were appropriate," Stanley said.

Stanley said it is up to broadcasters to insure that their stations comply with FCC rules. "Should such out-of-band operation occur, we would expect the operator to respond accordingly. We believe the field measurements show clearly that it is possible to operate the C-Quam system within the commission rules."

Kahn has five questions that he wants the full commission to answer: (1) why the complaint against Motorola was not processed in the same manner as the complaint filed against the Harris Corp. in 1983 for a much less important rule violation, and resulting in an order to all Harris-equipped stations with only 15 days notice to cease stereocasting; (2) why the staff did not utilize scientific laboratory tests as specified by FCC rules...to make its decision, but rather relied on unscientific, subjective field tests; (3) why the FCC staff in performing these field tests alerted a number of AM stereo stations prior to eavesdropping on the stations; (4) why the staff did not realize that by alerting the stereo stations...the measurements would be distorted and rendered useless; (5) why if the FCC staff had any data generated at the FCC laboratory...supporting a finding that C-Quam exciters comply with FCC rules, such data was not made public.

By most objective measures, Motorola seems to be winning the marketplace battle. It has more than three times as many stations on the air with its system in the U.S. (314 to fewer than 100), and it has persuaded scores of receiver manufacturers to build C-Quam only radios.

To a great extent, Kahn is banking on receiver manufacturers to build multisystem receivers capable of receiving both the C-Quam and Kahn systems. Currently, only Sony, Sansui and Sanyo have introduced multisystem radios and sales of them, relative to those the C-Quam radios, have been minuscule. Kahn hopes that multisystem radio production will pick up next year after Sanyo introduces its new multisystem chip. Sanyo, he said, is expected to start turning out 200,000 chips a month beginning late this year.

Kahn believes the latest news from the marketplace is positive, but he said he will press ahead on the regulatory front. "Since AM radio cannot withstand any additional interference, it will be a hollow victory indeed to win the AM stereo competition while maintaining silence as AM radio is destroyed."

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Changing Hands

PROPOSED □

KFTV(TV) Hanford, Calif.; KMEX-TV Los Angeles; WLTV(TV) Miami; WXTV(TV) Paterson N.J. (New York), and KWEX-TV San Antonio, Tex. □ Sold by Spanish International Communications Corp. to equal joint venture of Hallmark Cards Inc. and First Capital Corp. of Chicago for \$301.5 million, comprising \$75 million cash and remainder note. Also included in sale are LPTV stations in Denver; Philadelphia; Austin, Tex.; Hartford, Conn., and Bakersfield, Calif. **Seller**, New York-based group of five TV's headed by Reynold V. Anselmo. It has been forced to sell stations by FCC (see story, page 91). **Buyer**, Hallmark, is Kansas City, Mo.-based greeting card company principally owned by Donald J. Hall and family. Hall, chairman, is son of founder, Joyce Hall. Hallmark also owns 30% of SFN Companies, which recently sold most of its broadcast properties ("Changing Hands," July 14). **Buyer**, First Capital Corp. is subsidiary of First Chicago Corp., parent of First National Bank of Chicago. It is headed by John A. Canning, president. KFTV is Spanish International Network affiliate on channel 21 with 132 kw visual, 23.8 kw aural and antenna 1,840 feet above average terrain. KMEX-TV is SIN affiliate on channel 34 with 1,950 kw visual, 195 kw aural and antenna 2,940 feet above average terrain. WLTV is SIN affiliate on channel 23 with 661 kw visual, 66.1 kw aural and antenna 1,049 feet above average terrain. WXTV is SIN affiliate on channel 41 with 3,221 kw visual, 322 kw aural and antenna 1,470 feet above average terrain. KWEX-TV is SIN affiliate on channel 41 with 832 kw visual, 83.2 kw aural and antenna 500 feet above average terrain. **Broker**: Bear Stearns & Co.

WOOD-AM-FM Grand Rapids, Mich. □ Sold by Grace Broadcasting to Surrey Broadcasting for \$19.25 million. **Seller** is Southfield, Mich.-based group of four AM's and four FM's principally owned by Harvey Grace. **Buyer** is Denver-based group of three AM's and four FM's principally owned by John Nichols and his son, Kent. **WOOD** is on 1300 khz full time with 5 kw. **WOOD-FM** is on 105.7 mhz with 265 kw and antenna 810 feet above average terrain. **Broker**: Kalil & Co.

WGBB(AM) Freeport-Merrick and WBAB-FM Babylon, both New York □ Sold by The Radio Co. Inc. to The Noble Broadcast Group for \$12,975,000 cash, including \$500,000 consulting agreement. **Seller** is owned by Franz Allina and his wife, Marcia. It has no other broadcast interests. **Buyer** is headed by John T. Lynch. It operates XETRA-AM-FM Tijuana, Mexico. Earlier this year it sold KJO(FM) Los Angeles for \$44 million. **WGBB** is on 1240 khz with 1 kw day and 250 kw night. **WBAB-FM** is on 102.3 mhz with 3 kw and antenna 300 feet above average terrain. **Broker**: Blackburn & Co.

WXXA-TV Albany, N.Y. □ Sold by Albany TV-23 Inc. to Heritage Broadcasting Group for \$10,100,000. **Seller** is partnership of L. William L. Seidman, Orion Pictures Corp., Carl

Touhey, Raymond Schuyler, film director Arthur Penn, Norman Hurd, Richard L. Dunham and general manager James D. Boaz. It has no other broadcast interests. **Buyer** is Des Moines, Iowa-based group of three TV's headed by Mario F. Iacobelli who also owns WWTV-TV Cadillac, Mich. **WXXA-TV** is independent on channel 23 with 3,020 kw visual, 302 kw aural and antenna 1,200 feet above average terrain. **Broker**: H.B. LaRue, Media Brokers.

WWKX(FM) Gallatin, Tenn. (Nashville) □ Sold by Group 3 Broadcasting to Capitol Broadcasting Corp. for \$6.6 million. **Seller** is owned by Gordon Smith. It has no other broadcast interests. **Buyer** is Mobile, Ala.-based group of one AM and six FM's principally owned by Kenneth S. Johnson, president. **WWKX** is on 104.5 mhz with 100 kw and antenna 758 feet above average terrain. **Broker**: Blackburn & Co.

KOKA(AM)-KVKI(FM) Shreveport, La. □ Sold by Triple J Communications to Penn Communications Corp. for \$6.5 million. **Seller** is owned by John Thomas, Billy Wilson, Johnny Baughan, Buddy Wolley and Dave McMillan, who have no other broadcast interests. **Buyer** is Albuquerque, N.M.-based group of two AM's and two FM's owned by Richard K. Penn. **KOKA** is on 1040 khz with 10 kw day and 500 w night. **KVKI** is on 96.5 mhz with 100 kw and antenna 275 feet above

average terrain. **Broker**: Kalil & Co.

WCRJ-FM Jacksonville, Fla. □ Sold by Justice Broadcasting Corp. to Hoker Broadcasting Inc. for \$6 million, comprising \$5.5 million cash and remainder note. **Seller** is owned by Lawrence K. Justice, who also owns WCI-B(AM) Falmouth, Mass., and WQEZ-FM Fort Myers, Fla. **Buyer** is principally owned by Jay Hoker, who also owns WCFX(AM) Kansas City, Mo., and WLIT-FM Cincinnati. **WCRJ-FM** is on 107.3 mhz with 100 kw and antenna 350 feet above average terrain. **Broker**: Chapman Associates.

KOGO(AM)-KBBY(FM) Ventura, Calif. □ Sold by Forrest Radio Co. to Ventura Broadcasting Associates for \$3 million. **Seller** is owned by Robert A. Forrest, his wife, Grace, and Scott Brody, who have no other broadcast interests. **Buyer** is owned by Jack L. Woods, former air personality on KCBQ(AM) San Diego and WAVA(AM) Washington. **KOGO** is on 1590 khz full time with 5 kw. **KBBY** is on 95.1 mhz with 28 kw and antenna 315 feet above average terrain. **Broker**: Blackburn & Co.

KBGT-TV Albion, Neb. □ Sold by Amaturo Group Inc. to Citadel Communications Co. for \$3 million, comprising \$2,250,000 cash and remainder note. **Seller** is principally owned by Joseph Amaturo. The group owns no other broadcast properties, but Amaturo individually owns WJQY(FM) Fort Lauderdale.

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dale, Fla. **Buyer** is New York-based group of three TV's principally owned by Phillip J. Lombardo. KBGT-TV is independent on channel 8 with 316 kw visual, 31.6 kw aural and antenna 2,000 feet above average terrain.

WGTO(AM) Cypress Gardens, Fla. □ Sold by Hubbard Broadcasting Inc. to Cypress Broadcasting Ltd. for \$1,535,000. **Seller** is Minneapolis-St. Paul-based group of two AM's, one FM and six TV's, principally owned by Stanley Hubbard and family. **Buyer** is owned by Chicago attorney, Cordell J. Overgaard, and Michael Bader, Washington communications attorney with firm of Haley Bader & Potts. WGTO is on 540 khz with 50 kw day and 1 kw night. *Broker: R.C. Crisler & Co.*

WLLL(AM)-WGOL(FM) Lynchburg, Va. □ Sold by Jamarbo Corp. to CGS Communications of Lynchburg Inc. for \$1,350,000. **Seller** is owned by James V. Shircliff, who has no other broadcast interests. **Buyer** is owned by Michael P. Cefaratti, Richard D. Singer and M. James Galvin. Cefaratti is general sales

manager and Galvin is local sales manager at KTVK(TV) Phoenix. Singer is former vice president and general manager of TeleRep, New York-based station representation firm. WLLL is daytimer on 930 khz with 5 kw. WGOL is on 98.3 mhz with 3 kw and antenna 240 feet above average terrain. *Broker: Blackburn & Co.*

WAPF(AM)-WWCA(FM) McComb, Miss. □ Sold by Southwestern Broadcasting Co. of Mississippi to Dowdy Broadcasting Co. for \$600,000, comprising \$300,000 cash and remainder note. **Seller** is owned by Louis Alford, Phillip D. Brady and Albert Mack Smith, who also own WMDC-AM-FM Hazelhurst, Miss. **Buyer** is owned by Congressman C. Wayne Dowdy (D-Miss.), his brother, J. Morgan Dowdy, and their father, Charles W. Dowdy. It has interest in three AM's and six FM's. J. Morgan Dowdy also has interest in WROA(AM)-WKXX(FM) Gulfport, Miss., and WMCG(AM) Milan, Ga. WAPF is daytimer on 980 khz with 5 kw. WWCA is on 94.1 mhz with 100 kw and

antenna 501 feet above average terrain. **KXOQ-FM Poplar Bluff, Mo.** □ Sold by KXOQ Inc. to Bruce Schneider & Associates Inc. for \$525,000. **Seller** is owned by James T. Lambert, J. Randall Page and Jack Holmes. It also has interest in WKFX(FM) Henderson, Tenn. **Buyer** is owned by Bruce Schneider, who also owns co-located KLID(AM). KXOQ is on 96.7 mhz with 3 kw and antenna 328 feet above average terrain. *Broker: George Moore & Associates.*

KXCC-FM Lompoc, Calif. □ Sold by Golden Coast Broadcasting Inc. to Broadcast Management Consultants Inc. for \$750,000, comprising \$250,000 cash and remainder note. **Seller** is owned by Dennis Mandel. It has no other broadcast interests. **Buyer** is owned by Clifford Hunter, former director of broadcasting of Sterling Recreation Association, Bellevue, Wash.-based station group. KXCC is on 92.7 mhz with 3 kw and antenna 710 feet above average terrain. *Broker: William A. Exline Inc.*

The Media

'Captain Midnight' unmasked

FCC tracks down man who preempted HBO satellite feed with message protesting scrambling of cable programs

One of the principal responsibilities of the FCC is to insure that no one interferes with the licensed users of the nation's airwaves. It proved itself worthy of that trust last week by nabbing the most notorious pirate of the airwaves in recent FCC history—Captain Midnight.

Using electronic clues, a tip about an overheard telephone conversation and old-fashioned leg work, FCC investigators were able to finger John R. MacDougall of Ocala, Fla., as the man who, identifying himself as Captain Midnight, preempted Home Box Office's satellite feed twice last April in an apparent protest of HBO's scrambling of its

feeds to prevent free reception by home dish owners.

MacDougall pleaded guilty to the charge of transmitting an interfering signal without a license (a violation of Section 301 of the U.S. criminal code) before U.S. District Magistrate Howard T. Snyder in Jacksonville, Fla., last Tuesday afternoon (July 22). Snyder released MacDougall on a \$5,000 unsecured bond. Neither MacDougall nor his attorney, John M. Green Jr. of Ocala, could be reached for comment last week.

Under a plea agreement, MacDougall will be fined \$5,000, and placed under unsupervised probation for one year. The maximum possible fine: \$100,000 and a one-year jail sentence.

At about the time that MacDougall was being arraigned in Jacksonville, the FCC was holding a press conference at its Wash-



Midnight/MacDougall

ington headquarters to announce that he had been charged that morning after turning himself in at the U.S. attorney's office in Jacksonville.

During the briefing, Richard Smith, chief of the FCC's Field Operations Bureau, which is being credited with the "collar," said the FCC has felt the Captain Midnight affair was a "very, very serious matter." The harm to satellite communications from intentional interference is something that cannot be tolerated."

The FCC identified MacDougall as the owner of MacDougall Electronics, home dish retailer in Ocala, and a part-time technician at the Central Florida Teleport in Ocala, one of whose uplinks MacDougall used to overpower the HBO signal and disrupt its programming. Smith said the teleport was in no way liable for the incident, adding that its management had cooperated fully in the investigation and that it had been "reasonably conscientious" in safeguarding against unauthorized use of its facilities.

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Captain Midnight became a sensation and a folk hero of sorts in some home satellite circles when, on April 27 at 12:32 a.m., he overpowered HBO's transmission of "Falcon and the Snowman" on Hughes Communications' Galaxy I satellite for approximately four-and-a-half minutes, superimposing color bars and a message protesting the scrambling of cable programming.

HBO began scrambling the satellite feed of HBO and Cinemax on Jan. 15 and, at the same time, began charging dish owners \$12.95 a month to subscribe to one of the services and \$19.95 a month, to both. Showtime/The Movie Channel began scrambling and charging for reception on May 27.

MacDougall was suspected, but not accused, of disrupting the same HBO feed on another occasion, Smith said. The second incident, which had previously gone unreported, occurred April 20, he said. The disruption, a pre-emption of HBO's programming by color bars only, started at 12:49 a.m. NYT and lasted for approximately three minutes, he said. The FCC didn't learn about the first incident until after the second, and the first incident may have been a test.

Most of the press conference was devoted to Smith's explanation of how the FCC tracked down Captain Midnight.

According to Smith, the FCC's principal clues came from videotapes of the April 27 incident. Electronic analysis revealed that the interfering signal came from a large, commercial uplink with a dish at least seven meters in diameter and a transmitter with at least 2 kw of power, he said. The FCC was also able to ascertain from the tapes that the message was produced by a Microgen MG-100 character generator manufactured by Quanta Corp.

Armed with the information, FCC investigators went to an FCC database and found that only 580 of the 2,000 licensed uplinks in the country had large enough dishes to be the source of the interference. In surveying the 580, they found fewer than a dozen that had the two other things they were looking for—2 kw of power and the Quanta character generator. Investigations began early this month.

The Central Florida Teleport soon became the principal target of the investigation. It was, it turned out, the only facility that had the necessary equipment—a 9.2-meter dish coupled to a 3.3 kw transmitter—available at the right time. The teleport's scheduled programming on April 20 and April 27 ended just before the disruptions began. And the operator on both nights was MacDougall.

After the investigators notified MacDougall that he was an object of their investigations and began subpoenaing friends and associates two weeks ago, MacDougall hired a lawyer and turned himself in.

According to Smith, the FCC's investigation was aided by a "visitor in Florida from Wisconsin." The person overheard another individual—not MacDougall—speaking on a public telephone about the Captain Midnight affair, he said. The person reported what he heard to the FCC along with a description of the individual making the call and the license plate number of the car he or she drove away in, Smith said. The information helped investigators zero in on MacDougall, he said. □

SICC sells TV's for \$301.5 million

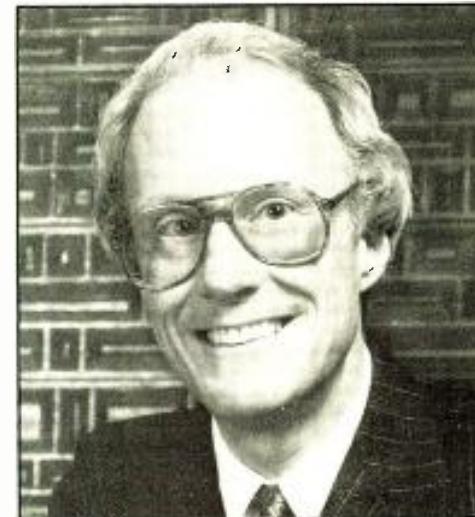
Spanish outlets purchased by joint venture of Hallmark Cards and First Chicago Venture Capital

Ownership of the largest Spanish-language station group will soon be based in the Midwest, as Spanish International Communications Corp. last week signed a definitive agreement to sell its five television stations and five low-power TV stations for \$301.5 million to First Chicago Venture Capital and Kansas City, Mo.-based Hallmark Cards. The TV stations are: KFTV(TV) Hanford, Calif.; KMEX-TV Los Angeles; WLTW(TV) Miami; WXTV(TV) Paterson, N.J., and KWEX-TV San Antonio, Tex. The low-power stations are in Bakersfield, Calif.; Denver; Hartford, Conn.; Philadelphia, and Austin, Tex.

Both buyers, who will each own 50% of the yet-to-be-named new company, characterized the \$301.5-million purchase as an investment and said they had no intention of directly running the Spanish-language media outlets. Their task of persuading current management to stay will be made more difficult by terms of the FCC-SICC settlement agreement, which said that current management may not obtain any ownership in the stations for at least two years.

One member of the current management, as well as an owner, director and senior vice president of SICC, Daniel Villanueva, said he would make a decision about whether to stay after he had talked to the new owners. But he downplayed any possible concern that the new owners might not be responsible to the Spanish community: "I don't understand why everyone is now worried about who owns the station. Every other major Hispanic media outlet in Los Angeles is already owned by a non-Hispanic. And the two largest Spanish-language radio groups in the country, Tichenor and Lotus, are owned by non-Hispanics. I guess all this concern is a tribute to the job we have been doing. More than ownership, I look to the product, to the level of commitment, and the financial strength to fulfill that commitment."

Villanueva, for the past 15 years, has been general manager of KMEX-TV. He said that owners with deeper pockets might be able to take some of the pressure off that station,



Hockaday

which he said has provided over 70% of SICC's total profit: "We have been acutely aware that we have a global responsibility.... There are things that this station should be doing but we have to be concerned with the other stations in the group."

The sale of the 10 stations was mandated by a settlement one month ago between SICC and the FCC, which found that the group was controlled by Mexican broadcaster, Emilio Azcarraga, violating rules against foreign control of U.S. broadcasting stations. Also contributing to the sale was a suit filed by minority shareholders alleging that programming decisions made by SICC management were benefiting Azcarraga's Spanish International Network (SIN), to the detriment of the group's profit.

Although any ownership ties between SIN and SICC will presumably be ended once the sale is completed, there is at least a little irony that the new station owners have already reached an affiliation agreement with SIN, reportedly not too different from the agreement previously in place. Irvine Hockaday, Hallmark's president and chief executive officer—promoted to that post on Jan. 1—said: "We do not plan to get into the programming business."

"The cutoff date for the initial phase of the auction [for the stations] ended on June 30,

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but actual negotiations were extended by the need for the bidders to determine what programming they could get," said Gregg Seibert, an associate director for Bear Stearns & Co., the New York-based investment banking firm which auctioned off the station group. There were reportedly several other bidders, besides First Chicago and Hallmark, in the final round of bidding, including Reliance Capital Corp., Forstmann Little & Co. and a group of investors headed by Hollywood-based producer, Norman Lear. An earlier and higher bid for the stations made by Lear's former business partner, A. Jerrold Perenchio, was apparently subject to financing and due diligence conditions and was not accepted.

The purchase agreement's final approval was made for the sellers by a three-member committee and approved Friday night, July 18, by Federal District Judge Mariana R. Pfaelzer.

The \$301.5-million definitive agreement, which reportedly contains little assumed debt, is roughly 18 times 1985 cash flow, and a 14 multiple of the cash flow projected for this year. The purchase is subject to approval by the FCC and will not likely close until the end of this year or early 1987. Hockaday said that if the transaction is delayed by regulatory approval, the buyers have a right to withdraw their bid at the end of next year.

The Hallmark president, speaking at a press conference in Kansas City last Tuesday, said that the SICC stations covered more than 50% of the Spanish-speaking pop-

ulation, which, he said is growing five times as rapidly as other segments of the population. "That we think represents a very attractive market opportunity, an opportunity we have been conscious of in our greeting card business. The emergence of the Hispanic market is something we want to stay in close touch with so we can properly address it. And we think that what we learn in the data and the research in this specialized-niche broadcast situation will be helpful to our basic business [Hallmark prints 13 million greeting cards daily] and vice versa." Hockaday said that the rapid growth of the Hispanic market meant there would be some "upward mobility" for the stations' advertising rates.

First Chicago Venture Capital is affiliated with The First National Bank of Chicago and has had extensive investments in the Fifth Estate, including TVX Broadcast Group, Backe Communications, Duffy Broadcasting, American Cablesystems Corp., Meridian Communications Corp., and Ackerly Communications. Finnegan recently resigned as a director of TVX because of a potential cross-ownership problem: TVX also owns a station in San Antonio. Another looming cross-ownership problem is Hallmark's 30% ownership of SFN Companies Inc., which has partial ownership of KVEA(TV) Los Angeles.

The two buyers are currently discussing each putting in \$37.5 million in equity investment—for First Chicago that amount would represent an unusually large commitment for a single venture capital firm to

make—borrowing the remaining \$226.5 million against the stations' assets and cash flow. □

CPB gets House GOP support

Public broadcasting urged to continue content analysis study

Republican members of the House Telecommunications Subcommittee are encouraging the Corporation for Public Broadcasting to proceed with a proposed "content analysis study," of the public affairs documentaries aired on public stations. CPB had apparently backed off from the idea after colliding with House Energy and Commerce Committee Chairman John Dingell (D-Mich.), who instructed his Oversight and Investigations Subcommittee to look into the proposal last month (BROADCASTING, June 23).

CPB's board did not officially approve the content analysis but its mission and goals committee endorsed the concept and was set to release a request for proposals to more than 70 organizations that might be interested in doing the research. However, the committee's chairman, CPB director Richard Brookhiser, a senior editor of *National Review*, instructed CPB not to issue the RFP (BROADCASTING, July 21). Brookhiser, a corporation spokeswoman said, wants a "fuller board discussion of the issue before going ahead."

The decision not to issue an RFP appears to have pacified Dingell, whose subcommittee is reported no longer to view the study as a "front burner issue."

Dingell and CPB were at odds over the

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Integrity on the airwaves. The Editorial Integrity Project, a Columbia, S.C.-based group dedicated to First Amendment rights for public broadcasters and comprising trustees and chief executive officers of public broadcasting licensees from 25 states, has put together a 110-page, loose-leaf handbook and a 38-minute tape featuring former CBS News President Fred Friendly, both designed to "focus attention on editorial integrity issues." The handbook, "Public Broadcasting Governance and Management Handbook," gives an overview of public broadcasting, from programming characteristics and fiduciary responsibilities to constitutional and statutory law. The tape is called *The Principles of Editorial Integrity in Public Broadcasting*, and is described as "a hard-hitting discussion of the principles and the roles of trustees and managers with a panel comprised of board chairs and managers from various licensee types." Copies of the handbook were distributed free of charge to all licensees, and the tape was distributed via satellite. Additional copies of the handbook are available for \$5 from The Editorial Integrity Project, Box 5966, Columbia, S.C. 29250.

corporation's initial refusal to provide a legal justification for the research and a draft of the proposed study. The subcommittee wanted a copy of the draft proposal submitted to CPB by S. Robert Lichten, a George Washington University political science professor, who first proposed the idea to Brookhiser and offered to conduct the study with his wife, Linda (a co-director of the Washington-based Center for Media and Public Affairs).

Despite the temporary peace between the Commerce Committee chairman and CPB, the Republicans, led by Don Ritter of Pennsylvania, sent a "Dear Colleague" letter to all House members soliciting their support in encouraging CPB to conduct the study. The letter was signed by Ritter, Michael Oxley (R-Ohio), Matthew Rinaldo (R-N.J.), Carlos Moorhead (R-Calif.), Thomas Tauke (R-Iowa), Dan Coats (R-Ind.), Thomas Bliley (R-Va.), Jack Fields (R-Tex.) and Howard C. Nielson (R-Utah).

"An audit, such as the one proposed, insures journalistic objectivity and guards against public broadcasting proceeding down the road to politicization," they wrote. "Such auditing by the CPB is not optional; it is an obligation under the law. We urge you to join us in calling upon the CPB to not be dissuaded from carrying out its own oversight responsibilities."

Another letter with more signatures will be sent to Brookhiser urging him to "move forward with and expand proposals to conduct a 'content analysis' study of Public Broadcasting Service programming." Ritter told BROADCASTING that he is a loyal fan of public broadcasting. His interest in the issue stems from numerous letters he's received that express concern about the objectivity of PBS programming. "We feel it's a serious issue that should be discussed seriously," Ritter said. □

Turner film library to be headed by MGM's Mayer

Restructured company to develop, produce new theatrical, TV product

Turner Broadcasting System has tapped long-time MGM executive Roger Mayer, currently senior vice president of administration and president, MGM Laboratories, to run the TBS subsidiary that will manage the recently acquired MGM film library. Mayer will become president and chief operating officer of the company that will be organized at the closing of the deal to spin off United Artists, expected in about two weeks, Mayer said last week. Technically, the new company will be a reorganization of the existing company that services the library, known as MGM Entertainment Co.

Mayer confirmed last week that the company would form a new division charged with developing and producing new theatrical or television product, or perhaps both. At

this point, however, said Mayer, TBS has not yet worked out a specific strategy or even the basic parameters for that division.

At the same time, the restructured service company will not be responsible for selling film packages from the library, Mayer said. That function will be consolidated with Turner's own sales arm, Turner Program Services. Some layoffs will result, but Mayer refused to estimate how many. "I honestly don't know at this point," he said last week. It's a complicated situation, he said, because three companies have legal responsibilities to pay out severance packages to employees of the once united MGM/UA group of companies that may be laid off. Those companies are TBS, United Artists and Lorimar Telepictures, which bought the MGM studio

and film laboratory. Mayer suggested the layoffs could be kept to a minimum, because he will need to fill some posts in the administrative, business affairs and legal departments, as well as management information systems.

The new service company will be responsible for the marketing of some ancillary products, such as licenses to make sequels and remakes, as well as the right to use trademarks or images associated with the film product.

In addition to 2,000 MGM films, the MGM library includes about 850 Warner Bros. titles and 700 RKO films, as well as several thousand shorts, including a library of cartoons and most of the MGM television programs. □

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TV reporter challenges FCC's newscaster-candidate rule

Newsman argues rule bars journalists from running for public office

A year ago, the FCC issued a ruling that the on-air appearances of a station newsman who is running for political office would subject the station to equal time demands from other candidates in the race. That ruling, issued in August 1985 and affirmed on reconsideration in March, has generated a legal challenge not only to the so-called "newscaster-candidate rule" but to the equal time law—Section 315—that underlies it.

William H. Branch, the reporter involved, and the Reporters Committee for Freedom of the Press and the Freedom of Expression Foundation, in friend-of-the-court briefs, argued that the law and the commission rule

implementing it violate the First Amendment. The foundation, established by Senator Bob Packwood (R-Ore.), went further, arguing that the equal opportunities law constitutes as well a "taking" of broadcast property in violation of the Fifth Amendment.

Branch is a reporter for KOVR-TV Sacramento, Calif., who developed an interest in politics in Loomis, Calif., where he lives. He wanted to run for the city council in the newly incorporated city in November 1984 but was told by station management that, under the commission's interpretation of Section 315, he could not be both a political candidate and an on-air reporter. The station estimated that Branch's appearances on the air could generate demands by competing candidates for up to 33 hours of response

time—and told him that if he persisted as a candidate, he would have to take an unpaid leave of absence, with no assurance he would be rehired after the election. Branch dropped out of the race, but continued to press the FCC for a declaratory ruling.

Branch's brief contends that the newscaster-candidate rule—which, he noted, is a creation of the commission, not Congress—has the practical effect of barring broadcast journalists from running for office. The choice with which Branch was confronted, the brief said, "violates the well-settled principle that forcing individuals to choose between fundamental rights is unconstitutional." Furthermore, he said, "the newscaster-candidate rule is all the more offensive to constitutional values because it hampers the exercise of First Amendment rights in their most essential form—political discourse."

Branch's brief provides a basis for a court decision overturning the newscaster-candidate rule without declaring Section 315 unconstitutional. It says a 1959 amendment of the section was intended to broaden news coverage of campaigns and to enhance broadcasters' editorial discretion. Among other things, it specifically exempts bona fide newscasts from the equal-time law. The brief says the commission's rule is based on an interpretation of the legislative history of the 1959 amendment that is "incorrect," since "a less strained reading" of that history "supports the plain language of the amendment—that all bona fide newscasts are exempt from Section 315 requirements." And Branch, it says, appears on bona fide newscasts.

The Reporters Committee also attacks the validity of the newscaster-candidate rule. It contends the rule gives "a very limited reading of the statute and its legislative history, and creates a rule of law severely undercutting the editorial freedom of broadcasters." Therefore, the brief adds, it would be "appropriate" for the court to find the commission's ruling to be inconsistent with the congressional purposes as stated in Section 315 and its exemptions. The committee also said that in ruling that Branch's appearances would constitute a "use" of the station's facilities, invoking the equal time rule, the commission departed from its own precedents. In all earlier cases, the brief said, the newscaster-candidate had been able to initiate and control his on-air appearances. Not so Branch, whose appearances are governed by station management.

But the committee also urged the court to declare the "Fairness Doctrine"—by which it means the provisions of Section 315 generally—unconstitutional. It says the scarcity argument—cited by the Supreme Court in affirming the constitutionality of the fairness doctrine in 1969, no longer applies. And it notes that the commission, in reporting on its fairness doctrine inquiry, concluded that it



New digs. Radio and television correspondents covering the Senate have a new studio and broadcast facility. The complex, which opened July 15, is the result of a joint effort by the Radio Television Correspondents Association, ABC, NBC, CBS and CNN. On hand to celebrate the opening of the new Capitol gallery were (l-r): Senate Majority Leader Robert Dole (R-Kan.), Senator Charles McC. (Mac) Mathias (R-Md.), Senate Minority Leader Robert Byrd (D-W.Va.) and Senator Wendell Ford (D-Ky.).

"This room may be high technology in terms of lights, switches and microphones and all of the gadgetry of modern broadcasting, but the soul of this room is in the information that you give the American people," Mathias told those gathered to celebrate the opening. The studio was designed and installed for the association by NBC News and the NBC Scenic Arts Department in cooperation with the Architect of the Capitol. Lighting was provided by ABC News. The audio systems were designed and installed by CBS News, and CNN was responsible for the phone installations.

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does not serve "the governmental interest for which it was designed, but rather operates in a manner contrary to the public interest." The committee also said the doctrine operates "as a burden upon the editorial discretion of broadcasters."

The FEF contends the equal time rule is a *per se* violation of the First Amendment, since it "compels a 'right of access' to broadcast media for political candidates." It says a similar "right of access" to the print media that had been adopted by Florida was declared unconstitutional by the Supreme Court in 1974. And FEF notes the scarcity argument used to support content regulation of broadcasting was rejected by the high court in the Florida case. It also warns that, because of the "blurring of distinctions" be-

tween the electronic and print media, continued regulation of broadcasters under Section 315 "may result in intolerable intrusions into the traditional freedoms of the press guaranteed in the First Amendment."

FEF bases its Fifth Amendment argument on the ground that Section 315 "imposes burdens on the broadcast media that are not imposed on the print media. Because such discrimination affects fundamental rights and editorial freedoms," FEF adds, "it must be justified only by a substantial governmental interest in the discrimination." And that interest no longer exists, it says, since "its basis, the scarcity rationale," is no longer valid. The brief also cites the provision in the law requiring broadcasters to charge political candidates the "lowest unit charge."

Since the requirement often results "in unjustifiable losses for broadcasters," FEF says, the law constitutes a "taking" of broadcast property in violation of the just compensation clause of the Fifth Amendment. In the Branch case, the FEB said, Section 315 resulted also in a "taking" of the reporter's political candidacy, which it called "a fundamental right."

The Branch case has stirred considerable controversy, with groups considered liberal and conservative lined up in opposition to Branch's appeal. They include the conservative American Legal Foundation and the liberal Media Access Project and Telecommunications and Research and Action Center. The Consumer Federation of America also opposes the appeal. □

Programming

KABC(AM) Los Angeles sweeps past KIIS(FM) in Arbitron report

Talkradio outlet upends CHR-formatted station; WHTZ and WGN hold first-place positions in New York and Chicago

Talkradio KABC(AM) has ended the three-year reign of contemporary hit radio KIIS(FM) as ratings leader in Los Angeles, based on figures from the spring Arbitron book. According to the report (average quarter-hour, persons 12 and older, Monday through Sunday, 6 a.m. to midnight), KABC scored a 7.0, while KIIS fell from first to third (5.9) behind another contemporary hit outlet, KPWR(FM), which scored a 6.0. (KPWR's CHR format places a strong emphasis on rhythm and blues and dance records.)

The top stations in New York and Chicago remained the same. Contemporary hit radio WHTZ(FM) (licensed to Newark, N.J.) maintained its dominance in New York as did MOR/talk WGN(AM) in Chicago, posting a double-digit overall share. The spring 1986 Arbitron reports surveyed listeners from April 3 through June 25.

New York

WHTZ held onto first with a 6.9 12-plus metro share, up from 6.1 in the winter report when the outlet was listed "below the line" due to a "rating distortion" controversy with Arbitron (BROADCASTING, April 28.) Remaining in second was urban contemporary WRKS(FM), which pulled a 6.2, up from 5.6 in the previous book. And for the second consecutive ratings book, contemporary hit WPLJ(FM) finished third in the 12-plus category with a 5.9, up from 5.5. It was followed by all-news WINS(AM) with a 4.6, talk-formatted WOR(AM) with a 4.5, down from 5.2 in the winter, and urban contemporary WBLS(FM) with a 4.3.

Rebounding from the winter report was "light" contemporary WLTW(FM). The station fell from a 4.5 12-plus share last fall to a 3.8 in the winter, but regained some of its momentum from last year to finish with a 4.2 in

the new report.

The market's other adult contemporary formats did not fare as well. Both personality-oriented WNBC(AM) and co-owned WYN(FM) continued to flounder in the 12-plus share category, each posting a 2.0. (During the past three months, WYN has adopted more of a "classic" hits approach.)

New York's newest addition to the broadly based adult contemporary field, "soft" rock WNSR(FM) (formerly easy listening under the call of WRFM), lost its core listening audience after the station switched formats in mid-April, toppling from a 3.5 12-plus share to a 1.9. The summer ratings book is expected to give station management a better reading on WNSR's performance.

With the switch of WRFM to soft rock, WPAT-AM-FM (licensed to Paterson, N.J.) captured all of the market's easy listening audience. WPAT-FM jumped from a 3.5 in the winter report to a 4.3. Together with WPAT(AM), which scored a 1.6, the combined total 12-plus share was 5.9.

In album-oriented-rock, both WNEW-FM and WXRK(FM) (which, like other major-market AOR outlets, has added more "classic"

rock selections to its playlist) registered higher 12-plus shares ratings in the new report. After dropping from a 4.1 last fall to a 3.7 in the winter, WNEW-FM climbed back to a 3.9. WXRK(FM), with the addition of a popular morning personality, Howard Stern, rose from a 2.8 to a 3.1.

The market's other FM rocker, WAPP, remained at 1.6. The station, along with WHN, is about to change ownership from Doubleday to Emmis Broadcasting, and market observers are anticipating a format change.

With classic rock and pop hits of the past 20 years becoming a fashionable programming tool for a number of stations, WCBS-FM, considered to be one of the country's premiere rock 'n' roll oldies outlets, had one of its best 12-plus share showings ever, scoring a 3.6, up from a 3.4 in the winter book. The station finished ahead of all-news WCBS(AM), which had a 3.3.

Also moving up was country-formatted WHN(AM), which jumped from a 2.2 to a 3.0. A major factor in the jump was the station's carriage of the New York Mets, which have the best record in Major League Baseball.

On the talk front, WOR was not alone in

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NBC squeaks by with another

NBC won the prime time ratings race for the week ended July 20, but not by much. The scores: NBC, 12.5/23; ABC, 12.2/23 and CBS, 12/23. A year ago the tallies were: NBC, 13.1/25; CBS, 12.3/23, and ABC, 10.6/20. CBS was back on top in the evening news race for the week (July 14-18) with an average 10.3/23. NBC was second with a 9.8/22 and ABC was third with a 9.1/20. A year ago the tallies were: CBS, 10.8/23; ABC, 9.8/21, and NBC, 9/20. The level of homes using television for the week averaged 53.1%, compared to 52.9% a year ago.

As usual, NBC's *Cosby* and *Family Ties* came in first and second, respectively, in the program rankings for the week. ABC's telecast of the Major League Baseball All Star Game on Tuesday, July 15, placed fourth with a 20.3/35. Last year the game ranked first with a 20.5/36.

but that was before *Cosby* started taking about a 50 share of the audience each week. Last week a *Cosby* rerun got a 25.6/50. After countless runs on broadcast and cable television, not to mention home video, the 1975 theatrical hit, "Jaws" proved last week that it can still draw a television audience. It ranked 15th as ABC's *Sunday Night Movie* with an average 15.2/27. *West 57th* continued to climb, averaging a 10.5/20 for the 11th broadcast of a 13-week run this summer. NBC's 1986 was pre-empted by part three of the mini-series rerun, *Celebrity*, on Tuesday, July 15. NBC won three nights during the week—Thursday, Friday and Saturday—and tied ABC for first on Wednesday. ABC took Monday and Tuesday, and CBS was the winner for Sunday.

Rank	Show	Network	Rating/Share	Rank	Show	Network	Rating/Share	Rank	Show	Network	Rating/Share
1.	Cosby Show	NBC	25.6/50	23.	Equalizer	CBS	13.3/23	44.	Celebrity, pt. 2	NBC	10.3/17
2.	Family Ties	NBC	23.7/44	24.	Stingray	NBC	13.0/25	45.	Donald Duck Quacks Up	ABC	10.2/21
3.	Cheers	NBC	20.5/37	25.	Silence of the Heart	CBS	12.9/23	46.	Chameleon	ABC	9.8/19
4.	MLB's All Star game	ABC	20.3/35	26.	MacGyver	ABC	12.7/25	47.	Love Boat	ABC	9.7/19
5.	Night Court	NBC	18.8/33	27.	Valerie	NBC	12.5/24	48.	Amazing Stories	NBC	9.7/18
6.	Golden Girls	NBC	18.4/38	28.	Scarecrow & Mrs. King	CBS	12.3/23	49.	Maggie	CBS	9.4/21
7.	Murder, She Wrote	CBS	17.7/34	29.	Flight 90: Disaster on the Photo-mac	NBC	12.1/21	50.	Mr. Sunshine	ABC	9.3/19
8.	Me & Mrs.C.	NBC	16.6/34	30.	Hardcastle & McCormick	ABC	12.0/22	51.	Knight Rider	NBC	9.1/20
9.	I Cooks, The Other Doesn't	CBS	16.3/28	31.	Hill Street Blues	NBC	11.9/21	52.	Twilight Zone	CBS	9.0/20
10.	All Star Pre-Game	ABC	16.2/32	32.	Highway to Heaven	NBC	11.7/23	53.	Airwolf	CBS	8.6/16
11.	Kate & Allie	CBS	15.9/27	33.	Celebrity, Part 3	NBC	11.7/20	54.	Foley Square	CBS	8.2/16
12.	Newhart	CBS	15.9/26	34.	She's With Me	NBC	11.6/26	55.	High Anxiety	CBS	7.9/17
13.	60 Minutes	CBS	15.5/33	35.	Simon & Simon	CBS	11.4/21	56.	When She Says No	ABC	7.9/17
14.	Magnum P.I.	CBS	15.4/26	36.	Mr. Belvedere	ABC	11.2/24	57.	Crazy Like a Fox	CBS	7.7/15
15.	Jaws	ABC	15.2/27	37.	Hotel	ABC	11.2/22	58.	Alfred Hitchcock Presents	NBC	7.7/15
16.	20/20	ABC	14.5/26	38.	Webster	ABC	10.7/24	59.	Charlie & Co.	CBS	7.2/14
17.	Miami Vice	NBC	14.0/28	39.	St. Elsewhere	NBC	10.7/21	60.	Punky Brewster	NBC	7.0/14
18.	The Dollmaker	ABC	14.0/24	40.	The Thing	CBS	10.5/21	61.	Benson	ABC	6.9/15
19.	You Again	NBC	13.8/25	41.	West 57th	CBS	10.5/20	62.	Silver Spoons	NBC	6.2/13
20.	Crazy Dan	NBC	13.6/29	42.	A-Team	NBC	10.5/19	63.	Different Strokes	ABC	5.9/13
21.	Gumme A Break	NBC	13.4/25	43.	Facts of Life	NBC	10.4/24	64.	Hipley's Believe It or Not	ABC	5.0/9
22.	Cagney & Lacey	CBS	13.3/23					65.	The Colbys	ABC	4.8/9

losing some 12-plus audience: WABC(AM) dropped from a 2.8 in the winter report to a 2.6, while WMCA(AM) slipped from a 1.0 to a 0.9 over the same period.

Other 12-plus share finishes: MOR/big band WNEW(AM) 2.7, Spanish-language WADO(AM) 1.8, classical wQXR-AM-FM, celebrating its 50th year on the air, 1.7, and classical WNCN(FM) 1.2.

Los Angeles

KABC's rise from a 6.1 to a 7.0 and first place was due, in part, to the station's coverage of Los Angeles Dodgers baseball as well as a seven-week direct mail and on-air mystery promotion.

However, most of talk in the southern California radio market centered on the ratings success of KPWR(FM), which overtook

KIIS(FM) with a new contemporary hit/urban dance format. KPWR, which switched from adult contemporary under the call of KMGG at the start of the winter rating sweeps last January, scored a 6.0 12-plus share, up from 4.4 in the winter. Last fall, the station registered a meager 1.8 share.

Phil Newmark, vice president and general manager of KPWR, broke down the music categories that compose the station's playlist this way: 40% based on the contemporary hit or top 40 charts, 35% from the rhythm and blues charts and 25% featuring local artists. The programming is described as a "coalition format" appealing to white, black and Hispanic listeners. Many of the CHR artists aired on the station are "cross-over" urban acts. The station plays no "rap music" or "hard rock," said Newmark.

KIIS released a statement last week saying that when the FM station is combined with co-owned contemporary hit KIIS(AM), which simulcasts all of the FM broadcast, the combined 12-plus share total for the outlets comes to 6.3, ahead of all other music stations in the market. Arbitron, however, said KIIS(AM) did not meet the company's current simulcast requirements to be listed together with its FM counterpart prior to the survey period and, therefore, is listed separately. KIIS was followed by easy listening outlets, KJOI(FM) (5.2) and KBIG(FM) (4.3), and "soft" contemporary KOST(FM) (4.2). Continuing its strong performance was KROQ-FM's "Rock of the 80's" format, a hybrid CHR/album-rock sound. The station finished with a 3.8 overall share.

The market's leading album-oriented-rock station in the new spring report was KLOS(FM), which captured a 3.4 overall share. Meanwhile, KLOS's cross-town rival, KMET(FM), fell from a 3.2 in the winter report to a 2.2. In Los Angeles's all-news radio race, KFWB(AM) scored a 3.7 12-plus share, up from 3.3 last winter, beating KNX(AM), which had a 3.3.

Among the other 12-plus finishes: KIQQ(FM), which programs Transtar's "Format 41" adult contemporary service, scored a 2.9, down from a 3.9 in the winter book; big band/MOR KMPC(AM) had a 3.0, up from a 2.9; oldies KRTH(FM) had a 3.5, down from a 3.7; Spanish-language KTNQ(FM) scored a 2.7, up from a 2.2; country KZLA(FM) scored a 2.5, up from a 1.9, and contemporary hit KKHR(FM) had a 1.8, up from 1.6. (KKHR, however, switched to soft rock last month under the calls of KNX-FM.)

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Syndication-Marketplace

Embassy Communications has acquired the distribution rights to "Tai-Pan" and "Manhunter," two theatrical movie productions of the De Laurentiis Entertainment Group. The two films come as an addition to the existing long-term agreement between the two companies, made at the time that DEG acquired Embassy Pictures. "Tai-Pan" and "Manhunter" were not a part of the original deal. Embassy Communications chairman and chief executive officer, Gary Libenthal, said that the two films will probably be added into the Embassy Night at the Movies barter package. Embassy also announced the first 10 DEG titles available for syndication in upcoming film packages—"Raw Deal," "Maximum Overdrive" (both now in theatrical release), "Blue Velvet" starring Isabella Rossellini (released Sept. 19), "Trick or Treat" with Ozzie Osbourne and Gene Simmons (Oct. 24), "The Bedroom Window" starring Steve Guttenberg (Nov. 14), "King Kong Lives" (Dec. 19), "Crimes of the Heart" starring Diane Keaton, Jessica Lange, Sissy Spacek, Sam Shepard and directed by Bruce Beresford, "Evil Dead II" (spring 1987), "Million Dollar Mystery" which will award a viewer \$1 million (spring, 1987) and "Letters from Capri" (spring, 1987).

Lorimar-Telepictures is now preparing to sell Lorimar-Telepictures 4, consisting of 30 made-for-television films that will be offered for cash for six runs over six years. Among the titles will be *Special Bulletin* and *Wild Horses*, both starring Kenny Rogers; *Hostage Flight*, with Dee Wallace Stone and Ned Beatty; *The Deliberate Stranger*, starring Mark Harmon, and *Dangerous Company*, starring Beau Bridges. Ten of the titles can be shown immediately. Those stations that took Lorimar-Telepictures 3 will get the first option on the new package. Those stations included KTTV-TV Los Angeles, WGBO-TV Chicago, WGBS-TV Philadelphia and KPIX-TV San Francisco.

When **Buena Vista Television** moved into head-to-head competition with **Tribune Entertainment** in syndicated movie review programs, it appeared that a battle of movie reviewers would result in markets across country. Two stations, however, will avoid any such competition by locking up both shows. NBC affiliate KRON-TV San Francisco will schedule Buena Vista's *Siskel & Ebert & the Movies* on Sunday at 6:30 p.m. where it ran *At the Movies* when the two Chicago critics hosted it. It will also show Tribune's *At the Movies*, now hosted by Rex Reed and Bill Harris, on Saturday at 4:30 p.m. KRON program director, Dave Wilson, called carrying the two shows a "calculated risk. I'd like to see both survive," he said. At the other station doubling up on movie review shows, KCPQ-TV Tacoma, Wash. (Seattle), *Siskel & Ebert* will run at 7:30 p.m., and *At the Movies* will run at 11:30 p.m., both on Saturday night. *At the Movies* is cleared

on 85 stations covering 70% of the country and *Siskel & Ebert* is cleared on 120 stations for 80% coverage.

LBS Communications will sell the national barter time in three black and white movies that were recently converted to color by Colorization Inc., a division of Hal Roach Studios. The cult horror film, "Night of the Living Dead," will be available this fall as a Halloween special. The musical "Topper" will be available in January or February 1987. In both films, stations will get 13 minutes and LBS will keep 10. The Frank Capra classic "It's a Wonderful Life" will be available during Thanksgiving and Christmas. Stations will get 19 minutes and LBS will keep 15 minutes in that film. LBS will also assist Hal Roach studios in the distribution of the films.

Four Star International has placed the colorized version of *Wanted: Dead or Alive* in 19 markets. Recent sales include WPWR-TV Aurora, Ill. (Chicago), WGBS-TV Philadelphia, WJBK-TV Detroit, KSTP-TV Minneapolis and WREG-TV Memphis. Sales are for cash. Colorization was done by Color Systems Technology. There are 94 episodes of the series, starring Steve McQueen, which premiered on CBS in 1958.

D.L. Taffner reports that it has cleared *The Ropers* on 83 stations. *The Ropers* aired on ABC from March 1979 to May 1980. Sales are for cash. Recent sales include WHNT-TV Huntsville, Ala.; WTHX-TV Johnstown, Pa.; WCEE-TV Mt. Vernon, Ill., and WNUV-TV Baltimore.

Worldvision Enterprises says that three of its animated shows airing this fall—*Rambo* and *Centurions*, and the mini-series *Karate Kommandos*—are now cleared in 70% of the country. A fourth series, *The Jetsons*, is reported to be cleared in 80% of the country. *Rambo* markets now include 29 of the top 30, including WNYW-TV New York, KCOP-TV Los Angeles, WPWR-TV Chicago, WGBS-TV Philadelphia, KBHK-TV San Francisco, WSBK-TV Boston, WXON-TV Detroit, WDCA-TV Washington, KTXA-TV Dallas and WCLO-TV Cleveland. *Centurions* is cleared in 25 of the top 30 markets, including WXNE-TV Boston, WXON-TV Detroit, WFTY-TV Washington, WTVT-TV Dallas and WCLO-TV Cleveland. Now in its second year as an updated weekday strip, clearances for *The Jetsons* include all of the top 30 markets. *Karate Kommandos*, a mini-series of five half-hours that will become a series in the fall of 1987, is now in 28 of the top 30 markets.

Blair Entertainment reports clearing *Strike it Rich* on 49 stations covering close to 60% of the country, for its Sept. 15 premiere. Hosted by Joe Garagiola, the show recently began production. Sales are cash-plus-barter with Blair keeping one minute. Recent clearances include KHJ-TV Los Angeles, KIVI-TV Dallas and WPCQ-TV Charlotte, N.C.

Chicago

MOR/talk WGN(AM) has widened its commanding lead in the market, scoring an 11.4 12-plus metro share, which is up nearly two percentage points from the winter report. The remaining top five 12-plus stations in the new report mirrored the winter book order of finish: Urban contemporary WGCI(FM) was second with a 7.2, up from a 6.4, followed by all-news WBBM(AM) with a 5.7, down from 6.1 in the last book, but up from 4.5 in the fall; by easy listening WLOO(FM) with a 5.5, down from a 5.8 in the previous report, and by urban contemporary WBMX(FM) with a 5.3, down from a 5.6 last winter.

Contemporary hit or top 40 radio didn't fare as well in 12-plus ratings in Chicago as it did in New York and Los Angeles. WBBM(FM) remained the top CHR outlet, but the station continued to slide in overall share. The latest results showed WBBM with a 3.2 12-plus share, which was off from last fall (3.7) and spring 1985 (4.4).

Also on the down side from the previous report was contemporary hit WLS(AM),

which dipped from 2.7 to 2.4, and co-owned WYTZ(FM), which dropped from 2.2 to 2.0.

The dominant album-rock station in Chicago continued to be WLUP(FM), this time with a 4.6 overall share. But making steady gains in the format over the past year was WXRT(FM), which climbed from 2.6 in fall

1985 to 2.8 in winter 1986 to 3.1 in the new report.

In the market's crowded adult contemporary field, WLAK(FM) led the pack with a 3.9 12-plus share, followed by WCLR(AM), 3.6; WKQX(FM), 3.3, and WFYR(FM), 3.1.

On the country scene, WUSN(FM) edged

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wmaq(AM) in overall metro share for the third consecutive rating period. WUSN had a 2.9 12-plus share against wmaq's 2.6.

Nostalgia WJJD(AM) scored a 2.9, down from 3.1 in the winter, and oldies WJMK-FM had a 3.0, down from 3.4.

CBS dominates Daytime Emmys

A foulup in the vote-counting procedure marred the Daytime Emmy awards, broadcast on Thursday, July 17, on NBC. Due to a "clerical error" by the accounting firm of Coopers & Lybrand, the award for best writing on a daytime drama went to the writing staff of CBS's *The Young and the Restless*, when it should have gone to the writers of another CBS serial, *The Guiding Light*. Apparently the accounting firm, in totaling up the votes, misidentified the program for which *The Guiding Light* staff wrote, a National Academy of Television Arts and Sciences executive said last week.

CBS dominated the awards with 20 wins, twice as many as second-place ABC, which won 10. PBS won eight; NBC, six, and syndication, three.

The Young and the Restless (CBS). William J. Bell, H. Wesley Kenney, executive producers; Edward Scott, Tom Langen, producers □ Outstanding drama series.

The \$25,000 Pyramid (CBS). Bob Stewart, executive producer; Anne Marie Schmitt, producer □ Outstanding game/audience participation show.

Sesame Street (PBS). Dulcy Smith, executive producer; Lisa Simon, producer □ Outstanding children's series.

The War Between the Classes (CBS). Frank Doelger, Mark Gordon, executive producers; Alan Blomquist, producer □ Outstanding children's special.

Erika Slezak, One Life to Live (ABC) □ Outstanding lead actress in a drama series.

David Canary, All My Children (ABC) □ Outstanding lead actor in a drama series.

Leann Hunley, Days of Our Lives (NBC) □ Outstanding supporting actress in a drama series.

John Wesley Shipp, As the World Turns (CBS) □ Outstanding supporting actor in a drama series.

Ellen Wheeler, Another World (NBC) □ Outstanding ingenue in a drama series.

Michael E. Knight, All My Children (ABC) □ Outstanding younger leading man in a drama series.

Dick Clark, The \$25,000 Pyramid (CBS) □ Outstanding game show host.

Phil Donahue, Donahue (syndication) □ Outstanding talk/service show host.

Dennis Steinmetz, Rudy Vejar, Frank Pacelli, directors; **Randy Robbins, Betty Rothenberg**, associate directors; **The Young and the Restless** (CBS) □ Outstanding directing team in a drama series.

Pam Long Hammer, Jeff Ryder, Addie Walsh, John Kuntz, Christopher Whitesell, Megan McTavish, Stephen Demarest, Victor Gialanella, Mary Pat Gleason, Trent Jones, Pete Rich, Gail Lawrence, Nancy Curlee, writers; *Guiding Light* (CBS) □ Outstanding writing team for a drama series.

Jim Henson's Muppet Babies (CBS). Jim Henson, Margaret Loesch, Lee Gunther, executive producers; Bob Richardson, producer; John Gibbs, director; Jeffrey Scott, writer □ Outstanding animated program.

Donahue (syndication). Patricia McMillen, executive producer; Gail Steinberg, senior producer; Lori Antosz Benson, Janet Harrell, Marlene Selip, Susan Sprecher, producers □ Outstanding talk/service show.

Chagall's Journey (NBC). Helen Marmor, executive producer; Randolph Wards, producer □ Outstanding special class program.

Live from Lincoln Center—Chamber Music Society of Lincoln Center with Irene Worth and Horacio Gutierrez (PBS). John Goberman, producer □ Outstanding special class program.

Pearl Bailey, Cindy Eller: A Modern Fairy Tale (ABC) □ Outstanding performer in children's programming.

Dick Carson, The Wheel of Fortune (NBC) □ Outstanding direct-

Fifth Estate Quarterly Earnings

Company	Quarter	Revenue (000)	% change *	Earnings (000)	% change *	EPS **
Conrac	Second	\$35,187	-6	\$1,655	8	\$0.25
Dow Jones & Co.	Second	\$285,318	8	\$41,993	10	\$0.43
General Electric	Second	\$7,785,000	14	\$621,000	5	\$1.36
King World	Third	\$23,203	98	\$2,183	97	\$0.21
MCA	Second	\$522,734	26	\$28,162	129	\$0.37
Media General	Second	\$161,663	10	\$11,467	16	\$1.61
N. A. Philips	Second	\$1,064,500	5	(\$10,600)	NM	(\$0.36)
Park Commun.	Second	\$35,514	22	\$4,437	6	\$0.32
Southbrook Internat.	Year	\$19,613	13	\$2,869	91	\$0.78
Time Inc.	Second	\$864,000	9	\$62,000	3	\$0.98
Walt Disney	Third	\$647,945	18	\$79,708	52	\$0.58
Warner Commun.	Second	\$644,338	38	\$51,558	81%	\$0.75
Westinghouse	Second	\$2,733,700	7	\$163,100	13	\$1.05

Conrac Chairman Donald Putnam said there were "... substantial shipment gains in both video monitors and display systems and a current backlog more than double the figure of three months ago." ■ **The Walt Disney Co.** attributed earnings improvement primarily to "strong showing at both Disneyland and Walt Disney World." Company's operating income jumped 49% to \$178.3 million. Operating income for filmed entertainment segment more than doubled to \$11.4 million, on 53% revenue increase to \$117.7 million. Company said: "Excellent results from *The Disney Sunday Movie* on the ABC television network, foreign television syndication, home video and The Disney Channel contributed to operating income in the current reporting periods." ■ **Dow Jones & Co.** had operating income of \$76.2 million, up 12%. Company attributed improvement to "a strong performance by the company's information services group (revenue up 23%), good gains by its community newspapers subsidiary and a company cost containment program." For the *Wall Street Journal*, advertising lineage was down 4.5%, "attained circulation" was up 3% and advertising revenue was up 4.3%. ■ Results of NBC, and former parent company, RCA, have been consolidated as of June 1. **GE** said "... industry segment data have not been modified to reflect the RCA acquisition and will require further study and analysis and completion of integration planning now under way." RCA acquisition reduced GE's net income by one cent per share, but contribution to earnings is expected "by the end of the year." Operating income for GE was \$760 million, down 5%. ■ Income from operations for **King World Productions** was \$4.4 million in second quarter, up 77%. ■ **MCA's** operating income jumped 130%, to \$40.1 million. Filmed entertainment had higher revenue and income. Although television revenue was up 42%, company noted "decreased television results." MCA's effective tax rate for second quarter increased from 26% to 30.1%. ■

Media General said performance of television station group was ahead of last year. Company also said "major rebuilding efforts under way at our Broadcast Services subsidiary have been effective, with operations well ahead of last year and approaching break even." Broadcast division, which combines both station group and broadcast services, had first-half operating income of \$1.5 million, on revenue of \$82.4 million. ■ Special restructuring provision of \$39.5 million was recorded in second quarter by **North American Philips** to reflect discontinuance of two product lines, one of them in cable television business: "Adverse technical factors relating to the subscriber equipment product line of the company's cable TV business prompted the decision to provide for an orderly withdrawal from the subscriber equipment market." Company also adopted new pension rules permitted by Financial Accounting Standards Board, which helped reduce net loss by \$4.7 million. Philips had net income of \$13.7 million in previous year's second quarter. ■

Southbrook, London-based syndicator, translated results from pounds sterling at rate of \$1.50. ■ Second-quarter net income for **Time Inc.** was roughly same in 1984 as well, although revenue was then 18% less. In most recent quarter, operating income was \$127 million, up 8% from second quarter of last year. Programming division, "principally" Home Box Office and Cinemax, had revenue of \$213 million, up 10%, and operating profit of \$34 million, down 8%, which Time attributed to "higher programming costs." Cable system operations had second-quarter revenue of \$158 million and operating profit of \$29 million. Time also said that "profits at SAMI, the company's market research subsidiary, were lowered by its share of start-up losses from the ScanAmerica joint venture." ■ Second-quarter operating income for **Warner Communications** was \$82.4 million, up 30%. Net income includes \$39.8 million gain (\$26.3 million after taxes) on sale of Hasbro stock. Corporate general and administrative expense jumped 77%, reflecting "... stock appreciation-based compensation plan." Second-quarter statement also contains first full three months of cable systems' fully-consolidated results. ■ **Westinghouse's** second quarter saw \$651.2 million pre-tax gain from sale of Group W Cable. Company took opportunity to record "provision totaling \$790 million... to cover the costs and expenses of the corporation's major restructuring program, the writedown of assets to net realizable value and certain other unusual items." Company's operating profit was \$202.7 million, up 17%.

ing in a game show

Russell F. Morash, *This Old House* (PBS) □ Outstanding directing in a talk show

Martin Sheen, *Babies Having Babies* (CBS) □ Outstanding directing in children's programming

Norman Stiles, *Sara Compton*, *Tom Dunsmuir*, *Judy Freudberg*, *Tony Geiss*, *Emily Kingsley*, *David Korr*, *Sonia Manzano*, *Jeff Moss*, *Mark Saltzman*, *Nancy Sans*, *Luis Santeiro*, *Cathi Rosenberg Turow*, *Gary Belkin*, *Ray Sipherd*, *Sesame Street* (PBS) □ Outstanding writing in a children's series

Kathryn Montgomery, *Jeffrey Auerbach*, *Babies Having Babies* (CBS) □ Outstanding writing in a children's series

Catherine Faulkner, *Chagall's Journey* (NBC) □ Outstanding writing—special class area award

Victor DiNapoli, art director; **Nat Mongioi**, set director. *Sesame Street* (PBS) □ Outstanding art direction, set decoration, scenic design

Dick Holden, technical director/electronic camera. *This Old House* (PBS) □ Outstanding technical direction

Robert Elswit, *The War Between the Classes* (CBS) □ Outstanding cinematography

Michael Franks, *Are You My Mother?* (ABC) □ Outstanding music direction and composition

James Castle, *New Love American Style* (ABC) □ Outstanding

Sherry Baker, *Pippi Longstocking* (ABC) □ Outstanding hair-styling

Stuart Pappe, *Babies Having Babies* (CBS) □ Outstanding videotape editing

Mark Bovos, production mixer. **Tom Huth**, post-production mixer. **Mike Mitchel**, sound effects technician. *Babies Having Babies* (CBS) □ Outstanding live and tape sound mixing and sound effects

Harvey Greenstein, *Wally Katz*, *Douglas W. Smith*, *3-2-1 Contact* (PBS) □ Outstanding film editing

David Gelfand, supervising editor and music editor; **Laura Ciavillo**, sound editor. *Don't Touch* (ABC) □ Outstanding film sound editing

Petur Hildai, production mixer. **Thomas Fleischman**, re-recording mixer. *Can a Guy Say No* (ABC) □ Outstanding film sound mixing

Carl Gibson, *Kids Inc.* (syndicated) □ Outstanding lighting direction

Bill Kellard, live actor; **Carolyn Wilcox**, **Richard Termine**, **David Velasquez**, **Robert Flanagan**, puppets. *Sesame Street* (PBS) □ Outstanding costume design

Sy Tomashoff, art director. **Jay Garvin**, set director. *Capitol* (CBS) □ Outstanding art direction in a drama series

Rick Labgold, **Chuck Guzzi**, technical directors. **Gorm Erickson**, **Pat Kenney**, **Bob Welsh**, **Ted Morales**, **Toby Brown**, **Paul**

graphics design

Johnson, camera personnel. **Roberto Bosio**, **Janice Bendikson**, senior video control. *Capitol* (CBS) □ Outstanding technical direction in a drama series

Jill Diamond, **Rae Kraus**, music directors. **Billy Chinnoch**, **Patricia Stotter**, **James Lawrence**, composers. *Search for Tomorrow* (NBC) □ Outstanding music direction in a drama series

Pam P.K. Cole, head makeup artist. **Diane Lewis**, **Donna Messina**, **Catherine McCann Davison**, **Sundi Martino**, **Becky Bowen**, *General Hospital* (ABC) □ Outstanding makeup in a drama series

Linda Librizzi Williams, **Ralph Stanzione**, *Guiding Light* (CBS) □ Outstanding hairstyling in a drama series

Dan Brummett, *The Young and the Restless* (CBS) □ Outstanding videotape editing in a drama series

Scott A. Milan, pre-production and production mixer; **Tommy Persson**, production mixer. **Rafael O. Valentim**, **Donald D. Henderson**, post-production mixers. **Larry Maggiore**, **Peter Romano**, sound effects technicians. *The Young and the Restless* (CBS) □ Outstanding live and tape sound mixing in a drama series

Frank Olson, **Jene Youtz**, **Hal Anderson**, **Lincoln John Stulik**, *As the World Turns* (CBS) □ Outstanding lighting direction in a drama series

David Dangle, **Nanzi Adzima**, **Bud Santora**, *Guiding Light* (CBS) □ Outstanding costume design in a drama series

For the Record

As compiled by BROADCASTING, July 17 through July 23, and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications. ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. Doc—Docket. ERP—effective radiated power. HAAT—height above average terrain. kHz—kilohertz. kw—kilowatts. m—meters. MEOC—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. RCL—remote control location. S-A—Scientific-Atlanta. SH—specified hours. SL—studio location. TL—transmitter location. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. *—noncommercial.

Ownership Changes

■ **WSFU-FM** Union Springs, Ala. (100.9 mhz; 3 kw; HAAT: 265 ft.)—Seeks assignment of license from Dale A. Allison Jr. to MAR Inc. for \$53,920.86. Seller is court appointed receiver with no other broadcast interests. Buyer is owned by Joe F. Hagler and Jack Eley. It has no other broadcast interests. Filed July 16.

■ **KRKN(FM)** Anchorage (102.1 mhz; 25 kw; HAAT: 165 ft.)—Seeks assignment of license from Cook Inlet Broadcasters Inc. to Ingstad Alaska Broadcasting Inc. for \$650,000. Seller is owned by Joseph Perry, original owner of station since 1973. It has no other broadcast interests. Buyer is subsidiary of Grand Forks, N.D.-based group three AM's and three FM's owned by Tom Ingstad and, in part, by Randy Holland, group's chief operating officer. Filed July 10.

■ **KXCC-FM** Lompoc, Calif. (92.7 mhz; 3 kw; HAAT: 710 ft.)—Seeks assignment of license from Golden Coast Broadcasting Inc. to Broadcast Management Consultants Inc. for \$750,000, comprising \$250,000 cash and remainder note. Seller is owned by Dennis Mandel. It has no other broadcast interests. Buyer is owned by Clifford Hunter, former director of broadcasting with Sterling Recreation Association, Bellevue, Wash.-based station group. Filed July 16.

■ **KWSP(FM)** Santa Margarita, Calif. (CP)—Seeks transfer of control of Mid-Coast Radio Inc. from Patricia Witlicki to Samuel C. Idas for \$2,502. Seller and buyer have no other broadcast interests. Filed July 10.

■ **WINF(AM)** Leesburg, Fla. (1410 khz; 5 kw-D)—Seeks assignment of license from Taylor & Taylor to Stoehr Communications Corp. for assumption of liabilities. Seller is owned by N. Kison Taylor and his wife, Margaret. It has no other broadcast interests. Buyer is owned by Robert D. Stoehr, who has no other broadcast interests. Filed July 18.

■ **WEEG(AM)** Jefferson, Ga. (880 khz; 5 kw-D)—Seeks assignment of license from McAnalley Communications Inc.

to National Communications Corp. for \$256,000. Seller is owned by Marty McAnalley and his wife, Fate, who also own WEKC(AM) Williamsburg, Ky. Buyer is owned by Stanley H. Carter and Arthur A. Lyness. They are sales account executives with WGUA(AM)-WNCG(FM) Athens, Ga. Filed July 10.

■ **WWAM(AM)** Savannah, Ga. (1450 khz; 1 kw-D; 250 kw-N)—Seeks assignment of license from Ben Broadcasting Corp. to Inter Urban Broadcasting of Savannah Inc. for \$156,000. Seller is owned by Ben A. Komgold, and his

wife, Joyce. It also owns KEZD(AM) Las Vegas. Buyer is principally owned by Thomas P. Lewis. It also owns WYLD-AM-FM New Orleans; WJYL-FM Louisville, Ky.; KATZ(AM) St. Louis, and WZEN(FM) Alton, Ill. Filed July 11.

■ **WQQB(TV)** Bowling Green, Ky. (ch. 40; ERP vis. 1,096 kw, aur. 10.9 kw; HAAT: 340 ft.)—Seeks assignment of license from JMC Inc. to Word Broadcasting Network Inc. for assumption of liabilities. Seller is owned by John M. Cunningham, who has no other broadcast interests. Buyer is

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equally owned by Robert W. Rogers, Donald Miller, Ray Morgan, Marian Parker and Willis Berry. It also owns WBNA(TV) Louisville, Ky. Filed July 14.

■ WSTL(AM) Eminence, Ky. (1600 khz; 500 w-D)—Seeks assignment of license from Radio 1600 Inc. to Bass Broadcasting Co. for \$61,500. Seller is principally owned by Doris Hammond. It has no other broadcast interests. Buyer is owned by Stuart Bass and his brother, Martin. It has no other broadcast interests. Filed July 11.

■ KNPA(AM) Nampa, Idaho (1340 khz; 1 kw-U)—Seeks assignment of license from Boise Area Radio Stations Inc. to Contemporary Media Corp. for \$166,000. Seller is owned by Ralph J. Carson. It owns one AM and four FM's. Buyer is owned by Edwin F. Guth and Kenneth R. King. It also owns

KCIX(FM) Garden City, Idaho. Filed July 16.

■ WINQ-FM Winchedon, Mass. (97.7 mhz; 1.75 kw; HAAT: 439 ft.)—Seeks assignment of license from Northbanke Co. to Quality Communications Inc. for \$562,000 cash. Seller is owned by Edward P. Mattar, who has no other broadcast interests. Buyer is Wilson W. Wong and Lawrence DeHaan. Wong owns wholesale food distributor and DeHaan operates advertising and marketing service, both in Boston. Filed July 11.

■ WOAD(AM) Jackson, Miss. (1400 khz; 1 kw-D; 250 w-N)—Seeks assignment of license from John H. Pembroke to Melvin R. Jennings for \$455,350. Seller owns CP for new AM in Canton, Miss. Buyer has no other broadcast interests. Filed July 18.

■ WAPF(AM)-WWCA(FM) McComb, Miss. (AM: 980 khz; 5 kw-D; FM: 94.1 mhz; 100 kw; HAAT: 501 ft.)—Seeks assignment of license from Southwestern Broadcasting Co. of Mississippi to Dowdy Broadcasting Co. for \$600,000, comprising \$300,000 cash and remainder note. Seller is owned by Louis Alford, Phillip D. Brady and Albert Mack Smith, who also own WMDC-AM-FM Hazelhurst, Miss. Buyer is owned by Congressman C. Wayne Dowdy (D-Miss.); his brother, J. Morgan Dowdy, and their father, Charles W. Dowdy. Wayne and Charles have interest in three AM's and six FM's. Morgan has interest in WROA(AM)-WKXZ(FM) Gulfport, Miss., and WMCG(AM) Milan, Ga. Filed July 17.

■ KXOQ(FM) Poplar Bluff, Mo. (96.7 mhz; 3 kw; HAAT: 328 ft.)—Seeks assignment of license from KXOQ Inc. to Bruce Schneider and Associates Inc. for \$525,000, comprising \$170,000 cash and remainder assumption of liabilities and notes. Seller is principally owned by James T. Lambert, Jack Holmes and James R. Page. It also has interest in WFKX(FM) Henderson, Tenn. Buyer is owned by Bruce Schneider, Vic Tetreault, Al Rotskoff and Lee Stone. It also owns colocated KLID(AM). Filed July 11.

■ KBGT-TV Albion, Neb. (ch. 8; ERP vis. 316 kw, aur. 31.6 kw; HAAT: 2,000 ft.)—Seeks assignment of license from Amaturo Group Inc. to Citadel Communications Co. for \$3 million, comprising \$2,250,000 cash and remainder note. Seller is principally owned by Joseph Amaturo. The group owns no other broadcast properties, but Amaturo individually owns WJQY(FM) Fort Lauderdale, Fla. Buyer is New York-based group of three TV's principally owned by Phillip J. Lombardo. Filed July 16.

■ KRNY-AM-FM Kearney, Neb. (AM: 1460 khz; 5 kw-D; 98.9 mhz; 40 kw; HAAT: 1,010 ft.)—Seeks assignment of license from Semecco Broadcasting Corp. to Radio Ingstad Nebraska for \$475,000, comprising \$25,000 cash, \$125,000 noncompete agreement and remainder note. Seller is owned by W.O. McCorkick. Buyer is also purchasing KRKN(FM) Anchorage (see above). Filed July 11.

■ WOCD(TV) Amsterdam, N.Y. (ch. 55; ERP vis. 4,999 kw, aur. 991 kw; HAAT: 461 ft.)—Seeks assignment of license from Beacon Broadcasting Inc. to Amsterdam Broadcasting Inc. for \$50,000. Seller is owned by William Kitchen. Buyer is owned by Louis J. Kearn and family. It also owns KTLD(AM) Granby, Colo. Filed July 15.

■ WGBB(AM) Freeport, and WBAB-FM Babylon, both New York (AM: 1240 khz; 1 kw-D; 250 w-N; FM: 102.3 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from The All-Island Radio Co. to Noble Broadcast of New York Inc. for \$12,975,000 cash, including \$500,000 consulting agreement. Seller is owned by Franz Allina and his wife, Marcia. It has no other broadcast interests. Buyer is headed by John T. Lynch. It operates XETRA-AM-FM Tijuana, Mexico. Earlier this year it sold KJQI(FM) Los Angeles for \$44 million. Filed July 17.

■ WFAS-AM-FM White Plains, N.Y. (AM: 1230 khz; 1 kw-D; 250 w-N; FM: 103.9 mhz; 600 w; HAAT: 670 ft.)—Seeks assignment of license from by Prospect Communications to CRB Corp. for \$7.5 million, comprising \$7 million cash and remainder noncompete agreement. Seller is owned by New York Subways Advertising Co. and Herb Saltzman. Buyer is New York-based group of three AM's and three FM's owned by Carter Burden, Ed Rogoff and Robert Connor. Filed July 14.

■ WADA(AM) Shelby, N.C. (1390 khz; 1 kw-D; 500 w-N)—Seeks assignment of license from Bello Broadcasting Co. to Cleveland County Broadcasting Co. for assumption of liabilities. Seller is owned by Joseph Bello, who has no other broadcast interests. Buyer is owned by Boyce J. Hanna, who also has interest in WGAS(AM) Gastonia, N.C. It is previous owner of station. Filed July 17.

■ WADA(AM) Shelby, N.C. (1390 khz; 1 kw-D; 500 w-N)—Seeks assignment of license from Cleveland County Broadcasting Co. to WADA Inc. for \$287,846. Seller is repurchasing station (see above). Buyer is owned by Debbie Sarratt, Robert S. Toney and James B. Campbell. Campbell and Toney own WAGY(AM) Forest City, N.C. Filed July 17.

■ WYDK(AM) Yadkinville, N.C. (1480 khz; 1 kw-D)—Seeks assignment of license from Yadkin Valley Broadcasters Inc. to Childress Radio Co. for \$125,000. Seller is principally owned by Alan Soper. Buyer is owned by James B. Childress and family. It also owns WRGC(AM) Sylva, N.C., and WBRM(AM) Marion, N.C. Filed July 16.

■ KPDQ-AM-FM Portland, Ore. (AM: 800 khz; 1 kw-D; FM: 93.7 mhz; 100 kw; HAAT: 947 ft.)—Seeks assignment of license from Inspirational Broadcasting Corp. to Salem Media of Oregon Inc. for \$6.5 million. Seller is controlled by John W. Davis. It also owns KBMC(FM) Eugene, Ore. Buyer is Winston-Salem, N.C.-based group of seven AM's and three FM's principally owned by Stuart Epperson and Edward Atsinger. Filed July 10.

Review Board Actions

Buyout. FCC Review Board has approved settlement agreement permitting grant of application of Radio Hyannis Inc. for new FM in Hyannis, Mass. Under settlement, Radio Hyannis agreed to pay \$600,000 to Puopolo Communications Inc., which prevailed in initial decision, L&D Broadcasting Inc. and Hyannis and Cape Cod Broadcasting Co. to dismiss their applications. Susan P. Shanely is president and 33.3% owner of Radio Hyannis, which is also owned by two others. At time of initial decision, she was physical therapist at Sports Medicine Rehabilitation Center in Plymouth, Mass. None of Radio Hyannis's principals have other media interests.

□

Settled. FCC Review Board has approved settlement agreement clearing way for grant of application of Rama Communications Group for new AM on 1160 khz in Oakland, N.J. Under settlement, Rama agreed to pay WINE(AM) Brookfield, Mass., whose application for upgrade from 940 khz to 1160 khz was mutually exclusive, \$22,500 to dismiss application President and 3.62% owner of Rama, which prevailed in initial decision (BROADCASTING, Feb. 17), is Peter Murphy, who was video editor for ABC. Rama is 84.58% owned by Salvatore Borelli Jr., northern New Jersey attorney. Ruben H. Preti and Salvatore Borelli Sr. each own 5.9%. Rama's principals have no other media interests. Grant was conditioned on Rama satisfying "all reasonable complaints" of blanketing interference within its one millivolt per meter contour.

CLOSED WYDE-AM

FROM: SUDBRINK BROADCASTING OF ALABAMA
VIC RUMORE, PRESIDENT
TO: WYDE BROADCASTING OF ALABAMA
L. ROGERS BRANDON, CHAIRMAN

ALSO CLOSED KKQV-FM

FROM: SUNSHINE RADIO OF TEXAS, INC.
ANTHONY S. BRANDON, PRESIDENT
TO: SUNGROUP RADIO OF TEXAS, INC.
FRANK A. WOODS, CHAIRMAN

JOHN L. PIERCE & ASSOC MEDIA BROKERS

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- WTNE(AM)-WLLOT(FM) Trenton, Tenn. (AM: 1500 khz; 250 w-D; FM: 97.7 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from Mack L. Hale to Trenton Broadcasting Co. for \$340,000. Seller has no other broadcast interests. Buyer is owned by Carlton Viers, Lyle Reid and Velma Hodges, and also owns WBHT(AM)-WTBG(FM) Brownsville, Tenn. Filed July 16.
- KLSR-AM-FM Memphis, Tex. (AM: 1130 khz; 1 kw-D; FM: 105.3 mhz; 100 kw; HAAT: 105 ft.)—Seeks assignment of license from James A. Giesecke to Harold J. Davis for \$78,348.49. Seller and buyer have no other broadcast interests. Filed July 15.
- WMON(AM) Montgomery, W.Va. (1340 khz; 1 kw-U)—Seeks assignment of license from Greater Montgomery Broadcasters Inc. to Upper Kanawha Valley Broadcasters for \$35,000. Seller is owned by Robert B. Harvitt, who also has interest in WBTH(AM)-WXCC(FM) Williamson, WMMN(AM) Fairmont, W.Va., and WQTY-AM-FM Linton, Ind. Buyer is principally owned by Arthur Clark. It has no other broadcast interests. Filed July 11.
- KOWY(TV) Lander, KWWY(TV) Rock Springs and KCWY-TV Casper, all Wyoming (KOWY: ch. 5; CBS: ERP vis. 100 kw, aur. 10 kw; HAAT: 272 ft.; KWWY: ch. 13; CBS: ERP vis. 10 kw, aur. 1 kw; HAAT: minus 60 ft.; KCWY-TV: ch. 14; CBS: ERP vis. 1,456 kw, aur. 146 kw; HAAT: 1,887 ft.)—Seeks assignment of license from Rocky Mountain Communications Network Inc. to Stauffer Communications for \$3.5 million. Seller is principally owned by Daniel M. Burke, M. Joseph Burke, Henry Ort and Franklin Brown. It has no other broadcast interests. Buyer is Topeka, Kan.-based group of four AM's, three FM's and six TV's principally owned by Stanley H. Stauffer and family. It publishes 21 daily newspapers in eight states, plus magazines including *Grit*. It also has cable interests in Texas and owns four Kansas specialty networks. Filed July 10.

New Stations

AM

- Lawrenceburg, Tenn.—Prospect Communications seeks 590 khz; 750 w-D. Address: Route 5, 38464. Principal is owned by Roger W. Wright, who owns WLLX-FM Minor Hill, Tenn. Filed July 3.
- Steilacoom, Wash.—Master Broadcasting Inc. seeks 1480 khz, 1 kw-D. Address: P.O. Box 489, 98399. Principal is owned by Lawrence E. Adams and Gregg D. Neilson. It also owns CP for new AM in Tunwater, Wash. Filed July 16.

FM's

- *Hornby, Tex.—Texas Educational Broadcasting Cooperative Inc. seeks 91.7 mhz; 3 kw; HAAT: 291.9 ft. Address: Rt. 1, Box 15A, Manor, Texas 78653. Principal is nonprofit corporation headed by Michelle L. Bensenberg, president. Filed July 8.
- Statesboro, Ga.—Nanette Markunas seeks 102.9 mhz; 3 kw; HAAT: 266 ft. Address: P.O. Box 2576, Montauk, N.Y. 11954. Principal has no other broadcast interests. Filed July 7.
- Bedford, N.H.—Taylor Broadcasting Inc. seeks 96.5 mhz; 3 kw; HAAT: 327 ft. Address: 117 Amble Rd., Chelmsford, Mass. 01824. Principal is owned by Richard E. Taylor and his wife, Edith. It has no other broadcast interests. Filed July 14.

TV's

- Eugene, Ore.—Telecasters of Eugene Inc. seeks ch. 34; ERP vis. 4,441 kw, aur. 444 kw; HAAT: 1,049 ft. ant. height above ground: 400 ft. Address: 2624 College Ave., Modesto, Calif. 95350. Principal is owned by Raul Palazuelos and his wife, Consuelo. It has no other broadcast interests. Filed July 11.

Facilities Changes

Applications

AM's

Tendered

- KNEW (910 khz) Oakland, Calif.—Seeks CP to operate experimental synchronous AM station at Antioch, Calif., simultaneously with Oakland, Calif., facility on same freq., 910 khz, with 3 kw, night. App. July 15.
- WDFB (1170 khz) Junction City, Ky.—Seeks CP to increase power to 1 kw. App. July 16.

- WTRI (1520 khz) Brunswick, Md.—Seeks CP to change day power to 9.3 kw and install DA-D. App. July 16.
- WSPC (1140 khz) St. Paul, Va.—Seeks CP to increase day power to 2.5 kw. App. July 15.
- KASY (1210 khz) Auburn, Wash.—Seeks CP to change city of lic. to Auburn-Federal Way, Wash.; increase night power to 10 kw; install DA-2, and make changes in ant. sys. App. July 15.

Accepted

- KNCR (1090 khz) Fortuna, Calif.—Seeks CP to make changes in ant. sys. App. July 18.
- WMPC (1230 khz) Lapeer, Mich.—Seeks CP to increase night power to 1 kw. App. July 16.
- WCOG (1430 khz) Ridgeland, S.C.—Seeks MP to change TL. App. July 16.

FM's

Tendered

- *KBSU (91.3 mhz) Boise, Idaho—Seeks CP to change freq. to 90.3 mhz; change ERP to 31.6 kw, and change HAAT to 2,637.12 ft. App. July 15.

Accepted

- KOOL-FM (94.5 mhz) Phoenix—Seeks CP to install aux. sys. App. July 18.
- KCFM (98.3 mhz) Chester, Calif.—Seeks mod. of CP to change TL; change ERP to 25.2 kw, and change HAAT to 2,555.12 ft. App. July 21.
- KSUR (99.5 mhz) Greenfield, Calif.—Seeks CP to install aux. ant. sys. App. July 15.
- KKGO (105.1 mhz) Los Angeles—Seeks CP to install aux. system. App. July 16.
- *KOJC (89.7 mhz) Cedar Rapids, Iowa—Seeks mod. of CP to change TL; change ERP to .21 kw, and change HAAT to 86.92 ft. App. July 15.
- *WOUW (88.9 mhz) Chicago—Seeks CP to change TL. App. July 15.
- *KEMC (91.7 mhz) Billings, Mont.—Seeks mod. of CP to change TL; change ERP to 100 kw, and change HAAT to 516.93 ft. App. July 15.
- *WAUP (88.1 mhz) Akron, Ohio—Seeks CP to change DA pattern. App. July 15.

Summary of broadcasting as of May 31, 1986

Service	On Air	CP's	Total *
Commercial AM	4,838	170	4,958
Commercial FM	3,917	418	4,335
Educational FM	1,247	173	1,420
Total Radio	10,002	761	10,763
FM translators	789	444	1,233
Commercial VHF TV	547	23	570
Commercial UHF TV	415	222	637
Educational VHF TV	113	3	116
Educational UHF TV	187	25	212
Total TV	1,262	273	1,535
VHF LPTV	248	74	322
UHF LPTV	160	136	296
Total LPTV	408	210	618
VHF translators	2,869	186	3,055
UHF translators	1,921	295	2,216
ITFS	250	114	364
Low-power auxiliary	824	0	824
TV auxiliaries	7,430	205	7,635
UHF translator/boosters	6	0	6
Experimental TV	3	5	8
Remote pickup	12,338	53	12,391
Aural STL & intercity relay	2,836	166	3,002

* Includes off-air licenses.

- KWEN (95.5 mhz) Tulsa, Okla.—Seeks CP to install aux. sys. App. July 16.
- WWZW (95.3 mhz) Bellefonte, Pa.—Seeks mod. of CP to move SL outside community of lic. App. July 21.
- *WRTI (90.1 mhz) Philadelphia—Seeks CP to change TL; change ERP to 13.96 kw, and change HAAT to 934.14 ft. App. July 15.
- *KESD (88.3 mhz) Brookings, S.D.—Seeks CP to change ERP to 51.25 kw and change HAAT to 623.86 ft.

TV's

Accepted

- KREB-TV (ch. 38) Seaford, Del.—Seeks MP to change ERP to vis. 2,880 kw, aur. 288 kw; change HAAT to 2,001 ft., and change TL. App. July 21.
- WJKS (ch. 17) Jacksonville, Fla.—Seeks CP to change ERP to vis. 5,000 kw, aur. 500 kw and change HAAT to 991.22 ft. App. July 18.
- WANE-TV (ch. 15) Fort Wayne, Ind.—Seeks CP to change ERP to vis. 1,114 kw, aur. 111 kw. App. July 21.
- WGOT (ch. 60) Merrimack, N.H.—Seeks MP to change ERP to vis. 1,403 kw, aur. 140 kw; change HAAT to 1,011 ft., and change TL. App. July 18.

Actions

AM's

- WKLU (920 khz) Midway, Ky.—Dismissed app. to change TL. Action July 9.
- WCBX (1130 khz) Eden, N.C.—Granted app. to change freq. to 830 khz; add night service with 1 kw; install DA-N, and make changes in ant. sys. Action July 9.
- WKJY (700 khz) Newport, Wash.—Granted app. to change TL. Action July 11.

FM's

- KDEJ (97.3 mhz) Anchorage—Granted app. to change TL and change HAAT to 593 ft. Action July 10.
- KYXI (100.9 mhz) Yuma, Ariz.—Granted app. to change TL; change HAAT to 1,075.84 ft., and make changes in ant. sys. Action July 14.
- KUTE (101.9 mhz) Glendale, Calif.—Returned app. to change TL; change ERP to 27.9 kw, and change HAAT to 660.92 ft. Action July 11.
- KLVE (107.5 mhz) Los Angeles—Granted app. to change ERP to 27.9 kw and change HAAT to 3,000 ft. Action July 7.
- *KSGN (89.7 mhz) Riverside, Calif.—Granted app. to install aux. sys. Action July 9.
- *KVCR (91.9 mhz) San Bernardino, Calif.—Granted app. to change ERP to 90 kw; change TL, and change HAAT to 1,620.32 ft. Action July 14.
- WGAB (1550 khz) Bloomfield, Conn.—Denied app. to retain SL at 630 Oakwood Avenue West, Hartford, Conn. Action July 8.
- KWKH-FM (94.5 mhz) Shreveport, La.—Granted app. to change TL and change HAAT to 1,107.4 ft. Action July 9.
- WWGT (97.9 mhz) Portland, Me.—Granted app. to change TL; change ERP to 16 kw, and change HAAT to 889.21 ft. Action July 10.
- WOCQ (103.9 mhz) Berlin, Md.—Granted app. to install new ant. Action July 10.
- WFCL (102.3 mhz) Canandaigua, N.Y.—Granted app. to change TL. Action July 10.
- *WVCR-FM (88.3 mhz) Loudonville, N.Y.—Returned app. to change ERP to 2 kw. Action July 11.
- WPCM (101.1 mhz) Burlington, N.C.—Granted app. to change TL and change HAAT to 1,189.98 ft. Action July 10.
- WRDX (106.5 mhz) Salisbury, N.C.—Granted app. to change TL. Action July 10.
- WAYZ-FM (101.5 mhz) Waynesboro, Pa.—Granted app. to change TL; change ERP to 50 kw; change HAAT to 230 ft., and install DA. Action July 8.
- KLIO-FM (107.1 mhz) Bastrop, Tex.—Granted app. to change TL. Action July 9.
- KAND-FM (107.9 mhz) Corsicana, Tex.—Granted app. to change TL and change HAAT to 841.65 ft. Action July 9.
- KLTG (100.3 mhz) Lamesa, Tex.—Granted app. to change TL and change HAAT to 1,000 ft. Action July 8.
- KVIC (95.1 mhz) Victoria, Tex.—Granted app. to change ERP to 100 kw. Action July 11.

■ KBLQ-FM (92.9 mhz) Logan, Utah—Granted app. change ERP to 50 kw. Action July 10.

TV

■ *WRES (ch. 18) Cocoa, Fla.—Granted app. to change ERP to vis. 28.3 kw. aur. 2.8 kw; change HAAT to 400.16 ft., and change TL. Action July 3.

In Contest

ALJ Thomas B. Fitzpatrick made following decision:

■ Palmer, Ark. (Matanuska Broadcasting Co. and Valley Broadcasting Co.) FM proceeding. By separate orders: granted joint request for settlement agreement and dismissed Matanuska's app. with prejudice; granted Valley's motion for summary judgment and resolved air hazard issue in its favor; granted Valley's app. for new FM station at Palmer. By MO&O and summary decision. July 14.

■ Moberly, Mo. (FM 105 Inc. and Randolph Broadcasters) FM proceeding. Granted motion and enlarged issues against Randolph to determine whether it failed to make its app. available for public inspection during regular business hours. By MO&O, July 11.

ALJ John M. Frysak made following decision:

■ Redding and Carmel Valley, Calif. (Pacific Cascade Communications Corp. and Jerry J. Collins) AM proceeding. Granted Collins' motion for summary decision and resolved coverage issue in his favor. By MO&O, July 15.

ALJ Joseph P. Gonzalez made following decision:

■ Bluffton, S.C. (Dohara Associates Inc., et al) FM proceeding. Granted Dora E. Oversheet's motion and dismissed her app. with prejudice. By order, July 14.

ALJ Edward J. Kuhlmann made following decisions:

■ Fort Bragg, Calif. (First Communications Group, et al) TV proceeding. Ordered apps. of First Communications and Virginia L. and Frederick O. Fruits dismissed with prejudice for failure to prosecute. By MO&O, July 8.

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■ Las Vegas (Classic Vision Inc., et al) TV proceeding. Granted motion by 4-A Communications and dismissed app. of Venture Broadcasting Co. with prejudice. By MO&O. July 9.

Call Letters

Applications

Call	Sought by
	New FM's
KBMS	Debra D. Carrigan, Las Vegas
WMIO	Maria I. Ortiz de Magraner, Cabo Rojo, P.R.
	New TV's
WLMR	Family Television Network, Vineland, N.J.
'KAZQ	Alpha-Omega Broadcasting of Albuquerque Inc., Albuquerque, N.M.
WLFG	Tookland Pentecostal Church, Grundy, Va.
	Existing FM's
WSRZ	WMLD Sarasota FM Inc., Sarasota, Fla.
WQRZ	WVNF Thomas W. and Ann F. Dobrient, Alpharetta, Ga.
KXKK	KOKX Marcom of Iowa Ltd., Dubuque, Iowa

Grants

Call	Assigned to
	New AM
KSPO	Classical Music Broadcasters, Dishman, Wash.
	New FM's
'WERU-FM	Salt Pond Community Broadcasting Co., Blue Hill, Me.
KPZA	Los Alamos FM Broadcasters, Los Alamos, N.M.
	Existing AM's
KVNA	KZKZ Communications Ltd., Flagstaff, Ariz.
KAMJ	KFLR Affiliated Broadcasting Inc., Phoenix
KFLT	KGLR Family Life Broadcast Systems Inc., Tucson, Ariz.
KFXX	KFLT Tucson Wireless Ltd., Tucson, Ariz.
WYBT	WKMK Blountstown Communications, Blountstown, Fla.
KFRG	KOFO Macom of Kansas Ltd., Ottawa, Kan.
WKXT	WRDS Sardis Broadcasting Co., Sardis, Miss.
WAGO	WHUM Reading Radio Inc., Reading, Pa.
WTSA	WMMJ Tri-State Broadcasters Inc., Brattleboro, Vt.
	Existing FM's
WZNJ	WNAN Southstar Communications Inc., Demopolis, Ala.
KAMJ-FM	KAMJ Affiliated Broadcasting Inc., Phoenix
KONC-FM	KMZK KLFF-FM Inc., Sun City, Ariz.
KRED-FM	KPDJ KPDJ-FM Inc., Eureka, Calif.
KEZL	KTED Bilmar Communications Inc., Fowler, Calif.
WPHK	WRTM Blountstown Communications, Blountstown, Fla.
KDZN	KGLE-FM Magic-Air Communications Co., Glendive, Mont.
KIXC-FM	KQTX Landmark Broadcasting Co., Quanah, Tex.

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Classified Advertising

See last page of Classified Section for rates, closing dates, box numbers and other details.

RADIO

HELP WANTED MANAGEMENT

General sales manager: Urban AM/FM, Southeast top 50, aggressive, leader, motivator, proven winner. Send resume, salary history. Box G-7.

Station manager: Class C country FM needs a station manager with at least 3 years radio sales experience and eager to hit the streets. Salary and incentives negotiable. If you are experienced, eager, and ready to go to work in North Platte, NE, contact John McDonald, 308-237-2131 day 308-237-3483 night. Resumes Box 666, Kearney, NE 68848.

General manager: Little Rock, top-rated CHR FM and Urban AM unique opportunity. We are a very aggressive broadcast group who acquired these properties in January. We have hit the ground running and we are determined to be the leaders of this excellent market. If you are an experienced general manager with a proven track record, send me all of your information. I am particularly interested in what you have done different and unique. If you have increased sales tremendously, tell me how. If you have increased ratings significantly, tell me how. We want to fill this position quickly. Contact Richard Oppenheimer, 2407 Enfield Rd., Austin, TX 78703.

General manager. Growing Palm Springs station needs aggressive experienced manager. Send resume and salary history to: Radio, P.O. Box 67561, Century City, CA 90067.

General manager: Southern group owner needs station manager with strong sales background for FM station in St. Thomas, Virgin Islands. Broadcast management or sales management a must along with ability to motivate staff. Send detailed resume, salary history to George Harvey Family Group Broadcasting, 5401 West Kennedy Blvd., Suite 1031, Tampa, FL 33609. EOE, M/F.

GM promotion/transfer creates super opportunity for street oriented manager with prior success. You'll work with bright, enthusiastic staff in a great college town. Salary, bonus, equity opportunity. Contact Jim Glassman, President, WTAO, Inc., 108 North Tenth, Mt. Vernon, IL 62864. EOE, M/F.

Sales oriented general manager. Immediate opening to replace GM who is moving to new acquisition. AM/FM South Carolina medium market. Must be entrepreneurial. Excellent long term participation opportunity with growing group. Box G-78.

Energetic general manager needed. Small but healthy market in western Idaho/eastern Oregon. Start-up experience and strong sales background important. Attractive performance incentives. Send resume to Box G-80.

General manager: Growing group seeks GM for #1 station in coastal California mid-size market. Must have sales, promotional and financial background. Salary and incentives negotiable depending on experience. Send resume to: Box G-81.

GSM for new 100kw FM, on air in fall, undiscovered Sunbelt city of 100,000. Can you aggressively price the station, handle local and national agencies, teach and practice Counselor Selling? Can you hire, train and motivate retail reps to sell more than "spots", to stick to the rate card and to walk when the rate is too low? Send resume, success stories and management philosophy if you can answer "yes" to all of these questions. EOE, M/F. Box G-82.

HELP WANTED SALES

Florida someday? Do it now! Need experienced radio street salesperson, who will, if a pro, make more than up North on the same billing. My figures will prove it! Ft. Myers, Gulf Coast, 300,000 metro and booming...If you have what it takes to sell, sell, sell...send short resume to P.O. Box 216, Ft. Myers, FL 33902. Replies in strict confidence. EOE.

Mid-West Family Radio's expansion to 17 stations can be your opportunity to bigger and better. You are a problem solver, college grad on the way up. Have two years of highly successful selling experience small/medium markets. Strong on creativity, ability to write and sell imaginative advertising. Let's trade. We'll teach you a new, exciting, profitable way to sell more radio. Few openings now available, good growth markets in Wis., Mich., Ill. Possible career path to management, equity. Write Phil Fisher, Box 253, Madison, WI 53701. EOE.

Account executive: FM-104, KKYK, Little Rock's long-term ratings and revenue success story seeks local account executive to work direct and agency accounts. Join a winner! Call Wayne Cox, 501-661-7570. EOE/M-F.

Arizona AM/FM wants an experienced medium market sales manager with GM potential. Right SM will handle agencies, key local accounts, run good sales staff. Ownership option possible. EOE. Box G-47.

Beautiful Colorado River resort area seeks an aggressive street-pounder for our expanding AM-FM-TV operation. Established list, expenses and other benefits, plus quality of life-living, on a 45 mile-long lake. London Bridge Broadcasting, 2001 Industrial Blvd., Lake Havasu City, AZ 86403. 602-855-4098.

Top Doane rated Missouri farm station seeks salesperson for agricultural accounts. Minimum four years' radio sales experience, proven track record. Person we select will earn more than \$30,000 annually. Contact Missouri's most powerful FM station, KMZU, Carrollton, MO 64633. 816-542-0404. EOE.

General sales manager for proud aggressive number one AM/FM combo. If you want to manage, motivate, to lead, we are looking for you. We are a fast growing group that pays and advances those who work. We are close to Washington, Baltimore and Philadelphia with beautiful living conditions. Send resumes and sales philosophy to WQHQ/WSBY, City Center, 213 W. Main St., Salisbury, MD 21801.

Aggressive salesperson wanted for AM/FM combo in growing Midwest market, Illinois. Established list. If you're experienced, great! If not, you'll learn from us. Send resume to Box G-77. EOE, M/F.

Dallas-Ft. Worth area Class C FM fulltime AM expanding sales department. Excellent opportunity for experienced winners. Send resume & work references to Galen Gilbert, Box 50539, Denton, TX 76206. EOE, M/F.

Sales manager wanted for MAGIC 105 in San Antonio. Must have proven ability to build and lead a winning local sales effort. A minimum of three years' sales management experience required. Excellent financial and company opportunity. Send resume and references to Jack Collins, KSMG-FM, 8930 Four Winds, Suite 500, San Antonio, TX 78239.

Sales manager for local radio station. Work with account executives on individual sales opportunities; ascertain needs of accounts & potential advertisers; aid in developing features & benefits in the form of packaging, research analysis, sales promotions, creative conceptual copy, & campaigns. Monitor competitive market activity; assign accounts & follow up regularly; manage account list to insure effective coverage; coordinate sales related meetings, sales promotion activities, & maintain sales research files. Highly motivated with very strong problem solving, organizational, & people skills. EOE, M/F. Send resume to KYW-Newsradio, Independence Mall East, Phila, PA 19106.

Regional manager - National Association of Broadcasters has an opening in its radio department for a Regional Manager for the Northeastern territory. Duties include all radio membership activity in the region, including providing service to existing members, serve as a liaison with state associations, and serve as region's representative to NAB. Qualifications will include an understanding of broadcasting operations, knowledge of sales techniques, previous telemarketing experience and broadcasting experience. NAB offers excellent salary and benefits. Send resume and salary requirements to Ann Miller, NAB, 1771 N St., NW, Washington, DC 20036. An EOE, M/F.

Texas Panhandle City of 30,000 seeking account executive with production ability. Must be aggressive and self-starter with at least one year radio sales experience. Reusme and tape and photo to Dannell Sehorn, Box 1779, Pampa, TX 79065. KGRO-KOMX 806-669-6809.

This is an invitation for a person with a successful sales track record and a desire to grow in this exciting industry. We are a three market group in the upper Midwest with a strong interest in expansion. If you want a good income now, the challenge of future responsibility, and the enjoyment of working with a team of professionals who want to continue winning, send your information today. Duane P. Cariveau, President, Vaughn Broadcasting Group, P.O. Box 997, Grand Forks, ND 58201. EOE.

HELP WANTED ANNOUNCERS

Central New York contemporary FM powerhouse seeks unique, strong morning personality. Great opportunity. Minimum three years' experience. Resume Box G-58.

Classical music announcer for afternoon drive at 100kw commercial outlet. Classical music background, good pronunciation, production skills, experience required. T&R to: Operations Manager, WRR-FM, Fair Park Station, Dallas, TX 75226.

1240 WGBB needs on-air talent/PD for full service A/C. Rush T&R to Rich Sutton, Station Manager, WGBB, 1240 Broadcast Plaza, Merrick, NY 11566. EOE.

Detroit's WXXT-AM has a rare opening for experienced anchor/reporter. If you're a strong writer with great delivery, let's talk. Anchor work includes all-news morning show—street work requires ability to report live. If you're among the best, join Michigan's "most honored" radio news team. An equal opportunity employer. Tapes and resumes to: Tom Bell, News Director, 15600 W. 12 Mile, Southfield, MI 48076.

HELP WANTED TECHNICAL

Metroplex Communications seeks engineers with EE degree or minimum 5 years related experience for East Coast markets. Contact Doug Holland, Uplink Engineering, 1635 South 21st Ave., Hollywood, FL 33020. 305-920-6438.

Chief engineer. Florida! East coast Class C FM. If striving for the competitive edge excites you, we've got the right climate. A chance to join a sound, aggressive broadcast group. Resume & salary to: Paul Clancy, 600 Atlantic Ave., Ft. Pierce, FL 33450. 305-461-0099.

Chief engineer: For KUNM, an NPR affiliate. Responsible for installation, operation and overall maintenance of FM facility. KUNM has received an NTIA grant and will be re-equipping the air and production studios. Associate or Bachelor's degree in engineering plus two years' experience in broadcast FM required. Salary \$16,500. Letter of application and references to: Personnel, University of New Mexico, 1717 Roma, NE, Albuquerque, NM 87131 by August 15, 1986. AA/EOE.

Chief engineer: Los Angeles classical format station needs highly-qualified CE to supervise maintenance of four-station group. Heavy emphasis on RF, microwave, satellite technologies. Supervisory experience required. Travel within southern California. Resume and salary requirements to: Bill Kappelman, Dir. Eng/Ops, KUSC, P.O. Box 77913, Los Angeles, CA 90007.

HELP WANTED NEWS

Central New York AM/FM powerhouse seeks innovative news director with proven ability. Minimum three years' experience. Resume G-57.

Established Midwest AM/FM has opening for newsperson. Individual we're looking for should have one-two years' experience in news writing/announcing, be self-motivated, and enjoy a challenge. Excellent opportunity. Send resumes to Box G-54.

News position in beautiful Napa Valley, California 45 miles from San Francisco. Experienced writing and reporting. Mature voice helpful. Send cassette and resume to KVON/KVYN, Tom Young, 1124 Foster Rd., Napa, CA 94558.

Afternoon anchor/PM supervisor for heavy schedule of AM/FM newscasts. Cover night meetings and supervise preparation of overnight material for morning team. 6 person department. Car necessary. Tape and resume to Jerry Lademan, News Director, WASR/WLKZ, Box 799, Laconia, NH 03247. EOE.

Experienced anchor-reporter for morning shift in three person news department. Experience only. Personality welcomed. Tape & resume to Ed Huot, WTRC, Box 699, Elkhart, IN 46515. EOE.

HELP WANTED PROGRAMMING PRODUCTION & OTHERS

On-air program director Urban FM Top 50 market. Must be proven winner that can motivate, supervise. Reply Box G-8.

Program underwriting manager. MPR seeks experienced ad, PR and/or broadcast sales person to represent MPR's non-commercial programming to businesses for image enhancement. Ability to speak and write clearly and effectively, willing to travel. Letter, resume by August 8th to: MPR Personnel, 45 E. 8th St., St. Paul, MN 55101. AA/EOE.

Program director: Fine country FM in dynamic, large Southern market... You don't have to be country, but you must be an analytic programmer with a great feel. We want to win bigger with targeting, positioning, execution. Need aggressive professionalism, not gimmicks. Leader to build staff consensus and consistent format execution. Respond with tape and letter telling how to win and why you can. 8213 Kentbury Drive, Bethesda, MD 20814.

Long Island's top stations WKJY/WHLI need strong production/copywriter person. Great opportunity to move up from medium market. Send production and copy samples to: WKJY/WHLI, Hempstead, NY 11550. No calls, please. EOE M/F.

Copywriter production announcer. Write copy for Stardust AM, Transtar A/C FM. Must have good voice for production and taped/live satellite breaks. Some operator duties. Top dollar in market, excellent facilities. Tape and resume to Pete Eckhoff, Operations Manager, WASR/WLKZ, Box 799, Laconia, NH 03247. EOE.

SITUATIONS WANTED MANAGEMENT

Major Group GM with three successful turnaround experiences ready for another. Currently employed. Will relocate. Can invest. Box E-115.

Experienced working GM seeks position in AM/FM radio station with potential for buy in and ownership—future participation or purchase a must. Contact Ted Smith, 97 Haverstraw Rd., Suffern, NY 10901. 914-356-7060 or 914-357-9425.

Urban radio management pro. Over 20 years experience. 10 years major market management, programming, and sales. Successful track record and reputation. Looking for station owner who wants dedicated professional. Box B-156.

Current GSM Spanish station, major market. Successful station being sold. Will consider management opportunity in any format. Will relocate. Replies confidential. Box G-83.

SITUATIONS WANTED ANNOUNCERS

Two years commercial experience in small market. Want to move up. Adult, top 40, MOR. Want to be creative, not just push buttons. Call Dave anytime, 201-777-0749.

Was graveyeder in medium market in Texas, got traded for a jock with a drawl. 3 years total experience, available yesterday, can write and do production, will relocate anywhere, including small markets. Mark 414-334-3563.

In tune with a different drummer! Recent ATS grad seeks entry level opening. Highly gifted copywriting/production. Not just another man on the street. Chris Dowd, 212-794-1562.

Mature Black male DJ: Outstanding voice and personality with print news experience, seeks entry level announcer position immediately. Karl 212-325-5451.

Former major market announcer/host seeks position either coast. Full voice, versatile interp. Salary desired? \$27-30K! Presently employed, but not fulfilled! Box G-72.

Easy listening or soft rock. Excellent voice and commercial delivery. Several years' experience. Dan Louis, 3916 Kentucky Dr., #5, Los Angeles, CA 90068. 818-980-2625.

I get amazing results—Strictly one-of-a-kind high profile looking for long-term promotion-oriented station. Box G-75.

Talkradio, major market weekend talkshow host seeks weekday time slot. All inquiries considered. I am young and serious about quality - must have good station support. Box G-79.

SITUATIONS WANTED TECHNICAL

Chief engineer looking for similar position in Eastern market. 15 years' experience includes FM, AM DA, studio, transmitter, and satellite installation, repair and maintenance. Box G-73, or 919-762-3105.

Experienced chief. Can do air shift or production if needed. Prefer small to medium market in western state. Reply to Box 17383, Seattle, WA 98107 or phone 206-672-7725.

New England. Experienced, stable, (held last job 20 years). Motivated engineer, seeks new challenge in radio, cable, production or related field. Impressive credits, references. First phone, type. Currently working Boston major, summer-relief. For immediate resume, call Richard Ward 617-233-5316.

Chief engineer looking for similar position in Eastern market. 15 years experience includes FM, AM DA, studio, transmitter, and satellite installation, repair, and maintenance. Box G-85 or 919-762-3105.

SITUATIONS WANTED NEWS

Sportscaster, three-plus years' experience, seeking play-by-play, reporting with station committed to quality. Will news combo for right opportunity. 614-237-2418.

Football stringer: Giants, Generals. Actualities and voicers. Four years' radio experience. Call Paul 201-944-3238 for results

I do sports PBP because (a) I used to coach (b) I own the station (c) I own the team (d) I'm just damn good! For sportscasting excellence choose (d) and choose me! Ivy grad, pressure performer, impeccable credentials. Barry, 802-885-9428, or call my boss, Frank, 802-885-4555.

I sure would like to relocate on West Coast. Award-winning, seasoned newsman. Call 915-692-7776 bright and early.

Water in the hold? This major market ND can captain the crew to right the ship. Veteran news programmer, experienced in all-news, news/talk, AC, country. Looking westward, but will consider any station bent on winning in large market. 901-794-4695, evenings.

SITUATIONS WANTED PROGRAMMING, PRODUCTION & OTHERS

AC-oriented PD: Creative interests include music specials, spec spots. SCA. Small market. Jim 615-896-4271.

AOR/CHR program director. Over 8 years' experience; Billboard award winner; BSC. Stable, energetic, and creative. Mark Lapidus 512-443-7426.

Experienced country air personality looking for programming and production opportunity. Call 214-539-0877.

Female classical music program producer, writer, announcer seeking permanence, benefits. 5 years' experience, BA degree. 7 years' advertising. Awards. References. Jean Barthell, 1107 Julie Lane, Powell, WY 82435. 307-754-9768.

MISCELLANEOUS

We buy records— 45s and LPs— No quantity too large. Immediate payment; all sounds and vintage; for export; can travel. Florida-Rock Distributors, 7315 NW 79 Terrace, Miami, FL 33166.

TELEVISION

HELP WANTED MANAGEMENT

Business manager: Leading Southeast affiliate seeks take charge, hands-on individual, experienced in all phases of television broadcast accounting and automated systems. Candidate should possess strong supervisory and communications skills. Accounting degree preferred. Send resume, complete with salary history in confidence to Box G-46.

National sales manager: Major Southeast affiliate in growth market. Experienced national sales manager or rep. Must demonstrate skills in competitive market. Inventory management. Group broadcaster with excellent growth opportunities. EOE. Box G-48.

Accounting supervisor. ABC affiliate. Sunbelt. Excellent accounting skills/supervisory experience necessary. Responsible for daily operations of accounting department. Broadcast experience helpful. Reply with resume, references, salary requirements to Pat Sellars, Business Manager, WTSF-TV, P.O. Box 10,000, St. Petersburg, FL 33733. EOE.

Local sales manager for medium market solid independent with good ratings. Strong local sales position in competitive market is available immediately to sales pro well versed in research, local direct sales, packages and people skills. Highly visible position with excellent company benefits and compensation package awaits creative sales leader. Send resumes to General Sales Manager, WHAV-TV 23, 23 Broadcast Plaza, Charleston, WV 25526.

National sales manager. Leading Seattle-Tacoma independent seeks experienced national sales manager. Successful candidate will have five years' broadcast sales and two years' national rep experience. Send resume to General Sales Manager, KSTW-TV, P.O. Box 11411, Tacoma, WA 98411. EOE.

Promotion manager: Applicant should be a creative person, with good writing ability, organizational and production skills, plus a thorough knowledge and experience for developing strong publicity campaigns. Person selected will have to be able to work well with all departments within the station, as well as advertising agencies and organizations outside the station. WLNE-TV is very heavy in on-going news and movie promotion. Send resume to John D. Quinlan, Vice President and General Manager, WLNE-TV Inc., 430 County St., New Bedford, MA 02741. No phone calls. An equal opportunity employer.

HELP WANTED SALES

Local sales manager: #1 CBS affiliate in Sunbelt seeks experienced professional with strong local sales background. Good research, communication, and prior management skills a must. Send resume, salary history, sales philosophy to WTVR-TV, 3301 West Broad St., Richmond, VA 23230. EOE.

Account executive: Immediate opening for experienced account executive. Seeking an aggressive individual with a proficiency in dealing with agencies and direct accounts. Strong understanding of ratings analysis a must. Please send resume to Nick Nicholson, KOTV-6, 302 S. Frankfort, Tulsa, OK 74120. A Belo Broadcasting station. EOE.

Development director. Plans and directs fundraising activities in support of a Northeast public television station. Supervises marketing personnel and volunteers in solicitation of station underwriting, billing, accounting, and publication of monthly newsletter/program guide and researches grant proposals. Equivalent of 4 yrs.' development experience, public radio or TV preferred. 4-yr. college degree desirable. Send resume/salary requirements to: Personnel Office, New Jersey Network, 1573 Parkside Ave., CN-777, Trenton, NJ 08625. EOE, M/F.

KMPH-TV (Independent - Fresno, California). America's #1 Independent TV station, is seeking to fill the position of local sales manager. Television sales experience required. Local sales management experience required. Position requires skills in motivation, creation of new business, leadership and comprehension of independent television. Immediate reply essential. Send resume to: Director of Marketing, KMPH-TV, 5111 East McKinley Ave., Fresno, CA 93727. No phone calls, accepted. An EOE, M/F.

Director of marketing. Television station seeking person to assist sales management with new business development. Experience with consumer research, Advertising and marketing. Knowledge of retailing and effective written/verbal presentation skills. College degree. Resumes only; Sales Manager, P.O. Box 400, Hampton, VA 23669. M/F, an equal opportunity employer.

HELP WANTED TECHNICAL

Field maintenance supervisor. Duties: Will be responsible for the reliability, quality, and functionality of remote technical equipment, to include; Grass Valley switcher and terminal equipment, Ikegami cameras, Chyron CG, Ampex 1". Responsible for all design and fabrication projects. Requirements: 4-6 years' experience in related area, First Class license or equivalent, must be willing to travel. Contact: Director of Finance, WYES-TV, P.O. Box 24026, New Orleans, LA 70184. No calls, please.

TV broadcast maintenance technician. Position requirements: Entry level position entails repairs and maintenance of transmitting and studio cams, Sony field cameras, Sony 3/4" VCR's, Ampex 2" VTR's, RCA film chain, ADDA & Grass Valley switching equipment, Ampex TA30B transmitter. Assist CE with all equipment. Learn operations and switching for eventual trainer duties. Must be eager, work flexible schedule. Background experience/training in repair and maintenance of electronic equipment a must; digital helpful. SBE or similar certification helpful. Salary and benefits competitive. Send resume to Chief Engineer, WHAG-TV, 13 East Washington St., Hagerstown, MD 21740. We are an NBC affiliate. EOE. No phone calls.

ENG photog-editor 2-3 years' experience with skills to use Sony BVP 250 with BVU 110 and edit Sony BVU 800. Must be able to solo, gather facts sufficient to produce stories, and work flexible hours. Join hard working, small market news team at NBC affiliate. Salary and benefits competitive. Send resume, with salary history, sample tape to: Bob Borngesser, WHAG-TV, 13 East Washington St., Hagerstown, MD 21740. No phone calls. EOE.

Broadcast field engineer with state public broadcast system. Responsibilities include maintenance and installation of statewide microwave and translator system. Extensive travel. Experience with video, microwave (heterodyne and remod), translators necessary. TV studio, transmitter experience helpful. Starting salary normally \$10.16 hourly. Contact Director of Engineering, Idaho Public Television, 1910 University Dr., Boise, ID 83725, 208-385-3727 by 8/6/86 for application form. Closes 8/15/86. An EEO employer.

Maintenance engineers: Immediate openings for maintenance engineers/technicians and a studio supervisor. A thorough knowledge of RF systems, audio, video, digital, and microwave as applied to broadcasting is a must. They are hands-on positions with the ability to trouble shoot equipment to the component level. FCC general class radio-telephone license and/or SBE certification is preferred. Previous supervisory experience is required for supervisor position. Qualified candidates are invited to submit an application, resume and salary requirements to: KGGM-TV, Engineering Department, 13 Broadcast Plaza SW, Albuquerque, NM 87104. EOE.

Maintenance engineer. Top 100 VHF needs experienced studio engineer. Two years' experience with 2" and 3/4" VTR's, cameras, and switchers. Send resume and salary requirements to: Donald Sturzenbecher, CE, KDLT-TV, Box 1200, Mitchell, SD 57301. EOE.

PBS has an opening for a repair technician in its satellite operations/repair depot division. Qualified candidates must have at least 2 years' technical school training with an emphasis in RF and microwave equipment and a minimum of 3 years' work experience as an electronic technician. Duties include testing and repairing satellite communications and microwave devices, electronic trouble shooting, bench repairs and construction. Must know RF and digital electronics through combined education and industry training, must also know circuit and system diagnosis and have good communication skills. Salary commensurate with experience. Should send resume, letter of interest and salary requirements to: PBS, ATTN: Sheila E. Humphrey, 1320 Braddock Place, Alexandria, VA 22314.

Chief engineer(s) needed for VHF and UHF stations in Caribbean. Good maintenance experience required. Box G-86.

Maintenance engineer: New Orleans #1 indie seeks tech experienced in all areas of TV maintenance. Experience in excess of 6 years preferred. Excellent benefits and opportunities with Tribune Broadcasting. Send resume to WGNO-TV 26, Suite 2800, World Trade Center, New Orleans, LA 70130, Attn: Randy Davis.

Maintenance engineer for PBS station in #1 market. Excellent opportunity to work in all areas of TV broadcast system. Strong technical education/background required. Superior salary (DOE) plus excellent benefits. Send resume to Myra Pollack, WLIW, 1425 Old Country Rd., Plainview, NY 11803.

HELP WANTED NEWS

Assignment editor. We're looking for a bright, high energy person to lead and guide our talented staff of reporters and photographers. Successful candidate will have Bachelor's degree plus 2 to 3 years' experience. We're the number one station in a top 40 market. Send resume and letter reflecting news philosophy, goals and objectives to Box G-30. EOE, M/F.

Experienced TV sports director, Southeast NBC affiliate. On-air presentation a must. Produce and anchor 6 & 11. Box G-55.

General assignment reporter, 2 years' experience in daily news & series work. Position open now. Photographer and producer: We're wanting to strengthen our file of potential candidates for future openings. 2 years' experience. Send tape and resume to News Director, Box 4, Nashville, TN 37202.

News photographer for non-network Washington, DC bureau. At least three years' experience with ENG cameras and editing systems. Must be skillful in dealing with young reporters. Degree preferred. Send tape and resume to: Lou Prato, Medill News Service, Suite 200, 1333 F St., NW, Washington, DC 20004.

We're still looking for an anchor/producer for the 6:00 and 10:00 news. This is not an entry level position. It's permanent and experience is a must for a Midwestern Capitol City CBS affiliate. Must be more than a reader, solid journalist required. Send resume, tape and salary requirements to News Director, KXMB-TV, Box 1617, Bismarck, ND 58502.

Anchor: We need an anchor who isn't afraid to report at station in Midwest, 50's ADI. Assignments include major stories being highlighted in our number one rated 6PM newscast. Will anchor that newscast with established female anchor. Require at least 5-10 years' experience in commercial TV. Tapes and resumes. All resumes should be sent to the attention of Jeff Bartlett, News Director, KTUL Television, P.O. Box 8, Tulsa, OK 74101.

Producer. WFSB, a Post-Newsweek station, seeking experienced and creative news producer. Candidates should be experienced in news journalism, have a thorough knowledge of state-of-the-art equipment and have the ability to apply it to the production of our newscast. Resume to: Deborah Johnson, Executive Producer, WFSB, 3 Constitution Plaza, Hartford, CT 06115. EOE.

Miami. Local cable news operation seeks reporter/photog combo. No beginners. 14,800 plus OT. Tape resume to Pam Kassner, ND, Dynamic Cablevision, 4586 Palm Ave., Hialeah, FL 33012.

Field producer, for the Nightly Business Report on PBS. Need Washington experience, ability to juggle and a reporter's mind. \$15K-\$17K. Send resume to 236 Mass. Ave., NE, #205, Washington, DC 20002. No calls, please.

Producer/director: Overall responsibility for directing 6 and 11 PM newscasts. Two years' experience in news directing. Resumes: Alicia Rodriguez, WROC-TV, 201 Humboldt St., Rochester, NY 14610. EOE, M/F.

Sports director. WRCB-TV in Chattanooga is searching for a new sports director. We're looking for someone with previous experience as a television sports director, or someone who is ready to move up from the number two spot in a market about our size. Please send resumes and tapes to Lee Meredith, WRCB-TV, 900 Whitehall Rd., Chattanooga, TN 37405. An equal opportunity employer.

KFYR-TV has reporter opening; main area of responsibility will be agriculture reporting. Person will also be substitute anchor for two daily ag shows. Tapes and resumes to Dick Heidt, Box 1738, Bismarck, ND, 58502. KFYR-TV is an Equal Opportunity Employer.

Assistant director needed for two daily half-hour newscasts for Spanish language TV station in Los Angeles. Ability to organize, work under heavy pressure and have hands-on experience with Chyron, Ampex 1" and Sony 3/4" required. Bi-lingual. Send tape, resume and references to KVEA Production Department, 1139 Grand Central Ave., Glendale, CA 91201. EOE.

Director. Public TV station in 43rd market, Pennsylvania's capital, seeks director for ADO and graphics-heavy early evening newscast, newsbreaks and other studio productions. Minimum two years' experience directing news and other studio productions. Hands-on experience with Ampex A/C switchers, ADO and ESS preferred. Salary negotiable. Send resume and tape by August 11 to: Personnel, WITF, Box 2954, Harrisburg, PA 17105. EEO.

HELP WANTED PROGRAMMING PRODUCTION & OTHERS

Top flight CMX editor needed for expansion at Nashville's most progressive post-production center. Familiarity with Sony 2000's, Ampex ADO and switcher, CMX 3400 a must. Background in Abekas A-62 and Quantel Paintbox a definite plus. If you have three years' experience and desire a career in a growing south-central metropolis, contact Terry Climer, Senior Editor, Post-Masters, 1717 West End Ave., Penthouse, Nashville, TN 37203. Position available mid-autumn. No phone calls, please.

Production director. Qualified 2", 3/4" and 1" tape machine operator; editor; on-air switching, computer graphics experience. Background in graphic arts a plus. Two years' experience in broadcasting or television production. EOE. Call Bruce Sloan, 907-562-3456.

Business program producer. TV news producer experienced in business/economics reporting sought by New Jersey Network News Department for weekly half-hour statewide business program. Newscast and/or minidoc producing credentials essential. Send resume and tapes to: Personnel Office, New Jersey Network, 1573 Parkside Ave., CN-777, Trenton, NJ 08625. EOE, M/F.

Editor/writer: Public Broadcasting (WNED, WNED-FM, WEBR, Buffalo, NY). At least 2 years' experience. Constant deadlines, long hours. Write, edit, produce 32-page monthly program guide of features, information and radio/TV listings. Also, heavy ad copy writing; weekly press releases; quarterly press kits. Must have publications mechanics. Need conscientious self-starter with high motivation. Send samples, with resume to Publicity Dept., Office B, WNED-TV, Box 1263, Buffalo, NY 14240. Application deadline August 15. An equal opportunity employer.

Director: Commercial production, 5 years' experience in production or broadcast. Highly skilled in EFP, camera, lighting, switching, CMX. A great opportunity to grow with Maine's first independent. Send resume and reel to David Greenfield, Production Manager, WPXT-TV, 2320 Congress St., Portland, ME 04102.

Promotion Coordinator. Must be creative and enthusiastic with copywriting and 3/4" video tape editing experience in addition to good clerical and organizational skills. Must have degree. Send resume and tape to Promotion Director, WKYT-TV, P.O. Box 5037, Lexington, KY 40555. EOE.

Designer. WDIV/Post-Newsweek in Detroit, has an opening for a Designer in the Design Department. Prefer applicants with television design experience. Knowledge of Chyron 4, Grass Valley 300 switcher and Quantel paintbox helpful. Strong design sense and good understanding of layout and typography required. Should be able to prepare finished art for print and spec type (typesetting experience a plus). Set design experience desirable, drafting and model making skills preferable. Send resume to WDIV, Personnel Department, 550 W. Lafayette, Detroit, MI 48231. EOE.

St. Louis PBS station seeks candidate for the following position: Director. Creative, knowledgeable individual to light and direct four weekly series and studio performance specials; lighting credentials and live directing experience required. Send resume and salary requirements (no videotapes) by August 15 to Director, KETC, P.O. Box 24130, St. Louis, MO 63130. EEO.

Production manager: Great Lakes area network affiliate/production house needs a leader to manage a talented group of employees. People skills, attention to detail, administrative ability. Please send resume and salary requirements to Box G-37.

Associate producer: Good Company, the top-rated afternoon show in the country, needs a creative self-starter with lots of drive who knows what works in the studio and on remote. Ideal candidate has experience producing daytime talk, studio demonstrations and taped packages, and knows what's happening in the world. Please send impressive letter and resume to: Good Company, KSTP-TV, Attn: Jennifer Groen, 3415 University Ave., Minneapolis, MN 55114. Equal opportunity employer, M/F.

Promotion assistant/entertainment producer. Number one network affiliate on South Carolina Coast looking for energetic, creative, quality-conscious individual. Strong writing, editing and producing skills a must. Send tape and resume to Andy Hunt, WCSC-TV, 485 East Bay St., Charleston, SC 29403.

Art director - responsible for graphic design for station promotion, newscast, local programming and commercial clients. Works in variety of mediums: Print, electronic, set design and construction. Photography and drawing ability a "must". College degree or 4 years' graphic experience necessary. Send demo tape, portfolio samples, resume and salary requirements to: Sheila Nelson, KOTV, P.O. Box 6, Tulsa, OK 74101. No phone calls, please. EOE, M/F. A Belo Broadcasting Corporation.

SITUATIONS WANTED MANAGEMENT

General manager: Experienced strong bottom line oriented GM looking for new challenge. Indies, affiliates, established or start-up even turn-arounds; experienced in all. Ready to move for the right offer, dollars talk. Call 904-485-1815. All areas considered.

Promotion/production manager. I'll deliver timely, creative promotions, commercials and programming. Five years' affiliate/independent management experience. Award-winning spots, programming reflect creative abilities. Excellent team attitude and references. 617-879-4908.

SITUATIONS WANTED SALES

Experience in major budget TV commercial sales. Knowledge of production and getting client to air. I want to sell time! Box G-74.

SITUATIONS WANTED ANNOUNCERS

Major league baseball announcer available for basketball or hockey, college or pro, play by play or color. 214-559-3108.

Excellent voice and delivery. Experienced. Dan Louis, 3916 Kentucky Dr., #5, Los Angeles, CA 90068. 818-980-2625.

SITUATIONS WANTED TECHNICAL

Eng. Maint. Tech. Sony 3/4" and 1/2". Tim 1-800-255-9500 Ext. 708.

SITUATIONS WANTED NEWS

Weathercaster meteorological background, positive sounding, understandable forecasts, team minded, friendly, resourceful untapped talent. Jeff 716-735-9142.

Sports anchor/reporter. Strong sports background including TV production in 3 of top 20 markets. On-air radio in NYC and DC. Seeking on-air TV position. For tapes and resume contact Todd Ehrlich, 100 Dwight Place, Englewood, NJ 07631. 201-569-3558.

Dynamic reporter. UNC-CH journalism degree. Mark of Excellence Regional Broadcasting winner. One year experience at student television. Camera-operating and editing experience. Seeking position in small market. Sonya Terrell 919-374-2715.

Black female seeks anchor/reporter position. Medium/small market. Credible, capable, attractive. Need a chance to prove commitment. A. Lewis 707-425-6092.

A-E, reporter in top-15 seeks F-T position in stable news operation. Award-winning. 4 yrs.' TV exp. John 206-475-5106.

Sports director available with solid anchoring experience. BA in communications. Strong "on-air" presence. PBP of the four major sports. "Voice" of champion teams. Host of live football coach's corner show. Resume tape available. Mike 718-934-1434 or 212-613-0262.

SITUATIONS WANTED PROGRAMMING PRODUCTION & OTHERS

Vidifont/Chyron operator with sports background, currently employed, some producing and editing experience, seeking position where producing talents can further develop and flourish. Possess good organizational skills and office managerial experience. Box G-52.

MISCELLANEOUS

California, Washington, Oregon TV newsletter, monthly job listings, articles, \$35 annually. The West Coast Edition, Box 136, San Luis Obispo, CA 93406.

Primo People: The News Director's best friend when it's time to fill a talent or management position. Top quality people available now. Contact Steve Porricelli or Jackie Roe, Box 116, Old Greenwich, CT 06870-0116. 203-637-3653.

Planned giving officer: Public Broadcasting organization is looking for a grants/planned giving officer. An existing program is just getting on its feet and requires a personable self-starter to give it life. Good communication skills are essential as is the ability to translate the needs of the organization into effective long-term relationships. Must have car and be able to work a flexible schedule. Experience in both areas helpful. Reply with resume, references and salary requirements to Development Office, Dept. B, WNED-TV, Box 1263, Buffalo, NY 14240. An equal opportunity employer.

HELP WANTED PROGRAMMING, PRODUCTION AND OTHERS

Editor - NAB is seeking an editor for RadioActive, the monthly radio publication. Duties will include total responsibility for editorial content and production of the periodical, and other member services publications and promotional projects as assigned. Previous editorial experience, excellent salary and benefits. Send resume and salary requirements to Ann Miller, NAB, 1771 N St., NW, Washington, DC 20036. An EOE, M/F.

SITUATIONS WANTED MANAGEMENT

Syndicators - recently completed two-year stint as on-camera host of syndicated pro wrestling program. 16 years' in all phases of broadcasting, including sales! Looking for next opportunity. Contact Bax G-88.

RADIO AND TV PROGRAMING

Radio & TV Bingo. Oldest promotion in the industry. Copyright 1962. World Wide Bingo, P.O. Box 2311, Littleton, CO 80122. 303-795-3288.

EMPLOYMENT SERVICES

Media Marketing is the most unique and affordable referral service in the industry. We consult companies with personnel needs and help broadcasters find better career opportunities. All areas of television and radio. Completely confidential. P.O. Box 1476, Palm Harbor, FL 34273-1476. 813-786-3603.

MISCELLANEOUS

Attention TV and radio stations! Don Messick, the most exciting promotional voice available to local and regional broadcasters. Call us today for a promotional tape. Charles H. Stern Agency, 213-273-6890.

WANTED TO BUY EQUIPMENT

Wanting 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

Instant cash-highest prices. We buy TV transmitters and studio equipment. \$1,000 reward for information leading to our purchase of a good UHF transmitter. Quality Media, 404-324-1271.

Wanted: for parts, Gates FM 5B transmitter. Cash buyout for right price. KIXY, San Angelo, TX, 76903, Lynn Smith, 915-653-3387.

CABLE

HELP WANTED SALES

Emerging conversative Christian cable television network featuring diversified entertainment, educational, and sports programming seeks aggressive individual with minimum 5 years' cable and/or broadcast management experience to become Director of Marketing and Sales Operations. Send resume and references to BBCM/Position L, 6445 Powers Ferry Rd., #180, Atlanta, GA 30339. EOE.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Long term substitute broadcast technology instructor. Minimum qualifications: Two years' related post-secondary education. Three years' (6000 hours) occupational experience with 2000 hours within prior five years. Desirable qualifications: Post-secondary teacher education sequence. Teaching experience. Philosophy of vocational education. Human relations. Comments: Occupational experience to be in television and radio broadcasting, production and sales. Send letter of application and resume by June 16, 1987 to: Clarence Maddy, Supervisor of Certified Personnel, Lake Ave and Second St., Duluth, MN 55802.

Faculty position: Nine-month, tenure track position in Broadcasting (production/business and news). May teach some Oral Communication. Prior college teaching preferred. Rank and salary dependent on qualifications. Appointment date 8/22/86. Send letter of application, resume, and names and telephone numbers of three references to: Timothy B. Harris, Professor and Head, Division of Communication, Box W-940, Mississippi University for Women, Columbus, MS 39701. 601-329-7249. Equal opportunity, affirmative action employer.

HELP WANTED MANAGEMENT

Broadcast lender. Firstmark Financial Corporation, a major provider of funds to both the broadcast and cable industries, is looking for an addition to its Communications Finance Division. The successful candidate will market and qualify potential broadcast borrowers. Established contracts with individuals in the radio industry a must. Some prior lending experience to communication firms is desirable. Send resume and salary history in confidence to: Personnel Director, Firstmark Financial Corporation, 110 E. Washington St., Indianapolis, IN 46204.

FOR SALE EQUIPMENT

AM and FM transmitters—used, excellent condition. Guaranteed. Financing available. Transcom, 215-884-0888.

Complete FM station, all equipment 1 year old, Harris 2.5K w/MS-15, Optimod, monitors, 3-bay ERI, Cable, 2 studios, EBS. Call M. Cooper/Transcom 215-884-0888.

FM transmitters: 25kw-Sparta 625-20kw-Collins 831G1, CCA 20,000E-5kw-Bauer 605B, RCA BTF 5E1, AEL 5KE, Gates 5B-d.5kw-McMartin 3.5k-1kw-Syntronics 1.5kw, Gates FM1C, Transcom Corp. 215-884-0888.

AM transmitters: 5kw-ITA 5000A-1kw-Harris SX1, Sparta SS1000, Collins 820D1, RCA 1N, Transcom Corp. 215-884-0888.

New TV startups. Quality Media can save you money. Top quality equipment at lowest prices. Business Plans, financing available. Quality Media 404-324-1271.

Silverline 30kw UHF TV transmitter, new, \$195,000. Immediate delivery. Bill Kitchen, Quality Media, 404-324-1271.

Silverline UHF transmitters new, best price, latest technology, totally redundant. Bill Kitchen, Quality Media, 404-324-1271.

New RCA 110kw UHF transmitter. RCA closeout. Fast delivery. Price: \$550,000 - includes tubes. Bill Kitchen, Quality Media, 404-324-1271.

New RCA TTG-30H Hi-band VHF transmitter. RCA closeout. Fast delivery. Price: \$185,000. Bill Kitchen, Quality Media, 404-324-1271.

CCA 10Kw FM transmitter: Completely rebuilt, new tubes, new exciter, tuned to your channel. \$14,000. Bill Kitchen, Quality Media, 404-324-1271.

RADIO

Townsend UHF TV transmitter: 110KW, immediate availability. Possible financing. Call Bill Kitchen, Quality Media, 404-324-1271.

Quality broadcast equipment. AM-FM-TV, new and used, buy and sell. Antennas, transmitters, VTRs, switchers, film chains, audio, etc. Trade with honest, reliable people; Call Ray LaRue, Custom Electronics Corp. 813-685-2938.

Over 100 AM & FM transmitters. AM—50kw, 10kw, 5kw, 2.5kw, 1kw. FM: 40kw, 25kw, 20kw, 10kw, 5kw, 3kw, 1kw. All our own inventory. Besco International, 5946 Club Oaks Dr., Dallas TX 75248. 214-630-3600.

SONO-MAG 350-series 2-carousel automation system with mini-pro controller - three years old - excellent condition. Station going 100% "live". Call 218-751-5950.

RCA TCR-100 Quad cart system, with SPU, Pinzone, 1000 carts. Just removed. \$5500.00. Maze Broadcast. 205-956-2227.

Macom MA-7 7Ghz microwave system, new, includes 6.2 & 6.8 demods. Less dishes. Cost 25K. \$19,500.00. Maze Broadcast. 205-956-2227.

RCA TK-29C color film camera system including TP-55, TP-7B plus two TP-66C projectors. Just removed. Maze Broadcast. 205-956-2227.

Good condition. RCA UHF TTU-50C Transmitter on channel 19 for sale. Includes Townsend solid state exciter and four Klystrons, good heat exchange, ect. Call R.T. Laughridge, 803-776-3600.

Great buy. Production bus. 4104 GMC, 2 generators, 4 cameras on-line, editing suite. Terrific shape, ready-to-roll. \$120,000.00 cash or terms available. For a complete list of equipment & cost, call or write: Sweet, Inc., Rt. 2, Box 122-B, Cabot, AR 72023. 501-843-2694.

FP-40s cameras, JVC 4700 recorder, TP-66s, TK-27s, TP-7s, RCA TR-70B, VR-1200B, HL-79A, Grass Valley switcher, BVH-1100s, VPR-2s, and 2Bs. Tektronics 1485R, 1420s, 528, 520, Videotel TSM-5s, VM-8PRD color monitors. Call Lynwood Taylor or Marvin Luke 919-977-3600.

Communication equipment. 1977 Dictaphone 10 Channel Dual Transport recorder/reproducer with additional components. Also portable reproducer with used 1/2" tape. Village of Lynbrook - 516-599-3300 - Chief Kehr.

Grass Valley switcher several models available. CMX 1-Square units for BVU 800 interface. ADDA/Harris dual TBC 2 with effects. Video Brokers - 305-851-4595.

Sony 6800 (Demo use only). Sony 850 & 870 slightly used (20 hours). Sony 820's & 800. Sony 1100A with time code generator, WF, VS & monitor. Video Brokers - 305-851-4595.

Ampex ADO. Bosch still frame. BTX Cipher audio edit system with interfaces. Utah Scientific router 32X32 - 3 level. Video Brokers - 305-851-4595.

New equipment racks, RTS intercom equipment, Magnatech full coat reader, bulk tape stock. Video Brokers - 305-851-4595.

Ampex ACR25s (2). 3,000 extra cassettes, numerous spares, 6 head assemblies. Low cost backup for spots, why wait for digital? Video Brokers - 305-851-4595.

CETEC 7000/GLS, priced to sell! Includes Audiofile, 2 Cartel/Carousels, 1 Instacart, 3 Otari Playbacks, CRT Logging package, live assist package. We also sell new and used equipment. Call for your broadcasting needs. Dale Hendrix, Holt Technical Services, 215-866-2131. A division of The Holt Corporation.

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Help Wanted Management

GENERAL MANAGER

WVUD-FM Dayton, Ohio

General Manager sought for 50,000 watt urban FM commercial station. This unusual opportunity requires managing WVUD-FM both as a commercial operation and also as an academic training lab. The General Manager is supported by a professional staff of approximately ten persons while creating paid learning opportunities for undergraduates.

The position requires at least a Bachelor degree, experience in all aspects of station management, experience in FCC and professional community relations, a commitment to development of student broadcasters, ability to teach selected college-level courses, willingness to be guided by and contribute to the goals of a University, ability to adapt to University procedures, and ability to lead by example and persuasion.

Send application letter with specific response to position requirements and resume (not tapes) no later than August 15, 1986 to R.M. Donatelli, Assistant Vice President for Academic Affairs, University of Dayton, Dayton, OH 45469.



The University of Dayton

An Affirmative Action/
Equal Opportunity Employer

Help Wanted Technical

Broadcast Engineer

AMERICAN DIVERSIFIED

FM BROADCAST ENGINEER

DiversiCom, a nationwide messaging service has an immediate requirement for a **Broadcast Engineer** to work with FM station engineers to resolve technical problems, verify performance of all electronic equipment, perform station equipment installation, as required, etc. Some travel. Based in Costa Mesa, CA.

Requires 8-10 years experience in broadcast station installation, maintenance and operation; excellent interpersonal and written communication skills. RF experience is essential. Prefer a Bachelor's degree in appropriate technical discipline.

If you desire an atmosphere that is challenging, professional and rewarding, please send resume with salary history to:

D. DEVEREUX (BE586)

AMERICAN DIVERSIFIED
3200 Park Center Drive
Costa Mesa, CA 92626

Equal Opportunity Employer

Situations Wanted Technical

AVAILABLE NOW!

CHR/ AC Programmer & Personality

Gary "Lee" Robbins

- Rock IS Norfolk
- XL102 Richmond
- Y96 Norfolk
- And others!

Air talent—Production—Promotions
15 years—Leadership—Available

804-741-6922

Situations Wanted Programming, Production, Others

DIRECTOR OF ENGINEERING

Rare opportunity. 15+ years experienced, people-oriented, administrator of major market AM/FM's. Looking for new challenge with established or growing group. If you believe that quality audio and maintenance are essential for getting and keeping top ratings, let's talk. Box G-71.

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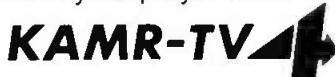
300 North Zeeb Road,
Dept. P.R., Ann Arbor, MI 48106

TELEVISION

Help Wanted Management

PROMOTION DIRECTOR

We're looking for a creative, hands on, experienced, self-motivated individual looking for the #1 position of Promotion Manager with an aggressive promotion minded NBC Affiliate. Excellent opportunity for a move or a #2 person ready to move up. Rush your resume, tape and samples to Ray Poindexter, General Manager, KAMR-TV, P.O. Box 751, Amarillo, Texas 79189 or call 806-383-3321. An equal opportunity employer M/F.



Help Wanted Programming, Production, Others

KYW-TV 3

is looking for an experienced producer willing to think "outside the box." We want someone ready for new challenges, strong field production skills, & wide range of experience in shows and formats *required*. This is an opportunity to work on an *Evening Magazine* like no other. Please send tape & resume to *Program Department, KYW-TV, Independence Mall East, Phila., PA 19106*.

EOE M/F

EXECUTIVE PRODUCER & PRODUCER/DIRECTORS

Proposed national minority news and current affairs series focusing on black issues.

Only those with national or top-ten major market documentary experience need apply.

Box G-89

WBZ-TV 4

CREATIVE SERVICES WRITER/PRODUCER

Top network affiliate seeks marketing professional with strong creative and a minimum of five years video/film production experience, proven script writing, post production, radio and print skills. Strong background in news promotion a plus. Send resume and video/radio/print samples to:

Promotion Manager
WBZ-TV
1170 Soldiers Field Road
Boston, MA 02134

No phone calls. Group W Television, Inc. is an equal opportunity employer.



WSOC-TV
CHARLOTTE

Production Director

WSOC-TV wants a first-class Production Director to head up one of the South's best production teams. Candidate should have strong organizational, budgeting and staff development skills. Position includes some operational responsibilities. Three to five years experience required. Send letter and resume to:

Greg Stone, VP/GM
WSOC-TV
P.O. Box 34665
Charlotte, NC 28234
EEO/MF

Help Wanted Technical
Continued

CHIEF BROADCASTING ENGINEER

KLCS-TV Los Angeles, a PBS affiliate and award-winning producer of instructional programs, is conducting a national search for a Chief Broadcasting Engineer to supervise the operation and maintenance of equipment used in the production and broadcast of live and recorded programs.

The position requires a minimum of two years of experience as a chief or supervising Engineer in a television broadcasting station, including responsibility for supervising the operation of all technical equipment involved in color television production, recording, and transmission. Experience in the maintenance of logs and the preparation of FCC reports is also required.

The current annual salary range is \$42,203-52,317. Call our Recruitment Office for an application: (213) 62-LAUSD or send your resume to: Los Angeles Unified School District, Classified Recruitment, P.O. Box 2298, Los Angeles, CA 90051. An equal opportunity employer.



The business of education.

Help Wanted Sales

ACCOUNT EXECUTIVE/ SALESPERSON

Images, Inc., a growing communications company in Jacksonville, Fla., is seeking an experienced aggressive Salesperson/AE to sell Multi-Image, Film & Video production services. A working knowledge of the Audio-Visual communications industry and documented success in selling AV Productions a must. Please send resume, references & compensation history to:

General Manager
Images, Inc.
1662 Stockton St.
Jax, FL 32204

Help Wanted Technical

WBZ-TV VIDEOGRAPHER/ EDITOR

Familiarity with broadcast quality video cameras and edit equipment and their operation. Experience with location lighting. Minimum 2 years experience is required; as is a resume tape.

Responsible for on-location videography of public affairs programming for WBZ-TV, using 3/4 inch video equipment. Assignments range from magazine format segments to full length documentary programs. Responsible for post-production editing using state-of-the-art 3/4 inch editing equipment.

Resumes only to:

Mr. Robert Glover, Production Manager
Program Department
WBZ-TV
1170 Soldiers Field Road
Boston, MA 02134
Westinghouse Broadcasting & Cable, Inc. is an Equal Opportunity Employer

This space could be working for you for a very low cost . . . and it reaches a most responsive audience.

**Help Wanted Technical
Continued**



Convergence Corporation, the leading manufacturer of video editing systems, needs a qualified FIELD ENGINEER to install and service A/B roll editing systems in the New York City area. Travel on the Eastern seaboard is required.

The applicant must have at least three years experience in microprocessor based video components.

Reply to:
 Personnel Dept.
CONVERGENCE CORPORATION
 1641 McGaw
 Irvine, CA 92714
 (714) 250-1641

**Help Wanted Programming,
Production, Others**

**CORPORATE VIDEOTAPE
SENIOR PRODUCER-WRITER**

Brockway Broadcasting, one of the nation's leading corporate videotape producers for Fortune 500 firms, has an immediate opening at its Long Island headquarters for the position of Senior Producer-Writer for corporate communication videotapes.

This position requires a creative person with top script writing skills, and an ability to transform the script into a memorable television production.

Responsibilities will include supervising creative meetings with clients, developing story treatments, writing scripts, evaluating talent, overseeing production, and supervising all aspects of post-production.

This is a senior position, requiring extensive corporate videotape experience in both writing and editing supervision.

Brockway Broadcasting offers an excellent salary commensurate with experience, fully paid benefits including life, major medical and dental, and four weeks vacation annually. Just as important, we offer the successful candidate an important role with what we believe to be the most talented team in corporate television production.

Applicants MUST include the following with their initial correspondence to be considered for the position: complete resume, minimum of two sample scripts solely written by the applicant, and 3/4" reel of previous work. Please note in your letter your exact responsibilities pertaining to video productions sent on your reel. All tapes will be returned to applicant.

Applications will only be accepted by mail. NO PHONE CALLS OR PERSONAL VISITS, PLEASE. All replies will be treated confidential.

40 New York Avenue
 Huntington, New York 11743
 Attention: Nancy Olson
 Senior V.P., Administration
 An equal opportunity employer



**BROCKWAY
BROADCASTING
CORPORATION**

ALLIED FIELDS

Radio & TV Programming

NEW FORMAT?

— BUILD RATINGS WITH OURS —

50's & 60's
Oldies

Country
Gold
— write —

Light
Great Hits

AMERICAN MUSIC FORMATS 15205 W. Lynwood Ct.
New Berlin, WI 53151

**Attention Managers & Owners;
CONTEMPLATING A
FORMAT CHANGE?**

Our STARROCK format attracts adults 25-49 with REAL ROCK 'N ROLL! STARROCK is a new LIVE format that's NOT AC, NOT AOR, NOT Top-40 & NOT Oldies! Call 512-448-1873 for free demo.

RICHARDS & ASSOCIATES

**Radio Programming Consultants
Proven Track Record
Individual Station and Chains**

(512) 282-1807

**FREE!!!
CONSUMER ENERGY
INFORMATION**

26 DOE programs. 5 minutes each, including:

Donna Fitzpatrick, Asst. Sec. of Energy "Energy Conservation." Plus: Everyday energy saving tips.

Contact: Tom Kirlin, 202-466-2105
 Americans For Energy Independence,
 1629 K St., N.W., Washington, DC 20006

THE FBI WANTS YOU

Funny Button, Inc., the 24 hour satellite Comedy network, want to hear from more great air teams to make the Country's day.
 Tape Please to:

Dan Orlich
 Funny Button Inc./PARKWAY
 2400 N St., NW
 Washington, D.C. 20037

Employment Services

NEW LOW SUBSCRIPTION RATES! For \$30 you get six weeks of MediaLine job leads in NEWS, PRODUCTION, ENGINEERING, PROGRAMMING, PROMOTION, SALES AND ON-AIR TALENT. Learn more. 312-855-6779.



**Employment Service
Continued**

WANTED

ENTRY LEVEL

- Announcers (Male and Female)
- Programmers
- Newspeople

B.T.A. wants you for radio stations that NEED you. For complete details and registration, send \$2.00 postage/handling to:



**Broadcast
Talent
Agency**
73-255 El Paseo
Suite 9C
Palm Desert, CA 92260
(619) 341-0225

Help Wanted Instruction

DEAN

GRADUATE SCHOOL OF JOURNALISM

Ideally a leader, widely experienced in the profession, with a passion for teaching and scholarship.

Nominations and applications should be sent, no later than September 30th, 1986 to:

Professor Boris Yavitz, Chairman – Search Committee, Graduate School of Business, Columbia University, New York, NY 10027. We take affirmative action toward equal opportunity.

Columbia University

Help Wanted Technical

VIDEO PRODUCT ENGINEER

CMC division of Datatape Incorporated seeks an individual with 2-3 years experience in electronic field service in video tape maintenance, knowledge of Ampex and Sony "C" format video tape recorders and familiarity with the TV broadcast industry. Will assist in preparation of marketing strategies, market presentation plans and order forecasts for the video product line. Through customer contact, will maintain awareness of customer requirements for current and future products. To apply, please send a resume, indicating salary history and professional area of interest to: CMC Technology, 2650 Lafayette Street, Santa Clara, CA 95050, Attn: E. St. John. An equal opportunity employer.

Wanted to Buy Stations

PARKWAY

SEEKS TO ACQUIRE

- 1) Station (FM or Combo) Classical Format or Possibility as Such
- 2) Major Syndicator/Program Supplier

Contact: President
2400 N Street, NW
Washington, DC 20037
(202) 659-5959

AMERICA'S FINE ARTS BROADCASTING SERVICE

If you have an FM or AM-FM station. If you would sell your station at approximately 2x gross. If you would accept \$300 to \$400 thousand down. If you would like to sell to a reputable group broadcaster. Please respond to Box G-90.

Wanted: AM/ FM or FM—Prefer Indiana, Ohio, Illinois, Michigan, Kentucky, Tennessee. Up to \$550,000 with terms. Reply: VEGA, P.O. Box 4056, South Bend, IN 46634

For Sale Stations



R.A. Marshall & Co.
Media Investment Analysts & Brokers
Bob Marshall, President

AM/FM combo in medium-size northeastern market, both with excellent ratings and facilities. \$1.45 million.

508A Pineland Mall Office Center, Hilton Head Island, South Carolina 29928 803-681-5252

COURT ORDER Chapter 7 Liquidation BANKRUPTCY SALE

Fully equipped in-operation
RADIO STATION WTKO AM
ITHACA, NY
24 Hour FCC LICENSE.

To be sold in bulk only, by Sealed Bid.
Auction at Sheraton Inn,
Triphammer Road, Ithaca on
Tuesday, September 9; 1:00pm.

FCC BROADCASTING SPECS:
Frequency - 1470KHZ AM.
Nominal power: 5 kw day; 1 kw. night
Deposit of \$75,000 cash or certified
check at time and place of sale. For
market, facility, financial background
and terms of sale please contact:

Andrew N. LaVigne, CPA
Trustee in Bankruptcy
309 N. Tioga P.O. Box 6432
Ithaca, NY 14851-6432
(607) 272-3243
Inspection of Studio and Transmitter
by appointment with Trustee.

Two Texas Markets
One AM & two FM's
All three—\$325,000!

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JAMAR-RICE CO.
110 Wild Basin Rd. # 245 • Austin, TX 78746

NEW LISTINGS

AM/FM Combos + Fulltime AM's
STAN RAYMOND & ASSOCIATES, INC.
1795 Peachtree Rd., N.W. Suite 220
Atlanta, GA 30309
404-897-1418

Stan Raymond

Nick Imbornone

MICHIGAN CLASS B BLOCKBUSTER MARKET

Radio Deals?
Tune in Barry Sherman & Associates

1828 L St. NW, Suite 300 • Washington, DC 20036
(202)429-0658 • Walter H. Westman (313)881-5432

For Sale Stations Continued

BARN BURNERS

MISSOURI OFFICE

- Class C FM & 5kw AM in Midwest College Town. Good Cash Flow, underdeveloped, priced at \$1.8 million cash.
- Profitable, Missouri small market AM/FM with valuable real estate, asking price of \$240,000 is 2x gross, town has small bible college.
- AM/FM in Midwest College Town, excellent market, under-radioed, asking \$600,000, \$250,000 down, excellent potential.
- Price has been reduced on this profitable Midwest small market AM/FM, single station market to \$475,000, \$100,000 down and terms.
- Full Time AM, Class A FM with C-2 possibilities in Iowa, single station small market priced at \$1,300,000 with terms to qualified buyer.
- Class A FM, can up-grade to B1, full time AM in Metro with over 100,000 population, exceptional growth market, asking \$1 million. Terms available.
- Full Time AM/FM in Eastern Kansas, college town, \$498,000 with \$98,000 down and assume \$400,000 SBA loan.
- Northeastern Michigan, Class A FM, priced at less than 1½ times '85 gross at \$600,000, financing available.

**Call CHARLES EARLS
(314) 888-3224**

TEXAS OFFICE

- Small market Texas AM/FM 1985, Collections \$175,000 — Make offer.
- AM/FM County Seat — only station in County — \$450,000 terms.

**George MOORE
& Associates, Inc.**

MEDIA BROKERS AND APPRAISERS
6116 N. Central Expressway
Dallas, Texas 75206 (214) 361-8970

RADIO GROUP FOR SALE

COLORADO SPRINGS, CO	
KIKX-FM	\$3,900,000
KIKX-AM	\$300,000
AMARILLO, TX	
KQIZ-FM	\$3,300,000
KWAS-AM	\$200,000

Terms available to qualified buyer, but substantial cash required. Stations sold as group or individually. Interested and qualified buyers are asked to submit financial statements and references when requesting information from W/A Communications, P.O. Box 431, Manitou Springs, CO 80829. Attn: Jack Higgins.

Location	Size	Type	Price	Terms	Contact	Phone
SE	Met	AM/FM	\$3000K	Terms	Mitt Younts	(202) 822-8913
MW	Sm	AM/FM	\$1150K	\$275K	Bill Lytle	(816) 941-3733
Rky. Mtn	Med	AM/FM	\$1100K	\$175K	David LaFrance	(303) 234-0405
MW	Med	AM/FM	\$975K	\$230K	Bill Lytle	(816) 941-3733
NE	Sm	AM/FM	\$795K	\$195	Ron Hickman	(401) 423-1271
OK	Sm	2 FMs	\$750K	\$125K	Bill Whitley	(214) 680-2807
AZ	Sm	AM/FM	\$700K	\$300K	Peter Stromquist	(818) 366-2554
CO	Sm	AM/FM	\$650K	\$75K	Greg Merrill	(801) 753-8090
MO	Sm	AM/FM	\$565K	\$165K	Bill Lytle	(816) 941-3733
NC	Sm	AM	\$300K	\$30K	Mitt Younts	(202) 822-8913

For information on these properties, please contact the Associate shown. For information on other availabilities, or to discuss selling your property, contact Janice Blake, Marketing Director, Chapman Associates Inc., 8425 Dunwoody Place, Atlanta, GA 30338. 404—998-1100.



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nationwide media brokers

The Holt Corporation

Class A plus 1 kw fulltime AM, with cash flow, available in Top 100 metro for less than \$750,000.

This attractive, growing summer resort city also serves as the county seat. Call Gary Kirtley in Falls Church, VA at 703—698-8824 today for more information.

Suite 205
The Westgate Mall
Bethlehem, PA 18017

Washington Office:
7809 Freehollow Drive
Falls Church, VA 22042

Box 2869
One Tower Park
Winchester, VA 22601

FM APPLICATIONS

Satellite Systems Engineering, Inc. is now preparing FM radio applications for FCC BC Docket 80-90 (689 new FM locations).

Contact:
Bob Napp,
(301) 652-4660



**BOB KIMEL'S
NEW ENGLAND MEDIA, INC.**

TRUST
The Northeast's Leading Broadcast Brokers
At our Home Office call Bob, John or Dave Kimel at 802-524-5963
In Maine, call George Wildey at 207-947-6083 or Bill Mockbee at 506-529-3487
In Connecticut, call Mike Rice at 203-456-1111

**8 Driscoll Dr., St. Albans, VT 05478
802-524-5963**

DUOPOLY PREVENTS EXPANSION

This 1000 watt daytimer can increase power, but not under present ownership. 30 minutes from downtown Boston and the only game in town. 7 acres of prime real estate goes along with this fantastic opportunity and you'll be showing plus cash flow from day one.

\$550,000 cahs
Brokers protected
Write to Box 1228, Taunton, MA 02780

For Sale

Rocky Mountain KW AM radio station
Recently re-engineered with new tower
Want out for health reasons. Consider leasing.
Make offer.
Home phone: (303) 738-1660

THIS COULD BE THE BEST BUY ON THE YEAR CLASS C FM LOW DIAL AM

Suburban market. Both stations cover large metro but are underdeveloped by owner with financial and health problems. Priced well below comparables at 1.3 million to facilitate immediate sale. No brokers or finders. Call or write for information: (303) 423-6959—Mr. Wills.

P.O. Box 601
Arvada, CO 80001

MARYLAND FULLTIME AM/ FM

Profitable, stable community, 60 miles from Wash, DC, 90 miles from Balt. Dominant position in (3) county area.

\$1,950,000 CASH
Box 16834 Baltimore, MD 21206

dk
305-453-3311
Box 1065, Merritt Island, FL 32952
Donald K. Clark, Inc.
Media Broker

Clint Eastwood,
"Play Misty for Me"
KRML AM
SOLD BY
MARGRET HANEY
OF GRAHAM-HANEY
MEDIA BROKERS/CONSULTANTS
2363 Van Ness Avenue, Suite 204
San Francisco, CA 94109
415-474-6664
CALL MARGRET FOR PERSONALIZED SERVICE &
LOTS OF HARD WORK
23 YEARS IN BROADCASTING
SEE YOU AT THE
CALIFORNIA BROADCASTERS ASSOCIATION!

- Class C Combo in deep South city. \$2.8 million. Terms.
- FM covering Omaha. \$790,000. Terms
- Powerful fulltimer covering 120K people in Western state. \$400,000. Terms.

Business Broker Associates
615-756-7635 24 hours

BROADCAST MEDIA ASSOCIATES

Media Investment Analysts & Brokers
702-789-2700

CALIFORNIA-OREGON-WASHINGTON
FM'S AND COMBOS—\$350,000 TO \$10 MILLION.
DETAILS TO QUALIFIED BUYERS ONLY.

316 California Avenue, Suite 700, Reno, Nevada 89509

UPPER MIDWEST
Powerhouse combo-fulltime AM
with Class C FM
Ratings and revenue leaders
in friendly, progressive market
Asking \$1,800,000 with \$360,000 down
Contact Bill Lyle
(816) 941-3733

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Put my over 30 years of service
to work for you

BURT **SHERWOOD** INC
3125 Maple Leaf Dr. • Glenview, IL 60025
312-272-4970



BROADCASTING'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Department, 1735 DeSales St., N.W., Washington, DC 20036.

Payable in advance. Cash, check, or money order. Full & correct payment **MUST** accompany **ALL** orders.

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. **NO** make goods will be run if all information is not included.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the classified advertising department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

Deadline is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday, & a special notice announcing the earlier deadline will be published above this ratecard. Orders, changes, and/or cancellations must be submitted in writing. (**NO** telephone orders, changes, and/or cancellations will be accepted.)

Replies to ads with Blind Box numbers should be ad-

dressed to: (Box number), c/o BROADCASTING, 1735 DeSales St., N.W., Washington, DC 20036.

Advertisers using Blind Box numbers cannot request audio tapes, video tapes, transcriptions, films, or VTR's to be forwarded to BROADCASTING Blind Box numbers. Audio tapes, video tapes, transcriptions, films & VTR's are not forwardable, & are returned to the sender.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$1.00 per word, \$18.00 weekly minimum. Situations Wanted: 60¢ per word, \$9.00 weekly minimum. No personal ads. All other classifications: \$1.10 per word, \$18.00 weekly minimum. Blind Box numbers: \$4.00 per issue.

Rates: Classified display (minimum 1 inch, upward in half inch increments), per issue: Help Wanted: \$80.00 per inch. Situations wanted: \$50.00 per inch. All other classifications: \$100.00 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space, Agency commission only on display space.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD,etc., count as one word each. Phone number with area code or zip code counts as one word each.

Books for Broadcasters/Cablecasters

TUNE IN TO SUCCESS IN BROADCAST SALES. A twelve cassette-twenty-four lesson seminar that shows you how to be more productive ... increase sales ... multiply your income. Prepared and produced by Pam Lontos, nationally-known sales wizard, you'll learn how to organize yourself... prospect by telephone ... sell persuasively... research your clients ... sell benefits ... eliminate/overcome objections ... sell to "non-believers" ... close the sale fast ... and much, much more. Equal—at least—to a \$500 per person sales clinic, this seminar-at-home (or in your car), is a tremendous aid for all those involved in broadcast sales.

PL100 \$250.00

THE FUTURE OF VIDEOTEXT. Worldwide investment in videotext technology has passed the \$100 million mark and shows no sign of slackening, as broadcasters, telephone companies, publishers and computer companies rush to adopt this new way of using the TV set for information display. Videotext, involving text, graphics, and even still photos on an adapted video screen, is in full swing in the U.S., Britain, France, Germany, Japan and a score of other countries. Yet despite the investment, research and attention, no videotext service is a commercial success, and some skeptics doubt it can ever succeed. Analytical and well documented, *The Future of Videotext* explores the problems and explains: the evolution and present status of videotext, in major countries around the world; the technology of videotext including broadcast systems (teletext), telephone line systems (viewdata), and hybrid systems using phone lines and cable or broadcast; the advantages and disadvantages of videotext compared to print on the one hand and TV on the other; just what kinds of services are viable—and which are not—using this medium; how consumer and business applications differ; where the industry is going and more. 197 pages.

O-86729-025-0 \$34.95

101 WAYS TO CUT LEGAL FEES AND MANAGE YOUR LAWYER

By Erwin Krasnow, Esq. and Jill MacNeice. A practical guide for broadcasters and cable operators. Let one of the nation's top communications lawyers show you how to: Select the right lawyer for you. Enter into the best fee arrangement. Get the most out of your lawyer. Control legal costs. Monitor and evaluate your lawyers performance. Remedy problems with your lawyer. The book that opens up the "secrets" of getting and using legal services. Communications "superlawyer" Erwin G. Krasnow is former General Counsel for the National Association of Broadcasters (and now a partner in Lipfert, Bernhard, McPherson and Hand). In his new book, Mr. Krasnow strips away the mystique surrounding the legal profession to show broadcasters and cable operators 101 ways to cut costs and boost the performance of in-house and outside counsel. 103 pages; softbound.

CP-101 \$29.95

CREATING ORIGINAL PROGRAMMING FOR CABLE TV.

Cable television now reaches over 30% of Americas' households—and the ever growing number of stations available on new cable TV systems has created a huge need as well as a viable market for original programming. This basic, "how-to" manual edited for the NFLCP, will take you step-by-step through the fascinating world of cable TV programming. Representatives of cable companies, programing services, producers and a communications attorney explain the ins and outs of how to create programing for cable TV. They discuss who the participants are in this new enterprise; the role of advertising on cable TV programing; suggest program sources; provide an overview of copyright and royalty issues; and show the way from producing to distributing original programing. The role of access and independent producers is examined and a glossary of terms has been provided. 175 pages, index, glossary.

O-86729-043-9 (HC) \$29.95

O-89461-036-8 (PAP) \$21.95

MAKING IT IN RADIO

by Dan Blume. A wealth of information for anyone who wants to know more about careers in radio broadcasting either as a professional or for personal knowledge. MAKING IT IN RADIO tells the inside story about the industry, explains the rewarding jobs and careers it offers, and shows how stations and networks operate. The rich traditions of radio, its unlimited future, the wonders of satellite transmission, and much more are covered. And 19 top professionals, including morning man Don Imus of WNEC, ABC-TV sportscaster Don Chevrier, and CNN anchor Bob Cain, provide firsthand advice about careers in radio announcing, programming, sales, engineering, and management. They also discuss how one determines if a career in radio is for him or her, and, if so, how to prepare for the field, break into the business, and advance in the industry. 178 pages, comprehensive glossary, bibliography, index.

CM100 \$9.95

BROADCASTING AROUND THE WORLD

by William E. McCavit. A unique guide to broadcasting techniques, regulations and practices the world over! In one volume, this exhaustively-researched sourcebook gives you full info on the broadcasting done in Britain, the USSR, Poland, India, Italy, Canada, Brazil, Germany, Guyana, Japan and lots more... including the U.S. Broadcast codes and FCC rules and regulations. And, our regs are compared to the methods used in almost every foreign country that has extensive broadcasting activity. FM transmitting towers, network management, government control ... they're all completely described from information provided by people who work with the broadcasting industry of the country involved. This book is a great opportunity to learn about world-wide radio and television broadcasting and to find out the effects of different political systems and many different philosophies of communication. 336 pp., 104 illus.

T51193 \$22.95

VIDEO USER'S HANDBOOK, 2nd Edition.

A thorough hands-on manual for all levels of TV production to help you get more effective use out of your video equipment. Peter Utz outlines many new and creative ideas for getting truly professional results with even the most basic video set-up. It not only teaches you how to solve the simple problems that can arise, but also enables you to avoid the large ones. You get complete descriptions, and instruction in the use of all kinds of studio machinery, not to mention information on audio, lighting, editing and graphics. This book is packed with diagrams, photographs, TV screen reproductions, even cartoons, all designed to sort out and simplify the huge variety of situations that can arise in a television studio. 500 pages, index, illus., appendices, bibliography.

O-86729-036-6 \$17.95

VIDEO EDITING AND POST-PRODUCTION: A PROFESSIONAL GUIDE, by Gary H. Anderson. A complete "real world" guide to both the technical and nontechnical factors of video tape post-production by well-known, four-time Emmy Award winner, Gary H. Anderson.

The book includes: basics; art and technique; overview of common videotape edit bay; preparation; online and offline editing; digital video effects; trends and future directions.

Complete with a glossary, a bibliography and suggested reading materials, Video Editing and Post-Production is comprehensive in scope and incisive in explanation. It is the one-volume pragmatic reference for both the student and practicing professional.

K521-A \$34.95

BROADCASTING BOOK DIVISION

1735 DeSales Street, N.W.,

Washington, D.C. 20036

Send the books whose numbers are indicated at right. Payment must accompany your order.

Name _____

Address _____

City _____ State _____ Zip _____

Book No.	Price
Total \$	_____

Fates & Fortunes

Media

Larry Blum, general sales manager, Jacor Communications, Cleveland-based owner of 10 radio stations, joins WUPW(TV) Toledo, Ohio, as VP and general manager. **Nikki Jewett**, traffic assistant, WUPW, named traffic manager.

Paulette Williams, station manager, KMEL(FM) San Francisco, named general manager.



Williams



Renaud

Tony Renaud, general sales manager, WMAL(AM) Washington, joins WBT(AM)-WBCY(FM) Charlotte, N.C., as VP and general manager.

Howard R. Trickey, general manager, Family Group Broadcasters' KAYC(AM)-KAYD(FM) Beaumont, Tex., and KKW(AM)-WAIL(FM) Key West, Fla., named general manager, co-owned WLAX-TV La Crosse, Wis., which will sign on next fall. Family Group Broadcasters is Tampa, Fla.-based owner of four TV and four radio stations.

Dan Hern, VP and general manager, Ackerley Communications Inc.'s KSGO(AM)-KGON(FM) Portland, Ore., adds titles of VP and general manager of co-owned KJR(AM) Seattle. Ackerley is Seattle-based owner of three radio and four TV stations.

Clarence Rice Baxter, general sales manager, WERC(AM) Birmingham, Ala., named VP and general manager, WERC and co-owned WKXX(FM) Birmingham.

J. Michael Henderson, president, Radio Research Development, Minneapolis, joins KKCI-FM Liberty, Mo., as general manager.

L.A. Sturdvant, teacher, William Allen White School of Journalism and Mass Communications, University of Kansas, Lawrence, joins WMGT(TV) Macon, Ga., as station manager.

Richard Dutton, assistant production manager, KWTV(TV) Oklahoma City, named operations manager.

Floyd Whellan, from Harte-Hanks Communications Co., San Antonio, Tex., joins Lee Enterprises, Davenport, Iowa-based owner of six TV and four radio stations, as VP, human resources.

ment director, **David Welch**, president, Detroit office, and **Richard Johnson**, senior VP and group director, Saatchi & Saatchi Compton Inc., New York, named to board of directors.



Goldman

Edward Goldman, VP and Eastern sales manager, Group W Television Sales, New York, named president. **Joel Segall**, VP and national sales manager, named senior VP and general sales manager.

Dan Cole, account director, D'Arcy Masius Benton & Bowles (DMB&B), New

York, named senior VP. **William J. Morgan**, senior account executive, DMB&B, St. Louis, named account supervisor. **Michele Fite**, account executive, Tracy-Locke Advertising, Dallas, joins DMB&B, St. Louis, as account executive.

Arthur Kover, senior VP and director, research, Cunningham & Walsh Inc., New York, named to board of directors.

Appointments at Doyle Dane Bernbach, New York: **Patti Coleman**, director, systems training and support. **Stan Grayson**, associate media planning director. **Lee Ward**, promotion development supervisor. **Ellen Conlan** and **Cort Kirkley**, account supervisors, to VP's; **Tom Schwartz** and **John Staffen**, art directors, to VP's and art supervisors; **Richard Middendorf** and **Ken Shuldman**, copywriters, to VP's and copy supervisors.

Robert J. Culpepper Jr., director, business development, Eisaman, Johns & Laws Advertising Inc., Houston, named senior VP.

Officers elected at Eastman Radio Inc., New York: **Marty Damin**, manager, New York, **Lindsay Paz**, manager, Philadelphia, **Ken Gioia**, manager, St. Louis, and **Tom O'Brien**, manager, Detroit office, to VP's; **Cynthia Newlin** and **Peter C. Remington**, sales executives, to managers, New York office.

Appointments at DFS Dorland, New York: **Karen S. Davidson**, director, advertiser sales for program syndication services, to VP; **John M. Keil**, executive creative director, to director, creative development; **Clifford L. Freeman**, creative director, succeeds Keil; **Arthur Bijur** and **Donna Weinheim**, VP's and creative group heads, to senior VP's and creative directors; **Dick Anderson**, **George Cinfo**, **Stephen Dolleck**, **Terry Gallo**, **Bill Gangi**, **Fred Massin**, **Sherry Nemmers**, and **Pat Peduto**, associate creative directors, to creative directors. Appointments at San Francisco office of DFS Dorland: **Ron Colnett**, account executive, to senior account executive; **Mike Tekulsky**, **Terri Holderith** and **Sharon Freeman**, assistant media planners, to media planners.

Stephen E. Silver, senior VP, international marketing, Telmar Group Inc., New York, named executive VP and director, worldwide marketing.

Appointments at TeleRep Inc.: **Cathy Faulkner**, account executive, Minneapolis, to sales manager there; **George Becker**, local account executive, KDVR(TV) Denver, to account manager, New York; **Tom Lauchner**, partner, Hamilton, Lauchner, Miller Inc., Marina del Rey, Calif., to account executive, Los Angeles; **Katybeth Jensen**, account executive, WFTS(TV) Tampa, Fla., and **Lynn Zacherl**, account executive, Hillier, Wechsler & Howard, Chicago, to account executives, Chicago.

Appointments at New York-based Seltel: **Randy Brown**, sales manager, Los Angeles office, to sales manager, Chicago office; **Rick Tichman**, account executive, to sales manager, New York; **Fran Mazure**, account supervisor, Ogilvy & Mather, New York, and **William Solomon**, account executive, Chicago office, to account executives, New York office; **Jeffrey Cohen**, account executive, New York office, to account executive, Chicago office.

Cara O'Donnell, account executive, Harrington, Righter & Parsons Inc., San Francisco, named manager, Seattle office. **Michael**

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Marketing

Ernst de Flines, executive VP and manage-

Goodman, account executive, MMT Sales Inc., New York, joins HRP there as account executive.

Appointments at Gardner Advertising, St. Louis: **Susan Bell** and **Alison Johnsen**, account executives, to account supervisors; **Tim Halpin**, copywriter, to creative supervisor; **Kevin Reardon**, assistant account executive, to account executive. Appointments at Gardner's subsidiary, Advanswers Media/Programming Inc.: **Jeanette Leonard**, broadcast service associate, to national television services manager; **Lynne Brooks**, media buyer, to project manager; **Diana Haerr** and **Roxanne Neuberger**, staff assistants, to project associates.

Paul Baker, **Peter Nunziato** and **Jennifer Raisner**, assistant account managers, Ingalls, Quinn & Johnson, Boston, named account managers.

James O'Neal, account executive, WINS(AM) New York, joins CBS Radio Networks as account executive, New York office.

Appointments to Ocean Spray Mauna La'i, shelf-stable concentrates and paper bottle brands account, Bozell, Jacobs, Kenyon & Eckhardt Inc., Boston: **Steve McDonald**, account executive, Ted Bates & Co., New York, to account supervisor; **Matthew Baker**, account executive HBM/Creamer Inc., Boston, to account executive; **Margaret Webb**, recent graduate, Bates College, Lewiston, Me., to assistant account executive. Appointments to Ocean Spray cranberry drinks and refrigerated product brands account: **Linda McDonald**, account executive, to account supervisor; **Donna Piantedosi**, account coordinator, to assistant account executive.

Sharon Walz, senior research analyst, KHJ-TV Los Angeles, joins Petry Television, New

York, as group research manager.

Wendel McCorkle, account executive, Young & Rubicam, New York, joins HBM/Creamer Inc. there as account executive.

Michael Haggerty, senior VP and media director, Wells, Rich, Greene, New York, joins Fisher & Co. Advertising there as director, media services.

John Lunghi, account manager, MTV Networks Inc., New York, named director, advertising sales.

Appointments at Arts & Entertainment Network, New York: **Kenneth Street**, account representative, affiliate sales and marketing, to account manager; **Randall R. McKey**, marketing consultant, Group W Cable, New York, to account representative; **Susan Samuels**, account executive, to sales development manager; **Cathryn Hansen**, Midwest sales account executive, Rolling Stone magazine, Chicago, to account executive, Chicago advertising sales and marketing.

Dennis Birch, from Ehrig & Associates, Seattle, joins Knoth & Meads, San Diego, as copywriter.

William H. Moore, account executive, KCPQ(TV) Tacoma, Wash., and **Steven T. Linde**, broadcast representative, Tacher Co., Seattle, join KOMO-TV Seattle as account executives.

Victoria Forbes, account executive, KYW(AM) Philadelphia, joins WTAF-TV there in same capacity.

Debra Johnson, market researcher, Frost Bank, San Antonio, Tex., joins KSAT-TV there as research manager.

Cole Case, salesman, McGavren Guild, San Diego, joins KYXY(FM) there as sales repre-

sentative.

Wayne Joseph, account executive, WJBK-TV Detroit, joins WXYZ-TV there as account executive.

Deena Brant Zetterlund, from Regional Radio Reps, Evansville, Ind., joins WEVV(TV) there as account executive.

Randy Culpepper, account executive, Data Communications Corp., Memphis joins WREC(AM) there as account manager. **Phil Morgan**, general manager, WIRJ(AM)-WZDQ(FM) Humboldt, Tenn., joins WEGR(FM) Memphis (co-owned with WREC) as account manager.

Leonard J. Hart, VP and general manager, WNYR(AM)-WEZO(FM) Rochester, N.Y., joins WLTE(FM) Minneapolis as general sales manager.

Dale Coloma, national sales manager, KPDX(TV) Vancouver, Wash., named sales manager. **Walt Adler**, marketing manager, KGO-TV San Francisco, joins KPDX as general sales manager.

Jeffrey Specter, account executive, WXKS-FM Medford, Mass., joins KPWR(FM) Los Angeles as national sales manager. **Susan Perry Hoffman**, local sales manager, KKBQ-AM-FM Houston, joins KPWR as account executive.

Beth Ann Herring, account executive, KTKS(FM) Denton, Tex., joins KTFM(FM) San Antonio, Tex., as sales manager.

Lew Blatte, account executive, WJQY(FM) Fort Lauderdale, Fla., joins WQAM(AM)-WKQS(FM) Boca Raton, Fla., as account executive.

Scott Emery, salesman, WABF(AM) Fairbanks, Alaska, named sales manager. **Mary Cammack**, recent graduate of University of Alabama, joins WABF as sales representative.

Mary Lynn Finn, recent graduate, Ohio University, Athens, Ohio, joins WOWK-TV Huntington, W.Va., as salesperson.

Programming

Paul J. Heller, senior agent, The Agency, Los Angeles-based talent agency, joins Paramount Network Television there as VP, series development.



Heller



Adelman

Barry Adelman, supervising writer, TV's *Bloopers and Practical Jokes*, produced by The Dick Clark Co., Los Angeles, named VP, TV development of Clark Co.

David Goldsmith, VP, series development, Lorimar, Culver City, Calif., named senior VP, network series television, Lorimar-Television.

Vicki S. Horwitz, associate director, program



New Interep head. Les Goldberg, executive vice president/western division manager, McGavren Guild Radio, has been named president and chief operating officer of its parent, Interep. Goldberg (right), an 18-year McGavren Guild veteran, takes over the day-to-day operations of the national radio representation company from its current president and founder, Ralph Guild (left). Guild will be chairman and chief executive officer of Interep, concentrating on strategic planning. (Interep is composed of five national radio representation firms: McGavren Guild Radio, Hillier/Newmark/Wechsler & Howard, Weiss & Powell, Major Market Radio and Durpetti & Associates.)

development, The Disney Channel, Burbank, Calif., joins NBC Entertainment as manager, current comedy programs.

Mireille Soria, director, current programs, Columbia Pictures Television, Burbank, Calif., joins ABC Entertainment, Los Angeles, as director, dramatic series development.

Shelly Schwab, executive VP, MCA TV, New York, moves to Los Angeles office to head MCA TV Enterprises division which oversees development of first-run programming. **Marc Grayson**, VP, Western area, Los Angeles, moves to New York office to head station sales of first-run programming and clearances of off-network advertiser sales.

Ann E. Stich, VP, MGM/UA Television, Los Angeles, joins Orion Television there as VP, current programs.

John Price, from Real Radio Co., Los Angeles, joins Charles Michelson Inc., Beverly Hills, Calif.-based distributor of radio dramas, as VP, station relations. **Tim McClintock**, West Coast manager, Keystone Broadcasting System, Los Angeles, joins Michelson as VP, network sales.

Appointments at New York-based Paramount Domestic Television and Video Programming's *Entertainment Tonight*: **John Tesh**, sports-caster, WCBS-TV New York, to co-host; **Rob Weller**, former *Entertainment Tonight* co-host, to co-host, *Entertainment This Week*; **Fred Farrar**, line producer with ABC's *Good Morning America*, to supervising producer of *Entertainment Tonight* and *Entertainment This Week*.

Peter Knepper, VP, finance, Keith Barish Productions, Los Angeles, joins Marvel Productions Inc., Van Nuys, Calif., as VP and chief financial officer.

Richard Merkle, director, finance administration and business affairs, WABC-TV New York, joins Reiss Media Enterprises Inc. there as VP, finance and administration. Reiss Media operates Request Television, satellite delivered pay-per-view service.

Michael V. Opelka, program director, Hit Video USA, Houston-based 24-hour music video network, adds title of VP, programming and network operations.

Kenneth N. DuBow, Southeastern division manager, MGM/UA, Atlanta, joins Buena Vista Television, Burbank, Calif.-based subsidiary of Walt Disney Pictures, as director, Eastern sales, New York. **James W. Packer III**, Denver-based marketing representative for Anheuser-Busch, St. Louis, joins Buena Vista as account executive, Eastern division.

Mary Palmer, director, financial reporting, The Taft Entertainment Co., Los Angeles, named assistant controller.

Randall Rumage, assistant music director, Harmony Gold, Los Angeles, named music director.

Todd Baker, manager, creative development, New World Television, Los Angeles, named development director.

Don Pennick, casting director, Universal Studios, Universal City, Calif., joins Cannon Television, Los Angeles, as casting director.

Don Greenberg, video tape editor, Broadway Video, New York, joins NFL Films Video, Mount Laurel, N.J., as senior video tape edi-

tor.

Patricia Cadavid, assistant production manager, Naitonal Video Center, New York recording studio, joins ADM Video Productions, Port Washington, N.Y.-based commercial video production company as account executive.

Molly Youngling, independent New York-based TV writer and producer, joins Public Broadcasting Service, Alexandria, Va., as director, acquisitions.

Tammy L. Green, production manager, WCCB-TV Charlotte, N.C., joins WCTI-TV New Bern, N.C., as operations and program manager.

Robert Darling, general manager and program director, KKNU(FM) Fresno, Calif., joins KJOL(FM) Los Angeles as operations and program director.

Karen Black-Rhodes, program coordinator, KWTV-TV Oklahoma City, named assistant program director.

Karen L. Curry, announcer and producer, Prairie Public Radio, Bismarck, N.D., joins Temple University's WRTI-FM Philadelphia as assistant programming manager.

Brian Dampier, producer and project manager, noncommercial WTTW-TV Chicago, named producer, *Chicago Tonight with John Callaway*.

Tod Mesirov, producer, *Capital Edition*, weekly public affairs show, WUSA-TV Washington, joins WRC-TV there as producer.

Christopher Funkhouser, traffic manager, noncommercial WENH-TV Durham, N.H., named program manager.

Regina Scruggs, program director, KLEF(FM) Houston, joins WRR(FM) Dallas as program director.

Terri Larson, senior account executive, KYAK (AM) Anchorage, joins KBY(TV) there as program director.

News and Public Affairs

Judy Grant, news director and anchor, KELO-TV Sioux Falls, S.D., joins CBS News, New York, as night news manager.

Steve Hirsh, assignment editor, and **Kate O'Brian**, associate producer, ABC News, named Washington bureau producers.



James Bleicher, news director, WLNS-TV Lansing, Mich., joins WJRT-TV Flint, Mich., as news director.

Fred Ertz, news director, WNEM-TV Bay City, Mich., joins WDIV-TV Detroit as news assignment manager.

Steve Scott, news director, KWSS(FM) Gilroy, Calif., joins WRXR(FM) Chicago as news director.

Cassandra A. Stancil, news director, Ball State University's WBST(FM) Muncie, Ind., joins WRTI-FM Philadelphia, licensed to Tem-

ple University, as news and sports director.

Larry Shenosky, special projects manager, WTVJ-TV Miami, joins KMOV-TV St. Louis, as executive news producer. **Michael Castengera**, journalism teacher, University of Missouri, Columbia, joins KMOV-TV as assistant news director.

Cheryl Kunin Fair, executive news producer, WPVI-TV Philadelphia, named managing editor. **Eric Schoenfeld**, producer, named executive producer.

Jim Wesley, producer, *Washington Week in Review*, public affairs program produced by non-commercial WETA-TV Washington, named senior producer, news and public affairs, WETA-TV. **Sue Ducat**, producer, special events, WETA-TV, succeeds Wesley.

Appointments at WNEV-TV Boston: **Jacques Natz**, assistant news director, WMAQ-TV Chicago, to assistant news director; **Dave Wright**, anchor and reporter, Atlantic Television System Ltd., Halifax, Nova Scotia, to anchor; **Lester Strong**, host of *Urban Update*, WNEV-TV public affairs show, to noon anchor; **Delores Handy**, noon anchor, and **R.D. Sahl**, reporter, to weekend anchors.

Linda Knowles, producer, KWHL-TV Waterloo, Iowa, joins KMBC-TV Kansas City, Mo., as producer.

Mary Coffman, news manager, Capital Broadcast News, Washington, joins Washington bureau serving Post-Newsweek's four TV stations as assignment editor.

Appointments at KFDA-TV Amarillo, Tex.: **Robert Hinckle**, staff assistant, Texas State

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Senator Bill Sarpaulis, to assistant news director; **Rhonda Harrison**, from KAUZ-TV Wichita Falls, Tex., to anchor and reporter; **Michael Jones**, political correspondent, KENS-TV San Antonio, Tex., to regional news director.

Joe Fowler, former sportscaster, KMOX-TV St. Louis, joins WTTG-TV Washington as sportscaster.

Craig Mustard, sports director, WGBB(AM) Freeport, N.Y., joins WOR(AM) New York as sports director.

Cindy Ward, from WAVE-TV Louisville, Ky., joins WSBT-TV South Bend, Ind., as anchor and reporter.

Dave Freeman, anchor, WMBD-TV Peoria, Ill., joins WHIO-TV Dayton, Ohio as general assignment reporter.

Donna Deedee, part-time reporter, WNYR(AM)-WEZO(FM) Rochester, N.Y., and **Steve Scully**, anchor, producer and reporter, WSEE(TV) Erie, Pa., join WHEC-TV Rochester, N.Y., as reporters.

Joni Baluh, news director, WINC-AM-FM Winchester, Va., named newswoman, Associated Press, Richmond.

Technology

Anthony R. Pignoni, former VP, business development, video systems division, Robert Bosch Corp., Salt Lake City, joins Panasonic Broadcast Systems Co., Secaucus, N.J., as VP, marketing and sales (see "Closed Circuit," July 21).

John D. Zeglis, VP and general counsel, AT&T Communications, New York, named



Zeglis



Burlingame

senior VP and general counsel. **Harold W. Burlingame**, corporate VP, public relations, named senior VP, public relations.

Anthony Zalenski, senior VP, sales and service, General Data Communications, Middlebury, Conn., joins Comsat Technology Products, Clarksburg, Md., as VP, marketing and sales.

Michael Sayovitz, operations director, ByVideo, Sunnyvale, Calif., joins Spectra Image Inc., Burbank, Calif.-based manufacturer of dual laser head disk players and editing systems, as VP, manufacturing.

Neil Pietrangeli, Midwest district manager, Banyan Systems Inc., Westboro, Mass., joins Zenith Electronics Corp., Glenview, Ill., as national sales manager, communications products unit, cable products division.

Doug Domergue, regional sales manager, Data Communications Corp., Memphis, named general sales manager, BIAS services.

BIAS services are Data Communication's computerized products designed for broadcast news and advertising departments.

Gloria J. Wittke, regional applications manager, Augat Inc., Attleboro, Mass., named district manager, components division.

John L. Klecker, sales manager, TV RF products, Harris Corp., Quincy, Ill., joins Andrew California Corp., Upland, Calif., as applications engineer, broadcast products.

Thomas W. Casey, creative director, Gateway Studios, Pittsburgh, joins Production Masters Inc., Pittsburgh-based audio and video production facility, as director, computer animation.

Appointments at Kinetic Design Systems Ltd., Denver: **Ronald L. Shaw**, operation manager, animation, named to board of directors; **Steven Dumonceau**, from Peat, Marwick, Mitchell & Co., Tampa, Fla., to controller and corporate director; **Todd Herrick**, computer artist, Genographics, Denver, to animator.

Promotion and PR

Mark Zakarin, director, advertising and promotion, ABC Motion Pictures, named VP, creative advertising, ABC Entertainment.

Barry Stagg, VP, publicity and promotion, Embassy Television, Los Angeles, joins Lorimar-Telepictures, Culver City, Calif., as senior VP, publicity, promotion and advertising. **Robert Crutchfield**, VP, publicity and advertising, Lorimar, named VP, public relations, Lorimar-Telepictures.

Monie Begley Feurey, director, corporate relations, RKO General Inc., New York, named VP, corporate communications.

Linda Dozoretz, senior VP, Rogers & Cowen, Los Angeles, joins Guttman & Pam Ltd., Beverly Hills, Calif.-based public relations firm, as president, business entertainment division.

Kimberly Wells, supervisor, programing publicity and affiliate publicity, The Disney Channel, Burbank, Calif., joins Rogers & Cowen Inc., Los Angeles as account executive.

Appointments at WLS-TV Chicago: **LuAnn Wing**, promotion coordinator, to promotion producer; **Donna Williams**, sales assistant, to promotion assistant; **Elsa Claveria**, secretary, public affairs department, to community services coordinator.

Lisa Revere, from KZKC-TV Kansas City, Mo., joins KMBC-TV there as promotion writer and producer. **Jane Schlicht**, promotion assistant, WCGV-TV Milwaukee, joins KMBC-TV as on-air coordinator and publicist.

Allied Fields

Joseph A. Morris, counsel to chairman, Equal Employment Opportunity Commission, joins United States Information Agency as chief of staff and counsel to USIA Director Charles Z. Wick.

Volunteers joining private-sector advisory committee, Voice of America, Washington:

Randall Bongarten, president, NBC Radio, New York; **Mrs. Omar Bradley**; **Himan Brown**, executive producer, CBS Radio's *Mystery Theater*; **Jack Clements**, president, Mutual Broadcasting, Arlington, Va.; **Priscilla Collins**, chairman of board, King Broadcasting, Seattle; **Edward DeGray**, executive director, Broadcast Pioneers, New York; **Ronald S. Diana**, deputy general counsel, Hearst Corp., New York; **Eddie Fritts**, president, National Association of Broadcasters, Washington; **Kenneth Giddens**, chairman of board, WKRG-TV Mobile, Ala.; **Ben Hoberman**, former president, ABC Radio, New York; **Martin Rubenstein**, president and CEO, Corporation for Public Broadcasting, Washington; **Paul Steinle**, president and CEO, Data Broadcasting Corp., Vienna, Va. Committee is being organized to aid Voice of America with ideas on programming and securing funds for special projects. First meeting is planned for November.

Rozanne Weissman, public affairs director, Communications Workers of America, Washington, joins Corporation for Public Broadcasting there as VP, corporate communications.

Janice Obuchowski, legal assistant to FCC Chairman Mark Fowler, named Fowler's senior legal advisor.

Alvin Hampel, former VP, creative services, D'Arcy MacManus Massius Worldwide, has formed New York-based consultancy, Hampel Creative.

Vicki Huff, casting director, Marc Schwartz & Associates, Los Angeles-based casting agency for television series, including ABC's *Dynasty* and *The Colbys*, named VP.

John Mantley, producer of past TV shows *Laugh-In*, *Little House on the Prairie*, and *Back Stairs at the White House* named to emeritus status by The Caucus for Producers, Writers & Directors, Los Angeles.

Deaths

Thomas K. Barnstable Jr. (known professionally as Tom Barnes Jr.), 43, president and chairman of KXJB-TV Fargo, N.D., and KCMT-TV Alexandria, Minn., died July 13 of injuries suffered in motorcycle accident near Cormorant, Minn. He is survived by his wife, Joetta, and daughter.

Joseph J. Doyle, 68, retired executive, Four Star Entertainment Corp., Northridge, Calif., died July 10 after heart surgery at Palm Beach Gardens Medical Center, Tequesta, Fla. Doyle joined Four Star Entertainment in 1960. After 25-year career, during which he served as head of domestic syndication department, he retired in 1985 as VP, sales administration, and member of board of directors of parent company, Four Star International Inc. He is survived by his wife, Rosemary, son and daughter.

Aileen Nance Paro, 56, member of personal staff of Dwight Eisenhower during 1952 presidential campaign and wife of Tom E. Paro, president of Association of Maximum Service Telecasters, Washington, died July 22 of cancer at Sibley Hospital, Washington. She is survived by her husband, two sons and daughter.

NAB's prudent counselor

Unlike his namesake, the acerbic H. L. Mencken, Henry Lewis (Jeff) Baumann is affable, self-effacing and filled with kindness toward his fellow man. As the National Association of Broadcasters senior vice president and general counsel, his quiet manner and working knowledge of the FCC are proving an effective combination in dealing with the regulatory and legal problems confronting the broadcast industry.

Baumann joined the NAB in January 1984 after spending just over 14 years at the FCC, departing as deputy chief of the Mass Media Bureau. He succeeded Erwin G. Krasnow, now with Verner, Lüpfert, Bernhard, McPherson & Hand. There are marked differences between the two. Krasnow, a tireless writer of briefs, tracts and memorandums, was ever in the public eye.

Baumann is more comfortable offstage. But the transition has been smooth and Baumann is getting high marks from colleagues. "He had big shoes to fill when he took the job," said National Association of Broadcasters President Eddie Fritts, who praised his legal counsel for taking the "staff and department to new levels of performance."

Baumann's famous name was the work of his father, a Mencken admirer who corresponded with the author for 20 years. Proud of his father's friendship with the literary critic, Baumann has some of those letters framed on his office wall. Of particular note is Mencken's letter on the christening of his namesake, which included a flattering, if as yet unfulfilled, prediction: "I am delighted to hear that young Henry Lewis has been taken under the protection of the Holy Church. I have a hunch that there is a Bishop in him."

Although the 42-year-old Baumann grew up in Erie, Pa., his heart was in Virginia, a state whose history he found fascinating. "I always loved Virginia," he says. "I read a lot about Virginia when I was a child." Pursuing that interest, Baumann attended the University of Virginia in Charlottesville. He graduated in 1966 with a BA in political science and went on to Dickinson School of Law in Carlisle, Pa., receiving a law degree in 1969.

In college, Baumann developed what he calls a "bad case" of Potomac fever and decided to pursue a legal career in Washington. Communications didn't figure in his original plan. In fact, it was a miscommunication that introduced him to the Fifth Estate. He responded to a notice for what he thought was a job at the Federal Trade Commission. "I kept talking about my interest in antitrust law, and finally the interviewer looked at me and said, 'We don't even do any antitrust law.' And I said, 'You're the Federal Trade Commission; you have a whole bureau.' And the interviewer said, 'No, we're the Federal Communications Commission.'"



HENRY LEWIS (JEFF) BAUMANN—senior vice president and general counsel, National Association of Broadcasters, Washington; b. Feb. 27, 1944, Erie, Pa.; BA, political science, University of Virginia, Charlottesville, 1966; JD, Dickinson School of Law, Carlisle, Pa., 1969; staff attorney, compliance branch, complaints and compliance division, FCC, 1969; FCC renewal branch, 1971; hearing division, 1972; review board, 1973; reviewing attorney, renewal branch, 1975; chief, renewal branch, 1976; chief of policy and rules division, Broadcast Bureau, 1979; deputy chief, Broadcast Bureau, 1981; deputy chief, Mass Media Bureau, 1982; present position since, January 1984; m. Betty Blades, 1970.

After considering various job offers, Baumann joined the FCC in 1969 as a staff attorney with the compliance branch of the complaints and compliance division. "The FCC was really the best opportunity for somebody who wanted to spend a year in Washington," says Baumann. "That was my original intent. And one thing led to another so I made a career in communications law."

In five years he moved from complaints and compliance to the renewal branch to the hearing division and finally to the Review Board. During those years, he began to feel that the "regulatory goals of the commission were wrong." Regulations, he concluded, were "knee-jerk and not well thought out. Nobody ever thought through what we were trying to accomplish," he says.

Despite that growing realization, Baumann relished the opportunity to return to the renewal branch in 1975. It was an exciting time for the young bureaucrat as the agency re-evaluated its ascertainment rules and license renewal forms. In a year he was chief of the branch and served in that post until 1979.

There was plenty to do. There was a backlog of 300 petitions to deny, Baumann says. "We indicated that unless you had something really worthwhile to submit to the commis-

sion you were going to get tossed out very quickly."

His tenure at the renewal branch added to his regulatory enlightenment. Baumann began to see what he calls the "human side" of the broadcast industry. "I had the opportunity to find out that broadcasters weren't just pieces of paper. That they were real people trying to comply."

He moved on to the policy and rules division of the Broadcast Bureau where he was chief from 1979 to 1981 under former FCC Chairman Charles Ferris. He played a significant role in the commission's radio deregulation and its adoption of a simplified postcard license renewal system. (The FCC adopted its radio deregulation order in 1980.) In 1981 Baumann became deputy chief of the Broadcast Bureau under the agency's current chairman, Mark Fowler.

Baumann kept a low profile at the commission. But John Kamp, special assistant to FCC Chairman Mark Fowler, who also worked for Baumann as a staff attorney in the policy and rules division, describes him as a "great manager, who inspired loyalty and confidence." He was particularly good at "coming up with solutions and understanding the political environment," said Kamp.

As deputy chief of the Broadcast Bureau (renamed the Mass Media Bureau in 1982) Baumann was responsible for implementing many of new deregulatory policies of Fowler's marketplace approach to regulation. He was also involved in the agency's analysis of its technical rules, its re-evaluation of children's television and the fairness inquiry.

In 1984, Baumann accepted NAB's offer to head its legal department. Working at the trade association appealed to him as a way to continue his involvement in policy matters and still be a lawyer. He welcomed the chance to "assist the industry in its regulatory battles."

Baumann sees his department as "a support arm of both NAB and the industry. I make it my goal to devote my attention to the membership and getting them information."

As for his long-term objectives at the association, NAB's legal chief hopes to play a role in the eventual repeal of the fairness doctrine. He'd also like to see legislation enacted to eliminate the comparative renewal process and to codify the FCC's radio and television deregulation.

In the meantime, he's devoted to the association's chief preoccupation: the adoption of new must-carry rules. "I had no idea when I came to NAB that I would be in the middle of that fracas," he says. When he was at the FCC, he saw no need to disturb must carry. "It created an appropriate balance between cable and broadcasters and served the public interest. I always felt the government had an obligation to go slowly in this area and not to upset the applecart because the public has a damn good radio and television service." ■

All-Industry Radio Music License Committee and American Society of Composers, Authors and Publishers reached accord on new Radio music licensing contracts for radio late last week that will, on industrywide basis, raise annual rates by approximately 7.5%. (Increase will vary from station to station.) According to committee, new licenses (both blanket and per-program) will eliminate trade and barter income reporting. Sustaining fee in blanket licenses will also be dropped. Radio industry has been operating under interim agreement with ASCAP since last contract expired on Dec. 31, 1982. However, new blanket music licenses, which will run for five years, will be retroactive Jan. 1, 1986. Settlement with ASCAP provides for no additional payment for 1983 and 1984. Rather, it calls for flat 7.5% surcharge fee on station's 1985 payment to ASCAP, which can be submitted in two installments. As for per-program licenses, terms of existing agreement will be extended through end of 1986 with new contract taking effect Jan. 1, 1987. Per-program license, which will run for four years, will provide for easier reporting of music use by stations, committee said. Last week's development follows three-and-a-half years of negotiations and legal battles between committee and ASCAP. After negotiations broke down between two parties in April 1985, committee, under "consent decree" issued by Justice Department in 1980, initiated "rate court" proceeding with U.S. District Court in New York to determine new license fees (BROADCASTING, April 8, 1985.) ASCAP was seeking approximate 16% to 18% increase while committee was looking for reduction. Both sides, however, returned to bargaining table last May. "Given the costs and uncertainties of continuing the litigation, the committee determined that it was in the best interests of the stations it represents to

Spectrum allocations. The FCC last week voted to allocate most of the 32 mhz of UHF spectrum remaining for land-mobile services below 1,000 mhz.

Under the commission's action, 10 mhz of the spectrum in the 800-900 mhz band went to private land-mobile services; 10 more went to cellular radio; 6 mhz went for public safety; 2 mhz were allocated for general purpose mobile radio, with Chairman Mark Fowler making clear that he wants congressional authority to auction that off, and another 4 mhz were held in reserve.

One of the more controversial issues pending before the commission was whether to allocate UHF spectrum for land-mobile satellite service, a two-way radio service that would use satellites to interconnect. The Canadian government and entrepreneurs hoping to launch such services had been contending that a UHF allocation was needed to get the service off the ground. In her first vote as a commissioner, Commissioner Patricia Diaz Dennis gave Fowler and Commissioner Dennis Patrick the third vote they needed to reject such an allocation over the dissents of Commissioners James Quello and Mimi Dawson. Instead, the majority allocated 27 mhz of less desirable spectrum on a shared basis in the 1.5 mhz band, contending that the service could be viable there. In a discussion about how "comity" is a two-way street and how the FCC had to consider U.S. interests first, Patrick and Fowler also intimated that UHF spectrum from the 4 mhz reserved might be made available for land-mobile satellite service subject to further negotiation between the U.S. and Canada. There were also indications that Patrick and Fowler may be hoping to extract concessions from the Canadians in other areas. It's said that one issue Patrick and Fowler have in mind is the Canadian satellite system's retransmission of the signals of U.S. TV stations without copyright compensation.

The State Department has agreed to discuss the land-mobile satellite issue with the Canadians. Patrick will represent the FCC in those talks.

Robert Foosaner, chief of the FCC Private Radio Bureau, said that even with the fresh, nationwide allocations, land mobile would continue pushing its case for UHF television spectrum. "In the major cities, there are still significant spectrum shortages for land-mobile communications," Foosaner said.

accept a settlement," said Bob Henley, chairman of committee and president and general manager, KGNR(AM)-KCTC(FM) Sacramento, Calif. New music license agreement, which must be approved by federal judge who administers ASCAP consent decree, is expected to be mailed to stations in September. □

The Radio-Television News Directors Association presented its Distinguished Service Award to FCC Chairman Mark Fowler

last week in recognition of his support for full First Amendment rights for electronic journalism. Fowler said "deregulation" was right for nation's communications system. "It leads to more choice," Fowler said. "Dealing with all the new choice is daunting. But it's not impossible. And it's a policy that keeps government from controlling what is said or who says it, even if it's wrong." Fowler appeared to lend credence to reports Justice Department's antitrust chief, Douglas Ginsburg, is White House choice to replace Judge J. Skelly Wright on U.S. Court of Appeals in Washington. Wright last month took status as senior circuit judge. In his remarks at luncheon, Fowler expressed pleasure at prospect of Ginsburg's nomination. Antitrust chief, who was in audience, did not resist good wishes or denials. □



Screen Actors Guild-American Federation of Television and Radio Artists talks with prime time television producers were scheduled to resume today (July 28) in last-ditch effort to avoid strike. Vote on call for strike authorization were due by end of day Friday (July 25) and officials close to situation expected authorization to be approved. Meanwhile, talks last week between AFTRA and networks concerning pact covering news personnel broke off. AFTRA claimed networks were trying to force news on-air talent and story writers to perform technical duties in some instances, proposal rejected by union. Talks have continued on and off since last contract expired in November. No word on when talks would resume again. □

Century Communications, New Canaan, Conn.-based MSO principally owned by Leonard Tow, and ML Media Partners, group headed by I. Martin Pompadour of Television Stations Partners, New York-based station group of four TV's, have contracted to purchase **Cable Television Co. of Greater San Juan Inc.** (P.R.) for \$141.7 million. Seller of station is principally owned by Harris Cable Corp. and Harriscope Broadcasting Corp. Under agreement, Century/ML will initially acquire 90% of system. System has over 105,000 subscribers. Broker for sale was Edwin Tornberg & Co. □

Representative Matthew Martinez (D-Calif.) introduced **House bill** last Thursday night (July 24) that would block Spanish International Communications Corp. sale of five UHF TV's to joint venture of Hallmark Cards Inc. and First Capital Corp. of Chicago for \$301.5 million ("Changing Hands," page 89, and story, "Top of the Week"). **Martinez said sale would deprive Hispanics of owning stations that broadcast to more than half of nation's Spanish-speaking homes.** Bill would change FCC policies involving transfer of revoked licenses to create more favorable atmosphere for minority ownership, specifying that minority-owned stations where licenses had been revoked or renewal denied must be sold to minority controlled entities. Martinez said that at least three qualified minority-owned companies had attempted to purchase stations and maintain Spanish-language operations. Nancy Matheny, director of communications for Hallmark, said company has not had time to study bill, but stations will remain Spanish-format for two years, according to terms of sale agreement. It has also pledged long-term commitment to Spanish-language format. □

oncommercial **KCET-TV Los Angeles** will be step ahead of network news as of Sept. 1, when it begins airing **The MacNeil/Lehrer NewsHour** live, weekdays at 3-4 p.m. Pacific time. Earliest network newscast in Los Angeles currently begins at 6:30 p.m. on NBC, with ABC and CBS beginning their nightly news broadcasts at 7 p.m. KCET will continue to air *NewsHour* at 6:30 p.m., repeating its earlier broadcast and running updated versions when news breaks later. Currently, station airs telecourses in 3 p.m. time slot.

Senate is scheduled to take historic vote July 29 on whether it will make TV coverage of its proceedings permanent. All indications are that Senate will vote to continue coverage. Survey conducted by SPAN backs that up: 77 members are in favor; 17 are against; four are undecided and two declined to respond. Also last week, Senate Rules Committee continued its discussions on finetuning broadcast coverage. Committee rejected request from Architect of Capitol for additional funding for two more cameras. Instead committee authorized purchase of one extra camera (there are six in use). Senate authorized \$3.5 million for broadcasts when TV experiment began; roughly \$1 million has been spent in implementing experiment. Committee also voted to restrict size of graphics and charts used on floor to 24 inches high and 30 inches wide.

Capcities/ABC and union representing 3,200 members have hit stumbling block in attempt to complete new four-year contract. National Association of Broadcast Employees and Technicians members approved bulk of company offer earlier this month, but meeting between Capcities/ABC and union in Hollywood last Wednesday, July 23, was unable to resolve remaining disagreement over pacts covering 25-30 San Francisco AM radio writers-producers and Los Angeles radio program coordinators, as well as LS(AM) Chicago newswriters. NABET negotiating team expects to hold telephone conference today, July 28, to decide whether to authorize strike on behalf of units without agreements.

Turner Broadcasting System last week asked FCC to request further comment and hold oral argument in must-carry proceeding. TBS said that since close of formal comments, docket had been "inundated" with rash of *ex parte* discussions and new must-carry proposals. Having neutralized the major cable trade association, the broadcasters, through a well-orchestrated campaign, have created a much mob frenzy that new must-carry rules be adopted post haste," said TBS. "The reasoned decision making required of the commission demands more than acquiescence of the political establishment of the moment."

Turner Broadcasting System issued last week new schedule for scrambling of CNN's satellite feed. New schedule was necessitated by Turner's failure to make smooth transition from fixed-key to addressable scrambling last week. When addressable scrambling was started last Tuesday (July 15), many CNN affiliates lost signal. Turner spokeswoman blamed losses on cable operators, saying any descramblers were not properly installed. Under new schedule, Turner will begin testing of addressable scrambling for brief periods each day on Aug. 4. It will try again to make move to full-time addressable scrambling on Aug. 25. Like other cable programmers, Turner is using the M/A-Com Videocipher II scrambling system.

No cable companies have asked Supreme Court to rule that pole attachments offered cable systems by utility companies are public utility offerings and that, as result, FCC's regulation of prices charged does not constitute "taking" in violation of **Fifth Amendment**. Nor-West Cable Communications and Preferred Communications Inc. made argument Friday (July 25) in friend-of-court brief filed with Supreme Court. They are supporting commission and cable systems seeking to overturn decision of U.S. Court of Appeals for 11th Circuit which held that Pole Attachment Act of 1978, under which commission regulates pole attachment rates, is unconstitutional. Nor-West and Preferred argue that public utilities have "dedicated" their poles to use of cable companies and that, as result, case is governed by standard public utility principles rather

than private-property principles relied on by lower court. Systems also say that if high court holds that utilities have Fifth Amendment right to be free of regulation, then First Amendment rights of cable operators will be jeopardized. Utilities, they say, will be given "monopoly stranglehold on electronic publishing." Nor-West and Preferred are represented by law firm of Farrow, Schildhause & Rains, which, in press release on its brief, predicts that "mainstream" cable systems will be "reluctant" to support its argument. Firm says those systems will fear "opening pole attachment services to all comers will be an open invitation to competition in the cable business."

New York Daily News reported last week that its nationally known Pulitzer prize winning columnist **Jimmy Breslin** will do one-hour, late-night talk show for ABC next season to appear twice weekly after **ABC's Nightline**. However, ABC denied that final agreement had been reached with Breslin, although it acknowledged that talks were in progress. Breslin told his newspaper that show would debut third week in September and that working title is **According to Breslin**. Plan, he said, was for show to air Tuesdays and Fridays while new Dick Cavett show would air Wednesdays and Thursdays.

WBFF-TV Baltimore has told NBC it will drop **Tonight Show Starring Johnny Carson** in October to pick up new **Joan Rivers** talk show from **Fox Broadcasting**. WBFF-TV is independent station that has been carrying *Carson* since NBC affiliate WMAR-TV dropped program two years ago. NBC said it would pursue other independents in market to carry *Carson* but had not signed deal, as of last Friday (July 25).

WBBM-TV Chicago, which has been target of **Operation PUSH** boycott for last nine months, was reportedly close to deal to move **Lester Holt**, WCBS-TV New York news correspondent, to Chicago as news anchor. Holt is black and station hopes his assignment as anchor would appease PUSH. But boycott organizers last week said it would take more than one anchor to do it and that overall minority employment levels at station and better coverage of minority affairs in Chicago area were two issues yet to be addressed.

In suit brought by CBS-affiliate KCTV-TV Kansas City against independent KZKC-TV Kansas City, U.S. District Court of western Missouri decided that KZKC-TV must drop use of "TV" from its call letters and must cease using "TV" in promotion and advertising. KCTV-TV vice president and general manager Phil Jones said his station filed suit to eliminate any confusion between two stations, especially when it comes to filling out diaries for rating services. Jones said entire case would have not come to trial if FCC had not eliminated regulation requiring other stations in markets to be notified of new call letters, and call letter changes. "I think the FCC should look at a case like this and say, 'Are we doing our job?'" It was year and half ago that KZKC changed call letters. Spokesman for KZKC said station was pleased with decision, especially considering prospect that it originally faced having its entire call letters changed. Judge presiding over case was Joseph Stephens, who also heard Christine Craft case.

Television and film production company, **Imagine Films Entertainment, made big splash in initial public offering.** Offering ("Bottom Line," June 30) of units—each consisting of one share common stock and warrant to buy one-third share—were initially to be priced at \$5-to-\$7, prospectus said. Instead, initial price was \$10.75, and subsequent first-day trading saw bid price rise to \$18.25. Company is majority owned by Ron Howard and Brian Grazer. Neil S. Braun is president and chief operating officer.

Lawsuits between Phoebe Cowles and Cowles Publishing Co. have been settled out of court with result that cousin of executives William H. Cowles III and James P. Cowles will sell her shares—about 12½% of total—back to company for price to be negotiated "at arms length." Spokane-based Cowles owns *Spokane Chronicle*, *The Spokane Review* and co-located KHO-TV and KLSN(AM)-KISC(FM).

Editorials

The plot thickens

Whatever else may be said of Senator John Danforth's (R-Mo.) proposal on must carry, it has both crystallized the debate on that issue and injected new life into it. Broadcasters, both commercial and public, are properly ecstatic over his conclusions, and must hope they will become the law of the land. The cable industry is understandably dismayed. Where the FCC will finally come out remains conjectural, but the Danforth style of congressional guidance can be helpful in clearing one's head.

The basic good news for broadcasters is that Danforth has declared a fundamental government interest in protecting their signals in an increasingly wired nation: "If the commission acquiesces to circumstances that bestow gatekeeper status upon cable systems, this will conflict with three long standing, substantial government interests—the public's First Amendment right of access to diverse sources of information, the preservation of vigorous competition among communications services and the commission's statutory obligation to promote a nationwide broadcasting service built upon local outlets." Moreover, the senator holds that: "The absence of mandatory carriage rules threatens localism. Without rules, cable systems will be the arbiters of which local stations are carried and which are not, and ultimately which local stations flourish and which do not. *Cable systems will sit between the commission and the local broadcasting structure it has nurtured for over 50 years* (emphasis supplied). The commission remains under a continuing obligation to foster local broadcasting. To neglect the present threat would be to abdicate the responsibility delegated by Congress. It must reassert its jurisdiction in this area and implement limited must-carry rules to insure that local television broadcasting remains a vital part of our nation's communications mix."

Coming from a chairman of the Senate Commerce Committee who has heretofore been relatively quiet on telecommunications issues, so ringing an endorsement of over-the-air broadcasting's place in the policy sun is encouraging indeed. No matter that in this instance much of the Danforth rationale echoes that of his hand-picked director of the National Telecommunications and Information Administration, Alfred Sikes; it is clear that the senator is himself an ardent believer in what was once meant by the phrase, the American system of broadcasting.

So where do we go from here?

Once it is established that there ought to be limited must-carry rules, the question turns to their formulation. How much is too much, and how much not enough? The Danforth proposal is markedly more demanding of cable than is the industry compromise that has until now been the focus of policymaking. It raises from 24% to 33% the percentage of system capacity that would be set aside for must carry. It eliminates the exemption for systems with 20 or fewer channels. It eliminates the viewing test for public television and sets aside 25% of must-carry channels for that medium. It requires carriage of all new stations for one year. It changes the method by which the viewing test is conducted in a way to favor carriage. Indeed, it goes so far that the principal cable association has said it prefers no rule at all rather than the Danforth proposal—meaning, of course, an automatic court challenge should the FCC adopt so stiff a measure.

It is not clear, of course, that the FCC will rubberstamp the senator's draft, any more than that it will rubberstamp the industry compromise. Indeed, in the ebb and flow of commission sentiment on this matter, Danforth's proposal came along just as the tide was beginning to turn against must carry. It is clear that it

ups the constitutional difficulty of sustaining must-carry rules, and for that reason alone must be weighed with great care. (Were we suggesting fine-tuning of the original plan it would be to provide a one-channel-per-system allocation for public broadcasting and to consider adjustment of the network nonduplication feature to provide for carriage of local programming that might otherwise be blacked out under the compromise—a cause championed valiantly, if so far unsuccessfully, by the ABC Television Affiliates Association.)

Among the qualities that have commended the industry compromise to this page is that it struck a balance between the needs of broadcasters for a degree of must-carry protection and the rights of cablecasters to First Amendment exercise. And because so many participated in that process—the National Association of Broadcasters, the Television Operators Caucus, the Association of Independent Television Stations, the National Cable Television Association, the Community Antenna Television Association—it could be surmised that the compromise was equitable to all parties and represented the least degree of governmental intrusion necessary to facilitate a compelling public interest (the O'Brien test). That dual-industry consensus heightened the likelihood that the rules could survive court muster.

The scales still favor a pro-must-carry solution, and the political likelihood is that there will be one. But, compromises being what they are, neither party is likely to come away totally pleased. Two things are certain: The five members of the FCC, anxious to serve their constituents and the law, will not have an easy time of it on Aug. 7. And, in terms of the future of must carry, Aug. 7 will be only the beginning.

Forget it. *The FCC has been given no end of advice on whether or not to impose multiple-ownership caps on cable television operators. The best advice favors no action. The alarms about existing and prospective concentrations are either excessive or hypothetical: To read the comments of the Motion Picture Association of America is to visualize Lew Wasserman cowering in a Universal City basement. The cures for any abuse of market power that may in fact arise are already at hand in the antitrust laws. Even if the FCC has the authority to adopt ownership limits, as Time Inc. persuasively argues it hasn't, it would be wise to follow the natural instincts of most incumbent members and, once again, let the marketplace rule.*



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