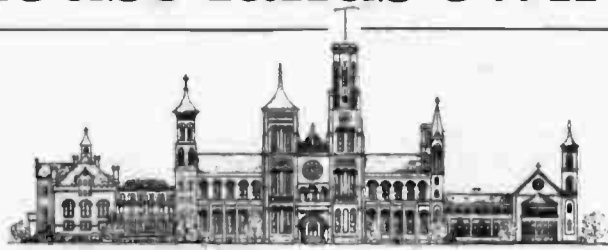


World famous storehouse lands own TV series

By Les Luchter

WASHINGTON—The museum that houses such artifacts of contemporary American culture as Archie Bunker's favorite chair and *M*A*S*H's* operation room is finally getting a TV series of its very own—*Smithsonian World*, set to premiere on PBS in January. The Smithsonian Institute

has teamed up with Washington's WETA-TV asco-producer of the seven-part monthly series, with \$4 million in production money coming from McDonnell Douglas' James S. McDonnell Foundation. But the real force behind *Smithsonian World*—responsible for the original concept and now the series' executive producer—is Martin Carr, who previously



SMITHSONIAN WORLD

was a documentary maker for all three broadcast networks.

"We'll do as well or better than *National Geographic* (the TV series, also on PBS), in the ratings," Carr told *Broadcast Week* during an interview at PBS' New York headquarters. "I think the name Smithsonian is magical. It's now the fifth best selling magazine."

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BROADCAST WEEK

The Station Book

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New technologies applied

- Chicago's WTTW-TV pioneers stereo broadcasting.
- TeleFirst offers video recording service.
- Nebraska's ETN ventures into video technology.

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BW IN BRIEF

WQSR judgment

NEW YORK—A U.S. District Court judge is expected to hand down a summary judgment in a breach of contract and anti-trust lawsuit filed against Arbitron Ratings Co. last March by Baltimore's WZSR-FM. Page 2.

FCC receives comments

WASHINGTON—The Federal Communications Commission received comments last week from the Reagan administration and church groups concerning elimination of programming requirements. Page 5.

Media watchdog

WASHINGTON—Bill Kehoe, executive director of the American Legal Foundation, a national media watchdog, spoke with *BW* about the role of his group. Page 6.

SMN board meeting

DALLAS—Members of the Satellite Music Network Affiliates Board expressed satisfaction with the network's formats and service at the board's first meeting, but called for "more marketing support." Page 7.

DBS—part II

LOS ANGELES—Whatever the ultimate penetration, it appears that only a handful of DBS competitors will survive after launch, while many others will never make it off the drawing board. Page 8.

Time aborts teletext

NEW YORK—Time Inc., still riding high on its video division, has backed out of a two-year test of a national NABTS-format teletext service by deciding not to enter the business. Page 9.

Rodeo radio connection

DENVER—Rodeo and radio have about as much in common as Brahma bulls and Baryshnikov, but the Professional Rodeo Network has brought the two together. Page 23.

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CBS notches season upset in basketball

By Bill Dunlap

NEW YORK—The annual NCAA basketball tournament has—in recent years—turned into one of the premiere sporting events of the year and last week CBS renewed its contract to carry the tournament, doubling the price and beating NBC out of a chance to even bid.

CBS, which won the rights to televise the tournament from 1982 to 1984 after 13 years of NBC coverage, paid \$96 million for the new contract that runs through 1987. The previous contract cost the network \$48 million.

The new deal, termed an extension by CBS, calls for two nights of prime-time coverage from the regional semifinal round and a total of 19 televised games, up from 16 in the present agreement.

As in years past, the national championship final will be broadcast in prime time. Last April the title game between North Carolina State and Houston produced a 22.3 Nielsen rating and 32 share.

The new contract also includes the NCAA division I women's basketball championship and selected other NCAA championships through 1987.

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Anti-violence slots urged

By Les Luchter

WASHINGTON—A TV equivalent of the Surgeon's General's health warning on cigarette packs was proposed last week by the National Coalition on Television Violence. The "Response Time for Violent Promotions Act" would require broadcasters to provide one commercial slot to anti-violence interests for every three commercials that "promote violence as good entertainment."

The amendment to the Communications Act would affect promotional spots for TV shows, theatrical movies and other types of non-TV entertainment that "graphically depict and/or orally describe one or more violent acts." NCTV called such spots "false and deceptive

Top 15 programs of all time based on rating

Program	Date	Network	Rating
1. M*A*S*H	2/28/83	CBS	60.3
2. Dallas	11/21/80	CBS	53.3
3. Roots	1/30/77	ABC	51.1
4. Super Bowl XVI	11/24/82	CBS	49.1
5. Super Bowl XVII	1/30/83	NBC	48.6
6. Gone With The Wind (Pt. 1)	11/7/76	NBC	47.7
7. Gone With The Wind (Pt. 2)	11/8/76	NBC	47.4
8. Super Bowl XII	1/15/78	CBS	47.2
9. Super Bowl XIII	1/21/79	NBC	47.1
10. Bob Hope Christmas Show	1/15/70	NBC	46.6
11. Super Bowl XIV	1/20/80	CBS	46.3
12. The Day After	11/20/83	ABC	46.0
13. Roots	1/28/77	ABC	45.9
14. Fugitive (final episode)	8/29/67	ABC	45.9
15. Roots	1/27/77	ABC	45.7

Day After numbers glow

By Dave Potorti

NEW YORK—ABC's *The Day After*—together with part one of NBC's *Kennedy* mini-series—made Nov. 20th, 1983 one of the biggest television nights in history.

Combined three-network rating points were up 20 percent compared with the comparable day one year earlier, from 54.4 to 65.2. Three-network shares totaled 91.6, up 10 percent over the same day a year ago, from 83.4 to 91.6.

Households using television for the week were up 3 percent relative to the same week last year, from 63.3 to 65.3.

The Day After attracted an estimated audience of 100 million people, earning a 46 rating/62 share nationwide. It delivered 38,550,000 homes per average minute, making it the fifth highest-ranked individual program of all time by that measure. In terms of household rating, it ranked number 12.

ABC's *Viewpoint* discussion, which followed the movie from 10:24 to 11:46 p.m., earned a 24.1/45 nationally. Its prime-time measurement, from 10:24 to 11 p.m. only, showed it with a 31.1/48. *Viewpoint* programs usually average 4-5 ratings and 15 shares.

Network affiliates ran a variety of locally produced programs before and after *The Day After*. Among the five ABC-owned stations, WLS-TV, Chicago, conducted a telephone poll asking viewers whether the movie changed their opinion on the nuclear buildup. A total of 8,372 said no; 5,974 said yes.

Continued on page 2

ABC holds programming spending line

NEW YORK—ABC will hold all of its 1984 entertainment programming spending at 1983 levels in an effort to cut costs and increase profits.

In announcing the new policy, Anthony Thomopoulos, president of the ABC Broadcast Group, noted that prices will include normal escalators of 5 percent and "other contractual commitments agreed to in prior negotiations."

Thomopoulos also stressed that additional steps will be taken "to ensure that pilots are fully representative of the series episodes and that the pilots and series costs are realistic." He referred to the practice of "loading" a pilot episode for a series with more production values than would normally exist.

The cost-cutting policy will affect all of ABC's made-for-television movies, series and soap operas.

"The past few years have been particularly challenging for the television business, as network growth slowed while competition increased," Thomopoulos said. "Revenue growth has continued a steady but slower climb, while costs during the same period have risen more dramatically."

"The cost growth spiral, should it continue, threatens the health and growth of our business throughout the decade. The ability of ABC to provide programming as diverse and significant as *The Winds of War* or *The Day After* rests on our ability to pay for it. Programming like this costs money—lots of it. And it re-

Continued on page 4

AT DEADLINE

TvB reports 11.6% rise in ad spending

NEW YORK—The Television Bureau of Advertising reported that advertiser spending for network TV time increased 11.6 percent in the third quarter to \$1.47 billion. The comparable 1982 figure was \$1.32 billion. For the first nine months network ad spending was up 10.8 percent to \$4.8 billion from \$4.3 billion a year earlier.

The largest percentage gains were chalked up in the daytime weekend slots, increasing 41.3 percent in the quarter and 28 percent in the nine months. The largest category increase was by investment brokers, up 131 percent to \$28.9 million. The largest category was food and food products, up 6 percent to \$775 million, all nine months figures.

Networks announce 'survivors'

NEW YORK—ABC and NBC announced that production will continue for the remainder of the season on several of their current series—a tacit show of support for their survival. A spokesman for CBS said similar announcements can be expected around January.

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SMIFD02906BRABEN 384/1
 GEORGE BRANDY GEN MGR
 STATION WBRU FM
 88 BEBEVOLENT ST
 PROVIDENCE RI 02906

Antitrust ruling expected soon

By Adam Buckman

NEW YORK—A U.S. District Court judge is expected to hand down a summary judgment "in 30-60 days" in a lawsuit filed last March against Arbitron Ratings Co. by Baltimore's WQSR-FM, which charged the ratings company with antitrust violations.

In the \$2.1 million lawsuit, WQSR licensee Key Broadcasting Corp. charged Arbitron with "breach of contract and negligence in its ascription methodology," the computerized method instituted a year ago to distinguish stations in the same market or "overlapping" markets that bear similar or identical slogans.

Citing "the wide disparity in Arbitron's pricing of its ratings books to customers," WQSR also charged the company with anti-trust violations under the Robinson-Patman Antitrust Act.

When listeners fill out Arbitron diaries, confusion often centers around the many "Q" and "KISS" stations around the country.

WQSR, which carries the slogans "FM-105," "Super-Radio" and "Q-105," alleges that some of its listener diaries for the fall 1982 book

WQSR vs. Arbitron

were attributed to either Washington's WAVA-FM, calling itself "FM-105," or WRQX-FM, which bears the slogan "Q-107."

"We got cheated out of a number of diaries," said WQSR Executive Vice President Carl Brenner, who cited "widespread unrest" among radio broadcasters concerning Arbitron's ascription technique.

In alleging that Arbitron's disparate pricing policy is "unfair" and constitutes a violation of anti-trust law, WQSR requested to examine a voluminous amount of Arbitron paperwork and files including "copies of every contract, verbal or written, with all of Arbitron's radio and TV station clients as well as ad agencies," Brenner said.

In a statement issued to the press, Brenner claims that "Arbitron Corporation... refuses to release to WQSR vital information regarding any special discounts, rebates, incentives, inducements, bonus products or any other considerations both written and verbal in its contracts with radio stations, advertising agencies and advertisers."

But an Arbitron spokes-

woman asserted last week that the ratings company has all along cooperated with WQSR, inviting the station to rifle through several cabinets of files located at Arbitron's office in nearby Laurel, Md.

She noted that in cases of this type, the plaintiff has the responsibility to actually go in and examine materials belonging to an entity named in a lawsuit. "We're not required to do the footwork," she said, adding that WQSR has yet to knock on Arbitron's door in Laurel.

When Arbitron was first notified of the lawsuit last March 18, company attorneys who investigated the case determined that the plaintiff's case "isn't very strong," the spokeswoman said.

But a U.S. District Court judge will decide the relative strength of WQSR's case by year's end, Brenner said.



WNYC tribute

Mayor Edward Koch (right) presented the New York City Seal of Recognition to composer Aaron Copland in honor of the 40th anniversary of WNYC-FM at Gracie Mansion Nov. 16.

CBS sweeps lead narrows

By Dave Potorti

NEW YORK—ABC won the ratings week ending Nov. 20, largely due to the enormous audience for *The Day After*, the week's number-one show. But while the movie narrowed the gap between AFC and CBS in the November sweeps, CBS is still the frontrunner.

Prime-time Nielsen ratings for the week ending Nov. 20 gave ABC a 20.4 to CBS' 19.1 and NBC's 13.5. For the Arbitron sweeps period from Nov. 2-Nov. 21, CBS had an 18.8 to ABC's 18.3 and NBC's 14.8. The Nielsen sweeps period from Nov. 3-Nov. 21 gave CBS a 19.2 to ABC's 18.2 and NBC's 14.7.

Although it came in second for the week, CBS still had eight of the top 10 programs, including *Dallas*, *Simon & Simon*, *Falcon Crest*, *Chiefs* (parts two and three), *60 Minutes*, *Magnum, P.I.* and *Knots Landing*. NBC's *A Team* came in fourth place. ABC won Monday, Saturday and Sunday nights, and CBS won Tuesday, Wednesday, Thursday and Friday.

NBC's *A Team* barely edged out CBS' presentation of *Chiefs*, part two, earning a 25.1 rating/37 share and 23 rating/36 share, respectively. In other Nov. 15 programs, ABC's theatrical movie, *Smokey and the Bandit II*, earned a 16/24, and *Bay City Blues*, which goes

on hiatus Dec. 6, came in last for the night and for the week with a 7.2/12.

On Nov. 16, it was CBS' *Chiefs*, part three, that stole the thunder from what is usually an ABC stronghold. *Chiefs* earned a 23.7/36 against lower than average numbers for ABC's *Dynasty* (20.6/30) and *Hotel* (16.9/27). CBS' *Whiz Kids*, with a 15/23, still came in third to ABC's *Fall Guy* and NBC's *Real People*. NBC's *St. Elsewhere* came in last for the night with a 10.9/17.

On Nov. 17, ABC's special presentation of *The World's Funniest Commercial Goofs*, earning at 19.5/29, tied CBS' *Scarecrow & Mrs. King* in 14th place for the week. CBS' *Magnum*, *Simon* and *Knots* continued to dominate the night. NBC's *Hill Street Blues* beat ABC's *20/20* with a 17.4/27 and 15.5/24, respectively. ABC's *Trauma Center*, last for the night with a 12.1/18, came in number 52 for the week.

NBC's Nov. 18 Friday night movie of the week—*Blowout*, with John Travolta—proved to be an enormous disappointment, earning an 8.1/13 and barely beating out *First Camera* in 61st place for the week. ABC's *Webster*, up against the last half hour of CBS' *Dukes of Hazzard*, earned a strong 18.1/29 to the *Dukes*' 18.3/30. CBS' *Dallas* and *Falcon Crest* dominated the evening, and NBC's *Mr. Smith* and *Jennifer Slept*

Here performed anemically, with a 9.1/15 and 8.6/14, respectively.

CBS' Nov. 19 Saturday night movie, *Mommie Dearest*, was no blockbuster, either, tying NBC's *Silver Spoons* with a 13.9/23. ABC's *Love Boat* continued to outperform *Fantasy Island*, with a 19/31 and 16.2/28 between them. NBC's special *Candid Camera—Men & Women* earned a 13.5/22. And a CBS pilot show, *Great Day*, with Tim Conway, scored a 11.5/19, beating NBC's *Yellow Rose*, with an 11.3/19.

Other network programming paled against ABC's *Day After* on Nov. 20. The movie earned a 46/62, and NBC's *Kennedy* miniseries suffered just as much fallout as Lawrence, Kan. *Kennedy*, part one, came up with a 12/17 for the night, although it jumped to more expected levels the following two nights.

CBS' *60 Minutes* was second for the night, with a 22.8/34, but *Goodnight, Beantown* started heading for *First Camera* territory. They had 11.5/15 and 7.7/11, respectively.

On Nov. 21, ABC's *That's Incredible* earned a 17.9/27, beating out both *Boone* and *Classic Creatures*—a *Star Wars* special on CBS. NBC's *Kennedy*, part two, earned a 22.3/34, followed by CBS' *After MASH* (19.5/27) and ABC's *Monday Night Football* (17.5/29 overall). CBS' *Newhart*, in fact, tied *Football*.

Anniversary almost slips by

NEW YORK—With the thoughts of the broadcast industry centered on *The Day After* and *Kennedy* last week, an interesting television anniversary nearly went unnoticed. But the trusty calendar from Metromedia Producers Corp. showed that last Wednesday, Nov. 23, was the 25th anniversary of the *GE Theater* CBS presentation of *A Turkey for the President* starring Ronald Reagan and Nancy Davis (now Mrs. Reagan).

MCA TV holds the rights to the old Reagan-hosted series, but despite the recent announcement that Acama Films will reintroduce *Death Valley Days* to syndication, MCA said it has no plans to distribute *GE Theater*.

KHJ-TV buys 'Fall Guy' for \$85,000 per episode

LOS ANGELES—KHJ-TV has purchased a package of 141 hours of *The Fall Guy* for \$85,000 per episode, a station source confirmed last week.

The station outbid KCOP-TV for *The Fall Guy*, which will be available for syndication beginning in fall 1986. Bidding was reportedly less heated than

the previous week's bidding for *Magnum, P.I.*, which got picked up by KTLA-TV for \$120,000 an episode.

The initial price per *Fall Guy* episode was \$110,000 each. The program, starring Lee Majors, is seen on Wednesday at 8 p.m. on ABC.

ABC goes on 'alert'

NEW YORK—ABC-TV last week began using its new Network Alert System, which is designed to facilitate faster communication with affiliates concerning such network operational matters as upcoming *Special Reports* from ABC News.

The new system, which replaces the network's current Telop System, triggers a warning bell at affiliated stations to signal a possible interruption in programming by ABC News. The signal, transmitted by computer via line 18 of the vertical blanking interval, is addressable to individual sta-

tions or groups of stations.

After signals are transmitted over the VBI, a decoder deciphers them at affiliate stations and they appear in text form on network monitors. The new Network Alert System allows the network to transmit messages at any time without interrupting programming in progress.

Both the Network Alert System and Telop System will be operational for several months while affiliates receive decoding equipment. The decoder and optional printer are being manufactured by EEG Enterprises of Farmingdale, N.Y.

FCC denies non-renewal bid

WASHINGTON—The Federal Communications Commission late last week ruled against a petition by a minority media coalition in Kansas City, Mo., to deny renewal of license to KPRS-FM and KPRT-AM, two area radio stations.

In the petition filed by the Kansas City Black Media Coalition, the stations were charged with providing "minimal" public affairs programming and inadequate news coverage related to the area's black community.

'Day After' records glowing numbers

Continued from page 1

WXYZ-TV, Detroit, followed *Viewpoint* with a special edition of *Viewpoint Detroit*. Viewer calls were taken from 12:15-1:15 a.m.

WABC-TV, New York, devoted two of its live *Morning Show* segments on Monday to interviews with Helen Caldicott, president emerita of *Physicians for Social Responsibility*; Andrew Pierre, a member of the Council on Foreign Relations; and Dr. Harvey Greenburg, a psychologist. Movie reviewers Gene Siskel and Roger Ebert critiqued the film, and calls were taken from the audience.

KABC-TV, Los Angeles, invited Dr. Tim Hayes, a consultant and advisor on *The Day After*, as well as on the theatrical release, *Testament*, to its *Morning Show*. Its afternoon *L.A. Today* program featured

politician Tom Hayden, the New Frontier's Dr. Daniel Graham and some words from the show's regular commentator Bruce Herschensohn.

KGO-TV in San Francisco gave advice on how to discuss the issue of nuclear war with children, with some help from both children and a psychologist.

At one point, it seemed unlikely that *The Day After* would attract any advertising at all. But in the end, the show was sold out—and the 25 advertisements represented the biggest bargains in television history.

Average price for a 30-second spot was \$100,000, about \$35,000 less than the asking price. The 25 spots earned \$2.5 million in gross revenues. The movie cost about \$8 million for production and promotion and even if it earns

an estimated \$5 million in overseas revenues, it still will mean little profit for ABC.

Because of the huge audience, advertisers who chose to buy the show enjoyed a low cost of \$1 per thousand viewers. Average cost is in the neighborhood of \$6.

Commodore Business Machines was the biggest advertiser, with five different commercials. Dollar Rent-A-Car and Minolta Camera had two commercials each. Hunt-Wesson was represented in a single spot for Orville Redenbacher Gourmet Popping Corn, and Warner-Lambert bought one spot for Certs Breath Mints. There were no commercials in the last 80 minutes of the two-hour and 15-minute movie.

The *Viewpoint* program, hosted by Ted Koppel, also was commercial-free, costing the network an estimated \$1.25 million in revenues.



• We bring you the music that brings
in your audience.

It's an American tradition. In every one of the past five years, the majority of the music on the charts was licensed by BMI.

Another tradition: for over forty years, BMI, the world's largest performing rights organization, has been making it easy for you to use music of every kind.

That's because BMI, a non-profit-making organization, has always been dedicated to meeting the needs of creators, publishers and all users of music.



So when you're looking for that bigger share, remember BMI is always helping you, every step of the way.

Wherever there's music, there's BMI.

'Smithsonian World' set for Jan.

Continued from page 1

Carr credited S. Dillon Ripley, the institute's current boss, with bringing the Smithsonian "into the 20th century" through such vehicles as *Smithsonian* magazine, a successful museum shop and, now, the TV series. The Smithsonian, Carr pointed out, was founded in 1846 for the "increase and diffusion of knowledge." The best way to do that these days, he feels, is through television.

The Smithsonian's mission meant that Carr had a wide open field of subjects to choose from for his series. Back in 1978, with a \$150,000 development grant from IBM, Carr spent six months on his proposal—which consisted largely of talking to Smithsonian-funded scholars situated around the world studying every subject imaginable.

With the proposal complete, Carr shopped it around but found no takers. He settled back in as producer on ABC's *20/20* and had "given up on it (the Smithsonian series)" when McDonnell Douglas came through in mid-1982. He then left ABC and spent six months updating the original proposal.

The resulting series takes a different theme in each program and explores it from a variety of angles. "I'm bothered by the fact that TV has never had a program that puts art, science, news... together," Carr said. "There's a relation-

ship between them all. I think this is the first series to treat arts, sciences and humanities in one hour together."

Each program includes four major stories and a number of minor ones. In an episode called *Time and Light*, for example, *Smithsonian* examines a bamboo that grows all over the world—living for exactly 120 years, flowering, going to seed and dying. In Rockford, Ill., the show looks at a collection of clocks and watches. It takes a rare visit to the Vatican's *Tower of the Winds*, where the first calendar was developed, and it shows how American churchbuilders have used light in their designs.

For *Crossing the Distance*, Carr conducted an exclusive interview with Anne Lindbergh, who—besides being Charles Lindbergh's wife—was a noted pilot, navigator and radio operator in her own right. Carr remembered that Lindbergh first "turned us down cold." Then he talked to her in person about the nature of the series and "she was impressed and agreed to be interviewed. She didn't want to give another interview about (Charles) Lindbergh and the Nazis and the kidnapping."

The *Crossing the Distance* episode also includes footage of a human cannonball, which Carr said is "not meant to do much more than put a smile on your face." The show ends with

host David McCullough at the Smithsonian's Air & Space Museum, flanked by the Kitty Hawk and a space capsule. Then, McCullough shows Dorothy's slippers from *The Wizard of Oz* and ends up in the wheat fields of Kansas.

Smithsonian has been in production since last January, with 40 stories filmed around the world for seven episodes. First-run programs will air through April, followed by five months of repeats and then the last three shows.

For Carr, *Smithsonian* is the highlight of an already award-filled career. At CBS, he produced such cultural documentaries as *Search for Ulysses* and news documentaries like *Hunger in America*. He then joined NBC and did the 10-year follow-up to rival CBS' *Harvest of Shame*. Later, he went to the ABC *CloseUp* unit and then moved to *20/20*.

"It's much harder to do a high-quality public broadcasting show," he explained. "At a network, you have a support structure." At PBS, on the other hand, Carr has had a self-contained unit of some 21 employees to handle almost everything associated with *Smithsonian*.

But the major difference from his network documentaries, Carr said, is that, "This is my project. I dreamed up the idea, and now—having given up on it—I'm seeing it happen."

AT DEADLINE

Continued from page 1

NBC's Brandon Tartikoff named *Gimme A Break*, *We Got It Made*, *St. Elsewhere*, *Mama's Family*, *Remington Steele* and *The Yellow Rose* as "well-made shows that are performing better for us."

An ABC spokesman gave *Matt Houston*, *Webster*, *Hardcastle & McCormick* and *Hotel* the vote of confidence, noting that more shows will be added to the list.

NAB seeks court support on ad ruling

WASHINGTON—The National Association of Broadcasters wants the U.S. Supreme Court to rule on a Texas statute that controls the political advertising rates of broadcasters. A lower court in Texas already has ruled that such a statute is unenforceable. The Texas law requires broadcasters to make available their lowest unit rates to candidates and for general "political issue" advertising, regardless of whether it is during an election time.

Supporting a federal law that requires broadcasters only to provide low rates to legally qualified candidates during an election period, the NAB has asked the Supreme Court to uphold the Texas decision. The NAB argued that the federal law was designed to shorten the election campaign.

Lorimar registers debenture statement

NEW YORK—Lorimar said it filed a registration statement with Securities and Exchange Commission for \$25 million in convert subordinated debentures. The company said proceeds will be used to reduce bank debt. Drexel Burnham Lambert Inc. is managing offering.

Outlet reports \$2,235,000 in earnings

PROVIDENCE, R.I.—Outlet Co. reported third-quarter earnings from continuing operations of \$2,235,000 versus \$2,200,000 a year earlier. Share earnings were 47 cents in both periods. Revenue improved to \$24.8 million from \$22.8 million in the same 1982 quarter. Operating net for the first nine months slipped to \$6.2 million, or \$1.28 a share, from \$9.7 million, or \$2.17 a share, a year before. Revenue improved to \$71.4 million from \$64.3 million.

NPR's Zwerdling wins media honor

WASHINGTON—National Public Radio reporter Dan Zwerdling received the 1983 World Hunger Media Award last week for his series on the problems besetting U.S. agriculture. Commenting on the award, Sen. Pat Leahy (D-Vt.) said, "These problems are not only of concern to us here, but to those who either look to continued U.S. surpluses for short-term emergencies or look at the U.S. as a model for their own agricultural production."

'Hill Street Blues' star Conrad, 58, dies

LOS ANGELES—Michael Conrad, *Hill Street Blues*' Sgt. Phillip Esterhaus, died last week of cancer. He was 58 years old. Conrad had been suffering from cancer of the ureter for some time. His work recently has been limited, but 10 segments of the show involving Conrad have been filmed for the 1983-84 season, with six of them having already aired.

ABC holds spending line

Continued from page 1

quires a foundation of economic stability that provides a cost certainty well into the future."

The new policy could be viewed as a backlash to the FCC's decision to table, for six months, any revision of the financial interest and syndication rules that might ultimately allow the networks to participate in syndication profits. At the same time, ABC's third quarter finances were less than pleasing. But ABC is not the only network with money troubles, as Gene Jankowski, president of the CBS Broadcast Group, pointed out.

"We have had a cost management program in place for

some time, and our margins in the third quarter reflected the steps we have taken," he said. "We have to applaud the fact that ABC is doing it."

NBC, meanwhile, stressed its case-by-case relationship with program suppliers in a prepared statement.

"NBC works closely with the production community in a mutual effort to produce superior programming at a reasonable cost. Each program negotiation is an individual matter and deals with the special needs of each production. NBC fully intends to continue what we feel is an excellent working relationship with the creative community."

CBS scores season upset

Continued from page 1

Although CBS has gotten good marks for its coverage of the tournament, including an Emmy in 1982 for the final, many were surprised that NBC didn't even get a chance to bid on the tournament.

During this year's tournament, NBC presented a one-hour special hosted by Al McGuire on the Sunday after the semifinals, the day before the final was played. McGuire reviewed the Saturday games and previewed the final, which, of course, was on another network.

At the time, an NBC spokesman said that the network was trying to show the NCAA that

it was serious about getting back into the tournament.

Most standard sports contracts give the network 30 days of exclusive negotiating rights in the last year of the agreement, although generally the league or association involved would rather open the bidding to all interested parties.

Apparently, the NCAA didn't think CBS would clear the two prime-time nights and meet money requirements, but when the network did both, the basketball negotiating committee felt obligated to honor the 30-day right of first negotiation.

NBC will remain involved in college basketball through regular season contracts with universities and conferences.

Anti-violence ad slots urged

Continued from page 1

replacing one out of every four violent promotional spots with a "cautionary warning." And, as the spots did their job and the number of violent programs decreased, there would be fewer ads promoting them and thus less counter-advertising.

Boycott targets Mattel

NCTV also called for a consumer boycott of all Mattel toys, alleging that the company is "the leading promoter of violence nationwide." During NCTV's third quarter monitoring period, July 3 to Oct. 4, Mattel was found to be the leading sponsor of both prime-time and Saturday morning violent programming. The company, NCTV reported, "also produces its own violent *He-Man* series on afternoon television." The *He-Man* toy line, it was pointed out, "is the fastest-selling violent toy line this fall."

He-Man and The Masters of the Universe, a joint venture of Group W Productions and Filmmation, reported its October ratings last week. In Arbitron, the show placed first in its time period over New York's WNEW-TV, Los Angeles' KCOP-TV and Chicago's WFLD-TV. In Nielsen, *He-Man* was first in New York and Los Angeles and tied for first in Chicago.

Pointing out that Mattel has hired people to play "He-Man" and another character, "Skeletor," in 300 department stores this month, Radecki complained, "He-Man is Mattel's new image of Santa Claus. In the toy department, He-Man gives every kid a free toy gun instead of reminding him to be good until Christmas. There is no doubt that Mattel has its values seriously misplaced."

Radecki, however, doesn't see boycotts as "an effective long-term approach" to the violence problem. He noted the unusual nature of the Mattel

situation and pointed out that Mattel, along with Coleco and Atari, "seem to be selectively choosing high-violence programs to promote their (video game) products. And the products contain a high level of violence themselves."

Radecki strongly criticized politically inspired boycotts such as the Jerry Falwell-led action against sponsors of ABC's *The Day After*. Saying it is "appropriate to have violence in entertainment if its purpose is to educate," he commended *The Day After*, along with other "violent" programs like *Vietnam: A Television History* and several episodes of *Quincy* and *Little House on the Prairie*.

Saturday morning violence

NCTV urged a letter-writing campaign to other companies it said are leading sponsors of violent programming such as Kellogg, General Mills, Coleco, General Motors and Chrysler.

On Saturday mornings, NCTV claimed, six companies—Mattel, Kellogg, General Mills, Quaker Oats, McDonald's and Levi-Strauss—sponsor 51 percent of all the violent programming.

Although none of these six sponsors improved their performance over the past year, NCTV found less violent Saturday morning programming overall, due largely to the premiere of such low-violence shows as ABC's *The Littles*, CBS' *Charlie Brown & Snoopy* and *Benji* and NBC's *Alvin & The Chipmunks*.

Besides Mattel, NCTV singled out Hasbro Toys and TSR Toys for cartoon shows based on their characters—the syndicated miniseries of *G.I. Joe* (Hasbro) and the CBS Saturday morning series *Dungeons & Dragons*.

For the third quarter, NCTV said, there were almost 25 violent acts per hour on Satur-

day morning TV. The most violent shows included CBS' *Bugs Bunny/Roadrunner* (52 violent acts an hour), *Saturday Supercade* (35), *Dungeons & Dragons* (34) and *The Bisketts* (29); NBC's *Mr. T* (45), *Incredible Hulk/Spiderman* (40) and *Smurfs* (23); and ABC's *Little Rascals/Richie Rich* (24) and *Scooby & Scrappy Doo* (24).

Ratings up for violence

Violence during prime-time network programming was reported to average about seven acts per hour during the third quarter, down from a record high of more than eight earlier in the year. For the second straight year, ABC continued to be cited as the most violent network.

Radecki said there were a smaller proportion of high-violence series during the third quarter, but that they were "doing better than usual in the Nielsen ratings. There are a higher percentage of violent programs in the top 10."

Noting that researchers are finding increases in violence in almost every area of entertainment, Radecki said he worries that "people may be desensitized... developing more of a taste for violent entertainment." And, since earlier research found that only angry people picked out shows because of their violence, this may mean a rising general anger among the populace.

During the third quarter, NCTV reported, NBC's *The A Team* led all series with 34 acts of violence per hour. Other shows with high violence rankings included ABC's *The Fall Guy* (32), *T.J. Hooker* (26), *Matt Houston* (25) and *Hardcastle and McCormick* (20); CBS' *Scarecrow & Mrs. King* (21), *Dukes of Hazzard* (20), *Simon & Simon* (16) and *Magnum P.I.* (15); and NBC's *Manimal* (28) and *Rouster* (23).

Deregulation

FCC filed comments take expected posture

By Brian Bremner

WASHINGTON—The Federal Communications Commission received comments last week from the Reagan Administration and church groups concerning proposed rulemaking to modify or eliminate television station programming requirements and certain paperwork obligations.

Similar to the deregulatory steps taken in commercial radio, the commission is considering the following steps:

■ **Programming obligations**—Although the broadcaster will still be required to address "issues of concern to the community," the commission will no longer set forth specific programming categories to be met.

■ **Ascertainment obligations**—Broadcasters will no longer have to ascertain the programming needs of the community, for the present video marketplace is competitive enough to protect community needs.

■ **Commercial regulations**—The commission will no longer consider the broadcasters' commercial load, opening the way to new and creative commercial techniques. Competition in the marketplace, the commission argues, will be the commercial regulator.

■ **Program logs**—The com-

mission may modify log requirements to allow submission of local newspaper program guides and rating service information.

■ **License renewal**—The commission will no longer consider programming in license application or renewal decisions. New stations will not have to submit programming proposals, nor will programming considerations be grounds to deny license renewal.

In its comment, the National Telecommunications and Information Administration praised the deregulation proposals. "In a less regulated environment stations will find it in their own best interest to maintain awareness of community needs, avoid overcommercialization and serve their communities' programming needs."

Calling for the repeal of standards on the amount of commercials, the NTIA argued that marketplace forces would

prevent too many commercials from being aired.

The United Church of Christ and the U.S. National Council of Churches of Christ criticized the deregulatory proposals as "premature" and "governed more by speculation than hard data."

The church groups were particularly critical of comparisons between radio and television deregulation. "If the FCC pursues the same course in TV—with its network domination and copycat advertiser-oriented programming—the results to the public interest could be disastrous," they argued in the comments.

The proposed rule changes, the groups charge, will gut the regulatory leverage of the commission, reducing the power of license renewal to more of a "sham than a statutory obligation to adhere to the public interest."

Congress hammers out \$145 million CPB budget

WASHINGTON — Congress hammered out a last-minute budget bill last week for the Corporation for Public Broadcasting, authorizing \$145 million for fiscal year 1984.

The actual amount appropriated to CPB will not be determined until after the first of the year, when Congress starts a new session. The budget authorizations for fiscal years 1985 and 1986 were \$153 million and \$162 million.

One provision to the bill prevents member stations of National Public Radio and the Public Broadcasting System from providing interest-free loans. During the debate, Republicans were critical of a \$125,000 30-year interest-free loan made available to PBS President Lawrence Grossman by the broadcasting system's board of directors.

CPB Vice Chairman Sharon Rockefeller praised the budget authorizations. "We have turned

the corner and are grateful for Congressional recognition of our important public radio and television programs," she said.

Republicans also were critical of NPR's problem with unauthorized American Express cards, one of the reasons the radio network ran into financial problems last spring.

In a related development, the Senate confirmed CPB board nominees Harry O'Connor and James Hackett to terms that will end in March 1986.

Correction, clarification

In *BW's* 11/21 issue, a misplaced adjective described *Hardcastle & McCormick*, one of ABC's more popular new series, as "canceled." The reference was to CBS' *Cutter to Houston*, which is due to leave the air Dec. 17.

LWV files suit in debate flap

WASHINGTON—The League of Women Voters filed a suit last week to reverse a recent Federal Communications Commission ruling allowing broadcasters to sponsor political debates.

The commission move broadened the so-called Aspen Rule that exempted political debates from equal time requirements only if the debate was arranged by a third party. The league's petition concerning the ruling was filed with the U.S. Court of Appeals for the District of Columbia Circuit.

'Fraggle Rock' grabs honors

NEW YORK—*Fraggle Rock*, the Canadian Broadcasting Corp. production seen in the U.S. over Home Box Office, captured the International Emmy for children's programming in ceremonies here last week.

Swedish Television's *The Miracle of Life* won in the documentary category, but the remaining three awards all went to United Kingdom programs: HTV Ltd.'s *Dangerous Music* for performing arts; Granada Television's *King Lear* for drama; and the British Broadcasting Corp.'s *The Black Adder* for popular arts.

Unkle takes helm of new LBS post

NEW YORK—Robert Unkle has been named to the newly created position of vice president of programming for Lexington Broadcast Services as of Dec. 5.

He was formerly an agency producer for Grey Advertising, handling television production projects including network series, made-for-syndication movies and children's specials.

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KDOC ensnarled in controversy

By Eric Taub

ANAHEIM, Calif.—As everyone in the television business must know, a pictorial record of an event is worth its weight in gold. In the last several weeks, KDOC-TV, the UHF station owned by entertainer Pat Boone, has found itself in the middle of two separate controversies. One visual record makes the station look good, while another picture—if it does exist—casts doubt on the good judgment of the station's general manager.

First Wally George, its "very controversial" host of a television talk show, invited a political activist onto his program. "George has a Joe Pine-like show," said Operations Manager Hoshang Moaddeli. "He brings on the KKK, anti-abortionists. He's very conservative and very Republican." This time, the very conservative

George invited the progressive Blase Bonpane.

But Bonpane must have known about the political persuasions of his host, and decided to circumvent the established structure of the show. Brought on to discuss the invasion of Grenada, Bonpane took the original step of talking directly to the audience about his views, rather than responding to George's questions.

"He completely ignored Wally George," Moaddeli said. At one point, George is said to have risen from behind his desk, taken Bonpane by the shoulders and said, "If you don't behave, you'll be thrown out." Bonpane then is alleged to have turned over George's sound stage desk and stormed out.

"We went on with the show," said Moaddeli. "But we left the desk overturned, just the way it was."

Most of the national news shows picked up on the event. KDOC is confident about the turn of events, because it naturally has the entire show on tape.

But another visual record could turn out to be less than beneficial to the station. According to former KDOC on-air commentator Leslie McRay, she was allegedly fired from her post at the station after she refused to have an affair with the station manager, Mike Volpe.

Laurance Ring, McRay's attorney, filed a \$10 million suit in federal district court last week, charging that Volpe wrote in pencil on a letter of intent to hire McRay, that McRay would promise to have oral sex with Volpe.

Ring said McRay never noticed the written-in clause and he claimed during a charity telethon, Volpe asked McRay to rent a motel room and wait for him there.

Volpe allegedly asked her if she had checked into the room, but she said no, and then spent the night in the makeup room, according to her attorney. It was after this event that Volpe allegedly "vetoed her continued employment at the station," according to Ring.

"I want them to own up, to apologize to Ms. McRay," Ring said. "And we also want compensation." Ring estimated that the suit would take between 18 and 24 months to go through the courts. Meanwhile, McRay has gone back to her job as the head of her own public relations firm.

Volpe refused to answer questions about the matter and referred all inquiries to his attorney Thomas Sheridan. Sheridan did not respond to numerous calls made by *BW* soliciting his client's side of the story surrounding the allegations.

Gutkowski joins Paramount unit

NEW YORK—In a move reflecting an increased commitment to the development of advertiser-supported programming, Paramount Television has named Robert Gutkowski as vice president of advertiser sales for the company's Domestic Distribution Division.

Gutkowski, who will be based in Paramount's office here, joins the company from ESPN, where he had been vice president of programming since 1980.

As the executive responsible for selling Paramount's advertiser-supported programming, he will be in charge of selling the company's new first-run weekly series, *Taking Advantage*, as well as the *World Television Premieres, Stars with David Steinberg* and *The Jesse Owens Story*.

Robert Jacquemin, Paramount senior vice president of sales, said Gutkowski would act as a "liaison/consultant in the development of advertiser/agency initiated programs."

"As a result of Paramount's growing programming commitments, one of (Gutkowski's) immediate priorities will be to increase his staff," Jacquemin added.

Before joining ESPN, Gutkowski worked for NBC—first selling for *The Today Show* and *The Tonight Show*. He then moved to the sports department as director of sales. During his time in the sports department, Gutkowski was responsible for creating the Client Relations department.

NAB calls ban on alcohol ads unconstitutional

WASHINGTON—The National Association of Broadcasters has called a recent appellate court decision upholding Oklahoma's ban on the advertising of alcohol products "plainly unconstitutional."

Arguing that the appellate decision disregards well-established principles of freedom of commercial speech, NAB called for the U.S. Supreme Court to reverse the lower court decision. The high court has been considering the issue since October.

The American Broadcasting Companies Inc., the National Broadcasting Company Inc. and CBS Inc. have joined the NAB in opposition to the ruling.

ALF: Media industry watchdog

By Brian Bremner

WASHINGTON—Responding to a perceived public displeasure with media accuracy and balance on controversial issues, the American Legal Foundation, a national media watchdog organization, launched a campaign in 1980 to improve the quality of media reporting and to protect the public's interest.

Since then, the ALF has scrutinized media performance on a variety of issues, often appealing to the Federal Communications Commission, to the courts and to the networks with the hope of checking media excesses.

Broadcast Week recently talked with Bill Kehoe, the executive director of ALF, about the role of this group and related issues.

BW—How do you perceive the role of the ALF?

ALF—Our function is representing the vast majority of the public, who want the broadcast industry to operate in the public's interest, who do not want meaningless regulation. On the other hand, we represent people who truly resent it when a station goes on the air and presents as fact twisted and distorted information.

BW—Your organization has been one of the loudest opponents to the airing of the ABC program *The Day After*. What do you specifically object to?

ALF—We think that ABC's denials regarding the question of whether the network advocates a political position on the issue of nuclear weapons policy are unsubstantiated. The problem with the program is that it promotes a political opinion: that deterrence will not work. Worse yet, they have emotionalized an issue that ought to be debated rationally.

BW—The ALF has promised legal action against the ABC network. On what grounds will this action be based?

ALF—If ABC knows for a fact that its program will inflict emotional distress on some percentage of its audience—especially children—it should not show the program. If it does, it certainly did not consider the public interests.

BW—How does your organization determine the "public interest?"

ALF—People come to us with complaints and specific instances of media bias. If after investigation, we determine that the public is being misled, then we will act.

BW—The ALF has a reputation for being a



Bill Kehoe

rather conservative organization. Is this reputation accurate?

ALF—It has been well-established that the most important media outlets in this country tend to be extremely liberal. If you are going to use political classifications, we are much more conservative than the media. We consider ourselves a balance against groups that would encourage the ultra-liberal media to go even further.

BW—Why do the major media organizations, in your view, tend to be liberal?

ALF—I think it is a combination of political motives and individual motivations for success. Many organizations believe that good hard hitting journalism and misrepresentation of facts are somehow the same.

BW—What about the president's treatment of the press during the recent Grenada invasion. Was his policy appropriate?

ALF—Perfectly. The essential role of this country is to preserve democracy. And I think the invasion was good for that reason. The president has a duty to protect military operations and civilians. During the invasion, there are so many variables that the press would have been a high risk factor.

BW—What then is the essential role of the press in this country?

ALF—The press should play two roles. When it does reporting it should be the objective standbys, presenting all sides of the issue. The press should not confuse its reporting role with its editorial role, in which subjectivity replaces objectivity.

Culture enhancement via TV meet topic

By Adam Buckman

NEW YORK — Improving mutual perceptions of Japanese and American cultures through TV news is the subject of a two-day conference in New York this week.

The conference, "Communi-

cating Across Cultures: Japan/United States Broadcasting Leadership Conference," will deal with news, documentaries and other public affairs programming during the first day, Nov. 30.

Discussions on Dec. 1 will focus on changes in program-

ming possibilities wrought by many technological advances and their implications for Japanese and American society.

The Japan Society will also honor Frank Stanton, president emeritus of CBS Inc., and Kiyoshi Hara, chairman of Asahi Broadcasting Co.

NWT wants 'star' reach

NEW YORK—New World Television, incorporated recently as a subsidiary of New World Pictures, begins operations with 16½ hours of committed network programming, as well as development deals with all three broadcast TV networks, HBO and Showtime.

"Our long-term strategy at New World is to become the home of the stars," said Harry Sloan, New World president. "Our focus will be on making performer deals."

To that end, production companies already working on pilots, series and TV movies for New World include Gary Coleman's Zephyr Productions, Linda Evans Productions, Ron Howard's Major H Productions and Erik Estrada's Estrada Productions.

Major H Productions, which has a commitment with NBC for three *Movies of the Week*, is co-producing several projects with Anson Williams' Anson Productions. The company also is developing the two-hour telefilm *Just a Missing Kid*.

Zephyr Productions is currently producing New World's *The Fantastic World of D.C. Collins*, starring Gary Coleman, for an NBC *Movie of the Week*. Zephyr also will produce Coleman's next TV series for New World.

Estrada Productions has slated two *Movies of the Week* for NBC—one of which will star Erik Estrada. New World also is developing a series for NBC starring Estrada.

"We believe this represents the largest number of committed network hours with which any television division of a motion picture company has ever begun operations," said Jonathan Axelrod, New World Television president.

WRKI becomes 8th ARI hook-up

BROOKFIELD, Conn. — WRKI-FM here has become the eighth station to hook up with the Blaupunkt ARI system, which uses subcarrier signals and special radios to override low volume or tape cassettes with traffic reports.

All of the ARI stations are now in the Philadelphia-New York area, with Detroit scheduled as the next Blaupunkt location. Then, the company expects to blanket the Southern California freeway system with 14 regional affiliates in time for the Summer Olympics.

CBN draws on ABC Westerns

VIRGINIA BEACH, Va. — Two former ABC-TV series have proven strong draws for the CBN Cable Network, according to October Nielsen ratings.

The Rifleman, airing at 6:30 p.m. EST, earned a 2.2 in the network's own universe, while *Alias Smith and Jones*, at 7 p.m., received a 2.4. The latter show also received a 3.4 rating for showings at 7 p.m. Saturdays.

The two-day conference is being co-sponsored by the Japan Society, the National Association of Broadcasters, the National Association of Public Television Stations, the Japan Broadcasting Corp. (NHK) and Japan's National Association of Broadcasters.



Ride 'em, cowboy

After drawing entries from his favorite cowboy hat, KRON-TV's Telecopter 4 reporter Bob McCarthy gave 200 fans a free ride at the Grand National Rodeo, which took place at the Cow Palace in San Francisco recently.

SMN affiliates ask for 'marketing' aid

By Adam Buckman

DALLAS—Members of the Satellite Music Network Affiliates Board expressed satisfaction with the network's formats and customer service, but called for "more marketing support" at the board's first annual meeting, held at Dallas' Lincoln Radisson Hotel Nov. 19-21.

The board also set up a "rotation system" under which four of the board's 12 seats would be up for grabs each year. The system would result in the elections of 12 new board members every three years, said Linda Snow, SMN marketing director.

While several board members requested greater marketing support, Snow said "input from affiliates was positive." She also noted that the network is developing new promotion materials to be presented to affiliates soon.

Specifically, affiliate representatives asked for more promotion of weekend specials and countdown programs, while some asked for an additional minute of news each hour, Snow said.

"The Affiliate Board represents an important communi-

cations channel between the network and the radio stations, and their input and support are of immeasurable value to the network," said John Tyler, SMN chairman and CEO. "We wanted our Affiliates Board to visit us at home," he added.

As part of the three-day meeting, Affiliates Board members visited Texas Stadium to see the Dallas Cowboys drub the Kansas City Chiefs. They also returned home with posters autographed by all the Dallas Cowboy cheerleaders, thanks to cheerleader Melinda May, an SMN secretary.

Members of the SMN Affiliates Board include Chairman Bob Glassburn of KROW, Reno, Nev.; Jan Kantor, WLEQ-FM, Fort Myers, Fla.; Bill Wright, WMOH, Hamilton, Ohio; Terry True, WIBV, Belleville, Ill.; Jim Bundy, KCMN, Colorado Springs, Colo.; Don Furr, WMPA/WHAY-FM, Aberdeen, Miss.; Eddie Fritts, WPAD, Paducah, Ky., NAB President; Steve Dewalt, KBOR/KIOU-FM, Corpus Christi, Texas; Chuck Larsen, KTXV-FM, Jefferson City, Mo.; John Garabedian, WGTF-FM, Nantucket, Mass.; and Ron Sewell, KECO, Elk City, Okla.

STC offers capital funding

WASHINGTON—The Satellite Television Corp. announced recently that it will incorporate a Minority Enterprise Small Business Investment Corp. to encourage minority involvement in new communication technologies.

The satellite outfit's parent

company, COMSAT, reportedly is putting up \$1 million in capital investment for the project.

STC plans to develop a multi-channel system that can be transmitted from satellite to the home.

Competitors offer TV views

Three of the main speakers at the recent Television Bureau of Advertising 29th annual meeting related television viewing to countrywide trends in the remainder of the 1980s. Excerpts from their comments follow.

By Bill Dunlap

LAS VEGAS—The three major speakers at the Television Bureau of Advertising conference here included two from competing media—Marshall Loeb, managing editor of *Money* magazine, and Joel Garreau, editor of the *Washington Post's* Sunday "Outlook" section—and Allen Janger, executive director, management systems program group, of the Conference Board.

Money's Loeb said the social, political and economic changes in the country are bound to affect television viewing habits and that those who keep up with these trends and changes will do better than those who try to ignore them.

He described the 10 major developments that will "substantially change the American nation and our economy" in the middle to late 1980s. They are:

1. The continued rise to power of American women, which Loeb says will make recessions milder and briefer by providing more households with two incomes and thus more stability, and will improve business by providing a larger talent pool.

2. The emergence of a technology-oriented era.

3. A shift in foreign affairs away from a U.S.-Soviet axis toward a U.S.-Third World relationship in which the "materials-rich developing nations will increasingly be after the wealth of the developed nations."

4. The problem of huge international debts, primarily by developing nations. He cited the possibilities of national bankruptcies and the failure of U.S. private banks.

5. Slower and spottier econ-

omic growth in the U.S. Loeb predicted a 5 percent growth in the economy next year and 3 to 4 percent in 1985. Interest rates, he said, will remain high but trend downward. Common stocks, particularly through good mutual funds, remain a good buy.

6. More efficient use of fuels.

7. A "European style of living," in which smaller can be better. Goods that sell in this style of living will deliver quality and value.

8. Increasing doubt in the free economic system, despite which, Loeb said, the systems will "survive, grow and expand."

9. Growing support in both parties for policies that will stimulate capital formation.

10. The five ingredients for economic, political and social success in the period will be a rich agricultural base, energy resources, raw materials resources, advanced technology and industry, and an educated and motivated populace. "Only three nations hit all five," Loeb said, "Canada, Australia and the United States.

"What we lack," he concluded, "is the will and resolve to exploit our assets and that can be surmounted," with television and the other media contributing.

Garreau said the homogenization of the continent that took place after World War II has turned around, dispersing power and money influence.

North America now, according to Garreau, is made up of nine "nations." They are the declining "Foundry" of the North Central and Northeast, New England, the emerging Dixie, the northern Pacific rim of Ecotopia, Mexamerica, the Great Plains Breadbasket, The Empty Quarter in the Northwest, Quebec and the Caribbean islands.

"People in these nations are going after their own problems in their own ways and giving tremendous headaches to those who try to come up with continent-wide solutions to any

problem, whether it be marketing or energy policies," Garreau said.

"The significance is that this revolution has allowed power and money influence to be dispersed as never before. People are not taking orders from the old power bases."

Janger, an expert on corporate structure and management, described new approaches to company organization, groups and divisions and the needs for new methods of communication throughout the corporate structure.



Windy City stop

Hawaiian entertainer Al Harrington, former star of the hit television series "Hawaii Five-O", stopped in Chicago to discuss his new Christmas album and on behalf of the Hawaii Visitors Industry. With Harrington are Lon Dyson, WLS newsman, and Paul Gallis, veteran radio promotion man.

Special guests

NBC correspondents Bonnie Anderson, Ken Bode, Doug Kiker and Don Oliver (right) joined KING 5 anchor Jean Enerson (second from right) at a Rotary Club luncheon. The correspondents were in town visiting KING-TV as part of the station's 35th anniversary celebration. In addition to speaking at the Rotary luncheon, they gave interviews and were the special guests at a reception honoring KING 5 news.



Roberts joins RKO as vice president, program director

NEW YORK—Dave Roberts will join the RKO Radio Network as vice president and director of programming on Nov. 28. RKO President Thomas Burchill announced last week.

Roberts replaces Dan Griffin, former vice president and director of programming, who moves to Boston to take over as general manager of WRKO radio.

RKO's new program director comes to the network's New York headquarters from San Francisco, where he was manager of market research for the CBS-FM Owned Station and program director of KRQP-FM, owned by CBS.

Roberts also has been program director of San Francisco's KYA-AM/FM and KPGI, Honolulu.

DBS entrepreneurs: Who will survive?

Part two

This is the second of two parts exploring the DBS industry. In this installment BW looks at the problems and possible solutions facing this emerging technology.

By Eric Taub

LOS ANGELES—Whatever the ultimate penetration, it appears that only a handful of the DBS competitors will survive after launch while many others will never make it off the drawing board.

USCI and Comsat officials see two to three services at the most in the DBS business. "If DBS gets as few as three million homes total," Flaherty said, "that's a small enough number to guarantee financial disaster for three aggressive competitors, but enough for a small profit for one."

"With two to five million subscribers, there's a DBS business," Galkin said. "There's even a business with one million subscribers, if you spend very little money on programming and marketing. But I think we'll have five million subscribers by 1990."

"My hunch is that there is only room for one or two DBS services," said Richard Adler, research fellow at the Institute for the Future, in Menlo Park, Calif. "The problem is that each company did its demand study as if it were the only company that would be in the marketplace." Adler agrees that DBS will be no competition for cable's diverse program offerings, especially in the industry's early stages. "A package of five to six coordinated channels of programming can be very attractive, especially to those households that already get network programming, assuming that the price/performance trade-off is a good one."

With the industry's immense start-up costs, it is highly unlikely that initial monies will be spent to do much besides present already produced programming. But will that programming be available? "The best programming goes to the larger outlets," said Flaherty. "The pecking order of HBO, Showtime, The Movie Channel and Cinemax will remain at least for the next three years. DBS is really a technology of last resort for pay TV."

According to one financial analyst, the original plans for DBS envisioned, at least tacitly, a somewhat different configuration in the world. "My thesis is that, four years ago, the DBS industry didn't expect HBO to be scrambled." The analyst's point was that DBS subscribers might have been more prone to buy the service if they thought that they could also pick up HBO.

DBS subscribers' program choices will be further reduced thanks to the present inability of system suppliers to agree on a common DBS technology. With the public's awareness that cable offers a multitude of channels, potential customers may be wary of putting out a large sum of money for hardware that will not allow them even to see programming that their next door neighbor might be purchasing from a competing DBS supplier.

Tech by tech

At the present time, subscribers to the USCI service will pick up a standard NTSC color signal. Depending on a customer's placement within the low-power satellite's footprint, one of four dish antennas, ranging in size from .75 to 1.2 meters, will be used.

On the other hand, STC subscribers may receive another type of signal. "While we've made no formal decision," said STC Vice President of Engineering, Leo Keane, "I expect that we'll use a form of MAC." Similar to a DBS transmission standard that is currently under discussion in Britain for use in its own DBS systems, MAC, or multiplexed analogue components, allows for color and brightness information to be separated rather than sent simultaneously, as is now the case with the United States' NTSC color system. The separating of information prevents the bleeding of colors and eliminates the strobe effect that is common when certain geometrical shapes are passed over by a camera. While at first the new standard will result in only "relatively subtle improvements," according to Keane, "our real orientation is to the future. But (MAC) can be implemented at nearly zero cost at the outset."

DBS does have that advantage of providing picture quality that's superior to both over-the-air broadcast or even cable systems, in some cases, due to

the latter's deteriorating plant or smaller than required earth stations.

CBS has long been an advocate of high definition television and has proposed the building of a DBS satellite expressly for high definition transmissions. Its recently revised proposal for HDTV would allow for a signal that would be both compatible with existing 525-line TV receivers, while enabling those with HDTV receivers to view an enhanced, 1,050-line picture.

"The CBS proposal is exactly in the spirit of what we're looking for," STC's Keane said, adding that the company is investigating the possibility of providing a wider aspect-ratio picture, as would the currently touted HDTV proposals. "We also have other HDTV ideas that we're going to try and move up within the lifetime of our service."

Catching Hollywood's eye

While the relatively smaller amount of money that DBS has to spend on programming certainly limits its marketplace clout, it is also in the interests of the major Hollywood studios to do business with the new players. HBO's dominance in the industry is greater than many studios like, company insiders have said; consequently, increased competition is welcomed by them.

While paying on a per-sub-basis would obviously, at this time, amount to virtually no money going to the studios, "We're looking to pay our fair share to program suppliers," STC's Galkin said. The company is currently paying studios a license guarantee, until its subscriber base becomes substantial.

But DBS means more to the studios than just an alternative source of revenue. It is conceivable that, with the development of HDTV, studios will no longer have to spend millions on print costs for local movie theaters; instead, an image could be picked up by a theater from a roof antenna and transmitted directly to the screen. Alternatively, a theater could tape a high definition image on its own VCR for later projection.

DBS also allows studios to gain more control over the home distribution of their product. At some point in time, a studio could decide to distribute its own service via DBS, bypassing both other DBS operators and pay cable services.

The implications of the new technology seem to be understood by the studios. Current licensing agreements, which in the cable business are conducted at lower executive levels, have now, at least at one studio, required the participation of top corporate management. "These are unusual days," commented one DBS executive. "Although I don't think it will happen, with DBS, the 'son of Premiere' becomes a reality. Consequently, today's deals are getting the attention of the top people."

HBO: An open question

Looming behind all the flurry and publicity of today's DBS announcements and start-ups is one formidable, but seemingly quiescent potential competitor: HBO.

"HBO's participation in DBS would change the whole picture," said one DBS source, pointing out that the company's success and name recognition, as well as its financial clout and marketing expertise, would put it in good stead.

But what would an HBO DBS service look like? There are continued rumors that discussions have been held with Turner Broadcasting and others over the possibility of jointly providing a package of services, utilizing their transponders on Hughes' recently launched Galaxy I satellite. But several studios say that HBO does not have DBS rights to their entertainment product.

"We have never granted DBS rights to HBO," said an executive at Universal. The same is believed to be true at Warner and Paramount. And it is understood that at least some smaller distributors who may have given DBS rights to HBO in the past now are rethinking their policy.

HBO eventually could provide a mini-HBO service via DBS utilizing titles for which it already possesses DBS rights—such as films licensed prior to completion, as well as all of its own original programming. But such a strategy would not be in the cards, according to HBO President Frank Biondi, who stated that company lawyers believe existing contracts already provide HBO with DBS rights.

"DBS may be attractive as an add-on service," Biondi added. "A lot of people would share the idea that a stand-alone

service won't work." The on service would supplement a cable operator's service and, delivering programming to those in the unwired areas of the franchise.

"HBO has nothing to gain by doing anything quickly," commented Prudential Bache First Vice President Barbara Dalton-Russell. "I don't think that they want to be marketed poorly."

One possible scenario according to Dalton Russell is that HBO, along with other program suppliers, could call on a large MSO, such as TCI or ATC, to market and service a DBS venture, selling to customers close to local franchises. "It makes so much more sense to use audiences within the reach of cable systems, rather than trying to reinvent the wheel, as DBS is doing," Dalton-Russell said.

With the cable industry's formidable head start, the future success of the DBS business may indeed lie beyond providing entertainment programming to under- or non-cabled areas.

For Galkin, part of the interest in DBS will come from DBS' other potentials. "Stereo, text and software downloading, data base availability, games, all on a pay-per-view basis; all this intrigues me. It's frosting on the cake."

According to Galkin, the company has held preliminary discussions with publishers and data base owners about the possibility of providing software to specific interest groups of professionals.

"We'll be able to offer 80 tiers per month of pay-per-view programming. Say that you were a fan of CBS Cable's *Signature*, you could have purchased just that program. Will it be profitable for us? All I can say is that it looks interesting."

For Adler, DBS' strong suit will not be in entertainment at all. "The telephone was originally designed just to allow two people to communicate. Today, it's a major source of data transmission. I think that the same will happen with DBS."

The viability of DBS as a purveyor of entertainment also depends on the cable industry's own response. With cable's continued growth, improved programming, packaging and customer service, the industry will only ensure its own dominance.

FINANCE

Time video profits strong, TV ventures falter

By Bill Dunlap

NEW YORK—Time Inc. is continuing to ride high on the strong profits of its video division, but for the third time this year the company has had to back out of a television or cable related venture and eat the losses.

Last week's announcement that Time has ended a two-year test of a national NABTS-format teletext service by deciding not to enter the business came as no real surprise. It had been rumored for some time. Time reportedly had invested about \$25 million in the project.

Earlier this year, Time exited the subscription television business by selling its last STV service in Boston. The company absorbed losses of more than \$21 million this year before giving it up. Before that, the failure of *TV-Cable Week*, the company's weekly magazine of cable and broadcast television listings, cost some \$47 million in the current year.

Time's teletext service was intended to be cable delivered via a full-screen rather than through over-the-air vertical blanking interval and was tested extensively at Time-owned cable systems in San Diego and Orlando, Fla.

The company was trying to develop a sophisticated teletext service with some computer-like capabilities that in various ways permitted uses resembling the two-way systems known as videotex.

About 100 Time employees were involved in the teletext project. Officials said that the decision last week does not mean that Time is totally abandoning the electronic publishing business. A group of about 20 people will continue to study teletext opportunities, Time said. Those being laid off will

leave their jobs Dec. 31. Time said it will try to place as many of them as possible within the company. They will be given the same priority in hiring as the 250 employees who were laid off after the shutdown of *TV-Cable Week*, and the company will continue its freeze on hirings from outside Time.

Analysts and industry observers didn't seem to think that Time's decision on teletext bodes ill for the business as a whole. Teletext consultant David Simons of New York's Digital Video Corp. thought Time "got much too far ahead of themselves with the technology. They sought to base a station on technology which could not be developed at reasonable prices within a reasonable period of time," he said.

Teletext service using the World System is offered over cable television by Keyfax—owned by Centel, Honeywell and Field—using the vertical blanking interval of Turner Broadcasting's WTBS-TV to reach some 300 locations.

Over-the-air teletext, via the World System, is offered by Taft Broadcasting in the Cincinnati area. NBC and CBS now provide NABTS teletext service, but those services are not commercially viable yet because decoders to receive the service are not available.

Albert Crane, vice president of the CBS service, Extravision, said Time was "attempting to build a much bigger mousetrap than the cost could handle. They were trying to go too far, too fast." Crane described the CBS service as "a mass, over-the-air, cheap service."

"We're not attempting to build the Cadillac of teletext systems," Crane said.

The consensus on teletext these days is that it is still embryonic and may take years

to mature. CBS and NBC both have scaled back their efforts and sales of Zenith decoders for Taft's Cincinnati system are said to number fewer than 300.

Gary Arlen of Arlen Communications in Bethesda, Md., said NBC and CBS will face the same problems Time faced. "Time tried to accelerate the process of getting decoders out there. CBS and NBC are waiting for teletext decoders to go into

the market, which is months, possibly years, away."

Arlen is looking for teletext to become a real business in 1986 or 1987.

Simons believes that the advent of digital television will bring teletext with it. "It looks like some U.S. set manufacturers will begin incorporating digital chips into top of the line models in 1985," Simons said. "With teletext, once you have

these digital circuits in the set, you can add teletext very inexpensively." Zenith already has announced its intention to use an !TT chip in some sets starting in early 1984.

"My sense is that by '87, at least 10 percent of all TV sets produced for the U.S. market will incorporate teletext," Simons said. "That portends great things, certainly for over-the-air broadcast teletext."

STOCKS

EXCH	COMPANY	CLOSING 11/16	CLOSING 11/22	NET CHANGE IN PERIOD	% CHANGE IN PERIOD	52 WEEK HIGH	52 WEEK LOW	P/E
NYS	ABC	56.13	55.88	-.25	-.45	69.75	35.38	10
ASE	ADAMS-RUSSEL	23.63	23.88	.25	1.06	30.88	12.00	21
OTC	AMER. ELECT. LABS	32.00	29.00	-3.00	-9.38	44.25	12.50	37
ASE	AFFILIATED PUBS.	39.50	40.25	.75	1.90	45.00	26.88	15
OTC	A.H.BELO	-a-	-a-	.00	.00	52.00	18.50	11
NYS	AMERICAN EXPRESS	34.63	34.63	.00	.00	49.50	17.63	10
NYS	AMERICAN FAMILY	23.13	22.63	-.50	-2.16	24.13	9.50	12
NYS	ARVIN INDUSTRIES	27.63	28.50	.88	3.17	30.25	11.88	15
OTC	BARRIS IND.	4.50	4.63	.13	2.78	9.50	1.63	24
OTC	BBDO INTL.	40.50	39.75	-.75	-1.85	47.00	21.88	13
NYS	JOHN BLAIR	33.75	34.75	1.00	2.96	46.50	15.00	14
OTC	BURNUP & SIMS	5.25	6.25	1.00	19.05	14.63	5.00	D
OTC	CABLE TV INDUSTRIES	5.50	5.50	.00	.00	9.75	3.00	25
NYS	CAPITAL CITIES COMMUN.	149.50	146.63	-2.88	-1.92	157.50	67.75	18
NYS	CBS	70.00	68.50	-1.50	-2.14	81.75	36.13	12
OTC	C-COR ELECTRONICS	10.50	11.00	.50	4.76	35.13	14.50	13
ASE	CETEC	10.25	10.63	.38	3.66	12.88	3.88	20
NYS	CHARTER CO.	10.25	9.50	-.75	-7.32	15.50	7.00	6.1
NYS	CHRIS-CRAFT	24.88	24.38	-.50	-2.01	61.38	19.25	29
OTC	CHYRON	19.50	22.00	2.50	12.82	29.25	10.75	29
NYS	COCA-COLA	55.50	55.25	-.25	-.45	57.38	34.50	13
ASE	COHU	7.38	8.00	.63	8.47	10.63	3.88	17
OTC	COMCAST A	19.75	20.50	.75	3.80	25.25	9.50	19
OTC	COMPACT VIDEO	5.25	5.00	-.25	-4.76	10.50	2.63	18
NYS	CONRAC	16.75	17.38	.63	3.73	24.00	1.50	13
NYS	COX COMMUN.	43.88	42.00	-1.88	-4.27	55.25	26.75	17
NYS	WALT DISNEY PROD.	50.25	49.00	-1.25	-2.49	84.75	49.63	18
NYS	DOW JONES & CO.	50.00	49.75	-.25	-.50	56.25	17.88	30
OTC	DOYLE DAME BERNBACH	22.75	20.75	-2.00	-8.79	28.50	14.25	17
NYS	DUN & BRADSTREET	63.00	61.63	-1.38	-2.18	70.00	34.13	21
NYS	EASTMAN KODAK	72.50	73.25	.75	1.03	98.13	68.13	15
OTC	ELECT HISSLES & COMMUN.	9.75	9.00	-.75	-7.69	18.50	10.00	D
NYS	FAIRCHILD IND.	21.13	22.00	.88	4.14	24.88	13.63	16
NYS	FOOTE, CONE & BELDING	49.00	49.00	.00	.00	51.50	29.50	11
NYS	GANNETT CO.	60.00	63.13	3.13	5.21	72.00	33.13	18
NYS	GENERAL ELECTRIC	54.88	56.00	1.13	2.05	57.75	31.38	13
NYS	GENERAL INSTRUMENT	33.88	32.63	-1.25	-3.69	66.88	26.63	14
NYS	GENERAL TIRE	32.63	33.75	1.13	3.45	37.50	21.00	13
NYS	GETTY OIL	73.63	72.25	-1.38	-1.87	77.75	43.00	13
OTC	GRAPHIC SCANNING *	6.13	5.88	-.25	-4.08	14.44	3.94	D
OTC	GREY ADVERTISING	110.00	110.00	.00	.00	110.00	57.00	8.8
ASE	GROSS TELECASTING	55.00	55.50	.50	.91	68.00	23.25	12
NYS	GULF UNITED	29.88	31.50	1.63	5.44	30.25	19.00	9.6
NYS	GULF & WESTERN	26.88	28.00	1.13	4.19	30.13	11.50	8.3
NYS	HARRIS CORP.	38.00	38.88	.88	2.30	51.88	23.00	22
NYS	HARTE-HANKS	22.00	23.50	1.50	6.82	26.75	10.63	15
NYS	HERITAGE COMMUN.	13.88	14.13	.25	1.80	15.00	7.38	28
NYS	INSILCO CORP.	19.00	20.63	1.63	8.55	26.75	12.25	10
NYS	INTERPUBLIC GROUP	51.75	52.75	1.00	1.94	62.00	28.88	11
NYS	JEFFERSON-PILOT	39.50	39.50	.00	.00	39.75	22.38	9.4
OTC	JOSEPHSON INTL.	12.00	13.50	1.50	12.50	20.00	8.13	9.4
NYS	JMT GROUP	39.13	40.00	.88	2.24	43.00	14.75	21
NYS	KNIGHT-RIDDER	54.63	54.38	-.25	-.46	60.88	28.50	15
NYS	LEE ENTERPRISES	23.00	24.38	1.38	5.98	25.75	11.63	14
NYS	LIBERTY	23.88	24.38	.50	2.09	24.50	10.13	13
OTC	LIN BROADCASTING	20.00	21.00	1.00	5.00	24.63	8.88	21
NYS	M/A COMM	24.88	23.13	-1.75	-7.04	35.13	13.25	32
NYS	MCGRAW HILL	46.63	44.25	-2.38	-5.09	53.88	22.63	19
NYS	MCA	38.13	39.25	1.13	2.95	42.13	28.50	11
OTC	MCI COMMUN.	14.38	15.13	.75	5.22	33.63	12.13	D
ASE	MEDIA GENERAL	55.00	56.25	1.25	2.27	65.75	34.25	11
NYS	MEREDITH	38.00	38.75	.75	1.97	42.63	19.25	9.9
NYS	METROMEDIA	25.25	22.25	-3.00	-11.88	56.00	19.13	19
NYS	MGM/UA	14.25	13.50	-.75	-5.26	22.25	5.13	23
OTC	MICRODYNE	9.25	9.00	-.25	-2.70	18.00	7.13	29
NYS	3M	85.25	87.75	2.50	2.93	90.50	51.38	15
NYS	MOTOROLA	140.88	139.75	-1.13	-.80	150.00	59.00	26
ASE	MOVIELAB	5.63	6.00	.38	6.67	7.63	2.00	D
OTC	MULTIMEDIA	37.25	37.25	.00	.00	43.75	19.75	18
ASE	NEW YORK TIMES CO.	89.88	87.38	-2.50	-2.78	91.75	36.00	16
OTC	A.C. NIELSON CL A	34.25	34.25	.00	.00	39.75	22.88	15
NYS	NO. AMER. PHILLIPS	76.88	76.00	-.88	-1.14	79.63	33.50	12
NYS	OAK INDUSTRIES	5.88	5.88	.00	.00	20.25	9.00	D
OTC	OGILVY & MATHER	48.75	48.75	.00	.00	60.75	31.50	14
NYS	ORION	14.00	15.88	1.88	13.39	30.00	6.13	17
ASE	ORXON CORP.	3.50	3.38	-.13	-3.57	15.13	3.63	D
NYS	OUTLET CO.	43.63	43.50	-.13	-.29	43.75	15.00	33
ASE	POST	59.50	59.50	.00	.00	59.63	26.00	21
NYS	RCA	34.00	35.50	1.50	4.41	35.75	16.75	19
OTC	REEVES COMMUN.	10.75	10.75	.00	.00	28.63	12.00	19
NYS	ROCKWELL INTL.	32.25	32.00	-.25	-.78	35.50	15.50	12
NYS	ROLLINS	16.13	16.75	.63	3.88	18.63	9.88	21
ASE	RSC INDUSTRIES	5.13	5.13	.00	.00	7.50	4.00	67
NYS	SCHERING-PLOUGH	41.00	39.75	-1.25	-3.05	48.13	30.00	42
NYS	SCIENTIFIC-ATLAHTA	15.13	16.63	1.50	9.92	22.88	10.13	4
OTC	SCRIPPS HOWARD	24.75	25.25	.50	2.02	31.00	17.25	14
NYS	SIGNAL COS.	31.25	32.50	1.25	4.00	38.75	13.13	29
NYS	SONY CORP.	14.38	14.25	-.13	-.87	17.25	11.00	36
NYS	STORER COMMUN.	30.88	32.75	1.88	6.07	34.50	19.00	14
NYS	TAFT BROADCASTING	49.25	48.75	-.50	-1.02	57.00	28.25	14.9
ASE	TECH OPERATIONS	38.38	38.63	.25	.65	41.50	14.00	8.9
NYS	TEKTRONIX	80.50	80.13	-.38	-.47	86.75	34.00	30
OTC	TELENATION	7.00	7.00	.00	.00	10.25	2.75	D
OTC	TELEMET (GEOTEL INC.)	1.88	1.88	.00	.00	4.50	1.50	23
OTC	TELEPICTURES	15.50	17.00	1.50	9.68	24.25	6.63	26
ASE	TEXSCAN	18.00	18.63	.63	3.47	27.50	9.75	20
NYS	TIME INC.	63.50	61.38	-2.13	-3.35	78.38	25.50	24
NYS	TIMES MIRROR	82.00	81.75	-.25	-.30	88.00	35.50	17
OTC	TOCOM	4.88	4.63	-.25	-5.13	14.00	6.50	D
OTC	TPC COMMUN.	1.75	1.50	-.25	-14.29	3.00	1.38	D
OTC	TURNER BROADCASTING	26.00	25.50	-.50	-1.92	30.75	10.00	74
OTC	UNITED TELEVISION	13.25	13.13	-.13	-.94	14.13	7.38	18
ASE	UNITEL VIDEO	9.13	8.75	-.38	-4.11	13.50	10.00	12
NYS	VARIAN ASSOCIATES	55.00	55.25	.25	.45	73.00	17.38	25
NYS	VIACOM	31.50	30.50	-1.00	-3.17	40.88	17.50	18
OTC	VIDEO CORP. OF AMER.	11.13	11.25	.13	1.12	14.13	7.38	13
NYS	WARNER COMMUN.	21.25	20.75	-.50	-2.35	59.63	19.88	D
ASE	WASHINGTON POST CO.	68.75	68.38	-.38	-.55	72.00	32.50	15
NYS	WESTERN UNION	35.75	35.13	-.63	-1.75	54.25	25.25	11
NYS	WESTINGHOUSE	49.25	52.63	3.38	6.85	53.38	25.63	11
NYS	WOMETCO	41.75	41.50	-.25	-.60	43.88	19.75	25
ASE	WRATHER	39.25	38.00	-1.25	-3.18	45.75	19.25	D
NYS	ZENITH	33.00	33.50	.50	1.52	34.50	9.75	38

-a- closed for trading pending new issue

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Metromedia deal stirs concern

SECAUCUS, N.J. — Metromedia Inc., which occasionally has been taken to task by the financial community for imaginative accounting practices, announced a deal last week similar to one that raised some hackles last summer.

The company completed an agreement under which certain real estate assets were sold to a limited partnership for approximately \$125 million with Metromedia retaining the right to repurchase the assets in 20 years at fair market value. The assets consist of 30 parcels of land and improvements that have been

leased back to Metromedia, which will continue to conduct business on them.

A similar deal involving the sale of Metromedia's outdoor billboard business was attacked by *Barrons* in its Aug. 8 issue by accounting professor Abraham Biloff. He contended the deal was a financing arrangement, not a sale. The article caused a sharp drop in Metromedia stock.

Metromedia said funds from the latest transaction will be used to reduce debt, for previously announced acquisitions and general corporate purposes.

FINANCE BRIEFS

TransCOM buys KNNN for \$4 million

PHOENIX, Ariz.—Bob Herpe, former NRBA chairman, and Eric Hauenstein, former vice president and general manager of Sandusky Newspaper Stations, have formed TransCOM Communications Inc. and agreed to buy KNNN-FM in Phoenix for \$4 million.

Herpe formerly held radio properties in New Haven, Conn., and Orlando, Fla. He is chairman and chief

REGIONAL REPORTS



Continental Recording's Dan Flynn (right) presents station ID package to WILD, Boston, President and General Manager Kendall Nash (second from right) as Jim Julian and Elroy Smith look on.



Man's best friend

WNBC radio morning man Don Imus greets puppies and kids after taping a series of radio and TV spots for the North Shore Animal League, Long Island, N.Y.

WEZO shares the holiday spirit

ROCHESTER, N.Y.—WEZO-FM's new album, *The Festival of Christmas Music*, which features such holiday favorites as "The Christmas Song" by Barbra Streisand, "O Come All Ye Faithful" by Bing Crosby and "Mistletoe and Holly" by Jack Jones, is on sale at many Rochester, N.Y., stores. All proceeds from the sale of albums will benefit Camp Good Days and Special Times, a recreational camp for children with cancer.

Music for the album was chosen from WEZO's traditional 30-hour holiday programming, and the actual album was produced by Sound Approach Inc., Exton, Pa.

WSB-TV of Atlanta in a two-part series answered the question: What if Atlanta was hit by a one-megaton nuclear bomb? Reporter Marc Pickard interviewed experts to determine whether the city would be a primary or secondary target and how much damage would be inflicted in the event of a nuclear attack. The station also held special screenings of the controversial ABC special *The Day After*.

WKYS-FM and WRC-AM of Washington will sponsor the third annual "Food for Christmas" ball on Dec. 2 at the

EAST

Shoreham Hotel. The drive is designed to bring food and clothing to Washington's elderly and poor. Last year's effort produced nearly 150,000 cans of food.

WJLA-TV in Washington will provide a holiday hotline weather information service to help travelers. People will be able to call the hotline number to find out what weather conditions are expected over the holidays. The hotline number—(202) 432-9777—will run from Nov. 22 to 24.

Twenty-two outstanding high school scholar-athletes representing public high schools in the 18-county metro Atlanta area have been chosen for the 1983 Metro Atlanta High School All-Star Football Team. Selection of the team was announced Nov. 11 by WSB Radio and Stone Mountain Park, co-sponsors of the annual competition.

The team will be honored at an awards breakfast hosted by WSB Radio and Stone Mountain Park on Dec. 10. Keynote speaker will be Bill Curry, head football coach of the Georgia Tech Yellow Jackets.

Continental Recordings, Boston, has just completed an urban contemporary station ID package for WILD. The Continental creative team, headed by music director Rob Rose, worked directly with WILD Program Director Elroy R.C. Smith to create a package in tune with today's urban contemporary sound and WILD's slogan, "Your Kind of Music." The 15-cut package features soloists as well as group vocals and is currently being syndicated to urban stations in other markets.

WSAZ-TV, Huntington, W. Va., aired a five-part series on the 1960 Kennedy campaign as it impacted the station's viewing area. The station contacted local area friends and acquaintances of the president for the reports, which aired during the 11:00 p.m. news show.

The Pennsylvania Department of Education has granted WPSX-TV, University Park, Pa., \$16,420 to expand the use of television in providing Pennsylvania adults with literacy programs and high-school equivalency preparation programs.

The project will be conducted by Penn State in association with the State College Area School District.

How seemingly powerless victims of crime in Maryland are beginning to fight back is the subject of a multipart news series to air on Baltimore's WCBM-AM Dec. 5-9.

Produced and presented by WCBM reporter Sue Kopen, *Fighting Back* examines the cases of three Maryland crime victims—an arson and robbery victim, a shooting victim and the mother of a murdered robbery victim. The report includes interviews with the three on the damage caused by these crimes and how they

learned to cope with the resulting injuries while fighting for their rights as victims.

The series will be featured each weekday with segments at 6:21 a.m., 7:21 a.m., 8:21 a.m., 4:21, 5:21 and 6:21 p.m.

WCBM radio, Baltimore, will commemorate the 20th anniversary of the assassination of President John F. Kennedy with a series of chronological special reports beginning Nov. 14. The series ends Nov. 22, the day Kennedy was shot in Dallas in 1963.

The first part of WCBM's report features 30 one-minute reports by correspondent Sander Vanocur to be aired five times daily from Nov. 14 to Nov. 21.

On Nov. 22, the station will air an 18-part report on the president's assassination from reporter Herb Kaplow, who covered the Kennedy administration. Each of the Nov. 22 reports is one-hour long.

WJLA-TV, Washington D.C., sent reporter Jack Conaty to Grenada last week with a congressional delegation. Conaty prepared a series of reports on the aftermath of the recent U.S. invasion of the tiny Caribbean island. Interviews with Grenadian residents and remaining U.S. troops were featured.

When WLVA, Lynchburg, Va., designed its new van, the station management named it "WLVA Ambassador" and painted the dial location, 56, prominently on the van. Now, live broadcasts are handled from "The WLVA Ambassador" and the van is used, according to Joseph Sabatino, vice president and general manager, "to spread good will throughout the community."

WHERE THERE'S SMOKE, THERE'S A HOT ISSUE.

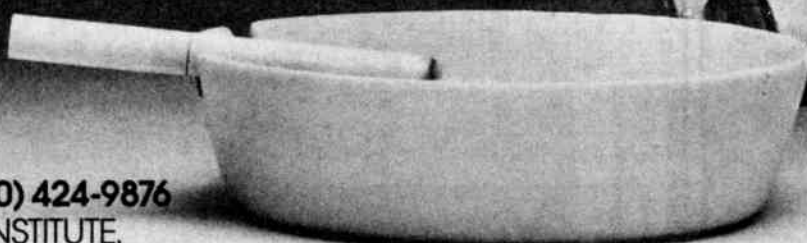
People feel strongly about smoking. You can spark a lot of interest by exposing them to both sides of issues involving cigarettes.

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KGON-FM listeners plug in to 'Computer Bulletin Board'

PORTLAND, Ore.—KGON-FM continues its role as innovator and trend-setter by offering the KGON Computer Bulletin Board Service, which began Nov. 14 at 6 p.m. and can be reached with a computer and a modem. KGON is the first broadcast station to have "users" as well as listeners.

The bulletin board service initially will consist of "Rockfiles" (menu options) with information on local top-selling albums and video games, new groups on the charts, concert reviews, the KGON top-40 playlist, top-20 videocassette rentals, top 10 software sales, daily almanac, news stories and rock news.

There also will be an electronic mail file for users and KGON expects to expand its offerings to include additional lifestyle information and "Instapoll" for research.

System operator is KGON News Director Chris Burns, who developed the bulletin board service. Operational hours are 6 p.m.-6 a.m. Monday through Friday and 24 hours on weekends and holidays.

San Francisco's KRON-TV looked back last week at events in San Francisco five years ago in *Ten Days that Shook San Francisco*. On Nov. 27, 1978, only 10 days after Jim Jones/Guyana tragedy, in which Bay Area Congressman Leo Ryan was shot, hundreds of San Francisco police officers responded to the shootings of Mayor George Moscone and Supervisor Harvey Milk by County Supervisor Dan White. Anchor/reporter Evan White and producer Tom DeVries document the political, social and emotional upheavals and examine the subsequent changes.

WEST

The beauty and excitement of thoroughbred racing came to KDOC-TV, channel 56, Anaheim, Calif., on Nov. 15, with a nightly program with an ambitious schedule—replaying all nine events at the "Holiday Meeting of Champions" in their entirety on race days. The show is hosted by Alan Buchdahl, beginning his second year as Hollywood Park's track announcer. "Today at Hollywood Park will air Monday through Friday, 9:30-10 p.m. and weekends 10:30-11 p.m. through the Hollywood Park season, ending Dec. 24.

The Future in Your Hands, a series of reports on personal financial planning, aired at 10 p.m. on the KMGH-TV *News 7 Nightscene* Nov. 21-25. Business reporter Jim Redmond laid the groundwork for basic rules of personal finance and profiled a typical family, demonstrating how they can plan effectively for major purchases, college educations and a comfortable retirement. Channel 7 also offered a free brochure in conjunction with the series.

The Golden Gate chapter of American Women in Radio and Television will host its annual media auction Dec. 6 at the San Francisco Tennis Club. Hors d'oeuvres and entertainment with the Gary Mora/KYA Oldies Road Show will precede the auction, and KTVU air personalities Bob MacKenzie and Ruby "Miss Nancy" Peterson will serve as auctioneers.

Proceeds from the auction will benefit AWRT's Foundation, which provides educational videotapes to hospitalized children and two broadcast scholarships.



All together now

Toshi Shimada, associate conductor of the Houston Symphony Orchestra, conducts workers manning the phones and computer terminals during a recent 62-hour radio marathon staged by KLEF-FM, Houston, and Honeywell. The annual event, broadcast Nov. 4-6 from Houston's Galleria mall, helped raise approximately \$246,000 for the orchestra.

WKYC heralded by Gabriel Awards

CLEVELAND — WKYC-TV, channel 3, the NBC-owned station has been named among those receiving honors in the 1983 Gabriel Awards competition, sponsored by Unda-USA.

The Certificate of Merit recognized WKYC for "consistent high quality programming, which includes artistic, entertaining, educational, informational and public service programming."

The 1983 Nippon Computer Graphics Association Grand Prix award has been given to Cranston/Csuri Productions, Columbus, Ohio. The Grand Prix is the highest award for excellence in computer graphics given by the Japanese association.

Also, The International Film & TV Festival of New York has awarded Cranston/Csuri five medalist honors for its 1983 competition. The medals were presented for computer animation for the following: *U.S.F.L./L.A. Express* 30-second TV spot; *ABC World News Tonight* intro; *ABC Nightline* intro; KCNC-TV Denver promo; and the company's own demo reel.

During WCLV, Cleveland, Salzburg Festival, broadcast Nov. 11 and 12, the station raised \$16,322 for the Ohio Chamber Orchestra. The Salzburg Festival is one of two major fund-raising events that WCLV presents each year on behalf of Cleveland area arts organizations.

KTCA, St. Paul, Minn., has been awarded a matching grant of \$250,000 from the National Endowment for the Arts to collaborate with Walker Art Center on the creation of a new television series for national broadcast. Entitled *Alive from Off Center*, the thirteen-part series will include new dance, theater, music and video works.

CENTRAL

that fuse the performing arts and television to create a new genre—performance television.

WMJI-FM, Cleveland, and American Airlines are getting into the holiday spirit by offering a Majic listener the opportunity to bring a family of four into the Cleveland area for the Christmas and New Year's holidays. Listeners 18 years old or older can send a postcard to the station. Six postcards will be read on the air daily, and listeners will have 10 minutes and 57 seconds after their names are read to call the station and qualify for the trip. All listeners who call in will receive a gift certificate of \$20 for Ohio Bell service so they can "reach out and touch someone" during the holiday season. Majic air personality Chris Elliott will conduct a drawing Dec. 8 to choose the grand prize winner, who will be able to fly his or her family (of four) home for the holidays.

Toys for Tots time is nearing, and WZUU-FM, Milwaukee, and TV-6 will be the major sponsors of the Milwaukee-area drive. Larry (The Legend) Johnson will do his show from outside the TV-6 studios on Dec. 9 as people drop off toys. WZUU and TV-6 also will collect toys that day at Southgate Mall.

WMJI-FM recently gave away \$10,000 to Barry Friedman of Akron, Ohio, in a promotional event. Friedman was told that he had one minute to grab as much money as he could from a pile containing \$1 million, and then throw the money in the trunk of a car 20 yards away. WMJI carried a live broadcast of the event.

KSEI-AM and KRBU-FM, Pocatello, Idaho, now are represented by Katz Radio. They were formerly represented by Jack Masla Inc.

Cleveland's WGGB-AM and WMJI-FM, the Higbee Co. and the Cleveland Ballet Council presented "Jubilation," a Williamsburg holiday fest to benefit the Cleveland Ballet. Nov. 18. Greeters at the grand entrance were dressed in authentic Williamsburg costumes, and portions of the entertainment were provided by the Williamsburg Fife and Drum Corp. and members of the Cleveland Ballet.

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BY IN BRIEF
Multiple applicants

Nebraska video ventures

The heartland of America is making some interesting ventures into new television technologies. AGRI-VIS, an agricultural information service, and HI-VIS, a service for hearing-impaired, are broadcast on line 21 of the standard broadcast signal by the Nebraska Educational Television Network. And The Nebraska Videodisc Design/Production Group claims to have produced more interactive videodiscs than anyone else.

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BW EXTRA TELEVISION

Video service debuts

In mid-January, many TV viewers in Chicago will have the chance to record recent theatrical films and other programs thanks to ABC Video Enterprises' new TeleFirst Entertainment Recording Service. TeleFirst will broadcast scrambled signals of popular films and other programming for recording on home videocassette recorders during the broadcast network's off hours—2 to 5:30 a.m.—starting in January.

Page 15

WTTW breaks barrier in stereo television

By Bill Dunlap

While there is much talk lately that over-the-air stereophonic television broadcasting is virtually upon us, there is only one place now where you can tune in a station's signal any time and hear it in stereo.

The station is WTTW-TV, the Public Broadcasting Service outlet in Chicago and, for the time being, the only place to hear the broadcast also is WTTW-TV.

The station has been testing the Telesonics stereo broadcasting system for several years during off hours, but starting Oct. 14, it extended that testing to include its complete programming schedule.

Larry Ocker, vice president for engineering at the station, said there are no stereo television receivers in the area, but the station has built prototype converters to receive the signal at the station.

"We wanted to test the Telesonics system over the normal day-to-day television broadcast operation to make sure there weren't any problems," Ocker said. All programming is broadcast in stereo, he said, with those programs not produced in stereo broadcast in synthesized stereo.

"We've been working with Telesonics for about eight years now."

Ocker said. "We feel the system has the most advantages of the three being tested and, quite honestly, we have a very minor interest in Telesonics."

The National Association of Broadcasters and Electronics Industries Association have been studying the Telesonics system as well as TV stereo systems proposed by Zenith and the Electronics Industries Association of Japan. The members of the EIA's multichannel television sound subcommittee will vote late next month and recommend one system and one noise reduction method to the Federal Communications Commission.

Standards selection

The subcommittee has set up a selection method in which 12 votes will be cast. One vote will be cast by the broadcast equipment manufacturers, the integrated circuit manufacturers, the NAB, the Association of Maximum Service Telecasters, the National Cable Television Association, ABC, CBS, NBC and the Public Broadcasting Service. Television receiver manufacturers will have three votes.

Noise reduction systems also are being proposed by dbx Inc., Dolby Laboratories and CBS.

In a turnaround from its policy with AM radio stereo systems, the

FCC has indicated it will select one television multichannel system as the standard for the industry. The FCC decided to let the marketplace select the AM stereo system with the result that four incompatible systems now are in competition.

FCC Mass Media Bureau Chief James McKinney is on record as saying he will recommend that the FCC select one system, providing the tests show one of the systems to be superior.

Many in the broadcasting industry have been critical of the FCC's recent policy of letting the marketplace set standards. They believe now that an FCC selection of one of the proposed systems will give the industry the confidence to spend money and build equipment without the fear that they are betting on the wrong system.

A 400-page NAB-EIA report still is being studied by the industry, and few votes can be forecast this early.

Kevin Dauphinee, equipment planning engineer for ABC, says the network is leaning toward the Telesonics or Zenith system because they use an AM subcarrier for the second audio channel, as opposed to the EIA-Japan system, which uses an FM subcarrier.

"We feel that an AM subcarrier system is advantageous in terms of fidelity—audible fidelity," Dauphinee said. "AM is better in terms of

distortion. In terms of noise, it is not quite as good, but we think the psycho-acoustic response to noise is more favorable than the psycho-acoustic response to distortion—people can accustom themselves to noise better than to distortion," he said.

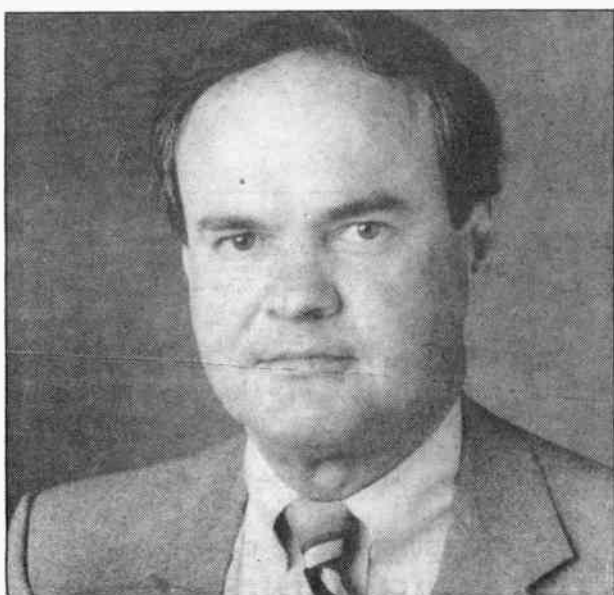
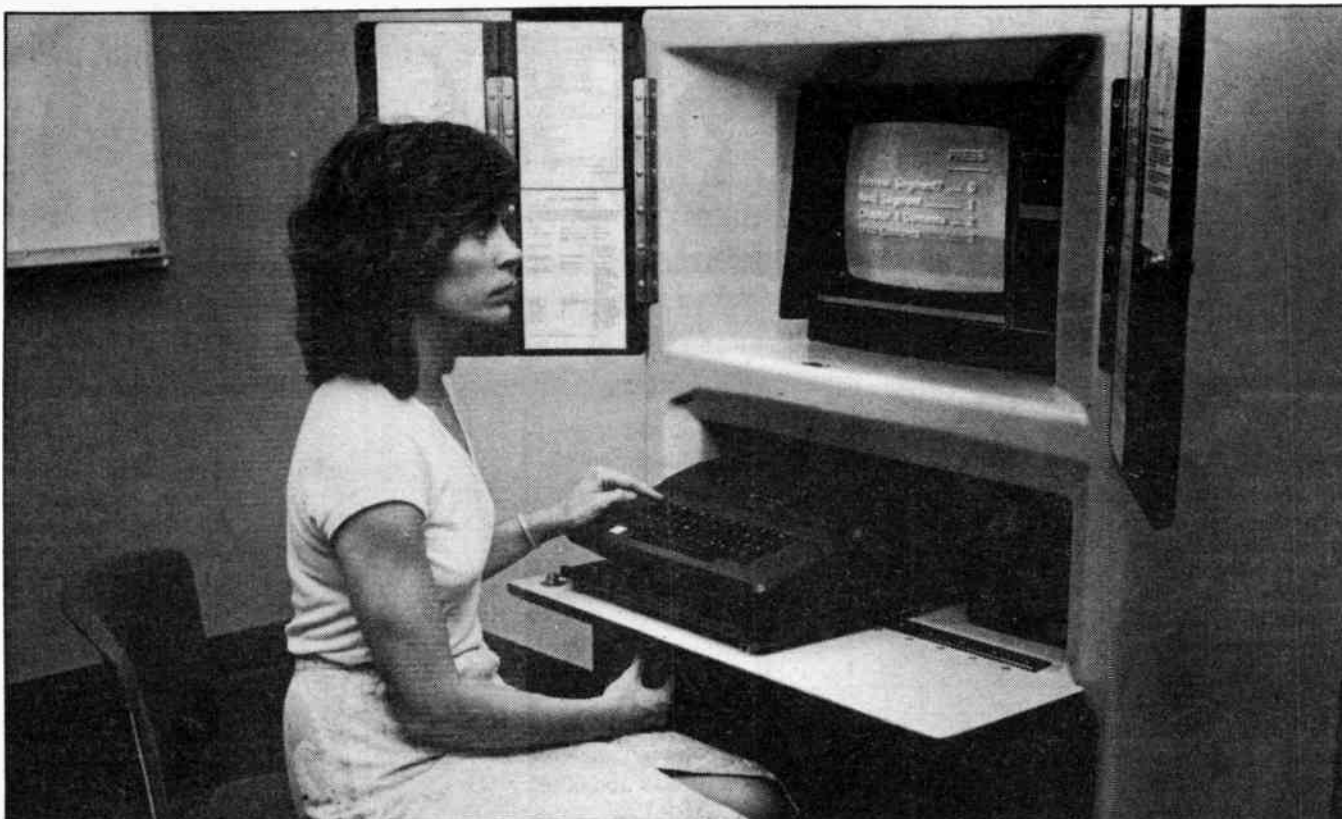
Dauphinee said ABC was undecided so far on a noise reduction system. "We've reviewed the data, but you really have to hear the performance of the systems and that's what we'll be doing this week in Washington," he said.

ABC said its main thrust with multichannel sound is more toward second language applications than stereo broadcasting. "We feel we can reach a number of viewers with a second language that will be very beneficial to us in increasing our viewership," Dauphinee said.

"We wouldn't require all affiliates to have second language receiving ability. We could probably broadcast to 60 or 70 percent of the Hispanic-speaking population with our own stations in New York and Los Angeles. We would probably tie in an affiliate in Miami, Houston, El Paso.

Continued on page 15

The specialties of the Nebraska Videodisc Design/Publication Group include both instruction design and technology and interactive production, according to Jack McBride (below), general manager of KUON-TV and Nebraska ETV Network. Char Osborn (right) is unit director of the videodisc group.



AGRAVIS

Videodisc ventures pay off

By Dave Potorti

The heartland of America is making some interesting ventures into new television technologies. AGRI-VIS, an agricultural video information service, and HI-VIS, a similar service for the hearing-impaired, are being broadcast on line 21 of the standard broadcast signal of all nine stations in the Nebraska Educational Television Network.

The Nebraska Videodisc Design/Production Group, made up of about 10 television professionals, claims to have produced more interactive videodiscs on a wider variety of subjects than anyone else.

All three projects are based at the Terry M. Carpenter Nebraska Educational Telecommunications Center at the University of Nebraska, Lincoln Campus, Lincoln, Neb. Public station KUON-TV is licensed to the university, and the university and Educational Television Commission jointly operate the Nebraska Educational Television Network.

Six years ago, the network was commissioned by the Corporation for Public Broadcasting to undertake a series of research and design activities with the then-new videodisc technology, on behalf of public and instructional television.

The CPB provided research and development subsidies for five years, resulting in the formation of The Nebraska Videodisc Design/Publication Group.

"Since then, we've had the opportunity to do a fair amount of pioneering and fact-finding in terms of the interactive videodisc technology," said Jack McBride, general manager of KUON-TV and Nebraska ETV Network. He's also director of University of Nebraska Television.

"The specialties of our small group include both instructional design and technology as well as interactive production. We're supported by the usual TV art,

graphics, videography and photography facilities that are available through our Nebraska Educational Telecommunications Center," he said.

McBride said the group has developed videodisc production and pre-mastering techniques that have since become adopted by the industry.

The group will hold its 11th Videodisc Design/Production Workshop in December, offering designers and producers a chance to get hands-on experience in the design, scripting and production of segments. Its fifth annual symposium on videodisc programming is being planned for next year accompanied by a state-of-the-art equipment expo.

Origination point

KUON-TV, the origination point for all programs of the Central Educational Network and Pacific Mountain Network, was one of the first five public television stations to have satellite uplink capability. It's used the uplink to do a satellite teleconference instructing viewers on the use of videodiscs and has shown the technical practicality of originating broadcast programming from videodiscs.

Started last fall, the AGRI-VIS videotext service is carried on the nine-station Nebraska ETV Network. In addition to KUON-TV, the stations include KLNE-TV, Lexington; KYNE-TV, Omaha; KTNE-TV, Alliance; KPNE-TV, North Platte; KMNE-TV, Bassett; KXNE-TV, Norfolk; KHNE-TV, Hastings; and KRNE-TV, Merriman.

Featured reports include commodity futures quotations from the Chicago Board of Trade and Chicago Mercantile Exchange, plus market reports from the USDA. The service provides National Weather Service reports and forecasts plus current financial news from the Associated Press.

"In selecting the information, we consulted very heavily with an advisory board, and have an ongoing advisory committee that helps us to make decisions," said

Scott Leigh, videotext coordinator/programmer. "Very early on, we became aware that we needed a service that fit between the deluxe services—which people are paying between \$200-\$500 a month for—and reading about the information the next morning in the newspaper." There's only a 10-minute delay on AGRI-VIS reports.

About 1,000 decoders, priced in the neighborhood of \$255, are in circulation, many of them in neighboring states that pick up the Nebraska ETV Network signals.

"We will probably be adding local interior Nebraska elevator prices on a daily basis, and may make extensive use of AgNet features for weekend programming purposes," Leigh said.

First year costs for AGRI-VIS were provided by a grant from Nebraskans For Public Television Inc. Alternate financing plans, including commercial underwriting from a variety of agriculture-related services, are under consideration.

State appropriation

The HI-VIS service was mandated by the state of Nebraska in 1982 and is financed by state appropriation. Between 700-1,000 decoders have been sold specifically to hearing-impaired viewers, but because the decoder is the same model used for the AGRI-VIS service, viewership may be even greater.

HI-VIS offers AP cable news, sports, national news, regional news from the Omaha AP office, financial news, AP stocks and news briefs, all at 15-minute intervals.

The Nebraska Commission for the Hearing Impaired also supplies stories and bits of information of interest to the deaf and hearing-impaired population. These are scheduled at specific times for viewer convenience. National Weather Service reports keep viewers advised of fast-changing weather conditions—a particular problem for hearing-impaired viewers on the move, Leigh said.

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EXTRA

Tele1st ready to fly

By Adam Buckman

In mid-January, many TV viewers in Chicago will have the chance to record recent theatrical films and other programming via a new subscription TV service.

The new service, the TeleFirst Entertainment Recording Service, is owned, operated and developed by ABC Video Enterprises.

Through ABC-owned stations as well as participating affiliates, TeleFirst will broadcast scrambled signals of popular films and other programming for recording on home videocassette recorders during the broadcast network's off-hours—approximately 2 a.m. to 5:30 a.m.

The signals are recorded in scrambled mode, but a new Sony decoder invented for TeleFirst can scramble the recorded programming when connected to any home VCR.

The Sony decoder currently is being tested in Japan, but will be ready for TeleFirst's January launch in Chicago, a TeleFirst spokeswoman said. Decoders from other manufacturers will also be available with announcements about those products due by the January startup, she said.

For consumers, the new service provides a means of "legally" recording programs off their TV sets. But programming and customer recording will be closely monitored by TeleFirst, which is described as "primarily a movie service" with some cultural, children's, educational, music and other programming.

"For the viewer," said TeleFirst President Arthur Cohen, "TeleFirst offers total viewing flexibility and tremendous program diversity at a low unit cost."

To subscribe to TeleFirst, consumers will have to pay \$25.95 a

month and \$75 for installation of the Sony decoder. The spokeswoman noted that consumers' monthly bills will often be lower than \$25.95 because they receive credit for programs that are aired but not recorded.

Chicago was chosen as TeleFirst's launch market because of "a high concentration of VCR owners" and the willing cooperation of WLS-TV, the ABC O&O in Chicago.

TeleFirst has also entered a joint agreement with Household Finance Corp. to help finance installment purchases of VCRs for subscribers who choose to buy a VCR through TeleFirst.

Under the agreement with HFC, TeleFirst expects installment plans to run about 24 months. Present plans call for TeleFirst to offer subscribers two different models of Sony Betamax recorders and a selection of VHS players from other major manufacturers to be named later. VCR prices will start around \$400, according to TeleFirst.

The TeleFirst spokeswoman said ABC affiliates will have to do very little planning and engineering to broadcast scrambled TeleFirst signals. Since the programming will be broadcast during the stations' off-hours, all an affiliate has to do is leave its transmitter on for a few extra hours.

TeleFirst will be responsible for marketing, securing subscribers, installing and repairing equipment and assembling a monthly program guide.

Providing their transmitter power is the only way ABC affiliates will participate in TeleFirst. ABC Video Enterprises has agreed to pay affiliates \$1 per subscriber in return for the use of their broadcast signal during off-hours.

WTTW breaks stereo barrier

Continued from page 13

Corpus Christi, and similar cities," he said.

ABC, which has traditionally targeted the urban audience more than the other networks, recently did Spanish simulcasts of *The Fall Guy* and some Saturday morning programming on radio stations in New York, Los Angeles, Chicago, Miami and San Antonio, Texas.

A technical paper delivered at the recent SMPTE convention in Los Angeles indicated NBC is looking at multichannel sound more for stereo broadcasting than second language purposes.

Edward Ancona, director of film and tape post-production for NBC at Burbank, said the network has been working on multichannel sound for several years. "Anticipating the day it is authorized by the FCC," Ancona told a SMPTE audience, "some special shows such as *Live from Studio 8H* and *NBC Friday Night Videos* have been simulcast in stereo and the *Tonight Show* has been recorded in stereo on a regular basis since October 1982."

Three-channel stereo

NBC has been discussing the benefits of stereo sound with its affiliates and talking with set manufacturers on their plans. NBC favors a three-channel stereo system. "In dialog-dominant themes, we have found the third center channel to be very effective," Ancona said. "Some sound effects are mixed into this channel, but most effects and music are assigned to the left and right channel."

Ancona said stereo wouldn't add much to production costs and it appeared to him that in-house video production and feature movies would be introduced first, closely followed

by packaged sitcoms and series shows produced in motion picture format.

Dauphinee said while it is possible to encode three channels using any of the three multichannel systems being considered, ABC finds the idea "totally unacceptable. You are never going to get consumers to install such systems on a grand scale," he said.

A problem that still has to be worked out is that many cable television systems can't handle the stereo signal and many techniques used to scramble pay television signals use the same subcarriers that are required for multichannel sound.

The National Cable Television Association said it will ask the FCC for partial relief from the commission's "must-carry" rules so operators will not have to retransmit multichannel sound.

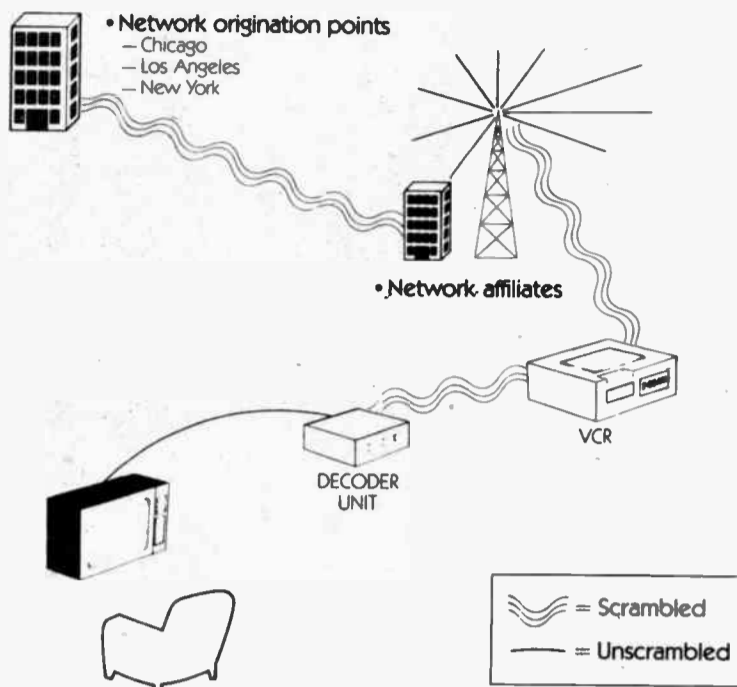
The wider television signal required for multichannel sound also could cause interference between channels on cable television, which puts signals on all channels, leaving no unused channels between signals to act as buffers.

Industry people, though, seem to think this is a problem that can be overcome and many expect to see a fair number of manufacturers exhibiting consumer equipment at the summer Consumer Electronics Show.

A Zenith spokesman said the company's new line of "Smart Sets" comes with a Redi-Plug, which was developed to accept adapters that decode teletext and multichannel sound broadcasts.

An indication of things to come was offered recently in New York, when Metromedia took simulcasting a step beyond its usual applications with a Saturday night broadcast of Stanley Kubrick's *2001: A Space Odyssey* on WNEW-TV, channel 5, and WNEW-FM.

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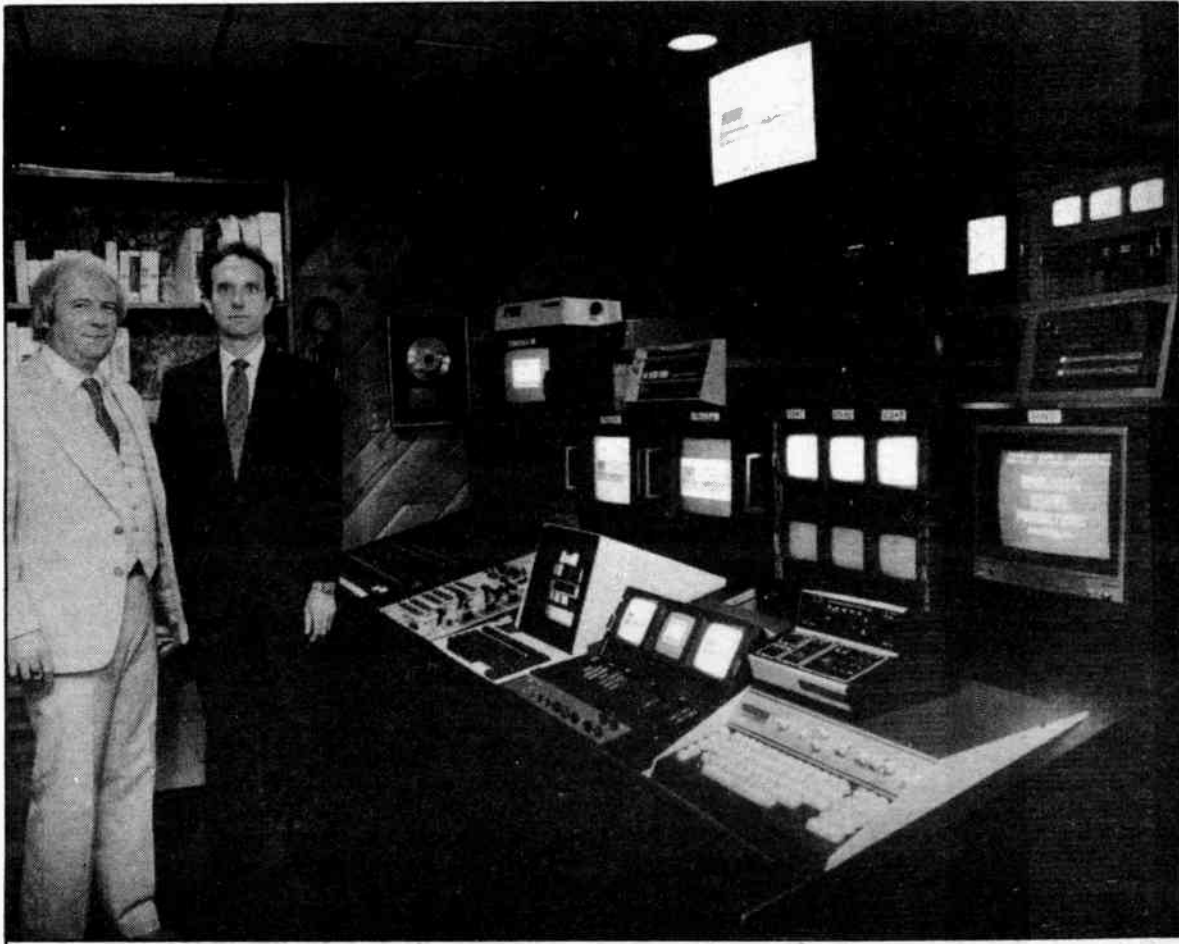
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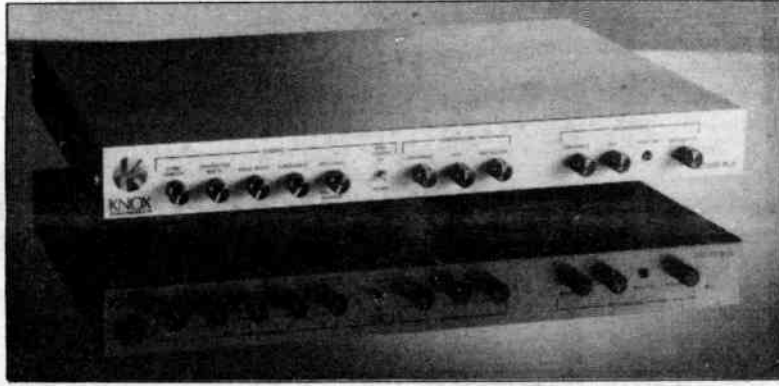
TECHNOLOGY UPDATE



Something to crow about

President Jerry Crowe (left) and Charles Henderson, executive vice president of Henderson Crowe Productions, show off part of their new studio and production facility in downtown Atlanta. The new facility uses a digital Equipment Corp. PDP11 computer system and has two 24-track audio recording studios.

Knox Video Products recently introduced its Knox Color Box, featuring two independent video colorizers and priced at \$1950.



Knox introduces

HARDWARE

GAITHERSBURG, Md. — Knox Video Products has introduced its Knox Color Box, which features two independent video colorizers each with full luminance, hue and saturation controls.

Additional features allow the color box to be used as a posterizer for color or black and white video signals. The color box, priced at \$1,950, is a general purpose, stand-alone colorizer for keying any character generator over downstream video or background color.

Crosspoint Latch Corp., Union, N.J., has introduced the 6112BH switcher featuring nine inputs including a built-in colorizer, four buses, two independent mix-effects systems, each with its own positioner and pattern generator, double re-entry on each mix-effects system, downstream keyer with matte and a blink key.

The switcher has two additional keyers—one in each M-E (mix-effects unit)—that allows several effects such as wiping. A chroma keyer is optional on the 6112BH, which costs \$10,500 for delivery in January.

WLAE-TV, a new Catholic educational channel in New Orleans scheduled to hit the air

early next year, already has used some of its new Betacam equipment from Sony.

A crew recently completed a trip to France and Italy with Archbishop Phillip Hannan to document his pilgrimage to several historical sites with religious significance.

The station, which will edit with 1-inch tape for broadcasting, has two BVW-3 Betacam camera/VTRs and a BVW-10 studio playback deck.

In Minneapolis, WTCN-TV has been covering a number of local and international news stories with Betacam equipment delivered last July. The station took the equipment to Beirut, Costa Rica and to London, where WTCN covered the first professional football exhibition game ever held there.

The station already has 15 BVW-3 Betacam camera/VTRs and eight BVW-10 studio playback decks. The station has ordered six more BVW-3 systems and four BVW-40 recorder/editors for 1/2-inch editing.

The Chicago film and video production industry got a boost recently with the opening of a

PROGRAMMING BRIEFS

BURBANK, Calif.—Columbia Pictures Television is jumping into the development of first-run syndication programming, according to Stephen Girard, senior vice president, creative affairs.

"The networks are still our biggest customers," Girard said, "but first-run syndication is an expanding market and gives us an alternative for our creative resources."

Girard said Columbia currently has in development several series and movie projects for first-run syndication, under the aegis of Bill Novodor, vice president, creative affairs.

Projects include a half-hour access series, *The Good Life*, in association with Earl Greenburg Productions and Kenyon & Eckhardt; a four-hour movie for Operation Prime Time entitled *Jenny's War*, to be produced by Lou Rudolph and Bob Chenault; *It Came Upon a Midnight Clear*, a two-hour motion picture produced by George Schenck and Frank Cardea, for an ad hoc network of independent stations; *The Hollywood Hooligans*, a children's entertainment magazine, produced in association with Earl Greenburg Productions; and *Jukebox Saturday Night*, a half-hour weekly musical show presenting songs from the '30s, '40s and '50s.

The Search For Alexander The Great will be distributed internationally by Western World Television. The four-part television series originally was produced by Time-Life Television in association with Video Arts Television. Actor James Mason is host and narrator.

The Eastern Educational Network is importing two television shows in association with CBS Enterprises/ Les Enterprises Radio-Canada: *Seeing Things*, a comedy/

mystery created, written and produced by Louis Del Grande, and *The Nature of Things*, a science/fact documentary series hosted by Dr. David Suzuki.

Panorama Hispano, a national Spanish-language public radio series, will be produced by WHA Radio, Madison, Wis. Twenty-six weekly half-hour programs will be made available that offer a wide range of cultural "magazine" programming to public radio stations nationwide. Segments will be contributed by independent Hispanic radio producers. Production on the series begins Dec. 1.

New Waves, a two-hour children's radio format, will be produced by Family Radio Programming Inc. and distributed by McGavren Guild Radio. Starting Jan. 29, the program will combine popular music, youth-oriented features, contests, comedy and serialized drama appealing to children aged 9-14 and their families.

Columbia Pictures Television has signed producers Gary Bernstein and Larry Hovis to an exclusive contract to create daytime projects for the studio. Their first project for Columbia was *Show Me*, a new CBS game show pilot for Ralph Andrews Productions in association with Columbia.

Bernstein has worked in daytime programming for several years as a writer/researcher for ABC's *Rhyme or Reason* and as director of daytime programming development for MTM Productions. Hovis starred in *Hogan's Heroes* for six years and was an Emmy-winning writer on the *Laugh-In* series.

Columbia Pictures Television produces *Days of Our Lives* in association with Corday Productions for NBC and *The Young and the Restless* for



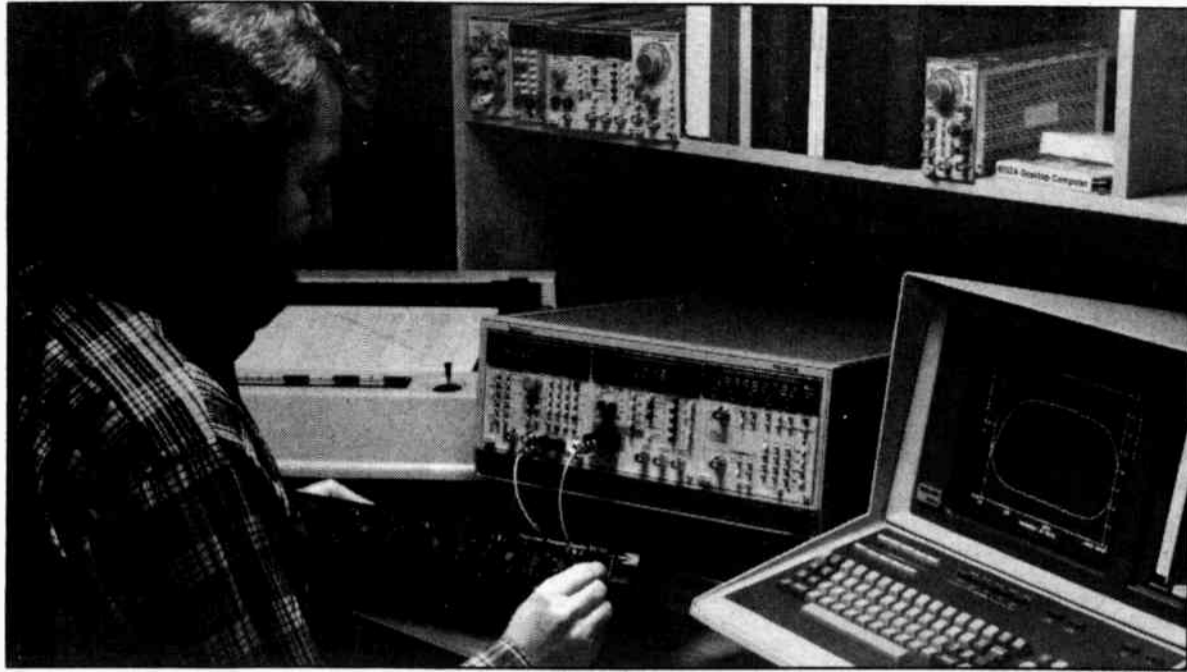
Larry Eskridge, president and general manager of Center City Studios, Chicago, demonstrates the difference between film and videotape. For the demonstration, Eskridge recorded the same scene on film and videotape and then transferred the film to videotape. The \$2.5 million facilities of Center City Studios are among the best equipped in Chicago.

color box

new state-of-the-art post-production studio, **Center City Studios.**

Center City is equipped with two Bosch video switchers, three Harris TC 85 computer-controlled cameras, a two-channel Bosch compositor character generator, two channels of Harris IRIS Still Store, a Quantel 5010DVE with digi-flip, four Sony BVH 2000 VTRs, audio and video lines for teleconferencing and a studio with workshops and a kitchen.

Client facilities yet to be completed include an exercise room and health club and two smaller studios. Larry Eskridge is president and general manager of Center City.



Automated audio

Tektronix' new SG 5010 programmable oscillator and AA 5001 programmable distortion analyzer, first shown at NAB '83, are now available. These two new TM 5000 plug-in products can be configured flexibly into an automated audio test system. Both products feature high level English-like command language for all functions and comply with Tektronix standard codes and formats.

Leader Instruments Corp., Hauppauge, N.Y., has released its new test and measurement instrument catalog, with 25 new product introductions included. Featured in the 80-page catalog are two new oscilloscopes, a 100 MHz four-channel dual time base oscilloscope and a 50 MHz two-channel dual time base oscilloscope, as well as a new oscilloscope calibrator. In the professional video products line, the catalog includes three new products.

CBS in association with Bell/Philip Television and Corday Productions. Susan Simons is vice president of daytime for Columbia.

Thirteen more hours of programming have been close captioned by the **National Captioning Institute**. The shows include *Eddie Boyd—Bank Robber*, *The Generic News*, *Healthier Babies: The Genetic Era*, *Joint Custody*, *The Kid Who Couldn't Miss*, *Making The Most of Micro*, *Promises: Profile of an Alcoholic* and *The Store*. They will run prior to Dec. 29. Funding was provided by the Corporation For Public Broadcasting and public TV stations.

Ten of the 23 teams in the National Basketball Association have contracted with **Bonneville Satellite Communications** to provide broadcast transmission of home and away games this season.

The Los Angeles Lakers, Atlanta Hawks, San Diego Clippers and Houston Rockets are using the satellite service for the first time while the Denver Nuggets, Utah Jazz, San Antonio Spurs, Golden State Warriors, Seattle Supersonics and Portland Trailblazers are returning as Bonneville clients.

NBA clubs contracting for radio broadcasts only include the Clippers, Rockets, Spurs and Jazz. All of Bonneville's other satellite customers in the NBA have contracted for satellite delivery for television broadcasts.

Angenieux Corp. of America has relocated its U.S. marketing and sales headquarters to Miami, from where the company hopes to service South American customers also. The company will retain fully staffed offices in Hudson, N.H., New York and Los Angeles.

THE GOLD RUSH IS ON



Go prospectin' for BPA GOLD! The Deadline for BPA Gold Medallion Awards Competition is February 15, 1984



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Dept. of Telecommunications
and Film
San Diego State University
San Diego, CA 92182
619-265-6570

PEOPLE ON THE MOVE

KWGN-TV, Denver, has announced two staff additions. **Esty Russell** joins the KWGN creative services department as on-air promotion director, and **Ira Rappaport** has been appointed art director. Russell formerly worked for the NBC affiliate KCST in San Diego. Rappaport comes to KWGN from New York, where he served as graphic artist for the national CBS network.

Bill Raymond, well-known local radio and television personality, has been appointed station manager of WWCO-AM, Waterbury, Conn. He returns to the management post after eight years of executive employment with WATR and channel 20 in Waterbury.

Debbie Wright will join KJZ-TV, Baltimore, as weekend co-anchor and weekly consumer reporter. Wright has been with WJZ since 1981 as a general assignment reporter. She has held positions with WESH-TV in Orlando, Fla., and with WHO-TV in Des Moines, Iowa.

WETA-TV, Washington, has appointed **Jan DuPlain** as manager of local press and community relations. DuPlain has over 15 years in public relations experience.

Gary Reals has joined WJLA-TV in Washington as a news reporter. He will be covering the police and crime beat for the station.

Daniel Flamberg has been appointed senior vice president for communications of the Radio Advertising Bureau. Flamberg will plan all of RAB's communication and promotional projects.

The new general manager of WLZZ/WZUU-FM, Milwaukee, is **Al Moll**. Moll was general sales manager and WLZZ station manager.

John Blair & Co. announced the election of **Herbert Shayne** to the company's board of directors. Shayne is Blair's seventh non-employee director and is president and chief executive officer Werthan Industries Inc., Nashville, Tenn.

Katz Radio has announced three appointments: **Bob McCurdy** has been appointed divisional vice president and will continue to manage Katz' Minneapolis office; **Mike Marshall** has been appointed divisional vice president and will continue to manage the St. Louis office; and **Susan Brazell** has been named vice president, national sales manager of Katz Independent Television's swords team in New York.

J. James Beam has joined KJJY, Ankeny-Des Moines, Iowa, as part of its airstaff to handle midday duties. Beam replaces "Big" John King who has left the station for a position with KWMT, Fort Dodge, Iowa.

C-Cor has announced the promotion of **Joseph Preschutti** to vice president/engineering. In the new position, Preschutti will continue to direct the research and product development activities of the company.

Jacki Schlesinger has been promoted to Probe media analyst for Katz marketing services. Schlesinger joined Katz in 1982 as a sales assistant for Katz American Television's white team in New York. In her new position, Schlesinger will handle data processing and analysis of Probe requests from Katz client stations and sales divisions. **Laura Rigazio** has been promoted to marketing analyst, special projects, for Katz marketing services. Rigazio came to Katz Communications in 1982 as a sales assistant on Katz Independent Television's sabers team in New York.



Ira Rappaport

Robert Galvin, vice president of program production operations for NBC's Operations and Technical Services Division, has been promoted to vice president of product operations planning for the same division.

Larry Pollock, vice president and general manager of Philadelphia's WPVI-TV, channel 6, has been elected to Arbitron Ratings' Television Advisory Council.

Bryon Brammer has been named Western regional sales manager for C-COR Electronics Inc. Brammer, headquartered in Los Angeles, will handle sales in California, Washington, Oregon, Nevada, Arizona, Alaska and Hawaii.

KRDO News 13, Colorado Springs, Colo., has promoted **Kirk Selby** to chief photographer. Selby has been with News 13 for nearly two years.

KMMM, Austin, Texas, has added three members to its local sales staff: **Peggy McCormick**, **Mark Midkiff** and **Stephen Hester**.

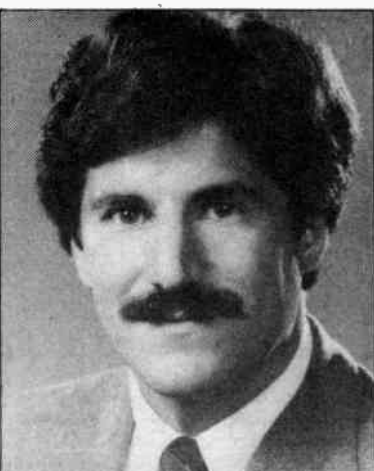
Ana Lopez has joined WVIT's 30 News team, West Hartford, Conn., as weekend anchor and reporter. Lopez brings an extensive TV news anchoring, writing and editing background from New York, Denver and Sacramento, Calif.

Ernest DeSoto, formerly the morning news editor at WOAI News/Talk Radio in San Antonio, Texas, has joined KTRK-TV; Channel 13 in Houston as an assignment editor.

John Bailie, acting station manager of WAWS-TV, Jacksonville, Fla., has been promoted to general manager of the station. Bailie joined the station in 1980 when it first went on the air.

Brian Peterson moves from Green Bay, Wis., where he was news director at WBAY-TV, to Honolulu to become news director of KGMB-TV. **Bob Sevey**, anchor of KGMB's 6 and 10 p.m. news, has been named managing editor of *KGMB News*.

Gene Rubin has joined WAGA-TV, channel 5 in Atlanta, as a meteorologist/science reporter for *Eyewitness News*. Rubin moves to channel 5 from cable TV's Weather Channel. He also has worked for KSTP-TV, Min-



Peter Tortorici



Esty Russell

neapolis, and the Wisconsin Department of Natural Resources.

No successor has been named yet for **Ronald Kempff**, who has resigned as vice president and general manager of Cox Communications' WHIO-AM/FM, Dayton, Ohio. Kempff had been with the station since January 1972.

Lynn Bryan, a local sales executive for the last two years at WRKS-FM, New York, has been elevated to national sales manager. Bryan's radio sales career includes a stint as an account executive at WCBS radio, New York.

Radio personality **Kid Cassidy** last week began holding down the evening shift at WHYT, 96 Hit-FM, in Detroit. Cassidy, formerly a program director for WPOE, Greenfield, Mass., has been an on-air personality at WUSN-FM, Chicago, and WZPL-FM, Indianapolis.

Carol Senor has been named assistant advertising and promotion manager at KFVB radio, Los Angeles, after serving as advertising, promotion and publicity director at KMPC, Los Angeles. Also at KFVB, **Capri Inge** has been named an account executive. She had been an account executive in Houston at KPRC.

Judi Barton, a producer for KYW-TV, Philadelphia, has joined the station's *Eyewitness News* staff as a daily consumer reporter. As a producer, Barton has contributed her talents to *Evening Magazine* and KYW's weekly *Satisfaction Guaranteed*.

KMBZ radio, Kansas City, Mo., has created the only full-time radio news department in the city devoted to covering local government activities. **Neil Poindexter** will serve as city/county government reporter based at KMBZ's City Hall bureau. Radio announcer **Rush Limbaugh** also has joined the station to anchor the 12-1 p.m. news with host Don Burley and the 3-7 p.m. news with host Curt "Mother" Murz.

At the National Association of Broadcasters in Washington **Bernadette McGuire** has been named vice president of the research and planning department and **Rory Wilcox** has been appointed vice president of the public affairs department.



James Harrington



Joseph Mayernick

The Jerrold Division of General Instrument has announced the appointment of **Joseph Mayernick** as controller of its worldwide operations. As controller he will be responsible for all accounting, financial planning and analysis.

Monte Lounsbury has moved from Lorimar Television to Blair Entertainment, where he has been named Midwest regional sales manager. **Joseph Middelburg**, manager of Viacom's Mid-Atlantic Division, has been named Blair Entertainment's Eastern regional sales manager.

Cyndie Reynolds has been named promotion manager at WTSP-TV, channel 10, St. Petersburg/Tampa, Fla. Reynolds has served as assistant promotion manager and, most recently, acting promotion manager at WTSP.

KISS Broadcasting Inc., San Antonio, Texas, has announced the appointment of **Alan Ecklund** as general sales manager and **Dash Riprock** as local sales manager. Ecklund will assume the responsibility for national, regional and local sales. Riprock's responsibilities include local business development and the direct supervision of the local sales staff.

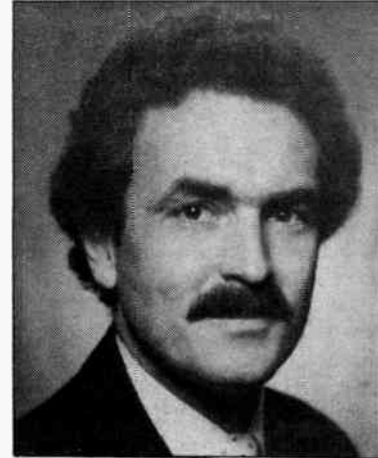
At CBS Radio, **Timothy Dorsey**, station manager of KHTR-FM, St. Louis, has been named station manager of KMOX in the same market. **Robert Fulstone**, general sales manager of KMOX, has been named station manager of KHTR-FM.

Jim Corboy joined the Chicago office of Eisaman, Johns & Laws Advertising Inc. as an account executive. Corboy comes to the post from WMET-FM radio in Chicago, where he served as a sales representative since July.

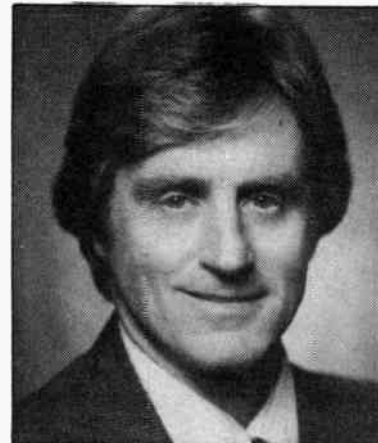
At CBS Sports, **James Harrington** has been named vice president of program administration and operations and **Peter Tortorici** has been appointed vice president of program planning and development. Also, **Jay Rosenstein** was named director of program administration and **Len DeLuca** has become director of program planning and development.



Len DeLuca



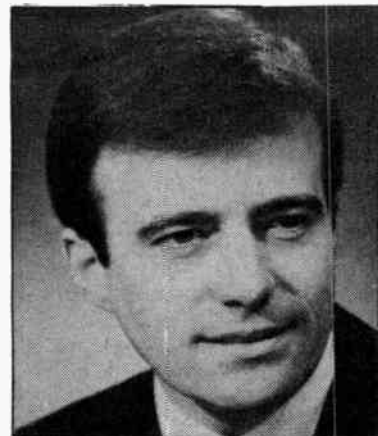
Joseph Middelburg



Monte Lounsbury



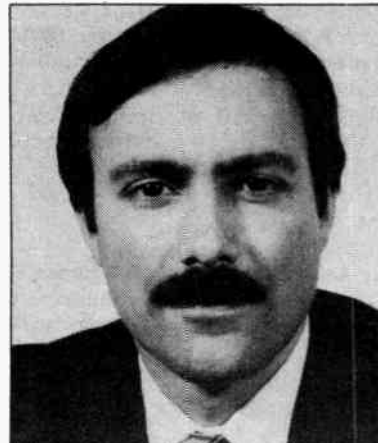
Robert Fulstone



Timothy Dorsey



Jim Corboy



Jay Rosenstein



All in the game

During the World Mixed Doubles Championship held in Houston Nov. 2-6, KRBE radio, the official station for the event, held an exhibition match, which teamed pros with sponsors of the event. Pictured are Weaver Morrow, morning show DJ, and Roscoe Tanner, tennis pro from Lookout Mountain, Tenn.

REGULATORY SCENE

Free time petition denied

The Federal Communications Commission denied a petition by CBS, Gaylord Broadcasting Co., Metro-media Inc. and the National Association of Broadcasters that would exempt broadcasters from supplying free time to opposing sides of political issues outside an election campaign.

Specifically, the broadcasters wanted to be exempt from the so-called "Cullman Doctrine," which forbids the denial of air time to opposing sides on the grounds that paid sponsorship for the time cannot be obtained.

In place of the Cullman Doctrine, the broadcasters argued for the application of an earlier commission ruling, the Zapple case, that applies to political advertising during election campaigns. Under this ruling, while broadcasters must air opposing viewpoints, they are not required to give away or subsidize the campaigns of opposing candidates.

Applying the Zapple case

to political advertising outside of election campaigns would, in the broadcaster's view, protect them from subsidizing the views of political action committees and other independent political groups.

Broadcasters, in the petition, also argued that application of the doctrine to political advertising outside campaigns undermines free and open debate, for broadcasters are on the defensive to justify coverage.

The commission denied the petition on the grounds that the Cullman Doctrine does not mean that broadcasters must provide free time for presentation of contrasting views. The doctrine, the commission argued, "affords some discretion to the broadcaster by specifying that free time is required only when the broadcaster has not presented opposing views in other programming.

Minority station granted

Minority Broadcasters of

East St. Louis Inc. beat out the competing application of Spectrum Telecommunications Corp. for a new television station on channel 46 in East St. Louis, Ill.

The commission Law Judge Edward Kuhlmann ruled in favor of the minority station because it was without media interests and that Spectrum had carelessly thrown together its application.

LPTV applications accepted, lottery set

Low-power television and television translator applications have been accepted for filing by the commission. A public lottery will be held on Dec. 12, to award construction permits.

The five applicants include Orion Broadcasting Group, Denver; Forward Broadcast Communications, Tuskegee, Ala.; Carter Broadcasting Corp., Boston; Quentine and Deborah Breen, San Francisco; and George Barrett, Nashville, Tenn.

CALENDAR

NOVEMBER

Nov. 29—New York Chapter, *National Academy of Television Arts and Sciences*, "mini forum: Research for Television." Community Church of New York, New York.

Nov. 29—*International Association of Satellite Users* monthly meeting. Twin Bridges Marriott, Arlington, Va.

Nov. 29—"Research for Television" miniforum sponsored by New York chapter of *National Academy of Television Arts and Sciences*. Community Church of New York, New York.

Nov. 30—"The Ratings War" seminar sponsored by *National Academy of Television Arts and Sciences*, New England Chapter, and *Boston University School of Public Communication*.

Nov. 30—Deadline at school level for 37th annual Voice of Democracy competition in national broadcast scriptwriting program, sponsored by *Veterans of Foreign Wars of the U.S.* and its *Ladies Auxiliary* with cooperation of *National Association of Broadcasters* and state associations. Students in 10th, 11th and 12th grade, who are U.S. citizens, are eligible to compete during fall term for \$32,500 in national scholarship awards, as well as expense-paid trips to Washington next March and other prizes at state and local levels. Theme for recorded entries: "My Role Upholding the Constitution." Information: Community VFW post.

DECEMBER

Dec. 2—*Southern California Broadcasters Association* new business development breakfast meeting. Holiday Inn, Hollywood.

Dec. 2—*Broadcast Pioneers*, Washir gton area chapter, fourth annual awards banquet. Kenwood Country Club, Bethesda, Md.

Dec. 2-3—"Creating Programming for the New Television Markets," seminar offered by *New York University, School of Continuing Education*, New York. Information: (212) 598-7064.

Dec. 2-4—*NBC-TV affiliates* economic issues conference, sponsored by *NBC News* and

conducted by *Foundation for American Communications*. The *Houstonian*, Houston. Information: (213)851-7372.

Dec. 2-4—Third annual *Community Television Festival* sponsored by *Downtown Community Television Center* and partially funded by *New York Council on the Arts, National Endowment for the Arts* and *Rockefeller Foundation*. DCTV headquarters, New York. Information: (212) 966-4510.

Dec. 5—Deadline for comments on *Federal Communications Commission* proposal to award women preference in lotteries for mass media services. FCC, Washington.

Dec. 5-8—*Arbitron Radio Advisory Council* meeting. South Seas Plantation, Captiva Island, Fla.

Dec. 6-7—*National Media Conference*, co-sponsored by *International Association of Business Communicators* and *Larimi Communications Associates*. New York Statler Hotel.

Dec. 7—"The Future of New England Television" seminar sponsored by New England chapter, *National Association of Television Arts and Sciences* and *Boston University School of Public Communications*. Boston University campus, Boston. Information: (617) 353-3447.

Dec. 7—New York chapter of *Women In Communications* meeting, Essex House, New York.

Dec. 7—*Ohio Association of Broadcasters* Sales Seminar featuring Pam Lontos. Columbus Marriott North, Columbus, Ohio. Information: (614) 228-4052.

Dec. 9-11—*Audio Independents* annual radio programming conference. Asilomar Conference Center, Pacific Grove, Calif. Information: AI, 1232 Market St., San Francisco 94102.

Dec. 19—Deadline for comments on *Federal Communications Commission* proposal to re-examine need for rule for sevens. FCC, Washington.

Dec. 20—*International Radio and Television Society* Christmas benefit. Waldorf-Astoria, New York.

Dec. 27—Deadline for reply

comments on *Federal Communications Commission* proposal to award women preference in lotteries for mass media services. FCC, Washington.

JANUARY

Jan. 8-11—*Pacific Telecommunications Council's* sixth annual Pacific Telecommunications Conference. Sheraton-Waikiki Hotel, Honolulu. Information: 1110 University Ave., Suite 303, Honolulu, 96826; (808) 949-5752.

Jan. 10—*International Association of Satellite Users* monthly meeting. Twin Bridges Marriott, Arlington, Va.

Jan. 11-13—*Arbitron Television Advisory Council* meeting. La Costa Hotel and spa, Carlsbad, Calif.

Jan. 12-13—*Virginia Association of Broadcasters* winter meeting and legislative reception. Richmond Hyatt, Richmond, Va.

Jan. 14-18—*Association of Independent Television Stations* convention. Biltmore Hotel, Los Angeles.

Jan. 15—Deadline for entries in *American Women in Radio and Television's* Commendation Awards. Information: AWRT, (202) 296-0009.

Jan. 15-20—*National Association of Broadcasters'* winter board meeting. Westin Wailea Beach Hotel, Maui, Hawaii.

Jan. 16-18—13th *Burns Media* radio studies seminar. "A Megatrend Approach to Radio Management." Miramar Sheraton Hotel, Los Angeles. Information: Sylvia Clark, 3054 Dona Marta Dr., Studio City, Calif. 91604, (213) 985-8522.

Jan. 16-20—*National Association of Broadcasters* board meeting. Palmas Del Mar Hotel, Humacao, Puerto Rico.

Jan. 17—*International Radio and Television Society* newsmaker luncheon. Waldorf-Astoria, New York.

Jan. 18—Deadline for reply comments on *Federal Communications Commission* proposal to re-examine need for rule of sevens. FCC, Washington.

Jan. 20-22—*Colorado Broad-*

Looking Ahead

Dec. 5-8—*Arbitron Radio Advisory Council* meeting. Captiva Island, Fla.

Jan. 14-18—*Association of Independent Television Stations* convention, Los Angeles.

Jan. 29-Feb. 1—*National Religious Broadcasters* 41st annual convention. Washington, D.C.

Feb. 9-14—*NATPE International* 21st annual conference. San Francisco.

April 29-May 2—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas.

May 7-9—*ABC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 13-16—*CBS-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 20-22—*NBC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 21-23—*Production East* conference and exhibition, sponsored by *American Expositions Inc.* New York.

June 17-19—The annual *Adult Radio Forum* presented by *Burkhart/Abrams/Michaels/Douglas*. New Orleans.

casters Association winter meeting. Sheraton Denver Tech Center, Denver.

Jan. 28-31—*Radio Advertising Bureau's* managing sales conference. Amfac Hotel, Dallas-Fort Worth Airport.

Jan. 29-Feb. 1—*National Religious Broadcasters* 41st annual convention. Sheraton Washington, Washington.

Jan. 31—Deadline for entries for 1984 *American Women in Radio and Television* Commendation Awards.

FEBRUARY

Feb. 1-6—*International Radio and Television Society* annual faculty/industry seminar and college conference. Harrison Conference Center, Glen Cove, N.Y.

Feb. 2—*International Radio*

and *Television Society* newsmaker luncheon. Waldorf-Astoria, New York.

Feb. 8—*Broadcast Pioneers* Mike Award Dinner. Hotel Pierre, New York.

Feb. 9-14—*NATPE International* 21st annual conference. San Francisco Hilton and Moscone Center, San Francisco.

Feb. 21-23—*C-COR Electronics* regional technical seminar. Dallas, Texas. Information: Deb Cree, (814) 238-2461.

Feb. 21-24—*INFO '84* Information technology and Office Automation Exhibition and Conference. Barbican Centre, London. Information: B.E.D. Exhibitions Ltd., 44 Wallington Square, Wallington, Surrey SM6 8RG, England.

MARCH

March 1-3—*15th Annual Country Radio Seminar*. Opryland Hotel, Nashville, Tenn.

APRIL

April 17-19—*C-COR Electronics* regional technical seminar. Columbus, Ohio. Information: Deb Cree, (814) 238-2461.

April 25—*Broadcast Pioneers* George Foster Peabody Award Luncheon. Pierre Hotel, New York.

MAY

May 1—*Broadcast Pioneers* annual breakfast. Las Vegas Hilton, Las Vegas, Nev.

May 15-17—*C-COR Electronics* regional technical seminar. San Francisco, Calif. Information: Deb Cree, (814) 238-2461.

May 21-23—*Production East* conference and exhibition, sponsored by *American Expositions Inc.* New York Hilton. Information: Victor Harwood, (212) 475-3356.

JUNE

June 17-19—*Adult radio forum*, sponsored by *Burkhart/Abrams/Michaels/Douglas*. Fairmont Hotel, New Orleans.

JULY

July 17-19—*C-COR Electronics* regional technical seminar. State College, Pa. Information: Deb Cree, (814) 238-2461.

Perspective at Insights

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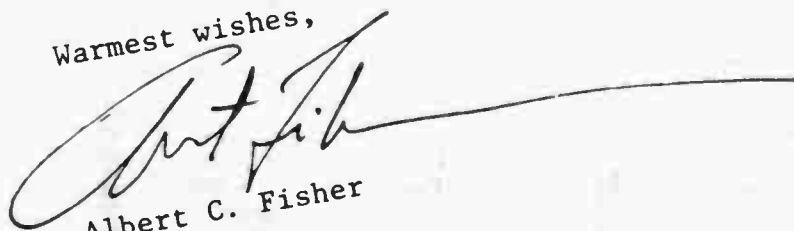
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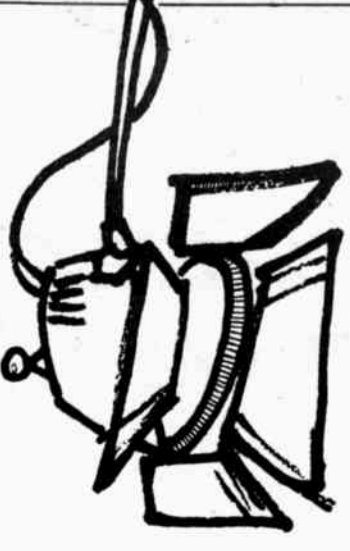
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BROADVIEW



"Oh God! It's horrible! The Mr. T balloon just attacked Snoopy!"

other voices

Snow watch

"The weather is very interesting and complex here in the tri-state area. I can't wait for the first snowfall."

Lloyd Lindsay Young, formerly with KFRC radio and KGO-TV in San Francisco, and the new weatherman for WOR-TV, Secaucus, N.J.

Audience diversion

"The diversion of audience away from the networks is serving to lessen the network's efficiency as a coast-to-coast commercial delivery system. But no rival medium is gaining in efficiency. From a competitive standpoint, therefore, the networks are not in as weak a position as one might guess by merely glancing at audience numbers. Indeed, they are not in a weak position at all."

From "Ad Libs," a publication of L.F. Rothschild, Unterberg, Towbin, New York

No promised land

"Pay TV cannot, or will not—even in the case of a fat cat like HBO—match the production costs that networks, with their vast resources, can underwrite. A weekly show rescued by cable is forced to continue on a monthly, bi-weekly or miniseries basis. Outside of networks, deficit financing or not, there is no funding base for an expensive weekly production.

"Cable and syndication are not an electronic Ellis Island, outstretching compassionate arms to series left wretched and homeless by fickle and disdainful networks. The odds against

life after cancellation continue to be virtually insurmountable. The recent flurry of stunning exceptions quickens the pulse and suffuses the industry with new hope; but it is, alas, a false hope for most canceled shows.

"For the vast majority, there is no second chance—just the wise old injunction to get on with burying your dead."

Will Tusher, "Life After Cancellation," quoted in "Media People"

Prime(ate) time TV

"If I were an ardent Democrat, I might report that Mr. Smith reflects reality, since the content of the series seems to indicate that this monkey makes monkeys out of those in the Washington political spectrum.

"But, as an ardent Republican told me, Mr. Smith reflects an attempt to gain a Nielsen rating, rather than promoting any acceptance of a Reagan political philosophy."

Walter Saunders, commenting on "Mr. Smith" in his regular column in the "Rocky Mountain News"

Sex sells

"In television land, the reality is advertising and the understanding is that sex sells (so we have 'nothing under our jeans' and 'the freshest mouth in town'). Sometimes this spills over into programming, where the plot can be merely a filler for the scenic background of bikinis, bottoms and breasts; this emphasis on sex as bait is carried over into 'magazine' programs, soaps, family sagas and action/adventure series."

Norman Fleishman, commenting in a "Monitor" column in "Emmy" magazine

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VBPA

RANDOM THOUGHTS

Kudos to ABC

Like a nuclear war which would forever change the face of mankind, *The Day After* has been permanently engraved in this country's collective memory. As a theatrical release, the movie might have been a forgettable failure or, at best, a major hit that would have taken months to build an audience in the millions. As a TV movie, however, *The Day After* was transformed into one of those rare shared events among Americans—with some 100 million people viewing it at precisely the same time.

Such a situation can occur only with broadcast television. Even if cable had enough penetration to make a shared national experience possible, the necessity of repeated pay TV showings would mitigate against such a large opening night audience.

Yet, while the one-shot method of commercial broadcasting created last week's *Day After* phenomenon, those national advertisers who could help ensure future TV events of this magnitude were conspicuously timid about lending support to the project. Whether due to unwillingness to associate themselves with the subject matter or just plain fear of pressure groups, sponsors who normally jump at guaranteed high ratings held back from *The Day After*.

ABC, forced to lower its ad rates, eventually found a full slate of advertisers unafraid to "risk" their reputations while reaching one of TV's largest audiences ever at a bargain price. Commodore Computers made the largest buy, followed by Dollar Rent-A-Car. But the network airwaves were also filled with the unlikely likes of commercials for K-Tel records, and a direct marketing spot for Soloflex, exercising equipment.

All of *The Day After's* advertisers should be commended for their courage, as should ABC itself. The network not only bent over backward to get sponsors for the film, but also—after the first hour and into the special *Viewpoint* program that followed—went some 2½ hours commercial-free right in the middle of a sweeps month.

For broadcast TV to continue as the nation's dominant medium, the entire industry—networks, stations and advertisers—must take a cue from *The Day After's* ratings success and increase the fledgling commitment to innovative programming.

Broadcast television's power to gather—and yes, to persuade—the masses should not be taken lightly, however; the spectre of 1984 and Big Brother is only two months away. But when the TV medium can be used to spur national—and rational—debate on major issues of our time like the arms race, it would be a disservice to the public—and a misuse of the medium—to shirk the responsibility.

ABC had more than its fair share of problems with *The Day After*. But if such a disaster as depicted in the film were to actually occur, there would be no sponsors for the network's war coverage. There would be no discussion of the issues on *Viewpoint*. There would, the day after, probably be no ABC around at all.

Complaints about ABC's fictional attack on our collective consciousness pale in comparison to the permanent scarring which would result from such a catastrophe. Let's hope that the network's airing of *The Day*

After helps to achieve its stated purpose of avoiding that horrifying fate.

In the other corner...

NBC, on the other hand, must have been dealt the wrong hand when fate passed out this season's shows. Almost everything the network touches, no matter how eagerly anticipated or well-done, seems to collapse like a house of cards.

By all standard network criteria, NBC's \$13 million *Kennedy* miniseries—which had the unusual distinction of airing around the world during the same three-day period it aired here—should have been a blockbuster. It had such stars as Martin Sheen, it told the still-fascinating story of JFK, and—above all—it was scheduled right at the peak of the activity surrounding the 20th anniversary of the President's assassination.

What *Kennedy* didn't have was the publicity apparatus, or enough controversy, to counter the massive groundswell of hype swirling around the opening night competition of *The Day After*. Not that ABC could be accused of leading the hoopla for its film. Much of the network's promotion consisted merely of defensive postures designed as protection against the onslaught of opinions hurtling forth from both sides of the disarmament issue.

The end result, however, was that *Kennedy* got lost in the shuffle. For those viewers without the benefit of VCRs, a nice gesture by NBC would be to repeat the miniseries as soon as reasonably possible. *The May sweeps* might not be such a bad idea. Before deciding on the exact nights, however, NBC should look at the opposition schedules very carefully.

E.T. phone KFMH

Not long ago, on a planet far away, an alien received a strange message in an unknown tongue on his beeper. If only said alien had known English, Samoan, French, Italian, Japanese—he could have deciphered a message of good will and the latitude and longitude of radio station KFMH, Muscatine, Iowa, of the planet Earth.

As the holiday spirit permeates the country and the urge to "reach out and touch" friends and family strikes more of us, KFMH has felt the urge to reach far out and aim cosmic messages at intelligent extra-terrestrial life. And perhaps the station will contact intelligent life, its message reaching across the cosmos to an intergalactic bar where Jabba the Hut and Chewbacca will be converted from jazz to the sounds of KFMH's progressive rock. Maybe the voices of earthlings who believe in extra-terrestrial beings, taped and beamed into space, will convince an alien somewhere to believe in intelligent life on Earth and establish a dialogue.

Possibly the station's weekly broadcasts will find their way through the light-years and become an interesting interference problem on some late-night talk show on an alien planet—or maybe even the radio of an intergalactic starship charting its way across the universe, or the answering service of some cosmic philanthropist, who with super-intelligent perception, will figure we're in trouble and will head straight to Earth to save us from a *Day After* scenario—maybe by causing the earth to stand still until we realize the folly of our ways.



The rodeo radio connection

By Shelley Epstein

DENVER—Rodeo and radio have about as much in common as brahma bulls and Baryshnikov, but the Professional Rodeo Network has brought the two together.

For the past three years, PRN has made rodeo come alive for some 500,000 persons across the nation with *The Great American Cowboy*, its made-for-radio program.

This year, for the fourth time, it will bring rodeo home to those willing to lend an ear, using the Mutual Broadcasting Corp. satellite and GAC host Bob Tallman to air *The National Finals Rodeo Report*, from the national finals rodeo, Dec. 3-12, in Oklahoma City.

According to Stan Garrett, director of affiliates at PRN, "Rodeo is the biggest sport that people know about. . . . There's a lot of money involved. We sell more tickets than the National Football League." He said there are 640 professional rodeos a year—6,000 professional and non-professional. It's PRN function, he said, to follow the professional rodeo circuit on a year-round basis.

PRN's show, *The Great American Cowboy*, airs six times a week and provides rodeo statistics and standings to 140 country and western stations from California, Colorado and Texas to New Jersey and Georgia. The program is taped at PRN's office in Eugene, Ore., and then distributed to carrier stations, Garrett said.

Garrett also explained that the professional rodeo season "kicks-off" with Denver's rodeo, in January, continues through the spring and summer and ends with the national finals rodeo, in Oklahoma City, in December. He added that the addition of Mutual satellites will make the *National Finals Rodeo Report* available to more radio stations, including the Armed Forces Radio Network heard in 22 foreign nations.

"We just haven't used them (satellites) before," Garrett said. "We looked at the calendar and decided it was the 1980s."

Garrett said stations who do not use a Mutual satellite but who want to carry the *National Finals Rodeo Report* will be able to dial an 800 number and lock into PRN's phone feed. A recorded message will play the day's *NFRR* to them and they can rebroadcast that report to their audience.

"Satellites don't go every-

where," he said, but a Mutual satellite was more "selectable" because "it goes to the right kind of market for us." For PRN, the prime market mostly lies west of the Mississippi River, has country and western stations, a 25-54 demographic audience and "people who are interested in the real America."

"A hundred years ago, western ideals prevailed," Garrett said. "Now they've gotten lost. There was a certain self-reliant aspect to life back then. Men were self-employed; they worked their own schedules and succeeded on their own. Now, we look to other people to do things for us."

"That spirit and individualism has to change," said Bob Tallman, champion rodeo announcer and co-founder of PRN. "You have to believe that today's the best day. You can't spend your time dwelling on the past or today will sweep by you."

Garrett does not think PRN is the salvation of that lost rugged individualism, but he does think that PRN reminds people of its existence and is a living testament to the past.

Garrett said he will encourage stations across the country to carry the *NFRR* because it does not cost them anything to air the show. *NFRR*'s production costs are bartered, he said. "For the past year, year and a half, Dodge Trucks have been sponsoring the national finals rodeo, ever since they discovered that the 25-54 demo—among rodeo people—buy trucks as their second cars." He added that the Professional Rodeo Cowboys Association, the governing body of professional rodeo, found the same results in its own marketing tests.

Dodge's donation to the national finals rodeo was not disclosed. Garrett did say they donate as much as \$5,000 to 300 rodeos a year and pay for print advertising. In addition, Dodge will pay for five of 10 spots on the *NFRR*; local sponsors will pay for the rest. Garrett said he hopes to add 200 radio stations to the carrier list of the *NFRR* by air-time.

PRN will not broadcast the national finals rodeo via TV. Garrett explained that Hesston Farm Equipment bought the rights to do live coverage of the rodeo over cable TV. He also said TV will not fit "the short-shot-a-day format" that *NFRR* will use in its reports.

The 4½-minute *NFRR* updates will air daily from 5-8 a.m.—times vary according to

location—and will be produced following each performance. Bob Tallman will interview rodeo contestants, rodeo sponsors and stock contenders and help edit the shows for broadcast. He also will announce the national finals rodeo, Garrett said.

"I'll ride out on my horse with my wireless microphone . . . and start messing up their minds," Tallman said. "That's what I love to do best. . . . I tell 'em sit back, sit on their hands and relax. The money's already on the way to the bank."

"Tallman has a real gift of expressing himself," Garrett said. "He's a real talent. He's a natural talker and entertainer. He knows about rodeos." He has been a rodeo cowboy all his life, he said.

"I like to hear the sound of my own voice," Tallman added. Tallman regards his "gift for announcing" a God-given talent. "Although I come from a long line of bullshitters. My grandfather was a statesman and a politician."

Tallman added that announcing the finals rodeo is an honor. Indeed, it will be the second time that the PRCA has chosen him as announcer—the last time was in 1975. This year's finals rodeo will also be significant because it will be the 25th anniversary of professional rodeo. Tallman said the top 15 "rodeo athletes" will be competing for \$800,000 prize money, gold belt buckle and a trophy saddle, signifying the winner.

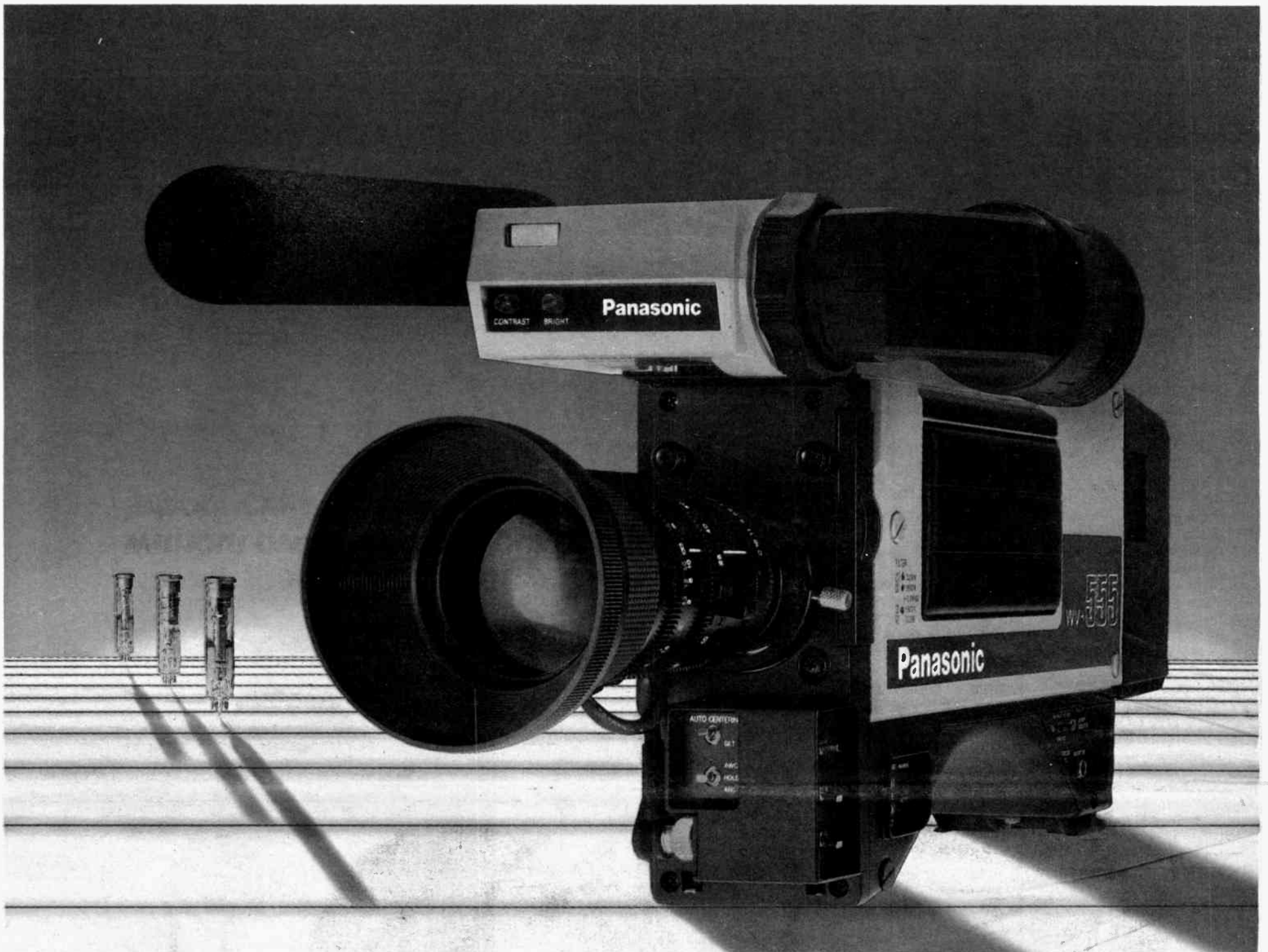
The national finals rodeo will be something to look forward to, Tallman said, because of the prestige and the energy. "The paycheck is certainly attractive," he said, "but there's a lot of pressure involved." He announces anywhere from 250 to 300 rodeos a year.

When Tallman's not gallivanting across the country, he's usually indulging "in three Rs" of his life: "rodeo, ranch and radio." Tallman emphasized the radio, and the fact that he spends much of his time with *The Great American Cowboy*, a show he founded with a longtime friend, Peter Powell.

Garrett said they had been tossing the idea of a rodeo radio program around for years, before they decided to go ahead with it. "*The Great American Cowboy* exists because people believe in it," said Tallman. "We knew it was something that had the capability of doing well. We knew we had a salable item. . . . It was like we took a nickel and made it a dime."



Bob Tallman



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