

# British DBS monopoly shattered

By Eric Taub

CAMBRIDGE, England—The British Broadcasting Corp.'s monopoly in direct broadcasting satellite business was shattered here last week when Home Secretary Leon Brittan said that the government will grant "one or more contracts" for independently run DBS services.

The occasion for the announcement was the biannual meeting of the Royal Television

Society, a gathering that included more than 300 of Britain's top television executives, producers and engineers.

According to Brittan, "It has always been the intention of the government to allow for an independent DBS service." He added that legislation will be introduced to allow for such services, and that the providers of the new commercial services "need not be current ITV contract holders."

The announcement was greeted with enthusiasm by attendees. Several participants, including executives from the entertainment network (a proposed pay television service owned by Rediffusion, Vision-hire and U.S. film studios) and the New Plessey, Rank, HBO *et al* joint programming venture, mentioned that they will now begin to look at the possibilities of applying for the rights to transmit their pay services via

DBS as well as cable.

While the Royal Television Society discussions centered around programming and potential advertising revenues that could be gathered from the new technologies, the position held by many of the speakers was that, at least in the next 10 years, broadcast television in the U.K. has little to fear from the emerging cable and DBS service.

*Continued on page 5*

# BROADCAST WEEK

The business news and features weekly for the broadcast industry.

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EXTRA

Album-oriented rock

Radio programming consultants questioned about the vitality of the AOR format say it's not dead, but it needs to get its act together.

AOR  
Page 9

## BW IN BRIEF



### Still laughing

LOS ANGELES—More than 25 veterans of *Laugh-In* gathered here at Chasen's to celebrate the return, in syndication, of the popular show. **Page 7.**

### Ratings surprises

NEW YORK—With two weeks of overnights in, *Thicke of the Night* ratings have fallen. Other surprises include the disparity between Arbitron and Nielsen ratings. **Page 2.**

### Seven rule demise

WASHINGTON—The FCC has announced plans to eliminate or modify the multiple ownership (7-7-7) rules adopted in 1953. **Page 3.**

### Financial interest

WASHINGTON—Principles in the fight over financial interest and syndication got in what may be their last salvos at the FCC. **Page 5.**

### The Cup

PHILADELPHIA—Live updates of the recent America's Cup races at Newport, R.I., were provided to stations in the U.S. and Australia by Newsfeed Network. **Page 8.**

### Hurdles explored

NEW YORK—Broadcast journalism faces formidable hurdles as it continues to evolve in the '80s, concluded a panel of communicators at a Global Village seminar. **Page 14.**

### Inside this week

News update	7
Regulatory scene	7
BW Extra	9
Technology update	12
People on the move	13
Calendar	15
Finance	16
Classifieds	17
Other voices (editorial)	18
Images	19
Regional report	20
20 pages, 1 section	

## Bills support fiscal retention faction

By Angela Burnett

WASHINGTON—Supporters of retention of the financial interest and network syndication rules received double-barrelled support with potential long-term effects from two House Committees.

H.R. 2250, introduced by Henry Waxman (D-Calif.), calls for a five-year moratorium on the Federal Communications Commission changing the rules to allow more time for review of the issue. The measure passed the telecommunications subcommittee with a 10-4 majority with Reps.

Michael Oxley (R-Ohio), Matthew Rinaldo (R-N.J.), Thomas Tauke (R-Iowa) and Al Swift (D-Wash.) voting against the measure.

According to an aide, the dissenting votes were based not necessarily on the substance of the measure. Rather, the representatives were concerned that sufficient hearings had not been held on the issue. Similar concerns were voiced on H.R. 2250 earlier (*BW*, 8/8/83) when opposing members succeeded in preventing the mark-up. The bill now goes to the full House Commerce Committee.

Action by the House Appro-

priations Subcommittee, in approving the FCC's continuing resolution for the new fiscal year, threw in a new wrinkle on financial interest and syndication. Rep. Vic Fazio (D-Calif.) succeeded in having an amendment added to the FCC appropriation that would bar the agency from using any of the funds in the budget to implement its proposed rules compromise.

The measure received a narrow 26-25 vote and would be in effect only through Sept. 30, 1984. The FCC appropriation now goes to the full House for approval, with action expected

by early next week.

Meanwhile, broadcast deregulation interest has not waned despite grim predictions on Capitol Hill and in the industry. The telecommunications subcommittee has scheduled hearings for Oct. 4 and 6 with a mark-up scheduled for Oct. 11. Panelists at the hearings were not available at press time.

Small returns on the subcommittee's survey of radio and television stations had raised doubts that deregulation might ever get off the ground.

*See related stories on pages 3 and 5.*

## CBS unwraps 'Parade' entry

By Adam Buckman

LAS VEGAS—CBS News is developing a one-hour, weekly news program tentatively scheduled to premiere in prime time some time in 1984.

The news show, with the working title *The American Parade*, will be anchored by Charles Kuralt and Bill Moyers, who also will contribute to the program.

Major contributors to *The American Parade* will include Diane Sawyer and Bill Kurtis, co-anchors of *The CBS Morning News*, and Dan Rather and Walter Cronkite, who will contribute material "as their schedules permit," according to CBS.

Executive producer of *The American Parade* is Robert "Shad" Northshield, senior executive producer of *CBS News Sunday Morning*.

Although no further details about *The American Parade* were available last week, a CBS spokesman hinted that the weekly program would be more like a magazine than a summary of the week's major news events.

CBS Broadcast Group President Gene Jankowski made the announcement last week at a gathering of CBS affiliate executives and news directors preceding the annual conference of the Radio-Television News Directors Association (RTNDA) here.

"Our goal is a broadcast that responds to the important information needs and diverse

*Continued on page 4*



Jonathan Howard, project manager of Bidco Inc., "merges" an original program from a videotape player with an Audicom code, using the encoder.

## Audio 'detector' unveiled

By Adam Buckman

NEW YORK—Audicom Corp., formed in 1970 to develop an electronic system capable of monitoring broadcast of radio and television commercials, last week unveiled the fruits of 13 years of hard labor.

The Audicom System, which could benefit ad agencies, advertisers, radio and TV stations and commercial talent, can detect an inaudible signal placed on the soundtracks of video and audio tapes, films or records. The system can then log the date and time that an ad was aired and store the information in a computer's memory bank.

Computer printouts will then be supplied on a regular basis to Audicom's subscribers, which will consist primarily of radio and TV stations but could include anyone interested in verifying when and where commercials have been broadcast.

Other parties that could

benefit from such information include the Screen Actors' Guild and the Association of Film, Television and Radio Actors.

And because Audicom is currently investigating applications for the recording industry, owners of music copyrights and

*Continued on page 4*

## Wometco agrees to acquisition

By Bill Dunlap

MIAMI—Wometco Enterprises Inc. ended almost a year of speculation last week when it agreed to be acquired by a group of investors led by Kohlberg, Kravis, Roberts & Co.

The investors will pay \$46.50 a share for the 18.1 million Wometco shares outstanding—about \$842 million. In addition, they will assume about \$170 million in long-term debt outstanding.

Wometco, which has interests in television, subscription TV, movie theaters and tourist attractions, has been the subject of takeover rumors since the company's founder, Mitchell Wolfson, died last January. The Wolfson family still owns about 36 percent of the outstanding stock in the company.

The agreement was announced after the stock market closed Wednesday. Wometco closed at \$42.50, down 25 cents on the day.

*Continued on page 4*

## AT DEADLINE

### RCA cuts back work force

CAMDEN, N.J.—RCA confirmed cutbacks in the work force at its Commercial Communications Systems Division here, which produces broadcast products including the Hawkeye camera/recorder. The reductions, in administrative and support operations, are designed "to bring the work force into line with current levels of activity," according to a company spokesman. He added that plans have not changed for the production of Hawkeye's second model.

In a related development, it was revealed that RCA Cablevision Systems, Van Nuys, Calif., will be phasing out operations, which include cable equipment, production, sales and turnkey construction services.

*Continued on page 4*

# Ratings race

## 'Unofficial' ABC premieres nab ratings

NEW YORK—*Hardcastle & McCormick* soared high. *First Camera* finished last. *We Got It Made* made fewer waves. *NFL Football* started fading. *Miss America* missed her mark. And the new season hadn't even officially started yet.

ABC captured the ratings for the week ending Sept. 18, led by the special two-hour premiere of *Hardcastle & McCormick*

on Sunday. The program garnered a 26.7 rating and 43 share of audience for first place among all the week's shows. Its rating was the highest for any entertainment series premiere since 1979.

NBC's special, *The Best of Everything*, in head-to-head competition with *Hardcastle & McCormick*, received an 8.8/14, good for the #59 spot.

The premiere of NBC's *First Camera*, formerly *Monitor*, scored a 6.0/11, putting it last among 66 shows during the week. In most markets, the program was pitted against the last half-hour of CBS' daytime NFL coverage and the first half-hour of *60 Minutes*' season premiere.

With a 21.7/37 showing, *60 Minutes* achieved a second

place finish for the week. In Los Angeles, where it ran in direct competition with *First Camera*, it trounced the new program by a margin of about five to one.

ABC's *NFL Monday Night Football*, whose season premiere had topped the ratings the previous week, fell a whopping 5.7 rating points and 11 share points to 16.5/29 and #25. The network's second straight Thursday night *NFL Football Special* also dropped—from a 14.4/26 and #27, to 12.9/23 and #46.

This year's *Miss America Pageant* was reportedly held a week later than usual to ensure higher TV ratings. NBC's Saturday coverage wound up in sixth place with a 20.5/40, but those were reportedly the lowest numbers for the spectacular since TV coverage began in 1954.

## Arbitron rates 'Hotel' top newcomer

NEW YORK—ABC-TV's premiere of *Hotel* on Sept. 21 achieved a 44 percent share of audience in the eight markets measured overnight by Arbitron—New York, Los Angeles, San Francisco, Chicago, Philadelphia, Washington, Dallas/Fort Worth and Detroit. Together, the markets represent

27.2 percent of all U.S. TV households.

The *Hotel* numbers ranged from a low of a 21.6 rating/36 share in Washington to a huge 37.6/55 in Philadelphia.

*Just Our Luck*, ABC's new Tuesday night entry, did much better in the Arbitron tally than in the national Nielsen figures, achieving a 31 share as com-

pared with 33 for the competing *A Team* on NBC. *Just Our Luck* beat Mr. T in Dallas/Fort Worth, by 20.6/33 to 18.3/29.

*Hardcastle & McCormick*, launched by ABC Sept. 18, averaged a 42 share in the Arbitron markets, achieving a high of 33.6/50 in Detroit.

## 'Just Our Luck' needs miracle

NEW YORK—*Just Our Luck* is going to need more than luck to survive on the ABC schedule in its present time slot. It's going to need a miracle.

The premiere show last Tuesday, Sept. 20, was massacred in the national ratings by the season opener of NBC's *A Team*, which achieved its highest numbers ever—a 25.3 rating and 40 share. *Just Our Luck* got only a 14.7/24.

The two-hour season premiere of NBC's *Remington Steele* also racked up record numbers—a 20.0/32, as compared with an 18.1/29 for ABC's repeat showing of *Saturday Night Fever*.

CBS, opting not to premiere any series, was a distant third for the night.

## 'Morning News' ties 'Today'

NEW YORK—*The CBS Morning News* tied NBC's *Today* in the early morning ratings for the week of Sept. 6-9. (Monday, Sept. 5, when more than 15 percent of network affiliates picked up the *Jerry Lewis Telethon*, is not included.) Both shows received 3.6 ratings and 20 shares, while ABC's *Good Morning America* led with a 4.7/26.

During the previous week, ABC had averaged 4.3/23, NBC 3.7/20 and CBS 3.5/19.

## 'Thicke' loses ground in second week

NEW YORK—*Thicke of the Night* received a 1.8 national rating during its first week on the air, Sept. 5-9. During the same week, NBC's *Tonight* received a 5.9, ABC's *Nightline* a 5.0 and CBS' dramas a 3.7.

With two weeks of overnights in, *Thicke of the Night*'s New York numbers have dropped from a 3.2/11 average to 1.9/6. In Los Angeles, they fell from 2.0/6 the first week to 1.5/5 the second week. In Chicago, however, they increased slightly—from 3.6/8 to 3.7/9.

## 'NBC News' grabs second place

NEW YORK—*NBC Nightly News* pulled a full rating point ahead of *ABC's World News Tonight* during the week of Sept. 12-16 in the battle for second place among the network news shows. NBC had a 9.8 rating and 20 share, ABC an 8.8/18. *The CBS Evening News* was way ahead of both, with a 12.6/25.

## 'Hotel' checks in good numbers

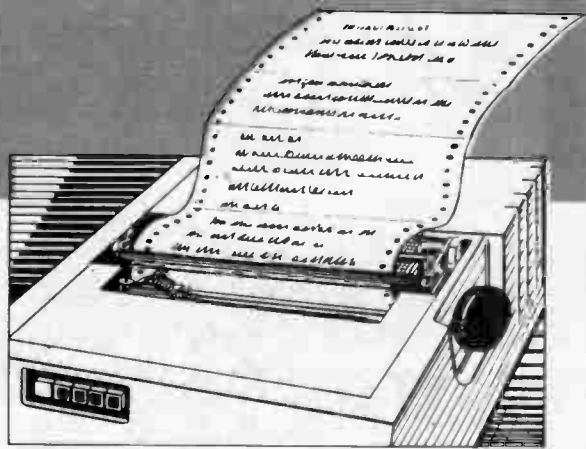
NEW YORK—The two-hour premiere of *Hotel* on Wednesday, Sept. 21, racked up spectacular numbers for ABC in overnight ratings. It received a 31.1/46 in Chicago, 25.6/45 in Los Angeles, and 25.3/39 in New York. The season premiere of the network's *Fall Guy* the same night garnered a 20.5/32, a 21.5/36 and a 16.8/27 in the same markets respectively.

## Final 'M\*A\*S\*H' prompts CBS sweep

NEW YORK—The return of the final *M\*A\*S\*H* episode last Monday, Sept. 14, didn't come near the record-setting 60.3 rating and 77 share achieved by its first airing last February, but its 19.3/29 numbers were good enough to sweep CBS to victory on a heavily contested night among the networks.

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## 7s rule modifications proclaimed

By Angela Burnett

WASHINGTON—The Federal Communications Commission has announced plans to eliminate or modify the multiple ownership (7-7-7) rules adopted in 1953.

Noting that the current rules are arbitrary in nature, the commission expressed a desire to deregulate to the maximum extent possible with regard to the record presented. Key to a final resolution will be striking a balance between the need for dispersion in ownership and diversity in viewpoint, an FCC staffer explained.

Commissioner Henry Rivera, the only dissenting commission member, registered concern

## Kodak, Ampex Ikegami grab Emmy awards

LOS ANGELES—Kodak, Ikegami and Ampex picked up engineering awards while NBC walked off with the bulk of other crafts Emmies presented last week by the Academy of Television Arts and Sciences.

An engineering Emmy went to Kodak for the development of its 5294/7294 color negative film, which offers improved picture quality of low-light levels.

Ikegami and CBS received engineering citation awards for the development of the electronic cinematography EC-35 camera. Ampex Corp. received a citation for developing the ADO digital effects unit.

NBC captured 12 Emmies, CBS 10, ABC nine, PBS three and Operation Prime Time one.

ABC's *The Winds of War* and CBS' *The Body Human: The Living Code* each received three Emmies, while the following programs received two apiece: *Hill Street Blues* (NBC), *Sheena Easton... Act 1* (NBC), *Special Bulletin* (NBC) and *The Thorn Birds* (ABC).

Four awards went to programs themselves rather than individuals: *Pavarotti in Philadelphia: La Boheme* (PBS) for outstanding classical program in the performing arts; *Ziggy's Gift* (ABC) for outstanding animated program; *The Barbara Walters Specials* (ABC) for outstanding informational series; and *The Body Human: The Living Code* for outstanding informational special.

Individual winners included Hank Geving for his video camerawork and Arden Rynow for his videotape editing on *Special Bulletin*.

## Executive units reveal posture

SAN DIEGO—The executive committees of the National Association of Broadcasters, Canadian Association of Broadcasters and La Camara Nacional de la Industria de Radio y Television of Mexico held their annual meeting here and released eight major resolutions supporting the industry.

The three groups voiced a high support for localism and indicated that development of new technologies should be planned to support local broadcasters; expressed support for cable must-carry rules in each country and designated standards that should be applied; and resolved that no additional UHF spectrum space should be taken for land mobile use, with protections to be provided for existing UHF stations.

that only "lip service" is being given to any alternative other than elimination of the rules. He said he remains open to changes and updating the rules, but is opposed to a predisposition to eliminate instead of review.

The 7-7-7 rule, originally designed to promote diversification in ownership and prevent concentration, has come under fire in recent years because of its failure to consider the class or type of ownership, location of the stations or the service provided.

The FCC plans to look at the impact of new technologies, the effect of the growth in the industry, economic concentration, market assessments, anti-trust issues and possibly increasing the ownership ceiling. One proposal for an increased ceiling would allow 36 radio and 14 television stations based on the same ownership ceiling ratio represented in the 7-7-7 rule.

Final action by the commission is expected early next year

following a standard 60-day comment and 30-day reply comment period.

Commissioner Rivera also expressed concern about the impact of the item on minorities and women just entering broadcasting and its impact on the comparative renewal process. The Mass Media Bureau agreed to ask for comments in those areas.

The commission also considered awarding preferences to women applicants involved in FCC lotteries by either classifying women as "minorities" or creating a specific diversification preference for women.

If a preference is afforded women, the commission must determine if it should be cumulative or a regular diversity preference. The commission noted that adopting lottery preference for women would appear to be consistent with Congressional direction and plans to forward to Congress the record it develops in the matter.

## Metromedia retrenches plan on news operation

By Bill Dunlap

WASHINGTON—Metromedia Television, which has been struggling for close to a year to get a national evening news operation off the ground, did some retrenching last week by "substantially" reducing the staff of its Washington news bureau.

Dick Block, executive vice president of Metromedia Television, said the goal of creating a new national newscast in prime or early evening remains "top priority."

The bureau was set up in January in anticipation of startup of the evening news service.

Metromedia said recruiting such a person proved to be more difficult than had been envisioned. Among those Metromedia wooed was NBC's Roger Mudd, who was dropped from the *NBC Nightly News*

earlier this month.

The company said an increased budget has been established for research and development of such a service with a target air date of late 1984. A "task force" headed by a soon to be announced "news professional" will handle that effort.

Metromedia has 46 staffers in its Washington bureau, which is separate from its WTTG-TV news bureau there.

The bureau has been furnishing news stories from Europe, the Middle East and the United States to Metromedia stations and a few outside customers. It now will be limited to covering Washington matters specifically affecting cities and regions in which Metromedia has stations.

Most other national and worldwide news coverage for the independent Metromedia stations will come from Turner Broadcasting's Cable News Network.

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## Wometco agrees to acquisition

Continued from page 1

Kohlberg, Kravis said that upon completion of the proposed acquisition, it plans to have Wometco Enterprises acquire the unowned common stock outstanding of Wometco Cable TV Inc., at \$25 a share. Wometco owns approximately 86 percent of Wometco Cable, which has about 1.1 million other shares outstanding.

Wometco Cable stock, which is traded over the counter, closed yesterday at \$23.75, up 62.5 cents a share.

Wometco said the agreement in principle received unanimous approval from its board. The agreement still is subject to a number of other conditions, including execution of a definitive agreement and approvals by the Federal Communications Commission and Wometco stockholders.

Current Wometco management is expected to remain in place. The company said the agreement calls for Wometco to become a privately held company that will be merged into a new company to be formed by Kohlberg, Kravis. Some members of Wometco management and board will be able to invest in the new cor-

poration, the announcement said.

Wometco also said that if it terminates the transaction to enter into one with another

company on more favorable terms, it will pay Kohlberg, Kravis a fee of 35 cents a share for the 18.1 million shares outstanding.

## Audio 'detector' unveiled

Continued from page 1

their associations—ASCAP, BMI and SESAC—could become potential subscribers.

Last week, on the same day that the system was first demonstrated publicly, Audicom filed an application at the FCC for authorization to use the system on the air.

Due to a series of extensive on-air tests conducted during the past year by the FCC, the commission is expected to approve the system soon, said Robert Engelke, Audicom president and founder. Audicom hopes to be in operation in the New York market early next year, he said.

After that, Audicom hopes to enter the top 13 markets by 1985 and the top 30 markets—representing 50 percent of U.S. TV homes—by 1986, Engelke said.

In the Audicom System, the soundtrack of the master material is encoded at the produc-

tion studio or agency with a code unique to that piece of material. The code is within the normal audio frequency range but at a very low level.

When the material is broadcast, it will be received at a site set up to monitor that station. In some markets, decoding machines will be located at the broadcasting facility. In other markets, the Audicom decoder will be placed where it can monitor several stations at the same time.

## CBS unwraps 'Parade' entry

Continued from page 1

interests of our national audience," Jankowski said. "Those goals, as *60 Minutes* has proved, are in no way mutually exclusive.

"This project reflects a belief in the importance of the journalistic process and the highest confidence in the talents of the special group of people who work at CBC News," he added.

The development of *The American Parade* follows the moderate ratings success and critical acclaim received last summer by *On the Road with Charles Kuralt* and *Our Times with Bill Moyers*, which were paired on Tuesday nights (8-9 EDT) against NBC's *A Team*.

## Mickelson garners RTNDA award

LAS VEGAS—Sig Mickelson, the first president of CBS News & Sports and one of five creators of the Radio-Television News Directors Association, received RTNDA's Distinguished Service Award at this year's convention.

But Mickelson said that news directors should take the Christine Craft decision "more seriously." He found two elements of the Craft trial most distressing:

1. Appearance was the number one qualification for on-air performance, but no mention was made of journalistic competence in the trial reports.

2. There was "constant reference to the idea that TV newsrooms create an illusion of credibility."

"If an illusion of credibility is all that TV news is creating," Mickelson declared, "then we ought to junk all our modern equipment and start all over again."

## FOR THE RECORD

■ KWFM-TV, Tucson, Ariz., has been sold to Behan Broadcasting by Sandusky Newspapers Inc. for \$3 million, plus \$1.2 million in future payments. The seller is a Los Angeles-based group of four AMs and seven FMs owned by Sandusky Newspapers Inc. The buyer, Behan Broadcasting as the general partner of a limited partnership to be formed, is owned by Dennis Behan, president, Steve Jacobs and others. The broker for this transaction is Kalil & Co. Inc., Tucson, Ariz.

■ C.B.X. Inc., a Los Angeles-based broadcast systems designer, has been selected by ABC to assist in the design and installation of the broadcast facilities at the International Broadcast Center for the 1984 Olympics. The center will consist of individual self-contained broadcast production and post-production complexes for the various licensed foreign broadcasting organizations, as well as centralized distribution and transmission centers.

■ Ross Brittain, late of WABC Radio's *Ross & Wilson Show*, has been paired with morning personality Scott Shannon on WHTZ, the new CHR entry here. Shannon was program director and afternoon disc jockey for WQXI, Atlanta, at the same time that Ross & Wilson were heard on Atlanta's Z-93.

■ WNVC-TV, Merrifield, Va., held formal dedication ceremonies last week welcoming Gov. Charles Robb, Sen. John Warner (R-Va.) and other officials. WNVC is the nation's latest and Virginia's news public station.

■ The National Association of Broadcasters has distributed more than \$1.3 million in cable copyright royalty fees to 309 commercial television stations. The distribution results from NAB's prosecution of royalty claims in 1980 and 1981 before the Copyright Royalty Tribunal for distant signal cable carriage.

■ In a \$20 million deal, EMMIS Broadcasting Co. of Indianapolis has moved to acquire KMGG-FM, Los Angeles, and KSHE, St. Louis, for Century Broadcasting Corp. EMMIS also owns WENS-FM, Indianapolis, and WLWL-FM, Minneapolis.

■ Bob Benson, vice president, ABC News and Sports, for radio, has been named vice president, senior executive, at ABC Radio with management responsibility for all six ABC Radio Networks. He will report to Ed McLaughlin, president of ABC Radio Networks.

■ The NAB has distributed more than \$1.3 million in cable copyright royalty fees to 309 commercial TV stations, as a result of claims before the Copyright Royalty Tribunal for distant signal carriage.

■ On Wednesday, Oct. 5, the ABC Contemporary Network will begin airing *Father Harry: God Squad*, a weekly 60-second feature exploring such issues as loneliness, peer pressure, family problems, drug abuse and racial prejudice. The music-backed show, hosted by Father Harry Schlitt, has been syndicated since 1975. It started on KFRC, San Francisco, a year earlier.

## 'Untimely' tapes swell Sony order

LAS VEGAS—Sony expects to get two to three orders for videotape per week from each TV network, according to John Birmingham, vice president-sales and marketing for the newly created Sony Tape Sales Co.

Formed in August, the division has taken over the function of selling industrial tape to broadcasters from Sony's Video Communications Co.

In an interview at the Radio-Television News Directors Association here, Birmingham noted that broadcasters had

complained of poor service and inability to get tape on time. That situation will be corrected, he said, by the new division which will employ two broadcast industry specialists—one in New York and one in Los Angeles.

If necessary, Birmingham added, Sony can even ship tape directly from the \$125 million production facility in Dauthan, Ala.

"The tape business was never properly addressed before," he admitted. "This is the first time industrial tape has been addressed as a primary business."

## AT DEADLINE

Continued from page 1

### ABC slates Newsbanks launch

LAS VEGAS—The ABC Owned Television Stations Division announced at the RTNDA conference here that it will begin satellite distribution of its Newsbank hour-long features package on Oct. 6 at 2 p.m. EDT via Westar IV, transponder 10D.

### Nielson chairman announces retirement

NORTHBROOK, Ill.—A. C. Nielsen Co. said its chairman and chief executive, Arthur Nielsen Jr., will retire effective Sept. 1, 1984, following his 65th birthday.

Henry Burk, now president of the company's market research group, will take over the top job May 1, 1984. Nielsen will continue as a director after his retirement.

### Lease/purchase program developed

PARSIPPANY, N.J.—AT&T Consumer Products and Machine Tool Finance Corp., Bridgewater, N.J., have jointly developed a lease/purchase program for customers of the AT&T Frame Creation System (FCS). The new program is available from Information Systems Leasing, a subsidiary of Machine Tool Finance.

The AT&T FCS allows users to create, edit and format graphic and textual information for teletext or videotex. Machine Tool Finance Corp. offers a variety of leasing programs for buying and selling business equipment.

### 'LBJ Goes To War' this Friday

NEW YORK—ABC News has selected *LBJ Goes to War* as the episode of *Vietnam: A Television History* it will televise this Friday night, Sept. 30, in place of *Nightline*. The program then will air again on Oct. 18 as the fourth episode in the PBS series co-produced by Boston's WGBH-TV. ABC received the right to run one episode of the series prior to its PBS start next week in exchange for contributing \$50,000 in start-up costs and opening the network's archives of Vietnam material. Ted Koppel will introduce the broadcast.

# Announcing Another Service of

## BROADCAST WEEK

# SPECIAL EDITION...



## Financial rules face finale

By Bill Dunlap

WASHINGTON—As the fight over the financial interest and syndication rules shifted last week from the FCC to Capitol Hill, the principals in the struggle got in what may be their last salvos at the commission.

The networks, who would like to see the rules dropped entirely, filed opinions with the FCC that endorsed the commission's tentative decision reached Aug. 12, but with some reservations.

Those on the other side of the issue, mainly independent television stations and the production community, attacked the tentative decision and tried to muster support to urge the FCC to delay a final decision, with the unstated hope that Congress will act first.

Comments were due Sept. 20 on the tentative decision. The FCC, which could vote on the matter whenever Chairman Mark Fowler puts it on the agenda, is expected to vote this fall.

Comments from ABC and CBS were generally supportive of the tentative decision, which would scrap the financial interest rule but retain a weaker network syndication rule until 1990.

ABC called the tentative decision a "well reasoned analysis of the issues" and urged that it be finalized. ABC was lukewarm on the modified syndication rule and CBS said the record in the proceeding warranted the elimination of the syndication rule totally, but

that the relaxed syndication rule was defensible "if the final rule contains the automatic expiration provision."

NBC called the new syndication rule "completely unnecessary."

The Committee for Prudent Deregulation, which represents the production community and others seeking retention of the rules, said the FCC's tentative decision casts doubt upon the viability of the FCC's prime-time access rule and asked for more time to file comments "to allow public reaction to the... impact on the PTAR."

"The tentative decision," the committee's comment said, "in gutting the financial interest and syndication rule, also rejects every substantial justification given for the promulgation of the PTAR."

The committee said that networks could "circumvent the PTAR by 'bicycling' programs or transmitting them via satellite to individual stations rather than 'networking' the programs."

In a closed-circuit broadcast to member stations last week, the Association of Independent Television Stations proposed three modifications in the tentative decision.

INTV's compromise would: 1) retain the syndication rule as it presently exists; 2) delete the sunset provision, so the rule can continue past 1990; 3) allow the networks a financial interest of 30 percent.

During the telecast, independent station executives were urged to lobby the FCC com-

missioners—along with their senators and congressmen, in case the matter goes to Congress.

Dean Birch, former FCC chairman and now the INTV's legal counsel, said that "independents are not concerned about who ends up with the money," but that "they be allowed to continue to purchase the programming that they rely on."

Jack Valenti, president of the Motion Picture Association of America, told the independent stations that "what is being proposed at the FCC is going to permanently damage your business health."

Gene McCurdy, INTV vice chairman and general manager of Philadelphia's WPHL-TV, said his station's performance has improved dramatically since the current rules took

effect in the mid-70s, and that WPHL would be "extremely vulnerable" without the present form of protection. "Frankly, I have no interest in buying product from a competitor," he said.

In an impassioned address at the National Press Club, producer Norman Lear attacked the tentative decision not on economic terms, but on creative ones.

He said the quality of television depends on an honest battle between the networks and a strong production community. The tentative decision weakens the production community and gives too much power to the networks, he said.

## Anita Gold to head up 'BW' sales

NEW YORK—Anita Gold, marketing manager of Intertec Publishing Corp.'s *Broadcast Engineering and Video Systems*, has joined Titsch Communications Inc. here as associate publisher, sales, of *Broadcast Week*. A veteran advertising sales and marketing executive, Gold has been president and general manager of AKG Consulting Inc. and advertising manager of *Art News* and *Portfolio* magazines.



Anita Gold

## House hearings resound with minorities concerns

By Angela Burnett

WASHINGTON—Minority concerns in broadcast programming, deregulation and ownership were voiced in hearings held by Reps. Mickey Leland (D-Texas) and Cardiss Collins (D-Ill.) last week.

During the Leland hearings on minority stereotypes in television, panelists underscored their concerns on the lack of minority participation. "There are essentially two ways of improving the portrayal and increasing the presence and participation of minorities in the electronic media—minority ownership and regulation," said Wilhelmina Reuben Cooke of the Citizens Com-

munications Center and Black Citizens for a Fair Media. "Both approaches are under serious contemporary changes."

"It is clear to any observer of the television industry that the record of the industry with regard to portrayal of minorities and enunciation of minority concerns, is, and historically has been abysmal," Leland noted.

Collins' hearings, scheduled for after press time, were expected to include Rev. Jesse Jackson, Pierre Sutton from the National Association of Black Owned Broadcasters, Allen Hammond, National Conference of Black Lawyers Communications Task Force, and Pluria Marshall.

## British DBS service monopoly shattered

Continued from page 1

Speakers included several representatives from American cable and programming companies who detailed their experiences with the new technologies. But the point was regularly made that, due to the differing television programming philosophies between the two countries, direct comparisons are not always valid.

It is believed here that it is the duty of both the BBC and the independent television service not to provide only popular programming, but to serve what is deemed to be the public interest, as well as minority concerns.

"It is the broadcasters' responsibility to cater to new tastes," commented Home Secretary Brittan. "The aim is not to be bland, safe, or non-controversial, but to be balanced."

"Channel four (the second ITV channel, which has received much criticism for its controversial programming) was not meant to be a channel that a viewer could expect to stay with all evening," added Sue Stoessel, the channel's marketing chief. "Due to the broadcasting act's requirements for experimentation and innovation, we needed to attract new TV viewers, those who watched little or no television at all."

The broadcasting industry was reassured that, in the short term, it will feel little impact from the new technologies, including both basic and pay television. "I'm confident that public service broadcasting will hold its own against cable," Brittan said.

Economic consultant Harold Lind, while cautioning against taking numbers as gospel so early in the new technologies'

game, said that, even if cable initially garners 20 million pounds (\$30 million) in annual advertising revenues, that still will amount to only a .7 percent decline in ITV revenues.

The PRC does not depend on either audience share or advertising revenue for its economic health, instead collecting more than 50 pounds (\$75) per year from each household that uses a television. Still, according to Lind, the new technologies might result in the decreased viewing of BBC and ITV, but not more than one hour per channel per week.

"If the BBC does lose license revenue from fewer people opting to watch broadcast television, then it will be interesting to see what new revenue-generating ventures the BBC will be allowed to engage in," commented Michael

Checkland, BBC director of resources.

The point was continually made that, with the high cost of programming in general and the higher costs of dramatic programming with which British television has made its mark around the world, the new programming services will be hard pressed to provide little more than inexpensive "talking heads" shows or syndicated American television shows.

"The real danger to public service broadcasting in the United Kingdom is the 24 hours a day of imported repeats from America, not from original British programming," said Michael Grade, a British producer who has worked in America and currently has a production agreement with Embassy Television.

Another speaker stated that he could make programming

for basic cable at a cost of no more than \$7,500 per hour. That figure was taken with much skepticism among the members of the audience. While such programming could indeed be produced, the general feeling was that such shows would not draw away much of the current audience from broadcast television.

In answer to fears from some critics that the BBC's entry into direct broadcasting satellite business would detract from the quality of its broadcast programming, the BBC's managing director for DBS, Bill Cotton, said he sees no more conflict there than existed when Britain first allowed commercial television networks in the 1950s and the BBC set out to compete with them in terms of program style and quality.

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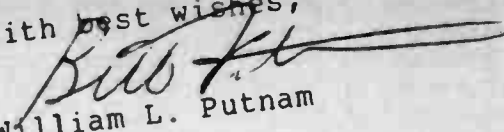
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## **BROADCAST WEEK**

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# NEWS UPDATE

## 'Barbed' broadcasts fuel the KTTL fires

WASHINGTON — Despite outstanding court orders, arrest warrants, pending Federal Communications Commission action and congressional censure, KTTL-AM in Dodge City, Kan., is still on the air and over the last two weeks has resumed the controversial broadcasts that first brought it into the limelight (*BW*, 6/16/83), noted attorney James Weitzman.

Weitzman, representing competing applicant Community Service Broadcasting on a *pro bono* basis, said that Nellie and Charles Babbs feel that they are "untouchable" in that no action has been taken against them despite all of their activities.

"I think she's (Nellie Babbs) going to continue her program and make it even worse in the interim," Weitzman said, adding that he had no doubt that Babbs is "part and parcel" of the Posse Comitatus group.

Although Babbs has periodically denied that she is a member of the group, KTTL has carried the broadcasts of Revs. William Gale and James Wickstrom. Posse Comitatus has been described as a group of vigilante tax resisters.

According to Weitzman, four avenues exist for getting KTTL off the air: The Kansas attorney general could investi-

gate reported illegal arms activity at the station; the Kansas attorney general could seize and sell the station's equipment for unpaid sales tax; county authorities could seize and sell station equipment for outstanding property taxes; or the FCC could deny the station's license renewal.

In the face of arrest warrants for back taxes and the Babbs' failure to answer legal court orders, Weitzman noted there exists a "lack of will on the part of officials." This "government paralysis" is at the root of Babbs reinstating the broadcasts.

Weitzman explained that by Community Service Broadcasting filing a competing application, the FCC will have to take some action on the station, unless action on Capitol Hill moots the issue by eliminating the comparative renewal process. He predicted that the commission will not tackle the programming issues involved, but rather apply a standard that evaluates the character of the licensee.

He concluded, "What we want to do is help the citizens of Dodge City, who are of every race, creed and color, to exorcise from their community a person in violation of the laws of this country."

## Embassy clears 100 stations

LOS ANGELES—More than 100 TV stations, representing about 85 percent of the country, have signed to broadcast *Embassy Night at the Movies*. The package of eight first-run quarterly films will begin in November with *Escape from New York*. Stations will show the film twice, at least once in prime time, during a two-week

## 'Thicke' ad spaces sold out nationally

BOSTON—Metromedia Producers Corp. announced that the national advertising inventory has been sold out for *Thicke of the Night's* initial 28-week run (120 originals and 20 repeats). Each 90-minute program includes 18 national spots and 18 local 30-second availabilities.

National advertisers include Procter & Gamble, Johnson, General Foods, Sears, J.C. Penney, Kodak, Maybelline, Pillsbury, AT&T, Universal Pictures, 20th Century-Fox and Bristol-Myers.

In other *Thicke of the Night* news, producer Scott Sternberg has been replaced by Ernie DiMasi, formerly with *The Mike Douglas Show*.

*Thicke of the Night*, on 120 stations, is a joint venture of Metromedia, MGM/UA Television and InterMedia.

period beginning Nov. 20.

Five other announced titles in the series are *The Howling*, *An Eye for an Eye*, *Take This Job and Shove It*, *Carnal Knowledge* and *The Black Marble*.

The station lineup includes 35 network affiliates, according to Embassy. The films, broadcast on a 100 percent barter basis, give 10½ ad minutes to stations while Embassy retains 9½ minutes for national sale.

## LBS acquires 12 MGM/UA movies

NEW YORK—Lexington Broadcast Services announced the acquisition of 12 MGM/UA films for the 1984 season of the *LBS Movie of the Month*.

The films, to start in January, are: *Elvis: That's The Way It Is*; *Hair*; *Invitation to the Dance*; *Royal Wedding*; *Where the Boys Are*; *Ride, Vaquero!*; *The Angry Hills*; *Where the Spies Are*; *Green Mansions*; *The Last Time I Saw Paris*; *The Americanization of Emily*; and *Brigadoon*.

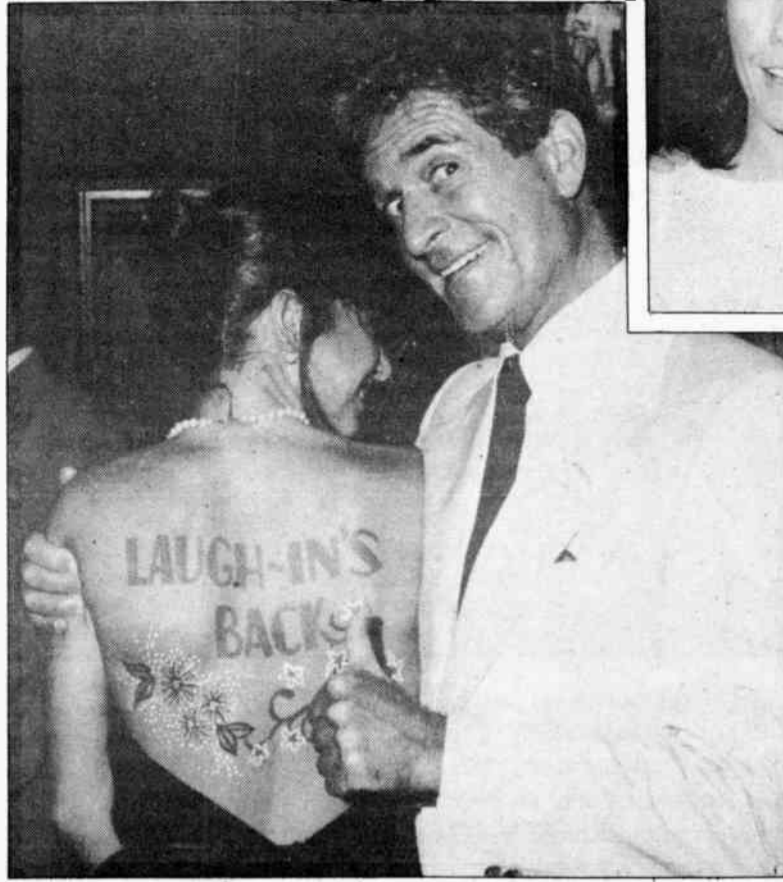
The LBS movie series, which premiered last April, now is carried by 107 stations covering more than 80 percent of the U.S. LBS has announced that all national 30-second spots are sold out through 1983. There are nine national and 14 local ad minutes per movie.

tinue to accept applications only for those mutually exclusive with those on cut-off lists. The commission will use the interim freeze to catch-up on the backlog of some 12,000 applications. The FCC also has announced plans to release a notice of proposed rulemaking that will propose procedures to relieve the processing burdens for it and LPTV and translator applicants.

## FCC freezes LPTV applications

The Federal Communications Commission has adopted a freeze on the acceptance on all new low-power television and television translator applications and applications seeking major amendments to the licenses, construction permits or applications.

The FCC will, however, con-



## Still laughing

To celebrate the return of "Laugh-In" in syndication, more than 25 veterans of the show's initial run—including guest stars as well as regulars—turned up at Chasen's in Los Angeles on Sept. 26 for a reunion. Among the attendees were Dick Martin, Judy Carne, Ruth Buzzi, Lily Tomlin, Henry Gibson, Jayne Kennedy, Johnny Brown, Barbi Benton, Gary Owens, Ernest Borgnine, Cliff Robertson, Hugh O'Brien, Mike Connors and Sid Caesar. "Laugh-In," which is syndicated by Lorimar, can be seen on more than 70 stations nationwide.

## Big ad spenders jump into radio

ST. CLOUD, Minn.—"Dozens of big spenders have returned to radio and are enthusiastic about the results," ABC Radio President Ben Hoberman told the Minnesota Broadcasters Association convention here.

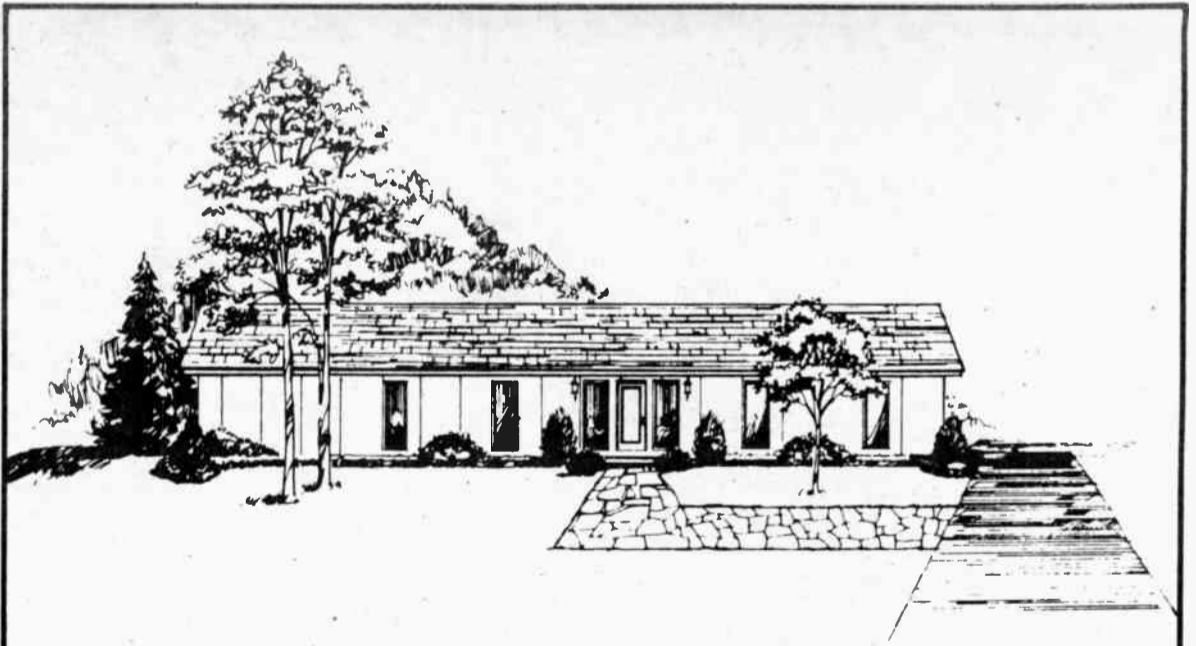
"This happy sign is bound to be good for local radio when these heavyweights begin supplementing their network buys with greater spot and co-op activity."

Hoberman called on station operators to "group together and employ Radio Advertising Bureau tools and techniques on a broader scale in selling the radio medium." He said stations should be "pulling together, rather than against one another" to "expand the universe of support" for radio.

Projecting the future, the executive said he foresees "dozens of new formats ...

supported by new kinds of advertisers. Rather than demographically targeted formats, we might see user-defined stations ... or tie-ins with cable to provide simulcasts and serve the mobile needs of tomorrow's audiences."

Hoberman said that the radio industry is "on the edge of fantastic new growth, but that stations must lure talented and creative people."



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## REGULATORY SCENE



# The Cup

## Newsfeed gives hot coverage of tight race

PHILADELPHIA—The Newsfeed Network, a satellite-based news service operated by Westinghouse Broadcasting and Cable Inc., provided live updates of the recent America's Cup races at Newport, R.I., to stations in the U.S. and Australia under an agreement with Australia's Network Ten and Group W's WBZ-TV, Boston.

Regular, live updates were fed via satellite from Newport to the West Coast and then sent via another satellite uplink to the four stations that comprise the Australian Network Ten—TEN 10, Sydney; SAS10, Adelaide; TVQ10, Brisbane; and ATV10, Melbourne.

"This arrangement with WBZ and Network Ten is an example of the kind of custom coverage the Newsfeed Network intends to provide," said Richard Sabreen, vice president and general manager of Newsfeed.



"This personalized service will be provided not only to our member stations in the U.S., but, in the future, to international broadcast concerns as

well," he said. The Newsfeed Network, based in Philadelphia, provides news and sports coverage to more than 50 TV stations in the U.S. and abroad.

# White Sox share glory

CHICAGO—More than 50,000 fans jammed Comiskey Park a week ago Saturday night to watch the White Sox cinch their divisional crown. Another 25,000 could watch the game on SportsVision, the STV service partially owned by the Sox. But would the vast majority of Chicagoans be denied the chance to celebrate the city's first baseball championship in 24 years?

The White Sox decided to let other TV stations cover the event. But rather than letting in a whole slew of strange cameramen, announcers and equipment, the team offered other broadcasters the chance to

carry SportsVision's actual play-by-play. Metromedia's WFLD-TV, which carries the Sox' free broadcasting schedule, was allowed to pick up the game in progress at 9 p.m. Other stations could join in at the start of the ninth inning, which occurred around 10 p.m.

According to Laureen Fadil, SportsVision's vice president of broadcasting, four stations—ABC's WLS-TV, CBS' WBBM-TV, NBC's WMAQ-TV and independent WGN-TV—picked up the live coverage. They were allowed to continue broadcasting through SportsVision's post-game coverage.

# 'Ebony/Jet' rolling again

CHICAGO—Both Johnson Publishing Co. and distributor Syndicast expect to relaunch the *Ebony/Jet Celebrity Showcase* in February or March. The black-oriented series was pulled from distribution recently, only a couple of weeks before its

second season was set to premiere on 69 stations.

A program spokeswoman said the main problem was poor time slots—such as 1 a.m. Sunday on Boston's WNEV-TV, and 11:30 p.m. Saturday on WDVM-TV, Washington. The producers will try to alleviate that problem by revamping the show a bit, including naming a new host to replace Tom Joyner.

Bernie Schulman, national sales manager for New York-based Syndicast, said the show's withdrawal this season was an inconvenience, but not a catastrophe. He expressed confidence that, based on *Ebony/Jet's* good performance last season, stations will be persuaded to give it better time slots.

# WOR slates premiere for news program

NEW YORK—*News 9 Prime-time*, the new 8 p.m. half-hour entry on WOR-TV, will premiere Tuesday, Nov. 8, with in-depth coverage of the day's New Jersey Senate and Assembly elections, it was announced last week.

The RKO General station, now licensed to Secaucus, N.J., also revealed that the newscast's anchors will be Tom Dunn and Sara Lee Kessler, who will continue as anchors of the station's hour-long noon newscast. That program's name will be changed from *News at Noon* to *News 9 at Noon*.

Lloyd Lindsay Young, formerly with ABC O&O KGO-TV in San Francisco, will join both newscasts as weatherman, with ESPN's Jimmy Byers coming on board as sportscaster.

A new Saturday newscast, to air at 7:30 p.m., will be anchored by Reg Wells, already with the station.

WOR will use reports from CNN Headline News and INDX in addition to its local coverage.

# FCC requested to solve woes with channel 6

WASHINGTON—The National Association of Broadcasters, Association of Maximum Service Telecasters and a number of channel 6 licensees have called on the Federal Communications Commission to come to a "constructive solution to the long-standing controversy" of channel 6/educational FM interference.

The comments point out fallacies in the FCC proposal with particular reference to the reliance on filters and the "effective interference concept."



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# BW EXTRA

## RADIO PROGRAMMING

### Demise of AOR overstated . . .

By Dave Potorti

Album-oriented rock radio isn't dead, but it sure needs to get its act together.

That was the common comment from a variety of radio programming consultants questioned about the vitality of the format in the face of Contemporary Hit Radio (top 40) and other listener choices.

Most agreed that the "demise of AOR" was a lot of media hype based on the genuine worries of a lot of stations after reaping a few weak books. Instead of jumping on the CHR bandwagon, they said, AOR stations need to retool their programming—and their attitude—for the 1980s.

The Radio Information Bureau reports that the number of AOR stations declined from 297 to 274 between May and September of this year, but numbers alone don't tell the story. Successful stations generally don't change format, and such a move may be an indictment of poor management just as much as the weakness of AOR.

"We create our own paranoia. We see one symptom and call it a trend," said Lee Michaels, president,

Superstars, Burkhart/Abrams/Michaels/Douglas and Associates, Atlanta. "Because a number of stations around the country have dropped the format, it may appear to be a trend. But if you look into the individual stations—who's running them, what their backgrounds are—that may tell you more about the value and future of AOR radio.

"We may be back to a situation once experienced by beautiful music stations," Michaels said. "It would get down to two stations in one market, and they'd wind up just cutting each other's throats. Then one would back out and the other would blossom. Individuals may be prone to panic, or feel that it's not worth the fight—the

station across from them may have all the legacy and the tenure, and it's going to cost too much to win. So if a station decides it's continually going to be number two, it may say, 'Let's go somewhere where we can be number one'—and that's a wise business decision. But it's not due to AOR."

Touting the format's vitality, Michaels pointed out that a recent book gave "Superstars" 13 number-one stations (12+)—more than it's had in the 6½ years he's been there.

"I don't like to judge markets by 12+," he said. "But that's what's caused the scare, and that's what gets written up in the trades."

*Continued on page 10*



### . . . but changes cause rethinking

By Adam Buckman

For the many radio program syndicators that supply AOR stations with long-form specials and short features, the metamorphosis of AOR into CHR won't necessarily result in a significant loss of business.

Many producers and syndicators do enough business supplying programs to other formats that a reduction in the number of AOR stations taking certain programs is seen as nothing more than another step in the continuing evolution of music radio programming.

Those companies—along with suppliers that do the bulk of their business in AOR radio—are largely savvy enough to chart current trends in rock music and reflect such trends

in their choice of program material.

Thus, producers today are more likely to record interviews with the likes of Culture Club's Boy George than the Rolling Stones' Mick Jagger.

But, while the number of old-time AOR stations is said to be dwindling, radio directories and catalogs still list numerous rock specials and programs under the category "Album Rock."

And, with the attention of the music world focusing on the recent chart success of such so-called new music artists as The Stray Cats, Eurythmics and Elvis Costello, many radio program producers are still syndicating new shows featuring interviews and music by such AOR stalwarts as Robert Plant, AC/DC, Journey, ZZ Top, Kansas, Iron Maiden, Cheap Trick and Quarterflash.

Today, syndicated rock radio shows are produced and distributed by a wide variety of production companies including Westwood One, DIR Broadcasting, Watermark/ABC Radio Enterprises, London Wavelength, Rolling Stone Magazine Productions, The Creative Factor, RKO RadioShows and TM Programming.

The companies either offer their programs for sale to AOR stations or produce their shows exclusively for networks such as CBS RadioRadio, NBC's The Source, RKO Two and ABC's Rock and FM networks. Doubleday Broadcasting is currently producing the weekly, three-hour *Rock USA* for the Mutual Broadcasting System.

One production company, The

*Continued on page 10*

# Consultants see need for retooling, no

Continued from page 9

"AOR has gone through its problems, much the same as CHR went through a few years ago," said David Gariano, manager of program consultation for Jim Long & Partners, Dallas. "CHR got so soft that it blew off everybody and it was dying in every market. But it came back pretty well.

"If AOR is marketed correctly, and management support is there, then stations like KZEW in Dallas or WMMS in Cleveland are not going to go away. But they're going to have to remember that you can't do mid-'70s radio in 1983. The markets are changing and much more audience is being shared with CHR stations. There has to be a reassessment, a realization that there may be things you can do with AOR now that you couldn't do before because of some of the 'pristine' aspects of the format. The idea that 'We can't play those types of songs' has dissipated a bit," Gariano said.

### Definition differs

Defining the "AOR format" is not the job it once was. While some consultants define it in terms of its original stars, others stress the

concept of lifestyle radio, which is always evolving.

"One of the problems with AOR is that it's a non-replenishing format, from a musical standpoint," said John Sebastian, president of EOR Inc., Scottsdale, Ariz. "Music that has been the core of successful AOR stations is basically from four groups—The Beatles, Rolling Stones, Led Zeppelin and The Who—none of which are really viable any longer, having either broken up or told people that the time will come when they won't be together.

"Nothing has come along that's nearly as powerful, exciting and dominant as those four groups to replenish the format and make it a growing format for the genre of people who are into AOR. That's the reason that a lot of the oldies are burning out."

"It's a non-replenishing format if you've based your radio station on a position that you're never going to evolve or update, and will always be formatted with AOR oldies," said Allen Peterson, executive vice-president of Jeff Pollack Communications, Pacific Palisades, Calif. "But you won't find a successful CHR station playing music

of the late '50s or early '60s, because it no longer applies to the format.

"AOR, CHR and adult contemp stations don't play Peggy Lee records anymore. It's a matter of updating your format for the times and the demos. You can't program your radio station with the attitude that what I'm doing today is right and will be right for all time. A lot of program directors at AOR stations got caught in that trap," Peterson said.

"AOR was built on the premise of being creative and innovative and different-sounding from any other station in the market," Gariano said. "But in the late '70s and early '80s, it got to be very sterile sounding, homogenous and very conservative, and a lot of new groups ended up having to break their music through different avenues. People lost some of their respect for AOR stations as credible music sources. They seemed to not be on top of music trends, but groping to follow them."

"AOR is lifestyle radio, but that doesn't mean it can't respond to a changing lifestyle," Michaels said. "It's a demographic target of radio, and unless that demo disappears, we just have to broaden our acceptance of what that term means. I almost wish it was called '12-34 radio,' because as long as there's people 12-34, it can exist."

### Demos shrinking

That demographic spread may be causing the biggest problem for AOR stations in the '80s. Consultants noted that the baby boom generation—which played such a powerful role in the birth of AOR—is getting older.

"Available demos are shrinking," Sebastian said. "AOR has always been able to dominate 12-24, but both teens and 18-24 demos are deteriorating every month and every year and will continue to do so for several years to come.

"Because of that, advertisers are becoming less and less interested in buying AOR stations because that

group is becoming less and less a significant factor in the overall scheme. It's also much harder to influence Arbitron in those demos because Arbitron is set up, accurately, according to the population," Sebastian said.

"In 1972, the AOR listener was 12-20 years old. That generation has grown up to the point where they're now 24-36 years old," said Robert Balon, president of Robert Balon & Associates, Austin, Texas. "At the same time, a whole new generation of youngsters is being weaned on CHR and top 40 as much as they are on AOR. That's an incredible problem. You have, in essence, two generations of AOR listeners who are without a doubt opposite in scope, spectrum, attitude and information. Can a format be devised to appeal to both of them?"

"A lot of AOR stations are going with their strength and are getting older-sounding because their audience are aging," Balon said. "But it's hard to be the hippest person on your block when your block encompasses an age range of 9-30 years old. AOR stations are now facing what a lot of adult contemp stations have been facing for years: There's no such thing as a 25- to 54-year-old audience,



Fleetwood Mac



The Who

## Programmers not expect

Continued from page 9

Creative Factor, Hollywood, produces and distributes specials focusing on the career and music of individual artists or groups.

In the last few years, the company's *CFI Rock Artist Profiles* have included *Bob Seger: The Bob Seger Story*, *Foreigner: Precious Metal*, *J. Geils Band: Survivors in the Vinyl Jungle*, *John Lennon: The John Lennon Retrospective* and *Journey: From San Francisco to Platinum*.

And, to illustrate the fact that an AOR program producer can adapt to changes in the AOR marketplace, The Creative Factor's forays into the so-called New Wave include *The Police: Rock's New Hit Men*, *The Cars: The New Wave* and *Joan Jett/Go Go's/Quarterflash: Rock's New Leading Ladies*.

All of the company's rock profiles are still available. The Creative Factor also produces the biweekly *Concert Magazine*, which features three live concert performances, backstage interviews and concert news.

Another company, Westwood One, Los Angeles and New York, produces AOR music and interview shows, as well as *Dr. Demento* and *Earth News*, two programs that appeal to AOR audiences and are carried on AOR stations, but do not feature AOR music.

*Earth News*, currently heard on more than 250 stations, is a series of 2½-minute programs per week focusing on contemporary issues. The series covers "ideas interesting to listeners of every contemporary format from AOR to A/C."



# ot switching to CHR

which many AC stations claim to have. AOR stations are finding out that there's no such thing as a 9- to 30-year-old audience. Somebody has to be sacrificed."

Balon recently did a study of a top 10 market and found that an AOR station there was being described by listeners as "the oldies station."

"Do you see the implications of that?" he asked. "Rock is not in the parlance anymore. And if I'm an AOR station, I've got to get real concerned about that. We're an oldies station? How did we get to be an oldies station? We're playing album rock. It's the kids who react to the music as oldies—they react to the most current and hippest things they can react to."

"That's where I see the problem musically," Balon said. "Stations are so reactive and reactionary that when they read in the trades that somebody's pulling the plug on AOR, they think they've got to do it, too. What they really have to do is take a look at their target audience and their available audience and see how they have evolved with AOR."

Looking to the future of AOR, the mood of consultants was optimistic.

"AOR will probably strengthen itself over the next six months," said

Maurie Webster, president of Radio Information Center, New York.

"What usually happens is that someone is doing a format and is happy with it; then it declines a bit and he's not sure why it's declining. Then a crisis emerges, everybody starts to get concerned, and they start to work on it."

"Everybody gets sloppy at some point. Success makes you sloppy in some cases; in others, it makes you work harder. AOR programmers got lulled into the theory that their listeners didn't want any new music, so they didn't program any. Now they've awakened; there's nothing to keep them from doing it right," Webster said.

"The format is still very viable, but it did get stale for a while and drove some audience away," Gariano said. "The listeners are just waiting for stations to energize themselves and bring them back again."

"If you squeeze a tight definition of AOR, you could claim that it's dead but that's a very limited mentality of what AOR is to begin with," Michaels said. "There are too many stations under the AOR umbrella that have sounded so dramatically different, and still do. AOR has the capability of being wider and broader and more different than people have labeled it in the past."

"There may be less room in some markets for more than one AOR station, depending on the size of the market and the competitive factors, but we don't see a death to the format," Peterson said. "But there may be a death to the format as some people have executed it over the years."

"AOR radio in 10 years is not going to be what it is today, any more than it is today what it was 10 years ago. Unfortunately, there are a lot of people who are programming AOR stations the way they were 10 years ago, and that's why they got into trouble."

## ing significant losses

according to Westwood One.

Unusual music including records by Spike Jones, Tom Lehrer and Monty Python are the focal point of the weekly, two-hour *Dr. Demento*, which airs in many markets on AOR stations. While none of the show's music could be classified as "album rock," the program nevertheless has developed a following among AOR listeners.

But Westwood One also offers such AOR specials as *In Concert*, *Off the Record*, *Rock Chronicles*, *The Rock Years: Portrait of an Era* and *Superstar Concerts*.

### Syndicated performance

DIR Broadcasting's *King Biscuit Flower Hour*, heard on more than 300 stations around the country, premiered in 1973 with 25 stations.

The program, which provides its stations with an exclusive live performance every week, was the first syndicated rock radio show in North America and currently the most widely carried show in FM syndication, according to DIR. For the last three years, *King Biscuit* has been produced exclusively for the ABC Rock Radio Network.

Besides *King Biscuit*, DIR's rock programs include *The Inside Track*, the *North American Rock Radio Awards* and *Supergroups in Concerts*.

Other AOR programs that have received steady airplay include London Wavelength's *BBC Rock Hour*, *The BBC Specials* and *The Best of the BBC Rock Hour* and *Rolling Stone's Continuous History of Rock 'n' Roll*, produced by Rolling Stone Magazine Productions.

## EXTRA

### Tom Cale, music director, KZAP-FM, Sacramento, Calif.:

"I just compiled a list of bands that are either getting airplay at various new music outlets or people are just talking about them. It gave me an idea of where music and groups were centered these days: Kissing the Pink, Blue Peter, The Dicks, Killer Pussy, Alien Sex Fiend, Triple-X Girls, 17 Pygmies, Naked Ray Gun, Love Tractor, Dick Black and Insect Surfers. We're not playing any of those people."

"We did go through a period of expanding the playlist—playing things like Michael Sembello and Eddy Grant, things that two or three years ago would have been taboo. That worked well to establish that the radio station had a broader base. Since then, the market has fragmented further. We now have a Rick Carroll 'Rock of the '80s' affiliate in town and they're doing a lot of the stuff we had plugged into. We've battened down the hatches since they came into the market."

"It's a matter of going in your market and assessing how you want to present yourself. It's all positioning in the market. The main bread and butter of the station is pretty much what it was a few years ago—in that same vein. Although now it's a lot easier for us to play something like Big Country or Minor Detail or even Stray Cats because the molds have been broken."

### Warren Williams, music director, KATT-FM, Oklahoma City:

"We have fine-tuned the traditional AOR. It's been a gradual change, but some things were certainly tired and they are not being played any more. The last Yardbirds tune went by the wayside recently. Zeppelin has been greatly reduced, although there is still some there. Still some Bad Company. The Stones are there, reduced. The Beatles are almost gone. There's a lot of Fleetwood Mac, but very few other bands we play heavily. It's absolutely more song-oriented than artist-oriented now. A lot of the more traditional AOR artists are releasing albums that are selling these days and some of the synthesizer acts are falling by the wayside."

"Everyone is doing well with the Police. Right now an act like the Stray Cats is doing well with the rest of the world, but here we do a lot of call-out music research and it's not working for us. We've had some success with Talking Heads in the past, but the new song 'Burning Down the House' just isn't working out well in this town so we're laying off that. A band like Big Country is coming on very strongly. Men Without Hats is a disaster."

"We're doing about 60 percent current music and 40 percent older stuff. If the Michael Jackson album came around again, if that were possible, it would go on. Prince we probably wouldn't play because of how we feel the town would react to it."

"We're doing well treating AOR as a mass appeal format."

### Bob Bittens, music director, WHCN-FM, Hartford, Conn.:

"The image limitations that AOR used to struggle under are breaking down. AOR used to be very much artist oriented. Certain artists had a good image—Led Zeppelin, the Rolling Stones, The Who, bands like that. Their image was strong and no matter what they put out, you could get away with playing it. AOR stuck to bands that fit a certain image. Now it doesn't matter who the artist is. What matters is how good the song is. AOR is moving away from being artist-oriented toward being song-oriented."

"The percentage of current to recurrent music has shifted. A year ago we were probably playing 80 percent recurrent music that was a year old or more. Twenty percent was new music. Now it's the other way around, about 75 percent current music. We're still playing the old ones, but a lot less. What we and a lot of other AOR stations are finding is that our core library—the classic Stones, Beatles, Pink Floyd, Who, Zeppelin—is burning out. People still like the artists, but maybe they've heard 'Stairway to Heaven' one too many times. People who grew up on album rock, who had been listening for 10 years, were hearing the same songs for 10 years. They were getting bored with the format and going other places for their entertainment."

### Beau Phillips, program director, KISW-FM, Seattle:

"AOR has always been tied to a lifestyle. There was a certain attitude that went along with it. In the jocks, in the listeners getting involved in the radio stations. We have to get back to doing exciting, risk-taking, almost dangerous things to compete with CHR right now. I personally think the answer is for AOR not to get too broad or else we're going to find ourselves grasping at nothing."

### George Harris, program director, WMMR-FM, Philadelphia:

"We're not necessarily broadening our playlists. We're the progressive radio station in town—a little looser, but careful not to go overboard."

"New music has been a little better, a little brighter in the last year. It's a little more imaginative, a little more creative. It gives us a little more room to expose it and a little more excitement in terms of presenting it, because it is fresher. It sounds good. We play about 70 or 75 percent current to 25 or 30 percent recurrent and older. It shifts. We change with the amount of new stuff that is out."

## EXTRA

# TECHNOLOGY UPDATE

## Mutual, GEO/SAT sign deal for Westar IV uplink facilities

WASHINGTON—GEO/SAT COMM, a subsidiary of SBS/GeoSource Communications, will provide a satellite uplink in Houston to the Mutual Broadcasting System under a three-year contract signed by the two companies recently.

Under the agreement, GEO/SAT COMM will service Mutual's channels on Westar IV-transponders 1D and 2D—from its computerized uplink facility in Houston. The facility has been used extensively for private networking and oil field communications.

The agreement with GEO/SAT COMM is part of a continuing effort by Mutual to enhance its national satellite distribution system.

A new UHF television station in Fort Walton Beach, Fla., scheduled to begin broadcasting later this year, has purchased a transmitter, antenna and studio equipment from RCA's Commercial Communications Systems Division. The hardware is valued at approximately \$1.75 million.

Research Technology International, Lincolnwood, Ill., is marketing a new modular rack system designed for U-Matic, VHS and Beta videocassettes.

The new RTI storage rack, which measures 76 inches high, 36 inches wide and 12 inches deep, is freestanding and allows for dual-side access. Shelf levels can be adjusted to any interval and will accommodate double row tape storage. The shelving units are available with five, six or seven shelves.

A.F. Associates' Systems Division has been awarded a contract to design and build a film-to-tape/tape-to-film facility for Manhattan Transfer, a new company formed by Howard Burch, who resigned recently as head of the EUE/Editel Film/Tape Department.

Manhattan Transfer's new facility will house two color correction suites for film-to-tape transfers using the Rank Cintel Mark IIIC digital telecine and the Rank Ferrit magnetic sound system.

A third suite will house a Teledyne Kinescope recording system for transferring tape in

### HARDWARE

all formats to 35mm or 16mm film. The suite also will be equipped with several Ampex VPR3 VTRs. AFA expects to complete the new facilities this fall. AFA is located in Northvale, N.J.

JVC Company of America, Elmwood Park, N.J., has introduced several accessories for its KY-310U and ProCam cameras.

The RS-500U remote unit, which controls the camera from up to 1,050 feet away, provides connections for peripheral video, audio and test equipment. Other features include two composite outputs, individual non-composite RGB outputs, test output, balanced XLR audio output, loop-thru video and genlock inputs, tally and intercom connections and ability to accommodate a waveform monitor.

The VF-550U 5½-inch studio viewfinder provides 550 lines of resolution. It has a hood, pan and tilt mechanisms, and a built-in tally lamp.

The M-K50U shotgun microphone draws power through a hidden connection at the side of the KY-310U. The KA-M50U pistol-type handgrip permits hand control of the mike.

Sony Professional Audio Products, Park Ridge, N.J., offers a list of 17 recording studios with the ability to make

digital transcriptions or analog master tapes. Each of the studios uses Sony's PCM-1610 digital processing system.

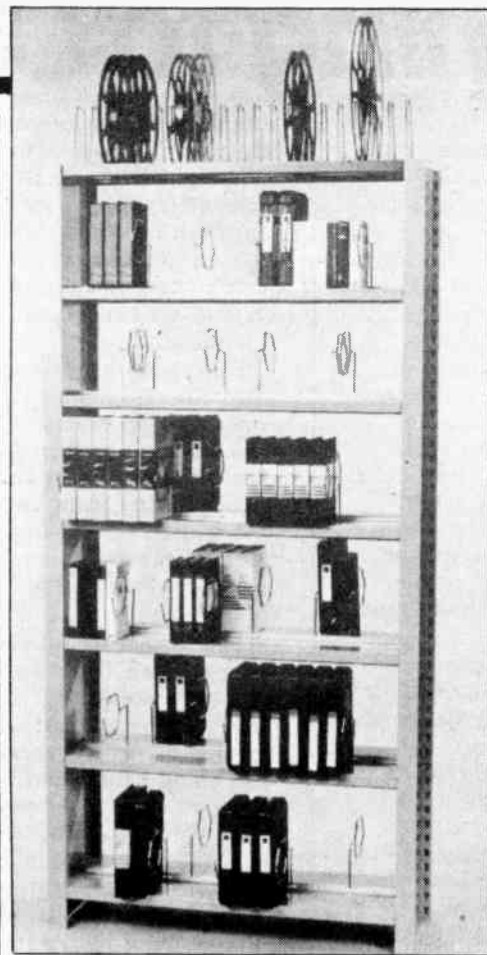
VideoStar, a supplier of satellite networking services based in Atlanta, has opened an office in New York. The new office will help the company to better serve its clients and customers, which include TV networks, hotel chains, corporations and associations around the country.

The company has named Harry Mahon as its Eastern region sales manager and Barbara Greenleaf as its new manager of corporate account development. Mahon comes to VideoStar from AT&T Long Lines and Greenleaf directed consumer affairs and public relations for Conoco.

VideoStar's New York office is the company's third. It also has a sales office in Los Angeles.

The European Broadcasting Union, based in Geneva, Switzerland, has awarded a multi-million dollar contract to Netcom Enterprises, Burbank, Calif., and AT&T Communications, New York, to provide TV transmissions of the 1984 Summer Olympics in Los Angeles to 35 member television networks in 30 European countries.

Netcom and AT&T will use a combination of terrestrial and satellite facilities to transmit live and taped coverage of the games to about 350 million



The RTI freestanding storage rack is 76 inches tall, 36 inches wide and 12 inches deep. Shelf levels can be adjusted to any interval and will accommodate double row tape storage. Units are available with five, six or seven shelves.

viewers throughout Europe. Coverage will be transmitted via the Intelsat system and uplink and downlink facilities in Andover, Maine, Etam, W.Va., and Brussels, Belgium.

Under the agreement, Netcom will coordinate simultaneous transmission of up to four EBU television channels from ABC's International Broadcast Center in Hollywood, which is now under construction. AT&T and Netcom will provide an estimated 1,200 hours of televised Olympics coverage to European viewers.

Abekas Video Systems, Foster City, Calif., reported that its

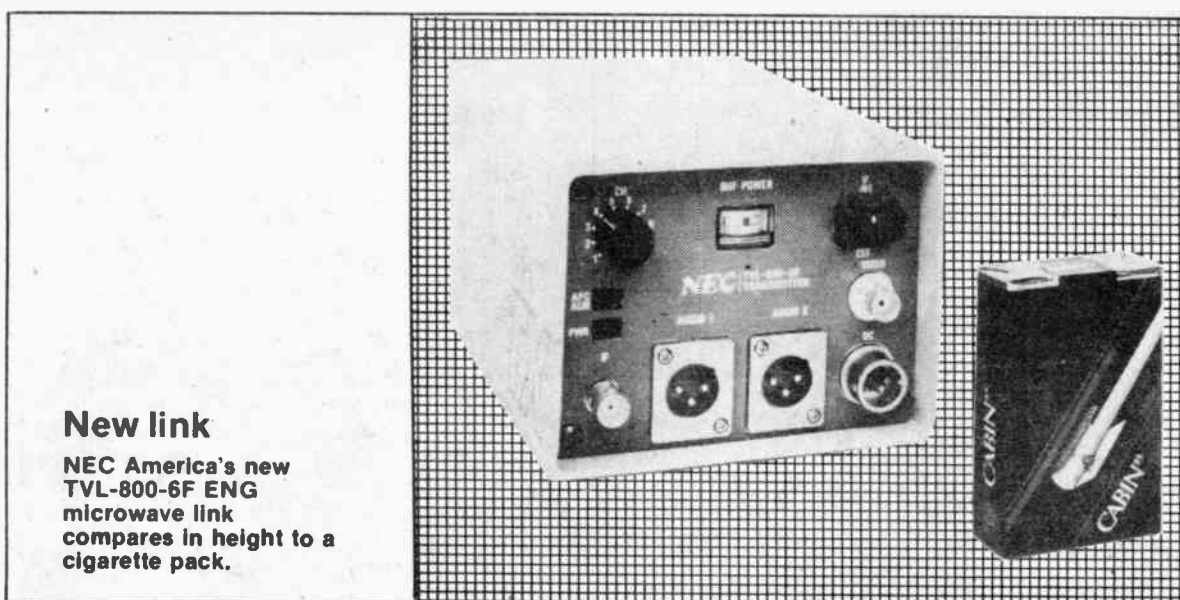
A42 video slide projector was used for the first time on live television for coverage of four preseason football games of the Los Angeles Rams.

The A42 was installed in the Bay Area Mabletape remote truck that was rented and operated by CBS' KNXT-TV, Los Angeles, for the games. Head shots of football players were stored on the A42 and called up when they were needed during the telecasts.

The 7-inch high A42 is a digital video slide storage and retrieval system. The projector can store 100 frames/200 fields on line and can be expanded to handle 300 frames/600 fields. Data is stored on a 5½-inch Winchester disk drive.

United Media Inc., Anaheim, Calif., is offering a free guide to those interested in purchasing a videotape editing system. The 14-page *Guide to Buying a Video Editor* defines terms used to describe functions of control-track and computer-assisted editing systems.

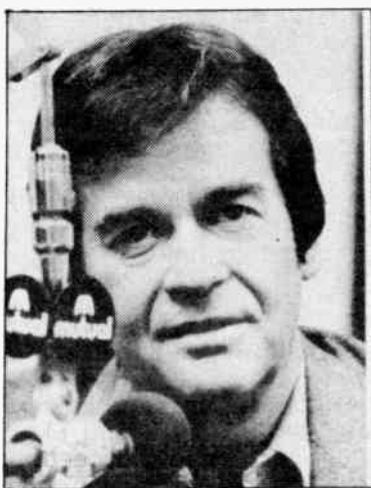
Assessments of the uses of some equipment as well as types of equipment are covered in the guide, which is organized in categories arranged according to cost, capabilities, options and features. The guide also lists equipment that complements each other as well as options that can be added to editing systems.



### New link

NEC America's new TVL-800-6F ENG microwave link compares in height to a cigarette pack.

## PROGRAMMING BRIEFS



Dick Clark

NEW YORK—Dick Clark Presents Lionel Richie will be the sixth in a series of eight contemporary music specials produced by Dick Clark for Mutual Radio this year. The three-hour music special will air the weekend of Oct. 1-2.

Two other music specials will

be broadcast in stereo via satellite during Thanksgiving weekend, Nov 24-27: *The Great Entertainers* and *Fleetwood Mac, Stevie Nicks and Chicago*. *Great Entertainers* will bring together a dozen of the Country Music Association's top award-winners for a three-hour musical tribute. *Fleetwood Mac/Chicago*, hosted by Dick Clark, will profile the two groups through interviews and music.

*The Gordon Lightfoot Special*, a 30-minute syndicated radio program, will document the veteran folk singer's early days, the stories behind his songs and his current musical ventures. Portions of a recent interview with Lightfoot will be interspersed with music. Executive producer of the program is Steven Dahlman.

Production has begun on *The Winter of Our Discontent*, a Hallmark Hall of Fame pre-

sentation of the John Steinbeck novel to be telecast this season on CBS. Donald Sutherland, Tuesday Weld, Teri Garr, E.G. Marshall and Richard Masur will have leading roles in the drama. Robert Goodwin is producer for Lorimar Productions. This presentation will mark the 33rd season of the Hallmark special.

The finale of *A Chorus Line's* 3,389th performance will be broadcast live on NBC's *Live... And in Person* Sept. 29, the third of three consecutive nights of entertainment on NBC starting Sept. 27. Telecast via satellite from Broadway's Shubert Theater, the *Chorus Line* performance will make it the longest-running musical in Broadway history. The special finale will feature 300 of the performers who have appeared in the show over its eight-year Broadway run and national tour.

Also, the Sept. 27th special will include the Act II opening of *Dreamgirls*, presented live from the Shubert Theater in Los Angeles.

*Robert Kennedy and His Times*, based on the Robert Schlesinger Jr. biography, will be produced this fall as a seven-hour miniseries on CBS. The drama will be produced by Chris/Rose Productions in association with Columbia Pictures Television and will be broadcast during the 1984-85 television season.

Award-winning producer Gary David Goldberg will develop and produce a new television series for NBC's 1984-85 season through an exclusive agreement with NBC Productions. The Emmy, Peabody and Humanitas award-winning executive producer of NBC's *Family Ties* and was formerly co-producer of *Lou Grant*.

Group W's *PM Magazine* has been sold to eight additional foreign countries by Western World Television Inc.: Chile, Ecuador, Argentina, Paraguay, Uruguay, Hong Kong, Thailand and the Philippines.

*Speed Walker, Private Eye* will be developed for television through an agreement between United Media Enterprises, BRB Entertainment and DIC Enterprises. *Walker* is a nationally syndicated comic feature from United Feature Syndicate. The series of half-hour animated television episodes will be entitled *The Speed Walker Mystery Theater*.

Robert Preston and Patty Duke Astin will star in *September Gun*, a western drama slotted for *The CBS Saturday Night Movies* Oct. 8. The made-for-television movie is a Brademan-Self Production in association with QM Productions.



# PEOPLE ON THE MOVE



**Jim Weathers**

Blair Video Enterprises has strengthened its syndication efforts through the appointments of **Jim Weathers** as vice president-Western regional sales manager and **Dorothy Hamilton** as sales service manager. Weathers was vice president, general sales manager for Metromedia Producers Corp., while Hamilton was sales service manager with Lorimar Television Distribution.

**Jack Zimmerman** has been named national sales manager at WMZQ-FM, Washington. Zimmerman was account executive at the station. **John Ogle**, also at WMZQ, has been appointed news director at the station. Ogle was previously with WINS-AM, New York.

Mutual Broadcasting System has announced the appointment of **Robert Cleve** as director of engineering. Cleve will hold responsibility for all engineering activities to support the network's origination and distribution.

WMAR-TV, Baltimore, announced the promotion of former news producer **Gail Bending** to the position of executive producer for the station's 11 p.m. newscast. WMAR also announced that **Cindy Scott** will become producer of *Newscope*, a new program to debut this month.

**J. Shannon Sweatte** was named vice president and general manager of KPLZ-FM, Seattle. Sweatte will also continue as vice president and general manager of KVI-AM.

Satellite Television Corporation has announced that **Thomas Oberlin** has been named senior marketing advisor. Oberlin was with ON TV in Cincinnati.

**Pamela Richardson** has joined Washington Broadcast News as an account executive. Richardson was previously with Creative Technologies.

NPR Ventures, the for-profit subsidiary of National Public Radio, has announced the appointment of **Gail Arnall** as acting president. The Ventures Board also elected **Cheryl Heeke** as secretary.

**Joyce Kravitz** was named manager, news information, in the ABC public relations department. She was deputy press secretary to former Democratic National Committee Chairman Robert Strauss when he was special representative for trade negotiations. She most recently was with Philip Morris Inc.

**Mary Lou Joseph** has been appointed director of national affairs at National Public Radio. Joseph will hold responsibility for coordinating and developing legislative and representation activities for the network.

Comsat TeleSystems Inc. has announced the promotion of **Kenneth Hoch** to assistant vice president, contracts. Hoch, with TeleSystems since 1981, was director of contracts.

WMAZ-TV, Macon, Ga., has announced that **Tony Villasana** will serve as news director for the *Eyewitness News*. Villasana was previously executive news producer at KAUZ-TV, Wichita Falls, Texas.



**Hilary Hender**

At WNBC-TV, New York, **Hilary Hender** has been promoted from director of sales to station manager. **Lou Abitabilo**, formerly sales manager, becomes the new director of sales.



**Lou Abitabilo**

**Louis Rauchenberger Jr.** will become vice president and treasurer of CBS Inc. on Oct. 1, and **Peter Keegan** will be the new vice president and controller, subject to approval of the CBS board of directors. Rauchenberger, who has been vice president and controller, will succeed Carl Anton Muller who resigned effective Sept. 30. Keegan has been vice president and controller for the CBS Radio Division since 1976.

Batten, Barton, Durstine & Osborn Inc. named **Arnold Blum** director of broadcast production and **William Croasdale** director of network television and programming.

Lexington Broadcast Services named **Donna Barrie** manager, LBS Communications, a new position in which she will be responsible for development of special projects and cash program sales. She joined LBS from General Entertainment Inc.

Park Broadcasting Inc., Ithaca, N.Y., named **Gary Bolton** vice president, television. He was vice president and general manager of WDEF-TV, Park's station in Chattanooga, Tenn.

**Ginny Baldi** has joined WMAR-TV, Baltimore as business manager. Baldi was previously a senior accountant at Price Waterhouse.

**Bill Tribble**, former news director at WMAZ-TV, Macon, Ga., was named executive editor of the station's *Eyewitness News*. Tribble, with the station for 24 years, had been news director since 1963.

**Richard Kurlander**, program manager for WBZ-TV in Boston since 1978, has joined Katz Television in New York as director of programming.

Starfleet Blair named **Jackie Gross** series development director. She was with RKO Radio Networks where she was producer-engineer for *Night Time America*.

Comsat World Systems Division has announced that **Edward Martin** has been named vice president, international operations; **David Gourly** vice president, business development; and **George Tellmann** vice president, maritime services. They will be involved in Comsat's participation in Intelsat and Inmarsat.

**Mary Perot Nichols** will rejoin WNYC-AM/FM/TV, New York, as director, effective Dec. 15. She served in the same position from June 1978 to June 1980, before becoming director of communications at the University of Pennsylvania. Nichols will succeed **John Beck**, who is leaving the municipally owned stations to pursue personal interests.

**Harley Carnes** has left ABC O&O WLS-AM/FM, Chicago, to join sister station WABC, New York. He will be news anchor on the new *Brian Wilson and Everyone Else* morning program.

**Bernadine Douglas**, regional/national sales coordinator for St. Louis' KMJM-FM since 1981, was named general manager for Unity Broadcasting's KATZ and WZEN-FM in the same city.

The Nebraska ETV Network has promoted **Ronald Nugent** to director of its Videodisc Design/Production Group. He had been assistant group director since 1980.

**Carol Forace**, formerly director of research for Metromedia Producers Corp., has been named director of program sales development and research for Tribune Entertainment Co. She will be based in New York.

Tribune Entertainment Co. named **Carol Forace** director of program sales development and research in the company's New York office. She was director of research for Metromedia Producers Corp.

**Stephen Flanagan** has been named director of engineering, Post-Newsweek Stations. He was previously director, engineering development, of Post Newsweek Stations and will continue as engineering manager of WJXT-TV, Jacksonville, Fla.

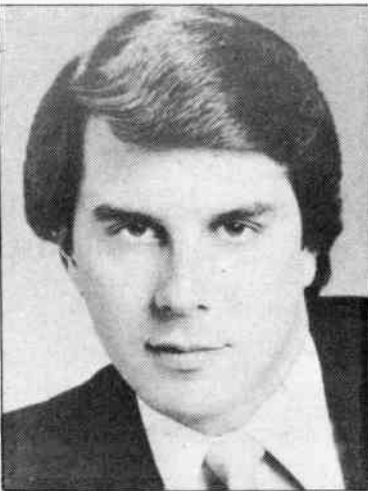
**Michelle Merker**, formerly news anchor and reporter for an Orange County cable program called *Lifestyles*, has joined KDOC-TV, Anaheim, Calif., as anchor for the station's hourly news updates.

Group W's WBZ-TV, Boston, has promoted **Barry Schulman** from executive producer of programming to program manager.



**Alan Wurtzel**

ABC has named **Alan Wurtzel** vice president, Broadcast Standards and Practices, East Coast. He had been director, news, developmental and social research, ABC Marketing and Research Services, since 1981. In ABC Entertainment, **Ted Harbert** was promoted to vice president, program planning and scheduling. He had been director, program planning and scheduling, since 1981.



**Ted Harbert**

Capitol Broadcasting Co., Raleigh, N.C., named **Steve Grissom** to the new position of vice president, Satellite and Communications Group. Formerly promotion manager for Capitol's WRAL-TV in Raleigh, Grissom will now have direct management responsibilities for the Tobacco Radio Network, Capitol Radio Network, Capitol Satellite and Communications Systems, and the company's Music Group Division.

**Bob Poe** has been promoted from general sales manager to general manager of Florida Network Inc., a Susquehanna Broadcasting subsidiary that serves 55 radio stations with news, sports, weather and special programming.

**Elyne Chaplik**, program director of WYCC-TV, Chicago, has taken on the additional title of general manager. Besides her duties at the City Colleges of Chicago TV station, Chaplik is responsible for programming two hours of *Radio College* on WNIB-FM every night.

NBC named **Nancy Cook** director, affiliate relations, for The Source. She was a regional director, NBC Radio Network.

Post-Newsweek Stations Inc. named **Stephen Flanagan** director of engineering. He was chief engineer with the company's Jacksonville, Fla., station, WJXT-TV.

Vermont ETV named **Hope Green** executive producer for the statewide network. He was managing director of the Florida Public Television Network.

KTCA-TV, Twin Cities Public Television, has restructured its operation with the following appointments: **James Carufel**, senior vice president and chief financial officer; **Jim Russel**, senior vice president and station director; **Susan Stuart-Otto**, vice president for corporate relations. Carufel was formerly vice president for finance and administration; Russell vice president for program production; and Stuart-Otto, vice president, public information.

**Gary Krull** has joined the U.S. Chamber of Commerce as television sales manager for the broadcast division. Krull will hold responsibility for advertising sales for *BizNet News Today* and *BizNet's Ask Washington*.

The National Captioning Institute has announced the appointment of **Joseph Corrigan** as director of captioning services, West. Corrigan was previously a production manager for NCI.

**Bill Curry**, head coach of the Georgia Tech Yellow Jackets, will appear as a regular guest on the *Russ Spooner Morning Show*, every Thursday morning during the Georgia Tech football season.

**Gary Granger** is the new president and general manager of WPVA-FM and WYNT-AM. Granger was the general sales manager of WIZD-FM, West Palm Beach, Fla., for the last three years.

**Arnie Evans** is the new director of creative services at KDOC-TV channel 56, Los Angeles. Evans headed his own marketing and consulting company before joining KDOC.

**Debbie Young**, veteran news anchor and reporter for WOKY/WMIL, is now news director of WOKY and FM 106/WMIL. Young succeeds **Doug Kiel**, who is now operations manager of WMIL.

LIN Broadcasting Corp., New York, has appointed **David Naseman** vice president, general counsel and secretary. Naseman had been with law firm of Fried, Frank, Harris, Shriver & Jacobson.

# Hurdles of the '80s explored

By Dave Potorti

NEW YORK—Broadcast journalism faces some formidable hurdles as it continues to evolve in the '80s. That's the conclusion of a panel of communicators who debated the issues in a seminar at the Global Village video production and study center here last week.

John Reilly, the group's founding director, moderated the discussion among Robert Ferrante, executive producer for *CBS Morning News*; Mary Alice Williams, vice president, Cable News Network; Dave Marash, reporter, WNBC-TV; and John J. O'Connor, media writer and critic, *New York Times*.

In noting the rise of nighttime news programs—and the expansion of news in general—Williams claimed it was CNN that showed the networks that there is an overnight audience. She added that reporters today are far more willing to go into the field, ask their own questions and not take anything at face value.

CBS' Ferrante, who created *Nightwatch*, added that programs of that type offer enough time for reporting on entertainment and culture, areas which have been neglected up until now by commercial television. He said that programs like *Entertainment Tonight*, which could stand to be harder-edged, point to the desire for reporting on one of the country's major industries—entertainment. He also defended programs like WNBC-TV's *Live At Five*, a news show that centers on entertainment figures.

"I think it's the beginning of another level of news," Ferrante said. "We've been so narrow to think that only a fire or a flood is news, or that what happens in Washington is news. Washington or New York aren't necessarily the newscapitals anymore; this nation is. We're beginning to go far beyond the borders of Washington and New York for news, and that's a good development."

Marash said television will not radically improve "until it breaks the shackles of short time packages" that prevent it from covering complex stories.

"Where television falls down is not in the chronicling of culture," he said. "What it doesn't report is reality—how people work, how they find jobs, how to work out domestic disputes, how to relate to one another in our daily lives. There is a contention that these things don't have enough inherent drama and interest to sustain a large portion of the television audience, but that is an untrue assertion."

"The 30- to 90-second news story probably does people harm. It misinforms them, it oversimplifies a lot of complex realities and it's almost hopeless as an information vehicle. When you try to package a story in 30 to 90 seconds, you are almost by definition doing a great disservice to its complexities. The justification for this seems to be some aspersions about the intellectual abilities of the audience, but people do deal with being out of work, getting married or being disappointed with their daily lives," Marash said.

He stressed that everything in life is chained to the limitations of time and that lack of time is the greatest problem in TV news.

O'Connor said the question of time was "spurious."

"There's more news on television today than ever before, going on nearly 24 hours a

## Broadcast news evolution facing large challenges

day—and on cable, it is 24 hours a day—but the substance hasn't changed, and it's just as trivial. Television can be very good with the news and good with the headlines, but most television producers are pushed into dealing with things like how people look on the air rather than with the substance of the newscasts. Serious journalists are increasingly being squeezed out of the picture.

"The informing can't get away from the entertaining on television," O'Connor said. He was disturbed by the playing up of stories "in manipulative and dramatic terms." The much-trumpeted meeting between the Pope and Lech Walesa, he said, while important, was not really news because it had been planned weeks in advance.

In discussing highly paid

network television anchors, Williams stated the case that an anchor who brings in the viewers—and the resulting advertising dollars—might just be worth the high salary, or even more. Marash disagreed, saying high salaries pre-empt money from going to other areas.

"Though Dan Rather, for example, might be worth much more than he's making now, it behooves all of us in the business that he takes less, so that they can hire more camera crews, more investigative reporters and more off-camera people," Marash said. "The trend to put more and more dollars into fewer and fewer people is destructive in a lot of ways."

Marash argued that a \$10 million investment in Dan Rather would require an equal return on his services, which could result in a schedule of not only evening newscasts but special events coverage and documentary work—a schedule that would compromise his meaningful involvement in any of those areas.

## Video Expo attracting some 10,000 to NYC

By Adam Buckman

NEW YORK—Some 8,000-10,000 television professionals—from engineers to producers and directors—are expected to attend this week's Video Expo, which begins today, Sept. 26, with a series of full-day seminars at the Sheraton Centre Hotel here.

Nearly 125 video equipment manufacturers will be exhibiting at Video Expo, which is sponsored by Knowledge Industry Publications, White Plains, N.Y.

This year's exhibitors, which include M/A-COM Video Systems, Ikegami Electronics, Hitachi, Ampex, Agfa-Gevaert, JVC Co. of America, Sony Corp. of America, Reeves Teletape and Panasonic Video Systems, will display their wares at the 55,000-square-foot Exhibit Hall at the New York Passenger Ship Terminal in

midtown Manhattan.

The terminal's Exhibit Hall, a recently refurbished convention facility, will be open during the Expo from Sept. 27-29. The Expo winds up on Friday with another day of seminars at the Sheraton Centre.

Elliot Minsker, president of Knowledge Industry Publications, characterized the Video Expo as "a business-type show." He said many attendees will be shopping for equipment, and that exhibitors come to the show expecting to transact "a considerable amount of business."

Seminars and panel discussions scheduled for the five-day Expo cover such topics as film/videotape interfacing, audio mastering, basic camera set-up, marketing an in-house production facility, creating videos on a shoestring budget, on-location lighting, basic video theory and advanced directing.

### Second in a Series: An Advertorial

## BROADCAST WEEK:

# More on the Inside Story The Circulation Showdown

In the first of this series of advertorials, *Broadcast Week* described the fundamental reasons behind its launch nine months ago: to bring buyers and sellers together in a unique, relevant and timely editorial environment through an effective and cost efficient advertising forum.

In this second in a series, *Broadcast Week* answers questions about two key areas: circulation and cost effective advertising.

**Q:** You talked last time about delivering a quality broadcast industry circulation and at the same time offering advertisers an attractive rate card. Every publication makes that kind of claim, so what's so different?

**BW:** Essentially, the difference rests with two critical areas: one, of course, is the number of people who receive *Broadcast Week* and who they are; and second, the cost of delivering that audience to an advertiser.

First, of *Broadcast Week's* circulation of some 27,000, almost all of the subscribers are in the broadcast industry. More important, the vast majority of subscribers are key decision makers at broadcast television and radio stations—general managers, program directors, chief engineers—people who either authorize and/or recommend the purchase of programs, equipment and broadcast services.

Second, because *Broadcast Week* delivers a broadcast-

only audience, we have not asked our advertisers to pay for the excess circulation—subscribers who do not make broadcast purchasing decisions.

**Q:** This issue of excess circulation keeps coming up. Please explain.

**BW:** We'd be happy to, because it is critical to efficient and effective advertising.

In a nutshell, the various publications in the business have varying circulation numbers. Essentially, they range from 18,000 up to 38,000 subscribers. The real questions, quite frankly, are: How many subscribers are, one, in the broadcast business, and two, people who are involved in the management and operations of broadcast properties? We call this the "Effective Circulation." And furthermore, what is the advertiser's cost of reaching this key group. Perhaps an illustration would help.



## Looking Ahead

**Oct. 2-5**—National Radio Broadcasters Association convention, New Orleans.  
**Oct. 18-21**—Public Service Satellite Consortium/SatServ Satellite Communications Users Conference, Washington, D.C.  
**Oct. 30-Nov. 4**—Society of Motion Picture and Television Engineers technical conference and exhibit, Los Angeles.  
**Nov. 14-16**—Television Bureau of Advertising 29th annual meeting, Las Vegas.  
**Nov. 14-16**—National Translator/LPTV Association 21st annual meeting, Las Vegas.  
**Jan. 14-18**—Association of Independent Television Stations convention, Los Angeles.  
**Feb. 9-14**—NATPE International 21st annual conference, San Francisco.  
**April 29-May 2**—National Association of Broadcasters annual convention, Las Vegas.

# CALENDAR

## OCTOBER

**Oct. 1**—National Association of Broadcasters' Department of Minority and Special Services "East Coast Hispanics in Telecommunications" Symposium, New York, (202) 483-6642.  
**Oct. 1**—"East Coast Hispanics in Telecommunications" symposium sponsored by National Association of Broadcasters minority and special services department, New York Hilton, New York. Information: Dwight Ellis, NAB, 1771 N St., N.W., Washington, D.C. 20036, (202) 293-3584.  
**Oct. 1**—California AP Television-Radio Association conference, "How Sure is Offshore?" Santa Barbara Sheraton, Santa Barbara, Calif.  
**Oct. 2-4**—Central Canada Broadcast Engineers Convention and Trade Show. International Trade Center and Constellation Hotel, Toronto, Ontario, Canada. Information: Bob Burger, c/o CHML Radio Sta-

tion, 848 Main St. E., Hamilton, Ontario, L8M 1M1, Canada.

**Oct. 2-5**—Association of National Advertisers' annual meeting, Homestead, Hot Springs, Va.

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

**Oct. 3-5**—Ohio State University's "Videotex: Implications for Marketing III." Hyatt Regency Hotel, Columbus, Ohio.

**Oct. 3-5**—Electronic Industries Association 50th annual fall conference, Fairmont Hotel, San Francisco.

**Oct. 3-6**—Southern Educational Communications Association annual conference, "SECA '83: Bridge to 1984." Peabody Hotel, Memphis, Tenn.

**Oct. 4**—PRS of Boston seminar, "Modern Microphone Techni-

ques." Paradise, Boston. Information: (617) 254-2110.

**Oct. 4-6**—National Institute for Low Power Television's LPTV East conference, Sheraton Washington, Washington, D.C. Contact: Darlene Geller, 17 Washington St., Norwalk, Conn. 06854, (203) 852-0500.

**Oct. 6**—National Coalition on Television Violence conference, "Violence on Television: A National Health Issue?" George Washington University, Washington.

**Oct. 6-9**—National Black Media Coalition Tenth Anniversary Conference, "Trends, Changes and New Directions." Hyatt Regency, Washington, D.C. Information: (202) 387-8155.

**Oct. 8**—Illinois News Broadcast Association annual meeting. Speaker: Joseph Dembo, CBS Radio News. Holiday Inn Convention Center, Decatur, Ill.

**Oct. 8-11**—Texas Association of Broadcasters fall engineering conference and convention.

Hyatt Regency, Fort Worth, Texas.

**Oct. 9-11**—National Religious Broadcasters Southwestern regional convention, Tulsa, Okla.

**Oct. 9-11**—Pennsylvania Association of Broadcasters Convention, Buck Hill Farm, Buck Hill Falls, Pa. Contact: Robert Maurer, 407 N. Front St., Harrisburg, Pa. 17101, (717) 233-3511.

**Oct. 10-12**—"Children's Television: Still Going Strong," conference sponsored by National Association of Broadcasters. Hyatt Regency Hotel, Washington, D.C. Information: (202) 293-5110.

**Oct. 12-13**—National Association of Broadcasters 16th annual AM Directional Antenna Seminar. Airport Marriott Inn, Cleveland. Information: (202) 293-3557.

**Oct. 12-13**—Pennsylvania Association of Broadcasters fall convention, Buck Hill Inn, Buck Hill Falls, Pa.

**Oct. 12-13**—Ohio Association of Broadcasters fall convention, Hyatt Regency, Columbus, Ohio.

**Oct. 16-18**—North Carolina Association of Broadcasters annual convention, Marriott Hotel, Raleigh, N.C.

**Oct. 18**—PRS of Boston seminar, "Mixing Consoles and Signal Processing." Paradise, Boston. Information: (617) 254-2110.

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

**Oct. 19-21**—Public Service Satellite Consortium/SatServe eighth annual Satellite Communications Users Conference, Washington Hilton Hotel, Washington, D.C.

**Oct. 19-22**—National Broadcast Association for Community Affairs 1983 convention, "Public Affairs: Everyone Profits." Speaker: Al Ries, author of *Positioning the Mind*. Sir Francis Drake Hotel, Union Square, San Francisco. Information: Bernie Wagner, (415) 398-5600, ext. 22.

**Oct. 21**—Radio-Television News Directors Association Region 12 conference, Sheraton Centre, Manhattan. Panelists include Peter Jennings, ABC, Mike Wallace, CBS, Connie Chung, NBC.

**Oct. 23-25**—Canadian Association of Broadcasters/Central Canada Broadcasters Association joint conference and trade show, "Communications Expo '83" Sheraton Center, Toronto.

**Oct. 23-25**—"Televent '83," sponsored in part by E.F. Hutton, Montreux, Switzerland. Information: Marianne Berrigan, Executive Director, Televent USA, 1120 Connecticut Ave., N.W., Suite 1128, Washington, D.C. 20036, (202) 857-4612, telex 892-415.

**Oct. 25-26**—Imero Fiorentino Associates lighting seminar for television and film technicians. Bradley University, Peoria, Ill. Information: Steve Norman, (309) 676-7611, ext. 235.

**Oct. 25-27**—International Broadcast Equipment Exhibition sponsored by National Association of Commercial Broadcasters in Japan and NHK (Japan Broadcasting Corp.). Tokyo Ryutsu Center, Tokyo.

**Oct. 30-Nov. 4**—Society of Motion Picture and Television Engineers' 125th Technical conference and equipment exhibit, Los Angeles Convention Center.

## The Circulation Showdown:

The Facts Behind the Numbers

	Total Circulation	Effective Circulation*
Broadcast Week	27,000	20,000
Broadcasting	37,000	15,500
BM/E	30,000	19,200
BE	30,000	19,200
EM	21,330	6,862
TV/Radio Age	18,500	7,200

\*Effective Circulation is the portion of the publication's circulation which reaches readers at radio and television stations, networks, station groups and the new broadcast outlets.

**Q:** I am amazed at the difference between the various publications' total circulation and the number of purchasing influences at the broadcast stations.

**BW:** So were we, as a matter of fact. That is why we established a publication which is highly focused in its editorial coverage and as a result it has little, if any, non-relevant circulation. The ultimate beneficiaries are the advertisers whose costs of reaching their target audience are considerably less expensive in *Broadcast Week* than any other publication. Again an illustration will help. (See below.)

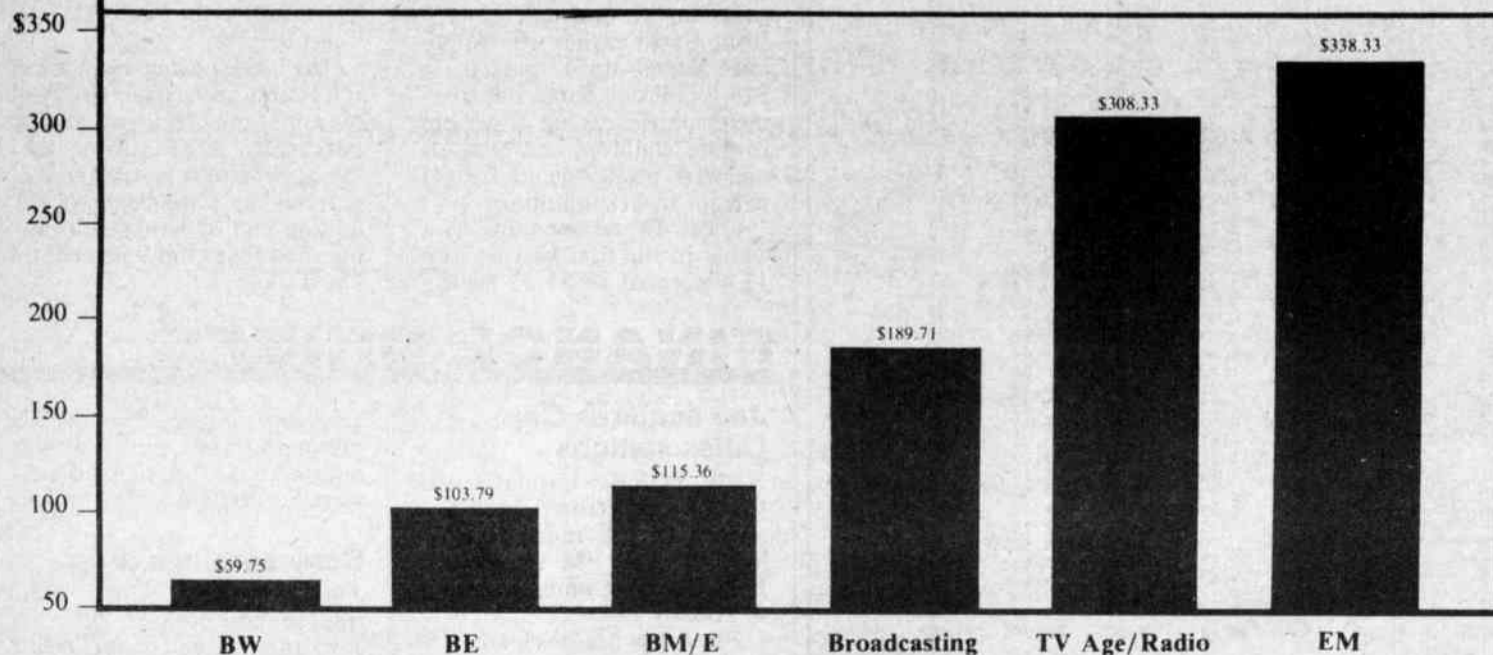
**Q:** So you have an attractive rate card and a no-waste circulation. But if no one is reading you...

**BW:** That is the second part of the equation: proving the new book on the block is being read and paid for and trying to break old habits.

## The Circulation Showdown:

Quality at a Bargain

The Cost of Reaching Broadcast Station Subscribers



# BROADCAST WEEK

## The Station Book

Next: The readers talk out, plus the breaking of old habits.

# FINANCE

## CBS restructuring focuses on long term

By Bill Dunlap

NEW YORK—At the CBS Broadcast Group's annual fall meeting of financial analysts here last week, group President Gene Jankowski talked up the group's recent management restructuring, saying that it would provide "more senior attention to new developments coming down the road."

At the top of those executives being shifted is James Rosenfield, who was named group senior executive vice president, finance, operations and devel-

opment. "My alter ego," Jankowski told the analysts. Rosenfield was executive vice president in charge of the CBS Television Network, CBS Entertainment and CBS Sports.

Two new group executive vice presidents were named—Neal Pilson and Van Gordon Sauter.

Pilson, who was president of CBS Sports, is now in charge of the CBS Sports division and the CBS Radio division.

Sauter, who was president of CBS News, is now in charge of the CBS News division and the

CBS television stations division. Replacing Sauter as president of CBS News is Edward Joyce, who was executive vice president, CBS News.

Thomas Leahy, who already was an executive vice president, takes charge of the CBS Entertainment division and the CBS Television Network division. He was in charge of the TV stations division, the CBS Radio division and CBS Cable/CBG Enterprises.

Some observers of the restructuring believe that CBS is creating a larger talent pool of

executives within the company with broad enough experience to step into Jankowski's job should he be tapped for the presidency of CBS Inc. That position now is held by Thomas Wyman, who also is chairman and chief executive.

Alan Gottesman, broadcast analyst at L.F. Rothschild, Unterberg, Towbin, sees the changes as a favorable development for CBS, which has traditionally looked outside the company to fill the top corporate spots.

"Maybe what we're seeing now is a step toward graduating people up the line," Gottesman said. "I'm speculating, but maybe within 18 months or so you will see Gene Jankowski become president of CBS and you will find him in the very enviable position of having to select his successor from among four very well-rounded executives."

In their new positions, Rosenfield adds operating and finance experience, Leahy adds network experience and Sauter and Pilson add profit and loss responsibilities.

"It has got to strengthen the company," Gottesman said.

In announcing the promotions, Jankowski said, "This important step is part of the continuing evolution of the CBS Broadcast Group in response to a changing communications environment. It is being taken at a time of uniform strength across our operations. Audience response to our programming is high. Revenues have reached an all-time peak.

And we have demonstrated effective cost management capabilities. These achievements are due in large measure to the contributions of these four individuals."

Jankowski elaborated at the analyst meeting, saying that in addition to winning last season's prime-time ratings battle, CBS' audience in daytime, evening news and late night were all up and the *CBS Morning News* audience was up 26 percent, bringing it neck and neck with NBC's *Today*, behind ABC's *Good Morning America*.

He said cost cutting has amounted to about 10 percent and that better cost management was proving beneficial to CBS profitability, a benefit that would show up more next year than this year.

Rosenfield said CBS did about 40 percent more business in the up-front buying season than it did a year earlier and that a 27 percent price increase in daytime ad rates means that 1983-84 "looks like a very good season."

He said the network was about 60 to 65 percent sold out for the upcoming season and that fourth quarter scatter market prices were up about 10 to 15 percent from up-front prices.

Other appointments announced with the top level shift were David Fuchs from vice president and assistant to the president, to senior vice president, broadcast affairs, and John Blessington from vice president, personnel, to vice president, broadcast relations.

# STOCKS

EXCH	COMPANY	CLOSING 9/14	CLOSING 9/21	NET CHANGE IN PERIOD	% CHANGE IN PERIOD	52 WEEK HIGH	52 WEEK LOW	P/E
NYS	ABC	55.75	57.25	1.50	2.69	69.75	35.38	11
ASE	ADAMS-RUSSELL	25.25	26.50	1.25	4.95	30.88	12.00	26
OTC	AEL (AM. ELEC. LAB.)	38.50	39.00	.50	1.30	44.25	12.50	162
ASE	AFFILIATED PUBS.	39.00	42.25	3.25	8.33	45.00	26.88	18
OTC	A.H. BELO	38.25	41.25	3.00	7.84	52.00	18.50	14
NYS	AMERICAN EXPRESS	38.75	40.00	1.25	3.23	49.50	17.63	12
NYS	AMERICAN FAMILY	21.50	22.25	.75	3.49	24.13	9.50	13
OTC	ARVIN INDUSTRIES	26.63	27.75	1.13	4.23	29.13	11.88	17
OTC	BARRIS IND.	6.75	6.50	-.25	-3.70	9.50	1.63	35
OTC	BBDO INTL.	38.25	42.00	3.75	9.80	47.00	21.88	14
NYS	JOHN BLAIR	44.25	44.75	.50	1.13	46.50	15.00	19
OTC	BURNUP & SIMS	7.38	7.50	.13	1.69	14.63	7.38	27
OTC	CABLE TV INDUSTRIES	6.50	6.38	-.13	-1.92	9.75	3.00	D
NYS	CAPITAL CITIES COMM.	145.50	149.75	4.25	2.92	157.50	67.75	18
NYS	CBS	72.25	72.38	.13	.17	77.63	36.13	13
OTC	C-COR ELECTRONICS	14.75	14.25	-.50	-3.39	35.13	14.50	13
ASE	CETEC	10.50	10.00	-.50	-4.76	12.88	3.88	23
NYS	CHARTER CO.	12.13	11.50	-.63	-5.15	15.50	7.00	20
NYS	CHRIS-CRAFT	23.13	23.63	.50	2.16	61.38	19.25	48
OTC	CHYRON	24.50	23.75	-.75	-3.06	29.25	10.75	22
NYS	COCA-COLA	48.25	49.88	1.63	3.37	57.38	34.50	12
ASE	COHU	8.00	7.50	-.50	-6.25	10.63	3.88	17
OTC	COMCAST A	22.25	21.25	-1.00	-4.49	25.25	9.50	21
OTC	COMPACT VIDEO	5.88	6.63	.75	12.77	10.50	2.63	20
NYS	CONRAC	19.25	19.38	.13	.65	24.00	11.50	13
NYS	COX COMMUN.	47.63	48.75	1.13	2.36	55.25	26.75	19
NYS	WALT DISNEY PROD.	58.38	61.63	3.25	5.57	84.75	49.63	21
NYS	DOW JONES & CO.	53.25	55.00	1.75	3.29	56.25	17.88	35
OTC	DOYLE DANE BERNBACH	21.25	21.50	.25	1.18	28.50	14.25	18
NYS	DUN & BRADSTREET	59.75	64.00	4.25	7.11	70.00	34.13	22
NYS	EASTMAN KODAK	68.63	67.63	-1.00	-1.46	98.13	68.13	11
OTC	ELEC. MISSILES & COMM.	11.00	10.75	-.25	-2.27	18.50	10.00	D
NYS	FAIRCHILD IND.	21.00	21.25	.25	1.19	24.88	13.63	18
NYS	FOOTE, CONE & BELDING	47.00	49.00	2.00	4.26	51.50	29.50	12
NYS	GANNETT CO.	61.00	62.38	1.38	2.25	72.00	33.13	17
NYS	GENERAL ELECTRIC	50.00	50.13	.13	.25	57.75	31.38	12
NYS	GENERAL INSTRUMENT	37.75	37.25	-.50	-1.32	66.88	26.63	12
NYS	GENERAL TIRE	29.50	31.00	1.50	5.08	37.50	21.00	11
NYS	GETTY OIL CORP.	65.00	64.13	-.88	-1.35	72.50	43.00	12
OTC	GRAPHIC SCANNING	17.50	14.88	-2.62	-15.00	28.88	7.88	D
OTC	GREY ADVERTISING	105.50	105.50	.00	.00	105.50	57.00	8.6
ASE	GROSS TELECASTING	59.00	58.75	-.25	-.42	68.00	23.25	13
NYS	GULF UNITED	27.00	27.50	.50	1.85	29.75	19.00	8.3
NYS	GULF & WESTERN	26.13	27.25	1.13	4.31	30.13	11.50	10
NYS	HARRIS CORP.	36.75	37.25	.50	1.36	51.88	23.00	21
NYS	HARTE-HANKS	24.25	24.00	-.25	-1.03	26.75	10.63	16
NYS	HERITAGE COMM.	13.00	14.00	1.00	7.69	15.00	7.38	30
NYS	INSILCO CORP.	22.00	22.50	.50	2.27	26.75	12.25	18
NYS	INTERPUBLIC GROUP	55.75	59.75	4.00	7.17	59.75	28.88	13
NYS	JEFFERSON-PILOT	36.00	36.75	.75	2.08	37.88	22.38	9.5
OTC	JOSEPHSON INTL.	18.00	17.25	-.75	-4.17	20.00	8.13	12
NYS	JWT GROUP	34.50	36.13	1.63	4.71	39.00	14.75	20
NYS	KNIGHT-RIDDER	59.25	57.75	-1.50	-2.53	60.88	28.50	16
NYS	LEE ENTERPRISES	24.88	24.88	.00	.00	25.75	11.63	16
NYS	LIBERTY	21.75	22.13	.38	1.72	22.75	10.13	14
OTC	LIN BROADCASTING	20.63	22.75	2.13	10.30	24.63	8.88	23
NYS	MACOM	27.50	28.25	.75	2.73	35.13	13.25	36
NYS	MCGRAW HILL	44.75	49.50	4.75	10.61	53.88	22.63	20
NYS	MCA	34.75	35.25	.50	1.44	42.13	28.50	9.1
OTC	MCI COMMUNICATIONS	16.25	17.25	1.00	6.15	33.63	15.00	19
ASE	MEDIA GENERAL	57.13	58.25	1.13	1.97	65.75	34.25	11
NYS	MEREDITH	38.75	40.88	2.13	5.49	41.63	19.22	38
NYS	METROMEDIA	39.00	37.63	-1.38	-3.53	56.00	19.13	27
NYS	MGM/UA	14.13	14.25	.13	.88	22.25	5.13	13
OTC	MICRODYNE	13.25	11.38	-1.88	-14.15	18.00	7.13	36
NYS	3M	79.00	80.63	1.63	2.06	90.50	51.38	14
NYS	MOTOROLA	135.00	138.50	3.50	2.59	148.25	59.00	30
ASE	M JIELAB	6.00	6.13	.13	2.08	7.38	2.00	D
OTC	M LTIMEDIA	36.50	37.50	1.00	2.74	43.75	19.75	18
ASE	N.Y. TIMES CO.	85.88	86.75	.88	1.02	90.25	36.00	18
OTC	A.C. NIELSEN A	32.75	33.25	.50	1.53	39.50	22.88	15
NYS	N. AMERICAN PHILLIPS	69.50	72.25	2.75	3.96	72.75	33.50	13
NYS	OAK INDUSTRIES	7.88	6.88	-1.00	-12.70	20.25	9.00	D
OTC	OGILVY & MATHER	45.75	48.50	2.75	6.01	60.75	31.50	14
NYS	ORION	18.63	18.88	.25	1.34	30.00	6.13	22
ASE	ORROX CORP.	3.88	4.13	.25	6.45	15.13	3.63	D
NYS	OUTLET CO.	42.88	42.75	-.13	-.29	42.88	15.00	33
ASE	POST CORP.	58.38	58.50	.13	.21	59.50	26.00	24
NYS	RCA	28.13	29.13	1.00	3.56	31.63	16.75	17
OTC	REEVES COMMUNICATIONS	14.25	13.75	-.50	-3.51	28.63	12.00	21
NYS	ROCKWELL INTL.	29.63	29.63	.00	.00	35.50	15.50	12
NYS	ROLLINS	17.75	17.13	-.63	-3.52	18.00	9.88	21
ASE	RSC INDUSTRIES	5.88	5.63	-.25	-4.26	7.50	4.00	187
NYS	SCHERING-PLOUGH	40.13	40.75	.63	1.56	48.13	30.00	12
NYS	SCIENTIFIC-ATLANTA	17.63	17.50	-.13	-.71	22.88	10.13	887
OTC	SCRIPPS HOWARD	27.25	27.50	.25	.92	31.00	17.25	15
NYS	SIGNAL COS.	35.38	37.00	1.63	4.59	38.75	13.13	68
NYS	SONY CORP.	15.00	14.88	-.13	-.83	17.25	11.00	35
NYS	STORER COMMUNICATION	30.75	30.38	-.38	-1.22	34.50	19.00	D
NYS	TAFB BROADCASTING	48.50	51.00	2.50	5.15	57.00	28.25	13
ASE	TECH OPERATIONS	37.25	36.38	-.88	-2.35	41.50	14.00	6.4
NYS	TEKTRONIX	78.75	82.13	3.38	4.29	86.75	34.00	30
OTC	TELEMET (GEOTEL INC.)	7.75	7.75	.00	.00	10.25	2.75	D
OTC	TELEPICTURES	2.38	2.38	.00	.00	4.50	1.50	29
OTC	TELEVISION	15.75	15.38	-.38	-2.38	24.25	6.63	22
ASE	TEXSCAN	20.50	20.13	-.38	-1.83	27.50	9.75	20
NYS	TIME INC.	67.25	72.75	5.50	8.18	78.38	25.50	27
NYS	TIMES MIRROR	81.38	86.50	5.13	6.30	86.50	35.50	18
OTC	TOCOM	4.00	3.88	-.13	-3.13	14.00	6.50	D
OTC	TPC COMMUN.	2.63	2.63	.00	.00	.00	.00	D
OTC	TURNER BROADCASTING	19.50	19.75	.25	1.28	24.50	10.00	131
OTC	UNITED TELEVISION	12.00	12.00	.00	.00	14.13	7.38	15
ASE	UNITEL VIDEO	10.75	10.25	-.50	-4.65	13.50	10.00	14
NYS	VARIAN ASSOCIATES	56.88	59.50	2.63	4.62	73.00	17.38	32
NYS	VIACOM	33.75	34.13	.38	1.11	40.88	17.50	18
OTC	VIDEO CORP. OF AMER.	11.25	10.75	-.50	-4.44	14.13	7.38	19
NYS	WARNER COMMUN.	23.75	22.00	-1.75	-7.37	59.63	19.88	D
ASE	WASHINGTON POST CO.	65.50	65.75	.25	.38	71.75	32.50	15
NYS	WESTERN UNION	33.50	34.50	1.00	2.99	54.25	25.25	12
NYS	WESTINGHOUSE	46.75	47.63	.88	1.87	53.38	25.63	10
NYS	WOMETCO	39.88	42.50	2.63	6.58	43.75	19.75	27
ASE	WRATHER	37.25	37.13	-.13	-.34	40.50	19.25	D
NYS	ZENITH	31.75	31.38	-.38	-1.18	34.50	9.75	126

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## Housing surge sparks TV advertising profits

NEW YORK—The resurgence in the housing market is bringing with it a resurgence in local television advertising from categories of companies serving homeowners.

According to the Television Bureau of Advertising, the three categories of advertiser showing the largest percentage gains in the first half of 1983 from a year earlier were appliance stores, up 47 percent to \$28.1 million; home improvement contractors, up 42 percent to \$30.3 million; and builders and real estate agents, up 41 percent to \$18.9 million.

Local TV ad spending as a whole in the first half was up 15.4 percent to \$1.33 billion

from \$1.15 billion in the first half of 1982.

The top three local television advertisers in the 1983 period were McDonald's Corp., up 16 percent to \$47.7 million; Pillsbury Co. for Burger King, up 96 percent to \$21.9 million jumping ahead of PepsiCo Inc., which was up 45 percent to \$21.1 million for Pizza Hut and Taco Bell.

The largest category of local television advertiser was restaurants and drive-ins, up 24 percent to \$225 million, followed by food stores and supermarkets, up 17 percent to \$105 million and by banks and savings and loans, up 9 percent to \$82 million.

## FINANCE BRIEFS

### Jag acquires Cap Cities stations

NEW YORK—Capital Cities Communications Inc. has agreed to sell radio stations WROW-AM/FM in Albany, N.Y., to Jag Communications of Albany Inc.

Price was not disclosed.

### TvB expects advertising gain



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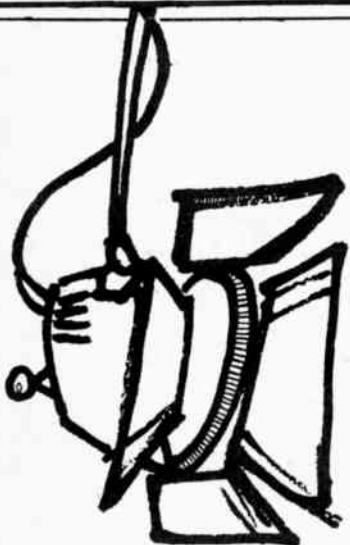
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# RANDOM THOUGHTS

## More of the same . . .

The new television season is underway, and this year's unveilings may produce more yawns than heel-clicking. That's the view of a lot of media buyers, and they may be right—there isn't an awful lot of new ground being broken on network television this fall.

Does the concept of ABC's *Trauma Center*—another fast-moving medical series—thrill and delight you? Does the prospect of two men with a firm-breasted live-in maid (NBC's *We've Got It Made*) thrill you anywhere above the waist? Network execs will argue that "new" shows like these are entertaining—but entertainment covers a lot of ground, and the viewing public is going to have to decide whether it's in the mood to explore some new areas.

One has to recall the socially significant Norman Lear series of the '70s—and their conspicuous absence in the '80s—to get some perspective on where television is heading these days. Were those shows an aberration of the entertainment mandate of television? Do we have fewer problems to deal with today? Should television do a better job of reflecting the realities of life? You won't find any answers this fall.

Quality doesn't insure success, but track records do deserve some attention, and the presence of quality writing and acting make a few new programs worth looking for: *AfterMASH*, *Bay City Blues*, *Hotel* (with Bette Davis) and *Oh! Madeline* (with the exceptionally talented Madeline Kahn).

The network ratings race runs in cycles, and with some signs of the pendulum swinging already, this year's contest will be particularly exciting. It will be interesting to see how NBC's extensive lineup of new series will fare against CBS' mature, strongly entrenched programs like *Magnum, P.I.*—as well as against ABC's older cycle of *Love Boat* and *Fantasy Island*. There will undoubtedly be some shifting ground this season.

It's easy to make predictions, but even the most hardened programming soothsayers will admit that the only sure thing is that nothing is a sure thing. The viewers will decide, and we wish them, and the networks, the best of luck this fall.

## Justice for all

Justice may be blind and it also may be a little slow these days, but now some aspersions have been cast on the intelligence level of those holding the scales.

The point in question here is allowing the Federal Communications Commission to decide on its guilt or innocence over an 8-year-old suit surrounding the alleged mandating of a family viewing hour. Of course the FCC found itself innocent.

Of course, we're not blaming the FCC. After all, the courts sent the action to the FCC after the Supreme Court refused to hear the appeal. The wisdom of Solomon certainly was not applied here and unfortunately the wheels of justice may have been impeded further by "no class" action.

## Louisiana incentive

Students attending Louisiana State University in Baton Rouge were more than miffed at WRBT-TV for jerking *Late Night with David Letterman* for reruns of *All in the Family*. So hot was their anger that they

assembled a petition with 3,500 student signatures asking station owner Cyril Vetter to reverse his decision.

Now Louisiana is no stranger to student protests over television viewing and radio programming. In the late 1960s high school students petitioned a New Orleans station to keep *Captain Kangaroo* on for their younger brothers and sisters.

Vetter went the students one better in this case. Without much hype, Vetter simply told the students on the list to maintain a C average for the fall semester and *Letterman* would reappear. Strike one blow for viewer participation. Strike another blow for good education and community involvement. Good news is hard to find.

## Help the future

We recently previewed *Roots of a War*, the first episode of the long-awaited PBS series *Vietnam: A Television History*, which premieres Oct. 4.

While most of the 13-part series deals with America's involvement in Vietnam, the first hour concerns mainly Vietnamese history through 1945. It's a story little known to most Americans, but of great importance in showing how the U.S. was drawn into its Asian turmoil.

As the show's suggested newspaper listing explains, "Despite cordial relations between American intelligence officers and communist leader Ho Chi Minh in the turbulent closing months of World War II, French and British hostility to the Vietnamese revolution laid the groundwork for a new war." That was the Vietnamese eight-year war against the French—and \$2.5 billion in American aid.

What's not so startling, unfortunately, is that such a documentary on the roots of our Vietnam involvement was not produced 20 years ago, when it might have helped the U.S. change its ill-fated course in Southeast Asia.

We hope we don't have to say something similar in two decades about American involvement in El Salvador, Nicaragua or Lebanon. Now's the time for some network, independent, public station or combination thereof to prepare an in-depth probe of how the U.S. military has ended up in such places.

*Vietnam: A Television History* was itself a large effort that took six years to complete. It was produced jointly by WGBH-TV, Boston; Central Independent Television, United Kingdom; and Antenne-2, France, in association with LRE Productions. And ABC kicked in by contributing resources worth some \$400,000, according to WGBH President David Ives, including complete access to the ABC News archives.

"It's in the best interest of the public (for us) to assist each other when those opportunities arise," explained Pamela Hill, vice president and executive producer of *ABC News Close-Up*.

With worldwide tensions currently rising to wartime-like intensities, let's hope the broadcasting industry can increasingly set aside its rivalries and ratings wars for a few hours or more of—as Asia Society President Bob Oxnam describes the Vietnam series—"an honest, candid reflection of our experiences."



"Rumors abound in the Olympic Village concerning the use of steroids by television crews to cope with prodigious amount of equipment used to cover these games."

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VBPA

# letters

## Keep trying

Motorola certainly knows how to banter and badger, rant and rave and get their name in all the "trades." I appreciate your article in the Sept. 12 issue pertaining to AM stereo. Not enough attention has been paid to this major step forward.

I'm not sure I appreciate or understand the statement made by Chris Payne that "Motorola is already essentially the standard in Canada."

The "key" word in the statement is "essentially." Canada's broadcasters have not as of yet made a great commitment to AM stereo . . . let alone Motorola. It is my understanding that Canada is taking a leading step by authorizing use of all FCC approved systems and is not allowing any "single mode" radios to be sold in that country. A great protection for broadcasters and consumers as well.

I own a Sony Stereo Receiver and it has been a great pleasure for me to push that little button on "B" (Kahn System) and listen to stations all over the place that are using the Kahn-Hazeltine system. Stereo reception on skywave skip. Now, let's hear it from you Motorola.

In Staunton, Va., I've been able to listen to WRVA, Richmond; WBT, Charlotte; WMAL, Washington, D.C., and others.

I would suggest that any AM broadcaster that has not heard AM stereo give all the systems an equal chance. Listen to them and above all, ask questions.

The standards set by the FCC and by Canada's comparable body is that we now have four approved AM stereo systems. The "multimode" receivers are the insurance plan for broadcasters that want to be a part of the future and the consumer that forks out the bucks for a new radio. Sony and Sansui have made the right move . . . even if Motorola and Delco don't like it.

As for our broadcast facility, Leonard Kahn has set the standard for AM stereo. We are grateful and pleased that we have taken this step forward. Our clients and our listeners

have rewarded us because of our "marketplace" decision.

WKDW, Staunton, Va., is proud to let everyone know that we are "Virginia's first AM stereo station." Country music never sounded so good . . . not even on FM (and we own a sister FM station).

"Thank you Sony—Thank you Sansui—Thank you Leonard Kahn." Motorola? Keep trying!!

Norman H. Brooks  
Vice President, Operations  
Shenandoah Valley  
Broadcasting  
Staunton, Va.

## No pioneers

I read with interest your August 29 piece on Washington Broadcast News, and the conversations with Dick Conn and Dick Doty. They have a wonderful concept and a terrific way to package and distribute. But honestly, that whole idea is far from new. Witness *Info Radio*, which we distribute for Warner Publisher Services, and which is now airing on 350 stations. And *What's New from Popular Science*, which is now airing on 300 stations. The publishers underwrite expenses, and the "soft news" material, in broadcast form, is given to all stations who request it.

Good luck to Doty and Conn, but pioneers they are not.

Joan S. Franklin  
President  
Cinema Sound Ltd.  
New York, N.Y.

## Missing monikor

About your story "ABC Sports limbers up for Olympics coverage" (Sept. 12, p.2), your reporter listed a number of graphics-generating machines. All appropriately included the manufacturers' name and the trade name except for the system referred to simply as "paintbox." "Paint Box" is a trade name of our client, MCI/Quantel. The reference therefore should have been "MCI/Quantel Paint Box."

Bruce La Centra,  
President,  
La Centra Advertising Inc.,  
Palo Alto, Calif.





John Waugaman and Jill Tarlov invited NYRMAD attendees to win prizes by playing a WINS-AM news quiz.

## Carnival spirit fills NYMRAD

By Adam Buckman

NEW YORK—More than 1,700 radio broadcasters and advertising agency executives packed the Exhibition Center of the Sheraton Center Hotel here for the Seventh Annual Radio Festival, a radio carnival staged by NYMRAD (the New York Market Radio Broadcasters Association).

Attendance at the festival, which featured carnival-type booths sponsored by more than 30 area stations, rep firms and networks, was the highest ever, according to a NYMRAD spokeswoman.

Among the carnival's attractions were a chance to ride a mechanical bull at a booth sponsored by country station WHN and a current events trivia quiz sponsored by all-news WINS. There also were numerous wheels of fortune, dart-throwing games, baseball tosses and blackjack.

Attendees strolling the midway carried tote bags filled with matchbooks, pens, glassware, T-shirts, sweatshirts, buttons, ashtrays, stuffed animals, playing cards and magnetic paper-clip holders. The items, emblazoned with station logos and slogans, were given away as prizes at various booths.

The festival, hosted by NYMRAD Executive Director Maurie Webster, was organized by John Waugaman, vice president and general manager of WINS, John Goodwill, vice president and general manager of WPIX-FM, and Jill Tarlov, promotion manager at WINS.



John Waugaman, (left), Nancy Widmann and Maurie Webster were part of a record crowd attending the NYMRAD festival.



# IMAGES



Baxter (left), one of the characters on "The Great Space Coaster", chats with the three Huggles.

## 'Coasters' embrace Huggies

NEW YORK—The Huggles, three new characters from the hands of master puppetmaker Kermit Love, joined the crew at *The Great Space Coaster*, as the syndicated children's series begins its fourth season in October.

The Huggles, newly born cuddly types, are designed to "show kids how characters similar in age to our young viewers face all the joys and perils of discovering the world of people and things," according to executive producer Joe Bacall. "They (also) provide a significant opportunity for children to watch the growth process and interaction of the family of siblings."

At a press conference here last week, the Huggles and fellow cast puppets—like Knock Knock the Woodpecker, Goriddle Gorilla and Edison the Elephant—answered questions and showed scenes from this season's shows.

*The Great Space Coaster*, airing in 90 markets, is produced at Reeves Teletape, New York, and on location. The Sunbow Production is distributed by Claster Television.



Left to right: Baxter, Kermit Love, Knock Knock the Woodpecker and puppeteer Noel MacNeal.

# REGIONAL REPORTS



## RKO award

RKO Television received the "Family Award" from United Way for its presentation of changing family series. Receiving the award, from left, were James Marino, Peter Leone, Norm LaGueux and Pat Servodidio.

## WPSD sweeps competition

PADUCAH, Ky.—WPSD-TV, channel 6 here, won seven first-place and two second-place awards in the Kentucky Associated Press Broadcast Awards competition. The first-place awards were for best newscast, best spot news coverage, best public affairs program, best series, best editorial, best photo-journalism and best reporter. Tom Butler is news director.

WAGA-TV, Atlanta, premiered *The Atlanta Rock Review*, a four-hour locally produced music series, Sept. 16. The Storer outlet will air the show every Friday at midnight and Saturday at 11:30 p.m.

WQXI-FM will simulcast the series in stereo. The emphasis will be on top-40 adult hits with hosts Christie Tanner and Craig Ashwood of WQXI reporting from metro area nightspots.

## CENTRAL

### WOKY finds the good news

MILWAUKEE — WOKY Radio here is offering *WOKY's Good News Journal* every weekday morning and afternoon. The *Journal* reports on positive, optimistic and just plain good happenings around the beer city. Doug Kiel is news director.

WTVS-TV, channel 56 in Detroit, and country music WWW-FM premiered *Country Express* Sept. 25. The one-hour pilot will feature country performances with a stereo simulcast. If successful, it will become a half-hour regular series.

With the exception of the current White Sox, Chicago sports fans don't have many pleasant memories. However, two television stations there recently recalled better times for local teams.

WLS-TV presented a nine-part series called *Sox '59*, recalling the last time the Southsiders won the World Series, with interviews with players.

And WBBM-TV kicked off the football season with *The Bears: Class of '63*, a look back at the NFL team's last championship. The one-hour special was hosted by Johnny Morris, a former Bear.

WIND, Group W's Talkradio 56 in Chicago, will broadcast its third season of Chicago Blackhawks Hockey, beginning with the first of three pre-season games on Sept. 25.

## KSL-TV adds service with computer access

SALT LAKE CITY—KSL-TV, Bonneville International's flagship station here, has added a new medium of access to its daily teletext broadcasts—a dial-in service to personal computers with modems.

KSL's "Teletext-5" thus is offered in two delivery formats: over the air via the television signal to TV sets with teletext decoders and by telephone to home computers.

KSL-TV has been broadcasting a teletext service since June 15, 1978, using a version of the World Systems standard transmitted on lines 15 and 16 of the television signal. Only a few decoders have been manufactured to receive the World System transmissions, though, and the station said it expects

to take delivery of a new system this fall—probably regular World System Teletext.

Paul Evans, teletext manager, said the telephone dial-in expands teletext service to the public and allows the station "to cultivate our expertise and further experiment with contents and graphics." The service is free of charge and no passwords are needed.

San Antonio area students will be covering their schoolbooks with rock and roll-style book covers this year thanks to a joint promotion from KISS-FM, Coca-Cola and What-a-Burger. They have produced 100,000 "Long Live Rock" covers which will be given away

## WEST

by the station and with Coca-Colas sold at What-a-Burger stores.

KMGH-TV, McGraw-Hill's Channel 7 in Denver, is offering a series of first-hand reports through Sept. 30 on the politics of Central America. News Seven reporter Tom Bearden and photographer John Betancourt traveled to Nicaragua and Honduras, where they interviewed U.S. and Central American military authorities, residents, and a group of Fort Carson, Colo., soldiers stationed in Honduras. *Crisis in Central America* began airing weeknights at 5 and 10 p.m. Sept. 21 and will continue through Friday.

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