

# Vintage television shows being resurrected

By Les Luchter

NEW YORK—Welcome to a vintage week for vintage television.

Old TV series never die, of course, but the most frequent form of resurrection always has been the ubiquitous rerun.

Not so during the next few days as new life comes to *The Man From U.N.C.L.E.*, *Mike Hammer*, *Zorro* and several other long-gone shows.

*Return of the Man From*

*U.N.C.L.E.*, airing Tuesday on CBS, is the latest in a series of fictional TV updates on the lives of all-time favorite TV characters. Other shows that have returned from the dead in this manner include *Father Knows Best*, *Gilligan's Island*, *The Wild Wild West* and, most recently, *Leave It to Beaver*.

Such reunions of long-loved casts are almost guaranteed to garner high ratings for the networks (see accompanying chart). A more risky venture is

trying to transfer an old TV hit into a hit theatrical film. Score a point or two for *Star Trek* in this regard, but remember how *The Nude Bomb*—later renamed *The Return of Maxwell Smart* for its TV showings—lived up to its original moniker.

There's another type of TV remake. It also brings back the old characters but with new actors playing the roles. Examples have been *The Millionaire* and Mickey Spillane's *Mike Hammer*, whose latest film,

*Murder Me, Murder You* stars Stacy Keach and airs this Saturday on CBS. And this Wednesday, CBS begins its new *Zorro and Son* series, a comedy takeoff on the old *Zorro* character.

Other reunions of old TV shows take place when current news or magazine series reunite original casts as ratings boosters. *Good Morning America*, for instance, regularly schedules special reunion weeks. *GMA* has brought back the stars of such

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This week in SECTION 2

FINANCE & REGIONAL REPORTS

### BRIEFLY

Richard Salant gave the once-over to the state of network news, libel laws, convention coverage and the ratings game in a luncheon speech sponsored by the New York Chapter of the National Academy of Television Arts and Sciences. The former president of CBS News and current general advisor to NBC also offered his views on other topics, including NBC's airing of "Special Bulletin."

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Network television is "Main Street" and its success lies in its ability to program news, information, entertainment and sports to a mass audience on a daily basis, claimed John Severino, president of ABC Television, in a talk to the Hollywood Radio and Television Society last week.

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WCBS-TV topped the other New York area stations with 15 program/individual Emmys last week, followed by public television's WNET with 13. The potentially dull proceedings, involving twice as many awards as last year, were punctuated with occasional surprises. (See photos, page 15)

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Bob Blackmore can barely contain his enthusiasm for sales prospects in the coming up-front season, set to be conducted against the backdrop of an improving national economy. The newly named NBC-TV senior vice president has seen good times and bad at NBC, and he clearly believes that more of the good are just around the corner.

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Wall Street giants Rothschild Inc. and Smith-Barney co-managed a leveraged buyout of the four Ziff-Davis Publishing Co. TV stations last week. The deal, which is believed to be the first of its kind on the broadcast scene, combined \$26 million raised through the private placement of limited partnership interests along with \$38 million in debt financing for the purpose of "acquiring, operating and ultimately reselling" the TV stations.

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Cuban radio signal interference could affect as many as 32 states and the District of Columbia, predicted members of the National Association of Broadcasters' All-Industry Cuban Interference Task Force in a special informational briefing in Washington.

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Shortly before departing for last week's spring break, two new bills on broadcasting were thrown into the ring on Capitol Hill.

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### The winners

WNBC-TV reporter Gabe Pressman (left) scores two local Emmy Awards from presenters Chuck Scarborough (WNBC-TV) and Michelle Marsh (WCBS-TV). Forty-seven Emmys were awarded for programs and individual achievements, double the number of last year. See story on page 7.

### FCC approves teletext transmission

By Gary Witt

WASHINGTON—In a close vote, the Federal Communications Commission last week gave its approval for transmission of teletext over the vertical blanking interval, but at the same time gave cable systems the right not to carry the teletext portion of the broadcast signal.

The FCC decision means that CBS' Extravision will premiere as scheduled, April 4. But CBS' long range plans to get maximum saturation for the teletext service may have been thwarted by the FCC's decision on cable carriage.

The hotly debated question of whether cable systems should be required to carry broadcast teletext was resolved after Commissioner Anne Jones voted to defeat the "must carry" provisions of the proposed rule.

Despite her vote, however, Jones expressed extreme reluctance in the entire issue, and several times said she felt the questions presented had not been fleshed out fully.

Jones said she was relying heavily on staff recommendations

to the effect that in voting against the "must carry" provisions, she and the commission would be promoting entry by new participants into the teletext marketplace.

Voicing strong opposition to allowing teletext service substitution by cable systems, Commissioner Stephen Sharp said it absolutely made no sense to allow cable operators to strip the teletext signal off the primary channel.

He argued that the VBI is an integral part of the licensed signal and that "if a cable system is going to carry a signal, it should be required to carry the entire signal intact." He also argued that data contained on the VBI should eventually be allowed consideration in fairness doctrine questions, even to the point of allowing teletext material to counter information carried on the primary channel.

Calling the commission action "shortsighted," National Association of Broadcasters' President Eddie Fritts said the ruling was "a clear disincentive to future users of the vertical blanking interval." He said "any broadcast signal that is carried should be carried in its entirety, not in a piecemeal haphazard fashion. This ruling throws the overall integrity of the spectrum into question."

FCC staff comments were unanimous in recommending authorization of broadcast teletext services, and generally favored station freedom from logging requirements and other possible restrictions with respect to the service.

In addition, the commission decided to authorize teletext under the open market approach. The new rules authorize licensees of both full service and low-power TV stations to operate teletext services and to choose the kinds of service to offer and the technical systems for transmitting data signals.

### Miniseries flourishing on television

By Ed Harrison

LOS ANGELES—The miniseries boom is on.

*The Thorn Birds'* 41.9 rating and 50 share last week made it the second highest rated miniseries, trailing only *Roots*, which posted a 45 rating and 66 share in 1977.

In terms of homes delivered, *The Thorn Birds* is on top, with 34,900,000 households viewing in the average minute. *Roots* had an average viewership of 32,040,000 homes.

*Winds of War* came in with a 38.6 rating and 53 share in February and delivered an average of 32,150,000 homes.

ABC's double barrel ratings coup with *Winds of War* and last week's *The Thorn Birds* seem certain to make the miniseries a network staple for the next several seasons.

Multi-night epics, usually dealing with history or adaptations of best-selling novels have brought declining network audiences back to their television sets.

*Winds of War* and *The Thorn Birds* helped ABC narrow the CBS lead in the season's ratings battle to half a ratings point. As of March 30, the last night of *The Thorn Birds*, CBS had an 18.3 rating and 28.7 share, leading ABC's 17.8 rating and 27.9 share. NBC trailed with a 15.3 and 24 share.

NBC, CBS and ABC all have several miniseries on tap for the 1983-1984 season and others set for airing seasons beyond.

At NBC, which earlier announced plans to double its commitment to miniseries, there are a variety of projects in the works ranging from best-sellers to sagas.

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### AT DEADLINE

#### CBS to appeal FCC teletext ruling

NEW YORK—CBS-TV Network President Tony Malara, in response to the FCC's action on cable carriage of broadcast teletext signals, said, "Not protecting the integrity of the broadcast signal in this instance raises serious questions about the future viability of this service (Extravision)." CBS, he added, plans a "vigorous" appeal.

#### WOR-TV signs CNN accord

NEW YORK—RKO General's WOR-TV has reached an agreement to become an affiliate of CNN Headline news. Pat Servodidio, president of RKO Television, said the feed would begin in May. RKO—through its New York and Los Angeles stations—is already a major partner in the INDAX news cooperative for independent TV stations.

WOR's license is scheduled to shift from New York City to

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# Extravision

## TV outlets to broadcast national teletext signals

By Les Luchter

NEW YORK—Since last fall, dozens of AM radio stations have been broadcasting stereo signals that almost nobody can hear. Starting today dozens of TV stations will be broadcasting teletext signals that almost nobody can see. Once again, the technology is far ahead of the marketplace realities.

Albert Crane, vice president of Extravision, CBS-TV, said that more than 90 percent of the network's affiliates will be passing the national teletext signal through their lines. That simple process costs a station practically nothing, but Crane added that a "handful" of affiliates have ordered professional decoders from suppliers of such equipment—they cost upwards of \$2,000 and will allow broadcasters to monitor Extravision.

Since most people able to view Extravision will be professional broadcasters, Crane revealed that the service may institute a *Communications News* section within the next three to four months.

That section will be one part of a 100-page magazine of news, sports and other information that CBS constantly will be updating for most of the day. Crane said for now, updating will not take place in "the middle of the night. We're updating when it's most probable that the limited number of decoders will be able to receive it."

To receive Extravision during those hours, when CBS does not transmit regular programming, stations must spend some \$30,000 to \$40,000 for multiplexers and data bridges. And, for \$40,000 to \$50,000 beyond that, stations can originate their own teletext.

## FCC approves lottery plan for LPTV station licenses

WASHINGTON—The Federal Communications Commission has agreed on a plan to distribute low-power television station licenses by lottery.

But in approving the use of the lottery system, the FCC specified a preference structure for selection of minority applicants as well as those applicants owning less than three other media interests, including newspapers. For minority applications, a two-to-one preference applies, effectively doubling their chances of success at winning a license.

At one point in the proceeding,

Chairman Mark Fowler said he found "constitutional questions" present in granting preferences to minority applicants. Although he said the federal government should use "all the force at its disposal" to combat racial and sexual discrimination, Fowler indicated that the issue of granting minority preference was another matter.

While his views did not prevent him from voting in favor of the lottery preference structure, Fowler said that "innocent white people" are the victims of preferences of this nature.

## NBA pact averts strike

NEW YORK—Basketball players have scored where football and baseball players have missed the mark.

A four-year agreement, giving players 53 percent of gross revenues and setting minimum and maximum salaries and benefits, put the damper on a threatened National Basketball Association strike last week.

Players will receive 53 percent of local and network television revenues, radio revenues, regular season gate receipts, net preseason and playoff revenues starting in the 1984-85 season.

"We're very happy about it," said a spokesman for CBS Sports. "The agreement permits us to go on with our own plans. It was a wise move for the players, and will benefit the whole NBA structure."

CBS will televise two more regular season games on April 15 and 17. Playoffs begin April 22, with double headers on April 24, May 1, 8.

Other playoff games will air April 29 and 30, and May 6, 13, 14, 15, 18, 20 and 22.

The championship series begins May 24.

## RCA: Huge ad sales seen

NEW YORK—At the turn of the 1990s, network TV and network-affiliated broadcasters will remain tops in attracting advertising revenue on an annual basis, ahead of independents and cable.

That determination comes from a research task force composed of RCA and NBC executives. It appeared in RCA's 1982 annual report as part of a study dealing with the future of communications media.

Network TV will earn about \$12.9 billion annually in advertising revenue by 1990, up from \$5.8 billion last year, the study concluded. Network-affiliated stations will not be far behind in the marketplace, earning \$11.7 billion in ad revenue per year by then, as opposed to \$5.3 billion in 1982. To reach those figures, the task force surmised, network TV ad revenues will grow at an annual rate of 10.5 percent, with network affiliates proceeding at a 10.4 percent annual increase.

In contrast, RCA projects independent stations and cable

will be about even in the amount of annual ad revenue they collect by 1990. Independents will enter the 1990s with \$4.2 billion in total ad revenues a year, with cable \$700 million behind at \$3.5 billion annually. Independents are projected to increase their ad take by 14.7 percent a year, while cable will take off in ad sales at a 43 percent annual rate, the highest among all four TV systems covered in the study. The \$3.5 billion cable figure takes into account superstation buys.

RCA included a caveat with its projections in the report: "Although revenue projections for mass electronic communications—both advertiser and consumer-supported—are encouraging, they do not necessarily translate into commensurate profitability for all parties. Reasonable profitability can result if competition is fair and equal, with no one service handicapped by inequitable government regulation, as network television is now."

# The people on the left are still charging you as if the people on the right didn't exist.



Reader's Digest

## Advertising campaign stirs big flap about who's watching what where

By Marianne Paskowski

NEW YORK—*Reader's Digest* is pointing to itself as the best way to reach "network television's defectors."

In late February, it began running a series of ads in the trade press touting that while cable is eroding network television's audience, it is not affecting America's reading habits in general, and *Reader's Digest* readership in particular.

The ad series, with pointed anti-network TV headlines such as "It's 10 p.m. Do you know where your audience is?", is beginning to get noticed along Madison Avenue.

The most recent ad shows the logos from the three networks on the left, with a host of cable logos on the right, with copy reading, "The people on the left are still charging you as if the people on the right didn't exist."

Don Horton, director of advertising and promotion, *Reader's Digest*, said he's had a great deal of response of the "my clients are going to kill me" variety from ad agencies.

"While we may be churning up the networks, it won't hurt them very much," he said, "but it should help us a lot."

At the moment, the network's sales forces seem nonplussed about the *Reader's Digest's* efforts. "They're stretching a tenuous point," said Jerry Dominus, CBS-TV up sales.

Although the magazine industry has used television's declining audience share in the past as a competitive selling point, this is a first for *Reader's Digest*. *Reader's Digest's* pointed ad claims are based on Nielsen's analysis of the Tulsa market, a study commissioned by Ogilvy & Mather, plus its own survey of the top-15 magazines in the Tulsa market to see how they stack up in that heavy cable environment.

The Nielsen study earlier had demonstrated that in Tulsa, network share of prime-time viewing averaged 90 percent in non-cable homes, 74 percent in 12-channel homes, and 55 percent in 36-channel homes.

Rather surprisingly, *Reader's Digest* found

that there is "absolutely no erosion of magazine coverage or readership in cable TV homes." In fact, *Reader's Digest* reports it had even greater coverage in cable homes than in non-cable homes.

So, *Reader's Digest* concludes, that the best way for advertisers to reach the increasing number of network defectors—the better-educated, higher-income people—is via its pages. "You can't reach them with more network television, and with network costs soaring, who can afford to try?"

Nor, says *Reader's Digest*, can you reach that audience with cable, "not when cable requires a horrendous scattershot. And you can't possibly do it with commercial-free pay TV."

As the finale, the boldly states, "it's fast becoming a matter of a print exposure, or no exposure at all."

And that's where Dave Poltrack, CBS' vice president research, CBS Broadcast Group, draws the line. "We question that statement," he said.

"CBS' weekly prime-time reach in basic cable homes is 79 percent, and in pay homes, 78 percent. Even during fringe periods, CBS' reach is 43 percent of all basic cable homes," Poltrack explained.

"And that's substantially more than *Reader's Digest* 35 percent. There is still no comparison between the reach levels obtainable in network television," he said.

*Reader's Digest* will continue with the series through April and start up the campaign again in the fall. Horton said the campaign was timed to coincide with the upfront TV buying season, and that he's already had a couple hundred requests for the study.

The ad series, running in *Advertising Age*, *Adweek*, *Ad Forum*, *Magazine Age*, *Marketing & Media Decisions* and the *New York Times*, was created by Posey, Parry & Quest, a Greenwich, Conn., advertising agency.

## NFIB takes business news seriously

By Angela Burnett

WASHINGTON—"We're the only special interest group that does a newtype of program on issues that we consider important," explained Duff Thomas, producer of the National Federation of Independent Business' *Assignment, Small Business*.

"Everybody else does public service announcements or sponsors programs," Thomas said. "What we're doing is providing information on the special interest

topic that's not done in an editorial way, but in a news way."

*Assignment, Small Business*, offered free to 225 radio stations nationwide, has only been in existence for a year. It was developed on a concept of offering business news that would not be boring or just a rewrite of the stock reports. It also provides an excellent vehicle for NFIB to get its message out.

"We don't editorialize that strongly," Thomas explained. He added that when a perspective is

expressed they try to use a member of Congress or NFIB member. "What we're trying to do is hit regular people. We don't just want to editorialize from any ivory tower."

Yet Thomas readily admits that the programs are issue-oriented and do express the views of NFIB. "We don't deny that it's advocacy news and not straight news," he said, "we know the difference. But what we're trying to do is make our message more newsy for the audience."

## Salant championing hour-long TV news

By Dave Potorti

NEW YORK—The state of network news, libel laws, convention coverage and the ratings game got the once-over by Richard Salant, former president of CBS News and current general advisor to NBC.

Speaking at a luncheon sponsored by the New York Chapter of the National Academy of Television Arts and Sciences, Salant also offered his views on NBC's *Special Bulletin*, PBS' *Frontline* and the Jacksonville, Ala., station that recorded a man setting himself on fire.

One-hour network evening news is a cause that Salant has championed since expanding CBS' evening news from 15 minutes to a half-hour in 1962. He described it as "a story of frustration with no happy ending in sight."

"Given the public's reliance on television news as the primary or sole source of news, given that a democracy works as it should only if its citizens have full information available to them, and given the complexity of today's world, an hour of network national and international news is imperative," Salant said. "But it has been publicly declared dead by NBC and ABC."

### Schedule bind

The story is entangled in the recent expansion of commercial availabilities in network prime-time schedules, in the prime-time access rule and in the financial interest and syndication rules. Network executives want the one-hour news, but economic realities, perhaps even network economic survival, come first, Salant said.

He saw a ray of hope in a new CBS plan to be presented to affiliates in May, and in the expansion of PBS' *McNeil-Lehrer Report* to one hour.

"Maybe the *McNeil-Lehrer* hour will be so brilliant and so successful that the commercial networks will have to follow. Maybe. But it's a long tunnel, and a tiny, flickering light."

Salant also noted that the "contraction" of the evening news (all three networks will run six minutes of commercials in their news this year) went down

with "scarcely a peep" from the public.

Salant found the general state of evening news "pretty good," but with an occasional overemphasis on visuals above content and too much "soft news."

"I'm also disturbed by a general trend, in both print and broadcasting, of giving the reader or viewer what market research says they want, rather than what news editors feel is important. I continue to believe that a newspaper or news broadcast should give nearly absolute priority to what is important, to what people need to know."

### Protection is essential

Salant claimed that "broadcasting is a second-class citizen as far as the First Amendment is concerned," and that there is no relief in sight.

"While most broadcasters do support full First Amendment protection, this has not been one of their first priorities. I wonder if we would not be further along toward full First Amendment freedom if the broadcast industry's managers invested the same time, the same money and the same energies toward achieving those rights as they have to such economic issues as financial interest and syndication."

The current state of libel laws "present a serious problem with no acceptable, easy answer," Salant added.

"The ACLU has taken the position that the First Amendment bars libel suits in matters of public concern. It may be a position whose time has not yet come, but the problem is now."

Salant disagreed with ABC and CBS' decision to not provide gavel-to-gavel coverage of the 1984 elections.

"It's too soon to rule out full coverage. If it's a coronation, that's one thing, but if there are real issues, and real doubts about the presidential nominees, full coverage is still called for."

He was also "uneasy" about exit polls, claiming that it's only a matter of time before politicians try to manipulate them by sending people in and out of voting areas who haven't actually voted.

Claiming that the three networks have never "lived or died" by the ratings, Salant said that ratings nevertheless still play a



Richard Salant, general advisor to NBC, spoke at a New York Chapter of the National Academy of Television Arts and Sciences luncheon last week.

more decisive role than they should.

He also was "struck with horror" by the continuing disparity between Nielsen and Arbitron ratings—which has been going on for decades.

"Before we all get blown out of the water by this, I suggest that somebody appoints an impeccable task force to get to the bottom of the problem and straighten it out, because our credibility is at stake," he said.

### Life comes first

Recalling WHMA-TV's (Jacksonville, Ala.) decision to document a disturbed man's decision to set himself on fire, Salant had sympathy for everyone involved, noting that the station thought it would be recording a police rescue when the deed was done. A member of the camera crew did help the man, but only after he had been seriously burned.

"This excruciating tragedy presents the important ethical question of when a journalist, taught normally to be an observer and reporter and not a participant, should stop being a reporter and become a participant."

"The principle is clear, and is embodied in CBS and NBC written policies," Salant said. "When there is a direct threat to the life of a human being, and the newsman can do something about it, human life comes first."

"These days, almost every-

thing—political campaigns, press conferences, demonstrations—are designed in whole or in part for those of us in the news. If journalists ignored everything done to attract their attention, news would be limited to coverups and natural disasters."

Salant was ambivalent about NBC's *Special Bulletin*, a docudrama about nuclear terrorism, saying that the real problem was in separating fact from fiction. But there was a lesson to be learned.

"The things they 'twitted' us about were the games we play in the news business, where we slope over into the entertainment area. Our house is not in order, and they were right about making fun of us with those fancy logos and music. To the extent that people think that *Special Bulletin* slopped over into our (real news) area, I think we (in the news) should shut up until we stop slopping over into their (entertainment) area."

He also had some harsh words for PBS' *Frontline*, hosted by Jessica Savitch, noting that he provided some input into the original concept of the show. "A one-hour documentary once a week in prime time is devoutly to be wished for. There are many things that deserve an hour, certainly enough to air once a week, but the show has been fouled up by incompetence."

## Subscription service falling on hard times

LOS ANGELES—Another subscription television service has fallen on hard times.

STAR Inc. (Satellite Television & Associated Resources) headquartered in Santa Monica, Calif. and two of its affiliates, Boston Subscription Television and Subscription Television of San Francisco, were forced into bankruptcy proceedings after three major film studios and an advertising firm filed petitions asking for the liquidation of assets.

STAR holds a partial interest in the Boston STV system, which operates over WQTV-TV channel 68. However, STAR's approximately 40,000 subscriber list was sold Feb. 11 to Preview, a competing subscription service, in an attempt to bail out of financial difficulty. Preview, which broadcasts over WSMW-TV channel 27, is owned by American TV and Communications Corp. WQTV currently is carrying the Preview service for a transition period of up to six months during which time STAR subscriber decoder boxes will be exchanged for Preview's, according to Alan Feuer, WQTV manager.

Subscription Television of San Francisco is a wholly owned subsidiary of STAR broadcasting over KTSF-TV channel 26. John Groom, manager of the San Francisco service, would not comment on the future status of the operation. STAR's approximately 14,000 subscribers are still receiving STV service.

In the petition filed against STAR, it was reported that 20th Century Film Corp. was owed \$149,598; Paramount Pictures Corp., \$380,113; Universal Studios, \$198,734 and Admarketing, \$750,851.

Robert Oppenheim, president of STAR, was unavailable for comment.

## Corinthian selling TVS by April 8

NEW YORK—Corinthian Broadcasting will sell the TVS Television Network to current TVS President Lee Eden and current TVS Vice President of sales Burke Liburt. The sale will take place on or before April 8.

The independent television program service has just completed production of a package of major college basketball games that were televised in association with NBC, and has also completed successful networking of Southeast Conference basketball games. TVS billed more than \$12 million last year.

The network's forte is collegiate basketball, according to Liburt. It will expand into other collegiate sports series in the coming year, the emphasis being on live series rather than one-time-only events. Other entertainment programming was not ruled out.

"We will maintain continuity," Liburt stressed. "While expanding, the departures will not be too radical."

Describing their relationship with Corinthian as "nothing but the best," Eden and Liburt will be the sole owners of TVS. Other principals include Bill Madden, vice president, sports; Ellen Bedell, director of station relations, and Mary Davis, account executive.

## PBS president chastises technologies

WASHINGTON—Public Broadcasting Service President Lawrence Grossman lashed out last week at the new "telecommunications technologies" for failing to measure up to "blue sky promises."

Citing the collapse of the CBS Cable and the Entertainment Channel, Grossman suggested that public television is needed more than ever "because the new technologies are doing more

these days to dilute the quality and character of education, and the arts and information than to improve them."

In a keynote address delivered to Telecourse Conference '83, an annual conference of educators and public TV executives, Grossman also attacked the Federal Communications Commission for considering the transfer of Instructional Television Fixed Service frequencies to commer-

cial interests. ITFS is now reserved for educational use only.

"Despite the flood of ITFS applications from state educational agencies, instructional consortia and PBS among others, the FCC is looking at the prospect of cutting loose these reserved instructional frequencies," Grossman said. As a result of the FCC inquiry, "commercial applicants have been encouraged to invade the ITFS band, to fill

what they allege is an insatiable need for more movies and sports," he added.

The PBS boss encouraged the conference to let the FCC know that a commitment to education should be a fundamental principle of national communications policy. Otherwise, it would be "nothing less than a national disgrace" if FCC turned over ITFS to commercial interests. Grossman concluded.



Several of NBC-TV's stars will assist in a series of public service announcements as part of the network's anti-drug campaign. Participating stars include (top row from left) Ricky Schroder, "Silver Spoons"; Jessica Walter, "Bare Essence"; Carol Mayo Jenkins, "Fame"; (bottom row) Ted Danson and Nicholas Colasanto, "Cheers"; Michael Warren, "Hill Street Blues"; and Genie Francis, "Bare Essence."

## NBC slates anti-drug effort with 'The Drug Abuse Test'

NEW YORK—On April 9 the five NBC-owned television stations will air *The Drug Abuse Test*, as part of the network's month-long anti-drug campaign—"Don't Be A Dope."

The half-hour program will run in access time and was produced by the NBC Television Stations in cooperation with Lexington Broadcasting, which has cleared the program in 104 markets. *The Drug Abuse Test* was offered on a first refusal barter basis.

That program, hosted by Dr. Frank Field is structured as a quiz designed for families to take together, and focuses on what young people and their parents should know about drug abuse.

*The Drug Abuse Test* is just one element in the network's "Don't Be A Dope" project. NBC is making available to its stations and affiliates a series of celebrity-endorsed public service announcements and a five-part news miniseries.

To date, about 130 NBC affiliates have signed on with the project, reports Al Jerome, president of NBC's Television Stations division.

"This is one direction that the NBC stations will be taking in the future. We'll probably be running four of these programs a year, dealing with various crucial issues," Jerome added.

On the problem of drug abuse,

Jerome said that NBC's goal is to "provide positive peer pressure."

"The public service announcements, for example, which feature the stars of NBC programs, like Ricky Schroder (*Silver Spoons*), are all directed toward the young," Jerome said.

"TV can offer positive peer pressure and offer young people important role models," he added.

Daniel Travanti, of *Hill Street Blues* will host the news series of minidocumentaries. A host of NBC stars, including Jessica Walter and Genie Francis of *Bare Essence*; Shelly Long of *Cheers* and Howie Mandel of *St. Elsewhere*, speak out in 30-second public service announcements.

## Miniseries flourishing on television

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to original works to remakes and historical accounts, according to Susan Baerwald, vice president of miniseries and novels for television.

Slated for November 1983 is the four-hour adaptation of Judith Krantz' best-seller *Princess Daisy*, and NBC in-house production. In February, the network will air *Celebrity*, a six-hour adaptation of Tommy Thompson's last novel, another in-house production. In the spring, an original story called *The First Olympics* about the 1896 Olympic Games, the first in which the U.S. participated, will air. Based on

research by Charles Gary Allison, the four-hour series will be executive produced by Larry White, produced by Allison and written by William Bast.

A potential miniseries for next year is *Earth's Children*, a four-hour production based on the two best-sellers by Jean Auel. Baerwald said that another "surprise" series, which she wouldn't name at this time, is on the schedule for next season.

Looking ahead to the 1984-1985 season, Baerwald lists *A.D.*, a 10-hour epic about imperial Rome after the crucifixion of Christ; a remake of *Around The World In 80 Days*, based on the

Jules Verne novel that is slated for eight hours; *Peter The Great*, also eight hours; and epic about Hawaii; *Evergreen*; *The Sun Also Rises*, a four hour remake of the Ernest Hemingway novel and *The Long Hot Summer*, another remake four hours in length from Hill Mandelker Productions that could air next season.

Will too many miniseries saturate the market? "Our job is to continue to make miniseries special events," Baerwald said. "If you keep giving the same thing over and over again, audiences will get saturated. What's special about minis are their uniqueness. They're different from what you see on television. Audiences will lose their appetite for them if they are the same."

CBS, which scored a huge success last fall with *The Blue And The Gray*, also has increased its commitment to long form programming. CBS has several miniseries on tap for 1983-84 and beyond.

Three of CBS' projects are based on best-selling novels. Sidney Sheldon's *Master Of The Game* will be transformed into an eight-hour epic produced by Norman Rosemont Productions. *Mistral's Daughter*, a six-hour mini produced by Steven Krantz Productions, is based on Judith Krantz' best-seller, while James Michener's *Space*, a Paramount/Stonchedge Production is set for 10-12 hours.

## FOR THE RECORD

■ ABC Entertainment has entered into a multifaceted consultation arrangement with actor Tad Danielewski in what is viewed as an extension of its commitment to talent development. ABC and its Sunset-Gower Studios will serve as host for the Tad Danielewski Workshop. ABC Entertainment's casting department will function in a consulting capacity and attend workshop presentations and showcases.

■ Westwood One has secured exclusive radio broadcast rights for the rock group Styx during their 1983 concert tour. The group will be recorded during their three day engagement in New Orleans and featured this summer in Westwood One's new *Superstar Concert* series sponsored by Coca-Cola.

■ Wold Communications will lease transponder 3D on Western Union's Westar V satellite from Citicorp Satellite Communications Services Inc., bringing its inventory of transponders to 10, the most among users of satellite television. Wold has rights to two additional transponders that will be available in 1985.

■ ABC Merchandising Inc. has licensed Wiz Kids Inc. to make and sell a line of T-shirts and other fashion tops, bearing the names and logos of ABC-produced soap operas under the umbrella title "Love in the Afternoon."

■ WNET-TV, the New York public broadcasting outlet, will premiere *Innovation*, a 13-part science and technology series hosted by Jim Hartz, April 15. The series will focus on major research advances of national importance and will explore immediate and long-range implications of scientific breakthroughs. Hartz, a former NBC correspondent and *Today Show* host, is chairman of Hartz/Carter Associates, a Washington consulting firm.

■ There's no future for AM radio, according to Gary Stevens, president, Doubleday Broadcasting. In an address to members of Alpha Epsilon Rho, the National Broadcasting Society, Stevens claimed broadcasting is in the midst of a technological revolution and that the shift to FM radio happened more quickly and completely than anyone expected. "AM is over," he said. "FM is the thing today."

■ "Routine" network news coverage is planned for the maiden voyage of the space shuttle Challenger. All three nets will air the launch Monday, April 4, from approximately 1:25-1:45 p.m. EST. Coverage is expected to continue "within reason" in the event of delays.

■ NBC begins full satellite distribution of its New York network schedule and A-News (NBC News' affiliate news service) April 4. NBC-TV will employ dual transmission by satellite (excluding sports broadcasts) and existing AT&T terrestrial circuits for the network and A-News transmission to the Eastern, Central and Mountain time zones. Transmissions are via AT&T's Comstar D3 satellite, transponder 1-V. RCA's Satcom 4, transponder 24, will serve as a secondary satellite.

■ The National Association of Broadcasters has mailed a nine-page questionnaire to its membership, with hopes of developing a long-range strategic plan that will help members take advantage of anticipated changes in the telecommunications industry. Questions include NAB leadership, member involvement and issues of deregulation, First Amendment rights, spectrum allocation and political broadcast rules.

■ WETA-TV, Washington, will be producing a six-part science magazine series targeted to minority children for Public Broadcasting Service distribution in early 1984. *Spaces* will highlight the accomplishments of blacks, Hispanics, Asians and native Americans in science and technology in an effort to encourage minority children to consider science career choices.

■ WJLA-TV, Washington, will unveil a new weekly consumer magazine show, *Dollars and Sense*, April 2 at 7:30 p.m. Hosted by consumer reporter Andy Field, the show will feature Wall Street reports, new consumer laws or product recall information and other consumer information.

■ WMAR-TV in conjunction with the University of Baltimore's Women's Program in Management has selected Sister Mary Thomas R.S.M., president of Mercy Hospital, as "The Outstanding Woman Manager, 1983." News anchor Nelson Benton will be the keynote speaker at the award presentation.

■ WCFL-AM, Chicago, has received three broadcast journalism awards from the Illinois chapter of United Press International. *Special Tylenol Report*, aired during the evening drive the day the Tylenol case unfolded, placed first in Radio Documentaries. Other awards went to an investigative series on school bus transportation and overall news operation.

■ WCXI-AM has been named "Station of the Year" in the 1982 Michigan United Press International Broadcast Awards competition. This is the second consecutive year that the Detroit country-format station has taken the award.

■ Multi-State Communications Inc. has appealed the Federal Communications Commission decision that reallocated WOR-TV to Secaucus, N.J., from New York. The FCC had dismissed Multi-State's application as moot when the commission followed the congressional mandate in assigning a station to New Jersey. Multi-State is seeking a reversal in the U.S. Court of Appeals for the District of Columbia Circuit.

■ Volume 23, Warner Brothers Television Distribution's latest release of 20 theatrical features for domestic syndication, has been sold in 54 markets, including all of the top 10 and 22 of the top 25. Stations in the top 10 include WPIX, New York; KCOP, Los Angeles; WGN-TV, Chicago; WPVI-TV, Philadelphia; KBHK-TV, San Francisco; WSBK-TV, Boston; WKBD-TV, Detroit; WTTG, Washington; WJKW-TV, Cleveland; WFAA-TV, Dallas. Volume 23 includes *The Exorcist*, *Blazing Saddles* and *The Towering Inferno*.

## AT DEADLINE

Continued from page 1

Secaucus, N.J., on April 20, with a prime-time news show set to premiere in September, probably at the 8 p.m. slot.

### USFL ratings continue decline

NEW YORK—United States Football League ratings declined again last week on ABC, averaging a 6.4 rating and 15 share. CBS' college basketball and NBC's fights ran well ahead of football, which is, nevertheless, still running ahead of pre-season projections that had the league doing a 5.0 rating.

### 'This Morning' copies 'GMA' success

NEW YORK—In the early, early morning network news race (6-7 a.m. EST), ABC's *This Morning* is taking a page out of its lead-out, *Good Morning America*, by duplicating its front running ratings success. For the week ending March 25, ABC posted a 2.4 rating and 18 share, trailed by NBC's *Early Today* with a 1.8 and CBS *Early Morning's* 1.2/14.

# UPDATE

## Severino advocates mass appeal

LOS ANGELES—Network television is "Main Street" and its success lies in its ability to program news, information, entertainment and sports to a mass audience on a daily basis, said John Severino, president of ABC Television in a speech to the Hollywood Radio and Television Society last week.

The dependence of the American people on network television for so many things is the real source "of its extraordinary vitality," Severino said.

Despite competition from cable, video games and other new technologies, Severino said the networks can continue their broad audience appeal "not by switching to a different ballgame, but by playing our own game with increasing intensity. And our game is to be the only mass medium in America."

With increasing creativity and technical innovation, Severino said that only a network can

"marshal the financial and human resources" to produce such "national events" as *The Winds of War*, *The Thorn Birds*, *Shogun* and *The Blue and The Gray*.

ABC's coverage of the 1984 Olympic Games in Los Angeles, Severino said, further will strengthen the relationship between the networks and "Main Street." "Each year, to support this relationship, to meet the expectations of Americans, we have to push back the boundaries of creativity and technical magic."

ABC's 1,300 hours of worldwide coverage (200 hours domestically) will be made possible by 2,500 ABC employees on location, 29 mobile units, 180 cameras, 278 tape machines and VCRs and 660 miles of cable. More than \$150 million in broadcast equipment will be used, including 1/4-inch hand-held color videotape cameras developed by the Bosch Co. in Germany. The camera can accommodate 20 minutes of

videotape on the size of a cassette and produces picture quality comparable to the best 16mm film. As many as 15 satellite transponders will be used to distribute the Olympics worldwide.

"And however spectacular the Olympic coverage is, it cannot be achieved at any cost to our fall schedule," Severino said, retreating back to his theme of network television as a mass medium. "Because after the games are ended, we have to go home to 'Main Street.' We have to go back and compete for the attention of an audience who demands more from us every year.

"I think that for a time the three networks suffered from something of an identity crisis. But as the competition for audience intensified—and the options available to viewers began to multiply—we had to face the issue of who we are, and what we ought to be doing."

## NBC's household ratings showing consistent gains

NEW YORK—Judged solely on a household ratings basis, the NBC-TV network continues to be the network showing consistent audience gains thus far this prime-time season.

That's the word from NBC researchers, pointing to an average 14 percent NBC ratings gain, a 3 percent CBS decline and a 1 percent slip at ABC. NBC based its research on a comparison of Nielsen metered market ratings between the 1982-83 season and a year earlier. Detroit was not included, as metering was not underway last season.

In New York, for example, NBC's average rating is up to a 16.6 thus far, a 14 percent gain over last season's average 14.5 rating. NBC's 16.6 gives the network a one-tenth of a ratings point advantage over ABC in the number on TV market; CBS trails with a 15.8, little changed from last season, though ABC shows a 7 percent loss.

ABC is the Chicago ratings kingpin, with CBS in second and

NBC last. However, NBC is the only network to show a gain, as CBS is down 10 percent and ABC 4 percent.

On the West Coast, NBC posts a whopping gain in San Francisco and again is the only network to show an increase in Los Angeles.

Though still in third place in San Francisco, NBC's 11.5 rating is 22 percent ahead of last year. CBS, with a 1 percent ratings increase, leads with a 14.5 rating, with ABC in second, posting a 4 percent ratings gain. In Los Angeles, ABC is the top-ranked network, followed by CBS; both networks, however, show no change from a year ago. NBC, on the other hand, sports a 6 percent increase.

Finally, there's lots of love directed toward NBC in Philadelphia, as the network is the only one to show a gain, while CBS and ABC are down 8 and 11 percent, respectively. Though still running third in the market, NBC has a 14.2 average rating thus far, up 12 percent.

## NPR listeners double during 5-year span

WASHINGTON—National Public Radio said the latest Arbitron reports show public radio audiences have doubled in the last five years.

Spring 1982 weekly cume figures show 7.8 million people tuned in to NPR member stations, compared with 3.9 million in spring 1977.

NPR President Frank Mankiewicz said it was even more significant that people were listening to public radio longer, too. "In the period from 1980-82, the average number of listeners at any given time increased by 82 percent," he said. The weekly cume for that period was up 53 percent.

NPR also cited gains in listenership for two of its news and information programs. In 1982, more than 1.5 million people tuned in to *Morning Edition*, a 47 percent gain over 1981, and *All Things Considered* drew 2.5 million listeners weekdays, a 28 percent gain over 1981.

## Nielsen adds 450 homes to TV index

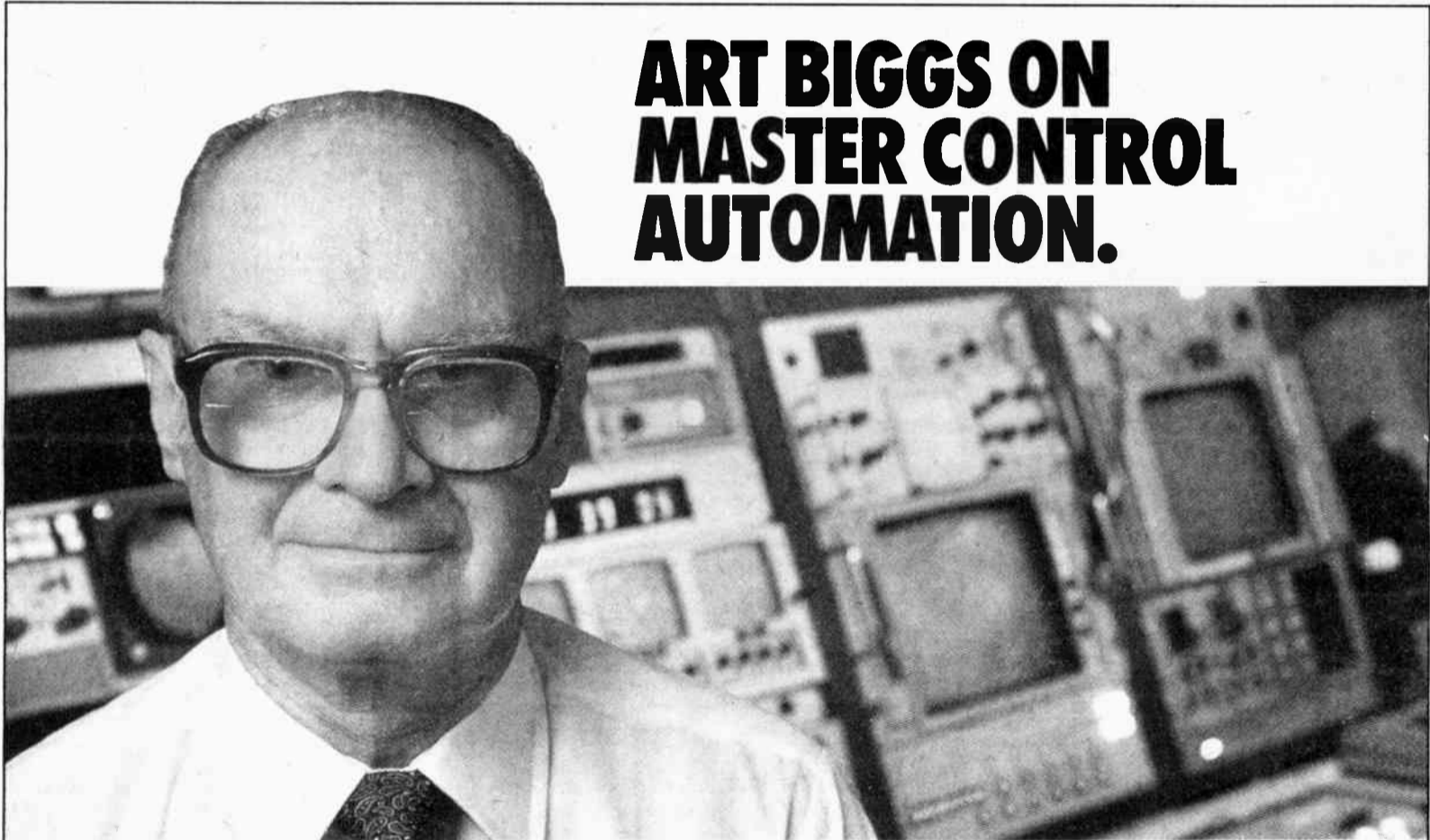
NEW YORK—Since it launched some 33 years ago, A.C. Nielsen has been measuring national TV audiences based on a sample of 1,250 homes.

But as of last week, that's no longer the case. Nielsen is now in the first phase of a national sample expansion that will boost meter-equipped homes to 1,700. As of March 21, the first 150 homes of the planned 450 were added to the Nielsen Television Index sample.

As the year rolls on, 300 homes will be added. Long-range plans on Nielsen's drawing board call for a further sample boost to 2,000 homes, beginning no earlier than 1984 and probably later.

For the past few years now, Nielsen has come under increasing pressure from just about all segments of the TV business—networks, advertisers, ad agencies—to increase the sample size. With so many new video alternatives, it's felt that the accuracy of the sample has been stretched to its fullest.

## ART BIGGS ON MASTER CONTROL AUTOMATION.



*In the 1950's, two broadcasting engineers in Tulsa built a small, crude, mechanical device to automate station breaks. One of those engineers, Art Biggs, is now Vice President, Engineering, Corinthian Broadcasting—and his interest in master control automation remains strong. The respected, 34-year veteran of the industry works with the engineering staffs of all six Corinthian stations, of which two—WISH-TV, Indianapolis, and KXTV, Sacramento—are now using DCC Master Control Automation.*

### EVEN FORMER SKEPTICS LIKE IT

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engineers who opposed the idea have found that MCA frees them from so many nitty-gritty, demanding, split-second, button pushers, that they have more time to learn what all the machine can do and can do even more than they could before. Now, if you take it away from them for some reason, there's a lot of yelling to get it back. They've learned they didn't relinquish control—they gained a tool that gives them greater control."

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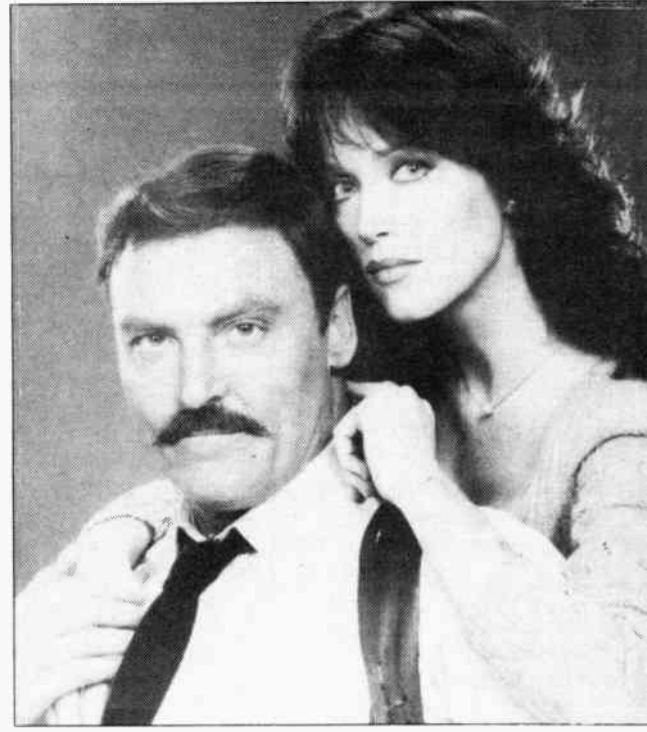
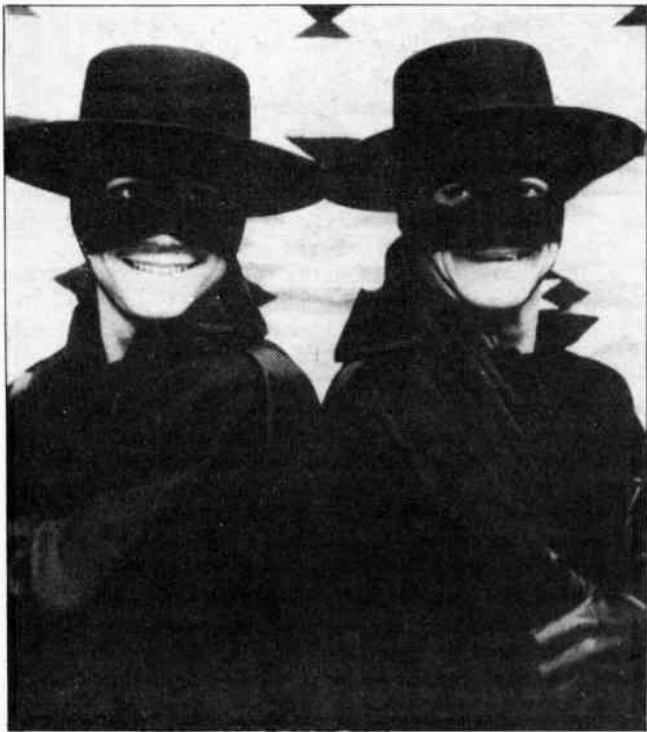
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Henry Darrow and Paul Regina (left) star in "Zorro and Son." Robert Conrad and Ross Martin (above) perform in "The Wild Wild West Revisited." Stacy Keach and Tanya Roberts star in Mickey Spillane's "Murder Me, Murder You."

# Vintage TV shows being resurrected

Continued from page 1

shows as *Topper*, *Private Secretary* and *The Ann Sothern Show*.

An innovative way of milking the TV nostalgia craze pops up Monday night on NBC. *Prime Times* promises to combine live action with vintage film clips in an affectionate look at TV's past. *Route 66*'s Martin Milner, *Star Trek*'s William Shatner and others star in sketches that "transpose a contemporary viewpoint on several of television's favorite series."

Classic clips to be shown include: a 16-year-old Linda Evans on *Ozzie and Harriet*; James Caan and Martin Sheen on *Route 66*; and Richard Dreyfuss visiting Sally Field on *Gidget*.

## Reunions at CBS

"Our general policy is that we don't like to do remakes," said Steve Mills, vice president, motion pictures for television and mini-series, CBS Entertainment. "We slip one through once in a while, if there's a lot of audience appetite for it."

Mills called *Still the Beaver*, which aired on CBS March 20, a "classic example" of this situation. Not only was there a generation of adults who had grown up with *Leave it to Beaver* as kids, but there now was a "new generation of kids" watching the show in syndication. This created a "natural curiosity about what the characters were like today."

But CBS wasn't about to do a *Beaver* reunion just for the sake of doing a *Beaver* reunion.

The idea for the movie came about, Mills recalled, when Robert Harris, the head of Universal Television, "walked in one day and said he'd like to do a remake. He was a *Beaver* fan and now his kids were *Beaver* fans."

## Reunions and revivals

Title	Rating	Share	Net	Date	Original Network(s) and air dates
<i>Rescue from Gilligan's Island</i> (Pt. 1)	30.2	52	NBC	10/14/78	CSB, 1964-66
<i>The Honeymooners Valentine Special</i>	24.4	35	ABC	2/13/78	CBS, 1955-56
<i>Rescue from Gilligan's Island</i> (Pt. 2)	21.5	40	NBC	10/21/78	
<i>The Millionaire</i>	20.9	34	CBS	12/19/78	CBS, 1954-59
<i>The Honeymooners Christmas Special</i>	20.6	30	ABC	11/28/77	
<i>Mickey Spillane's Margin for Murder</i> (Mike Hammer)	20.1	33	CBS	10/15/81	Syndicated 1957-58
<i>The Honeymooners Christmas Special</i>	19.8	29	ABC	12/10/78	
<i>Still the Beaver</i>	18.9	32	CBS	3/19/83	CBS, 1957-58
<i>The Wild Wild West Revisited</i>	18.0	33	CBS	5/9/79	ABC, 1958-63
<i>Return of the Beverly Hillbillies</i>	17.4	27	CBS	10/6/81	CBS, 1965-69
<i>Father Knows Best: Home for Christmas</i>	17.2	26	NBC	12/18/77	CBS, 1968-72
<i>The Castaways on Gilligan's Island</i>	15.1	24	NBC	5/3/79	CBS, 1954-55
<i>The Return of Frank Cannon</i>	14.5	25	CBS	11/1/80	NBC, 1955-58
<i>More Wild Wild West</i> (Pt. 1)	14.3	23	CBS	10/7/80	CBS, 1958-62
<i>The Harlem Globetrotters on Gilligan's Island</i>	14.1	26	NBC	5/15/81	
<i>More Wild Wild West</i> (Pt. 2)	11.7	19	CBS	10/8/80	
<i>Whatever Happened to Dobie Gillis?</i>	10.3	19	CBS	5/10/77	CBS, 1959-63 (Half-hour pilot)

## UPCOMING SHOWS

<i>Return of the Man From U.N.C.L.E.</i>	CBS	4/5/83	NBC, 1964-68
<i>Mickey Spillane's Murder Me, Murder You</i>	CBS	4/9/83	
<i>Peter Gunn</i>	CBS	'83-84 season	NBC, 1958-59 ABC, 1959-60

That was two years ago. CBS wrote a script but, according to Mills, "the first one wasn't too good. We worked on it for a couple of years until we got a good script."

The process was quicker for *Return of the Man From U.N.C.L.E.* Michael Sloan, an independent producer, approached

CBS with the idea. "He had always been a fan of *U.N.C.L.E.*," Mills noted, "and asked if we were interested. We said okay."

Sloan wrote the script himself, and Mills discovered that "he really was a fan." The characters and the plot were right in tune with the original series, Mills noted.

Sometimes, ideas for reunion movies just don't jell. A new version of *Mission: Impossible* was abandoned a couple of years ago, Mills revealed. And recently, a script was written for an update on *Room 222*, "which we didn't think worked out too well."

Such scripts have to be very good to make it onto CBS.

schedule, since the network doesn't want "to do more than one or two a year," according to Mills.

After all, CBS has quite a track record to live up to. To date, its made-for-TV series reunions and updates have ranged from a 14.5 rating and 25 share for *The Return of Frank Cannon* to a 20.9 rating and 34 share for *The Millionaire*.

The only TV reunion that failed for CBS was *More Wild Wild West*, that show's second reprise, which the network was forced to split into two parts because of the 1980 actors' strike.

Over at NBC, *Rescue from Gilligan's Island*, shown in two parts in Oct. 1978, crushed *The Love Boat* twice. It became the ratings champ of recent TV reunions, helped, like *Beaver*, by the fact that the original series is still riding high in syndications and attracting young viewers.

But viewers who tuned in expecting to see the long-delayed "final episode" of *Gilligan's Island* had their hopes dashed when the castaways ended up stranded once again.

NBC, it turned out, wanted to start a new *Gilligan's Island* series. The network followed up the first movie with two more feature-length efforts, but the viewers didn't come back. And series plans were dropped.

CBS struck out completely with a half-hour *Dobie Gillis* revival in May 1977. Designed as a pilot episode for a new series, it wasn't helped by the original show's sparse syndicated exposure. The answer was found in the show's title, *Whatever Happened to Dobie Gillis?*

Shed no tears for *Dobie* star Dwayne Hickman, however. He's still a program executive for CBS Entertainment in Hollywood.



Bill Gray, Elinor Donahue, Robert Young, Jane Wyatt and Lauren Chapin reunited for "The Father Knows Best Reunion."



Russell Johnson, Jim Backus, Natalie Schafer, Alan Hale Jr., Bob Denver, Judith Baldwin and Dawn Wells returned home in "Rescue from Gilligan's Island."

# WCBS garners 15 Emmys at NYC ceremony

By Dave Potorti

NEW YORK—Independent WNEW-TV's *10 O'Clock News* won a local Emmy for Outstanding News Broadcast in ceremonies held here last week.

WCBS-TV topped other area stations with 15 program/individual Emmys, followed by public television's WNET with 13, WABC-TV, WNBC-TV and WNEW-TV each earned six and WPIX-TV made a showing with one award.

WNBC consumer editor Betty Furness won the Governor's Award "in acknowledgment of her contribution to New York and the nation for the first 50 years of an outstanding career in communications—a woman for all seasons."

Attended by more than 700 at the Waldorf Astoria here, the gathering was a showcase for local news anchors, who did most of the presenting. The potentially dull proceedings, involving twice as many awards as last year, were punctuated with occasional surprises, including a baton juggling exhibition, a rope

## WNEW picks up best news broadcast award

See photo coverage on page 15

jumping display and the exploits of a gorilla.

Presenter Bill Boggs, host of WNEW-TV's *Midday* show, may have revealed the real focus of attention when he asked how many people in the audience had their home VTRs tuned to the premiere episode of ABC's *The Thorn Birds*.

Awards given included:  
**Outstanding News Broadcast:** *The 10 O'Clock News* (WNEW-TV).

**Outstanding Spot News, Programs:** *Bergen County Jail Takeover* (WABC-TV).

**Outstanding Spot News, Individuals:** John Johnson (WABC-TV), reporter.

**Outstanding Feature News, Programs:** *Crime Without Punishment* (WCBS-TV); *The Homeless: Shame of a City* (WNBC-TV).

**Outstanding Feature News, Individuals:** Joseph Klimovitz (WNBC-TV), electronic cameraman; Gabe Pressman (WNBC-

TV), writer; Therese Ouellette (WNBC-TV), videotape editor; Fred Cosman (WABC-TV), videotape editor.

**Outstanding Service News, Programs:** *The Rent Robbers* (WABC-TV), 6:00 P.M. *Consumer Reports* (WABC-TV).

**Outstanding Investigative Reporting, Programs:** *City Marshalls* (WCBS-TV); *LILCO: Deal in the Desert* (WNBC-TV); *Psych Deaths* (WCBS-TV); *The V.A.: Hell for Heroes* (WABC-TV).

**Outstanding Investigative Reporting, Individuals:** Josh Howard (WCBS-TV), researcher.

**Outstanding Sports Programming:** *Cooney-Holmes, A Ringside Preview* (WCBS-TV); *Pick Up Your Feet: The Double Dutch Show* (WNET).

**Outstanding Sports Programming, Individuals:** Skip Blumberg (WNET), camera, editor.

**Outstanding Documentary Program:** *The Great American Circus* (WNEW-TV); *Penicillin*

*Resistant Gonorrhea* (WCBS-TV).

**Outstanding Documentary Program, Individuals:** Vincent Russo (WNEW-TV), videotape editor; Lou Rose (WNEW-TV), photography; Jeffrey Kleinman, Cara De Vito (WNET), film editors.

**Outstanding Documentary Series:** *Dave Marash Reporting* (WCBS-TV).

**Outstanding Discussion/Interview Program:** *Book Banning* (WNET) film editors. *A Revolutionary in Exile* (WPIX-TV).

**Outstanding Discussion/Interview Program, Individuals:** David Lampel (WNET), host.

**Outstanding Discussion/Interview Series:** *New York & Co.* (WNET).

**Outstanding Discussion/Interview Series, Individuals:** Dick Oliver (WNET), host.

**Outstanding Children's Programming:** *We Don't Act Our Age* (WCBS-TV).

**Outstanding Children's Pro-**

gramming, Individuals: Jack Gilford.

**Outstanding Entertainment Programming:** *Clotheslines* (WNET); *Smothering Dreams* (WNET).

**Outstanding Entertainment Programming, Individuals:** Dan Reeves (WNET), electronic cameraman and videotape editor.

**Outstanding Instructional Programming:** *The American City* (series) (WNET).

**Outstanding Special Interest Programming:** *No Experience Necessary* (WCBS-TV).

**Outstanding Magazine Format Programming:** *2 on the Town* (series) (WCBS-TV).

**Outstanding Magazine Format, Individuals:** Bill Dill (WCBS-TV), camera.

**Outstanding Segment Within A Magazine Format:** *The Biggest Sailboat Race in the East and Eddie's Big Day* (both PM Magazine, WNEW-TV).

**Outstanding Segment, Individuals:** Thomas Emmenegger (PM Magazine), videotape editor.

**Outstanding Editorial:** WCBS-TV management.



### Silver anniversary

Tom Cinquina, vice president and manager of Blair Radio's St. Louis sales operations, recently marked his 25th anniversary with the company (center). Cinquina was honored at a banquet that included guests Jack Fritz, Blair president, and John Boden, Blair Radio president.

## Syndi deals unveiled

NEW YORK—In the backwash of NATPE, a number of pieces of syndication news are floating to the surface.

Paramount Pictures Corp. announced that *Entertainment Tonight*, its half-hour entertainment news strip, and *Entertainment This Week*, the hour-long weekend counterpart, have been renewed for a third season.

*Entertainment Tonight* is cleared in 133 markets covering 92 percent of the country and in the first quarter was averaging a 16.5 rating. The show posted a 17.9 rating, its highest ever, in the week of Feb. 7-13.

From Boston, Metromedia Producers Corp. reported that it emerged from NATPE with the highest sales record in its 18-year history.

Paul Rich, vice president, worldwide sales of MPC syndication, said three series, a movie package and several specials received such outstanding response that the company is confident they will be launched this year.

The series are:  
■ *Thicke of the Night*, a 90-minute talk and variety strip

hosted by Alan Thicke, has been cleared in markets covering 70 percent of U.S. households and set to debut Sept. 5.

■ *The New Pantomime Quiz*, which has been sold in sufficient markets to assure a fall start. Stations will air the show in access, early fringe and daytime. Mike Stokey, host of the original show that aired on ABC, CBS, NBC and the Dumont Network in the 1950s, is returning to host the revival.

■ *Miller's Court*, a weekend half-hour featuring America's top lawyers re-enacting famous cases, begins this month on stations in eight top markets, with others scheduled to pick it up during the summer.

Metromedia's movie package is scheduled to start late summer or early fall, with independent and affiliate stations covering more than 80 percent of households.

*The Boston Marathon Special*, a same-day feature on the April 18 grind, has cleared 55 markets and *The President's Command Performance*, with Ben Vereen and Liza Minnelli, will air this month.

## LPTV coalition formed

LOS ANGELES—In a move to expedite the FCC's licensing of thousands of low-power television applications, the National Institute for Low Power Television and the American Low Power Television Association have joined forces to form the "Coalition For LPTV in '83."

The coalition has retained the Washington, D.C., lobbying firm of Wexler, Reynolds, Harrison & Schule, which specializes in telecommunications lobbying. The firm has led successful cam-

paigns for the National Radio Broadcasters' Association and the Motion Picture Association of America.

The coalition's goal, according to John Reilly, director of the 1,000-member National Institute for Lower Power Television, is to educate Congress and the general public effectively about the current processing backlog.

A portion of the initial funding for the lobbying effort will come from LPTV Services Inc., a communications consulting firm.

## Ad travel spending up 49%

NEW YORK—Travel, hotel and resort television advertising expenditures rose 49 percent in 1982, topping \$252 million.

And in a further analysis of Broadcast Advertising Reports, the Television Bureau of Advertising said this ad category has been one of the hottest growth areas of the past five years, averaging a 23 percent annual increase.

Within the category, airline spending paced the way, with

United Airlines, American Airlines and Eastern Airlines the top three, accounting for nearly \$65 million in TV spending.

Holiday Inns was the ad-spending leader among hotels; Greyhound Bus lines paced its category, with the State of New York the leading state tourism promoter; Florida ranked second, with Michigan, Washington and Pennsylvania also quite active.

As for cities, Las Vegas and Chicago were the big spenders.

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# PEOPLE ON THE MOVE

**Bill Applegate** joins WLS-TV, Chicago, this week as news director, replacing **Tom Kuelbs**, who resigned from that post last month. Applegate had been vice president for news at WNEV-TV, Boston, for the past eight months. Prior to that, he had been news director at KPIX-TV, San Francisco. Kuelbs is pursuing opportunities in Southern California.

D.L. Taffner/Limited announced that **Charles Falzon** and **Nell Russell** have joined the program syndication firm. Falzon, director of international sales, was with MCA TV International in Toronto. Russell, vice president, domestic syndication, held a similar position with MGM/UA Distribution Corp.

CBS News named **Bill Galbraith** director of news operations in its Washington Bureau and **Jan McDaniel** news assignment manager. Galbraith had been assignment editor and executive editor in Washington, and McDaniel was assistant assignment editor.

**Marjorie Reed**, formerly Federal Communications Commission deputy general counsel, has been appointed deputy chief scientist for policy at the commission.

**Judith Dennis-Thomas** has been promoted to program assistant for Mutual Broadcasting System's *Larry King Show*. Dennis-Thomas previously had worked in Mutual's office of travel and special projects.

**Bob Corti** has been promoted to assistant operations manager for VCA Electronics, a Video Corporation of America company. He most recently had been the company's operations scheduling manager.

**Richard Green**, formerly director of the Advanced Television Technology Laboratory for CBS Inc., has been appointed director of engineering development at the Public Broadcasting Service. Green will oversee the engineering development department, including developing engineering policy and monitoring new technologies for their possible application to public television.



**Barbara Watson**

NBC has announced the following appointments: **James Stevens**, from vice president, systems development, MIS, to vice president, technical projects, operations and technical services. He will plan the conversion of the NBC Television Network from land lines to satellite; **Natalie Parks Hunter**, from director, strategic planning, to vice president,

## Blackmore feels upturn forthcoming

NEW YORK—"Value. That's what network TV is all about. And that's why so many new advertisers came to us last year in a down year."

Newly named NBC-TV senior vice president, sales, **Bob Blackmore** barely could contain his enthusiasm for sales prospects in the coming up-front season, set to be conducted against the backdrop of an improving national economy.

One of the more genial network executives, NBC's Blackmore has seen both the good times and bad at NBC, and he clearly believes that more of the good are just around the corner. "We're in great shape. We're doing well against cable homes, in urban areas with younger viewers. And those are demographics ABC used to have locked up. Agencies are looking at us now to reach those audience segments."

In view of NBC's competitiveness this year in those key demos, it was a bit unsettling to hear recently that NBC Entertainment President **Brandon Tartikoff** planned on adding more rural, C&D county shows to the schedule next year. But as Blackmore explained, those musings have been blown a little out of proportion.

"Remember our affiliates cross a wide spectrum," Blackmore said. "Every station has a particular night, a particular problem. While we're aiming for quality programs, there's no question we'll need some shows to get them the numbers. We are going to have to have some C&D county shows," he said. "We're after a



blend of urban and suburban programming."

The Blackmore view of network TV advertising is keyed to one word—brands.

"That's what it's all about," he said. "There's so many brands in the marketplace competing for share. If a product is not selling the advertiser has to put more advertising behind it not only to move the goods but win the brand battle. Why, there's so many brand battles in the computer business today, they're now spending as much as the dog foods."

On the home front, Blackmore suggested that in the upcoming up-front sales season, he'll again stress the "inventory control" approach. "We're folding in all the dayparts," he explained, "and looking at gross rating points and exposures the advertiser needs. Then we explain how the smart advertiser can meet his goals, oftentimes by moving some money from prime time into other dayparts."

"Sports, late night, those are just some of the dayparts where advertisers are moving," he said. "We're all willing to go to great lengths to make the deals work."

As for expected price increases in the 1983-84 network TV sales season, Blackmore was a bit noncommittal. "Prices go up and down all the time. But the important thing is to look at network prices over the long term. On that basis, network TV prices have only gone up about 7-8 percent a year for a long period of time. That's not bad value," Blackmore added.

strategic planning, corporate planning and business development. She is responsible for developing long-range strategic plans and identifying business opportunities; and **Barbara Watson**, from the management consulting firm of Booz, Allen & Hamilton, to general manager, NBC Teletext.

**Dave Charity** has signed an exclusive five-year contract with WPLJ-FM, New York. Charity had been a part-time disc jockey with WPLJ since December 1977. Prior to joining WPLJ, Charity had been on-air at WALL, Middletown, N.Y., and WVOX, New Rochelle, N.Y.

**Jack Stokes** has been named deputy broadcast editor, The Associated Press. Stokes succeeds Sue Cunneff. He joined AP in 1973 and, in 1982, became the night supervisor.

**Marie Hagerty** has been promoted to marketing manager, Blair Television's Market Development Division. Hagerty previously had been associate marketing manager for the division. In her new post, Hagerty will be responsible for new business development,

in addition to maintaining sales contact with client product managers and agencies.

**John Camarda** has been named sales rep, broadcast products, Elector USA Inc. He formerly was director of marketing, RF Technology, Stamford, Conn.

**Liza Zimmerman** has been promoted to art director for Aurora Systems' 100 Videographics System. She formerly was a designer/operator for the company and previously served as graphics supervisor, KQED's *Over Easy*.

**Peter Nielsen** was promoted to the new position of manager, interconnection engineering, in the Broadcast and Communication Services department of Mutual Broadcasting System. He will be responsible for the design, development and implementation of new systems for Mutual's Satellite distribution network, as well as overall operations of the network's \$2 million uplink facility at Bren Mar, Va.

**Alan Nesbitt**, news director of Capital Cities' WPVI-TV, Philadelphia, has been named a vice president of the com-

pany's broadcasting division. He will continue as the station's news director and deal with news-related matters of significance to the parent company.

KSNG-TV, Garden City, Kan., appointed **Carson Spangler** station manager. A producer/director for the station's parent company, Kansas State Network, Spangler replaces **David Roberson**, who was named operations manager at sister station KSNT-TV, Topeka.

**Lewis Klein**, executive vice president of Gateway Communications Inc., will receive the Person of the Year Award from the Philadelphia chapter of Broadcast Pioneers at a May 13 dinner at the Franklin Institute.

The Communications Satellite Corp. has announced the appointment of **John Hannon** as vice president and general counsel for its subsidiary, Satellite Television. Hannon previously was assistant general counsel in commercial matters for Comsat. Comsat also announced the naming of **Warren Zeger** as vice president

of planning and business development for STC. Zeger will hold overall responsibility for STC's corporate development and strategic planning.

John Blair & Co. named **Gary Klein** to the new position of vice president, human resources, reporting directly to Jack Fritz, president. Klein previously held a corresponding position with Group W Cable.

Bob Bennett, senior vice president for Metromedia and president of Metromedia Television, has announced the appointment of **Kevin O'Brien** to the position of vice president and general manager of WTTG-TV in Washington. O'Brien, presently general manager of Metromedia's WXIX-TV in Cincinnati, will replace Allan Ginsberg at WTTG in early April.

Scientific-Atlanta Inc. named **Tina Mayland** advertising manager for its Communications Products Group, which makes and sells satellite earth stations and other products.

**Joseph Lucas** has been promoted from operations director to vice president of international television sales at Paramount Pictures Corp.

**Michael Howe** has been named sales manager for Blair Television, Dallas. He previously had been an account executive.

**Susan McInerney**, formerly news director at WNEP-TV, Scranton, Pa., has joined Pittsburgh's KDKA-TV as executive producer of cable news/satellite news and special projects. She replaces **Terry O'Reilly**, who has become news director of Group W's Newsfeed in its Philadelphia operations center.

**Gordon Wolf** has been named production executive for Warner Bros. Television, assisting production Vice President **Gary Credle** in all Warner series, telefilms and miniseries. Wolf also will be production executive on *Yellow Rose*, an NBC pilot. Prior to joining Warner Bros., Wolf spent three years with the Melvin Simon Organization as production supervisor and producer of *Uforia*.



**Gerry Jordan**

Oak Media Corp., a subsidiary of Oak Industries, announced the appointment of three new vice presidents. **Gerry Jordan** has been named vice president for ON TV programming; **Kenneth Papagan** will serve as vice president for ON TV production and creative services; and **Charles Plunk** will serve as vice president for ON TV marketing.





Robert Kipperman

#### RadioRadio's launch a success

If you looked at the CBS earnings statement, you might surmise that it wasn't a great year to start a radio network. The expenses of getting RadioRadio, the young adult service, off the ground were a drain on Broadcast Group profits. But everyone involved with RadioRadio at CBS insists that the startup was a success. According to Robert Kipperman, vice president and general manager of RadioRadio, "The most important thing we were able to accomplish is that we met our bottom line, period. And we are very pleased to have been able to have done that."

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#### TV service replacing hotel magazines

You're a busy professional and you do a lot of traveling. You've visited most of the country's premier cities, but to you they differ only to the extent of the hotel interiors. But this time when the bellhop brought your bags to the room, he turned on the television. The program seems to be directed specifically to you. It's about the town you're in, its geography, sports and culture. Transportation, shopping and entertainment are shown along with a calendar of events. Thanks to Welcome U.S.A., you may never have to page through a travel brochure again.



page 21 O. Kendall Hege

## SECTION 2 BROADCAST WEEK

April 4, 1983

### FINANCE & REGIONAL REPORTS

# the TM system <sup>SM</sup>

## Commercial library offers competitive edge

By Bill Dunlap

Times are tough for radio stations these days.

Advertising dollars are scarce in most markets and stations are competing—hammer and tong—for the revenue.

Salespeople are looking for an edge wherever they can find it. One of the tools they are using is the commercial library, a concept pioneered by the TM Companies and a line of business still dominated by TM.

Pat Shaughnessy, president of TM, said the commercial library business has always been healthy at TM, but "this year we expect to do more business than ever before because of the continuing soft economy and the increased fractionaliza-

tion of station audience shares."

Because business is down, Shaughnessy explained, broadcasters need more ideas and more "tie-breakers" when going up against their competition.

#### Packaged system

Shaughnessy explained how the system works.

TM sends a package to its client stations every other month. The package consists of scripts and long-playing records of an advertising concept for a particular type of business, such as "Better Than Ever in Every Way," which is designed for a department store.

The concept includes a generic jingle, a sales presentation outline, copy for several radio spots and generic logos for a

print campaign to tie in with the radio spots.

"We produce the concept, come up with the theme line and then we develop the advertising categories we think it would be good for," Shaughnessy said.

The station salesperson uses the material to pitch clients, and the spots and jingles are adapted to the client's needs. The order then is placed with TM in Dallas and the spots are produced to the client's order.

More than 800 stations subscribe to the TM commercial libraries, paying TM an average of \$1,500 a month for the service, depending on market size.

TM also charges the station for the final production of the jingle and spots, a cost

Continued on page 18

## Making the best better

For each business category, TM supplies a complete package of generic jingle and commercials.

The following materials are taken from the package "Better than Ever in Every Way," a jingle and commercial designed for a department store.

The Jingle:

Line:

1. "Better than ever in every way - (better just for you).
2. Better than ever in every way.
3. (Better just for you), we're better in every way.
4. More of the things you wanta have.
5. More of the things for a special person like you.
6. Just like you.
7. Better than ever in every way.
8. Better than ever in every way.
9. (Better just for you), we're better in every way.
10. Better than ever in every way.

Long-playing record demo cuts:

Cut

1. :58 - customized for demonstration purposes
2. :58 - full vocal
3. :58 - :00 intro/:13 vocal/:25 bed/:20 vocal close (1) (7-10)
4. :58 - :00 intro/:13 vocal/:32 bed/:13 vocal close (1) (8-10)
5. :58 - :46 bed/:12 vocal close (8-10)
6. :30 - full vocal (S) (2-5, 8-9)
7. :30 - :00 intro/:06 vocal/:16 bed/:08 vocal close (2, 8-9)
8. :30 - :22 bed/:08 vocal close (8-9)
9. :58 - instrumental
10. :30 - instrumental
11. 3:18 - generic sales presentation
12. 3:18 - custom presentation bed: :41 bed/:28 vocal/:28 bed  
:30 vocal/:41 bed/:30 vocal

Sample commercial copy:

:58 - suggested for use with cut 5

- Man: "Excuse me." (Over :46 musical bed)
- Woman: "Yes?"
- Man: "Is this . . . ?"
- Woman: "Yes."
- Man: "The same . . . that's offered great looking clothes for fashion conscious families for 35 years?"
- Woman: "Yes."
- Man: "Then what's all this 'Better Than Ever' business I've been hearing about?"
- Woman: "We are."
- Man: "Are what?"

Woman: "Better than ever. We're changing every day for the better . . . Introducing new lines of styles by brand name makers to keep pace with the tastes of families in the . . . area."

Man: "Uh-huh."

Woman: "We are! For instance, we've just added the latest men's wear looks for fall from . . . and great looking styles for the ladies from . . ."

Man: "Yeah."

Woman: "So you see, . . . really is 'Better Than Ever In Every Way.' You do see, don't you?"

Man: "Oh, I see all right."

Woman: "Fine. How can I help you?"

Man: "Oh, I just came by to see if you wanted to join your mother and me for lunch, to celebrate your first day on the job."

Woman: "Thanks, Dad, I'd love to!"

Jingle: (:12) "Better than ever . . . in every way."

Second sample commercial copy:

:58 - suggested for use with cut 4

Vocal: (:13) "Better than ever . . . just for you."

Man: (:32) "You know how the idea of department stores got started? It probably heppened one day when someone finally took a good, long look at all the specialty stores that were scattered all over creation, and said . . ."

Woman: "There's got to be a better way."

Man: "While we don't know who said it, we do know that someone was listening, because now there's . . . offering a better way to shop in . . . for . . . years. And . . . is constantly improving, expanding, innovating, so the best way is always getting better. How much better? 'Better Than Ever In Every Way.' . . ."

Vocal: (:13) "Better than ever . . . in every way."

30-second commercial copy:

:30 - suggested for use with cut 8

Anncr: (:22) "My, how you've changed! You wouldn't any more consider wearing your grandfather's button-up shoes than he would have worn his grandfather's shoes made to fit either foot. And that's a good reason for . . . to keep changing. They're changing for the better, in a lot of ways you can see, every time you shop there. . . . has gone through a lot of changes over the . . . years they've been around, and they expect to go through a lot more, because . . . My, how you'll change! . . . 'Better Than Ever In Every Way.' . . ."

Vocal: (:08) "Better than ever . . . in every way."



Pat Shaughnessy

Continued from page 17

that generally is around \$500 and that the station usually passes on to the advertiser.

Shaughnessy said that fractionalization of the audience means that very few stations can use their market size as a major sign of strength in selling against their competitors. "So, the beauty of selling a creative concept is the station doesn't have to worry about ratings or signal strength," he said.

"The station is selling creativity. Advertisers will buy 250 to 1,000 spots over a year's time for the right to use a creative concept in the market. These kinds of long-term buys happen every week with many of our aggressive client stations who maintain a systematic approach to making creative presentations," Shaughnessy said.

As an example, Shaughnessy cited KMGC in Dallas, which posted sales of \$1.2 million in 1982 using TM's commercial libraries. "Last year, they were ranked 12th to 14th in Dallas Arbitron ratings, but fourth or fifth in local billings according to the Ernst & Whitney accounting firm," he said. "This is a good example of being aggressive and controlling local sales revenue."

KMGC made sales in 35 business categories last year using the TM libraries, with the largest categories being clothing stores at \$192,000, restaurants and night clubs at \$120,000, furniture at \$96,000, car and truck dealers at \$72,000 and

computers at \$60,000.

AT WW1W in New Orleans, John Rockweiler, sales coordinator, said the station has signed 15 clients through the TM System with more than \$100,000 in revenues. At another New Orleans station, Rockweiler had 40 advertisers using TM commercials.

An important aspect of the TM approach, he said, is that none of the TM clients had advertised with WW1W before.

"The ones who take it discover radio for the first time," he said. "They generally haven't been radio advertisers."

"When they take a TM and get a musical image, they buy other stations so we have people now on three and four stations with their TM jingles, which is really good for radio," he said.

Even though New Orleans is a good-sized market, Rockweiler pointed out that many small businessmen don't have the

human or financial resources to mount a radio campaign. Those that do radio ads often don't have a consistent program.

"What TM has done for these people is give them a nucleus for their advertising. Their TM ads will be as strong as anything that's going to run in the market," Rockweiler said.

WW1W signs advertisers to a one-year contract, with a two-year option. All commercial production costs are passed on to the clients, with that cost running from \$500 to \$950, still considerably less than original production would cost locally.

"To go out and get a jingle down from scratch, of the caliber we're dealing with, is going to cost \$7,000 or \$8,000 here," Rockweiler said.

For Kerby Confer, chairman of Key Market Communications, Greenville, S.C., the key to the success of TM is in the system as a whole.

"These libraries are either your best friend or your worst enemy," Confer said. "It all depends on teaching your people how to use them and making sure that they are used."

"They're your best friend if the company that sells it to you teaches your people how to use it through a forced system—that's basically what TM has done," Confer explained.

"One of the things they do is the 'tell me' survey, which forces the sales person to go in and interview the client and find out what type of advertising best suits the client—what the clients' needs are."

"Based on that interview, they build a complete campaign that actually suits the client's image, he added.

To Confer, the strength of the TM System is that it can help an advertiser who has no advertising agency position himself.

## Coming Next Week in Section 2 (Hardware/Technology)

### Turnaround at WNYC

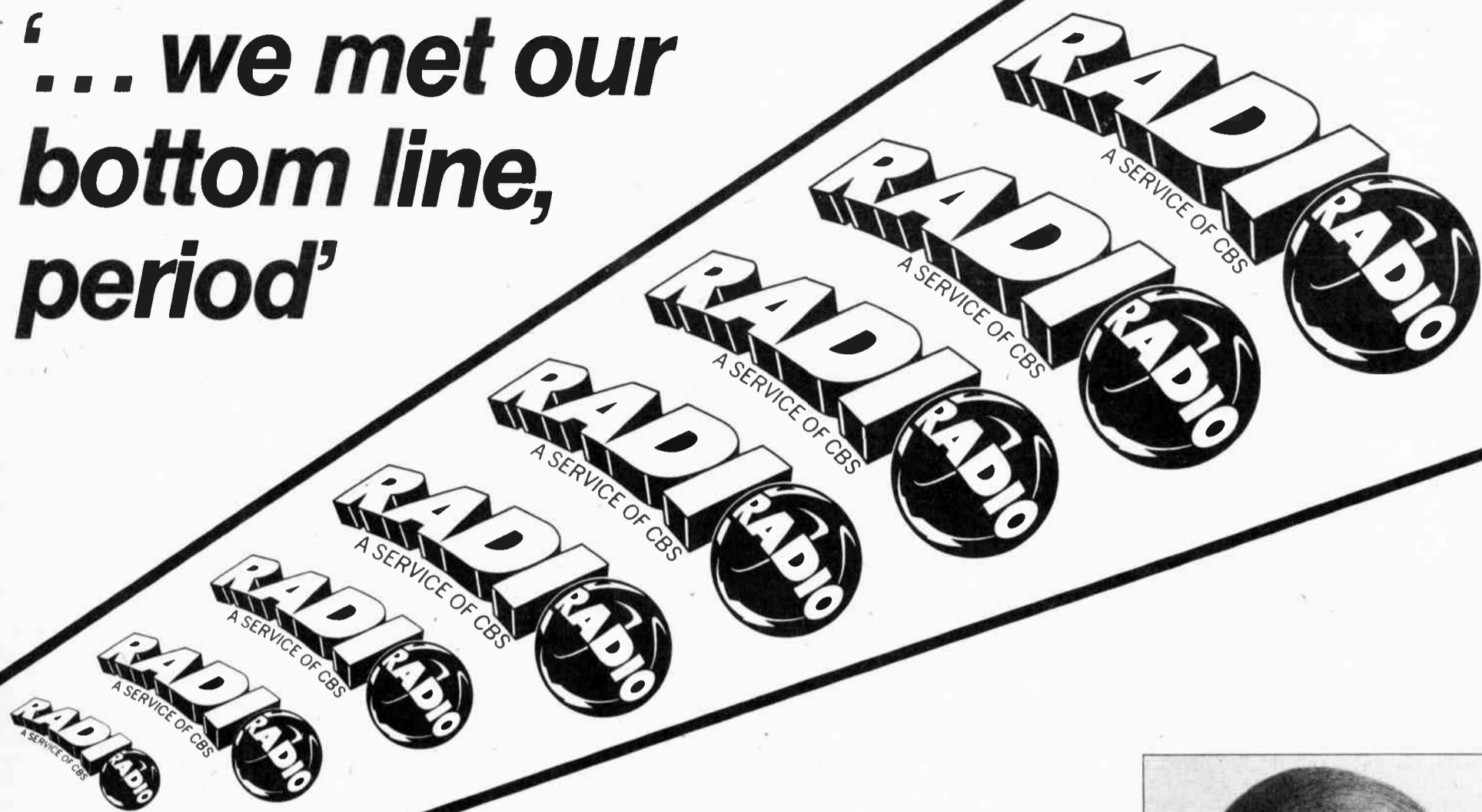
New York City-owned FM, AM and TV stations begin a multimillion dollar rehabilitation of their broadcasting facilities.

**BROADCAST WEEK** talks with executives behind this "urban renewal" program.

**PLUS:** More than 30 radio stations are testing Sony's compact disc players on-air. **BROADCAST WEEK** talks with station engineers to see how it stacks up.

**AND:** Narwood's Ted LeVan discusses technological and programming changes over the past 35 years in radio.

'... we met our bottom line, period'



By Bill Dunlap

Looking at the 1982 earnings reports of some of the country's major broadcast groups usually tells the same old story: It was a tough year for radio.

If you then turned to the CBS earnings statement, you would find that it also wasn't a great year to start a radio network. The expenses of getting RadioRadio, the young adult service, off the ground were a drain on Broadcast Group profits. And similar stories were told elsewhere.

Although no one at CBS would deny that starting up a radio network is expensive, everyone involved with RadioRadio insisted the startup was a success.

At the annual CBS meeting with security analysts last month, CBS Inc. President Thomas Wyman made it clear the launch was a success. More recently, Robert Kipperman, vice president, general manager of RadioRadio, emphasized that CBS had been able to launch the network successfully in an economy that was poor and a radio marketplace that wasn't doing well either.

"The most important thing we were able to accomplish," Kipperman said, "is that we met our bottom line, period. And we are very pleased to have been able to have done that."

Moving up on its first anniversary later this month, RadioRadio has grown to more than 120 affiliates, covering 80 of the top 100 markets. "That's very impressive," said Kipperman, in the ebullient manner characteristic of those executives who truly love their work.

Kipperman sees two important characteristics of RadioRadio that have contributed to its success.

First was careful study of the marketplace before entering it, and second was a heavy emphasis on providing a service for affiliate stations that helps them preserve a local sound.

"One of the things we do at CBS," Kipperman said in explaining the first point, "is we take our time and study the marketplace before we jump in. We studied for a number of years how feasible it would be to start a young adult radio network."

"Some people criticized CBS for starting late," he said, "but that's not the case. We were watching and researching for years to find out if it would be feasible."

In July 1981, the decision was made to launch RadioRadio, and on April 26,

1982, the network went on the air with 74 stations.

The network has operated under the theory that it will succeed by serving its stations and preserving their local sounds, according to Kipperman.

"The local station sound is the most important thing," he said. "We not only say that, as everybody else does, we believe it and live by it. The only identification we have at all with CBS is on the news, where we say something like 'This is Bob Kipperman from the CBS newsroom.'"

Long format programming is offered in what the network calls "flexiformat," meaning that it can be played in fully produced form from the network, or the local station can take it without the track host and use a local jock as the host.

"It sounds extremely good that way," Kipperman said. "It flows with the format."

#### Countdown series to premiere

An example of the methodical way RadioRadio goes about things is its adult contemporary countdown series that will premiere July 8. The record countdown show is one of the most popular and, on the surface, easiest shows to produce for radio.

The RadioRadio countdown, which is currently operating under the working title *Top 30 U.S.A.*, will have been in the works for more than a year when it premieres.

Kipperman explained that CBS has been in the field doing focus groups, asking listeners what they want from a countdown series and from music programming in general. "Do they want trivia, phone interviews, records back-to-back, you name it?" he said.

"We also talked to program directors, 40, 50 or 60 PDs around the country, at affiliates and non-affiliates, to find out what they want, what they are looking for," Kipperman said.

The Osmond Entertainment Group is producing the countdown series. They received the results of the focus groups and other research and have produced a demo that CBS will take back in the field for more focus groups. "We will ask them if we are still on target with the show," Kipperman said. "I don't know any other network that does that kind of thing."

"We could have done it faster," he said, "but when RadioRadio comes out with its countdown, it's going to be the best countdown available. *American Top 40* is a great countdown and it serves a pur-

pose. We'll serve another," Kipperman said.

RadioRadio's countdown will be taken from the adult contemporary charts of *Radio & Records*. The show is expected to clear 250 to 300 stations.

The countdown series plays a big part in RadioRadio's fourfold increase in long-form programming this year over 1982. Additionally, five major specials will be presented in conjunction with holiday weekends.

The web also presents two minutes of news every hour and four 90-second features daily. A 90-second music trivia feature was started in January, which was well-received by stations. "It gives stations an opportunity to localize it and if they want, to set up local contests," Kipperman explained.

#### Innovation a priority

Kipperman said he is continuing to look at more regular features like the countdown series. "We do look for innovative programming, not available on the other networks, but we will not produce or provide programs just to be different," he said.

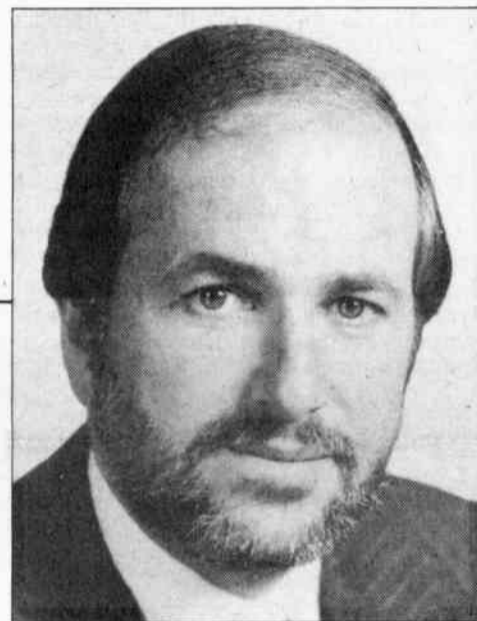
RadioRadio is about to begin its second year with more than 60 network sponsors. Kipperman charts advertising acceptance another way. "Agencies now call us saying, 'We want you to put together a proposal for 25 percent of the budget, or 50 percent of the budget.' When you get that type of dialog and communication, you know you're doing something right."

RadioRadio programs for the older side of the 18-34 demographic, featuring such artists as Hall and Oates, Little River Band, Carole King, James Taylor, Sheena Easton, the Commodores and so forth.

"You can't program to an 18-34," Kipperman said. "Somebody that's 31 or 32 has different listening habits and interests than somebody 20 or 21."

The sales pitch is that RadioRadio is a major factor in young adult radio, with potential to reach 84 percent of adults 18-34 with programming that will enable affiliate stations to stand above the competition and get better numbers for the stations and for the network advertisers.

Only a very few advertisers are buying RadioRadio in combination with the CBS Radio Network, Kipperman said. "We started off thinking there would be more combo buys than there have been," he said. "Agencies are very much impressed, though, with CBS' credibility and what it



Robert Kipperman

stands for, he said.

RadioRadio will be on satellite in July, which, in Kipperman's eyes, gives the network an opportunity to provide even more service to stations. He said the majority of affiliates will have Scientific Atlanta dishes by then, without CBS' help, but it still was uncertain when the network would be delivered by satellite only.

Although he isn't saying when the network will show profit, Kipperman is optimistic about 1983. It is still hard to know what the economy will bring, he said, but "we feel comfortable with the goals we have set for '83." He expects to have about 150 affiliates by year-end and to be clearing 225 to 250 stations with long-form specials.

"I started here with the name RadioRadio and literally nothing else, not a logo, not even stationery. And now people call us—station managers, GMs, driving around, hearing our sound and saying, 'How can we be part of it?' That's exciting for us, for me."

"To date, I don't think we have lost an affiliate to another network. That says something. We've lost affiliates, but because of format change usually."

Kipperman sees the network's growth as being somewhat dependent on the economy, although as a new network with a smaller base, growth should be better than average within that economy.

"We're not going to look over our shoulder at the competition. We are going to do what we feel we can do best and establish ourselves as a leader in network radio and hopefully as a result, people will follow us," he said.

"I hate to say it's going to succeed," Kipperman said with characteristic buoyance, "because it has succeeded. We had all the confidence in the world way back when that it was going to succeed. We know the countdown is going to succeed because we've studied the marketplace and the same thing applies to RadioRadio," he said. "There's no question about it."

# The Mid-Day Myth EXPLODED



Eli Kaufman



Marguerite Hauck

By Marianne Paskowski

"The whole point is to relieve the burden of selling sold-out drive-time inventory."

That's the impetus behind CBS-FM National Sales' latest push, "The Mid-Day Myth Exploded," explained Maggie Hauck, the division's manager of marketing and research.

Over the next few weeks, CBS executives will take the show on the road to spread the word to advertising agencies that more upscale people, including males, are listening to radio during the 10 a.m. to 3 p.m. daypart. CBS hopes the push will attract male-targeted advertisers to midday and dispel the preconceived notion that midday is "housewife time."

"Major demographic changes in the 10 a.m. to 3 p.m. daypart, due primarily to new work styles, additions to the overall work force and the development of exurban communities, have resulted in a swelling of upscale, professional/managerial men and women now listening to radio during midday in their cars, at work and at home," said Eli Kaufman, vice president, CBS-FM National Sales.

According to Kaufman, the midday radio audience "is ripe for reaching advertisers' desired targets."

In a comparison of daypart costs per rating point for men 25-54 in the top 20 markets, for example, midday is 40 percent less expensive than combined drive-time. And when used in combination with drive-time schedules, the addition of midday flights expands reach at significantly reduced costs as well, Kaufman said.

"The midday time period is such a strong vehicle for reaching adult men that a replacement of all afternoon drive spots with midday, yields a reach virtually identical to the drive-time only schedule at a cost savings of 35 percent," he explained.

CBS' findings were based in part on customized Simmons research. Hauck developed the presentation that will be shown around the country.

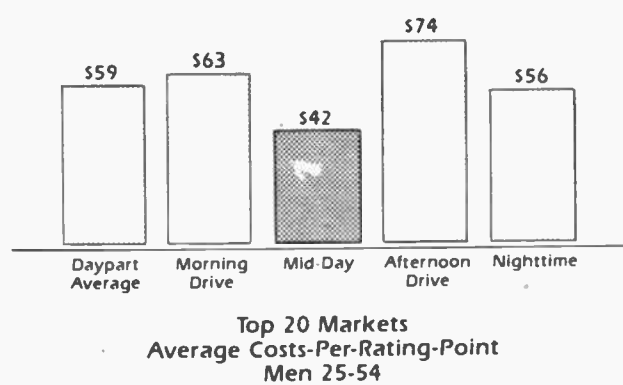
One of the survey findings shows that the radio audience, like the population, is slightly more female than male. For example, morning drive is 54 percent female, 46 percent male; afternoon drive, 51 percent female and 49 percent male. A similar gender breakdown occurs during midday.

"Not only is the term 'housewife time' an incorrect description of midday," Hauck said, "but the male portion of the midday audience is the fastest growing of all." Males have posted a 41 percent gain as midday listeners in the last 10 years, she added.

In addition, the midday male listener has above average income, education and occupation profiles, and the vast majority of midday's males listen out of their homes.

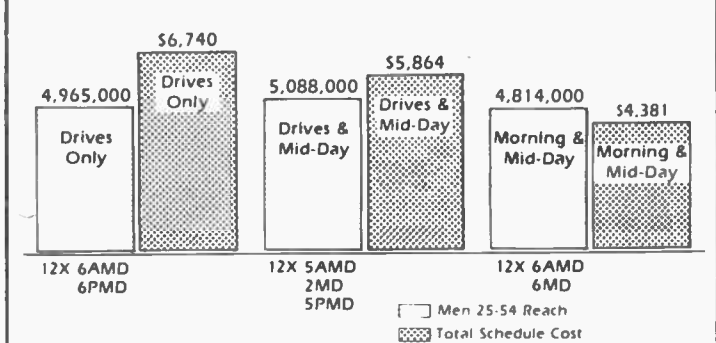
And as far as "housewife time" goes, today, more than half of all American women are in the labor force. Despite this trend, Hauck said, female midday listening hasn't eroded. The actual number of women 18-plus listening in midday has

## Mid-Day Is 40% Less Expensive than Combined Drive!

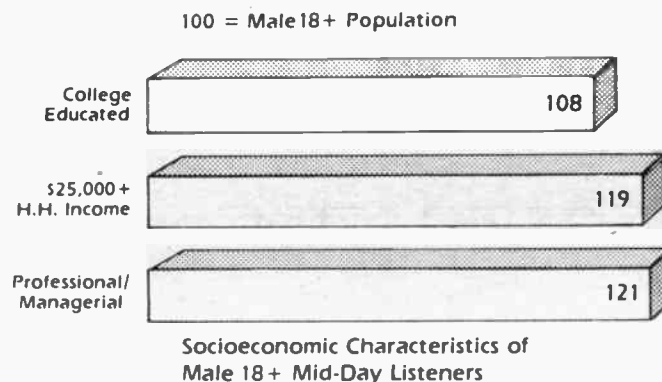


## Mid-Day Expands Reach at Less Cost

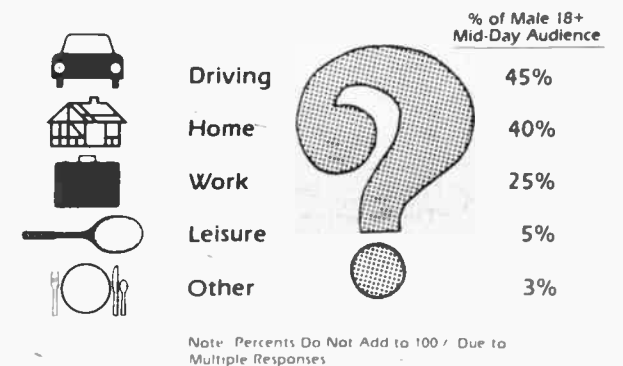
Top 20 Markets - 3 Schedule Analysis  
Men 25-54



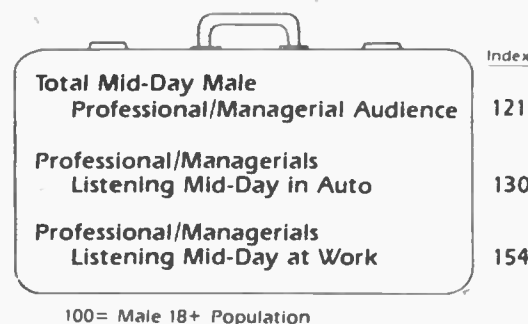
## Mid-Day's Male Listeners Are Upscale



## Where Do The Males Listen?

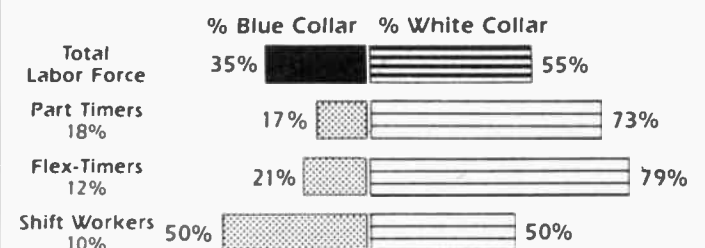


## The Mid-Day Professional/Managerial Male Listener Is an Attentive Captive Listener



## Emerging Work Styles

40% of the Labor Force are Not "9-5ers"



“The male portion of the midday audience is the fastest growing of all”

increased 20 percent, with all gains posted by the out-of-home segment. In 1972, that figure was 31 percent; today, it is 47 percent.

New emerging work styles have contributed to midday's growth too. Forty percent of the labor force does not work from 9 a.m. to 5 p.m., Hauck reported. In fact, of the total labor force, 18 percent are part-timers; 12 percent are flex-timers; and 10 percent are shift workers. Even among shift workers, traditionally thought of as blue collar workers, white collar jobs abound, because of the growth in shift work in the high-tech and financial industries. According to the report, it is estimated that by the end of the decade one-third of the labor force will be flex-timers.

Population shifts away from the city have altered the parameters of drive-time too, Hauck said. In the last decade, Americans have moved as far as 75 to 100 miles away—1½ and two hours of commuting time—from their places of business. Thus, the "steady development of exurban communities has had an impact on midday listening, extending the boundaries of traditional drive-time," she explained.

"All of this information indicates the changing definitions of both midday and drive-time. With all of this information on hand, it makes sense for advertisers to look to midday as a natural vehicle for reaching their desired target audience," Hauck concluded.

# Hotels turning on video welcome mat

By Angela Burnett

Consider your business trips. You're a busy professional and you do a lot of traveling. You've visited most of the country's premier cities, but to you, they differ only to the extent of the hotel interiors.

You know that there's acclaimed entertainment and culture. Someone told you about the sports events and recreational activities. There's even supposed to be a superb transportation system and shopping—if you only can find them.

But this time, something's different. When the bellhop brought your bags to the room, he turned on the television. Tipping the bellhop, you notice that the program seems to be directed specifically to you. It's about the town you're in, its geography, sports and culture. Transportation, shopping and entertainment are shown along with a calendar of events.

You lean over to read the card dangling from the volume knob on the set. "Welcome U.S.A." it says, and you realize that you may never have to drag through all of the ponderous tourist brochures again.

Welcome U.S.A., a division of Travelcom, provides "a closed circuit telecast of a magazine in hotels," explained D. Kendall Hege, Travelcom president. The system, operating as a master antenna television service, has programming originating from a repeat-play video machine. The service is offered continuously during an 18-hour day.

Sampson Bowers, general manager for Welcome U.S.A., explained that the programs for the service are specific to each city and each hotel. The 40-minute program opens with a two-minute segment devoted to the hotel, its services and special activities. This portion is custom-produced for the hotel. The balance of the program is comprised of generic information on the city interspersed with six commercial breaks.

"The average viewer will watch the program 1.4 times," Hege explained. "It's going to be a highly joinable program so that whenever you turn it on, the segments will provide information you need."

Hege and Bowers said their goal is to provide "information delivered in an entertainment format." Hege compared

“  
The average viewer will watch the program 1.4 times

”  
the service to that offered by Disney in its hotels, where hotel guests can tune in to a station to find out the activities at Disney. "Generally, our viewership is very high because people want to get this kind of information," Hege said.

## Making the show

Key to the probable success of Welcome U.S.A. is the association with its parent company, Abell Communications. Abell, formed two years ago as a division of the A.S. Abell Corp., includes the *Baltimore Sun*, WMAR-FM/TV and radio stations in Jacksonville and Daytona Beach, Fla., and Norfolk, Va., as well as Travelcom.

Using the skills of WMAR-TV producer Mike Marqua, two field producers and a writer, Welcome U.S.A. will be a program that "looks like real television," Hege explained. The program will consist of a series of building blocks, each 1½ to two minutes in length. By moving quickly through the various subjects, viewers will only watch a topic for a short time. Hege predicted that this will cut down on the problem of recycling. Almost all of the



O. Kendall Hege

program will be originally produced material.

"The program is cheaper to produce and easier to use than print magazines," Bowers added. "It offers effective advertising and its non-disposable." The program will be updated monthly and reshuffled seasonally. "Ideally, the program will encourage the visitor to stay an extra day if there's an event that he's interested in. It could also encourage him to return," Bowers said.

Hege said the program represents a hotel industry trend away from in-room printed materials. "They want less clutter in the rooms. They want to be more protective and to be less intrusive on guests' privacy. In fact, most materials are no longer room distributed."

But Bowers noted that their service was not incompatible with print tourist information. "I would expect that with our programming that more people will go out looking for that kind of material," he said.

In addition to producing segments for the show, Welcome U.S.A. has been encouraging its advertisers to produce commercials specifically relevant to travelers. Hege stressed that, in this sense, advertisers get to provide information that is critical to them.

"We want them to use spots that are not geared to the home viewer. We want them to talk directly to the hotel guests." Hege

added that the service, when viewed in light of the ease of room service, becomes a point of purchase message. The commercial for national chains, like jewelry stores, health clubs or department stores, are also very effective. "People will buy, once they know that a retailer exists and where he is," Hege said.

Using a format that goes beyond a simple listing of events and activities is what Bowers and Hege feel sets Welcome U.S.A. apart from other services. "We're providing hotel guests with unique information that they can use today, tomorrow and the next day during their visits," Hege added.

The service is provided to the hotels and their guests without charge, being totally advertiser-supported. The hotels, however, must assure that the maids preset the room televisions to the Welcome U.S.A. channel, the program is introduced by the front desk and that the bellhops turn on the sets when they escort the guests to the room.

Although the contract specifies that Welcome U.S.A. is to be the only advertiser-supported system within the hotel, Bowers said there is no real conflict with other services or commercial broadcasters. "We're offering a different kind of service," Hege noted, "so there really isn't much problem there."

## A tailor-made audience

Offering the Welcome U.S.A. sales

pitch, Hege asked, "Would you pay one penny to reach someone in their hotel room to show your product in the hotel with the power of television?"

He then explained that the cost breakdown of 26 cents per room per month of a 30-second spot allows advertisers to do exactly that. "What's more, it's constantly available," he said.

But perhaps more important than the apparent affordability of the advertising is the profile of the audience. "People want to reach hotel guests. They're in the 25- to 54-year-old range, high income, frequent travelers, college educated, executives and professionals. They're even affluent vacationers."

Hotel guests represent a top target consumer group. They have a high consumption profile. They are very affluent and very mobile, Hege explained.

Bowers added, "Taking this from a broadcast sales base, in any hotel, we have the demographics that people are looking for." Retailers, real estate companies, new commercial sales, entertainment, office products and specialty services are the primary advertisers to benefit from the service. He added, "Normally, the dollars we do get will come out of their net budget rather than broadcast advertising."

Hege predicted a circulation of 2,472,619 in Baltimore over the course of a year, based on the turnover in the city's hotels. "That's much larger than the entire Baltimore market," Hege said.

Bowers added, "We will be having, in our hotels, more people making \$25,000 or more than there are people in Baltimore making \$25,000."

Hege continued, "The average guest in Baltimore is going to spend \$159. They're walking around aimlessly, trying to spend it. We're offering a few choices on how it can be spent."

Advertisers are charged on the basis of 810 runs of their commercial during a month. Welcome U.S.A. initially will be offered in 20 Baltimore hotels. The 4,500 rooms represent about 90 percent of the grade 'A' hotels in the city. The advertisers are sold a guaranty delivery on the basis of the number of hotel rooms.

"Sales are running far ahead of what we were projecting," Bowers said. "No one has ever done this with this kind of quality and support."

“  
The program is cheaper to produce and easier to use than print magazines

”  
Bowers and Hege claimed advertisers are no longer as willing to use a shotgun approach to reach their audiences. Through Welcome U.S.A., advertisers can reach a very specific and ideal audience.

"How important is it to let travelers know that an airline services the area or that a local retail store is nearby?" asked Hege. "The kind of advertising that we'll be offering is the kind most needed by travelers."

Welcome U.S.A. includes information about everything in a city except its restaurants, because of an understandable apprehension expressed by the hotels. "The hotels objected to a television commercial in-room format for restaurants which weren't their own. They depend very heavily on their guests using the hotel's dining facilities. It just wouldn't make sense to do that," Hege said.

The service will be fully operational in Baltimore May 1 and should be available in Washington in July to 7,500 rooms.



## EAST

*KD's Job-A-Thon*, which aired live on **KDKA-TV** in Pittsburgh early last month, generated almost 1,000 job openings, 600 of which came in over the air. Telephone calls from more than 4,600 job seekers kept the switchboard busy throughout the two-hour program.

Hosted by Patti Burns and Ray Tannehill, the job-a-thon was the first to be televised in Pittsburgh. The effort was held in conjunction with Job Service offices in Pennsylvania and parts of West Virginia and Ohio.

The U.S. Department of Labor has presented its national public service award to Marcia Kaplan of **WHTM-TV**, Harrisburg, Pa., for her ongoing efforts in informing the workers of Central Pennsylvania of the rights and protections under the federal labor laws.

As usual, there is a lot of news out of **WJZ-TV**, Westinghouse's Baltimore station.

**WJZ** just sponsored its fourth *Save-a-Life Weekend* of cardiopulmonary resuscitation training in conjunction with the American Heart Association and the American Red Cross.

Edwin Peterson was named market development manager for the station. He has been an account executive for Katz Radio and owned and operated a Civil War theater in Gettysburg, Pa.

Frederick Symes, formerly director of management and fiscal affairs with New Jersey Public Broadcasting, was named **WJZ** news department unit manager.

And in a bit of programming that somehow escaped the sweeps, **WJZ's** *People Are Talking* feature last month heard Dr. Alan Brauer and Donna Brauer, authors of *Extended Sexual Orgasm*, explain how a 30-minute orgasm can be a reality.

In Charlotte, N.C., Keith Young moved from the **WBT** radio news department to the **WBT** news department to become the television station's new assignment editor.

**WGST Newsradio 92** in Atlanta was the only radio station in the Southeast to win Sigma Delta Chi "Green Eyeshade" awards for excellence in journalism.

**WGST's** award came in the deadline reporting category for *Guilty As Charged*, the station's coverage on the night Wayne Williams was found guilty of two of Atlanta's "missing child" murders.

**WNEW-TV**, Metromedia's Channel 5 in New York, named three vice presidents: Nicholas Langone, vice president, local sales manager; Richard Witkin, vice president, director of commercial operations; and Edward Petrosky, vice president, director of traffic operations.

Another Metromedia channel 5, **WTTG-TV** in Washington, is presenting *Miller's Court*, a new concept in audience-

involvement television. The Sunday night half-hour series is devoted to untangling the intricacies and mysteries of the law. Each week a trial is re-enacted and examined in detail. Host is Arthur Miller, a nationally known Harvard Law School professor.

**WJLA-TV**, Washington, has added a new feature called *Family Matters* to its 5:30 p.m. live newscast. Reported by Dr. Joe Novello, a family psychiatrist, the three times a week show covers all areas of interest to families.

Jack Shaver, formerly general sales manager for **WCYB-TV**, Bristol, Va., has been promoted to vice president of sales.

Victor Brust has joined **WAGA-TV**, the Storer station in Atlanta, as national sales manager. He had been with Storer's **WITI-TV**, Milwaukee, and Storer Television Sales.

At **WSOC-TV**, the ABC affiliate in Charlotte, N.C., Bruce Chastine has succeeded Mack Murphy, who retired as controller. Nancy Mayer was named administrative coordinator for the accounting department. Mike King was named supervisor of 1-inch editing operations and Pat Gardiner was promoted to supervisor of news tape editing.

**WEEL-FM**, Hitradio 103 of Boston, named Patricia Lyons Baker national sales manager. She had been an account executive.

The new radio voice of the Baltimore Orioles is Jon Miller on **WFBR**. Miller comes to Baltimore from Boston, where he did play-by-play of the Red Sox for three years.

Kenneth Gonzalez has been named to the new position of executive producer, programming, **WGHP-TV**, the ABC affiliate serving High Point, Greensboro and Winston-Salem, N.C. Gonzalez had been director of creative services for **WGGT-TV**, Greensboro.

Country music **WDSB-FM**, Dover, Del., said afternoon drive announcer Pete Adlam has been named music director.

Kay Mayr, general sales manager for radio stations **WLAD** and **WDAQ**, Danbury, Conn., has been installed as **Kay Mayr**



president of American Women in Radio and Television, New England Region.

**WMAL**, AM 63 in Washington, continued a recent tradition with its Easter Seal Society Celebrity Cake Auction last month. Celebrities from entertainment, sports and politics and **WMAL** radio personalities baked cakes and confections that were auctioned off on air. Celebrities this year included Sen. William Proxmire, Maureen McGovern and Pat Boone.

Southern New Englanders will get a chance to take a series of free medical screening tests at more than 40 regional health fairs held during Health Expo Week, April 16-23, sponsored by the American Red Cross, Pfizer Pharmaceuticals and **WFSB-TV**, Channel 3, Hartford, Conn.

The station will air a special program, *Channel 3 Health Expo*, April 15 to remind viewers about the event.

**WAPP-FM**, New York's newest album rocker, has produced "New York Rocks 1983," a homegrown album of New York rock. The first cut, "Rockin' With the Apple," was written and produced by **WAPP** morning man E.J. Crumme.

Scott Muni, the professor and operations director of **WNEW-FM**, New York, was the recipient this year of the Humanitarian Award of the T.J. Martell Foundation for Leukemia and Cancer Research.

The Western New York Public Broadcasting Association, which owns and operates **WNED-TV**, **WNED-FM** and **WEBR** in Buffalo, N.Y., named Donald French to the new post of associate for planned giving and foundation support.

In a related move, the association also named James Russell auction and special events coordinator and Susan Ruslink auction and special events assistant.

Grier Kimbrel of Broad Street Communications' Insilco Broadcast Group of Florida has been promoted from local sales manager to general sales manager of **WVCG/WYOR**, Miami.

Samantha Baltzer, known as "Sam" to her friends, has been named general sales manager for **WBLI-FM**, Long Island, N.Y. She had been an account executive at the station since its inception in 1971.

News/talk **WRC**, Washington, has completed its move into a new 10,000-square-foot studio in the NBC Building, 4001 Nebraska Ave., N.W.

**WNEV-TV**, Boston, is offering a new, locally produced series, *The Young Editors*, Saturday evenings featuring high school students interviewing local or national newsmakers. The show is produced in cooperation with the New England Scholastic Press Association.

**WFSB-TV**, Hartford, Conn., named

Robert Branham and Deidre Kelly local account executives. Branham was general sales manager for **WDR**C Radio, Hartford, and Kelly was an account executive with **WPLR**, New Haven.

The station also named John Kosinski Jr. assistant news manager. He was with Primo Newservice, Greenwich, Conn., where he worked as senior executive producer and media consultant.

Carlton Sherwood, an investigative reporter at **WNEV-TV**, Boston, received a 1982 Sigma Delta Chi distinguished service award for public service in newspaper journalism for a series on Oklahoma juvenile detention institutions he co-wrote while he was a reporter for the Gannett News Service.

## MIDWEST

A 15-minute documentary of the terrorist incident in 1980, when a gunman took over **WCPO-TV** in Cincinnati, is being distributed by CBS to its affiliate stations to help them be better prepared for similar incidents.

**WCPO** News Director Al Schottelkotte first presented the documentary to a group of CBS affiliate news directors at a seminar in Las Vegas. The station earlier received a Radio-Television News Directors International Award for outstanding spot news coverage of the incident.

Mary Beth Ryan has joined **WXYZ** Newstalk radio in Detroit as retail sales manager. She had been an account executive with **WCXI-AM/FM**, Detroit.

**FM103, WCCO** in Minneapolis, will hold a celebrity look-alike contest April 29, with a grand prize of \$1,003. Approximately 20 winners from previous contests will be competing for the grand prize. The event will be taped by *PM Magazine*.

Sally Myers joined the News 5 reporting staff at **WNEM-TV**, Saginaw, Mich., from **WOWT-TV**, Omaha, Neb. Earlier, she was weekend reporter at **KRON-TV**, San Francisco.

*Fashion Fantastic*, a new retail fashion marketing concept developed by **WHAS-TV** in Louisville, Ky., is causing excitement among local retailers and bringing new advertisers to the CBS affiliate.

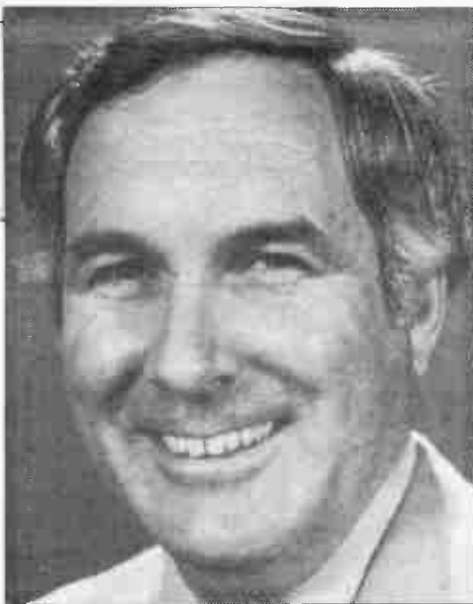
The station and 27 area retailers, 14 of which are first-time television advertisers, combined for a 60-minute program introducing the latest spring fashions.

The show was produced by Louisville Productions, the commercial production company of **WHAS** Inc.

**WTVC**, Chattanooga, Tenn., promoted Jerry Lingerfelt to local sales manager. He had been an account executive.

The station also is making news in other ways by addressing the local unemployment problem. **WTVC** hopes to put job-seekers together with employers this week with a two-hour prime-time special called *Help Wanted Job-a-Thon* at 8 p.m. April 7.

The program is being produced with the cooperation of the Job Service Offices



Jerry Lingerfelt

of Tennessee, Alabama, Georgia and North Carolina.

**WOJO**, 105-FM in Chicago, will provide Spanish-language coverage of 28 Chicago Cubs home games in the upcoming baseball season, the sixth year **WOJO**, Radio Ambiente, has carried major league baseball. The first game is this week with the Montreal Expos.

Mike Matthews is the new morning announcer on **WAIT/AM 82** in Chicago. In recent years, Matthews has been morning man and talk show host for **KTRH**, Houston, and **KTLK**, Beaumont, Texas.

**WAIT** also named Duane Dow a sports reporter. Dow has covered Chicago sports events for seven years, including stints at **WLS-TV**, **WMAQ-TV** and **WKQX**. He was covering Northwestern University football and basketball for **WAIT**, an assignment he will continue.

At sister station **WLOO-FM**, Greg Sher was named local sales manager. He was retail sales manager at **WFYR**, Chicago.

Several announcements came out of **KZEW**, Dallas, last month.

Jerry Gerson joined the station as an account executive from **WFYU-FM**, Jacksonville, Fla., where he had been general sales manager for three years.

Doug Campbell joined Belo Broadcasting in Dallas as chief engineer for the radio division, where he will be responsible for **KZEW** and **WFAA-FM**. He had been chief engineer for **KGAK** and **KQNM-FM**, Gallup, N.M.

**KZEW** Vice President and General Manager Jay Hoker was elected president of the Dallas-Fort Worth radio broadcasters. He also was elected to the NBC Radio Source affiliates board.

**WBBM-TV**, Chicago, was active with a number of specials airing last month. *Where Are They Now?*, hosted and produced by Carrie Cochran and Bob Sirott, looked up ventriloquist Paul Winchell, actress Irish McCalla, former Supreme Mary Wilson and teen heart-throb Bobby Sherman on the show, March 31.

A Sunday morning religious special, *Black and White and Read All Over*, examined the *Chicago Catholic*, a weekly newspaper.

And *The Easy Way Out* was a report on the increasing number of caesarian births in recent years. It was produced, directed and reported by Scott Craig.

Well-known Iowa disc jockey Doug

MacKinnon has joined **KJYY-FM**, Ankeny, Iowa, outside Des Moines. He was with **KLOA**, Des Moines, for 11 years.

50,000-watt **KTRH**, Houston, conducted two seminars in March on *How To Remember Names and Faces* with basketball great and memory expert Jerry Lucas. The seminars were aimed at sales and business people, but the public was invited.

Margaret Dubuisson, formerly with **WGSO-AM**, New Orleans, joined **WVUE-TV** in the "Crescent City" April 1 as a general assignment reporter. Also joining the station's news department in recent weeks were Sonny Carter, a news producer, and Steve Schulken, assignment editor.

Taft Broadcasting named Michael Costello vice president, general manager of **KYYS-FM**, Kansas City, Mo. Costello has been with Taft since 1974.

**KMOX-TV**, St. Louis, presented a five-part series late last month called *Desegregation in St. Louis? 29 Years Later*, examining how a tradition of segregation and efforts at desegregation affected Minnie Liddell, a black woman who was brought to the city as an infant in 1939, and her children today. The series is presented as segments of *The People Speak*, hosted and produced by Parker Wheatley.

Penny Parish has been appointed news director of **KMSP-TV**, Minneapolis. She had been assignment editor, and before that, managing editor, **WINK-TV**, Fort Myers, Fla.

In Cleveland, country FM **KS-100** named Mike Scott program director. He had been program director for sister station **WGAR**.

Mary Alice Tierney, community service director, **WISN-TV**, Milwaukee, was awarded the Abe Lincoln Awards for Distinguished Broadcasters by the Radio-Television Commission of the Southern Baptist Convention in Fort Worth, Texas.

Jim Swinehart has been named news director for **WBIR-TV**, Knoxville, Tenn. He was executive producer for news at **WKBW-TV** in Buffalo, N.Y., and previously produced the 5 p.m. edition of *Eyewitness News*, **KABC-TV**, Los Angeles.

**WAFX** Radio, Fort Wayne, Ind., named Bob Britt general manager. The former station manager replaces Frank Nachazel, who left to pursue business opportunities in Michigan.

## WEST

**KCRA-TV** in Sacramento, Calif., has created positions for two new division managers to assist General Manager Don Saraceno in the day-to-day operation of

Donald French

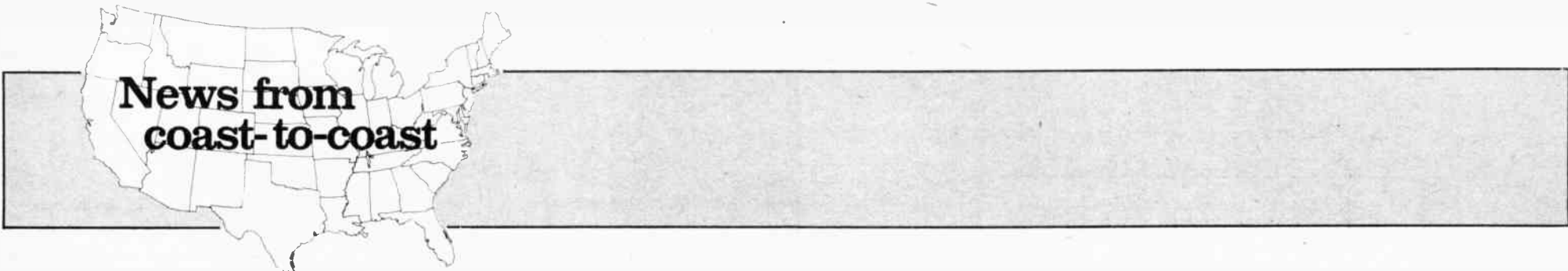


Susan Ruslink



James Russel





## News from coast-to-coast

the station.

Pete Langlois, news director, has been named station manager-programming and John Kueneke, general sales manager, has been named station manager-administration.

The station also named Don Duncan chief engineer. He had been studio technical operating supervisor.

**KSCI-TV**, channel 18, Los Angeles, announced it will add a three-hour block of new, specially produced Spanish programs at 5 p.m., Monday through Friday, beginning in June.

The programming, to be produced by Vale Enterprises, will include two half-hour news shows covering local, national and international events of interest to Los Angeles' Latin community.

Anthony Burden has been named news director, **KRIV-TV**, Houston. Burden will head up the independent station's prime-time news project, scheduled to premiere in mid-July. Burden was with **KMSP-TV**, Minneapolis-St. Paul.

**KWDJ-FM**, Riverside, Calif., has made its debut at 92.7 on the FM dial, serving Riverside and San Bernardino with modern country music. Al Gordon is general manager of the NBC affiliate.

**KUDE** and sister station **KEZL-FM**, San Diego, have signed on with CBS-FM National Sales for representation. Also coming aboard, bringing the rep firm's roster to 32, was **KPOP-FM**, Sacramento, Calif.

All-news **KGUY** in Palm Desert, Calif., has agreed with Canadian Broadcasting Corp. to broadcast a daily Canadian news program live from the CBS Toronto studios. Station manager Mel Hill said the 12-minute *World Report* is serving an increasing number of Canadian residents in the Coachella Valley.

In a format change, **KOOL**, Phoenix, has signed the Entertainers MOR format from Radio Arts Inc., Burbank, Calif. The AM's general manager is Bill Smith.

Public television **KNME-TV**, Albuquerque, N.M., got a boost last month in its fund-raising efforts from **KGSW-TV** and **KOAT-TV**, both of which donated classic films to be aired over KNME during the pledge period. **KOAT** donated *Casablanca* and **KGSW** donated *The King and I*.

Middle of the Road **KLGM**, Buffalo, Wyo., has affiliated with the NBC Radio Network. Mike Larsen is general manager.

**KOKH-TV**, Oklahoma City, named Sam Short controller. He had been vice president and controller, Sirloin Stockade Inc.

Talkradio **KABC**, Los Angeles, conducted three days of auditions last month, testing men and women hoping to win the position of sports commentator on **KABC Sportstalk**. The winner will get a contract paying at least \$25,000 annually.

**KPIX-TV**, the CBS affiliate in San Francisco, teamed up with **KQED-TV**, the public broadcaster there, to produce and air a special 30-second spot in support of the 1983 **KQED** membership drive. **KPIX** news anchor Wendy Tokuda made the pitch.

**KOA-TV**, Denver, has signed anchor-reporter Janet Zappala to a new contract extending into 1985. She joined News-Center 4 in January 1982.

**KBCI-TV**, the CBS affiliate in Boise, Idaho, named Mary Miller as station manager and Graham Crow as news director. Miller has been station manager of **KCBY-TV**, Coos Bay, Ore. Crow was with **KVAL-TV**, Eugene, Ore., where he was assignment editor and anchor.

Denver's **KRMA-TV** won three "Best of West" awards from the Western Educational Society for Telecommunications. Winners were Don Kinney for *Healthier Babies—The Genetic Era*, Kay Lavine for *In Concert with the Denver Symphony Orchestra*, and Tom Duszinski, John Rugg and Gunnar Blanke for an episode of *American Legacy: A Great River*.

Elsewhere in the Mile High City, Jim Hardy was named vice president, general manager of **KBPI-FM** and **KNUS**, owned by Sandusky Newspapers. Hardy, who was with **KWFM**, Tucson, Ariz., another Sandusky station, replaces Tony Brooks, who is president of Sandusky Radio and is relocating to corporate headquarters in Los Angeles.

In San Diego, **XETV** channel 6 named Martin Colby vice president, general



Janet Zappala

manager. He was station manager and general sales manager. Also promoted was Joan O'Laughlin, now general sales manager. She had been operations director.

**KOAA-TV**, Pueblo, Colo., named Mary Hodge director of retail marketing. She had been an advertising consultant for **KSSS** radio, Colorado Springs.

**KLZ** radio in Denver named Rob Hasson general sales manager. He held a similar position with **KMPS-AM/FM**, Seattle.

The station also announced that Mike Nolan, anchor-sports director of **KBTB**, Denver, had joined the **KLZ** sports team, where he will handle afternoon sports-casts, announce the Denver Gold football games and host the *Red Miller Show*, featuring the Gold's coach.

# 'You sure have a lot of readers. And you sure write well'

—Robert L. Nelson

**KNX/FM**

CBS Radio  
A Division of CBS Inc.  
6121 Sunset Boulevard  
Los Angeles, California 90028  
(213) 450-3201  
Robert L. Nelson  
Vice President, General Manager

Dear Ed:

I can't believe how many calls I've had about your article on our station.

You sure have a lot of readers.

And you sure write well. Thanks.

All the best.

Sincerely,

*BN*

Mr. Ed Harrison  
BROADCAST WEEK  
101 North Robertson Boulevard  
Suite 206  
Beverly Hills, California 90211  
February 15, 1983

To the staff at **BROADCAST WEEK** this simple, declarative note tells us we're right on track. Right where we said we would be—delivering the important news each week in a tightly, brightly written package.

Don't miss your chance to reach **KNX'** Bob Nelson, and **BROADCAST WEEK's** 26,000 other readers who turn to us each week.

Call Leonard J. Ross, (212) 661-7410, director of sales today and make your reservation. You'll get results.



# WAUSAU WORKS.™



## We go to great heights to support each other.

"We get jobs because of our *experience*," says Bernard H. Kline, Chairman of Kline Iron and Steel Co., Columbia, S.C. — the world's leading designer and fabricator of broadcast towers. "And because we do jobs the *right* way, not just the easy way."

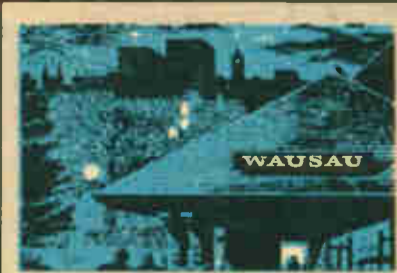
Wausau appreciates that attitude. Kline has been our business insurance policyholder for 32 years, and their philosophy has helped them *earn* an excellent safety record.

Kline's installations atop the World Trade Cen-

ter in New York and on the Sears Tower in Chicago represent state-of-the-art engineering. Another Kline project (illustrated here) is the famous Mt. Sutro Tower in San Francisco, which has been called "the most important broadcast tower in the world."

About their experience as a Wausau policyholder, Mr. Kline says, "Wausau is a very strong company. Competent people and extremely responsive. If I call and say I have a problem, they'll attend to it. No excuses. That to me is priceless."

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# Cuban interference focus of task force

WASHINGTON—Predicting that Cuban radio signal interference could affect as many as 32 states and the District of Columbia, members of the National Association of Broadcasters' All-Industry Cuban Interference Task Force hosted a special informational briefing.

Task force member Matthew Leibowitz, senior partner of Leibowitz and Rice, explained that interference and jamming problems with Cuba had existed over the course of the last 15 years, although there had been a particular increase in the last five to six years. He said Cuba had increased the 80-90 stations it was operating in 1981 to nearly 135 stations currently.

Vincent Pepper, senior partner at Pepper and Corazzini, noted that Cuba was not using directional antennas and that the interference was not only an international problem involving the United States, but also a national problem for Cuba as well.

Although the task force adamantly refused to discuss the impact of Radio Marti, it became apparent that Cuba may view Radio Marti as a controlling factor. Since the 1981 conference in Rio de Janeiro, Cuba has turned in 188 radio proposals to the International Telecommuni-

cations Union that "could effectively turn United States stations into daytime-only broadcasters," according to Pepper.

Wilson LaFollette, assistant chief for international affairs, Federal Communications Commission, explained that action available to U.S. broadcasters is extremely limited. While some Florida stations have increased their power or are using directional antennas, they are constrained because of the effect their signals may have on other U.S. or international broadcasters.

Pepper said additional problems facing U.S. broadcasters include the limits of U.S. spectrum space for use by 4,500 stations, additional land required for directional antennas and international agreements with Canada and Mexico.

The task force reported that NAB President Eddie Fritts has been meeting extensively with the State Department's Assistant Secretary for Internal Affairs, Thomas Enders. In addition, FCC Chairman Mark Fowler has received the task force's recommendations on ending Cuban interference. The task force's options paper was submitted to the State Department in January. No action has been taken.

## REGULATORY SCENE

### Orals on children's TV scheduled

The Federal Communications Commission will hold an *en banc* meeting to receive oral presentations on children's television programming and advertising practices April 28.

The FCC intends that these hearings will update the record established from earlier hearings in 1980 and 1982. Parties wishing to participate in the hearings are being requested to file a notice with the secretary of the commission by April 8.

In addition to the *en banc* meeting, the FCC has reopened the record in the docket for additional written comments that consist of factual comments. Comments will be accepted through April 28, with reply comments due by May 13.

### FCC studies available

Reports prepared by the FCC's Office of Science and Technology on UHF receivers and loud commercials have been released.

The UHF report covers the use of an advanced UHF television receiver that better rejects unwanted signals while maintaining expected performance levels on desired signals. Copies of the report can be obtained by calling (202) 254-7674.

The loud commercials report involves the use of a loudness meter developed by CBS Technology Center. The meter is supplemented by a loudness controller that reduces the volume of commercials. Copies of this report can be obtained by calling (202) 632-7000.

### Corporate filing dates announced

The FCC has released the correct deadline dates for comments and reply comments on its Notice of Proposed Rule Making on Corporate Ownership, Reporting and Disclosure by Broadcast Licensees (Attribution).

Comments on Docket 20251 may be filed through April 25 with reply comments due May 10.

## Broadcasting measures introduced

WASHINGTON—Shortly before departing for last week's spring break, four new bills on broadcasting were thrown into the ring on Capitol Hill.

On the Senate side, Sen. Larry Pressler (R-S.D.) introduced a bill that would extend hours of operation for AM daytime-only broadcasters. Pressler's bill calls for adding two hours pre-sunrise and post-sunset, as long as no interference would be caused to existing stations.

In addition, S. 800 would modify Federal Communications Commission regulations that apply to daytime stations when they file for a license or for an extension of broadcasting hours. Sens. Rudy Boschwitz (R-Minn.) and Quentin Burdick (D-N.D.)

have co-sponsored the bill. No hearings or markup dates have been set yet. A similar bill was introduced in the House by Rep. Vin Weber (R-Minn.).

A House radio and television deregulation bill, essentially a rewrite of a measure introduced last congress, was introduced by Rep. Al Swift (D-Wash.). The changes in the Swift measure reflect an openness toward finding a means of quantifying broadcasters' service to their communities.

The bill calls for an end to comparative renewals, petitions to deny and calls for longer license periods. It also would incorporate broader equal time provision exemptions and attempt to expedite the applica-

# CALENDAR

## APRIL

**April 5-8**—Communications Tokyo '83, sponsored by *Communication Industries Association of Japan*. Tokyo Ryutsu Center, Tokyo. Information: Clapp and Poliak International, P.O. Box 70007, Washington, 20088, (301) 657-3090.

**April 6**—*New York Television Academy* luncheon. Speaker: Nathaniel Kwit Jr., president and chief executive officer, United Satellite Communications Inc. Topic: "Direct Broadcast Satellite: Its Implications for the Entertainment Industry." Copacabana, New York.

**April 6**—*National Academy of Television Arts and Sciences, Syracuse University chapter*, "speakers series," featuring Bob Wussler, executive vice president, Turner Broadcasting System, and president of WTBS-TV in Atlanta. S.I. Newhouse School of Public Communications, Syracuse, N.Y.

**April 7**—"Videotex and Teletext—Boom or Bust?" seminar sponsored by *New York University, Interactive Telecommunications Program*. NYU campus, New York. Information: Meryl Enerson, (212) 598-3338.

**April 7-10**—*American Advertising Federation* district seven conference. Opryland Hotel, Nashville, Tenn.

**April 8**—*Broadcasters' Promotion Association* board meeting. Fairmont Hotel, New Orleans.

**April 8-10**—*California Associated Press Television-Radio Association* 36th annual convention. Speaker: Bill Kurtis, *CBS Morning News*. San Jose Hyatt, San Jose, Calif.

**April 9**—*Radio-Television News Directors Association* regional meeting. Curry College, Milton, Mass.

**April 9**—*Radio-Television News Directors Association* regional meeting. Davenport Hotel, Spokane, Wash.

**April 10-12**—Fred Friendly, formerly president of CBS News and Edward R. Murrow, professor emeritus at the Columbia University Graduate School of Journalism, will speak at the *American Film Institute* conference, "The Independent Documentary: The Implications of Diversity," in Washington, D.C. Information: Susan Bluttman (202) 828-4026 or Victoria Costello (202) 828-4077.

tion processing time frame.

Although Swift has not abandoned the "point system" he proposed earlier, the new bill allows for the promotion of the idea of quantifying broadcasters' efforts, according to an aide. The Swift bill calls on the FCC to come up with a standard based on the amount of local programming a station broadcasts as a means of evaluating the station at renewal times.

The Swift deregulation bill was joined by H.R. 2382, a deregulation proposal submitted by W.J. Tauzin (D-La.) and Thomas Tauke (R-Iowa). H.R. 2382 includes most of the provisions contained in the Swift bill; however, it does not require FCC quantification.

**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 13-15**—*The National Broadcast Association for Community Affairs* 1982 Midwest Conference in St. Louis. Workshops will include "Marketing Community Affairs—Inside and Out," "Responding to our Minority Constituents," "FCC/EEO Deregulation" and "Community Focus." Information: Charlotte Ottley (314) 444-3336.

**April 17-21**—*National Public Radio's* annual conference. Hyatt Regency, Minneapolis.

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

## MAY

**May 3-5**—1983 Electronic Distribution Show, Hilton Hotel Las Vegas, Nev. Information: T. Zdzienicki, Blonder-Tongue Laboratories Inc. One Jake Brown Road, Old Bridge, N.J., (201) 679-4000, Ext. 349.

**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. Future meetings: March 11-14, 1984, Canyon, Palm Springs, Calif., and May 15-18, 1985, Greenbrier, White Sulphur Springs, W. Va.

**May 19**—The Midwest Regional MDS Conference sponsored by *NAMSCO-National Association of MDS Service Cos.*, Holiday Inn International Airport, Minneapolis.

**May 19-22**—The International Conference on Television Drama at *Michigan State University*, Kellogg Center on campus. Speakers will be the vice presidents for comedy development from CBS and NBC and vice presidents for dramatic development from PBS and the Canadian Broadcasting Corp. Information: Frederick Kaplan, Humanities Department, 503 S. Kedzie, Michigan State University, East Lansing, Mich. 48824.

**May 21**—"Production Lighting

Techniques" is the subject of the Spring Tutorial Seminar organized by the Hollywood section of the *Society of Motion Picture and Television Engineers*. Universal Studios, stages 43 and 44. Information: Jack Spring (213) 464-6131 or Howard La Zare (213) 462-3161.

**May 22-25**—*CBS-TV affiliates'* annual meeting. Century Plaza Hotel, Los Angeles.

**May 28-June 2**—13th Montreux International Television Symposium and Technical Exhibition. Montreux, Switzerland.

## JUNE

**June 23-27**—*Broadcasters Promotion Association/Broadcast Designers' Association* annual seminar. Fairmont Hotel, New Orleans. Future seminars: June 10-15, 1984, Caesar's Palace, Las Vegas; June 5-9, 1985, Hyatt Regency, Chicago, and June 10-15, 1986, Loew's Anatole, Dallas.

## AUGUST

**August 16-18**—Third annual *WOSU Broadcast Engineering Conference*, at the Fawcett Center for Tomorrow at Ohio State University, Columbus, Ohio. Speakers include: John Reiser, FCC; Dr. George Brown, formerly of RCA; Dr. John Kraus and Wally Johnson. Information: (614) 422-9678.

**Aug. 28-31**—*National Association of Broadcasters' Radio Programming Conference*. Westin St. Francis, San Francisco.

## SEPTEMBER

**Sept. 22-24**—*Radio/Television News Directors Association* international conference. Caesar's Palace, Las Vegas, Nev. Future conference: Dec. 3-5, 1984, San Antonio, Texas.

**Sept. 25-28**—*Broadcast Financial Management Association's* 23rd annual conference. Hyatt Hotel, Orlando, Fla. Future meetings: May 20-23, 1984, New York; May 12-15, 1985, Chicago; May 18-21, 1986, Los Angeles.

## OCTOBER

**Oct. 2-5**—*Association of National Advertisers'* annual meeting. Homestead, Hot Springs, Va. Future meetings: Nov. 11-14, 1984, Camelback Inn, Scottsdale, Ariz.

**Oct. 2-5**—*National Radio Broadcasters Association* annual convention. Hilton Hotel, New Orleans.

**October 18-21**—*Public Service Satellite Consortium* and its subsidiary, *Services by Satellite Inc.* eighth annual conference. Washington Hilton Hotel, Washington, D.C.

**Oct. 29-Nov. 3**—*Society of Motion Picture and Television Engineers'* 125th Technical conference and equipment exhibit. Los Angeles Convention Center.

## NOVEMBER

**November 14-16**—*National Translator/LPTV Association's* 21st annual Low Power Television and FM Convention, MGM Grand Hotel, Las Vegas, Nev. Information: Paul Evans, NAT/LPTV Headquarters, (801) 237-2623.

# PRODUCT UPDATE

## Graphics generator grabbing dual spotlight

NEW YORK—Dubner Computer System's CBG 2 Video Graphic Generator is making news on the local and national TV levels.

At WRAL-TV, Raleigh, N.C., the unit is used daily to create detailed weather maps and to animate symbols depicting highs, lows, snow, rain and other weather situations. The system is programmed for specific weather changes that might occur throughout the day.

Soon, the station plans to use the CBG 2 to depict cloud, rain and snow movement in real time via full-color satellite photograph animation.

WRAL also uses the unit for bumper production in newscasts and local commercials.

Ruxton Ltd., a Burbank post-production house, has been using the CBG 2 on NBC's *Knightrider* and ABC's *High Performance*.

On *Knightrider*, it provides effects for close-up photography of the futuristic K.I.T.T. 2000 Trans-Am cockpit, chock-full of computerized read-outs.

On *High Performance*, computer-generated effects are used to follow the adventures of a team of high-tech crime stoppers.

Ruxton also has used the unit for the title sequences of CBS' *Gloria* and animated sequences in *Valentine's Day Family Feud*.

Ruxton even has equipped the CBG 2 with specialized software, enabling it to be used with the company's Academy Award-

### HARDWARE

winning 24-frame video process. The system allows filmmakers to shoot directly off a video monitor without flicker or strobing, by running the video playback in sync with the film camera. The CBG 2 was used in this vein for *The Paper Chase* on Showtime; commercials using the process are now in development.

The Genesis Network of low-power TV stations has acquired Autosorter I-B integration machines from Falcone International Inc.

Designed specifically for low-power stations, according to

Genesis, the unit dedicates one VTR to take satellite signals and automatically switch in and run local commercials on the network feeds. Six VTRs can be used sequentially for individual program needs.

The pilot for *Spare Time*, a half-hour show described as "a cross between a game show and an actual sporting event," was shot on location at Jamar Lanes, a Brooklyn, N.Y., bowling alley.

Rimyth Video Productions provided all the equipment and technical personnel for the three-camera (Ikegami) shoot, which used an on-board lighting package and built-in sound system.

**Bergman/Harris Productions,**

which hopes to syndicate the series, said it would be possible to shoot four episodes a day.

WH Fields Video has expanded its production facilities to include the Bosch FDL 60 telecine with a 60XL computer color control and Lipsner Smith ultrasonic film cleaning unit. Previously, this equipment was not available in the Baltimore-Washington area.

Fields also has added a Grass Valley 300-3B switcher with two-channel DVE and 3M's D8800 generator with animation mode. The facilities include CMX 340X editing and a Ward Beck audio board with 16 inputs as well. Fields also can premaster videocassettes.

## Eight MTM movies offered via package

NEW YORK—Victory Television is offering a package of eight made-for-television movies produced by MTM Enterprises.

The movies are *The Boy Who Drank Too Much*, *Critical List*, *Fighting Back*, *First You Cry*, *Nowhere to Run*, *Something for Joey*, *Thornwell* and *Vampire*.

All were produced between 1977 and 1980 and seven of the eight are available to local stations this year. Victory Television said the movies averaged a 21 rating and 33 share in their original network telecasts.

Fox/Lorber Associates has acquired domestic syndication and worldwide broadcast rights to an hour-long documentary, *Declassified: The Plot to Kill President Kennedy*. The film is based on the two-year, \$5.5 million investigation conducted by the House Select Committee on Assassinations and, according to Fox/Lorber, concludes that President Kennedy was killed by "an organized crime conspiracy."

American Greetings, Scholastic Productions and Mattel Toy Co. have formed a three-way partnership to launch American Greetings' newest character, *Herself the Elf*.

The group's first effort will be a half-hour animated television special, *Herself The Elf*, set to air in spring.

The script was written by Dianne Dixon, who oversaw the development of *The Smurfs* and has written for NBC's *Gary Coleman Show*. In addition, Dixon oversaw the Saturday morning version of *Dukes of Hazzard*.

Scholastic Productions, a subsidiary of Scholastic Inc., is producing the TV special in association with Those Characters from Cleveland, the licensing division of American Greetings. Funding is from American Greetings and Mattel Toys, with a production budget of \$500,000.

*Herself the Elf* is the first venture into entertainment production for Those Characters from Cleveland. Last spring, a new entertainment production division was formed to explore and develop entertainment projects, of which *Herself the Elf* is the first.

"Being With John F. Kennedy," a two-hour television special, has been released by Golden West Television, Los Angeles.

The program takes an intimate look at the late president using four award-winning films shot during his years on the campaign

### SOFTWARE

trail and in the White House. Two of the films have never been shown on television.

"Over Easy" will enter commercial syndication this September. The daily entertainment and information series, with a slant toward aging, has aired on 242 PBS stations over the past six years.

The show is hosted by Mary Martin and former *Today* host Jim Hartz and will continue to be produced at KQED, San Francisco.

The syndicated package is being handled by Varitel Communications through its president, William Osterhaus. Distributor is Syndicast Services, New York. Twenty-six weeks of original episodes and 26 weeks of repeats will be offered this fall.

ITC Entertainment will have worldwide distribution rights for all new Moonlight Productions motion pictures made for television through an exclusive distribution agreement.

The Hollywood-based production company has been responsible for at least one of each season's top-10 highest rated motion pictures for television for the past five years.

*Night Partners* is currently in production for CBS. Other Moonlight productions have included *Baby Sister*, *Lois Gibbs* and *The Love Canal*, *Portrait Of A Stripper* and *Miracle On Ice*.

ITC Entertainment also has released *Tycoon: The Story Of A Woman* for syndication. The first-run miniseries consists of five two-hour episodes.

The third season of public TV's "Here's To Your Health" will premiere nationally April 9 on the Public Broadcasting Service.

The season will kick off with "Why We're Killing Ourselves," a look of the major causes of death in the 20th century—cardiovascular disease and cancer.

In future episodes, series host Dr. Norman Kaplan of the University of Texas Health Science at Dallas, will focus on topics such as stress, hypertension, nutrition, obesity and smoking.

*Here's To Your Health* is produced for the Public Broadcasting Service by KERA-TV, Dallas/Ft. Worth, in cooperation with The University of Texas Health Science Center, Dallas. Major funding for the series is from the Hillcrest Foundation.



### Classical

The Muir String Quartet (above) is composed of Bayla Keyes, Steven Ansell, Joseph Genualdi and Michael Reynolds. The Juilliard String Quartet (left) features Earl Carlyss, Joel Krosnick, Robert Mann and Samuel Rhodes. Both groups will perform during a public television broadcast of the series "In Performance at the White House." The program will air at 8 p.m. EST, April 13.

## 'Dick Clark' radio series renewed

WASHINGTON—The Dick Clark National Music Survey, Mutual Broadcasting's weekly three-hour countdown and interview series, has been renewed for a third year on the network.

"In two years, the show has made radio history," Mutual President Martin Rubenstein said, "by attracting many national advertisers and audiences exceeding 2 million each week."

The show is heard on 600 Mutual affiliates.

WXYZ radio's morning drive newscasts with anchorman Dan Streeter have been judged the best among major radio stations in Michigan in the annual United Press International state awards. WXYZ also won the top award in the spot news coverage category. In addition, the station won the outstanding achievement award for its Noon Update newscast.

Madden on Sports, the former pro football coach's two-minute afternoon-drive-time commentary, now airs on some 200 RKO Two stations. The program has been a fixture since the network's premiere in September 1981.

Madden also anchors some five *SportSpecials* annually for RKO Two.

Besides his RKO work, Madden is renowned for his color commentary on CBS-TV's NFL games.

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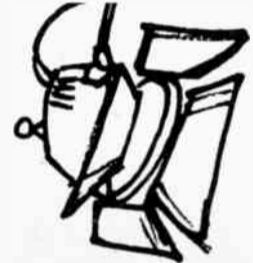
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# RANDOM THOUGHTS

Network television as the home of long-form programming?

It's beginning to look as if network TV can do much to help itself in the competition for audience by stepping up its output of miniseries.

A couple of years ago NBC scored big numbers with *Shogun*, and this year CBS enjoyed considerable success with *The Blue and The Gray*. But neither one prepared us for the two triumphs—*Winds of War* and *The Thorn Birds*—that ABC orchestrated.

Elsewhere in this issue, you'll see a report on the network's upcoming plans for miniseries. Oddly enough, ABC won't be able to sock it to us next season, as the network will be knee deep in the Winter and Summer Olympics. That's not a bad tradeoff, but it does seem clear that the networks would be wise to boost their miniseries budgets.

Obviously, *Shogun* and *Winds of War* represent the type of programming that viewers won't be able to find anywhere but network TV. The huge costs of mounting these multihour extravaganzas only can be underwritten by advertiser support.

Of course, the problem is that if the network's increase miniseries commitments, cost savings might be effected via series programming. The inherent danger is that too many series already

look as if they were thrown together on a wing and a prayer.

But as everyone in the business has known all along, it's not the method of distribution, it's the programming that will carry the day. In this case, the networks appear to be on to something, and we hope they take the ball and run with it.

## Sci-fi hitting home

Teletext is ready to pass from the pages of science fiction novels to video pages on a TV set.

During the past few years as the new video revolution has popped off all around, teletext and videotex often have been mentioned as a sleeping giant, ready to wake and turn the advertising world upside down.

We seriously doubt that will ever happen, just as all the other new technologies have struggled along carving out a niche but falling far short of orchestrating video upheaval. But we're greatly encouraged by the fact that with the nod to launch national teletext service, CBS and NBC can begin to give us answers as to the technology's future.

Thus far, teletext has been tested on a relatively small scale. But with the institution of a national service, we'll finally get the kinds of answers we've been looking for. Will it interfere with normal TV viewing? Can it compete with two-way cable's video-

text? Just how wide reaching is teletext's application to the business and consumer world?

Despite the best efforts of CBS and NBC to make teletext a viable entry, the success of the medium is, to a large degree, in the hands of affiliates. Only by agreeing to being in the teletext feed can a truly national distribution system be achieved.

Of course, we now get into the "chicken and egg" syndrome. Affiliates could argue that there's little to be gained by promoting teletext since the decoders are not yet in public hands. But what impetus is there for Mr. and Mrs. Consumer to go out and obtain a decoder if there's nothing to tap into.

Thus unequivocal affiliate support is the key to teletext's growth; without it, teletext is just another science fiction story. In view of this, it's incumbent upon CBS and NBC to make teletext carriage worthwhile for the affiliates.

## Basketball coverage criticized

CBS Sports has played a half-court game covering this year's NCAA college basketball championship tournament.

There's no doubt the network's camera people and announcing crews were up for the occasion. Descriptions of plays were enlightening, replays and crowd

shots were judiciously used and commentators were insightful, instead of bland. Best example: the Kentucky-Louisville regional final matchup March 26. Viewers not only were treated to a game that more than lived up to advance billing, but Gary Bender and Billy Packer gave viewers perspective, not cliches.

It's too bad the care CBS displayed on individual games didn't carry over into its wrap-around format.

Take opening night, March 17, for example. Three first-round games carried by ESPN ended in upset victories, all made possible by last-second shots. CBS, which started its first-round coverage at 11:30 p.m. EST, should have let non-ESPN households in on the action by devoting a few minutes to key plays of those games. Instead, anchor Brent Musberger sped through the scores and a highlight or two and then led CBS into a 90-second local station break, just one minute after the broadcast began.

Unfortunately, CBS didn't exercise that kind of speed in keeping viewers informed during the March 19-20 weekend. Instead of going from one completed game to a close contest in progress, the network stayed behind for interviews that easily could have been broadcast later. And updates on other scores were few and far between.

## letters

### Deep gratitude

It is with deep gratitude that we thank *Broadcast Week* for the insightful, positive and up-beat account of NCI's activities in your March 21 issue.

You really caught the essence of what we are trying to do: ensure hearing-impaired persons equal access to television and deliver a quality captioning product to all elements of the television/entertainment industry. As the article points out, NCI has made significant strides in the past three years and is moving

forward on a number of fronts. Of course, the road ahead is still a long one. But, with editorial interest and support from folks like you, we're sure to continue to progress.

Once again, thank you for your interest in NCI.

June Farrell  
Director-Public Relations  
National Captioning Institute  
Falls Church, Va.

### First-rate reporting

Thanks for doing such a great article on Newsfeed. It was the

most honest and accurate job of reporting that anyone's ever done on us. I really appreciate that!

Richard Sabreen  
Vice President/General  
Manager  
Group W  
New York

### Back yard coverage

We really appreciate the picture and article on KBTB's use of the Sony Betacam.

We received telephone calls from a few acquaintances around the country who had seen the

article and who inquired about the Betacam. It's not often the technical side of our operation gets national exposure. *BW* did a good job of summarizing our enthusiasm for the Sony 1/2-inch system. The positive appraisal of KBTB's engineering and photo executives was an added bonus.

Thanks again for looking in your back yard to industry news.

Bob Tewes  
Assistant Chief Photographer  
KBTB  
Denver

## other voices

### Labeling the 'Blues'

"If one were to affix a political label to *Hill Street Blues*, it would have to be post-liberal, shading to neoconservative. The Blues are well-intentioned men who have earned the melancholy wisdom that comes only after idealism has given way to experience: they are undeluded.

The program shares the neo-conservative nightmare of a society in which authority is rapidly yielding to anomie. In better times, men might strive for justice; for now, stability will have to do. *Hill Street* has nothing but scorn for reformers."

"Can *Hill Street Blues* Rescue NBC?" Michael Pollan, "Channels of Communications," March/April 1983

### Circular logic

"The networks want it both ways: Protection from any possible threat posed by the newer media, along with the right to be a participant in the newer media they claim is threatening them. This is what philosophy teachers call 'circular logic,' and the

networks have used it skillfully before the FCC for decades, arguing, in the past, that pay TV would ruin the communications business, but always reserving the right to enter pay TV if it became successful."

George Back, Point Counterpoint, "Television Quarterly"

### Enviably performance

"Capital Cities is considered the best group broadcaster in the industry," says an admiring rival executive. Earnings from its six TV and 14 radio stations accounted for 59 percent of the company's 1982 operating income of \$196 million. The TV stations are believed to have consistently outperformed the competition, earning the highest operating profit margins, an estimated 57 percent in 1982, or about one-third above the industry average. That enviable track record, coupled with a frugal management style, is one reason 80 percent of Capital's 13.2 million shares are currently held by institutions.

Most experts attribute the company's success to two key elements: an aggressive diversifi-

cation into cable and publishing and a highly decentralized management strategy."

"Business Week," March 21, 1983, from a profile of Capital Cities Communications.

### Maddening manipulation

"If anything can stir me up, it's being manipulated by television. I also resent it when the medium's technology becomes the sum and substance of a script, such as the case of *Special Bulletin*, the controversial NBC film produced by Don Ohlmeyer. Much has been written about this message film that hit us over the head with its antinuclear statement. But the fact remains, it was not very well acted or scripted.

"As far as I'm concerned, it was a case of Don Ohlmeyer, a man who has produced many sporting events, flexing his muscles. The NBC news department was correct to be concerned. Blurring the line between news and entertainment is dangerous. The news department does a better job anyway."

Kay Gardella, "New York Daily News," March 23.

### Television trainers

"Businesses have been winning broadcast confrontations with some regularity ever since they began to spend real money training for them. To prepare executives for bouts with Ted, Phil, Bryant, David, Barbara, Robin, Mike, Morley, Harry, Ed and their counterparts at the local stations, corporations now hire, at the usual seductive salaries, platoons of professional television trainers, including some former broadcast journalists, former broadcast journalism professors, and even some working reporters and television interviewers. Jack Hilton, who claims his firm has taught the ways of television to executives at 305 of the Fortune 500 companies, estimates that businesses now spend up to a quarter of a billion dollars a year to prepare executives to shine under the lights."

"The Counterpunch Interview" Mitchell Stephens and Eliot Frankel, "Columbia Journalism Review," March/April 1983

On March 20, CBS ran the opening minutes of the North Carolina State-Las Vegas game, then switched to the start of the Rutgers-St. John's contest and simply forgot about the first game. No effort was made to update viewers on the game they were watching.

Meanwhile, fans of the NCA women's basketball tournament were kept totally in the dark. CBS, which televised the final of that competition April 3, never tracked the progress of the distaff tourney. Yet, they found enough time on their broadcasts for endless replays of Jack Nicklaus' 1976 win at the Masters Golf Tournament, plugging CBS' coverage of that event.

This is one time that CBS could have taken a lesson from cable. ESPN kept its coverage moving by switching from one game to another and never kept viewers away from live coverage of close games that went to the wire.

CBS has another year on its NCAA basketball contract to mend its mistakes of the tournament just past. Bringing the pictures and accounts up to par is a step in the right direction. Now, let's work on the transition game.

### Titsch Communications Inc.

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Executive Vice President  
Paul FitzPatrick  
Vice President, Editorial  
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Chief Financial Officer  
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Despite the formalities of the Emmy ceremonies, some people took the meaning of "black tie" one step further (left). WCBS-TV correspondent Arnold Diaz (left center) won four awards for outstanding investigative reporting and outstanding feature news coverage. WNEW-TV's John Roland (below) accepted an Emmy for outstanding news broadcast for the station's news team. Betty Furness, WNBC-TV's consumer editor, (below left) won this year's Governor's Award—Leslie Midgeley, her husband, accompanied her. Bud Carey (below right), vice president and general manager of WNBC, chats with Anne Ford Scarborough. WNET Executive Producer Joan Konner (below left) accepts one of 13 Emmys presented to the station. WABC's John Johnson, reporter, and Joan Morgan, producer, (bottom right) received an award for "The Rent Robbers."

# IMAGES



Photo by Bill Costakes

Photo by Jane Jennings

# INDUSTRY STATISTICS

## National ad agencies listed

The following list of companies includes prominent national advertising agencies and firms that provide advertising services, in addition to other business practices. The companies are listed alphabetically by state.

### Chiat/Day Inc.

517 S. Olive St.  
Los Angeles, Calif. 90013  
(213) 622-7454  
Personnel: Jay Chiat, president

### The Cotter Media Group

P.O. Box 9144  
San Jose, Calif. 95157  
(415) 790-1433  
Personnel: John Cotter, president; Steve Jockwyn, vice president  
Specialize in advertising, campaign development, production, media buying, advertising concepts

### Dailey & Associates

3055 Wilshire Blvd.  
Los Angeles, Calif. 90010  
(213) 386-7823  
Personnel: Phil Joanou, president

### Davis Johnson Mogul & Colomatto

3435 Wilshire Blvd.  
Los Angeles, Calif. 90010  
(213) 383-3332

### Eisaman Johns & Laws Inc.

6255 Sunset Blvd.  
Hollywood, Calif. 90028  
(213) 469-1234  
Personnel: Joe Eisaman, president

### Image West Ltd.

Image Studio Plaza  
11846 W. Ventura Blvd.  
Studio City, Calif. 91604  
(213) 506-5577  
Personnel: Cliff Brown, president; Brian Ross, vice president; Ed Marzola, vice president; Tom Heyes, vice president; Patrick Kimbley, sales manager; Dave Sieg, sales manager  
Regional offices: 36 Rue Des Alouettes, Paris, France; 77 River St., Toronto, Canada; Sevilla 610, Mexico City, Mexico  
Electronics animation, videoproduction, video special effects, sound stage, film and tape distribution, advertising services

### Impact Advertising and Public Relations Inc.

10000 Riverside Dr. #6  
Toluca Lake, Calif. 91602  
(213) 761-6699  
Personnel: Fred Gerhart, president  
Advertising agency

### Transcable Consultants

6 W. Putnam Ave.  
Greenwich, Conn. 06830  
(203) 622-0051  
Personnel: George McMoran, president; Betty Bloxsom, vice president  
Franchise and operating assistance with community demographics, ascertainment studies, subscriber opinion polls, community public relations, marketing and advertising

### Hill & Knowlton Inc.

1201 Pennsylvania Ave. N.W. #700  
Washington, D.C. 20004  
(202) 638-2800  
Personnel: Bob John Robinson, executive vice president

### Group Three Advertising

3200 N.E. 14th St. Causeway  
Pompano Beach, Fla. 33062  
(305) 785-9000  
Personnel: Philip Rushlow, president

### Communications Trends Inc.

2045 Peachtree Rd. #300  
Atlanta, Ga. 30309  
(404) 352-2200  
Personnel: Toni Augustine, chairman and president; Michael Montgelas Sr., vice president; Guy Bost, creative director; June Johnson, media director  
A full service advertising agency specializing in the cable television industry

### McDonald & Little Inc.

400 Colony Square  
Atlanta, Ga. 30361  
(404) 881-8700  
Personnel: Bob Jones, president

### Tempo Inc.

550 Parr Rd. #560  
Atlanta, Ga. 30305  
(404) 237-3600  
Personnel: Mike Green, president; Rob Senn, executive vice president; Julie Thomas, marketing manager.  
Advertising company specializing in music entertainment specials development

### Tucker Wayne And Co.

230 Peachtree St. N.W. #2700  
Atlanta, Ga. 30043  
(404) 522-2383  
Personnel: Knox Massey Jr., president

### Bovell & Jacobs

360 N. Michigan Ave.  
Chicago, Ill. 60601  
(312) 580-4600  
Personnel: Charles Peevler, president

### Elcoff, A And Co.

520 N. Michigan Ave.  
Chicago, Ill. 60611

(312) 944-2300

Personnel: Ron Bliwas, president

### Leo Burnett U.S.A.

Prudential Plaza  
Chicago, Ill. 60601  
(312) 565-5959  
Personnel: John Kissella, CEO; Richard Standwood, president

### Mandabach and Simms Inc.

20 N. Wacker Dr. #3600  
Chicago, Ill. 60606  
(312) 236-5333  
Personnel: Sheldon Kahn, executive vice president  
Specializing in marketing and advertising services for the CATV industry

### Marsteller Inc.

1 E. Wacker Dr.  
Chicago, Ill. 60601  
(312) 329-1100  
Personnel: Richard Christian, chairman of the board

### Sieber & McIntyre

625 N. Michigan Ave.  
Chicago, Ill. 60611  
(312) 266-9200  
Personnel: Joe McIntyre, president

### Tatham Laird & Kudner

625 N. Michigan Ave.  
Chicago, Ill. 60611  
(312) 337-4400  
Personnel: Charlotte Beers, CEO; William Ross, COO

### Keller-Crescent Co.

1100 E. Louisiana  
Evansville, Ind. 47701  
(812) 464-2461  
Personnel: Tom Smythe, president

### Arnold & Co.

31 St. James Ave.  
Park Square Bldg., 7th floor  
Boston, Mass. 02116  
(617) 357-1900  
Personnel: Gerry Golden, president

### Hill Holliday Connors Cosmopolos.

200 Claredon St.  
Boston, Mass. 02116  
(617) 437-1600  
Personnel: Jack Connors, president

### Humphrey Browning MacDougall

One Beacon St.  
Boston, Mass. 02100  
(617) 723-7770  
Personnel: Edward Eskandarin, president

### Ingalls Associates

857 Boylston St.  
Boston, Mass. 02116  
(617) 437-7000  
Personnel: S. Joseph Hoffman, president

### W.B. Doner & Co.

26711 Northwestern Hwy.  
Southfield, Mich. 48075  
(313) 354-9700  
Personnel: W.B. Doner, CEO

### Campbell Mithun Inc.

Northstar Center  
Minneapolis, Minn. 55402  
(612) 339-7383  
Personnel: Bill Dunlap, president

### Cable Films

Country Club Station  
Country Club Village, Mo. 64113  
(913) 362-8375  
Personnel: Herbert Miller, president; Todd Randall, operations manager  
Regional offices: 2026 W. 63rd St., Mission Hills, Kan. 66208. (913) 362-2804  
Provides motion pictures, newsreels, documentaries and adult programming to stand-alone systems, pay cable and local origination channels

### CATV Subscriber Services Inc.

108 State St. #102  
Greensboro, N.C. 27408  
(919) 273-5553  
Personnel: Raymond Galtelli, president; Josephine Galtelli, vice president; Fred Robertson, operations manager; Jerry Haisman, general manager; construction division; Penny Martin, director of marketing  
Provides full service capability for mapping, construction, marketing, installation and consultation on individual or turnkey contracts basis.

### McKinney Silver And Rockett

P.O. Box 1918  
Raleigh, N.C. 27602  
(919) 828-0691  
Personnel: Charles McKinney, president

### Keyes Martin & Co.

841 Mountain Ave.  
Springfield, N.J. 07081  
(201) 376-7300  
Personnel: Daniel Gaby, president

### AC&R Advertising

16 E. 32nd St.  
New York, N.Y. 10016  
(212) 685-2500  
Personnel: Alvin Chereskin, president

### Advertising To Women Inc.

777 Third Ave., 23rd Floor  
New York, N.Y. 10017

(212) 688-4675

Personnel: Louis Geraci Ernst, president

### Al Paul Lefton Co. Inc.

71 Vanderbilt Ave.  
New York, N.Y. 10169  
(212) 867-5100  
Personnel: A. Paul Lefton Jr., president

### Ally & Gargano Inc.

805 3rd Ave.  
New York, N.Y. 10022  
(212) 688-5300  
Personnel: Amil Gargano, president

### Ammirati and Puris

153 E. 53rd St. 6th Floor  
New York, N.Y. 10022  
(212) 752-8500  
Personnel: Martin Puris, president

### Avrett Free & Ginsberg

800 Third Ave.  
New York, N.Y. 10022  
(212) 832-3800  
Personnel: Jack Avrett, partner; Marcella Free, partner; Frank Ginsberg, partner

### BBDO International Inc.

383 Madison Ave.  
New York, N.Y. 10017  
(212) 355-5800  
Personnel: Alan Rosenshine, president

### Backer & Spielvogel

11 W. 42nd St.  
New York, N.Y. 10036  
(212) 556-5200  
Personnel: William Backer, president

### Becker, Robert A.

90 Park Ave.  
New York, N.Y. 10017  
(212) 922-1000  
Personnel: Robert Becker, president

### Benton & Bowles Inc.

909 Third Ave.  
New York, N.Y. 10022  
(212) 758-6200  
Personnel: Jack Bowen, president

### Bozell & Jacobs International Inc.

1 Dag Hammarskjold Plaza  
New York, N.Y. 10017  
(212) 705-6000  
Personnel: Charles Peebler, president

### Cable TV Magazine Network

50 E. 42nd St. #804  
New York, N.Y. 10017  
(212) 953-7755  
Personnel: Harvey Oshinsky, president; Bruce Wolff, sales manager  
National network of monthly cable and STV program guides. Thirteen guides in the network

### Calet Hirsch Kurnit & Spector

1271 Ave. of the Americas  
New York, N.Y. 10020  
(212) 489-7300  
Personnel: Larry Spector, president

### Compton Advertising Inc.

625 Madison Ave.  
New York, N.Y. 10022  
(212) 754-1100  
Personnel: Robert Savage, president

### Creamer Inc.

1633 Broadway  
New York, N.Y. 10019  
(212) 887-8000  
Personnel: Donald Creamer, president  
Regional offices: 100 Constitution Plaza, Hartford, Conn. 06103 (203) 278-1500

### Cunningham & Walsh Inc.

260 Madison Ave.  
New York, N.Y. 10017  
(212) 683-4900  
Personnel: Anthony Chevins, president

### D'Arcy MacManus & Masius Inc.

360 Madison Ave.  
New York, N.Y. 10017  
(212) 850-7300  
Personnel: Keith Fischer, president  
Regional offices: Woodward Ave. at Longlake Rd., P.O. Box 811, Bloomfield Hills, Mich. 48013 (313) 646-1000

### Dancer Fitzgerald Sample Inc.

405 Lexington Ave.  
New York, N.Y. 10174  
(212) 661-0800  
Personnel: Gary Susnjara, president

### Della Femina Travisano & Partners

625 Madison Ave.  
New York, N.Y. 10022  
(212) 421-7180  
Personnel: Jim Travis, president

### Diener/Hauser/Bates

25 W. 43rd St.  
New York, N.Y. 10036  
(212) 840-3300  
Personnel: Henry Weintraub, president

### Doremus & Co.

120 Broadway  
New York, N.Y. 10271  
(212) 964-0700  
Personnel: Barry McMennamin, president

### Doyle Dane Bernbach Advertising

437 Madison Ave.  
New York, N.Y. 10022  
(212) 826-2000  
Personnel: Neil Austian, president CEO

Agency listings to be continued next week.