FCC tightens the screws on EEO

NATPE! Rather gets the nod at CBS

Broadcasting

Feb 18

The newsweekly of broadcasting and allied arts

Our 49th Year 1980

volume 22

38 great motion pictures

Warner Bros. Television Distribution A Warner Communications Company
An outstanding array of 113 feature films, glowing with many of the greatest box-office stars of our time.

Fred Astaire  Helen Hayes  Burt Reynolds
Charles Bronson  Glenda Jackson  George C. Scott
Jill Clayburgh  David Janssen  George Segal
Angie Dickinson  Diane Keaton  Elizabeth Taylor
Elliot Gould  Tony Perkins  Liv Ullman
Ben Gazzara  Lee Remick  Shelley Winters

And featuring such top hits as...

Cold Sweat  A Sensitive Passionate Man
Give 'Em Hell, Harry  Fear on Trial
The Little House on the Prairie  I Will, I Will . . . For Now
Sweet Hostage  Killer Bees
Francis Gary Powers: The True  Louis Armstrong—Chicago Style
Story of the U-2 Spy Incident  Hustling
Intimate Strangers  Dawn: Portrait of a Teenage Runaway
A Touch of Class  The Love Boat

The Trial of Lee Harvey Oswald

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San Francisco Hilton/Tower Suite 4078

WORLDVISION ENTERPRISES INC.
The World's Leading Distributor for Independent Television Producers
New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo,
Sydney, Toronto, Rio de Janeiro, Munich, Mexico City, Rome
A Taft Broadcasting Company
A man for all seasons and for all time periods
Starring BUDDY EBSEN

Also Starring LEE MERIWETHER and MARK SHERA
BARNABY JONES is a man with the warm personality of a cracker-barrel philosopher and a mind like a steel trap!

BARNABY JONES is the thinking man’s detective, and the thinking woman’s too because for eight consecutive years on CBS-TV, he has been number one in total men and in total women, against all competition in his time period!*

BARNABY JONES — the proven hit for early fringe, prime time or late night!

Available for local telecasting in September, 1980

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*Source: NTI (Eight season average, 1973-1980)
BARNABY JONES
from
QM PRODUCTIONS

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The World's Leading Distributor for Independent Television Producers
New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Munich, Mexico City, Rome
A Taft Broadcasting Company
PERHAPS THE MOST EXTRAORDINARY DRAMATIC EVENT EVER SEEN ON TELEVISION!

RECEIVED A RECORD 16 EMMY NOMINATIONS AND 8 EMMY AWARDS!

FILMED ON LOCATION IN GERMANY AND AUSTRIA. STARRING A BRILLIANT, INTERNATIONAL CAST. 9½ HOURS.

SOLD TO THE FIVE ABC OWNED TELEVISION STATIONS AS WELL AS MANY OTHER STATIONS ACROSS THE COUNTRY.

AVAILABLE FOR LOCAL TELECASTING SEPTEMBER, 1980.

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COMBINATION!

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Paris, Tokyo, Sydney, Toronto, Rio de Janeiro,
Munich, Mexico City, Rome
A Taft Broadcasting Company
LITTLE HOUSE
Starring MICHAEL LANDON
ON THE PRAIRIE

AMERICA'S MOST BELOVED TELEVISION SERIES

Question: Is LITTLE HOUSE ON THE PRAIRIE really "little"?

Just ask the competition*
Against a wide range of programming, including sitcoms, drama, action-adventure, movies and major specials, LITTLE HOUSE has averaged a big 23 rating and 35% share for five seasons, 1974-1979.

Now in its sixth season, LITTLE HOUSE is bigger than ever, 23.7 rating, 36% share!

Available for local telecasting September 1981

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A Taft Broadcasting Company


Still on a honeymoon in 117 markets!
Through the years, a proven winner. Audiences love it — particularly women.
An absolutely hilarious half hour strip.

Produced by Chuck Barris. Hosted by Bob Eubanks.

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Don Lane, the "complete entertainer — singer, comedian, dancer, interviewer, host par excellence."
On star is coming home!

The 5-year smash Australian hit is here.


And, of course, Bert Newton, probably the world's best second banana.

International performers and celebrities - Muhammad Ali, Sammy Davis, Jr., Jo Derek, George Hamilton, Charlton Heston, Burt Lancaster, Barry Manilow, Olivia Newton-John, Dolly Parton, Debbie Reynolds, Jimmy Stewart, Robin Williams — to name only a few!


The musical variety talk show of the 0's is here today! One Hour/Strip

* He's 6'5" tall: he's a New Yorker working in Australia.

NINE NETWORK
AUSTRALIA

A HAL GOLDEN PRESENTATION

WORLDSVISION
ENTERPRISES INC.

The World's Leading Distributor for Independent Television Producers

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Munich, Mexico City, Rome
AGAINST THE WIND is a romantic adventure that unfolds against the fierce landscape of Australia's early struggles to liberate itself from a brutal military regime. The series begins in Ireland when Mary Mulvane is cruelly wrenched from her family and home and sentenced to the harsh penal colony in Australia. Her life and the lives of her contemporaries are vividly portrayed in this brilliant and entertaining television series.

"Emphatically stamped with quality. Strong story line and high production values. A real winner." VARIETY

"Most worthy. The performances are so strong. Part history, part romance. The settings and costumes are impressive. And the historical details are fascinating." THE NEW YORK TIMES

A major rating success, earning a flood of superb reviews and positive viewer response.

Programming flexibility — can run as a movie in prime time, in early or late fringe . . . on consecutive nights as a one-week "blockbuster" . . . or as weekly hours on a 13-week period.
THE WIND

Sold!

New York WNEW-TV
Los Angeles KTTV
Chicago WFLD-TV
Philadelphia WKBS-TV
San Francisco KBHK-TV
Boston WLVI-TV
Detroit WKBD-TV
Washington, D.C. WTTG
Houston KRIV-TV
St. Louis KPLR-TV
Las Vegas
Seattle-Tacoma KSTW-TV
Denver KOA-TV
Milwaukee WVTW
Cincinnati WXIX-TV
Oklahoma City KOKH-TV
Orlando WOFL
Louisville WLKY-TV
Norfolk WTVV
Greensboro WFMY-TV
Madison WISC-TV
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ELVIS

3 Hours/Produced by Dick Clark

An extraordinary dramatization of the life of the late king of rock-and-roll, Elvis Presley, starring Kurt Russell "in a wonderfully complex portrait." (The New York Times) In fact, it's "close to perfection. Joined in an excellent performance by Season Hubley as his wife, Priscilla." (The Reporter) Elvis was aired on ABC in direct competition with two smash box-office Oscar winners, "Gone with the Wind" on CBS and "One Flew Over the Cuckoo's Nest" on NBC . . . and Elvis won!

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Sydney, Toronto, Rio de Janeiro, Munich, Mexico City, Rome
A Taft Broadcasting Company
Dramatization of the rise of the fabulous Beatles from "a cellar full of noise" in Liverpool to their first appearance on U.S. television and including 24 of their most famous hits.

"The incredible story of The Beatles takes hold and proves to be fascinating all over again. The cast is remarkably successful. Direction is attractively brisk."

— The New York Times
A stirring, 4-hour drama about a former slave who is elected to the U.S. Senate.

Based on the novel by Howard Fast. Directed by the late Academy Award winner, Jan Kadar. Produced by Zev Braun.

"A devastating retrospective look at the period. It is fascinating sociology, confusing politics, but on the whole exhilarating and entertaining television drama. This cast knows exactly what it is doing and does it superbly. It is beautifully photographed and impressively mounted." — THE CHRISTIAN SCIENCE MONITOR

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LET'S MAKE A DEAL

The all-time hit series
STARRING
MONTY HALL

Perhaps the most successful series developed since the inception of Primetime Access . . . available for stripping!

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A Taft Broadcasting Company
A runaway hit, year after year... now playing in 84 markets... earning top ratings

CASPER is the official recruiter of America's Boy Scouts... the year-round spokesman for UNICEF as well as Grand Marshal of the annual UNICEF parades... the honorary astronaut who "flew" to the moon with the crew of Apollo 16... good-will ambassador of baseball's National League, the National Basketball Association, American Dental Association

A consistent audience winner, CASPER is the popular hero and superstar of Harvey Comics, with an annual circulation of 36,000,000.

Caution: CASPER, The Friendly Ghost, will frighten your competition.

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The World's Leading Distributor for Independent Television Producers
New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Munich, Mexico City, Rome
A Tait Broadcasting Company
That question ranks near the top of the precepts that guide Broadcasting's editors each week. It reflects, on the one hand, our effort to make each issue the best of its breed. It acknowledges, on the other, a continuing dissatisfaction with yesterday's achievements that keeps pushing the magazine into ever newer frontiers.

That's why this week's Broadcasting is different in several respects from last week's, and why next week's is likely to be something else again. It's our good fortune to be in harness with the most volatile of America's industries and art forms, and we're determined to keep pace. And even, on occasion, to take a step or two in front.

Broadcasting's been doing it for almost half a century now. We mean to keep at it forever—following the trail of electronic media wherever it may lead.

For one major contingent of Broadcasting's editorial team, that trail leads this week to NATPE in San Francisco. But that will be only a part of our newsgathering locomotion. A staff correspondent will be in Lake Placid covering television's coverage of the winter Olympics. Another will be in New Hampshire tracking the broadcast media's role in that state's primary campaign. We'd hardly unpacked our editorial bags from covering WARC '79 in Geneva before it was time to follow the SMPTE to Toronto, and now we're getting ready to fly south for the Region 2 meetings in Buenos Aires. Remember those stories of how the networks covered the embassy takeover in Iran? Many contained dispatches from Broadcasting's now permanent correspondent in London—in liaison, of course, with headquarters in Washington and the principal bureaus in New York and Hollywood.

The advertising and marketing staffs have been busy, too, as the heft of this issue demonstrates convincingly. What may not be obvious is that Broadcasting now ranks 34th among all U.S. magazines—business and consumer—in the number of advertising pages carried each year (Time, for example, ranks 24th.) And we're 22nd among all business magazines in advertising pages. Within the broadcasting universe, of course, Broadcasting continues to stand alone.

We don't mean to stop now. Among our coming innovations: the merger of Broadcasting's Cable Sourcebook into its annual Broadcasting Yearbook to create the largest one-volume reference resource available in the fields of television, radio, cable and their allied arts and services.

All of us at Broadcasting hope you've both profited from and enjoyed what we began in the 1930's. And tried to do better in the 40's. And to improve upon in the 50's. And to top in the 60's. And to surpass again in the 70's.

If you have, we think you'll be pleased with what's ahead in the 1980's.

We may never get it perfect, but you can rely on us to keep trying.

Sincerely,

[Signature]

Publisher
Unmatched Power!
The new GVG™ 300 Production Switcher and Four-Channel Mark II Digital Video Effects

New-from-the-ground-up designs
The 300 switcher and MkII DVE are completely new in concept and design—not merely revisions of previous models. The 300 is a no-compromise switcher designed to complement the popular 1600 Series for the ultimate in production flexibility and power. The four-channel MkII DVE is a second generation unit with unique features providing an almost unlimited variety of effects.

New features, new production power
The 300 is an advanced design with unique features such as unlimited re-entry of effects, fully integrated E-MEM™ Effects Memory system, four input buses per M/E, a quad split from each M/E, automatic key follow and Personality Programming.

Second generation Digital Video Effects
The MkII DVE combines the power of the new NEC DVP-16 multichannel Digital Video Processor and the GVG MkII control system. It operates like a production switcher, not a computer terminal. Selection of most common on-air effects is no more complicated than choosing a wipe pattern. For post-production flexibility, programming modes permit creation of highly complex effects which in turn can be memorized in the standard E-MEM system. Other standard features include continuous zoom from zero to infinity, digital noise reduction with motion detection, and Digital Strobe Action, a motion-dependent freeze.

See it all at NAB
300s are shipping. Contact your nearest GVG sales office for a complete description of the system.
The Week in Brief

EEO TIGHTENING  □  The FCC will study current network practices in employing women and minorities in the program area, and it imposes higher percentage requirements for stations. PAGE 43.

RATHER’S THE ONE  □  The veteran CBS newsman is picked to succeed Cronkite starting sometime early next year. What Roger Mudd will do remains a question. PAGE 44.

PLACID BEFORE THE STORM  □  The winter Olympics are off to a smooth start for ABC-TV. But NBC-TV’s plans for the summer games encounter more rough weather. PAGE 45.

ANOTHER NEW SEASON  □  ABC-TV and NBC-TV announce major changes in their prime-time line-ups for next month, and CBS maps countermoves. It adds up to the creation of still another new prime-time season. PAGE 46.

POLITICAL PEEVES  □  Kennedy, upset about Carter’s broadcast news conference last week, demands equal time. The contender also is vexed that WCBL-TV Boston will not sell him time. And both the Carter and Kennedy camps are irked by CBS’s early call of a winner in the Maine caucuses. PAGE 48.

SHOW AND SELL  □  That’s name of the lively game in San Francisco where NATPE started its annual conference last Saturday. Here’s a reprise of the agenda plus an update on the exhibitors. PAGE 54. NATPE mirrors a trend among local station owners who want programing more attuned to community and local interests. PAGE 68.

SOUNDING OFF  □  Some of the biggest names in TV production give vent to their feelings about the condition of television programming today. In this “At Large” report they express particular dissatisfaction with the networks and confess some confusion about what the future holds for them. They are hearten by the promises of the new video technologies and the prospect of more buyers for their products. PAGE 72.

UPBEAT OUTLOOK  □  A Petry-sponsored study peaks ahead five years and sees short-term outlook good for TV, and even better for cable and other new media. PAGE 98.

ELECTRONIC CHURCH DEFENDED  □  Participants at a New York seminar say that radio-TV religious groups are drawing a billion dollars a year from audiences, but not necessarily from members of traditional churches. They also cite positive influences of religious broadcasters. PAGE 118.

NEWS HONORS  □  CBS takes the lion’s share of Emmy awards for news and documentary programing. PAGE 132.

SATELLINK OF AMERICA  □  That’s the name of the new Wold subsidiary that will provide portable and fixed stations to enable broadcasters to make broad use of satellite potential. PAGE 138.

WRAPPING UP KRLA  □  Pointing out that the new operator of the Pasadena station has been in charge since November, the FCC tosses out the authorization-revocation proceeding against the former and interim operator. PAGE 147.

BRANCHING OUT  □  All three commercial TV networks have started to put eggs in the home-video basket. Their approaches for a share of the market are different, but all see themselves operating from an ideal base. PAGE 154.

FUNDAMENTALS AND FLAIR  □  Chuck Gingold advises beginners to learn all the ropes at a small station. He did that and added to the show business savvy he already possessed. The dual payoff came last year when he became programing director of WABC-TV New York and ascended to the presidency of NATPE. PAGE 209.
Last man out
Sudden resignation of David W. Warren Jr., chief of FCC Office of Opinions and Review and veteran of 29 years at agency (retirement pay: $31,000) makes it full circle in replacement of all major department heads since Charles D. Ferris assumed chairmanship in 1977 and set out to rebuild agency to his political-liking. Warren, former assistant chief, who moved to top rung in 1974, presumably will enter private practice after brief vacation. Meanwhile, he's keeping his own counsel about what motivated early retirement.

Mixed marriage
Joint-venture productions by Home Box Office (Time Inc. subsidiary) and Public Broadcasting Service, with pay TV getting first run, are in negotiation. By pooling costs, commercial and noncommercial services would develop product neither could afford individually. PBS—after pay-TV wins—would fit mutually underwritten features into its schedule.

Pooling of resources also might fit acquisition of lower-budgeted, high-quality imported product (mainly British), with corporate underwriters getting first call. Multifaceted transactions would use public TV funds, with public TV centers' participation, along with pay-TV money in cross-riff to get maximum mileage out of product with noncompetitive audiences.

Among those involved in negotiations are Larry Grossman, PBS president, and N. J. (Nick) Nichols, recently named chairman of HBO.

In contention
Speculation already beginning to build about possible successor to Sam Cook Digges when he retires early next year as president of CBS Radio. Among those currently considered front runners: Bill Grimes, CBS Radio's senior vice president in charge of owned AM and FM stations; Dick Brescia, vice president and general manager of CBS Radio network, and two former high CBS Radio executives now in television: Neil Derrrough, vice president and general manager of WABC-TV New York, and Peter Lund, vice president for station services, CBS Television Stations division. Digges, who has headed division since 1970, reaches CBS mandatory retirement age of 65 next Jan. 6.

Head hunt
Bill Moyers, who put in two-year stint in commercial TV with CBS News but returned to public broadcasting at start of 1979, is being courted on commercial side again, this time by ABC News. Sources there say talks have been going on for several months. Funding for Bill Moyers's Journal on PBS is said to run out in June. Replenishment is being sought.

On display
NBC will have show-and-tell on grand scale next month when it holds its first full-fledged management conference at Scottsdale, Ariz. All division and staff heads with rank of vice president or higher—about 150 in all—will be on hand. President Fred Silverman will open it, and Chairman Jane Cahill Pfeiffer (who is credited with originating conference) will close. In between, division heads will make presentations about their activities and, with staff heads, form panels at which other participants may fire questions. Stated objective is to develop broader awareness of what various divisions are doing, get better understanding of corporate direction and "get to know each other better." Subordinates are also aware they'll be performing before top management. Date is March 5-7.

Super superstations
Greatest threat to conventional networks during next decade will come from independent TV stations, not from cable. That's message from consultant and ex-network program chief, Mike Dann, will deliver during NATPE conference in San Francisco this week—along with strong chastising of independents for not capitalizing on program opportunities of past decade. ("The entire time I was at NBC and CBS we were always concerned about the possibility that a major independent or a group would develop a runaway hit. Time showed that we certainly had nothing to worry about.") Independents now spend $75 million annually on new program product; by mid-1980's they'll be spending $400 million, in Dann's view. He believes cable carriage of independents will lie them into marketing vehicle covering 75% of U.S., and eliminating UHF disadvantage.

Advice on consent
National Telecommunications and Information Administration's Henry Geller will deliver message certain to be warmly received by NATPE conference this week. He is expected to state his advocacy of free-market regulation of program distribution. He is against restrictions on pay television and for rules requiring cable systems to obtain consent of stations or copyright owners before retransmitting their programs.

He is expected to warn that need for retransmission consent will become painfully evident if FCC eliminates its syndicated exclusivity rule, as it has proposed. Without protection that rule affords copyright owners, Geller feels, they will insist on new copyright tribunal hiking fees cable systems pay under compulsory license formula. And then government regulation, through proceedings before tribunal, will really be burden, he predicts.

Slipping schedule
Broadcasting-related legislation, which was to receive consideration in House early this year, may be put off for some time.

First order of business for Representative Lionel Van Deerlin's (D-Calif.) Communications Subcommittee is to get common carrier bill to House floor. Full Commerce Committee meets for mark-up this week, but possible Democratic caucus, as well as other bills on agenda, will likely mean consideration of common carrier bill will not come until next week or later.

This will probably mean postponement again of Feb. 27 hearings on bill introduced by Representative Ronald Mott (D-Ohio) on public disclosure of station financial information. Also pushed back pending completion of common carrier bill might be tentative March hearings on cross ownership bill, introduced by Representative Allan Swift (D-Wash.) and mark-up of Van Deerlin's legislation that would partially repeal Section 315 of Communications Act.

Appraisal
Year-end evaluation of Tribune Co. stock (Chicago Tribune, New York Daily News, four other newspapers, WGN Continental and its four TV and five radio stations, plus paper mills) was pegged at $530 million. Each of 8,000 shares, held by some 300 stockholders including Tribune-News Employees Trust, was valued at $66,250, as of last Dec. 31. Even with sharp increase over last year's evaluation, stock is regarded as considerably underpriced.

Notice to stockholders said First National Bank of Chicago and Morgan Guaranty Trust Co. of New York independently determined value for purposes of profit-sharing trust as traditionally used in establishing price at which company would purchase shares from shareholders and beneficiaries of employees trust.
Do we have a brand new comedy strip available for access or early fringe?

You bet your life we do!

YOU BET YOUR LIFE

starring

BUDDY HACKETT

A great way to reach fans of both comedy and game shows in one uproarious half-hour!

Starting Fall 1980. Screen it today!

MCA TV

Visit us at NATPE...Crown Suite 1136.

Taco Bell □ Fourteen-week campaign for fast food restaurant begins March 24 in 40 markets. Spots are placed in fringe and prime access times. Agency: Grey Advertising, Los Angeles. Target: adults, 18-34.


MJB □ Thirty-three-week campaign for coffee begins March 31 in 13 markets including Denver and San Francisco. Spots will run during day and fringe times. Agency: Carlson, Liebowitz & Olshever, Los Angeles. Target: women, 25-54.


P&G Macaroni □ Eight-week campaign for macaroni products begins this week in four markets. Some spots will run during daytimes. Agency: Sprio &

Radio Only

MASSLA MEANS BUSINESS

Ask Stephen Trivers
WQLR, Kalamazoo

JACK MASLA & COMPANY, INC.
MAJOR STATIONS IN KEY NATIONAL AND REGIONAL MARKETS

New York, Chicago, Detroit, St. Louis, Atlanta, Dallas, Los Angeles, San Francisco

Porsche □ Five-week campaign for Audi 5000 begins this week in 15 markets including Pittsburgh, Minneapolis-St. Paul, Charlotte, N.C., Birmingham, Ala., and Denver. Spots are placed in news/
Viacom!

Out in front with the biggest movies for 1980!

Big Jake
Helter Skelter (Part I)
Helter Skelter (Part II)
With Six You Get Eggroll
Rio Lobo
Le Mans
A Man Called Horse
Summer of My German Soldier
Something Big
The Reivers
Hell in the Pacific
Flight to Holocaust
Dallas Cowboys Cheerleaders
Monte Walsh
Adam at Six A.M.
The Royal Hunt of the Sun
Little Big Man
Love at First Bite
The Revengers
The April Fools

Viacom Features VII

OUT IN FRONT AT THE NATPE!
SUITE 4378
SAN FRANCISCO HILTON
**SELLING YOUR RADIO STATION IN THE 80's REQUIRES A BROKER WITH MORE THAN AN EXTENSIVE PROSPECT LIST AND EXPERIENCED SALESMASTERS.**

Your personal and company tax considerations are unique...your financial goals require the services of professionals. Robert O. Mahlman, Inc. has engaged the services of the Leonard C. Green Company, a respected CPA firm operating in the New York metropolitan area. They have significant experience in the tax consulting area and specialize in broadcasting. These services are included in the regular brokerage fee.

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23 The High Road
Bronxville, New York 10708
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When confidentiality, integrity and experience are important.

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**Controlontics** Six-week campaign for Learning Center begins this week in 23 markets including Seattle-Tacoma. Spots are placed in day, prime and late fringe times. Agency: E. H. Brown, Chicago. Target: adults, 25-49.

**Pillsbury** Four-week campaign for Oven Loven' begins this week in Indianapolis, Fort Wayne, Ind., Kansas City, Mo., and Cleveland. Spots will run during day and late fringe times. Agency: Leo Burnett, Chicago. Target: women, 25-54.

**Del Monte** Twelve-week campaign for various products begins this week in seven major markets in Washington and Oregon. Spots will run during morning and afternoon drive times. Agency: McCann-Erickson, San Francisco. Target: women, 25-54.

**Algonquin Gas** Seven-month campaign for gas company begins April 7 in nine New England markets. Spots will be placed in morning drive times, daytimes and afternoon drive times. Agency: Doremus & Co., Boston. Target: adults, 25-54.

**Illinois State Lottery** Six-week campaign begins this month in Illinois markets and St. Louis, Mo. Spots will run during morning drive times, daytimes and afternoon drive times. Agency: Lee King & Partners, Chicago. Target: adults, 18 plus.


**Servistar** Two-week campaign for hardware stores begins April 7 in 22 markets including Nashville, Tampa, Fla., Cleveland, Ohio, Baltimore, Philadelphia and Rochester, N.Y. Spots will run during morning drive times and daytimes. Agency: Ketchum, MacLeod & Grove, Pittsburgh. Target: adults, 25-54.

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**Controlontics** Four-week campaign for Whistler Radar Eye begins March 11 in St. Louis and Oklahoma City. Spots will run in late fringe times. Agency: Ingalls Associates, Boston. Target: men, 18-49.


**Trappely's** One-to-four-week campaign for canned beans begins in early March in eight markets in Texas, Alabama and Louisiana. Spots will run in day and fringe times. Agency: Peter A. Mayer Advertising, New Orleans.

**Valvoline** Three-week campaign for motor oil begins March 31 in Atlanta and Dallas-Fort Worth area. Spots will run during day, fringe, prime and weekend programing. Agency: Fahlgren & Ferris, Cincinnati. Target: men, 25-54.


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**Feminine food.** Kellogg's of Battle Creek, Michigan is introducing new cereal designed expressly for women. "Smart Start," rice-flavored cereal containing 100% of U.S. recommended daily allowance of iron, is targeted toward active women, ages 15 plus. TV test marketing has begun in Syracuse, N.Y., Little Rock, Ark., and Spokane, Wash. In mid-March TV spots will also run in Boston. Network TV campaign, still in planning stages, will be handled by Leo Burnett, Chicago. Additional advertising will include print ads with coupons.

**In new home.** Turner Television Sales, arm of Turner Broadcasting System, Atlanta, has moved its New York office to 575 Lexington Avenue 10022. Phone: (212) 935-4160. Bill Ganley is president.
Weiss Global Enterprises has the formula for delivering audiences at prices that make sense in today's market. Let us fill your needs with our product at a cost that will increase your profits.

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333 South Beverly Drive, Beverly Hills, California 90212  (213) 553-5806  Cable WEISSPICT
She Works For You: Prudence Heller
Prudence Heller is a gadfly. She collects stories from everywhere for “America Today,” her daily script on the AP Radio Wire.

Prudence writes about news that affects you—health, education, travel, divorce, marriage, living and dying. It's the kind of news that hits home, thanks to her careful story selection.

We like that. We're like Prudence Heller. Professional.

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Also in February
Feb. 24-26—North Central Cable Television Association annual convention, Hilton Inn, Des Moines, Iowa.
Feb. 24-26—CBS Radio Network Affiliates board meeting, El Conquistador, San Juan, P.R.
Feb. 27—Radio Advertising Bureau sales success clinic, Peachtree Plaza, Atlanta.
Feb. 27—House Communications Subcommittee hearings on H.R. 5430, legislation requiring disclosure of station financial information.
Feb. 28—Southern Baptist Radio and Television Commission's 11th annual Abe Lincoln Awards banquet, Wilson C. Wearn, Multimedia Inc., will be keynote speaker. Green Oaks Inn, Fort Worth.

Also in March

FEBRUARY 1980

Datebook®

February 18, 1980

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Feb. 28—Southern Baptist Radio and Television Commission's 11th annual Abe Lincoln Awards banquet, Wilson C. Wearn, Multimedia Inc., will be keynote speaker. Green Oaks Inn, Fort Worth.
March

March 1 — Deadline for entries in American Bar Association’s Gavel Awards competition for "outstanding contributions to public understanding of the American legal and judicial systems." Information: Dean Tyler Jenks, ABA Gavel Awards, 77 South Wacker Drive, Sixth floor, Chicago 60606.

March 2 — Ohio Cable Television Association annual convention. Sheraton-Columbus hotel, Columbus.

March 3 — Deadline for entries in competition for National Broadcast Editorial Association’s Award for Excellence in Information: Susan Datch, WCWS-TV, 51 West 52nd Street, New York 10019.

March 4 — Association of National Advertisers television workshop, Plaza hotel, New York.


March 5 — International Radio and Television Society anniversary banquet and presentation of IRIS Gold Medal to John W. Kluge, chairman and president of Metromedia Inc. Waldorf-Astoria, New York.

March 5 — Association of National Advertisers media workshop, Plaza hotel, New York.

March 5 — National Association of Broadcasters workshop on “Dollars and Sense Law—Using Contracts to Solve Business Problems”; Hyatt Regency O’Hare, Chicago.


March 6 — Panel discussion of American Women in Radio and Television on "You Can Own Your Own Radio and Television Station." Summit Hotel, New York, 9:30 a.m. Speakers: Allen B. Shaw, radio consultant, New York; Bruce Houston, media broker, C. L. Richards Co., Falls Church, Va.; Allan Griffith, VP, Bank of New York.

March 10 — Washington Association of Broadcasters annual meeting. Red Lion Inn, Seattle.

March 10-20 — Region 2 conference of International Telecommunications Union for medium frequency broadcasting. Buenos Aires.

March 11 — Television Bureau of Advertising regional sales seminar, Red Lion Inn, Seattle.

March 12 — Hollywood Academy of Television Arts and Sciences luncheon. Speaker: Frederick Pierce, president, ABC Television, Century Plaza hotel, Los Angeles.


March 20 — Georgia Cable Television Association annual meeting. Sheraton, Information: George Paschen, Cablevision of Augusta. Box 3576, Augusta, Ga. 30904.


March 24 — Conference on Communications Law and Principles of Regulatory reform, sponsored by Regulated Industries and Communications Law Committees of Federal Bar Association, Speakers: Henry Geller, assistant secretary of Commerce, National Telecommunications and Information Administration; Charles D. Ferris, chairman, FCC; Representative Lionel Van Deerlin (D-Calif.), and Charles Brown, chairman, AT&T. Panel on broadcast matters includes Pluia Marshall, National Black Media Coalition; Nina Cornell, Office of Plans and Policy, FCC; Ralph Jennings, Office of Communication, United Church of Christ; Charles Firestone, University of California at Los Angeles; John Lyons, broadcast, program manager, NTIA, and Erwin Krasnov, senior vice president and general counsel, National Association of Broadcasters. Marriott Key Bridge Motel, Rosslyn, Va.

March 24-25 — Society of Cable Television Engineers mid-Atlantic technical meeting and workshop, Hyatt House, Richmond, Va.

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March 26 — Ohio Association of Broadcasters “Preparing-for-Political Season” workshop. Fawcett Center, Columbus.

March 26 — Radio Advertising Bureau sales success clinic, Hilton Airport Plaza Inn, Kansas City, Mo.


March 27 — Radio Advertising Bureau sales success clinic. Sheraton Airport Inn, Minneapolis.

March 28 — Alabama UPI Broadcast Advisory Board meeting. Holiday Inn Airport, Birmingham.

March 29 — Alabama UPI Broadcasters Association annual convention and awards banquet. Holiday Inn Airport, Birmingham.

March 31-April 1 — West Virginia Broadcasters Association spring meeting. Charleston Convention Center, Charleston.

March 31-April 3 — Alaska Association of Broadcasters annual meeting. Anchorage Westward Hilton.

April

April 1 — Deadline for entries in competition for Community Service Awards of National Broadcasters Association for Community Affairs. Information: Tom Roland, WTAR Radio and TV, 720 Boush Street, Norfolk, Va. 23510; (804) 446-2850.


April 4 — Deadline for nominations for American Legion’s Fourth Estate Award. Information: Fourth Estate Award, Public Relations Division, The American Legion, Box 1055, Indianapolis 46206.

April 8 — Television Bureau of Advertising regional sales seminar, Hilton Plaza Inn, Kansas City, Mo.

April 8-12 — Satellite ’80, international satellite conference and exposition. Palais des Expositions, Nice, France.


April 10-11 — Broadcast Financial Management Association/Broadcast Credit Association boards of directors meetings, Marriott hotel, New Orleans.

April 10-13 — Broadcast Education Association annual convention. Convention Center, Las Vegas.

April 13 — Association of Maximum Service Telecasters annual membership meeting. Las Vegas Convention Center.

April 13-16 — National Association of Broadcasters annual convention. Las Vegas Convention Center.

April 15 — Pioneer breakfast sponsored by Broadcast Pioneers during National Association of Broadcasters convention, Las Vegas Convention Center.


April 17 — Radio Advertising Bureau sales success clinic. Le Baron hotel, Dallas.

April 18-20 — Carolina UPI Broadcasters annual meeting. Ramada Inn, Wrightsville Beach, N.C. Information: Bill Adie (704) 334-4891.

Broadcasting Feb 16 1980 34

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Sol Taishoff, chairman.
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BROADCASTING TELEVISION

Executive and publication headquarters: Broadcasting-Telecasting building, 1735 DeSales Street, N.W., Washington 20036. Phone: 202-638-1022.

Sol Taishoff, editor.
Lawrence B. Taishoff, publisher.

EDITORIAL

Edwin H. James, executive editor.
Donald V. Weel, managing editor.
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BUREAUS

New York: 830 Third Avenue, 10017. Phone: 212-599-2830.

Genevieve P. Fasano, senior editor.
Jay Rubin, assistant editor.
Anthony C. Herring, staff writer.
Karen Parthes, editorial assistant.

Winfred L. Levi, general sales manager.
David Bertyn, Eastern sales manager.
Harriet Weinberg, Marie Leonard, advertising assistants.


James David Crock, assistant editor.
Sandra Klauser, editorial-assistant advertising assistant.
London: 50 Coniston Court, Kendal Street, W2. Phone: 01-402-0142.

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Two sides on Seltzer

EDITOR: I must commend Louis N. Seltzer, president of WCOJ(AM), Coatesville, Pa., for his excellent insight in his “Open Mike” letter in the Jan. 28 issue.

Few of the environmentalists led America down the road to our present energy condition with unleaded gasoline and catalytic converters, legislating us into inefficient machines, so today the “broadcast environmentalists” want to duplicate all clear channels, thus ruining any skywave nationwide coverage yet accepting any coverage or interference from other nations.

Now it seems each community, in the name of providing minority ownership opportunities, is to be provided so many services that profitable (hence able to provide good local service) stations will cease to exist. Actually, the minorities don’t want channels in Podunk, they go for them only in Metroplex. Just ask any broker.

BROADCASTING, and many others, lead us to believe that there really is a Daytime Broadcasters Association to champion us during only-licensors. Don’t be fooled. A one-man campaign of personal views should not be misinterpreted as a consensus of “daytime broadcasters,” absent a “polling of the delegation,” according to Hoyle.

The antiquated, behemoth FCC is the biggest deterrent to effective use of broadcast channels. As long as economists and the like, oblivious to the physics of electronics, can dictate from their ignorance—or arrogance—we are all in trouble. The commission certainly needs a strong contingent of sensible engineers to get things in step with mother nature, then leave broadcasters free to serve their communities.

The National Association of Broadcasters Distinguished Service Award should go to a man like Seltzer, who has the courage to be a Paul Revere for broadcasters.—Paul Dean Ford, consulting engineer, West Terre Haute, Ind.

EDITOR: Louis N. Seltzer’s letter concerning his opposition to opening up additional AM channels and his violent reaction to permitting daytime stations to operate at night under any circumstances was quite interesting.

WABT is one of three daytime facilities in what is (effectively) a 14-station market. The competition is severe, even among the full-time facilities; a daytimer must be operated in a heroic manner to break even. I knew what I was in for when the purchase was made, but I dispute the notion that I should be precluded from attempting through regulatory change to improve my property.

Seltzer contends that daytimers want to obtain nighttime authority “...without working, or going to the bank.” This would appear to be a slur against all daytime broadcasters who, after all, are only seeking parity. If WABT, like Seltzer’s station, could obtain a full-time signal by merely erecting a four-tower array, it would have cheerfully done so. All we seek is that right.

I can understand Seltzer’s frustration; however, I do not believe that his cause is properly served by casting aspersions on the character and goals of thousands of daytime broadcasters. There are better ways to argue regulatory and technological points than by the use of bitter sarcasm and hyperbole.

Yes, Seltzer, I want to better serve my community and (eventually) make a profit. In that, I doubt that our goals are that disparate. And since we have at least that much in common, shouldn’t we be emphasizing our commonality rather than our differences? After all, there are enemies common to us both lying in wait out there.—Jay Lewis, president, WABT(AM), Montgomery, Ala.

Not these Latinos

EDITOR: In your Jan. 28 issue we read that three Hispanic representatives suggest that many Latino broadcasters were behind FCC Commissioner James H. Quello’s reappointment, due to the lack of a qualified Latino candidate who matched Quello’s experience. It is interesting to note that you failed to include statements by such Latino broadcasting groups as Latinos in Communications of New York, the Chicano Media Coalition of California, Latinos in Public Broadcasting, the Latino Consortium and many others who have communicated to the White House and congressional representatives that we do indeed need a Latino presence at the FCC.—Joe Aguayo, Children’s Television Workshop, and president, Latinos in Communications, New York.

Teaching tool

EDITOR: I am retiring at the end of this semester, in May.

I want to extend my thanks to BROADCASTING for the great contribution the magazine has made to my teaching. It has been my only textbook for courses in station management for many years.—Edward C. Lambert, professor of journalism, School of Journalism, University of Missouri, Columbia.

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Crawling before walking in the new video media

When many of us in the agency business attended our first National Association of Television Program Executives convention in the early 70’s, we felt like programming pioneers, inventors of a new form.

Syndication was undergoing a rebirth in television. The prime-access ruling, longer-length local news programs, the needs for specials beyond the weekly series diet and to reach the many different interest groups of the Me Generation—all were opportunities for advertiser-supplied programming.

And supply we did. Dancer Fitzgerald Sample, Grey Advertising, Young & Rubicam, J. Walter Thompson and many other agencies and their clients experimented in the “new” form; syndication. Early agency efforts such as ‘Speakeasy’ Andy Williams and David Niven’s World gave way to Sha Na Na, Tales of the Unexpected and Guinea Game. Short forms flourished with Sportstime, Newsweek News Inserts, Today’s Woman and Quality of Life. Specials such as Your Show of Shows, I Am Joe’s Heart, The Mrs. America Pageant, Night Flight and American Black Achievement Awards were syndicated by agencies to advertisers. Indeed, agency/advertiser syndication became a hot topic in broadcast circles. Words such as barter, time banking, stripping and magazine concept dominated our business talk in the 70’s. But actually, what we were doing in programming for syndication was no different from what innovative advertising people have always done with each new media form. As we begin the 80’s, it becomes even more apparent that the past is a shadow of the future. I did a fast back-track into the agency programming world at JWT and found that while we were supplying radio with several advertiser programs in the 30’s, we were also experimenting in television. In fact, it was only 1930 when JWT produced the world’s first advertiser TV program for Libby, McNell & Libby, from an experimental station in Chicago. The show featured news, music and a one-minute exhibition boxing match. It was simulcast on radio, and listeners were told they could be seeing it if they had a television set. In 1937, we created a motion picture department, recognizing the needs for software in the soon-to-emerge, although war-delayed, world of television. In 1948, JWT produced the first, regular, daily half-hour TV show—Kukla, Fran and Ollie, sponsored by RCA Victor. In 1960, we produced the first color TV special, which previewed Paris fashions for Pond’s. In 1965, our client, Kraft, had the first advertiser program on the Early Bird satellite for trans-Atlantic broadcasts.

Marie Luisi directs local broadcast for J. Walter Thompson. A senior vice president of the agency she oversees all of JWT’s regional buying offices across the U.S. and supervises clearance of all JWT syndicated television programs. She is also actively involved in exploring the new media—cable, pay cable, satellites, videodisks, cassettes—and the elements that make up the new technology of the 80’s.

We started by translating our material from the previous form. In the early days of television, much of what was popular on radio became the first TV fare. From the Kraft and Lux radio theaters emerged Kraft and Lux television theaters. But soon, these and subsequent TV programs developed into a unique style for the new medium, and the commercials themselves, with exciting new demonstration capabilities, became a popular part of the entertainment. Mouths watered at those Kraft menus and recipes.

New syndicated shows in the 70’s translated a lot of the program types already popular on the networks—game shows, audience participation, wildlife and variety. And now, the 80’s—and all the work in agency syndication faces a translation to the fragmented video world of cable, disks, cassettes, viewdata. The whole concept of time-shift media must be reexplored. It is our belief at JWT that agencies and their clients will be prominent in all the new video forms just as they have been in radio, in early television, in color television, in network television and in 70’s syndication.

But with a multiplication of video services and entertainment, we must be ready to experiment and come up with the programming forms that will work best across as many parts of the new media as possible. It’s been said over and over that software is the key to success of the new video media, and that’s so true. But what type of software and how many types? At JWT, we are experimenting in many of the new forms, trying to come up with the answer.

One of our disk ideas springs from a syndicated property we just introduced, Kenneth & Co. It’s a weekly, spa-type makeover program covering all aspects of exercise, diet, and make-up—even cosmetic surgery. It won’t be enough to show just highlights of how experts advise our “person of the week” to make herself feel and look better. Rather, in a disk, we would want to concentrate on step-by-step beauty and hair-care techniques (at what point should you switch from shampoo-in hair coloring to a more permanent type, at what point you’re ready to shift from daily jogging to marathon competition and when—or if—you need an eyelift). Our advertisers’ commercials will be different as the producers are blown into the program environment content of the show. Our advertising will be different because we will be able to really talk to the special audience that is so hard to reach.

Our new media will provide considerable audience selectivity. As the new media come into their own, our guess is that programming and advertising will sometimes be one—the medium will be the message. Innovative, creative and media execution will co-exist. The program and the sales message are one.

It’s a lot to digest as we distribute our wares at NATPE 80. But there’s no question that at future NATPE’s we’ll be distributing to many different outlets, and our product may include a viewdata currency-exchange guide sponsored by an airline, a home-decorating cassette focusing on the room where our advertisers’ products are most used, a disk on pet training, and a cassette on the preparation of a 10-course Chinese banquet.

Our software springboard from syndication will provide quite an impetus for experimentation in the new video forms, even in those whose penetration levels are low and may not really flower until the end of this decade. A learning involvement today certainly speeds up our knowledge of what may be standard procedure tomorrow. One must crawl before one can walk.

We in advertising cannot wait for all the answers to the new media or for all the problems to be solved. We want to maintain our position as innovators. We’ll move quickly from what suddenly seems a comfortable structure. (Did we ever think that in those early syndication days?) to the brave new world of the 80’s, where program environment will be essential to our advertisers. Perhaps the springboard is no different from that 1930 radio-to-television experiment: translate, experiment, innovate.
Paramount has the movie stars...

PORTFOLIOS I-V • PORTFOLIO VI • PORTFOLIO VII • PORTFOLIO VIII
PORTFOLIO IX • MARQUEE I • MARQUEE II
PARAMOUNT ACTION THEATRE • THE UNTOUCHABLES FEATURES
WASHINGTON: BEHIND CLOSED DOORS
the television stars...

LAVERNE & SHIRLEY • HAPPY DAYS AGAIN • THE BRADY BUNCH
THE ODD COUPLE • STAR TREK • LOVE, AMERICAN STYLE • THE LUCY SHOW
MISSION: IMPOSSIBLE • THE UNTOUCHABLES • STAR TREK ANIMATED
THE BRADY KIDS • MAKE ME LAUGH • PHRASE IT
and the rising stars.

Television's most powerful coming attractions... MORK & MINDY • TAXI • ANGIE

And... THE TOP OF THE HILL • THE GIRL, GOLD WATCH & EVERYTHING SOLID GOLD '79... in cooperation with Operation Prime Time stations.

Paramount Television Domestic Syndication

Visit the Paramount "tent", poolside on the 16th floor.
You left the lights on, Mommy!

Have your children ever told you to turn off the lights because they were wasting energy? That’s what young people in Western Michigan are doing. They’re becoming energy conscious as a result of a special series on WKZO-TV’s popular and long-running children’s show, “Channel Three Clubhouse.”

The energy series, produced in cooperation with the Kalamazoo Nature Center, was designed to acquaint youngsters with the concept of energy and how they might help preserve our natural resources. It shouldn’t have been surprising then, when the kids started reminding their parents that they were wasting energy by leaving lights and appliances on when not in use.

Educating and informing tomorrow’s consumers today is all part of the Fetzer tradition of total community involvement.
FCC targets networks for EEO scrutiny, tightens up on stations too

While commission is increasing requirements for stations, it also votes to determine how women and minorities are involved in program decision-making; jurisdictional battle looms

The FCC last week set sail into untested jurisdictional waters when it voted to investigate network-television EEO practices, particularly as they affect employees in the programming area. At the same time, it decided to increase the equal-employment requirements of stations.

At last Wednesday's meeting, the commission directed the Broadcast Bureau to arrange meetings with representatives of the three commercial networks as part of an effort to determine which network jobs have decision-making responsibility. The FCC posits that if there are women and minorities making programing judgments, they would help alleviate sexual and racial stereotyping in programming. Since the commission cannot look at programing per se because of First Amendment considerations, it feels strict adherence to equal employment opportunity criteria will circumvent that problem.

Commissioner Abbott Washburn cautioned that the FCC was walking on shaky ground. "I think it's most difficult for the commission to try to correct stereotyping without getting into the determination of program material," he said.

Chairman Charles Ferris, however, disagreed. "For the first time we're getting to those who do the most programing ... for the first time we're getting to where the real money is," he said. "We should use the same structural approach we use on the licensees."

Once the network review is conducted, the bureau will analyze the information to determine what, if anything, needs to be done and report back to the commission for further orders.

But the first big battle in this case could come sooner. Should the networks refuse to meet with the FCC, the commission will have to face up squarely to the question of jurisdiction.

For his part, Ferris has no doubt about it. "When I vote [to seek information], I'm assuming jurisdiction," he said. "Implicit in [the request] are all sorts of threats. If we have no jurisdiction, why are we examining them?"

Washburn and Commissioner Anne Jones, however, questioned whether the FCC did have jurisdiction. Jones said: "I'm not so sure we do. I'm not comfortable with that." Washburn agreed, asking, "What's our muscle ... if they don't comply?"

Currently, the three networks file annual employment reports with the FCC which give sex and ethnic information in the top job categories for each of their offices throughout the country. The FCC's 1979 report on women and minorities at the three television networks and their 15 owned-and-operated stations showed that 16.5% of the total 13,994 employees are minorities and 32.5% are women. In the top four job categories, 11.7% are minorities and 19.1% are women.

During last week's meeting the staff explained that "in the top four job categories the networks have approximately 50% parity with the available female and minority workforce nationwide."

The commission said that in view of the size and complexity of the three networks, the reports they currently file do not provide a clear picture of which employees are involved in the decision-making process. The decision to review the networks' practices was prompted by two petitions for rulemaking. One, filed by the National Association for the Advancement of Colored People, asked the FCC to extend its oversight of EEO practices to the networks, as distinct from the network O&O's. The other, filed by the National Black Media Coalition, asked the FCC to look into what NBMC described as the lack of significant minority participation in network news, public affairs and sports programming and lack of network service to minority audiences (BROADCASTING, Oct. 15, 1979).

The commission's decision to survey the networks' employment profiles came on the heels of another move to tighten broadcast EEO standards.

The FCC adopted new criteria, to be effective with the three-year April 1, 1980, renewal cycle. They are: Stations with fewer than five full-time employees will continue to be exempted from having a written EEO program; stations with five to 10 employees will have their EEO programs reviewed if minority-group or women employees do not number, in comparison with the local workforce, 50% over-all and 25% in the top four job categories (officials and managers, professionals, technicians and sales); stations with 11 or more full-time employees must reach 50% parity over-all and in the top four job categories. In addition, all stations with 50 or more employees will receive a complete review of their EEO programs.

The previous 50%/25% guidelines applied to stations with 11 or more

The heir apparent is now for real at CBS News: Walter Cronkite will yield the evening news to Dan Rather in early 1981 (story page 44).
employees, while there was no complete review as will now take place with stations with 50 or more workers, and stations with fewer than 11 employees received review only if they employed no females or minorities during their license term.

The FCC's EEO program has received criticism from the General Accounting Office and a 1979 report of the U.S. Civil Rights Commission. Broadcast Bureau Chief Richard Shiben, commenting on the new station criteria, said, "What we propose here is to look at EEO programs in depth to insure that there is no substantial misinformation in 50% of the market.

Commissioner Tyone Brown said: "There is a huge amount of frustration among minorities and women who argue that 20 years after federal equal employment legislation they will not get decision-making jobs. "In an industry that ranks probably in the top three as having an effect on our society"

Those concerned with Washburn on the requirements for stations involving five to 10 workers, said she feels this provision is "overkill. The commission is "getting carried away," she said. "If program diversity is the name of the game for us, why do we care about all these jobs? I find this is overkill. My biggest concern is with the five-to-10 employee station."

Ferris agreed that some of Jones’ concerns were valid. "But," he said, "we have two concerns here: It is a social policy to have a broadcaster represent his community, but those entry-level jobs should be considered, because hopefully [they] will climb the ladder and the new decision-makers will come from within." Commissioner James Quello disagreed, saying, “The opportunity for upward mobility is not with small stations, it’s in larger stations with money, which are overrepressive in a nonproductive area.”

New spin on the revolving door. Three top black FCC staff members are leaving to form their own broadcasting company. Booker T. Wade Jr., legal assistant to Commissioner Tyone Brown; James L. Winston, legal and engineering assistant to Commissioner Robert E. Lee, and Samuel Cooper, assistant general counsel for legislation, announced their resignations, effective last Friday. This will be the first time that blacks, having gained a valuable background in communications law at the commission, have set up a station-acquisition enterprise. Brown, in commenting on the announcement, said: "I’ve worked with all three of these guys, and they’re among the strongest people we’ve had. For that reason I’m sorry to see them go. But on the other side, I’m pleased to see these three have been able to gain the experience and ability that allows them to start their own entrepreneurial effort. That traditionally has been available to white attorneys and other commission employees but not to minorities because they have not been in the mainstream of work here."

Winston said, "We know people are going to be looking at us very carefully, and therefore we’re going to move very cautiously." Wade, who will operate in California until the trio forms offices, said, "We have no particular stations in mind. We’re going to look at vacant frequencies, look at what’s out there and what makes sense." The Ethics in Government Act prohibits those who have held grade 17 positions and higher in government from private service in the same field in which they practiced while in government. These three, however, were all grade 15.

And this is the way it will be: Rather to get Cronkite job

He'll step up to anchor slot early next year; Mudd now becomes a question mark

CBS News Correspondent Dan Rather will become anchorman and managing editor of CBS Evening News in early 1981 when Walter Cronkite steps down to take an active but less grinding role in CBS News coverage.

The announcement was made by William Leonard, CBS News president, at a news conference last Thursday. It ended intense speculation over whether Rather or his colleague Roger Mudd would get the assignment (Broadcasting, Feb. 11). It did not end speculation over whether Mudd would now move to one of the other networks. There has been consistent talk that the Mudd-or-Rather question loser would become available for work elsewhere.

While the three principals at the news conference took every opportunity to praise Mudd and express hope that he would stay, Mudd himself was keeping his counsel. His office issued a statement in which he said, "From the beginning, I’ve regarded myself as a news reporter and not as a newsmaker or celebrity."

Leonard said Cronkite, who is 63, told him more than a year ago he wanted to get away from daily deadlines and that they have discussed it often since then. In his new role, he said, Cronkite will be active in hard news, documentaries and special events, including anchoring the new science series, Universe. Cronkite said he would be "very active in CBS News for a

George Back, president of syndicator George Back Associates, last Friday received board approval as first executive director of National Association of Television Program Executives. Closed-session vote prior to opening of NATPE’s annual conference in San Francisco was said to have been unanimous. In accepting position, Back, former NATPE board member, pulls himself out of direct participation in syndication business but remains as consultant. He will be based in New York, in office next to March Five Inc., NATPE’s public relations firm. Back’s salary was not revealed; however, during search for executive director, ceiling was understood to have been $50,000 per year.

Plans for introduction of network late-night news are expected to be announced shortly by Roone Arledge, president of ABC News and Sports. James E. Dally, ABC-TV president, was to give ABC affiliates that word at this week’s NATPE conference. Apparently still undecided late last week was how many nights it would run and what length it would be. It would start at 11:30 p.m. NYT and, sources said, might be more than 15 minutes but not necessarily 30 (Broadcasting, Feb. 11).

RCA Americom will put end to months of speculation on what its plans are for accommodating 11 cable programmers (holding contracts for 13 transponders) placed in timbo following loss of Satcom III last December. RCA will reveal plans in New York Wednesday (Feb. 20). Having accepted AT&T's offer of 11 transponders on Comstar, RCA now has enough transponders to go around, but key issue of who will be awarded two highly coveted transponders on Satcom I remains to be resolved. Four programmers—Home Box Office, Viacom, Southern Satellite Systems (Cable News Network) and National Christian Network—were all promised transponders on Satcom III, which was to have been primary cable satellite, but Satcom I, for time being Satcom III’s replacement, has room only for two. Therefore two of four—best guess is National Christian Network and Viacom—will leave meeting unhappy. Meanwhile, RCA filed last week at FCC for authority to launch replacement for Satcom III and place it into geostationary orbit at 132 degrees. It also amended applications for launch of Satcom IV and construction of ground spare to include some technical improvements. All three satellites will have more powerful transponders (either 5.5 watts or 8.5 watts) and back-up amplifiers for increased reliability. RCA expects to launch new Satcom III in June 1981 and Satcom IV five months later.

Class-action suit, for $50 million, reportedly has been filed on behalf of 40,000 General Tire & Rubber stockholders against GTR, its RKO General subsidiary and officers of both companies over alleged illegal-management actions that resulted in FCC lifting three RKO TV licenses (Broadcasting, Jan. 28).

FCC has decided to set up clearhouse program to facilitate hiring of handicapped persons in broadcasting. In same action, FCC declined to include handicapped under its equal employment opportunity

In Brief

top of the week
long time to come, I hope—including [occasion] participation in the Evening News, if Dan will have me." He called "the 60 Minutes of the future.

Rather, 48, will continue as correspon-
derent of 60 Minutes "for the time being." He will also fill in for Cronkite during the latter's three-month vacation this summer and whenever Cronkite is away on assignment, barring conflict with his 60 Minutes work. After the changeover, Rather, like Cronkite in the past, will also anchor political conven-
tion and election night coverage and special events.

Leonard, who said Rather had signed a new long-term contract about an hour and a half before the news conference after three months of negotiation, called him "a journalist of impeccable qualifications, who embodies the great traditions of CBS News that go back more than 50 years." Cronkite said of Rather that "I can't think of anyone in the business, at this network or any other, as qualified as he is.

For his part, Rather said he felt "humbled." Asked how he saw his responsibility for shaping public opinion, he said that "I don't think much about shaping public opinion. I'm a line re-
porter," he said, "and what I seek to be is—like Walter Cronkite and Ed Murrow before him—an honest broker of information."

He said he intends to spend "the rest of my professional life" at CBS News—and would have stayed even if he had not got the Cronkite job. But he also said he had "listened very carefully and thought long and hard" about an offer received from ABC News—"probably longer than Bill Leonard and others would have liked." Unconfirmed reports have put the offer as high as $8 million over five years.

Leonard refused to discuss details of Rather's new contract, out of deference, he said, to CBS policy.

Pushed to explain the choice of Rather, Leonard said it was "a very close call.

"I think Dan's outstanding experience in the field, overseas, in the Vietnam war, under fire—under every conceivable cir-
cumstance, his performance has been extra-
tordinary," Leonard continued.

"I could give you about the same list on Roger Mudd, and on others—and God

knows on Walter—but it just came down on Dan."

Leonard made a trip to Washington a few hours before the news conference to break the news to Mudd. "It started with a handshake and it ended with a handshake," he reported.

He said he "would certainly hope that Roger will stay. If I had a wish remaining in this world, it would be that Roger Mudd continue to play an extremely important role in CBS News. He's very much one of a kind. I hope his role will expand." Cronkite said he'd had no part in the decision but endorsed it, but also thought "it would be a tragedy for us at CBS News if we lost Roger Mudd. He's one of the very best."

Leonard said the choice of Rather was "largely" his decision, though he shared it with a few key CBS News executives and "it couldn't have been done" without the concurrence of CBS/Broadcast Group President Gene Jankowski, CBS President John Backe and CBS Chairman William S. Paley.

The announcement said the changeover would occur "in early 1981." Leonard said this could be any time between Feb. 1 and June, when Cronkite's vacation begins. Speculation was that it might be in Febru-
ary. "I've inaugurated every President since Harry Truman," Cronkite said, "and I want to inaugurate one more."

Winter games open, prospects for Moscow fading fast

Lake Placid events get under way

with accelerating ratings for ABC; hopes for summer growth dimmer as

IOC refuses to transfer site

The winter Olympics got under way last week, but the summer Olympics seemed more and more likely to slip away.

ABC-TV's first coverage of the Lake Placid, N.Y., winter games Tuesday night was edged out in the ratings by CBS-TV's showing of "The Exorcist," but ABC officials said they were "very pleased" any-
way, because the Olympics' 20.5- and 31-share performance was six points better than the 1976 opener in In-
nsbruck, Austria. In head to head com-
petition with the 90-minute Olympics coverage, "The Exorcist" had a 21.9/33 and NBC's showing of "The Swarm," 16.7/25.

On the second night, two and a half hours of Olympics made a clean sweep with a 22.7/36 against 19.2/31 and price fix their commercial advertising rates by settling them at the same level.

House-Senate conferees are expected to be named soon—perhaps this week—to hash out compromise language in Federal Trade Com-
mission authorization bill. Three House members expected to be named to committee are Representatives Matthew Rinaldo (R-N.J.), Richardson Preyer (D-N.C.) and Richard Ottinger (D-N.Y.)

Don Farmer, ABC News correspondent whose assignments include covering presidential campaign of Senator Howard Baker, is slated to join Ted Turner's Cable News Network by May 1, according to CNN. Farmer and his wife, wala-tv Washington newswoman Chris Curle, will team as co-anchors of two-hour "Today Show format" noon broadcast on CNN.

David Janssen, 49, star of television series, The Fugitive, and more re-
cently, Harry-O, died of apparent heart attack Feb. 13 at his Malibu
Beach, Calif., home. The Fugitive appeared from 1963 to 1967 on ABC-
TV. Earlier, he played title role in television series, Richard Diamond, Pri-
vate Detective, from 1957 to 1960. Survivors include his wife, Dani.

Donald A. Getz, 61, general sales manager of wilmradio Chicago, and vice president of licensee, WGN Continental Broadcasting Co., died Feb. 12 at Lutheran General hospital in Park Ridge, Ill., of heart attack. He had been with company 32 years. Survivors include his wife, Elaine, daughter, Carolyn, and son Lawrence Getz, who is general sales man-
ger of wilmradio New Haven, Conn.
17.8/28 for their competition on CBS and NBC respectively. National ratings for the third night were not available Friday, but ABC spokesmen said that in the overnights in New York, Los Angeles and Chicago, the Olympics swept every half-hour.

But prospects for U.S. participation in the summer Olympics in Moscow receded further: The International Olympics Committee refused to cancel, delay or move the games from Moscow. The White House reaffirmed its determination to boycott them unless the Russians withdraw from Afghanistan by Feb. 20. And NBC pulled most of its technicians out of Moscow when the U.S. trade embargo left them little more to do there.

The White House professed to see a thin thread of hope in a statement by Lord Killanin, IOC president, that he would "keep all possible options open" until May 24, deadline for national Olympics committees to refuse or accept invitations to send teams to Moscow. But White House sources said at the same time that they had little choice but to proceed with plans to seek an American boycott of the games, scheduled July 19 to Aug. 4.

NBC sources confirmed a report from Moscow that the network had called home 11 of the 14 technicians who had been installing gear in preparation for coverage of the games. The sources said the technicians had finished installing all equipment shipped before the U.S. embargo on exports of high-technology equipment to Russia.

They did not confirm but also did not challenge reports that shipment of $4 million of additional equipment, including 47 videotape recorders, was being held up by the U.S. embargo, imposed after Russia invaded Afghanistan. There also was speculation that NBC was not eager to continue sending equipment because the risk of boycott seemed so high and because it might be difficult to get the equipment out if a boycott occurs.

Monique Berlioux, IOC director, meanwhile said that any country that boycotts the games will not be able to get accreditation for journalists to cover them. This, she said, is because such accreditation is handled by the national Olympics committees of the countries involved, and if a committee does not send a team it cannot accredit journalists. This does not apply, however, to an electronic medium that has a contract with the organizing committee, such as NBC, or to organizations accredited by the organizing committee, such as international news agencies.

Networks cutting up the year into four seasons

Now March becomes another time for debut of new shows and schedules; with summer try-outs, traditional fall start-ups, winter reshuffling, a new cyclical pattern emerges

With two television networks announcing major changes in their series line-ups last week and a third already set for changes in the coming weeks, the month of March is now shaping up into yet another television season. With the traditional fall and winter schedules permanent fixtures of the television year and summer having become a period given over to reruns and new show try-outs, the emergence of March as another debut time at the networks indicates that there are now four distinct seasons in the course of a year.

That seemed to be the consensus among the presidents of the ABC, CBS and NBC Entertainment divisions in an appearance last Wednesday at an International Radio and Television Society luncheon in New York.

Asking how they would avoid the program-failure syndrome afflicting fall seasons, Bob Daly of CBS Entertainment, whose network does not carry the World Series—said he would "strongly suggest that [the season] start after the World Series." He observed that in recent years, CBS-TV has begun to make its move in the ratings about November, and added that CBS is "looking into" the question of how to start the 1980-81 season.

Tony Thomopoulos of ABC Entertainment noted that more and more programs are being introduced in the course of the season and said he thought this trend would continue. Brandon Tartikoff of NBC Entertainment added that in his view, fall seasons will become less important.

Many of the 21 questions put to them from the audience were facetious or turned away lightly, and they made no formal statements. But among the more or less serious answers offered were these:

Daly, whose network has two prime-time soap operas, Dallas and Knots Landing, said he didn't think a soap-opera trend would develop to the point of a Monday-Friday strip, but that he thought "there might be room for one more." He said CBS had no present plans for another.

Thomopoulos said he'd like to see the networks pay less for a program if it has already been on pay TV, but that it's too early to tell what effect, if any, pay cable exposure has on subsequent network exposure. The panelists seemed to agree that pay isn't apt to become a factor in network audience size for five to seven years.

As for the probable effects of the other new technologies five or 10 years hence, Thomopoulos suggested they would "serve the purpose of specialty programming." Tartikoff said that over the next five years, networks "have to do what we do now, and do it better, to keep the mass audience committed."

They seemed agreed, too, that the networks are, as Daly put it for CBS, "ama

bles and open" to client-sponsored programing, "if it fits our specific needs."

Tartikoff said he would have to stick to NBC's position of not commenting on NBC's negotiations with Johnny Carson while they're in progress, except that NBC hopes to keep him with NBC and with the Tonight show and has also discussed other moves that necessarily involved risks. "In hindsight," he said, ABC would do essentially the same things again, "with minor variations." Daly attributed CBS's rise to "a combination of things that worked well for us and some that didn't do well for ABC."

The tone of many of the questions was set by the first one, directed to Tartikoff: NBC is in third place, Today is slipping, Johnny Carson may leave Tonight, the

Tartikoff, Thomopoulos and Daly

Broadcasting Feb 18 1980 46
COME SEE IF DONAHUE ANSWERS QUESTIONS AS WELL AS HE ASKS THEM.

During NATPE, visit Multimedia in Suite 4275, San Francisco Hilton, and bring along your questions for The Archie Campbell Show, our country music specials and the award winning Young People's Specials, too.
summer Olympics probably won’t come off, the Russians won’t get out of Afghanistan—“and what are you going to do about it?”

From the dais, CBS’s Daly quipped:

“Prior administrations . . .”

The entertainment chiefs made their remarks in the context of a week in which NBC-TV came through on its promises for more comedy and variety while ABC-TV performed less drastic surgery on its schedule.

In a revamp of its prime-time schedule affecting every day but Monday, NBC announced a second season where comedy and variety will occupy about 40% of its air time—nine of the 22 prime-time hours.

The current effort to pull NBC up from its consistent third-place standing involves the addition of eight new series and the reshuffling of four others. And like ABC, the network will be looking to make a dent in the CBS Sunday stronghold. The NBC strategy is to move one of its few hits, CHiPs, to that evening.

Joining the NBC schedule are Boomer (Friday, 8-8:30, beginning March 14), described as “the tales of a lovable must . . .”; Pink Lady and Jeff (Friday, 9-10, beginning March 14) with a Japanese singing duo and comic Jeff Altman, and Me and Maxx (Saturday, 9:30-10, March 22) about a “swinging” divorced New Yorker raising his daughter.

Previously announced and also soon to find network life are The Big Show (Tuesday, 9-10:30, March 4), comedy and variety; United States (Tuesday, 10:30-11, March 11), Larry Gelbart’s look at contemporary marriage; From Here to Eternity (Wednesday, 10-11, March 12), the war story that originally had been expected on NBC’s schedule last fall; The Facts of Life (Friday, 8-8:30, March 14), an NBC limited series last summer and again now spinning Charlotte Rae off from Diff'rent Strokes, and Sanford (Saturday, 9-9:30, March 15) with Redd Fox recreating his earlier role but now with a rich widow as a love interest.

Dropped from the NBC-TV schedule are Skag, the Karl Malden vehicle about a Pittsburgh steel mill family; Shirley, a Procter & Gamble show with Shirley Jones, and movies on Tuesday and Friday. Although Skag and Shirley have not achieved ratings success, NBC officially is maintaining that the two are candidates for next season.

Remaining on the air but in new time periods are CHiPs, which moves from its winning time period Saturday at 8 to Sunday at the same hour. That could be the most competitive time period of the week with CHiPs up against CBS’s hits, Archie Bunker’s Place and One Day at a Time, and ABC’s new-found success with Teenaged and Brown Shoe.

NBC’s The Big Event stays on Sunday but as of March 23 will be trimmed from 8-9:30 to 8-9 p.m. Among upcoming Big Events are the Beulah Land miniseries; The Golden

Try it this way. While the other two networks were announcing overhauls of their prime-time lineups, CBS came out with one change. The network said that a reformulated Stockard Channing Show will have its debut on Monday, March 24, at 8:30-9 p.m., the slot currently occupied by MTM Enterprises’ Last Resort. Channing, who stars as Susan Goodenow assistant to television consumer advocate Brad Gabriel (Ron Silver), whose program is titled “The Big Ripoff!” David Debin is executive producer for Little Bear Productions, and Aaron Ruben is executive producer.

Movement Olympic love story; Jason Robards in FDR’s Last Days; The Sunday Games, a look at amateur sports, and a repeat of Jesus of Nazareth, BJ and the Bear; now on Saturday at 9, will run an hour earlier beginning March 22 in CHiPs’ former slot. As of Feb. 28, The Rockford Files returns to the schedule but in repeats. The Best of Saturday Night Live now Wednesday at 10, moves to Friday at 10.

Two other comedies, Joe’s World, which already has had a limited run, and Good Time Harry with Ted Bessell as a sportswriter, will be scheduled later this season, NBC said.

To introduce several of its shows, NBC will have a special Pink Lady and Jeff March 1, 10-11; Big Show, March 4, 9-11; Eternity March 10, 9-11; Diff'rent Strokes, special launching Facts of Life, March 12, 9-10, and Sanford, March 15, 9-10.

Once again, ABC is moving Paramount Television’s Laverne & Shirley, while giving Universal Television’s Galactica 1980, the updated remake of last year’s Battlerstar Galactica, yet another new lease on life. Two more new shows—When the Whistle Blows and That’s Incredible!—will be joining the network in March.

In announcing the new line-up, the network confirmed that Aaron Spelling Productions’ The B.A.D. Cats has been canceled (“In Brief,” Feb. 11). The network is also putting two situation comedies, Paramount’s Angel and the new Goodtime Girls, “on hiatus.” ABC will also flip the time slots for its Monday night programs, Family and Stone.

Beginning Feb. 26, Laverne & Shirley, one of the network’s top shows of last year, will move back to its old Tuesday 8:30-9 p.m. NYT slot following Happy Days. It will be the third time period occupied by the Paramount sitcom this season. Last fall, ABC placed the show on Thursday 8-8:30 as part of its concerted effort to spread its comedy strength across the broadcast week. Later, the show was moved to Monday 8-8:30. Consistently among the top-10 programs last season, Laverne & Shirley has suffered considerably this year. (In the ratings for the week ending Feb. 10, for example, the show had a 14 rating-share—ranking 60th of 68 shows that week.)

With a network pick-up for Galactica, Universal moves back into the number-one spot it has held in prime time but lost temporarily to independent producer Aaron Spelling (Broadcasting, Feb. 11). Beginning March 16, the program will have a permanent berth at Sunday 7-8.

Galactica will be occupying a time period originally set aside for Alan Landsburg Productions’ Incredible Sunday—which has now been renamed That’s Incredible! and will debut Monday, March 3 8-9.

Also joining the ABC line-up is When the Whistle Blows, an hour comedy-adventure series from Goldberg/Weintraub Productions (Leonard Goldberg and Jerry Weintraub). It will premiere Friday, March 14 8-9. The program is about a group of heavy construction workers.

Also effective March 3, Spelling/Goldberg’s Family will move from its current 10-11 time period to 9-10, and Universal’s Stone will shift to the 10-11 slot. The B.A.D. Cats had its last network airing Feb. 8 and will not return to the schedule after the winter Olympics.

Campaign 1980

Media get singed as campaigns begin heating up

Kennedy goes to FCC over Carter's press conference and WCVB-TV’s refusal to sell time; both criticize CBS for calling results of primary in Maine; Republicans begin spending money

The increasingly bitter battle between President Carter and his challenger for the Democratic presidential nomination, Senator Edward M. Kennedy (D-Mass.), spilled over into the arena of the FCC last week. Kennedy aides sent letters to ABC, CBS, NBC and the Public Broadcasting Service, with a copy to the FCC, demanding time to reply to the President’s attack on him during Carter’s prime-time news conference on Wednesday. And in a separate letter to the commission, Kennedy’s lawyers filed a reasonable-access complaint against WCVB-TV Bosion for its refusal to sell the senator a half hour for use in his New Hampshire primary campaign.

The letter to the networks said that five minutes of the President’s news conference—which were devoted “to direct attacks on or explicit references” to Kennedy—was evidence that the President used the news conference to advance his own candidacy. Kennedy, in a speech in Exeter, N.H., said Carter had “misused presidential access to the television networks” and that they have an “obligation to redress the balance.”

Stephen Smith, the senator’s campaign
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KBMA, Kan. City • KVBC, Las Vegas
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WZTV, Nashville • WPIX, N.Y.
KOKH, Okla. City • WTAI, Phila.
KPHO, Phoenix • KGW, Portland
WUHF, Rochester • KTXL, Sacra.
KSL, Salt Lake City
KENS, San Ant. • KGTV, San Diego
KPIX, San Fran. • KING, Seattle
WJLA, Washington
manager, who wrote the letter, cited the extraordinary action of WJAR-TV Providence, R.I., in cutting the conference off at 8:15 p.m. as proof of its political nature.

Smith noted that Dick Tomlinson, the station's vice president and general manager, was quoted in the Providence Journal as saying that he felt the President was "on the campaign trail" during the conference.

Tomlinson, however, told BROADCASTING last week he had decided even before the news conference began to cut it off if nothing of what he regarded as "substance" was discussed — the station was scheduled to carry one of the area's biggest college basketball games of the season — Providence College vs. University of Rhode Island — at 8 p.m. that night.

Tomlinson said he persuaded the two schools to postpone the tip-off until 8:15 p.m. to give him time to assess the message Carter was expected to deliver. Reports from Washington during the day had indicated the President would announce a major break in the Iranian hostage crisis, he said.

The President's opening remarks on efforts to win the hostages' release took three minutes. But since the next 12 minutes contained "no more substance but a political campaign maneuver," Tomlinson said, "I cut away to the basketball game."

WJAR-TV's experience aside, it seemed doubtful last week any of the networks would grant time to the senator to reply to the President. CBS and PBS on Friday were reported to be preparing responses noting that, as a bona-fide news conference, the program is exempt from equal-time requirements. The other networks are expected to follow suit. Commission officials said they would wait for the network responses before responding to the Kennedy campaign.

WCVB-TV may have a tougher time than the networks justifying its refusal to sell the Kennedy campaign the time it requested. The commission has held that, under the reasonable access law, stations must make available to federal candidates the combined amount of broadcast time they sell to commercial advertisers. And WCVB-TV sells half hours. Nor is a plethora-of-candidates argument likely to prove more persuasive than it did when the networks used it in explaining their refusal to sell time to the Carter-Mondale campaign last fall.

WCVB-TV lawyers were preparing a response to the Kennedy complaint, explaining that the station's policy is not to sell program time to candidates. The station makes free time available, but at times of its choosing.

However, it will sell the time requested by Kennedy if that is the commission's decision.

Kennedy's lawyers said the senator wanted to purchase a half hour during the weekend of Feb. 2-3 to air the senator's Georgetown University speech (WNNAC-TV Boston carried it). The letter said the station not only refused that request but sub-

From Crane's commercial

sequent ones to purchase five-minute or 10-minute programs.

The commission is expected to issue an order in the matter this week.

Elsewhere on the campaign front:

CBS has become the first network — but probably won't be the last in this election year — to be criticized for calling an election before voting had ended. Making it easier for CBS to accept, however, was that it came from both sides. The call — that President Carter was "the winner" — of the Maine Democratic caucuses with "more than" 50% of the vote — came at 4:30 p.m., between the first and second sets of the Bjorn Borg-Vitas Gerulaitis tennis match on Sunday, Feb. 10. About one third of the delegates were still to be chosen.

Senator Edward M. Kennedy's aids promptly charged that the call had cost Kennedy three or four percentage points. Voters whom Kennedy headquarters called with a plea to participate in the caucuses were said to have remarked that there was no point in going, since Kennedy was being badly beaten.

Robert Strauss, President Carter's campaign manager, appeared equally unhappy. He said Carter would have done better but for the CBS report.

The latest — but still not final — count showed Carter with 45.2% of the delegates, with Kennedy about six percentage points behind. CBS's early report had him with "just over a third" of the delegates.

Ernest Leiser, CBS vice president for Special events and political coverage, conceded the language in the report could have been less certain, more general. "It will make us more cautious next time," he said.

In other campaigns, the emphasis was on material going on the air, rather than going off.

Aides to Representative Philip Crane (R-Ill.), who is still back in the pack of Republican candidates, screened nine television commercials the campaign is showing in New England stations as part of a $250,000 broadcast advertising effort that will continue until the Massachusetts and Vermont primaries, on March 4.

The 30-second commercials — featuring Crane on issues ranging from inflation and government waste to taxes — are running on stations in Burlington, Vt., Portland, Poland Springs, Me., Manchester, N.H., and Boston. The campaign also involves 60-second spots taken from the audio portion of the television commercials.

But Crane's major impact in the New England area might be in a half-hour program that was filmed when he addressed the James Robison annual Bible conference in Fort Worth on Jan. 23. Where the 30-second spots amounted largely to headlines, the longer program permits Crane to articulate his particular brand of conservatism, laced with references to Biblical precedents for his views, at considerable length. The program, which will be seen once in each of four New England markets over the next several weeks, closes with an appeal for funds for the campaign. It will be shown later in the Southeast and Midwest.

Fund raising was also the object of the one-hour "Freedom from Crisis" broadcast by the Connally for President Campaign, on Feb. 14, by satellite and cable (BROADCASTING, Feb. 4). The program, featuring the candidate, John Connally, originated on two superstations — WGN-TV Chicago and WSBTV Atlanta — and was transmitted by satellite to cable systems all over the country as well as 23 other independent television stations. Connally aids said an initial count showed about $1 million had been raised.

Oriented. The U.S. will send two delegations to the Peoples Republic of China this spring in response to invitations to discuss telecommunications matters. One, headed by Henry Geller, head of the National Telecommunications and Information Administration, will leave April 19 and return May 3. The other, headed by FCC Chairman Charles D. Ferris and including four other commissioners, will leave April 30 and return May 19. Geller's delegation will include Rick Neustadt and Steve Simmons, White House aids; Mary Jo Manning, counsel to the Senate Communications Subcommittee, and Brian Moyer, counsel to the House Commerce Committee; other NTIA staffs, and representatives of the Department of Defense, National Aeronautics and Space Administration, and State Department.

Ferris has picked two commissioners who serve with him on the International Telephone Committee — Joseph Fogarty and Robert E. Lee — as well as two alternates to the committeee he appointed — Anne Jones and Tyrone Brown — to make the trip with him. The delegation will also include staff members.

The Chinese originally had invited only Geller. He was asked, last spring, to head a delegation in the fall. As a preliminary, Geller urged Ferris to participate as co-chairman. But the chairman said the Chinese had already informally approached him regarding a visit by the FCC. So he checked that out and, in time, a second invitation, to the FCC, was received. Geller had to postpone the original date of his trip because of his concern over the progress of the administration's common carrier bill through Congress. Work on the bill is expected to be completed by April.
NATPE in San Francisco: strong start for the 1980's

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Strip "Family Feud"

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The super-charged new "Truth" is geared to a new generation of young adults. And to the changing lifestyles and interests of a new decade.

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Variety says, "First indications among tv-rep programmers in New York is that "Truth" could end up as the most formidable of the new game show strips."

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THIS is the official agenda for NATPE 1980, including such key events as Sunday's affiliate meetings, Monday's keynote address, Tuesday's Iris awards, Wednesday's children's TV panel and Thursday's two-part forecast of television in the 1980's and the 1990's. The full schedule event by event:

Saturday, Feb. 16

Station representatives, network and group meetings. 8-10 a.m.
Registration. 9 a.m.-5:30 p.m.
Hospitality suites open. 11 a.m.-7 p.m.
Screening of Iris nominees. 11 a.m. Walnut A Room.
Briefing for panel producers and moderators. 11 a.m.-noon.

Sunday, Feb. 17

Registration. 9 a.m.-6 p.m.
Hospitality suites open. Noon-7 p.m.
Screening of Iris nominees. Noon-7 p.m. Walnut A Room.
Station representatives, network and group meetings. 7 p.m.

Monday, Feb. 18

Registration. 8 a.m.-6 p.m.
Coffee break. 9:45-10 a.m.
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24 two-hour episodes
Starring James Arness, Fionnula Flanagan and Bruce Boxleitner.

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Metro-Goldwyn-Mayer presents Theatre 15.
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Available for the first time in syndication.
Visit us at NATPE, Tower Suite 4375, San Francisco Hilton.
The Electronic Church. 10-11 a.m. Continental Ballrooms 4, 5 and 6. Moderator: George McManis, CBS. Participants: the Rev. Ellwood E. Kieser; Dr. Ralph Jennings, United Church of Christ; William E. Fore, National Council of Churches; Rex Humbard; Pat Robertson. Discussant: Representative Lionel Van Deerin (D-Calif.), chairman of House Communications Subcommittee.

Workshops. 11:15 a.m.-12:30 p.m.

- To Buy or Not To Buy. Pacific Room. Moderator: Dick Woollen, Metromedia. Speakers: Jim Blake, kstp-tv Minneapolis; Tom Breen, ktvu-tv Oakland, Calif.; Don Searle, kciw-tv Los Angeles; Bob Temple, ktvn-tv Salt Lake City.


Hospitatly suites open. 2:30-7 p.m.

Screening of Iris nominees. 2:30-7 p.m.

Registration. 7:30 a.m.-5 p.m.


General session. 9-10:15 a.m. Continental Ballrooms 4, 5 and 6. Sex and the Single Station. Moderator: Phil Donahue. Speakers: Chloe Aaron, Public Broadcasting Service; George Garbner, University of Pennsylvania; Ann and Ellis Marcus, soap opera writers; Hruminio Travassas, NBC. Discussant: Commissioner Anne Jones, FCC.

Coffee break. 10:15-10:30 a.m.

Workshops. 10:30-11:45 a.m.


- How To Use Your Rep To Improve Your Ratings. Francisco Room. Moderator: Linda Rios, kens-tv San Antonio, Tex. Panelists: Ed Aiken, Petry; Alan Bennett, Katz Agency; Larry Lynch, Blair; Dean McCarthy, HRP; Gene Swerdloff, PGW.


Hospitatly suites open. 2-5 p.m.

Screening of Iris nominees. 2-5 p.m.

Broadcasting Feb 18 1980 58
**Iris Awards.** 6:30-8:30 p.m. San Francisco Masonic Hall (buses begin leaving Hilton at 5:15 p.m.). Host: Hal Linden.

**International buffet gala.** 8:00-10:30 p.m. Hilton Continental Ballroom.

### Wednesday, Feb. 20

**Registration.** 8:30 a.m.-6 p.m.

**Workshops.** 9-10:15 a.m.


**Stress II Getcha!** Continental Parlor 7, 8 and 9. Moderator: Stewart Park, kntv-tv San Jose, Calif. Speaker: Lewis Graham, Stanford University.


**Coffee Break.** 10:15-10:30 a.m.


**Luncheon.** Noon-1:45 p.m. Continental Ballrooms 4, 5 and 6. **Children's television panel—Remarks by Commissioner Abbott Washburn, FCC.** Panelists: Peggy Charren, Action for Children's Television; Nina Cornell, FCC; Gene Mater, CBS/Broadcast Group; Charles Winnick, City University of New York. A report from the All Industry Television Music License Committee by Les Arries, chairman.

**Meeting of broadcast associations.** 2-3 p.m.

**Screening of Iris nominees.** 2-5 p.m.

**Hospitality suite open.** 2-7 p.m.

### Thursday, Feb. 21

**Registration.** 7:30 a.m.-noon.

**Early bird workshop.** 8-8:55 a.m. Continental Parlor 1, 2 and 3. A **Decade of Prime Access.** Moderator: Bruce Marson, wcvb-tv Boston. Speakers: Bill Andrews, Viacom; Pat Cramer, wtvn-tv Columbus, Ohio; Jeff Greenfield, CBS; Richard E. Wiley, former FCC chairman.

**General session.** 9-11 a.m. Continental Parlor 4, 5 and 6. **Part I: Television 1980.** Moderator: Elie Abel, Stanford University. Dave Butterfield, Management Analysis Corp., presents a NATPE-commissioned report on the current state of the medium and a projection of trends. Robert Schultz, Video Probe Index, presents a report on the behavior of TV households with multiple video sources. **Part II: Television 1990.** Speakers: Dick Belkin, Lee Enterprises; Joel Chaseman, Post-Newsweek Stations; James Fiedler, DiscoVision; Herb Granath, ABC Video Enterprises; Larry Grossman, Public Broadcasting Service; Benjamin Hooks, National Association for the Advancement of Colored People; George Koehler, Gateway Communications; Marvin Koslow, Bristol Myers; Commissioner James Quello, FCC; Jack Valenti, Motion Picture Association of America; Thomas Wheeler, National Cable Television Association; Robert J. Worthington, Association of Independent Television Stations; Vladimir Zworykin, RCA.

**Coffee break.** 11-11:15 a.m.


**Annual business meeting and elections.** Noon-1 p.m. Continental Parlor 1, 2 and 3.

**Meeting of 1980-81 conference committee.** 1 p.m.
Social notes. Not all of the activities at the upcoming National Association of Television Program Executives conference involve speakers, panels and wheeling and dealing. The day can start with wake-up exercises led by American Television Syndication's Ed Allen in the San Francisco Hilton's Franciscan Room (9-8:30 a.m.) and end with a preview of Orion Pictures "Simon" at the Warwick Theater.

Eastman Kodak will be host in the delegate and spouse lounge in the Hilton's California Room. Columbia Pictures Television is taking care of coffee breaks. Iris award nominees can be screened in the Hilton's Walnut A Room.

On Sunday morning (Feb. 17), there's a choice of a Rex Hubbard gospel breakfast (9-10:15, Imperial Ballroom) or a Catholic mass celebrated by Father Ellwood Kieser (9:30-10:15, Pacific Room). The NATPE Clairol Crown tennis tournament for spouses and guests, from Lexington Broadcast Services on behalf of Bristol-Myers Co, runs from 10 a.m. to 3 p.m. in the San Francisco Tennis Club.

On Monday, courtesy of Multimedia Program Productions, there's a Phil Donahue brunch and show for spouses and guests at the Hyatt Hotel, Union Square, from 10:30 a.m. to 2 p.m. That evening, there's a screening of An Evening in Brazil, from the Public Broadcasting Service, Viacom and TV Globo of Brazil (Continental Ballrooms 4,5 and 6), and of the "Simon" Hollywood preview, (9-11 p.m., Warwick Theater).

Tuesday afternoon, Group W Productions is providing a John Davidson brunch and show (11:30 a.m.-2 p.m., Venetial Room, Fairmont hotel). Tuesday night, after the Iris awards and dinner, Colbert Television Sales and Barry & Enright are offering cocktails, dessert and the dance music of Ernie Heckswelder and the Fairmont Society Orchestra (10 p.m.-1:30 a.m., Imperial Ballroom). Or from Twentieth Century-Fox Television, there's cocktails, dessert and dancing at a Fox Fanfare Party (10 p.m.-1:30 a.m., Hilton Plaza Ballroom).

San Francisco contacts. Broadcasting's editorial and sales department will be headquartered in suite 1121 of the Hilton. On hand will be Dave Berlyn, David Crook, Kwentin Fennin, Win Levi, Jay Rubin, Larry Taishoff, Don West and Dave Whitcombe.

San Francisco supermarket

The following companies will be exhibiting programs or services in the suites of the Hilton hotel during the NATPE convention. The three networks have their suites in the St. Francis hotel.

ABC Management/VIP Video
ABC Owned Stations
ABC Television Network
Advanswers Media Programming
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Alan Enterprises
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Bloom Film Group
Bozelli & Jacobs
Bristol-Myers
1939-40, 32
Brookville Marketing
1153
Bill Burrud Productions
1215
Canadian Broadcasting Corp.
14381
Cannon Television
1018
Capital Cities TV Productions
3884
Catalina Productions
Diablo Room
C.B. Distribution
4472
CBS Sports-International Sales
1106-07
CBS Television Network
St. Francis
Chamber of Commerce of the U.S.
1200
Chanowaksi Production
Shasta Room
 Chase, Morgan & Worth
916
Cinema Shares International
1049
Claster Television Productions
4484
Coe Film Associates
4384
Colbert Television Sales
1807
Columbia Pictures Television
4475
Compro Productions
1047
William F. Cooke Television
435
CPT Systems
1721
Dan Curtis Distribution
1610
Data Communications
1684
Deepwood Productions
Tamalpais Room
Jerry Dexter Program Syndication
1066
DFS Program Exchange
1839
Dyna-Metrics
1060
Elas Productions/Global TV
1023
Faith For Today
1019
Don Fedderson Productions
1161

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In these markets, KUNG FU substantially increased 18-49 adults in November 1979 over programming in the same time period, same station in November 1978.

In New York, WPIX, Thursdays, 9 to 10 pm, 18-49 adults up 203%

In Houston, KHTV, Saturdays, 5 to 6 pm, 18-49 adults up 57%

In Minneapolis-St. Paul, KMSP-TV, Sundays, 5 to 6 pm, 18-49 adults up 63%

In St. Louis, KDNSL-TV, Saturdays, 6 to 7 pm, 18-49 adults up 86%

In Tampa-St. Petersburg, WTOG-TV, Saturdays, 1 to 2 pm, 18-49 adults up 45%

In Seattle-Tacoma, KSTW-TV, Saturdays, 7 to 8 pm, 18-49 adults up 120%

In Fresno, KJEO, Saturdays, 7 to 8 pm, 18-49 adults up 65%

In Albuquerque, KGGM-TV, Saturdays, 6 to 7 pm, 18-49 adults up 92%

In Duluth-Superior, KBJR-TV, Saturdays, 6 to 7 pm, 18-49 adults up 317%

In Las Vegas, KSHO-TV, Mondays, 9 to 10 pm, 18-49 adults up 133%

Source: Arbitron Reports for November 1979 and November 1978. Data are estimates and subject to qualifications stated in reports used.
It's very clear... our Merv is here to stay.

The traffic among talk/variety show hosts has become quite brisk of late.
Perhaps there has never been a time when there was less stability in this category of programming.
But amid all the uncertainty, one fact remains clear: “The Merv Griffin Show” is stronger than ever.
In fact, from sign-on to sign-off, the program is a decisive first—Number One in markets, homes, total persons, adults, men, and women.
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It's Merv's show that introduced the “theme” idea. It's Merv's show (and only his) that has regular originations in Hollywood, New York, Las Vegas and Atlantic City. And it's Merv's show that first brought the excitement of such places as Monaco, Israel and Venice to talk/variety viewers.

Coming up: Remotes from Lake Tahoe and Marbella, Spain.

Talk/variety show hosts come and go. Indeed, the exception to that rule is quite rare.

But then, Merv is a rare and exceptional guy.

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Source: Nov 1979 NSI Syndicated Report

AT THE NATPE,
SUITE 4278, SAN FRANCISCO HILTON
<table>
<thead>
<tr>
<th>Company/Department</th>
<th>Address/Phone</th>
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<tr>
<td>M.A. M.C. Television</td>
<td>1055 Madison Avenue, New York, NY 10022</td>
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</tbody>
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**Syndicast Services 1907**


**All Operation Prime Time television stations attending National Association of Television Program Executives convention in San Francisco have been invited to reception and meeting on Sunday, Feb. 17 at 12:15 p.m. in Cifff Hotel there. Steering committee of OPT will give member stations status report on all OPT projects for 1980. Station officials also will be shown latest clips.**

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**Broadcasting Feb 18 1980**

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**Not included in last week's listing of NATPE exhibitors was Syndicast Services. The listing follows:**

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**Syndicast Services**

*Telephone Numbers*

- D.L. Taffner  G1711
- Tandum/TAT/PTS  1707
- William B. Tanner  1223
- Telcom Associates  1436
- Telepictures  4084
- Teleproductions Gaumont  8331
- Toyon Room  771
- TeleRep  771
- Telesound  1144
- TeleSPOT Productions  1041
- Television Business  1029
- Television Syndication Group  1005
- Television Syndications  1621
- Televworld  1700
- Thompson Horton Associates  1167
- Time-Life Television  4178
- Top Market Television  1549
- Total Communication Systems  936
- Total Video  901
- Traco  835
- Trident America Programs  1249
- Trident Television Associates  1249
- TVAC  1154
- TV Cinema Sales  1235
- TV National Releasing  1067
- TVNS  1029
- TVS Television Network  4905
- Twentieth Century-Fox  1925
- United Artists Television  3975
- UPN Productions of America  1119
- Viacom  4178
- Victory Television  4070-74
- VideoFilms International  1004
- Video Tape  1059
- Video Transitions  3970
- Vidtronics  1635
- Vipro Syndication  3870, 72, 74
- Visnews  Walnut B
- Vitt Media International  1601
- Warner Bros. Television  3978
- Weiss Global Enterprises  1715
- Western Union Telegraph  1046
- Gene Wilkin Film Syndication  TBA
- Robert Wold  1639
- Worldvision Enterprises  4078
- Y&R Program Services  1749
- Yongestreet Program Services  3984
- Adam Young  1062
- Ziv International  1027
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KMPH, Fresno • KHTV, Houston
WTLV, Jacksonville
KCMO, Kan. City • KCOP, L.A.
WAVE, Louisville • WZTV, Nashville
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Tug of war developing for the hearts of programers

Local production is becoming viable alternative as stations search for shows that are less costly, more attuned to their audience — factor of growing importance in establishing identity in a business that now has to compete with offerings of pay cable and 246 syndicators. But competition at NATPE, however, attest to their still-potent attractions.

Game-show strips abound. Talk shows are being talked up. The stream of off-network properties continues to flow. Syndicated foreign product has gained a foothold in the U.S.

Evidence of all this — and more — is rolling on videocassette machines in the marketplace at this week's National Association of Television Program Executives conference in San Francisco. But the trend most on the minds of station programers won't dominate the suites of the San Francisco Hilton. For that, programers need go no farther than their own backyard.

In a word, it's localism.

The concept isn't new: the fervor behind it, however, may be. To some, it is a return to the spirit of the early days of television, but updated with the technological sophistication of the 1980's.

It is a trend born not only of recognition of a licensee's public-interest obligation. Many programers see it as the only way to survive as the new electronic media challenge conventional television for viewers. Compound that with a growing belief that it may be cheaper — and bring in the same ratings — to produce certain dayparts in-house rather than just buy a schedule.

That's not to say that syndicators should start scrambling to find another business. The record number of distributors (246) in NATPE suites this week points up that highly profitable end of the broadcasting business. National programing remains the mainstay, while much of the talk of localism is future-oriented. Nevertheless, programers, more than ever, are scouting for alternatives in their own communities.

For some, like John Goldhammer, program director at KABC-TV Los Angeles, substantial pay-TV competition already has presented itself in the market. And he warns his fellow programers that "we can no longer keep our head in the sand" regarding cable or subscription television. He foresees "the rise again of local programing."

He says news and program directors are working together, perhaps not in joint projects, but at least in the sharing of personalities and facilities.

Robert Guy, program director and film buyer at KING-TV Seattle, takes it a step further, claiming that it isn't enough just to be local. The programing must be "more pertinent" as well, he adds. Guy explains that "cable systems that are unedited make us look like creamed when" and that program directors are now becoming "more cognizant of the real world."

Lucie Salhany, vice president, programing, for Taft Broadcasting and slated to be NATPE's next president, talks about greater viewer identification with individual stations. She sees a return to the days when viewers knew their stations through on-air personalities, reminiscent of the pre-syndication era for Mike Douglas, Phil Donahue and others. In a way, it will require the formatting techniques that radio has used to reach fractionalized audiences, she says. It has to do with creating an identity with programing that isn't the same across the airwaves. "We can all have off-network shows and game shows," but that isn't the answer, she says.

Then there are others like Ron Klayman, director of broadcast services at WMC-TV Memphis, who expect that program prices can only "cause more stations to look for development of local programing."

It may be the likes of KING-TV's Seattle Today, WSB-TV Atlanta's Super 2 children's fare or Group W Production's P.M. Magazine consortium that first come to mind when local programing is discussed. But as WCVB-TV Boston has demonstrated, the possibilities aren't that limited.

The majority of WCVB-TV's prime-time access slots now are filled with local programing. Monday night, for example, the station offers Park St. Under which, the station believes, may be the only locally produced situation comedy in the country. As Bob Bennett, the station's president and general manager, says: "We're spending nearly $10,000 per week on Park St. That's only one-third of what an episode of Laverne and Shirley might cost in Boston. At those syndicated prices, why shouldn't we try it on our own?"

Another access show is Miller's Court, with a Harvard Law School professor working with guests and a studio audience to explain such legal topics as cohabitation and landlords vs. tenants.

The WCVB-TV 7:30 schedule represents an extreme. But to others wanting to beef up local efforts, it must be remembered that local commitments still require substantial budgets.

Take KING-TV, which produces 16 local programs each week, some of them strips. KING-TV's Guy has found that it isn't program purchases but salaries that make up the biggest expense. In the past decade, he explains, his program department has gone from 35 to 56 people including a 13-person public-affairs staff. However, Guy points out that "we're not in a philanthropic business" and that the locally produced Seattle Today, for example, is "highly lucrative."

Taft Broadcasting's programing-personnel budget doesn't exceed the amount spent on product, but Salhany also notes that "if anyone is doing an A.M. or P.M. show," personnel and hardware costs go up "immediately."

As WMC-TV's Klayman mentions, the proliferation of electronic newsgathering equipment at stations makes it easier for stations to engage in more local production.

Another unit at stations, outside the programing department, may also help. A. R. Van Cantfort, WSB-TV program manager and NATPE's immediate past president, says he expects more stations will be setting up commercial-production units to attract more retail dollars. WSB-TV is hoping to have its own in place by June 1, and while it is not Van Cantfort's domain, he sees it as "another unit that at times can be used for local program production."

For Chuck Gingold, NATPE president and director of programing at WABC-TV New York, the push for more local production may be not only an opportunity to further serve the public, but also to establish the identity of the program director.

The title of program director, he says, doesn't mean all that much because the actual work can run "such a broad spectrum of responsibilities." Gingold sees local production as a way to separate the real from the "glorified" programers. And with strong localism, he believes the program director has an opportunity to become "almost an executive producer."

While local programing no doubt will
January 27, 1980.
The Channel 2 Newsbreakers capture 10 Emmys—broadcasting's most prestigious award.


Arnold Diaz takes the award for "Outstanding Investigative Reporting" for his eye-opener on chemical dumping in New Jersey.

The list of winners goes on—editorial, research, management, production.

And the Newsbreakers prove that 2=1. The Channel 2 Newsbreakers: N.Y.'s #1 Emmy winner for 1979.

Newsbreakers live up to their name.
generate considerable discussion at this week's NATPE sessions, it is for the most part syndicated fare that will be in the suits.

On that front, programmers—especially those who already have met with sales representatives on their own turf—are finding more offerings from which to choose. But creative breakthroughs aren't often being reported.

WSB-TV's Van Cantfort is not alone when he says: "The quantity is there; I don't know if the quality is." He says he hasn't seen anything really worth "jumping up and down about." Taft's Salhany claims that the ever-increasing rush to buy early has taken its toll on quality, with many shows looking as if they were put together quickly.

A bright spot for many has been the activity in afternoon and early fringe with the new talk/variety entries in particular. KABC-TV's Goldhammer mentions that "early fringe suddenly has become a glut ... it never rains, it pours."

But Goldhammer has his concerns, especially with the ever-growing use of strips in access. He bemoans the failure of Viacom's Please Stand By, an attempt to syndicate first-run situation comedy in access that, said Goldhammer, could have spawned new forms. He worries: "Are we going to see any further serious developments in access?"

As part of the ABC-owned group, Goldhammer's station still checkerboards with different shows in access. NBC stations will be going with Family Feud across the board and CBS-owned stations, with the exception of WCBS-TV New York, also will be stripping.

Van Cantfort of WSB-TV is one who didn't want to strip the same show five nights a week but found he had no choice. After holding out with the checkerboard concept, this season he went with Firestone's Three's A Crowd. "I hate it," he says, "but the audience likes it. It makes me feel that the audience is getting exactly what they want."

For some, like WMC-TV's Klayman, there hasn't yet been any sign that spiraling syndicated program prices have peaked, and he continues to find it "more and more difficult to budget for upcoming years without knowing when prices might level off again."

Prices, varying from market to market, have a wide range. And this year, there are broadcasters who believe increases may have slowed. Speaking only of Los Angeles, KABC-TV's Goldhammer says the "incredible percentage" hikes seem to have stopped, adding "not that prices are realistic now." One reason, he said, may be that the "recent big-dollar programming has not been a smashing success." In Van Cantfort's words, "The Happy Days/Laverne & Shirley syndrome has tapered off a bit." KSTP-TV's Dolan believes prices may have peaked, but only temporarily.

Whatever the prices, WMC-TV's Klayman finds the programmer's job becoming more difficult as it becomes evident that the audience is "more selective about what they watch." If so, it's becoming even more important for programmers to know the local audience.

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Members of Hollywood’s Caucus of Producers, Writers and Directors are responsible for making an overwhelming amount of this nation’s—and the world’s—television programs. (The caucus estimates that members produce 90% of American television shows.) Their numbers include some of the principal movers in both network and syndicated television.

Clearly, as the following interview indicates, these representatives of Hollywood’s creative community are dissatisfied with television today—especially the network variety. Just as clearly, there emerges a sense of confusion about what the coming years will mean to those who currently make television programs. The producers are heartened by the promises of the new video technologies and by the appearance of new buyers for their products—including first-run syndication—but their long experience with television has left them more than a bit wary of the promises of more wealth and greater creative freedom.

Broadcasting met with members of the executive committee of the caucus in the Beverly Hills home of Alan Courtney of Youngstreet Productions. Present were: Grant Tinker of MTM Enterprises, chairman; Bud Yorkin of Tandem Productions and Ed Friendly of his own firm, co-chairmen; Courtney, treasurer, and committee members Leonard Stern of Heyday Productions, George Eckstein of Universal Television and William Froug, an independent producer. Samuel Sacks, general counsel to the caucus and a partner in the Los Angeles firm of Simon and Sheridan, also was present. Two other members of the executive committee, David Levy and Charles Fries, were unable to attend the round-table discussion.

The more things change in TV programing . . .

It’s almost a cliche now that television is going to be very different at the end of this decade. And though local stations, networks and corporations are concerned, it strikes me that you people are in the best of all possible worlds. Instead of three buyers, you’ve got hundreds perhaps. How is that going to change the way all of you do your jobs and how is it going to change television from your end?

Tinker: That’s a hard question, for me anyway. Many people can look 10 years down the road to the end of the 80’s and know just exactly what television is going to be and how fragmented the audience will be. I don’t happen to be one of them—perhaps because I don’t know whether I’ll be around that long. It seems to me that the paradise that the software people are being promised by all of this new technology is something of a fool’s paradise, I suspect, as I look down into the 80’s because I don’t see that much more support for all of these new avenues that you suggest we’ll have for programing. I see only so much audience and so much money to make those programs. So while there may be 40 things for me to look at at home at night, it may be that 38 of them will be about chess and fishing and how to put. Maybe the money available won’t support the kind of programing that people in this room turn out.

Froug: If the economy is booming and we have a tremendous amount of entertainment dollars to go around, I don’t quite agree. We’ve made room for other forms—pro football and enormous sports events. The recreation money is incredible. So I don’t see that drying up or even staying at the same level. It will increase with the economy and there will probably be a pretty good possibility of diversity. I think Grant is right that most of it will turn out to be how to mow the lawn, but nonetheless there are a lot more possibilities, particularly in the area of live television where the budgets aren’t so astronomical as in film. I think there will be room for more theater. I think it was interesting when NBC announced that David Rentels and they were going to go around the country and prepare programs with little theater groups around the United States. Regional theater, for example, will become a very strong entity in the 80’s.

Tinker: It seems to me that rather than train a camera on somebody’s theater presentation, wouldn’t it be great to bring up Kraft or Alcoa or U.S. Steel and do it right?

Mr. Yorkin, your company has gone after the new technologies of cable and pay television. What kind of opportunities do you see?

Yorkin: Obviously, we see it a lot differently. If Ted Turner is willing to spend $20 million for
HERE ARE THE FACTS...

HERE ARE THE SHOWS WE REPLACED:

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<th>MARKET</th>
<th>FORMER PROGRAM IN TIME PERIOD</th>
<th>HOUSE HOLDS</th>
<th>WOMEN 18-49</th>
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<td>Detroit</td>
<td>Statler</td>
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<td>Atlanta</td>
<td>Merv Griffin</td>
<td>UP 36% UP</td>
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<td>167%</td>
<td>UP 75%</td>
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<td>Raleigh</td>
<td>Love Boat</td>
<td>UP 100% UP</td>
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<td>Youngstown</td>
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<td>LATE FRINGE</td>
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*Hollywood Squares/$100,000 Name That Tune/Muppets/In Search Of/Sha Na Na
**Match Game/Gong Show/Candid Camera/Family Feud/Muppets

Source: Arbitron. Details available upon request.
Friendly: Well, let's get back to your first question. There are 74 million homes today and by 1990-90 million. When you add 16 million homes — considering we're in a circulation business — I don't see the networks as losing any audience in terms of circulation. I don't see in the next decade anybody — any one group having enough money to financially compete with networks for the two-hour motion pictures for television, which are getting close to theatrical budgets now. Maybe some will compete for sports events. But certainly not in the weekly fare. I believe what's going to happen in the next decade is that the theatrical motion pictures are liable to lose more audience than the television networks. I can't see any cable system being able to spend a half million dollars for an hour episode, the way television does now. Because it will be too fragmented.

Do any of you gentlemen other than Mr. [Name] have visions of yourself not making network shows during the decade?

Stern: I'm a little befuddled. We always talk about that group of viewers who are ignored. A show gets a 20 share — 10 million people — and we always say that they should be catered to. Won't the current cable allow for such a select group and wouldn't it be profitable if you could come in with some market research and announce you're delivering a certain demographic?

Friendly: Let's use a half million because that seems to be the going rate now for an hour show. If the industry can afford to be subsidized by advertisers for half a million dollars per hour for a 20 share, then wouldn't it stand to reason that if we were only going after a 20 share, you'd have to settle for two-thirds of your budget?
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THE JEFFERSONS...
STANDING THE TEST OF TIME PERIODS.
creative area and rob us of the authority we feel we are entitled to as producers, writers and directors." Certainly nobody is more willing and anxious than the caucus as a group to see to it that the network's requirements are considered. Their business practices, the things that standards and practices require, we certainly give them that as the custom. But I think to a man the membership in the caucus is looking forward to the opportunity to do business with somebody who will say to a producer, writer or director, "I think that's a terrific idea, I think the public will like it, go make it and when it's finished bring it back to us."

It's gotten to the point where you used to do business with the network you know who you would go to see to talk about a particular property with. Now you go through groups and everything has to be tested. And it's got to the point where there is no creative involved, it's almost fed into a computer. And I think I can safely say that none of the people involved in the creative aspect of this business enjoy that kind of an operation. So what I would look for as the most important thing in the 80's out of the emerging technologies and services is the creation—forced on the networks—of an environment that would be more hospitable to creative control on the parts of the people who are the creators.

Friendly: What makes you think that the most powerful cable buyer isn't going to then inflict the same?

Courtney: Well you're going to have people vying for your services. In addition to which, as we begin with them, we ought to train them right.

Froug: What we're talking about fundamentally, however, is the reinstatement of the free enterprise system in television, which does not exist.

We've already got a sense of competition in the syndication market—syndicated shows, Operation Prime Time, Golden Circle from Metromedia. Are they any easier to work with than networks? Do they come to you and say, "Make us a show?"

Courtney: We have found that to be pretty much the case in syndication. You don't answer to anyone but your own taste and judgment. We've been syndicating 'Hee Haw' for 11 years...

Stern: Qualify that—taste and judgment.

Courtney: I do not agree with some of the more august members of this group—that there is a greater degree of independence or taste or judgment exerted in network properties as opposed to syndicated. I think the budget determines taste and judgment in many instances in syndicated product. But I think that the syndication area is almost totally free of any kind of strictures from anything beyond the producer's own objective judgment. I started to say with 'Hee Haw' in 11 years we have never had anyone say you can or cannot schedule this song, or you can or cannot book this particular piece of talent. The audience tells us when they think the jokes are funny or not funny. Believe me you get both answers. But we can only compare that to the three years experience we had with 'Hee Haw' on the network, during which time we booked the talent the network told us they were positive was right, and 'Hee Haw' went under network direction from a 50-plus show to its current demographic profile which is number-one in syndication with 18-49 adults, number-one with 18-49 men, second only to network sports.

Tinker: You're talking about something that's really minuscule. It doesn't amount to anything. As we all know, there really isn't that much. 'Hee Haw' is quite unusual in its program type. Normally we're talking about the sixth episode of a daytime game show. So really, as a factor, it's not important.

Eckstein: Well, I think what will happen is that the more free the market, obviously, the better it will be both financially and in terms of greater freedom for the creative community. It has to be. They have to offer inducements—whether it's Home Box Office or whether it's ABC. So the prevailing situations have to change. The networks may have to reduce their margin of profit, in order to compete. They may have to outbid Home Box Office on particular properties, and Home Box Office and any of the suppliers in order to stay in business will have to compete with the networks. So it is, I think, if not paradise, certainly things bode better.

Tinker: I'm not sure that's true. To start, they don't cheerfully reduce their margin of profit as we know. And that being the case, I think as the fragmentation occurs, the squeeze will be on out here to somehow get it done not just for the same price but for less.

Stern: Let me ask something. Is this a fair statement? When we were allowed our own intuitions and instincts was there not a higher percentage of good programing on the air than is currently in existence? And the profiles were commensurate? Twenty years ago. No, 10 years ago. I think we were all more prideful of what we were doing, with exceptions.

Froug: Also the longevity in programing. That's the main thing. Programs stayed on until they found an audience, and they lasted for years instead of three weeks.

Stern: It's quite interesting in the rerun market how selective they are and what succeeds and so much for all the shows that we one time or another felt very proud about and felt reflected our skills. I think a lot of the black-and-whites, if they weren't black and white, would be returning today.

Friendly: Does anybody see in the new technology a weekly series? Do you think Home Box Office or any of the cable channels is going to go into the competition with network TV series?

Yorkin: I don't know why not. I think they will. I think they will and I think you'll see, probably within the next year or two, 11 o'clock at night or 11:30 shows.

Sacks: You know one thing strikes me, generally, in the whole history and concept of television. If we were to go back to the 30's and 40's when television was just a dream—actually in the 1920's I saw some contracts that referred to television—and tried to visualize where television would be in the 50's, 60's, and 70's, whoever was thinking of television in those days didn't visualize it properly at all. And now that we're coming into the 80's and 90's, we're trying to visualize what television is going to be like in the 80's and 90's, I doubt that anyone is going to really successfully visualize where we're going to be 10 and 20 years from now. The only thing I do know is that in the long

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run the economic health, the competition, is going to work out fruitfully and successfully for networks, for those who become involved with pay television and cable, for those involved in the creative community, for those involved with production. There must be continued progress in my opinion, but what it's going to be and how it's going to be, Lord knows.

**Tinker:** Probably you're right. Historically nothing has died as the different technologies emerged, and radio, and records and this kind of television all will survive on into the 80's, with just some added opportunities. Nothing has died.

**Yorkin:** I think you could safely say out of everyone's points of view that the fact of the matter is that the American public is not satisfied today. Pure statistics prove it. A man is willing to pay $12 or $20 a month to get a new kind of entertainment in his house, whether he be Home Box Office, or ON TV, movies or what. And that's really the answer to what we're talking about. The American public is not satisfied with the three networks, they just aren't. They're not getting what they want and the guy's willing to put up his money to get something more than what he's getting. And it's up to us to give him that in the 80's, and I think we will. We'll have more opportunities to do that.

**Courtney:** I think Bud's made the most important points to come out of this meeting so far. I think that the most popular programs on television today in most instances really qualify as the least objectionable. Out of the choices you have this is the least objectionable so it's the hit. I think the opportunity to do what the creative community thinks the audience would like to see is something we're all looking forward to.

Let's change subjects a bit. Back in the so-called Golden Age of Television there were these marvelous dramas where people had to sleep in separate beds. You couldn't even mention the word sex on television except in a joke or something like that. Twenty years ago had someone said there was going to be a show like Dallas on today you could have said that's absurd. Today, people can turn on their television set and see X-rated movies and everything you have in the theater can come to their homes. What kind of free television shows are you going to be making? Are we going to be seeing nudity on network television? On syndicated television?

**Tinker:** I agree that probably we have grown in sophistication. The truth is actually that Dallas, to use your example, has been going on in the afternoon for 20 years. This is the silly double standard that the networks live by. I have a feeling that prime-time morality won't change a hell of a lot, say, in the 1980's. We will make it a little more adventurous in the things we're allowed to address, and the networks will be a little more permissive, but I don't think there will be a dramatic change.

**Courtney:** I think that by and large the American television audience and the network television audience between the hours of 8 and 11 really don't want to be made uncomfortable from the standpoint of what's coming in.

**Froug:** Well, the point is 10 years ago, we wouldn't have envisioned that we'd have these kinds of shows on. The shows that you guys did, for example, the marvelous shows on All in the Family, touching theme after theme that 10 years ago were unheard of, just absolutely unbelievable. And if you project, and I think you have to, 10 years from now, you can see that you're certainly not going to stop here and say, "Well, this is as far as we can go." It's Kansas City and they've gone as far as they can go. They have built a building four stories tall. I think 10 years from now we're going to see a building eight stories tall.

**Friendly:** Primarily because of double standard, the networks get around the subject matter and nudity, if you want to use that expression, through the theatrically made motion pictures. What you can see in theatrical motion pictures you cannot make for television. So what they gradually do is break it down by using somebody else's product. I happen to think you will see more promiscuity, if that's the right word.

**Eckstein:** I would like to differentiate here between the areas of creative freedom and what you have—the nudity, excessive violence and all those things. You do not necessarily equate those with quality or even venturesomeness. I think maybe the injection of some intelligence for television fare will be what I would hope for. I think that's breaking more ground than nudity.

Creative people here in Hollywood say they do what the networks let them do. Networks say they show what producers give them. Can you people make the product that Robert Altman can make, or that Stanley Kubrick can make? Are you great directors and producers?

**Stern:** I think the past answers your question. Lots of people in this room have done things that have stature, I think they're comparable considering the medium. Many of us worked in landmark shows, dramas, Playhouse 90's, certainly in comedy that has lasted. Our choices have become severely limited. We are almost forced to parrot each other—to do reasonable facsimiles.

**Froug:** That's the major point. Everybody in this room has done things in the past of which they're really proud. How do the rest of you see what you're doing now compared to what you did a few years back? I can't think of anything in the last five years that I feel even half as good about.

**Courtney:** Most of us in this room have either had network executive positions or worked with networks on projects. For five years I was responsible for all the television product out of MGM. I wasn't actually the line-producer on anything, but I functioned as the executive producer over everything that they made. And at that time we did business primarily with NBC, a number of things with CBS, and some with ABC. The only things that we got from the network at that time, NBC primarily, were things that were intended to be helpful—questions from them about did we think that something might improve a situation, was the time period in our opinion the one it should be in. There was no such thing as you've got to use this director, or you must use this little bit of
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Eckstein: Their were intelligent questions, helpful suggestions. The same thing was our experience to a great degree on a more limited basis with CBS.

We went to the networks; we told them what we had developed; they picked out what they thought was interesting, what they thought might appeal to the audience, and told us to go ahead. And we would go in with two or three things in each category. We'd sit down with one, two or three people who would then come back to us with the answer. But now there are departments in charge of comedy development, departments in charge of dramatic development, there are departments in charge of variety shows, and there are one, two and three people in each one of those departments. I haven't submitted anything to a network in a long time so I can't quote from personal experience, but what I hear from my associates is that people make appointments and fail to be there when you arrive, you can't get your phone calls returned, answers are very slow in coming through, you start with one person who then leaves the network—either voluntarily or at the network's invitation—and your project is either dead or you start all over again. There are just too many people involved.

Tinker: That's just it. Numerically there are too many people or too many layers, all of whom and all of which must do something.

Stern: Years ago we used to do 39 shows. I started out doing 50 shows a year. And they got down to 22, and then 22 even seemed to be interrupted by specials or movies of the week. So they need more personnel. I did the Steve Allen show. The Steve Allen show was at that time I guess the harbinger of Saturday Night Live. I think it was equally iconoclastic and irreverent. The network was totally supportive of it. We started in November, and they gave us until June of the following year to develop a format and find our personalities and our point of view. The show was highly satirical and won a Peabody Award. It was on 8 o'clock on Sunday nights. A comparable show, Saturday Night Live, is Saturday nights at 11:30—so that no longer will they venture into this kind of controversy in a prime-time hour. Al and I became friends because the network was very supportive of what we wanted to do. And allowed us to be adventuresome.

Eckstein: Your question was also could we do better were it not for the networks? Are we capable? Well, I think that's implicitly true. Yes, we could. I think that's been proved in the past by the examples we've all cited here—more in series television than in long-form movies or television where there is somewhat more creative freedom. I certainly think that looking back at the series that have been put on the air in the last few years by the networks there has been a sharp downward in quality, intelligence and sensitivity. They have become more arrogant in their assumption of authority, more contemptuous of the creative community and delegated to themselves the creative elements—although very few of those in control in high places in networks come from any sort of creative background.

Friendly: They want less qualified people with more creative control. Literally you'll get some guy just out of the mail room looking at your dailies.

Is there anyone in this room who couldn't come up with a series idea or a special who couldn't get on the phone to Bob Daly or Tony Thomopoulos or Brandon Tarikoff and say, 'I've got this idea and let's go.'

Tinker: It's not the only problem.

Sacks: I see not only the network problems but when you review the problem as a whole, it's, ‘Where is the future going to go?’ You have to deal with the government, you have to deal with the FCC, you have to deal with unions, you have your production problems, you have your economy.

Gerbner: The scope and depth of the problems are so enormous that I think it really is difficult to visualize.

You people know the entertainment division is uncooperative far better than I do, and you've described some infinitely ways of doing business. Is there anything that's going to make those people become more flexible?

Froug: Competition.

Eckstein: Implicit in all this discussion is a fact of life which may sound elitist but isn't. There is a very limited talent pool of writers and directors and producers. And it's not that they will have these unlimited sources to draw upon. There's no more than a handful—not enough to satisfy the demands of the network and these independent hardware dealers. They will have to buy from the same talent pool, and why would anybody work with this ridiculous strictures and unrealistic business practices when they can take their merchandise elsewhere?
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“Man And Boy”
“Murder By Death”
“Nickelodeon”

“Obsession”
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Five-year predictions

Petry-sponsored study sees short-term outlook good for TV, even better for radio, cable and other new media

Broadcasting is pictured in a new study as an industry undergoing gradual changes that will result over the next five years in a continuing but diminishing growth in advertising expenditures and in increasing cost pressures on TV station profit margins.

The study asserts there is "little evidence to support the dire predictions of some forecasters for the near-term decline of the commercial television industry." The prognosis for radio is that its low commercial unit cost and its relative audience cost efficiency make it a prime candidate for growth slightly above that of all other media by 1985.

The 49-page report, Broadcasting in the 1980's, is based on a study made by Management Analysis Center, Cambridge, Mass., for Petry Television Inc., New York. The study was conducted by the center's staff among 100 station owners and managers; agency executives, advertising and private and public sector researchers.

A key element of the program was the Petry Station Survey, a survey of station and group manager expectations about the next five years. Questionnaires were sent to a sample of 170 at independent and network-affiliated stations, group-owned stations and those represented by various representative firms. Seventy-seven questionnaires were returned.

Data from the Petry survey was inserted into the report at appropriate points. In general, the responses were similar to those produced in the center's study but there were some variances.

Questioned about advertising spending, the respondents felt that expenditures will rise slightly faster than the GNP by 1985, thus injecting a total advertising will be about $92.5 billion, as compared with $28.1 billion in 1975 and an estimated $52.5 billion in 1980.

From 1980 to '85, the study projects TV to grow at an annual rate of 12% to $19.2 billion; radio, at an annual rate of 12.5% to $6.3 billion; newspapers, at an annual rate of 10.4% to $24.1 billion, and magazines, at an annual rate of 11.3% to $5.3 billion.

Television's rate of growth between 1980 and 1985 will lag behind its growth rate between 1975 and 1980, which is given at 15.5%. The consensus was that the 1975-80 period was marked by significant price increases, an upsurge in retail advertising and heightened advertiser recognition of the values of television. Though these factors will continue to influence television spending in the next five years, the study concludes, the effects will not match those of the 1975-80 levels.

Turning to the new technologies, the report stated that cable television will experience rapid growth in the 1980's. It placed cable penetration in 1985 in the 34%-35% range and added that the potential exists to increase penetration to 40% with substantial investment in plant and equipment.

The study envisioned that advertising spending on cable TV will grow rapidly in the early 1980's, but stressed the expenditures will be only a small portion of total advertising. It said the new technologies, cable and STV, are expected to receive 2% of total advertising by 1985—about $2.2 billion.

The paucity of advertising on cable television to date is explained in the report: Audience size has been insufficient for most advertiser needs; audience measurement has been both scarce and unreliable; no national network has existed, and advertising agencies have not known how to buy advertising on cable.

"While advertisers, agencies and cable operators are all working to overcome these problems, there is little reason to believe that the combination of research data, buying and selling structure and cable advertising orientation necessary for significant advertiser usage will occur in the next two to three years," the study asserted. "As cable penetration increases, however, and the structures and learning necessary for informed buying are developed, advertiser interest in cable audiences will accelerate cable advertising's growth in the mid-1980's.'

Most cable advertising funds at present appear to be coming from network and national spot budgets, according to the study. It said the expenditures are so small they have "no noticeable effect on over-all broadcast spending."

Turning to STV, the report noted that this medium is attracting considerable attention because of its rapid growth and early profitability. But it added that "ob-

Arbitron tracks rising penetration of cable TV

Fourteen U.S. markets have cable television penetration rates of 60% or more, and 20 others are also above the 50% mark, according to the newly published "Arbitron Television Census," based on measurements in November 1979.

The highest penetration level is in Palm Springs, Calif., where 99% of the TV homes have cable. But the 10 markets with the most cable households are New York, Los Angeles, San Francisco, Philadelphia, Pittsburgh, San Diego, Wilkes Barre-Scranton, Pa., Seattle, Cleveland and Boston. Of these, Wilkes Barre-Scranton is at the 54% penetration level, San Diego is at 38%, Pittsburgh 35%, San Francisco 30%, Seattle 25% and the rest at 20% or less.

In all, Arbitron put cable TV households at 14,261,200 as of last November, with total TV households at 75,793,500, for a cable penetration rate of almost 19%, a gain of almost two percentage points in a year, (BROADCASTING, Feb. 11).

The following market estimates are from the "Arbitron Television Census." Copies are available from Arbitron.

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1980

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BROADCASTING (Feb. 18, 1980) 98
1591 hours of first-run programming…
589 hours of off-network programming…
But that's only part of the story!

Like any other successful, red-blooded American company, Metromedia Producers Corporation is proud of its statistics. We'd like you to know that MPC has 1591 hours of first-run programming. And we'd like you to know that MPC has 589 hours of off-network programming. But there's something we're even prouder of—and that's the quality and scope of that programming.

Something For Everyone

If MPC is on the move today—and there aren't any "ifs" about it—it's because the calibre and variety of its programs cut across America's entire viewing population. There's something on the schedule for just about everyone—talk/variety…situation comedy…movies-for-television…documentaries…game shows…ballet and opera. In a phrase—a glorious gamut.

High on the list of audience favorites, of course, is The Merv Griffin Show, which recently celebrated its 2,000th performance with MPC. Merv is an immensely talented singer, pianist and host, but he's also a master showman. He was the first talk/variety host, for example, to present the single-theme program. His is the only show with regular originations from the nation's three entertainment meccas—Hollywood, Las Vegas and New York. And his exciting remotes from places like Monaco, Venice and Israel are among television's most memorable attractions.

This year, springing full-blown from Merv's own program, is a spanking new talk/variety spinoff. One of Merv's most frequent and most popular guests will be hosting The Jerry Van Dyke Show. The homespun, uninhibited Jerry is that genuine rarity, a "natural" comic. Now, in this role, he's certain to become one of television's
most important personalities.

If Merv Griffin doesn't enjoy standing still, neither does MPC. That's why we've embarked this season on a new ambitious motion picture enterprise called The Golden Circle.

A New Film Venture

The Golden Circle is MPC's entry into the world of first-run, prime-time movies for distribution. Each of the films produced by us for this year are designed for airing as a four-hour special or two two-hour segments. All The Golden Circle properties are rich in literary and visual values.

First of the films is Wild Times, a top quality western adapted from Brian Garfield's fact-based novel. It will be followed by Roughnecks, a drama centering on the drilling of a geothermal energy well in Texas. The brand new Golden Circle is sure to be one of our most satisfying and rewarding ventures.

The Games People Play

In the game-show category—now headed by MPC's tremendously popular Cross-Wits—we're introducing six new, exceptionally attractive offerings. Take a look:

The Casino Game—The real McCoy. Contestants, staked with chips, try their luck at the Las Vegas Hilton. Blackjack, roulette, dice, slot machines and suspense.

Mouth Trap—Celebrities try to guess the names of famous people from descriptive clues furnished by contestants. Ronnie Schell is host.

Punch Lines—M.C. Bill Cullen asks contestants to guess a specific response to a life situation. Meanwhile, professional comedy teams are waiting to come up with their own answers.

Instant Comedy—Talented improvisers ask the audience to suggest people, place and activity—then try to build a skit around those elements. Ken Minyard stars.

Those Very Special Specials

Prominent among Metromedia's specials this season is an outstanding example of the kind of public service television can perform in a social crisis. It's the powerful, no-holds-barred Angel Death—the strongest statement
Funeral to Filmmakers Salute Oscar

1980

women competes for the title “International Fashion Model.”

Something else to look forward to this season is the brand-new 1980 version of Then and Now, Filmmakers Salute Oscar—a 90-minute tribute to past and recent Oscar awards.

Available, too, from MPC are 48 feature films. They are Premium I, Premium II and Premium Plus, with each of the three assortments boasting a rich compliment of attractive movies. Some samples? The People, an edge-of-your-seat suspense story with William Shatner and Don O’Herlihy; The Connection, an action-adventure with Charles Durning and Dana Wynter; The Affair, a romantic drama with Natalie Wood and Robert Wagner.

Filmed entirely in Africa, these remarkable studies of wild dogs, baboons, hyenas and lions are prize-winning explorations of the ways different species cope with their environment. The Los Angeles Times' Cecil Smith called the films, “the best wild animal programs I ever saw.”

Among the best underwater films anybody ever saw is The Undersea World of Jacques Cousteau.

These internationally acclaimed full-hour specials have won Emmys, Oscars and grand prizes at film competitions in Venice, Cannes and Paris. Cousteau is convinced that “in the ocean lies the fate of man and all living creatures,” and it would be hard for any hypnotized viewer to argue with the thesis.
Treasures from Abroad

We’re proud to be presenting five outstanding overseas attractions—all of them originating in England:

I, Claudius—the superb, once-in-a-lifetime drama series that took the television world by storm. An unforgettable chronicle (performed by magnificent actors) of man’s inhumanity to man.

Tell Me on a Sunday—a brand-new special co-produced by Metromedia and BBC-TV. Marti Webb—who created the role of “Evita” for the London stage—is the only performer in this unique musical. The London Philharmonic plays the original score of Andrew Lloyd Webber (“Jesus Christ Superstar,” “Evita”) and Don Black whose “Born Free” lyrics won an Oscar.

Die Fledermaus—the most popular of the “golden” classical Viennese operettas in a handsome production by the Royal Opera House. Said the New York Times: “Everybody—especially the cast—had a wonderful time.”

The Royal Ballet Salutes the U.S.A.—Gene Kelly is the host for this lovely, loving British bow to the American dance. Variety called the performance “a modern miracle—music and talent were top notch.”

The Sleeping Beauty—A gem of choreography, performed to some of the most glorious music Tchaikovsky ever wrote. And because it’s essentially a fairy tale, it appeals to the very youngest viewers as well as sophisticated adults.

Now It’s Your Move

Impressive as they are, these aren’t all the programs now available from Metromedia. But they do illustrate the quality, range and excitement of MPC offerings.

And, in essence, they demonstrate something else—that MPC is on the move!

And we’re on the move because we have the vehicles.

They can be your vehicles, too. Ask us about them.

Metromedia Producers Corporation

485 Lexington Avenue, New York, N.Y. 10017
(212) 682-9100

At the NATPE (San Francisco Hilton, Suite 4278). Please visit.
Make use of computerized data or outside consultants to arrive at programming decisions; build a professional in-house audience promotion operation; explore alternatives for nonbroadcast revenues, such as commercial production, program production for corporate video systems and teletext services; investigate the comparative costs of buying or renting technical equipment; form multi-station buying groups, where appropriate, to take advantage of discounts on equipment and supplies.

The study concludes: "We have suggested that, in general, the economic environment will be somewhat less hospitable, although higher levels of advertiser investment will offset increased station operating costs."

Though the Petry Station Survey generally agreed with the findings of the Management Analysis Center study, there were some differences. For example, 40% of the station managers canvassed by Petry feel the superstations will have a major impact on broadcasting during the next five years. And again, whereas the center study is downbeat on the potential for direct satellite-to-home broadcasting, the Petry survey shows that 41% of the station managers see direct-to-home as having a major impact on broadcasting during the next five years.

### British reserved on fourth outlet

**Restrains on proposed new channel mean little American programming and even less entertainment; advertisers won't get a break, and BBC worries about siphoning**

Reaction has been guardedly positive to the British government's proposals for the now vacant fourth television channel.

Under the government legislation, the channel will be commercial and supervised by a new board under the Independent Broadcasting Authority, which controls the already existing commercial channel, ITV ("In Brief", Feb. 11). Programs are to come from a variety of sources, and the advertising will be sold by the 15 ITV regional stations, in the same way they sell for ITV-I. Many of the concrete decisions about the new service will be made by the new board after the legislation has passed Parliament.

But the government has spelled out enough of its intentions to make it clear that the fourth channel will be less than a bonanza for American program exporters.

No quotes are set, but the legislation says the network must include "suitable amounts" of educational, informative and experimental programs, with an emphasis on programs that would not necessarily cater to a mass audience. The service is meant to "complement" the largely entertainment programs on ITV-I.

Therefore, the majority of entertainment programs from the U.S. are not expected to be in demand, although more specialized and serious programs, especially public affairs series and specials, could be of interest.

In addition, the network will likely have the same constraint as ITV-I: that no more than 14% of the programming can come from outside the U.K.

The powerful regional companies that operate ITV-I will continue to have strong, although not total, control over the fourth channel. In ITV-I, they finance and produce the programs, get together to determine the network schedule and sell advertisements for their own region. In the fourth channel, they will make 40%-50% of the programs, according to estimates of the Independent Broadcasting Authority. Another 15%-35% is to be produced by the IBA. Another 15%-35% is to be produced by independent producers.

The main source of happiness for the

<table>
<thead>
<tr>
<th>CATV</th>
<th>TV HH</th>
<th>HH</th>
<th>PCT</th>
</tr>
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<tr>
<td>Buffalo, N.Y.</td>
<td>628,600</td>
<td>160,100</td>
<td>25</td>
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<tr>
<td>Burlington, Vt.-Plattsburgh, N.Y.</td>
<td>194,900</td>
<td>69,900</td>
<td>34</td>
</tr>
<tr>
<td>Casper-Riverton, Wyo.</td>
<td>52,700</td>
<td>29,600</td>
<td>56</td>
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<tr>
<td>Cedar Rapids-Waterloo, Iowa</td>
<td>256,800</td>
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<td>Charleston, S.C.</td>
<td>154,800</td>
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<td>480,500</td>
<td>190,000</td>
<td>40</td>
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<td>Charlotte, N.C.</td>
<td>549,700</td>
<td>48,800</td>
<td>9</td>
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<tr>
<td>Charlotteville-Harrisonburg, Va.</td>
<td>95,700</td>
<td>41,400</td>
<td>43</td>
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<td>Chattanooga</td>
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<td>Cheyenne, Wyo.</td>
<td>48,400</td>
<td>42,700</td>
<td>51</td>
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<td>Chicago</td>
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<td>Chicago-Rockford, Calif.</td>
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<td>Clarksburg-Weston, W. Va.</td>
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<td>Cleveland</td>
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<td>Columbus, Ohio</td>
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<td>Columbus-Tupelo, Miss.</td>
<td>134,900</td>
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<td>Corpus Christi, Tex.</td>
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<td>Dallas-Ft. Worth</td>
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<td>Davenport-Rock Is.-Moline, Ill.</td>
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<tr>
<td>Denver</td>
<td>755,600</td>
<td>55,200</td>
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<tr>
<td>Des Moines, Iowa</td>
<td>342,800</td>
<td>48,600</td>
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Continues on page 110.
Bill Burrud announces a new, one-hour travel program showing real people in adventure. Soon available for syndication.

In the years he hosted “Animal World,” Bill Burrud had a lot of adventures with animals. Now, he’s planning some adventures with people. For instance: white-water rafting in Chile. Or scuba diving off Tahiti. Or even being led by Tammy Wynette on a tour of Nashville’s historic sights.

It’s a TV magazine that travels where television has never been. Hosted by Bill Burrud, who’s been on TV almost as long as TV’s been on. Produced in cooperation with American Express, a name synonymous with travel. It’s almost inevitable that this pilot will lead to a series. After all, “Animal World” appeared on all three networks, and was syndicated on more than over 150 stations.

A new kind of travel show hosted by Bill Burrud is just bound to take off.

For information on syndication, just call Vitt Media International, 1114 Avenue of the Americas, New York, New York 10036.

During the NATPE convention: Dick Olsen or Lee Block, Suite 1601, San Francisco Hilton.
Pardon us for bragging

But at WNEW-TV, we’re very proud of our station.

**FACT:** In every reported demographic, total day, WNEW-TV is the #1 independent station in the nation’s #1 market.

**FACT:** In early fringe time, WNEW-TV is the #1 entertainment station in New York in total households, total women, women 18-34, 18-49, total men, men 18-34, 18-49.

**FACT:** In DMA shares, WNEW-TV leads WPIX by 75 per cent and WOR-TV by 100 per cent.

This kind of dominance isn’t accidental. It’s earned.

...with crisp sit-coms like *M*A*S*H*, and New York’s #1 prime access show, ALL IN THE FAMILY.

...with an always-fresh MERV GRIFFIN SHOW and the swiftly-paced, award-winning 10 O’CLOCK NEWS.

...with gut-gripping documentaries like ANGEL DEATH and SCARED STRAIGHT and via satellite productions from Covent Garden like the ballet, THE SLEEPING BEAUTY and the operetta, DIE FLEDERMAUS.

And there’s more—much more. Like the six-part drama series, EDWARD & MRS. SIMPSON, and the forthcoming PM MAGAZINE licensed for the first time ever to an independent television station.

**This is why WNEW-TV continues to be the choice for New York viewers, America’s advertisers, and worldwide program distributors.**

WNEW-TV
Metromedia New York
That’s choice 5


Represented by Metro TV Sales
New game plan for Fall 1980!

Strip "Family Feud!"

Out in front at the NATPE!

SUITE 4378
SAN FRANCISCO HILTON
The highest rated game show in syndication expands to a strip next season. Offering bigger-than-ever rewards as a nightly fixture in stations' access schedules.

Now playing on a once or twice-a-week basis in 117 markets, Goodson-Todman's "Family Feud" ranks Number One among all game shows in:

- Rating!
- Men!
- Households! 18-49 Men!
- Women! Teens!
- 18-49 Women! Children!

Seldom has a show demonstrated such strength among all key demographic groups.

That's why the 5 NBC Owned stations made an unprecedented move. In scheduling Goodson-Todman's "Family Feud" for Fall, they become the first o&o group ever to strip in access time.

Now, stations everywhere are responding to news of this new strip with unprecedented demand.

Did you ever have a better reason to pick up the telephone?
THE BIGGER WE GET, THE BETTER WE GET.

The most remarkable television program launched in America.
For viewers it's refreshing proof of television's vitality. Confirmed by over 20 million weekly viewers who've made PM Magazine/Evening Magazine the #1 prime-time access program in America's top 50 markets.*

For stations it's prestigious programming that reaches a popular audience. PM builds on the audience gained by the early newstrip. And provides a strong lead-in to prime time.

*Nielsen, Nov. 1979. The audience figures shown are estimates, subject to the limitations of the techniques and procedures used by the service noted.
nation. Representing the best segments produced by the total list of Group W and PM Magazine stations. So, logically, the bigger we get, the better we get.

Commercially, it's a stunning success. Providing advertisers with a premium environment for their commercials.

Critically, it's a smash hit. Acclaimed and praised by television reviewers in market after market.

For broadcast professionals, it's a challenge. To show what local broadcasters can do. To prove that television programming can be good and successful—at one and the same time.

And for you. PM Magazine is still available in a few markets. Currently over 65 stations have signed up to be a part of the cooperative. Including, most recently, WNEW-TV in New York and KTTV in Los Angeles. For information, visit Suite 4175 at N.A.T.P.E. or contact Group W Productions.
regional companies is that their current monopoly on selling commercial time will continue. Much to advertisers' and agencies' chagrin, there will be no competition between the two services.

The government hopes to have the fourth channel in service by 1982, but signs indicate it will not be rushing ahead, mostly for financial reasons. The service will be financed by the IBA and the regional companies, but the government stands to lose money as well because of the special tax imposed on ITV-I.

The treasury takes 66% of the regional companies' profit, which last year added $150 million to the public purse. In addition, the companies must pay normal income tax on the remaining profit, which brought in another $60 million.

With much of the normal profit going to finance the fourth channel, the government will be taking much less in taxes, at a time when the government treasury is already hard pressed.

The ITV companies are not entirely enthusiastic about the service. In the recently buoyant demand for commercial time, the regional companies saw the fourth channel as an opportunity to expand their operations. But with an economic recession, the concern is that, besides the huge start-up costs of the new service, it will only take viewers, advertisers and revenue away from ITV-I so that two networks would have to share the same revenue pie.

The BBC which is financed by a steadily rising annual license fee, is also not anxious to have to compete with another television service. The fourth channel will undoubtedly reduce the BBC's viewing figures, and therefore its justification for a tax of $80 per year on every television set in the country.

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**Henry to NRBA.** National Radio Broadcasters Association's newest director at large is Ragan Henry, president of Broadcast Enterprises National Inc. and National Association of Black-Owned Broadcasters. Elected last week, Henry is fourth new director elected since board decided last October to create five new at-large positions. Others elected since then are Norman Wain, president, Metropolex Communications; Martin Rubenstein, president, Mutual Broadcasting System, and John Bayliss, Combined Communications.

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**Case closed after 11 years.** TV-3 Inc., 51% black owned, took over on Feb. 1 as licensee of WBITV. Jackson, Miss., station that lost its license 11 years ago because of discrimination against blacks in programming and employment practices. FCC administrative law judge in December approved settlement of long-pending comparative hearing commission ordered to find successor to Lamar Life Broadcasting (Broadcasting, Dec. 10, 1979). Over past two months, TV-3, Lamar Life and Communications Improvement Co., nonprofit organization that had been operating station on interim basis, worked out details of transfer of property. Under agreement, Lamar Life receives $2,850,000 for equipment it put into station, and Communications Improvement, some $650,000.

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**ESF in more markets.** Arbitron said its Expanded Sample Frame (ESF) technique for getting unlisted-telephone households into its survey samples, now in use in 33 markets, will be extended to markets 34 through 53, effective with this spring's measurement. Arbitron says five years of testing have shown that with ESF 20% to 50% of the households not previously included in a given market's sample will be sampled, demographics will be more in line with population estimates and confidence in the audience estimates increases. The company plans to extend ESF to all of the top 125 markets by April/May 1981 and to all radio markets by April/May 1982.

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**It all adds up.** American Cablevision of Del Mar, division of American Television and Communications Corp., has been awarded cable franchise for Del Mar, Calif., bringing to 116 number of franchises within ATC domain. ATC, subsidiary of Time Inc. and second largest cable operator with over 1 million basic subscribers, plans to wire 1,900 homes in Del Mar area with 40-channel system. Pay offerings will include Home Box Office, Take 2 from HBO and The Movie Channel.

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**CATV TV NH**

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<tr>
<th>CATV</th>
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<th>NH</th>
<th>PCT</th>
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<td>171,900</td>
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<td>Greenwood-Greenville, Miss.</td>
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<tr>
<td>Harrisburg-York-Lancaster-Lebno, Pa.</td>
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<td>185,600</td>
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<td>Hartford-New Haven, Conn.</td>
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<td>Houston</td>
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<td>197,700</td>
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<td>Indianapolis</td>
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<td>Las Vegas</td>
<td>141,100</td>
<td>500</td>
<td>50</td>
</tr>
<tr>
<td>Laurel-Hattiesburg, Miss.</td>
<td>75,400</td>
<td>18,200</td>
<td>24</td>
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<tr>
<td>Lexington, Ky.</td>
<td>216,400</td>
<td>46,200</td>
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<tr>
<td>Lima, Ohio</td>
<td>35,200</td>
<td>23,400</td>
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**CATV TV NH**

<table>
<thead>
<tr>
<th>CATV</th>
<th>TV NH</th>
<th>NH</th>
<th>PCT</th>
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<tr>
<td>Lincoln-Hastings-Kearney, Neb.</td>
<td>229,200</td>
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<td>Los Angeles</td>
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<td>Louisville, Ky.</td>
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<td>41,000</td>
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<td>Macon, Ga.</td>
<td>122,000</td>
<td>47,900</td>
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<td>Madison, Wis.</td>
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<td>Miami</td>
<td>943,500</td>
<td>60,500</td>
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<td>Miles City-Claymore, Mont.</td>
<td>9,700</td>
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<td>Milwaukee</td>
<td>655,600</td>
<td>21,800</td>
<td>3</td>
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<td>Minneapolis-St. Paul</td>
<td>994,300</td>
<td>51,900</td>
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<td>123,000</td>
<td>33,900</td>
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<td>74,200</td>
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<td>Monroe, La.-El Dorado, Arka.</td>
<td>159,900</td>
<td>32,800</td>
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<tr>
<td>Montgomery, Ala.</td>
<td>149,500</td>
<td>43,700</td>
<td>29</td>
</tr>
</tbody>
</table>

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Continues on page 114.
You won't find a 1" helical-scan VTR system anywhere that beats ours for performance, convenience and versatility. And none that comes with the total service backup you get only from RCA.

An advanced studio recorder. The TH-200 studio VTR offers incomparable editing with ease and flexibility. Transparent picture quality. Built-in previewable editing. Shuttle and jog bi-directional search control for fast, accurate edit decisions. Optional Dynamic Tracking provides broadcast quality slo-mo, fast-mo and freeze-frame playback, incrementally from 1/5 reverse speed to two times normal speed. And there's a record confidence head.

An optional Digital Time Base Corrector. The TBC-200 Time Base Corrector utilizes advanced digital processing techniques. It extends the VTR's capability and provides exceptional video performance. It enables the TH-200 to retain a fully-locked color picture at up to ten times normal speed, with recognizable monochrome pictures at more than 60 times speed. Equipped with a built-in drop-out compensator, velocity error corrector and a standard correction range of 12 horizontal lines.

A great portable VTR. The TH-50 is a compact, light-weight recorder with up to 90 minutes of battery operation. Includes an auto-backspace editor and a built-in time code generator. All basic specifications are identical to those of the studio VTR, so you can record in the field, then edit directly on 1" tape without converting to another format.

Total support from RCA. RCA protects your equipment better than anyone else. With 24-hour parts replacement service. And our famous TechAlert, for help as close as your phone, any time of the day or night. Plus emergency service. And service manuals and training seminars.

In the studio or in the field, for programming or production, no other system has as much going for it. And for you. Ask your RCA Representative to prove it. Or write RCA Broadcast Systems, Building 2-2, Front & Cooper Streets, Camden, NJ 08102.

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Sparkling With Great Stars And Titles.
A great offering of 34 outstanding theatrical features and super-rated TV movies!

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Visit us at NATPE...Crown Suite 1136.

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Our systems belong in your station.
A brand new, first run comedy strip spotlighting that devastating duo Johnny Wayne and Frank Shuster. Every show is packed wall-to-wall with fast-moving comedy sketches and sparkling entertainment.

70 half hours

Here's the fast-moving series that will have the whole country laughing. Funnyman Al Waxman stars as variety store owner Larry King, in this happy, upbeat sitcom.

65 half hours

A startling mini-series that probes deep into the inner workings of organized crime today. This is the documentary that exposed the involvement of crime figures in such areas as the Atlantic City real estate takeovers. Host: Mort Crim

A Canadian Broadcasting Corporation Production in association with Post-Newsweek Stations, Inc.

5 half hours or one 2-hour program
Katz has a department to help you pan for gold...

program gold, that is.

Giving stations an edge is Bennett's business. As Katz Vice President for Programming, Bennett runs a department which keeps tabs on all of the big and little facts and trends—from prices to program plots—that help TV stations develop a golden program strategy.

As national sales and marketing representative for stations reaching 50% of the country's TV audience, Katz is sought after by producers, syndicators and distributors. This gives the Programming Department the opportunity to pursue a constant, direct contact with sources of pro-

Alan Bennett knows about the gremlins that live in a programmer's psyche from his 15 years experience as a TV station executive prior to joining Katz. "I've been there," says Bennett. "I know how isolated you can feel." As Katz Programming V.P., his job is to keep station clients in touch with the programming marketplace.

Your odds on finding a mother lode of programming at NATPE/1980 are about as long as those faced by Forty-niners who looked to strike it rich around San Francisco in the gold rush days.

"But there are nuggets nestled in the stream of new programs," says Alan Bennett. "And there are ways to give yourself an edge in spotting them."
gram supply. A sophisticated research staff maintains track records on just about every syndicated show and feature film available for broadcast.

Even with this data, Bennett concedes that "intuitive reaction is an essential talent of the top-notch programmer."

He hastens to add that programming decisions based on "gut feelings" can turn into ulcers without ad-

What's the audience potential of these feature films?

"Walking Tall"
"Mame"
"The Great Waldo Pepper"
"The Sterile Cuckoo"
"Five Easy Pieces"
"Top Secret"

One of the newest tools Katz has developed to aid client stations in programming decisions is the "Motion Picture Evaluation System." It rates the audience potential of an individual title or a package of features. The system indexes a film's audience-producing prowess fourteen different ways—from cost and plot to theatrical and network performance.

If you'd like to know how the Evaluation System ranks the feature films above, visit with Katz Programming at the San Francisco Hilton during the NATPE convention.

The bell-shaped curves represent a typical performance cycle for a first-run syndicated TV series. Spot rates are highest following peak audience delivery. Station "A" bought early at low cost and achieves high return. Station "B" waited, paid a premium and realizes a smaller return.

vance planning. "Now is the time," he says, "to be talking about 1982 and beyond."

In working with stations on long-range scheduling strategies, Katz Programming keeps clients updated on available product, analyzes inventory and appraises them of program prices and cost/return ratios.

Stations are advised to play offense in their programming decisions. "If you're out front," says Bennett, "you can plan ahead. You can lock-up the good properties. You can buy programs with flexibility instead of buying programs to solve problems. Sure you take up-front risks, but meanwhile you've got the competition scrambling to play catch-up."

How the game is played varies according to type of program and daypart being scheduled. But there is one constant: timing. The dwindling supply of good program product magnifies this critical factor. If the station executive is not prepared to make the decision today, he may not have the option tomorrow.

"Our job," says Bennett, "is to help stations avoid crisis decision-making; to prepare them to act ahead of the marketplace; to improve their odds in searching for programming gold."

A Programming Department is just one of the resources you need to be the best in the rep business. Katz has it all.

Katz. The best.
If you can't beat 'em, join 'em

Seminar on how traditional church should deal with 'electronic church' suggests joining airwaves; TV pulpit business is estimated at billion dollars a year

Traditional churches, increasingly concerned over the growth of the "electronic church," have misdirected at least some of their own concerns and in any case ought, in their own interests, to fight fire with fire by turning to television themselves.

These suggestions were among many offered at an "Electron Church Consultation" Feb. 6-7 in New York under the sponsorship of the National Council of Churches, the U.S. Catholic Conference, the World Association for Christian Communication, UNDA USA and New York University.

Contrary to the belief of many traditional church leaders, Dr. Robert M. Liebert, professor of psychology and psychiatry at the State University of New York at Stony Brook told the 200 participants, the millions of viewers and millions of dollars attracted to the television and radio evangelists do not come from mainline church memberships or from money that otherwise would go to the conventional churches.

"There is little reason to believe that the Evangelicals are actually pulling people away from church they would otherwise be attending," Liebert said. "Rather, people have left the traditional denominations and their traditional services and then found satisfaction or identity with electronic church offerings."

Moreover, he said, it is "a mistake to suppose that very much of the Electronics' enormous revenue would go the mainline coffers if the Electronics suddenly disappeared... The Evangelicals artfully solicit all the money they get. It doesn't just fall in their lap."

Just how much they attract was also suggested by Liebert: over a billion dollars gross per year. And their number, he said, increased "a thousandfold" from the late 1960's to the late 1970's, and their expenditures for air time in that period rose "from almost nothing to $300 million—a figure which does not include the sizable production costs sustained by many of these operations."

The Rev. Charles Swann, general manager of Union Theological Seminary's WRFK-FM Richmond, Va., offered these "consensus estimates" of annual receipts of electronic church practitioners: Billy Graham Evangelistic Association, $30 million; Worldwide Church of God, $75 million; Oral Roberts, $55 million to $60 million; PTL Club, $25 million to $27 million; 700 Club-CBN, $50 million to $60 million; Rex Humbard, $25 million to $30 million; Robert Schuller, $12 million to $15 million, and Jerry Falwell, $45 million to $50 million.

Liebert urged mainline church leaders to "meet the competition head on" by buying airtime for their own religious shows. Several participants voiced agreement from the floor, but others expressed fear that the strictures of television would force them to embrace characteristics that bother them about the TV evangelists: simplicity, commercialism and a personalized theology that ignores the social context in which people live.

Pat Robertson, president of the Christian Broadcasting Network and host of the 700 Club, defended the electronic church. "I don't believe in cheap, easy...
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Harris’ customer service department is staffed with highly trained personnel responsive to the customer’s immediate needs.

Our service department supplies total customer support:

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FUTURE FLIPPER

Ride a new wave of counter programming!
A perfect alternative in prime access programming is riding your way. It's FUTURE FLIPPER.

That universally popular porpoise—Flipper—is back! This time in new animated adventures set 100 years in the future, amidst underwater cities and all the dazzling innovations of the 21st century. And that's not all that's ahead of its time.

Each half-hour episode is a product of the latest in U.S. animation techniques resulting in dimension and depth that has to be seen to be believed.

FUTURE FLIPPER'S superb production, educational and entertainment value make it perfect for family viewing, especially in access time periods.

But the best part about FUTURE FLIPPER is you don't have to look to the future to get it. It's being sold now—in 26 half-hours!
The Rev. Robert Schuller, whose Hour of Power telecast is seen on 148 stations, told the participants that "if I felt the telecasts were more of a liability than an asset, I'd fold it up today."

Lieber maintained that the differences between the traditional church and the electronic church were nothing new. Rather, he said, they are a rehash of the age-old conflict between liberal Christian theology and fundamentalism.

"New technology," he said, "has brought an advantage of enormous magnitude for the conservative, fundamentalist side in Christendom's oldest battle. Make no mistake about it, nothing less than the definition of Christianity is at stake in this holy war."

Many participants were worried about the potential political results of the rise of TV evangelism. As WRFK-FM's Swann put it, not all, but many of the TV preachers are finding that they and the movement have political muscle. They are urging their followers to get involved in the political process. This is a matter of some concern in Lynchburg, Va., because 25% of the population of that city belongs to the Liberty Baptist Church, Jerry Falwell, pastor.

"The political views of these TV preachers who have expressed them are exclusively right-wing. And they are being noticed by the politicians...Television in America functions to reinforce the values of its audience. The audience of the electronic church holds right-wing, politically conservative values," said Swann.

---

**Added starters at NATPE**

If delegates to this week's National Association of Television Program Executives convention in San Francisco develop a sense of deja vu in either the Post-Newsweek Stations or Paramount Television suites at the Hilton it is because both companies will be selling the same show—a new strip game called *Phrase It*. It's PNS's initial entry into what its top West Coast executive, Tay Voye, called "full-blown national production."

Basically, PNS has been handling the show up to NATPE, and Paramount will take over after the meeting. But at the San Francisco supermarket, both companies will be showing and offering the half-hour shows.

Paramount Distribution head Rich Frank said that, as a rule, the major Hollywood studios are not that interested in game shows. But, he added, "if you hit on a quiz show, there's very big money in it." Paramount, he said, will "work with any station groups as a way to encourage them to develop new programs."

"The only way new programming is going to come about is if the stations get behind it," Frank added.

In addition to the list of programs

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**Newcomers making moves.** Christopher Cross's *Ride Like the Wind* (Warner Bros.), Charlie Dare's *Pilot of the Airways* (Island), Air Supply's *Lost in Love* (Arista) and Romantics' *What I Like About You* (Nemperor), all debut singles by new artists, continued significant upward movement on Broadcasting's *Playlist* this week. Cross is formerly of San Antonio, Calif., rock group Flash, who opened concerts during early seventy's for Deep Purple, ZZ Top and Led Zeppelin while Dare began her musical career in West London pubs. Air Supply is Australian group whose single lists company president, Clive Davis, as co-producer, and Romantics are Detroit rock group whose single is described by Roger Collins, music director at KFAM Los Angeles, as generating, "huge response" and destined to be major hit in California. New on *Playlist* this week is change of direction for rock n' roll, Bob Seeger, whose new single, *Fire Lake* (Capitol) is described as beautiful country ballad, which Chuck Morgan, music director at KMES Oklahoma City, Okla., says has "possibilities for all formats."

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**Talk show diplomacy.** KGGG San Francisco may have scored radio first when morning talk show host Owen Spann originated six live call-in shows from Cairo and Jerusalem between Feb. 6 and 13. Two-way talk between two listeners and top political figures of Egypt and Israel was relayed via satellite. First broadcast included Egyptian Prime Minister Mustafah Khalil, Israeli Deputy Prime Minister Yigal Yadin was guest on Feb. 13 show.

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**You heard it here, first.** Weedock Corp., radio syndicator, has completed production of one-hour special for Universal Studio's *Coal Miner's Daughter* Show, which happens to have same name and star as upcoming Universal film, is being offered at no charge. It contains four two-minute stops for local commercials. It features interviews with actress Sissy Spacek and country music singer Loretta Lynn—subject of film.

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**Draft Information.** Since shortly before President Carter's state of union message, Metromedia Radio's San Francisco rock station, KSAN has channeled public affairs efforts into three-pronged campaign entitled, "Draft Board." Services include 24-hour recorded "Hot News Line" providing daily updates on draft information, PSA's aired six times daily reporting local meetings, rallies and gatherings sponsored by nonprofit organizations and series of in-depth discussions with call-in listener participation and featuring guests such as Daniel Ellsberg and American Civil Liberties Union Director David Landau. Pro and con commentaries by Defense Secretary Harold Brown and various members of Congress have also been aired. KSAN news director, Joanne Rosenzweig, developed campaign with help from local draft resistance and information groups. Majority of listener response, says Rosenzweig, has been confusion and questions: "Callers seem to know little of the history of U.S. relations with Iran and Afghanistan or of those countries' connections with U.S. oil supplies."

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**Economically speaking.** O'Connor Creative Services, Hollywood, Calif., is offering "The Howard Ruff Commentary" daily two-minute radio program featuring economist's financial forecasts, and tips on current trends in business, politics and money. Ruff is author of *How To Prosper During the Coming Bad Years* and nationally syndicated newsletter, *Ruff Times.* He also hosts TV program, *Ruff House,* and consults some 260 discussion groups around U.S. New radio program involves no sponsorship restrictions and market exclusivity is available. Scheduled release date is March 24. Still on burners at O'Connor is *The Senators,* daily, five-minute program interviewing U.S. senators, in planning stages since last fall ("Monitor" Oct. 1, 1979). Program preparation is in final stages and has tentative April release date. As to future of daily *Ronald Reagan Commentary* suspended during GOP presidential campaign, Jon Holiday of O'Connor reports candidate left going-away party asking, "If I don't get this new job, can I have my old one back?"

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**First Five.** These are the top five records in airplay on contemporary radio stations in the U.S., as reported by *Playlist.* (1) *Crazy Little Thing Called Love* by Queen on Elektra. (2) *Longer* by Dan Fogelberg on Epic. (3) *Rock With You* by Michael Jackson on Epic. (4) *Working My Way Back To You* by the Spinners on Atlantic. (5) *On the Radio* by Donna Summer on Casablanca.

The weekly Broadcasting *Playlist,* charting the top 100 records in contemporary American airplay, is available to subscribers for $12 annually to cover first-class postage and handling, 1735 DeSales Street, Washington, DC 20036.
The British comedian who's conquered America

Benny's a winner in early fringe...access...prime...late night...strip or once a week. He's in all the top 10 markets, and 33 of the top 50.

Just look at Benny's ratings!

New York WOR
M-F, 7:30-8 PM
#2 in rating and share
#1 in men 18-49 and teens
#2 in adults 18-49*

M-F, 11:30 PM-12 M
#1 Independent with a 6 rating and a 16 share!*

Seattle KSTW
M-F, 11:00-11:30 PM
Rating up 100%
Share up 44%
Adds 20,000 adults 18-49**

Philadelphia WTAF
Sat, 7:30-8 PM
Scores a 5 rating*
Captures a 12 share*
Adds 150,000 adults 18-49**

Syracuse WSYR
Sat, 1:00-1:30 AM
Rating up 200%
Share up 105%
Adds 14,000 adults 18-49**

*Nov 79 ARB
**May 79 vs. Nov 79 ARB

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- Endorsed by The National Education Association, each presentation is backed by the highest level of promotional support with specialized material adapted to local efforts.

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"JUMBO"—Pre-Lincoln’s Birthday—January 25, 26, 27
"KING OF KINGS"—Pre-Easter—March 28, 29, 30
"JOURNEY BACK TO OZ"—Special Spring Festival Presentation—April 25, 26, 27
"BLACK SWAN"—Pre-Mothers Day—May 2, 3, 4
"CAPTAIN FROM CASTILE"—Pre-Memorial Day—May 23, 24, 25
"THE GLASS SLIPPER"—Pre-4th of July—June 27, 28, 29
"HOME IN INDIANA"—Pre-Labor Day—August 29, 30, 31
"PRINCESS OF ZENDA"—Pre-Halloween—October 17, 18, 19
"BLACK BEAUTY"—Pre-Thanksgiving Day—November 14, 15, 16
SPECIAL CHRISTMAS SURPRISE—December 5, 6, 7

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all the time!

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Los Angeles' ON-TV is the first commercially successful over-the-air subscription television operation in the world.

It's also by far the largest with over 225,000 subscribers now and new ones being installed at the rate of approximately 10,000 per month.

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Much of it was made possible by this simple-looking "black box"—our unique, addressable decoder and the system behind it. It's the system that has enabled Oak Communications to solve security problems related to over-the-air STV broadcasting.

Oak's security-conscious STV decoder is the only one remotely addressable over-the-air by computer. Each day the computer scans the network, turning the decoders off and back on—but only for paid-up or new subscribers.

The decoder only works where installed and will not operate if transferred to an unauthorized location. Stolen decoders simply don't work. Of over 225,000 Oak decoders now in the field, only a scant few are unaccounted for.

This high level of security combined with an impressive reliability record is the result of years of Oak research and evolutionary development. It
Turned Los Angeles on.

explains why 3 out of 4 STV decoders in use throughout the world are designed and manufactured by Oak.

But there's more to a successful STV operation than superior technology and equipment. It takes strong managerial know-how and system experience.

Oak adds an exclusive STV licensing plan.

Everything Oak has learned from its subscription television experience in Los Angeles can now be yours. Oak's unique STV licensing arrangement is designed to help you develop a complete STV facility in your chosen market.

The plan calls for Oak to install, service and maintain the necessary STV systems and equipment; prepare technical and business manuals; train operators and service people; and provide technical know-how.

For new stations, Oak is prepared to construct a total turnkey broadcast facility, including the Oak STV system.

You may be the one to turn your city on.

Los Angeles is turned on. Phoenix is turned on. Ft. Lauderdale/Miami and Cincinnati soon will be turned on. And on and on.

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The Leader in Subscription Television

Oak Communications Inc.
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In a word it's TERRIFIC! An all new game show that's fun for everyone to play. Created by one of TV's foremost game show developers, featuring host Jack Narz and a panel of famous guest stars. Fit PHRASE IT into your schedule for a new season of fun. Co-distributed by Post-Newsweek and Paramount Television Distribution. Pilot available for screening in Suites 1010 and 1607.

CONNECTIONS: How Organized Crime Works

An unprecedented look at organized crime in the United States, Canada and other major areas of the world. This is television journalism at its very best. Probing and cracking secret crime society. Informers, hidden cameras, masked microphones and other special techniques bring the harsh realities of the subject into sharp focus. In production for over two years, this special five-part series is hosted by Mort Crim and was originated by the CBC.

5, half-hour segments now available.
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6 Shows completed.
Second series in production.

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A rival for the Muppets! Chil-
A WINNER!

Children's programs with family appeal. They entertain and they teach. ARTHUR & CO. has been maturing over 10 years of origination at WPLG in Miami. Now, they're ready to go national.

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A new half-hour every week.

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AMERICAN DOCUMENTS
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Your Host JOHN GAVIN will introduce you to SOME OF THE MOST FASCINATING AND EXCITING PEOPLE IN THE WORLD... young, talented, vibrant men and women who are the power and glitter of the new Entertainment Industry...

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Brand new for television, AMERICA'S TOP 10 is headed for the top—the top of today's music charts and the top of the ratings.

And who knows more about contemporary music than program host Casey Kasem—the man behind the #1 radio show in the world, "American Top 40."

Each week, Casey tunes in music fans young and old to the latest information on the current music scene. Highlighting the show will be selections from the Top 10 songs on that week's pop, country, soul, disco, and album charts with live performances by the stars who made them famous.

Taped on TV's most spectacular, electronic set, each half hour features a combination of live performances, interviews, and music trivia—as only Casey can present it.

AMERICA'S TOP 10—first in a series of quality, original programs available on a barter basis from GOLD KEY MEDIA. You'll be singing its praises!
TV news staffs are bigger

The typical TV station news operation in mid-1979 had at least 13 full-time staffers and two part timers, according to a survey by the Radio-Television News Directors Association. That compares to RTNDA findings in 1972 that the typical TV newsroom had nine full timers and one part timer.

Among other data about TV stations, gleaned from 473 responses:

- Four percent have no news staffs whatsoever and most of those are large-market independents, particularly in the East.
- The top-10 market stations typically reported news staffs numbering in the 40's. After that there is a sharp drop to the next tier of markets—ADI 11 to 50—where staffs tended to be in the upper 20's.
- The RTNDA survey also included radio, where it was found that news staff sizes had not changed appreciably between 1972 and 1979. The typical radio station last year had one full-time and one part-time news person. RTNDA's questionnaires were returned by 400 radio stations.
- RTNDA Research Chairman Vernon A. Stone of Southern Illinois University conducted the survey.

Nuclear news criticism. Television network evening news coverage of nuclear power generation in U.S, has been found wanting in study by Media Institute, nonprofit organization located in Washington whose purpose is to work for improved news coverage of business and economics. Study, which focused on coverage in decade before Three Mile Island accident, last March 27, and on coverage of events from then until April 20, when plant was shut down, reached two major conclusions: Network evening news did not provide viewer with sufficient information to make rational assessment of risks and benefits of nuclear power generation, and network methods of presenting news—particularly through lead-in and closing statements on stories—"introduced a bias (probably unintentional and in this case anti-nuclear) into supposedly objective news broadcasts."

Nevada's next. Nevada next month will join ranks of states allowing cameras and microphones in their courts. Nevada Supreme Court has approved guidelines governing such coverage for what will be one-year trial. That court acted in wake of action by state legislature removing ban on courtroom photography.

Plugging away. Special prosecutor named by Justice Department to uncover news leaks of FBI's ABSCAM undercover operations (Broadcasting, Feb. 4) has not ruled out subpoenas of reporters as investigative tool. Richard Blumenthal said inquiry would focus on Justice Department, not reporters. "This is not an investigation into the media or anyone in the media," he said. And while he would "welcome the cooperation and assistance" of the press, he does not intend at this time to subpoena reporters or their notes. But he also said, "We are not foreclosing the use of any investigative measure or technique, including that one."

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It's the "best" 50 KW package you can buy!

Continental's 317C, the world's most popular and most thoroughly field-proven 50 KW AM transmitter, sets a new standard of performance with the introduction of the 317C-2.

Loud Sound
Automatic Program Peak Controller enables you to achieve maximum loudness without overmodulation.

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The 317C-2 faithfully reproduces the most sophisticated audio processing: what you program in is what you get out.

AM Stereo Compatibility
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Continental's proven, patented circuitry gives you extraordinary tube life and high overall efficiency.

Reliability
All components, output networks and power supplies are conservatively rated, so you enjoy extra operating margins with extended life and performance. 317C "on-air" performance has been proven over years of operation.

Let us show you how the 317C-2 50 KW AM transmitter gives you quality sound and superior performance. For information, write or call Continental Electronics Mfg. Co.; Box 270879 Dallas, Texas 75227. (214) 381-7161.
20th Century Fox-Sports is coming on strong in 1980.

Here's a sample of what's scheduled this coming year.

- **Chicken and the Cheerleaders** — sport's answer to "Laugh-In", with the San Diego Chicken and Art Metrano.
- **Happy Talk** — Happy Hairston and his all-star guests.
- **The Heisman Trophy** — a before, during and after look at some of the great winners of sport's most coveted award.
- **Second L.A. Women's Marathon** — a quest for the 1980 Olympics.
- **The '70s — Boxing's Golden Era** — 13 championship fights.

1979 was a terrific year for 20th Century-Fox Sports, too. Highlights included:

- International Mixed Pairs Gymnastics
- The First Pacific Gymnastics Championships
- The Kings Cup Boxing from Thailand
- World Championship Karate from Tahoe and Tokyo
- The NFL Cheerleader Classics from 16 Cities
- The Battle of the NFL Cheerleaders from Florida
- The First Los Angeles Women's Marathon
- Celebrity Softball

We'll be seeing more of you in 1980.

See us at NATPE
San Francisco Hilton
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Another ratings barn burner for networks

CBS squeaks ahead for week ended Feb. 10 with 20.4/31; it also leads ABC for season by one-tenth of a point

The prime-time ratings edge see-sawed back to CBS-TV last week as that network pulled in the highest average for the seven days ended Feb. 10.

CBS's lead over ABC-TV was only by six-tenths of a rating point. A week earlier, it was ABC over CBS by five-tenths. And while those two networks battle it out for first, NBC-TV still is in third—but not as deep in the basement as it had been a few weeks earlier in the season.

For the week ended Feb. 10, the scores were: CBS: 20.4 rating and 31.0 share; ABC: 19.8/30.3; and NBC: 18.6/28.4.

Although it couldn't manage to pull out a winning week, ABC brought in most of the nights: Tuesday, Wednesday, Thursday and Saturday. CBS took Friday and Sunday and NBC won Monday.

Top rated for the week and for the first time was CBS's "Dallas" (31.1/49). The same network's "Dukes of Hazzard" came next (30.4/46) with the rest of the top-10 list: NBC's Little House on the Prairie (28.9/40); ABC's Three's Company (27.7/40); CBS's 60 Minutes (27.4/41); NBC's ChiPs (25.6/42); CBS's Archie Bunker's Place and ABC's Ten-speed and Brown Shoe tied in ratings (respectively 25.8/36 and 25.4/35); CBS's Alice and then another tie with ABC's "The Deep" Part 1 feature and CBS's M*A*S*H (24.6/36 and 24.6/34).

Evidence by the top-10 ratings are ABC's inroads into the CBS Sunday night schedule. Only two CBS Sunday programs—60 Minutes and Bunker—made the cut-off; previously there had been weeks when all six shows on the CBS lineup were there or close to it.

At 7 p.m., Sundays, ABC offered Galactica 1980 and, although it was no match for 60 Minutes, its 17.9/27 rating and share was more competitive than ABC had been earlier in the season. (Galactica ended its three episode run and returns as a regular series in mid-March.) Following that, against CBS's Bunker and One Day at a Time was NBC's Ten-speed hour that may have lost to Bunker but won over One Day. Movie performances may vary according to title but for the week ending Feb. 10, ABC's "The Deep" Part I was able to send Trapper John to its lowest depths yet (still a respectable 19.8/31, however).

In season-to-date scores, from Sept. 17-Feb. 10, CBS now leads slightly with a 19.6 rating to ABC's 19.5 and NBC's 17.7.

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CBS News in a walkaway at Emmy awards

It takes two out of every three; 'CBS Reports' gets 13; NBC and ABC get five each while PBS comes up with two

CBS News claimed two-thirds—24 of 36—Emmy awards presented last week for news and documentary broadcasts. NBC News and ABC News won five awards each and the Public Broadcasting Service won two.

The ceremony, held Monday night in New York by the National Academy of Television Arts and Sciences, also marked the first presentation of Emmys for news and documentaries since 1975, when those categories were dropped—after a series of complaints by the news organizations—from ceremonies that also honored entertainment programs.

The academy itself has split up. A Hollywood-centered group, the Academy of Television Arts and Sciences, now presents the Emmy nighttime entertainment awards, and the National Academy of Television Arts and Sciences, centered in New York, makes the presentations for news and public affairs and also for daytime entertainment shows.

In last week's ceremony, CBS Reports and CBS's 60 Minutes were the big winners, with 13 and seven awards, respectively.

The winners, selected from more than 300 entries during the 1978-79 season:

Programs and program segments

CBS Reports For "Showdown in Iran".

CBS News For "The Boat People".

CBS Reports For "The Boston Goes to China".

CBS News For "Palestine".

60 Minutes For "Noah" segment.

Weekend For "A Very Very Special Place" (segment).

60 Minutes For "Misha" segment.

60 Minutes For "Teddy Kolleck's Jerusalem" segment.

CBS March Magazine For "Incest: The Best-Kept Secret".

60 Minutes For "Pops" segment.

ABC For "Mission: Mind Control".

ABC For "The Killing Ground".

CBS News For "Anymore But Here".

ABC News Close-Up For "The Police Tapes".

60 Minutes For "The Rating Game" segment.

NBC Nightly News For "Migrants" segment.

Weekend For "Children of Hope" segment.

CBS For "Is Anyone Out There Learning?".

NBC Nightly News For "Easing Vietnam" segment.

Outstanding individual achievement in news and documentary programming

Writers

George C. Richey III and Bill Moyers For "Battle For South Africa" (CBS Reports).

Andrew A. Rooney For "Who Owns What In America" and "A Few Minutes with Andy Rooney" (CBS 60 Minutes segment).

Broadcasting Feb 18 1980 132

Journalism

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CBS News For "The Boat People" (CBS Reports).

Perry Wolf For "Anymore But Here" (CBS Reports).

Directors

Tom Priestly For "The Killing Ground" (ABC News Close-up).

Andrew Lack For "The Boat People" (CBS Reports).

Maurice Murad For "Anymore But Here" (CBS Reports).

Howard Stringer For "The Boston Goes To China" (CBS Reports).

Cinematographers

Tom Spain For "Anymore But Here" (CBS Reports).

Film editors

Mii Bonisgomi For "But What About The Children" (CBS Reports).

Maurice Murad For "The Boston Goes To China" (CBS Reports)

Joseph Murad For "Saryshnikov" (CBS 60 Minutes segment).

Videotape editors

Susan Raymond For "The Police Tapes" (ABC News Close-up).

Audio

James R. Camery and Phillip Gleason, Sound Recordists For "The Boston Goes To China" (CBS Reports).

Music

Rita Abrams, music composer/director/lyricist For I Want It All Now: Utopia Beyond The Golden Gate (INBC).
Fourteen Afterschool Specials from Time-Life Television from producer Danny Wilson first appeared on the three commercial networks. The one-hour shows have won a total of 47 awards after their airings on the ABC Afterschool Specials, CBS’s Festival of Lively Arts and NBC’s Special Treats.

Twentieth Century-Fox will be offering The Monte Carlo Show, 24 hours of musical variety shot at the Sporting Club in Monte Carlo. Marty Peseta is producing for Fox and the Societe des Bains de Mer of Monte Carlo.

Chuck Barris Productions will be showing a new game strip, Camouflage, based on the 1960-61 ABC daytime game show. Four CBS-owned stations—KNXT-TV Los Angeles, KMOX-TV St. Louis, WCAU-TV Philadelphia and WCBS-TV New York—have already signed to run the new show during access time.

Group W Productions has Fight Back with David Horowitz, a weekly half-hour for consumers. It is being produced by Group W in association with Consuming Media Ltd.

Three on the Road from JWT Syndication is a half-hour action series revolving around a television news crew filming features for a fictional network news show called Assignment: America. Originally called Three for the Road, it is produced by McGillivray/Freeman Films.

In the marketplace ... With U.S. participation in summer Olympics in jeopardy, MCA TV has changed name of its The Road to Moscow—1980 to America’s Athletes 1980. Series is said to be airing on 127 TV stations ... This Was America from BBI Communications has been picked up by NBC-owned TV stations for monthly prime-access play Series, narrated by William Shatner, is based on rare photographs “rescued from obscurity.” ITC Entertainment reports “renewal rate of 100%” for fifth year of The Muppet Show ... Columbia Pictures Television has new feature package, “Volume I for the ’80s.” Among 29 titles: “Eyes of Laura Mars,” “Shampoo,” “Harry and Walter Go to New York,” “Muder by Death” and “The Way We Were” ... Carter-Grant Productions and MG Films have sold Battle for the Bullet, 34 60-second shorts, to Bristol-Myers. Celebrities of various ethnic backgrounds give historical view of electoral process. Stars signed range from Jon Voigt to Pearl Bailey ... 

Really big show. Ed Sullivan Show, which ran on CBS-TV from 1948 to 71, has been put on syndication block by Syndicast Services. With Bob Precht’s Ed Sullivan Productions, Syndicast has 1,070 Sullivan’s 1,196 shows, plans to pick best 52 and cull down to half-hours. Weekly series for September is to be called The Best of Sullivan.

Screening sessions. Corporation for Public Broadcasting will host Input ’80, third annual International Public Television Screening Conference, March 22-29 in Washington. Week-long sessions will bring together noncommercial producers and program executives from Europe and North America, with more than 100 programs expected to be screened.

TV’s countdown. Gold Key Media Hollywood, Calif., has sights on late April to begin distributing America’s Top 10, original weekly half-hour TV program to be offered to sponsors on barter basis. Starring Casey Kasem (also host of syndicated radio program of same name), program will spotlight selections from top 10 hits of various national record charts surveying pop, country, disco and black music. Program will feature taped performances by several artists or groups whose records are being spotlighted. It will also include interviews, music information and trivia and up-to-date chart information presented on electronic information board.
Brand new for television, STRANGER THAN FICTION introduces audiences to the most phenomenal human beings they'll ever meet—people with talents so strange, you'll swear they're not of this world!

Like a young boy who can project images on film—with his mind... the "human mole" who created an astonishing underground world—with a pick axe and shovel... a man who can grow at will... the driver who broke the speed of sound—in his car... and the man who withstood a million volts—and walked away unharmed! Each episode is more amazing than the last.

And absolutely true!

The alternative for your access-time programming,

STRANGER THAN FICTION is produced by three-time Emmy winner Robert Guenette, whose credits include "Roots—100 Years Later," "The Making of Star Wars," and "Victory At Entebbe."

STRANGER THAN FICTION. It's bizarre. Baffling. Unbelievable. And available now—in 26 incredible half hours.
Satellink: earth stations on the go

Wold company plans to use portable uplinks in new service for interconnection of remotes; cost is said to be below that for terrestrial hook-ups; networks may be among first customers

One inhibiting factor in the use of satellite communications is the lack of adequate earth station facilities, particularly the portable units that allow broadcasters to circumvent the inconvenience—and, often, great expense—of terrestrial interconnection from remote locations.

To help correct this deficiency, the Robert Wold Co. has created a new subsidiary, Satellink of America, primarily to provide broadcasters with the necessary portable and fixed earth stations to enable them to make full use of satellite potential.

At a press conference in Washington last week, Robert Wold, founder and president of the company of that same name, and Gary Worth, the former Mutual Broadcasting executive hired to head the new company, announced that Satellink is offering broadcasters interconnect services, using three portable earth stations that can be packed up and shipped by truck or plane anywhere in the country.

The portable earth stations, or "flying saucers" as Satellink has chosen to call them, were designed by Microwave Associates Communications. Each comprises a 4.6-meter dish and the electronics necessary for both uplinking and downlinking to any transponder on any of the three domestic satellite systems—Comstar (AT&T), Westar (Western Union) and Saicom (RCA).

According to Worth, the entire earth station can be ensconced in 11 shipping crates. Its portability, although greater than earth stations mounted on trucks, is by no means unlimited. Each earth station weighs over two tons and, disassembled and packaged, displaces 650 cubic feet.

The electronics of Satellink earth stations are contained in a single, five-foot rack, whose weight is used to provide some of the stability for the antennas. Worth said that it takes two men four hours to set up an earth station.

Satellink will not be leasing the earth stations but, as a common carrier, will be providing complete interconnection service for its customers. Wold said that a tariff defining services and rate structure will be filed shortly at the FCC.

The service will be available on a long-term contract basis and on an occasional basis. The contract basis requires that the customer guarantee to use the earth station service at least 24 times in a year. In return for this commitment, the contract user is entitled to lower rates than the occasional user. Worth said the average cost of the service to the contract user is $8,000 per use. That figure includes the basic charge of $7,000, and a $150-per-hour transmission charge plus typical transportation charges. By comparison the occasional user must pay a basic charge of $10,000 and $250-per-hour for transmission charges, so that the total cost is higher even if transportation costs, over which Satellink has no control, are the same.

The cost of satellite time and downlinking time, whether acquired through the Robert Wold Co. or through some other resale carrier or common carrier, would be an additional expense to the user.

Worth said that if the contract user goes over the 24 uses that he committed for, the basic charge drops to $5,000 and if two users can get together and use the same earth station on a time-sharing basis, then each user is entitled to a $1,000 credit.

Among the first of the contract users may be ABC and CBS. Gordon Batten, head of transmission services for CBS, said that the network is in the process of working out a deal with Satellink. He said that the network, which recently signed up for a dedicated transponder on Westar, could make good use of the portable earth stations for the transmission of "many sporting events" such as golf, basketball and football games back to New York. The use of the earth stations would in many cases be cheaper than setting up AT&T terrestrial links, but he said that the use of the earth station would not be necessarily quicker or more convenient. He said that depends on location.

Worth said Satellink is also negotiating with ABC, while NBC is interested in a portable earth station for the Republican national convention in July. Although the network will bring out its feeds over conventional terrestrial links, NBC is looking for an alternate route out of Detroit for its affiliate stations that will be covering the convention, Worth said.

The ultimate success of the portable earth station service, which is being marketed primarily as an uplink service, will depend in great part on the proliferation of 10-meter downlinks. Because of technical limitations of the portable earth stations (small antenna and relatively low-powered transmitting amplifier), reception of a signal set by one of the earth stations requires a downlink antenna of at least 10 meters. Wold said that currently there are just 25 downlinks in the country, owned by different entities including Western Union, of that size or better.

But Satellink has a few ideas for alleviating this shortage. It plans to build its own fixed earth stations in Washington, New York and Los Angeles, and at the National Association of Television Program Executives Convention in San Francisco, Worth hopes to induce broadcasters to enter into joint ventures with Satellink whereby the broadcaster would supply the land and money to build an earth station and then lease it to Satellink.

Satellink may also, in the not too distant future, be able to offer downlink service through one of the more than 150 earth stations of the Public Broadcasting Ser-
THE NATION'S OLDEST POST-SEASON COLLEGE BASKETBALL TOURNAMENT

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ervice. PBS and Western Union have asked the FCC to allow Western Union to use PBS earth stations for provision of its own common carrier services. If the FCC approves the request—and indications are it will—Satellink could arrange for downlinking services on PBS earth stations through Western Union. Dan Wells, senior vice president of engineering and operations at PBS, said that whether PBS member stations will limit access to their earth station to Western Union or open it up for direct use by other common carriers is “still the subject of discussion.”

In addition to the major television networks, Wold expects business from the Independent Television News Association, UPITN and individual broadcasters. And since the portable earth stations are capable of transmitting two 15-kHz audio channels along with one video channel simultaneously, he said radio stations and networks could also use the service.

Wold’s commitment to the business is easily measured. Worth said that a total of $1 million in start-up money will have been laid out by the time the service is operational next April.

Beneficiary of a good portion of that outlay is Microwave Associates Communications, which will deliver the three turnkey portable earth stations to Satellink. Each of the stations includes one 4.6-meter Scientific-Atlanta antenna, one 700 watt TWT Varian high powered amplifier and the latest upconverter and exciter and satellite receiver of Microwave Associates, a sister company.

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**About the competition.** The Satellink portable earth station service is unique in method, but not in concept: Western Tele-Communications Inc., the common-carrier subsidiary of the cable MSO, has been offering portable uplink service to broadcasters with a truck-mounted earth station since August 1978 and others plan to enter the market in 1980 with truck-mounted units. The Satellink units’ advantage is that they can be disassembled and shipped on regular commercial airliners. WTCI’s earth station with 4.5-meter dish rides on the back of a 40-foot trailer and is currently doing service for ABC at the Winter Olympics in Lake Placid, N.Y.

The Public Service Satellite Consortium is in the last stages of construction of a truck-mounted earth station it hopes to have ready by late spring. Financed by the National Aeronautics and Space Administration, it is intended primarily for use by PSSC members and other public service, nonprofit organizations. But Bob Moir, PSSC’s vice president, said that time would be available for private users such as broadcasters. Like the Satellink and WTCI earth stations, the relatively low-powered uplink amplifier and small dish (5 meters) of the PSSC unit restricts the transmission of video signals to downlinks with antennas at least 10 meters in diameter. The PSSC earth stations, however, have some features no other portable earth station has: a TV production studio with two color cameras and control console, and the capability to transmit and receive in the 12 GHz band.

Another company that plans to have a portable earth station on the road this year is Southern Satellite Systems, which currently carries, among others, superstation watsrft Atlanta and the Satellite Program Network over Satcom L. SSS also has agreed to supply the Cable News Network with a portable earth station to allow CNN to beam feeds to its headquarters in Atlanta from anywhere on the East Coast. But, as Dick Smith of SSS points out, the 24-hour cable service can’t possibly use the portable station all the time and “considerable time” will be available to all "interested parties.” The SSS truck-mounted version will have a 5-meter dish but, unlike the others, will have a considerably more powerful 3 kwh uplink amplifier. The additional power will allow transmission of high quality video “into any receiver anywhere in the USA,” Smith said. SSS Vice President Sel Kremer said that he hopes to have the unit operational for use by CNN at the Republican national convention in mid-July.

Also interested in carving out a piece of the business is Compact Video Systems. According to CVS President Oscar Wilson, CVS entered into a joint venture with Scientific-Atlanta to manufacture portable truck-mounted earth stations for anyone willing to pay $600,000 to own one. Under the joint venture arrangement, S-A supplies most of the electronics and the antenna and CVS designs and builds. Wilson said that the company will be turning over the first truck out of the shop at Trinity Broadcasting at the National Association of Broadcasters convention next April.

**AP’s bird watchers**

AP hopes to have 50 earth stations in operation by April, 400 by year’s end for higher quality and transmission of variety of services, including RKO Radio network and data

AP announced last week it plans to install 400 satellite earth stations this year and expects 50 of them to be operational by April. The system will carry the AP Radio network, the RKO Radio network and all AP high-speed data services and will be available to other news agencies and organizations as well, according to Keith Fuller, AP president and general manager.

An outgrowth of plans announced 10 months ago (Broadcasting, April 9, 1979, et seq.), the system will use earth stations ordered from California Microwave Inc., Sunnyvale, Calif., at a cost put at about $4 million.

Fuller said the satellite service will provide audio fidelity of higher quality than has been economically feasible on equipment leased from the telephone company and will stabilize the costs of high-speed news-wire transmission. AP Radio will be provided with an audio range of 6 kHz, he said, as compared with 2.5 kHz currently available in most areas.

After the first 50 earth stations are in place, Fuller said, there will be "a short...
...And sometimes all with the same movie. Because...our heroes are the bravest and most adventurous, our villains the meanest and most rip-roaring, our lovers the most sentimental, our fools the silliest, our children the most lovable, our animals the cuddliest, our monsters the most gruesome, and our vampires and spooks the scariest...TV fans love them and hate them, but never ignore them.

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The "pause" while additional units are manufactured. The length of the pause, he said, will depend on how soon the FCC approves a 19 dbw power level in the satellites. But he said all 400 are expected to be in service by the end of the year.

Some of the earth stations will be 15 feet in diameter but most will be 10 feet. All will receive signals from a Western Union satellite. Fuller said AP is flexible on the question of ownership of earth stations but that the consensus of AP members was that AP should own, maintain and operate the network of stations, which will be on leased property.

Fuller and Dave Bowen, AP vice president for communications, said the number of earth stations will eventually grow well beyond the initial 400 as transmission savings materialize and as other organizations join the system. AP has invited all news agencies to join the AP system on a shared-cost basis. KKO was the first to accept but Fuller said he expected others to follow. Transmitting several news wire and audio services from the same transponder on the same satellite, he said, would mean broadcast stations and newspapers would need only one earth station to receive multiple services.

Electronic shorthand. One problem in broadcasting closed captions is time it takes to create and record captions. According to Stan Gerendasy, director of engineering for National Captioning Institute, it takes 30 man-hours to caption single one-hour program. But both NCI and the British Broadcasting Corp., developers of Ceefax teletext system, are hard at work on ways to expedite captioning process. For NCI, research and development is being handled by subcontractors and involves use of shorthand keyboard, whose output is transcribed into English by computer. Gerendasy said such system permits close to "real-time" captioning, although there is inevitable lag between audio and time it takes for operator to record audio on keyboard, and some problem with computer error. He said also that more research is needed to ascertain "acceptable" amount of lag time, since long lag time can be annoying to those who are able to hear some of audio. Gerendasy said captioning system could also make possible captioning of live events. BBC demonstrated system similar to one NCI is working on at meeting of International Broadcasting Authority and Institution of Electrical Engineers in London last month. BBC technique uses Palantype, court reporting machine, modified to produce electronic output instead of paper strip. Output is fed into computer containing 80,000-word English dictionary, that converts shorthand codes into English with "satisfactory accuracy."

Which way to point the finger. According to RCA Americom spokesman, "blue ribbon panel" assembled by RCA Government Systems Division to investigate cause of disappearance of Satcom III will include five RCA people and five outsiders from National Aeronautics and Space Administration, Jet Propulsion Laboratory, Massachusetts Institute of Technology and Princeton University. Spokesman, who refused to name names, said panel would "check all the data and come up with some kind of theory on what happened." Preliminary report is due March 20 and final report some time in April. RCA Americom filed $77-million claim with Lloyds and other insurance carriers for loss of spacecraft and business two weeks ago.

Same old story. Effective November 1979, Ampex Corp. raised prices for audio equipment 8%-10%. Similar increases of video equipment went into effect Jan. 1. Donald Kleffman, vice president-general manager of Ampex Audio-Video Systems Division, said hike was necessitated by "increases in labor and material costs."

High price of gold doesn't help. Varian reports price of many products of its Electron Device Group will go up because of soaring costs of precious metals. Varian said it uses precious metals in manufacturing, processing and plating operations. Klystrons and traveling-wave tubes, it said, require gold for brazing, and gold is also used to produce power grid-tubes and power transistors. Metals cost will be passed along to consumer as metal surcharge or price hike.

Life-extending. Eastman Kodak Co., Rochester, N.Y.is introducing two new color print films with improved dark-keeping qualities intended to extend shelf life of TV series, features and commercials and films intended for libraries and other collections.

Big buy. Cox Cable Communications is set to purchase $600,000 of Scientific-Atlanta equipment to wire 52-channel system in Chicago suburb of Orland Park. Order includes satellite earth terminal, headend equipment and converters. Cox expects to sign 4,000 out of 8,000 homes in franchise area once construction is completed. S-A says its new microprocessor converter allowed expansion of system capacity from initially planned 35 channels.
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**NETWORK OF BRAZIL**

Welcome! to Rede Globo from WPBT/Channel 2, South Florida's public television station. WPBT salutes the partnership with our good broadcasting neighbors in Brazil in the joint production, The Best of Brazilian Television, a 90-minute special of Brazilian life, art, and culture as reflected by Rede Globo, the television network of Brazil. Airs Monday, February 18, 10:00 p.m. EST on PBS.

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FCC is close to closing 16-year KRLA case by throwing out proceeding against interim operator after new operator took over Pasadena, Calif., AM

Another chapter in what has been the 16-year saga of KRLA(AM) Pasadena, Calif., was written last week, when the FCC terminated the authorization-revocation proceeding involving the interim operator, Oak Knoll Broadcasting Corp. Continuing with the proceeding, the commission decided, was pointless, since the new regular operator, KRLA Inc., is running the station.

KRLA assumed control in November, after Administrative Law Judge Reuben Lozner in September had granted its application. Earlier, Lozner had approved a contest-ending settlement reached by the seven applicants who had survived since April 1964. At that time, 20 applicants filed for the license that the commission had stripped from Eleven Ten Broadcasting Corp. because it had conducted fraudulent contests and had submitted doctored program logs in an effort to deceive the commission.

The settlement produced a merger of five of the applicants in KRLA Inc. The largest owner of KRLA is Western Broadcasting (40%), which is principally owned by Bob Hope and Art Linkletter. The other parties and their principals are Voice in Pasadena (25%), Robert Lovett; Goodson-Todman Broadcasting Inc. (15%), Mark Goodson and the late William Todman; Pasadena Broadcasting Co. (15%), (Tacoma) Tribune Publishing Co., and Charles W. Jobbins (5%), an individual.

Under the terms of the settlement, Western could wind up as the sole owner. It has an option to buy out the others after three years at what is determined to be the market price. If Western does not exercise the option, the others can retain their holdings or sell to some other buyer.

That provision remedied what the commission considered a defect in a settlement proposal submitted earlier—a provision for Western's automatic buy-out of the others. The commission, in refusing to approve the settlement, in March, said that it did not provide for a bona fide merger as contemplated by the Communications Act (BROADCASTING, April 2, 1979).

The settlement also provided for the reimbursement of the two remaining applicants—Orange Radio Inc. and Pacific Fine Music—as well as Jobbins. No explanation was given for the reimbursement of Jobbins, but the one court decision that was issued in the case—one that reversed the commission's grant of Western's application—suggested that the commission take a closer look at Jobbins's application, which proposed service to a population outside of the Los Angeles-Pasadena area (BROADCASTING, May 16, 1977).

Pacific Fine Music will receive $100,000 and Jobbins, $150,000. The agreement called for a payment of $1 million to Orange, but the administrative law judge has yet to approve that amount. The Broadcast Bureau had recommended reimbursement of only $501,500, and the judge tentatively agreed. However, Orange is in the process of marshalling new arguments in the matter, and a final decision—possibly the last in the case—is expected in several months.

The pace at which the commission moved on the revocation proceeding involving Oak Knoll permitted it to avoid coming to grips with what was expected to be a staff recommendation that it revoke the operating authorization granted Oak Knoll in 1964 (BROADCASTING, April 2, 1979). The show cause order was issued in June 1977, and Oak Knoll, which waived its right to a hearing, filed its response—in which it denied "conclusory assignments of malfeasance"—in September 1977 (BROADCASTING, Sept. 19, 1977).

Oak Knoll, a nonprofit educational organization, won out over five applicants for interim operation largely on the basis of a promise to devote 80% of its profits to noncommercial KGET(TV) Los Angeles, and the remainder to charity (BROADCASTING, July 27, 1964). In its June 1977 order, the commission directed Oak Knoll to respond to allegations it had failed to live up to those promises.

The commission's Broadcast Bureau had alleged that payments were improperly made to station and Oak Knoll officials. One of those named was Frank Baxter, chairman of the station. Another was Lawrence Webb, a former director and general manager who in 1975 left the station to join the staff of FCC Commissioner Robert E. Lee. Webb resigned the latter post after the commission issued its show cause order.

FCC plays hardball in PTL station investigation

The FCC and Justice Department are working together to bring the president of the PTL Television Network, Charlotte, N.C., to court, to force him to comply with an FCC subpoena for documents and testimony in connection with the commis-

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TRADITIONAL COUNTRY MANNER. Archie Campbell, well known for his role in "Hee Haw," features gospel and country singing on his weekly variety series. And for a complete tour of all Multimedia's prime properties, visit us at NATPE, Suite 4275, San Francisco Hilton.
SHA NA NA, entering its 4th season, is going strong as a super hit in prime access one night a week—now, just think what it can do in five! For the first time, the access blockbuster is available on a limited market basis for stripping in access. And there are a lot of powerful reasons why SHA NA NA is the ideal access program.

Very important, SHA NA NA is the pure entertainment alternative to Game Show programming. And SHA NA NA certainly doesn’t need to play games to be a winner!

But most important is SHA NA NA’s proven success in access. Just check out the following and let the numbers show SHA NA NA’s leadership in syndication, and its incredible potential in strip.

*IN VPS: SHA NA NA SCORED HIGHEST IN KIDULT (2-49) OF ALL SYNDICATED SHOWS.

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Introducing a delightful, all-new half-hour animated musical/fantasy special, designed to appeal to the entire family, from the youngest child to the child in everyone.

It all happens in the happy, sunny, tuneful community called Strawberryland. There, our charming little heroine Strawberry Shortcake and her friend, plucky, easygoing Huckleberry Pie, must save their land of smiles from the Peculiar Purple Pieman of Porcupine Peak, a dastardly and very funny cartoon villain.

**STRAWBERRY SHORTCAKE**, fully sponsored by Kenner Toys, targeted for prime time in the last week of March, 1980, is now available on a cash compensation basis.

SHA NA NA is now available for the 1980-81 season from Lexington Broadcast Services on a barter basis (one per week) sponsored by Procter & Gamble, or on a cash/barter (strip) basis. (Four episodes sold for cash and one new show sponsored weekly by Procter & Gamble.)

To find out how SHA NA NA in strip or one-per-week can help strengthen your station's performance in access, talk to the people at the NATPE LBS Hospitality Suite. They'll tell you why SHA NA NA is the hottest game in town!
An absolutely new concept in television entertainment, particularly designed to appeal to the fast-growing late-night young-adult audience. Each show is ninety minutes of fun, action, and satire.

Here's how it works. We take feature-length foreign films from various international production sources. Dramatic, action/adventure-type pictures - the kind that often seem funny without meaning to be. Then comes the big difference. We remove the foreign sound track - completely. Write a new story and script to go with the action and dialogue. And record an all-new English track in synch with the existing footage, using the comic abilities of Rich Little, Don Adams, and Bill Dana. The result - a new movie comedy, the likes of which has never been seen or heard before on television!

THE CANNED FILM FESTIVAL is a series of weekly, 90-minute presentations, obtainable on a barter basis, with stations retaining 11 minutes for local sale, plus two interior station breaks, one minute, ten seconds each. You are invited to the LBS Hospitality Suite for a screening of THE CANNED FILM FESTIVAL pilot.

THE LBS 1980-81 LINEUP...

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Weekly prime access series begins its fourth year this fall. Also available on a five-day-a-week strip in access on a select market basis.

CLAIREL CROWN
Second Annual Tennis Tournament live from LaCosta Country Club on March 29 and 30. With four of the game's top women players competing for the $100,000 first prize.

HOT FUDGE
Weekly half-hour children's series begins its fifth year this fall.

HEALTH FIELD
Weekly half-hour public affairs strip focusing on the world of health, 130 new programs now available.

HEALTH WATCH
Fifty-two two-and-a-half minute program segments examining the most important health concerns of our time.

THE RACERS
New series of eleven half-hour programs. Featuring the fast action - and human drama - of the world's top motor sports events.

CANNED FILM FESTIVAL
All-new 90-minute comedy series for late night, hilarious fun with the movies.

STRAWBERRY SHORTCAKE.
Original half-hour first-run animated kids' special targeted for prime. Sponsored by Kenner Toys.

OUR INCREDIBLE WORLD
New series of five half-hour specials. Created by Encyclopaedia Britannica, produced on location around the world.

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Henry Siegel, Pres.
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Heather Regan, Sr. VP, Dir. Sales
Milt Strasser, Sales Rep.
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sion's investigation of the religious group's WIAN(TV) Canton, Ohio.

The Rev. James O. Bakker was slated to appear before an FCC administrative law judge on Jan. 8, but Bakker's attorney told the FCC that Bakker would not comply with the subpoena. On Feb. 4, the FCC asked Justice to "act expeditiously" to enforce the subpoena.

The FCC began an investigation of WIAN, licensed to PTL of Heritage Village Church and Missionary Fellowship Inc., a nonprofit religious organization doing business as the PTL Television Network, in March 1979. The FCC had received information that the station may have violated commission rules by soliciting funds over the air, and then not using those funds for the purposes stated.

Both WIAN and PTL maintain records at PTL's Charlotte, N.C., offices, and FCC attempts to look through the files, as part of the investigation, have been unsuccessful.

The FCC said its inquiry into PTL's records is similar to a grand jury investigation and is not open to the public. The purpose of the inquiry, the FCC contends, is to determine if evidence exists warranting further commission action. If so, an open hearing could be initiated.

Counterattack mounts on Quello

Consumer Federation, New Jersey congressional delegation express opposition to his reappointment to the FCC; meanwhile, it becomes increasingly likely that decision won't be made until after elections.

FCC Commissioner James H. Quello is beginning to encounter obstacles in his bid for reappointment to the commission. The Consumer Federation of America has forwarded a resolution to the White House opposing Quello's reappointment. And seven members of New Jersey's 17-member congressional delegation have registered their opposition—based on Quello's role in commission consideration of that state's effort to obtain a first VHF television station—in a letter to President Jimmy Carter. Then, too, the White House search for a possible successor to Quello is continuing.

The CFA's resolution, unanimously adopted by the consumer assembly at its meeting in Washington on Feb. 9, cited what it said was "Quello's predisposition toward commercial broadcast interests" and his "frequently expressed opposition to public participation in commission proceedings."

The CFA, the largest organization of its kind in the country, opposed Quello's first appointment to the commission, seven years ago, because of what it considered his "lack of objectivity and insensitivity to consumer interests in communications."

The delegation of the New Jersey delegation, in a letter written by Democratic Representative Andrew Maguire, a member of the House Commerce Committee, said Quello's treatment of the "serious problem" of providing in-state VHF service for New Jersey—the letter says New Jersey residents are less informed about New Jersey matters than they are those of New York and Philadelphia, where their VHF service originates—has been not only "ineffective" but "frivolous and insulting."

The letter contains several Quello quotes assertedly delivered during commission meetings on the New Jersey issue. On Nov. 9, 1978, he is quoted as saying, "If New Jersey is such a big act, why is it that don't they have a major league sports team?"

"It's a tough problem moving a station to Newark and giving it a chance to go bankrupt," he said last April. And at another time, he said, "I'm telling you, this is a public relations problem."

This is not, "in this electronic age," the letter maintains, "simply a public relations problem." Besides Maguire, those signing the letter were: Democrats Robert A. Roe, Frank Thompson Jr., James J. Howard and Joseph G. Minish, and Republicans Harold C. Holtenbeck and James A. O'Neill.

The White House's continuing hunt for FCC candidates to replace Quello, in the event the decision is made not to reappoint him to the term that begins July 1, bears testimony to the Hispanic-American community's interest in seeing one of its members appointed. Most of those being interviewed are Hispanic American.

In the last 10 days, White House aides talked to Daniel Garcia and Peter Lopez, both attorneys in their early 30's, with large Los Angeles firms whose clients include cable television and entertainment-world interests. Garcia, chairman of the city's planning commission and president of the Mexican-American Bar Association in Los Angeles, is with Munger, Tolles & Rickerhauser, and Lopez is with Mitchell, Silberberg & Knupp.

Another Hispanic-American—a professor of communications—was said to have been interviewed in January. And earlier, in November, White House staffers talked to Felix Gutierrez, a California college assistant professor of journalism (BROADCASTING, Dec. 3, 1979). Another interview—with a white, male attorney—is expected before the end of the month. There are many more "individuals" to be considered, according to one White House aide.

However, the growing interest in the issue in a presidential election year could result in the President putting off the FCC appointment decision until after the election. A decision before then would inevitably antagonize one group or another. While Hispanic Americans want to see one of their number appointed and the CFA opposes Quello's reappointment, Quello—who was interviewed by the White House in January—is being backed by Italo-American groups and broadcast industry interests.

White House aides say no decision on whether to delay nomination until after the election—during which time Quello would be permitted to serve—has been made. But one administration official said such a delay is "a definite possibility." Indeed, even without a good political reason, the White House, during this and previous administrations, has missed appointment deadlines by months.

Minority frequencies. National Black Media Coalition has petitioned FCC to institute rulemaking looking toward designation of either 530 kHz or 531 kHz for standard AM broadcasting, to be set aside for minority ownership exclusively. Decision to add 10 kHz to lower end of AM band, which now begins at 535 kHz, was made at World Administrative Radio Conference in Geneva last fall. WARC action also limited power in that band to 1 kw day and 250 w night (BROADCASTING Dec. 10, 1979). David Honig, consultant for NBMC who filed petition, said Travelers Information Service, which now operates in 525-535 band, should be moved to 1610 kHz frequency, where TIS also operates.

Noncommercial. Republicans have been turned down by House Speaker Thomas P. O'Neill in bid to show their "Vote Republican. For a Change" commercials on House floor. Request was made by Representative Guy Vander Jagt (R-Mich.), chairman of National Republican Congressional Committee, which, with National Republican Committee, is sponsoring $5-million television advertising campaign blaming 25 years of Democratic control of Congress for inflation and high taxes (BROADCASTING, Feb. 4). Vander Jagt last week requested permission to use videotape equipment Feb. 11 to show commercials in connection with explanation of media program that he and other Republican House members will give. O'Neill said use of such equipment would set "unfortunate precedent eroding the dignity and integrity of House proceedings and changing the fundamental purpose and nature of legislative debate."

Prettyman's post. E. Barrett Prettyman Jr., Washington lawyer hired last week by House Ethics Committee as special counsel to lead investigation of seven House members mentioned in Justice Department investigation of possible political corruption, is regarded as one of leading First Amendment lawyers. Prettyman, partner in Hogan & Hartson, has largely corporate practice, but he has represented Reporters Committee on Freedom of the Press in number of cases.

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"A dandy...warm, nostalgic, revealing...skillfully crafted and highly watchable." Howard Rosenberg, LOS ANGELES TIMES

"Informative...and compelling." VARIETY

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- 21% increase among total women!

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business, a belief backed by the development agreement with Kirshner and an agreement with ITC to produce a disk from Elton John’s concert tour of Russia. Opera and ballet offerings are also planned for the initial catalogue.

"First-rate children's programs" and "how-to" material are additional selections slated for inclusion among the disks available from RCA.

Schlosser looks down the road to the production of original material for videodisks, once the necessary union negotiations are worked out. And he also sees disks as a logical distribution form for recordings of stage plays.

Granath’s ABC Video Enterprises has already completed one drama deal. Under this arrangement, director Robert Altman’s company, Lion’s Gate Films, and the New York-based theater operation, The Shubert Organization, will develop and market tapes or films of "important theatrical productions."

Another ABC project is a joint venture with the National Education Association to develop software for use in the classroom. The project calls for ABC to deliver a biweekly, one-hour package composed of six 10-minute "modules," drawing largely on ABC News footage. Av Westin has been named executive producer for the program.

ABC has already run a market test to evaluate distribution systems using a 90-minute cassette of John Paul Il’s visit to the United States. According to Granath, "the early results surpassed our expectations," and he was "quite surprised" at the retail sales of the cassette, which was distributed through Magnetic Video.

Other ABC products in the marketplace are 1976 winter and summer Olympics coverage ("it’s too early to indicate what success that had," says Granath) and a children’s program, "Animals," whose early returns exceeded Granath’s expectations.

The Video Enterprises unit has deals pending in ballet, classical music, opera and architecture. And it has concluded arrangements with the National Archives for a project called "Supercentury," a decade-by-decade look at the United States from 1900 to 1980.

Granath’s unit is negotiating with others within ABC for a variety of projects. He’s looking to videotape the rock concerts arranged this year by ABC Radio and to produce "how-to" material drawing on the resources of ABC Publishing properties, such as Chilton’s (auto repair) and Modern Photography.

Leslie, who is so new to CBS that he hasn’t an office there yet and is still operating out of his own company, is already looking at what type of programs his division will offer. Like his counterparts at the other two network companies, Leslie feels there is significant potential for theatrical works presented in home video formats. He says the new technologies provide "one of the greatest opportunities for the growth of theater itself in America," and believes dance could similarly benefit.

He says he is looking at feature films as another likely area, citing not only CBS’s recently announced plans to get back into film production, but also the "distribution clout of CBS, which is well positioned internationally," something he thinks will make his project attractive to outside producers.

Other CBS divisions from which he sees the potential for drawing program material are news, sports and publishing. "My style is to pull together the members of a family in pursuit of a goal," Leslie explains, adding, "I tend to be like a visionary sometimes."

Leslie’s background in the recording industry is an obvious tip-off to another genre he sees making a significant contribution to the home-video market. "Music is an important part of what CBS is," he observes. His thoughts on possible video formats for music include concert forms; works with "story threads," a concept that might include rock opera or original musicals, and location production, possibly of the "around-the-world with . . . variety," incorporating performances by popular music artists.

Leslie’s background also points up the organizational differences among the three companies’ video units. His will be under the corporate umbrella of the CBS/Records Group, reporting to Walter Yetnikoff, its president. At ABC, Granath re-
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Networks begin putting eggs in home-video basket

All are approaching opportunities offered by new technology in different fashions, but all see themselves as operating from ideal base for extending their markets—and making money.

Last month's announcement of the formation of CBS Video Enterprises marked the entry of all three television network companies into the competition for slices of the marketing pie being baked by the new home-video technologies. While it's an industry still in its infancy, some sense of the common directions these companies will be taking emerges from conversations with the men selected to head the ventures. At the same time, there are illuminating differences of approach that may indicate significant variations in how each will be participating in those technologies five or 10 years down the line.

RCA, as a matter of necessity, has a lead on its broadcasting brethren in lining up contracts for home-video programming. To market its SelectaVision videodisk player—scheduled for first-quarter 1981 introduction—the company needs a solid software selection for purchasers of players. Herb Schlosser, former NBC president, is now at the top of RCA SelectaVision's Videodiscs, the software arm for the company's disk push, as an RCA executive vice president. He has already lined up major deals with film companies and with pop-music impresario Don Kirshner.

Herb Granath, whose background includes stints as vice president of program marketing and development for ABC Sports and president of Trans World International, was named last July as vice president in charge of ABC Video Enterprises.

Two weeks ago, CBS reached outside its organization to tap Cy Leslie for the post of president of CBS Video Enterprises. Leslie had been running his family's investment concern since the purchase of his Pickwick International by American Can. Leslie founded Pickwick in 1953 and built it into a major merchandiser and retailer of recorded music.

And while RCA is already heavily invested in its SelectaVision operation, its broadcasting unit, NBC, recently moved NBC Entertainment's president, Mike Weinblatt, to the post of president of a resurrected NBC Enterprises Division. The first business venture of the unit was the licensing of several past NBC television programs to SelectaVision.

One point on which all three companies seem to agree is that the new-technology wings will not be in competition with their established broadcasting businesses.

Granath, for one, dismisses the thought of audience fractionalization due to home video. "I have a totally different opinion than some of the prevailing opinions," he says. "Rather than taking the slice of the pie that is TV today and further slicing it ... I see a broadening of the pie to include many people who are not primary TV users." The introduction of highly specialized material will attract to television people who weren't there before, he claims.

Leslie makes virtually the same point in saying he sees no conflict between "providing what the public wants as a mass group and what it wants as special interest groups." The two functions, he believes, are "complementary in filling the total entertainment needs of a nation."

Schlosser stresses that his operation "will be like the book or record industry," providing the consumer with "what he wants when he wants it." To Schlosser's mind, "there's no reason why, if properly case, he believes, it was the programming for the medium, its availability, that made the medium "take off." But where it took records 30 years to grow from the $100 million annual business it was just after World War II to a $4 billion industry today, color television blossomed in 15 years, and this new medium might take 7 years in his estimate. The home video industry, Leslie believes, will be building on a base of "expertise in programing, manufacturing, marketing, merchandising and distribution" that is already "developed and sophisticated."

What kinds of programs will each company be making available? Schlosser intends his initial catalogue to consist 50% of feature films. He wants to maintain the same proportion in the 10 new releases RCA plans each month for the first year. (Total titles to be available at the end of the year are targeted at 300.) Motion picture producers with which RCA has made licensing arrangements are 20th Century-Fox, 100 titles; Paramount, 75; MGM, 100; Walt Disney, 16; J. Arthur Rank, 20; and, most recently, United Artists, 100 titles including the Warner Bros. collection that UA purchased some years back. On that basis, Schlosser claims to have "put together the finest collection of features available," from anyone, with the possible exception of some 16 mm film outlets. A substantial percentage of the titles fall into the loose definition of "film classics."

Schlosser also believes that music will play a very important role in the videodisk

Granath

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ports to Fred Pierce, president of ABC Television. Schlosser, as the SelectaVision software chief, reports directly to RCA's new president, Maurice Valente, while NBC's Weinblatt reports to NBC President Fred Silverman.

The records connection is an important element of Leslie's concept of this new industry. "The most progressive of all merchandisers are in the music business," he feels, and he sees parallel marketing and merchandising needs between video and records. CBS Records not only has a worldwide marketing operation in place, but also has, in Leslie's words, "the finest manufacturing facilities in the world." CBS recently obtained a license to manufacture videodisks, using RCA's format, and Leslie claims that CBS will make "the finest" disks in that or any other format.

Granath considers his ABC Video Enterprises more closely aligned with program production. It will be "much easier to interact," he says, between the company's broadcast units and "any creativity we're engaged in." The ABC executive doesn't see manufacturing or distribution in the near future of his operation. Coupling the potential Granath believes ABC Video has for producing specialty programming for small audiences with the mass-market appeal of the television network, he says he would "love [ABC] to be known to the creative community as the one-stop shop" with the ability to handle projects "from the esoteric to the grandiose."

Over at NBC, Weinblatt says it's premature to engage in any extended discussion of what NBC Enterprises will be doing. He's just embarking on the process of recreating an operation that was disassembled in 1973. Some of its pieces still exist, subsumed under various departments. Weinblatt does say he feels "our structure is conceptually more similar" to ABC's video unit than to the division CBS has just organized. There's going to be a "general explosion in the 80's" in demand for programming for new technologies, says Weinblatt, who conceives NBC Enterprises as selling software to fill that demand, although not producing the software itself.

Would he sell NBC programming to cable or pay services? Weinblatt's response is that in the absence of company policy in that area, he won't talk about it. But Granath and Leslie make no bones about viewing cable and pay as part of the universe in which they are selling. Granath frankly says that until the home video market "gets under way" he expects other areas to "tide us over." The industrial and institutional marketplace is one such area, but cable is also "a viable area for distribution." Indeed, Granath talks of cable and pay as primary outlets for the theatrical programming produced under the agreement with Lion's Gate and Shubert.

CBS's Leslie likewise voices doubts that home video will be a self-sustaining market at first, but suggests that selling to a combination of home video and cable markets would be economically feasible. And before joining CBS, Leslie was involved in the production of some special programming for cable television.

Schlosser's product by definition excludes technologies other than videodisks. Still, he's confident of the ability of that segment of the home entertainment market to support the major undertaking to which RCA is committed. In a comparison that he's fond of making, Schlosser says: "In television broadcasting today, a program in prime time is a commercial failure if it receives 'only' a 25 share. That means it fails when it 'only' reaches 10 million homes and 20 million people. By contrast, in the record industry a popular music album that sells 200,000 is usually a success; at 500,000 it is a gold record and at 1,000,000 it is 'platinum.' In publishing, sales of 100,000 make a hardcover book a best seller. The videodisk medium will be closer to the record industry and publishing than to commercial broadcasting."

Schlosser's counterparts aren't limiting themselves to product on his disk, even to
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<table>
<thead>
<tr>
<th>KABC Los Angeles (Afternoon Movie)</th>
<th>Rating Share</th>
<th>WABC New York (Afternoon Movie)</th>
<th>Rating Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/31/79 It's Alive</td>
<td>9.3</td>
<td>1/ 8/80 Empire of the Ants</td>
<td>13</td>
</tr>
<tr>
<td>1/ 2/80 Frogs</td>
<td>8.4</td>
<td>1/ 9/80 Frogs</td>
<td>16</td>
</tr>
<tr>
<td>1/ 3/80 Empire of the Ants</td>
<td>10.0</td>
<td>1/11/80 Food of the Gods</td>
<td>16</td>
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<tr>
<td></td>
<td></td>
<td>Our features Avg.</td>
<td>9</td>
</tr>
<tr>
<td>Nov. '79 KABC Avg. Afternoon</td>
<td>27</td>
<td>1/5-16/79 Roots (9 day Avg.)</td>
<td>12</td>
</tr>
<tr>
<td>Movie Performance</td>
<td></td>
<td>Nov. '79 WABC Avg. Afternoon</td>
<td>25**</td>
</tr>
<tr>
<td>Dec. '79 KABC Avg. Afternoon</td>
<td>7</td>
<td>Movie Performance</td>
<td>10</td>
</tr>
<tr>
<td>Movie Performance</td>
<td>23*</td>
<td>Dec. '79 WABC Avg. Afternoon</td>
<td>22**</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Movie Performance</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>17*</td>
<td>Movie Performance</td>
<td>8</td>
</tr>
</tbody>
</table>

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* Source — NSI Nov. 79, Dec. 79, Jan. 80

** Source — ARB Oct. 79 Nov. 79, Dec. 79
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disks alone. They say they'll be making material available in whatever formats the public wants. The consensus seems to be that if the current projections about pricing structure hold up, with RCA disks costing about $15 when they become available, compared to $30-$40 for prerecorded material on cassette, then disks in general and RCA in particular will capture a larger share of the market.

Leslie, however, thinks there is the chance of a "scenario" in which "tape people possibly can create enough economies of scale" to make their prices more competitive. And Granath, while saying he thinks tape and disk will "prosper side by side," allows that he's hoping RCA's introduction of a $300 player machine will "trigger a succession of marketing decisions on disk and cassette that will bring all prices down, like early color TV."

Although working from an expanded view of format possibilities, Granath shares Schlosser's sense of the economics of the home-video market. "I'd like to encourage the creative community to expand their thinking as to what becomes financially viable," he says.

One specter that haunts the whole area of home video is the fear that lack of standardization will retard the growth of the new industry.

Schlosser evinces confidence that RCA's disks will win out on that front. He points to the CBS licensing arrangement as a major endorsement of the SelectaVision format, and to the comment by United Artists' president, Andy Albeck, that "our association with RCA is the most tangible statement of our confidence in both SelectaVision technology and the marketing and distribution excellence of RCA."

The position of software producers who aren't tied to one format is perhaps best summed up by Granath, who feels the "absolute chaos of formats" in the cassette side of the business has been "one of the major inhibiting factors" to growth there.

Tracking C-P-M's and U.S. inflation

Bates analysis of past decade finds most media costs rising with consumer prices, but TV and newspapers ride more

Across the decade of the 1970's, costs per-thousand for daytime and evening network television and for newspapers rose more than the Consumer Price Index did, while those of most other media failed to keep up with the CPI inflation rate. For 1980, the outlook is for most C-P-M increases to parallel an expected 11% rise in CPI, with network TV exceeding it by a percentage point but with spot and network radio well below it.

These findings and conclusions are drawn from Ted Bates & Co.'s annual analysis of media trends, which encompasses trends in unit costs, audience levels and national expenditures as well as in media efficiency (C-P-M). The analysis was prepared by the media information and analysis division of Bates's media-program department.

The study focuses primarily on "The Inflation '70's," which it calls "The decade where inflation was no longer looked upon as a temporary condition but became part and parcel of the American Way of Life.""

During the decade, the report notes, "the CPI, a universally accepted standard used to describe the rate of inflation, grew at the astounding rate of 87%, the largest increase for any decade this century." Even so, "only three of the nine reported media elements had [C-P-M] increases which significantly exceeded the inflation rate."

These were daytime and evening network TV, shown as having risen 100% and 105%, respectively, and newspapers, up 107%. Outdoor's C-P-M climbed a percentage point more than inflation, but C-P-M's of the others were considerably below: Spot TV's rose 33% during the decade; spot radio's climbed 55% and network radio's 23%; magazines' were up 47% and newspaper supplements' 63%.

Most of the increases, the report notes, occurred in the second half of the decade. Between 1970 and 1975, only newspapers' C-P-M rose more than the inflation rate of
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The year-by-year cost trending

<table>
<thead>
<tr>
<th>Year</th>
<th>Cost-per-thousand</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Daytime network TV</td>
</tr>
<tr>
<td>1970</td>
<td>100</td>
</tr>
<tr>
<td>1971</td>
<td>87</td>
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<td>1972</td>
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<td>1978</td>
<td>191</td>
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<td>1979</td>
<td>200</td>
</tr>
<tr>
<td>1980</td>
<td>224</td>
</tr>
</tbody>
</table>

Tables tabulate trends in index form, with 1970, the base year, indexed at 100. These estimates are based on unit costs of 30 seconds for TV and network radio, 60 seconds for spot radio, one page-color for magazines, magazine black and white for newspapers, one page black and white for supplements and 100 showing for outdoor. Audience levels and CPM's are calculated by the Nielsen, Arbitron, and Outdoor Bureau. Figures for 1980 are Ted Bates estimates.

39%. While newspapers were up 47% for the period, daytime network TV was up 10% and evening network TV 22%; spot TV's C-P-M declined by seven percentage points and network radio's by 10; magazines rose 11%, supplements 21% and outdoor 31%.

From 1975 through 1979, however, most media's C-P-M's rose faster than the 35% increase in CPI reported for that period. Thus according to the Bates study, daytime network TV rose 82% in C-P-M, evening network TV 67%, spot TV 43%, newspapers 41% and outdoor 42%. Spot radio's increase matched that of the CPI, network radio's was two points above at 37% and magazines' and supplements' were slightly below at 33% and 34% respectively.

The most consistent increases, the study finds, were those of newspaper C-P-M's—up about 5% more than the inflation rate in both halves of the decade. As for the other media, the report continues, "One can only guess at what really caused this turnaround in the relationship of media C-P-M increases and the inflation rate, but it seems to have initiated in the 1976 season with network television and shortly thereafter substantial annual C-P-M increases manifested themselves in many of the other media elements."

The study also examines media efficiency in terms of changes in delivery of impressions or circulation per dollar. Thus, the report says, "In 1979, network television, newspapers and outdoor delivered about half as many impressions/circulation per dollar as they did in 1970. On the other hand, spot TV, magazines, supplements and radio have experienced smaller losses, ranging about 20% to 40%.

"Looking to the future," the report continues, "it's possible that with the increasing demand for network TV commercial time (coupled with its limited supply), advertisers will increase their interest in alternative media, specifically magazines and radio. This in turn might cause their respective C-P-M's to rise in the '80's at rates considerably in excess of those posted in the '70's. However, further complicating this picture are the potential effects of the 'emerging electronic technologies' (cable TV, superstations, etc.) and their cost implications for the industry."

Looking back at 1979 and comparing it with 1978, the study found "mixed" C-P-M trends among media:

"While increases generally paralleled CPI growth in 1978 (with the decided exception of spot TV and supplements), in 1979 only evening network TV and outdoor (both up 12%) exceeded the CPI rate of increase of 11%. However, this seems to be due more to an increase in the inflation rate (from 7.5% to 11%) than to any moderation in media C-P-M increases.

"Magazines, newspapers (both up 9%) and spot and network radio (up 5% and 6% respectively) all posted increases in 1979 similar to 1978. The television media, by itself, showed a slight annual growth, almost presenting a mixed picture. Spot TV, with no increase in 1978, was up 9% in 1979. Day
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and evening network TV, after posting increases of 8-9% in 1978, were up 5% and 12% respectively. Obviously, the two network daypart elements were subjected to different supply/demand pressures in large measure accounting for the differences in the C-P-M increases."

As for 1980, the report concludes, there is first the problem of inflation, and predicting what that will be "is almost like defining how high 'up' is." But if it is a repeat of 1979's 11% ("as the government is forecasting"), Bates says that "we expect spot TV, all the print media and outdoor cost efficiencies to somewhat parallel this rate of increase.

"Both network TV elements, due to 'special' demand pressures placed by the Olympics (assuming it takes place) and the presidential elections, should slightly outpace the CPI. Spot radio and network radio on the other hand, are expected to increase at roughly half the projected inflation rate." Specifically, the Bates projection anticipates C-P-M increases of 12% each for daytime and evening network television, 5% for spot radio and 6% for network radio.

The analysis makes no projections of 1980 national expenditures by media but estimates that between 1970 and 1979, spending in network TV rose 174%, in spot TV 134%, in spot radio 83%, in network radio 204%, in magazines 127%, in newspapers/supplements 134% and in outdoor 127%.

---

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**Bottom-Line**

Merger money. Initial dividends were declared by RCA's directors on both preference stock issues created for CIT merger. $3.65 cumulative preference stock will get 61.16 cents a share dividend, $2.12 cumulative convertible preference issue 35.61 cents a share.

Dividends are prorated for period from Jan. 31, merger date, to March 31, and payable April 1 to holders of record March 14.

Zapped in sports. In reporting loss of $1,758,000 for Turner Broadcasting System Inc. for nine-month period that ended last Sept. 30 (BROADCASTING, Jan. 14), Chairman R.E. (Ted) Turner pointed out that company's Atlanta baseball Braves had loss of $2,874,000 in that period and that its association with Atlanta Chiefs was responsible for $1,120,000 loss in that nine months. TBS also owns Atlanta basketball Hawks, but no breakdown was given on that franchise, which has enjoyed success.

Branching out. Acton Corp. has confirmed agreement to acquire International Foodservice Corp., institutional food distributor that lost over $23 million since 1974, through stock trade with maximum value of $175,000. Restructuring IFC's $12.6 million debt and trimming losing operations will make it a "valuable addition," said Acton President Samuel J. Phillips. Acton's communications holdings include cable television systems ownership and management and WOOW(AM) Waterbury, Conn.

Money-seeker. ABC Radio division has formed new operating unit, National Market Development, which will focus on developing new revenue sources for company-owned radio stations and ABC Radio network. New group will report to Michael Hauptman, senior vice president, ABC Radio, and will be staffed by general manager, director and three national account managers to be named shortly. NMD will seek out co-op advertising revenues; advertising dollars from businesses not now using radio and funds from budgets using other media.

---

**CBS 1979 profits up only slightly**

Net income for CBS grew just 1% in 1979, and that improvement came only with the beneficial effects of a lower tax rate and a new accounting procedure. Pre-tax profits for the year were off by 4%. CBS reported its net as $200,707,000, compared with $198,079,000 in 1978. On a per-share basis, income was $7.21, compared with $7.15 the year earlier, up 1%. Revenues for the year were up 13%, to $3,729,701,- 000 from $3,290,052,000.

The company said its broadcast operations "showed exceptional strength in 1979," with all divisions of that group contributing to its 12% operating profit gain and 13% revenue gain. However, CBS also acknowledged that broadcasting profits "declined slightly" as a percentage of sales for the full year, "due to program cost increases." Broadcast revenues for the year were $1.5 billion, profits $253.6 million.

Fourth-quarter results showed a net income increase of 13%, to $63,978,000 from $56,496,000, on a 12% revenue gain from $987,056,000 to $1,109,572,000. Per share income for the quarter was also up 12%, to a record $2.29 from $2.04.

However, the fourth-quarter figures included a favorable effect on net income of $3,598,000 from the capitalization of certain interest costs. Deducting that sum
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“In Search of...”

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from net income reduces growth to 6.9%.
In analyzing its operations for the year, the company said that "major unusual items" having an impact on profits included, on the upside, the sale of the syndication rights to its Cinema Center Films properties, (bought by Viacom) and the purchase (by Canadian Cablesystems) of an option to buy CBS's almost 20% interest in the Canadian cable system, Premier Cablevision. Unusual items on the downside were foreign exchange losses and "unusually high legal fees, primarily for defending the U.S. government action alleging that CBS and the other networks violated the antitrust laws concerning prime-time entertainment programs."

While the CBS/Broadcast, Columbia and Publishing Groups were each said to have achieved record revenues and profits for the year, full year profits for the CBS/Records Group declined 46% from 1978. CBS said that "reflected the year-long difficulties experienced by the entire U.S. recorded music industry." Revenues for the record operations increased 10%.

The largest buys the largest

J. Walter Thompson purchases PR firm, Hill & Knowlton, for $28 million in stock and cash

J. Walter Thompson Co., New York, the nation's largest advertising agency, has reached an agreement in principle to acquire Hill & Knowlton, New York, the largest public relations firm in the world, for an estimated $28 million in stock and cash.

In announcing the transaction, Don Johnson, chairman and chief executive officer of JWT, and Loet A. Velmans, president and chief executive officer of H & K, said the public relations firm would continue to operate independently. Johnson also stated that Thompson is in the process of reorganizing its corporate structure into a holding company to be called JWT Group Inc., which would be the parent company of Hill & Knowlton and of the agency's other advertising, PR, and communications businesses.

There has been a trend in recent years for large advertising agencies to acquire major public relations companies as a means of enlarging their range of services and encouraging growth. In 1978 Foote, Cone & Belding bought Carl Byoir & Associates, and last year Young & Rubicam bought Marsteller Inc., which includes the public relations firm, Burson-Marsteller. In 1979 Benton & Bowles purchased Manning, Selvage & Lee.

In 1978 Thompson had worldwide billings of about $1.5 billion and gross income of $229.7 million. Hill & Knowlton's estimated fee income last year was more than $28 million.
**PROPOSED**

- WPXK(AM) Alexandria-WXRA(FM) Woodbridge, both Virginia (Washington): Sold by Potomac Broadcasting Corp. to Metroplex Communications for $4 million. Seller is owned by Carl L. Lindberg, who has no other broadcast interests. Buyer is owned by Norman Wain and Robert Weiss, equal partners, who also own KEZK(AM) St. Louis; WHYI(AM) Fort Lauderdale, Fla., and WWOK(AM) Miami. They have sold, subject to FCC approval, KOAX(FM) Dallas (BROADCASTING, Sept. 24, 1979). WPXK is 5 kw daytimer on 730 kHz. WXRA is on 105.9 mhz with 50 kw and antenna 410 feet above average terrain. Broker: Cecil L. Richards Inc.

- KEZC(AM) Carnelian Bay, Calif.: Sold by Lake Tahoe FM Inc. to Tahoe Wireless Co. for $305,000. Seller is owned by Carroll Brock (31%); Charles Grater (20%); Marvin Clapp, and Carl Auel (14.5% each). Brock owns KNGO(AM) Grass Valley, Calif. He is also applicant for FM CP's in Grass Valley and Redding, both California. Auel is 50% owner of KEWO(AM), Paradise, Calif. Grater and Clapp have no other broadcast interests. Buyer is owned by Brian Fernee and Roger Riddell (35% each); Anthony Naish (20%) and John Schuyler (10%). Fernee, Riddell and Naish are partners in RNF Media Corp., media buying firm in Beverly Hills, Calif. Schuyler is Beverly Hills attorney. Fernee and Riddell own 45% each and Schuyler 10% of KHOT(AM)-KOUL(AM) Madera, Calif. KEZC is on 101.7 mhz with 1.25 kw and antenna 470 feet above average terrain. Broker: William A. Exline, Inc.

- KPGE(AM) Page, Ariz.: Sold by Robert Holmes to Paranto Broadcasting for $265,000. Holmes has no other broadcast interests. Buyer is owned by Stephan (60%) and John (40%) Paranto, brothers. They own separately Greeley, Colo., retail shoe stores. They have no other broadcast interests. KPGE is on 1340 kHz with 1 kw day and 250 w night.

- KSRB(AM) Hardy, Ark.: Sold by Glenwood Vance to Duo Broadcasting Inc. for $225,000. Vance has no other broadcast interests. Buyer is owned by Robert Finlayson, Bill Trimble and Richard Unternorn (one-third each). Finlayson owns Salt Lake City advertising agency. Trimble and Unternorn are regional managers of TV Guide Magazine. They have no other broadcast interests. KSRB is daytimer on 1570 kHz with 250 w.

- Other proposed station sales include: WSHY-AM-FM Shelbyville, Ill., and KIEE(AM) Harrisonville, Mo. (See "For the Record," page 182.)

- KMNS(AM)-KSEZ(AM) Sioux City, Iowa: Sold by Siouxland Broadcasting Inc. to Sentry Broadcasting Inc. for $1,762,300.

Seller is subsidiary of Stuart Broadcasting Co., principally owned by James Stuart. Parent also owns KIOE-AM-FM Oelwein, Iowa; KSAL(AM)-KXEZ(AM) Salina, Kan.; KWTW-AM-FM Springfield, Mo., and KRGI-AM-FM Grand Island and KFOR(AM)-KFXR(AM) Lincoln, both Nebraska. Buyer is subsidiary of Sentry Insurance Co., mutual company, of Stevens Point, Wis. John W. Joans is chairman of parent and Donald M. Colby is president of broadcasting subsidiary. Sentry also owns WXQ(AM)-WSPT(AM) Stevens Point, WNRN(AM) Racine and WBBZ-AM-FM Eau Claire, all Wisconsin, and WTXA(AM)-WDBR(AM) Springfield and WRRR(AM) Rockford, both Illinois. KMNS is on 620 kHz with 1 kw full time. KSEZ(AM) is on 97.9 mhz with 38 kw and antenna 280 feet above average terrain.

- KPDX(AM) Phoenix: Sold by Riverside Amusement Park Co. to Continental Broadcasting Corp. of Arizona for $650,000. Seller is owned by C.L. Hite, who has no other broadcast interests. Buyer is owned by Jose Molina, whom has 8% interest in application to purchase KBSX-TV Guasit, Calif. Molina owns 50% of ULC Reps, Hollywood, station representative. KPDX is 1 kw daytimer on 1480 kHz.

- KUKI(AM)-KALF(AM) Ukiah, Calif.: Sold by Concerned Communications Corp. to Redwood Empire Broadcasting for $600,000. Seller is principally owned by Cal Lawton, who also owns KBOM(AM) Yuba City, Calif. Buyer is owned by Theodore S. Storck (80%) and Rodney Pacini (20%). Storck owns CP's for new FM at Red Bluff, Calif., and new AM at Williams, Calif. Pacini is former sales manager at KUKI. KUKI is on 1400 kHz with 1 kw day and 250 w night. KALF is on 103.3 mhz with 1.9 kw and antenna 1,840 feet above average terrain.

- Georgia Cablevision Corp., Atlanta, Ga.: Sold by Cox Broadcasting Corp. to Cable Atlanta for $5.5 million. Sale was closed on Feb. 7 after renegotiation of franchise agreement between Cable Atlanta and city of Atlanta, on Jan. 31. Transfer had been held up by charges that Cox had failed to live up to its franchise agreement (BROADCASTING, July 2, 1979, et seq.). Seller is Atlanta, Ga.-based publicly traded group owner of five AM's, seven FM's, five TV's and cable systems in 19 states serving over 720,000 subscribers. Atlanta cable system is one of several spin-offs in proposed $460-million merger of Cox into General Electric Co. Buyer is owned by Cable America (80%) and group of Atlanta residents (20%). Cable America is wholly owned subsidiary of Cablecasting Ltd., Canadian MSO. Georgia Cablevision has 230 miles of plant and 12,000 subscribers.
Year after year...

KTLA'S ROSE PARADE COVERAGE IS FIRST IN LOS ANGELES

Since 1976 KTLA has won the ratings race for viewers of the annual spectacular pageant in Pasadena. Impressive when you consider two networks and one or two other independent stations are in the competition.

This year's 21 rating, 40 share outdelivered the closest competition by 75% in Los Angeles. Statewide, our nine station network beat NBC and CBS.

Innovation and quality continue to pay off for KTLA.

KTLA's Rose Parade coverage is available in your market for 1981

KTLA

RATING SOURCE: ARBITRON Meter Overnight for Los Angeles ADI 1/1/80; Subject to limitations available on request.
Can you name these celebrities?

Kids can!

America's young people know them well—from network, PBS and syndication television programs; newspaper comic strips; licensed products; personal appearances; school teaching aids...and from the Marvel Comics Group of magazines, with a 15.7 million monthly readership among youngsters aged 6-17. That's a 34.5% share of the U.S. youth population.*

You're looking at the best afternoon vertical builders in the business. They perform...and they sustain. You can see why we say they're presold in your market. For performance information on other markets, see us at NATPE.

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7. Herbie the Robot
8. Sub-Mariner
9. Invincible Iron Man
10. The Thing

Claude S. Hill
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Quality customized TV programs.
Good quality syndicated shows with local market appeal are tough to come by. They're tough to get on the air. And they're tough to keep on the air.
Yet, major corporations are continually looking for quality localized shows to sponsor. And TV stations are constantly searching for quality programs with popular appeal to answer their community's needs.
That's why, at BBI Communications, we put a great deal of effort into the truly innovative programs we produce. Such shows as Update on Health, The Baxters and The Body Works. Shows designed to entertain, involve, stimulate and inform.
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Complete marketing programs.
These detailed programs are designed to be customized for specific markets. We provide dependable distribution, plus real inspiration and guidance to give each show the chance it needs to succeed. A usual marketing package includes: on-air promos, radio promos, press releases, program information, ad slicks, promotional slides, publicity photos, PSA's, BBIC hot line and more.
Quality localized television can work. It can have mass appeal. And it can be profitable in many ways. With shows on over 130 stations nationwide, we have the case histories to prove it.
And we're continuing to develop program concepts and marketing approaches to meet the industry's needs.

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BBI Communications, Inc., 5 TV Place, Needham Branch, Boston, MA 02192, (617) 449-0400
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SQUARES IS HIGHER WEEK AFTER WEEK THAN ITS LEAD-IN FROM CARD SHARKS.

NEXT YEAR IN SYNDICATION WE WILL, FOR THE FIRST TIME, BE STRIPPING FIVE PROGRAMS A WEEK.

HOW WILL WE DO? WELL, ALREADY IN THE FIVE TIME PERIODS WHERE NIGHTTIME SQUARES GOES HEAD-TO-HEAD WITH FAMILY FEUD, SQUARES WINS TWO, THEY WIN TWO AND WE’RE EVEN ON ONE.

DAYTIME, HOLLYWOOD SQUARES WINS ITS TIME PERIOD. FAMILY FEUD USED TO, BUT NOT ANYMORE.

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Make a lot of money in minutes.

Newsweek wants to cut you in on a way to get your share of the local advertising dollars that are pouring into television.

Newsweek's mini-programs take just minutes and offer local advertisers a chance like no other to create their own identity. It lets them be "big time" by allowing them to sponsor their own series of mini-programs—complete with billboard.

Sponsorship of mini-programs is especially suited to banks, department stores, hardware and drug stores, insurance companies and automobile dealerships.

And Newsweek has developed a unique marketing tool—a direct response system based on viewer requests for information offered in each series. We'll send the advertiser a list of names that provides him with leads on "hot prospects." We'll also send you a list to help you gauge the pulling-power of the mini-programs.

What's more, Newsweek's mini-programs are lively and full of practical information. They're surefire ways to add a spark of interest to your programming.

That's how Newsweek helps you make the most of each minute—and the most advertising money.

In fashion today, rules seem to be as dead as the mini-skirt. But then, predictions are that the mini's on the rise again.

International fashion expert Francine Coffey—who has worked everywhere, from Paris with Yves St. Laurent, to Peking as a buyer of exotic fabrics—offers quick, practical answers and easy-to-remember tips that help women put together a wardrobe that's within their means and suited to their lifestyles. Advice includes "How to turn summer clothes into fall favorites" and "How to update a wardrobe for the office."

And because fashion is more than the clothes on your back, Francine also gives hints on head-turning haircuts, exercise and cosmetics—all presented in a way that's as fresh and energetic as today's styles.

"Coffey Break" mini-programs will be available in September, 1980 in packages of 130, 90-second programs. That's 5 weekly segments over 26 weeks—just in time for you to put together a new look for your fall, 1980 TV season.

*For more information about the mini-programs, or to obtain a demonstration cassette, contact Michael Klein, Newsweek, 444 Madison Avenue, New York, New York 10022. (212) 350-2153.
Paul Levine is a commanding young trial attorney who doesn’t have to prove anything. The facts speak for themselves: Paul Levine’s “You & the Law” received accolades at the RTNDA meeting in September of 1979. For more than a year, Paul tested this format on WPLG in Miami, where the series was a long-standing, popular success.

In these unique mini-programs, Paul takes the mystery out of Supreme Court decisions and reports on legal trends. And in straightforward English, he explains viewers’ legal rights in everyday matters such as jobs, schools, contracts, religion, sex discrimination, warranties, wills, installment purchases, and more. It’s a kind of crash course in practical law, and even includes quizzes to test viewers’ knowledge of the law.

“You & the Law” is now available as 39, 60-second mini-programs. That’s 3 weekly segments over 13 weeks.

And Paul Levine and Newsweek are already preparing briefs for the next series package of “You & the Law.”

“America has the best food in the world,” says Burt Wolf. As host of the hot “What’s Cookin’,” Burt sets out to prove that there is more to American cuisine than the hamburger. Traveling all over the country, Burt shows how to prepare quick, simple dishes that reflect the rich ethnic heritage of America. Things like Indian Pudding the way they do it up in New England. And an authentic corn bread recipe from Ohio. Of course, everything Burt makes is based on his principles of pure, nutritious food that is economical, easy and fun to prepare.

Burt also offers tips on what kinds of kitchen utensils you do and don’t need, hints on smart shopping, and how to sharpen a knife so it stays sharp—all served up in a way that never makes for a dull moment. Just like People Magazine says, “‘What’s Cookin’ is 20 times quicker than the Galloping Gourmet.’”

“What’s Cookin’” has been on the air since last October and is seen in more than 40% of the country.

“What’s Cookin’” is available in helpings of 130, 90-second mini-programs. That’s 5 weekly segments over 26 weeks.

And Burt’s already whipping up new ideas for the next series package of “What’s Cookin’.”

Newsweek: We make the most of a minute.
**FCC tabulations as of Dec. 31, 1979**

**Summary of broadcasting**

**Applications**

- **KPGE(AM)** Page, Ariz. (AM: 1340 kHz, 1 kW-D) - Seeks assignment of license from Robert D. Holmes to Parano Broadcasting for $265,000. Holmes has no other broadcast interests. Seller: John P. DeMeo (59% before; none after). Consideration: $265,000.

- **KSRB(AM)** Hardy, Ark. (AM: 1570 kHz, 250 w-D) - Seeks transfer of control of Vance Broadcasting Inc. from Glenwood Vance (100% before; none after) to DUO Broadcasting Inc. (none before; 100% after).

**Consideration:** $225,000. Principals: Vance has no other broadcast interests. Buyer is owned by Robert Finlayson, Bill Trimble, and Richard Underbourn (none before). Finlayson owns Salt Lake City advertising agency, Trimble is regional manager (Milwaukee and San Francisco offices) of Triangle Publications Inc.'s TV Guide Magazine, Underbourn is regional manager (Salt Lake Lake City office) of TV Guide Magazine. They have no other broadcast interests. *Ann. Feb. 6.*

- **KEFC(AM)** Carmel Bay, Calif. (101.7 MHz, 1.25 kW) - Seeks assignment of license from fiscally sponsored Tahoe FM Inc. to Toahf Wireless Co., Inc. for $305,000. Seller: Carroll Brock (51%); Charles Grainer (20%). Marin Clapp and Carl Auel (14.6% each). Brook owns KNAM(AM) Grass Valley. He is also applicant for FM CP's in Grass Valley and Redding, California. Auel is 50% owner of KEWQ(AM) Paradise. Seller: Brian Foner and Roger Riddle (35% each); Anthony Naish (20%); and John Schuyler (10%). Riddle, Foner, and Naish are partners (50%, 24% and 24% respectively) in Radio Media Invs., Inc., media buying firm in Beverly Hills, Calif. Schuyler is Beverly Hills, attorney, Foner and Riddle own 45% (each) and Schuyler 10% of KHOT(AM)-KUFL(AM) Radio Media Invs., Inc. *Ann. Dec. 31.*

- **WSHY-AM-FM** Shelbyville, Ill. (AM: 1560 kHz, 500 w-D; FM: 104.9 MHz, 2.25 kW) - Seeks transfer of control of Shively Bldg. Co. from Donald Cuts and William Beach (75% before; none after) to Leonard and Vincent Weisshaar (25% before; 100% after). Consideration: $30,000. Principals: Cuts (47.5% before; 100% after) has no other broadcast interests. Weisshaar Brothers own farming and realtional properties in Teutopolis, III. They are equal partners and have no other broadcast interests. *Ann. Feb. 6.*

- **KJEE(AM)** Harrisonville, Mo.; FM: 100.7 MHz, 26 kW - Seeks transfer of control of KJEE FM Inc. from Arnold and Verla Wilson (100% before; none after) to Professional Communications (none before; 100% after). Consideration: $161,452. Principals: The Wilsons (husband and wife) have no other broadcast interests. Buyers: Donald Munson (80%); John Larsh and Dominica DiMara (10% each). Munson owns San Antonio, Texas, commercial mortgage business. Larsh is announcer for KFQ(AM) Los Angeles, Calif. DiMara is executive vice president of DiMara national management firm, San Antonio, Texas. They have no other broadcast interests. *Ann. Feb. 4.*


**Actions**

- **KPXH(AM)** Phoenix, Ariz. (1480 kHz, 1 kW) - Broadcast Bureau granted assignment of license from Riverside Amusement Park Co. to Continental Broadcasting Corp. of Ariz. for $650,000. Seller is owned by C.L. Hie. He has no broadcast interests. Buyer is owned by Jose Molina who has 50% interest in applicant for new FM CP. Seller is interested in applicant to purchase UHFR ch. 46 in Guasti, Calif. *Action Jan. 30.*

- **KUKI(AM)-KALFL(AM) Ukiah, Calif. (AM: 1400 kHz, 5 kW-D; FM: 105.3 MHz, 1 kW) - Broadcast Bureau granted assignment of license from Concerned Communications Corp. to Redwood Em-

- **KMYQ-AM-FM** Oakland, Calif. (none before; 100% after) to John W. Coakley, who also owns KOBO(AM) Yuba City, Calif. Seller is bought by Theodore S. Stocke (80%) and Rodney P. Stocke (20%). Stocke owns CP's for new FM Red Bluff, Calif. Seller is Donald J. Stimson, Calif, Pncini is former sales manager at KUJK. *Ann. Nov. 21.*


- **KQD(AM)-KOZOF(AM) Greef, Mont. (AM: 1540 kHz, 1 kW-D; FM: 96.3 MHz, 25 w-D) - Broadcast Bureau granted assignment of license from Sun River Broadcasting Inc. to U.S. Radio, who has recently purchased WHG/WAUG-FM Augusta, Ga. pending FCC approval. Buyer is owned equally by John F. Byxbee of Red Bluff, Calif. Seller is just recently formed Air South to own and operate stations. They have no other broadcast interests. *Action Jan. 30.*

- **WCMT-AM-FM** Martin, Tenn. (AM: 1410 kHz, 1 kW-D; FM: 101.7 MHz, 1 kW) - Broadcast Bureau granted assignment of license from Jones T. Sudbury to Thunderbolt Broadcasting Corp. for $420,000. Sudbury has other broadcast interests. Buyer is, by Carol T. Lewis and John W. Hugold, Freda (49%) and John H. Youngblood (51%). Buyer is a partner in Youngblood Co. who is vice president and general manager of Seattle electronics firm, Snyder is supermarket owner. Owner is William Hugold, Wash., consumer company. Snyder has minority interest in KYAC(AM) Seattle. The rest...
The second annual "match of the century" ...with the champions of women's tennis. This year's champs are U.S. Open winner, Tracy Austin, Wimbledon champion, Martina Navratilova, last year's winner, Chris Evert Lloyd ...and one other outstanding player. All four will battle for one of the biggest stakes in women's tennis history - the coveted Clairol Crown and a $100,000 first prize.

2 P.M. E.T., Saturday, March 29, and Sunday, March 30, From the LaCosta Country Club, Carlsbad, California

"The Clairol Crown"
Shouldn't the home video industry have its own weekly publication?

It should – and it does.

Home Video Report.

For eight years, Home Video Report newsletter has been published twice a month, with news of cable and pay TV, cassettes, discs, subscription TV, satellite-to-home TV, viewdata, etc.

Twice a month isn't enough any more to cover this exploding field. So Home Video Report is now a weekly.

Try the next four weeks of Home Video Report at our expense, by filling out the coupon below, and we'll start it coming to you right away.

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WGN TV 9 IS MORE #1 THAN EVER!

In an average week, Chicago's WGN-TV is seen in:

- 817,000 more homes than Network Owned Station 1
- 827,000 more homes than Network Owned Station 2
- 841,000 more homes than Network Owned Station 3
- 1,660,000 more homes than the nearest independent station

Source: Nielsen Station Index, Chicago November, 1979
Station Total Household Weekly Cume Audience
Sunday-Saturday, 7:00 A.M.-1:00 A.M.
Data subject to qualifications listed in report.
Facilities Changes

AM Applications
- KJLA(AM) Kansas City, Mo. - Seeks CP to increase daytime power to 5 kw (1 kw critical hours). Ann. Feb. 7.
- KBNS(AM) Crane, Tex. - Seeks CP to change hours of operation to unlimited by adding nighttime service with 500w, D.A.N. make changes in ant. sys. Ann. Feb. 7.
- KBFW(AM) Bellingham-Ferndale, Wash. - Seeks CP to change hours of operation to unlimited by adding nighttime service with 1kw D.A.N. make changes in ant. sys. Ann. Feb. 7.

AM Actions
- WKIZ(AM) Key West, Fla. - Granted CP to make changes in MEOV's condition (BP-21,175). Action Jan. 29.
- KBAB(AM) Indiana, Iowa - Granted mod. of CP to make changes in antenna system (desire height of tower to 160 ft.); (BMP-790927A1). Action Jan. 29.
- KICS(AM) Hastings, Neb. - Granted CP to make changes in ant. sys. (increase height of tower to 244 ft.), conditions (BP-791024AF). Action Jan. 29.

FM Applications
- *WHCH(FM) Savannah, Ga. - Seeks CP to increase ERP 1.5 kw, HAAT 144 ft.; change TL to Wright Hall, next to water tower, Savannah, Ga. Ann. Feb. 7.
- *WWQC(FM) Quincy, Ill. - Seeks CP to increase ERP 111 w, HAAT 711.5 ft. Ann. Feb. 7.
- *KRCU(FM) Cape Girardeau, Mo. - Seeks CP to increase ERP 125.6 w; HAAT 268 ft. Ann. Feb. 4.
- *WHPH(FM) Hanover, N.J. - Seeks CP to change frequency to 90.5 mhz; ERP 100 w; HAAT minus 3 ft. change TL: Mountain Way School, 300 ft. N. of intersection of Mountain Way and Granniss Ave., Morris Plains, N.J. (Share time with WJSV(FM) Morristown, N.J.) Ann. Feb. 7.

In Context

Procedural Rulings
- WCEW(AM) Cicero, Ill. - FCC has granted request by Migala Enterprises, Inc., permitee of WCEW(AM) Cicero, Ill., and waived Section 73.1330(a) of its rules through Jan. 31, 1981, to extend compliance with all ethnic-oriented programming from major of programming originating at Migala's main studio. Since ethnic producers must keep extensive collections of records, tapes and other materials, it is simpler for them to operate from their own studios and hook up to station trans. via telephone broadcast lines. FCC said waiver would facilitate broadcast of specialized programming as well as increase programming diversity in Cicero area. It pointed out, however, that waiver did not relieve station of its primary obligation to serve Cicero. Action Jan. 30.
- Canton, Ohio - FCC is seeking court order to compel Rev. James O. Bakker, president of PTL Television Network (PTL), Charlotte, N.C., to comply with FCC subpoena for documents and testimony in connection with FCC's investigation of station WJAN(TV) Canton, Ohio. FCC began its investigation of WJAN in March 1979, after receiving information that station may have violated FCC rules by broadcasting misleading or deceptive statements concerning fund raising for particular projects or purposes. FCC regulations permit solicitation of funds so long as they are used for purposes stated on the air. Action Feb. 4.

Fines
- KCAL(AM) Redlands, Calif. - Notified of apparent liability for forfeiture of $300 for repeated violation of Sections 33.474(a) of rules (failure to make equipment performance measurements at least once each calendar year). Action Jan. 29.
- KGHR(AM) Brookfield, Mo. - Notified of apparent liability for forfeiture of $350 for repeated violation of Sections 73.474(a), 73.93(e)(3) and 73.571(a)(5) of rules, including failure to make equipment performance tests between Aug. 1976 and March 1979. Action Jan. 29.
- KXEN-TV Glendale, Moni. - Notified of apparent liability for forfeiture of $500 for repeated violation of Section 33.474(a) of rules (failure to observe the vertical interval test signals (VITS) every three hours as required on May 1-9, 1979). Action Jan. 29.
- KGYN, Gunom, Okla. - Notified of apparent liability for forfeiture of $500 for repeated violation of Section 73.93(a) of rules (at the time of inspection the operator in charge of transmitting system did not hold an appropriate radio operator license). Action Jan. 29.

Allocations

R. C. CRISLER & CO., INC.
Business Brokers for C.A.T.V., TV & Radio Properties
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80 Years on Camera
starring
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Already elected by the following stations:

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WISH, Indianapolis
KBMA, Kansas City
WCPO, Cincinnati
KBTV, Denver
KBMA, Kansas City
WCMH, Columbus
KTTV, Los Angeles
KATU, Portland
KGTV, San Diego
WDIV, Detroit
WFSB, Hartford
WCMH, Columbus
WTTG, Washington
WITI, Milwaukee
WMC, Memphis
WEWS, Cleveland
KGMB, Honolulu
KOKH, Oklahoma City
KGGM, Albuquerque
WPLG, Miami
KHOU, Houston
WTTG, Washington
WFSB, Hartford
KATU, Portland
KTTV, Los Angeles
WFSB, Hartford
KGTV, San Diego
WCMH, Columbus

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You put our TVP® trademark in your new College Dictionary. We’re proud to be in such distinguished company.

Just as we’re proud Archer Daniels Midland has grown to be a $2 billion agri-industry processor responding to the worldwide demand for nutritional, yet economical, food ingredients.

Only a decade ago, we introduced the idea of extending meats with structured soy protein. Now TVP® is almost synonymous with textured vegetable protein.

Almost too synonymous. We’d like to remind everyone that while there are many textured vegetable proteins, there is only one TVP® brand. Please don’t use our trademark as a generic term or an abbreviation.

RandOm House, you flatterer you.

Where the people who feed the world buy their groceries.

Random House, you flatterer you.

You put our TVP trademark in your new College Dictionary. We’re proud to be in such distinguished company.

Just as we’re proud Archer Daniels Midland has grown to be a $2 billion agri-industry processor responding to the worldwide demand for nutritional, yet economical, food ingredients.

Only a decade ago, we introduced the idea of extending meats with structured soy protein. Now TVP is almost synonymous with textured vegetable protein.

Almost too synonymous. We'd like to remind everyone that while there are many textured vegetable proteins, there is only one TVP brand. Please don't use our trademark as a generic term or an abbreviation.

Random House, you flatterer you.

Where the people who feed the world buy their groceries.
Earth Station Applications

- Full Gospel Businessmen’s Fellowship—Camas, Wash. (6.1 m.; U.S. Tower; KZ235).
- Full Gospel Businessmen’s Fellowship—Lake Clusters, La. (6.6 m.; U.S. Tower; KZ36).
- Hi-Net Comm. Inc.—El Paso, Tex. (5.0 m.; Microdyne; KZ277).
- Hi-Net Comm. Inc.—New Orleans, La. (4.6 m.; S-A; KZ28).
- Hi-Net Comm. Inc.—Van Nuys, Calif. (5.0 m.; S-A; KZ39).
- Hi-Net Comm. Inc.—Woodland Hills, Calif. (5.0 m.; S-A; KZ40).
- Hi-Net Comm. Inc.—Rochester, Minn. (4.6 m.; S-A; KZ41).
- Hi-Net Comm. Inc.—Denver, Colo. (4.6 m.; S-A; KZ42).
- Hi-Net Comm. Inc.—Kansas City, Kan. (5.0 m.; Microdyne; KZ43).
- Hi-Net Comm. Inc.—Long Beach, Calif. (5.0 m.; S-A; KZ24).
- Hi-Net Comm. Inc.—Lubbock, Tex. (5.0 m.; Microdyne; KZ43).
- Hi-Net Comm. Inc.—Abilene, Tex. (5.0 m.; Microdyne; KZ46).
- Hi-Net Comm. Inc.—W Covina, Calif. (5.0 m.; S-A; KZ24).
- Hi-Net Comm. Inc.—Los Angeles, Calif. (5.0 m.; S-A; KZ48).
- Friona Cablevision Corp.—Friona, Tex. (4.3 m.; AFC; KZ49).
- Washington TV Cable Inc.—Washington, Kan. (4.6 m.; S-A; KZ50).
- Via Cable Inc.—Hondo, Tex. (4.6 m.; S-A; KZ53).
- Black Hawk Bstg Co.—Waterloo, Iowa (7.0 m.; S-A; KZ23).
- RCA American Comm. Inc.—Hollywood, Calif. (10 m.; Andrew; KZ53).
- Liberty TV Cable Co. Inc.—Huntington, N.Y. (5.0 m.; S-A; WZ25).
- National Cable of Adirondacks—Boonville, N.Y. (5.0 m.; AFC; WZ60).
- Westinghouse Bstg.—Allison Park, Pa. (10 m.; S-A; WZ61).
- Muskegon Cable TV Co.—Fremont, Mich. (4.6 m.; S-A; WZ62).
- Full Gospel Mens Fellowship—Annapolis, Ill. (6.1 m.; U.S. Tower; WZ63).
- Hi-Net Comm. Inc.—Lacrosse, Wis. (4.6 m.; S-A; WZ64).
- Hi-Net Comm. Inc.—Charlestown, Va. (4.6 m.; S-A; WZ65).
- Hi-Net Comm. Inc.—Orlando, Fla. (5.0 m.; S-A; WZ66).
- Hi-Net Comm. Inc.—Orlando, Fla. (5.0 m.; S-A; WZ67).
- Hi-Net Comm. Inc.—Disney World, Fla. (5.0 m.; S-A; WZ68).
- Hi-Net Comm. Inc.—Disney World, Fla. (5.0 m.; S-A; WZ69).
- Universal Comm. Inc.—Susquehanna Township, Pa. (4.3 m.; AFC; WZ70).
- Three Springs Comm. Cable Sys.—Three Springs, Pa. (5.0 m.; AFC; WZ71).

Earth Station Applications

- Cable Systems, Inc.—Lakin, Kan. (KY82).
- Hi-Net Communications, Inc.—Austin, Tex. (KY83).
- Hi-Net Communications, Inc.—Fort Worth (KY84).
- American Satellite Corp.—Vandenburgh, Calif. (KY85).
- UA-Columbia of Westchester, Inc.—Alpine, N.J. (WH31).
- Cable Vision Inc.—Coulport, Pa. (WX42).
- Harris Corp.—Melbourne, Fla. (WY72).
- Headland Cablevision, Inc.—Headland, Ala. (WY90).
- Abbeville Cablevision, Inc.—Abbeville, Ala. (WY91).
- Multivision Northwest, Inc.—Ringgold, Ga. (WY92).
- Adelphia Communications Corp.—Niagara Falls, N.Y. (KY93).
- Noble Cable TV, Inc.—Kendallville, Ind. (WY94).
- TV Cable, Inc.—Wanesboro, Miss. (WY95).
- Community Service, Inc.—Frankfort, Ky. (WY96).
- Porter County Cable Co., Inc.—Valparaiso, Ind. (WZ24).

FCC Errata—Examination of 1978 AM and FM Broadcast Financial Data released by FCC on Dec. 10, 1979, revealed some typographical errors in "expense" and "income" columns of Table 15 in Standard Metropolitan Statistical Areas listed below and in Aguadilla, Puerto Rico.

- FCC has dismissed 1976 proposal by Nickolaus E. Leggett to create analytical examination reporting system whereby all applicants for amateur and commercial radio operators' licenses would be given report on their test grades and detailed breakdown of their weaknesses. Although noting importance of improving applicant's knowledge of radio, FCC emphasized purpose of examination was to determine minimal competence, adding that alternatives existed for improved knowledge, such as radio training courses with sample examinations and professional examination review by independent organizations. Ann. Feb. 4.
- Total of 3,349 complaints from public was received by Broadcast Bureau in Dec., an increase of 530 over Nov. Other comments and inquiries for Dec. totaled 1,693, an increase of 506 over the previous month. The bureau sent 776 letters in response to these comments, inquiries and complaints. Ann. Feb. 6.

**INVESTMENT PROPERTIES FOR SALE.**

**CHARMING FAMILY SETTING.** Intelligent, sensitive, and best of all, fun to watch. The Young People's Specials reach an audience far beyond kids to include their parents. And for a complete tour of all Multimedia's prime properties, visit us at NATPE, Suite 4275, San Francisco Hilton.
HELP WANTED MANAGEMENT

**General Sales Manager**—Take a career step, lead our strong sales team. Can be number 2 man on way up. Agency experience and strong retail sales experience. Person selected will carry strong list and be pro. Top money for top person! Benefits, profit sharing, only apply if you’re the best and absolutely confident about your sales and management ability. Rush detailed resume, history to Box B-81.

**Manager**—Sales and public service oriented, for Southeast country music AM plus new FM-CP. New Send Resume to Terry McRight, President & General Manager, PO Box 2100, Raleigh, NC 27605 EOE. MF.

**Indianas AM/FM looking for sales manager.** Aggressive expanding small market station. Salary, incentive, fringe. Send resume and references to Box B-102.

**General Manager Midwest (FM)** Small market, strong sales background, longterm position for family individual willing to get involved in community. Possible buy in after year of proven performance. Box B-123.

**Here's the opportunity of the decade!** 100,000 watt KSOK FM, Salem, Oregon has a Sales Manager opening. Top pay for the person who has a proven sales and management background. Minimum of three years sales and/or management required. Act now. Send Resume to Terry McRight, President & General Manager, PO Box 631, Salem, OR 97308 EOE.

**Assistant Sales Manager**—Train for Sales Manager position successful growing AM/FM in Southwest. Must be experienced self starting motivator. M/F/EOE. Send resume and earnings. Box B-141.

**Person now in small market sales ready to take on station management.** Send resume and references. EOE. Box B-168.


**Immediate opportunity for right person to head up full-time AM/FM/TV operation in upper Ohio valley.** Compensation from salary and profit share should approach SSM. Successful track record as General Manager not required, but extremely helpful. All replies will be kept confidential. EOE/MF. Send full information to Box B-181.

HELP WANTED SALES

**Sunbelt opportunity for a proven professional radio salesperson.** If you’d like to live and work in the sunny south, an aggressive 5kw Contemporary Country station has an immediate opening. Phone Homer Mann, GSM, WCCLI-Jackson, MS 651-982-0385. EOE.

**If you can sell—KDLR KVLR Radio is looking for a motivated salesperson.** Radio sales experience is desirable, but not necessarily as training is provided. Send resume to Manager, KDLR/KVLR Radio, PO Box 748, Grand Lake, MN 56550. An EOE.

**Great Opportunity a sales position open!** Akron, Ohio area AM/FM combination is expanding. Position includes excellent draw, commission, benefits and commissions. Contact Bob Kraus, 216-673-2323 or write Media-Com Inc., 3325 Dallas Rd., Cleveland, OH 44120, EOE.

Strong Medium Market AM/FM combination seeks a creative, problem solving salesperson on the way up. Good selling and writing skills a must. Recent college grad with commercial selling experience and/of two to years small market experience desired. Write: Sales Manager, WYFE/WKKN, 1901 Reid Farm Road, Rockford, IL 61111. EOE.

**We've got a new list for an aggressive account executive who knows radio.** Great opportunity for someone who is looking to move up to a medium market, St. John, Vice President/General Manager, KGGO, Des Moines, IA 50317.

**Experienced local sales professionals needed for urban N.Y.C. market.** ‘Super potential’, selling the ‘best of both worlds’, with dominant North Jersey AM (news & information) FM (AOR). Send resume to WMTR/WDHA-FM, Box 1250, Montclair, NJ 07042.

**Great bucks and great potential for a proven sales pro.** Live and work on the beautiful Central California Coast! Established list. Salary requirements and billing history to Bob Neuzil, PO Box KOKO, Monterey, CA 93940, 408-394-9000, (EOE).

**Class C FM** In Central Texas needs experienced sales person. Other radio skills helpful. Brownwood is a small, medium market with healthy economy and growing Sunbelt market. Send resume to Pasquini KLSN, 2408 Coggin Avenue, Brownwood, TX 76801.

**Beautiful Northern California** community of 20,000. 1 station market, needs accretive sales person. Active account list, Salary/Commission, Box B-87.

**Ready to move into sales management?** Indiana small market AM/FM has position open for young and aggressive sales person with five or more years radio sales experience. You can be part of our expansion process. We're on the move. References and resume to Box B-119.

**Creative Account Executive:** If you're wondering what creative account executive means, please move to the next ad. I want your resume if you have experience and a love for radio and are willing to work hard I'll teach you selling. At least 17K to start. Join us in our new million dollar facility. Send resume to Frank Geyry, WDIF Box 10, Marion, OH 43302. EOE.

**We’re red-hot with TM's Stereo Rock format. Write, don’t call, Sales Manager, WPXY Radio Station, 201 Humboldt Street, Rochester, NY 14650.**

**Group operator is now taking applications for persons interested in radio sales.** Excellent opportunity for new college graduates. We will train you and offer opportunity for advancement. Send resume to: Personnel Manager, Community Service Broadcasting, Inc. PO Box 1209, Mt. Vernon, IL 62864. EOE/MF.

**If you want to live in big Wyoming and work for Western Wyoming's most powerful radio station—here’s your chance! Live in small town surrounded by good people. Good working atmosphere. Fantastic account list! Salary-agreement commission. Cash is here! Come get it!—307-733-2102 or 6581 Don in Sales.**

**Experienced group operator has just purchased 2 Stations in New England. Immediate openings in sales and management. Great opportunity for the right people.** Contact Dick Lange, WNUS, West Springfield, MA 413-731-5200. EOE.

**Growing broadcast group located in the Sunbelt is looking for an account executive.** Excellent benefits. EOE. Contact: Marilyn S. Garner PO Box 529 Laurinburg, NC 28352, 919-276-2911.

**New 5,000 watt station seeking good sales people.** Account list and car. Resume to Bill Stallard, Box 317, Plentywood, MT 59254.

Local Sales Manager—Aggressive, acquisition minded company needs street fighter who can close. 2 years of sales experience required. Salary is 50,000 watt FM, No. 1 in Maine in Arbitron. Contact Doug Finck. 207-443-5542. WIGY is E.O.E.

**KSLM, Salem, Oregon has an opening for a seasoned, professional salesperson.** Minimum two years experience required. RAD consultant sell orientation necessary. Super chance to locate with a highly professional organization. Send resume to Terry McRight, President & General Manager, PO Box 831, Salem, OR 97308. EOE.

**Two openings for experienced account executives in Hollywood/R. Lauderdale. The Lady at 120—South Florida’s most unique contemporary station—is now taking applications for experienced account executives. Earnings potential is unlimited. Send your resume to our headquarters. All replies will be held confidential. Stop fighting old man winter, the sun is shining right now. Reply: Personnel Manager, Community Service Broadcasting, Inc. PO Box 1209, Mt. Vernon, IL 62864. EOE/MF.

**WTTR AM/FM is continuing its search for a radio account executive.** The individual we desire must be experienced in advertising sales to both agency and direct accounts. Strong communications skills, knowledge of radio ratings, valuable previous employment and automobile ownership are prerequisites. Send detailed resume to: Phil Miller, General Sales Manager, WTTR AM/FM, 3314 Cutshaw Avenue, Richmond, VA 23226. WTTR AM/FM is an Equal Opportunity Employer.

Southern New England—Dynamic opportunity with growing AM/FM station. Outstanding staff and on-air sound. Positions for local sales manager and sales team. Excellent growing potential in medium market. Commission basis with weekly draw. Radio sales experience compulsory. Send detailed resume with salary requirements in confidence to Box B-152.

HELP WANTED ANNUCERS

**Long time midwest legend getting older (25-44).** Need air personalites, and serious yet personable news talent. An Equal Opportunity Employer. Resumes to Box B-118.

**50,000 Watt equivalent FM Adult Contemporary, one hour from Washington/Baltimore needs music director who's in tune with 21st century. Live morning show, be able to interface with computer. Need resume, references, if looks good will ask for tapes.** Box B-83.

**WWL-FM seeks the best beautiful music announcer for air and production. Send tape and resume to Ann Ogden, WWL-FM, New Orleans, LA 70176.**

1st Ticket. Mellow, able to communicate with adults. Maintenance helpful, but not required. East Coast. Reply now, Box B-87.

**New England small market automated AM/FM requires copy writing/news/presentation talent. License and experience required. Contact Dawn Gafkja at WSME, PO Box 1220, Sanford, ME 04073 207-324-7217. EOE.**

**Great contemporary station seeks a great afternoons producer to get the station on its feet in the fastest growing markets in America: Cape Cod. Rush tape and resume to Ray Brown, WCCO, Hyannis, MA 02601. No calls.**

Program Director/Air Personality with winning experience in Adult Contemporary Radio. Motivator… manager… winner, Great opportunity in Sunbelt market of 500,000. An Equal Opportunity Employer. Tape and resume to Joe Henderson, PO Box 52185, Tulsa, OK 74152.

**Broadcasting Feb 18 1980 191**
HELP WANTED ANOUNCERS CONTINUED

Missouri Fulltime AM offers outstanding opportu-
nity for announcer who can do play by play sports.
Dave Winegardner, 417-451-1420. EOE/M/F.

Guam 24hr FM has immediate openings for
experienced announcer/salesperson with good produc-
tion. Send resume/to/KSTO, PO Box 20249, Guam Main Facility 96921.

Northern Michigan AM & FM on beautiful Lake Superior, seeks a fulltime announcer/purchasing,
everol, experienced preferred. Tape & resume, John Carroll, WIOG, PO Box 549, Tawas City, MI 48763.

Group operated Beautiful Music station in Top 10
Market has midday opening. Sunbelt city, excellent
company benefits. Equal Opportunity Employer. Box B-144.

Small market Texas station has opening. We’re looking for talent-not necessarily experienced. Send
tape and resume to A. Durham, Box 409, McMinnville, TN 37110. Phone 615-473-6535.

Announcer, good voice, some news and produc-
tion. Nice college town. Send tape and resume to WIEZ, PO Box 308, Oneonta, NY 13820.

Morning Personality with TOP 20 markets ability…
intense desire to win … entertaining … well informed … excellent voice. Apply to: Midwest Contemporary Format.

Engineer/Technician for company with over 500 stations.
Proficient in all modern broadcast equipment. We are a progressive, equal opportunity employer.

Top market AM-FM station seeks Air personality. Must have a minimum of five years experience.

HELP WANTED TECHNICAL

Are you a First Class Licensed technician frustrat-
ed with the humdrum waste of your abilities? Would
you like to work in a well-equipped three man lab with a
cracking job? “No, 17” We are rapidly expanding, sophisti-
cated FM stations. Positions for 300 miles—and. WCOJ, a well-established 5000 watt fulltime AM sta-
tion. Location: 30 miles west of Philadelphia. in pic-
turedly historic Chester County. Liberal company
benefits, profit sharing plan. EOE. Contact: Louis N.
Seltzer at 215-384-2100 or write to PO Box 231, Coatesville, PA 19320.

Chief Engineer for Class B and 1000 watt radio sta-
tions. Have experience. Salary negotiable. WIGY,
Bath, ME 207-433-5542 (EOE).

Immediate opening for an assistant engineer at
WJON Broadcasting, operators of a Class IV AM sta-
tion and a full power Class C FM station. New facility now under construction, good benefits, good place to
work, 1st required, recent graduates welcome to apply.
Send resume to Mike Hendrickson, WJON Broadcast-
ing Co, Box 220, St. Cloud, MN 56301, An Equal Oppor-
tunity Employer.

Engineer/Technician Wanted. First Phone, for
studio and transmitter maintenance. Pays $5800
month to start. Phoenix area, AM-FM station KDKB,
Box 4227, Mesa, AZ 85201. Equal Opportunity Employer.

Engineering Supervisor, for Midwest AM-FM-TV.
The successful candidate will be knowledgeable and
experienced in state-of-the-art studio systems, AM
directional, UHF, and have construction and installa-
tion experience. First class ticket required. EOE. M/F.
Box C-15. Equal Opportunity Employer.

Chief Engineer for Class B and 1000 watt radio sta-
tions. Must have experience. Salary negotiable. WIGY,
Bath, ME 207-433-5542 (EOE).

Growing Texas Panhandle City of 30,000 people
seeking engineer or technically oriented person for
studio maintenance and broadcasting schedules.
Send resume and tape to KBOG, Box 1779, Pampa,
TX 79065.

HELP WANTED NEWS

Morning drive newscaster needed to fill vacancy
in our staff of three. Air work and street reporting.
Degree, experience and minimum $30,000 in salary
with references and reel to reel to reel demo with
first reply to: WTRC. c/o Curt Miller, Box 699, Elkirk,
IA 50651. Position open now. EOE.

KEWI Radio is expending its news staff. Applicants
must possess excellent writing skills and the ability to
communicate. Applicants must have a degree from a
competent and aggressive news staff in a medium-
sized capitol city, contact Mike Marns, News Director
913-272-2122. KEWI is an equal opportunity
employer.

Immediate opening with outstanding Missouri AM-
FM operation for person with experience in news, talk,
and announcing. Community involvement is our strong
point. EOE. Box B-45.

Immediate opening for a reporter with small market
experience ready to move into a medium market in
Iowa. Tapestries to Bruce Roberts, 77, Sioux
City, IA 51102. EOE.

Top rated—Medium market news and information
leader in Midwest looking for experienced morning
news anchor. Successful applicants should be experienced
in morning drive and have a good voice. Salary to be
negotiated. Send resume to box: 3003.

All news WBEQ at Wilkes-Barre, PA has an immedi-
ate opening for a morning newscaster. Send or dig it
and write it and deliver it with professional skill. Tapes
and resume to Joe Gries, Box 28, Wilkes-Barre, PA 18773.

Maine’s No. 1 contemporary station looking for
professional newscaster, minimum three years experi-
ence, good voice, and an ability to manage a 3
person AM/FM news dept. Call WIGY, Bath, ME 207-
433-5542. (EOE).

Sports Reporter, independent all-news. Requires
experience, strong writing and delivery. Knowledge
football, baseball, hockey. Sports talk and news cer-
emonies. Salary negotiable. Send resumes, references
and resume to Bob Hagen, 23 North Street, Buffalo, NY 14202. An equal oppor-
tunity employer.

Reporter with an interest in sports needed for Mid-
west news leader. Minimum three years experience,
good delivery, and delivery. Send or dig it, and refer tapers and
resumes from lowest, Equal Opportunity Employer.
David Allen, News Director, WOOD Broadcasting, Inc.,
180 N. Division, Grand Rapids, MI 49503.

News Director for AM-FM Simulcast news in Fargo-
 Moorhead market. Other duties include public affairs
and public service programming. Good writing skills
and ability to communicate essential. Send tape,
resume and salary requirements: Charlie Bennett,
P.D., KVOO, Box 57, Moorhead, MN 56560, Equal
Opportunity Employer.

Creative person with at least 3 years experience.
Must be able to write conversational news and deliver
it in a person-to-person manner. Excellent opportunity
to join top newscast at a Capital Cities station.
Send tape and resume to Henry Brach, News Director,
WKWB Radio, 695 Delaware Avenue, Buffalo, NY 14209.
An Equal Opportunity Employer.

News Director. Top 30 market all-news in Northeast
is seeking an individual with a strong news back-
ground and supervisory level experience. All-news experience
required with ability to deliver expensively good
news, and a 17 plus person staff. State is commit-
ted to comprehensive reporting. We are not a headline
service. We are a community service. Send resumes,
references, salary history to Box B-156.

Experienced news director northeast top 50 market.
Big staff, new buildings, great location, lucrative compensa-
tion. Replies to Box B-178.

HELP WANTED PROGRAMMING, PRODUCTION, OTHERS

Production, Creative with tape and humor. Contem-
porary FM 100, 555 West Benjamin Host, Stockton, CA 95207.

Music Director for KEWI, Topeka, Kansas. Person
must have experience in music selection for Top 40 or
Adult Contemporary Radio. A very short air shift is
required. Salary is excellent and held position
is permanent. Applicants must contact R. B. Greely, Program Director, 913-272-2122. KEWI is an equal opportunity employer.

KDKD Denver—needs a skilled person to do produc-
tion and air spot. KDKD is a unit of Sterling Broadcasting,
a division of SCM. Good location. Organization. Salary open. KDKD is an E.O.E. Call
General Manager, Rod Louden, 303-794-4211.

One of Northern California’s top beautiful music
stations is looking for a creative production director. If
your specialty is creative commercial writing, produc-
tion, and voiceover, then give me a call. Charles Hancock,
KZST, Santa Rosa, CA 707-528-4434, EOE M/F.

Texas Panhandle City of 30,000 seeking a program
director for MOR station. Minimum two years solid
experience. Send Tape & Resume to KBOG. Box 1779,
Pampa, TX 79065.

Production slave for top 50 New York market. $180
salary for super worker. Production and some copy.
Write Box B-176.

Come to Upper Midwest—6 station group seeks
experienced, mature program OPERATION manager for
our small market group of Top 40, hard core, rapid-
ly expanding. An equal opportunity employer. Box B-147.

New country stereo station, Beautiful boom area.
Need skilled production and sales people. EOE. Walt
Wood, KYKN, 505-287-9500.

Weather person to build weather reputation for
snow-bound upper New York major radio sta-
tion. Replies to Box B-185.

SITUATIONS WANTED MANAGEMENT

Experienced General Manager of profitable
100kw FM and Class IV AM in medium market seeks
comparable position in a medium or large market due
to sale of stations. Over five years manager for same
owner where developed FM into dominate, number one
 Arbitron rated station and leading profit center.
Proactive, sales development, programming, pro-
motion, FCC rules and regulations, budgeting and
finance giving large return on capital. B.A. Business
Administration. Box A-158.

Retail Manager: Top broadcaster wishes reloca-
tion. General manager. Experienced, mature radio
veteran who loves tough challenge. Box B-26.

Florida General Manager—Experienced all
phases, large & small markets. Emphasis on sales. A
serious, honest manager. Florida only. Box B-10.

General Manager: 28 years radio, last 17 as general
manager. Medium & major market background. Suc-
cessful track record. Motivator, organizer, program-
maker, sales leader, team leader. Desire relocation
Pacolet Coast area where I am currently successful.
Box B-16.

Broadcast Professional, ten years competitive
medium market experience, desires position as
General Manager. Proven success in sales and
program management. Presently employed. Box B-74.

Mid-West Only highly experienced manager-owners
manager-sportscaster available Feb. Presently
employed. Priority on renewables. Excellent qualifica-
tions and references – NO miracle performer—Honest
dedicated broadcaster. Prefer non-chain operation.
Contact Box A-103.

Increase salaries! Increase billings! Increase col-
lections! Increase profits! Increase ratings! Sales
director wanted. General Manager. Experienced, mature
backing available very soon for good solid station or organi-
zation that not only wants success, but truly understands what it takes! Box B-137.

GM or GSM, Southeast. One can make this station very
successful. Presently group manager & versatile with
much experience and hustle. Box B-154.
SITUATIONS WANTED MANAGEMENT

CONTINUED

Operations Manager, 9 years experience, professional, intelligent leader, knowledge in programming, music, production, sales, promotion, engineering, news, traffic, automation, FCC rules, licensing. First tape, new station construction, seeks station manager position. Box B-158.

Station Manager seeking "take-charge" general manager. Employed. Ten years sales, programming, promotion, administration, ascertainment. Detailed resume/references. Second banana, with artists need not reply. Box B-5.

Young, experienced broadcaster manager seeking bigger and better opportunities. Team organizer. Sales, engineering, programming, promotion. Major eastern only. Box B-163.

Highly qualified operations manager wants to work for owner/general manager as right hand man. A proven winner with exceptional track record. Box B-142.

Mature General Manager with strong sales and programming background. Successful record in achieving maximum profits with AM/FM and CATV. Will consider strong positive investment opportunity. Interested in relocating to Florida or sunbelt, will consider other areas. Excellent business and personal references. Box B-165.

SITUATIONS WANTED SALES

Career cul-de-sac. Medium market sales rep needs change. Sales management preferred. 135% growth in 5 years. Heavy copy, production included 11 years experience. Hard working, good ideas. Earnings potential must match. First-rate E3Es with serious offers only. Box B-143.

8 years experience in sales, desire sales or sales manager's position, any market, any location. Box B-187.

SITUATIONS WANTED ANNOUNCERS

Air talent, presently in Milwaukee market seeks similar position with Connecticut, Massachusetts station. Phone: Keith 414-769-6988, mornings.

Experienced DJ, tight board, good news can follow directions, ready to go anywhere. Box A-153.

Rockie Jack, college radio experience, broadcast school grad, ambitious, creative, humorous, personable. Sales experience to relocate. 3rd class with endorsement. Hank London, 1179 Kensington Road, Teaneck, NJ 07666. Phone 201-836-6386.

College grad, have experience but out of radio awhile, anxious to return. Prefer Southwest, Southeast, MOR, adult contemporary. Bruce, 512-452-8536.

Experienced announcer with communications degree, good voice, background in programming, strong music and sports for major, medium market adult contemporary or top 40 station in Florida or Southeast. Call Ron 305-271-0689.

Male DJ, 21, creative, hardworking, 3rd phone. R.B. or Disco format. Resumes and face available. Small market radio. Relocate immediately. Call or write Gettums Lavender, after 5:00 pm 213-598-3108. 1490 Walnut St. No. 5, Long Beach, CA 90813.

Ready for the B0's; mass appeal announcer, 25 yr. male, tight board. Strong production, 3rd, 10 yr. experience all forms of musical formats promotions. Community public relations, self starter, quick wit. Ready to relocate. Tape call. (Tony Robinson, Chicago, IL 312-526-2283, 822-4852.

Enthusiastic, reliable DJ plus sportscaster & PBP. BA, 3rd Endorsed. Call Art Sallisch, 212-524-1445 after 6 p.m., or write: 149-60 256 Street, Rosedale, NY 11422.


Announcer with fourteen years experience including news-program and production director skills. Ed Lang 303-535-5409.

Talented female DJ.—College graduate commer- cial experience in FM-AOR. Versatile—willing to work any format. Will relocate. Phone 216-533-7471.


Experienced "Audio Philosopher" who's reliable, not afraid of long hours, and willing to relocate. For air check and resume call 312-388-3040 or write Jim Mulvaney, 12852 May, Chicago, IL 60643.


SITUATIONS WANTED TECHNICAL

State-of-the-art audio pro. Currently employed as Audio Systems design engineer. Experience as CE. Good with R&R, AM DA's, FM stereo, remote control, SCA, etc. Management oriented. First Phone, Bill Motley, 1051 N. Laurel Ave., Los Angeles, CA 90046. 213-854-7777.

Five years experience as chief, plus good on-air talent. Prefer stable position in Southeast. Box B-111.

Field Engineering—10 years diversified experience. Will travel—also emergency service. Call Bruce Schiller at Bass Electronics, 609-599-5259, anytime.

First class entry level. Have copy and air experience. Ready to relocate (prefer locale). Jim Roberts 714-466-2771.

Male 23, with first phone seeks entry level position in control room operation. Calls Chris 201-447-0130 before 4:30 p.m.—will relocate.

Engineer ready to go. Construction, maintenance, supervision, AM/FM, own tools, & experienced chief. 714-544-1875.

SITUATIONS WANTED NEWS

Former pro athlete currently sports director in midwest medium market seeks sports position. With P-B-P. Preferably East, Call Jim 617-698-1442.

Knowledgeable, experienced, young sportscaster with excitement in play by play, can do news or run tight board. Box B-73.

Need Professional Help? Check me out! Newsroom veteran. Extracts in gathering, writing, interviewing, editing, anchoring, Employer will provide excellent references. Box B-94.


ABC and AP trained journalism grad interested in news. seeks first TV/Radio job with on-air potential. Box B-94.

Newswoman, four years medium market experience seeks reporter/anchor position in Massachusetts/New Hampshire. Strong delivery, writing, production skills. Responsible, committed, cooperative. 617-465-2163.

Female, 32, experienced all phases radio news. Will relocate. 804-482-3542.

Dependable news reporter tired of being one-man department; seeks more to larger market. 3 yrs. Ohio small market experience in largest markets preferred. Box B-101.


Black Female, recent Broadcast Communications graduate of Marquette University, seeks reporting position. Contact Lense at 414-533-6430.


Award-winning sportscaster—employed—seeks sports talk/TV/PBP. All offers considered. Degree (noun). Top references. credentials. Box B-148.

Newscaster, News Reporter with 12 years experience desires position with small to medium market outlet. Credentials excellent. Prefer Arizona or New Mexico. Professional resume available upon request by contacting Box B-52 North Main Street No. 6, Coolidge, AZ 85226. Will respond by phone call through correspondence.

Super sportscaster, 27, seven years experience, 2 years major college PBP, talk host, seeks bigger market, challenge. Available April First. Box B-182.

SITUATIONS WANTED PROGRAMMING, PRODUCTION, OTHERS


Experienced contemporary program director with highly respected endorsement on programming philosophy and good rates. BS Business Administration. Call John Wallace 803-833-4217.


Experienced Programmer looking for growth. Knowledge in FCC, promotion, news, production. I am a bottom line programmer! Box B-128.


Talented Program Director with flair for management, promotion and total air quality, looking for top forty P.D. position; top 175 markets only. Will combine with sales to produce a winning station. Box B-151.

TELEVISION

HELP WANTED MANAGEMENT

General Sales Manager: Group owned ABC station in northeast, head up local/regional sales departments, good salary, incentive, great fringe benefits. E.O.E. Employer. Box B-41.

General Manager for station in major southwest net affiliation. Send resume and information by phone. Heavy emphasis on assuming total responsibilities. E.O.E. Box B-52.

VHF Independent, not property, wants Program Manager on the way up. Solid knowledge of ratings, College degrees required. Send resume and information by phone or mail. Strong promotion instincts helpful. Equal opportunity employer. Send resume to Box B-128.

General Manager wanted for mid-Southwest market. ABC affiliate. Only applicants with a minimum of seven years television experience will be considered. Head or Station Management level job relate apply. In depth knowledge of staff management, community involvement. Programming (entertainment, public affairs) and News. Excellent motivator, communicator. Excellent salary, incentives and benefit package. EEO/M-F. Reply Box B-139.

Promotion Director. Group owned network affiliate seeking aggressive person with experience in promo- motion/production to head up our promotion end. Person must possess desire to continue award winning tradition. One of the best opportunities in the country for the right person. Compensation, fringe and benefits can be matched. Resumes only to Conrad Cagle, President & General Manager, WIFE-TV, PO Box 1414, Evansville, IN 47710. Equal Opportunity Employer.
**HELP WANTED MANAGEMENT—CONTINUED**

Local Sales Manager: Top 75 West Coast market, network affiliate. Will supervise six person sales team, handle direct sales in a fast growing, economically stable and growing market. Previous television sales or sales manager experience required. Salary plus annual performance bonus and outstanding company paid benefit package. An Affirmative Action, Equal Opportunity Employer. Send resume and references to Box B-169.

**HELP WANTED SALES**

Enjoy a bright future with Virginia's fastest growing station. Great commission on established list of high paying clients. Must have 2 years sales experience. No floaters. E.O.E. Box B-90.

**General Sales Manager:** A golden opportunity, Network affiliate in top 100 market. Located in top ten sunbelt growth market. The aggressor in the market. Require qualified candidate with local and national TV sales experience as well as sales management skills which will provide leadership for an aggressive sales force. You gotta be good—because our sales people are sharp. An equal opportunity employer. Box B-122.

**National Sales Manager—sunbelt market station needs aggressive sales manager to work with rep for strong national growth. Contact Rennie Corley, WXII-TV, Multimedia Broadcasting Co., Phone 910-721-9888, Box 11847, Winston-Salem, NC 27510. E.O.E. MIF.

**Salesperson... Network affiliate in top 20 N.E. market seeks experienced salesperson to handle heavy account list. Experience must include a minimum of 3 years selling radio, or 2 years selling television time. Applicant must be neat, presentable, possess a broad knowledge of the broadcasting industry and have the use of an automobile. An E.E.O. Employer. MIF. Resume to Box B-125.

**HELP WANTED TECHNICAL**

**Video Engineer** wanted by Video Tape Associates. Applicants should have excellent sense of color and be a perfectionist for quality. Also you must have the capability of performing total setup of color cameras, studio and maintenance. You must be able to work remote. Salary will be determined based on your experience. Send resume to: Michael Orsborn, Director of Engineering, Video Tape Associates.

**Remote Engineer** to share operations and maintenance duties. Must be good trouble shooter, CFI and IVC cameras, Sony 1", Ampex quad. New Life Communications, Inc., 11250 SW 212th St., Miami, FL 33185. MIF.

**Tired of snow?** PTL has openings in these areas: Video Tape, Audio, and Satellite Engineering. Minimum qualifications are 1st class license, 2 years broadcast experience, plus modest maintenance experience. You must be able to work second and third shifts. Salary is competitive. Send resume to Director of Engineering, PTL Television Network, 7224 Park Road, Charlotte, NC 28279. Equal Opportunity Employer.

**Assistant Chief Engineer—immediate opening on the beautiful California Central Coast. Modern well equipped VHF network affiliate seeks a fully qualified working engineer capable of supervising maintenance operation. Self starter with minimum 5 years maintenance experience, maintenance supervisor background preferred. School graduate or equivalent technical education, including digital technology and experience with: ACR-25: 3/4 and type “C” 1 inch; Ampex & RCA Quad, Grass 1600; TK-28 and TK-46. Excellent salary plus company paid benefits including pension plan. EOE, MIF. All replies in confidence to Box B-30.

**TV Engineer—first phone—experienced with RCA equipment and Ampex ACR-25, Midwest ABC affiliate station. Must be a troubleshooter. Send resume to Chief Engineer, WAND-TV, PO Box 631, Decatur, IL 62525.

**Wanted immediately** chief engineer for beautiful full color facility in Reno. Heavy experience in T.V. maintenance service, and maintenance experience required in mid-20's. Contact Director Engineering, Donley Media Group, PO Box 550, Las Vegas, NV 89101 or phone 702-385-4241 extension 385.

**Assistant Chief Engineer** for progressive VH-F and super VHF station. Must have a strong background in all areas of commercial TV. Quad VTR, ENG experience and 1st phone required. Salary open. E.O.E., Contact Box 69, STL 635--383-3211, or Box 751, Amatillo, TX 78198.

**Competitive UHF CBH station** in Atlanta, GA. has openings for engineers. Write Jim Bosough, C.E., c/o WAXN-TV, 1810 Briarcliff Rd., Atlanta, GA 30329. EOE.


**Experienced Broadcast Maintenance** Technician needed now. Salary open. Good benefits, great climate, low cost of living.拿着 good size of our. We're growing—one more chance. Send resumes to Box B-90.

**Assistant Chief Engineer** with proven ability for established South Texas VH-F. EOE. Box B-98.

**Master control and video tape technicians**. First class license and experience required. First class operation with high technical standards. Call or write T. Arthur Box 211, East Providence, RI 02914-401-438-7205. An EOE.

**Come west to high Sierra overlooking Lake Tahoe. Rugged individual with 5 years experience needed as Assistant Director Transmission and Engineer Reporting to Chief Engineer, Donley Media Group, PO Box 550, Las Vegas, NV 89101 or phone 702-385-4241 extension 395. An equal opportunity employer.

**Maintenance Engineer** experienced in studio equipment including TCR-100, cameras, ENG tape equipment. Transmitter and microwave experience helpful. Contact: Ken Renfrow, Chief Engineer, KOAA-TV, 2200 Seventh Ave., Pueblo, CO 81003.

**Check Thsi Opportunity in sunny South Texas for qualified Chief Engineer. EOE. Box B-117.

**Our production load is expanding and we need more help.** We have positions for: Studio Lighting Director, EFP Lighting Director, Lighting Technicians, Cameramen, Scenic Staging, Prop Construction. Minimum of two years broadcast experience required. Salaries are competitive. Send resume to Production Unit Manager, PTL Television Network, 7224 Park Road, Charlotte, NC 28279. PTL is an Equal Opportunity Employer.

**R-TV Technician** for university broadcast program. 2 yrs experience required, top paying position. Immediate opening. Salary: $10,896/yr. SFSAU is an EEO/C employer. Reply to: Dr. R.T. Ramsey, Stephen F. Austin State University, PO. Box 13048, Nacogdoches, TX 75962.

**Engineer:** For recording, maintenance, and on-air operations. Requires 1st phone, experience in repair, operation and maintenance of television electronic equipment. Associate degree or trade school diploma in electronics or 2 yrs TV experience in TV Engineering. Highly competitive salary. Send resume to Susan Sterz, WXIX-TV, 3300 West 5th Street, Cincinnati, OH 45216, An Equal Opportunity Employer M/F.

**Maintenance Engineer:** Progressive public television station seeking maintenance engineer with minimum 5 years digital experience. Knowledge of the latest technologies with VTR's and digital switching desirable. First class FCC license required. Good benefit package and long term growth in a beautiful South Florida setting. Annual minimum $52,900 through $19,752 depending on experience and expertise. Send resume in confidence, Administrative Services, WPBT-TV 2, PO Box 010010, Miami, FL 33131. Equal Opportunity Employer M/F.

A sunny Florida television station is looking for a studio maintenance engineer with a minimum of 3 years experience and FCC first phone. Send resume to Ed Ros, WPTV, PO Box 510, Palm Beach, FL 33480. EOE.

**Assistant Chief Engineer—3 to 5 years experience for a modern, well-equipped northeast large market independent. Good salary and benefits. An Equal Opportunity Employer. Send resume and salary requirements to Box B-172.

**TV Engineering/Operations:** Position consists of teaching and Television Service responsibilities. Teaching responsibilities in areas of television engineering and operations. Service duties include television antenna and television operations; student operation crews, maintaining television equipment; Qualifications: Bachelor's minimum. Master's in first-class schools preferred. Salary and FCC license required. Salary open, depending on qualifications. Position open July 1980. Send letter of application, references, and resumes to: P. Putahl, Chairman; Department of Communication; University of Wisconsin-Platteville; Platteville, WI 53818.

**HELP WANTED NEWS**

**Meteorologist wanted for Florida television station; excellent opportunity in a major weather market; require at least two years experience. Equal Opportunity Employer; send resume to Box B-19.**

**News Director—For growing NBC affiliate. All ENG with live capability. Send resume to Ken Gerdes, WAFF-TV, PO Box 2116, Huntsville, AL 35804.**

**Meteorologist for top rated Midwest Network Affiliate. Responsible for environmental reporting and Weekend weather casts. Equal opportunity employer. Send resume and salary requirements to Box B-106.**

**News Anchor:** Looking for a solid journalist who can communicate one-on-one with the audience. Must have personality and good news sense. Will work for progressive and NBC network affiliated station. Minimum 2 years on-air. An Equal Opportunity Employer. Send resumes to Box B-80.

**TV News Anchor/Reporter—Need experienced person for midwest group-owned TV station. Excellent pay, benefits. Send resume and application, Box 61000, Minneapolis, MN 55401, to apply.**

**려 ENG Photographer:** All ENG shops seek top-notch photographer with a good eye and plenty of hustle. Must be able to edit. No beginners. Send resume and references to: Kirk Rennie, Director of News, WCJB-TV, 2017 S.E. 1st Avenue, Cedar Rapids, IA 52401. Please ask for 3/4" tape later. An Equal Opportunity Employer.

**Sports Reporter/Anchor:** Number one rated North eastern market looking for sports reporter/anchor; strong on-air and production abilities. Send tape and resume to WJAR-TV, 111 Dorance Street, Providence, RI 02903. No phone calls please. An Equal Opportunity Employer.

**Anchor—For top-rated operation in 3-station Joliet market. If you have good news background, pleasant appearance, good voice and real ability to communicate, we want to see your tape. Salary negotiable. Solid future in excellent area for a real pro who can do more than just read copy. Send and/or interview tape required. E.O.E. Rush tape and send to Don Blythe, KOAM-TV, Pittsburg, KS 66762.**

**Anchor:** Pacific Northwest station seeking a co-anchor for night newscast. Three years experience preferred. Anchor, writer, strong willing to work well with a very good camera presence is must. Station is seen from Seattle up to Vancouver, B.C. You can enjoy living in a small town while earning a salary in the twenties. Call Adel Munger 206-734-4101. Equal Opportunity Employer.

**Reporter with experience and ability to handle 1 PM to 10 PM shift. Resume to Personnel Director, Broadcasting, Box 100, Nashville, TN 37211. An Equal Opportunity Employer.**

**KDKA-TV needs night assignment editor immediately. Must be professional radio and television personality. Previous professional journalism experience required. Send resume to Bob Yuna, KDKA-TV, 1 Gateway Center, Pittsburgh, PA 15222. Equal Opportunity Employer.**

**Sports Anchor/Reporter. Must do own shooting/editing. Upper Midwest market. $65000.00 EOE. Box B-188.**

**ENG Photographer—2-3 years news experience; must be excellent photographer; know ENG editing equipment. Excellent position with solid growth. Send resume and tape to: Britt Arrington, Operations Manager, KYYV-TV News, Independence Mall East, Philadelphia, PA 19106. An Equal Opportunity Employer.**
HELP WANTED NEWS

CONTINUED

Weather-News Reporter: WIXT-TV is accepting immediate applications for the position of on-air Weather-Person-News Reporter. Job requires ability to gather and effectively communicate weather information to our daytime and D0 newscast Monday through Friday. Prior experience preferred. Send resume and audition tapes to Andy Brigham, News Director, WIXT-TV Inc., Shoppingtown Mall, Syracuse, NY 13214. WIXT is an equal opportunity employer.

Sports Director: Need aggressive sports anchor. Top 100 Market. Emphasis on local coverage, features and commentary. Anchor experience a must. Send resume Box B-138.

News Photographer: WIXT-TV is accepting immediate application for the position of Photo- grapher. Job requires operation of portable video tape and film equipment in covering news stories. Skills include knowledge of latest electronic news gathering equipment and 16mm film cameras. Prior experience preferred. Send resumes and tapes to: Andy Brigham, News Director, WIXT-TV, Inc., Shoppingtown Mall, Syracuse, NY 13214. WIXT is an equal opportunity employer.

Situations Wanted

Individuals with radio or television traffic experience needed for expanding television traffic department. Knowledge of both manual and computer systems helpful, but not mandatory. Excellent salary and benefits with Group Broadcaster acquiring first independent station in Major Sun belt market. An Equal Opportunity Employer. Reply to Box B-14.

Producer, knowledgeable, experienced and familiar with all producing techniques; capable of extensive travel, doing feature pieces for syndicated Magazine Show. Send resume to Michael D. McKinnon, McKinnon Productions, Kill-TV, PO Box 6669, Corpus Christi, TX 78411. EOE.

Prime time in a major city's top ten markets is looking for two top people. One field producer who can tell great stories, and one ENG photographer/editor with an eye for beautiful pictures. If you have experience with features that stand out, and care about quality, we'd like to hear from you. EOE. Box B-28.

Cinemographer/Videographer for top rated Fuller Broadcast Group station. Ideal candidate must have: excellent knowledge and experience in television production, including EFP, and 3/4 inch cassette editing as well as 16mm filming and editing. Detail oriented, a team player, must have experience with Public Affairs and News Departments. Candidate should respond in writing with resume to: Ken Trinkle, KETV Television, 27th & Douglas, Omaha, NE 68131. An Equal Opportunity Employer.

Senior Producer - WMUL-TV, serving Huntington-Charleston area, 41st market. Will head production team, supervising producers and directors, directing some special events in major studio: remote and ENG production. College degree or equivalent, $18,000-20,000. Contact Bill Haley, General Manager, WMUL-TV, 3rd Avenue, Huntington, WV 25701, EOE.

Promotion Director - Fitts market network affiliate. Responsible for production staff, sales and promotion direction. Work closely with production director. Must have directing background and high potential for promotion within company. An Equal opportunity employer. Send resume and salary history to Box B-88.

Promotion manager for small market ABC affiliate in the South. Must be creative and have strong hands-on production experience. EOE. Box B-180.

Operations manager for small market ABC-TV in South. Must have strong hands-on background in production and experience in supervising people. Full responsibility for production, traffic, copy, art, and engineering. Equal opportunity employer. Box B-187.

Art Director: Fitts market network affiliate seeks experienced art director. Candidate must be strong in on-air television graphics, layout, design, print production and desktop publishing. Salary plus national design background an added plus. An Equal Opportunity Employer. Send resume to Box B-145.

Editor, 3/4''-tape editor for daily prime-time magazine. Seeking highly creative individual who can edit a strong story package. Candidate should currently be involved in PM Magazine or similar program. Top ten, major group, northeast, major market network affiliate. An Equal opportunity employer. Box B-157.

Eastern News Affiliate seeking to upgrade promotion efforts is looking for the idea person who can spark a coordinated media campaign. Promotion director should be able to write and produce for TV, radio and print with professionalism. EEO employer at Box B-186.

Promotion Manager looking for new challenge. Experienced in all aspects of promotion for top 30 markets. Solid management ability plus national program promotion. 5 years television experience. Resume and references upon request. Box B-77.

General Manager. Nine years as VP-GM top 25 market in the Northwest. Outstanding track record in building station identity and profitability. Increased net worth of my station by 432% in eight years. Will consider station manager position in light of location and salary. Reply in confidence to Box B-50.

Experienced management available for Texas television or radio. Budgets, sales, marketing and quotas. Box B-58.

Do you need a Chief Engineer that understands studio and transmitter equipment, production and people. If so, write Box B-1.

TV-FM-AM Field Engineering Service installation-service-survey, PM in engineering design and quality control. Fully qualified engineers with minimum of 3 to 10 years experience. Box B-107.


Director of Engineering who has corporate level and hands on experience in construction, maintenance of TV/AM/FM group owned stations, seeks position with a company that can offer growth, opportunity to develop and handle new, update, modernize an efficient operation. Prefer salt water beach headquarters area. Box B-166.


Situations Wanted

Need professional help? Check me out! Radio newsvroom veteran. Excels in gathering, writing, interviewing, assigning, editing, and breaking news. Employ well. Will provide excellent references. Box B-84.

Woman seeks entry level reporting. Two years college FM news. BBA. Good appearance and writing skills. Will relocate. Tape, Laura Bruce, day 516-394-4182, eve 516-775-1558.

If you're reading this looking for someone strongly connected to news work, wanting reporting, promoting, production, or news writing, then I'm looking for you too. Major market experience. BA Broadcasting. Desire small/medium market. Box B-130.

Polished, young major market reporter looking for a top 25 station as quality minded as I am. Box B-133.

Anchorman/Reporter/Producer 27 years of age—seeks position as 3 day reporter—weekend anchor with DYNAMIC news depl in major market. Must move to improve. Box B-131.

Top 25 markets! Need an experienced, credible weather forecaster? I think you'll like what I have to offer. See a tape. Currently top 40. AMX, Box B-136.

Husband and wife veteran team with the nation's top television getting comfortably seeking to move within top 100 markets. Experienced in talk shows, promotion and public affairs. Box B-153.

Anchor/Reporter top 15 market wants evening anchor. 35, 13 years experience. Box B-167.

Aggressive black reporter with major market experience seeks position in competitive market. Lack of experience as problem as long as position has opportunity for advancement. Call 704-375-5318.


Young man seeking entry level position in TV news and sports. Two years experience in radio. Talk show host, PBP football and basketball. Sales, broadcast degree. Date before 8:30 am or after 3 pm 904-682-9318.

Situations Wanted Programing, Production & Others

Experienced International Communications. B.A. Radio-TV-Film-FM. M.A. Broadcast Communication Arts, both from California State University, San Francisco (1975). Television experience include: 3 years as director, producer/director, executive producer for National Italian Radio-Television, Television-Cinema production/direction instructor for 3 years. Looking for a position as a television production/direction/teaching staff or college level TV production instructor. 408-356-7598, 2442 Adonis Way, San Jose, CA 95124.

Professional TV Broadcaster—over twenty years experience in developing, producing, and directing ambitious studio and remote programming as Program Director, Production Manager, Producer/Director and TV Director. Seasoned in children's programs. Available now. Write for resume Box B-170.

Cable

Situations Wanted Marketing

Mature General Manager of large CATV System in middle atlantic states. 25,000 Basic subscribers, 10,000 Pay subscribers, interested in relocating to growth opportunity in mid-Atlantic or south east, will consider other areas. Successful background in achieving maximum profit. Excellent business, personal and financial references. Box B-103.
ALLIED FIELDS
HELP WANTED MANAGEMENT
Assistant Director, Broadcast Vocational School. Responsible for course development and supervision, management of student affairs and business management. Broadcasting experience preferred. Apply to Box 11500, Chicago, IL 60611.

HELP WANTED SALES
Broadcast Professional with local sales/sales management background to sell proven renewable services to broadcast management. We are industry's leading independent producer of proven local sales support, training and placement services for large and small independents and groups. Position requires an entrepreneurial individual ready to own and expand on existing business in one of 6 exclusive U.S. regions. Must enjoy consultative selling with finest audio-visual tools and have ability to conduct workshops/seminars, Considerable travel first, relocation possible. First year potential $75,000+ with continuing renewable income. Rush confidential detailed resume, with references, in first letter to Herbert Levine, VP/GM, Broadcasting Marketing Co., 415 Merchant Street, San Francisco, CA 94111.

Radio Syndication Salesperson: Join a progressive East/West Coast Production Company. Must enjoy talking, selling exciting features and jingle packages. Great opportunity for future growth. Send a letter/resume and salary requirements. All replies confidential. Box B-161.

Broadcast Systems, Inc. is looking for professional sales engineers to represent many of the nation's top equipment manufacturers. Requirements are heavy TV Station Engineering and TV Equipment sales experience. Our compensation plan includes an attractive base salary and a rewarding commission schedule. Expenses are paid. Send resume to BSI, 8222 Jamestown, A-103, Austin, TX 78758 or call 512-836-6114 or 800-531-5232.

HELP WANTED ANNOUNCEMENTS
Live disco deejay to run teen disco at large Maryland ocean front amusement park from mid-May through Labor Day. Will be on-duty at least five (5) evenings per week. Reply in writing only with resume and availability to: J. Fineman, Heinkeen, Fineman & Assoc., PO Box 1318, Salisbury, MD 21801.

HELP WANTED TECHNICAL
TV/Radio Film Engineer—minimum experience 18 months. TV broadcast engineering with operational and maintenance experience in color video recorders, TV camera, audio and video. Will assist Chief Engineer in various technical crew assignments. Good benefits. Salary $14,500. Reply to: Management Personnel Services, 318 W. Cleary, American Red Cross, 18th and D Streets NW, Washington, D.C. 20006.

HELP WANTED INSTRUCTION
Television Faculty: Instructor/Assistant Professor, tenure track, contingent on funding, to start September 1980. Professional background in production, writing and/or broadcast news for growing department with award-winning, on-going production management workshop. Good mix of academic and professional experience required. One to two years terminal degree. Salary competitive. EOE/Affirmative Action/Equal Opportunity Employer.

Television Faculty: Assistant or Associate Professor, fall 1980 opening. Tenure track position. Ph.D./ABD plus teaching and professional experience required. Teach broadcast programming, writing, editing, visual announcing, radio production. March 1 application deadline. Send request for complete details, Dennis Harp, Director of Telecommunications, U. of Texas Tech University, Box 4710, Lubbock, TX 79409. Affirmative Action/Equal Opportunity Employer.

Omega School of Communications offers full and/or part time work for radio, television and First Class FCC License instructors. Also seek maintenance person with electronic training ability. Degree and experience preferred. Apply to Box 11500, Chicago, IL 60611, Telephone 312—321-9400.

WANTED TO BUY EQUIPMENT


Need replacement parts for GE UHF. 30 kW or 50 kW amplifier section. Box B-78.


FOR SALE EQUIPMENT


Amplex TAT58B UHF Transmitter—55 kw. Good condition, $150,000.

GETT570 30KW UHF transmitt—Spare Klystrons. $15,000.

GE PE-400 Color Cameras—Pedestal, Racks, like new, ea $14,000.

GE PE-350 Color Cameras—All accessories, good condition, $7,000.

GE PE-240 Film Camera—Automatic Gain &Blanking, $8,000.

500 Color Camera—Lens, cables, encoder, $8,000.

RCA TK-27A Film Camera—Good Condition, TP 16, $12,000.

Eastman CT-500 Projector—Optical and mag only, $9,900.

Eastman 285 Projectors—Reverse, good condition, ea $5,000.

RCA TVM-1 Microwave—7GHZ, Audio Channel, $1,000.

Ampex 1200A VTR—Loaded with Options, ea $5,000.

Norelco PC-70 Color Camera—16X 200MM lens, $18,000.

Norelco PC-P7 Color Camera—Portable or Studio Use $10,000.

Norelco PC-60 Color Camera—Updated to PC-70, new tubes, $11,000.

New Videotek Monitors—Super quality, low price. New Lenco Terminal Equipment—Fast shipment, 30 Brands of New Equipment.—Special Prices. We will buy your used TV equipment. To buy or sell, call Toll Free 800—241-7878. Bill Kitchen or Charles McHan, Quality Media Corporation. In GA call 404—324-1271.

Audio Carousels: 5 Sonic-mag model 250-RS and 252-RS, 24 position. Now on the air and playing. Also, 2 Houston-Fearless camera pan heads. Priced right for fast sale. Contact: Director Engineering, Donley Media Group, PO Box 550, Las Vegas, NV 89101 or phone 702—385-4241.


Ikegami HLT7A. Excellent condition. Asking $32,500 or best offer. Ms. Moss 301—986-0512.
FOR SALE EQUIPMENT
CONTINUED

Automation System, 18 months old, ABC-Stereo, 4 cassettes, 6 Scully 250s, 5 Beaucart machines, 1 reel-to-reel leasing system with 2 Scully tape machines, 1 English print logging system with Extel printer, cartoon recorder, and CRT encode system, net join, digital clock system. In like new condition. Original cost $75,000. First $55,000 gets it. Station went live. WLOY-FM, Fort Pierce, FL, Barrett Mayer, 305-461-0099.

TRI EA-3 Editor with DDT-1 timer. S2,000 or best offer. Includes time base corrector, S1,200 or best offer. CVS 520 digital time base corrector, S950, or best offer. Contact: National Video Industries, Inc. 15 W. 17th St., New York, NY 10011. 212-691-1200.


1 KW AM RCA BTA-1R. 1962, on-air, excellent condition, SS rectifiers. M. Cooper 215-379-6585.

3 KW FM Visual with Collins 310Z-1 exciter, excellent condition, on air. M. Cooper 215-379-6585.

5 KW AM Gates BCS-5H, on air, spare finals, spare driver deck. M. Cooper 215-379-6585.

Ampex AVR-2 Videotape recorders: Three fully loaded, nearly new VTRs (two with editors), equipped with dropout comp., Autochrom/velocity comp., auto tracking, and full color monitoring, interfaced to CMX-300 system, plus three spare heads. Contact Rod Hall at 213-577-5400.

Andrew Line & Connectors ready for emergency shipment anywhere by air. Broadcast Consultants Corp. 777-866-1 Box 565, Leesburg, VA 22075.


Two G.E. 50 kw AM transmitters. Plenty of new spares including mod, transformer, one Continental, 2 kw air cooled dummy antenna, one Continental 5 and 10 kw AM transmitter, clean. All items in our stock Berto International, 5946 Oaks Dr., Dallas TX 75248, 214-830-3600.

RCA Quad Videotape machines: Two TR-70's, two TR-60's, one TR-61, two TR-22, two TR-5's, one TR-4. In stock, all high-band with heads, some have DCC, Caeve and editors. Call Ivey Communications Corp. 305-423-8299.

Test equipment for sale: In stock, new and used waveform monitors, vectorscopes, color monitors. Choose from Hewlett Packard, Tektronix and Conrac. Call for quote on immediate delivery. Ivey Communications Corporation 305-423-8299.

Houston-Leathes "Colormaster" film processor. Model CM16ME4. In good condition. Has tendency (clutch) drive system. Will use processes ME-4, VN-1, and VNVP from 30-50 feet per minute. Will consider any reasonable offer. Contact News Director, WTOL-TV, PO Box 715, Toledo, OH 43695.

Microwave Associates MA2A transmitter, receiver, antenna, dishes. 2 watts, 2 Gig, range, one audio channel. Solid state. New Life Communication 812-235-6404.

Ikegami HL-77 color camera, Fujinon lens. 150 hours use. TV Sony/Converge EC5-1 editing system. 3M production switcher with Chromakey. 16 input Yamaha console ... 4 track Tascam recorder. Buhl multiplexer/16in Grafex projector. VDS character generator with memory. Miscellaneous video, terminal, audio and production equipment. All in excellent condition. Box B-135.

Audio Pack AA Cartridges. Various lengths, 40 sec. —5.5 minutes. As is; S1,550 in lots of 100, S1,75 in lots of 10. Alan Moore, 618-S52-1885.

Technics SP-10 Turntables —Factory sealed cars, 5750. Check with order, Immediate shipment, freight collect. ADI, Inc. PO Box 9244, Wyoming, MI 49509.

Harris FM-20-H3 transmitter —currently on air —six years old, excellent condition, new final and IPA tubes last month, many spare parts. Replacing with higher power transmitter and lower gain antenna. Send inquiries to Box B-164.

Sony U-matic model VO-2500, record/play w/VHF output, excellent condition. S2,000. Call On-Cue, 412-561-6114 or write Box 982, Pittsburgh, PA 15219.

COMEDY
Free sample of radio's most popular humor service! ON-LINERS. 1446-C West San Bruno, Fresno, CA 93711.

Guaranteed Funniest Hundreds renewed! Freebie! Contemporary Comedy, 5604-B Twininge, Dallas, TX 75227.

Phantastic Punnies — 400 introductory topical one-liners ... S2.00! 1343-B Stratford Drive, Kent, Oh 44240.

MISCELLANEOUS
Artist Bio Information, daily calendar, more! Total personality bi-weekly service. Write (on letterhead) for sample: Galaxy, Box 20093-B, Long Beach, CA 90801, 213-438-0508.

Prizes! Prizes! Prizes! National brands for promotions, contests, programming. No barter or trade ... better For fantastic deals, write or phone: Television & Radio Features, Inc., 188 E. Superior St., Chicago, IL 60611, call collect 312-944-3700.

Custom, client jingles in one week, PMW, Inc. Box 947, Bryn Mawr, PA 19015. 215-525-9873.

RADIO PROGRAMMING

Sports: Spring Training Reports From Florida! Interviews, actualities, voices, etc., will be available. Fill your needs now! Contact: Jerry Borkowski, 10824 South Emerald, Chicago, IL 60628. 312-785-1421.

INSTRUCTION


REI teaches electronics for the FCC first class license. Over 90% of our students pass their exams. Classes begin March 25 and May 6. Student rooms at the school. 61 N. Pineapple Ave., Sarasota, FL 34557, 813-955-6822, 2042 Tidewater Trail, Fredericksburg, VA 22401. 703-373-1441.

Cassette recorded First phone preparation at home plus one week personal instruction in Boston, Atlanta, Seattle, Detroit, Philadelphia. Our 12th year teaching FCC license courses. Bob Johnson Radio License Training, 1201 Ninth, Manhattan Beach, CA 90266 213-379-4461.

San Francisco, FCC license. 6 weeks (1080). Results guaranteed, Veterans Training Approved. School of Communication Electronics, 612 Howard St, SF 94105 415-392-0194.

RADIO
Help Wanted Programming, Production, Others

NEWS/TALK
OPERATIONS DIRECTOR

Major group owned 50 KW giant is seeking an experienced newradio or News/Talk programming professional to design and build direct operations.

The person we seek must have thorough format, knowledge and management experience. Also must possess administrative skills and demonstrate strong leadership capabilities.

Persons in similar positions in our company know of this ad.

Reply in confidence to Box B-129.

EQUAL OPPORTUNITY EMPLOYER, MALE/FEMALE
Help Wanted Technical

**DOUBLEDAY BROADCASTING IS LOOKING FOR A RADIO GROUP CHIEF ENGINEER**

We are a state of the art radio group with some of the finest technical facilities in the business. We have just purchased (subject to approval) our seventh station, in Detroit. We are looking for a top notch person with particular skills in audio processing, design and construction. You must be able to work with our current crop of technical people. You will likely be based in a specific station, with lateral group responsibilities for overall coordination. Some travel required.

Send resume and salary requirements to:
Gary Stevens, President
Doubleday Broadcasting Co., Inc.
Box 9338
Minneapolis, MN 55440
EOE/MF

Help Wanted Management

**MANAGER COMPUTER OPERATIONS**

Individual will be responsible for loading and troubleshooting NOVA series computer utilized in the Network switching operations. Also functions as shift supervisor to operations technicians. Coordinates programming with production personnel and on-the-air talent, interacts with common carriers for incoming audio signals and network distribution. Applicant should possess at least one (1) year of network and engineering management experience. Previous supervisory experience in technical/technical plus micro-processor mini computer experience.

If you are seeking a challenging position in an interesting and exciting business, we invite you to submit resume with salary requirements to:

**MUTUAL BROADCASTING SYSTEM, INC.**
1755 Jefferson Davis Hwy.
Alexandria, VA 22302

Help Wanted News

**NEWS-TALK STATION**

needs leader. New York State.
Box B-177.

Help Wanted Management

**RADIO GENERAL MANAGER "Too Successful"**

Present stations sold for four million dollar gain as result of gross increase of one million in two years with cash flow up proportionately in one of most competitive over radio markets.

Seeking corporate or station management position in radio or allied field as new owners have own executive. Previous experience includes other similar successful radio management positions, some in different geographic areas, controlling work in property acquisitions, budgeting, newspapers, agency and other business and broadcast areas. Detailed knowledge of all aspects of radio.

Still employed but available almost immediately. Resume, references on request. Call (505) 821-9325, or write: Dick McNee, 5308 Knight Road NE, Albuquerque, NM 87109.

Help Wanted Management

**Situations Wanted Management**

**12 years successful general management experience. Broad Radio-TV background. Age 37. Looking for new challenge and opportunity. 517-349-3724.**

**Situations Wanted Management Continued**

**Situations Wanted Anouncers**

**AIR PERSONALITY**

I'm seeking air work at a major-market or prestigious medium-market station. I'd prefer a stable, personality-oriented adult contemporary or top-40 operation. I'm 25, a college grad, with 7 years of experience in different formats (some major-market air work), production, and public relations ... presently at a respected medium-market facility. Let's get in touch — I'll consider each inquiry seriously.

**Situations Wanted Programing, Production, Others**

**TOP MOR PRO LOOKING**

CREDENTIALS: VOICE—one of the best in the business. Humorous, topical, well organized, works close to sales and sponsors, civic minded. Audience: 8-80. Fifteen year pro, dependable, mature, single, stable. Now working in Metro N.Y.C.

If you have the top M.O.R. or Adult Contemporary station in your market, let's talk.

Box B-155

**Help Wanted Technical**

**Help Wanted News**

**Sports Director**

Seasoned professional now available.
Proven No. 1 Network Experience
Ratings puller
Strong air man
Box B-132

**Television**

**Broadcast Engineers**

NBC's Washington D.C. owned radio and TV stations have immediate openings for experienced Broadcast Engineers on both their regular and temporary staff.

We're seeking professionals with at least three years' practical experience, with emphasis on modern broadcast technology. A FCC 1st Class radiotelephone operator's license is preferred.

We offer superior salaries with fully paid benefits. (These are NABET-represented positions). Our work tours are based on a 40-hour, 5-day week, and you must be available for any type of shift work, including weekends.

To apply you must send a resume or letter detailing your work history, in complete confidence to: Personnel, Dept. BM-250, NBC, 400 Nebraska Avenue, NW, Washington, D.C. 20016. We are an equal opportunity employer, and invite response from minority and female applicants.
**Help Wanted Technical Continued**

### TELEVISION TECHNICIAN

Due to baseball telecasting contract, Baltimore television station needs technicians for 6 months employment, approximately March 15 to September 15. Must have FCC 1st class license and technical school education. Send resume to:

Chief Engineer
WMAR-TV
6400 York Rd.
Baltimore, Maryland 21212
E.O.E. M/F

### Local TV Sales Manager

Our need can be your opportunity! We're a well-established independent UHF station in the top 50 seeking a local sales manager with strong "independent" experience.

The person with the right qualifications will step into a bright future with room for much personal growth and financial rewards.

EEO

Reply to Box B-67

### GROUP BROADCASTER

needs assistant to vice president-engineering. Must have leadership experience in television, radio and cable operation. Excellent career opportunity for right applicant. Send resume and references. Equal opportunity employer. Box B-183.

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**Help Wanted News**

### TELEVISION REPORTER

Proven television journalist with drive and professional experience. Resume and tape to Bill Jobes, News Director WTVR TV, Box 11064, Richmond, Virginia 23230. E.O.E.

### NEWS REPORTER/ANCHOR

Top 5 market looking for a rare individual. Someone with aggressive reporting skills but also with a flair for anchoring. We are a top-notch, professional news organization and we are interested only in experienced pros. Send a resume with pertinent information to Box B-159. We'll ask for tapes later. Equal Opportunity Employer.

### SPORTSCASTER

Part-time (weekends). Professional television experience preferred. Expert knowledge of all sports essential. Send resume and tape to: Bill Jobes, News Director, WTVR TV, Box 11064, Richmond, Virginia, 23230. E.O.E.

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**MANAGER VERMONT EDUCATIONAL TELEVISION AN AFFILIATE OF THE UNIVERSITY OF VERMONT**

Nominations and applications are invited for the position of Manager of the Vermont Educational Television Network. The manager is the chief administrative officer of the system with responsibility for administration and planning activities.

Vermont ETV was established in 1966. The system consists of four licensed stations which serve all of the State of Vermont, Southern Quebec including Montreal, and portions of New York and New Hampshire. The system employs approximately sixty staff members and operates with a budget of nearly two million dollars per year.

The system is an affiliate of The University of Vermont, and has studios and administrative offices in Burlington, Vermont. The Manager reports to the Vice President for Academic Affairs of the University.

Candidates should possess at least a bachelor's degree. At least three years of management experience in television are required.

Position is available May 1, 1980. Nominations and applications (including resume) should be submitted by March 7, 1980 to:

Kenneth N. Fishell
Search Coordinator for Manager of VT ETV
Office of Academic Affairs
Waterman Building
Burlington, Vermont 05405

The University of Vermont is an Equal Opportunity, Affirmative Action Employer.
Situations Wanted Management

**PROMOTION MANAGER**
Looking for a new challenge. Experienced in all promotion dept. operations for top 30 stations. Solid management ability plus development of national program promotion. 5 years television experience. Resume and references upon request. Box B-77.

**Situations Wanted News**

**Host/Producer**
for an issue- and personality-oriented nightly inter- view program on medium market PTV station. My in- terviewing is inclusive, intelligent, and interesting, with- out being abrasive. Experienced in membership and on-camera anchor work. Award winning producer. Former radio news director knowledgeable, articulate. I believe in my work. Would like to move to large market as host or anchor in East, South, or Midwest. Box B-134.

**ALLIED FIELDS**
Help Wanted Sales

**ESTABLISHED BROADCAST BROKERAGE FIRM HAS OPENING FOR NEW YORK CITY OFFICE**

Qualifications are: must be sales-oriented, ten years in the broadcasting industry with either an Outstanding management record or ownership experience. Applicant should aspire and make effort to earn in excess of $100,000 annually. Successful applicant will be trained at our expense. Mail resume to Box B-146.

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**SALES ENGINEER AREA MANAGER**

AM & FM transmitters, RF equipment, Rockwell International, Collins Broadcast Products. Dallas, Texas, has a unique opportunity for a Sales Engineer with 5 or more years of experience in international sales in broadcasting for AM and FM equipment.

The individual we seek must have either a BSEE or equivalent sales experience in analyzing, promoting and selling broadcasting equipment. Must be fluent in Spanish and willing to travel frequently to Latin America. This position commands a high salary plus attractive commission plan in addition to a full range of company-paid benefits, including pension and savings programs.

We are an equal opportunity employer. Minorities, women and handicapped are encouraged to apply.

If you meet the high standards we require and are ready to enter into a rewarding career, please submit your resume to:

Professional Staffing 2003
Collins Transmission
Systems Division
Rockwell International
M/S 433-100, ccu 465
P.O. Box 10462
Dallas, Texas 75207

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**MARKETING Development, Expansion, Growth**

All three words describe the present direction of Holiday Inns, Inc. and all three words bring to mind an exciting image. Holiday Inn hotels are now a nearly 3 billion dollar brand. Our Marketing Division has been able to increase consumer preference and enhance guest satisfaction continually through the introduction of innovative and aggressive programs and services. To support this product/program development we need:

**DIRECTOR/G.M. HI-NET**

HI-NET Communications, Inc. is a new satellite telecommunications company which will shortly operate the largest satellite reception network in the world. Initial responsibilities will be to develop the HI-NET system for in-room entertainment and conferences, with long range responsibilities to develop this communications tool into a significant product improvement and profit center for Holiday Inns, Inc.

Beyond being an excellent marker, you will need to have legal, technical and financial skills.

**DIRECTOR NATIONAL ADVERTISING & PROMOTION**

Responsibilities will be to organize and direct the development, testing and execution of all the advertising and promotion activity toward consumers, corporations and travel intermediaries. To generate maximum demand for Holiday Inns lodging from each. You will need to have top ability in motivating creative people while being highly creative personally.

Qualifications: Requirements common to both positions are at least 8 years successful marketing management experience. Part of that experience must have been gained in a sophisticated, research-based major packaged goods company such as P&G, with demonstrated success thereafter. You should have an advanced degree, understand strategic marketing disciplines, be creative, and a good planner, an initiator, and seller of your programs.

Build your own challenges by helping us increase our leadership position in a dynamic, changing and competitive industry. Send your resume with salary history to:

B. PARNELL
HOLIDAY INNS, INC.
Hotel Group Personnel
3796 Lamar Avenue, 3rd Floor, Memphis, TN 38118
Equal Opportunity Employer M/F/H

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Rockwell International
...where science gets down to business
Help Wanted Technical
QUALITY CONTROL TRANSMISSION ASSISTANT SHOWTIME

Showtime Entertainment, has an opening for a Transmission Quality Control Assistant in Northern New Jersey at Vernon Valley. This individual will monitor programming being transmitted to cable subscribers and provide detailed analysis of day-to-day operational activity.

We are seeking someone with studio operations experience including studio switching techniques. Basic knowledge of VTR technology. Qaud experience is helpful. Must be available for rotating shifts—work 8 hours per day, five days per week, between the hours of 5PM and 4:30AM with heavy overtime required.

This is an excellent opportunity for a Junior individual to join a rapidly-expanding communications company.

Send resume, including salary requirements, to:

SHOWTIME

Department QC
1211 Avenue of the Americas
New York, New York 10038

Equal Opportunity Employer M/F

LEGAL NOTICE

The Incorporated Village of Lynbrook, Town of Hempstead, County of Nassau, State of New York, is requesting proposals for a cable communication franchise. The legal boundaries of the Incorporated Village of Lynbrook shall constitute the authorized franchise area so that all residents of the Incorporated Village of Lynbrook may avail themselves of the service. Copies of the Request for Proposals may be obtained from the undersigned. Proposals shall be made in writing in the form required in the Request for Proposals and shall be received by the Village Clerk no later than 3:00 p.m. on March 19, 1980. All applications received in response to the Request for Proposals will be available for inspection during normal business hours at the Village Clerk's Office, Village Hall, 2 Columbus Drive, Lynbrook, New York, commencing March 20, 1980.

Joseph M. Vitelli
Village Clerk
Inc. Village of Lynbrook, NY 11563
(516) 590-6300
Date: Feb. 18, 1980
Lynbrook, New York

NOTICE OF AVAILABILITY OF AN INVITATION FOR APPLICATION FOR A CABLE COMMUNICATION FRANCHISE

The City of Barnesville, County of Clay, Minnesota, invites application for a cable communication franchise. An application shall be completed and submitted in accordance with the system design and services as specified in the "Invitation for Application," both of which are available from the undersigned. Applications will be accepted until 7:30 p.m., April 7, 1980. All applications received will be available for public inspection during normal business hours at the City Clerk's Office, Barnesville, Minnesota. Each such application shall be accompanied by a $25.00 nonrefundable filing fee payable to the City of Barnesville.

David J. Pederson
City Clerk-Treasurer
PO. Box 295
Barnesville, MN 56514
(218) 354-2292

Radio Programing

LUM and ABNER
5 - 15 MINUTE PROGRAMS WEEKLY
Program Distributors
410 South Main
Jonesboro, Arkansas 72401
Phone: 501-972-5884

Employment Service

TV/RADIO PERSONNEL
ARE YOU LOOKING?
WE'RE RECRUITING AGAIN

We're recruiting nationally for Fee Paid Jobs in Radio/TV Sales, Management, News, Engineering, Talent, and Production.

Resumes to:

the Associates
Media Career Consultants
4821 S. Sheridan
Suite 209
Tulsa, Oklahoma 74145

R. D. HANNA COMPANY
BROKERS • APPRAISERS • CONSULTANTS
5944 Luther Lane, Suite 505 • 8340 East Princeton Avenue
Dallas, Texas 75225 • Denver, Colorado 80237
(214) 698-1022 • (303) 771-7675

Employment Service Continued

BROADCASTER'S ACTION LINE

The Broadcasting Job you want anywhere in the U.S.A.
1 Year Placement Service $40.00
Call 812-889-2077
R 2, Box 25-A, Lexington, Indiana 47138

Wanted To Buy Stations

Investor group

wants to buy radio stations ... FM, AM, combo, all markets, major, medium, and small ... funds available ... call 214-423-5618 or write Box 576, Plano, Texas, 75074 ... principals only.

For Sale Stations

AM/FM - CATV - TV
CURRENT INVENTORY
SHERMAN and BROWN ASSOC.
 MEDIA BROKER SPECIALISTS
(305) 371-9335 (904) 734-9355
GORDON SHERMAN
1110 Brickell Ave.
Suite 430
Miami, Fla. 33131
ROBERT BROWN
P.O. Box 1586
Deland, Fla. 32720

THE KEITH W. HORTON COMPANY, INC.
P. O. Box 948
Elmira, N.Y.
14902
(607) 733-1138
Brokers and Consultants to the Communications Industry
For Sale Stations Continued

H. B. La Rue, Media Broker
West Coast:
44 Montgomery Street, 5th Floor, San Francisco, California 94104
(415) 434-1750
East Coast:
500 East 77th Street. Suite 1909, New York, NY 10021
(212) 288-0737

RADIO STATION
AM-FM combination in one of the nation's top 75 markets. 47,000 watts.
Daytime, Night, AM, FM, TV. Top of the line equipment.
 twelve full-time employees. 

FOR SALE
WMIN AM Maplewood, MN. 
Sub. St. Paul
Contact O.B. Borgen
Phone 507-765-3856

LARSON/WALKER & COMPANY
Brokers, Consultants & Appraisers
213/828-0385
Suite 214
11881 S.W.
Vicente Blvd. Island Ave. N.W.
Los Angeles, CA. 90049 Washington, D.C. 20038

MILTON O. FORD & ASSOCIATES
MEDIA BROKERS—APPRAISERS
'Specializing in Sunbelt Broadcast Properties'
5050 Poplar, Suite 161, Memphis. Tn. 38157

For sale:
E. Texas full-time AM, $600,000, terms, write Box B-140.

Ralph E. Meador
Media Broker
AM, FM TV, Appraisals
P.O. Box 36
Lexington, Mo. 64067
Phone 816-259-2544

To receive offering of stations within the areas of your interest, write Chapman Co., Inc., 1835 Savoy Dr. N.E., Atlanta, GA 30341

For Sale Stations Continued

CHAPMAN ASSOCIATES
Media Brokerage Service

STATION CONTACT
S Small AM $180K SOLD Bill Chapman (404) 458-9226
W Small AM $225K $65K Ray Stanfield (213) 363-5784
Plains Small AM $305K Cash Peter Stromquist (216) 728-3003
W Small AM $310K Terms Bill Whiteley (214) 397-2303
NW Small AM/FM $625K Terms Jim Mackin (312) 323-1545
S Metro Profitable $700K $203K Bill Hammond (214) 387-2303
W Metro FM $2300 29% Ray Stanfield (213) 363-5764

To receive offering of stations within the areas of your interest, write Chapman Co., Inc., 1835 Savoy Dr. N.E., Atlanta, GA 30341

For Sale Stations Continued

H. B. La Rue, Media Broker
West Coast:
44 Montgomery Street, 5th Floor, San Francisco, California 94104
(415) 434-1750
East Coast:
500 East 77th Street. Suite 1909, New York, NY 10021
(212) 288-0737

RADIO STATION
AM-FM combination in one of the nation's top 75 markets. 47,000 watts. Daytime, Night, AM, FM, TV. Top of the line equipment. twelve full-time employees. 

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Lexington, Mo. 64067
Phone 816-259-2544

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Elizabeth Shriver, general counsel for PBS, named VP. Gene Swanzy, director of operations, named VP-operations.

Orin McDaniel, general manager of WCFL(AM) Chicago, named VP.

Maury Farrell, general manager of WACD(AM) Alexander City, Ala., and former general manager and sales manager of WYAY-AM Columbus, Ga., joins WHHN(TV) Dothan, Ala., as VP-general manager.

Ed Hutchings, general manager of KTEC(TV) Rochester, Minn., named VP.

Kenneth Taisbord has resigned as VP and general manager of WWHT(TV) Newark, N.J. Future plans were not announced. He formerly was director of advertising and creative services, WMJ(TV) Milwaukee.

Wyatt Thompson, general sales manager, WEZR(FM) Washington, named general manager.

Robert W. Allen, general sales manager and associate general manager, WKTU(AM) Miami, joins wXFM(FM) there as VP-general manager.

Bob Carolin, general manager of WHEN(AM) Syracuse, N.Y., elected VP of licensee, Roy H. Park Broadcasting of Syracuse.

Phillip Zeni, sales executive, NBC, Chicago, joins KAYI(AM)-KLPQ(FM) Little Rock, Ark., as general manager.

Kym Grinnage, assistant station clearance representative. Sales services, NBC-TV, New York, named manager of affiliate relations operations.

Meredith Woodward, account executive, Major Market Radio, New York, joins NBC there as manager of affiliate relations for NBC Radio and The Source.

George Hiltzik and Stephen Stander, assistant general attorneys for NBC in New York, named general attorneys.

Gerard Petry, administrator, news business affairs for NBC-owned KNBC(TV) Los Angeles, named director of cost verification group, NBC, Los Angeles. Dan Sass, in labor relations and compensation with NBC in Washington, named director of personnel and labor relations for NBC in Chicago, which includes WMAS-AM-TV and WQQX(FM).

Bob Korum, sales manager, KULR-TV Billings, Mont., named station manager and general sales manager.

C. David Whitaker, general sales manager, WGHN-TV High Point, N.C., assumes additional duties as station manager.

Darrel Clark, with WTS(AM) Hanover, N.H., named station manager.

Beverly J. Land, VP of Northern Cablevision, cable franchise holder for Minneapolis and subsidiary of Storer Broadcasting, named VP for corporate development for Storer’s cable communications division, Miami.

Edward McGuire, former chancellor of board of higher education for Commonwealth of Massachusetts, and associate in education at graduate school of education, Harvard University, Boston, named VP for corporate development for Comcast Corp., Philadelphia. He will head company’s cable franchise application efforts.

Roger Pierce, in charge of developing Spokane, Wash., system for Cox Cable Communications, Atlanta, named regional manager for Mid- west region and VP-general manager of Cox Cable of Tidewater, which serves Norfolk, Virginia Beach and Portsmouth, Va.

David Dreilling, member of Viacom International’s law department, New York, named associate general counsel responsible for Viacom Enterprises and Showtime, pay programming subsidiary. Henry Schleiff, also member of law department, named assistant general counsel in charge of communications section, responsible for cable and broadcasting legal activities of Viacom. Roger Kirkman and David Meyer, also in legal department, named assistant general counsel. Kirkman will be responsible for Showtime, and Meyer for corporate legal matters.

Allen Black, director of personnel for Madison Square Garden Corp., New York, joins Viacom as associate director, compensation and employee relations. Lisa Linzer, personnel representative for American Hospital Supply Corp., joins Viacom as employee relations specialist.

Surely in a class by herself.

SHERLEIGH BARISH. Executive recruiter. The best there is, because she’s been doing it longer and better. Television news is her specialty: Anchors, reporters, meteorologists, sportscasters, news directors and news producers. Call her.

BROADCAST PERSONNEL, INC. 527 MADISON AVENUE NEW YORK CITY, 10022 (212) 355-2672
succeeds Mihill as senior VP-management supervisor. James Porcarcelli, associate media director, elected VP Terry Vornmark, writer for Albert J. Rosenthal in Chicago, joins DM&M in St. Louis as writer. In Los Angeles office of DM&M, Jack Kornahrens, who has been account executive with Metromedia, joins DM&M as VP and member of management committee.


Suzanne Bradt, Patricia Cilckener, Nan Ewart, Karen Haring and Carol Lacey, research supervisors, Leo Burnett Co., Chicago, named associate research directors.

Joel Margulies, former graphic designer, advertising & promotion staff, CBS-TV New York, joins Hecht, Higgins & Peterson, New York, as senior-copy director. Patricia Pancor, copywriter/producer, Homer & Durham Advertising, New York, joins HH & P there as copywriter.

Lawrence Rodgers, former president of Red/Com Advertising/Marketing, Chicago, joins Advertising International, Hollywood, Fla., and will be involved with account management and supervision of broadcast production.

Marjory Joseph, from Scali, McCabe, Sloves, New York, and Sheri Carlston, from Creamer, join Kenyon & Eckhardt, Boston, as media buyers.

Bill Barker, advertising manager for Popel Brothers, mail-order firm, joins Robert L. Cohn Advertising in Northbrook, Ill., as associate media director.

Thomas Bland, account executive, Lord, Sullivan & Yoder, Marion, Ohio, named VP-client services. John Brinkerhoff, associate creative, named creative director-copy. Bill D. Wright Jr., copy department manager, named VP.

Joseph M. Bilotta, VP-Eastern regional manager, Buckley Radio Sales, New York, named executive VP and general manager. Mel Trauner, VP and director of research, appointed senior VP.

Dave Recher, VP-Midwest region for Eastman Radio, based in Chicago, named senior VP.

Tony Miraglia, VP of Eastman Radio network, New York, joins newly formed Major Market Radio network there as VP-manager.

Ingrid Morgan, formerly with Torbit Radio, New York, joins New York sales staff of Blair Radio.

Shearon Grierson, assistant director of client services, Air Time, New York, named director of client services.

Jodi Dore, local sales manager, WDAF-TV Kansas City, Mo., named general sales manager, succeeding Randy Smith, who was named general manager of co-owned WATA-TV Philadelphia (Broadcasting, Feb. 11).

Bruce Baker, former general sales manager of WREX-TV Charlotte, N.C., named general sales manager of WMBG-TV Birmingham, Ala.

Claire Stoddard, presentation writer for sales development, ABC-TV, New York, named manager of special projects, sales development.

Peter Sang, who owned production company in New York specializing in photography, joins WNBC-TV there as manager of advertising.

Joseph Hildebrand, VP of sales for Detroit office of Mutual Broadcasting System, joins RKO Radio Network as manager of its newly opened Detroit sales office.

Jon Hirshberg, sales manager, WEEA-AM Boston, named director of sales, succeeding Michael Ewing, who was named New York sales manager for co-owned CBS Radio Spot Sales (Broadcasting, Jan. 28).

James Butler, local sales manager, WGBS-AM Miami, named general sales manager for WGBS and co-owned WLYF-FM there. Linda Scott, local sales manager, WLYF, named sales manager for WGBS-WLYF.


Larry Gorlick, account executive, WEIZ-FM Memphis, named senior account executive.

Sandy Scafone, assistant sales manager, KTWN-FM Minneapolis, and Keith Meyer, account executive, WLW-FM Cincinnati, join KZZX-FM Albuquerque, N.M., as account executives.

**Programming**

Robert L. Friedman, senior VP and adviser in all operations of Columbia Pictures, Los Angeles, named president of domestic distribution unit. He succeeds Norman Levy who resigned.

Kathrin Selz, director, movies and novels for television, East Coast, ABC Entertainment, named VP development, theatrical films, CBS Entertainment, New York.

Karen Moore, manager of development for Cypress Point Productions, joins Paramount Television, Hollywood, as director of dramatic development.

Murray Oken, Western division manager, United Artists Television, Los Angeles, joins Trident Television Associates, distribution company in New York and Los Angeles, as VP-domestic sales, based in Los Angeles.

Joe Valorlo, producer, writer and reporter for ABC-TV, New York, joins Entertainment and Sports Programming Network, Bristol, Conn., as director of program planning and development.

Nancy Hamilton, manager of studio operations, MetroTape West, Los Angeles, named director of operations. Tanya Hubeiner, unit manager, named production manager.

Leslie Easterling, marketing specialist for Commonwealth of Kentucky, and formerly with WWKY-TV Lexington, Ky., joins Storer Cable TV, Sarasota, Fla., as programming coordinator.

John Kahn, president and owner of marketing firm, Markahn, joins Petersen Productions, San Diego, as Eastern regional manager-TV. He will market company's Total Image Concepts.

Herman Ley, from KMOX-TV St. Louis, joins KPLR-TV there as production sales manager, involved with selling videotaped production capability of KPLR-TV Productions.

Gordon Acker, director of program operations, KMCH-TV Denver, joins KIRO-TV Seattle as director of programming.

Diana Demron, anchor, and talk program host, WCX-TV Miami, joins KXTV(TV) Sacramento, Calif., as co-host of PM Magazine.

Dwayne Stephens, former studio operations manager for Warner Cable's Qube system in Columbus, Ohio, joins WCPD-TV Cincinnati as production manager.

J. Parker Antrim, air personality, WLCOL(AM) Columbus, Ohio, joins KCBS-FM San Francisco in same capacity. Jim Bridger, announced, KREM-AM-FM Spokane, Wash., joins KCBS-FM as weekend air personality.

Marysue Gaudio, associate producer of morning program on WWY-TV Cleveland, named producer. Gail Gardner Newman, former radio and television publicist with MacMillan Publishing in New York, joins WWY-TV as associate producer of program. Kim Storer, graduate, Kent State University, Kent, Ohio, joins WWY-TV as production assistant.

Jay Douglas, operations director, WSCU(AM) State College, Pa., joins KDAO(AM) Marshalltown, Iowa, as program director.

Bruce Marr, news and program director, KABCM(AM) Los Angeles, joins KVTI(AM) Seattle as operations manager.

Lori Evans, director of promotion and marketing, National Association of Educational Broadcasters, Washington, joins Maryland Center for Public Broadcasting in Owings Mills, as executive producer of AM Weather.

Daniel Stiles, producer-director, WPWM-TV Pittsburgh, joins WCN-TV Minneapolis as director.

Bob Hilebichuk, engineer, KVOS(AM) Bellingham, Wash., named producer-director.

Javier Alvarez, who worked on freelance basis for Video Tape Enterprises of Hollywood as stage manager and assistant director, joins noncommercial WJSL-TV Columbus, Ohio, as production manager.

Mark Collier, producer-director at noncommercial KBUX-FM Provo, Utah, joins noncommercial KETC-TV St. Louis in same capacity.

Eric Margolis, programming assistant, WFXP-FM New York, joins WSAF-FM Cincinnati as music director.

Ted Carson, from KBXE(AM) Houston, and Scott St. James, from KILIT(AM) Houston, join KAUM(AM) there as air personalities.

Flynn Hanners, air personality, KNOW(AM) Denver, assumes additional duties as production director.

Tom Cuddy, air personality and music director, WARA(AM) Attleboro, Mass., named program director.

Scott McCullough, former editor-camera man, WJBR-TV Detroit, named cinematographer in programming department of WNNX-TV Boston.

Bob Pollock, news and sportscaster and talk show host, WMPL-AM-FM Hancock, Mich., named sportscaster and head of sports promotion for KFMI(AM) Columbus, Mo.

Doug Olson, former announcer with WZFE(AM) Washington, joins KXJY-AM-FM Albuquerque, N.M., in same capacity.

Mary Shaver, research director and guest coordinator, WKAT(AM) Miami, joins WOOD(AM) there as programming assistant.

Broadcasting Feb 18 1980 204
News and Public Affairs


Bob Davis, executive producer of 6 p.m. news, wmbc-TV New York, named news manager, succeeding Jeff Rosser, who joined wbz-TV Boston as news director (Broadcasting, Jan. 21).

Gerard Harrington III, night editor, Independent Television News Association, New York, named managing editor, responsible for determining and coordinating news coverage sent to ITNA subscribers.

Don Harness, formerly with krkn-TV San Francisco, and most recently owner of Bighorn Canyon (Wyo.) Boai Tours, joins kulk-TV Billings, Mont., as news director and anchor of 5:30 p.m. news.

Roger Allan, news director, wbrk(RFM) Boston, named director of public affairs and news. Ed Walsh, morning anchor, assumes additional duties as news manager. Joe Morgan, public affairs director, named morning reporter.

Nancy Palmer, broadcast operations manager, wcix-TV Miami, joins wplg(AM) there as newsroom operations manager. Connie Hicks, anchor, wktv(TV) Miami, joins wplg as midday co-anchor and general assignment reporter. Wyatt Andrews, Nashville, joins ksdk(TV) St. Louis, as general assignment reporter. Chris Clackum, general assignment reporter, wstv-Columbia, S.C., assumes additional duties as state government and investigative reporter. Gary Matttlingly, weekend anchor and reporter, wspa-TV Spartanburg, S.C., joins wstv as general assignment reporter. Grace Pearman, from University of South Carolina, Columbia, joins wstv as video editor.

Stu Kellogg, reporter and weatherman for wkrg-TV Mobile, Ala., joins walh-TV there as assistant news director.

Jane Wallace, general assignment reporter and host of local public affairs program, kbtv(TV) Denver, joins wmbc-TV New York as general assignment correspondent.

Harry Sivas, reporter-anchor with wbz-AM-FM Boston, named investigative reporter for co-owned wbz-TV there.

Don Dare, Broward County, Fla., bureau chief for wcix-TV Miami, and Phyllis Armstrong, general assignment reporter, wmc-TV Memphis, joins ksd(TV) St. Louis as general assignment reporters. Aaron Mermeinstein, senior reporter, wcst-TV Nashville, joins ksd(TV) St. Louis as special features reporter. Paul Macheshky, nighttime assignment editor, ksd, named ENG coordinator for live coverage.


Chris Conanglia, from production and public affairs position with wcfn(AM) Boston, and anchor, producer and writer for wcst-TV Worcester, Mass., where he worked concurrently with wjs, joins wtev(TV) New Bedford, Mass., as anchor of 6 and 11 p.m. news. Maggie Hickey, reporter with wtev named co-anchor of 6 and 11 p.m. news and host of public affairs program. Keith Eichner, from wcit(TV) Min- neapolis, joins wtev as chief meteorologist on 6 and 11 p.m. news. Bradford Field, operational and media meteorologist at Weather Services Corp., Bedford, Mass., joins wtev as meteorologist.

David Roberts, production assistant, wdiw(TV) Detroit, joins wtev-TVG Saginaw, Mich., as reporter.

Kathy Slaughter, associate producer of Live at 6 on ktrk(TV) Houston, named senior producer.


Chris Cucklew, general assignment reporter, wstv-Columbia, S.C., assumes additional duties as state government and investigative reporter. Gary Matttlingly, weekend anchor and reporter, wspa-TV Spartanburg, S.C., joins wstv as general assignment reporter. Grace Pearman, from University of South Carolina, Columbia, joins wstv as video editor.

Cyrus Calhoun, graduate, Florida A&M Uni- versity, Tallahassee, joins wlnk-AM-FM Fort Myers, Fla., as anchor and reporter.

Suzanne Shaw, former information editor for American Soybean Association, joins wbbw-AM-FM Topeka, Kan., as farm editor.

Lisa Brown, student, University of Texas, El Paso, named news and public affairs director for noncommercial kxfem(TV) El Paso.

Kenneth LaBrod, disco announcer in Springfield, Mass., assumes additional duties at wnus(AM) there as evening reporter and weekend anchor.

Don O'Shea, news director, wroq(AM) Greensboro, N.C., joins news staff of wbig(AM) there.

John Adkins, former producer-director for kold-TV Tucson, Ariz., named director of 6 and 10 p.m. news for kool-TV Phoenix.

Kathy Banks, with wbz-TV Detroit, named community affairs coordinator.

Jeffrey Clarke, former producer-director for noncommercial wth-AM Madison, Wis., joins noncommercial kkrk(TV) St. Louis as public affairs manager.

Dave McLoughlin, weekend meteorologist for wyyw(TV) Tampa, Fla., joins wbao-TV Orlando, Fla., as chief meteorologist. Cindy Scott, student, Rollins College, Winter Park, Fla., named weekend assignment editor-producer for wbao-TV.

Pete Petrashek, from new photography department of wyyw(TV) Omaha, named to newly created position of head of film and tape editing.

Barbara Walters, ABC News correspondent, received National Headliner Award of National Conference of Christians and Jews for her efforts to eliminate prejudice and for her contributions to journalism during dinner sponsored by Conference’s Florida region in Miami on Feb. 2.

Rolanda Ames-Taylor, community affairs assistant, kety(TV) Omaha, named public service director. Barbara Montini-Scidion, graduate, Kent State University, Kent, Ohio, joins kety as community affairs producer.

Jerry Miller, news director, noncommercial wemh(TV) Durham, N.H., joins kwtv(TV) Salt Lake City as producer of weekly news magazine show.

June Sandra Moore, former reporter for Newtown Bee News, Newton, Conn., joins wwtz(AM) Waterbury, Conn., as newscaster.

Faith Middleton, former editor in chief of Connecticut magazine, joins noncommercial wpsb(AM) Middlefield, Conn., as New Haven, Conn., bureau chief.

Hatti Jackson, program coordinator, wxia-TV Atlanta, named director of community affairs.

Cynthia Biedermann, from xkda-FM Sacramento, Calif., joins ktxl(TV) there as community services director.

Peter Traynham, cinematographer-editor, Panorama Productions in Baton Rouge, joins wvu(TV) New Orleans as news photographer.

Promotion and PR

Barry Chernin, in publicity department of MCA TV, Los Angeles, named West Coast publicity director.

Thomas P. Furr, manager of advertising and promotion and director of on-air promotion, wila-TV Washington, joins wxzy-TW Detroit as director of creative services.

Nancy Neubauer, public information associate with Corporation for Public Broadcasting, Washington, joins Public Broadcasting Service there as associate director of publicity.

Andrea Duggan, administrative assistant to director of advertising and promotion at wmac-TV Boston, named publicity coordinator.

Kay Cushing, account supervisor, Ketchum

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Broadcasting

The newswse of broadcasting and allied arts

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State __________________________

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Technology

William J. Weisz, chief operating officer of Motorola, Schaumburg, Ill., named vice chairman of board. John F. Mitchell, executive VP and assistant chief operating officer, named president and continues as assistant operating officer.


Sherman Miller, VP of marketing for Comtech Antenna Corp., Florida-based subsidiary of Comtech Telecommunications Corp., named VP and chief operating officer.

Philip Cunningham, district manager, Western region, RCA Sales Corp., named VP, Southern region, based in Atlanta.

Ray McMillan, with KENS-TV San Antonio, Tex., named director of engineering for licensee, Harte-Hanks Television Group. He will be responsible for its four stations.

Ronald Wells, sales representative and regional sales manager for Pacific Belting Industries, Los Angeles, joins Lenco, electronics division, Jackson, Mo., as Western regional manager, based in San Jose, Calif.

Donald Reynolds, product manager for Communication Systems, Salt Lake City, joins Orrox Corp., Santa Clara, Calif., as product marketing manager.


Jaime Fraile, production supervisor, noncommercial station, El Paso, Tex., named engineering assistant.

Gregory Dzubay, product manager of broadcast professional audio products group of Telex Communications, Minneapolis, named sales manager of group. Frank Olson, who has been store manager at various Olson Electronics stores across U.S., succeeds Dzubay. D. Stephen Lichtenauer, formerly in sales and management positions with Turner in Cedar Rapids, Iowa, joins Telex in newly created position of OEM sales manager.

Stanley Gerendasy, director of applications and sales, and senior research associate at Cable Television Information Center of Urban Institute, Washington, joins National Capitolion Institute, Falls Church, Va., as director of engineering and development.

Mary Briere, night manager of operations, Vidtronics, Hollywood, named manager of customer services. Tom Jones, assistant manager of scheduling and operations, Glenn Glenn Sound of Hollywood, joins Vidtronics as sales representative.

Ronald F. Jones, key account executive, Magnavox CATV, Manlius, N.Y., named national sales manager. He succeeds James P. Duffy who has been named manager of customer services. Norman Hamlett, from Carrier Transicold Co., Syracuse, N.Y., joins Magnavox as materials planning manager.

Richard Schrader, from Bunker Ramo in Endicott, N.Y., joins Magnavox as manager of human resources.

John Lund, sales training and development manager, Belden Corp., Richmond, Ind., named Western field sales manager, based in Irvine, Calif. James Sopp, field sales representative for division in San Jose, Calif., succeeds Lund.


Robert Way, manager of applications engineering, Siecor Optical Cable, Horseheads, N.Y., joins Augai, Attleboro, Mass., as manager of fiber optics technology.

Michael Peyton, internal auditor and business development officer, Woodland Bank of Tulsa, Okla., and Cecili (Jack) Riley, regional technician for Tulsa Division of Televised Instruction for Oklahoma State Regents for Higher Education, joins United Video, Tulsa, as satellite and microwave project engineers.


J. Mack Parkhill, in sales and marketing area with Channel Master, Ellenville, N.Y., named national sales manager for company's pay television electronics division.

Allied Fields

Stuart Bedell, attorney in broadcasting, facilities division and renewal and transfer division of FCC, Washington, named chief of transfer branch, renewal and transfer division of Broadcast Bureau. James Green, senior staff consultant, Department of Energy, named chief of policy analysis branch, policy and rules division of FCC. William Hassinger, who has been in Los Angeles Field office of FCC, named engineering assistant to chief of Broadcast Bureau.


Meg O'Brien, group manager, and Dan McKillen, analyst, both in Nielsen Television Index data applications department, New York, named client service executives for Nielsen Television Index.

Mark Thomas, Southern regional sales manager with GTE Sylvania Cable Television division, joins Communications Equity Associates, Tampa, Fla., investment banking firm specializing in cable television, and will work in brokerage division.

Deaths

John E. Kucera, 68, VP in charge of network TV at Ted Bates & Co., New York, until his retirement in 1972, died Jan. 31 in Greenwich Hospital, after suffering with emphysema. He had been with Bates for 16 years and earlier had served in programing posts with NBC-TV and now defunct Milton Biow Co., New York. There are no immediate survivors.

James Murray, 70, producer of animated TV commercials, died Tuesday (Feb. 5) of respiratory ailments in Southhampton, N.Y., hospitalized. Murray worked on the Peabody and Sylvia awards and three Art Directors Guild Trophies for commercials he produced. He is survived by his wife, Katherine; son, James, and daughter, Virginia Ingle.

Paul Blaine Parks, 87, retired newscaster for Voice of America, Washington, died at his home in Arlington, Va., Jan. 23. He joined VOA in 1942, its first year of operation when it was under Office of War Information. Parks retired in 1962 but continued to work on special assignments until 1975. Survivors include his wife, Margaret.

## Stock Index

**Broadcasting**

<table>
<thead>
<tr>
<th>Exchange and Company</th>
<th>Closing Turn. Feb. 12</th>
<th>Closing Wed. Feb. 6</th>
<th>Net Change in Week</th>
<th>Percent Change</th>
<th>P/E Ratio</th>
<th>Market Capitalization (1,000,000)</th>
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<tr>
<td>A. Adams-Russell</td>
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<td>L. Tafft</td>
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<td>7.65</td>
<td>0.85</td>
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**Broadcasting with other major interests**

- A. Adams-Russell
- A. Affiliated Pub.
- A. Rice
- J. Treadwell
- A. NBT
- A. Wirtz
- A. S. Howard
- A. Storer
- L. Tafft

**Electronic-Manufacturing**

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<th>Exchange and Company</th>
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<th>P/E Ratio</th>
<th>Market Capitalization (1,000,000)</th>
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<td>A. CCA Electronics</td>
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<td>1.88</td>
<td>131</td>
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<td>Avocado</td>
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<td>42 1/4</td>
<td>-1 1/2</td>
<td>17.78</td>
<td>1.88</td>
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<td>A. Entron</td>
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<td>+ 1/2</td>
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<td>A. Microwave</td>
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<td>1.88</td>
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<tr>
<td>A. Zenith</td>
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<td>-1 1/2</td>
<td>17.78</td>
<td>1.88</td>
<td>131</td>
</tr>
</tbody>
</table>

**Notes:**

- O-American Stock Exchange, B-Boston, M-Midwest, N-New York, P-Pacific, O-over the counter (bid price shown, supplied by Shearson, Hayden Stone, Washington). P/E ratios are based on earnings per share for previous 12 months published by Standard & Poor's or as obtained by Broadcasting's own research.
- Earnings figure are exclusive of extraordinary gain or loss. Footnotes: *Stock did not trade on given day, price shown is last traded price. **No P/E ratio computed. Companies reported no net loss. ***Stock split. ****Closing price Feb. 11, +Stock traded by price less than 12.5 cents.
WSPA
South Carolina's First Radio Station Celebrates Its 50th Anniversary

At 7 p.m. on February 17, 1930, WSPA initiated local radio service for the populous Spartanburg — Greenville Piedmont — Carolina area. On March 29, 1941, WSPA joined the CBS Radio Network — an affiliation which continues to this day. WSPA pioneered FM in South Carolina: WSPA-FM dates from August 29, 1946 and was the first station in the Southeast to broadcast in stereo (1961). WSPA-TV signed on April 29, 1956; it was South Carolina's first station with live, local color (1966).

WSPA enters its second half-century pledged to continue its community involvement and outstanding programming which have contributed to the success of its first 50 years of service to the nation's 65th metro radio market (Arbitron, 1979).
Gingold: first and foremost a programmer

It may be a long way from the Pacific Northwest to the Big Apple. But Chuck Gingold has the programming perspective to close the distance.

Since he moved from KATU(TV) Portland, Ore., in November to take over the programming helm at the ABC-TV O&O in New York, Gingold's world is considerably different and yet remarkably the same. His first assignment at WABC-TV essentially is to keep doing what he was doing in Portland: "to develop new, hopefully innovative" local programming.

It's a goal that Gingold knows not only locally in New York or Portland but across the industry in his other job as president of the National Association of Television Program Executives. And as NATPE chief, Gingold presides this week in San Francisco over a conference in large part addressing just that directive.

Only a few months into the programming traces at WABC-TV, Gingold is too new in New York for appraisal. But having come from a station that offers 10½ hours per week of locally produced programs beyond news, his reputation precedes him.

The line they had for him in Portland, he jokes, was that "Gingold has 10 flaky ideas but watch out for number 11." Viewers have watched, and so have his professional peers.

Town Hall, a weekly public-affairs program he helped develop at KATU, providing an issues-area for 100-200 people in the studio audience or on location, brought KATU NATPE's own Iris award, and others from San Francisco State, the Associated Press, Sigma Delta Chi and the Oregon Association of Broadcasters.

Among other shows from Gingold's former programming department are the daily AM Northwest, Sunday Morning (a 90-minute magazine born before CBS News's current effort of the same name) as well as the children's show, Bumpity.

Born in Hollywood and raised in San Francisco (he's now back in his hometown for the NATPE conference), Gingold had early exposure to broadcasting and show business.

The actual day of career decision, he recalls, came at 15 when he watched his cousin, Dan Gingold (now a producer on NBC-TV's Real People), directing Peter Poter's Juke Box Jury at KNXT(TV) Los Angeles and later had lunch with guest June Christie of the Stan Kenton band.

"That day did it for me."

But there was another strong influence drawing Gingold toward the entertainment field: His father eventually wound up in the garment business, but Gingold also


recalls him as a struggling young actor who once doubled for Douglas Fairbanks Sr. in the "Black Pirate."

A lot of that rubbed off on Gingold but so did the stabilizing influence of his mother, whom Gingold calls "the rock" of the family. It may not be all that unusual therefore for Gingold to have remained at KATU Portland for eight years and before that, have stayed 10 at KJEO (now KATU) Redding, Calif., instead of jumping from station to station.

When Gingold recommends that young people start at a small station where they can pick up everything, he speaks from experience. His first part-time job was doing just that, cleaning up at KOYY(AM) San Francisco while he was in high school. By the time he was studying radio and television at San Jose State, he had his own show, the Spartan Coffee Date, at KLOK(AM) across town. For two hours he was on the air and after signing off, "got the mop out and cleaned the radio station." Some more broadcasting experience, more along the lines he wanted, came as a floor director at WUSN-TV Charleston, S.C., (now WCB-D-TV) where he was stationed in the Naval Reserve.

His first full-time broadcasting job was at KVP-F-TV (now KRCR-TV) Redding, Calif., where Gingold began building a career in programing through the promotion department. When he joined KJEO three years later, he had done promotion, run a camera, handled switching and officially carried the title of announcer/director.

While Gingold may not have changed stations all that often, he worked his way up where he was. From announcer/director at KJEO in 1961, he became production manager and then program manager until being tapped at KATU in early 1972 as promotion/program director. A year later he was director of programing with the news department also under his aegis. He remained there until WABC-TV called last year.

Gingold describes himself as a "hands-on program director: I'm in the studio, I'm in the booth" and says it is that participation that "allows me to enjoy my job." He does have to pay for his time away from the desk. "For playing hands-on, the penalty is doing paperwork later," he adds.

The advantage is having a wife who may not like the hours but has "learned to cope." His wife, Prudie, who had been an executive secretary both to Gingold and his boss at KATU, likely knew what she was getting into when she traded her job for a husband in the broadcasting business.

Even so, 1979 was a year to be remembered for the Gingolds. Not only was there the NATPE presidency and the move from Portland to New York but the birth of a son, Sam.

Closing out Gingold's tenure as NATPE president is what he considers a "pivotal conference" where previous marketplace quarrels will be settled. He doesn't expect a repeat of last year's "battle cry" over what some saw as preferential treatment for certain large distributors. "I can't see any way the flow of traffic isn't going to be equitable this year," he says, explaining that major distributors won't be on their own floor but, rather, anchoring floors with others of varying sizes.

Other NATPE changes this year have been a revamp of the Iris awards, the formalizing of a NATPE policy manual, and, perhaps most important, the hiring of an executive director who will run the administrative side of NATPE from new offices being set up in New York. The prime beneficiary of an executive director should be Lucie Salhany, programing vice president for Taft Broadcasting, who, upon NATPE approval this week, is slated to succeed Gingold.
Growth enterprise

Above all, the annual conference of the National Association of Television Program Executives, now going on in San Francisco, is a program market for television station customers. It is the only market of its kind and has served an increasingly useful purpose since its emergence in the early 1970's.

NATPE is also, of course, a collection of workshops intended to sharpen program directors' skills and enlarge their understanding of station operations. Sessions begin as early as 8 a.m. and run through lunch. Afternoons are set aside for screenings that can run into the night. The conscientious delegate can put in 16-hour days without half trying.

More and more, however, the talk of programing is giving way to talk of technology. As several features appearing elsewhere in this magazine make clear, program people are discussing the evolution of hardware in attempts to forecast changes in the television distribution system. There is talk of fragmented audiences, declines in broadcast network power, challenges to local television broadcasting from satellite service direct to home, growth of cable and pay cable, not to mention the distractions of videodisks, cassettes and teletext.

The guess here is that all of these developments will eventually sort themselves out into two distribution systems. One will be broadcasting—simultaneous delivery of television programing to a universe of homes by air or cable. The other will be ancillary—the delivery of television programing home by home for on an appendage to the television set.

The broadcasting business of the future will be bigger than the sum of its present parts and considerably more intricate. Ten years from now when the suppliers and buyers of television programs meet, they may look back upon NATPE 80 as a relic of a simpler past.

About right

It is a reasonable bill that the Senate has passed to restrain the Federal Trade Commission from its worst excesses (BROADCASTING, Feb. 11). It removes the agency's authority to issue trade rules regulating "unfair" advertising, a standard that can be stretched to the limit of the commission's imagination. It in no way diminishes the FTC's power to regulate truly false or deceptive advertising, which no respectable citizen is for.

The provision in the Senate bill requiring action by Senate, House and President to veto FTC rules is a cumbersome way to tone down the one-house veto that the House has passed. The view here is that neither form of veto is necessary if the power to regulate "unfairness" is denied.

If the Senate-House conference committee can agree on the central provision of the Senate bill, it will get the FTC back in the corral without crippling it for the useful work it is supposed to be doing.

Step at a time

It is still a long way from legislative fruition, but Lionel Van Deerlin's bill to ease the restrictions of the political broadcasting law is at least attracting support (BROADCASTING, Feb. 11). It has even been endorsed by a senior aide to Senator Edward M. Kennedy, who is rarely seen in the forefront of movements to reduce broadcasting regulation.

True, the Van Deerlin bill is modest in its aspirations and therefore no threat to the general apparatus of federal control over political broadcasting. It would eliminate the equal-time rule only for presidential and vice presidential candidates and only for their appearances in unpaid time. It would leave Section 315 untouched in its application to all other candidates, and the fairness doctrine would remain fully in effect. It would do nothing to repair or repeal Section 312(a)(7), which threatens license revocation for broadcasters who refuse "reasonable access" to candidates for any federal office. (The U.S. Court of Appeals has a lovely chance to declare Section 312(a)(7) unconstitutional in the Carter election committee case now before it.)

Still, Van Deerlin deserves the support he elicted. His bill would move broadcasters an inch or so toward the freedom to which the First Amendment entitles them. If they are given an inch, perhaps the Congress or the courts will later let them take a mile. Van Deerlin offers a start on a journey.

Empty house

The National Association of Broadcasters closed out this year's series of four regional television conferences with a loser in Los Angeles (BROADCASTING, Feb. 11). Twenty-five broadcasters showed up, a ratio of not quite four to each NAB executive who made the trip from Washington.

Maybe those who stayed at home knew what they were doing. The principal attraction, Senator Ernest F. Hollings (D-S.C.), chairman of the Communications Subcommittee, elected to ignore broadcasting matters and instead made a speech about tensions between Washington and Moscow. Broadcasters, like other educated citizens, are interested in foreign affairs, but would rather hear about regulatory prospects from the man in charge of initiating large repairs in the Communications Act of 1934 in the Senate.

Disappointed NAB officials have conjectured that their Los Angeles conference fell victim to the National Association of Television Program Executives conference, which this week has drawn thousands of delegates to San Francisco. Perhaps so. Is it possible, however, that the NAB's low attendance in Los Angeles is a sign that the broadcasters' meeting schedule is developing a glut?

A weekly skimming of the BROADCASTING "Datebook" is enough to turn any travel agent on. It is also enough to raise the question whether broadcasters are over their stations. When an association holds a meeting and nobody comes, a review of scheduling, program and purpose is in order.
DON'T GET STUCK WITHOUT IT!

These days more and more broadcasters pin their station's success to promotion. And for good reasons. Without an aggressive, on-going promotion campaign, they know they'll be fighting a losing battle.

Still, there are some station honchos who haven't wised-up yet. They're too busy defending the bottom line to make a serious investment in promotion.

That kind of thinking might win the fiscal battle but it will most certainly lose the ratings war.

Bottom line. It doesn't pay to short change promotion.

We've learned that from experience. After all, broadcast promotion is our business. We know what it takes to make it work. And we know it's all worth working for.

If you want to give promotion a promotion, stop by our suite at the N.A.T.P.E. Convention. We'll be happy to pin success on you.

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