



NAB special report
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NAB meet to slake thirst for knowledge

By Angela Burnett

WASHINGTON—Legislation, regulation and the dizzying pace of technology are the issues of the hour at the 61st annual convention of the National Association of Broadcasters.

At least that's what NAB's ruling triumvirate—President Edward Fritts, Chairman of the Board Roy Stakelin and Executive Vice President/General Manager John Summers—believe. And judging by atten-

dance figures, it seems as if the nation's broadcasters share a thirst for more knowledge about today's increasingly competitive business climate.

"We're very encouraged by the high attendance, especially since the economy has not been at its best and a lot of other industry meetings are experiencing downturns," Stakelin said.

"Physically this is the largest gathering of broadcasters this year," Summers said. "And it's also the largest display of

broadcast equipment in this country, perhaps in the world. There's really nothing that compares with it," he added.

Citing unity and involvement as convention priorities, Fritts suggested, "We as broadcasters need to be unified on our positions and our support for the various pieces of legislation now confronting the industry. And we must stay involved in the regulatory process."

Stakelin echoed Fritts' sentiments on the key issues at the

convention. Citing increased productivity as the main theme, he said that radio and television broadcasters will be interested especially in deregulation. Stakelin also stressed the importance of Rep. Tim Wirth's (D-Colo.) appearance at NAB.

"With him (Wirth) stating his position so clearly, and broadcasters knowing it and his philosophy on the value of the spectrum—which we find almost all broadcasters disagree with

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BROADCAST WEEK

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FINANCE & REGIONAL REPORTS

BRIEFLY

Ann Jones announced her resignation, effective May 31, at an FCC public meeting. "When I came to work for the government, I only planned on two years. I've been here for 15 years now. I think it's time I get back to private industry," Jones explained.
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NAB will seek reconsideration of the recent Federal Communications Commission decision on teletext, announced the NAB Executive Committee at a meeting shortly before the NAB convention.
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"Boss" radio has returned to Southern California. KHJ-AM aborted its 2-year-old country format and welcomed back rock 'n' roll with Chuck Berry's "Rock Around the Clock." "It was a mistake going into country in both how it was done and timing," admitted Alan Chlowitz, vice president and general manager of KHJ and sister station KRTH-FM. Also in Southern California, listeners are getting the opportunity to play game shows such as "Family Feud" and "The Match Game" on KOGO-AM. The San Diego station is offering the "Radio Game Show," hosted by Mark Richards, each Monday through Saturday from 6-9 p.m.
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The mental move has already been made regarding WOR-TV's scheduled sojourn from New York City to Secaucus, N.J. The state of New Jersey is finally getting a commercial VHF station. But WOR will change neither its transmitter site (World Trade Center, New York City) nor its coverage area (which includes Long Island and Connecticut). More than anything else, channel 9 is changing its state of mind.
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TvB is mad as hell over a series of ads the "Reader's Digest" is running in the ad trade press. TvB has voiced its gripe to the Council of Better Business Bureau's National Advertising Division. But the NAD said it couldn't help out.
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The Motor City rolled out the red carpet last week, according full honors to WDIV-TV and its parent, Post-Newsweek Stations. The group and its station have made a multimillion dollar commitment to the city in the form of a new "high-tech" WDIV facility. At center stage during the festivities was WDIV Vice President/General Manager Amy McComb.
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(32 pages, 2 sections)



Reunion for television

Regis Philbin and Cindy Garvey have reunited to host "The Morning Show," aired live daily on WABC-TV. The advantages and disadvantages of live local television programming will be explored in the next edition of "Broadcast Week."

Valvano captures title, ratings

By Les Luchter

RALEIGH, N.C.—North Carolina State Wolfpack basketball coach Jim Valvano became something of a national celebrity last week as his "Cardiac Kids" captured the NCCA championship on CBS-TV and radio. But his dry wit and street-wise style already have been capturing the hearts of North Carolinians for a couple of seasons via two successful radio series.

CBS' prime-time telecast of the Wolfpack's victory over the University of Houston earned the network a 22.7 rating and 33 share last Monday night, in line with last year's numbers when the University of North Carolina beat Georgetown for the national title.

Ironically, Valvano, who had coached Iona College in suburban New York, had to leave the media capital of the world to become a media star—in basketball-crazy North Carolina.

Valvano hooked up with the regional Capitol Radio Network, which assembled a separate net-

work just for his programs.

One of these, an hour-long Monday night talk show, has picked up seven or eight stations just since the Atlantic Coast Conference tournament last month, according to Capitol Radio General Manager George Otwell.

The program, now heard on about 40 stations, experimented with a two-hour length after the Wolfpack captured the ACC tourney, and Otwell said it may be extended permanently starting with the next football season.

And Valvano's Viewpoints, a five-minute weekday morning show covering all aspects of sports, now airs on 72 stations.

Both programs are scheduled year-round and both will be up

on the Westar III satellite by the end of April as Capitol switches to satellite delivery (BW, 2/21/83).

The network, which owns the national radio rights to Valvano, is "talking with other state networks about sharing programming," Otwell said.

Capitol also has acquired rights to broadcast North Carolina State games starting next season. The Wolfpack Network, said Otwell, is already the largest of Capitol's sports networks (which include the University of Virginia and Duke University). About 50 stations carried the basketball games this season, and Otwell hopes "to pick up a few more" now that the championship is in house.

AT DEADLINE

Nets unaffected by China ban

NEW YORK—China's decision to suspend 19 sports and cultural exchange programs with the U.S. for the remainder of this year will have no foreseeable effect on network television coverage. Network news bureaus in Peking reportedly will conduct business as usual. The ban is a protest of the U.S. decision to grant asylum to a Chinese tennis player.

Love songs earn listeners

NEW YORK—WPIX-FM has scored the largest rating increase of any area station in the winter '82 versus fall '82 Arbitrons, rising from
Continued on page 4

ABC turns double play

NEW YORK—The Major League Baseball owners and Commissioner Bowie Kuhn have proved that the spoils accruing to the national pastime aren't just the exclusive domain of the coveted free agent player.

By signing ABC to the second half of a six year, \$1.2 billion TV contract, the lords of baseball have managed to up network rights payments 600 percent.

Nearly a month ago, NBC announced its agreement with MLB for its half of the baseball contract—at that time a five-year \$500 million deal. Though ABC was expected to pick up its share of the contract too (BW, 3/7/83), the deal had to be rearranged as a five-year contract and would—under the alternate broadcast year system—give ABC only two World Series, with NBC getting

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NBC unveils teletext unit

By Les Luchter

LAS VEGAS, Nev.—NAB conventioners can catch up with the latest news, weather and sports at the Thomson-CSF exhibit, where NBC is planning to unveil the first network transmission of high-resolution NABTS teletext.

The 60-page magazine, produced by NBC at its Las Vegas affiliate, KVBC-TV, is a preview of the network's national teletext service. That rollout is set to coincide with the NBC-TV affiliates meeting in Los Angeles, May 15-18.

All this comes at a time when CBS is planning a vigorous appeal of the recent FCC ruling against mandatory cable carriage of broadcast teletext, while NBC decides what route of appeal it will pursue (BW, 4/4/83). Some NBC officials are a bit antsy over what they consider unduly negative CBS comments about teletext's long-term economic health, should the FCC's decision stand. As a result, NBC is wondering if it should file a separate appeal or throw in with CBS; whether it supports the CBS argument for must carriage or develops its own, one taking a positive rather than negative tack.

The teletext magazine on display here follows by a week the formal start of CBS' national rollout of Extravision. CBS' service is via an alpha-mosaic format, with NBC providing the superior high-resolution NABTS graphics; CBS does plan a switch to this format at a later date.

BW11-D0P906FILB8# 123183/1
DAVID FILIPOV MUS DIR
STATION WBRU FM
88 BENEVOLENT ST
PROVIDENCE RI 02906

Jones' resignation surprises industry

By Angela Burnett

WASHINGTON—Federal Communications Commissioner Anne Jones announced her resignation, effective May 31, at an FCC public meeting.

"When I came to work for the government, I only planned on two years. I've been here for 15 years now. I think it's time I get back to private industry," Jones explained. She said she did not have any immediate prospects.

Jones, known for her prospective view of telecommunications, recently voted against the FCC's teletext "must carry" rules because she felt it had been presented too early for adequate consideration. (BW, 3/28/83).

Speculation at the FCC included that her resignation may have been prompted because of her husband, who resides in Florida. An aide at Jones' office con-

firmed that she "doesn't have a position yet," adding that Jones "probably will take some time off" before starting a new job.

Jones' announcement came as a surprise, particularly in light of the upcoming reduction of the number of commissioners on June 30 from seven to five. Prompted by a Senate Commerce Committee goal to save money and promote efficiency, the reduction initially would have included retiring Commissioner Joseph Fogarty and temporary, five-month appointee Stephen Sharp.

Following Jones' announcement, the White House had no official comment, but President Reagan is most likely to fill Jones' position with a Republican. Whether Reagan will extend Sharp to a full-term appointment or find another candidate remains a question mark.

FCC Chairman Mark Fowler



FCC Commissioner Anne Jones caught most everyone by surprise when she announced her resignation from that government body last week.

expressed regrets that Jones would be leaving and with such short notice. She had made her announcement to the other commissioners shortly before the public meeting began.

Jones has been a commissioner since January, 1979 following a government career that included the Federal Home Loan Bank Board and the Securities and Exchange Commission.

NAB unit decries FCC teletext ruling

WASHINGTON—The National Association of Broadcasters' Executive Committee, meeting shortly before the upcoming NAB convention, announced that it will seek reconsideration of the recent Federal Communications Commission decision on teletext.

According to the NAB, the FCC exaggerated the impact of teletext on cable and antitrust concerns raised when a cable system strips teletext from the broadcast signal and retransmits with its own text. Further, the NAB pointed out that it will cost cable operators to remove the signal but nothing to let it remain intact.

The committee also indicated that it will intervene in a case brought by Quincy Cable TV of Washington against the FCC, which alleges First and Fifth Amendment violations by the "must carry" rules.

NAB, monitoring application processing time at the FCC, has found the process too slow and will encourage the commission to accelerate the procedure. The committee noted that this is a particular concern with the large number of low-power television applications. The committee also reported on a field test on interference by non-commercial stations on Channel 6.

NAB President Edward Fritts

said he had received a letter from National Radio Broadcasters Association President Harriet Kaplan proposing a single all-industry meeting that would possibly combine NAB, NRBA and Radio Advertising Bureau conventions. Kaplan's letter stressed that her proposal was for a combination of meetings, but not a merger of organizations.

Fritts said the letter highlighted the major problem of a "needless duplication of efforts" by the three groups. Fritts said there is a definite need for cooperative effort to avoid continuing conflicting positions on Capitol Hill that threaten deregulation and other broadcast issues.

Fritts also discussed his response to Rep. Timothy Wirth's (D-Colo.) letter saying Wirth had a willingness to consider deregulation, but adamantly opposed S. 55. Wirth's letter had been sent to NRBA, NAB and the networks.

Fritts said that he and Wirth agree "that radio is sufficiently competitive today to warrant relaxation of many current regulatory requirements and that the value of the spectrum is a separate issue from the appropriateness of relaxing existing regulatory requirements." Fritts pledged to work with Wirth to develop a deregulation proposal that could be supported by the House Telecommunications Subcommittee.

KTTV crowned new rating champ in L.A.

By Ed Harrison

LOS ANGELES—The Nielsen sweeps results have uncovered a new ratings leader among the Los Angeles independents. KTTV.

KTTV barely outscored perennial leader KTLA-TV in the Monday through Sunday sign-on to sign-off. KTTV registered a 3.66 rating, followed closely by KTLA at 3.63, KCOP at 3.3 and KHJ at 2.4.

KTTV had its highest ratings during the 6-8 p.m. period with an 11 rating average on the sitcom rerun strength of *Three's Company*, *Alice* and *WKRP in Cincinnati*. With the exception of *WKRP*, all the other sitcoms were ranked first in each half hour. *WKRP*, all the other sitcoms were ranked first in each half hour. *WKRP* tied CBS'

KNXT's *Two On The Town* for the number one prime access slot.

According to Barbara Recko, KTTV director of research, it was KTTV's programming change in January that turned the tide. Two episodes of *M*A*S*H* were moved from the 6-8 p.m. hours to prime time at 9-10 p.m. While the move has bolstered its rating, it still trails KTLA in prime time in the Nielsen poll.

Other changes included a lengthened midday newscast, stronger daytime programming and late fringe dominance with *The Jeffersons* at 11 p.m. and an 11:30 p.m. movie.

"Our programming isn't effected by hyping sweep periods," said Recko. "Our sitcoms have done well and we've been increasing shares with *Alice* and *Three's Company*."

"We've been focusing attention to all dayparts," Recko said, pointing to the changes made in the morning beginning at 9 a.m. with a series of adventure shows under the title *Adventure Orbit*. *Six Million Dollar Man* begins at 9 a.m., followed by *Mission Impossible* and *Hogan's Heroes*.

"We get the women at that time but also men who are home because of changes in lifestyle. Men are working different shifts," said Recko.

The 11:30 a.m. newscast has been expanded from 30 minutes to 90 minutes, registering a 3 rating during the first half-hour and a 2 the remaining hour. KTTV's weekend movies also contributed to its success story.

Arbitron sweeps numbers also put KTTV at the top with a 3.6, although KCOP came in second

with a 3.5 and KTLA at 3.1. The reason for the discrepancy, said Recko, "is that Arbitron is more sensitive to changing viewer habits than Nielsen. They react to younger viewers."

KCOP is the dominant leader in terms of children's programming during the afternoon hours.

KTTV also moved *The Merv Griffin Show* from 9-10 p.m. to 4-5 p.m., followed by *The Brady Bunch* at 5 p.m. and *The Jeffersons* at 5:30. Said Recko: "We rested the *Brady Bunch* for a year and it's delivered a 5 in Arbitron, whereas *One Day At A Time* had 4."

PM Magazine at 8 p.m. has showed ratings strength, followed by *Lie Detector* at 8:30.

In the Arbitron report, KTTV tied KTLA in the 8-10 p.m. period—each with a 5 rating.

Schedules for prime time to be revealed in 30 days

NEW YORK—Within a month, one of spring's more dubious rites unfolds—the three TV networks announce next year's prime time schedules.

From now until the first 10 days in May, the networks' programmers will be working overtime, burning the midnight oil now so that the viewer might log some network viewing hours next fall.

Thus far, with each network having to fill 22 hours of programming every week, ABC and NBC have confirmed only five hours, with CBS renewing four hours of programs.

The returnees are ABC's *Hart to Hart*, *That's Incredible*, *Fan-*

tasy Island, *Dynasty*, and *T.J. Hooker*. CBS is returning *Dallas*, *Falcon Crest*, *Dukes of Hazzard* and *Knots Landing*. And NBC is firm with *The A Team*, *Mama's Family*, *Cheers*, *Hill Street Blues* and *Knight Rider*.

Obviously a slew of additional entries at all three networks will get a formal new lease on life within the next few weeks. Included are such CBS shows as *Newhart*, *Gloria*, *Trapper John*, *Magnum P.I.*, *Simon & Simon*; ABC's *20/20*, *Love Boat*, *Happy Days* and NBC's *Different Strokes*, *Monitor* and *Fame*.

All three networks are expected to retain their movie franchises next season.

OPT picks up Peabody

NEW YORK—Two syndicated miniseries produced overseas, a trio of radio personalities and documentaries from all three major broadcast TV networks were the big winners of this year's George Foster Peabody Awards, announced last week by the University of Georgia's School of Journalism.

Operation Prime Time picked up its first Peabody for *Smiley's People*, the six-hour spy thriller co-produced by Paramount and the British Broadcasting Corp. It was distributed on an *ad-hoc* basis last November as was another winner, *Blood And Honor*, the dramatization of Adolf Hitler's youth movement prior to World War II, produced in Germany by Taurus Film and Daniel Wilson Productions.

On the radio side, Mutual talk show host Larry King was honored, along with the comedy team of Bob and Ray, who made a national radio comeback last year.

Overall, NBC led the broadcast networks with four Peabody Awards, followed by CBS with two, and ABC with one.

Split spots given cool reception

NEW YORK—Reaction from the ad agency world to NBC's proposal to sell one 30 second spot but split it into two 15 second segments is, for the time being, cool.

"No doubt, NBC's proposal raises serious questions about clutter," said one agency executive, reflecting generally widespread misgivings about the use of 15 second commercial units.

Thus far, there is no indication that either CBS or ABC will offer 15 second units, particularly since NBC has at this point, no takers on the offer. The networks, however, will sell a 60 second unit in which an advertiser can run one 45 second unit and one 15 second segment, plugging different products.

Debate about commercial lengths is one of the more volatile industry topics that can always be counted on to provide headlines. The TV networks presumably could boost revenue from the sale of shorter units. But advertisers and their agencies generally oppose the use of anything shorter than 30 seconds, feeling that the TV ad environment is already too cluttered and, thus, reduces the effectiveness of commercials.

Mets radio net using satellite

NEW YORK—The New York Mets radio network, spearheaded by WHN here, became the first major league baseball radio network to distribute by satellite April 5 in the Mets season opener against Philadelphia.

The game was broadcast from Shea Stadium to the network of New York, New Jersey and Connecticut stations using the satellite facilities of WHN's parent organization, Mutual Broadcasting System.

Mutual affiliates in the New York area have been supplied with special electronics packages to permit simultaneous transmission of Mutual programming and Mets broadcasts.

Commentators sought for series

WASHINGTON—In *The Public Interest*, a daily public affairs commentary series on radio, is running an intercollegiate competition for commentators.

College age entrants should submit 2½ minute commentaries on social, economic or political issues, reflecting their own viewpoints. The commentaries must be recorded on reel-to-reel mono tape at 7½ ips, and should include a script.

A flyer providing details of the competition is available from the group at 303 Capitol Gallery West, 600 Maryland Avenue, S.W., Washington D.C., 20024. (202) 484-7921.

'Herself The Elf' to air in 114 areas

NEW YORK—*Herself The Elf*, a half-hour animated TV special will air in 114 TV markets next week, reports Rich Goldfarb, vice president and general manager of ELA Entertainment, the program's syndicators. (BW 4/4/83).

The barter-syndicated program will air in markets representing more than 78 percent of all U.S. TV households, including all top 30 ADI's.

Radio quaking Southern California

Rock 'n' roll returning to KHJ

By Ed Harrison

LOS ANGELES—"Boss" radio has returned to Southern California.

At 12:05 p.m. on April 1, KHJ-AM bid farewell to its country format with Willie Nelson's *This Is The Last Cowboy Song* and welcomed back rock 'n' roll with Chuck Berry's *Rock Around the Clock*.

The fact that KHJ aborted its 2-year-old country format comes as no surprise. The RKO station jumped on the urban cowboy bandwagon a few years ago with the intention of turning around its sagging contemporary music ratings. But even with a massive media blitz endorsed by several popular country singers and a slogan stating, "We all grew up to be cowboys," KHJ's ratings never improved.

If anything, KHJ fragmented the Los Angeles country music market. KLAC-AM, the market's long-time dominant country outlet, found its market share eroding while KZLA-FM, another country newcomer and the only country station to broadcast in stereo, found its audience gaining.

"We didn't all grow up to be cowboys," admitted Alan Chlo-

witz, vice president and general manager of KHJ and sister station KRTH-FM. "It was a mistake going country in both how it was done and timing. KHJ was counterprogramming KLAC instead of programming KHJ."

Capitalizing on the KHJ format change, KLAC took out ads in several sections of last week's *Los Angeles Times*, alerting listeners that KHJ was no longer playing country music. "KHJ quits country music. Now come over to KLAC," read the ad.

Meanwhile, KHJ is back to playing the kind of music that made it the top music station in Southern California during the '60s and '70s. For the time being, KHJ is playing only oldies culled from old playlists. According to Chlowitz, this represents the "first step" in bringing contemporary rock and pop back to KHJ. Chlowitz said that the station will continue to program the "million dollar sounds of the '60s and '70s."

But the one nagging question still remains: can pop music succeed on the AM dial?

Chlowitz thinks so. "If we give the people a reason to listen it can," he said. "We believe we can get a two, three or four share, if we put in enough elements to make people listen. We're not looking for sixes."

Giving further credence to the new format is the addition of "Sweet" Dick Whittington to the airstaff from 5-9 a.m. Whittington has become something of a legend in Los Angeles radio

during the course of his career here. Rick Scarry, most recently production director at KRTH and a veteran Los Angeles personality himself, has been named program director, while handling the 1-3 p.m. airshift. Bob Hamilton, program director of KRTH, has been given the additional title of operations director of KRTH/KHJ. Chlowitz said that one sales staff will sell both stations.

Chlowitz refused to speculate on what kinds of promotions will herald in the "Boss" radio format. "I believe in doing things first and talking about them later," he said.

The station's target demographic will be the 25-50 crowd who grew up with KHJ during its heyday.

As part of the format change, San Diego-based Tuesday Productions, a producer of radio jingles, produced 16 different jingles, creating the original "Boss" radio jingles, customized them for KHJ and delivered them in 48 hours.

Tuesday, ironically, recently had re-released the jingles, originally created by Bill Drake for KHJ and used on RKO stations WRKO, Boston; KFRC, San Francisco; and WXLO, New York. Three series of jingles were originally created for "Boss" radio some 12-15 years ago. Some were written by Jimmy Webb and others were performed by Motown Records' famed in-house rhythm section.

Listeners play game shows at KOGO

SAN DIEGO—*Family Fued*, *Jeopardy* and *The Match Game* played on the radio?

How about *Tic Tac Dough*, *Beat The Clock*, *The \$25,000 Pyramid* and about 10 others?

San Diego listeners tuned to KOGO-AM get a chance to play these and other games each Monday through Saturday from 6-9 p.m. during the *Radio Game Show*, hosted by Mark Richards, a radio personality and also host of WTBS-TV's *Starcade* game show.

What started as a one night, two-hour experiment in June, since has mushroomed into 18 hours a week of game playing that has not only kept the KOGO telephone lines constantly busy, but also has frustrated potential contestants who can't get through.

Richards' ratings are hard to gauge since he shares his program time with San Diego Clippers basketball. But, according to the business administration department of the telephone company, an estimated 8,000-10,000 callers receive busy signals during any one hour of his show.

Some enterprising callers have gone so far as having the operator break through with an emergency phone call. Others have purchased recall phones whereby you push a button and it automatically rings the number.

Richards takes his questions directly from daily televised games. He has three VCR's in his home taping shows that he edits over the weekends. During the day, he's out selling air time, writing copy, mailing prizes and servicing accounts.

For his show, he adds pre-recorded applause tracks, bells and buzzers to give the impression of a studio setting. "I start my show by saying 'what a great looking audience we have.' I've

had people call in asking to come down to the studio for tickets," Richards said with a laugh.

Each game lasts from three to six minutes and can accommodate from five to seven players. KOGO has seven open telephone lines. After each game, Richards spins a record (KOGO is an adult contemporary station) to clear the phone lines. Contestants win various prizes, usually fast food meals, tickets and the like.

But come April 18, Richards will launch his most ambitious promotion. Through a barter deal with the station whereby he receives three minutes per hour to sell advertising in exchange for his services, Richards will give away "KOGO Bucks" worth anywhere from \$25-\$100 that are redeemable at any of his 20 sponsors.

Richards has sold 30 second spots to run nightly during the four-week promotion at a cost of \$450. Of the \$9,000 he will earn, he will keep \$4,000 to cover expenses and give away \$5,000 worth of KOGO bucks to listeners. When the promotion expires, he reimburses the proprietor with cash for the amount of the KOGO bucks redeemed. Among his sponsors are Taco Bell, Computer Land, San Diego Suzuki and other local businesses, including a dentist.

"It gives the advertiser good exposure, a chance to get their money back and gain new customers. And the listeners win something," Richards said.

Richards' next step is to take his radio game show concept nationwide via satellite.

At \$500 per 30 second spot, Richards could realize \$3,000 per hour, \$45,000 per week and \$180,000 a month. Of that amount, he would pay for satellite time, prizes—thousands of dollars a week he figures—commissions to his sales rep and a share of the profits to participating stations. He figures he needs 50 stations to make it a reality.

He will be attending NAB this week to sell his idea.

Radio spot advertising posts record numbers

NEW YORK—National spot radio advertising was up 12.5 percent in the fourth quarter of 1982 and up 4.5 percent for the year to a record high of more than \$1 billion, according to figures released by Radio Expenditure Reports.

An analysis of spot radio data by the National Radio Marketing Group, the Station Representatives Association and the Radio Advertising Bureau showed food to be the largest product category, with national spot buys of \$153.3 million in 1982, a 6.6 percent gain from the previous year. Automotive advertising drop-

ped 13.2 percent from 1981, but still was the second largest category at \$132 million, followed by beer, ale and wine, up 6.9 percent to \$126.2 million; airlines, up 22.5 percent to \$100.8 million; and consumer services, up 10.1 percent to \$71.2 million.

Among other spot radio expenditures, gains were posted by restaurants, up 23 percent, auto parts and accessories, up 34.9 percent, car rentals, up 41.6 percent, hotels, up 56.8 percent and publishers, up 40.2 percent.

Declines were recorded in building supplies, hardware and paint, and records and tapes.



"TV-Cable Week" made its long-awaited debut last week. The new publication is promising 150,000 readers initially, but expects its readership base to soar to 600,000 by December.

'TV-Cable Week' arrives at last

By Marianne Paskowski

WHITE PLAINS, N.Y.—The much-talked about and long-awaited premiere issue of *TV-Cable Week* bowed last week with a cover story reporting the heartaches of casting the Oscars without Johnny Carson.

To kick off its new weekly broadcast/cable magazine, parent company Time Inc. launched a multimillion dollar, multimedia ad campaign to reach potential readers via direct mail, television in the five launch markets and cable advertising in systems with local avails.

And according to a *TV-Cable Week* insider, archival *TV Guide*, which last year spent \$18 million in spot TV buys alone, "has

demonstrated a strong competitive response by increasing its broadcast and print advertising efforts" in *TV-Cable Week's* five launch markets—Pompano Beach and Fort Lauderdale, Fla.; Peoria, Ill.; Audubon, N.J., and Arlington, Texas.

TV-Cable Week is promising advertisers an initial rate base of 150,000 readers, and circulation is expected to soar beyond the 600,000 mark by December. Next week, for example, cable viewers in Springfield, Mo., will be getting *TV-Cable Week* and on May 1, cable systems in Overland Park, Kan.; Lexington, Ky.; Greenville-Spartanburg, S.C. and Austin, Texas, will sign on.

TV-Cable Week, in its first

issue stated its mission "to end the cable confusion with good looking, convenient and comprehensive new listings for your cable programs, as well as for regular TV channels."

To help lessen the confusion, *TV-Cable Week* said its guide will carry listings customized for individual cable systems.

"Our attitude toward the new television and its players will be unjaundiced and fresh. We won't feel compelled to praise a series just because it is British or to berate an opinion because it happens to come from Howard Cosell," promised Richard Burghheim, managing editor, and Daniel Zucchi, publisher, *Cable-TV Week*.

Wildmon's show postponed

TUPELO, Miss.—The premiere of the *Don Wildmon Report*, a daily radio feature from the head of the National Federal for Decency and the Coalition for Better Television, has been put off from April 2 to May 2.

Wildmon said the postponement was the result of unexpected heavy demand for the program and delays in obtaining recording equipment.

More than 150 radio stations have committed to broadcasting the 3½ minute daily feature dealing with television and the media, Wildmon reported.

As director of the NFD, Wildmon has been a vocal and prominent critic of all broadcast media, but with particular angst directed toward the three TV networks.

In the past, he has sought to orchestrate viewer boycotts of advertisers that have purchased time on programming CBTV and NFD deem unsuitable because of its alleged sexual nature.

NAB meet to slake knowledge thirst

Continued from page 1

him on—we look forward to that luncheon. We'll have a chance not only to hear the congressman's remarks, but hopefully to hear broadcasters express their views back to him on a continuing basis," Stakelin said.

This year's convention will feature a marked distinction of radio and television exhibit areas. Red carpet areas will be for radio, as are the red badges and red pages in the program. Television is designated similarly by blue and engineering in green. Fritts explained that the system should make the convention manageable, given its size and time constraints of the delegates.

Stakelin noted that the NAB serves radio better today than it has before. The structure of the Radio and Television Boards allows for separate consideration of necessary issues and ensures that issues are handled fairly.

Fritts voiced strong support for H.R. 2382, a broadcast deregulation bill introduced by Rep. Thomas Tauke (R-Iowa) and Rep. Billy Tauzin (D-La.). However, he added that there is no lack of support or interest in the measure introduced by Rep. Al Swift (D-Wash.).

Because of the special support for H.R. 2382, delegates at the convention will be asked not only to support the measure but also to fill out postcards indicating their willingness to work with their local congressmen on getting the measure passed.

Fritts revealed a personal conviction that "meaningful" deregulation would emerge this session from work with the House. He explained that deregulation would not be a restructuring of the industry, however.

"When we say deregulation, we're talking about the elimination of paperwork and unnecessary burdens that broadcasters are faced with on a continuing basis. We're not talking about totally restructuring the industry, (or) abdicating our responsibilities to the local service areas in any shape, form or fashion," Fritts said.

"I think the people on the 'Hill' have expressed a willingness to work toward a bill that would deregulate the industry and at the same time be acceptable to the people on the committee," Stakelin said, predicting broadcast deregulation will come about from this Congress. "In realistic terms, I would say that we are down not to whether to deregulate or not to deregulate, but at what costs."

Voicing a definite opposition

to a spectrum fee as proposed by Wirth, Summers expressed dissatisfaction with the Swift point system. "My own attitude is that broadcasters aren't about to trade off on either a spectrum fee or point system, and one of the options obviously is to say, 'Thanks but no thanks,'" he said.

"I would think that's an option that broadcasters wouldn't want to take, because I think right is on their side. I think that if they express their point of view, I think the vast majority in Congress are going to agree with them. The Senate has already overwhelmingly agreed with broadcasters in the passage of S. 55," Summers said.

Fritts described a major change from five to 10 years ago when the NAB was not actively involved in new technologies. Crediting the change to his predecessor Vincent Wasilewski, Fritts said a revitalization and reorganization of staff has changed the thrust of the NAB to be involved in new technologies.

"Not only to be involved, but to catch us up with new technologies as far as informing members and keeping them posted as to what is available for them in the areas of low-power television; what's available for them in the area of channel leasing and cable systems by owning SMATV systems or being participants; to be involved in cellular radio as an ancillary business.

"Broadcasters traditionally have been the innovators and have been on the leading edge of a lot of exciting things in new technologies. Broadcasters have been the risk-takers. Traditionally, they have been the ones who've been out front, who have risked their own money in this arena of information to do the best job," Fritts said.

Fritts claimed that the NAB, as a trade association, has brought its members up to date on the new technologies and has started projecting the impact of new systems on broadcasting as well as other new systems that may come to be available in the next five to 10 years.

Direct broadcast satellites, as a nationwide delivery service, will face localism with "a continuing onslaught of chipping away of this system that has made us so great," according to Fritts. He described DBS simply as an alternative delivery system akin to SMATV and cable, predicting that it "will not fly in heavily cabled areas" because of programming limitations.

Touching on a number of key issues in recent months, Fritts said the NAB had a "zero

position" on the financial interest and syndication rules question. Calling the Justice Department action on the NAB code a "crying shame," Fritts said stations now without the "collective industry self-regulation" of the code will do what they have always had to do. "Ultimately every station is responsible for the public they serve," he said.

Admitting the NAB would not be interested in action that would overturn decisions of the Copyright Royalty Tribunal, Fritts said the copyright law will continue to get NAB attention.

Noting the difficulty of accommodating sports interests and LPTV under "must carry," Fritts said he has little hope of another agreement like the one that fell through earlier with the Motion Picture Association of America, cable and others—despite NAB willingness.

Fritts adamantly voiced disapproval of efforts by Ted Turner, chairman of Turner Broadcasting System, to grandfather the Turner system from the CRT rate increase. "It's no secret that we are very much opposed to an exemption for a Ted Turner-type operation. There are other superstations that are not asking for exemptions. I don't see why the Congress of the United States should canonize Ted Turner to the extent that he have special dispensation from any particular committee or Congress of the United States to further his own self interest."

Fritts indicated that efforts on codifying "must carry" rules are tempered by other broadcast legislation. He described the new NAB perspective as pushing for legislation and said that "must carry" may show up attached to another measure. "It would not be beyond the realm of reason that we would attach to a cable bill, or we might attach to an appropriations bill, or we might attach to an FCC authorization bill, or a number of areas that we can be involved in... We'll find a winner to ride on if we decide to go that route."

Labeling the recent FCC teletext decision "very disappointing" in terms of allowing cable systems to strip the teletext message for retransmission, Fritts indicated the NAB is likely to join and support CBS' position for reconsideration. "There's a lot of holes in that FCC decision," he said, adding, "On a close 4-3 vote, we have some positive signs that we would win on reconsideration. Clearly, we think it's a horrible decision."

ABC executes dandy double play

Continued from page 1

three. The fall classic along with the All Star game and the League Championship series are shared equally: the year one network has the Series, the year one network has the Series, the other gets the playoffs and All Star game.

Thus, ABC winds up paying about \$575 million for its share, which also includes Monday night and Sunday afternoon telecasts. NBC, thought to be paying just a shade less, retains its Saturday afternoon (with the local blackout guarantee) franchise besides sharing in the big ticket games.

In that vein, ABC and NBC are pushing MLB hard to expand the championship playoffs from a best-of-five to best-of-seven games series.

The Wall Street view

News of ABC's baseball deal jibed nicely with ABC's annual sitdown with the Wall Street

financial community. During that meeting, Fred Pierce, ABC Inc. president and chief operating officer, suggested ABC will make as much money from baseball over the life of the contract as it would from ad revenue from entertainment programming.

Pierce also told the analysts gathered at ABC headquarters the company was "generally pleased" with the way the first quarter turned out and that earnings in the period would be "roughly comparable" to last year's first quarter, excluding a one time tax rebate.

Pierce said the outlook for 1983 is strong and predicted that three-network revenues would be up 15-17 percent over 1982, a prediction that elicited mild surprise from the audience.

"Revenue outlook for 1984 is even stronger," he said, "mostly as a result of the Summer and Winter Olympic Games and the elections that come up later in the year. Three-network revenue

growth could approach 20 percent in 1984 over '83." But he warned that Olympic and election costs could temporarily put ABC profit margins under pressure in '84.

He forecast that in five years, advertisers will spend \$27 billion in television and other video advertising, with more than \$10 billion for the three networks, \$16 billion to stations and about \$1 billion to cable.

John Severino, president of ABC Television, said the network was 95 percent sold out for the second quarter and that USFL football was virtually 100 percent sold. He said ABC has a sales target of \$650 million for the Winter and Summer Olympics and that the Winter Games were 92 percent sold and the Summer Games better than 80 percent sold.

Herb Granath, president of ABC Video Enterprises, said TeleFirst, formerly known as the Home View Network, was on track for an early 1984 launch.

FOR THE RECORD

■ NBC Sports has scheduled three pre-season National Football League games in August, two of which will play in prime time. On Aug. 14, New England plays San Francisco, 4 p.m. EDT, Pittsburgh visits the Dallas Cowboys on Aug. 20 at 9 p.m. with the Los Angeles Rams meeting the Cleveland Browns on Aug. 26 at 8 p.m.

■ Latest Nielsen numbers for the network early evening news shows CBS Evening News the continuing frontrunner with a 13.5 rating. ABC trails with an 11.8 while NBC runs third with a 11.3.

■ Christopher Cohen has formed his own broadcast production company, C&C Visual Studios, New York. Formerly a production associate on a number of network telecasts—everything from ABC's *Night of 100 Stars* to CBS' *50 Anniversary Retrospective*—Cohen also has extensive Broadway experience as a stage manager.

■ NPD Electronic Media Tracking Service, a Port Washington, N.Y., market research company, claims that two out of three American homeowners subscribes to cable television when first given the option. NPD estimates that U.S. cable penetration is up to 37 percent or 31 million homes now hooked up to cable nationwide.

■ Network Radio revenues posted a 25 percent increase in February over the same month in 1982, the greatest percentage gain of any month during the past year, according to the Radio Network Association.

AT DEADLINE

Continued from page 1

an average share (12+) of 1.8 to 3.3. Promising to play listeners "nothing but love songs" (*BW*, 2/14/83), the station's cume (TSA 12+) rose from 9,570 weekly listeners to 16,763.

Other major radio outlets showing increases in average share were WCBS-FM (2.8 to 3.0), WINS (5.2 to 5.4), WNBC (4.0 to 4.1), WKTU (4.2 to 5.2), WNEW-FM (2.1 to 2.2), WPAT-FM (3.8 to 3.9), WPLJ (4.3 to 4.5) and WQXR-FM (1.4 to 1.7).

Showing declines in average share were WABC (2.5 to 2.4), WAPP (3.1 to 2.9), WBSL (5.6 to 4.9), WCBS-AM (4.8 to 4.6), WHN (2.3 to 2.1), WJIT (2.1 to 1.7), WKHK (1.8 to 1.6), WNEW-AM (3.4 to 2.7), WOR (5.3 to 4.9), WPAT-AM (2.3 to 2.1), WRFM (4.3 to 3.7), WRKS (4.5 to 4.0) and WYNY (5.0 to 4.7).

'Homestyle Report' airings scheduled

NEW YORK—The ABC-owned television stations are premiering *Homestyle Report*, the third in a series of 60-second spots that ABC is calling "infomercials," on WABC-TV this week. *Homestyle Report* offers easy-to-do home decorating and entertaining ideas in a format that combines consumer information and commercial message. ABC's first two infomercials were *Fashion Report* in 1981 and *Money Tips*, which was introduced last year.

Metromedia sells WMET-FM in Chicago

NEW YORK—Metromedia sold its Chicago radio station, WMET-FM, to Doubleday Broadcasting Co. Inc. for \$9.5 million. Metromedia officials said the WMET-FM sale was necessary to comply with FCC license transfer rules. The company recently agreed to acquire Chicago UHF station WFLD-TV from Field Broadcasting.

Supreme Court considering TV coverage

WASHINGTON—Reports have begun circulating once again that the U.S. Supreme Court secretly has been considering the idea to allow TV camera coverage of its courtroom proceedings. In the past, Chief Justice Warren Burger consistently has opposed introduction of TV cameras into the courtroom. However, support for the idea has come from Justice John Paul Stevens.

PBS Video goes on-air to sell programs

WASHINGTON—PBS Video has announced that it will begin immediately on-air promotional announcements of programs it has available for sale to schools, libraries, cable, business and industry institutions.

Since its inception two years ago PBS Video, the non-broadcast and non-theatrical audio-visual distributor of Public Broadcasting Service's programs, has promoted its wares through direct mail, telemarketing and catalogue sales.

"We're not looking at the on-air announcements as the total source of income," explained Mark Stanislawski, PBS Video associate director. "We're looking at the on-air program announcements as a component of our marketing efforts."

Stanislawski explained that the promos will begin with 20-second spots following select *Creativity* and *Frontline* broadcasts and that stations will have the option to edit-out the spots.

WLS signs with VAC service

CHICAGO—ABC owned WLS-TV here has signed with Quantiplex's viewer and Consumer (VAC) ratings service. WBBM-TV, the CBS-owned Chicago station, is currently on the service.

Embassy picks up rights to 'Gandhi'

LOS ANGELES—Embassy Communications International has picked up both the domestic broadcast and pay TV rights to Richard Attenborough's hit film, *Gandhi*. The license agreement is said to be valued at \$18-\$20 million, constituting one of the most expensive licensing deals in history. The three hour-plus film will be divided and sold in two parts, according to Embassy International Chairman and Chief Executive Lord Grade. The pay TV availability will be during September 1984, with the broadcast window likely to be no earlier than one year after that.



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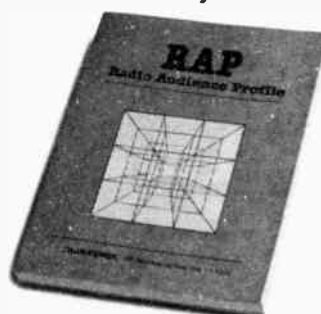
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Mind, state move slated April 20

Changes work out well for WOR, N.J.

By Les Luchter

NEW YORK—On April 20, WOR-TV is scheduled to move from New York City to Secaucus, N.J. Not physically. That's still sometime away. But the mental move already has been made.

The state of New Jersey finally is getting a commercial VHF station. But WOR will change neither its transmitter site (World Trade Center, New York City) nor its coverage area (which includes Long Island and Connecticut). More than anything else, channel 9 is changing its state of mind.

In actuality, two needs found each other—and a joint solution to their problems—at just the right time. New Jersey wanted its own TV station; RKO General wanted to save WOR's license.

As a result, WOR has become the first TV station ever directed to serve only a portion of its coverage area.

In this case, that portion is

New Jersey—or, more accurately, the large portion of New Jersey that WOR covers. Section 331 of the Communications Act of 1934, as amended August 1982, ordered the FCC to renew the license of any station seeking to move "to a community within a state in which there is allocated no very high frequency commercial television broadcast channel."

That amendment, sponsored by New Jersey Sen. Bill Bradley, was designed expressly with WOR in mind. Within three weeks of its passage, RKO had notified the FCC of its intentions to relocate the station.

The intent of the legislation, said the FCC, was that the station should "operate for the public benefit of the unserved state." In granting WOR's new license last month, the body noted, "We expect RKO to perform a higher degree of service to its grade B coverage area than is required normally of a broadcast



Pat Servodidio

license. At renewal time, RKO will be judged by how it has met the obligation to serve the greater service needs of northern New Jersey, which we view as broader

than the specific needs of Secaucus."

Indeed, RKO General chose Secaucus as its city of license largely because it would be extremely easy to meet the needs of the base city itself, thus freeing the station for more coverage of the broader northern New Jersey area.

Pat Servodidio, president of RKO Television, said Secaucus also was chosen because its location "permits us to be readily accessible to the heavily populated areas of northern New Jersey."

RKO has purchased a building at a "readily accessible" Secaucus site, which it will gut and redesign into a \$10 million three-story home for channel 9.

The facility will house one studio for news, and two for public affairs/documentary production.

Still operating out of its New York studios for the time being, WOR already has increased the number of its New Jersey news

crews from one to three, according to Servodidio.

Channel 9's New Jersey news bureau has been operating out of Essex Community College, and Servodidio said the station "will test line compatibility out of that studio."

RKO has rented space for a bureau in Trenton, the state capital, and "will have to set up microwave communications across the state," Servodidio explained. "It will require the addition of a substantial amount of manpower and equipment."

One goal is a half-hour prime-time newscast, set to premiere in September. The station's current hour-long *News at Noon* will remain on the air, Servodidio said. The set is being designed by Al Primo, but the biggest news may be the show's time period. Servodidio is thinking of an 8 p.m. start—"putting news where I think I can get the largest audience for it, the strongest lead-in to it."

Channel 9's many sports telecasts rule out a 10 p.m. start, Servodidio said. "A lot of our sports commitments are five years down the road," he noted. The station already has broadcast rights to three New Jersey pro teams—the hockey Devils, basketball Nets and soccer Cosmos—as well as New York's Rangers, Islanders, Knicks and Mets.

WOR has acquired a number of programs that can be tried as news lead-ins or in late-fringe after sports. Scoffing at reports that the recent NATPE convention was dull, Servodidio boasted, "I really went there to work."

Next year's schedule at WOR would seem to consist of almost exclusively news/public affairs programming, pro sports, and off-net series. In the last category, the station has picked up *Family*, *Fantasy Island*, *Dallas*, *Hart to Hart*, *House Calls*, *Police Woman*, *Laugh-In* and more.

WOR's prime-time public affairs programming will definitely continue under the new schedule, Servodidio said.

"We're very strong in public affairs now," he boasted. "We do more in prime time than anyone in town."

The public affairs shows, already heavily New Jersey-oriented, will continue—but now solely about New Jersey.

Study finds satellite use high on TV

NEW YORK—A study developed by Newlink Inc. suggests that more than half the local television news departments in the U.S. now use satellite technology to augment normal national and international reporting.

Though relatively new, local station usage of satellite technology has been done with an eye toward giving viewers the "local" angle on national and international stories. For example, some stations routinely air special reports on what their respective congressional delegations are up to in Washington, D.C. Local stations also extend coverage of local sports teams when they are on the road.

A satellite service firm, Newlink estimated that more than 356 stations make use of satellite feeds now, with the long range potential usage limited only by the number of local news operations extant.

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UPDATE

'Reader's Digest' ads anger TvB

NEW YORK—The Television Bureau of Advertising is mad as hell over a series of ads the *Reader's Digest* is running in the ad trade press.

The *Reader's Digest* is now in the third month of an ad campaign that points to itself as the best way to reach "network television's defectors," based on results of its own and a Nielsen analysis of the Tulsa television market. (BW 4/4/83).

And the TvB isn't taking any of this sitting down. So far, the TvB has voiced its gripe to the Council of Better Business Bureau's National Advertising Division. The NAD is the advertising industry's self-regulating watchdog of consumer interest.

But the NAD said it couldn't help out here, because it didn't handle that kind of situation, said Bob Grebe a TvB spokesman.

One other recourse TvB has, which it is currently pursuing, is to enlist the aid of the Business Professional Advertising Associ-

ation's ethics committee, a trade group that routinely handles complaints about business press advertising.

In the meantime, the TvB is attempting to set the record straight on its own.

"Their (*Reader's Digest*) statements that 'it's no longer a matter of a television exposure. It's a matter of a print exposure or no exposure at all,' are contrary to logic and the facts," said TvB's President Roger Rice.

Resubmitting the facts, Rice said, "television viewing for all of 1982 and 1983 to date is at record levels, with over-the-air television viewing maintaining its 92 percent share since last April, an indication of stability."

In addition, "households viewing prime-time network programming averaged 38.6 million in the 1981-82 season, compared with 38.5 million five years ago," he said.

Rather than "Tulsa Driving The Networks Nuts," as the headline of the *Digest's* first ad in

the series proclaims, "it would appear that television is driving *Reader's Digest* nuts," Rice said.

He added, "they offer no data other than Tulsa and we know of none of substance that exists. Furthermore, Tulsa isn't even typical. Some 70 percent of all cable homes have cable rather than antennas because of the Oklahoma wind."

Waging a counterattack, Rice argued that "people who live in glass houses shouldn't throw stones. Whereas *Reader's Digest* had 26 percent penetration of the Tulsa market five years ago, their penetration was down to 22 percent in 1982."

In addition, Rice pointed to the fact that ad pages for the *Reader's Digest* were down 15 percent in 1982, the lowest in more than a decade. "Attacks on television have always failed and the victims of such negative advertising often have been the magazines themselves," Rice added.

Non-'Birds' action pleases CBS

NEW YORK—Considering the enormity of ABC's ratings win in the 27th week of the 1982-83 prime-time season, there's a temptation to dwell on *Thorn Birds*, the network's second record-breaking miniseries within the past two months.

Moreover, since the waning prime-time season's schedule is chock-a-block with reruns, limited runs and reruns of reruns, what impetus is there to spend much time in analysis?

And yet, there were a couple of non-*Birds* developments in the 27th week that tend to spell good news for CBS, in the simultaneous process of wrapping up another seasonal ratings crown while plotting defense of it in the

upcoming 1983-84 season.

What's got the CBS programmers excited is the numbers for two new series, *Goodnight Beantown* and *Mississippi*, both of which are profiting handsomely from rock solid lead-ins.

In its second outing, *Mississippi*, following *Dallas* in *Falcon Crest's* normal time period, scored a 22.7 rating and 43 share. Remarkably, *Mississippi* was not only able to maintain the *Dallas* numbers but even managed to add two additional share points. What CBS eventually plans to do with *Mississippi* is an unknown quantity now. Observers point out that it won't always have a *Dallas* lead-in. But the program is picking up valuable sampling now,

standing it in good stead for a move elsewhere when next season's schedule is unveiled.

As for *Goodnight Beantown*, the half-hour comedy with Bill Bixby and Mariette Hartley, it scored a 20.3 rating and 34 share in its initial outing, benefitting from the audience flow of *60 Minutes*.

At this point in the post-*M*A*S*H* era, the future of a couple of key evenings, Sunday and Monday, depend on how CBS eventually shakes out the scheduling of its sitcoms. A continued strong performance by *Beantown* coupled with this year's two successful CBS sitcoms, *Gloria* and *Newhart*, plus long running holdovers, could help make the passage of *M*A*S*H* much easier for CBS to bear.

Elsewhere on the prime-time ratings front, most of the limited run series currently on air have met with less than impressive Nielsen's. Best of the rest seems to be ABC's *And Baby Makes Five*, currently the lead off half-hour on Friday.

Casey, senior vice president, operations; David Gordon, senior vice president, marketing and sales; Edina Gillmor, director of marketing services; and Andrea Sporer, vice president of business affairs and general counsel.

Kwit vague on USSC plans

NEW YORK—Speaking at a National Academy of Television Arts and Sciences luncheon here, United States Satellite Corp. President and Chief Executive Officer Nathaniel Kwit Jr. stressed that programming and marketing would be the keys to success of the DBS service set to launch this fall.

But Kwit still would not discuss any specifics of USSC's programming or marketing structure.

As previously stated by USSC executives, the service will consist of five channels: two with movies and specials; an all-news channel; an all-sports channel; and a general interest channel. Most of the programming is expected to be acquired from existing cable networks.

"You don't have to run cable all over America to bring a narrowcast product to people who are willing to pay," said Kwit. "Our studies have concluded that 80 percent of American television viewers watch only four channels."

Subscribers will be charged \$500 for a receiving dish and \$17.50 a month for decoding equipment.

USSC also has announced several appointments: Morton Fink, previously president and chief executive officer of Warner Home Video, as executive vice president; Seth Willenson, from vice president of programming and business affairs at RCA Selectavision, to vice president, program development; John

Home electronics advertising on TV grows by 302 percent

NEW YORK—Home electronics, computers, air freight, travel, hotels and resorts and publishing and media were among the fastest-growing categories of national spot and network television in 1982, reported the Television Bureau of Advertising.

TV advertising for home electronics rose 302 percent to \$174.6 million; computers increased 245 percent to \$77.8 million; air freight was up 107 percent to \$64.3 million; travel, hotels and resorts rose 52 percent to \$194.2 million, while publishing and media increased 46 percent, to \$172.9 million.

In addition, TvB reported that food and food products, toiletries

and toilet goods and automotive were the largest categories of national spot and network TV advertising in 1982.

Food and food products TV advertising by national manufacturers totalled \$1,699,859,900 in 1982; up 15 percent from 1981's \$1,478,018,300, according to data compiled by Broadcast Advertisers Reports and analyzed by TvB. Toiletries and toilet goods advertisers had estimated 1982 national spot and network TV expenditures of \$1,119,415,100, compared with \$1,077,243,200, a year ago, an increase of 4 percent. Automotive advertising was up 21 percent to \$956,576,300 from 1981's \$793,681,700.

TvB relocates Chicago office

CHICAGO—The Chicago headquarters of the Television Bureau of Advertising is now 155 North Michigan Ave., Chicago, Ill. 60601. (312) 565-4496. The new facility is the center for TvB activities in nine Midwestern states and part of Indiana.

WOR-TV to air CNN fare

NEW YORK—WOR-TV, the 135th affiliate of what is now being dubbed CNN Television, will begin airing segments of CNN Headline News on April 18 "as an integral part of the station's news coverage programming," according to RKO Television President Pat Servodidio. It was not clear, however, whether the station will be using just news clips or full half-hour segments of the service.

New York's WNEW-TV, another CNN Television affiliate, already has excerpt rights to Cable News Network reports, but not to CNN Headline News or other Turner Broadcasting System properties.

CNN Television, a service of Turner Program Services, markets CNN Headline News and Cable News Network features to broadcast TV stations.

Roper finds TV #1 medium

NEW YORK—Television once again leads the pack as the number one information medium, according to a Roper Poll conducted for the Television Information Office.

Marking a new high, 53 percent of the respondents listed TV as the most believable news medium, with television named as top choice for news by a 21 percentage point margin over the second place medium, newspapers. In addition, more than four in 10 respondents named television as their only news source.

Most people believe social and occupational groups such as blacks, the elderly, working

women and blue collar workers are portrayed fairly on TV.

■ Watching TV together is the leading family activity, other than having the main daily meal together. TV viewing was outranked only by "being with friends" among the principal ways Americans spend their leisure hours during the evening.

■ Local television stations continue to hold a healthy lead for good performance in their communities over other institutions such as local government, schools and newspapers.

■ Television remains the leading source of information about candidates.

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PEOPLE ON THE MOVE

Michael Rollens, senior vice president of International Creative Management, has been appointed head of the West Coast television department. Television packaging, talent, literary and variety departments will report to him. Prior to joining ICM in 1977, Rollens served as vice president and program executive at ABC, CBS and NBC.

Jennie Trias has been named director, children's programs, West Coast, ABC Entertainment. Trias had been manager, children's programs. She will be responsible for the development and supervision of ABC's Saturday and Sunday morning children's programming schedules.

At KTSP-TV in Phoenix, Ariz., **Gary Rockey** has been named program manager; **Tom Marciano**, account executive; and **Jim Aldendorf**, business manager. Rockey comes to the station from WRCB-TV, Chattanooga, Tenn., where he was program manager since 1979. Marciano held a similar position with KTNV-TV, Las Vegas, Nev., since 1978. Aldendorf joined parent company Gulf United Corp., Jacksonville, Fla., in 1980 and is currently an internal audit supervisor.

Mutual Broadcasting System has announced the promotion of **Annette Abercrombie** to the position of manager, traffic and administration. Abercrombie will hold responsibility for all administrative support functions within the broadcast and communications services department, as well as management of broadcast traffic activities.

Joseph Marazzi was named director, affiliate marketing and planning, NBC-TV. He formerly had been a regional director in affiliate relations department.

John Harper, Communications Satellite Corp. chairman of the board of directors, has announced his intention to retire after the annual meeting in May. Harper announced his recommendation for the election of **Dr. Joseph Charyk**, currently president and chief executive officer of Comsat, to be chairman. Harper also



McComb energizes WDIV

DETROIT—In recent years the Motor City has had more than its fair share of trouble.

Unemployment has been rampant as the automotive business, the city's lifeblood, skidded to a halt. The giant retailer Hudson's abandoned downtown for the suburbs and even during one of its finer moments, hosting Super Bowl XVI, *Sports Illustrated* writer Paul Zimmerman had so many negative things to say about the city that it created a national furor.

Against this backdrop, it's understandable that Detroit rolled out the red carpet last week, according full honors to WDIV-TV and its parent, Post-Newsweek Stations.

For the group and its station have made a multimillion dollar commitment to the city in the form of a new, "high tech" WDIV facility.

At center stage during the festivities was WDIV Vice President/General Manager **Amy McComb**.

"The community feels that we've made

an investment in it," McComb explained. "So often the media is criticized but in a situation like this, with the response from the governor, the mayor, the chamber of commerce, it's just extremely heart-warming."

Highlight of the week-long celebration was a luncheon hosted by the Economic Club of Detroit, in conjunction with the Detroit Renaissance Foundation and the Greater Detroit Chamber of Commerce. Washington Post Chairwoman Katherine Graham was the guest of honor, along with Post-Newsweek Stations President Joel Chaseman and McComb.

WDIV's new home gives new meaning to the overworked phrase, state-of-the-art. Besides boasting the very latest in broadcast equipment, the building is chock full of employee amenities, including a fully equipped exercise room. And in a bit of technological razzle-dazzle that sounds as if it were plucked from the pages of Edgar Rice Burroughs, there is no individual heating source in the



Amy McCombs

building. Instead, heat pumps placed throughout the building distribute the heat generated by people and equipment.

All this, of course, makes great copy. But what really matters in the TV business is ratings, and that's an area where the NBC affiliate also is making strides.

"In a loose sense there is a connection between our new building and the ratings," McComb said. "Broadcasting is so competitive today that we have to have the very best resources, especially for local programming efforts."

recommended that **Irving Goldstein**, presently executive vice president, become president.

CBS Radio named **Michael Ludlum** to fill the new post of

executive director, news, for the CBS-owned AM stations, where he will act on an advisory capacity to the seven owned AMs in all areas of news broadcasting. Ludlum was managing

director, broadcasting, for WCBS-AM, New York.

Len Warager has been named sales manager of Katz American Television's San Francisco

office, where he will continue as a vice president.

Jeffrey Weiss has been named eastern spot sales manager for the NBC stations division. He will co-manage the New York spot sales offices with Jay Linden. Weiss formerly was an account executive with Petry Television Sales.

Nancy Williams has been appointed vice president of personnel for Katz Communications. She formerly was an analyst for the television computer services department of Katz.

David Fairley has been appointed director of marketing for Nurad Inc. He was a founding vice president of Farion Video and most recently was director of engineering with Mosely Associates.

David Martin will join CBS News' Washington bureau as Pentagon correspondent beginning April 18. He has covered defense and intelligence matters for *Newsweek* magazine since 1977.

Willie Monroe has been named co-anchor of KYW-TV's 5 p.m. newscast. He has been the Philadelphia station's weekend anchor and I-Team reporter since April 1982 and was formerly a news correspondent for NBC.

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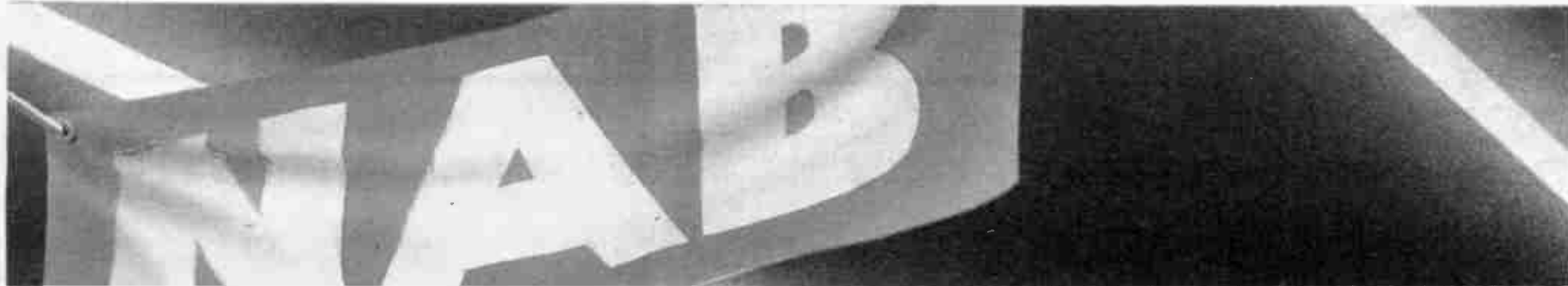
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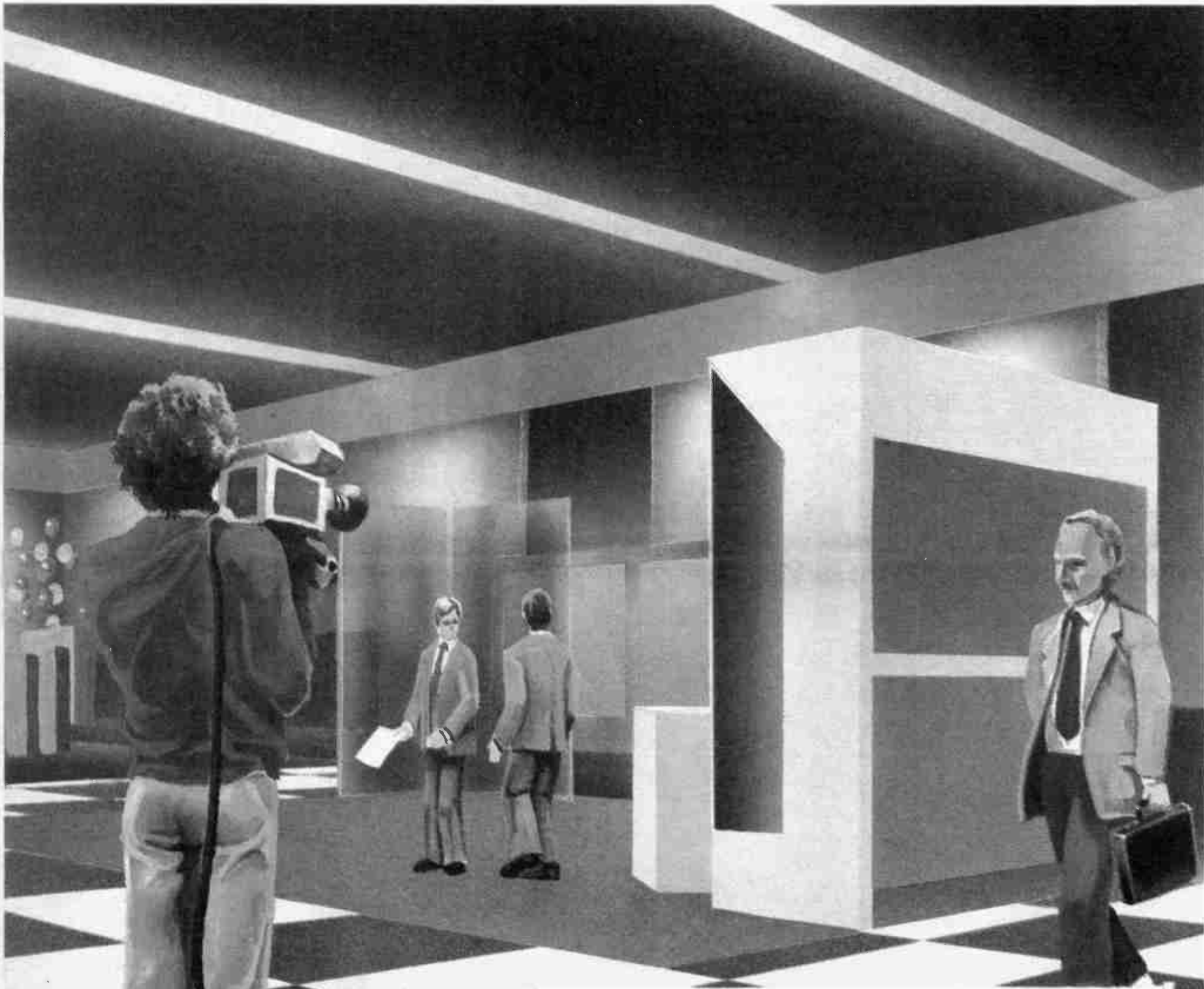
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SPECIAL REPORT

BROADCAST WEEK

April 11, 1983



High-tech advances the video race edge

By Fred Dawson

Television broadcasters flocking to Las Vegas this week are more confident than ever that technological advances have provided them the support essential to holding the high ground in this decade's video market shakeout.

The feedback from stations of all stripes, including those that have gone furthest down the road toward the 21st century, attests both to the reliability of new high-tech products and to the advantages that stem from their deployment. For all the attention given by the press to new alternative video delivery technologies, the most significant aspect

of the television revolution could well rest in the new flexibility and dynamism of broadcast television.

The pace of change has come as a surprise even to the most forward thinking stations. Jerry Nordsiek, chief engineer at KENS-TV, the CBS affiliate in San Antonio, reported that, as recently as September, station management was speculating that purchase of an uplink steerable satellite antenna to complement the station's fixed TVRO equipment might be necessary sometime in the next two years. But no sooner had the decision been made to look into a possible purchase than the opportunity arose to

Continued on page 18

J. ARTHUR
KENEFICK
1983



Continued from page 17

join the Satellite News Channel network. As a result, the station finds itself installing a Satcom Tech 9.2 meter uplink/downlink steerable antenna—18 months ahead of schedule.

The KENS evolution toward state-of-the-art capabilities has included a move into new facilities housing two studios and two control rooms. Although the station only moved about 25 percent of its equipment from the old facilities, Nord-siek said he is so pleased with the performance of all the new equipment that he wishes he had opted for even more new purchases.

Engineers at many other stations expressed the same sense of satisfaction about new product quality. "The new technology is generally more reliable," said Ross Kauffman, chief engineer for Boston's ABC affiliate, WCVB-TV. In fact, less than half of the station's \$2 million annual capital outlay has been going for replacement of worn-out equipment. The majority of purchases have been driven by the station's desire for improved capabilities.

Fundamental change

To Larry Pozzi, chief engineer at KMGH-TV, the CBS affiliate in Denver, the technological advances of the past few years have produced a fundamental change in broadcasters' attitudes toward capital spending. "There was a tendency 10 years ago to stay stable," he said. "The technology was changing at a slow pace. The attitude was: 'The equipment may be getting old, but why change it? We look as good as the next guy.'"

"The situation today is much better for stations," he continued. "There's an incentive to stay current, to keep evolving with the state of the art. You look better with this new equipment. For example, we're installing four new Ampex 1-inch VTRs because we can produce a better picture on air than we can with 2-inch gear. And it's not necessarily because the other guy is doing it. The change to new technology is more pride driven than competition driven."

There is not an equipment category that has not been affected profoundly by advances in design, much of it predicated on developments in microprocessor applications. Although many of these breakthroughs were introduced in previous years, much of the new equipment has begun only recently to penetrate the marketplace.

Automation systems, digital frame-store synchronizers, post-production systems, digital art and graphics, electronic still store devices, production and master control switchers, test and monitoring equipment and cameras are all part of the new digital generation in broadcast television. And paralleling these advances have been developments in areas such as 1-inch and 1/2-inch VTRs, integrated cameras and recorders, computer-controlled steerable earth stations and microwave equipment.

Pozzi noted that the only way to approach the transition to state of the art under this deluge of new technology is at an even pace. "If you don't spend anything and then try to catch up with a \$2 or \$3 million outlay in one year, it can create havoc," he said. "It looks bad on the bottom line, and it's tough on your staff. I was with KRON-TV (San Francisco) in 1977 when they underwent a huge expansion. It's something I'd rather not go through again."

Scattered flocks

While most areas of product development have induced stations to move toward equipment upgrades as rapidly as budgets allow, not every breakthrough has drawn a flock of eager buyers. For example, station engineers generally are skeptical about investing in multibeam antennas, given the vagaries of FCC satellite spacing policy and concern over signal quality. And, as has been widely reported, there is a lot of hesitancy about new 1/2-inch ENG gear.

Merrill Weiss, engineering manager at KPIX-TV, the CBS affiliate in San Francisco, said, "I'd just as soon not buy 1/2-inch equipment if I can avoid it." Weiss' main concern is that the industry could advance to 1/4-inch equipment "almost immediately."

Kauffman has similar qualms. "I have a substantial investment in over 100 3/4-inch machines," he said. "Just for screening alone the price is \$13,000 for 1/2-inch as compared to \$2,200 for industrial grade 3/4-inch machines."

"I'm not sure we should think about 1/2-inch equipment until some sort of standard is adopted, either by the SMPTE or through the marketplace. And it may pay to wait for a 1/4-inch standard. After

all, if you really want small equipment, 1/4-inch is what you need."

Kauffman added that just how well the smaller equipment will hold up under the rigors of ENG is another important question, as yet unanswered because the new gear has only been in use less than a year. WCVB, he said, is getting five years of life out of its ENG cameras. With a switch only two years ago to Ikegami HL-83s and to ITC-730s, the industrial grade

version of the Ikegami, the station has several years to go on its current stock of news cameras.

Another factor in Kauffman's hesitancy is the need for low-priced camera equipment, given the potential for equipment damage in ENG operations. This is why he has gone to the ITC-730s, which are priced at under \$10,000 each. These "desposacams," as Kauffman calls them, actually cost less than it takes to keep some of the more expensive cameras in good working order.

With its Denver competitor KBTU already investing heavily in Sony 1/2-inch ENG equipment, KMGH has taken a middle ground on the issue, placing a tentative order for three 1/2-inch Betacams but holding off on 1/2-inch taping gear. According to Pozzi, there have been "lots of hints" about development of a 1/4-inch tape machine that could be attached to the Betacam or other cameras compatible with 1/2-inch formats. If this does occur, he noted, the station will have been able to gain experience with the Betacam without having had to worry about obsolescence.

Although a vast majority of the engineers contacted for this article seemed reluctant to move into 1/2-inch ENG gear

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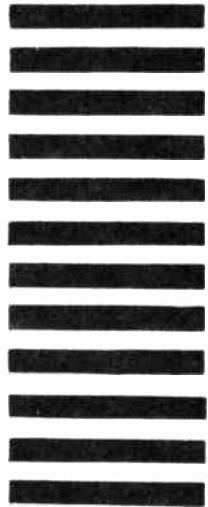
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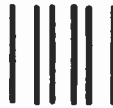


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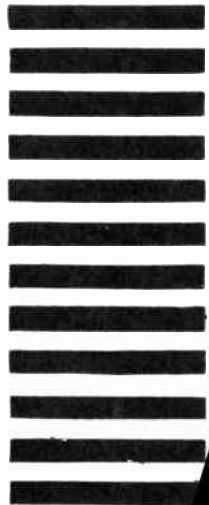
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immediately, largely because of the standards issue surrounding the Sony approach on the one hand and the "M" format embraced by RCA, Panasonic, Hitachi and Ampex on the other, there were signs the resistance to 1 2-inch may not hold for long, especially if 1 4-inch product on display at the convention is found to be inadequate.

Nordsiek noted he was among the 1 2-inch dissenters until about a month ago. But a number of factors have swayed him in the opposite direction. A published interview with Corinthian Broadcasting's Art Biggs, explaining his decision to install 1 2-inch Sony gear at the group's six stations, had an impact on Nordsiek's thinking, as did an in-house demonstration of the Betacam.

In addition, he noted, CBS, after initially recommending that its affiliates shy away from the 1 2-inch gear until agreement was reached on standards, now appears to be "taking a good look" at the alternatives, irrespective of standards. He added, "I'm not so convinced that there will be a new 1 4-inch standard anytime in the near future."

Nordsiek's shift to favoring 1 2-inch does not ignore the significance of standards. Since the networks often use

the station's facilities to feed news back to headquarters, installation of incompatible equipment could result in lost revenue. But there are other considerations, including a reduction in the potential for glitches in the ENG process. "One-half-inch gear gets away from the weakest link in ENG, which is the cable connecting the camera to the recorder," he said. "I can't tell you how many failures we've had because the cable came unplugged. This alone may make the move to 1 2-inch worthwhile."

“
*Microwave is
 one area where
 manufacturers
 could improve
 significantly*
 ”

More questions

The equipment issues surrounding ENG don't end with questions about cameras and recorders. Nearly as important to purchasing plans is uncertainty concerning the FCC's proposal to alter radically spectrum usage for microwave transmissions from remote locations.

Most stations today rely exclusively on the 2 GHz band and have been investing heavily in the transmitting and receiving equipment necessary to expand news gathering capabilities. The FCC wants to shift broadcasters to the 18 GHz band for all transmissions within a 13-mile radius of home base, with successively lower bands to be made available at greater distances.

Engineers generally are up in arms over what Nordsiek called the "FCC's idiotic proposal." Kauffman said, "Our entire ENG system would be practically wiped out. We'd have to be 18 miles away to use our 2 GHz gear, in which we've invested a lot of money. We're putting \$250,000 to \$500,000 into microwave in this year alone."

Similar thoughts are expressed by Bernie Wayner, chief engineer at WCPO-TV, the CBS affiliate in Cincinnati. "Our company (Scripps Howard) has filed



against this proposal," he said. "If it goes through, we'll have to operate four or five microwave systems on every ENG van, and we'll have to know exactly where we are in terms of distance from the station at every moment, just to keep up with the shift to different frequencies."

The FCC plan poses an even bigger headache for WDVM-TV in Washington, D.C. Harry Owen, chief engineer for the CBS affiliate, noted that, in the first place, nearly 90 percent of all news gathering takes place within 10 miles of the station, which means the shift to 18 GHz gear would require a major changeout of equipment.

Making matters worse is the fact that the station is in the process of purchasing 7 GHz microwave transmission and receive equipment owing to congestion on the 2 GHz bands. Approval of the FCC proposal would mean the station would have to engage in another turnover to get to 18 GHz.

Owen pointed out that stations in his and other markets have learned to cooperate in using spectrum space to the point where all it takes is a flip of a switch to get the proper routing. With new users in the newly opened bandwidths and the requirement to shift to different frequencies at different distances from the home base, cooperative sharing practically would be impossible to achieve.

Totally apart from this uncertainty are other problems surrounding use of microwave in broadcast ENG and EFP operations. Although engineers find little to complain about in the performance of manufacturers in most equipment categories, they consistently point to problems with microwave gear.

Wayner echoed the thoughts of many engineers when he noted, "Microwave is one area where manufacturers could improve significantly. We need better product support, and the portable equipment should be more durable."

For a station like WHO-TV, the NBC affiliate in Des Moines, Iowa, there's another need as well. "My personal feeling is that stations are going to have to produce more programming oriented toward people in their areas," said Chuck Myers, WHO's chief engineer. "This means more and more programming will be developed outside the plant. I'd like to see equipment that permits better communications to coordinate these productions. I'm proud of the way our crews work together in setting up our microwave and two-way radio communications, but we need a more efficient system."

WHO, in addition to the usual ENG operations, produces half a dozen major remote productions each year, some of them lasting several days.

The longest such feed occurs each August during the two-week Iowa State Fair celebration. Three newscasts and at least two other programs each day are broadcast from the fairgrounds in Des Moines. Myers believes the effort would benefit greatly from some kind of master remote communications control system.

The priorities and procedures in broadcast television's move to the new plateau in state of the art is evident in the purchase patterns of WHO, KENS and the other stations contacted for this article.

Recent acquisitions at WHO include a second satellite antenna—a 7-meter steerable dish from Satcom Tech; 1-inch tape equipment; a frame synchronizer; studio lighting controllers and new studio-to-transmitter links. Myers said the station will be "looking heavily at

Continued on page 20

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Continued from page 19

routing switchers" at the NAB convention.

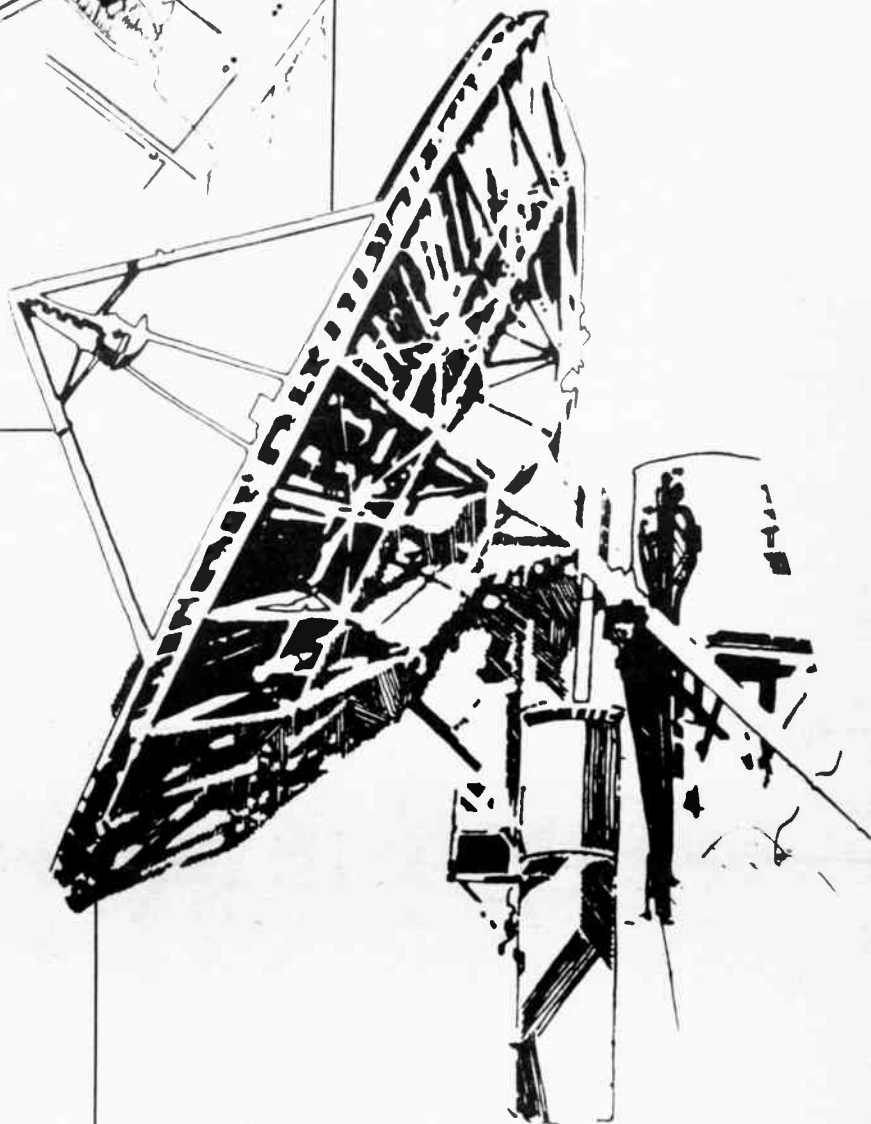
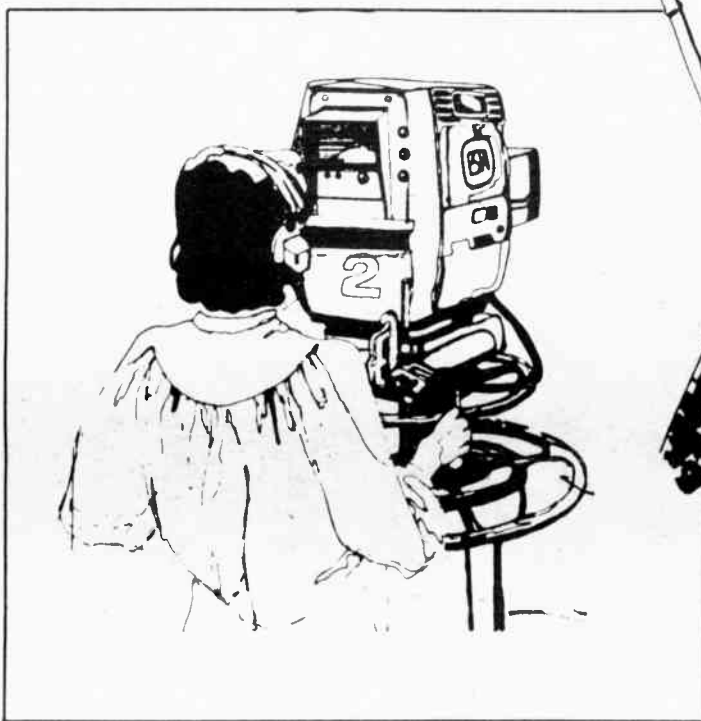
At KENS, along with the new satellite antenna, major new equipment installations include a Grass Valley 300 switcher—which Nordsiek reports is working well; a SAM automation system from Vital; equipment for a new downtown news bureau; and a variety of smaller items, such as microphones and monitors. The station, with extensive local programming in entertainment as well as news, also is very interested in digital graphics equipment incorporating weather, news and other art capabilities.

At WCPO the major outlays of late have been for a new transmitter and related gear and a Tektronix 9100 signal test generator and spectrum analyzer. The station is looking hard at master control automation and "hopefully" will move to digital graphics next year, according to Wayner. Also on the near-term horizon is a second antenna to go with the 10-meter Scientific-Atlanta steerable dish currently in place.

KPIX in San Francisco is typical of stations moving on the fast track toward state of the art. According to Weiss, the station will be shopping hard for "fairly extensive" electronic still store and digital graphics machinery. The station had wanted to reach decisions on these products earlier but had to wait until convention time.

The still store will have eight user locations, six with dual image capability

Continued on page 22



“Manufacturers are developing equipment faster than we can keep up”

NAB schedule has something for everyone

More than 6,000 broadcasters will shop the world's largest display of broadcast equipment at the National Association of Broadcasters' 61st annual convention this week in Las Vegas, Nev.

And when they're not roaming the Convention Center, which will house some 500 exhibits, they'll have literally hundreds of clinics, workshops and panel discussions to keep them away from the temptations of the Black Jack tables.

The combination convention and broadcast engineering conference kicks off Sunday April 10. NAB President Edward Fritts will deliver the keynote address and turn the floor over to The Oak Ridge Boys.

In keeping with this year's convention theme, "Productivity... Let's Work Together," Howard K. Smith, ABC News, will moderate a general session on increasing the nation's productivity rate. Panelists will be Labor Secretary Raymond Donovan, AFL-CIO Secretary/Treasurer Thomas Donahue and Dennis Carney, chairman and chief operating officer, Wheeling-Pittsburgh Steel Corp.

Among the highlights of this year's meeting, broadcasters will get a behind the scenes look at the FCC and congressional staff during a special breakfast. Sen. Bob Packwood (R-Ore.), chairman of the Senate Commerce Committee, will address the breakfast session, while FCC commissioners respond to questions from John Summers, NAB executive vice president and general manager.

CBS News correspondent Bill Lynch will moderate what promises to be a lively congressional panel. The congressmen will debate national defense policy, covering military spending, arms control and the MX missile.

Amidst the hundreds of workshops, clinics and panel discussions, the industry will take time to honor three broadcasters for their contributions to the business. Former NAB President Vincent Wasilewski will receive the Association's Distinguished Service Award. Wasilewski is a partner in the Washington, D.C., communications law firm of Dow Lohnes & Albertson.

The Grover Cobb Award, presented annually to a broadcaster who demonstrates unusual dedication to improving broadcasting's relations with the federal government, will be awarded to Jack Rosenthal, president, broadcast division, Harriscop Broadcasting Corp., Casper, Wyo.

In addition, the NAB will present its Engineering Award to Joseph Flaherty, vice president, engineering and development, CBS/Broadcast Group, New York City.

Television highlights

Monday morning's opening television general session will tackle the topic, "Growth Through Change." Jerry Holley, vice chairman, NAB's Television Board, will make the opening remarks and welcome Larry Patrick, Hibert Hart

and Patrick. Patrick will give a multimedia presentation on trends shaping television's future.

Monday afternoon's "Cable Copyright and Must Carry" workshop promises to be interesting, as five senators answer the question, "will Congress finish the job?"

On Tuesday, TvB President Roger Rice will report on sales department compensation and composition. A panel tackling the topic of "Television Station Advertising Now that the Code is Dead," follows.

Tuesday's general morning session will feature a conversation with James Miller III, chairman, Federal Trade Commission, and William Stakelin, chairman, NAB Board of Directors, Bluegrass Broadcasting.

Broadcasters will have the opportunity to meet the chief of the newly created FCC Mass Media Bureau (formerly the Broadcast and Cable Bureaus), Larry Harris. Harris will share his thoughts on ownership rules, FM allocations, cable/broadcast cross-ownership, VHF drop-ins and low power TV.

Radio Highlights

Monday's radio management sessions kick off with a call to an early bird Syndicators/Program Producers breakfast. Following breakfast is a day of concurrent sessions and workshops on motivation, digital sound and co-op advertising, among many others.

Dennis Waters, Waters & Co., Binghamton, N.Y., will take the stage with a live demonstration of digital sound. Waters also will predict what impact digital will have on music libraries, control rooms and pocketbooks.

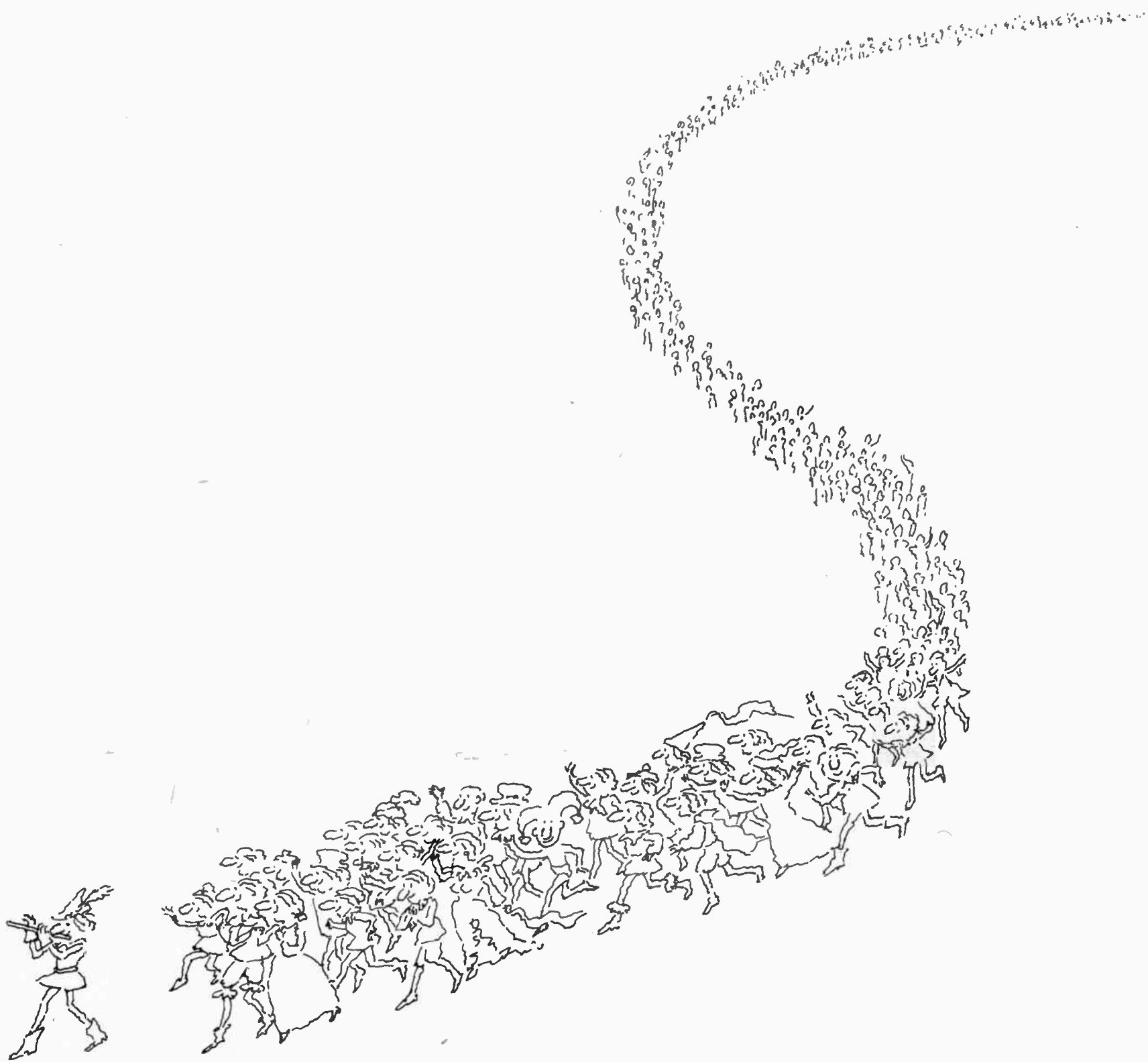
Despite broad support for radio deregulation, efforts to enact a law still are stalled. While the Senate has passed a radio deregulation bill, radio deregulation is not yet law. Steve Stockmeyer and Belva Brissett, representing the NAB, will host two clinics with congressmen to find out what it takes to break the logjam.

And to that effort Rep. Timothy Wirth (D-Colo.), chairman, subcommittee on Telecommunication Consumer Protection and Finance, will be the speaker at Tuesday's Radio luncheon. Wirth is a key legislator in determining whether or not radio deregulation will become law later this year.

On the lighter side, Lum & Abner and Benny Goodman will be inducted into the Radio Hall of Fame at that luncheon.

The Radio Advertising Bureau will be on hand during the convention to conduct a sales forum on finding, developing and keeping higher performing sales professionals.

In addition, RAB's Joyce Reed, co-op specialist, will tell radio managers how to make money with co-op in smaller markets.



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The RCA Hawkeye system (HCR-1) uses 1/2-inch VHS cassettes as the medium for recording a component video format called Chroma Trak. During the NAB convention in Las Vegas, Nev., RCA demonstrated accessories for the camera and recorder.



Continued from page 20

and two to serve as viewer locations. It will be able to interface with a library system that can handle a large number of stills on and off line, Weiss said. As for the graphics system, he wants something that is capable of handling multiple users in animation and straight drawing formats.

Among recent purchases at KPIX, the most significant have involved acquisition

of Philips LDK-6 digital studio cameras, which are due for delivery this summer, and a new up/downlink 11-meter dish from Scientific-Atlanta. Weiss is uncertain about the need for a second stationary dish, insofar as the network has not decided how to approach the issue of

antenna acquisition for affiliates in preparing for programming distribution by satellite.

WDVM in Washington has been moving quickly to complement a stepped-up local programming effort with enhanced graphics capabilities and satellite pro-

gramming options. Owen reported the station recently purchased a \$250,000 electronic still frame from ADDA and has a digital video effects system on order from NEC. WDVM is also in the process of establishing a remote satellite antenna site, which Owen anticipates will operate with two antennas, one steerable and one fixed.

The station has been operating a gerry-rigged spherical fixed antenna employing several feed horns for multiple satellite access from the roof of its Washington facilities and needs the remote location to provide space for more advanced equipment.

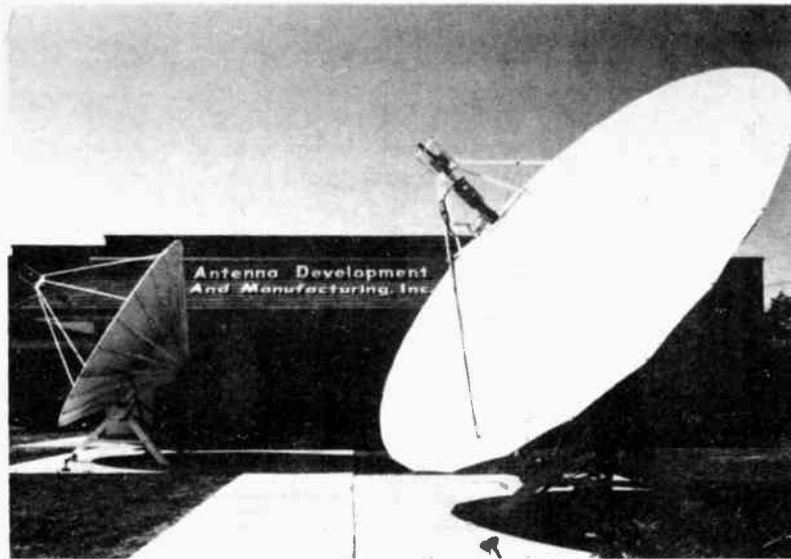
Owen said the demand for sports feeds from a number of sources, including ESPN and other television stations, has been the driving force in the station's decision to purchase a steerable antenna. He also noted the availability of syndicated product via satellite will produce savings in shipping and handling.

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“
It may be a wash as to whether equipment is anymore maintenance free than it ever was
”

Visual effects also are taking a high priority right now at WCVB in Boston. The station has acquired a Quantel 5000 Plus two-channel digital art and graphics system and is installing a Quantel DLS-6000 electronic still store. It recently installed a steerable satellite antenna to go with the fixed feed dish and plans to build a new studio this year.

Kauffman noted that the station's CMX editing system installed four years ago already is booked fully with the station's own programming and that the move to electronic graphics is going to require a new switcher.

Flipside

At the other end of the broadcast spectrum, among the smaller independent UHF stations, technological advances are posing a stiff challenge.

KICU-TV, San Jose, Calif., completed a move late last year into a new building housing two studios for news and commercial production. According to Jim Kraenzel, chief engineer, the station will be spending between \$250,000 and \$300,000 on new equipment and facilities in the coming fiscal year, pending a final budget decision on the part of station management. The station is interested in acquiring 1/2-inch ENG gear but is in no rush to do so. Kraenzel said, since its JVC gear still has some life left. Kraenzel is hoping to see prices fall before the station moves



The VPR-3, Ampex Corp.'s 1-inch Type C helical scan videotape recorder, features precision tape handling, sophisticated audio features and human interface control technology.

to 1/2-inch equipment.

A recent episode in the news gathering department underscores this concern for pricing. During the California flooding, one of the station's cameramen went out with a cameraman from a competing station on a police patrol boat to photograph flood damage. The cameramen proved a little too zealous in their work, leaning out over the boat's railing to the point that both lost their balance and dumped themselves and all their gear into the drink. "When you get guys falling out of boats, you start thinking about holding off until ENG prices come down a little," Kraenzel said.

“*You must know digital technology to operate a station now. Our big problem is finding computer people who know broadcasting*”

The digital graphics fever has caught up with KICU, which hopes to find a "basic digital effects unit" for less than \$60,000. Kraenzel said electronic still store, at \$200,000 for a system, is still way off on the horizon. As for satellite antennas, Kraenzel reported, he is satisfied with the station's new 5-meter steerable dish, which is not motorized but can be put through the entire satellite arc in under two minutes.

The effort to capitalize on new, expensive technology without breaking the bank has been a major challenge to engineers at smaller stations. Gordon Morris, chief engineer at Memphis, Tenn., UHF WPTY-TV, said he and his staff have built a digitally controlled commercial playback system that permits fully automated switching among 3/4-inch BVU-800s at a fraction of the price of an off-the-shelf system. Using a Microtime 2 machine originally designed for cable television systems, the station's technicians were able to construct the system for about \$100,000.

Along with efforts to find cost-saving

ways to capitalize on new technology, the smaller stations often find themselves struggling with the more mundane demands of signal quality. Morris, who acknowledges it took awhile before his station was willing to invest the money necessary to ensure signal quality up to FCC standards, believes the FCC's more relaxed enforcement of signal quality standards has fostered rule-bending among many lower budget stations. "All stations need a very advanced, very accurate off-air monitoring demodulator," he said. "We have to conform to FCC rules like everyone else. If you can't afford this equipment, you don't have any business on the air in the first place."

Although WPTY has updated its monitoring equipment and added the proper remote control unit for its transmitter, Morris is still concerned that "if the FCC came in here and told us our signal is bad, I don't have the equipment to prove them wrong. We've done the best we could with what we've got, but we still don't have the right demodulator. In towns smaller than Memphis, he noted, the problems are even worse.

Morris sees the FCC's elimination of the first class license requirement as another sign that there is less concern for

signal quality than there should be. And to other engineers, this change in policy points up another problem as well.

"Manufacturers are developing equipment faster than we can keep up," Pozzi said. "And the FCC's move away from first class license requirements doesn't help when it comes to trying to find qualified people."

The absence of qualified personnel for the ever more demanding technical support roles in broadcast television is a problem commonly cited by engineers, especially with regard to the need for people versed in computer technology. "You must know digital technology to operate a station now," Kauffman said. "Our big problem is finding computer people who know broadcasting."

According to Owen, "We invest quite a bit each year in training people. Today, most technicians are operators who can't perform maintenance functions. So we have to hire separate maintenance people. It's a rare operator who has kept up with the changes in technology."

And Pozzi noted, "Most stations will find they're going to have to invest heavily in training if they're not already. And you can't worry about training people only to have them leave and go elsewhere."



While Nordsiek said his staff has been able to adapt to the technological changes, he added, "I always urge better product support from the manufacturers. The busier we get, the less time we have for maintenance."

Although most engineers report today's equipment is more reliable than that of former years, they also note it is more

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.

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GIVES MORE CONTROL

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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."

WHO NEEDS IT?

"How do you know if you need MCA? If the chief engineer is constantly trouble-shooting switching errors or one engineer is a total slave to switcher buttons, MCA can certainly help. It also liberates personnel from many manual chores, such as log-keeping, to make their time more productive."

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complex and therefore difficult to maintain. As a result, Owen said, "it may be a wash as to whether equipment is any more maintenance-free than it ever was."

Owen added, "A lot of manufacturing companies are going in for board swapping maintenance now. If you can't repair the equipment in-house in a day's time, this may not be a bad way to go. There's



During the NAB convention, RCA demonstrated an interface that permits the Hawkeye HR-2 studio recorder to operate with the BVE-500A editing system.

no way we can stock all the parts, especially when it comes to chips, the way we once did. It used to be you would have 20 or 25 different tube types on hand for gear that you knew would wear out. Those days are gone."

Inventive ideas

Although engineers in general have

high praise for the quality of new equipment they've been purchasing, none are without their lists of things they would like to see someone invent.

Cart machines are one item almost everyone would like to see improved. Kauffman said, "I'd like to see a machine that once loaded could play six commercials without breaking. The way these

machines work now, if you have four commercials and the first or second one goes down you lose the whole break. When you're charging \$2,000 to \$4,000 per 30-second spot in your newscast and you lose four back-to-back, it gets expensive."

WCVB now has two commercial cart machines, both of which get a full preventive maintenance routine on a weekly basis. "I have a great deal of confidence in my maintenance crew's ability to prevent failures," Kauffman said, "but when we are running spots for *Winds of War* or the *Olympics* we have backups ready to go."

At the top of Weiss' wish list is the desire for a standard that will permit interfacing of digital equipment at much lower prices. Weiss chairs the SMPTE committee studying component analogue standards for interfacing. He hopes the industry ultimately will embrace standards that permit interfacing at that level with off-the-shelf components. One goal, Weiss noted, is to achieve interfacing at video qualities that go beyond the current NTSC system employed in broadcast.

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“
When you get guys falling out of boats, you start thinking about holding off until ENG prices come down a little
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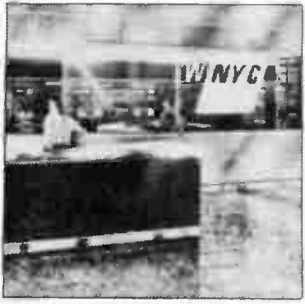
As can be seen from the foregoing review, broadcast stations, with capital budgets typically running between \$500,000 and \$2 million, are in a spending mood. But they are spending at a pace commensurate with the station's ability to assimilate new technology.

Quiet revolution

As one-by-one the larger stations around the country reach the point of full digital and automated potential, the revolution quietly in progress now will become apparent to everyone. With steerable antennas and uplink capabilities to match the full digital production versatility, each station will have an unprecedented opportunity to shape its format and on-air look as distinctively as it wishes.

Given the programming options now available via satellite and the substantial local production efforts being mounted everywhere, broadcast television is not likely to be the rigid sitting duck that so many people imagine when they speak of the industry's vulnerability to cable and other delivery systems.

Instead, the broadcast control room is well on its way to becoming a most maneuverable starship in the battle for video supremacy.



WNYC's new home

WNYC's dream evolving

Imagine for a moment the potential combined value of a New York City FM station, AM station and TV channel. Then, throw in the rights to use four Manhattan cable channels as you see fit. A broadcaster's dream, right? Sure, but backtrack a bit. For decades WNYC had been like a kid from a poor family in an otherwise rich neighborhood, cramming all facilities into the 25th floor of the city's Municipal Building. In 1976, city funds for WNYC dried up. Faced with fending for itself, the station proved it had listeners and viewers. Renovation was forthcoming.

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Narwood Productions captures radio audience

In November 1957, an NBC audio engineer named Ted LeVan began working weekends so that he could spend Mondays and Tuesdays moonlighting at his own radio production company. LeVan's Narwood Productions now is celebrating its 25th year in business—the oldest such firm in the industry. For LeVan, who bucked the TV trends of the time to keep a foothold in radio, the last quarter-century has been a labor of love. LeVan said he never had any fears about network radio ending, because "what we were doing—the recording end—was just the beginning."



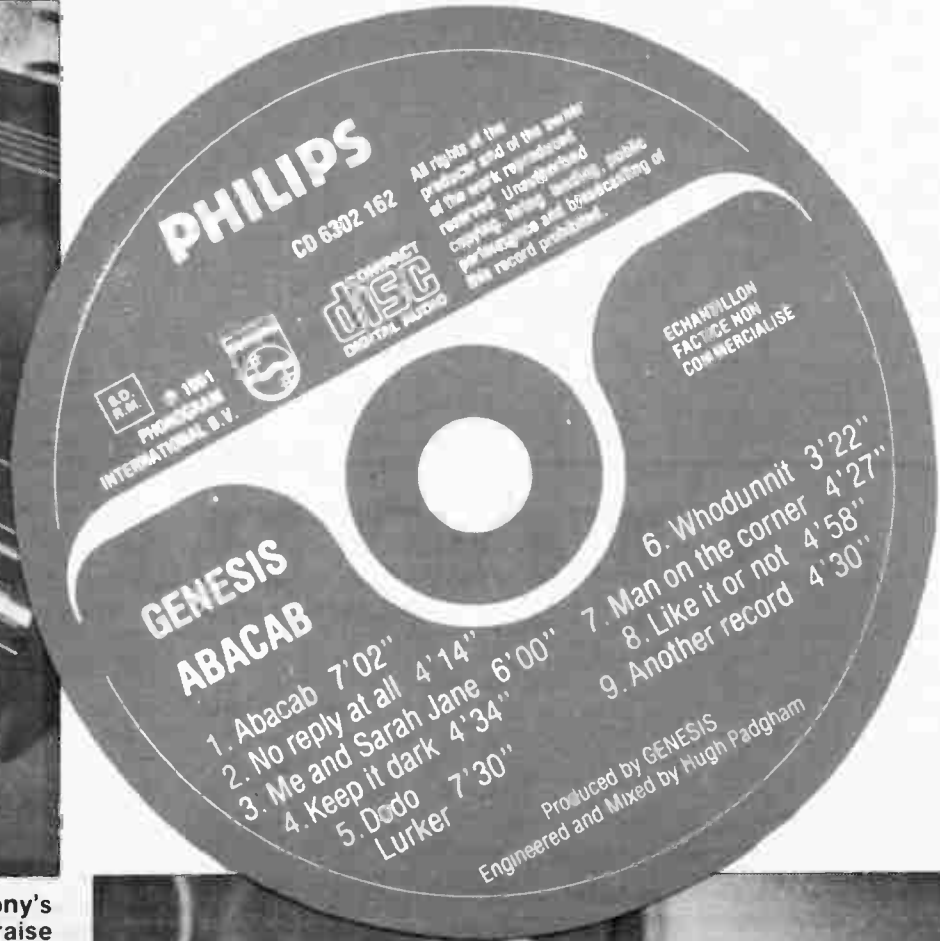
Ted LeVan

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SECTION 2 / BROADCAST WEEK
HARDWARE/TECHNOLOGY
 April 11, 1983



KBPI in Denver and WCRB in Boston are two stations nationwide using Sony's Compact Disc system. Spokesmen for both stations had high words of praise for the technologically advanced units.



Digital—the rally cry of revolution in radio

By Ed Harrison and Les Luchter

The digital revolution is underway! Radio stations using consumer-model Digital Audio Compact Disc players and accompanying 4.7-inch diameter discs have been generating mounds of local publicity and favorable audience response. Several stations also have been recording classical concerts with digital processors, to equal enthusiasm. This week, Sony is introducing a broadcast-model CD player with advanced features.

Due to a limited number of compact discs at present, stations with consumer players are using them only sporadically. But programmers say that once their disc libraries expand, they will be used throughout the broadcast day.

As part of an agreement with Sony, some 30 classical and AOR stations—with format exclusivity in their markets—have been supplied with consumer model CDP-101 players. In return they must plug Sony whenever the equipment is used. The stations are also required to air a two-hour Sony-supplied special about the new technology, probably during the next four months.

Most stations, on their own, already have informed audiences about the acoustical advantages of digital technology (wider dynamic range than analog, high signal-to-noise ratio, improved channel separation and a wide frequency response across the entire audible range); the specific characteristics of digital discs; how and why the CD works (in short, by reading coded information via an optical laser beam); and how much players and discs cost (\$900 list for the Sony consumer player; \$15 to \$20 per disc).

Discs click in Cleveland
 WCLV-FM, a Cleveland classical station, had no compact discs when it received its Sony player recently. So the

station picked up some discs at a local retailer and put them on the air March 2.

C.K. Patrick, WCLV general manager, reported "very good response" from listeners. In fact, he explained, "one man tuned in on his car radio and couldn't believe the difference. He pulled into his office and called us. He was the general manager of the Cleveland Orchestra."

WCLV, which is playing CDs a couple of times daily, now has 15 to 20 of them. "They're coming from very unusual sources," Patrick said. "People are just bringing them in to us. People on trips to the Orient saw them and brought them back."

Patrick said the station was about to receive another player and some discs from Magnavox, whose parent company N.V. Philips developed the disc technology with Sony. Philips is marketing discs under its Polygram subsidiary, while Sony has formed a joint venture with CBS Records to market discs. Other record companies also are getting into the disc business.

A Magnavox spokeswoman acknowledged, "We're making contact with radio stations. We feel it's the perfect showcase for the medium." But she added, "no formal program" had been established.

Jim Csaszar, chief engineer at Cleveland rock station WMMS-FM, believes the CD player is fine for consumers, but isn't quite sold on its broadcast applications.

"I don't think it makes that much of a difference on the air," he said. "We'll try it in a couple of weeks, but my opinion is that it won't make a difference."

Csaszar, however, sees great potential for a professional, broadcast-quality machine. "It would be like a cart system where you just push a button and it goes to that cut. You won't have to cue a record."

Continued on page 26



Continued from page 25

With the consumer model, Csaszar said, there's a five-second pre-roll that "doesn't cut it on an AOR station. If you hit the pause button at the same time, there is about two seconds. But it needs to be instantaneous."

Capital controversies

A professional model, console-type CD player, the CDP-5000, will be introduced by Sony at this week's National Association of Broadcasters convention in Las Vegas, Nev. Features include random signal access through a 10-key input and search dial, so that radio people can get to any point on a disc immediately. The machine even simulates back-cueing. It has built-in monitor speakers, a fader-type output level control and VU meters.

At least one station, feeling snubbed by Sony's Consumer Products Division because it doesn't have an AOR or classical format, already has turned to Sony's Professional Audio Products Division as a means to get a CD player.

"There's no reason to stop halfway," said Dan Ryson, supervisor, engineering, NBC's O&O WKYS-FM in Washington, D.C., whose urban contemporary format currently is leading the capital ratings.

"The professional unit comes up to speed a lot quicker," Ryson said. "The consumer unit takes a second. This one can cue frame by frame."

"Sony is supposed to be down here April 22. I contacted them as a result of the consumer disc player that's out on the market."

Joe Alfenito, WKYS assistant program manager, complained, "Sony is giving the (consumer) equipment to two stations in each market, irrespective of status in the market, under the stereotype that AORs are progressive and the quality of the music is of paramount importance."

"If you put a Michael Jackson on (digital disc), or a Doobie Brothers, you have a better shot at getting everybody and not just the AOR audience. AOR stations all compress and try to sound loud. They don't take any great pains for fidelity."

Alfenito would like to add a CD player to his station—and would like record companies to issue CD discs of urban contemporary artists—as a way of cutting down on the space needed for cataloging, getting rid of surface noise and improving fidelity. He said the quality and portability of the technology could also cut into cassette use and thus help it to reduce home taping.

At WWDC-FM, the Washington, D.C., AOR station gifted with a Sony CD player, chief engineer Steve Smith opined, "I don't know if I'll be buying any more turntables, because I love what I hear on



WFMT in Chicago used Sony's Portable Digital Processor to record a live concert. On hand for the event were Marc Finer, Sony national training manager, Ray Nordstrand, WFMT president, Rich Warren, WFMT producer, and Larry Rock, WFMT engineer.

the compact disc."

WWDC, however, has not yet played any CDs over the air. It doesn't have "enough music," according to Smith.

With digital discs, he noted, radio stations will need to focus more than ever on the quality of other equipment and on transmission, rather than blaming poor sound on records or tapes.

"Broadcast engineers have always worried about their source material," Smith stated. "We just got the source material."

Beantown's digital pioneers

Public broadcaster WGBH-FM in Boston has been using a Sony CD since March 14, although WCRB-FM was the station Sony chose as the market's classical CD outlet.

Q Audio, a Cambridge, Mass., retailer, loaned a Sony CDP-101 to WGBH, along with some 25 to 30 discs brought back

from Japan last fall by the store's owner.

The recordings have been played on a show called *MusicAmerica*. A WGBH spokesman said, "We're in the process of working out some arrangement for more regular experimentation with the discs."

The station claims to have originated the first national airing of digital tape back in 1980 and recently has been broadcasting concerts, including the Boston Symphony Orchestra, via Sony's consumer-model PCM-F1 digital processor. The PCM-F1, which several other classical stations also are using, employs the same digital-to-analog converter chips as the CD player and is used in conjunction with a Betamax VCR that stores the digital computer code. A professional model, the PCM 16-10, is used by recording companies and works with a BVE 800 U-Matic recorder.

The PCM-F1 costs \$1,900, while other digital processors include the Technics

model SVP-100, which incorporates a VCR into the unit and costs about \$3,000.

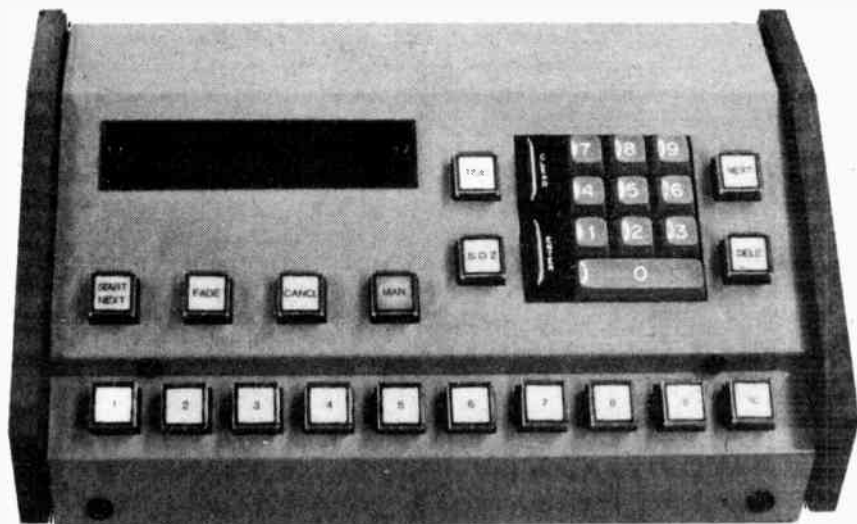
In the future, WGBH plans to use a DBX, model 700, for similar purposes.

WCRB, meanwhile, also has used a PCM-F1 to record the Boston Symphony Orchestra. It then introduced its Sony CD player during its annual weekend marathon for the orchestra, broadcast live from Symphony Hall March 11-13. The station displayed the player on location.

Although overall audience reaction was extremely positive, and the CD even was credited with bringing in extra money for the orchestra, General Manager Dave McNeill reported, "Some people said, 'It sounds noisier to me.'"

This was the result, he said, of listeners suddenly noticing the station's Dolby signal—due to lack of overriding record surface noise—and from background sounds on the discs that normally aren't

Continued on page 28



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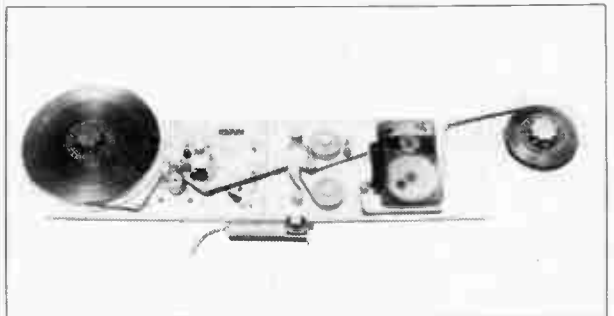
Magnasync/Moviola Corporation is introducing a new model of the Videola telecine. Called the V-500, it offers the performance of the widely-accepted V-1000, but with two film plates rather than four, and with the capacity for films up to 6,000 feet in length.

Ideal for broadcast and closed-circuit applications which use composite-sound films, the V-500 features the unique "flickerless Prism" optical system which eliminates flicker, jitter and frame lines, and allows video transfers at any speed without regard for TV synchronization.

Full information is available from the manufacturer, Magnasync/Moviola Corporation, 5539 Riverton Avenue, North Hollywood, CA 91603. (213) 763-8441.

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WQXR's "Doc" Masoomian, chief engineer, and Maurice Dicker, engineer, supervise the recording of the Orpheus Chamber Ensemble in the station's New York City Concert Theater.

Continued from page 26

heard on analog versions.

"Suddenly you hear all kinds of things," McNeill said. "This is the new challenge. You have to rise to meet it."

The station installed its Dolby D/Optimod combination about four years ago to "strengthen the average output of the signal," McNeill said. It improves reception on car and clock radios and in outlying areas. And any audiophiles who discern a problem are usually more than willing to spend about \$100 for a Dolby decoder.

With about 14 compact discs now on hand, and plans to buy more from Europe, WCRB now plays them "not more than once or twice a week." A special is planned for a Sunday afternoon in May, probably in conjunction with a dealer promotion.

WCRB, which had its PCM-F1 on loan from Sony, has bought its own unit. And Magnavox has offered the station another CD player.

Chicago boosts new media

WFMT, Chicago's classical station, already is using a Magnavox player that it received a week after it began using the Sony version on March 2.

Both models are being used on a new Wednesday night hour called *Music From the New Media*, which, in the future, also may be called upon to play selections from such audio sources as Beta hi-fi and the audio portions of videodiscs.

WFMT is carried nationwide in stereo by cable systems, and Warren said a call about the digital discs from a Portland, Ore., listener claimed to "hear a distinct difference on cable."

The station, known for its high technical standards, actually premiered compact discs on radio with a two-hour program during last June's Consumer Electronics Show.

That same month, WFMT made its first use of Sony's PCM-F1 digital processor. The station was so impressed by the audio quality achieved from the loaned equipment that, like Boston's WCRB, it later bought one and already has a library of some 500 digital tapes, according to station producer Rich Warren.

WFMT, however, has only 30 digital discs—including 18 Polygram recordings bought in Frankfurt, Germany. Warren explained that the extra discs were needed since WFMT expects to integrate the CD player into its regular programming within a month.

Warren feels the Sony player is "easier

to use for broadcast purposes, since the cueing is more advanced" than the Magnavox model. But, he added, "some people here think it (the Magnavox) sounds a little bit better."

At an Audio Engineering Society conference in Anaheim last fall, Warren saw a prototype of Sony's professional disc player. But he said WFMT is "not about to spend \$10,000 for 30 or 40 discs."

He thinks the CDP-5000 is a "little of an overkill for radio stations. It had things we don't need at radio stations," such as a read-out on how many errors are on a disc.

But, Warren said, "in a year or two, the station will be installing two professional models, probably Sony."

The Apple's tech battles

"As soon as we can fit that stuff in, we're going to buy it," said "Doc" Masoomian, chief engineer at New York's WQXR-FM, about Sony's professional CD player.

The classical station has been using Sony's consumer CD player since an hour-long program March 27. On that show, critic Martin Bookspan and Andrew Kazdin, sound consultant to the New York Philharmonic, discussed the digital technology and played sample selections.

Walter Bodow, WQXR executive vice president, called the special presentation "one of the major broadcasts at the station in the past 10 years." He suggested the difference between CDs and LPs was similar to the "same quantum leap as the difference between stereo and mono."

WQXR has eight discs supplied by CBS/Sony, and is trying to get Deutsche/Gramophone recordings, according to Bodow. With the inaugural broadcast out of the way, the station now is playing a digital disc selection "at least once a day for at least a month." Listeners are told in advance when these pieces will be broadcast.

Last June, WQXR also began using a Sony PCM-F1 digital processor, in tandem with an SL-2000 Betamax. To start, the station did two complete tapings of a concert from its own theater—one in digital and one in traditional analog—then played both back on-air.

"The digital tapes were superior to all analog tapes I've heard," Masoomian said, "and that includes half-track mastering with and without Dolby A."

WNCN-FM, another New York classical station, was one of the first in the country to feature CD discs. WNCN debuted a Denon model player on Feb. 7, which, according to Station Manager

Matthew Field, "allowed us to get on the air first."

Field said the Denon player is used about five hours per week, with 25 discs by various manufacturers at the station's disposal.

"It started as an experiment," Field explained. "Larry Klein, audio editor of *Stereo Review*, answered questions about it, but we weren't sure if people would be able to distinguish the advantages of the new technology. We did it again on Feb. 8 to overwhelming response."

"Whenever we play one of these records, the phone goes crazy. People are interested in how much it costs, is it really laser, etc. Word of mouth in New York has been exceptional. It's putting excitement back into the audio industry. It will take time before we can program 168 hours of it, because there is so much good analog material available."

Field said that WNCN has a rather young, 25-54, demographic for a classical

“Whenever we play one of those records, the phone goes crazy”

station, and that age group is especially interested in audio developments. "They have a firm grip on their ears," he observed.

Field foresees CD players becoming "a way of radio life" once more stations are supplied with them.

At New York's WNEW-FM rocker, which started using Sony's CD player March 7, Program Director Richard Neer admitted that the station has increased air play for Bruce Springsteen's "Born to Run" and Billy Joel's "Nylon Curtain"—and "added a couple of other cuts" from Santana's "Shango" album, "so it will come up more often to showcase the digital."

Neer explained, "It's senseless to have this thing here gathering dust." He noted, however, "the biggest problem right now

is a lack of software. As more records come out in that format (CD), we might get another one."

Rose Polidaro, WNEW promotion director, said she's "working with Sony on setting up an on-air promotion to give away one of the players."

Texas tackles disc shortage

Ira Black, operations director at classical station KLEF-FM, Houston, debuted his station's Sony CD player March 27 and reported exceptional response. "From a broadcasting point of view, we're very pleased," he said. "Audiophile interest should be great."

KLEF aired a two-hour program the first night explaining all aspects of the new technology. The show was tri-promoted by the station, Sony and Sheffield Audio, a local dealer. "I've never seen a manufacturer so cooperative," Black said.

Black noted that the player's use by KLEF is severely limited by software supply, with only eight discs now in the station library—each contains up to an hour of music.

"As we get more material, it will have a larger share of the broadcast day," Black stated. "We're talking about a monthly two-hour program devoted to new laser releases. By autumn, we should have a sizeable library. But I don't see it replacing analog."

Black said the player is available in Houston stores, with one dealer reporting a sale sight unseen. Stores also are featuring models from other companies, including Magnavox, which plans to supply a second CD player to KLEF.

Chris Miller, program director at Houston rock station KIOL-FM, which just initiated use of the Sony player, has high expectations. He said the player will be used as long as there is available software and expressed appreciation of the player's sound quality and ease of operation and of the discs imperviousness to smudge marks, dirt and hiss.

Andy Lockridge, program director of Dallas AOR station KZEW-FM, said the Sony player debuted several weeks ago to positive reception. "The audience was aware of the difference," he said. "We did a minimal survey of the calls coming in to see if they would be willing to pay the price. There was only one objectionable call."

With discs by Springsteen, Santana and Boston the only ones available for use by the station, the player is in use only a couple of times a week. But Lockridge foresees using it on a daily basis once additional software comes in. On the

consumer side, he said, the unit won't be on sale in Dallas until the Christmas season.

Denver listens up

KBPI-FM, a Denver AOR station, has about 24 discs on hand and incorporates play throughout the day. Paul Montoya, director of engineering, said the station ran a two-day lifestyle-oriented feature on the technology, as well as a Sunday night three-hour talk show discussing the CD's features.

"We got some calls from listeners who wanted more information," noted Montoya. "The response to the Sunday show was incredible."

In addition to the rock discs mentioned by KZEW, the Denver station has European-imported discs by Asia, Michael Jackson, Billy Joel, Vangelis and others on loan from Listen Up, a local audio dealer.

When KVOD-FM, a Denver classical station, began using its Sony CD player a month ago, it ran a special hour-long program with the owner of Listen Up, explaining how the CD player works, its technical features, price and why it sounds better than analog. Dick Brem, KVOD musical director, intends to run a similar interview in conjunction with Sony's prepared special.

Brem believes that classical listeners pay more attention to audio dynamics than their AOR counterparts and can tell better the difference in sound quality.

"Going from the quiet passages to the louder ones, you can really hear the difference in dynamic range," he said. "It's unbelievable. I don't think you can hear it on a rock station so graphically."

"The car is a good acoustic setting," he noted. "There's no hiss, rumble or flutter. People have called in from phone booths after hearing the CD in their cars and were amazed at the sound quality. Someone from Colorado Springs, hearing it on one of our translator locations, called, and although the signal wasn't the best, he was enthralled with it."

Brem said that KVOD went through its original supply of 12 discs and, to avoid repetition, now has eased off on the frequency of the player's use. He expects to receive an additional 15 to 20 discs per month, which will enable the station to use the player regularly.

Listen Up, he added, has a waiting list of 150 people who want to buy CD players.

West Coast comes on board

At KISW-FM, a Seattle AOR station, Program Director Beau Phillips said he has only one digital disc that's really in sync with the station's format: Springsteen's "Born to Run."

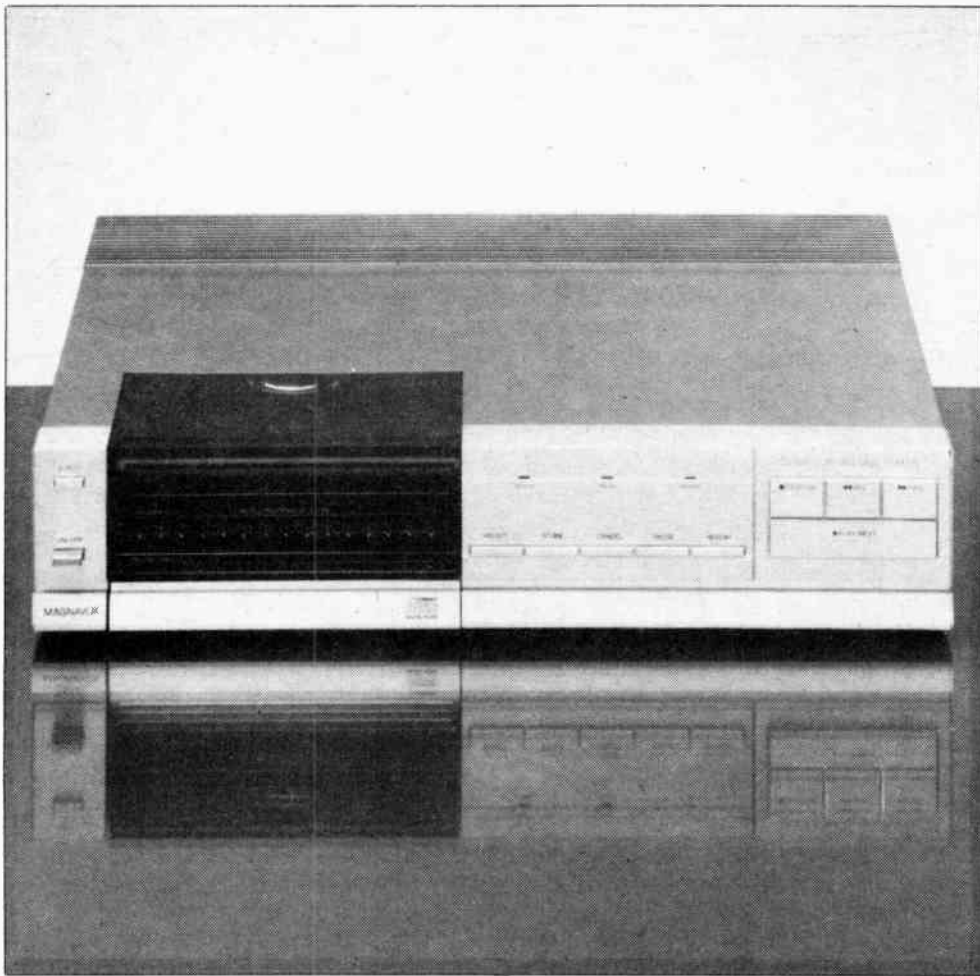
He mentioned that the reaction was phenomenal from station personnel when the Sony player was set up and played in-house. "The overall sound and ease of operation was great. We definitely have high hopes for it. But there won't be any impact until we have the software."

Dick Bailey, program director of KING-FM, a Seattle classical station, said regular CD use will begin April 12. At that time, the station's regular audiophile show will be converted to a CD program, running two hours the first week and one hour each week thereafter. "We'll use it within our regular schedule as well," Bailey said, "but we're limited on the software."

Earle Curtice, sales manager at KFSD-FM, San Diego, said a special hour of laser music is planned for each Saturday from 7-8 p.m. The Sony player premiered on the station March 31, with primarily orchestral music on tap. Although digital discs are interspersed in programming throughout the week, Curtice expects an additional five hours will be added when the CD library expands.

Los Angeles classical station KFAC-FM began using its Sony CD player April 9, and plans to program two hours each Saturday, 10 p.m. to midnight, during its *Ambassador Hour* program. The system eventually will be incorporated into all dayparts. In addition to the Sony player, KFAC will be using a Magnavox model.

Other stations using CD players include: KMET-FM, Los Angeles; WFLN-FM and WYSP-FM, Philadelphia; WBCN-FM, Boston; WRIF-FM and WQRS-FM, Detroit; WKLS-FM, Atlanta; KXTR-FM, Kansas City, Mo.; WTMJ-FM, Miami; WQFM, Milwaukee; WDVE-FM and WQED-FM, Pittsburgh; WGMS-FM, Washington, D.C.; and KDKB-FM, Phoenix.



The front loading design of the new Magnavox FD 3000SL Compact Disc digital audio player makes it an ideal addition to any standard or rack configuration hi-fi system. The model measures 16½ inches wide, 12½ inches deep, 3½ inches high and weighs 13½ pounds.

Something really new at NAB

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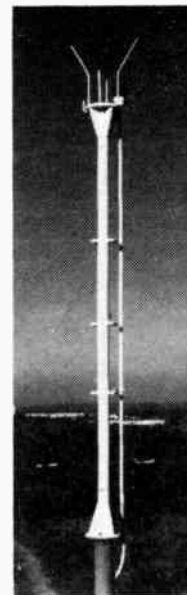
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By Les Luchter

Imagine for a moment the potential combined value of a New York City FM station, AM station and TV channel.

Then, throw in the rights to use four Manhattan cable channels as you see fit. A broadcaster's dream, right?

Sure. But backtrack a bit to 1976.

New York City was a presidential veto away from default. Councilmen were cutting corners from every nook and cranny of city expenses. And those long-neglected, self-serving broadcast properties owned by the city seemed mighty expendable to many in the municipal government.

For awhile, it looked as if WNYC (AM, FM, TV and cable) was on its last legs. The nation's first public broadcasting facility, launched in 1924, quite possibly would be sold—or, at the very least, suffer the disappearance of its city allowance.

The government chose the latter option, and funds were in danger of drying up. For the first time, WNYC was forced to seek its financial support directly from its audience.

For decades, however, WNYC already had been like a kid from a poor family in an otherwise rich neighborhood. The kid got only enough food to maintain himself, while all his peers lived high on the hog.

While those other radio stations in town replaced studios and equipment as the years wore on, WNYC remained in the same basic facilities built as a Works Projects Administration jobs program during the Great Depression.

On the 25th floor of the city's Municipal Building, the WPA modernized the station's original plant, which had been built only a decade before. Those studios, of course, were built for an AM station only. When FM was added in the 1940s and TV in the 1960s, they were crammed onto the same 25th floor.

FM, stereo sound, and later quadrophonic, were added through adaptation of Army surplus equipment. Without "any money," noted Charles Corcoran, WNYC executive officer and chief of operations, the station designed a master control "which allowed one man to perform a number of functions for both stations."

Some of the equipment still at the station—such as old Gates and RCA boards—"looks like Marconi manufactured it," said Corcoran. The current studios have "inadequate acoustic control, inadequate air conditioning and wearing out of acoustical weather stripping," according to George Parow, WNYC project coordinator and deputy chief of operations.

New York City may have had a reputation for carefree spending before its near-default, but in the broadcast area, at least, there were never "funds to replace equipment," Corcoran said. WNYC always had operated on a shoestring.

After the city's fiscal crisis took hold, WNYC's laces were untied. But the new burden for funds proved a blessing in disguise. Faced with fending for itself, the station proved it had listeners (and viewers). It built up membership and sought corporate underwriters. It received a \$1.1 million grant from the Corporation for Public Broadcasting and \$350,000 in federal funds to install an earth station.

And finally, WNYC received \$2.5 million from the city to rehabilitate its facilities.

"We were able to prove (to the city) that the cost-saving and manpower of the new plant would more than offset the debt service of the bonds," Corcoran said.

Studies showed that the 25th floor was still the best place to put WNYC's studios. That created a major challenge since all facets of WNYC would have to stay on the air during the station's renovation.

The process was made easier by dividing construction—and funding—into two distinct phases.

Phase I in progress

During phase I, now taking place, the old studios remain intact, while new radio facilities are being built where the station's offices had been. Station executives and staffers, meanwhile, have been relocated to temporary quarters elsewhere in the building. Eventually, they will move into



This artist rendering depicts an internal view of WNYC's new home.

brand new offices now being built on the 26th floor.

The office renovation, and the rest of phase I, is scheduled to be completed by summer 1984.

The AM/FM radio facilities being built during phase I will include two main studios and six control room—each "a mirror image electronically of the others," according to Corcoran, and each with full stereo capabilities in anticipation of AM stereo.

The studios will be full combo, meaning that announcers put themselves on air without needing an engineer. "I envision this plant will be operated by talent only," Corcoran said. "Technicians will be required in the terminal room (to handle the routing to the control rooms), which will include the satellite area (tied to WNYC's National Public Radio uplink/downlink) for recording and playback. And we'll need concert technicians and good routine maintenance."

Studio equipment will include a Pacific Recorder BMX input board, Studer 880 tape machines and Pacific Recorder Tomcat cart machines. "We selected every component pretty carefully," Corcoran said, "mainly so that I don't have tons of amplifiers in between things to degrade the signal a little bit here, a little bit there."

Not all the new equipment is waiting for the new studios to be put to use. "We can't wait that long," Corcoran noted. "I had to improve the interim plant a little bit. We're trying to order some of the equipment ahead of time, since I have the funds."

Minor changes were made in the past six months to permit combo operation, for instance.

And the station, which records and plays back many concerts each month, already is using eight of 15 Studer 880s that have been delivered.

An interim upgrade in one radio studio added a "TV board, two Studer 880s and some very fine turntables," Corcoran said.

Meanwhile, at the FM transmitter atop the Empire State Building, WNYC spent \$15,000 in the past year for Harris Corp. to totally upgrade or replace the equipment—exciters, stereo generators, EMT 266 limiters. "One of our concepts," Corcoran said, "is to do 'soft limiting' to try to preserve the dynamic range."

Corcoran calls the finished work "perhaps the finest FM transmitter in the country, including WFMT's (Chicago)." He feels that the transmitter, combined with the studio, gives WNYC-FM the potential for the "best sound in New York."

The FM transmitter is scheduled to be moved to the World Trade Center by Labor Day 1984. "But, at present," Corcoran said, "we certainly don't have to apologize for those transmitters, as I might have to do for some of my other equipment, especially in TV."

Modernizing the TV side

For the TV station, which until recently hardly even tried to make any inroads into WNET-TV's New York audience, WNYC has no master plan as it has for radio. "We're doing it (the TV rehabilitation) in bits and pieces," Corcoran said. "With the city, when you can get the money, you'd better spend it."

WNYC-TV, he said, has been using the same 2-inch machines since 1968. Most of these are "just about falling apart," according to Corcoran, and a transition to 1-inch is expected to be half-finished by June.

Two AVRs, out of seven Ampex machines, will be kept, Corcoran said, while eight new 1-inch machines will be ordered. "We're probably ordering the Ampex VPR 80, which is a step down from the top (VPR 2B), and \$15,000 cheaper per machine. It's more than adequate for our needs and still professional."

When Corcoran "orders" equipment, it means he specifies a preferred model to the city's Department of Municipal

Supplies. "If they can get three bids, that satisfies the city procedure. If they can't, we have to go through the Board of Estimate, and I have to make a harder case."

The 1-inch equipment often will be used to record, store and play back TV shows from a PBS downlink north of the city that WNYC, channel 31, shares with WNET, channel 13. The hardware also is needed because of WNYC's increased responsibilities in providing cable programming.

WNYC recently modernized its videotape room facilities. It moved all the machines into half of its in-house production studio while the renovation took place, enabling the station to stay on air.

"I have two existing 1-inches with a Datatron editor," Corcoran noted. "When we did that shift into the studio, I set aside the Datatron editor because I don't want production people in broadcast control. What I plan to do is take those two existing machines and build a 1-inch edit suite with the Datatron editor, where production people can work."

The station now has two ¾-inch edit suites, and Corcoran has ordered a third one, with equipment to include three Panasonics for A/B rolls and "a simple Panasonic editor."

When the renovation is finished, Corcoran explained, "we'll end up in the tape room with eight 1-inch machines, two AVR Quads of ancient vintage, six ¾-inch machines for record and playback—along with a 1-inch edit suite and three ¾-inch edit suites."

"Plus I'm ordering two new graphic generators," Corcoran said. "We're looking at Chyron and a couple of others. We have a Chyron 1 and they're already up to Chyron 4. But we don't need super-fancy stuff."

On the camera side, WNYC now has three old Norelcos in the studio, but Corcoran claims they're "still in fine shape" and don't have to be replaced at this time.

For remote activity, the station has three RCA TK-76 minicams. Corcoran said he's thinking of using those in the TV station's second studio, and buying RCA Hawkeye or Sony Betacam ½-inch equipment for field use.

Once phase I of the construction ends and the AM and FM stations move into their new homes, the TV station will take over part of the abandoned radio studios for an as yet undetermined use.

Phase II of the project, scheduled for completion by late 1985 or 1986, will convert a large portion of the old radio space into a recital/concert hall, with an adjacent "high-tech control room."

The station's music library also will be modernized.

Coming Next Week in Section 2 (News & Programming)

TV Comes Alive

Will live local programming perk up television ratings? **BROADCAST WEEK** looks at the advantages and disadvantages.

The Producers of Summer

NBC begins its 36th consecutive year of baseball broadcasts this spring and **BROADCAST WEEK** tells you how they do it.

The faces of WNYC

- WNYC-FM:** Contemporary classical music; *Morning Edition*; *All Things Considered*; *NPR Playhouse*; *Prairie Home Companion*; folk music; etc.
- WNYC-AM:** *Senior Edition*; *Music From the Theatre*; *Morning Edition*; *All Things Considered*; *As It Happens* (live from the CBS); Big Band music; *Jazz Alive*; etc.
- WNYC-TV:** Japanese morning show (produced at WNYC by Fuji Telecasting Co.); college credit courses presented by the City University of New York; PBS programs; local shows, including *News from City Hall* (produced on location via remote cameras); black-oriented programs (evenings, 7-9 p.m.).
- WNYC-Cable:** One channel now is used for City University programming; another is starting to be used for local shows co-produced with the cable systems, including *Our Time*, a weekly hour focusing on homosexuals; two other city channels are not being used by the city at present.

The recital/concert hall, which will seat 60 to 100 people, will be used for live FM concerts, as well as live FM/TV simulcasts.

Peter Low, manager of broadcasting for WNYC, said, "We're now looking into a lot more channel 31/FM simulcasts. We have traditionally done simulcasts with channel 13. We forgot to do them with ourselves."

Another type of WNYC simulcast now occurs once a month when the AM station's daily, two-hour *Senior Edition* talk show also is telecast on WNYC-TV or WNYC Cable.

Manhattan Cable and Group W Cable, the city's only two cable systems at the moment, recently decided that the city-operated cable channels would be a nice place to put some of the local programming they're required to provide. So they're co-producing programming for WNYC Cable, including *Senior Edition*. Manhattan Cable and Group W Cable use two of the four city channels for commercial programming.

For the *Senior Edition* simulcast, Manhattan Cable sends a director, producer and full crew into the show's regular radio studio, and they do a three-camera remote telecast.

"It's a real throwback to 30 years ago when you had radio stars starting up their TV studios," said John Beck, formerly radio manager for WGBH, Boston, and now director of WNYC. Beck pointed out, not entirely in jest, that the WNYC studio looks the part also.

Even though *Senior Edition* is a radio show, Low said, "TV begins to dominate very fast" when you start simulcasting. Those associated with the show, he said, have to remember, "We're really in the radio business."

Commitment to quality

Unlike other joint TV/radio public broadcasting operations, radio dominates TV at WNYC.

For Corcoran, the situation is somewhat ironic. In a 21-year career with NBC, Corcoran had held management roles in TV and radio. "Although one time I was head of the radio division engineering," he recalled, "TV just ate me alive. The dominant force was television. Radio was still losing money."

Corcoran was NBC's vice president of network television operations when he left the industry in 1972. He soon entered city government as an executive assistant to the commissioner of public works.

His experience in getting things through the municipal bureaucracy, combined with his broadcasting experience, made him a perfect candidate for a WNYC job, and he joined the station in 1978. Soon afterwards, the city established a private, non-profit foundation to take over WNYC's operation. Corcoran, the only station executive not hired by the WNYC Foundation, is now the senior member of the management staff.

And he knows where his new priorities lie.

"At NBC, I wouldn't spend the money for this type of (radio) equipment," he noted. "We're interested in very top quality here. At NBC, I was interested in continuity, grinding it out."

"This station's trying to maximize the quality. I can't do it with a \$3,000 tape machine. I've got to step up and get a better one. And it's got to last a long time because there's no replacement program here. This is maybe a last cut for 15 to 20 years."

On the other hand, TV at NBC was "absolutely top-of-the-line. Here, I stepped down a notch. For instance, we're not going for top-line 1-inch."

According to Corcoran, WNYC-TV literally was given to the city by the FCC in the early '60s, after the commission "did testing here and then ruled that UHF was OK for big cities."

That was a technical test, of course. WNYC never did have the promotion or programming resources to get New Yorkers to turn their dials to UHF for the first time. The reluctance of viewers to tune in now is changing, however, thanks to must-carry cable rules. And, in Manhattan, channel 31 is nestled comfortably

on the cable dial between WCBS-TV and WNBC-TV. But, cautioned Corcoran, "Programming is still the name of the game."

To improve the reception on cable, Corcoran wants to send channel 31's signal to the Manhattan systems via a direct link, like he does with the city's two currently operating cable channels.

Although WNYC's over-the-air TV signal is good, Corcoran can't help but express awe when talking about the station's FCC-built transmitter at the Empire State Building—two 25 Kw's in parallel, with a 2 Kw backup. "It's the only one of its kind," claimed Corcoran.

"It's the most incredible bucket of belts you've ever seen," he exclaimed. "You ought to see the water cooling, the pumps, the pipes. One of our biggest problems is leaks. It's beyond description."

TV transmission, along with FM, is scheduled to switch to the World Trade Center. Under a 1967 agreement, the Port Authority of New York and New Jersey—which built and owns the Trade Center—will pay about \$1.5 million for two new FM transmitters and one TV transmitter.

But WNYC now wants two 55 Kw TV transmitters, even though the agreement only calls for a "substitute or equal"—namely, one 55 Kw. So the Trade Center transmitter room has been designed to accommodate a second 55 Kw, if Corcoran "finds" some \$60,000-\$700,000 from the city.

Meanwhile, WNYC's AM transmitter—

located at Greenpoint in Brooklyn—is being rebuilt for "remote control at long last."

The AM station, which operates at only 1 Kw on an expanded daytime schedule (until about 10 p.m. daily), has been involved in litigation with Minneapolis clear-channel WCCO for about 29 years.

"We want to go to 50 Kw and relocate to Staten Island," Corcoran explained. He added, "1 Kw is a problem. Even 15 times your power doubles your circle... There can be some compromise areas."

WNYC's radio earth station is also in Brooklyn—sitting on the front lawn of a sewage processing plant," Corcoran revealed.

"Telco lines have been a serious problem," he said, but that situation should be rectified when NPR puts up a new dish on the Municipal Building's roof.

The station has been "inundated with downlink service" for others, Corcoran said, and also does "uplinks all the time." WNYC hopes to uplink more and more local concerts for national distribution in the years to come.

WNYC, Corcoran said, already "does more concerts than any other station in the country." And the planned concert/recital hall will be the *piece de resistance* of the new WNYC complex.

"This will be the finest radio facility in New York City," Corcoran declared, "and that includes WNCN and WQXR."

Rely on Dielectric

The networks do

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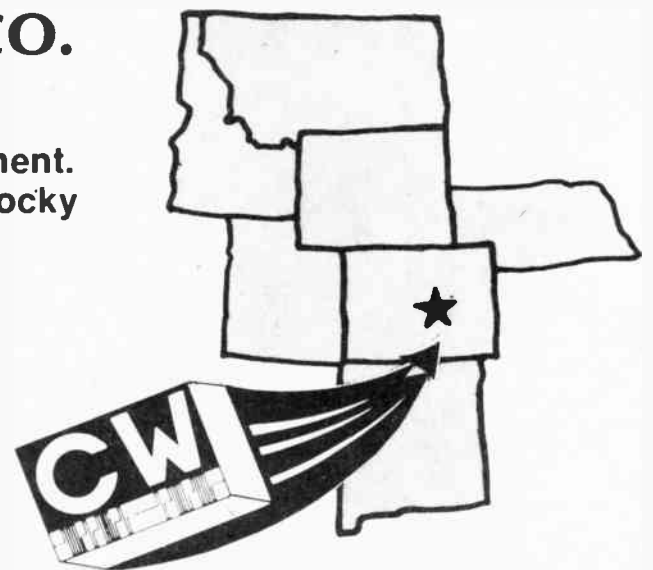
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Narwood

Bucking the television trend paid off well for radio firm

by Les Luchter

In 1957, national radio was not exactly a growth industry.

ABC, CBS and NBC long ago had transferred their creative juices to television.

NBC, more than any other network, had been attempting to find ways out of the radio morass. While most dramas were dropping off the airwaves, NBC had instituted new shows like *X Minus One*. And NBC President Sylvester "Pat" Weaver had started *Monitor* in 1955—a 60-hour, weekend-long series of "events, entertainment and information" that managed to survive for 20 years, although by then, it was down to 12 hours.

Monitor managed to land in the top 10 of A.C. Nielsen's radio ratings during the summer of 1957—the last time Nielsen would provide such figures—behind only *Gunsmoke* and *Great Gildersleeve*.

But the top-rated TV shows in 1957 were garnering about 15 times the number of households of the top-rated radio shows.

And NBC that year started round-the-clock five-minute newscasts on the hour and half-hour, finally signaling the end of traditional network radio.

Against this backdrop, in November 1957, an NBC audio engineer named Ted LeVan began working weekends so that he could spend Mondays and Tuesdays moonlighting at his own radio production company.

LeVan's Narwood Productions now is celebrating its 25th year in business—the oldest such firm in the industry.

For LeVan, who bucked the TV trends of the time to keep a foothold in radio, the last quarter-century has been a labor of love. And the foothold has grown into a steady grasp on radio's pulse.

LeVan said he never had any fears about network radio ending, because "what we were doing—the recording end—was just beginning. And that was the way radio evolved—into a recording medium. There were no more live shows."

"The medium was changing and I was changing with it. And I felt I was in on something new and exciting."

The pioneering era

LeVan, an audiotape editor of great repute, had been around at the beginning of that new era in recording.

Just as audiotape was coming into use in the late 1940s, he left KYW, Philadelphia, to join the NBC Audio Recording Division as an engineer.

"I became the engineer that producers sought," he reminisced. "I loved what I was doing and I spent many hours on it."

In the early days of audiotape, however, producers of radio dramas were often to blame for an engineer's long hours.

"Tape was abused by producers," LeVan charged. "It was such a delight for them, the fact that they could now do anything they wanted. Actors could make mistakes, and they (the producers) could pick up without redoing the whole business. They overreacted to the device."

But, LeVan insisted, "Those were fun days, pioneering days."

Videotape arrives

That pioneering spirit eventually did lead LeVan into NBC's TV side around the same time he was starting Narwood.

"Knowing as much as I did about the editing of audiotape," he stated, "I felt I could transfer the expertise to video."

"In those days, videotape editing was very crude—done with a razor blade, the way audiotape editing was done. If the edit was not made precisely on the "edit pulse," your picture at home would flop vertically as the edit went through the head of the machine.

"It was almost impossible to edit videotape as we did audiotape, but we tried. And that was the only thing they had for about a year."

That year was 1959. LeVan soon left NBC to form his own videotape production company—while still running Narwood as well.

LeVan's video venture introduced a novel idea for the time. Why not take videotape equipment out on location—around town, the country, the world?

His company was called Mobile Video Tape, and he transported his 2-inch Ampex black-and-white machine—enormous by today's standards—on trucks, on airplanes and cruise lines.

CBS News, for example, gave MVT a contract to tape news footage of President Eisenhower's trip to Europe and Asia. While the president was in Rome, reported *TV Guide*, CBS News showed same-day coverage of the trip by flying the tapes to New York via commercial jets and transmitting the footage by microwave from Idlewild (now Kennedy) Airport to CBS' master control.

MVT's other major accomplishment, LeVan said, was shooting an entire episode of Coca-Cola's monthly "spectacular," *America Pauses*,... aboard the Queen of Bermuda ocean liner.

Despite such firsts—and a feature article about the company in *TV Guide*—MVT lasted only two years. It was a victim of underfinancing, LeVan said. "I was financing it myself."

He now dismisses MVT as "a good idea whose time had not quite come." Even with mobile video units flourishing across the country these days, LeVan has no regrets about his decision to stick with Narwood—and radio recording—full-time.

"Once I got out of the videotape thing," he recalled, "I started to spend all my effort making Narwood into a bigger operation."

During the first few years of the company, however, LeVan survived on only two mainstays—*Eddie Fisher Coke Time* for NBC Radio, and *Let's Go To Town* (a public service production for the National Guard, also known as *Guard Session*).

Narwood's early days

Coke's ad agency, D'Arcy-MacManus & Masius, produced an Eddie Fisher TV show for NBC. LeVan recorded the music portion of the TV show right at the TV studio and made tapes of the audience applauding. The following day, Fisher would read lines for the radio show.

"We were able to make the radio show sound like a live radio show," LeVan recalled, "even though the music had come from the TV show. Even after the TV show went off, we continued with the radio show. I would build the shows from my files of the original tapes."

Then, in the early '60s, Coke dropped Eddie Fisher. To replace him, LeVan developed a syndicated show concept called the *HiFi Club*.

Coca-Cola, through its bottlers, bought radio time for local disc jockeys to "interview" top pop artists.

Narwood sent the local stations weekly discs containing Narwood-recorded comments from someone like Connie Stevens—and blank spaces before the comments for the local disc jockey to read questions from a Narwood-prepared script.

"The jock would assume the angle that Connie Stevens was sitting across the mike from him," said LeVan. "We'd put words in his mouth. We'd tell him how to conduct the interview, how to make it sound live."

Then, LeVan—convinced of "a need in the hinterlands for this type of open-ended interview—sold RCA Records on releasing their new albums via this method."

Once a month, RCA shipped two records to radio stations—an artist's new album, and a second disc with the artist's interview "answers." Each station also received a script with the questions.

About 2½ years after it began, said LeVan, the "open-ended interview went out of style," due to increased concern from the FCC and others about misleading programming.

The technique then was changed to having local DJs precede the pop stars' recorded statements by reading "narrative" statements scripted by Narwood. Now, LeVan said, the DJs would say



Ted LeVan's team at Narwood includes Skitch Henderson, host of "The Music Makers", Glen Campbell, host of *Country Closeup*, and Ellen Silver, vice president of programming.

something like, "Recently, Connie was asked so and so." Then she made the statement."

A new way of talking

Narwood no longer supplies scripts to individual stations. All its shows are now fully recorded in advance. But the technique of taping artist and narration at different times is still used "quite often," LeVan noted.

The most important change from the old days in such interviews with singers and musicians, he said, is that the artists no longer read their comments from prepared scripts. Remembering the '50s and early '60s, LeVan lamented that everything on national radio was then scripted, and those scripts, he feels, were "awful."

"Today," LeVan cheered up, "interviews are done live and ad-libbed." And usually, the host and artist are together. "They just sit there and rap, and it works."

Then, LeVan said, the "interview is transcribed. I look at the six, eight or 10 pages of interview and decide what's going to be used in the program. It's a much better final product, because it's natural."

Narwood grows up

With the demise of network radio programming and little commercial syndication to speak of, public service shows produced for The National Guard and others kept Narwood afloat during most of the 1960s and into the '70s.

And LeVan—the consummate engineer—was always on top of technological developments. In 1963, he remarked, Narwood released the first radio program ever recorded in compatible stereo—a *Let's Go To Town* show with Tex Benecke and the Glenn Miller Orchestra, recorded at Regent Sound, New York. (LeVan usually uses Regent or A&R when he needs more studio space than Narwood's small 9x12-foot facility affords.)

"In the early stereo days, record companies were selling two types of records," LeVan recalled. "So we worked with Columbia Records when they developed a compatible groove, meaning that a mono station could play it, and an FM stereo station could play the same record."

LeVan plucked pioneering disc jockey Martin Block out of retirement to host his National Guard program. Block, who had invented the *Make-Believe Ballroom* on New York's WNEW in the 1930s, stayed with Narwood for four years until his death in 1967.

But the music business was constantly changing. Big bands had disappeared. Rock had taken hold. And Narwood changed with the times.

"We stayed abreast of what was popular," said LeVan, "and continued to record people who were on the charts."

As radio stations switched to specialized formats, so did Narwood. By the early '70s, the company was producing four half-hour weekly shows for the U.S. Army Reserve: *Country Cookin'*, with Lee Arnold; *William B & Co. (MOR)*, with WNEW's William B. Williams; *Nightbird & Co.*, with WNEW-FM's Allison Steele; and *Rap N' Rhythm (Black)*, with Al Gee.

The mid-1970s were a turning point for Narwood. The National Guard, Army and other government agencies received the right to do real advertising—and no longer needed to depend on the types of public service programs Narwood produced for them.

But the radio networks finally were

coming back—and looking for long-form programming.

Someone had to produce those shows and LeVan was ready. Narwood began doing two-hour specials for NBC and ABC. It started syndicating other shows on its own. And the oldest radio production company survived once again—this time against a slew of new players. "The competition broadened the base for the business," LeVan said.

Back to the bands

Narwood now produces four syndicated regular series. They include *Country Closeup*, a weekly hour hosted by Glen Campbell and featuring one guest artist per show; *Minding Your Business*, a 90-second show for "decision-makers," with two episodes each weekday; and *Outlook*, a 90-second daily feature focusing on "the latest news, happenings, issues and personalities in the black community."

But LeVan's personal favorite among Narwood's current offerings is *The Music Makers*, an hour-long weekly show targeted to the growing audience for those same big bands and singers that he started out with more than 30 years ago. Like *Country Closeup*, *The Music Makers* features a name host—Skitch Henderson—and one guest artist weekly.

"The medium has swung full circle," LeVan claimed. "It's been rumored for 30 years that the bands are coming back. I think this time it's for real, because the stations are coming back. (At press time, Narwood had 210 stations picking up *The Music Makers*.)"

LeVan enjoys being able to talk once again with the singers and bandleaders that he previously had recorded during the early '50s. But, back then, he also taped the music live.

"NBC had the finest studios in New York at that time," he remembered. "Most of my Big Band recording was done in Studio 6A, which became the studio of Toscanini when the NBC Symphony was formed."

"I recorded probably all the big bands, and the Big Band singers. The key to success of the shows is that I would hire a band and a singer who had never performed together before, like Count Basie and Peggy Lee."

"Today, costs are prohibitive in doing a regular radio series with live musicians. All the music today is from tapes and records."

But live concerts of rock, country, jazz and classical music do appear often on radio, causing LeVan to complain, "There are no Big Band, MOR concerts" on the medium. So Narwood's coming to the rescue with *The Music Makers in Concert*, scheduled to start next fall.

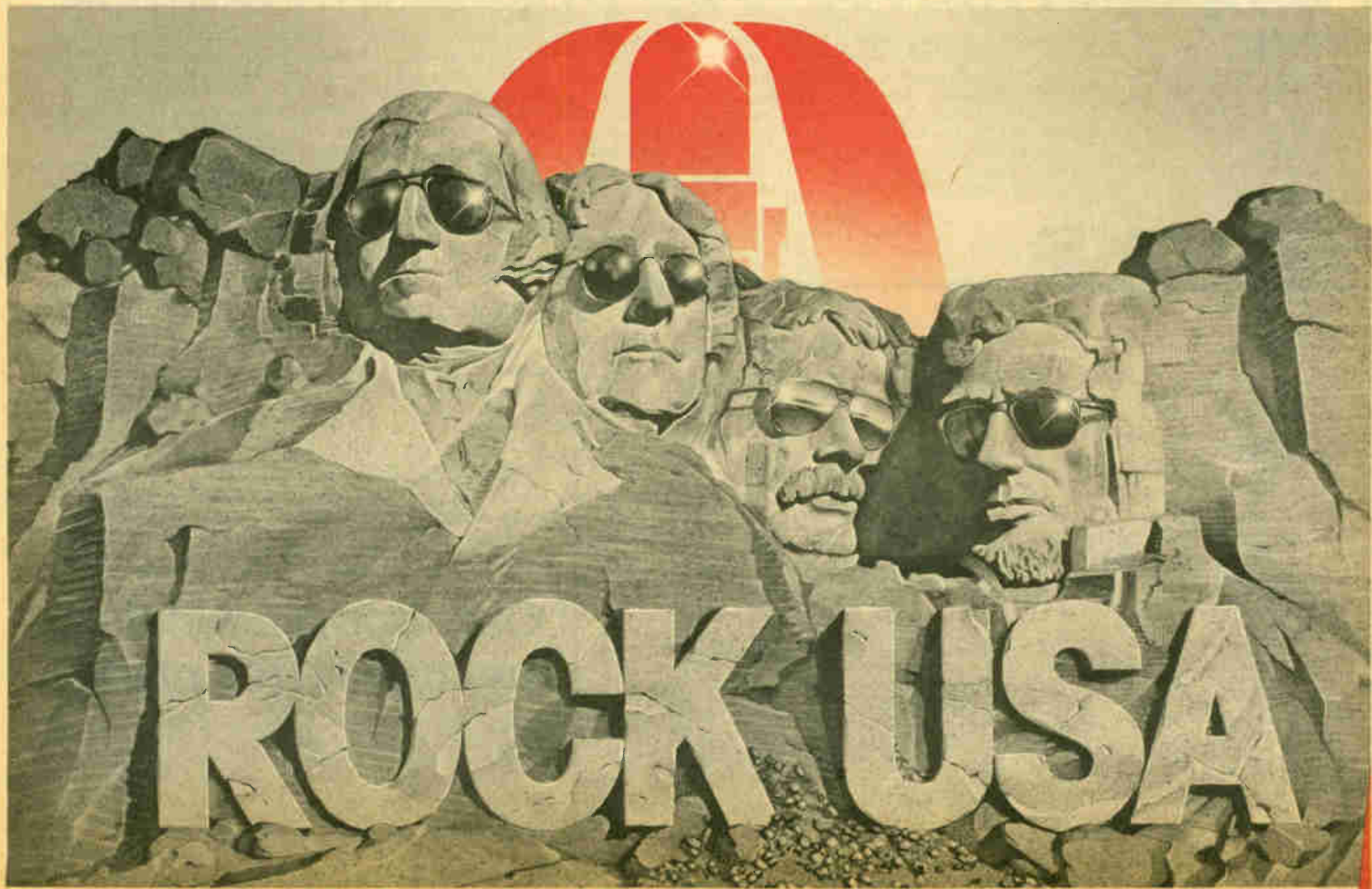
During its 25 years, Narwood never has gotten beyond a staff of six full-time people, according to LeVan. This has enabled him to maintain a personal touch. He is executive producer of all the company's programs, for instance.

Narwood's equipment has progressed from a "portable" Magnacorder tape recorder, to an Ampex 300, to stereo equipment, to a current lineup of three production studios and one recording studio.

Does LeVan, who now has four engineers working for him, miss that side of the business?

"I know how to use it (the new equipment)," he joked, "and can even edit tape if I have to. But now I do it with my glasses..."

"Otherwise, nothing has changed."



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FINANCE

Pompadur moves to up profits of stations

By Bill Dunlap

NEW YORK—The chief executive of GP Station Partners, the group that will manage and operate the four Ziff-Davis television stations sold March 28 to a syndicate of limited partners, said the stations will be run in a

somewhat less aggressive manner than they were by Ziff-Davis in an effort to raise profit margins.

I. Martin Pompadur, who had been chairman of Ziff-Davis Broadcasting Co., said Ziff-Davis has spent lavishly on equipment, news and syndicated programming, "with relatively little regard

to the short term effect on the bottom line."

Pompadur said new management will put "more emphasis on profit margin and cash flow, and get profit margins back up into the middle 40s," a level at which several station group owners operate their stations.

Pompadur also predicted that the kind of deal that made the sale of the stations possible, known as a syndicated limited partnership leveraged buyout (BW, 4/4/83), will become more prevalent.

"I have had a number of people come to us and ask for copies of our private placement memorandum because they would like to do the same thing," he said.

Last week, about a week after the Ziff-Davis sale was announced, there were unconfirmed reports that at least one of the General Electric Broadcasting Co. television stations would be sold in a similar deal. Eight GE radio stations and two of three GE television stations were put on the block late last year.

The deal for the Ziff-Davis stations was put together by Rothschild Inc. and Smith Barney for \$64 million, with \$38 million in debt financing and \$26 million raised through private placement of limited partnership interests.

According to Rothschild, the primary objective of the partner-

ship is to enhance the value of the acquired stations for later resale. The self-liquidating partnership is said to provide investors with income tax benefits and the opportunity to achieve capital gains.

The stations, all network affiliates, are WRDW-TV, Augusta, Ga.; WROC-TV, Rochester, N.Y.; WEYI-TV, serving Saginaw, Flint and Bay City, Mich.; and WTOV-TV, Steubenville, Ohio.

Pompadur emphasized that the four stations would not be run in a manner that sacrificed the station's competitive positions in their markets in order to maximize profitability. He also said there is no timetable for selling the stations.

"We're not going to do anything differently than other operators do," he said. "There's nothing revolutionary. It's just a different philosophy of running stations."

"The impression that we are just going to build them up and flip them is just not correct. This is not an asset play."

STOCKS

EXCH	COMPANY	CLOSING 3/30	CLOSING 4/6	NET CHANGE IN PERIOD	% CHANGE IN PERIOD	52-WEEK HIGH	52-WEEK LOW	P/E
NYS	ABC	62.00	64.25	2.25	3.63	65.25	26.75	11
ASE	ADAMS-RUSSELL	25.25	24.25	-1.00	-3.96	34.00	17.13	24
OTC	AEL (AM. ELEC. LAB.)	24.75	27.25	2.50	10.10	27.25	8.75	D
ASE	AFFILIATED PUBS.	30.50	31.13	.63	2.05	42.00	23.88	14
OTC	A.H. BELO	40.75	39.50	-1.25	-3.07	40.00	16.50	16
NYS	AMERICAN EXPRESS	62.75	59.63	-3.13	-4.98	67.38	50.38	13
NYS	AMERICAN FAMILY	17.88	17.38	-.50	-2.80	18.50	7.25	11
NYS	ARVIN INDUSTRIES	19.88	20.75	.88	4.40	22.25	11.75	14
OTC	BARRIS IND.	5.50	5.38	-.13	-2.27	5.75	1.50	50
OTC	BBDO INTL.	40.75	40.50	-.25	-.61	41.50	19.50	15
NYS	JOHN BLAIR	56.00	55.13	-.88	-1.56	56.88	21.75	12
OTC	BURNUP & SIMS	8.13	7.88	-.25	-3.08	14.63	7.50	D
OTC	CABLE TV INDUSTRIES	5.75	5.75	.00	.00	9.50	3.00	27
NYS	CAPITAL CITIES COMM.	139.50	138.00	-1.50	-1.08	147.00	64.38	18
NYS	CBS	68.75	67.50	-1.25	-1.82	69.38	55.00	16
OTC	C-COR ELECTRONICS	17.00	15.75	-1.25	-7.35	35.75	16.50	12
ASE	CETEC	9.00	8.63	-.38	-4.17	9.38	5.38	21
NYS	CHARTER CO.	11.88	11.75	-.13	-1.05	15.50	6.50	11
NYS	CHRIS-CRAFT	20.63	19.88	-.75	-3.64	24.63	19.25	18
OTC	CHYRON	27.25	25.75	-1.50	-5.50	28.50	9.50	29
NYS	COCA-COLA	54.50	54.63	.13	.23	55.25	29.75	13
ASE	COHU	7.00	6.88	-.13	-1.79	8.50	3.88	20
OTC	COMCAST	20.25	19.00	-1.25	-6.17	21.50	9.50	20
OTC	COMPACT VIDEO	7.63	8.38	.75	9.84	7.88	2.63	D
NYS	CONRAC	31.25	30.50	-.75	-2.40	36.38	21.25	8.6
NYS	COX	46.25	45.00	-1.25	-2.70	52.50	23.88	19
NYS	WALT DISNEY PROD.	77.25	78.50	1.25	1.62	78.75	47.00	26
NYS	DOW JONES & CO.	41.75	44.50	2.75	6.59	44.50	17.88	31
OTC	DOYLE DANE BERNBACH	20.75	22.00	1.25	6.02	24.00	14.25	16
NYS	DUN & BRADSTREET	124.00	119.00	-5.00	-4.03	126.25	58.50	23
NYS	EASTMAN KODAK	84.38	80.25	-4.13	-8.89	91.75	65.38	11
OTC	ELEC. MISSELS & COMM.	12.25	12.00	-.25	-2.04	20.00	8.50	D
NYS	FAIRCHILD IND.	21.00	21.13	.13	.60	21.63	17.88	11
NYS	FOOTE, CONE & BELDING	44.50	44.00	-.50	-1.12	46.75	27.25	11
NYS	GANNETT CO.	65.50	67.25	1.75	2.67	67.25	29.50	19
NYS	GENERAL ELECTRIC	106.50	103.25	-3.25	-3.05	111.25	55.00	13
NYS	GENERAL INSTRUMENT	56.13	52.25	-3.88	-6.90	66.88	60.50	15
NYS	GENERAL TIRE	29.00	28.38	-.63	-2.16	36.88	17.88	8.4
NYS	GETTY OIL CORP.	56.63	59.75	3.13	5.52	64.88	41.25	6.9
OTC	GRAPHIC SCANNING	25.88	22.25	-3.63	-14.01	27.00	7.88	D
OTC	GREY ADVERTISING	91.00	89.00	-2.00	-2.20	95.00	57.00	8
ASE	GROSS TELECASTING	41.75	48.38	6.63	15.87	48.38	23.25	11
NYS	GULF UNITED	27.88	27.00	-.88	-3.14	29.75	15.50	8.8
NYS	GULF & WESTERN	24.50	24.00	-.50	-2.04	27.00	17.75	12
NYS	HARRIS CORP.	45.75	42.13	-3.63	-7.92	51.88	20.38	22
NYS	HARTE-HANKS	38.75	39.00	.25	.65	41.88	21.25	14
NYS	HERITAGE COMM.	12.00	11.13	-.88	-7.29	13.88	7.38	18
NYS	INSILCO CORP.	23.63	24.50	.88	3.70	25.25	12.25	16
NYS	INTERPUBLIC GROUP	52.50	52.50	.00	.00	54.00	25.50	12
NYS	JEFFERSON-PILOT	32.75	31.50	-1.25	-3.82	35.00	22.38	8
OTC	JOSEPHSON INTL.	15.63	15.25	-.38	-2.40	17.75	6.75	11
NYS	JWT GROUP	32.13	31.00	-1.13	-3.50	34.00	14.75	647
NYS	KNIGHT-RIDDER	50.50	48.63	-1.88	-3.71	53.00	51.50	15
NYS	LEE ENTERPRISES	44.13	23.75	-20.38	-46.18	43.63	22.50	16
NYS	LIBERTY	16.88	17.00	.13	.74	17.50	10.13	14
OTC	LIN BROADCASTING	36.75	36.25	-.50	-1.36	39.75	17.63	20
NYS	M/A COMM.	25.00	23.75	-1.25	-5.00	30.00	11.88	32
NYS	MCGRAW HILL	94.00	87.25	-6.75	-7.18	95.50	44.88	20
NYS	MCA	36.88	37.00	.13	.34	42.13	21.88	9.8
OTC	MCI COMMUNICATIONS	46.00	44.13	-1.88	-4.08	46.75	13.13	28
ASE	MEDIA GENERAL	46.50	47.00	.50	1.08	50.75	33.63	10
NYS	MEREDITH	99.25	98.75	-.50	-.50	99.50	52.75	10
NYS	METROMEDIA	451.00	453.00	2.00	.44	454.00	309.00	29
NYS	MGM/UA	11.38	11.63	.25	2.20	12.25	5.00	20
OTC	MICRODYNE	13.50	13.13	-.38	-2.78	15.88	6.75	32
NYS	3M	79.25	76.13	-3.13	-3.94	82.50	48.75	14
NYS	MOTOROLA	109.00	102.25	-6.75	-6.19	116.75	49.50	22
ASE	MOVIELAB	4.13	4.00	-.13	-3.03	4.50	2.00	D
OTC	MULTIMEDIA	35.75	36.00	.25	.70	38.25	18.13	19
ASE	NEW YORK TIMES CO.	66.50	65.50	-1.00	-1.50	69.50	33.25	15
OTC	A.C. NIELSEN A	35.50	32.25	-3.25	-9.15	39.00	20.56	16
NYS	N. AMERICAN PHILLIPS	61.38	59.50	-1.88	-3.05	63.75	30.00	11
NYS	OAK INDUSTRIES	11.38	11.25	-.13	-1.10	32.25	9.00	46
OTC	OGILVY & MATHER	48.50	47.75	-.75	-1.55	49.00	28.50	14
NYS	ORION	19.50	19.13	-.38	-1.92	20.88	3.63	D
ASE	ORHOX CORP.	7.00	6.25	-.75	-10.71	15.13	6.38	D
NYS	OUTLET CO.	53.00	51.00	-2.00	-3.77	54.50	29.50	14
ASE	POST CORP.	37.50	38.25	.75	2.00	39.75	24.63	18
OTC	PRIVATE SCREENINGS	2.25	2.25	.00	.00	NA	NA	D
NYS	RCA	24.00	23.25	-.75	-3.13	27.00	15.75	11
OTC	REEVES COMMUNICATIONS	20.75	21.50	.75	3.61	43.00	15.50	11
NYS	SCIENTIFIC-ATLANTA	16.75	15.75	-1.00	-5.97	23.00	10.13	D
OTC	SCRIPPS HOWARD	23.25	23.00	-.25	-1.08	26.75	16.75	13
NYS	SONY CORP.	15.38	14.88	-.50	-3.25	17.25	11.00	18
NYS	STORER COMMUNICATION	29.25	28.63	-.63	-2.14	34.25	19.00	50
NYS	TAFT BROADCASTING	47.00	47.50	.50	1.06	48.38	28.25	14
ASE	TECH OPERATIONS	23.88	23.38	-.50	-2.09	26.50	13.75	14
NYS	TEKTRONIX	67.25	61.75	-5.50	-8.18	75.75	34.00	16
OTC	TELEMATION	5.25	5.25	.00	.00	5.25	2.38	D
OTC	TELEMET(GEOTEL INC.)	3.25	3.38	.13	3.85	3.88	1.00	17
OTC	TELEPICTURES	15.13	15.13	.00	.00	16.75	5.00	20
ASE	TEXSCAN	23.50	21.88	-1.63	-6.91	25.00	9.75	26
NYS	TIME INC.	59.50	59.63	.13	.21	61.25	44.50	24
NYS	TIMES MIRKOR	71.75	70.50	-1.25	-1.74	73.00	35.50	17
OTC	TOCOM	8.13	7.50	-.63	-7.69	14.00	7.25	D
OTC	TURNER BROADCASTING	18.00	17.00	-1.00	-5.56	24.50	8.50	D
OTC	UNITED TELEVISION	43.88	42.38	-1.50	-10.81	44.13	6.75	15
OTC	UNITEL VIDEO	10.00	9.00	-1.00	-10.00	9.25	5.75	14
NYS	VARIAN ASSOCIATES	45.00	39.63	-5.38	-11.94	73.00	13.00	27
NYS	VIACOM	32.38	33.13	.75	2.32	35.13	17.25	16
OTC	VIDEO CORP. OF AMER.	8.63	7.88	-.75	-8.70	10.00	3.75	D
NYS	WARNER COMM.	28.50	27.75	-.75	-2.63	63.25	27.25	7.1
ASE	WASHINGTON POST CO.	61.25	61.00	-.25	-.41	64.75	28.25	16
NYS	WESTERN UNION	41.63	40.38	-1.25	-3.00	54.00	25.25	12
NYS	WESTINGHOUSE	47.13	44.13	-3.00	-6.37	50.25	21.88	8.6
ASE	WOMETCO	33.00	30.25	-2.75	-8.33	35.00	16.75	20
ASE	WRATHER	27.50	27.00	-.50	-1.82	30.00	19.25	D
NYS	ZENITH	16.63	15.88	-.75	-4.51	18.13	9.75	D

Provided by Steven G. Hammer, A.E. Richey, Frankel & Co., Boulder, Colo., (303) 443-6830. The information and statistics contained herein have been obtained from sources we believe reliable but are not guaranteed by us to be all-inclusive or complete. This information is not to be construed as an offer or the solicitation of an offer to buy or sell the securities herein mentioned. This firm and/or its individual brokers and/or members of their families may have a position in the securities mentioned and may make purchases and/or sales of these securities from time to time in the open market or otherwise.

Oak Communications switches DBS plans

RANCHO BERNARDO, Calif.—Oak Communications, in the first wave of companies seeking entry into the direct broadcast satellite business, has withdrawn its DBS application from the Federal Communications Commission, but it isn't ruling out eventual participation in the business.

Six months ago, Oak said it was backing off from initial plans to make an early entry into DBS.

Last week an Oak spokesman said a decision to proceed with DBS entry would require Oak to update and revise its FCC application. "We aren't sure which direction we are going in the DBS market, so we thought it better to withdraw the application and refile another one at a later date if we decide to go ahead," the Oak spokesman said.

Everitt Carter, Oak chairman

and chief executive, has said the company will play some role in DBS. Oak officials said the company is continuing plans to make and sell equipment and programming for the DBS market.

In October, Oak ended an agreement with Telesat of Canada to lease a transponder on the Anik satellite which would have permitted the company to serve the northeast United States before it got FCC approval to use a future American satellite. Oak said at the time it was saving \$80 million by the move.

Oak wouldn't say so, but some observers believe the decision to pull back from the DBS race was due to lower earnings attributable to the slowdown in new cable TV construction and problems with Oak's addressable cable converters.

Outlet Co. reporting record '82 earnings

PROVIDENCE, R.I.—Outlet Co., a Rhode Island-based group broadcaster, reported record earnings in fiscal 1982, a three-for-two stock split and a 12.5 percent increase in its quarterly dividend.

Outlet said it earned \$18.06 million, or \$6.13 a share, in the year ended Jan. 31, compared with a loss of \$18.03 million the previous year, most of which resulted from discontinued operations and the sale of the company's third and last retail division.

Earnings from continuing operations in the fiscal year were \$11.3 million, or \$3.74 a share, compared with \$1.56 million, or

28 cents a share, in fiscal 1981. Revenues improved to \$86.5 million from \$75 million a year earlier.

Fourth quarter earnings from continuing operations were \$1.6 million, or 49 cents a share, compared with \$403,000, or 7 cents a share, in the same 1981 quarter. Revenues totaled \$22 million, compared with \$19.2 million a year earlier.

The stock split is for shareholders of record April 15, with distribution of the new shares on May 4. The dividend increase raises the annual payout to 45 cents a share annually on the new shares, the equivalent of 67.5 cents per pre-split share.

KFMB starts market service

SAN DIEGO—KFMB-TV here has created a new marketing service designed to assist San Diego-area retailers in making better use of the TV medium.

According to Bill Moylan, KFMB vice president, sales and operations, the station hopes the new unit will provide stimulus for the retail community to use TV in advertising and merchandising

efforts. Besides working with retailers to create new selling events, the CBS affiliate will assist in all phases of marketing and media strategy, production, as well as developing funding to pay for TV advertising.

Patrick Rogodino, newly named KFMB marketing director, will spearhead the effort.

REGULATORY SCENE

FCC amends teletext rules

Teletext, transmission of textual and graphic data on the vertical blanking interval, has been authorized by commission amendment to Parts 2, 73 and 76 of its rules.

The FCC moved to authorize teletext under an open market approach that allows licensees of full service and low-power television stations to operate teletext services and to choose the kinds of service and the technical systems for transmitting data signals. The FCC, however, has required that teletext operations not interfere with regular broadcast service of the originating station, signals of other stations or those of non-broadcast radio stations. Teletext will be permitted on lines 14-18 and 20 of the VBI with plans to phase in lines 10-13 later.

Changes in Part 2 of the rules permits teletext message services that are of a non-broadcast nature and expands the teletext definition to include data that is useful to widen and enhance the utility and service of teletext information. Such non-display data must be directly related to some

feature to enhance the utility of the display function or to control equipment designed for secondary use with the display data. Licensees will be responsible for all teletext provided through their station's facilities, since the FCC stated it viewed teletext as an ancillary service of broadcasters.

Stations will have the ability to initiate and terminate teletext at their discretion and will have no requirement for maintaining teletext logs. The FCC also authorized public stations to engage in teletext on a profit making basis.

LPTV rules released

The Federal Communications Commission has clarified provisions in the operation of low-power television service that includes permitting television translator stations to originate programming and operate on a subscription basis.

The FCC also indicated that operator requirements should not allow microwave and satellite feeds to be considered originated programming. The commission explained that trans-

lator stations may rebroadcast programming of low-power stations with appropriate permission.

Cable systems will not be required to carry LPTV stations as the FCC found they do not fall under the guidelines of the "must carry" rule, and since there is not any requirement for local programming, there is no reason for cable carriage. The FCC also will protect the VHF input channel used by cable systems as well as the input channels of MDS in Instruction Television Fixed Service stations.

In attempting to facilitate the processing of LPTV applications, the FCC retained the tiered approach, rejecting an interim approach. Major amendments were redefined and now allow certain technical changes with only a minor effect on the station's contours.

Changes in ownership of 50 percent or more will be considered major amendments. The FCC also made it clear that LPTV licensees were eligible for television auxiliary station licenses.

Renewal and transfer of LPTV and translator stations will have shorter and simpler forms, but the FCC maintained its comparative factors criteria for low-power hearings. It found that passage of the lottery rules rendered requested changes in the comparative process moot.

The FCC denied a request from the Corporation for Public Broadcasting asking that certain LPTV frequencies be reserved for non-commercial use. The FCC also refused to grant superior interference protection for non-commercial stations as long as there are "unoccupied" channels reserved for full power non-commercial use.

Texas applicant granted review

The FCC granted a review request and permitted a comparative credit for an inadvertently late-filed engineering amendment of an applicant for a new FM radio station.

The amendment, filed by Central Texas FM Broadcasting Inc., involved a site change because of an air hazard. Central Texas was one of 11 applicants for the station.

The amendment, submitted the last day for filing amendments, inadvertently was filed with the application of Albuquerque FM Broadcasters Inc. by a person involved with both applications. An Albuquerque amendment

was filed in the Central Texas application and an exhibit prepared by Central Texas was not filed at all.

The incorrect filing was discovered shortly thereafter and corrected, but the Broadcast Bureau would not allow Central Texas comparative credit for the site change. The commission found that Central Texas had neither intent nor opportunity to use the delay to gain advantage and granted the comparative credit for the site change.

Lotteries to be used to select initial licensees

The FCC has adopted rules for the use of a lottery system to select initial licensees where more than one applicant has expressed interest in a communications facility. The lotteries will be used in low-power television and television translators, private land mobile, operational fixed microwave, aviation and maritime and public land mobile, except cellular radio.

LPTV and translator television services applicants will be given minority and diversity preferences. The preferences are 2:1 for applicants more than 50 percent minority controlled; 2:1 for applicants whose owners control no other communications media; and 1.5:1 for applicants controlling one-three communications media. Diversity preference will not be available to LPTV applicants whose owners control local media or mass communications serving essentially the same area. Applicants may qualify for both minority and diversity preferences.

Should a petition to deny be filed, it would only be considered after the lottery. The FCC staff will review the case to determine if a grant should be made or if a hearing is merited. Paper hearings are planned unless oral testimony before an administrative law judge appears necessary. If a tentative selectee is found unqualified, a second applicant will be drawn from the same pool.

Radio operators face license suspensions

The FCC now can suspend licenses of commercial radio operators who advise, equip or otherwise assist in illegal communications under an amendment to Section 202(m) (1) (A) of the Communications Act.



High honor

Samuel Hyman, president of Camera Mart, New York City, accepts the Maximium Achievement Sales Award from K. Sakamoto, president, Ikegami Tsushinki Ltd. The award was presented to the Camera Mart for its leadership in the sales of Ikegami products in the United States in 1982.

CALENDAR

APRIL

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 14—Meeting of National Frequency Coordinating Committee of Society of Broadcast Engineers. KLAS (TV), Las Vegas, Nev. Information: Richard Rudman, (213) 462-5392.

April 14—National Academy of Television Arts and Sciences, Syracuse chapter, "speaker series," featuring Len Berman, NBC sportscaster. S.I. Newhouse School of Public Communications, Syracuse, N.Y.

April 14—Central Educational Network's "Learning Styles and the Adult Learner: Post-Secondary Education Professional Development Teleconference." To be transmitted from Lincoln, Neb. Information: (312) 545-7500.

April 14—"Terrorism and the Media in the 1980s," spon-

sored by Media Institute and Institute for Studies in International Terrorism of State University of New York. Dirksen Senate Office Building, Washington. Information: Pauline Howard, (202) 298-7512.

April 14-17—Women in Communications Northeast regional meeting, "Thriving in the '80s." Sheraton Inn, Liverpool, N.Y.

April 15—Television Bureau of Advertising regional sales training seminar. Colony Square, Atlanta.

April 15—Advertising Association of Baltimore symposium, "Odyssey 1990." Hyatt Regency, Baltimore.

April 15—Deadline for applications in Western Public Radio's third national radio training project seminar for mid-level independent, public and commercial radio producers. Project funded by John and Mary Markle Foundation. Information: Western Public Radio, Fort Mason Center, building D, San Francisco, 94123, (415) 771-1160.

April 15-16—Women in Communications South regional meeting, "The Art of Communication." Birmingham Hyatt, Birmingham, Ala.

April 15-16—Women in Communications North Central regional meeting, "Communications: The Linking Dimension." Sheraton Mayfair Inn, Milwaukee.

April 15-16—Society of Professional Journalists, Sigma Delta Chi, region nine conference. Theme: "The Media Takes a Critical Look at Itself." Little America Hotel, Salt Lake City.

April 15-17—Society of Professional Journalists, Sigma Delta Chi, region eight conference. Theme: "Political News Coverage." Dallas.

April 15-17—Alabama AP Broadcasters Association annual convention. Gulf Shores State Park, Gulf Shores, Ala.

April 15-17—Foundation for American Communications conference for NBC affiliates on "NBC Journalism Economics Issue." Pine Isle Resort, Atlanta. Information: (213) 851-7372.

April 16—West Coast Hispanic Telecommunications Symposium, conducted by National Association of Broadcasters' department of minority and special services and hosted by University of Southern California's Media Institute for

Minorities. Davidson Conference Center, USC, Los Angeles.

April 16—Radio-Television News Directors Association region three meeting with Utah Society of Professional Journalists, Sigma Delta Chi. Little America Hotel, Salt Lake City.

April 16-17—American Public Radio Network conference. Radisson Plaza Hotel, St. Paul, Minn.

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 Co., Holiday Inn International Airport, Minneapolis.

PRODUCT UPDATE

NAB abounds with new equipment

LAS VEGAS, Nev.—Sony's 14,000-square-foot \$1 million TV exhibit here, said to be the largest in NAB's history, features the first public showing of the 1-inch high-definition video recorder and 1-inch digital video recorder.

The units are engineering evaluation models only, according to Sony Broadcast Vice President of sales Charles Felder. He said Sony expects broadcasts to "give us feedback on how we can apply this technology."

Felder said that the 1125-line high-definition system has "improved considerably since its private showings a year ago."

Three other formats, available now, are also on display at the Sony exhibit— $\frac{1}{2}$ -inch, $\frac{3}{4}$ -inch, and 1-inch.

In the 1-inch arena, the BVE 5000 editor is being shown with a new software package and an intelligent interface. It will be available in the fourth quarter, according to Felder.

The BVH-2500, a new 1-inch type-C machine, is similar to the BVH-2000 but has full-animation and frame storage. It stores up to 200,000 frames, with random access at any point, and records or plays back at any speed, including "stop." It also has dynamic tracking heads for each individual function.

In $\frac{3}{4}$ -inch, Sony is unveiling an update for the BVU 800 and BVU 820, which Felder said, "improves the picture quality of U-Matic tapes about one generation." This device, which can upgrade the quality of old tapes, costs about \$1,500.

In $\frac{1}{2}$ -inch, Sony is introducing several new products. The BVW-20 is a battery-operated field playback machine, while the BVW-40 is a record/playback unit for studio use. Additions have been made to the BVW-10 studio model, which allows editing to be done on $\frac{1}{2}$ -inch.

The Betacam BVP-3, three-tube camera, is being shown in a new Plumicon version, and several adaptors now will allow existing cameras to interface directly to $\frac{1}{2}$ -inch recorders. "If you don't own any equipment," Felder said, "you can go directly into Betacam and have all the equipment you need."

Felder reported that a new Betacam sale is about to be announced by a major broadcast group. And Neil Vander Dussen, Sony Broadcast president, revealed that several companies have expressed interest in licensing the Beta format for their own brands; Thomson-CSF already markets such equipment.

Sony has set up a theater in the exhibit area that will show demonstrations of the digital and high-definition video on a 100-inch screen, including live pictures from a high-definition camera set up elsewhere in the exhibit area.

The firm will repeat its setup of a live model and colorful birds, which proved successful at New York's SMPTE exhibit last fall. Felder said the "color and variety of birds allowed them (attendees) to better evaluate the cameras."

A separate MCI/Sony exhibit, about 2,700 square feet, will showcase radio products, including a 24-track digital recorder and the broadcast version of Sony's compact disc (see related story, Section II). A soundproof studio, with a full MCI production console, also will be on-site.

RCA's new products at NAB include a Hawkeye HR-3 $\frac{1}{2}$ -inch recorder, TKP-47 automatic portable camera, H Panel Antenna for low and midband VHF

broadcasting, and TTG-35H transmitter for highband VHF broadcasting.

The Hawkeye HR-3 features a heterodyne color playback of material for review on a field monitor and also can perform video insert edits in the field. It weighs 15.8 pounds and measures 11.4 x 5.6 x 13 inches.

The TKP-47, a portable adjunct to the TK-47 automatic studio camera, has several new features not seen in the engineering model displayed last year at the IBC convention in England: a removable power supply, redesigned handle and styling improvements.

The H Panel Antenna comes in two models: one for channels 2 and 3, the other for channels 4 to 6. It can be used for omnidirectional application (four H Panel radiators are mounted in a square configuration and fed by signals of equal amplitude) or directional horizontal patterns (by dividing the input signals among the four panels in each layer). Directional patterns include cardioid, peanut and skull shape.

The TTG-35H, a single-ended 35 kW transmitter, uses only two tubes—one visual, one aural—with all solid-state circuitry up to the 1600-watt visual and 100-watt aural driver output power levels. It also is available in the TTG-35/35H model for 70 kw of visual power output or for main/alternate operation.

McMartin Industries is demonstrating "Total FM for the '80s"—consisting of its "Super S" technology, which allows numerous subcarriers to be used simultaneously; its "SCA Plus" system, which splits a full subchannel into separate data and audio transmission; and its "SCA Enhancer" system, which uses satellite technology to improve the SCA signal by as much as 22 dB.

Shook Electronic Enterprises is displaying a newly designed \$160,000 22-foot Mobile Television Production System, featuring a rear door entrance to the production area. The technical director's position is on a raised platform, located to the rear. A full-width console up front provides for the video operator, director and audio mixer. Electronic gear includes two Hitachi cameras, two Sony $\frac{3}{4}$ -inch VTRs with editors, Crosspoint latch switcher, Sigma Sync generator, Tascam audio mixer, Quanta character generator and RTS intercom system.

Harris Corp. introduces a VHF 5-bay circularly polarized low-band antenna; Wavestar UHF slot antenna; Medalist 10-channel broadcast audio console; Micro Mac broadcast audio console, Digifint Chyron character generator for the Iris II digital still-store system; PAL/SECAM time base corrector; and a 7 GHz microwave baseband radio.

The VHF antenna, designed for use with 60 kw transmitters, features low windload, low tower and installation costs and less wind sway. It is available in low windload design or with "extended radiation center."

The UHF, said to be the only slotted waveguide UHF antenna available, has no center conductor, couplers or insulators. Cardioid and peanut directional patterns are available, with a circular omnidirectional pattern to follow.

The Medalist audio console is available with both rotary and

linear attenuators, which can be intermixed as desired. Each of the 10 channels has a 3-position source selector. Channels 9 and 10 can accommodate remote lines, with an optional program cue amplifier.

The baseband microwave equipment is designed to provide superior transmission performance in single-hop STL/TSL systems and in multihop intercity systems. A thin film LNA and an Image Rejection Mixer combine for low receiver noise. A clamper stops picture bounce, reduces low frequency noise and eliminates hum from the video signal.

Ampex Corp. introduces its 197 $\frac{3}{4}$ -inch videocassette, formulated to optimize the performance of Sony BVU recorders. Available in BCA lengths from 10 to 60 minutes and in a 20-minute BCS minicassette, the Ampex 197 results from "a blend of the finest broadcast materials and Ampex's unique technical expertise, according to Phil Ritti, Ampex Magnetic Tape Division product manager for $\frac{3}{4}$ -inch video products.

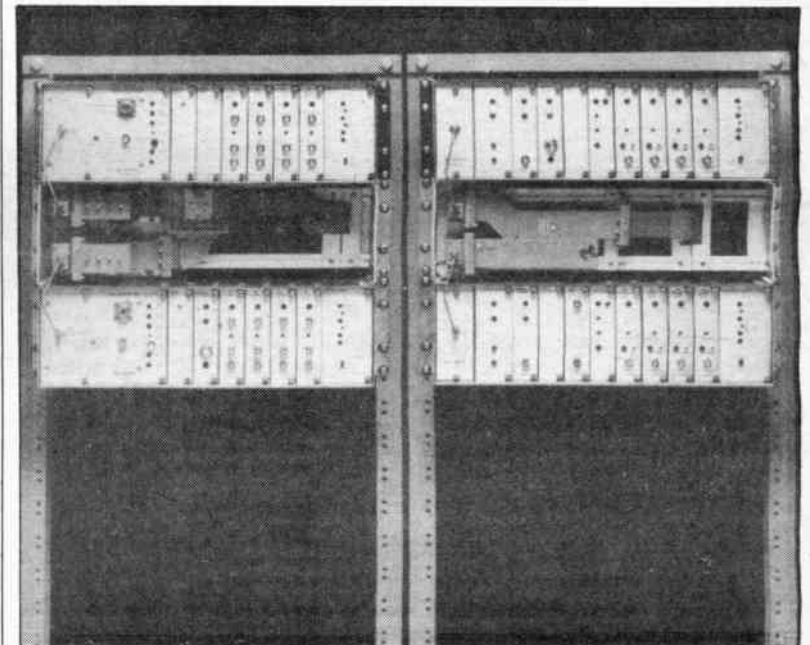
Broadcast Electronics is demonstrating AM stereo exciters and monitors for the Motorola system, although the company says it is unlikely the equipment will be available this year. The two companies recently reached a licensing agreement, allowing Broadcast Electronics to use Motorola patents and technology.

Chyron Corp. unveils its VP-2 character and graphics generator, a compact, stand-alone version of the VP-1 introduced at last year's show. Its keyboard is similar to that of an IBM personal computer, and it also includes a microprocessor and disc drive. It includes 35 nanosecond resolution, a 512-color palette, and six-font capacity. The VP-2 sells for \$7,500, as compared with the VP-1's \$4,395. Larry Mincer, manager of Chyron's Video Cable Products Division, claims the new model is well-suited to low-power TV use.

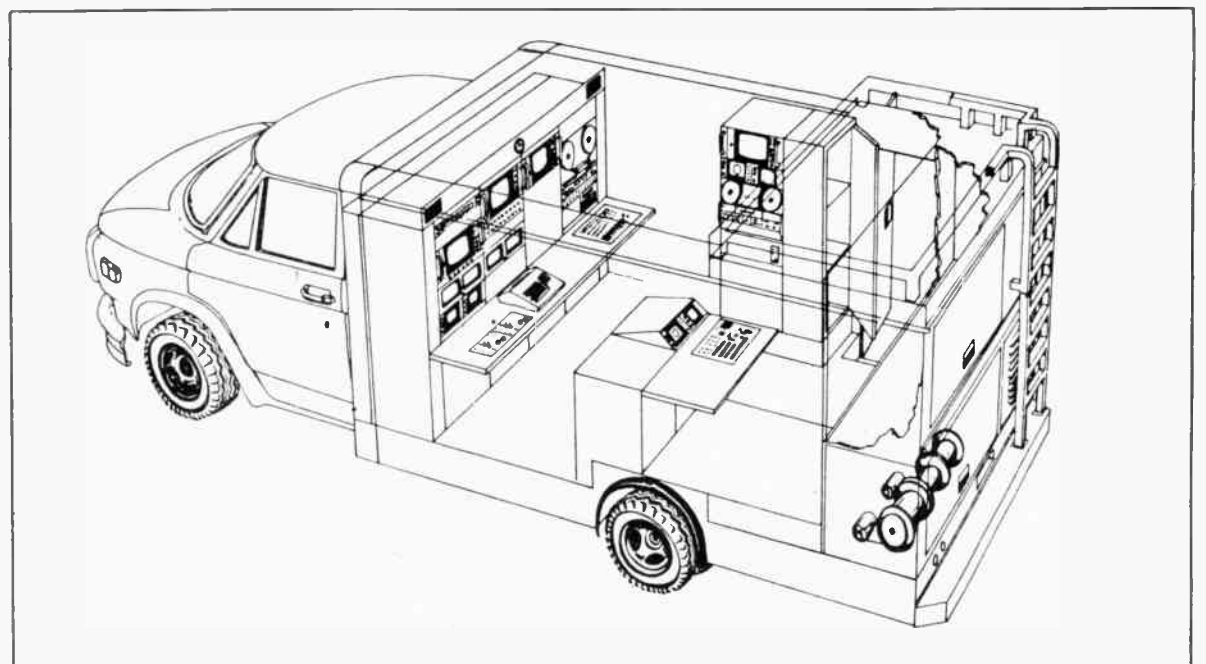
Studer Revox America Inc.'s



Studer Revox America's A810 $\frac{1}{4}$ -inch stereo broadcast recorder.



Harris Broadcast microwave 7FB monitor hot standby transmitter and receiver.



Shook Electronic Enterprises' 22-foot Mobile Television production System.

1,000-square-foot exhibit, its largest ever, presents a full line of broadcast audio equipment, including multitrack studio recorder and the company's first cassette desk.

The A810 $\frac{1}{4}$ -inch stereo broadcast recorder includes a microprocessor that controls all transport modes and sets and stores audio alignment parameters (bias, level, EQ) for different tape

formulation. The unit also has three "soft keys," separate time code heads, a built-in digital delay and an optional SMPTE time code system. Suggested list price (two tracks, rack mount) is \$6,200.

The A710 cassette desk includes balanced and floating "+4" inputs and outputs, Dolby C, microprocessor transport control, programmable timer and connectors

for fader start and optional remote control. Its suggested price is \$2,200.

The A800 multitrack recorder, updated for post production, now includes an input for the 9.6 KHz capstan control frequency.

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Submit letter of application, two resumes and three letters of reference, through May 1, 1983 to:

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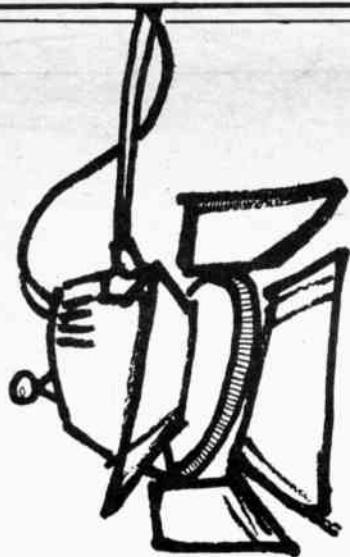
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RANDOM THOUGHTS

Spanish language radio. Strategic planning for the new technology. The effect of technical deregulation on broadcasting. Bits, bytes and computers. Localism: The key that's being overlooked.

Had enough?

The above titles of sessions at the 61st annual convention of the National Association of Broadcasters only scratches the surface of the topics that will be served up during NAB's four-day stint.

As always, the intelligent broadcaster will study, watch and observe, looking for those few vital pieces of information that might provide the winning edge in ratings races.

But while the intensity of ratings competition remains a dominant element in the broadcasting business, individual battles are isolated elements in a much bigger picture, and one that NAB has rightfully cited as the theme of this convention, Productivity: Let's Work Together.

Working together, teamwork. It's an old tradition in the broadcast business but perhaps one that has been somewhat obscured of late as the technological revolution has swept through the business, creating a new climate that's

not always so easy to understand, or even cope with.

Broadcasting, in fact, has been and will continue to be challenged as new competitive forms emerge or narrow interest groups decide the system is bankrupt. Nothing could be further from the truth. Broadcasters know it, but the positive points must continually be hammered home. The industry has much to be proud of.

This 61st gathering of the NAB is a forum in which the most advanced and technically superior communications system in the world sits down, analyzing where it's been and postulating on where it's going. It's a time to celebrate the industry's position as opinion maker, entertainer and—in most instances—well intentioned purveyor of the truth.

What happens at NAB should only serve to strengthen these roles.

Poor choice

Ostensibly to promote entry into teletext by new participants, the FCC has ruled that cable systems don't have to carry the teletext portions of broadcast signals.

We agree with NAB President Eddie Fritts that this decision is "shortsighted." We'd even be tempted to call it absent-minded.

Cable TV is a fact of life and

growing. How can the FCC expect a local TV station to promote its teletext service if half its viewers (or whatever particular percentage have cable) can't possibly receive it?

We don't expect stations to promote teletext at all if this decision stands. It appears that CBS President Tony Malara doesn't either. He was quoted as saying that the FCC vote "raises serious questions about the viability" of CBS' new Extravision service.

Why should viewers be forced to choose between broadcast teletext and the more numerous benefits of cable TV? It's all too obvious which one they'd choose.

The Reagan FCC likes to say its aim is to foster competition. But the only reason a cable system would strip a broadcaster's VBI off its signal would be to thwart competition. After all, cable systems have plenty of unused VBIs on which they can put their own teletext services, not to mention their additional ability to run full-channel teletext.

And just carrying the VBI's of CBS and NBC stations doesn't mean viewers will be able to see teletext. The networks and their affiliates will still have to promote their services to spur consumers to buy decoders.

Those decoders will be able to

pick up most of the teletext services that should be around in the coming years. So if there's more than one teletext service on a cable system, the different services can battle it out for viewers and advertisers.

That's what we call competition.

Avoiding disaster

Denver's radio and television stations were on top of, behind of and all the way around the recent toxic chemical spill in the downtown railroad yards. Those news teams did their job, but more importantly they implemented the first commandment of journalism—inform the public. And that was done exceptionally well.

The incident raised many questions about public safety and the transportation of hazardous materials through highly populated areas. Politicians and the media raised grim specters about the incident if it had occurred on other than a Sunday when the downtown area is mostly vacant. Probes and counter-probes are underway and again the media is keeping the public up to date. That is our job.

However, some other questions remain unanswered. Broadcasters have immediate access to the public, if the public is listening. How do broadcasters get out the information if the public is sleeping? In this case the chemical spill

happened at 4 a.m.—that's not a good time to attract large audiences.

The second question involves manipulation of the media. An evacuation was ordered. Emergency services were put to use. Schools were opened to house the homeless in the middle of a brewing blizzard. The word went out across the airwaves and the people responded. But was it necessary? Some local experts are saying the episode occurred after the real danger had passed and the moves were motivated politically because of an election year. Other experts say not so.

Some observers, from the cynical school, have said the media's treatment of the event—positive in nature after the emergency quieted—was stimulated because of exceptionally negative coverage of the city's handling of a crippling Christmas blizzard. That too makes good election year talk.

Despite the ever present two-edge sword effect, Denver's radio and television crews did what needed to be done in protecting the public. Any questions about that can be answered with the fact that an early morning viewer in Alaska saw the network coverage, got on the phone and alerted some late sleeping relatives in the Mile High City.

What more can the FCC ask?

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other voices

Sporting comment

"The most intelligent comment during ABC's USFL General-Express telecast came from Frank Gifford at halftime. He said that with the USFL having not played any exhibition games, the game was not much better than the first game of the NFL's pre-season. Gifford was right."

"New York Post" sports columnist Phil Mushnick.

Nice address

"Frankly, 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."

"I today, I think we're looking at imaginative answers to these questions. We know who we are."

letters

Rare opportunity

Recently I had the opportunity to read your fine publication, and was pleasantly surprised. Rarely does a new publication ever capture the true pulse of the editorial matter of their endeavor as you have.

*Robert White
President
Tennessee Cable Network
Nashville*

Nice wrap up

I just wanted to let you know we all enjoyed the piece on how the local media is handling the Metro-North strike. I'm glad the

We are Main Street in the United States—perhaps the only Main Street left in America. It isn't a bad place to live."

John Severino, president, ABC Television, speaking before the Hollywood Radio & Television Society.

Absence of artificiality

"We have always considered network television to be artificial, from its laugh tracks to sit-coms. We are trying very hard not to look that way or feel that way."

Michael Fuchs, president of Home Box Office Entertainment Group, from "The New York Times" (4/3)

High price

"No story is worth a human being's life, and most reporters are human beings."

Richard Salant, general advisor, NBC

Attractive choice

"Low-power television stations will make some inroads on the audience and revenues of both established TV stations and cable systems. There is no requirement that they originate

programs. Many of these stations will receive central programming by satellite in a manner similar to cable. Networks of lowpower stations, focused demographically, could provide an attractive medium for advertisers."

E. MacDonald Nyhen, writing in "Video Age International," March 1983.

nothing personal

Texas leaguer

Forgive ABC Radio press director Henry Kavett for appearing a bit distracted these days.

But there is ample reason for his demeanor.

Within the next few weeks, Kavett takes a stroll down the aisle, taking Susan Kravitz as his bride. That is indeed big and joyous news.

But there's more.

Also within the next couple of weeks, New York TV viewers will be bombarded with a campaign plugging the New York Yankees and their flagship radio outlet, WABC. Several spots were filmed in Fort Lauderdale recently, featuring Yankee owner George Steinbrenner, manager Billy Martin and a cast of cavorting ballplayers.

If you look closely, you might even discover a lovely Walter Mitty character, an erstwhile ABC communications pro masquerading as big league ballplayer.

Henry assures us his gambling about the diamond was strictly in the interests of TV art, but we understand that following the honeymoon, talks will begin with George

Steinbrenner. Kavett, it seems has eyes on Dave Winfield's spot in left field.

Happy endings?

Does New York love Tom Snyder? March Nielsen's show that WABC-TV's 11 p.m. newscast, anchored by Snyder and Kaity Tong, showed a 10 percent drop over March of last year, when the newscast featured Ernie Anastos and Roseann Scamardella.

Even with the strong lead-in provided by *The Thorn Birds*, Snyder/Tong earned an 11.7 rating/22 share for March, compared with a 13/25 for March of 1982.

Meanwhile, Scamardella, one of the legions less than enthralled with Snyder's return to the Big Apple, finally returned to WABC as anchor of the first local evening news hour after a long absence.

However, the homecoming was cut short when after a few days, Scamardella suddenly was off to the hospital for surgery. All is well, we're happy to report, and the Eyewitness News anchor is recovering, aided by her new husband, a WABC cameraman.



New York's Brooklyn Bridge celebrates its 100th birthday May 24, and WCBS-TV's *2 on the Town* enlisted Mayor Ed Koch to join in the celebration.

The ever-colorful Koch nimbly narrated one of the magazine show's segments and took to the streets outside City Hall to find out why the bridge was special to New Yorkers.

Co-host Adrienne Meltzer presented Koch with a memento—a small piece of wood from the bridge's walkway. Koch said he would keep it on his desk, next to the microphone used by Fiorello LaGuardia to read the Sunday comic strips.

IMAGES



Photos by Michael Rubin



Adrienne Meltzer, co-host of "2 on the Town," presents Mayor Koch with a piece of the Brooklyn Bridge (above) after Koch interviewed several residents about their feelings toward the historic landmark. Koch offered a final pose (left) with Todd Kessler, producer of the segment, and Meltzer.

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