

CODE:

Advertisers test 'choppy waters' with new ideas, mixed reactions

By Marianne Paskowski

NEW YORK—Life is tougher. That's the consensus from executives at advertising agencies who do battle for their clients with network censors.

With the demise of the NAB code, television advertisers cautiously are testing the waters, if not the patience of the network's standards departments.

The networks maintain that the post-code regulatory climate is virtually unaltered. But as the code gasped its last breath nearly a year ago, the networks were forced to develop additional

guidelines for problem advertising categories—children's and personal products—because they no longer had the NAB's central clearance process to fall back on.

"The only difference now is in terms of central clearance," said Sherry Valan, vice president, director of advertising, standards and clearance, Benton & Bowles, New York.

"At least with the NAB code we had a central place for touchy areas, such as children's and personal products advertising. If it cleared NAB, it was almost a certainty that the commercial would then clear all three net-

works. But now, we're arguing with each network.

"Otherwise, everything else is still pretty much the same. One network may be a little more difficult than the others in certain product categories, for each has its own specialty, but that was always the case. It all really depends on which network editor you get," Valan said.

"It's a tribute to everyone that we finally get our products on the air," she joked.

Although one layer of censorship has been stripped from the regulatory process, agencies, oddly enough find life a little

tougher now, especially in areas that NAB quarterbacked through its central clearance operations—premiums, children's advertising and personal products.

"The agencies are right. It is tougher," acknowledged Ralph Daniels, NAB's vice president, broadcast standards.

"Basically, the networks would go along with NAB's centrally cleared commercials, but now each network is operating individually," he said. "They don't know how lucky they were."

"In all, it doesn't make a giant difference. Yes, sometimes an

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BROADCAST WEEK

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This week in **SECTION 2**
ADVERTISING, MARKETING & PROMOTION

BRIEFLY

Penetration levels for "Pirates of Penzance's" pay-per-view performance peaked at a pale 10 percent, penurious numbers compared to the one-third payoff Universal had hoped to pull.

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CBS resumes its familiar spot atop the ratings for the week of Feb. 14-20 via a one-two-three finish by "Dallas," "60 Minutes" and "Magnum, P.I."

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Bob Bennett loathes the term "fourth network," but the Metromedia senior vice president can't seem to find any other way to describe his company's ambitious programming plans. He said it would be possible to reach 70-75 percent of the country with a schedule of feature films after they come off pay cable.

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The future of syndication is in advertiser-supported projects. That's the view of Wynn Nathan, president, Lionheart Television International, claiming a "me-too" attitude among independent stations is the syndicators' biggest enemy.

page 8

A National Basketball Association strike looms as a potential programming headache for CBS this spring. With an April 1 deadline for contract resolution, it's anybody's guess what the outcome will be. "We're looking at contingency programming," said CBS Sports spokesman Jay Rosenstein.

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Advertisers spent over \$6.2 billion on network television in 1982, a gain in excess of 11 percent more than 1981 expenditures, according to TvB.

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McLean Stevenson, formerly a "M*A*S*H" regular, plays James Kirkridge on ABC-TV's "Condo." See related story on page 7.

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(24 pages, 2 sections)



Farewell to M*A*S*H

During a surprise twist in the final episode of M*A*S*H, psychiatrist Dr. Stanley Freedman (Allan Arbus) contemplates Hawkeye's (Alan Alda) rage as he vents pent-up frustration from his years as a combat surgeon. See related coverage on page 15.

Turner puts empire on block

NEW YORK—Ted Turner, apparently faced by mounting pressure from creditors, is shopping his cable-based communications empire to the broadcast industry.

But the word is, don't expect any quick deals.

Several sources suggest that by holding out for a few more months, a prospective buyer could pay far less than the \$500 million Turner reportedly is asking.

Moreover, Turner's request for a stock deal appears to be a major stumbling block toward resolving a sale. That is true especially if CBS turns out cable the most likely buyer, as has been speculated widely and confirmed by Turner Broadcasting System President Bob Wussler.

One source, speculating on a deal with CBS, or anyone else for that matter, suggested any agreement specifically would prohibit Turner from any position of influence in the company that buys him out. If Turner wound up with \$500 million in CBS stock, for example, it would

make him the single largest shareholder in CBS. There are few, if any, industry people out there that believe that would ever happen.

Thus far, Turner has talked with ABC, CBS, NBC, Metromedia and Gannett. Up for sale is WTBS-TV, Cable News Network, CNN Headline News, the Atlanta Braves and Atlanta Hawks.

By shopping around now, Turner seems to be conceding that his fight with the Copyright Royalty Tribunal is lost. Come March 15, when fees for programming increase, superstation WTBS stands to lose hundreds of cable systems, millions of potential viewers and a great portion of

the advertising revenue from Turner's only profitable venture.

WTBS reportedly made \$75 million in revenues last year, but Turner Broadcasting System ended up losing \$3 million. That was \$10 million less than it lost in 1981.

TBS, however, turned its first profitable quarter ever during 1982.

But long-term debts still total about \$50 million.

Broadcasters reticence about allowing Turner into the club is a direct result of his behavior over the past few years. The colorful showman has spent much public time lambasting the networks,

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Petry eyes coup d'etat with WPIX

By Dave Potorti

NEW YORK—Is Petry Television the next rep to score a big station switch?

That's the word making station rep circles these days, still digesting implications of Metromedia's shift to Katz.

According to a variety of sources, Petry is about to land the Tribune Co.'s WPIX-TV independent outlet here, ending a long WPIX-TeleRep marriage and adding the second Tribune Co. property to the Petry TV stable. The rep already handles KWGN-TV, Denver.

The Tribune Co., already part of a consortium of several station groups with eyes toward launching a "fourth" TV network, also owns Chicago's widely distributed WGN-TV, currently represented by Blair Television. Speculation also hints that something may be happening in that area too, though Blair and WGN firmly deny anything is in the works.

In fact, WGN President Bob King, claiming his sales are off to a "sensational start," gives Blair much of the credit for that. "Blair is extremely well-equipped to handle independent television," he said. "They have some terrific people and the New York office is

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OPEC glut pumping up ad spending

NEW YORK—OPEC price wars, at a time when the U.S. economy is showing signs of a dramatic recovery from the long economic slump, well could spur a major ad spending spree in radio and television.

Straight-line economic theories apply here. Lower energy costs boost the national economy, spurring housing construction, and high ticket purchases—cars, for example.

That, in turn, puts more disposable income in everyone's pockets, and the cycle feeds on itself. And many observers believe that a broadcast advertising boom is right around the corner, paced by automobile, travel & leisure and durable goods spending.

"The recession was brought about by rising energy costs so there's every reason to believe energy price cuts will stimulate

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AT DEADLINE

NBC Radio numbers strike target

NEW YORK—NBC Radio said analysis of RADAR 26, RADAR's fall 1982 report, showed the NBC Radio Network reaching more listeners than any other network, with NBC Radio and The Source leading in their target demographics.

The analysis, prepared by Statistical Research Inc., gave the network a 12-plus, Monday-Sunday, 6 a.m.-midnight cumulative audience of 30.39 million.

In its target demographic of 25-54, the network posted an average audience of 932,000, tops in that demo.

In the 18-34 demographic, The Source had an average audience of 975,000. In addition to its target demo, The Source led in the 12-17, 12-24 and 12-34 youth demographics.

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BW1FD02906FILBB# 123183/1
DAVID FILIPOV MUS DIR
STATION WBRU FM
88 BENEVOLENT ST
PROVIDENCE RI 02906

KCET notches victory in caption ruling

By Gary Witt

WASHINGTON—In a ruling handed down Tuesday, the U.S. Supreme Court has upheld a decision of the Federal Communications Commission that public broadcasting stations are subject to the same standards as commercial stations when it comes to providing closed-captioning services for the hearing impaired.

Plaintiffs in the suit had argued that section 504 of the Rehabilitation Act of 1973 required the FCC to review public broadcast stations' license renewal applications under a different standard than as applied to commercial

stations' applications.

The Rehabilitation Act of 1973 provides that no otherwise qualified handicapped individual shall, solely by reason of his handicap, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any federally funded program.

The high court ruling is a victory for Los Angeles station KCET-TV, whose license had been challenged on grounds it had failed to make substantial amounts of programming available to hearing-impaired viewers. Also challenged in the suit were seven commercial television broadcast licenses.

The FCC originally had held

that the Rehabilitation Act could not apply to the commercial stations, since they had received no federal funding. The commission also said the act conceivably could apply to KCET, but that the FCC was not charged with enforcement responsibility under that Act.

Plaintiff Sue Gottfried, a deaf KCET viewer, had argued essentially that, because of KCET's status as a recipient of federal funds, the station should be required to do more to provide captioned programming.

Gottfried's petition before the FCC said that KCET's failure to provide more captioned programming served to exclude her from

participation in, and denied her the benefits of, a federally funded project, solely on the basis of her handicap.

The Supreme Court disagreed, saying that, "If a licensee should be found guilty of violating the Rehabilitation Act, or indeed of violating any other federal statute, the commission would certainly be obligated to consider the possible relevance of such a violation in determining whether or not to renew the lawbreaker's license. But in the absence of a direction in the Rehabilitation Act itself, and without any expression of such intent in the legislative history, we are unwilling to assume that Congress has instruct-

ed the Federal Communications Commission to take original jurisdiction over the processing of charges that its regulatees have violated that Act."

The court added, "The fact that a public television station has a duty to comply with the Rehabilitation Act does not support the quite different conclusion that the commission must evaluate a public station's service to the handicapped community by a more stringent standard than that applicable to commercial stations."

Justices Marshall and Brennan dissented from the majority opinion.

Stations race to photo finish in Chicago election coverage

By Marianne Paskowski

CHICAGO—In a photo-finish race, WBBM-TV led by a nose in last week's local coverage of Chicago's three-way Democratic mayoral primary.

From 7 p.m. through 2 a.m. CST, in the Nielsen overnights, WBBM-TV led with a 13.8 rating and a 25 share. But WMAQ-TV wasn't far behind, posting a 13.6 rating and 25 share. WLS-TV trailed in third place with a 13.4 rating and 23 share.

All three network-owned stations began interrupting normal programming at 7 p.m., when the polls closed, to provide quick news updates throughout the evening.

At 9 p.m. to 10 p.m. both WBBM-TV and WLS-TV scheduled one-hour election night specials. WMAQ-TV counter-programmed with *Bare Essence*, which started at 8 p.m., and ran nearly three hours with all the election update interruptions.

During the 9 p.m. to 10 p.m. slot, viewers stuck with *Bare Essence*, which posted a 19.3 rating and a 27 share. WLS-TV came in second during that time with a 19 rating and 27 share, while WBBM-TV lagged with a 17.8 rating and 25 share.

From 10:30 through 1:00 a.m., the only time all three stations ran simultaneous primary coverage, WBBM-TV was well ahead

with a 13.3 rating and 29 share. WMAQ again came in second with an 11.2 rating and 24 share, while WLS posted an 8.6 rating and 19 share.

"It was a difficult ratings night to read," said Beth Rizzo, WBBM's research director.

Not surprisingly, the broadcast coverage at moments, was as unpredictable as Chicago-style politics. One of the most unusual aspects about all the media coverage, including newspaper, was that nobody went out on the limb to predict a winner.

"At 8:35, we said that either Byrne or Washington would win and eliminated Richie Daley," said Paul Beavers, WMAQ's news director. "It was too close to call."

Chicago viewers had plenty of entertaining moments to spark up the long night of reporting. On WMAQ, Dick Kay, political editor, became a sparring partner for *Chicago Sun Times* columnist Mike Royko. The two had a spirited discussion on who would win and waged an on-air bet. Royko, backing Daley, lost.

Meanwhile, over at WBBM, anchor Walter Jacobsen momentarily lost his cool and cut Rev. Jesse Jackson off the camera saying, "this may be an impolite thing to do, but if you give that guy a microphone, he'll talk for 45 minutes."

'Uncle Floyd' ends 9 years on WWHT

NEWARK, N.J.—Floyd Vivino, whose *Uncle Floyd* comedy strip ends its nine-year run on WWHT-TV today, said the series would return on another New York station within a few months.

WWHT and its sister station, WSNL-TV, Smithtown, N.Y., will expand their Wometco Home Theater subscription TV programming to about 22 hours daily starting Tuesday.

Syndicated episodes of *Uncle Floyd* have been running late-night Saturday on New York's WNBC-TV.

ABC wooing away three S.D. stations

NEW YORK—ABC has scored three new affiliates from the South Dakota Broadcasting Co.—KSFY-TV, Sioux Falls; KABY-TV, Aberdeen; and KPRV-TV, Pierre.

The stations are currently NBC affiliates. The switch to ABC will take place in the next six months. Meanwhile, KDLT-TV, Mitchell-Sioux Falls, has been dropped as an ABC affiliate.

"It wasn't because they were unhappy with NBC," said Richard Savage, vice president, ABC-TV Network, "but they felt that it was in their long-term best interests to align themselves with ABC's programming philosophy

and management.

"They have a definite commitment towards news and development of the community. Our commitment to win in all day-parts, including news, goes along with their commitment."

Because of new technologies and fragmentation of product, local identity is essential for station survival, Savage said. He felt that ABC would give the trio the identity they needed.

Negotiations with the South Dakota broadcast group have been taking place since Savage assumed the duties of affiliate development two years ago.

NBC seeks rating figures minus 'Winds'

NEW YORK—If you can't beat 'em, ignore 'em.

NBC, on behalf of a number of its affiliates, has ordered up a special report from Nielsen, excluding all sweeps time periods containing the 18 hours of ABC's *Winds of War*.

The report, culled from the February Nielsen Station Index, also excludes ratings for the local news half-hours that followed the *Winds* broadcast.

Thus far, about 50 stations, mostly NBC affiliates, have ordered the special breakout.

Such a special report happens in the business when one party seeks to show relative ratings performance without the benefit of a one-shot blockbuster program. In this case, ABC's *Winds of War*, as the most viewed miniseries in TV history, dramatically altered the outcome of the February sweeps.

Since the sweeps numbers determine local advertising rates for a number of months to come, the astute broadcaster looks for any advantage—in this case, pointing out the ratings difference an infrequent 18-hour miniseries can make.

Nets line up for swing at TV baseball

NEW YORK—As ABC continues quiet negotiations for major league baseball broadcast rights, NBC is pacing the dugout and CBS is deciding whether to enter the game.

Major league baseball will boost American and National League championship playoffs from a best-of-five to best-of-seven series this fall, if players approve. ABC, which has a year left in its piece of the current contract shared with NBC, is rumored to have been offered one-half of the game package for the same price that NBC reportedly is ready to pay.

NBC, also in the final year of its contract, is ready to grab half of the baseball rights for \$500 million. The baseball commission is said to be seeking a \$1 billion, five-year contract and NBC supposedly stands ready to pay the price.

NBC's plans are contingent on CBS' decision whether or not to enter the arena. At the moment, both NBC and CBS are waiting for ABC's move.

ABC currently airs games on Monday, Thursday and Sunday nights. NBC offers Saturday games of the week. Big money-makers are the 50th Anniversary All-Star Game July 6, the post-season playoffs and the World Series.

British attack heats up teletext war

NEW YORK—British Videotex and Teletext has sent letters to all CBS affiliates, as well as to ABC and NBC affiliates and independent stations in the top 75 markets, touting the British-developed World System Teletext as the "best way for you to move into this market (or the only way, if you wish to move swiftly)."

CBS plans to launch its national Extravision service April 4, with a non-compatible, French-developed technology. And NBC will use that same technology for its national tele-

Barrage of letters hits U.S.

text service set for launch later this year. (*BW*, 2/14/83.)

In a letter sent to the general managers of all CBS affiliates, BVT Executive Vice President J. Trevor Armstrong claimed that stations would see their market positions erode if they "sit back" and wait for Extravision.

Armstrong said that the "CBS-pushed North American Broadcast Teletext Specification is an

expensive mix of French, Canadian and AT&T ideas, none of which have been proven commercially." But, he noted, over 2 million World System Teletext receivers already are being used.

Armstrong explained that no NABTS decoders have been demonstrated publicly, no NABTS signals ever have been transmitted, and no manufacturers have made firm commit-

ments to produce NABTS receivers.

He also urged broadcasters not to give their vertical blanking intervals to a national service. "There is little, if any, material CBS can give you that you cannot originate yourself simply by using your existing UPI or AP wire services," he wrote. "Why give up any editorial or commercial inventory on your teletext service when you can control it all yourself? Dependence on a national feed could well harm your long-term interests."

Country radio meet draws high marks

By Bill Dunlap

NASHVILLE, Tenn.—A record crowd of country radio people assembled here Feb. 17-19 for the Fourth Annual Country Radio Seminar, awarding high marks to the emphasis on sales and management topics.

Jim Ray of KOKE-FM, Austin, Texas, the outgoing agenda committee chairman and newly elected president of the Organization of Country Radio Broadcasters, said it was probably the most

successful seminar the group has had, "certainly in terms of registrants and in terms of the numbers of associated people there."

Some 650 sales, management and programming people from country radio stations attended, up from 580 a year ago.

"The seminar originated 15 years ago as more of a programming-oriented meeting," Ray said, "but it has evolved into an all-country-radio-type meeting, especially the last three or four years."

Highest rated among the 22 events were talks by Los Angeles radio personality Bob "Emperor" Hudson, who advised country AM stations to compete with their FM brethren on a "personal involvement" rather than music level, and consultant Chuck Blore, demonstrating ways to promote radio stations and enliven broadcasts.

Both keynote speakers walked a fine line between lecture and standup comedy.

Other closely followed sessions

featured a debate between proponents of long and short music play lists and a session in which three top Nashville record producers—Jimmy Bowen, Tom Collins and Jim Ed Norman—described their craft.

The seminar was the first to include exhibitors and Ray said the organization's board was considering setting up an exhibit area for next year's seminar.

"The consensus of the people there was that they wanted more exhibitors," Ray said.

Pfister assails proposed cuts of CPB funds

WASHINGTON—Fighting to hold on to promised federal funding, Edward Pfister, president of the Corporation for Public Broadcasting, testified before a House Appropriations Subcommittee that "Public broadcasting would be placed in an impossible financial situation should the Administration's request for a fiscal 1986 appropriation of \$75 million be approved."

That figure represents a proposed rescission of 1981 appropriations and a reduction of \$55 million from the amount originally set aside for CPB.

Pfister also told the subcommittee that the proposed cuts would have an "immediate and severe" impact on local stations.

Under the rescission request, which is the third from the Reagan administration in three years, CPB funding for 1984 through 1986 would be reduced from an annual \$130 million to \$85 million in 1985 and \$75 million in 1986.

"A year ago," Pfister said, "when I appeared before this subcommittee, we saw the issue as quite simply one of survival for public broadcasting itself and the Corporation for Public Broadcasting."

"The question is no longer one of survival for public broadcasting," Pfister added. "Rather, the question is on what level public broadcasting will be sustained." Pfister said the proposed budget cuts would render CPB "unable to meet its statutory requirements."

"The corporation's fiscal 1986 budget request of \$130 million," he said, "is a rock-bottom figure," for maintaining present levels of programming quality.

Sportscaster search upsets male groups

By Ed Harrison

LOS ANGELES—It all started very innocently when talk radio KABC-AM here initiated a talent search to find a woman sportscaster to join Bud Furillo and Tommy Hawkins on the station's three-hour weekday *Sportstalk* program.

But shortly after the contest rules were announced, the talent search guidelines were amended to include both women and men. It was the contention of some very vociferous male groups that the rules discriminated against the male gender, and as a result, KABC opened it up to men and women.

"We didn't expect complaints from male groups," admitted George Green, KABC vice president and general manager. "We tried to do something for women and instead, we got flack for it. Maybe it was a mistake, but we tried to get the women's point of view."

Green said that the goal of the talent search now is to find the most talented "person," although a minority is still desired.

The winner of the talent search will receive a KABC talent contract worth potential yearly earnings of \$25,000 and a golden opportunity to join the city's highest rated station.

Contestants (no experience necessary) are required to submit a tape, no longer than four minutes in length, stating why they want to be a sports commentator and analyze what Steve Garvey's departure will mean to the Los Angeles Dodgers. Runners-up will receive prizes.



Linda Ronstadt and Rex Smith

'Pirates of Penzance' achieves modest penetration level

LOS ANGELES—STV operators that carried Universal's landmark day-and-date pay-per-view showing of *Pirates of Penzance* Feb. 18 reported penetration levels hovering at approximately 10 percent, about one third the penetration Universal had hoped for.

Oak's ON systems averaged 10.4 percent for its five systems. ON TV in Phoenix registered the highest penetration level, 13 percent, followed by Miami at 12 percent, Los Angeles at 11 percent, Chicago at 9 percent and Dallas with 7 percent.

In contrast, the showing of *Pirates* was on par with *Sophisticated Ladies* but considerably less than the 30 percent penetration level scored by *Star Wars*.

SelectTV's Los Angeles and Milwaukee systems also achieved penetration levels in the 10 percent range. John Calvetti, SelectTV senior vice president, said that he'd be leery of taking on similar events. "With a 10 percent penetration level, you run the risk of alienating 90 percent of your subscribers who don't take the event," he said.

Based on a 10 percent penetration level, it is estimated that *Pirates of Penzance* realized approximately \$1.5 million in gross receipts for the one night. That figure was split 60-40 between Universal and the system operators. Most systems charged \$10 for the event.

THE ORIGINAL'S BACK.



AT DEADLINE

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ABC leads morning pack

NEW YORK—*Good Morning America* leads *Today* and *CBS Morning* in the television wake-up race. For the week of Feb. 14-18, *GMA* earned a 5.9 rating/27 share to *Today's* 4.6/21 and *CBS's* 3.3/15. For the first eight weeks of the first quarter, *GMA* posted a 5.6 rating to *Today's* 4.6 and *CBS's* 3.3.

'PM Magazine' grabs Washington

SAN FRANCISCO—Group W Productions' *PM Magazine* has picked up a new Washington, D.C., outlet—Metromedia's WTTG-TV. Dick Crew, national executive producer for the series, said expects the station to air the show at 8 p.m. in place of *Star Trek*. Crew also revealed that Group W has produced several pilots for a version of *PM Magazine* that would be economically viable for airplay on stations in smaller markets. The idea probably would be pitched to such stations after NATPE, he said.

PM Magazine's station cooperative now numbers about 80, down from around 100 a couple of years ago.

Nets to announce prime-time schedules

NEW YORK—NBC will announce its 1983-84 prime-time schedule April 29, followed by CBS on May 6. Speculation has it that ABC will announce May 3 (*BW* 1/31/83).

NAB lobbies Capitol Hill on regulation

WASHINGTON—The National Association of Broadcasters' First Amendment Committee has decided to take its cause for the elimination of the Fairness Doctrine and Section 315, the equal time provision, directly to Capitol Hill. Members of the committee will begin meeting with senators and congressmen on the elimination of content regulation in broadcasting after the April NAB national convention.

Kiernan named committee vice chairman

NEW YORK—The Radio Advertising Bureau has appointed Ed Kiernan, vice president of CBS Radio Spot Sales, as vice chairman of its 35-64 committee. The committee, chaired by Ted Dorf, vice president, general manager, WGAY, Silver Springs, Md., was formed to research the aging demographic. Last week, the 35-64 committee kicked off a direct-mail campaign to 1,400 beautiful music, nostalgic music, all-news and news/talk stations, pitching for funding to support the project.

Video producers recognized

NEW YORK—The *American Video Awards Show* is one of the first programs of its kind to recognize the makers of creative videotapes that accompany popular songs. Still in production, the one-hour syndicated show should be available to air between April 16-23. The program is a product of Scotti Brothers/Syd Vinnedge Television in association with Casey Kasem Productions. National distributor is All American Television.

FOR THE RECORD

■ The Entertainment Channel, ending its paycable operations March 31, will continue its long-term relationships with the BBC and RKO/Nederlander as part of a new ad-supported basic channel, announced Arthur Taylor, chairman of TEC and former CBS president. Taylor expects to add American films to the service, which has run foreign flicks since its premiere nine months ago. And more off-network weekly series will appear on the channel. TEC's "Limited Edition" already has showcased such short-lived network series as *The Associates*, *Skag* and *Friends and Lovers*.

■ *Hill Street Blues* has been renewed by NBC. The Emmy- and Peabody award-winning series will enter its fourth season this fall.

■ Eddie Gallaher, with Metromedia's Washington WASH-FM for 14 years, has decided to move to AM radio. Gallaher will join WWDC-AM for a new morning show sometime in March.

■ John Long has been promoted to vice president, director of sales, and Jim Griffin to vice president, director of broadcast operations, at WJLA-TV, Washington, D.C.

■ The Public Broadcasting Service has received Oscar nominations for *Ben's Mill*, *Just Another Missing Kid* and *Traveling Hopefully* from the Academy of Motion Picture Arts and Sciences. Award winners will be announced April 11.

■ The Federal Communications Commission upheld a decision by its Broadcast Bureau that WCCO-TV, Minneapolis, did not violate the Fairness Doctrine in its broadcast of a program on religious cults, *Thy Will Be Done*.

Petry eyes WPIX coup

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particularly important. And we have a whole new sales management team here."

As for WPIX, President Lev Pope admitted that in the last couple of weeks, "A couple of reps have made presentations to us." Suggesting that's something that has occurred in the past, Pope nevertheless said he "didn't know" if a switch is in the offing but, "at this stage, we have made no decision nor have we made any promises."

Besides personal ties between Tribune Co. and Petry, sources suggest that a recent TeleRep decision to sell *Starsearch*, a weekly talent show, to Metro-

media's WNEW-TV here put some WPIX noses out of joint. WPIX has been a charter TeleRep partner for sales representation and programming ventures, a la Operation Prime Time and other efforts.

WPIX's Pope suggested "a program relationship is a little different from being a sales rep. We work with TeleRep on a lot of programming and I would assume that would continue in any instance."

For its part, TeleRep executive Steve Herson admitted "the rumors are all over but they are not true. We rep WPIX now and plan to be their rep for a long time."

Advertisers test 'un-coded' waters

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agency has to make two or three different versions to get the commercial through all three networks. And on our end, the volume has increased. We have to do the spade work that was formerly done by NAB. While the other two networks have added people, we have not. We just reassign people during various crunch times.

"The only real difference I've seen is that the advertisers are coming on with tougher selling approaches," Daniels said.

In some ways, clearance is a lot tougher, confirmed Mike Breslin, senior vice president, general counsel, Leo Burnett, Chicago.

"The difficult categories are commercials which make claims, like fats and margarines with their cholesterol claims and of course, toys and personal products," Breslin said.

"But I really don't see any other changes with the networks since the demise of the code. We have a large legal staff, like many other agencies, so we are more attuned to nuances of the networks," Breslin added.

"Some things may be changing locally though," he said.

For example, Breslin pointed out that some local stations are beginning to accept ads for women's lingerie, using live models, a practice the networks don't allow but a practice that some agencies sense may be changing.

"I'm not sure, though, we really haven't had any experience in that particular area," Breslin added.

One thing is certain—agencies are finding today's regulatory climate a little harder to read as the networks continue to adjust standards to the real world.

Take quaffing of wine and beer on air, a former advertising taboo with all three networks, for example.

CBS surprised and delighted the ad community recently by approving a controversial spot for Taylor California Cellars champagne. The spot featured a man sipping the bubbly but was unceremoniously rejected by both ABC and NBC.

Daniels commented that his "network is iron-clad about its on-air consumption rule."

But Breslin sided with CBS. "Look at programs like *Dallas*, the characters are never without a glass. Unfortunately, the same standards don't apply to programming as advertising," he lamented.

OPEC glut pumping up ad spending

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the recovery," remarked one network TV executive, with an eye on TV ad sales.

Some agency media buyers complain that network salesmen, by boosting the bright outlook, simply are laying the negotiating groundwork for the upcoming network upfront selling season. Despite some recent problems in scatter sales, there is a body of opinion projecting an extremely healthy season, touching not only network but national spot and radio as well. With an expected booming tourism season ahead, radio is sure to profit handsomely from a mobile society.

"We at Drexel, Burnham, Lambert do not take the cataclysmic view of the world banking industry collapsing, although some countries will obviously be hurt," said analyst John Reidy.

"OPEC's price cuts could be a stimulus to the broadcast industry, slowing inflation and lowering energy costs. This could be a nirvana of buy, buy, buy, and broadcasters could benefit from increased spending in advertising



Ralph Daniels



Julie Hoover

Alice Henderson, CBS' vice president, program practices, in defense of her department's decision, said, "this is a modern society, and we're trying to respond to the changing world."

"We never accepted a commercial like this before. What you usually see is a full glass of beer or wine, and then the camera cuts away and returns to show a half-empty glass. What do viewers think, that someone poured it into a plant?" she asked.

Jackie Grace, an eight-year veteran of NBC's standards department and now director of legal and advertising clearance for Kenyon & Eckhardt, cleared the Taylor spot with CBS. "While I managed to get CBS to accept the Taylor spot, in other areas, CBS is much tighter," she explained.

"For example, we tried to clear a commercial for an aspirin-free analgesic which carried the copy line, 'ask your doctor.' NBC said OK as is; ABC said OK, but move the doctor line further away from the copy claims. CBS flatly said no. CBS argued that the copy line implied that the doctor was in fact endorsing the product—the old rule about the men in white," Grace said.

"Clearance is more difficult. Before, we could go to NAB or get it involved. The networks relied on the code and could take the back seat; now they have to review everything."

"Sometimes it's necessary to create different spots for each network and that gets expensive. Often, if a national buy is not that important for our client, we'll simply drop the network that won't approve the commercial. But if the client needs total coverage and doesn't want to go

through the hassle of spot, yes, we'll have different versions of the commercial," Grace said.

Advertisers like California Cellars may be testing the waters, but they are proceeding with caution. Even after getting approval from CBS, California Cellars decided not to run the spot.

"They don't want to offend the public," said Virginia Dalton, manager, broadcast affairs, Needham, Harper & Steers, Chicago.

"Certainly things are loosening up and CBS seems to be changing its whole attitude," she remarked.

Dalton reports that commercial clearance is a hot topic of internal discussion at the agency and that her department is researching a report on it now.

"Usually, whatever is the hottest network at the time is the hardest to deal with in terms of clearing commercials. In the past, the NAB was our last court of appeal. Even if you never had a problem with the networks, it was nice to know they (NAB) were there," she added.

"There is some movement underfoot. We see signs that something is changing, like the opening up of more minutes for commercials, that is significant. But we're really not sure what will happen," Dalton said.

"This is the time for advertisers to test the waters, while the climate is what it is," she said.

At ABC, Julie Hoover, vice president of broadcast standards, East, maintained "there is no difference now."

"Advertisers have always tried to do things. We have always applied our standards and our own code has always been a flexible and living instrument."

for airline, travel, automobile, well, everything," Reidy said.

Peter Nelson, president and chief operating officer, Needham, Harper & Steers USA, agreed.

"OPEC cuts could have a positive impact on heating oil, which should be a definite plus to consumers. Domestic oil companies will have to take aggressive approaches to increase consumption. They can't stand still and will be spending more money on advertising," Nelson said.

Meanwhile, the Television Bureau of Advertising reported

that in 1982 there was more promotion for gasoline than in the past. "In 1977-78 when there were gas lines, they didn't have to advertise, but the scene has become more competitive," a spokesman for TvB said.

According to TvB, automobile advertising held up very well in 1982, with General Motors up 12 percent, Ford up 13 percent and Chrysler up 24 percent. Another sign of health, TvB reported, is that Americans are beginning to buy middle-luxury cars.

Turner puts empire on block

Continued from page 1

often referring to them as "nitworks," and bragging that he would run at least one of them out of business.

Generally, the reaction on Wall Street has been mixed. One analyst said the hoopla may have been designed to boost the value of Turner stock on the eve of a new public offering. That, indeed, did happen as TBS stock jumped some \$8 before over-the-counter

trading in the stock was suspended.

Besides reports of a pending credit crunch, Turner also is facing a precipitous ad sales situation at WTBS, should he lose the copyright battle. A prospective loss in circulation for WTBS not only would slow ad sales but also put WTBS in the unenviable position of having to come up with millions of dollars worth of goods, as a result of projected circulation drops.

UPDATE

CBS recaptures top rating slot

NEW YORK—With *The Winds of War* over, CBS resumed its place on top of the ratings for the week of Feb. 14-20.

CBS paced the field with a prime-time average rating of 18.2, including the week's top three shows—*Dallas*, *60 Minutes* and *Magnum, P.I.*

The top 10 shows were other-

wise highlighted by the strong showings of two made-for-TV films.

NBC, which placed third in the overall ratings with 16.3 average, picked up the number four spot among all programs with part one of *The Rage of Angels* last Sunday night. It had a 22.3 rating and 34 share.

Star Trek: The Motion Picture, which had its free TV premiere the same time on ABC, came in only 36th for the week, with a 17.0 rating and 29 share.

But ABC, which averaged a 17.4 rating for the week, scored with the number five program—Monday's *Who Will Love My Children?*, starring Ann-Margret in her dramatic TV debut. With a 22.2 rating and 33 share, it performed better than any other Monday night movie on ABC this season.

The week's results left ABC in the lead during the February sweeps, with a 24.1 rating, compared to CBS' 17.3 and NBC's 15.3. For the season-to-date (21 weeks), CBS stayed on top with an 18.2, following by ABC's 17.6 and NBC's 15.5.

In the evening news ratings for the week, CBS won with a 14.7, while NBC closed in on ABC, with a 12.5, compared with the latter's 12.8.

Quantiplex adds six stations to its RAP ratings service

NEW YORK—Quantiplex has added six Chicago stations—WLS-AM, WLS-FM, WLOO-FM, WXRT-FM and WGCI-FM—to its Radio Audience Profile ratings service.

"The acceptance of our RAP service by stations since we announced it last September has been remarkable," said Bill Morris, president, Quantiplex. "In February, we added stations in

Dallas, Denver, San Francisco and Cleveland. In Dallas alone, we have 11 stations subscribing."

RAP provides detailed buying characteristics of the audience, in addition to the numbers of listeners. Product and service categories surveyed by RAP cover more than 90 percent of dollars spent on advertising.

Quantiplex is a division of John Blair & Co.

GN installing earth stations for affiliates

ATLANTA—Georgia Network Inc. has been installing earth stations for its 121 affiliates since last June, according to Don Kennedy, GN president. Stations lease the equipment on a monthly basis.

Unlike other regional radio networks (*BW* 2/21/83), which are on the Westar III satellite, GN's signal emanates from Satcom IV. Southern Satellite Systems, which has a local uplink to the Satcom bird, leased the transponder space to the network.

Earth stations are being installed by EMS Inc., Atlanta, which expects to complete its work by June or July. Equipment includes Automated Techniques receivers and Wegener Electronics demodulators.

USC names 2 executives

NEW YORK—United Satellite Communications, set to begin the first direct broadcast satellite service next fall, has appointed Stephen Kutner as vice president, program acquisition, and Richard Bruning vice president, finance.

Kutner was previously vice president, pay television with MGM/UA Home Entertainment. A 20-year industry veteran, he also has held positions with Columbia Pictures, the Walter Reade Organization and Hollywood Home Theater.

Bruning was previously vice president, treasurer, with United Artists Corp. He also has worked for Trans-American Corp.

NBC scores with 'A Team'

NEW YORK—NBC turned in its best Thursday, 8-9 p.m. performance in more than two years on Feb. 15 when the second telecast of *The A Team* in the 8-9 p.m. EST time period received a 20.6 rating and 31 share.

The share was five points higher than the previous week and boosted *The A Team* to a six share point lead over ABC's *Happy Days*.



Original Weavers

The original Weavers, (from left) Pete Seeger, Lee Hays, Ronnie Gilbert and Fred Hellerman, pose around a photograph of the group taken during the height of their success in the 1950s. A documentary called "The Weavers: Wasn't That A Time" captures the 1980 Carnegie Hall reunion of The Weavers and airs March 5 on WNET-TV, New York, during the station's "Festival '83" on-air membership drive.

MARY HARTMAN, MARY HARTMAN.



She'll turn around that time period.



EMBASSY

TELECOMMUNICATIONS 1901 Avenue of the Stars, Los Angeles, CA 90067

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PEOPLE ON THE MOVE

Aurichio betting odds are good for metering

Arbitron turns on its meters in Dallas this week but only two television stations, KTXA-TV and KXTX-TV, have signed on.

That's not, however, surprising or particularly devastating to Arbitron Executive Vice President Rick Aurichio, a veteran of too many of these uncomfortable campaigns.

"Our philosophy is to announce the service, produce and market it," he said. "We then succeed or fail on marketing." And as both Arbitron and A.C. Nielsen have learned lately, marketing the costly metering service is an uphill battle.

For starters, the cost of taking a market from a diary service to metering is the difference between about \$100,000 per station per year to more than \$350,000. But while that number sounds staggering, Aurichio maintains such investments are inescapable over the long run. "Today, the advertiser has to know his expenditures are paying off. If the advertiser has doubts, he won't be there."

Though radio and TV stations generally have plenty of uncomplimentary things to say about Arbitron and Nielsen, there's little argument that meters deliver far superior research than the diary method. "We're faced with a 'Catch 22' situation," Aurichio explained. "The more stations competing for audience the bigger sample Arbitron needs to accurately measure the audience."

Aurichio claims that while stations balk at paying for metering, the service only will get

better over time, though it's likely also to become more expensive.

For its part, Arbitron is sinking more than \$23 million into its metering expansion plans. After Dallas, Arbitron expects to meter Washington in June, Detroit in September and Miami in December. Eventually, cable TV is expected to help broadcasters underwrite the costs of metering.

"We've done enough studies to know that cable exists," Aurichio said. "The approach here is to be there with meters because the only way to measure everything that comes over the TV set is with meters." Moreover, the move to metering assures the advertising and broadcasting community participation in the next wave of research, "application of the numbers."

"We're just beginning to tap into some of the information that we can obtain from metering," Aurichio said. "And there's no reason why down the road our computers can't talk directly to our clients' computers. With the business getting away from households and demographics to lifestyle information, we'll be able to attract more advertisers to the various media with the rapid dissemination of such things as lifestyle information."

Meanwhile, on the radio side of business, Arbitron is moving ahead with plans to institute DST for Hispanic audiences in next winter's book. "We've taken some criticism for mixing our methodologies in DST but we're convinced it's the only way to go."



Rick Aurichio



Wayne Burress

TOCOM Inc. has announced the appointment of **Wayne Burress** as Western regional sales manager. Previously, he was with SAL Cable Communications. **Neil De Costanza** was named Northern regional sales manager for the company. Prior to joining TOCOM, he was with Oak Communications Systems.



Neil De Costanza

Cynthia Telwes has been appointed public relations director at KHEP-AM and FM in Phoenix, Ariz. Most recently, she was with *The Arizona Legislative Review*.

KEGL-FM in Arlington, Texas, has announced the appointment of **Joe Folger** as music director. He will handle the 3-7 p.m. shift also. The addition of Folger to the staff marks his return to the Sandusky group. He previously had been music director/air personality at flagship station KBPI-FM Denver, prior to accepting a programming position in Minneapolis.

Timothy Roblsch has joined the sales staff of Katz Radio's Detroit office. Previously, he was account executive with Christal Radio in Detroit.

Dave Armstrong has been named sports director of KSNW-TV in Wichita, Kan. He also will anchor 6 p.m. Monday through Friday and 10 p.m. Sunday sportscasts. Armstrong joined KSN in July 1980 as sports reporter and weekend anchor.

Gifford Nielsen, quarterback for the Houston Oilers, has been signed as co-host for *PM Magazine* with KHTV in Houston. He joins co-host Suzanne Dunn on the show weeknights at 6:30.

RCA American Communications Inc. has announced the appointment of **Gerald Kaplan** as manager of technical programs. He will serve as the primary technical interface between RCA and its customers for video and audio satellite transmission services.

Jerry Arblttler was named director of research for Quantiplex, the marketing information division of John Blair & Co. He formerly was a senior

statistician with Arbitron. **Susan Orlas** has joined Quantiplex as a radio account executive. Previously, she was video sales coordinator for EUE/Screen Gems-Editel, a Columbia Pictures subsidiary. Blair Video Enterprises promoted **Warren Bahr** to senior vice president and **Phillip Kent** to vice president. Bahr had been vice president/director of marketing and Kent director of program development.



Michael Kibbey

Michael Kibbey has been appointed to the new position of local sales manager for WAVE-TV in Louisville, Ky. Most recently, he was regional account executive for Harrington, Righter & Parson, St. Louis.

Elcom•Bauer has announced the appointment of **Jim Lucy** as vice president of marketing. He will have marketing responsibilities for all broadcast products.

Michael Graham has been named director of business affairs at Columbia Pictures Television. Graham previously

was practicing as a private legal and entertainment consultant. He was also with the business affairs department at the William Morris Agency, and, prior to that, he was a program attorney with ABC-TV.

ABC Inc. promoted **W. Dillaway Ayres Jr.** to director, corporate planning, and **Glenn Elliott** to associate director. Ayres will supervise the corporate business and financial planning activities for ABC Video Enterprises, ABC Motion Pictures, the ABC Television Network, ABC Broadcast Operations and Engineering and ABC News. Elliott will be responsible for ABC Motion Pictures and ABC Video Enterprises.

TPC Communications Inc. has announced the election of **J. Douglas Cox** to the office of president/chief executive officer. For the last 10 years, he was with the CBS Television Stations Division. Most recently, he was the director of sales for the CBS New York national sales operation for the five CBS-owned stations in New York, Los Angeles, Chicago, Philadelphia and St. Louis.

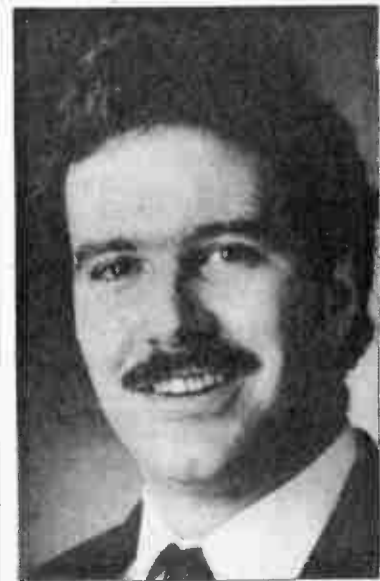
Paul Sims has joined WSOC-TV in Charlotte, N.C., as general assignment reporter. Previously, he was with WATE-TV in Knoxville, Tenn. **B.J. Harrison** also has joined the station as general assignment reporter. She previously was a reporter with KOCO-TV in Oklahoma City.

Veteran sportscaster **John Sterling** has joined the Atlanta Braves' basketball television and radio broadcast team on the city's independent television station, WTBS. He also will contribute his talents to Atlanta Hawks basketball tele-

casts. **Sterling** formerly hosted a nightly sports talk show and broadcast Hawks' basketball for WSB-AM, Atlanta.

Chris Jenkins has been named local sales manager at KBHK-TV, San Francisco. He returns to the station after serving the past 2½ years as an account executive at KPIX-TV, San Francisco. Jenkins was with KHBK for eight years as account executive, traffic supervisor and accountant.

Bonnie Winings has been appointed director of development at KCET in Los Angeles. She will oversee a department responsible for general fund raising, subscriber services, major gifts and special income-generating events. Most recently, she was KCET's manager of publicity.



Robert Barron

Robert Barron has been appointed general sales manager for KMGH-TV in Denver. Since joining the station in August 1981, he had been national sales manager. Previously, he was account executive with the Los Angeles firm of Harrington, Righter & Parsons.

NAB backs international TV alliance

WASHINGTON—The National Association of Broadcasters' Executive Committee has voiced its support for United States' ratification of an international treaty to protect broadcasters.

The treaty also will protect other legitimate distributors of programs and signals internationally transmitted by satellite. The treaty requires countries that ratify it to take "adequate measures" against unauthorized interception and use of program signals within their borders.

The Copyright Committee, which had recommended the NAB support of the treaty, noted that since 1974 revenues from the sale and use of U.S. intellectual properties—including television—had risen to nearly \$6 billion annually. The committee pointed out that illegal interception of signals, including copyrighted U.S. satellite communications, is increasing abroad.

According to the committee, the main benefit to U.S. broadcasters from the ratification would be the bolstering of the principle throughout the world that programs should be regarded as property with owners who should be paid.



Looking at you

Kim Carnes, past Grammy Award winner and nominee this year for Best Female Performance, stopped by The Source studios in New York recently to chat with Program Manager Rona Elliot and Source producer/director Alan Tullio about her latest album "Voyeur" and plans for doing a videodisc in the near future. Carnes' comments will be heard in segments of The Source's "Mini-View," "Rock Report" and "A Minute With..."

'Condo' latest offering in painting picture of minorities role in U.S.

By Ed Harrison

Jessie Rodriquez, played by Luis Avalos, to James Kirkridge, played by McLean Stevenson, in a scene from The Marriage episode of ABC-TV's *Condo*: Why do you have to barbecue on the hottest day of the year?

James: Quit griping, Rodriquez. I thought you people could stand the heat.

Jessie: What 'people' are you referring to?

James: Your Aztec ancestors. They were building pyramids and sacrificing virgins in twice this heat.

Jessie: While yours were stumbling around London inventing gin. (Reprinted with permission from Thomas/Witt Productions.)

LOS ANGELES—Regardless of its critical or ratings success, ABC-TV's new sitcom *Condo* represents network television's latest and most ambitious attempt at featuring Hispanics in weekly prime-time exposure.

Granted, Jessie Rodriquez and his family are creations of Hollywood and therefore act, talk and think in a way in which Hollywood perceives them to. The same probably could be said for the depiction of blacks through such vehicles as *The Jeffersons* and *What's Happening*.

More important is the fact that television is giving recognition to the sizeable Hispanic population in Southern California, the Southwest, Miami, New York and other metropolitan cities.

Yet, while the networks strive to give equal representation to the nation's swelling ethnic makeup, there also exists the danger of stereotyping minorities.

As vice president of Broadcast Standards and Practices at ABC, it is Tom Kersey's job to ensure that what makes it onto the air is acceptable for broadcast and such pitfalls as stereotyping are avoided.

"Broadcast standards and practices work in two ways," explained Kersey. "We're the liaison between the public and the producing studios. We think that

because of our many contacts with stations, through personal appearances, mail, phone calls and research, we know what the public will accept. We take that information and work with the producer to bring their product to what we call 'acceptability.'

"We are also a profit-making corporate business and our station, licensed by the FCC, automatically carries our signature saying that this program will satisfy all your commercial needs, concerns toward minorities, taste, judgment and legal concerns."

In actuality, the department functions as a censor, although

“
We made a special effort to avoid stereotyping...”

staff members are more commonly referred to as editors.

Concern toward stereotyping

"One of the things we're particularly concerned with is the stereotyping of any minority," Kersey said. "It's been a part of our business since time began, especially in comedy. It's been said that comedy always hurts somebody and with a comedy like *Condo* you have to be very careful.

"We make a special effort in everything we do to avoid stereotyping, whether it's Mexican-American, black, Asian-American, gay or anything else.

"I have people on my staff who sit in judgment of me on things I do in this area. Minorities are vocal groups and we hear from them time and again because

we're not perfect and do make mistakes. We try to avoid them. If someone on the staff is too close to the trees, we go somewhere else (for an opinion)," Kersey said.

Condo, airing Thursdays at 8 p.m., is about the Kirkridges, a "WASPish" family who, no longer able to afford their spacious house, move downward into a typical California condominium. At the same time, the Rodriquez family is on its way up in its pursuit of the American dream, and the two families adjust to life as neighbors.

Said Kirkridge to Rodriquez in the first episode, "It was an honest mistake. You are standing here, wearing work clothes and holding plants. And you're Mexican. So naturally I mistook you for the gardener." Counters Rodriquez: "You're an Anglo, standing there in golf pants and I didn't mistake you for Arnold Palmer."

Realizing the sensitive nature of the pilot, producers Tony Thomas and Paul Witt exercised extreme caution in casting, Kersey said.

Luis Avalos, who plays Jessie Rodriquez, is actually of Cuban descent and came to the U.S. when he was young. Even Avalos himself reportedly voiced concern over whether the Chicano community in Los Angeles would accept him.

Witt said, "Hispanic groups feel that it's a very positive portrayal of a third-generation family that embraces elders, puts a premium on education and the pursuit of the American dream. People are laughing at the insensitivity of Stevenson but not at the expense of Avalos."

Minority considerations

Kersey said that it is policy to try and feature minorities in starring roles. "In everything we do," he said, "we automatically include the phrase, 'we urge you to give consideration to minorities not only in background but in featured and starring roles.'

"It's foolish not to take them under consideration. They are an important part of the country."

Kersey admitted that minority concerns weren't priorities at the networks some 15 years ago. "We weren't aware or that sensitive to it," he said.

Kersey said "there were no serious problems" with the *Condo* scripts due to Tony Thomas' and Paul Witt's "intelligent production" and the writing of Sheldon Bull. "When we got the script we were concerned about it," Kersey said. "We realized the problems that could have come from the pilot. We were concerned how the general public would accept it. Not in Los Angeles, Chicago or New York, but in the other areas. But we had public sensitivity and awareness going for it and it was cast in an intelligent way, so we were half-way home."

While *Condo* might not rank as a giant step forward in the annals of TV history, Kersey sees it as a smaller step. "TV itself can only afford to take small steps. That's the rate of public acceptance. *All In The Family* was a large step at the time but small overall. We've taken steps with *Soap* and *Dynasty* as has *Dallas*. As public interpersonal relationships develop and mature, TV is able to move faster because of that," Kersey said.

Different sensitivities

Kersey said scenes often are shot two ways—his way and the producer's way. "There are things I want to accept and think we could. But then I see it on film and something's wrong with it. I'll shoot it to New York and let Alfred Schneider (ABC corporate vice president) look at it and make a decision."

Because of geographical and demographical differences, Kersey in Los Angeles and his New York counterpart, Julie Hoover, respond to different sensitivities.

"Out here my greatest concern is to blacks, Asians and Hispanics. In New York it's Polish, Jewish, big business and anti-religious materials."

Kersey is looking to the day when he can give his OK on a "whole story" featuring Hispanic actors.

Metromedia programming ambitiously

By Les Luchter

NEW YORK—Metromedia Senior Vice President Bob Bennett loathes the term "fourth network" but can't seem to find any other way to describe his company's ambitious programming plans.

At a press conference here to tout Metromedia Producers Corp. as the number one supplier of first-run syndicated fare, Bennett said it would be possible to reach 70-75 percent of the country with a schedule of feature films after they come off pay cable.

The project could start as early as this summer, Bennett revealed. "Every major studio in Hollywood is anxious to do business with us."

Initially, a film will be shown once a month on Saturday nights. This then will expand to weekly and eventually to both Saturday and Sunday, he explained.

While Bennett's movie scheme depends on lining up independent stations in every market, he said that Metromedia's owned-and-operated stations, by themselves, are a potent force.

Network O&O stations (five for each web) reach about 18 percent of the country, Bennett said, while Metromedia's seven stations reach 23 percent—thanks especially to the recent acquisition of WFLO-TV, Chicago.

"We may have some other surprises in the near future," Bennett said, hinting that more station purchases are on the way. And Bennett left all options open if the FCC rescinds its 7-7 ownership rule.

Noting that syndicators often give a go-ahead to projects if they get a network O&O deal, Bennett said, "We have an O&O deal and we can make anything go."

Among MPC's more ambitious syndication projects is *Thicke of the Night*, the 90-minute late-night comedy strip co-ventured with MGM/UA Television, in association with InterMedia Entertainment Co. Alan Thicke, former writer for *Fernwood 2night* and other shows, stars.

Bennett claimed he is going into NATPE with almost 50 percent of the country cleared for the show. And, although it "wasn't the intention" to appeal to network affiliates, their reaction has been "marvelous."

He noted, in particular, dissatisfaction of ABC affiliates with *The Last Word* and added that he expects NBC to be "devastated" when some of its affiliates take *Thicke* over Carson.

MPC's other syndicated fare includes three returning series—*The Merv Griffin Show*, *Tom Cottle*, *Up Close* and *Healthbeat*.

Miller's Court, a weekly half-hour show developed on Metromedia's WCVB-TV, Boston, already has cleared six of the top 10 markets, according to Chet Collier, executive vice president, Metromedia Producers Corp.

New first-run programs to be offered to stations include *Mike Stokey's New Pantomime Quiz*, *Radioactive TV*, a New Wave music show produced in association with Merv Griffin productions; and *Survival!*, a weekly half-hour dramatizing life-and-death confrontations.

"The only thing left for a network is news," Bennett said. He pointed out that Metromedia has "geared ourselves for a prime-time news, 10 to 11 around the U.S."

In other syndication news, Collier announced that MPC will syndicate *Dynasty* domestically in the next 12 months.

Ad-supported projects called future key

Nathan blasts 'tired' program attitude

By Dave Potorti

NEW YORK—The future of syndication is in advertiser-supported projects. That's the view of Wynn Nathan, president, Lionheart Television International, an integrated media distribution company serving film and TV audiences.

He cited rough times for syndicators in the past six months, based on competing technologies and regulations, but noted that business is starting to perk up.

Syndicators' biggest enemy, he said, is a "me-too" attitude among independent stations. Afraid to lose money, the stations are content to stick with tired off-network programming rather than the expense of fresh new productions.

Nathan made his remarks at a New York TV Academy luncheon here last week.

Playing it safe

"Business has been off for the past six months, but it's not a question of the recession," Nathan said. "From a station point of view, times have never been better. Stations are better sold and more time is being sold.

"Everybody's holding back, though, taking the easy way out and playing off inventory. They want old network programs and old movies. While they do their own news and sports, it's tough for a syndicator to sell a first-run program. They don't want to

CBS braces for potential NBA strike

By Dave Potorti

NEW YORK—A National Basketball Association strike looms as a potential programming headache for CBS this spring. With an April 1 deadline for contract resolution, it's anybody's guess what the outcome will be.

"We're looking at contingency programming," said CBS Sports spokesman Jay Rosenstein. "We were well-equipped to handle the NFL strike, and we're confident that the experience we had in scheduling attractive alternative programs quickly will stand us in good stead with viewers if there is an NBA strike—which we hope there is not."

Any alternative programming would be new fare and would depend on programs available at the time, Rosenstein said. Possibilities are auto racing, golf and anthology-type programs like boxing.

CBS' regular season broadcasts began Jan. 30 and continued with an NBA All-Star game Feb. 13. The next broadcast is March 6. The final two regular season broadcasts are April 15 and 17.

Coverage of playoffs begins April 22 and continues through the first week of June. Before the series goes to its seven-game conclusion, there will have been 23 broadcasts. Total games, including two extras from November during the NFL strike, will number 30.

"There isn't a whole lot you can replace the games with that will have nearly the same level of interest," said Ed Desser, director of broadcasting, NBA.

"We haven't really made any plans about what to do if there is a strike. It hasn't been a pressing issue here." In the meantime, it's business as usual at the NBA, he said.

spend the money. They'd rather just run *Happy Days*."

Surprisingly, PBS is a "shining glory" in program syndication, Nathan said.

"They seem to be a little more gutsy in trying to put on something decent, to get away from the tremendous void in good programming. And, while the press is burying them, they have a lot of money to spend. Our PBS syndication is fantastic—we did \$2 million more last year than the year before, and will do \$1 million more this year. While PBS network has been floundering, its local stations have been very active."

Syndicators did well in the past by selling miniseries to network affiliates, but enthusiasm has

waned, Nathan said. Audiences still are interested in something new, however.

"ABC went with the super-miniseries *Winds of War*, which was one of the worst I've ever seen, at least as far as the acting went," he said. "I'd be ashamed to be selling it. But people were anxious to see something and somehow they watched it for seven days. It shows that with a proper vehicle and proper promotion you can get an audience."

Uphill battle

Even with NATPE approaching, the word from local stations is that nothing new is available, Nathan noted.

"People are afraid to go out and produce something today.

Prime-time access has just disappeared—in the top 50 markets, there are 10 that you just can't sell. If you can't get on and get a rating, get the reps behind you and get publicity, then you're dead.

"Advertiser-supported syndication is what's going to work," Nathan predicted.

Nathan cited *Nicholas Nickleby* as a successful test of an advertiser-supported project.

"The job Stan Moger (SFM Media) did was fantastic. But he said it was the toughest thing he had ever done in his life. He got opposition from everywhere—from reps, networks and stations. But it worked. I don't know if I would have picked a program like that to try the test, though."

The syndication business continues to face opposition from all sides, Nathan said.

"We're being sniped at by everyone—the networks, with the financial interest rule; the government, which doesn't know if prime-time access rules should be in place; cable; independent stations; and distant signals.

"Ted Turner is a pain in the ass," he said. "You sell something in Atlanta and you're in 18 million homes. You can't go and sell a show in the major independent markets. If we sell at Atlanta and then go to San Diego, for example, they'll tell us they've got it already—but we don't make any extra money. This new technology is just another annoyance that's not going to go away."

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The AFTERNOON formula is both simple and ingenious. Once you come on aboard, we provide you with a complete blueprint for success. Just build a set to our specifications, hire your on-air talent and assign a production team. We do the rest.

Live makes it better. Local makes it work.

AFTERNOON is always up-to-date because it's live. And because it's local, AFTERNOON is automatically customized to each market. That's good news for advertisers too, because they know the value of a show that's tuned in to hometown values.

Live & Local

VARIETY
Wednesday, June 23, 1982

"The show will have a national flavor through the taped pieces we'll do in advance," says Jim Dauphinee, executive producer of the strip, which will be called "Afternoon."
"But the heart of the program will be the live, local and topical—we'll be able to react instantly to what's happening that day," says Dauphinee.

The trend setters see this. Commitment in the first of what could be a major project by station groups and even individual stations, to produce local live news programs.



KICU-TV changing the shape of things

During the 1970s, channel 36 in San Jose, Calif., was something of a novelty. KGSC-TV showed no shame in exploiting its dial position as "The Perfect 36" and even used San Francisco burlesque superstar Carol Doda for sensuous station IDs and cute, non-controversial editorials. Now, only three years after being purchased by Wilson Communications, channel 36—now KICU-TV—is winning awards for local journalism. Viewership has increased by one-third and the station has just moved to a new facility.

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Kids at work

The Screen Actors Guild reports that in 1982, there were 3,200 members between the age of zero and 19. Even more staggering is the amount of money paid to these working toddlers, pre-teens and teens. Agents, managers and casting directors all agree that the most asked questions of them are where do they find these children, and what qualities do they look for? *Broadcast Week* takes a look at children who happen to be actors, be it in commercials, television or movies.

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SECTION 2 BROADCAST WEEK

Feb. 28, 1983

ADVERTISING, MARKETING & PROMOTION



No stone left unturned as WSQV rocks Jersey Shore

By Marianne Paskowski

When WSQV-FM first signed on nearly two years ago, it posted a modest 4.3 rating with the 18-34 demo.

Today, the Jersey Shore, Pa.-based rock station boasts a robust 21.2.

"It's the fantasy of small market radio," explained Tim Menowsky, WSQV's executive vice president, general sales manager and one of the station's three principal owners.

"You couldn't do this anywhere else. It's a major plus to be small," Menowsky added. Jersey Shore's population is about 4,000, and WSQV reaches 100,000 listeners in its 50-mile radius.

Strong promotion to build and maintain identity in the 11-station market is responsible, to a large degree, for the station's success.

Promotion is non-stop at WSQV and comes in every form imaginable—billboards, bumper stickers, rock parties, Thirsty Thursdays, throwing money out of airplanes, and yes, fanny floats. More about those later.

While WSQV today is the only rock station in the Susquehanna Valley market, that wasn't always the case. When WSQV first aired May 1, 1981, it was competing with two other rockers, which have since

changed formats. Most recently, earlier this month, WMPT abandoned its rock format and switched to "Music of Your Life."

WSQV now competes with three country stations and seven stations with either middle of the road or adult contemporary formats.

"We are it. There ain't nobody else doing rock out here," Menowsky boasts.

How it all began

Two years ago, Menowsky teamed up with his former college roommate, Frank Bell, both determined to buy a radio station. Bell had grown up in the Jersey Shore area, where, he explained, no radio station was serving the 18-34 market.

Bell became WSQV's program director. One of the first things he did when the station changed hands was to switch from a soft rock format to "top tracks," a format he described as similar to album-oriented rock but with a more varied playlist.

Bell and Menowsky had worked together at their college radio station in Washington, D.C., and upon graduation, both joined the National Association of Broadcasters as regional managers.

"It (NAB) was great experience to

Continued on page 18



Tim Menowsky



Continued from page 17

travel around the country and steal other people's ideas," Menowsky laughed, "but we really wanted our own station."

So they teamed up with Curt Van Loon, also from the Jersey Shore area. Van Loon became the station's president and general manager. Dave Wollet, production manager and Jill Wollet, news director, also own a piece of the action.

When Menowsky and his partners took over the station, a month before the annual ratings period ended, they were selling without a book.

"It's not the book which sells in this market anyhow," Menowsky said. "But we had to do something to announce ourselves."

Colorful billboards began to dot the highways of the Susquehanna Valley, touting WSQV as the "ultimate FM station." Along with the billboards, the station launched its first promotion—a pump-off—or free gasoline for listeners displaying WSQV bumper stickers.

The promotion was held in conjunction with a local Sunoco distributor who had a problem. With the price of gasoline continuing to rise daily, the station was beginning to look like a bad guy, Menowsky said.

WSQV hired a Pumper Truck, manned it with two WSQV pumper girls and dispensed free tanks full of gas.

To make the most of local advertiser participation, businesses that bought 40 60-second spots got exclusive distribution of the WSQV pumper stickers, plus 10 on-air mentions a week.

But the popular free gas was beginning to get out of hand. "We were giving away too much gas, so we had to change the offer a little," Menowsky explained.

"One afternoon, for example, more than 500 cars showed up for a free tank full, and eight state troopers had to be called in to direct traffic," Menowsky joked.

So WSQV modified its offer of free gas to a discount—selling gas for \$.98 a gallon. WSQV continued with its modified great pump-off for several months, but when gasoline prices began to ease, the station discontinued the promotion.

Selling the crowd

"Crowd shots are wonderful sales tools for us," Menowsky beamed, as he pulled snapshots of heavily attended WSQV promotions, including the pump-off,

from his wallet.

"These are our listeners," he'll tell prospective advertisers, "and your customers."

The station sells limited time-units instead of minutes per hour, therefore carrying fewer commercials. In 1982, the station posted \$500,000 in advertising revenue.

Local advertisers also can sponsor commercial-free segments of "free rides." Jersey Shore's bus company, for example, capitalized on the commercial-free segment by running its "free ride brought to you by City Bus" commercial, preceding a block of commercial-free time. In addition, the bus company gave away free monthly bus passes.

"It's a unique selling position in terms

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We are it. There
ain't nobody
else doing rock
'n' roll out here
”

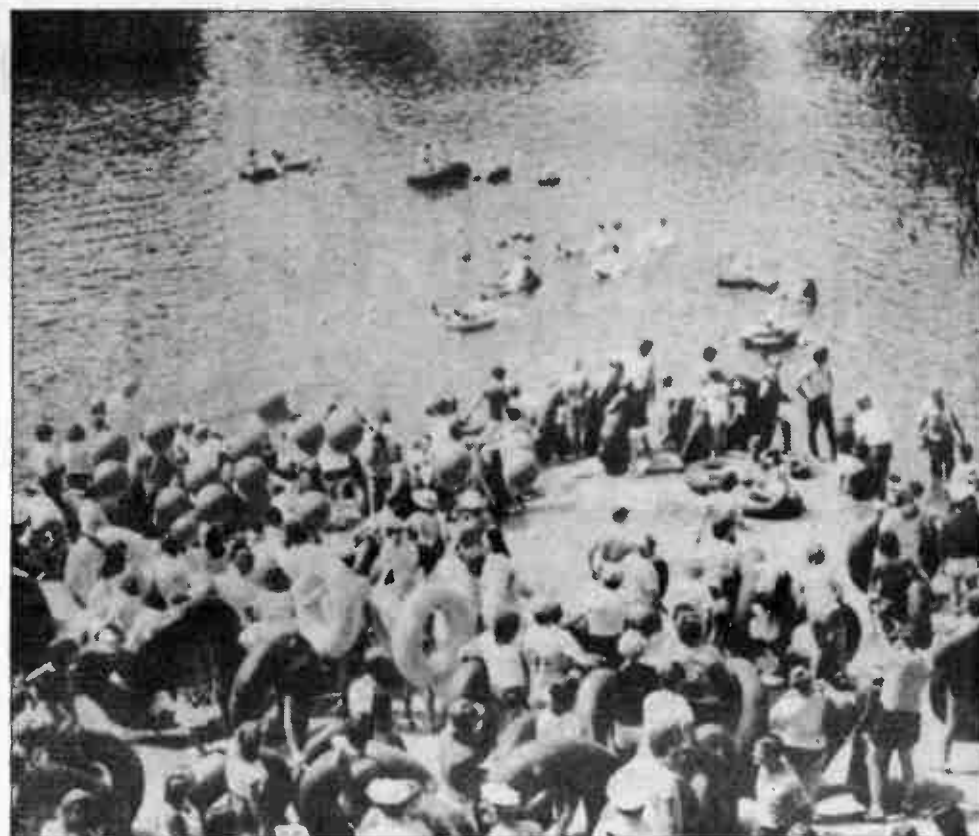
of attracting listeners if we play fewer commercials," Menowsky said.

WSQV's management looks beyond traditional audience measurement for feedback. One way the station learns more about its listeners is to get out and party with them. Each month, the station hosts rock 'n' roll parties at local clubs, parties that most of WSQV's staff regularly attend.

"At events like this, we all sit around, party and listen to our listeners. That type of feedback is essential," Menowsky said.

The station recently hosted a "Let's Spend The Night Together" gig at the Bourbon Street Club in nearby Williamsport. WSQV offered Rolling Stones posters to the first 98 people (the station's call numbers) who arrived. The promotion was staged in conjunction with the opening of the new Rolling Stones' movie—*Let's Spend the Night Together*.

Simply put, the host club buys a certain amount of air time, and WSQV, in turn, brings new business to the club and



WSQV hosted the first rock concert in Jersey Shore, Pa., since 1971 (top) and sold out the Toto show in four hours. WSQV is one of the promoters of the world's largest inner-tube float (above), the annual "Float Your Fanny in the Susquehanna."

provides on-air mentions. In addition, WSQV supplies a disc jockey. WSQV's rock nights usually attract as many as 350 listeners to clubs that normally might attract only 70 patrons.

Staging a promotion

"For starters, when we do any type of promotion, everyone is involved, sales staff, traffic, engineers—everyone," Menowsky said.

WSQV follows seven basic rules for successful promotions: 1) have fun; 2) involve the entire staff; 3) brainstorm every idea, no matter how crazy; 4) spend money to make money, preferably somebody else's; 5) no giveaways—promotions must make money; 6) have lots of little winners; and 7) take pictures of all promotions as future sales tools.

"After the pump-off, we needed to do something phenomenal, so we all decided on a rock concert," Menowsky said.

Jersey Shore, however, had not hosted a rock concert since 1971, when the Three Dog Night appeared and "totally turned off the city fathers to the thought of future rock concerts," he said.

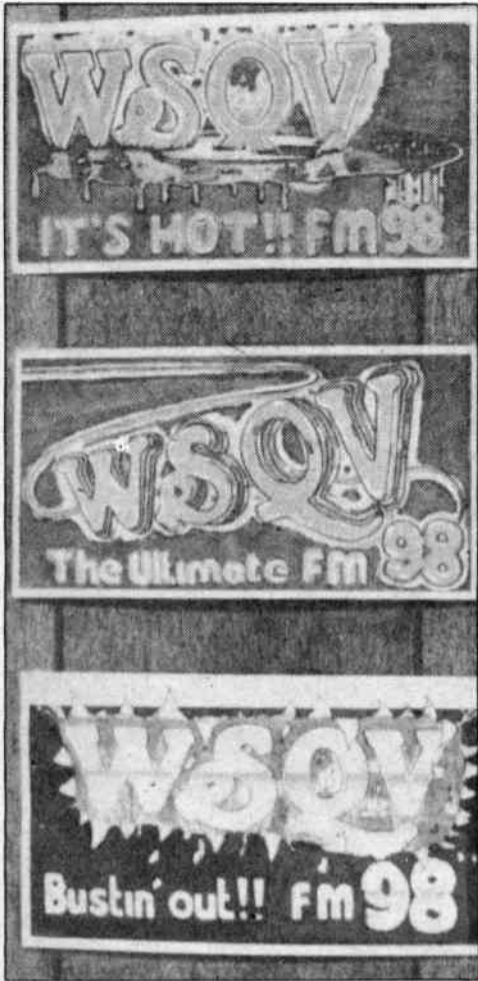
But, WSQV lined up Toto and sold out the concert in four hours. The station now is trying to book Hall and Oates for its next concert.

"We made \$40,000 on that promotion, but \$18,000 went for the band and fees—a total of \$21,000 for out-of-pocket expenses," Menowsky said.

In addition, the station gave away concert coupon books that contained free coupons for retailers if they bought a schedule with the station.

Seeds for WSQV's promotions are planted during brainstorming sessions.

"One of the best promotions we just stumbled across was giving away a case of beer an hour on air on Thirsty Thursdays," Menowsky said. "We sell sponsorships



Promotion is non-stop at WSQV and comes in many forms, including bumper stickers (far left), rock parties and throwing money out of airplanes. Allison Jones, Marianne Zakem and Gerald Getz (left) are advertising consultants for WSQV.

and make \$15,000 a year on that alone.

"Another time we were stumped about a promotion for a local mall which needed people with dollars to spend in that mall. Somebody said, 'let's just throw money out of an airplane.' And we did," Menowsky chuckled.

The station hired a plane and dropped \$2,000 in varying denominations—an entire month's promotion budget—in a field adjacent to the shopping center.

Attached to the bills were WSQV money clips that were redeemable for discounts at the mall.

"It was quite a sight for those 85 mall merchants who looked out and saw all those people waiting for the money to fall out of the sky," Menowsky said.

Float your fanny

WSQV is one of the promoters of the world's largest inner-tube float—the annual "Float Your Fanny in the Susquehanna." Last year's float attracted 7,400 tubers, who paid a \$2 fee to float down the river. Proceeds of the event got to "Jerry's Kids fight against muscular dystrophy." The owner of the local campground stages the event each year at the Jersey Shore bridge.

"We can't claim total credit here," Menowsky said. A competing adult

“
Crowd shots are wonderful sales tools for us
 ”

contemporary station, WWPA, became involved with the float a year before WSQV.

"But we are one of the biggest promoters of the event," he added.

The station lined up a number of sponsors, including Budweiser, 7-Up and Frito Lay, that provided the inner tubes, decorated with their logos.

In addition, the station staged a number of events in conjunction with the inner-tube float, including a "Miss Fanny Contest" and "Rock Your Fanny Concert."

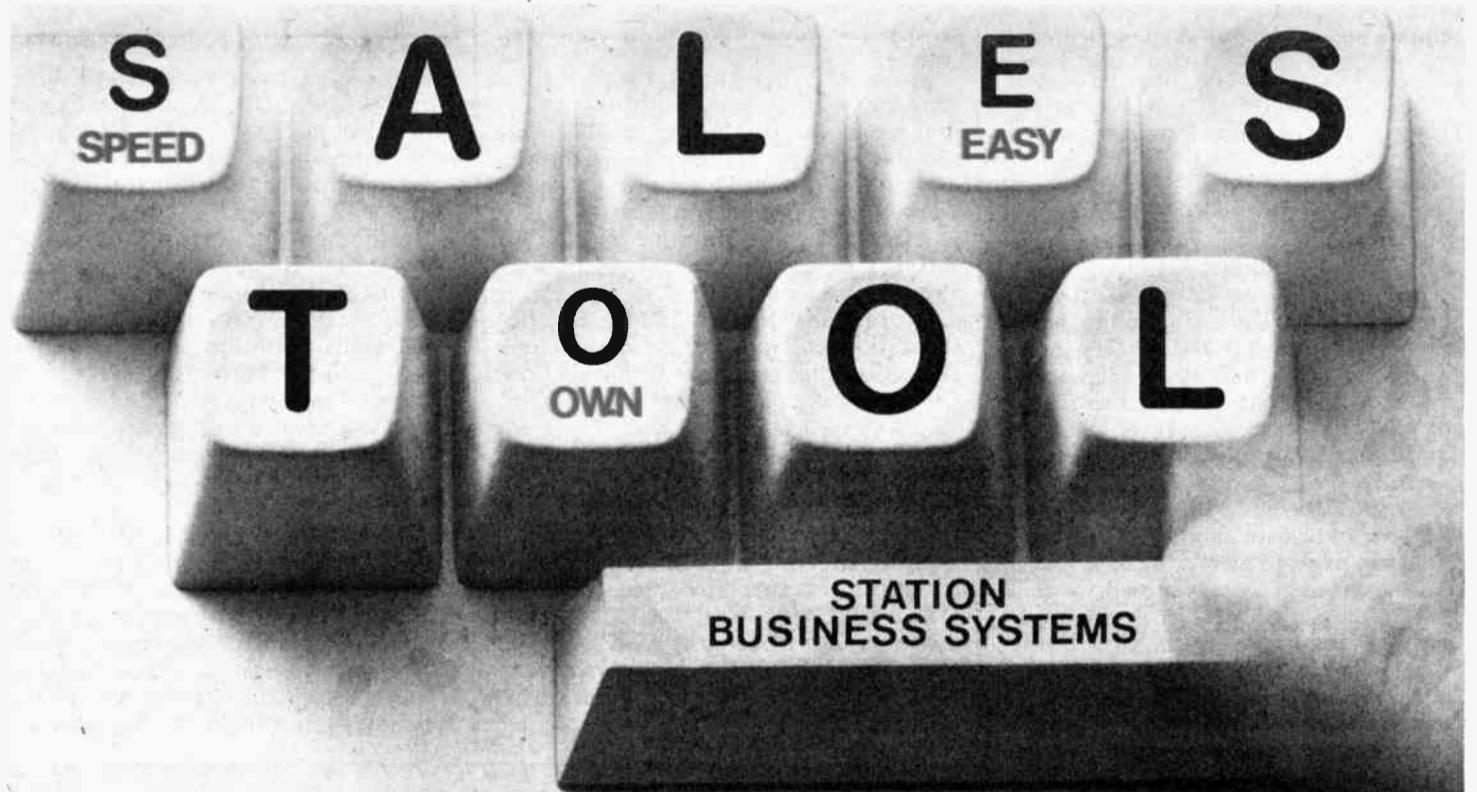
The future

What WSQV has planned for future promotions remains a mystery because Menowsky is reluctant to tip his hand to the competition.

Whatever the promotion turns out to be, it will be tempered by the hard facts of reality. Jersey Shore, for example, has a current unemployment rate of 18-25 percent, and Renovo, a town to the north, has a staggering unemployment rate of 90 percent.

"When you ask people what they want, they say money, television sets, cars, the necessities," Menowsky said. "So maybe next time it will be dollars instead of gas."

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Change of direction



Party guests view KICU-TV's promotional videotape during the grand opening gala.



The grand opening of KICU-TV's new quarters was 'the' event in San Jose on Feb. 4.

San Jose station finds new way to reach its viewers

By Les Luchter

During the 1970s, channel 36 in San Jose, Calif., was something of a novelty.

KGSC-TV showed no shame in exploiting its dial position as "The Perfect 36." There was little local programming to speak of, although San Francisco burlesque superstar Carol Doda brought much notice for awhile through her sensuous station IDs and cute, non-controversial editorials.

Now, only three years after being purchased by Wilson Communications, channel 36—now KICU-TV—is winning awards for local journalism. Viewership has increased by one-third—to more than one million homes weekly. And the station recently has moved from cramped, 15-year-old, 7,500-square-foot quarters to a spanking-new, custom-designed 15,000-square-foot facility. Through it all, promotion and marketing have played key roles in the station's growth.

When the station's call letters changed a couple of years ago, channel 36 ran its "Big Broadcast of 36"—36 hours of uninterrupted movies. To celebrate its new studios and offices earlier this month, the station ran the hit movie *Cabaret* unedited and uninterrupted.

That same night, KICU turned its new home into its own "cabaret." More than 750 guests—advertisers, ad agency and public relations executives, community leaders—attended the affair, which featured food, drink, live music and the introduction of jingles and graphics for KICU's new slogan—"You Should See Us Now!"

What viewers and advertisers are seeing is a station that has taken great strides

toward becoming a community leader. Lumped into the San Francisco ADI but one of only two San Jose stations, channel 36 decided to emphasize its position as a "South Bay station" stretching from Alameda County south to Monterey.

"One of the first things we did," said Martha Tonsing, public relations director and on-air host/producer, "was to begin planning a real news broadcast."

After only five months on the air, KICU's newscast won an Associated Press award for "Best Local Newscast in California and Nevada." More recently, the station received honors for "Best Spot News Coverage" from the Peninsula Press Club; for "Best Television News Feature Report" (Class A Stations) from the Northern California Chapter of the Radio/Television News Directors Association and "Best Creative Use of Video" from the same organization.

Doug McKnight, formerly executive producer for special projects at ABC O&O KGO-TV, San Francisco, and assistant news director at ABC's WXYZ-TV, Detroit, built KICU's news department from scratch as the station's news director.

The other principal players at channel 36 also came from strong Bay Area backgrounds.

One news anchor, Jan Hutchins, has been earning twice as much as sports director at KRON-TV, San Francisco. The other anchor, Ysabel Duron, had been with Oakland's KTVU for seven years and also had worked at KRON and KPIX-TV.

Besides co-anchoring the station's News at Ten, Hutchins, who is black, and Duron, an Hispanic, play key roles in KICU's community relations effort, which finds station personnel constantly speaking to local groups.

Station projects have included turning a local swampland into a park and turning a downtown wall of graffiti into an art mural.

KICU's commitment to San Jose comes directly from Vice President/General Manager John Davison and Station Manager/Director of Sales Dan Romanelli, both of whom came to channel 36 from KPIX, Westinghouse's San Francisco station. They had been trying to buy the station themselves. When Wilson bought it, they promptly

were hired to run the operation.

There are still wrinkles to be worked out, of course. Davison, for instance, has been fighting to get San Jose listed as a market separate from San Francisco. (At present, KICU is officially listed in the San Francisco market, while KNTV, the San Jose ABC affiliate, is listed in the Monterey-Salinas market.)

And there are those mishaps that can occur at any station. With less than two minutes to go before *Cabaret* began, for instance, a film projector showing *Barnaby Jones* broke. *Cabaret* was thrown off a second projector and replaced by the *Jones* rerun. The start of the movie was delayed a couple of minutes.

But KICU now has a 1,500-square-foot studio for news and a 2,500-square-foot studio for its sports talk show, commercial production and other programming. It has new 1-inch Ampex editing machines. And it has a positive attitude to go with the hardware.

Independent stations looking for a road to future growth probably won't be steered wrong if they make their way to San Jose.



A band called Sonic Conception performed at KICU-TV's grand opening celebration earlier this month.



KICU-TV's General Manager John Davison checks out the station's new production control room.



KICU-TV has a positive attitude to go with its new hardware.

Photos by Les Luchter



KICU-TV's Chief Engineer Jim Kraenzel points out highlights of the station's new production facilities to guests at the grand opening celebration.



KICU-TV's spanking-new facility was custom designed and has a 2,500-square-foot studio for its sports talk show, commercial production and other programming.



Crowd gathers in the newsroom during KICU-TV's grand opening celebration earlier this month.



Schnootle Neff



Brandon Crane



Nicole Eggert



Shavar Ross

Little stars twinkle like big diamonds

By Ed Harrison

This is a story about children.

It's also about atypical childhoods, hard work, perseverance, fun, frustration and rejection. There are also astronomical financial rewards.

It's a story about children who happen to be actors, be it in commercials, television or movies.

The Screen Actors Guild reports that in 1982, there were 3,200 members between the ages of zero and 19. Even more staggering is the amount of money paid to these working toddlers, pre-teens and teens.

Based on earnings statements tabulated by SAG for the year 1980, children working in commercials between the ages of zero and nine collected \$3,368,765. Between 10-19, the sum totalled \$14,424,361. In the television medium, the zero to nine bracket collected \$195,521 while the older kids between 10-19 realized \$3,304,113. And in theatrical films, the zero to nine bracket earned \$87,410 while the 10-19 group collected \$727,876. Add to these sums additional hefty incomes earned by members of the American Federation of Television and Radio Artists.

So you ask, "how can my child get a share of the pie?"

Agents, managers and casting directors all agree that the most asked questions of them are where do they find these children, and what qualities do they look for?

Where to be discovered

Potential child actors can be "discovered" anywhere. Agents, managers and casting personnel regularly scour high school drama departments, talent workshops, showcases and school plays. Other children are fortunate enough to be in the same supermarket, restaurant or park at the same time as an agent. Enthusiastic parents often submit unsolicited photographs of their tots hoping to perk a talent agent's curiosity. Still others come to the attention of show biz folk by word-of-mouth, trade paper advertisements, friends and business associates.

"I was in a roller skating rink in Reseda (a Los Angeles suburb) the other night, found two children (with potential) and gave them my card," said Ruth Hansen. Partnered with Joy Stevenson in the newly formed young people's department of the Harold Gold Agency, she represents 12-year-old Missy Gold of *Benson*, her sisters Tracy and Brandy and numerous others working in TV and commercials.

One of the biggest misconceptions about child performers is the belief that a child has to be extraordinarily cute, handsome or beautiful, to make it in show biz. Quite the contrary. Children of all shapes, sizes and facial looks are sought, providing of course, they have ability.

"Years ago in the '60s, we looked for cute but not anymore," Hansen said. "Today we want the San Fernando Valley kid as opposed to the Beverly Hills polished child."

"We look for intelligence, sensitivity and adaptability," said Eve Brandstein, vice president of talent and casting at Embassy Communications, producers of *Diff'rent Strokes*, *Silver Spoons*, *Square Pegs*, *Facts Of Life* and other TV series.

"They have to be gifted and possess more than the standard child. It's a myth about being cute. In television and movies, we look for the extraordinary child whose looks are not a matter of consideration. We want personality, although looks are an added dimension," said Brandstein.

"Advertisers want kids that can be identified with their products," said Sue Schacter, head of Suzelle Entertainment, a New York management firm specializing in young people and representing daughters Felice Schacter of *Facts Of Life*, Simone Schacter of *Little Darlings*,

among others working in commercials, television and theatricals. "They don't want a fairy tale character. I've seen kids that weren't breathtakingly beautiful but more identifiable with the kid next door."

Schacter said that the way a child acts, responds and how they interact with people are among the traits she looks for. "How much retention they have, a lack of any speech defects and the ability to retain lines are very important," she said.

"It's that sparkle, personality, not being afraid of people, that certain special little something that lets you know that a child has it," stated Hansen.

Photographs are misleading, according to Evelyn Schultz, director of the young people's department of the Wormser, Helffond & Joseph Agency, which represents 12-year-old Shavar Ross, Dudley on *Diff'rent Strokes*, and other working children. "Once you meet them, you can see if they are shy. If they are, forget it. A shy child doesn't stand a chance. Some kids are natural hams and talented. Others are a little stiff but they have the ability and need to learn how not to be self-conscious," said Schultz, whose own children were involved in acting.

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”

Schultz said that only one out of 50 photographs that she received in the mail are called in for interviews.

Iris Burton, head of the Iris Burton Agency, which represents Adam Rich of *Eight Is Enough* fame, Lori Hender of *Give Me A Break*, Henry Thomas, Andy Lambross, the Oscar Meyer Bologna boy, and Jessie Lee Smith of *Silver Spoons* and others, said, "I look for natural kids who are spontaneous. No brats. I don't want little walking wind-up dolls with cork-screw curls."

But can they act?

Prior acting experience is beneficial but not mandatory, providing the child is bright, alert, able to read, learns quickly and takes instructions.

"When we take on a 5-year-old, we explain to them everything that will happen," Hansen said. "We look at their retention span and mood when we talk to them."

Hansen said that six-week commercial courses are available at a cost of between \$150-\$250 and often are advised to parents. During the course, children learn scripts, how to act on interviews, what they look like on video and anything else the child will encounter.

"The amount of lessons depends on how much the parents want to spend," Hansen said.

"When we take on a child for representation, it's an investment but with no guarantees," Schultz said. "We try to pick winners or else we're spinning our wheels."

According to Brandstein, Mindy Cohn of *Facts Of Life* is an example of someone who had no professional experience when she first began. "She was a student at a private junior high school. Many children

learn on the job, and if they're that one-of-a-kind kid, no prior credits or experience are necessary."

The general consensus is that ages 6 through 10 are the big earning years. "In by 6, out by 10," said Schultz. "The ideal child is 6 years old, tiny, very outgoing, has a lot of energy and can read," she said.

"Ages 4 to 8 are good commercial ages," said Suzelle's Schacter. "Those are the cutesy, adorable years when they have all those wild things coming out of their mouths. Then there is a lull until they start with teen commercials between the ages of 14-18."

"Six to 10 are the best ages," agreed Burton, "but anything younger is a waste."

Phillis Huffman, a casting director at Warner Bros. TV, said that she works with children 5 and older. She currently is casting two parts of boys 8-10 for a pilot called *The Scarecrow and Mrs. King*.

"We try to find someone small," said Hansen. Six-year-olds ideally should be 42-47 inches. We like 8-year-olds that are 47 inches."

Although 6-year-olds and up are more in demand, there still exists a need for infants, 1-, 2- and 3-year-olds, despite limited job opportunities.

"We start with babies at three months old doing diaper or toy commercials," said Schacter, "but for an infant, there's a limited amount of work."

Labor laws

Because of complicated labor laws that differ from state to state, many times studios prefer casting 18- and 19-year-olds who look younger. Employing minors can create inconveniences for producers due to the limited amount of hours a child can work—especially in California—the need for a tutor and

“**Scooter was 7 when he first came to our agency. He did 27 commercials his first year and earned over \$100,000**”

parent on the set, required rest breaks and lunch hour.

California's child labor laws are the strictest in the country. As a result, many times commercials or TV series will be shot in New York to circumvent what many perceive as "antiquated" restrictions.

According to the California Child Labor Board, babies may work no more than 30 minutes at a time but may be on a set for up to two hours. After six months, the child can work two hours a day and remain on location for four hours.

Between the ages of 2 and 5, three hours of work are within the legal limit, although a child can be on the set up to six hours. From 6-18, children are permitted to be present nine hours a day but can work only four. Three hours are required for schooling, one hour for rest and one hour for lunch.

In contrast, New York's labor laws are more flexible, with no maximums put on hours. If a child under 18 is employed, a permit issued by the mayor's office is needed, stating the nature of the work, amount of hours and time working. The city decides whether to grant the permit or not.

"It works on a discretionary basis," said Dorianne Beyer, of the National Child Labor Committee in New York. "Some producers come to New York because of this. There's no prohibition on the time of work."

"Most of our children are 6 to 18, but we'll keep some until 24 or 25 if they look 18," Schultz said. We're penalized here because of the California work laws."

Randy McGavock, a casting associate at Paramount, said the 20-year-olds are

often employed to play younger children to get around the "inconveniences" of California labor laws. "All production schedules center around a child's age which makes it difficult. When casting, you can only see kids after 3:30 p.m. when school is out," he said.

Children must also maintain a C average in school or else their work permits can be revoked.

'Megabuck' earnings

The earning potential of these working tots is enough to make grown people wish for a second childhood. Earnings in excess of \$100,000 a year for a 6- or 7-year-old are not uncommon.

"Scooter (Stevens), who was 7 when he first came to our agency, was spotted in a bank by a lady from an advertising agency," recalled Schultz. He did 27 commercials his first year and earned over \$100,000. Phillip Tanzini on *General Hospital* earned over \$100,000 his first year," she said. "But if you're in a series, it cuts down on the amount of commercials you can do."

Working on a TV series, a child, depending on experience and stature, can earn anywhere from \$3,000-\$36,000 (and more) per week. Gary Coleman of *Diffrent Strokes* is reportedly in this upper echelon bracket.

"With experience, you have a price," said Brandstein. "An unknown will earn a minimal base."

A national commercial, running from spring through summer, can bring in \$10,000-\$15,000 or more for that one commercial. Salaries for commercials can range from \$300 for a day's work regardless of whether it's ever shown, to \$3,000 for a regional spot. "There's no rule of thumb," Hansen said. "For a TV series, a child can earn a minimum of \$3,000 a week depending on experience, the length of the show and whether they appear in all episodes."

Earnings of \$7,000-\$15,000 per week for some children starring in TV are very common.

"Let's just say that there's a lot of money involved," Burton said.

"For the first year being in a series with no experience, it's about \$3,500 per week," said McGavock. "With experience, it's about \$7,000-\$10,000 a week. They (children) usually sign a five- to seven-year contract that is renegotiated after one or two years."

According to Schacter, the "average" commercial will bring in anywhere from \$2,000-\$6,000. She said 6-year-olds can earn from \$10,000-\$15,000 a year depending on "how willing they are to work. They might be unknowns namewise, but some are making \$10,000 a commercial and doing 10-15 a year."

Huffman said earning potential varies but estimates it to be "thousands of dollars."

Where does the money go?

If a child is under contract to a studio, series or network, the law requires that 25 percent of earnings be put into a trust account until the child turns 18. Earnings from commercials can be put to use in whatever manner the parents see fit.

"There's no rule about proceeds going into a trust. It's not in the labor law," said Beyer. "But until they are 18, the child cannot be given the money directly because they have no right to contract. A trust is usually set up in the interest of the beneficiary but who will complain if the parents use the money to buy a home?"

"Children start when they are little and do it for fun and money for college," Hansen said. "It's a six- to seven-year career and then they usually stop. It's hard work for a child. It takes away from play and other kids. But if they want it, the rewards are there."

Impact on family life

Anyone considering show business for their children also should use some foresight in determining its impact on family life. Expenses for one thing, can be sizable in launching a young one's career. Parents are responsible for photographs and acting lessons. If both parents work, that too can create problems.

The parents are also the ones who take rejection much harder than the child. A parent's ego sometimes is hurt by the failure of the child in getting a part. "Working children do things to the parents," said Schultz. "It goes to their head. A level-headed parent is a blessing. It's up to the parent to handle rejection. Sometimes it's very hard on them."



Scooter



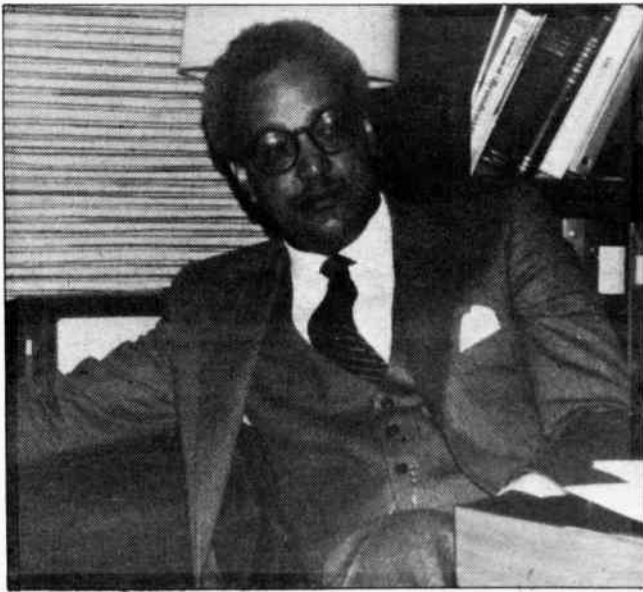
Jeannine Costigan



Phillip Tanzini



Pam Potillo



Tony Washington



John Long



Tom Frick

WJLA looks to long-range income potential

Campaign aimed at local retailers

By Angela Burnett

WASHINGTON—In a move to generate long-range income potential in the local market, WJLA-TV has embarked on a sales/marketing plan that is designed to bring more retailers to television.

WJLA's marketing service, also known as the Television Vendor Support Program or Television Vendor Service, is geared to supporting retailers, vendors, advertising agencies and the media.

"We want to become marketing partners with area retailers," said John Long, sales director at WJLA.

Long explained that traditionally, retailers have been hesitant to use television advertising because they have grown up with newspapers, enjoy the tangible nature of the press and like the co-op rebate advantage that is available. In broadcasting, the double billing that is accomplished in most co-op arrangements for retailers' and vendors' products would be illegal, he added.

"But, a product has got to be advertised somewhere and it is going to be bought locally," Long stressed. "We know the fiscal well-being of a community is very dependent on the retail environment and we want to establish retail and market support."

Luckily, WJLA and Petry Television Vendor Services were on the same track at the same time. Petry, with 51 represented stations, has been providing vendor support services to a few new stations, each year, said Tom Frick, of Petry.

"We go in to stimulate the retail market, move product, advertise and in the long run, benefit the consumer, businessmen and product," Frick said.

The program involves creative thinking and innovative presentations. "Retailers tend to perceive us as a group of product-oriented peddlers," Long said.

"Yet, we're interested in the marketing end of the business as well. If we help them (retailers), it will help us in the long run," Long added.

"Retailers don't use television because television doesn't understand them, not because retailers don't understand television," Frick said.

Nationally, only 10-12 percent of the retail advertising budget goes to television, although a station may derive as much as 20-25 percent of its income from retail time buys. But stations still maintain the usual 60 percent national, 40 percent local income ratio despite the low retail participation by retailers in television.

By aiming service at retailers, businesses with five or more locations, department stores, specialty stores and discount stores, WJLA wants to show how to maximize and extend television advertising dollars. WJLA even has a plan for creating new revenue that can be used for advertising.

Making the program work

WJLA feels the most outstanding

feature of the program is that it will not only benefit the station: "Washington is underdeveloped as a market in terms of advertising revenue and moving product," said Tony Washington, WJLA marketing director.

"We want to stimulate this market. It's underdeveloped in terms of retail and business marketing. We want to show retailers how they can move their products with television," Washington said.

But, it's not only television that will reap the benefits of the program. Long indicated that they are prepared to show other areas to buy, even within the competition.

"If we don't develop this market, as a

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Washington is underdeveloped as a market in terms of advertising revenue and moving product

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television station, we're going to be captive to the natural force of the market. We have got to stimulate growth," Long said.

Frick added, "We're investing in a program to bring advertising into a market that will be predominantly television advertising. There will be monies spent on other stations, in other areas—radio and newspapers—but we feel that we will get a substantial return for our effort."

In moving toward stimulating the market, WJLA has been involved since mid-January in making presentations to the major advertising agencies. Long explained that the station has no problem with agency involvement.

"In fact, we prefer to work with the agency, the retailer and our staff in preparing this. It gives us more manpower on a project," Long said.

After presenting the plan to the agency, they next meet with the retailer directly. WJLA stresses that their marketing service is not a co-op venture, although co-op could be involved.

By comparison, a co-op includes what a vendor, in moving his product, will do for

the retailer. Vendors traditionally match a percentage contribution for sales up to a designated amount. Yet, vendors also have a host of discretionary funds, which frequently are not spent.

These discretionary funds include monies for special retailing events. They are solicited by the retailer from the vendor and are paid for entirely by the vendor. These funds are not tied to a regular selling time but are available for special events over and above regular retail expenses.

The object then becomes for retailers to access the unspent discretionary funds, which were unused for strategic marketing, public service, sales promotions or co-op. These funds then become the "new" revenue that can be used for WJLA's marketing services.

"If you do spend this money, instead of returning it to your bottom line, you might make more money by advertising," Washington said. He noted as an example the early advertising policies of Sears and Montgomery Ward. Sears, he pointed out, made the investment in advertising and now leads retailers nationwide. The two stores had been placed almost equally before Sears began heavy advertising.

"We're going to make it extraordinarily easy for the retailer to use television," Long added. "We want retailers to be able to move their product faster."

Frick compared this marketing concept to the special sections in newspapers that include a particular sales event. It's an idea that has worked in New York, Miami, Tampa, Fla., Houston and Detroit television and in other media.

WJLA has invested heavily in 'show and tell' equipment to assist in its presentations to agencies and retailers. It has also garnered more than six research and support services that include Quantiplex, Nielsen Plus, SRI and Petry Vendor Services as well as its marketing department. They can compare consumers, markets and retailers for their clients as a full market partner.

At present, the sales/marketing staff includes six local sales people, three sales managers, a marketing director and two researchers. Long admitted that they have plans to add two or three people in the marketing area as the project grows.

Through working with the retailer directly, the station is looking forward to a 5-10 percent increase in the first year's billing. "Then, it's going to be a snowball effect," Long predicted.

Yet, the station has made a very careful study of the market and its potential. "We're going for no more than we can handle," Washington added.

Long explained that it was a "very targeted operation. We spent two to three months deciding on the program, staff and organization. This project is at a substantial cost... We're not just plucking

somebody off a local sales staff, but we're giving a whole station effort," he said.

Why WJLA?

"If a station's going to do this, they've got to do it right, or it simply won't work," Frick said. "It takes a hell of a lot of money and full station support, from top to bottom."

Frick noted that this was not a hit-and-miss type project but that it required research and long-term development. "That station's got to ask itself, what is this going to do for the market and what is it going to do for the station?" Frick said.

Washington explained that WJLA had taken the initiative in the market because

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Retailers tend to perceive us as a group of product-oriented peddlers

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of the untapped potential. "We don't try to change the course of business, but we just try to develop an underdeveloped market," he said.

"This is a very healthy market, we have two of the top five spending counties nationwide. There's a high median income, high education, high per capita income and so on. They're all among the highest nationwide. That's why we're doing it," Long added.

"We want to show retailers that a better mix of newspaper and television will make a better payoff," Frick said. "The key to this project," Long added, "is that retailers have got control from day one to the end. The retailer never loses control."

What WJLA has tied into the offering is a service that may or might not benefit them. They're providing marketing support to people that may not advertise on the station. It's a very risky undertaking. And what do they want?

"Simply, our fair share," Long said. "If a retailer does decide to advertise on television, we hope and fully expect that they will advertise with us. That's all, just our fair share."

"We're developing money for a retailer and then we're handing it over and saying 'spend it.'" Long said. "It seems like risky business, but it has worked before."

"If you know the concept, program and development and that it has a six-year or better proven track record, you know it can work here," Frick said.

CALENDAR

FEBRUARY

Feb. 28—Deadline for entries in Morgan O'Leary Award for Excellence in Political Reporting given by *University of Michigan Department of Communication*. Information: U.M. Department of Communication, 2020 Frieze Building, Ann Arbor, Mich., 48109.

Feb. 28-March 18—First session of World Administrative Radio Conference for Mobile Services, sponsored by *International Telecommunication Union*. Geneva, Switzerland.

MARCH

March 1—*Academy of Television Arts and Sciences* "forum series" luncheon. Speaker: Peter Ueberroth, president, Los Angeles Olympic Organi-

zing Committee. Century Plaza Hotel, Los Angeles.

March 1—Deadline for entries in *Broadcasters Promotion Association's International Gold Medallion Awards* competition. Information: Dr. Hayes Anderson, Department of Telecommunications and Film, San Diego State University, San Diego, 92182, (714) 265-6575.

March 1—Deadline for entries in *American Women in Radio and Television's Commendation Awards* for programs that portray in women in positive light, enhance their image and professionalism and contribute to society's image of women by presenting them in realistic situations. Information: Deborah Arney, AWRT,

1321 Connecticut Ave. N.W., Washington, D.C., 20036.

March 1—Deadline for entries in *Achievement in Children's Television Awards*, sponsored by *Action for Children's Television*. Awards are given annually for "significant contributions toward improving service to children on broadcast and cable television and radio." Information: ACT, 46 Austin St., Newtonville, Mass., 02160, (617) 527-7870.

March 1-3—*National Association of Broadcasters'* state presidents' and executive directors' meeting. Marriott Hotel, Washington.

March 2—*Pennsylvania Association of Broadcasters* Congressional/Gold Medal

reception and dinner. Washington Hilton, Washington.

March 3—The *International Radio and Television Society's* newsmaker luncheon will feature media heads of five of the top broadcast-billing agencies: Joseph Ostrow, Y&R; Robert Buchanan, J. Walter Thompson USA Inc.; Arnold Semsky, BBD&O Inc.; Allen Banks, Dancer Fitzgerald Sample Inc.; and Ken Caffrey, Ogilvy & Mather Inc. Grand Ballroom, Waldorf-Astoria, New York. Information: (212) 867-6650.

March 4—*National Association of Broadcasters' Employment Clearinghouse* seminar on "Careers in Television Production and Programming." Information: (202) 293-3584.

March 4-5—*National Association of Black Owned Broadcasters'* seventh annual spring conference. Sheraton Hotel, New Orleans. Information: (202) 463-8970.

March 7—Deadline for entries in the fifth annual *Broadcast Designers' Association* competition to "acknowledge and reward outstanding design contributions in the broadcast industry." Information: Jerry Cappa, WLS-TV, 190 State Street, Chicago, 60601.

March 7-9—*Advertising Research Foundation's* 29th annual conference and research exposition. Keynote address: John Bowen, president and chief executive officer, Benton & Bowles, and president of American Association of Advertising Agencies. New York Hilton, New York.

March 9—*International Radio and Television Society* Gold Medal Banquet honoring Roone Arledge, president, ABC News & Sports, Waldorf-Astoria, New York. Information: (212) 867-6650.

March 15—A joint seminar sponsored by *International Radio and Television Society/New York Women In Communications* featuring a panel on libel will be moderated by NBC's Richard Salant. Marriott Essex House, New York. Information: (212) 867-6650.

March 17-22—*NATPE International* 20th annual conference. Las Vegas Hilton. Future conferences: Feb. 12-16, 1984, San Francisco Hilton and Moscone Center, San Francisco.

APRIL

April 10-13—*National Association of Broadcasters* 61st annual convention. Convention Center, Las Vegas. Future conventions: Las Vegas, April 29-May 2, 1984; Las Vegas, April 14-17, 1985; Dallas, April 13-16, 1986, and Dallas April 12-15, 1987.

April 22-28—*MIP-TV* international TV program market. Palais des Festivals, Cannes, France.

MAY

May 3-7—*American Women in Radio and Television* 32nd annual convention. Royal York, Toronto. Future conventions: 1984 convention, to be announced; May 7-11, 1985 New York Hilton, New York, and May 27-31, 1986, Loew's Anatole, Dallas.

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

May 15-18—*NBC-TV* affiliates' annual meeting. Century Plaza Hotel, Los Angeles.

May 18-20—*The International Radio Festival of New York*, a worldwide awards competition for radio advertising, programming and promotion, will hold its second annual program. Michael Hauptman, vice president of ABC Radio Enterprises, will chair the panel of judges and advisors. Entries in all categories are due March 25 at the festival offices: 251 West 57th St., New York, N.Y. 10019.

May 18-21—*American Association of Advertising Agencies'* annual meeting. Greenbrier, White Sulphur Springs, W. Va.

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Here's how it works.

Put it together and here's the formula that makes AFTERNOON work for you.

- Daily features from our national production units.
- High quality local production.
- Regularly scheduled news breaks.
- Live co-hosts.
- A set that's easily installed.

AFTERNOON is produced by Corinthian Broadcasting Corporation, a company of the Dun & Bradstreet Corporation, and represented for syndication by ComWorld Domestic Sales. Together, we can show you how easy it is to make our AFTERNOON part of your afternoon.

Five full-time national production bureaus.

AFTERNOON's national production units supply participating stations with six features on a wide range of fascinating subjects every day (more than 600 already produced). We also provide a full set of scripts (intros and epilogs) for each show, as well as promotional materials, on-line consultation and regular newsletters.

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FINANCE

Network ad spending jumps by 11%

NEW YORK—Advertisers spent more than \$6.2 billion on network television in 1982, a gain in excess of 11 percent over 1981 expenditures. The spending level was well in excess of the average rate of inflation.

Television Bureau of Advertising, using Broadcast Advertisers

Reports, cited early morning, early fringe and prime time as among the top growth categories, with early morning weekday sales sporting a 23 percent rate of increase. Weekend daytime also showed significant gains, up 14 percent over a year ago. Late night was the only daypart

showing losses, in this case a negligible 1 percent behind 1981's pace.

On a network-by-network basis, ABC emerged as the year's top biller, totting up \$2.21 billion in sales of all dayparts. CBS ran second to ABC with \$2.15 billion in sales, while NBC, a steady

third place in the ratings, ended up in a like position, selling \$1.85 billion in time.

The network TV numbers were particularly interesting when viewed against the backdrop of CBS' decision to make some upfront sales without demographic guarantees. Presumably, that decision, reached early in 1982, would have had its first significant impact in fourth-quarter 1982 sales. According to the TvB analysis, CBS was the top network biller in the last quarter, writing some \$659 million in business in all dayparts. ABC was a very close second, posting some \$654 million in business. So, even though CBS did not write as much business as it did a year earlier—when it gave demographic guarantees—the network did not suffer an inordinately harmful setback.

As for the top network TV spenders, Procter & Gamble still retains that honor, though the company only boosted expenditures a scant 1 percent to \$397 million. General Foods, traditionally the second-place runner, allowed its 1982 spending to back off 2 percent from a year earlier to \$232 million, while third-place General Motors boosted spending 12 percent to \$164 million.

The relatively unchanged spending levels at P&G and General Foods are part and parcel of a well-known plan to trim network expenditures, instead of trying to channel more money into syndicated and other alternative programming areas.

After the top three network spenders, American Home Products, boasting a 22 percent increase, Ford, Johnson & Johnson, sporting a 25 percent gain, Lever Brothers, Philip

Morris, Bristol Myers and Sears rounded out the top roster of network TV sponsors.

On a percentage basis, some of the major spending increases occurred at Anheuser Busch, American Telephone & Telegraph, Coca Cola, Ralston Purina, Warner Communications, up a whopping 67 percent, Nabisco, Chrysler and Pillsbury.

Among the newcomers to network TV advertising, Commodore International paced the field, spending some \$8 million. Trailing Commodore among the active network neophytes were Bridgestone Tires, Imagic Corp., Mary Kay Cosmetics, Norwegian Caribbean Lines, Van Munching & Co., Tiger International, Jartran Trucks, Republic Airlines and American Council/Life & Health Insurance Association.

As for top spenders in product and retail categories, publishing and media, up 103 percent; home electronics equipment, 63 percent; travel, hotels and resorts, up 92 percent; and office equipment, up 51 percent, paced the big spenders among products. On the retail side, discount department stores posted 175 percent spending gains over 1981; mortgage and loan companies were up 52 percent, while auto supply stores spent over 143 percent more than in 1981.

On a dollar basis, food & food products generated more than \$994 million in network expenditures, with toiletries, \$897 million, and proprietary medicines, \$528 million, other top spenders. Restaurants & drive-ins were the retail dollar volume leaders with more than \$170 million spent, followed by department stores and movies.

STOCKS

Stock	Exch.	Closing Feb. 18	Closing Feb. 15	Net Change in Period	% Change in Period	1982 High	1982 Low	P/E Ratio
ABC	NYS	54 1/2	55	- 1/2	0.22	59 1/2	26 1/2	8
Adams-Russell	ASE	23 1/2	23	+ 1/2	2.17	22 1/2	12 1/2	18
AEL (Am. Elec. Lab.)*	OTC	21 1/2	22 1/2	- 1/2	3.37	18 1/2	9	d
Affiliated Pubs.	ASE	30 1/2	30 1/2	- 1/2	1.22	42	23 1/2	14
A.H. Belo	OTC	38 1/2	38 1/2			30 1/2	16 1/2	13
American Express	NYS	53 1/2	53	+ 1/2	1.65	69 1/2	35 1/2	11
American Family	NYS	17 1/2	18 1/2	- 1/2	4.79	16	7 1/2	12
Arvin Industries	NYS	19	19 1/2	- 1/2	1.29	19 1/2	11 1/2	12
Barris Intl.	OTC	5	4 1/2	+ 1/2	5.26	3 1/2	1 1/2	54
BBDO Inc.	OTC	36 1/2	34 1/2	+ 2	5.79	64 1/2	39	12
John Blair	NYS	49 1/2	50 1/2	- 1	1.97	4 1/2	21 1/2	10
Burnup & Sims	OTC	8 1/2	8 1/2	- 1/2	1.42	14 1/2	8 1/2	d
Cable TV Industries	OTC	6 1/2	7	- 1/2	3.57	10 1/2	3 1/2	22
Capital Cities	NYS	138	126	+12	9.52	135 1/2	64 1/2	18
CBS	NYS	55 1/2	56 1/2	- 1/2	0.66	65 1/2	33 1/2	12
C-COR Electronics	OTC	21	20 1/2	+ 1/2	3.70	35 1/2	16	26
Celtec	ASE	7 1/2	7 1/2	- 1/2	3.22	6 1/2	3 1/2	15
Charter Co.	NYS	12 1/2	12	+ 1/2	3.12	15 1/2	6 1/2	6
Chris-Craft	NYS	19 1/2	19 1/2	+ 1/2	0.63	58 1/2	29 1/2	14
Chyron	OTC	24 1/2	24 1/2	+ 1/2	1.03	31 1/2	14 1/2	23
Coca-Cola	NYS	48 1/2	47 1/2	- 3/4	1.84	52 1/2	29 1/2	12
Cohu	ASE	7 1/2	8	- 1/2	1.56	7 1/2	3 1/2	14
Comcast	OTC	20 1/2	21 1/2	- 1/2	2.35	27	14 1/2	17
Compact Video	OTC	5 1/2	5 1/2	+ 1/2	4.87			
Conrac	NYS	35 1/2	34 1/2	+ 1/2	2.15	36 1/2	21 1/2	18
Cox	NYS	43 1/2	43 1/2	- 1/2	1.70	48	23 1/2	18
Disney	NYS	71 1/2	66 1/2	+4 1/2	6.92	71 1/2	47	22
Dow Jones & Co.	NYS	33 1/2	33 1/2	- 1/2	1.48	70	35 1/2	24
Doyle Dane Bernbach	OTC	23 1/2	23 1/2			19	14 1/2	11
Dun & Bradstreet	NYS	113 1/2	112 1/2	+ 1	0.88	100	58 1/2	19
Eastman Kodak	NYS	88 1/2	87 1/2	- 1/2	0.57	98 1/2	65 1/2	13
Elec Missile & Comm.	OTC	10 1/2	10 1/2	- 1/2	19 1/2		10	7
Fairchild Ind.	NYS	18 1/2	18 1/2	- 1/2	2.64	19	10	14
Foote, Cone & Belding	NYS	43	42 1/2	+ 1/2	1.47	42	27 1/2	9
Gannett Co.	NYS	63 1/2	62 1/2	+ 1 1/2	2.40	64 1/2	29 1/2	19
General Electric	NYS	103 1/2	102	+1 1/2	1.71	97 1/2	55	12
General Instrument	NYS	61 1/2	65	-3 1/2	5.38	60 1/2	26 1/2	15
General Tire	NYS	32 1/2	34	-1 1/2	3.67	29	17 1/2	20
Getty Oil Corp.	NYS	55 1/2	55 1/2	+ 1/2	0.22	64 1/2	41 1/2	6
Graphic Scanning	OTC	23	21 1/2	+1 1/2	8.23	20 1/2	7 1/2	d
Grey Advertising	OTC	78	78			73	57	7
Gulf United	NYS	28 1/2	28 1/2			28 1/2	15 1/2	9
Gulf+Western	NYS	18	18			18 1/2	11 1/2	8
Harris Corp.	NYS	49 1/2	47 1/2	+2 1/2	4.45	41 1/2	20 1/2	18
Harte-Hanks	NYS	39 1/2	39 1/2			41	21 1/2	14
Heritage Comm.	NYS	11 1/2	11	+ 1/2	1.13	12 1/2	7 1/2	20
Inslico Corp.	NYS	22 1/2	21 1/2	+ 1/2	4.0	23	12 1/2	20
Interpublic Group	NYS	46 1/2	47 1/2	- 1/2	1.05	49 1/2	25 1/2	11
Jefferson-Pilot	NYS	29 1/2	29 1/2	+ 1/2	2.13	35	22 1/2	8
Josephson Intl.	OTC	15 1/2	16 1/2	- 1/2	1.55	17 1/2	6 1/2	12
JWT Group	NYS	31	33 1/2	-2 1/2	8.14	28 1/2	14 1/2	39
Knight-Ridder	NYS	47 1/2	47 1/2	- 1/2	0.26	48 1/2	27 1/2	14
Lee Enterprises	NYS	41 1/2	41 1/2	- 1/2	0.29	38 1/2	22 1/2	13
Liberty	NYS	16 1/2	16 1/2	- 1/2	0.74	15 1/2	10 1/2	9
LIN	OTC	37 1/2	34 1/2	+3 1/2	9.42	35 1/2	17 1/2	18
M/A-COM Inc.	NYS	28 1/2	28 1/2	- 1/2	0.43	25 1/2	11 1/2	29
McGraw Hill	NYS	80 1/2	74	+6 1/2	8.61	80	44 1/2	18
MCA	NYS	38 1/2	39 1/2	- 1/2	0.63	78	38	10
MCI Communications	OTC	40 1/2	41 1/2	-1 1/2	3.02	44 1/2	13 1/2	23
Media General	ASE	40 1/2	40 1/2			49 1/2	33 1/2	10
Meredith	NYS	90 1/2	91 1/2	+ 1/2	0.13	89 1/2	52 1/2	10
Metromedia	NYS	365	332 1/2	+32 1/2	9.77	295	155 1/2	17
MGM/UA	NYS	10 1/2	9 1/2	+ 1/2	5.19	8 1/2	5	13
Microdyne	OTC	15 1/2	15 1/2	+ 1/2	1.60	15 1/2	7 1/2	21
3M	NYS	75 1/2	78 1/2	-2 1/2	3.49	79 1/2	48 1/2	13
Motorola	NYS	110 1/2	112	-1 1/2	1.11	92	49 1/2	21
Movielab	ASE	3 1/2	3 1/2			3 1/2	2	d
Multimedia	OTC	32 1/2	49 1/2	-16 1/2	34.01	50 1/2	27 1/2	16
New York Times Co.	ASE	64 1/2	62 1/2	+ 2	3.21	56 1/2	32 1/2	12
A.C. Nielsen	OTC	74	73 1/2	+ 1/2	0.68	70 1/2	41	16
N. American Phillips	NYS	58 1/2	56 1/2	+1 1/2	3.09	50 1/2	30	9
Oak Industries	NYS	13 1/2	13 1/2			32 1/2	9	9
Ogilvy & Mather	OTC	44 1/2	46 1/2	-1 1/2	3.76	47 1/2	28 1/2	14
Orion	NYS	19 1/2	19	+ 1/2	1.31	17	3 1/2	d
Orrox Corp.	ASE	7 1/2	7 1/2			14	5 1/2	d
Outlet Co.	NYS	48 1/2	47 1/2	+ 1/2	1.04	49 1/2	29 1/2	14
Post Corp.	ASE	34 1/2	34 1/2	+ 1/2	0.36	38 1/2	24 1/2	17
Private Screenings	OTC	5 1/2	5	+ 1/2	8.33	5 1/2	2 1/2	
RCA	NYS	22 1/2	22 1/2	+ 1/2	3.38	28 1/2	15 1/2	13
Reeves Comm.	OTC	17 1/2	18 1/2	- 1	5.40	42 1/2	23 1/2	14
Rockwell Intl.	NYS	47 1/2	49 1/2	-1 1/2	3.04	47	25 1/2	10
Rollins	NYS	15 1/2	15 1/2			17 1/2	12 1/2	9
RSC Industries	ASE	6 1/2	6	+ 1/2	12.5	5 1/2	4	d
Schering-Plough	NYS	46 1/2	42	+4 1/2	10.11	42 1/2	26 1/2	12
Scientific-Atlanta	NYS	19 1/2	20 1/2	- 1/2	4.32	28	10 1/2	36
Scripps-Howard	OTC	23 1/2	23 1/2	+ 1/2	1.07	22 1/2	16 1/2	11
Signal Cos.	NYS	30 1/2	29 1/2	+1 1/2	4.29	26 1/2	13 1/2	16
Sony Corp.	NYS	13 1/2	14	- 1/2	5.35	18	11	15
Storer	NYS	28 1/2	28 1/2	+ 1/2	1.31	34 1/2	19	23
Taft	NYS	42	41 1/2	+ 1/2	1.81	45	27 1/2	10
Tech Operations	ASE	25	25 1/2	- 1/2	0.49	20 1/2	13	9
Tektronix	NYS	72	71	+ 1	1.40	60 1/2	34	14
Telemat	OTC	4 1/2	4 1/2			5	2 1/2	16
Telemet (Geotel Inc.)	OTC	3 1/2	3	+ 1/2	12.50	3 1/2	1	—
Telepictures	OTC	13 1/2	13	+ 1/2	6.73	14 1/2	5 1/2	17
Texscan	ASE	24	24 1/2	- 1/2	0.51	21 1/2	9 1/2	29
Time Inc.	NYS	45 1/2	46 1/2	-1 1/2	3.46	49 1/2	25 1/2	19
Times Mirror	NYS	62	63 1/2	-1 1/2	2.74	67	35 1/2	16
TOCOM	OTC	10 1/2	11 1/2	- 1/2	7.60	14	7 1/2	d
Turner Broadcasting	OTC	17 1/2	16 1/2	+ 1	6.06	19 1/2	8 1/2	15
United Television	OTC	13 1/2	13 1/2	- 1/2	0.92	11 1/2	6 1/2	d
United Video	OTC	9 1/2	9	+ 1/2	2.77	9	5 1/2	11
Varian Associates	NYS	69 1/2	71 1/2	-2 1/2	3.14	67	25 1/2	20
Viacom	NYS	29 1/2	30 1/2	-1 1/2	4.45	35 1/2	17 1/2	19
Video Corp. of Amer.	OTC	6 1/2	6 1/2			10	4 1/2	d
Warner	NYS	28 1/2	31 1/2	-2 1/2	8.73	63 1/2	29 1/2	11
Washington Post	ASE	61 1/2	60 1/2	+ 1/2	0.82	60 1/2	27 1/2	17
Western Union	NYS	43 1/2	43 1/2	- 1/2	0.86	54 1/2	25 1/2	12
Westinghouse**	NYS	44 1/2	46 1/2	-2 1/2	4.54	40	21 1/2	8
Wometco	NYS	33	33 1/2	- 1/2	0.75	31	16 1/2	16
Wrather	ASE	22 1/2	23 1/2	- 1/2	2.68	27	19 1/2	d
Zenith	NYS	13 1/2	14 1/2	- 1/2	5.17	16 1/2	9 1/2	d

* Also indicates involvement in manufacturing.

** Also indicates involvement in entertainment and/or system operation.

d indicates deficit.

Blair sets record with '82 earnings

NEW YORK—John Blair & Co. reported record 1982 earnings of \$17.06 million or \$4.42 a share, a 25 percent gain from 1981 net of \$13.63 million or \$3.65 a share.

Revenues were up 21 percent to \$321.55 million from \$264.68 million a year earlier.

Fourth-quarter earnings were \$5.78 million on revenues of \$92.39 million compared with net of \$5.68 million in the year-earlier quarter on revenues of \$82.37 million. An increase in the

number of shares outstanding from 3.7 million to 3.9 million caused share earnings in the quarter to slip to \$1.48 from \$1.52 in 1981.

The diversified corporation said earnings gains resulted principally from rapid growth in its coupon marketing business, from a strong performance via television station representation and from substantial gains in its printing division.

Viacom posts records

NEW YORK—Viacom International Inc. reported record sales and earnings for 1982—the 12th straight year results have improved—and for the fourth quarter.

Earnings from continuing operations were up 19 percent over 1981 to \$24.59 million or \$1.95 a share, fully diluted, from \$20.64 million, or \$1.65 a share. Revenues

were \$274.84 million, up 31 percent from \$210.43 million the previous year.

Fourth-quarter operating net was \$7.66 million, or 60 cents a share, fully diluted, compared with \$6.33 million or 51 cents a share, in the same 1981 quarter. Revenues were up 28 percent to \$75.65 million from \$59.22 million in the '81 quarter.

Storer trims dividend

MIAMI, Fla.—Storer Communications Inc. declared a dividend of 10 cents per share on its common stock, payable March 9, 1983 to shareholders of record on Feb. 22.

The distribution is the company's 116th consecutive quarterly dividend since 1953 and the 262 dividend since Storer stock was first issued in 1930.

Peter Storer, chairman of the board and chief executive officer, said, "Directors set the reduced payout as a move to counter current economic conditions and to help alleviate the continuing high capital expenditure requirements, principally in connection with the rapid expansion of Storer's cable television operations."

REGULATORY SCENE

FCC to hear syndication arguments

The Federal Communications Commission has decided to entertain oral as well as written presentations in its review of changing or abolishing financial interest and syndication rules (BW 2/21/82).

Although the commission will continue to receive written reply comments through April 26, it now has scheduled oral testimony, beginning March 14. The FCC plans to select panels of participants to appear and has encouraged parties with like interests and concerns to designate single representatives.

FCC permits use of unsworn declarations

The commission, in examination of its rules and regulations, has determined that unsworn declarations under penalty of perjury can be used where verified documents are required.

These documents will serve as permissible substitutes in those instances where the FCC's rules previously required sworn declarations or affidavits. The unsworn declarations may not be used in connection with depositions, oaths of office or oaths required to be taken before a specified official other than a notary.

Technical rules to be evaluated

The FCC has begun an inquiry into the technical regulations with the goal of eliminating those that it finds burdensome or no longer serving a useful purpose.

The commission also will consider replacing some rules that are less constrictive and eliminating those that are no longer needed.

The rules affected are those of an engineering or technical nature governing use of the spectrum and electrical characteristics of radio and other electronic equipment under FCC jurisdiction. The FCC believes that elimination of restrictive rules could stimulate technological innovation and allow for greater flexibility.

The FCC has proposed deletion of rules that govern transmission system requirements on the fidelity of AM, FM and television transmitters. It also would move to delete the requirements on auditory assistance receivers used to help the hearing impaired.

The commission has said that competition among broadcasters should be sufficient to control quality.

Radio and TV licensing policies eliminated

The FCC has eliminated the suburban community policy, Berwick Doctrine and the *de facto* reallocation policy—three of its long-standing radio and television licensing policies.

The commission determined that these policies frustrate their intended goal of furthering fair, efficient and equitable distribution service. The FCC also felt that the policies have been used for anti-competitive purposes and that broadcast industry changes had eliminated the necessity of such guidelines.

The suburban community policy that applied to AM licensing and the Berwick Doctrine for FM were used to ascertain whether an appli-

cant intended to serve its specified suburban community or a nearby, larger city.

Applicable only to television and FM, *de facto* reallocation guarded against an applicant using a modification to existing facilities to access a channel assigned to a different community. The policy was to prevent deprivation of service from the channel assigned to a community.

The FCC now will process AM radio applications without applying the suburban community policy; process petitions to amend television Table of Assignments without applying the Berwick Doctrine; process FM and television applications for new service or for modification of existing service without the Berwick Doctrine and the *de facto* reallocation policy; and delete from all hearings—in progress or scheduled to start after the order—on all of the licensing policies.

USNA slates coast-to-coast delivery

By Dave Potorti

WASHINGTON—Newly created United States News Agency begins coast-to-coast satellite news service March 28.

The company will provide comprehensive news coverage, including news breaks, economic reports, stock reports, news analyses, profiles and movie reviews, in addition to daily coverage of the White House, Capitol Hill and the State Department.

"We did a coast-to-coast survey

of more than 200 television stations in December," said Marilyn Barksdale, vice president and co-owner, "and found that news directors and group owners want more than just headline coverage."

She expected most response to come from Midwest and Far West stations. Subscribers currently are being sought.

Lacey Neuhaus, a star of NBC's *From Here To Eternity*, will host the agency's *Trends* segments, examining "the who and how of what is happening in our society."

She also has completed a news internship with ABC.

Shearson/American Express' Anne Klenk will present economic reports. She also is heard on WTOP, Washington.

United States News Agency is a division of Eastern Video Systems Inc. The 6-year-old production company has provided equipment, personnel and management to the Independent Television News Association (now Metromedia) for the past three years.

NATPE Preview Week features TV ware

NEW YORK—Only about 10 television programming distributors have thus far agreed to preview their wares via satellite to stations attending the upcoming NATPE show.

Scheduled for March 7-11, NATPE Preview Week was announced last month by Synsat in Los Angeles. For \$499, producers and distributors can transmit as much as 30 minutes of

taped material along with hotel suite or exhibit information.

"Several syndicators who are not going to be at NATPE, because they might have only a single show, are taking advantage of the preview," said Jim Tuversson, Western sales manager, Synsat. "They're overlaying their phone numbers and other information right on the programs."

Notification of the feeds will

go out via mail on Feb. 28 to program directors and general managers at about 425 stations across the country.

"We're asking each of the syndicators to provide us with brochures or one-sheets, which will be included in the mailing," Tuversson said.

Synsat is a complete video service of TVSC/Group W Productions and Bonded Services/Novo Communications.

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PRODUCT UPDATE

STVA index tracking pirates

WASHINGTON—A computerized index of all over-the-air signal piracy cases filed to date forms the framework of a new national data base developed by the Subscription Television Association.

The system will be used in conjunction with an Oak Communications data base that ties together all of that company's piracy surveillance.

The STVA data base can track court filings and outstanding orders against alleged pirates. It also can inform attorneys of successfully used litigation strategies and arguments.

Data base users will be able to search by pirate name, location of activity, authority, type of transmission mode, etc. They will have access to case particulars, including names of attorneys, names of "pirates' cohorts" and type of relief granted (monetary damage, injunctions).

The National Association of Broadcasters asked the Federal Communications Commission to dismiss General Electric's petition for Low-Power Remote Sound Devices that would transmit audio signals from TV sets to wireless headsets.

Although the LPRSDs would operate in "deadspots" on the local FM band, the NAB said the devices might interfere with reception—not only to the TV set to which it is attached but to other TV sets and FM radios in the proximity.

Videoworks, New York, completed 12 weeks of post-production on *Woman Watch*, produced by Creative Programming, Weston, Conn., for WTBS-TV, Atlanta.

Each of the 12 weekly half-hour episodes consists of three segments, each shot on location

HARDWARE

across the country and each highlighting a woman of distinction.

Woman Watch is sponsored by the Campbell Soup Co., its first program sponsorship since *Lassie* two decades ago.

Each episode of the series required 30 hours of editing and other post-production. Videoworks used its animation stand, DVE, ADO, Chyron and sophisticated audio capabilities.

Color Systems Technology, Los Angeles, has signed a letter of intent to acquire BJA Systems, a computer graphics company.

BJA holds a patented process that adds color to black-and-white movies and TV shows.

ABC used the process to "color in" 26 minutes of World War II combat footage seen in the made-for-TV movie *Ike*.

NBC did likewise for seven minutes of newsreel footage in *King*, another made-for-TV flick.

Ten MDS and SMATV systems have agreed to carry *ON TV* via a scrambled satellite signal starting Feb. 28. The 24-

hour service is a joint venture of Oak Media Corp. and Telstar Corp.

The programming package includes movies sports, concerts and other entertainment events as well as an optional adult-oriented tier and planned pay-per-view events.

Affiliates include: Cable Houston Inc., Houston, Texas; Wire-sat Corp., Ocala, Fla.; Communications and Cable Inc., West Palm Beach, Fla.; Star Com Inc., Denver; Television Entertainment Inc., Rockville, Md.; Metropolitan Satellite Corp., Cleveland, Ohio; Star-Channel, Charlotte, N.C.; Private Satellite Television Inc., Charlotte, N.C.; American Home Theater, Salt Lake City, and Northco, Westwood, Mass.

EROS, the adult pay service of Broadcast Programming Inc., is now receiving tape playback and satellite uplinking services from Compact-Netcom, the joint venture of Netcom International and Compact Video Services Inc.

Netcom is also providing time on Satcom IV for the cable STV service, which is transmitted Thursdays through Saturdays from 11 p.m. to 2 a.m. EST.



Mobile tower

Aluma Tower Co. of Vero Beach, Fla., announces a new series of towers called "Mobile Van Towers," a tower for signal communication work, all types of test work (radio signals, air sampling, etc.), Civil Defense mobile communications and ham radio. For more information, contact Aluma Tower Co., 1639 Old Dixie Highway, Vero Beach, Fla., 32960. Phone: (305) 567-3423.

'Diary' concludes final chapter

HOLLYWOOD—American National Enterprises Inc. announced that the final episode for *The American Diary* has been completed. The production of the specials culminates the 12-year undertaking by historian Dr. Bernard Johnpoll to research, locate and acquire rare archival motion picture footage depicting life in America from 1895 to 1933. Jack Smith wrote the specials and Rip Coalsen produced and directed. *The American Diary* is being distributed domestically by Muller Media Inc. and is expected to premiere in March over U.S. television.

NBC's *White Paper* presentation of *The Vatican Collections—The Papacy and Art* will be broadcast in early June. Xerox Corp., sole sponsor of all *White Paper* documentaries in 1983, will provide closed-captioning.

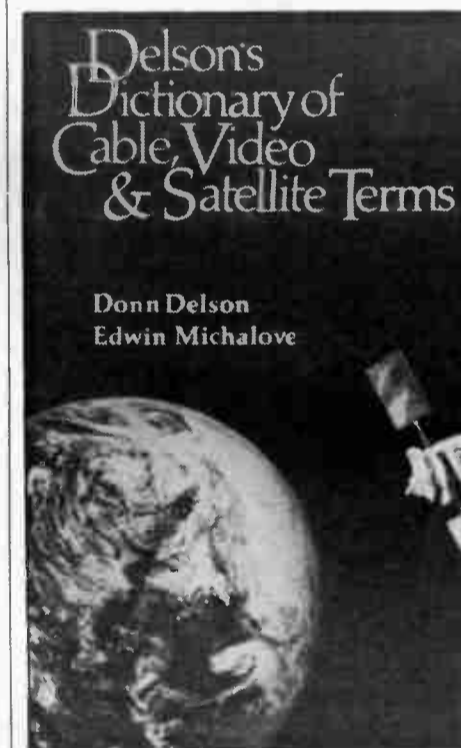
The network is filming footage at the collection's current showing in the Metropolitan Museum of Art, New York City. It will be added to sequences filmed in Vatican City.

Blow Out At Billy Bob's, a two-hour country music spectacular starring Alabama, Donna Fargo, Merle Haggard, David Frizzell and Shelly West, Lacy J. Dalton, George Strait and hosted by Claude Akins, will be the April offering in Multimedia Program Productions' "Country

SOFTWARE

Comes Alive III" series. The special originates at Billy Bob's Texas, the world's largest night-

club, in the heart of the Fort Worth Stockyards. *Blow Out At Billy Bob's* is produced and directed by Gene Weed and distributed by Multimedia Program Productions Inc.



Industry source

"Delson's Dictionary of Cable, Video & Satellite Terms" recently was published by Brandon Press Inc., 120 Longfellow St., Thousand Oaks, Calif., 91360, (805) 496-8212. Co-authored by Donn Delson and Ed Michalove, the dictionary contains over 350 definitions, acronyms, abbreviations, cross-references, illustrations and statistics.

THE PRACTICAL SIDE OF HALF-INCH TAPE

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RANDOM THOUGHTS

Walker's image tarnished

By signing running back Herschel Walker to a multimillion dollar contract, the new United States Football League believes it's taken a giant leap forward in brand credibility.

That may be true for what transpires on the playing field and its impact on drawing fans to the stadiums and viewers to ABC. But it's hard to see how either Walker or the USFL can walk away from this smarmy episode covered with glory.

What would be unfortunate, however, is to heap an inordinate amount of blame on the new football league; in this case, both sides have been equally adept at sidestepping the truth. But the shame of it is that neither Walker nor USFL officials had the decency to tell the truth about contract negotiations from the very outset. Instead, Walker denied signing any kind of document with the New Jersey Generals, suggesting that his own "exceptional knowledge" of National Collegiate Athletic Association rules never would have allowed him to fall into any trap. He did so with University of Georgia officials at his side, thus subjecting the school to unwarranted abuse.

As for the USFL, from the outset, the league had promised that it would not seek to sign undergraduate college players. The National Football League has, for years, stuck tenaciously to this policy; the USFL said it would too. But apparently the lure of wrapping up the nation's number-one football star proved too powerful a gate attraction to resist, so, the USFL promptly decided that Herschel Walker was a "special case."

Young Mr. Walker, meanwhile, is apparently as slippery a businessman as he is a runner. You'll recall that for a brief time last year, he considered the advantages of testing in the courts the NFL's policy of not signing undergraduates. Cooler heads prevailed then.

What with our money-intensive society, it's ludicrous to castigate anyone for trying to score a big hit. But why couldn't Walker, his advisers and the USFL have been upfront about all this? Why not tell the simple truth? Walker, instead of making his team, coaches and school look like fools, could have taken his case to the press, with the simple explanation that he wanted the money now. And the USFL, being true to its marketing-based origins, simply could have admitted that it needs some big names to make the league go and would consider any and all options toward obtaining said stars. Who could criticize anyone for seeking security and who would rebel against a business simply for applying principles of the free enterprise system?

TV, advertisers, marketers, and college administrators share in any blame one might care to parcel out for the unfortunate state of college athletics today. But, instead of the culpable working toward curing alleged ills, it's just another black eye for college sports and "big business."

CBS' coverage winning

CBS Sports' recent coverage of the Daytona 500 auto race suggests the sport and

TV's treatment of it have come a long way from those days—20 years ago—when jalopy races from California's Ascot Park played to late-night audiences.

What we're particularly enthused about following the flag-to-flag live telecast of the world's richest stock car race—those high-performance cars that, on the outside, at least, resemble the family Pontiac, Ford or Chevrolet—is CBS' use of in-car cameras. CBS has been modifying this camera-mounted-in-a-race-car technique for several years now, but it reached new heights this year, adding audio capabilities to the visual excitement. Moreover, CBS had the smarts and good luck to place one of its two cameras in the car of winning driver Cale Yarborough.

As the 42 cars blew around Daytona Speedway's high-banked 2½-mile tri-oval, the camera mounted in Yarborough's car swiveled from front to back, side to side, finally allowing viewers as legitimate a sense of speed as anyone's ever seen on the tube.

That Yarborough managed to win the 500-mile race, as a result of a daring backstretch pass on the final lap, only added to the drama and intensity of the broadcast. A live interview with Yarborough driving his victory lap even made the traditional winner's-circle interview redundant.

All in all, it was a stunning broadcast achievement. CBS Sports, take a bow.

TV surgery

Public broadcasting's live telecast of a coronary artery bypass last Wednesday brought medical realism into the living room in a way Drs. Kildare, Casey, Welby or Trapper John only could have imagined.

Emanating from KAET-TV, the Phoenix, Ariz., PBS station, with the surgery performed at the city's St. Joseph Hospital, the two-hour surgery/broadcast was transmitted live via satellite to 97 public broadcasting stations in 33 states. It marked the first ever live broadcast of open-heart surgery.

The precedent-setting operation was performed on 62-year-old Bernard Schuler of Wisconsin, who had suffered a heart attack several years earlier but had been complaining of chest pains.

The surgery was performed by Dr. Edward Diethrich, medical director of the Arizona Heart Institute, which co-produced the event with KAET.

Throughout the operation, KAET had two commentators in its studio: Dr. Sam Kinard, a cardiologist, and Rich D'Alli, KAET's science editor, both of whom gave detailed analysis of the surgery enhanced by charts. Dr. Diethrich narrated each step of the procedure as viewers were treated to close-up camera angles.

Obviously, live open-heart surgery on television may not be everyone's first preference for an evening's entertainment. But KAET and the sometimes much maligned Public Broadcasting System deserve credit for imaginative programming that certainly seems to serve the public's best interests. Can TV save lives? Maybe, just maybe.

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other voices

M*A*S*H

"Actually, *M*A*S*H*—maybe the most sophisticated sitcom of them all—was not a sitcom at all, but a minimovie with a laugh track."

"That first season the ratings went up and down, in the mid-season, CBS strongly considered sending the *M*A*S*H* troops home and cancelling the show. But the network gave it a second chance and the second season—sandwiched between the hits *All in the Family* and *The Mary Tyler Moore Show*—it too became a hit."

"To understand the character of the show, you have to understand the characters. Alone, they were all interesting; together, interacting and reacting to one another, they were fascinating."

"Reams, chapters, books could be written about *M*A*S*H*, but *M*A*S*H* deserves it—not because it was the "best" (others

letter

Misrepresentation

I must protest the manner in which the NBC Radio Division was treated in *Broadcast Week's* Industry Statistics section devoted to network national programming (Feb. 14, 1983). It was a gross competitive misrepresentation.

While competitors' programming was dealt with in detail, NBC Radio's three networks were each dismissed rather tersely with brief, two-line summaries, along with my direct line, rather than the corporate phone number included in other listings. I found this latter occurrence rather puzzling.

In any event, radio is alive and quite well at NBC these days, thank you. Talknet in just over a year's time has lined up nearly 125 affiliates; The Source, NBC's young adult network has just completed its third year and numbers about 180 stations; and the long-standing NBC Radio Network, which points with

particular pride to its NBC News service, has in the vicinity of 380 affiliates. A major ingredient for having this kind of affiliate support is the network programming offered so it would seem that NBC Radio is quite successful at it—just ask our competitors. However, one could never perceive this based on the *Broadcast Week* representation. Had the section been properly researched, there is no way NBC Radio could possibly have received such short shrift.

While just a relative newcomer to the broadcast beat, I believe *Broadcast Week* already has begun carving out a niche for itself as a responsible and accurate chronicler of industry news. For this reason alone, it has done a great disservice to the NBC Radio Division.

Dom Giofre
Administrator
NBC Radio Press
New York, N.Y.

nothing personal

Hardware spoof

Has the time come to fight back against the flash and dash of local television news programming?

At KNUS-AM 71, Denver talk radio, some of the personalities felt the need to at least respond to the frilly, silly, dazzling video news shows around town.

"When they announced Jet 9—it was just more than I could take," said Gary Tessler, KNUS radio personality, who helped initiate the television news spoof that his station sponsored recently at the Paramount Theater here.

The presentation started with a tongue-in-cheek speech, which Tessler delivered to a very small audience. He stood at the bottom of the elegant gold trim theater stairwell and unveiled "Fleet 71" to prove "radio is not the orphan of broadcasting."

And even after it was evident that none of the television stations were going to come, the KNUS radio promotion continued right on schedule.

Tessler unwrapped several unimaginative common items that were supposed to be funny news tools. His "Fleet 71" included vehicles like an inner tube for covering events on the Platte River, a tricycle for going undetected in the parks and playgrounds, along with roller skates, tire chains and a little red wagon.

The purpose behind "Fleet 71" was to show how childish the TV news channels are when they show off and promote their brand new equipment.

"The thing is, with these TV stations, the hardware becomes a star," Tessler said on a more serious note. "We (KNUS) have mobile units, but ours are tools."

might be better) but because it helped change the way we think about America. It was anti-war while remaining pro-life. It was the first sitcom to paint its characters in varying shades of gray."

*Selected excerpts from the "M*A*S*H" chapter in "The Great TV Sitcom" book by Rick Mitz, Richard Marek Publishers, 1980*

Communication gap

"Just look at what's happened to families. The Norman Rockwell days of families after dinner gathering happily around the radio have given way to children who feel that joint family activity is likely to 'barf them out' or 'gag them with a spoon.' If a family today does have an occasional meal together, after dinner mom can watch old movies on commercial television and the kids can watch new movies on cable,

and dad can watch yesterday's football game thanks to the videocassette recorder.

Mike Drexler, executive vice president, Doyle Dane Bernbach, addressing the International Newspaper Advertising & Marketing Executives Convention in Las Vegas.

No apology

"The council has no reason to be apologetic to reporters paid over \$750,000 a year to enact each Sunday night the rituals of investigative zeal, a parody of journalism where enthusiastic discussion of the pope and Polish Solidarity can alternate with red-baiting reproaches to the national council for bringing politics into religion."

Alexander Cockburn & James Ridgeway, "The Village Voice," on "The Gospel According To Whom," a "60 Minutes" feature critical of the National Council of Churches.



The memories are endless. The Cleve Roberts movietone interviews; the wounded soldier who couldn't talk; the life-saving operation against the ticking clock; Hawkeye's Dear Dad and Dr. Sidney Freedman's Dear Sigmund letters; Radar's discharge; Hot Lips' marriage; Frank's birthday.

The topper of course, the one episode that best reveals what *M*A*S*H* was all about, was Col. Henry Blake's departure from the 4077th. You remember—Henry strutting to the helicopter in his zoot suit; one last hug for Radar. Then it was back to the operating room, where later, Radar would deliver the classic line, "Col. Henry Blake's plane went down in the Sea of Japan. There were no survivors." If you didn't cry that night, there's something wrong with you.

As is known to just about every American now, *M*A*S*H* ended its 10-year run Monday. Shooting for TV shooting records, the 4077th closed its doors to its last patient, capping a broadcast career as a standard of excellence, a benchmark against which all future TV programs will be measured.

What separates *M*A*S*H* from the rest of the field, however, is its ability to serve as qualitative yardstick for both dramas and comedies. If ever a TV series comes along and achieves a similar level of character development as *M*A*S*H* did, then it's highly probably some writer will offer a similar paean when that show goes off the air years from now.

*M*A*S*H* was special, a one-of-the-kind black comedy borne of the Vietnam War, which, by its treatment of the Korean War, revealed the horror of all wars.

There will be a sequel and obviously we'll want to watch it; having Col. Potter, Father Mulcahy and Klinger around will be mighty comforting. But no one could ever hope for more than one *M*A*S*H*, so let's not make the mistake of confusing sequels with original.

That it is one of television's finest moments goes without saying; that it might be the best ever is an argument for historians. We'll settle for 10 years with the *M*A*S*H* family and we'll continue to savor it in reruns.



IMAGES

INDUSTRY STATISTICS

Operational STV stations list provided

Continued from BW 2/21/83

Newark, N.J.
WHT (Wometco Home Theater)
390 W. Market St.
(201) 643-6800
Mgr.: Herb Lefkowitz
Parent Co.: Wometco Enterprises Inc.
Channel: 68
Area pop.: 4,334,680
Gr. date: 7/1/72
Turn-on date: 3/1/77
Programming: Recent major films, sports and entertainment specials, "Nightcap" late-night adult fare (as of 1/80 no charge)
Subs: 110,200 (includes Newark and Smithtown, N.Y.)
Inst. rate: \$66
Mo. rate: \$29.95
Deposit: \$49

Vineland, N.J.
WHT (Wometco Home Theater)
286 Eldridge Rd.
(201) 227-8700
Mgr.: Carmen Colucci
Parent Co.: Wometco Enterprises Inc.
Channel: 65
Area pop.: 2,000,000
Gr. date: 12/1/79
Turn-on date: 7/1/81
Programming: WHT, recent major films, sports and entertainment specials, "Rendevous" late-night adult tier. WHT recent major films, specials, late-night adult tier "Night Cap"
Subs: 14,500
Inst. rate: \$63
Mo. rate: \$21
Call letters: WRBV
Deposit: \$49
Add. tiers: \$5.95

Smithtown, N.Y.
WHT (Wometco Home Theater)
3200 Expressway Dr. S.
Central Islip, N.Y. 11722
(516) 582-6700
Mgr.: Herb Lefkowitz
Parent Co.: Wometco Enterprises Inc.
Channel: 67
Area pop.: 967,350
Turn-on date: 1/1/80
Programming: Recent major films, sports and entertainment specials, "Night Cap" late-night adult fare
Subs: 110,200 (includes Smithtown and Newark)
Inst. rate: \$66
Mo. rate: \$22.95
Deposit: \$49

Cincinnati, Ohio
ON TV
5179 Fishwick
(513) 641-4400
Mgr.: Harry Kangis
Parent Co.: Home Entertainment Network, a subsidiary of United Cable Corp.
Channel: 64
Area pop.: 686,000
Gr. date: 6/1/77
Turn-on date: 2/1/80
Programming: ON TV, stand-alone programming and program guide based in Cincinnati office, ON PLUS, adult tier programming locally
Subs: 44,000 (includes Cincinnati and Dayton)
Inst. rate: \$50
Mo. rate: \$20.95
Deposit: \$25
Add. tiers: \$4.95

Cleveland, Ohio
Preview
4950 Harvard Ave.
(216) 641-6420
Mgr.: Kate Ernest
Parent Co.: American TV and Comm. Corp. (ATC)
Channel: 61
Area pop.: 1,377,600
Gr. date: 9/1/78
Turn-on date: 3/1/81
Programming: Blockbuster movies, pay-per-view, concerts, specials (Preview)
Subs: 24,000
Inst. rate: \$59.95
Mo. rate: \$21.95
Add. tiers: \$4.95

Dayton, Ohio
ON TV
5170 Fishwick
Cincinnati, Ohio 45216
(513) 641-4400
Mgr.: Harry Kangis
Parent Co.: Home Entertainment Network, a subsidiary of United Cable TV
Channel: 66
Area pop.: 300,000
Gr. date: 6/1/77
Turn-on date: 5/1/81
Programming: ON TV, stand-alone programming and program guide based in Cincinnati office. ON PLUS, adult tier programming locally
Subs: 44,000 (includes Dayton and Cincinnati)
Inst. rate: \$50
Mo. rate: \$20.95
Deposit: \$25
Add. tiers: \$4.95

Tulsa, Okla.
Tulsa STV (Subscription TV)
5455 S. 99 East Ave.
(918) 622-3891
Mgr.: Shawn Johnson
Parent Co.: Satellite Syndicated Systems Inc.
Channel: 41
Area pop.: 400,000
Gr. date: 11/1/80
Turn-on date: 3/1/81
Programming: Basic, movies, sports, adult programming
Subs: 10,600
Inst. rate: \$29.95
Mo. rate: \$22.95
Call letters: KGCT
Deposit: \$50
Add. tiers: \$4.95

Salem, Ore.
Willamette Subscription TV
9320 S.W. Barbur Blvd.
Portland, Ore. 97219
(503) 293-6666
Mgr.: Chris Desmond
Parent Co.: Willamette Subscription TV
Channel: 22
Area pop.: 788,000
Gr. date: 7/1/81
Turn-on date: 1/1/82
Programming: ON TV, movies, sports, concerts, pay-per-view
Subs: 13,000
Inst. rate: \$59.95
Mo. rate: \$21.95
Call letters: KECH
Add. tiers: \$4.95

Philadelphia, Pa.
PA Pay TV
300 Domino Lane
(215) 483-4550
Mgr.: Al Tedesco
Parent Co.: RBC Comm. Corp. (Radio Broadcasting Co.)
Channel: 57
Pop.: 6,000,000
Gr. date: 10/1/78
Turn-on date: 6/1/81
Programming: Movies, sports, pay-per-view, adult tier
Subs: 11,000
Inst. rate: \$39.50
Mo. rate: \$19.95
Call letters: WWSG
Deposit: \$21.95
Add. tiers: \$5.95

Dallas, Texas
ON TV
1722 E. Randol Mill Rd.
Arlington, Texas 76011
(817) 261-3366
Mgr.: Ed Frazier
Parent Co.: Oak Communications
Channel: 21
Pop.: 1,250,000
Gr. date: 3/1/80
Turn-on date: 2/1/81
Programming: Movies, special events, pay-per-view, local sports, local programming
Subs: 26,630
Inst. rate: \$49.95
Mo. rate: \$19.95
Call letters: KTXA
Deposit: \$25
Add. tiers: \$5.95

Dallas, Texas
Golden West STV of Dallas Inc.
901 W. North Carrier Parkway
Grand Prairie, Texas 75050
(214) 988-3005
Mgr.: George Hicks
Parent Co.: Golden West Broadcasters
Channel: 27
Pop.: 3,500,000
Gr. date: 3/1/80
Turn-on date: 11/1/80
Programming: Movies, sports, concerts, adult movies (additional tier)
Subs: 48,000
Inst. rate: \$49.95
Mo. rate: \$19.95
Call letters: KTWS
Deposit: \$35
Add. tiers: \$5.95

Milwaukee, Wis.
SelecTV
4085 N. 128th St.
Brookfield, Wis. 53005
(414) 783-4940
Mgr.: Ray Wosinski
Parent Co.: SelecTV
Channel: 24
Pop.: 1,570,275
Gr. date: 6/1/73
Turn-on date: 6/1/80
Programming: Basic tier-prime time, adult tier "Night Owl"
Subs: 24,199
Inst. rate: \$49.95
Mo. rate: \$22.45
Call letters: WCGV
Deposit: \$50
Add. tiers: \$5

Pending STV applications

Fresno, Calif.
Channel 53
MDS-STV

Guasti, Calif.
Channel 46
Hispanic Best Inc.

Stockton, Calif.
Channel 58
KSCH-TV

Vallejo, Calif.
Channel 66
Bay Area Telesystems

Denver, Colo.
Channel 20
Colorado TV Inc.

Denver, Colo.
Channel 20
Oak

Wilmington, Del.
Channel 61
Sixty-One Corp.

Wilmington, Del.
Channel 60
Ebony Broadcasting Corp. and Teleast for ASTV

Miami, Fla.
Channel 39
Contemporary TV Broadcasting

St. Petersburg, Fla.
Channel 38
Oak Systems

St. Petersburg, Fla.
Channel 38
Home TV

Atlanta, Ga.
Channel 36
ATI Acquisition Corp.

Anderson, Ind.
Channel 67
Indiana Telecasters

Lebanon, Pa.
Channel 59
Great Lebanon Co. Telecasting

Reading, Pa.
Channel 51
Reading Broadcasting Inc.-WTVE

Nashville, Tenn.
Channel 30
ATC Corp.

Nashville, Tenn.
Channel 30
National STV-Chartwell

Nashville, Tenn.
Channel 30
Choice of Tennessee

Nashville, Tenn.
Channel 30
Nashville Broadcasting Corp.

Nashville, Tenn.
Channel 30
Satellite Broadcasting Systems

Nashville, Tenn.
Channel 30
Music City 30

Nashville, Tenn.
Channel 30
TV Corp. of Tennessee

Salt Lake City, Utah
Channel 14
American TV of Utah

Seattle, Wash.
Channel 22
Seattle Broadcasting Corp.-Seattle TV and TAVITAC