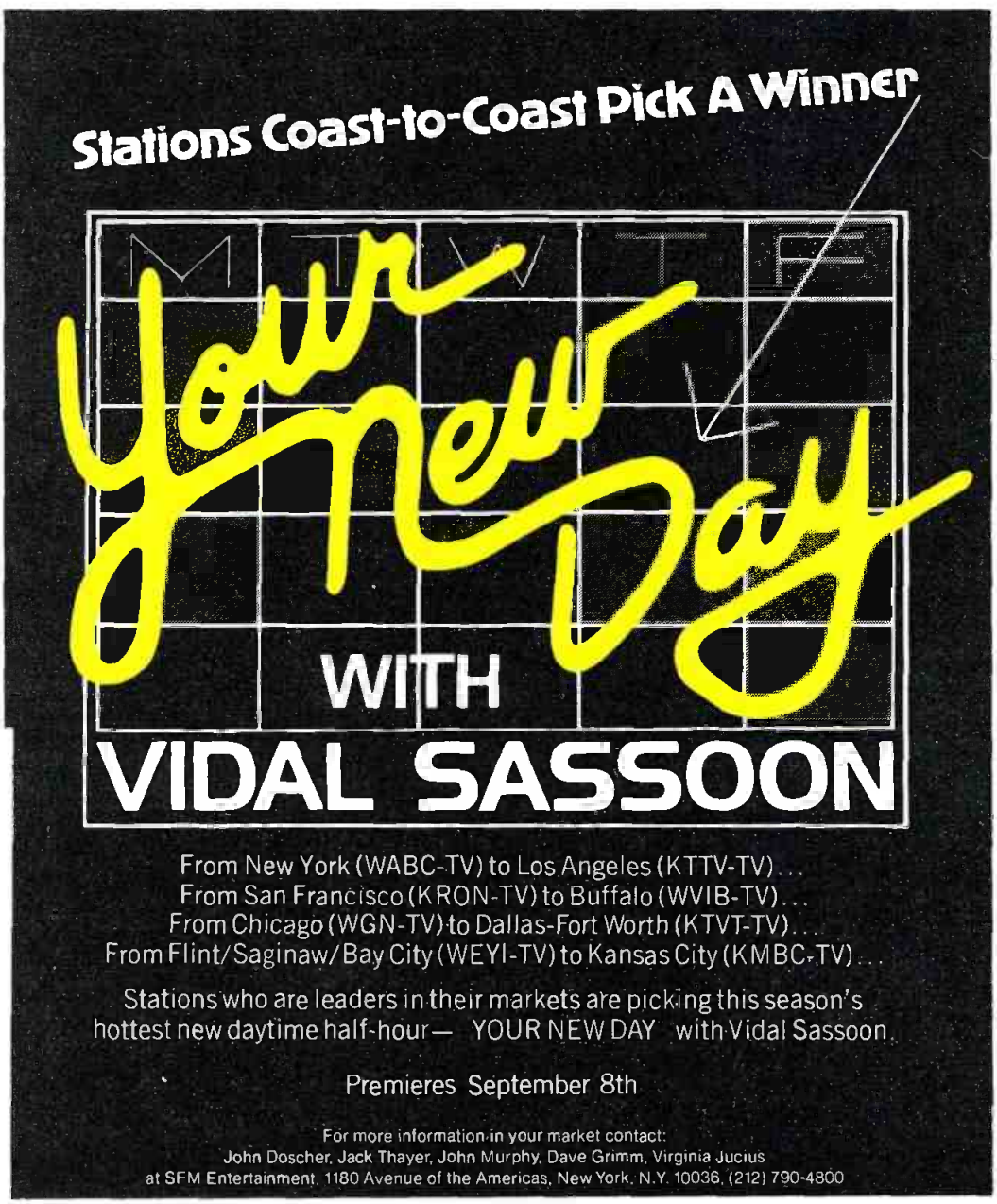
SPECIAL REPORT ON RADIO 1980
It is red hot

Broadcasting Aug 25
The newsweekly of broadcasting and allied arts
Our 49th Year 1980



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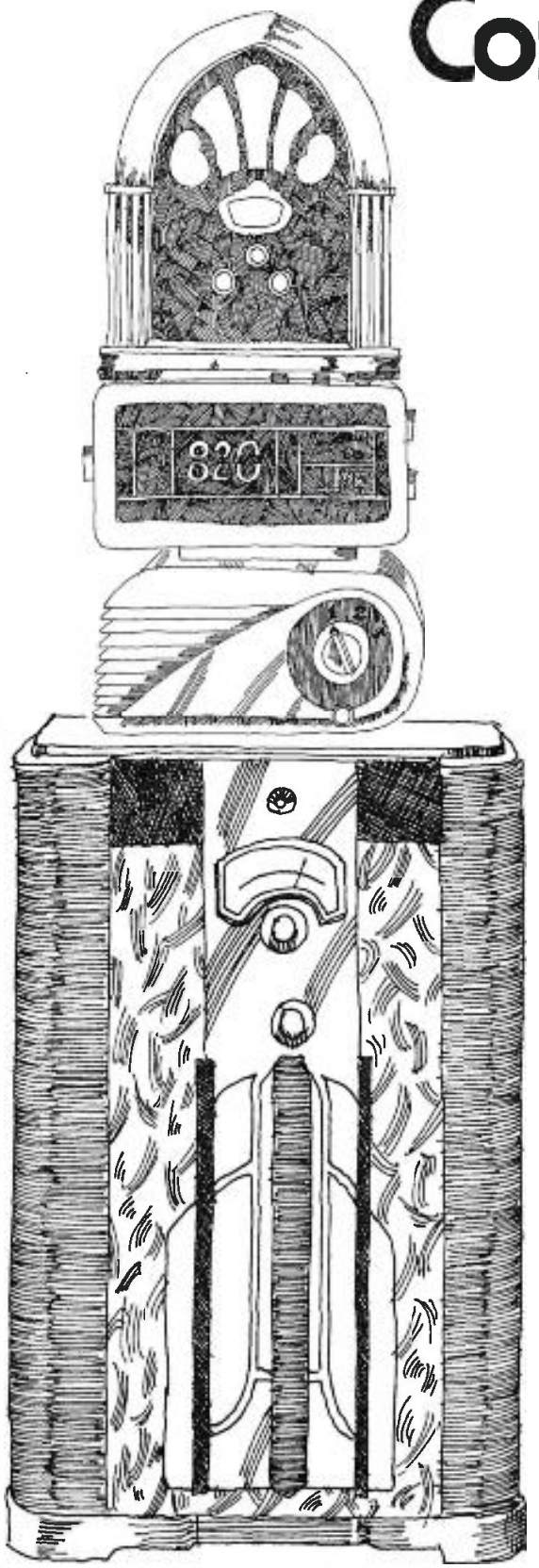

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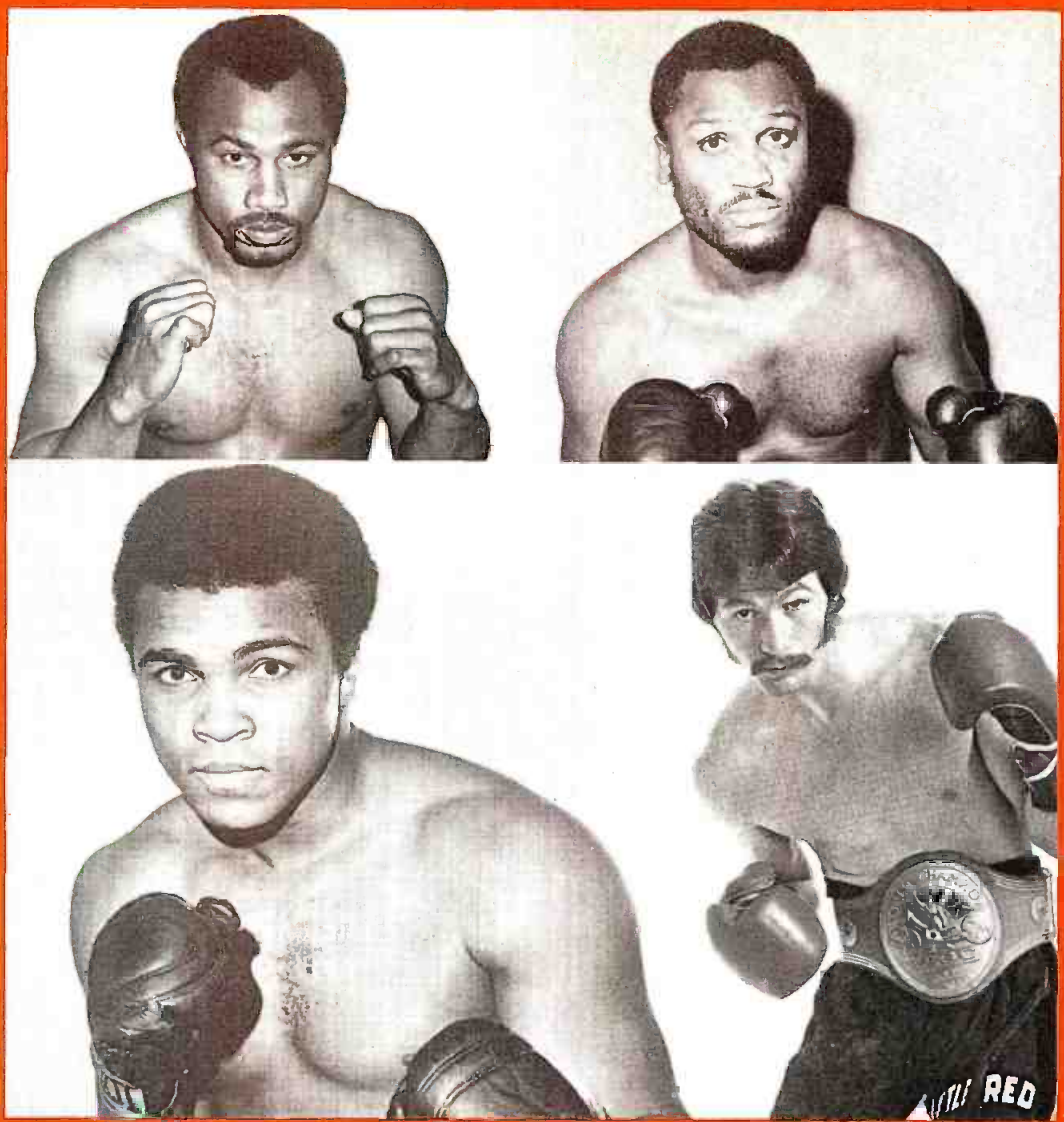

TOP RANK FIGHTS OF THE 70'S

AN EXCITING SERIES OF FIGHTS WITH PLENTY OF "PUNCH"...NETWORK QUALITY SPORTS EVENTS FOR LOCAL PROGRAMMING.

It was the greatest decade boxing's ever known. And now 13 of these action packed one hour programs can be yours, including some of the highest rated sports events ever to air on television. These bouts showcase all the great names and excitement that characterized this golden era of boxing, featuring 8 of Muhammad Ali's historic fights, as well as Duran, Frazier, Norton and Monzon. Guaranteed to deliver top ratings, this unique series is now available for a January start.

For further information, contact your 20th Century-Fox Television representative.

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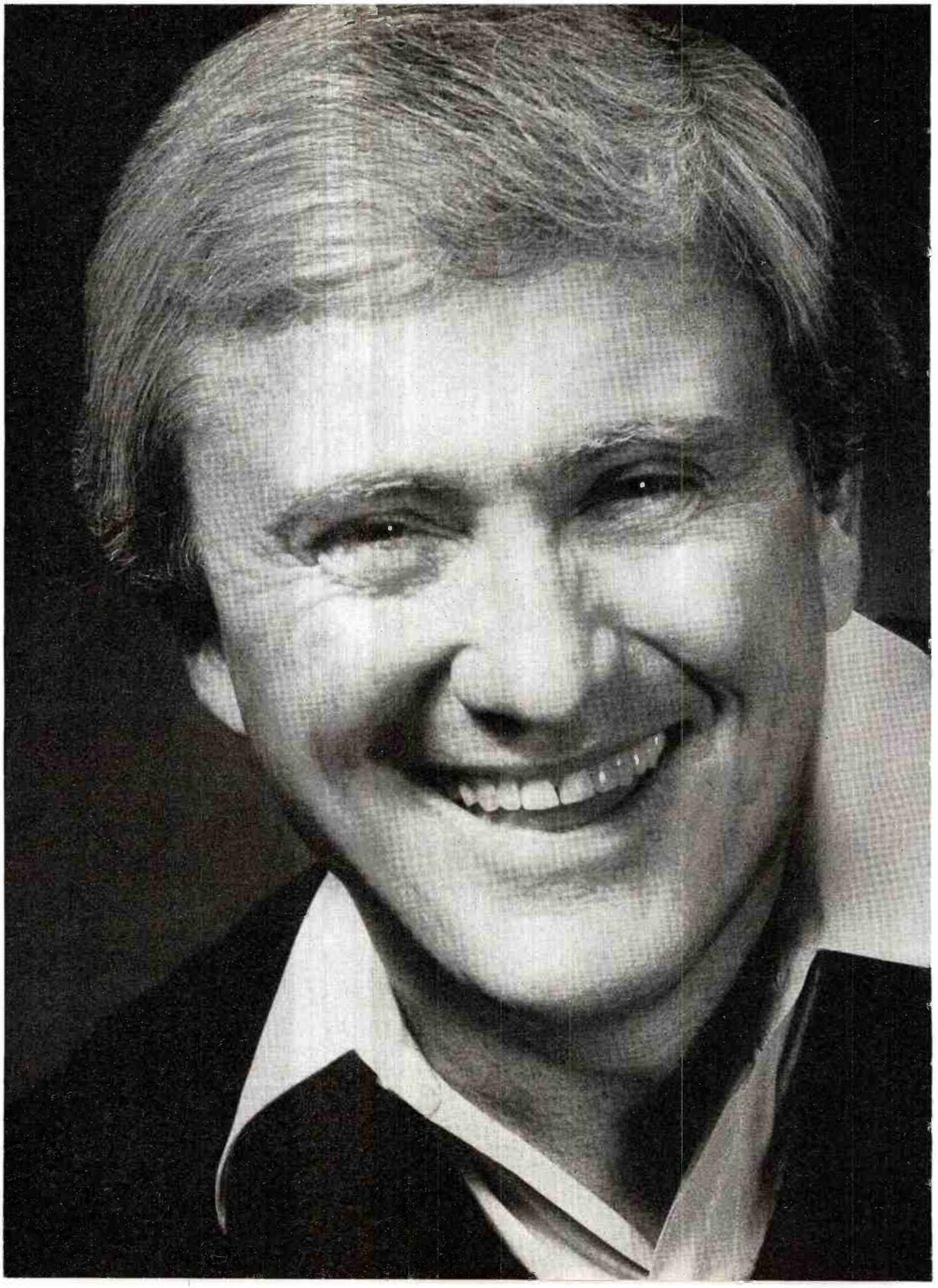
Los Angeles, New York, Chicago, Dallas, Atlanta



Merv tops Merv. Again.

For "The Merv Griffin Show" it was a very good year.

Look at the impressive gains... in both rating and share...this high-flying program brought to early fringe from May '79 to May '80 in these top-50 D.M.A.'s!

EARLY FRINGE:
PERCENTAGE INCREASE,
MAY '79-MAY '80

MARKET	RATING	SHARE
Albany	**+38%**	**+32%**
Cleveland	**+10%**	**+31%**
Hartford	**+20%**	**+35%**
Orlando	**+11%**	**+11%**
Providence	**+10%**	**+21%**
Seattle	**+100%**	**+35%**
Raleigh	**+14%**	**+12%**
Wilkes-Barre	**+50%**	**+64%**
Memphis	**+20%**	**+ 6%**
San Francisco	**+20%**	**+24%**

In every one of these markets, Merv increased the rating, share, number of households and total women. Also, Merv delivered more women 18-49 and women 25-54 in virtually every one.

And in Miami, one of the nation's top 15 D.M.A.'s, Merv's May '80 share was among the top 10 of all shows – sign-on to sign-off – Monday through Friday.

There's no stopping the man!

METROMEDIA PRODUCERS CORPORATION

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

Source: NSI May '79 and May '80 (3-6 pm)

Like soft pretzels and the Mummers, KYW Newsradio 1060 is a Philadelphia tradition.
Because it's the only station in Philadelphia to deliver over a million adult listeners. Every week for over a decade.*
According to the April/May 1980 Arbitron, KYW Newsradio has **the largest market penetration of any all-news station** in the country's top ten markets.**

RAR RADIO ADVERTISING REPRESENTATIVES, INC.

KYW NEWS RADIO 1060 GROUP W

*Arbitron, October 1969-May 1980, TSA Adults 18+, Monday-Sunday 6AM-Midnight.
**Arbitron, April/May 1980, MSA Adults 18+, Monday-Sunday 6AM-Midnight, average quarter hour share of audience.
The audience figures shown are estimates, subject to the limitations of the techniques and procedures used by the service noted.

The Week in Brief

TOP OF THE WEEK

OVER AT LAST ☐ ABC, the last holdout among the three networks, settles with the Justice Department and brings an end to the eight-year antitrust suit. **PAGE 31.**

STRANGE SEPTEMBER ☐ As the actors strike continues, the networks are forced to develop "strike schedules" for the fall season. NBC will buttress its line-up with *Shogun* and *Centennial,* ABC will lean on sports while CBS has *60 Minutes* and *Tim Conway.* **PAGE 31.**

OPENING UP ☐ Major markets across the country are awarding, or are in the process of studying, cable franchises. This survey examines the progress in the top 30 ADI's. **PAGE 35.**

SPECIAL REPORT

Radio 1980

BROADCASTING's annual examination of the Fifth Estate's first medium finds a lot happening. **PAGE 40.** Overviews on national sales (**PAGE 43**), opinions on the regulatory climate (**PAGE 48**) and the world of formats (**PAGE 52**) look at the changes in the past year. An interview with Kent Burkhart and Lee Abrams offers the views of the premier consultant team on radio's state of the art and where it's heading. **PAGE 54.** What ever happened to top-40 genius Gordon McLendon? He's still very much around and in love with a new medium—film. **PAGE 60.** Which are the top-rated stations in the country? A list of the top 10 outlets in the top 50 markets, along with format and number of listeners begins on **PAGE 62.** It's been a good year for program syndicators, with sales up, new programs and services and more competition. **PAGE 77.** News hasn't been standing still either. Local stations are going for far-away stories, new networks are offering more choices and demographics are becoming more important. **PAGE 86.** Digital is the latest word in the technological evolution that began with computers and was refined with microprocessors to make business, programing and monitoring more efficient. **PAGE 92.** National Public Radio, long respected for its news programing, wants to broaden its appeal. A new line-up of arts and entertainment shows and a full-scale promotional campaign to begin in the fall is the network's strategy. **PAGE 98.** FM's are the hot properties, but no one's counting AM out. The trends in station trading begin on **PAGE 99..**

LAW & REGULATION

PAY PIRACY ☐ The legal battle over unauthorized STV decoders heats up and seems to be turning in favor of the stations. **PAGE 103.**

BUSINESS

INCREASING THE VISIBILITY ☐ Relationship between the Spelling-Goldberg production organization and ABC comes in for front-page play in two major articles in *New York Times.* Emphasized this time around: Securities and Exchange Commission's interest in ABC's accounting practices. **PAGE 108.**

MEDIA

THE WINNER IS . . . ☐ Cox Cable gets the nod for the cable TV franchise in Omaha. The clincher is Cox's proposal for two-way interactive data exchange it calls Indax. **PAGE 110.**

PROFILE

DEBATABLE ☐ Lee Hanna's career in broadcast journalism—at stations in New York, Boston and at CBS and NBC—has prepared him well for his current project as director of the League of Women Voters presidential debates. He's approaching it like he does all his other tasks—at full throttle. **PAGE 137.**

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STARTING OCT. 1

A NEW STRENGTH IN RADIO BROADCASTING EQUIPMENT

BROAD PRODUCT LINES OF AM AND FM TRANSMITTERS

Starting October first, Continental Electronics will offer broadcasters a complete line of high quality AM and FM radio transmitters, stereo studio consoles, antenna systems and related equipment.

The transmitter product line will include AM and FM transmitters 1 kW thru 50 kW.

This expansion is brought about in part by Continental's recent purchase of Collins Broadcast Products Group from Rockwell International Corporation.

NEW FACILITIES

New manufacturing facilities have been completed at Continental's plant in Dallas, to handle the additional product lines.

MARKETING AND FIELD ENGINEERING

Continental broadcast equipment, and existing Collins radio transmitters, will be serviced by a world-wide Continental field support and marketing group headquartered in Dallas.

This group has been expanded to meet customer requirements in a professional manner.

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Since its founding in 1946, Continental Electronics has pioneered many advances in high-power rf transmitter and systems technology at power levels from kilowatts to megawatts; for communications, radio broadcast, radar and scientific research applications.

Continental medium wave and short wave broadcast transmitters have achieved a world-wide reputation for quality components and construction; circuit innovations and unique, simple-to-operate designs which produce superior performance.

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Whatever your radio broadcast needs may be, Continental offers quality equipment and competent marketing and engineering support.

For information on Continental broadcast equipment, call (214) 381-7161 or contact Broadcast Marketing Department, Continental Electronics Mfg. Co., P. O. Box 270879, Dallas, Texas 75227 Telex: 73-398

See us at the NRBA, booth 405 & 406.

Continental Electronics

Closed Circuit®

Insider report: behind the scene, before the fact

Hangers on

Likelihood of major broadcast legislation this session of Congress still appears dim, but opening for last push is nonetheless at hand, and at least some plan to take advantage. With mark-up of Representative Al Swift's (D-Wash.) crossownership bill tentatively scheduled for this week, vehicle for offering broadcast amendments is available to all takers. "This could turn out to be a Christmas tree broadcast bill," was observation of one Capitol Hill source.

Planning to use opportunity are Representatives Richardson Preyer (D-N.C.), who will introduce part of his anti-piracy bill (BROADCASTING, Aug. 18), and Andrew Maguire (D-N.J.), who will offer as amendment H.R. 7311, designed to get VHF service for his home state. Head counts were uncertain last week, but Maguire could count on at least two Commerce Committee members for support—James Florio (D-N.J.) and Matthew Rinaldo (R-N.J.). Whether others also would bring up amendments was still up in air late last week, although some were said to be considering it, particularly since this could be last chance of session.

Old Salt on consultants

Blast by Admiral Hyman G. Rickover, Navy's still-on-active-duty octogenarian nuclear submarine expert, against hiring of private consultants by government (he called it "racket") is bound to cause consternation at FCC when it reconvenes after August hiatus. Rickover, revered by President Carter, who served under him as nuclear engineer, told Senate subcommittee last week that he hadn't used consulting services for 20 years and if all were "drowned" it wouldn't make any difference in way government operates.

FCC is among large users of outside consultancies by independent agencies. Nearly $2 million of its fiscal 1980 budget of $72 million (which ends Sept. 30) will have been expended for consultants, including contract services for various projects, such as network inquiry, for which assortment of college professors was retained, along with Rand Corp. (BROADCASTING, Aug. 11).

INTV joins parade

Recognizing need for stronger presence where laws and regulations are made, Association of Independent TV Stations (INTV) is moving its headquarters to Washington. Trade association, formed in 1972, hopes to shift by mid-October to Ring building (two blocks from FCC), which also houses its law firm, Pierson, Ball & Dowd.

Herman Land, INTV president, is moving to Washington to head operation. Marketing offices are being maintained in New York, Chicago and Los Angeles. Membership includes most of VHF independents, but with preponderance of U's. Robert J. Wormington, KBMA-TV (ch. 41) Kansas City, Mo., is incumbent chairman. INTV budget is said to exceed $500,000.

Story behind story

Press last week was playing up renewed jamming of Voice of America by USSR. What escaped notice is fact that jamming of other incoming signals—notably Radio Liberty, Kol Israel and Chinese broadcasts aimed toward Russia—has never stopped. Soviets just redistributed their existing jamming mechanism to block VOA frequencies and those of BBC and West Germans.

Seriousness Soviets attach to excluding outside information is indicated by magnitude of that effort. USSR maintains 2,000 jamming transmitters, run by over 5,000 technicians. Budget, on equivalency basis (that is, what it would cost Western nations to maintain similar apparatus), exceeds total annual budgets of Voice, Radio Liberty and Radio Free Europe—currently $180 million. On occasion, West has massed its transmitters in brute force efforts to break through Soviet electronic curtain, has always failed.

Fit to print?

For ABC Inc. brass, there were no surprises in two-part series on Spelling-Goldberg programing inquiries other than surprise that *New York Times* played up stories on page one Aug. 17 and 18. They regarded dissertations as essentially old news since investigations already had been reported in both trade and general press (BROADCASTING, May 5). That Securities and Exchange Commission and Los Angeles county district attorney were investigating charges had been known for months after former ABC Entertainment contract lawyer blew whistle on allegedly loose bookkeeping practices and possible fraud involving profit participation of actor Robert Wagner and actress Natalie Wood, his wife, in earnings from *Charlie's Angels*.

One lawyer pointed out that FCC preliminary report on its network inquiry, released last June (BROADCASTING, June 23), covered so-called "blind commitments" to producers who have had previous successes for network, and, while all network executives were reluctant to make them, they nonetheless did indulge in practice. But fallout from allegations could affect network's owned and operated television stations. Said one public interest attorney last week: "KABC-TV's [Los Angeles] license renewal comes up in November, and I'm licking my chops."

Silver lining department

With actors strike delaying ABC and CBS major fall programing plans, NBC has beefed up its expectations from mid-September play of 12-hour *Shogun* miniseries. Executives, although leaning over backward to avoid overoptimism, now are admitting to projections of audience shares in low 40's. When it was thought that competitors would be able to roll out big guns, guess was low 30's.

Reports persist that, at all three networks, there's optimism of short-term financial gains from strike. Costs ordinarily incurred for September have been cut drastically, while revenues are holding up.

Diplomatic recognition

Further evidence of growing cable strength in traditionally broadcast conferences came last week when National Association of Television Program Executives decided to add cable meeting to sidebar forums it offers to ABC, CBS and NBC network affiliates, independent stations and Public Broadcasting Service. And National Cable Television Association may well be most courted trade organization in communications field these days. Already this summer, representatives of NATPE and International Radio and Television Society have met in Washington with NCTA President Tom Wheeler. Broadcasters Promotion Association also is looking forward to discussion.

Over here

For first time, 10-person engineering bureau of European Broadcasting Union will hold annual meeting off continental soil—in U.S., next February, coincident with annual TV meeting of Society of Motion Picture and Television Engineers in San Francisco. Chairman of bureau is Carlo Terzani of Italy's RAI; its full time staff engineer is Rudolph Gressman, based in Brussels headquarters. Lead item on agenda: search for international digital TV standards.

Business Briefly

TV ONLY

Catelli Habitant ☐ Soups. Begins in mid-October for 20 weeks in Boston, and Albany-Schenectady-Troy and Syracuse, both New York. Fringe and weekend programing. Agency: Patrick Nugent & Co., Boston. Target: women, 25-54.

Alliance ☐ Genie door openers. Begins Sept. 1 for 17 weeks in 52 markets. All day parts. Agency: Hesselbart & Mitten, Fairlawn, Ohio. Target: adults, 25 and over.

Waterbed Warehouse ☐ Furniture. Begins in September for 13 weeks in Eugene and Portland, Ore., and Seattle. Agency: Brown & Jones Advertising, Eugene, Ore. Target: adults, 25-34.

Ralston Purina ☐ Cookie Crisp cereal. Begins Oct. 6 for nine weeks in about 50 markets. Children's programing. Placed by: CPM, Chicago. Target: Children, 6-11.

Koepplinger's Bakery ☐ Natural wheat bread. Begins Oct. 6 for eight weeks in Michigan markets of Lansing, Grand Rapids, Flint-Saginaw and Detroit, plus Toledo, Ohio. All day parts. Agency: Sohigian & Partners, Southfield, Mich. Target: women, 25-54.

Lederle Labs ☐ Centrum Vitamin. Begins Sept. 8 for eight weeks in four markets. Day and prime times. Agency: Carrafiello Diehl & Associates, Irvington-On-Hudson, N.Y. Target: adults, 25-54.

First Union National Bank ☐ Begins Sept. 22 for seven weeks in five markets. News, prime and sports times. Agency: Burton-Campbell, Atlanta. Target: total adults.

American Motor Co. ☐ Automobiles. Begins Sept. 18 for six weeks in 14 south eastern markets. All day parts. Agency: Mace Advertising, Atlanta. Target: men, 18-49.

Woodhill Permatex ☐ Dependo adhesive. Begins Sept. 8 for six weeks in 18 markets. All day parts. Agency: Wyse Advertising, Cleveland. Target: adults, 25-49.

Why Are So Many Cars Recalled?

Tough question?
Sure it is.
But it's just one of hundreds of tough questions fielded each year by the Communications staff of the Motor Vehicle Manufacturers Association.
As the national trade association for U.S. car, truck and bus makers, we have the resources to provide answers and information—quickly and reliably.
If you're looking for industry views on some of the tough transportation issues of the day—or statistical data on just about any aspect of motor vehicles—we can help.

mvma
MOTOR VEHICLE MANUFACTURERS ASSOCIATION of the United States, Inc.
300 New Center Building, Detroit, MI 48202
313 / 872-4311

Rep Report

Three for Spot Time. Three new UHF stations have chosen Spot Time Ltd., New York, as their national spot television representative. They are: WFTI-TV Poughkeepsie, N.Y. (ch. 54), scheduled to go on air Sept. 15; WXAO-TV Jacksonville, Fla. (ch. 47), which began operations Aug. 1 and KCWY-TV Casper, Wyo. (ch. 14), which went on air Aug. 12.

☐

Repping cable. Burgeoning cable TV market for advertisers has gained another representative firm, Cable Spot TV Sales Inc., New York. It has been formed by Roger O'Connor, president, who recently sold WSEN-AM-FM Syracuse, N.Y., and Thomas J. Brown, senior vice president, who was account executive for *Adweek* magazine and earlier was account executive for McCann-Erickson. Company is located at 141 East 44th Street, New York, 10017; (212) 661-2461.

☐

WDBN-FM Cleveland: To Jack Masla (no previous rep).

☐

WRNO(FM) New Orleans: To Jack Masla from Torbet Radio.

☐

KKSN(AM) Portland, Ore.: To Jack Masla (no previous rep).

☐

CHSJ-FM-TV Saint John, N.B.: To Brydson Spot Sales from Canadian Standard Broadcast Sales (U.S. rep).

☐

KDAB(FM) Ogden, Utah: To Buckley Radio Sales from Savalli & Schutz.

☐

WHMP-AM-FM Springfield, Mass.: To Kettell-Carter Inc. (for New England only).

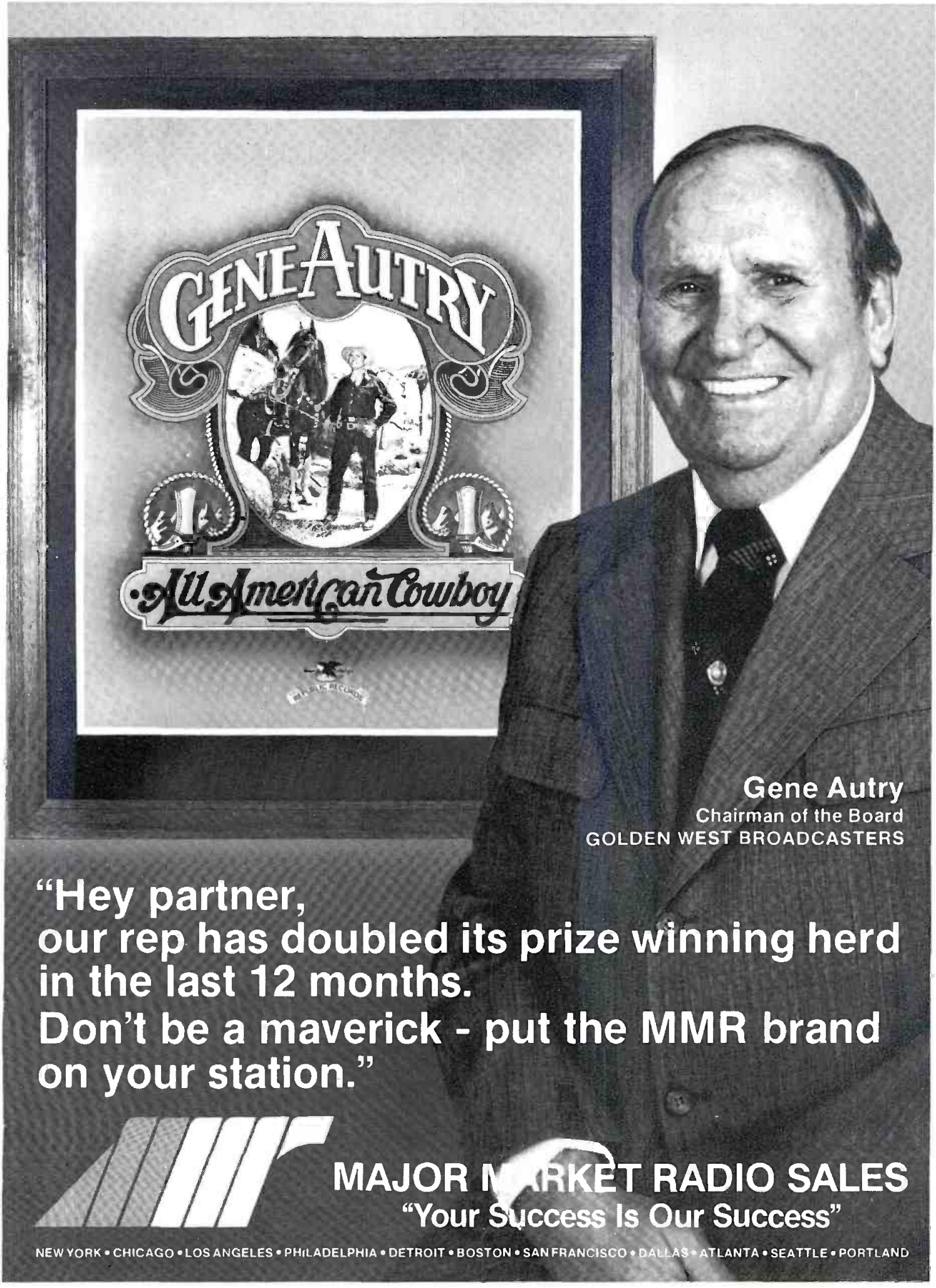
☐

WLVE(FM) Baraboo, Wis.: To HR/Stone from Market IV.

John E. Cain ☐ Mayonnaise. Begins Oct. 6 for four weeks in six markets. All day parts. Agency: Harold Cabot & Co., Boston. Target: women, 25-49.

Wilkinson Sword ☐ Knives. Begins Sept. 15 for four weeks in about 25 markets. Fringe, news and prime access times. Agency: Kurtz & Tarlow, New York. Target: adult, 25-49.

Pennington Seed ☐ Grass seeds. Begins this week for three weeks in about

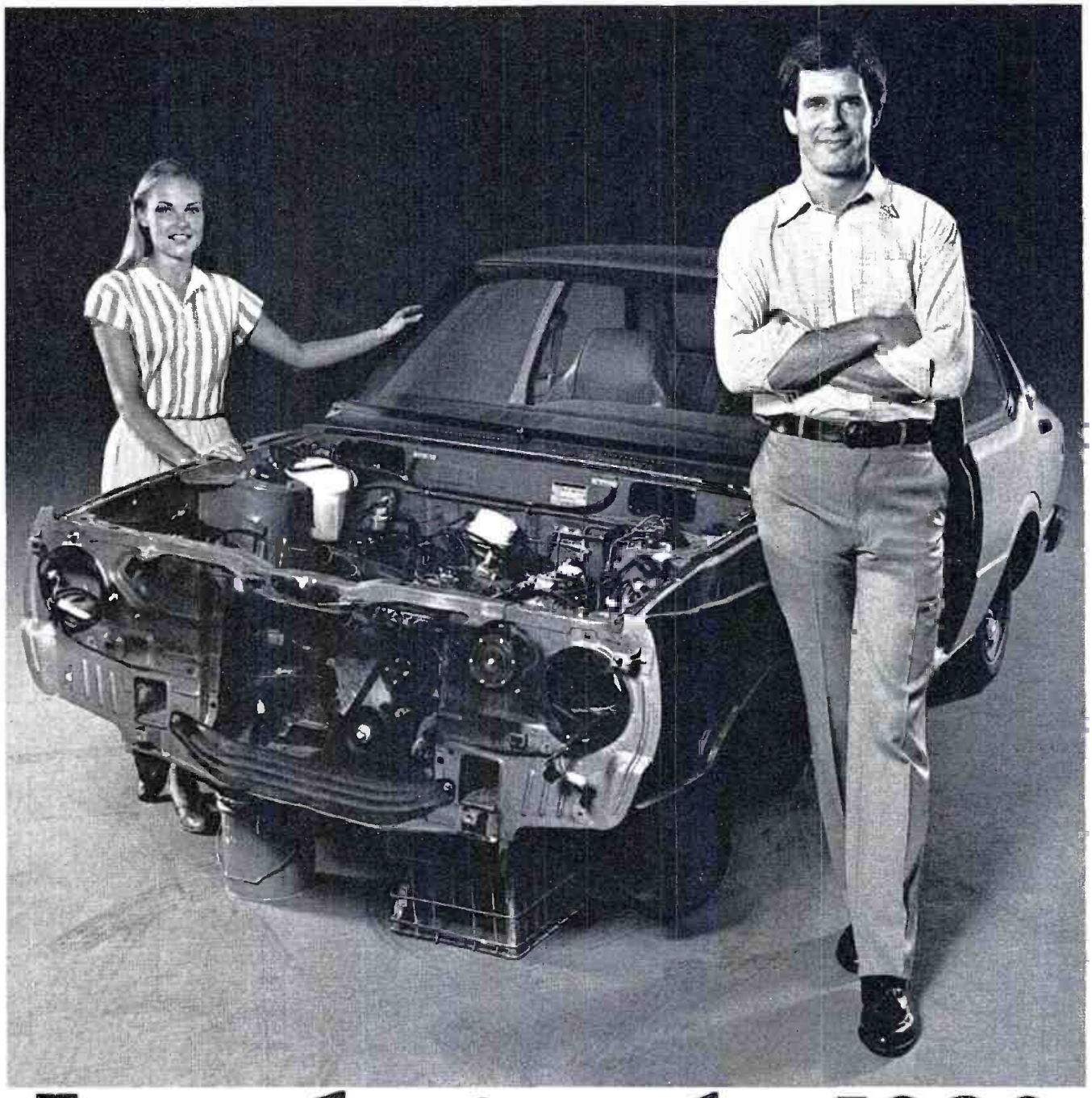


Gene Autry
Chairman of the Board
GOLDEN WEST BROADCASTERS

**"Hey partner,
our rep has doubled its prize winning herd
in the last 12 months.
Don't be a maverick - put the MMR brand
on your station."**

MAJOR MARKET RADIO SALES
"Your Success Is Our Success"

NEW YORK • CHICAGO • LOS ANGELES • PHILADELPHIA • DETROIT • BOSTON • SAN FRANCISCO • DALLAS • ATLANTA • SEATTLE • PORTLAND



Introducing the 1980 Fraudmobile.

Among the 1.1 million cars stolen last year was a growing fleet of Fraudmobiles...vehicles like the one you see above.

Some car owners, you see, keep pace with inflation by having their cars dismantled in whole or part. Then they hide the remains,

collect the claims... and do a reassembly.

Others solve the energy crisis by hiring a "torch" to roast their gas-guzzler and then put in for a total loss.

These are only two ways owners pocket millions annually in illicit payments and drive up auto rates for everybody.[1]

Is anyone out there tempted to join them? Ætna Life & Casualty offers a few words of warning.

We're participating with other insurers in the National Automobile Theft Bureau, whose central computer doggedly sniffs out Fraudmobile traffic.

Over the past two years, we've devoted ourselves to seminars which help John Law pinpoint Fraudmobile owners.[2]

And along with using "fraud profiles,"[3] we're offering cash rewards to our 37,000 employees for information leading to the recovery of stolen vehicles.

More can be done. It should be. *It will be!*[4] Because neither you nor Ætna wants to see a day when insuring your car might cost more than paying for it.

Ætna wants insurance to be affordable.

[1] Another popular technique is the "paper" car—a phantom automobile registered and insured solely to be reported stolen, then collected on. Thanks to such methods, auto theft *in general* is accelerating at over 10% a year, and cost Americans $2 billion plus in 1979.

[2] Ætna participated in the 1978 National Workshop on Auto-Theft Prevention and was a primary sponsor of last year's Connecticut Auto-Theft Reduction Seminar.

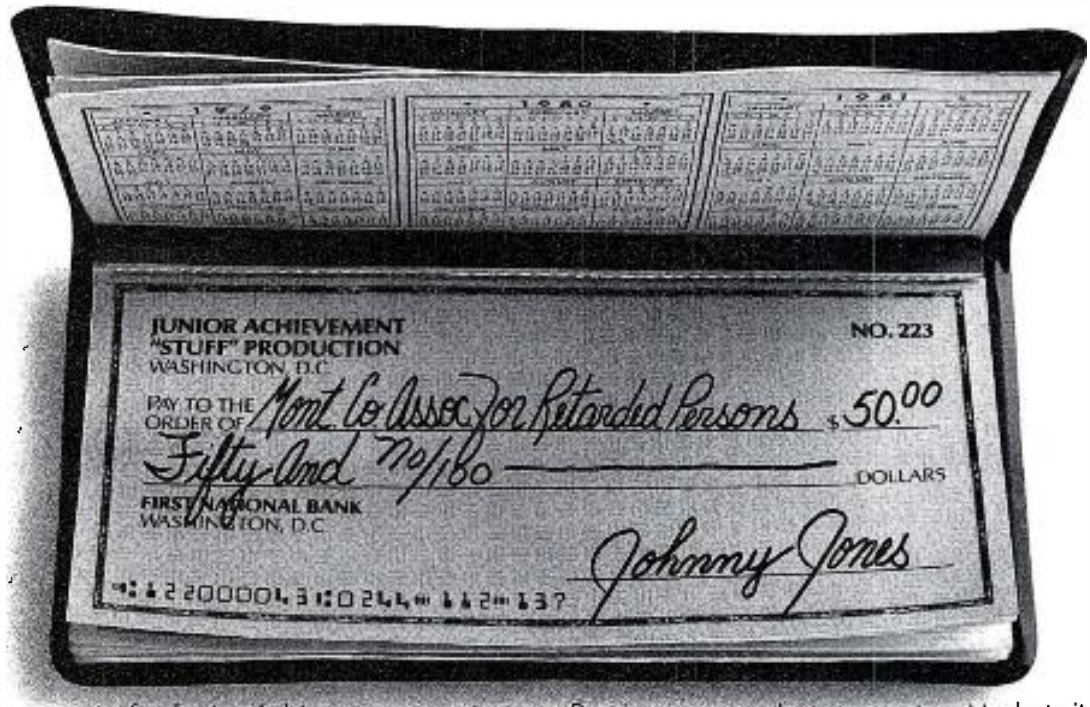
[3] A "fraud profile" asks such questions as: Was the theft reported within 60 days of the insurance policy's effective date? Or was it *not* reported to the police—a basic policy violation? Was the car recovered burned, and hence of no value except to support a claim? Can the claimant produce no ownership title at all? The more suspicious answers, the higher the red flag gets hoisted.

[4] Ætna supports standardizing title procedures and effective disposition of vehicle identification numbers at the wrecking yard. This would put the brakes on "paper" car theft by giving every legitimate vehicle its own "birth" and "death" certificates.

Ætna
LIFE & CASUALTY

Ætna Life & Casualty,
151 Farmington Avenue,
Hartford, CT 06156

WE OFFERED SOME KIDS A CHANCE TO MAKE MONEY, AND THEY GAVE IT AWAY.



The kids were part of a Junior Achievement project supervised by our Flagship Station in Washington, D.C. They didn't exactly know what they wanted to do, so we gave them an idea.

Since they wanted to learn how a business really operates, we asked them if they'd like to produce one of our shows.

Working with a team of employee advisors—each of whom volunteered over 100 hours of his own time—the kids actually put together a full half-hour edition of "Stuff", our award-winning local series for young people. They wrote their own scripts, contacted celebrity guest stars to appear on the show, and even sold commercial time to advertisers.

That's how Junior Achievement works. Each project group creates its own company. Sells stock. Produces a product or service. Markets it. Then dissolves after closing the books. This time they did something else, too.

They gave their profits away.

This particular group of young executives decided that if WRC-TV could give time and money to a non-profit organization like Junior Achievement, so could they. In fact, they donated $750—the first time that's ever been done in local JA history. And that was just the beginning. Each kid also voted to donate half of his own earnings to other needy groups, like the American Cancer Society, Red Cross and the United Negro College Fund.

It was their idea but it made the people at our Flagship Station feel good, too. After all, it's nice to help kids grow up. Especially when so many others can profit from the experience.

THE FLAGSHIP STATIONS OF NBC

WRC-TV WASHINGTON, D.C. | WNBC-TV NEW YORK | WKYC-TV CLEVELAND | KNBC-TV LOS ANGELES | WMAQ-TV CHICAGO

12 markets. Fringe, news, prime and weekend programing. Agency: M. Finkel & Associates, Atlanta. Target: men, 25-54.

Nabisco □ Flexible package snacks. Begins this week for three weeks in about 15 markets. Day, fringe and prime access times. Agency: William Esty Co., New York. Target: women, 18-34.

Allen Products □ Pet products. Begins Sept. 8 for three weeks in 17 West Coast markets. Day and fringe times. Agency: Weightman Advertising, Philadelphia. Target: women, 25-54.

Linen Curlers □ Hair curlers. Begins in early September for three weeks in about 10 markets. All day parts. Agency: A. Eicoff & Co., Chicago. Target: women, 18-34.

General Electric □ Factory sale. Begins Sept. 8 for two weeks in 16 markets. All day parts. Agency: Sheehey & Dudgeon, Louisville, Ky. Target: women, 25-54.

Coleco Industries □ Hand held electronic games. Begins Sept. 15 in top 20 markets. Fringe times and weekend programing. Agency: Richard & Edwards, New York. Target: adults, 25-54.

Blue Lustre □ Dry carpet shampoo. Begins Sept. 8 in Milwaukee, Green Bay and Madison, Wis. Day and late fringe times. Agency: Kelly, Scott & Madison, Chicago. Target: women, 25-54.

RADIO ONLY

Heath Candy □ Campaign begins Sept. 21 for nine weeks in about 75 markets. Agency: Advanswers, St. Louis. Target: adults, 18-25.

Jolly Time □ Popcorn. Begins Oct. 13 for six weeks in various California markets. Agency: Smith, Kaplan, Allen & Reynolds, Omaha. Target: women, 25-54.

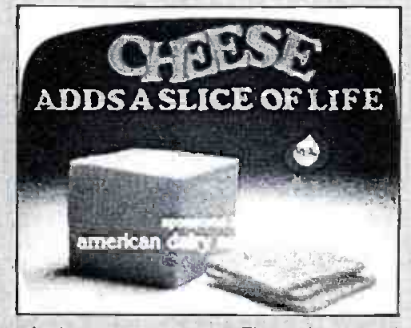
Face Factory □ Cosmetics. Begins this week for two weeks in seven markets. Morning drive, midday, afternoon drive and evenings. Agency: Masters & Associates, Minneapolis. Target: women, 18-54.

Car Quest □ Retail automobile parts. Begins in September for two weeks in more than 30 markets. Agency: The Pitluk Group, San Antonio, Tex. Target: men, 18-54.

H. Cook Co. □ Ski sale. Begins Sept. 12 for varying flight lengths in Salt Lake City, El Paso and Dallas. Agency: Bloom Advertising, Dallas. Target: adults, 18-34; adults, 25-54.

Ad Vantage

Cheese blitz. American Dairy Association, in $4 million dollar effort, will promote cheese in TV campaign beginning Sept. 8, for nine weeks on CBS and NBC networks during prime time and seven weeks during daytimes on ABC and CBS. "Cheese adds a slice of life" is theme in spots depicting various uses



of cheese as snacks. Through special effects, foods "come to life," jiggling as cheese is added. Campaign is targeted to upper income adults, 18-49 with emphasis on women. Remainder of budget includes: point of sale displays in 25,000 food stores, print ads, radio and outdoor advertising.

□

Ready for a change. According to a new study by the Gallup Organization on the mood of American television viewers, "Americans are indeed ready for the new technologies in home video," according to Dean J. Maitlen, Gallup executive vice president. The pollster said that 40% were "not too satisfied" or "not at all satisfied" with the current commercial television system, 48% were "fairly satisfied" and 13% "very satisfied." On television broadcast movies, 40% were also in the "not too" or "not at all" groups while 52% were "fairly satisfied" and 8% "very satisfied." Among disenchanted groups were college educated, homes with incomes exceeding $25,000, over-35 parents with children living at home and Westerners.

□

Ads via cassette. Herbert A. Granath, vice president in charge of ABC Video Enterprises, predicted that advertising will be carried on videocassettes, as well as on pay cable, but said commercials will not interrupt programing. He did not specify when this development would occur. In talk before New York chapter of National Academy of Television Arts and Sciences, he focused on growth potential of videocassette market and said its success would be predicated on programing aimed at specialized rather than mass audiences.

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Datebook

■ Indicates new or revised listing

This week

Aug. 24-27—*National Association of Broadcasters* radio programing conference. Hyatt Regency, New Orleans.

September

Sept. 1—Deadline for entries for 15th Annual Gabriel Awards, presented by *Unda-USA* for radio and TV programs that creatively treat issues concerning human values. Information: Charles J. Schisla, (317) 635-3586.

Sept. 1—Deadline for entries for annual Women at Work broadcast awards sponsored by *National Commission on Working Women* for radio and TV reporting and programing about working women in categories of spot news, news series, editorials, public affairs/documentaries and entertainment. Entries must have aired between May 1, 1979, and July 31, 1980. Information: Deborah Ziska, NCWW, 1211 Connecticut Avenue, N.W., Suite 310, Washington 20036; (202) 466-6770.

Sept. 5—*National Association of Spanish Broadcasters* marketing seminar, "U.S. Hispanics—A Market Profile." Omni hotel, Miami.

Sept. 5-6—*Radio-Television News Directors Association* board meeting. New York Hilton.

Sept. 5-7—*New Hampshire Association of Broadcasters* annual convention. Waterville Valley Resort, Waterville Valley.

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Sept. 7-11—*International Institute of Communications* 11th annual conference. Ottawa. Information: Robert Tritt, IIC, Tavistock House East, Tavistock Square, London WC1H 9LG; (01) 388-0671.

Sept. 8-9—*Society of Cable Television Engineers* technical seminar on testing and test equipment, microwave, preventive maintenance and construction techniques. Princess Kaiulani hotel, Honolulu.

Sept. 9-10—*National Association of Broadcasters* executive committee meeting. NAB headquarters, Washington.

Sept. 10—*Radio Advertising Bureau* Idearama for radio salespeople. Westward Hilton, Anchorage.

Sept. 10—*National Association of Spanish Broadcasters* marketing seminar, "U.S. Hispanics—A Market Profile." New York Hilton.

Sept. 10-12—*Minnesota Broadcasters Association* fall convention. Normandy Inn, Duluth.

Sept. 12-14—*Illinois Association of Broadcasters* meeting. Arlington Heights Hilton, Arlington Heights.

Sept. 12-14—*Maine Association of Broadcasters* annual meeting. Keynote speaker: John Summers, executive vice president and general manager, National Association of Broadcasters. Samoset-Treadway, Rockport.

Sept. 13-14—*Pacifica Foundation* board of directors meeting. Miramar hotel, Santa Monica, Calif.

Sept. 14-17—*Broadcasting Financial Management Association's* 20th annual conference. Town and Country hotel, San Diego.

Sept. 15—Comments due in *FCC* proposal to revise broadcast financial reporting requirements. Docket 80-190. Replies are due Nov. 14 FCC, Washington.

Sept. 15—Deadline for entries for 12th annual Abe Lincoln Awards program sponsored by the *Southern Baptist Radio and Television Commission*. Information: Bonita Sparrow, SBRTC, 6350 West Freeway, Fort Worth 76150.

Sept. 15—Deadline for submissions to *Atomic Industrial Forum's* Forum Award competition. Award carries $1,000 prizes in both electronic and print media for excellence in reporting on peaceful uses of nuclear power. Information: Mary Ellen Warren, Atomic Industrial Forum, 7170 Wisconsin Avenue, Washington 20014; (301) 654-9260.

Sept. 16—*National Association of Spanish Broadcasters* marketing seminar, "U.S. Hispanics—A Market Profile." Chicago Marriott.

Sept. 16-18—*National Association of Broadcasters* Executive Forum III. Keynote speaker: Allen H. Neuharth, chairman and president, Gannett Co. Sheraton Inn, Fredericksburg, Va.

Sept. 17-18—*Advertising Research Foundation's* third annual New England Advertising Day. Boston Park Plaza, Boston.

Sept. 18—*National Association of Spanish Broadcasters* marketing seminar, "U.S. Hispanics—A Market Profile." La Mansion Del Norte, San Antonio, Tex.

Sept. 18-19—30th annual Broadcast Symposium, *Institute of Electrical and Electronics Engineers, Broadcast Cable and Consumer Electronics Society*, Hotel Washington, Washington.

Sept. 19-20—Fourteenth annual South Dakota Broadcasters Day. *South Dakota State University* campus and Holiday Inn, Brookings. Information: (605) 688-4191.

Sept. 20—Deadline for entries in annual *U.S. Television Commercials Festival*. For first year, competition is open to spots from Australia, Ireland and the United Kingdom in addition to U.S. and Canada. Information: U.S. Television Commercials Festival, 841 North Addison Avenue, Elmhurst, Ill 60126; (312) 834-7773.

Sept. 20-24—*International Broadcasting Convention '80*. Metropole Exhibition Center, Brighton, England.

Sept. 21-23—*Nebraska Broadcasters Association* annual convention. Midtown Holiday Inn, Grand Island. Former FCC Chairman Richard Wiley, now with Washington office of Kirkland & Ellis, will receive Nebraska Broadcasting Award.

Sept. 21-24—*Texas Association of Broadcasters* annual meeting. San Antonio Marriott hotel.

Sept. 23-25—*National Association of Broadcasters* board of directors meeting. NAB headquarters, Washington.

Sept. 24—*International Radio and Television Society* Newsmaker luncheon featuring FCC Chairman Charles Ferris. Waldorf-Astoria hotel, New York.

Sept. 24—*Cable Television Administration and Marketing Society* Southeast regional marketing seminar. Atlanta Hilton.

Sept. 24-26—*Tennessee Association of Broadcasters* annual meeting. Hyatt Regency, Knoxville.

Sept. 24-26—*Indiana Broadcasters Association* fall conference. Executive Inn, Vincennes.

Sept. 25—*National Association of Spanish Broadcasters* marketing seminar, "U.S. Hispanics—A Market Profile." Bonaventure hotel, Los Angeles.

Sept. 25-27—*Southern Cable Television Association* annual convention. Atlanta Hilton. Information: Otto Miller, Box 465, Tuscaloosa, Ala. 35402; (205) 758-2157.

Sept. 25-26—*American Women in Radio and Television* Western area conference. Brown Palace, Denver.

Sept. 26-28—*American Women in Radio and Television* west central area conference. Canterbury Inn, Wichita, Kan.

Sept. 26-28—*Massachusetts Association of Broadcasters* meeting. Sheraton Regal, Hyannis.

Sept. 26—*Society of Broadcast Engineers* regional convention/equipment show. Syracuse (N.Y.) Hilton Inn. Information: Hugh Cleland, WCNY-FM-TV Syracuse, (315) 457-0440.

Sept. 28-30—*New Jersey Broadcasters Association* 34th annual convention. Bally's Park Place hotel, Atlantic City.

Sept. 28-Oct. 1—*Association of National Advertisers* annual meeting, The Homestead, Hot Springs, Va.

Sept. 28-Oct. 1—*National Association of Black Journalists* annual convention. L'Enfant Plaza hotel, Washington. Information: Mal Johnson, Cox Broadcasting, (202) 737-0277.

Sept. 29-30—*National Association of Black Owned Broadcasters* fall conference. National Association of Broadcasters headquarters, 1771 N Street, N.W., Washington.

Sept. 29-Oct. 2—Sixth *VIDCOM* International Market for Videocommunications. Cannes, France. Information: John Nathan, 30 Rockefeller Plaza, Suite 4535, New York 10020; (212) 489-1360.

Sept. 30-Oct. 1—*National Association of Broadcasters* television conference. Fairmont hotel, Philadelphia.

Sept. 30-Oct. 3—*Public Radio in Mid-America* annual meeting. Lodge of the Four Seasons, Lake Ozark, Mo. Information: Tom Hunt, WCMU-FM, 155 Anspach Hall, Mount Pleasant, Mich. 48859; (517) 774-3105.

October

Oct. 1—New deadline for comments in *FCC* rulemaking proposal to modify FM rules to increase availability of commercial FM assignments (Docket 80-90) and inquiry to streamline FM rules to expedite processing

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Major Meetings

Aug. 24-27—*National Association of Broadcasters* radio programming conference. Hyatt Regency, New Orleans.

Sept. 14-17—*Broadcasting Financial Management Association* 20th annual conference. Town and Country hotel, San Diego. Future conferences: Sept. 20-23, 1981, Sheraton Washington; Sept. 19-22, 1982, Hyatt Regency, Kansas City, Mo.

Sept. 20-23—Eighth *International Broadcasting Convention*. Metropole Conference and Exhibition Centre, Brighton, England.

Sept. 28-Oct. 1—*Association of National Advertisers* annual meeting. The Homestead, Hot Springs, Va.

Oct. 26-30—*National Association of Educational Broadcasters* 56th annual convention. Las Vegas.

Nov. 9-14—*Society of Motion Picture and Television Engineers* 122d technical conference and equipment exhibit. Hilton hotel, New York.

Nov. 10-12—*Television Bureau of Advertising* annual meeting. Hilton hotel, Las Vegas. Future meeting: Nov. 9-11, 1981, Fontainbleau Hilton, Miami.

Nov. 19-22—*Society of Professional Journalists, Sigma Delta Chi* national convention. Hyatt hotel, Columbus, Ohio.

Dec. 3-5—*Radio-Television News Directors Association* international conference. Diplomat hotel, Hollywood-by-the-Sea, Fla. Future conventions: Sept. 10-12, 1981, Marriott, New Orleans; Sept. 30-Oct. 2, 1982, Caesars Palace, Las Vegas; Sept. 21-23, 1983, Orlando, Fla.; Dec. 3-5, 1984, San Antonio, Tex.

Dec. 10-13—*Western Cable Show*. Disneyland hotel, Anaheim, Calif.

Jan. 18-21, 1981—*Association of Independent Television Stations* (INTV) convention. Century Plaza, Los Angeles. Future conventions: Feb. 7-10, 1982, Shoreham hotel, Washington; Feb. 6-9, 1983, Galleria Plaza hotel, Houston.

Jan. 25-28, 1981—Joint convention of *National Religious Broadcasters* and *National Association of Evangelicals*. Sheraton Washington hotel, Washington.

March 13-18, 1981—*National Association of Television Program Executives* conference. New York Hilton. Future conferences: March 12-17, 1982, Las Vegas Hilton; March 18-23, 1983, Las Vegas Hilton; Feb. 12-16, 1984, San Francisco Hilton and Moscone Center.

April 12-15, 1981—*National Association of Broadcasters* 59th annual convention. Las Vegas Convention Center. Future conventions: Dallas, April 4-7, 1982; Las Vegas, April 10-13, 1983; Atlanta, March 18-21, 1984; Las Vegas, April 14-17, 1985; Las Vegas, 1986; Atlanta, April 5-8, 1987; Las Vegas, April 10-13, 1988.

April 24-30, 1981—17th annual *MIP-TV* international TV program market. Palais Des Festivals, Cannes, France.

May 3-7, 1981—*National Public Radio* annual conference. Phoenix. Future conference: Washington, April 18-22, 1982.

May 6-10, 1981—30th annual convention, *American Women in Radio and Television*. Sheraton Washington hotel, Washington.

May 29-June 3, 1981—*National Cable Television Association* annual convention. Los Angeles Convention Center. Future conventions: May 25-28, 1982, Las Vegas; May 1-4, 1983, New Orleans; May 22-25, 1984, San Francisco; April 28-May 1, 1985, Atlanta.

May 30-June 4, 1981—12th *Montreux International Television Symposium and Technical Exhibition*. Montreux, Switzerland. Information: Press officer, Swiss PTT, Viktoriastr. 21, CH-3030, Berne, Switzerland.

June 10-14, 1981—*Broadcasters Promotion Association* 26th annual seminar and *Broadcast Designers Association* third annual seminar. Waldorf-Astoria hotel, New York. Future seminars: June 6-10, 1982, St. Francis hotel, San Francisco; June 8-12, 1983, Fairmont hotel, New Orleans; June 10-14, 1984, Caesars Palace, Las Vegas; 1985, Chicago.

(Docket 80-130). Replies are due Dec. 1. FCC, Washington.

Oct. 1-2—*National Association of Broadcasters* directional antenna seminar. Cleveland Marriott Airport hotel, Cleveland.

■ **Oct. 1-3**—*National Religious Broadcasters* Eastern/Southeastern/Intercollegiate convention. Holiday Inn and Liberty Baptist College, Lynchburg, Va.

Oct. 1-5—*Women in Communications Inc.* 48th annual meeting. San Diego.

Oct. 2—*National Association of Spanish Broadcasters* marketing seminar, "U.S. Hispanics—A Market Profile." Caribe Hilton, San Juan, PR.

Oct. 2-5—*Federal Communications Bar Association* annual seminar. The Playboy Great Gorge Resort and Country Club, McAfee, N.J.

Oct. 3-4—*National Federation of Local Cable Programing* mid-Atlantic region, fall conference. Hosted by Berks Community Television, independent community television producer, Reading, Pa.

Oct. 3-5—*American Women in Radio and Television* mideast area conference. Pittsburgh Hilton.

Oct. 3-5—*American Women in Radio and Television* Northeast area conference. Turf Inn, Albany, N.Y. Information: Julie Nolan, (518) 385-1297.

Oct. 4—*Friends of Old-Time Radio* annual convention. Holiday Inn, Bridgeport, Conn. Information: Jay Hickerson, (203) 795-6261 or 795-3748.

Oct. 5-7—*Common Carrier Association for Telecommunications* annual MDS convention. Washington Hilton, Washington.

Oct. 5-8—*National Radio Broadcasters Association* annual convention. Bonaventure hotel, Los Angeles.

Oct. 6-8—*Electronic Industries Association* 56th annual fall conference. Century Plaza hotel, Los Angeles.

Oct. 7—*National Association of Broadcasters* broadcast town meeting. University of Wisconsin, Milwaukee.

Oct. 7-10—*Pennsylvania Cable Television Association* annual conference. Valley Forge Sheraton. Contact: Carolyn Smith (717) 232-1898.

Oct. 8-9—*National Association of Broadcasters* television conference. Hyatt on Union Square, San Francisco.

Oct. 8-9—"The World Administrative Radio Conference: An Analysis and Prognosis," sponsored by *Communications Media Center, New York Law School* in conjunction with *International Law Association*, at the law school, 57 Worth Street, New York, N.Y. 10013.

Oct. 8-10—*Public Service Satellite Consortium*, fifth annual conference. Washington Hilton.

Oct. 8-10—National symposium on videodisk programing sponsored by *Nebraska ETV Network, KUON-TV Lincoln, Neb., University of Nebraska-Lincoln and Office of Engineering Research, Corporation for Public Broadcasting*. University of Nebraska-Lincoln. Information: Chuck Havlicek, 205 Nebraska Center, University of Nebraska-Lincoln, Lincoln 68583; (402) 472-2844.

Oct. 9-10—*Pittsburgh chapter of Society of Broadcast Engineers* seventh regional convention and equipment exhibit. Howard Johnson's Motor Lodge, Monroeville, Pa.

Oct. 9-12—*Missouri Association of Broadcasters*

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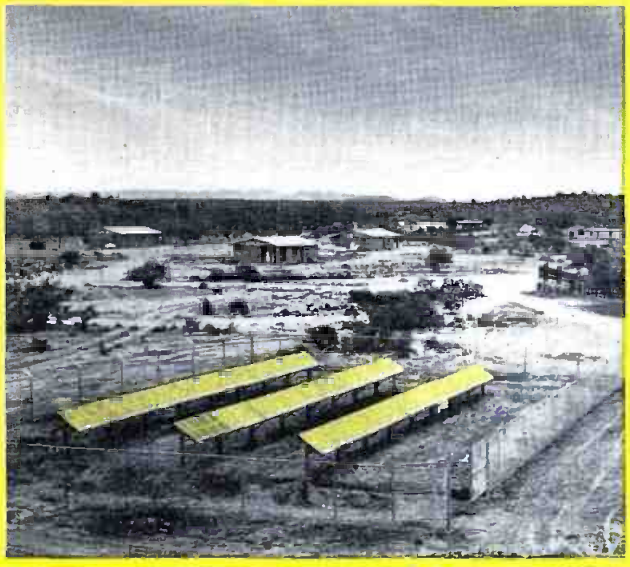

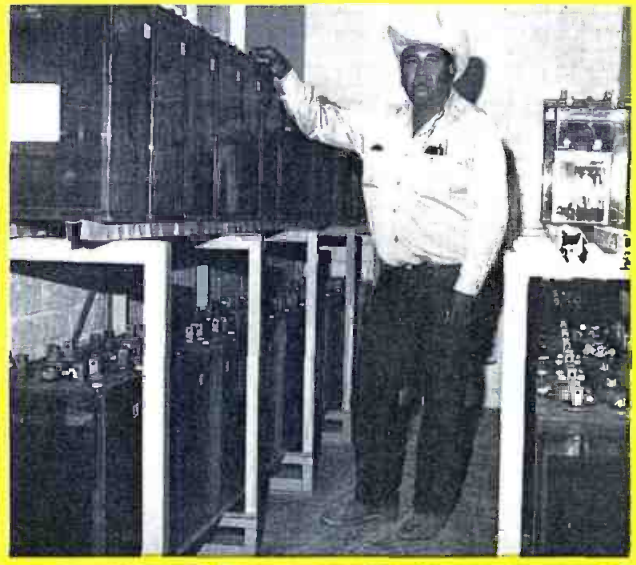

The Papago Indian village of Schuchuli, Arizona gets all of its electricity directly from the sun and stores the excess in a huge lead-acid battery.

The upper left photo shows the village's solar cell array field which has 192 photovoltaic power modules that convert sunlight directly into electricity. This gives Schuchuli's 96 residents more than enough power for 15 refrigerators, a community washing machine, sewing machine and 5,000 gallon-per-day water pump, plus lighting for the village's 15 homes, church, feast house and domestic services building.

The excess electrical energy is stored in a battery system, having 53 lead-acid cells in series, which supplies power when the sun isn't shining. The upper right photo shows David Santos, Village Chairman, flanked by the battery system which was specially designed by C & D Batteries Div. of Eltra Co. for this purpose.

The Schuchuli Photovoltaic Village Power Project was funded primarily by the Department of Energy and managed by the NASA Lewis Research Center. The U.S. Public Health Service administered local portions of the project. The power system was installed by the Papago Construction Company and the pole-line distribution system was erected by the Papago Tribal Utility Authority.

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meeting. Holiday Inn, Joplin.

Oct. 9-12—*American Women in Radio and Television* Southern area conference. Sheraton hotel, Jacksonville, Fla.

Oct. 9-12—*National Black Media Coalition* annual meeting. Mayflower hotel, Washington.

Oct. 11—*Florida Association of Broadcasters* meeting. South Seas Plantation, Captiva Island, Fort Myers.

Oct. 12-13—*North Dakota Broadcasters Association* fall convention. Ramada Inn, Grand Forks.

Oct. 12-14—*Pennsylvania Association of Broadcasters* annual fall convention. Toftrees Country Club and Lodge, State College. Information: Robert H. Maurer, PAB, 407 North Front Street, Harrisburg, Pa. 17101.

Oct. 12-14—*North Carolina Association of Broadcasters* annual convention. Pinehurst hotel and country club, Pinehurst.

Oct. 12-15—*CBS Radio Network Affiliates* 1980 convention. Arizona Biltmore, Phoenix.

Oct. 14-15—*Advertising Research Foundation's* second conference on business advertising research and research fair. Stouffer's Inn on the Square, Cleveland.

Oct. 14-16—*Kentucky Broadcasters Association* fall convention. Hyatt Regency, Lexington.

Oct. 15-16—*Society of Cable Television Engineers* annual fall meeting on "Emerging Technologies." Playboy Great Gorge Resort and Country Club, McAfee, N.J.

Oct. 15-16—*National Association of Broadcasters* television conference. Hyatt Regency, Phoenix.

Oct. 15-18—*National Broadcast Association for Community Affairs* annual convention. Sheraton Washington, Washington. Information: Mal Johnson, Cox Broadcasting, (202) 737-0277.

Oct. 15-19—*American Association of Advertising Agencies* Western region meeting. Doubletree Inn, Monterey, Calif.

Oct. 16—*Connecticut Broadcasters Association* annual meeting/fall convention. Hotel Sonesta, Hartford.

Oct. 16—*National Association of Spanish Broadcasters* marketing seminar. "U.S. Hispanics—A Market Profile." Mayflower hotel, Washington.

Oct. 16-18—*American Women in Radio and Television* east central area conference. Bond Court hotel, Cleveland, Ohio.

Oct. 16-19—*American Women in Radio and Television* Southwest area conference. Airport Marina, Albuquerque, N.M.

Oct. 20—*National Association of Broadcasters* broadcast town meeting. Community Center Theater, Tucson, Ariz.

Oct. 22—*International Radio and Television Society* Newsmaker luncheon. Waldorf-Astoria hotel, New York.

Oct. 22-23—*National Association of Broadcasters* television code board meeting. Hotel del Coronado, San Diego.

Oct. 22-24—1980 Japan Broadcast Equipment Exhibition co-sponsored by *Electronic Industries Association of Japan, National Association of Commercial Broadcasters in Japan and NHK (Japan Broadcasting Corp.)*. Science Museum, Kitanomaru Park, Chiyoda-ku, Tokyo. Information: Japan Electronics Show Association, No. 24 Mori Building, 23-5 Nishi-Shinbashi 3-chome, Minato-ku, Tokyo.

Oct. 24—*Colorado State University's* ninth annual CSU Broadcast Day, CSU, Fort Collins. Featured guest: FCC Commissioner Anne P. Jones. Information: Dr. Robert MacLauchlin, Department of Speech and Theatre Arts, 312 Willard Eddy Building, CSU, Fort Collins, Colo. 80523.

Oct. 25—*American Council for Better Broadcasts* annual fall conference. Annenberg School of Communication, University of Southern California, Los Angeles.

Oct. 26-28—*American Association of Advertising Agencies*, Mid-Atlantic Council second annual Washington seminar. Four Seasons hotel, Washington.

Oct. 26-28—*Kentucky CATV Association* annual fall convention. Hyatt Regency hotel, Lexington.

Oct. 26-28—"Cities and Cable TV: Local Regulation and Municipal Uses," seminar sponsored by *National Federation of Local Cable Programers* and *University of Wisconsin Extension*. Concourse hotel, Madison, Wis. Information: Dr. Barry Orton, U of W, 610 Langdon Street, Madison 53706; (608) 262-3566.

Oct. 26-30—*National Association of Educational Broadcasters* 56th annual convention. Las Vegas.

Oct. 27-28—*New Jersey Cable Television Association* annual meeting. Meadowlands Hilton, Secaucus.

Oct. 27-29—*Mid-America CATV Association* 23d annual meeting and show. Williams Plaza hotel, Tulsa, Okla.

Oct. 27-29—*Scientific-Atlanta Inc.* sixth annual Satellite Earth Station Symposium. Marriott hotel, Atlanta. Information: Gene Lovely, (404) 449-2000.

Oct. 27-30—World Conference for Evangelical Communicators, sponsored by *Evangelische Omroep* (Evangelical Broadcasting) of Holland. RAI Conference Center, Amsterdam.

Oct. 28-29—*Ohio Association of Broadcasters* fall convention. Carrousel Inn, Columbus.

Oct. 29-30—*National Association of Broadcasters* television conference. Omni International, Atlanta.

Oct. 31-Nov. 1—*National Translator Association* annual convention. Hotel Utah, Salt Lake City.

Oct. 31-Nov. 1—*Broadcasters Promotion Association* board meeting. Hyatt Regency, Chicago.

...for a prime access news magazine to be seen weekly on the Five ABC Owned Television Stations. Your chance to showcase your talents on the Number One group of stations in the country.

We need creatively produced and photographed feature stories, one to six minutes in length, on film (any format) or tape (1" or 3/4" cassette). Topical or evergreen, humorous, poignant, entertaining— and great classic shots, too.

Call Norman Fein at (212) 887-5486. If he's interested, we'll pay for shipping (see below) and, if we use the material, we'll pay you $150. Call him today!

Shipping instructions ONLY on Confirmation by Norman:

Tell Affiliate or news source to send your material counter-to-counter with waybill number. Send to JFK or LGA airports only. Address to ABC News, Attention: Norman Fein.

Affiliate or news source should call ABC News transport desk—Nick Nicholson, Clyde Bennett—and tell them the cassette number, the waybill, and the flight information.

ABC OWNED TELEVISION STATIONS

WABC-TV New York / WLS-TV Chicago / WXYZ-TV Detroit / KABC-TV Los Angeles / KGO-TV San Francisco

Errata

In Aug. 4 special report on football and broadcasting, **WBEN(AM) Buffalo, N.Y.**—not WKBW(AM) there—should have been listed as **local originator of professional Bills games.** WBEN is in second year of three-year contract that runs through 1981.

"The same skill and technology that helped put me on the moon goes into every DC-10 we build."

Pete Conrad
Former Astronaut

"As an astronaut, I travelled more than 17 million miles in spacecraft built by McDonnell Douglas. I saw up close how well their products perform.

"After I came to work here, my confidence was confirmed. Spacecraft, fighter planes, jetliners—you can depend on them. Our DC-10 is a prime example. It's built with a remarkable combination of space-age automation and meticulous hand craftsmanship.

"I'm convinced the DC-10 is the most thoroughly-tested jetliner ever built. Along with U.S. Government certification, it has passed structures tests just as demanding, in their own way, as those required of U.S. Air Force fighter planes.

"The DC-10 flies to more places, more often, than any other wide-cabin. It now flies more than *a million miles a day.*"

If you'd like to learn more about the DC-10, write: "DC-10 Report," McDonnell Douglas, Box 14526, St. Louis, MO 63178.

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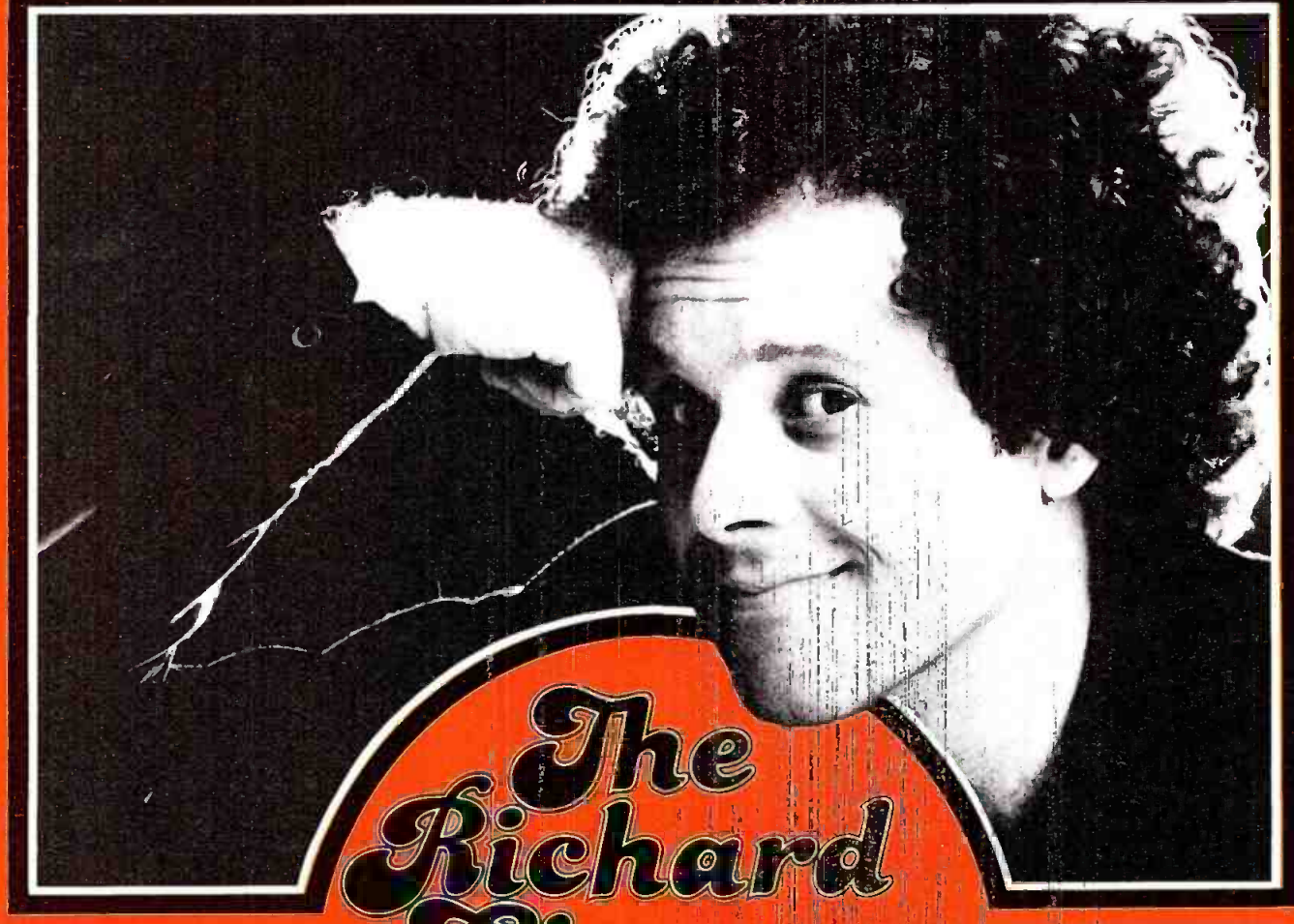

Introducing... The Richard Simmons Show*

Already sold in over 60% of the country! Now available for September, 1980 airing.

Who is this guy Richard Simmons*? And what kind of show is strong enough to stand up against your biggest daytime competition? Or be the strongest holding lead-out from your #1 daytime show? Or, be the best-bet lead-in to your daytime schedule?

The answer is The Richard Simmons Show! A new 1/2 hour strip barter show built around the most talked about, exciting and unique health diet/physical fitness personality you've ever laughed with.

He's been called: The Weight Saint; The Pied Piper of Pounds; The Health Guru of the 80's; The Billy Graham of Health and Beauty . . . and now he's the star of his own daytime show!

Get fat ratings while your daytime audience loses weight and laughs it up at the same time! For more information on this funny and frantic show, in L.A. call Joe Goldfarb, 213-550-4477. In N.Y. call Teddy Abramowitz, 212-556-6823.

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*If he looks familiar, it's probably because 30 million people know Richard Simmons as a regular on one of the most popular soaps, General Hospital!

Open Mike®

Never too late

EDITOR: As the sole nonindustry member of the FCC's advisory committee on AM broadcasting in Region 2, I respectfully take issue with your editorial, "A Little Late" (Aug. 18), opposing 9 khz AM channel spacing.

Even if only 300 new stations are created, the change will enormously benefit consumers and add vitality to the industry. The lack of enthusiasm of some broadcasters for new competition is understandable. However, the FCC's mandate is to provide the public with the maximum possible number of new voices. As the industry calls for greater reliance on marketplace forces as opposed to content-based regulation, it must accept initiatives designed to make this same marketplace an open place.

This is the meaning of Section 303(g) of the Communications Act, which requires the commission to "generally encourage the larger and more effective use of radio in the public interest."

The commissioners are to be commended on their decision to pursue 9 khz spacing. Hopefully those traditionally excluded from broadcast station ownership, particularly minority groups, will obtain the lion's share of the new assignments.—*David Honig, lecturer, School of Communications, Howard University, Washington.*

Time's wasting

EDITOR: Who is radio to thank for another year's delay in AM stereo? FM penetration should continue to increase nicely, thank you, since any kind of quality in AM receivers is now at least that far off.

All broadcasters could benefit by the new vitality this could bring to radio. But instead, omniscient engineering departments worry about whether their audience would be larger if only one channel were wiped out by skywave . . . or about the lack of "complete" coverage area in stereo.

Anyone remember that FM gave up some loudness when FM went stereo?

Nothing is a free ride, and it seems time to put self interests aside. The biggest benefit could be derived from boycotting those who delay progress on the issue—that of a standard AM stereo system.

On the other hand, I can see the open marketplace concept as envisioned by those enlightened few. Once approved, I could envision the elimination of the National Bureau of Standards. In lieu of supporting that extravagant clock, we could give each mayor a watch. Some cities might like to operate at night, to avoid desert heat. Others could free citizens to enjoy beaches in daylight. After all, why should a solar reference be standard everywhere? There is merit in local time being an open marketplace concept. I could sell my quad receiver anytime then.—*David H. Solinske, Chicago.*

Praise for Pack's piece

EDITOR: Richard Pack's "Monday Memo" (July 28) says it all—and without "moo'm pitch-uhs"! Someone should read it to every owner and TV GM in the country—perhaps with slides, though, lest his attention span be lost.

Thirty-eight years in the industry tell me that for anchors, producers, photographers, writers—anyone, even remotely connected with TV news—Mr. Pack's memo is "must" reading.—*L. W. Jensen, Dover, Mass.*

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Monday Memo®

A broadcast advertising commentary by Richard R. Kiernan, executive vice president, Grey Advertising, New York

A matter of character in great advertising

The first thing we have to do is agree on what great advertising is.

The television spots that win all the awards? Sometimes. Although judging panels tend to give the highest marks to the funniest commercials. Or the jazziest big productions.

And great advertising isn't always a direct correlation of sales success. Product, pricing, distribution, promotion, competitive activity all play roles in sales.

So I'll give you my definition of great advertising. It is advertising that accomplishes both its short-term objectives (whether that be awareness, trial generation, whatever) and, perhaps more importantly, helps create a long-term franchise for the brand.

Grey has certainly created more than its share of great television and radio campaigns. (It's a reason Grey is successful.) But what is it, we have asked ourselves, that's the common denominator in those successes? How can we achieve it even more often?

During the past year, a small group of Grey people set ourselves the task of answering that question.

We examined what we had done well. And not so well. We looked at reels of television commercials done outside the agency, outside the country. The hits and the misses.

The popular notion of the 1970's was: Positioning Is Everything. Develop the right positioning for the product, do a good storyboard, hire a competent director and you've got great advertising.

Not so.

I can name you a dozen cases in which competitive products have virtually indistinguishable positionings and one is successful and the other not. So it must be something beyond positioning. Beyond a communication of what the brand *is* and what it *does*.

We believe it's the added dimension of *who* the brand is. A *who* that makes it recognizable and appealing to the consumers. It's that extra dimension—*who* the brand is—combined with the positioning and the product that Grey calls Brand Character.

Product + Positioning + Personality = Brand Character.

A totality that expresses how a brand looks and feels to the consumer. What its unique character is that distinguishes it from its competition. That lifts it above the crowd.

A television campaign that helps create that strong character has a look, a sound, a feeling as personal—as identifiable—as

Richard R. Kiernan, executive vice president and co-creative director of Grey Advertising, has spent more than 24 years in the creative side of advertising. He has been with Grey for 14 years and earlier was with Kenyon & Eckhardt, leaving in 1966 as creative group head. He assumed his latest position at Grey last December.

those characteristics which distinguish one person from another.

And, like the character of a person, it endures. The brand with a strong character is recognizable from commercial to commercial, from campaign to campaign over the years. Just as a person is recognizable over the years no matter how much weight they have put on (or taken off), what clothes they are wearing or how they've changed hair styles.

Case in point: No Nonsense pantyhose.

Before Grey developed the phraseology of Brand Character, we intuitively had developed the philosophy for this product, a pantyhose of consistently superior construction sold in supermarkets and other mass outlets. The product was designed and priced to appeal more toward the functional end of the attitude scale rather than the fashion end. So the name, package and in-store displays were created with that in mind.

The strategic thinking that led to the positioning kept that point of view in the forefront.

And the television campaign—a spokesperson demonstrating the functional aspects of the product—had a personality that was entirely consistent with and supportive of the attitude. All the elements working together to create . . . well, Brand Character.

Without this discipline, some of those elements could have been out of tune. Ineffective. And, as a matter of fact, during the mid-'70's, we produced some No Nonsense commercials that while strategically sound and well-executed, failed.

Today, in retrospect, we know why.

They just didn't "feel" like No Nonsense. The look, the attitude, the casting, even the cinematography didn't fit with the consumer's notion of what No Nonsense stands for.

It was as if Winston Churchill went on TV to do a juggling act.

The Brand Character concept raises some new issues. Is it strictly an advertising idea? Not solely. If product X is distributed only through supermarkets and mass merchandisers, the consumer perception of the brand will not be the same as it would be if product X were only found in better department stores, upstairs.

The product name, color, pricing all have an effect. The shape of the package. The in-store material, promotion, publicity can each help shape or distort the Brand Character. (Would we recommend a "Find the Hidden Words" sweepstakes for the Canon AE-1? It's out of character for Canon no matter how effective such a promotion would be short-term.)

Media type and selection are part of the communication's effect on Brand Character. Editorial environment. Because appropriateness of the medium is more than efficiencies. The same message delivered on *Meet the Press* or on an access time quiz show is not the same message. That's obvious. But not so obvious—and I believe still a difference—is the same message delivered in different dayparts.

Or a special vs. a movie vs. a sitcom. Network vs. spot. :30 vs. :60.

Another issue gives my friends in research quite a new task. If Brand Character is the magic ingredient in great advertising, new kinds of commercial testing must be developed and perfected. Overnight television recall wasn't designed to measure it, nor were any of the conventional persuasion and communications methodologies. Grey (not surprisingly) has already done some pilot work in this area and our research people are compiling some very good theoretical and practical knowledge.

In short, we believe that a distinctive, appealing and enduring Brand Character is the magic ingredient in great advertising.

We have now developed the vocabulary to express this philosophy to our people. Ways and means to think about it, ask the right questions about it to help ignite that creative spark which will always be the essential magic making it happen.

If the '60's was the decade of the creative boutique and the '70's the positioning decade, I, for one, am convinced that the '80's will be the decade of Brand Character. The logical synthesis of creative and positioning that truly can make the magic happen.

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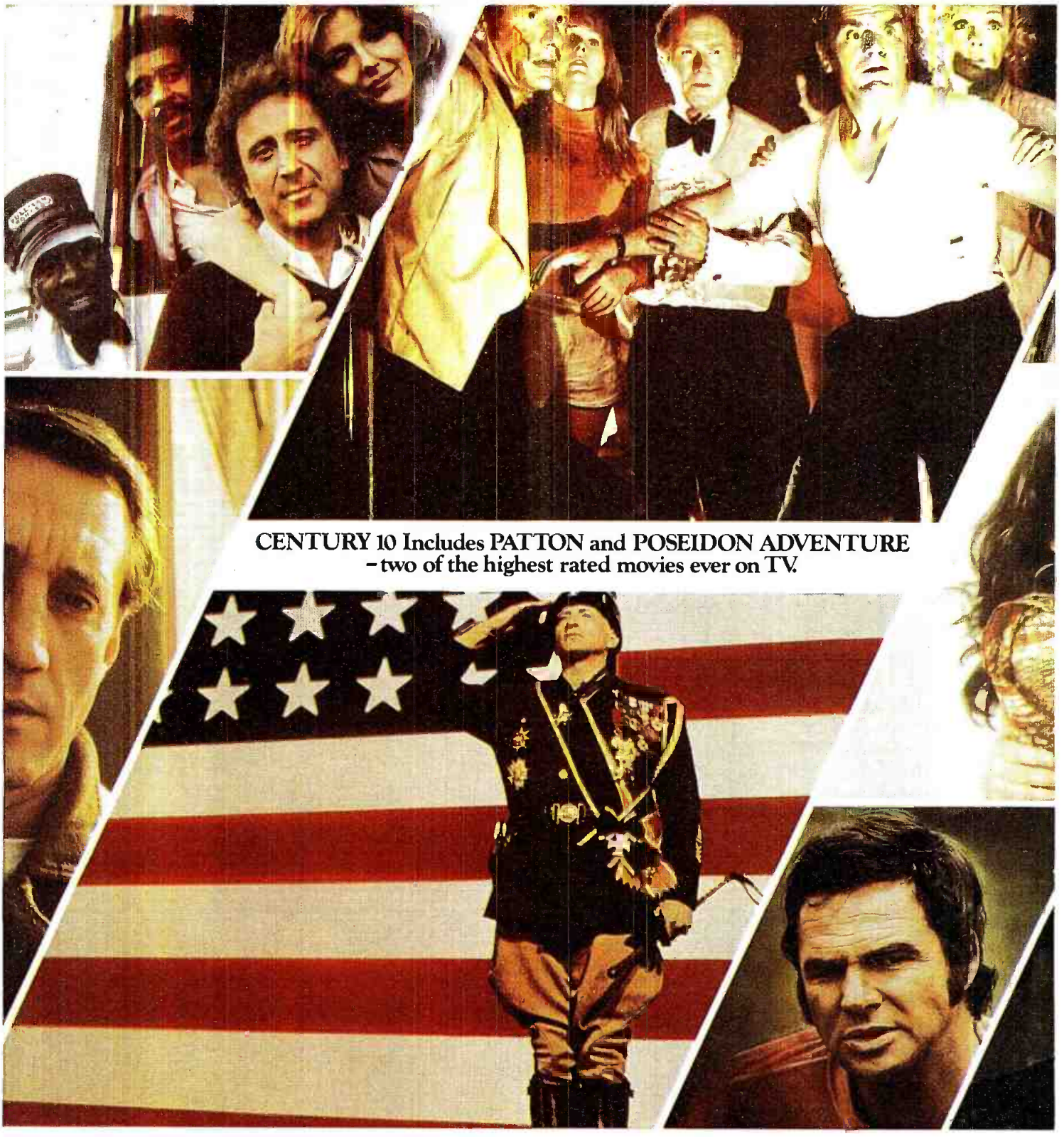

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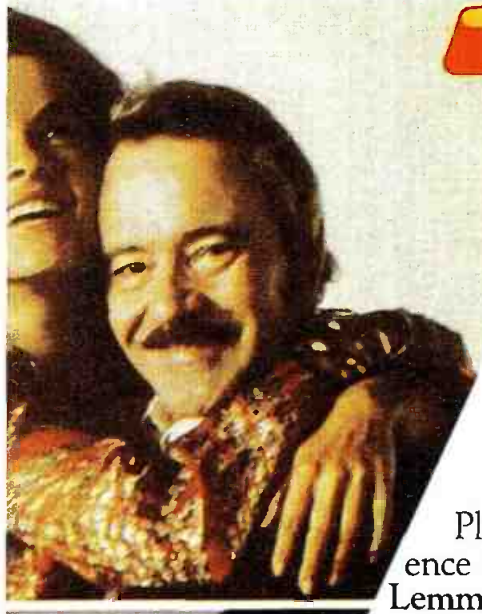

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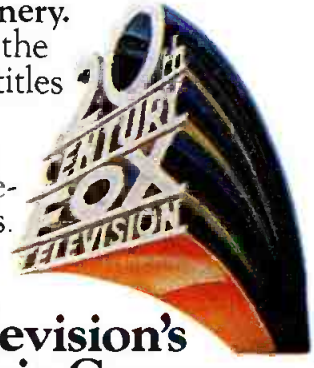

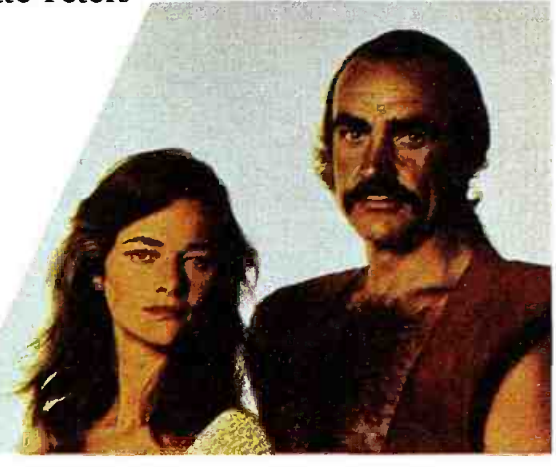

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Broadcasting Aug 25
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TOP OF THE WEEK

It's settled: ABC, Justice comes to terms

Third consent decree is reached over antitrust suit; restrictions in other networks' agreements may be renegotiated as latest settlement has different provision

ABC, which had appeared determined to force the Justice Department to go to court to prove the antitrust charges the department originally filed against all three networks eight years ago, last week followed the examples of NBC and CBS, and agreed to settle the litigation.

Justice filed a proposed consent decree terminating the suit against ABC, along with a competitive impact statement, last Friday (Aug. 22) in U.S. District Court in Los Angeles. The judgment will not become final until approved by the court. Interested parties will have 60 days in which to first comment.

The provision that ABC accepted limits for 10 years the amount of entertainment programing the networks may produce for their own use—two and a half hours per week of prime time material the first five years, escalating to five hours per week in the ninth and 10th years; eight hours of daytime, and 11 hours of fringe time.

The provision accepted by NBC and CBS does not escalate for prime time material, but rather remains at two and a half hours per week for 10 years. According to the competitive impact statement, ABC initially sought to shorten the term of the prime time internal production limitation to five years, to increase permissible internal production to a maximum of five hours per week, to permit borrowing from fringe to daytime hours and to grandfather existing daytime programs.

"ABC sought such changes because it foresees significant changes in the industry in the next 10 years which would alter the market for television entertainment programs and the structure of the industry," the document stated. It added that ABC perceived significant technological, regulatory and legislative changes in the coming years, along with changes in the supply and demand for television entertainment programs. "For these reasons, ABC asserted that it needed greater flexibility to produce and exhibit prime time television entertainment programs than is provided by the CBS and NBC judgments," it said.

In making the decision to escalate the number of hours for prime time material, Justice also opened the door for CBS and NBC to petition for a like provision.

The Justice Department, in filing its December 1974 suits, charged that ABC, CBS and NBC used their control over access to their networks to restrain and monopolize prime time television entertainment programing. (News, public affairs and sports programs are not involved in the suits.)

NBC settled with Justice in November 1976 and CBS followed last May (BROADCASTING, May 12). Certain of the key provisions in those consent decrees—aimed at curbing the networks' power in dealing with program suppliers—were conditioned upon the department's obtaining similar relief against ABC, and will take effect upon entry of the ABC consent decree by the court.

As is true of the other decrees, Justice's proposed settlement with ABC would limit the contractual rights, including exclusivity, that ABC could obtain in connection with network exhibition of a television program. It also mirrors the other settlements in that it enjoins the network from obtaining any interest in independently produced programs other than the right to exhibit them, and it bars the network from domestic syndication. In addition, it enjoins ABC from distributing programs in foreign countries except those it produced itself, and further prohibits for 10 years reciprocal program deals between the three networks. The proposed judgment would also, for periods of 10 or 15 years, limit the contractual rights which ABC may obtain in connection with network exhibition of a television program, including limitation of ABC's right to exclusive use of a program.

Like the CBS agreement, the ABC decree is designed to prevent the network from prohibiting talent it has under contract from moving with a show that shifts from ABC to another network. The NBC decree does not contain a similar provision.

In addition, it prevents ABC from prohibiting talent to move to another network with program series based on ABC-rejected pilots.

ABC, as the last holdout in the case, was left with the pivotal role of determining the power the networks would have in dealing with program suppliers. CBS bailed out last May when the fight had become too expensive.

The networks vamp to fill for September

NBC appears in most aggressive posture with 'Shogun' and 'Centennial'; ABC will counter with sports; CBS sets out one week; Emmys in jeopardy

There will barely be a fall this September.

The actors strike in Hollywood, entering its sixth week today, has forced all three of the commercial television networks to alter their September schedules. And the financial fall-out is spreading to other segments of the broadcasting and general economies.

Despite a return to the bargaining tables on Thursday, it appeared last week that the walk-out by some 60,000 members of the Screen Actors Guild and the American Federation of Television and Radio Artists was still far from settled.

- NBC-TV took the initiative last week and issued what one network spokesperson called its "strike schedule," beginning Sept. 15 and firm through Sept. 30.
- ABC-TV fashioned a schedule mixing repeats and a few original programs through Sept. 21.
- CBS-TV, which as late as last Thursday had nothing scheduled in prime time after Sept. 14, was said to be preparing an interim programing package, although it had already canceled its fall co-op advertising campaign.
- A group of over 100 prominent actors issued a call for a boycott of the Sept. 7 Emmy awards telecast on NBC, and the fate of the annual ceremony was placed in jeopardy.
- Alan Landsburg Productions, maker of two hours of network prime time programing as well as syndicated shows, broke ranks with fellow production companies and signed a new SAG contract.
- And lay-offs resulting from the cessation of film and television production in Los Angeles have idled at least another 40,000 technicians and support personnel at the studios.

NBC dropped the first shoe last week, issuing a "revised schedule," according to NBC Entertainment President Brandon Tartikoff, laying out the Sept. 15-30 programing. Although the network is the strongest of the three in regards to regularly scheduled series programing—11

NBC can't contain itself over 'Shogun'

Promotional barrage will make the most of its good luck in having miniseries in the can for opening week of new season

"If we don't do it with this, we should all commit *seppuku.*"

That remark making the rounds in the NBC-TV press department these days, refers to the ritual suicide by Japanese samurai in *Shogun* times—a custom that viewers of the upcoming NBC miniseries will become familiar with.

But so high is NBC's faith in the quality and audience appeal of the 12-hour adaptation of James Clavell's best-selling epic and so oiled are the publicity wheels that the press, promotion and advertising departments are far from expecting professional suicide. And the enthusiasm has only been bolstered by the actors' strike, which means that the *Shogun* week (now scheduled to begin Sept. 15) won't be fighting it out with many of the expected top draws such as the CBS-TV premiere of *Dallas* and all the interest in "who shot J.R.?"

For press and promotion alone—a range of activities from screenings and Japanese lunches to scripts and promotional material to schools and libraries—NBC President Fred Silverman is understood to have given his approval to a budget of $250,000.

That does not include what is believed to be NBC's strongest advertising commitment to print for a single project. During *Shogun* week in *TV Guide,* for example, the opener will be publicized with a spread, followed by other ads for each of the remaining four nights. Ads also will run every night in newspapers in major markets. In addition, the NBC-owned radio stations are campaigning and spots also will be running on NBC's radio networks. A half-hour "video viewer guide" also was prepared for possible station play.

Promotional materials galore

Conceptually, NBC is treating the promotion of *Shogun* not as a television miniseries but as a theatrical movie. The Los Angeles-based Intralink agency was the creative force behind the on-air and print advertisements. Intralink specializes in theatrical movie ads, and among its movie credits are "10" and "Young Frankenstein."

On-air NBC-TV promotion already has begun with the network rolling out the 20-25 spots of the campaign. And an early 10-second spot run last week clearly put the movie message across, with the voice-over: "The most important movie event of the year is *not* coming to a theater near you. *Shogun.* The week. On NBC . . ."

The 10-second teasers began last week, will run for another couple of days and are to be followed by 10's, 20's and 30's that will play up various aspects of the miniseries. Plans call for no less than five or six promotional spots per day in and out of prime time.

Whether or not *Shogun* will bring forth high ratings and shares remains to be seen, but the promotional efforts already appear to have set up some assigned viewing. In the Chicago school system, for example, junior and senior high school students are getting *Shogun* as homework—part of the results of a 145,000 piece national mailing campaign NBC used for schools and libraries.

The *Shogun* barrage also is coming from sources outside NBC. Paramount, which produced the miniseries in association with NBC, has to whip up interest for its play as a theatrical movie overseas. And as for the merchandise licensing—said to involve a list of about 70 items ranging from *Shogun* T-shirts to beer mugs—that's under the control of author James Clavell, who is also the miniseries' executive producer.

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hours weekly—it is sticking to its previously announced plans to debut the 12-hour miniseries, *Shogun,* Sept. 15-19. Immediately thereafter, it will hand its schedule over to reruns of the 13-hour miniseries, *Centennial,* Sept. 20-23, 27.

Elsewhere in the two-week schedule are *The 18th Anniversary of the Tonight Show Starring Johnny Carson* (a traditional September prime time entry); two first-run made-for-television movies; the theatrical release "The Boys from Brazil"; original episodes of *Little House on the Prairie* (featuring the wedding of characters Laura and Alonzo), *CHiPs, Quincy M.E.* and *Disney's Wonderful World,* the debut of the new *NBC Magazine with David Brinkley,* the premiere of a previously unannounced limited-run *Flintstones* prime time series, and regular episodes of *Real People, Speak Up America* and *Games People Play* (all unaffected by the strike).

Furthermore, the network said it was prepared to run a number of other specials through the months of October and November—including the six-hour *Beulah Land* miniseries, the World Series, the nine-hour *Godfather Saga,* and such theatrical films as "All the President's Men," "Julia," "The Gauntlet" and "The Eyes of Laura Mars." The network claimed that 75% of its prime time schedule through Oct. 27 would be programing never before seen on commercial television.

Meanwhile, a quieter ABC programing department was moving to fill in its blanks in September. That network has scheduled a mixed bag of originals and repeats, relying heavily on evening football and original product made for its regular movie slots.

Sept. 8 will see an original *That's Incredible,* followed by the premiere of *NFL Monday Night Football,* a bout between the Dallas Cowboys and the Washington Redskins. Sept. 9 and 10, ABC will repeat the first two parts of the seven-hour miniseries, *Pearl.* Sept. 10 will feature the Los Angeles Rams playing the Tampa Bay Buccaneers. Part three of *Pearl* will air Sept. 12. On Sunday, Sept. 14, ABC will lead the night with an original *Those Amazing Animals,* followed by the made-for-television film, *The Women's Room.*

Monday Sept. 15 will again feature an *Incredible-* football line-up (Houston versus Cleveland). An original *Family Feud* special will air Sept. 17. Sept. 19 will see a repeat special, *Benji at Work,* and an original made-for-television movie, *Once Upon a Spy.* Sept. 21 will have an original *Animals,* an original *Guinness Book of World Records* special and the theatrical release, "Midnight Express."

Marilyn, a made-for-television project, will air Sunday, Sept. 28.

CBS played even closer to the vest, announcing a schedule only for the week beginning Monday, Sept. 15. It features primarily reruns of returning series and two specials in addition to the premieres of *60 Minutes* (Sunday) and *The Tim Conway Show* (Saturday), which were unaffected by the strike. Other first-time programing include the movies, "Foul Play" (Monday) and "A Piece of the Action" (Tuesday), the made-for-TV film, "Rodeo Girl" (Thursday), and a *Lynda Carter: Encore* special (Tuesday).

According to B. Donald Grant, vice president for programs, CBS Entertainment, the CBS schedule released for the week of Sept. 15 will set the pattern for the following weeks, until the strike is settled. "Our tentative schedule for the week of Sept. 22, which has not been released, will have a similar pattern," he said.

From CBS's point of view, he said, the 1980-81 television season will not officially begin until the majority of the programs announced for the new season are on the air. "We do not look on this as the start of our season at all," he said.

One traditional September program left

in doubt is the annual broadcast of the Emmy awards. Although, previously, actors had said they would support the annual ceremony, it appeared last week that significant numbers of prime time's most recognizable faces would not be seen on television that night.

Over 100 leading actors took out advertisements in Hollywood trade papers last week urging their fellow SAG and AFTRA members not to participate in "game shows, talk shows, sports shows, award shows and various variety programs."

According to Hank Rieger, president of the academy, that group and NBC are still proceeding with plans to telecast the ceremonies. Voting was scheduled to take place last weekend, and production of the special was still going on—despite notification from at least two presenters, Estrada and Robert Blake, that they had joined the boycott.

The major portion of the academy's annual budget is furnished by the $400,000 license fee paid by the network for the broadcast, and the academy's future, Rieger said, was threatened by a boycott. This Friday (Aug. 29) marks the date that the network will have to start moving its equipment into the hall where the Emmys are awarded, and Rieger said there would have to be a decision by then.

Rieger said it would be unlikley that the awards would be held without television. But the question whether television would want the show without stars remained unanswered.

While the workers seemed as adamant as ever last week, there was a chink in the solidarity of the producers. Alan Landsburg Productions signed a three-year SAG contract in order to continue making *That's Incredible.* The company agreed to SAG's terms for 6% of the gross from supplemental markets (pay television), and is bound to the agreement regardless of any industry-wide contract that may be signed in the future, according to Howard Lipstone, president of the company.

(Confusion has arisen about the status of *Incredible.* Lipstone explained that although the show is made like the other, unaffected actuality shows, "it was originally designed as a show to be made under SAG agreements.")

"We felt it was important for our company to stay in production," said Lipstone, explaining why ALP signed the contract—which applies to all its other projects.

The strike is having economic ramifications across the production community and the broadcast world. According, to Commissioner Maureen Kindel of the Los Angeles Board of Public Works, shooting permits for August are being issued by her office at a rate of "three or four a day," as compared to a normal August daily rate of 30 or more. She estimated that one on-location shooting is worth $40,000 to the city's economy. Furthermore, Kindel estimated that 40,000 technicians and other support personnel have been laid off as a result of the actors strike that has brought all but commercial production in the city to a complete halt.

ABC and Ferris fence over DBS

Network tells Hill that FCC has already made up its mind on issue; chairman accuses network of standing in the way of progress

ABC went over the FCC chairman's head last week and asked Congress to review the commission's position on direct satellite-to-home broadcasting. ABC charges that the commission has prejudged in favor of proceeding with DBS.

But Chairman Charles Ferris was not about to keep silent. In a statement released from his office, he said: "There are a few in the industry that apparently consider it very threatening if the FCC merely contemplates providing the American public with more choices in broadcasting. I have always said the FCC's responsibility is more than simply protecting the economic interests of those we regulate, but extends to insuring that the public obtains the maximum service available through the existing technology as well. Some in the industry do not agree. One quickly discerns who of the existing providers of service will be the leaders in the years ahead by their attitudes towards the technologies of the future."

It all began when ABC sent letters to Senator Howard Cannon (D-Nev.) and Representative Harley Staggers (D-W.Va.), chairmen of the Senate and House Commerce Committees, charging the FCC has its mind made up about the issue, and saying that such a decision should instead be made by Congress.

ABC's letters stemmed from the wording of a July 25 FCC notice of inquiry relating to preparation for the 1983 Region 2 Administrative Radio Conference. In the notice was the following paragraph, which,

In Brief

National Association of Broadcasters has released study showing that **cross-ownership of media in top 50 markets dropped 16% from 1968 to 1978.** Study said largest decrease occurred in top 30 markets, where radio owners increased 348 to 522, television from 60 to 117, newspapers from 40 to 47 and owners of three media combined decreased from 20 to 10.

□

Both candidates and TV networks expressed **displeasure with League of Women Voters** last week over specifics of presidential debates. White House reportedly complained about sites of forums—none of which are in Southern cities. Networks, meanwhile, were apparently not happy about dates; NBC was upset about one session being scheduled during week of *Shogun,* while ABC noted that last two debates were scheduled against *Monday Night Football.* League, which stresses that announced dates are tentative, has scheduled meetings for this week with representatives of candidates and networks to explain its position and field questions.

□

Tuesday Productions, San Diego, plans to launch **Satellite Live,** national call-in radio show in 20 markets, by Sept. 21. Program will air Sundays, 7-9 p.m. pacific time and signals new direction for company, which is producer of radio and TV station identity campaigns. Also trying to jump into satellite distribution by this fall is John Blair & Co. Its new subsidiary, **Starfleet Blair,** plans to distribute live concerts and programs to stations and networks and hopes to be on satellite by October. And in third development, Robert Wold Co. has announced **Satellite Radio Express,** which will rent satellite time to radio syndicators and stations.

□

Los Angeles county **grand jury has subpeonaed four witnesses in Spelling-Goldberg Productions inquiry** concerning possible fraud involving profits of company's ABC-TV series, *Charlie's Angels* (also see page 103). Said spokesman for county's district attorney's office last week: "We're going to the grand jury to get information from these four witnesses, period. We're not seeking an indictment at this time." Called to testify this morning (Aug. 25) are David Soul and Paul Michael Glaser (stars of S-G's *Starsky & Hutch,* series to which *Angels* profits are said to have been diverted), ABC-TV vice president for business affairs and contracts, Ron Sunderland, and George Reeves, former vice president for entertainment contracts.

□

Soviet Union has **resumed jamming of Russian-language Voice of America** shortwave broadcast in its country after seven year hiatus. Jamming is apparently intended to censor Western reports of labor and political unrest in Poland. Broadcasts of BBC and West German Deutsche Welle are also being jammed. According to Voice of America, Soviet Union, before last Wednesday, has not jammed any Western broadcast since Sept. 10, 1973.

□

Loyola University, licensee of clear channel WWL(AM) New Orleans has asked U.S. Court of Appeals in Washington to **"set aside and vacate"** FCC's May 29 action **opening up clears** for 125 full-time stations.

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ABC contended, showed the commission had prejudged the importance of DBS:

"In the near future, the commission will be starting to develop the policy considerations that should govern domestic direct-to-the home satellite service. As part of our effort to insure that the American people gain the maximum possible benefits from this technology, it is our intent to foster, and not to stifle, the potential development of this new service at the 1983 regional conference."

But ABC, calling DBS "one of the most important communications policy issues of the 1980's," said decisions about the technology should not rest with the commission.

"Direct satellite-to-the-home broadcasting, which would necessarily by-pass local television and radio stations as well as local cable systems, is the kind of basic communications policy which, in ABC's view, should be first addressed by the Congress. Simply put, it is far too fundamental to do otherwise. Whatever judgments may ultimately be made about the role of direct satellite broadcasting in the United States, ABC believes they should emanate from the Congress."

In the letters, ABC asked that the "appropriate legislative proceedings" be considered to explore the subject.

One by one, big cities open up to cable

Major markets are moving through the franchise process; Omaha biggest award in past week

Omaha was at centerstage last week in the award of its cable television franchise to Cox Cable, one of six major cable companies that had bid for it (see story, page 110). In the wings, scores of other cities, towns and counties, offering franchises for several hundred to several hundred thousand homes, are going through the laborious process leading up to the day when they award their franchise and the industry spotlight momentarily falls on them.

A BROADCASTING survey of communities in the top-30 ADI's revealed that four large cities are close to that day: Dallas, Cincinnati, Indianapolis and Portland, Ore. But it found others—Baltimore, Cleveland, Washington, Detroit and Chicago—still are in the earliest stages of the franchising process.

The survey also found that the show doesn't always end with the award. There are law suits and federal investigations surrounding the franchise awards in Pittsburgh and Houston and a law suit against Los Angeles for the failure to award a franchise. And in Minneapolis, the award Northern Cablevision won last December has been jeopardized by complaints filed with the state cable board, which must put its stamp of approval on the award. But an award is not, of course, always followed by bad news. Recent franchise winners in Kansas City, Mo., and Nashville have recently hooked up their first subscribers, formally adding those cities to the expanding cable universe.

The National League of Cities wrote many of the cities included in the survey in July, suggesting that they impose a franchise moratorium to protest cable sections in the Senate's communications rewrite bill (S. 2827). Although the letter made city officials wary of the legislation, it did little to stop or slow down the franchise process in any of the communities surveyed. NLC, in a second letter (see page 111), has said a moratorium may not be necessary now that the Senate Commerce Committee has announced it will hold hearings on the legislation.

1. New York □ Four of the five unwired boroughs are reviewing proposals at various levels of jurisdiction in New York. After the Board of Estimates refused to affirm a franchise award in Queens to Knickerbocker Communications, the awards process was started again. The second request for proposal (RFP) is due the first week in September; Warner Amex, Ortho-vision Inc., Cablevision and Gotham Cable Co. have submitted applications.

In Staten Island, Brooklyn and the Bronx, local citizens boards are reviewing the RFP's of their respective applicants. In those boroughs, public hearings are expected in early September.

Franchising in New York City is complex. The Bureau of Franchising first receives proposed applications and refers them to the City Planning Commission and the local borough boards. The local boards make a recommendation to the Board of Estimates which narrows the field and sends its report back to the Bureau of Franchising, which draws up contracts, which are sent back to the Board of Estimates. Public hearings are held with the board making the final award.

On April 24, the Board of Estimates authorized the Washington law firm of Arnold & Porter to work with city agencies in making a study of cable and what criteria the board could use to judge proposals. That report, examining service options, economies of scale and available technology is due Sept. 24.

2. Los Angeles □ After the Los Angeles city council rejected both bids it received for the East San Fernando Valley (150,000 homes) and ordered that the city readvertise for bids, one of the bidders, Cable Entertainment Corp., slapped the city with a law suit alleging that the city violated its right to equal protection under the law. The suit is designed to force the city to award the franchise to one of the two original applicants.

Meanwhile, the city, which has already awarded several franchises, has received bids for its three remaining franchise areas: Boyle Heights (24,000 homes); South Central (210,000 homes) and Wilmington (32,000 homes).

South Central CATV Associates, a joint venture of Universal Cablesystems Ltd. and Six Star LA Ltd., has applied for all three franchises and subsidiaries of American Television & Communications have applied for South Central and Wilmington. Also, Community Telecommunications has applied for South Central and a subsidiary of Colony Communications has applied for Wilmington. According to a city official, awards should be made within two or three months.

3. Chicago □ The Windy City has begun to move toward cable as Mayor Jane Byrne has set up a committee of aldermen to oversee the franchising process. Chicago is also in the process of hiring a consultant.

In the suburbs, the Northwest Municipal Conference, an amalgamation of 21 communities, has set Nov. 1 for a decision on whether they will seek one franchise for all the communities or leave the decision to the individual towns.

In Evanston, nine bids have been received for the city's franchise and members of the Human Services Commission and a cable television task force are visiting on-line systems of the various applicants that include Cox, Teleprompter, Warner Amex and Cablenet. Malarkey, Taylor & Associates has been hired as consultant and the city (population 76,000) expects to award the franchise by December.

Meanwhile, Skokie is working on an ordinance and RFP but already 20 companies including most of the major MSO's, have shown an interest in Skokie's franchise. It is expected that the ordinance and RFP will be completed within the next two months and that an award will be made by next spring. The franchise includes 23,000 homes.

4. Philadelphia □ The 10 bids for the four Philadelphia franchises are still in the hands of J.W. Brown, commissioner of public properties. Brown has referred some questions he has on the proposals to the city solicitor's office and will eventually send a report and recommendation to the mayor and city council. The bidders are AEL Industries, ATC, Comcast, JNW Telecommunications, McLean-Hunter/University of Pennsylvania, Philadelphia Cablevision, Rollins, Storer, Teleprompter and Times Mirror.

5. San Francisco □ Viacom International has operated a cable system in San Francisco since February 1953.

6. Boston □ Boston last week sent out requests for applications, but because of state law it has different procedures than other cities. Companies have until Nov. 3 to submit applications, but no guidelines have been issued. Only after the city receives the proposals and reviews them will an RFP be issued. The mayor's cable staff plus academic and industry consultants will develop the RFP. When it is formally issued, the applicants can amend their applications. The proposals are reviewed again, public hearings are held and the mayor eventually awards the franchise.

The city has supplemented the initial requests for proposals with a questionnaire

aimed at "insuring the integrity of the franchise process." According to Rick Borten of the mayor's cable staff, Mayor Kevin White has issued an executive order prohibiting social contact during the process between city hall and any representatives of the cable applicants.

Nearby Cambridge (population 100,000) is in the earliest of franchise stages, with an advance committee, after a year's study, about to make a report and recommendation on cable in the city to the city manager. Another committee, possibly with members of the previous one, will be appointed by the city manager to address specific issues in preparation of a franchise ordinance.

7. Detroit □ According to Lois Pincus, chairman of the five-member Detroit Cable TV Advisory Committee, the group continues to study RFP criteria and expects to issue one sometime this fall. Detroit has 428,000 homes that could be wired for cable.

8. Washington □ The city from which federal telecommunications regulations emanate is far behind most other jurisdictions in the franchise process. However, legislation setting up the process has moved through the hearing stage, and the city's public service and consumer affairs staff is working on a mark-up.

In suburban Fairfax county, Va., an enabling ordinance splitting the county into three franchise areas was passed in April. The county expects to release an RFP by Sept. 26. The Reston area of the county already has a Warner system operating, but there never has been an official franchise awarded for the system, and it comprises one of the three franchise areas to be awarded. The other two are the northern and southern half of the county. Discounting Reston, there are 200,000 homes that can be wired.

According to Delores Early, head of cable television for suburban Prince George's county, Md., the county is now going through the "tedious process of needs assessment" and hopes to have an RFP out sometime this fall. The county is offering two franchises, each now containing approximately 100,000 homes. While the county slowly gears up, eight municipalities within it have awarded franchises on their own. Cross Country picked up Capital Heights, contingent on its landing a franchise for a contiguous community. And Storer won the rest: Bladensburg, College Park, Cottage City, Hyattsville, Mt. Rainier, Riverdale and North Brentwood.

Northwest of Prince George's, in Montgomery county, Md., the county council got the ball rolling by passing an enabling ordinance in July (BROADCASTING, July 28). At that time, John Hansman, the county's cable television project manager, said the county hoped to have a request for an RFP ready by February 1981. The franchise includes more than 200,000 homes and 20 companies have shown an interest in it, including Cox, ATC, Warner, United Cable, Times Mirror, MetroVision, Viacom and Douglas Communications.

9. Cleveland □ The word from Cleveland is that nothing has happened since spring. The city law department continues to study the franchise ordinances of other communities.

10. Dallas-Fort Worth □ The Dallas city council is to receive a report on Sept. 17 recommending a franchise to one of six bidders Cox, Sammons, Storer, United, ATC and Warner Amex had replied to the RFP and the Cable Television Information Center made a preliminary report in July on the strengths and weaknesses of each, said Tom Jones, director of public utilities. The companies were then brought in for questions on their proposals and oral presentations before council in late July. The September report by the city's staff and a consultant will precede public hearings with the award's target date, set for mid-October.

Fort Worth has set Oct. 10 as the deadline for RFP's for the system that will pass approximately 160,000 homes. The council then has four months to consider the proposals and expects a decision in January 1981.

11. Pittsburgh □ Pittsburgh's franchise was awarded to Warner Cable of Pittsburgh on Jan. 30. Shortly thereafter, one of the three losing bidders, Three Rivers Cablevision, a subsidiary of ATC, sued the city, charging that the franchise process was a "sham" (BROADCASTING, March 31). A federal grand jury and the FBI have been investigating the franchise process following intimations of bribery and influence peddling (BROADCASTING, July 14).

12. Houston □ On Jan. 10, 1979, the city council of Houston awarded five franchises to five different cable companies. But two of the franchisees sold control to major MSO's, Warner and Storer. A deal to sell control of another of the franchises to Storer has been stalled by a law suit against the city and one of the franchisees by a losing bidder, Billy Goldberg. While the suit goes through the deposition process, a federal grand jury is investigating the franchise process, looking for violations of antitrust laws. Several city officials, including Mayor Jim McConn, have appeared before the grand jury.

13. Minneapolis-St. Paul □ The troubles of Northern Cablevision, the Storer subsidiary that won the franchise for Minneapolis last December, continue and multiply. Northern's plans to build a 40-channel system in the city were stalled in May when the Minnesota Cable Communications Board failed to give its approval to the city's franchise agreement with Northern. Questions about the agreement and the franchise process were raised by the state board's staff and a public interest group and instead of acting on the questions, the state board turned the matter over to a hearing examiner (BROADCASTING, May 19).

According to W.D. Donaldson, executive director of the state board, 21 days of hearings before the hearing examiner ended last Monday. But now all must sit tight for a round or two of briefs and reply briefs. Donaldson doesn't expect the hearing examiner to make a recommendation on whether to approve the franchise until late December. The board will then consider the recommendation and make the final decision on Northern's fate.

Northern's situation was further aggravated by a city resolution of Aug. 8 reactivating the dormant city cable advisory committee to begin a "needs assessment of the advisibility of awarding a second cable franchise ... and the feasibility of a city or municipally owned system." The resolution was based on the uncertainty of the franchise agreement with Northern and the feeling that cable technology has advanced so rapidly that the proposed Northern system was no longer state of the art.

Across the river, seven companies responded to the RFP from St. Paul, including Viacom, Warner, Teleprompter, Capcities, Cablevision and a joint venture between ATC and Heritage. The Cable Television Information Center is analyzing the proposals and will report to the council in 90 days. Public hearings will then be held with the franchise tentatively scheduled to be awarded in November.

14. St. Louis □ A six-member study group of St. Louis officials has issued a final report that recommends the hiring of two consultants (CTIC and a local engineering firm) and the creation of a citizens panel. Bill Kuehling, a member of the study group, said the consultants and the panel will develop a basic system plan, to be approved by the city aldermen, as a prelude to an RFP. The RFP will be issued after bids are received and the basic system plan approved. The latter is expected no earlier than this winter.

15. Miami □ The city manager's office of Miami has prepared a draft ordinance which will be brought to the city commission for review on Sept. 15. Clark Merrill, an assistant city manager, said he hopes the commission will adopt the ordinance so that he and a soon-to-be-formed committee of city staff can get on with the work of preparing an RFP for release "some time this fall." Miami (approximately 135,000 homes) and two smaller incorporated communities, West Miami and Coral Gables, are the only remaining unfranchised areas in Dade county.

As reported in March (BROADCASTING, March 31), Ultracom, United Cable, Cablecom-General, Dynamic Cablevision, Warner and Storer have expressed interest in acquiring the Miami franchise.

16. Atlanta □ Although Cox was granted the franchise for Atlanta in 1973, the system grew slowly and had only 12,000 subscribers when it was sold to Cable Atlanta in February of this year for $5.5 million. The buyer is a subsidiary of Cablecasting Ltd., a Canadian MSO.

In DeKalb county, outside the city, the local government decided nine months ago to straighten out some of the vagaries of its existing franchise ordinance and to try to improve service to its residents. Pat Glisson, director of finance for the county, said that the original ordinance proved to be "insufficient and many years out of date." With the help of the Cable Television Information Center, the county drew up a new one and the board of commissioners adopted it on June 24.

In addition to defining the franchising procedure for a little more than a third of the county's territory, the ordinance also confirmed three existing franchises for the bulk of the county and some changes in the ownership of those franchises. As it now stands, the existing franchises are owned by Cable DeKalb, a subsidiary of Cablecasting Ltd.; Cable Atlanta, another Cablecasting subsidiary, and Cable

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Bids for the remaining "underpopulated but growing" third of the county were received from Cable DeKalb, South Media and Wometco on Aug. 1.

17. Tampa-St. Petersburg □ Tampa's five-member committee of city staff and private citizens is now drafting a franchise ordinance and hopes to have it ready by Nov. 15 for comments from the public and interested cable companies. At that time comments will also be solicited on all questions concerning cable for the city. According to Robert Morrison, head of the cable committee, there are between 150,000 and 175,000 homes in the city. Teleprompter has operated a cable system in St. Petersburg since 1970.

18. Seattle-Tacoma □ Viacom International has operated a system in Seattle since June 1961. Teleprompter has operated a system in nearby Tacoma since August 1971.

19. Baltimore □ Preliminary public hearings in May gave the green light for cable there. Baltimore has now established eight task forces, to find out the cable needs of its citizens in such areas as education, health and business, and to make those needs part of the franchise ordinance and RFP.

The city has also hired Telecommunications Management Corp. to consult and write the RFP, a draft of which is to be ready for the Board of Estimates by next February. Plans call for the system to pass 300,000 homes.

20. Hartford-New Haven, Conn. □ Times Mirror, which owns Hartford CATV, is in court with the state over a divestiture order. After Times Mirror acquired the franchise and *The Hartford Courant*, the state Division of Public Utilities Control ordered the divestiture of either the newspaper or the cable system. Times Mirror has brought suit against the division and is now in litigation.

Systems TV inc. has operated a system in New Haven since 1976 with a total subscriber count of 5,124.

21. Denver □ Denver's next big cable step is a primary vote on Sept. 9, amending the city charter to empower the city with franchising authority. Current laws do not address all parts of the process. The amendment would allow the council to specify areas of service, evaluate proposals and make a selection.

After that vote the city will decide exactly what to do, although it has drafted an RFP. The consultant Denver hired has recommended legislation on signal piracy and operator rates.

Bill Bradley, head of staff for the city council, said the consensus of the council is that one franchise be awarded. The council has passed a resolution to that effect. But one of the companies that is interested in the Denver franchise is a joint venture between Daniels & Associates and ATC. The city has approximately 250,000 homes to wire.

22. Indianapolis □ By the end of September, the Indianapolis city council expects to be able to award a franchise. The Board of Public Works has four franchise applications, plus the reports and recommendations of a city-county council committee and a consultant. The board will hold public hearings in the next 45 days before making their end-of-September report to the city.

According to city attorney Bob Elrod, the council committee narrowed the candidate list to two—a local subsidiary of ATC and the locally owned Indianapolis Cablevision. Elrod said both proposals were about equal and the best of the four. But Elrod said the city may go with the local bidder; one reason is that it already operates some cable in the city. Indianapolis Cablevision built systems in areas outside the city before a governmental consolidation. Now some areas the local company had wired are under city jurisdiction, and Indianapolis may not want to have two companies with franchises in the city, Elrod said. That situation would result if the ATC subsidiary would be awarded the franchise. Elrod said the proposals call for passing between 150,000 and 200,000 homes.

23. Sacramento, Calif. □ After deciding that the city of Sacramento should award a franchise on its own, the county has had to go back and "rework" the franchise ordinance and RFP that had included the city. William Freeman, assistant county executive, said that the revised ordinance and RFP should be ready for board scrutiny, approval and issuance "in a month and a half." Three other small towns in the county are considering whether to award franchises on their own or join with the county. According to Freeman, a joint venture of ATC and McClatchy Newspapers, TCI, Teleprompter and United Cable have all expressed interest in the county franchise.

Meanwhile the city is not sure what it is going to do, after the county bowed out in a 4-1 vote. Assistant city manager Mac Mailes said he is to go before the council in 30 days to recommend a new course of action. The homework on the franchising had been completed earlier when the city and county were contemplating a joint franchise, so the city is not too far away from issuing an RFP. Mailes did point out that the density of the city is higher and would make it more profitable to the cable entrepreneur than the county.

24. Portland, Ore. □ It appears that Cable Systems Pacific, a limited partnership of Canadian Cable Systems and 41 local investors, is on its way to winning the Portland franchise, or at least the 120,000 homes in eastern Portland that are unwired.

A citizens task force unanimously voted for the Pacific franchise proposal and the mayor concurred. The city council held hearings and has scheduled more hearings for Sept. 8 to clear up ownership structure questions of all four companies that applied.

Cox, Storer and Liberty were the three other bidders. The council is expected to designate an applicant but that doesn't mean it wins the award. Negotiations are pursued and the five-member council takes a final vote, with four votes needed for passage.

Liberty Communications operates a system in western Portland, passing 30,000 homes. It may be forced to sell its franchise to the city winner in 1988. But, said Steve Jolin, director of the Office of Cable Communications, if the city can negotiate to bring Liberty up to the same level of service as the franchise winner, its sale may not be required.

One interesting sidelight of the financial hearings the council will be holding: it has asked the cable companies to submit questions they would ask of the other cable companies in terms of ownership structure, tax benefits and the like.

25. San Diego □ Cox Cable's Mission Cable TV renegotiated their franchise agreement with San Diego last year. The system that was started in 1962 now has 2010 as its franchise expiration date, with renewal options. Mission has 26 channels now, but has rebuilt its plant over the years and has plans to go to 35. Next year Mission plans to add home shopping and banking in a pilot program. Currently there are 200,000 subscribers on line, making it the largest system in the country operating today.

26. Milwaukee □ Since March Milwaukee has moved along in developing an ordinance and RFP. Both are now with the city attorney and will be turned over to the council for public hearing in September. At that time the city will send questionnaires to companies and evaluate their responses before issuing an RFP early next year, said Mackie Westbrook, deputy city clerk. So far 10 companies, including Warner Amex and Viacom, have shown interest in the franchise, which contains 120,000 homes.

27. Kansas City, Mo. □ American Cablevision of Kansas City Inc., a subsidiary of ATC, hooked up its first home in May. This past weekend, American held an open house to unveil its new studios, with program suppliers and Cable News Network's Daniel Schorr scheduled to attend.

The franchise is being built in three hubs with 80 of the approximately 1,600 miles of cable having been laid. There are 186,000 homes in the franchise area.

In Kansas City, Kan., Six Star Cable operates a system in the southern half and Kansas City Cable Inc. operates a system in the northern half.

28. Cincinnati □ The city has held several public hearings on the six proposals to wire Cincinnati's 161,000 homes. Currently a citizens cable board is reviewing the proposals and after receiving comments from the Cable Television Information Center, the board will make a recommendation to the city council by early October. Warner, ATC, Teleprompter, Cablecom, Metrovision and Cincinnati Cablevision (58% owned by Golden West Broadcasters and 42% owned by local partners) have submitted proposals.

29. Buffalo □ Courier Cable Co., owned by *The Buffalo Courier Express*, has operated a system in Buffalo since 1972.

30. Nashville □ Viacom Communications wired its first home in Nashville on June 24 and now has about 500 homes on line. Joe Foster, director of the city's Office of Telecommunications, said a second service area of between 1,000 and 1,500 homes is expected to be on line by Sept. 10. Foster says penetration is already 62%. Viacom has until November 1984 to complete construction; 187,000 homes are available for wiring.

Radio

State of the Art: 1980

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It means combining the quality and accuracy of The Journal's research and reporting with the immediacy of radio.

The new, live Wall Street Journal Report. A big plus for your listeners—a sound investment for your advertisers.

For more information on this exciting new service, write The Wall Street Journal Report, 22 Cortlandt Street, New York, N.Y. 10007. Or call Robert Rush, Director of Broadcast Services, at (212) 285-5381.

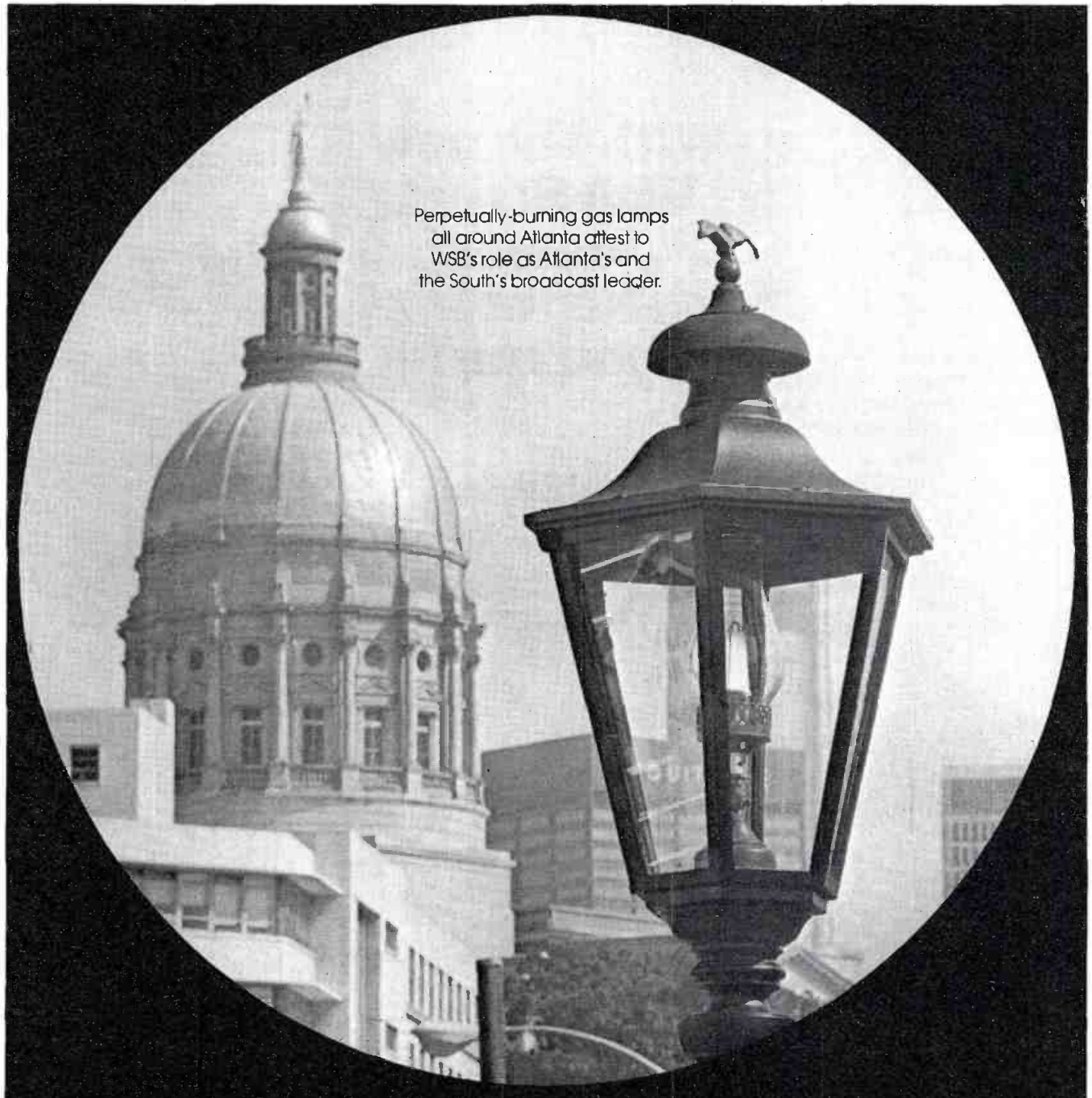
THE WALL STREET JOURNAL REPORT

RADIO WSB 750 AM

WSB lights the way

WSB Radio is a beacon that lights the way in the growing Southland. Named "Radio Station of the Year" by the Georgia Association of Broadcasters, WSB each year promotes dozens of community improvement programs, youth activities and civic projects in Atlanta and surrounding area. For 18 years, its "Shining Light Award," co-sponsored by The Atlanta Gas Light Company, has honored outstanding Georgians who have contributed unselfishly to humanity. WSB ...More than a radio station!

represented by Christal



COX Broadcasting

WSB TV-AM-FM Atlanta · WHIO TV-AM-FM Dayton · WSOC TV-AM-FM Charlotte · WIIC-TV Pittsburgh · KTVU-TV San Francisco-Oakland · WIOD, WAIA-FM Miami · KFI, KOST-FM Los Angeles · WLIF-FM Baltimore · WWSH-FM Philadelphia

Really rollin'. To help spread the message of their medium around the city and state, Indianapolis-area radio stations painted a bus an eye-catching shade and emblazoned the Radio Advertising Bureau's slogan on the side along with their call letters.

Overview: National radio sales are booming

Record-setting pace running upwards of 30% over 1979; local performance is spotty, although in some cases, it also is performing spectacularly

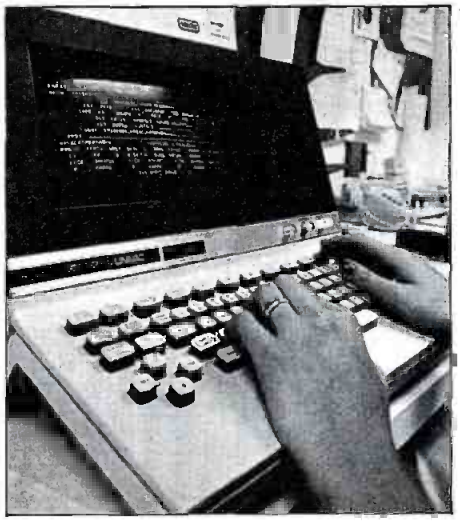
National radio advertising, running at unprecedentedly high levels, is leading all of radio to a virtually guaranteed record sales mark in 1980.

National and regional spot and network sales have been moving at a clip of 25% to 30% and more ahead of their pace last year—which itself was a strong year.

"Radio is doing well," M.S. Kellner, managing director of the Station Representatives Association, said in what seemed the most conservative statement of industry leaders surveyed. Radio Advertising Bureau President Miles David called it "a phenomenally good year" for national radio advertising but said it is "a difficult sales period" nevertheless, particularly at the local level, although he saw bright spots there, too.

Local sales, although reported "going through the roof" in many markets, particularly major ones, have not matched the national sales pace, but on the whole are believed to be running about 10% ahead of a year ago. They have been suffering from cutbacks by local auto dealers and banking institutions, and to some extent from reductions in general retail spending.

Radio sales experts are currently predicting that radio sales in total will climb about 14%-15% above the 1979 record, with national spot and network both getting increases of around 25% and local ending the year with a 10%-12% gain.



At those rates, 1980 total radio sales would reach the $3.6 billion range, with local exceeding $2.6 billion, national and regional spot reaching $806 million and network exceeding $168 million.

Those projections are based on RAB's estimate that in 1979 local accounted for $2.4 billion, national spot $645 million and network $135 million. RAB has made no projections for 1980 but clearly expects gains—strong ones—over 1979.

For the first six months of 1980, reports from station reps indicated their total sales were 32.5% higher than in the like period of 1979. Estimates of gains for the conventional networks were in the 30% range. Executives noted that there was one more broadcast week in this year's first half than in last year's, but the extra period would account for a relatively small part of the growth.

Since then, reps say they have been going at or near—and in some cases

Kellner

Swetz

Boden

Boyle

Guild

above—the first-half level, and indications are that the networks, too, are close to their former pace, although some have slowed a little. Moreover, the prospect of new-car promotion that normally breaks heavily around this time of year promises to put new zing into both network and spot.

The trouble with all these big percentage gains is that they don't apply to all stations. For example, rep sources estimate that in the first half of 1980, about 38% of spot volume went into the top 10 markets, leaving 62% to be shared by all the rest. Compared with the first half of 1979 however, this was bad news for the top 10 and good news for the others, for a year ago about 45% went into the top 10 and the others split up 55%.

Ken Swetz, president of Katz Radio, widely regarded as the biggest radio rep, provided a different, geographical view of variations among markets. During the first six months, he said, Katz-represented stations averaged a 29.3% increase, but those in the East South Central, South Atlantic, East North Central and West North Central regions averaged well above 29.3%, while the West South Central, Pacific, Mountain and Northeast regions were all below the average.

These comparisons, Swetz said, were on a "like station to like station" basis—the same or equivalent stations in both years. Katz Radio's total business for the first half, including stations added since last year, was up more than 35%, according to Swetz.

He also said that, again on a like-station basis, the Katz stations with the biggest average first-half gains were those in the top 10 markets (35.9% average gain) and in markets 26 to 50 (35.4%). Gains for those in markets 11 to 25 averaged 24.4%, in markets 51-100, 27.7%, and those in markets 101+, 18.4%.

"Tremendous" was Swetz's word for the first half, in which, he said, Katz Radio exceeded its sales goal by 13%. For the third quarter, which has 13 broadcast weeks as against 14 last year, he thought he might miss the goal by a couple of percentage points but still come in around 14% ahead of last year's third.

Swetz wasn't the only rep surprised by spot's strength in 1980. Virtually all those canvassed said it had surpassed their best expectations.

John Boden, president of Blair Radio, Katz's chief rival for the title of biggest radio rep, wouldn't put a figure on it but said his firm is "up nicely" for the year and should finish well ahead of 1979.

"We're going to meet our projections," he said. "It's a little scary at the beginning of each quarter, because people are buying later and later. They're holding onto their money until the last minute, to see how the economy is going. But then they start buying and we meet our projections after all."

Frank Boyle, chairman of Eastman Radio, said his firm's first half was a record-breaker, with sales about 27% ahead of a year ago, "which is fantastic." A slow-down set in about mid-June but August is to be a good month, he said, and around the end of August agencies and advertisers usually "get their act together" and start buying, and presumably will do so again this time.

Ralph Guild, president of McGavren-Guild, said his firm's business was up 35%-40% from a year ago on a like-station basis. "Fantastic" was his word for it, especially as it follows a year that itself was up 16%-18%.

Mike Bellantoni, executive vice president of Torbet Radio, said Torbet volume is "running way ahead this year," with total volume up 30%-40% from 1979's at this point.

Robert J. Duffy, president of the Christal Co., called his business "extremely good." In addition to sharing in the spot business's 32.5% gain for the first

Sales will have its days in Dallas

The radio industry will soon have its own major conference devoted specifically to sales and sales management techniques. The Radio Advertising Bureau last week announced plans for a "Management Sales Conference," to be held Jan. 31-Feb. 3 at the AMFAC hotel at the Dallas-Fort Worth airport.

RAB President Miles David said "there have been conferences for many other subjects but never one designed for sales managers and sales-minded general managers." David added that the conference will provide a forum for the exchange of ideas on sales management techniques, including hiring, training, rate-card planning, motivation and goal setting. "If we are to continue to make sales gains," he said, "we will need more motivated, trained and knowledgeable sales executives. This conference, which will bring together hundreds of the best managers, fills a vital need."

David

Robert H. Alter, RAB executive vice president, has been working with Richard H. Harris, president of Group W's radio division and chairman of the conference committee, on planning an agenda. Alter said: "We plan to survey advertisers and agencies about their attitudes toward media salespeople and report these findings at the conference. We will also have panels of advertisers and sales executives giving their views on such subjects as format considerations in buying. In discussions with managers across the country, we find their response to the conference idea is very enthusiastic."

Some of the subjects already planned for panel discussions include: creating, developing and directing sales ideas, staffing and organizing the sales department, training and motivating the sales staff, selling a specific format and sales research.

The cost of the conference will be $195 if registered before Dec. 31, and $250 if after.

Other members of the conference planning committee are Frank Boyle, Eastman Radio; Dwight Case, RKO General; Judy Currier, KLOK(AM) San Jose, Calif.; Charles DeBare, ABC Radio; Louis Faust, Selcom Inc.; William Grimes, CBS Radio; Richard Rakovan, Outlet Broadcasting; Thomas McKinney, Sheridan Broadcasting Corp.; Richard Montesano, RAB; Robert Mounty, NBC Radio; Dean Sorenson, Sorenson Broadcasting; Philip Spencer, WCSS(AM) Amsterdam, N.Y.; Carl Wagner, Taft Broadcasting, and Fred Walker, Insilco Broadcasting.

Harris

IN THE AMERICAN TRADITION THAT BLENDS GREAT IDEAS, THE MONEY MACHINE HAS BECOME:

It's been the heritage of Americans to take a great idea, and make it grow. That's just what The Money Machine has done. So, with our expanded capabilities, we changed our name.

For years we've been famous for our highly successful production libraries such as "The Wizard" and "Country Punch." We've developed audience-building radio station I.D.'s like "The Spirit" and "Nashville Plus." And we've produced special weekly syndicated programs like the warm and charming "Sunday at the Memories."

Now, we have combined our talents with those of video animation experts to create "Great Impressions," a new package designed for television stations. We offer a unique modular plan that gives you the flexibility of selecting your station's needs from five exciting components including production libraries, news and movie themes and distinctive image campaigns.

In addition, we also offer impressive theme music and animation packages for radio station promotion.

We're blending bold new concepts with proven experience, and the results are so alive you couldn't ask for more. But if you do, we'll come up with that as well. And that's another American Tradition.

AMERICAN IMAGE™
PRODUCTIONS

P.O. Box 23355
Nashville, Tennessee 37202
1-800-251-2058

Bellantoni

Duffy

Rush

Masla

Howard

half, he said, Christal's July sales were up around 25% despite "a few pockets of inactivity" during the month, and August business, up about 16% at mid-month, should get a gain going "well into the 20's" as a result of late buys.

Saul Frischling, president of HR/Stone, called his first half "superb," up about 65% from a year ago in total volume and expected to lead into a 60%-70% gain for the full year. "I'm not worried about 1980 now," he said, "but I am concerned about the first quarter of 1981." Retail business, he suggested, is going to be one of the keys to 1981. Right now, he added, some of the leading economic indicators are behaving "crazily."

Warner Rush, president of Major Market Radio, said his firm's year has been "excellent" to this point, and he anticipates "a very good fourth quarter." He estimated business is running 18%-20% ahead of a year ago. But he, too, felt the first quarter of 1981 might be "a question-mark," due to inflation, manufacturers' cutbacks in inventory and other economic uncertainties, plus such factors as declining incomes of the airlines, important spot radio users. But over-all, he said, "I'm bullish."

Jack Masla, president of Jack Masla & Co., said business had been a "delightful surprise," up 32% for him in the first half and up about 25% in July and again in August. "But collections," he said, "are terrible." He told of a major agency that he said had notified him payments would be delayed because of "a computer problem." But when his people checked the agency computer department, he said, they were told there was no computer problem. "It's the 1974 recession all over again," he said. "They're using our money."

Bernard Howard, head of Bernard Howard & Co., said first-half business was up about 15%, that July was "fantastic" and August "good" but that September at this point "looks a little weak." Business this year, he said, differs from most years, in that "when it does slow up, it doesn't slow up for long—the period may last two or three weeks, but then, bingo, it gets busy again."

The gains registered by the conventional networks are being matched, station reps say, by the unwired networks that many reps operate. And they are not at the expense of two new specialized wired networks—NBC's The Source and the RKO Radio Network.

Tom Burchill, vice president and general manager of the RKO Radio Network, said that when the network was launched some 10 months ago, 1981 was targeted as a break-even year. This August could be a break-even month, and 1981 is expected to show a profit. Richard Verne, executive vice president, NBC Radio said The Source, which started selling last January, expects to break even next year.

Elsewhere, Martin Rubinstein, president of the Mutual Broadcasting System, says that for the company's fiscal year (beginning Sept. 1), business is up 23%, and on a calendar year basis, up 30%. Eugene Jackson, president of the National Black Network, is claiming 25% growth. And Tom McKinney, president of another black-targeted operation, the Sheridan Broadcasting Network, talks about being up 17%.

With national radio's strength taking most of its practitioners by surprise, the question became: Where is the strength coming from, and why? The practitioners had a variety of answers.

Much of the growth, they said, is coming from larger expenditures by a growing number of advertisers, among them auto manufacturers, airlines, the travel and leisure-time categories, national retailers and what Eastman's Boyle called "the Bristol Myerses and Colgates of the world."

Other big-name advertisers that have stepped up their radio outlays include General Foods, Revlon, Standard Brands and—what could be most promising of all—Procter & Gamble.

P&G, which is TV's biggest spender and years ago was a powerhouse in radio, seems to be gradually increasing its radio use. It's using radio for a new feminine hygiene product, Rely; it's using radio in several test situations and it has used radio to back up a couponing project. It's believed to have reached the $4-million level in radio spending. Radio people hope this is a harbinger.

Radio's relatively low costs make it especially attractive in a recession—a factor cited by many—and is quick turnaround time offers an extra plus to advertisers that, as Christal's Bob Duffy said, "have money but want to sit on it till the last moment." But some credit recessionary factors less for this year's resurgence, pointing out that although radio outperformed other media in the 1974-75 recession, it didn't do nearly as well as it's doing in this one.

With advertisers, said McGavren-Guild's Ralph Guild, "radio has become the in medium now." Like many of his colleagues and competitors, he attributed the in-ness to increasing sales development work by reps and by the RAB and SRA in recent years.

Torbet's Mike Bellantoni noted that "RAB, SRA and most of the major reps joined together to present the values of radio to advertisers and agencies. The general attitude of the entire industry is to work together better."

"Radio is hot," said CBS Radio's president Sam Cook Digges, paraphrasing the theme line of the RAB "Radio: It's Red Hot" campaign, which was credited by many reps with a share in radio's surge.

RAB estimates that more than $1 million worth of time was donated by some 3,500 stations and the radio networks to carry the campaign's radio sales promotional messages from last October through June. In addition, $250,000 was spent for business press space and for print advertising and radio production, plus $186,000 in space in *Time* and *Newsweek* through trade-outs arranged by broadcasters. Almost 10,000 bright red radios, built in the shape of the word, "Radio," have been distributed to advertisers and agencies by broadcasters as a further boost for the campaign. Phase two of the campaign started last week (BROADCASTING, Aug. 11).

Others suggested that, in addition to a more consistent and effective sales-promotion effort by reps, stations and organizations in recent years, many advertisers on their own, for whatever reasons, had decided to take a look at radio, tried it and found it effective and came back for more.

RAB's Miles David saw it in the context of focusing more attention on radio's values. He elaborated on that, and also offered some views on other needs and prospects—and prospects for improvement—in a statement:

"The industry has succeeded in focusing the attention of many in the advertiser and agency community on radio as a red hot national marketing medium. That's had favorable impact on national business. And we know from contacts with ad man-

"Since the Katz takeover of WTIC AM-FM in January 1977, our share of market, substantial to start with, has increased each year.

"And even though WTIC performs well in the ratings, Katz sales people never take any order for granted.

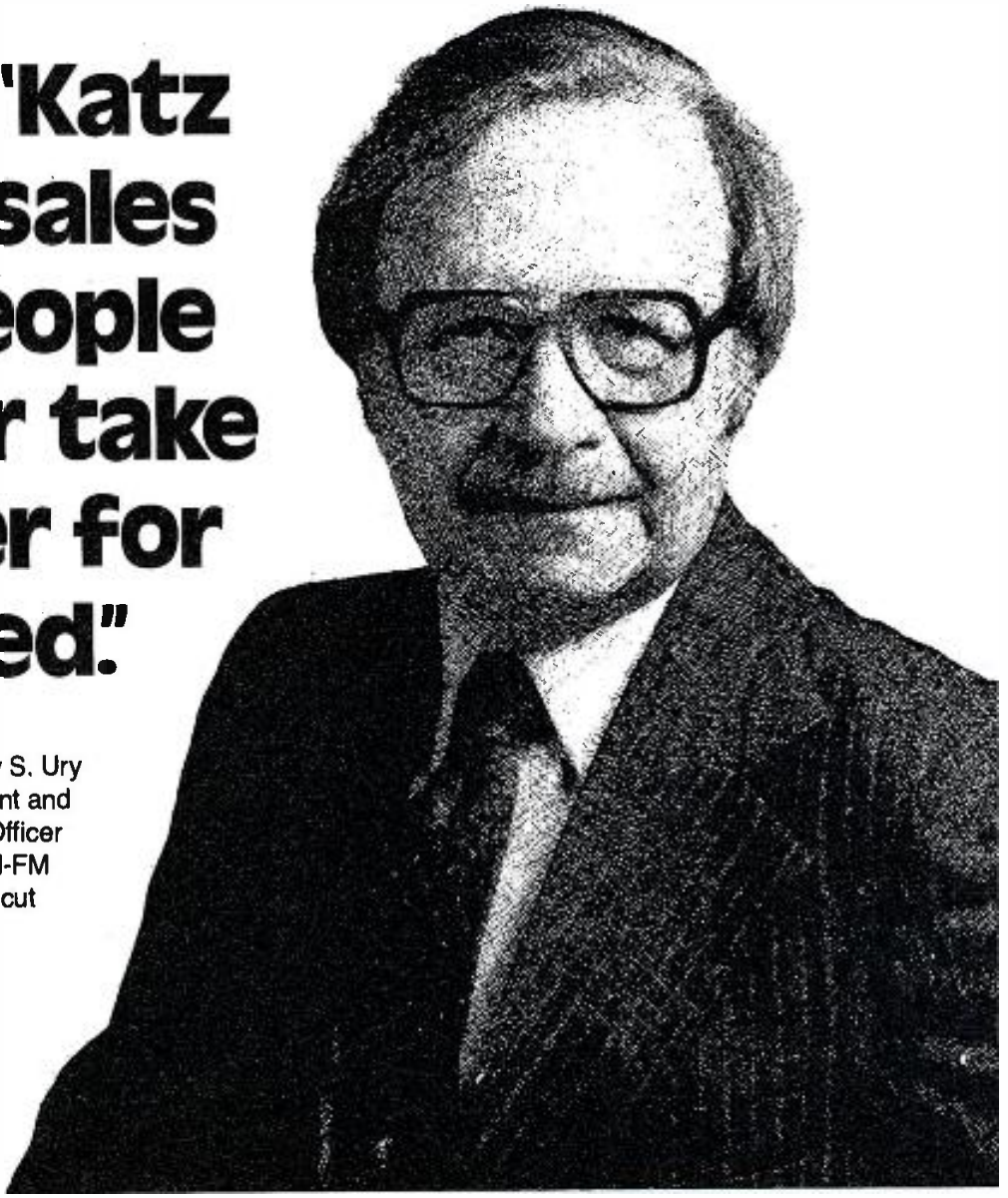
Each opportunity is a new ball game and is treated accordingly by knowledgable motivated sales personnel at all Katz offices."

Generating Sales Power is Katz Radio's business. We're committed to doing it better than anyone.

Sales Power

Every day from Katz.

"Katz Radio sales people never take any order for granted."



Perry S. Ury
President and
Chief Executive Officer
The Ten Eighty Corp/WTIC AM-FM
Hartford, Connecticut

agers who control local co-op budgets that it is having a positive influence on them as well. This will help continue growth in funding for radio co-op plans that help local business.

"However, despite the fact that many broadcasters are ahead of the preceding year, 1980 is a difficult sales period. Stations have to make up for declines in important local categories. The fact that automobile dealers are selling fewer units and therefore advertising less puts pressure on stations to seek new types of business. The stations that are best equipped to prospect hard for new business and focus on categories that are less affected by the economy are best able to grow locally.

"A positive in the economy is the fact that some stations will be able to improve sales staffs, without raiding one another. Cutbacks in other industries increase the supply of potential radio salespeople available. Stations which keep prospecting for people as well as new business can go into 1981 with improved and expanded sales staffs.

"There are some positive signs for the economy which will help radio finish stronger locally. Consumer optimism is rising. Retail sales are slowly turning up in many markets. And retailers have been conservative about getting stuck with excess inventories."

Along with efforts to get advertisers and agencies more interested in radio as a sales medium, a beginning has been made on improving relationships in another area. For years, radio people have been complaining that agency creative people as a group have little or no interest in writing and producing radio commercials. Last month, a start at remedying that condition was made in a two-day radio workshop at Aspen, Colo., conducted by Ensslin & Hall Advertising of Tampa, Fla., with a "faculty" of radio commercial professionals examining such basics as "How to Write for Radio," "How to Produce for the Ear," "How to Beat TV With Creative Radio" and "How to Get the Right Music—At the Right Price."

Some 150 agency and advertiser creative people attended. "This is the kind of workshop the radio industry has talked about for 20 years," said W. Thomas Dawson of CBS Radio. "It's a step toward something we've long needed."

Overview: Jockeying for position in the marketplace

AM's plotting a comeback after FM's decade of dramatic advance; national networks on the climb; but some worry about government plans to cut channel bandwidth, add more facilities to the fray

At the turn of the '70's decade, AM was the undisputed king and FM held only minor fiefdoms. At the turn of the '80's, FM listenership already had overtaken AM. The number of competitors fighting hard for marketplace shares, in effect, doubled. AM towers, however, didn't come tumbling down. Both bands are flourishing.

A decade ago, ABC Radio was virtually alone in its experiment as a network of several networks. Today, specifically targeted national demographic radio services are the thing. No longer can the number of networks be counted on one hand or even two. Yet the network business is thriving.

On both the local and national levels, the radio pie has expanded as new competitors carved out their pieces.

Of the 150-odd stations affiliated with the new RKO Radio Network, for example, about 80% were not tied to another network at the time of sign-up. Similarly, NBC Radio's new effort, The Source, claims about 50% former independents from its current 147-station line-up.

The veteran networks, far from falling victim to the new guard, claim strong growth as well. CBS Radio has added close to 100 stations in the past 12 months, bringing its total to about 365. ABC reports another 100 affiliates among its four networks so far this year, bringing the tally up to 1,732. Mutual Broadcasting System has some 940 but as its president, Martin Rubenstein, reminds, it's not the number but the quality of the line-up, and there too the networks are claiming success.

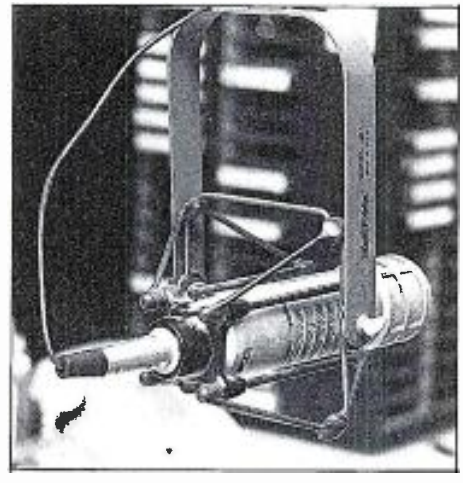
Given the growth of radio in the 1970's, it could be expected that unabated optimism prevails about the medium's capacity to cope with further competitive upheavals.

Wrong.

In several segments of the radio business, there is more than routine concern about the number of competitors that are slicing up the pie. As one from the medium points out, "We've never had a year like this before," when "so much has depended on the actions of so few people."

The "so few people" are the regulators in Washington. And "the actions" are a laundry list of regulatory items that could open the doors to a good number of new competitors that many radio veterans fear could shake up the industry economics like never before.

Probably the gravest concerns to emerge have come from the FCC's stance in favor of a proposal to reduce AM channel spacing from 10 khz to 9, thereby making room for new allocations. The National Telecommunications and Information Administration also has ideas about the use of FM directional antennas to allow more players in that game. And add to this the FCC-approved plan to reduce clear-channel protection and a proposal from the commission for a new class system for FM's that would allow stations to operate where currently restricted.



Edward Fritts, chairman of the National Association of Broadcasters radio board and owner of the Fritts Broadcasting group, claims that it's "mindboggling" and "unprecedented" that all the regulatory activity is "culminating at the same time"—with more in the balance than he had experienced in his 17 years at the management level.

Arnold Lerner, chairman of the NAB task force on radio allocations and a local owner himself, of WLLH(AM)-WSSH(FM) Lowell, Mass., claims that the biggest concern not only is the "slow pace of deregulation" but the attempted "restructuring of our industry from a technological standpoint."

Lerner, Fritts and others who are vocal about their anxiety about what has been approved or what is pending say their concerns are technological and add they aren't against competition. As Fritts explains, "I don't think we're asking for protection." But he does stress, "I'd like to see orderly growth." The NAB, itself, is pushing the FCC for a comprehensive plan for all radio channel assignments. Fritts contends "we need an over-all orchestrated effort on this matter so we don't end up with a piecemeal communications policy."

Radio broadcasters do not report that their day-to-day business decisions have been affected by all that they see hanging in the balance. But for the longer-term decisions, there clearly has been an impact. Some station owners, for instance, say they are strategically procrastinating over the purchase of, say, a transmitter, or the move of a radio tower to a new site.

Cy Bahakel, owner of the Bahakel Broadcasting group, is another who expresses concern about "the depth and breadth and pace" of the regulatory activity and says that broadcasters are looking "with a wary eye more than ever before." He explains that "you don't know what the competitive marketplace will look like."

Technological changes are in the works at Bahakel stations, but their owner says

DO YOU KNOW HOW MANY HOMES DO NOT RECEIVE YOUR FAVORITE NEWSPAPER?

Newspaper Circulation and Penetration

Markets	Papers	City Zone and Retail Trading Zone Combined: Total Households (000)	City Zone and Retail Trading Zone Combined: Mon to Fri Circulation (000)	Estimated Households Not Reached Mon to Fri
New York	News	6,141.3	1,375.1	77.6%
	Times	6,141.3	680.1	88.9%
	Post	6,141.3	639.2	89.6%
San Francisco	Chronicle	1,968.7*	396.1	79.9%
	Examiner	1,968.7*	147.9	92.5%
Chicago	Tribune	2,711.2*	687.0	74.7%
	Sun Times	2,675.3	643.3	76.0%
Boston	Globe	1,335.2	421.8	68.4%
	Herald American	1,335.2	188.1	85.9%
St. Louis	Globe Democrat	832.0*	218.7	73.7%
	Post Dispatch	832.0*	226.7	72.8%
Philadelphia	Bulletin	2,083.0	451.2	78.3%
	Daily News	2,083.0	227.4	89.1%
	Inquirer	2,083.0	397.4	80.9%
Los Angeles	Herald-Examiner	3,602.3	255.3	92.9%
	Times	3,526.5*	857.4	75.7%

Source: Audit Bureau of Circulations 3/31/80 FAS-FAX Report and CBS estimates.
*Primary Market Area in lieu of zones

Perceptions can mislead. Quite often, they bear little relationship to fact.

In New York, for instance, everyone "knows" that *everyone* reads The New York Times.

But that's perception.

In the New York market, an estimated *89* percent of the households do not—do *not*—receive the Mon.-Fri. Times.

Now we don't mean to knock one of the world's great newspapers.

But the simple fact is that The New York Times' weekday circulation—like that of most other major newspapers—falls far short of the total households in their respective markets. And, as we said, The Times is hardly alone in this. The above table tells the story in seven key markets where CBS owns radio stations.

In most U.S. markets, anywhere from one-half to nine-tenths of the households do *not* receive the leading newspapers.

Well, you may say, so what? You enjoy your newspaper and that's that.

It really doesn't make any difference.

Unless you're an advertiser. In which case, it can make a great big difference.

And in addition to the large number of homes not reached, there's another significant reduction in the potential for your advertisement.

In Starch terms, if a newspaper ad is "Noted" by 45 percent of the issue readers, that's a good score ("Noted" meaning that the reader has seen the ad, but doesn't necessarily remember the specific advertiser).

A "Read Most" score of 15 percent is a good score: 15 percent of the issue readers have read half or more of your advertisement.

So we started with many households being missed. Then—in the households that are reached—we have further reduction, down to perhaps 15 percent, representing those who really read the advertisement.

It adds up to too many golden opportunities missed to talk to your potential customers.

But wait.

Here's how radio can help.

Without taking the time here to go into all the numbers (which we'll gladly do whenever you say the word)—if a newspaper ad is reduced by half, say, from a page to a half-page, and if that money is put into *radio*, the radio-newspaper mix will give the advertiser *four to eight times* as many ad/listener impressions as will the full-page newspaper ad alone. *And for the same amount of money.*

The same thing happens, by the way, when you mix magazines and radio—or television and radio.

So to extend your reach—as well as your frequency—you just can't ignore radio.

There are over 450 million radios in the United States. Of these, more than 100 million are automobile radios—which exceeds by 80 percent the combined circulation of *all* morning and evening newspapers in the country. It is also larger than the combined circulation of ten major magazines. And of all U.S. homes with television. And there are still more than *300 million radio sets elsewhere!*

The bottom line on all this?

Whether you're a national or local advertiser, you can develop formidable effectiveness (and efficiency) when you make radio an integral part of your media plans.

The quickest, surest way to turn a product into a household name, after all, is with sustained saturation advertising. You can't afford it in television or print. You can afford it in radio.

That's right. No advertiser—not General Motors, not Procter & Gamble, not Chrysler, Sears, Ford or General Foods—can dominate television or print the way they can dominate radio.

And radio, in turn, *delivers*— as our track record so clearly demonstrates. Above all, it's the cash register that rings up the definitive proof of advertising effectiveness. And in cash registers all over the country, as local advertisers well know, radio rings the bell.

Please write or call Sam Cook Digges, President, CBS Radio, 51 West 52 Street, New York, NY 10019, (212) 975-4421, for more detailed information on how radio can work for your business.

Or call the other radio networks: ABC, Mutual, National Black, NBC, RKO or Sheridan.

Ask radio station representatives to tell you what radio can do for you.

Call on your local radio station.

Or call on the Radio Advertising Bureau. It has been helping advertisers for years, and would welcome the chance to serve you.

We all believe.

CBS RADIO

THE CBS RADIO NETWORK · WCBS AM & FM NEW YORK · KNX AM & FM LOS ANGELES
WBBM AM & FM CHICAGO · WCAU AM & FM PHILADELPHIA
WEEI AM & FM BOSTON · KMOX AM & FM ST. LOUIS · KCBS AM & FM SAN FRANCISCO
CBS RADIO SPOT SALES · CBS FM NATIONAL SALES ·

Sources: Individual newspaper data based on Audit Bureau of Circulations 3/31/80 FAS-FAX report and CBS Estimates. *Size of radio vs. other media*—RAB 1980. *Audit* Bureau of Circulations 1978-1979 Circulation Study, Simmons Market Research Bureau, 1979. These data are estimates subject to qualifications available on request.

Rubenstein

Fritts

Lerner

Carlson

McLaughlin

that they are based on decisions the company made a few years ago and that more would be done today "if we had more peace of mind."

And many are quick to add, that while radio is growing by leaps and bounds, the average radio station took in the neighborhood of $300,000 or less, with a profit in the low to mid-teens. The wrong regulatory moves, they say, could damage an industry they characterize as a business of small businesses.

Arthur Carlson, senior vice president for radio at Susquehanna Broadcasting Co., adds a more optimistic note. "I think people in our business get used to living on the edge," he says, adding that "I'm not afraid of Washington." His rationale is based on radio's homespun wisdom that successful local service means a successful operation. "Any radio broadcaster doing a good job, honestly and fairly, shouldn't be afraid," he says.

Richard Harris, president of Westinghouse Broadcasting Co.'s radio station group, also isn't nail-biting over the regulatory possibilities because, he says, even if enacted, he expects they would take years to become reality, with "grandfathering" and other ramifications involved. Furthermore, he says he's been through and survived worse regulatory scares such as "when radio with pictures was coming."

Whatever regulatory climate emerges, program diversity at both the network and local levels seems likely to increase. The creative sparks may emanate more from one segment of the industry than the other, depending on the times, but wherever, the sparks remain.

Carlson is among those who believe it's the AM band where the real innovation will show itself in the coming decade. "Things have flip-flopped," he says, explaining that in the 1970's, it was FM that was fledgling and had to experiment with new formats to find its niche. Today, he continues, it is the AM operators that are searching, and the "creative part will come out of AM in the next decade."

The extent to which AM will become more information and FM more "free music" is a matter of subjective prophesy. But as long as information increases on AM, that's good news for networks.

Many operators like Lerner have been sensing "a desire on the part of our AM listeners" for "wider, more dramatic information" and therefore are looking to affiliate. Others already have made the affiliation cross-over such as Susquehanna which Carlson says was "proudly independent for many years," but now has four of its stations on line.

The primary benefit of network news, of course, gives local stations stories they couldn't cover otherwise and frees up the staff for community coverage. And as Carlson points out, there also is an advantage when covering stories right in a station's backyard. Susquehanna's WFMS(FM) Indianapolis, for example, has been covering the Indianapolis 500 race for years but since connecting with NBC and having NBC on its mike, Carlson explains, the station has gotten "infinitely more cooperation" with its coverage.

While news makes up the bulk of the network's programing in 1980 and is likely to remain so, that's not to the exclusion of other forms—particularly not now. As Edward McLaughlin, ABC Radio network president says, "the pendulum is swinging towards more long-form programing." And other network presidents agree, whether they talk about beefed up sports play-by-play, concerts, expanded features and other specials.

In McLaughlin's case, he can talk about 84 long-form shows solely from an arrangement with DIR Broadcasting including 52 *King Biscuit Flower Hour* weekly concerts; 26 country-music specials; five *Supergroups in Concert* specials and an annual *Rock Music Awards* show.

The DIR/ABC deal, announced last June, in essence ties a production house to a radio network, a commonplace arrangement for television but unusual for modern-day radio. But it's an arrangement that many expect will be a trend.

Mutual's Rubenstein anticipates that the syndicators of today will be program suppliers to the networks in the future. Tom McKinney, president of Sheridan Broadcasting's network targeted to blacks calls it "a fabulous idea" since his in-house produced programing is news-oriented and he doesn't have the personnel for the entertainment programs he envisions.

The production community too is interested. As McLaughlin explains, after the DIR deal became public, "we've had a number of people come to us with shows they would produce and we would market."

Syndication in radio, however, is burgeoning and it does not seem likely that networks will just take over syndicators. Instead, the scenario may find production houses, again like television, licensing some to the networks and others through local syndicated sales.

And the potential number of network

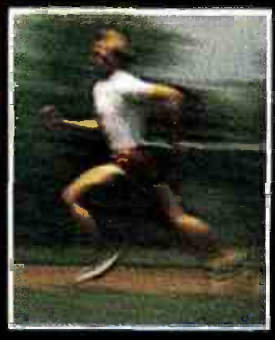
McKinney

Burchill

Verne

Jackson

Brescia



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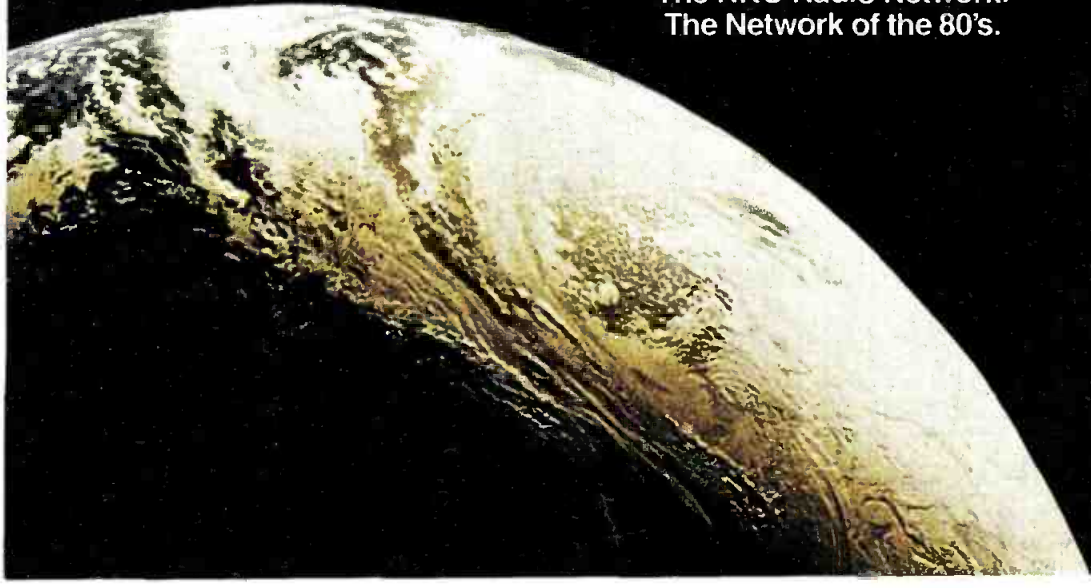

buyers seems only to increase. The RKO Radio Network, for one, may only be 10 months old but for some time already, Tom Burchill, vice president and general manager, has seen his next big challenge to "start a second network as soon as we can." Burchill reports no calendar date as yet however. And on another front, network-watchers for some time have been waiting for ABC Radio to make an expected move into a fifth network. Elsewhere, Richard Verne, president of NBC Radio, talks about the possibility of "quasi-syndicated networks."

More specifically on the news side, the National Black Network, led by its president, Eugene Jackson, already has announced another networking move. In late fall, it hopes to be operating the American Black Information Network. Jackson says it will have five-minute feeds similar to NBN but with more of an emphasis on investigative reporting and features.

Last year, with the advent of NBC's Source and RKO's operation, the thrust was towards the young audience. The next demographic target may well be the post-40 listeners. No announcements have come yet from any of the networks but it is an age group many believe is underserved and lucrative territory.

The demographic targeting trend fits well with radio's futuristic technology—especially the satellite transmission already being utilized by Mutual, RKO and others and which for ABC, CBS and NBC is only a matter of time. ABC's McLaughlin, for one hopes to have all bids in for a system by September and would like to be at least in the satellite testing stage next year.

With satellite technology, the possibilities of simultaneous, different feeds become easy realities as networkers look forward not only to quality improvements but quantity as well.

The ability to form ad hoc networks also stands to make a quantum leap which could lead more people to agree with Mutual's Rubenstein who claims the word "network" is "overworked" because "when you look at it, every program is its own network."

This ad-hoc route may prove an attractive entrance for station groups into the radio syndication business, particularly when satellite distribution becomes routine as is expected. Speaking generally about groups getting into syndication, Westinghouse's Harris explains that it makes sense since "you automatically have an economic base" with which to underwrite programing expenses through airplay on commonly owned stations. Harris says his company is "anxious to get involved in [radio] syndication" but for the next year or so, the main priority is the building of its FM business.

Whatever the future means of distribution or the programing source, bigger and better are common words. As Richard Brescia, CBS Radio vice president and general manager, says, the over-all industry trend has been to concentrate more on program quality, rather than just treat it as a place to put commercials.

This difference may well be psychological since networks are created for nationwide exposure of advertisements. However, like others, Brescia explains that the networks "are all being very aggressive. The networks are starting to concentrate more on the program value of what their service is."

NBC's Verne adds a sobering note into the excitement over long-form, mentioning that advertiser demand for the expanded programing has not yet approached the demand from stations. Attracting substantial advertising support for such proliferating specials, he says, "is not going to be easy"—especially for buyers now barraged with ad pitches and not accustomed to that radio form.

What network presidents agree on, however, is that the trend towards higher program quality and longer forms could eventually lead to increased advertiser association with specific programs. If that happens, there would likely be more program acceptance from affiliated stations and less delayed broadcast of commercials (without the program) at certain networks.

From the words of network executives, there hardly seems to be a question that the industry has been thriving as competition increases. The pie has been getting bigger as more networkers take their pieces. Whether or not future regulation will mean too many stations and therefore too much competition at the local level, however, remains to be seen. But, for the present, most are reporting enough to go around.

Overview: Images sharpen as formats blur

Fragmentation is the key to what's happening in today's radio formats. Top 40 is divided into standard, adult and album. Country competes with modern and easy country and rock is spreading its audience among soft and progressive practitioners.

Even beautiful music, which for the past few years has divided itself only vaguely into classic, MOR and country modes, is showing signs of lining up in vocal-oriented and standard-instrumental camps. In religious, the difference is between listener-supported block programing and Christian music stations. In news/talk, it's light-talk versus news-oriented.

But those are just the labels, and what's outstanding about today's radio is that it's harder than ever to get a program director to apply one of them to his or her station. "It's not so much the format as the presentation that's important," says Bob Craig of WMGK(FM) Philadelphia, who says minor adjustments in the music mix were not as effective as a new direction in promotions and image in catapulting that station to its current number-three position in its city. "The music is part of it," says Craig, "but what's most important is our over-all image and the way we relate to the people of our city."

Image is the key to competing in today's fragmented radio scene. And everything a station does contributes to its image.

"Years ago, a new image meant a jingle package," says Pat Shaughnessy, vice president of the TM Companies. "Today, it's a complete package allowing a station total continuity." Five years ago, says Shaughnessy, a station would spend from $500 to $15,000 for a good jingle package. Today, it can spend from $30,000 to $75,000 for an image campaign involving everything from stationery to TV advertisements.

According to David Graves, director of radio programing and promotions for

Group W, the stations in that group have more than doubled their promotional budgets in the last two years. Stations in every format are reporting the same trend.

But promotions are only part of a station's total image, and in addition to maintaining the right music mix, stations are sharpening their news and information services to become more a part of their listeners' lives. "We want to provide listeners with what they need to know when they need to know it," says Arnold Chase, program director at WTIC(FM) Hartford, Conn.

Bigger promotions and more information enhance a station's image, but its personalities are emerging as this year's most vital component. "The days of three-by-five cards are over in radio announcing," says Walter Sabo, vice president, NBC Owned and Operated FM stations. "As other media proliferate, radio's immediacy will become more apparent. Radio's ability to react instantly to what's happening around it depends on a personality's ability to relate to his listeners."

Relating to the listener seems to be the primary goal of programing radio in 1980. "A radio station should sound the way a city feels," says Sabo, "and a successful station should not be able to be transferred to another city."

All this sounds like the beginning of a

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Vice President & General Manager
KRED & KPDJ FM – Eureka, CA

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creative revival in radio programing. Even in music selection, where radio stations are notorious for copying one another, there is a new breed of program director using gut feel and local research to determine the sound its audience wants.

Comments John Young, program director at WZGC(FM) Atlanta: "There are a tremendous number of people in our business who aren't 100% sure that what they are doing is right. As an industry we often copy and as a business we often panic. In the next few years we're going to see who the strong 'gut feeling' program directors are."

Hand in hand with this revival is what may be the beginning of a new attitude toward selling radio. "We're the number two station in Atlanta," says Scotty Andrews of WVEE(FM) Atlanta, "and yet advertisers consider us a black radio station. We can't be that high and not have white listeners, and yet we miss the general market buys. We're going to be marketing our station a great deal more in 1981."

And according to Sabo: "In the next 10 years those who succeed will be those who can make a drastic change in the way we do business. Rather than presenting advertisers with sheer tonnage of audience, we've got to be better at marketing the qualitative aspects of a station."

Radio 1980

Burkhart

Abrams

Kent Burkhart and Lee Abrams became partners in 1971. Since then, they've built Burkhart/Abrams/Michaels/Douglas & Associates into one of radio's most well-known consulting firms. Their superstars format has helped propel rock to its prominence in the marketplace. Their pioneering of the disco format on WKTU(FM) New York revolutionized the contemporary format. Their work with modal programing has influenced the direction of continuing format development. With 120 stations under contract, Burkhart and Abrams remain on the medium's leading edge. In this "At Large" with BROADCASTING *editors, they share their perceptions of today's radio, and tomorrow's.*

Staying in tune with the times

Was the disco format your first big hit?

Burkhart: No. One of our first big hits was with the superstars, on WYSP(FM) Philadelphia. It was an instant smash there. But while that was going on, we had other formats working, too. You see, we work all formats—we work contemporary, top 40, middle of the road, country western, whatever it is—so we had other things going at the same time. And while, for example, superstars was doing very well at WYSP, we were also on at KSTP(AM) Minneapolis—and were doing extraordinarily well up there.

So what we were doing was taking all of our research information and applying it to various kinds of formats and making those formats fly.

How do you go about your research?

Abrams: We have done several different forms of research over the years. One is the call back card—that's amazingly valuable. At about 700 or 800 record stores every week, you distribute these little cards, and whenever anybody buys a record, they fill out their name, age, phone number, the record they bought, and put it in the box. And at the end of the week, the music director in that market would select a box filled with cards and send them back to us. We would then have a record of thousands of people who bought any given album. Let's say a Fleetwood Mac album comes out on Jan. 1; by Jan. 7, we have called back thousands of people who bought the album to find out the demographic spectrum of the record, the favorite song, what they don't like about it.

We'd find amazing things. We'd find exactly which cuts sold the album, exactly the right one or two songs to play, and we'd also find that although an album might sell, all people were really interested in was the stereo version of the single.

As this record recession continued, that study is actually more important. People may buy only one record, but we can call back and ask them,

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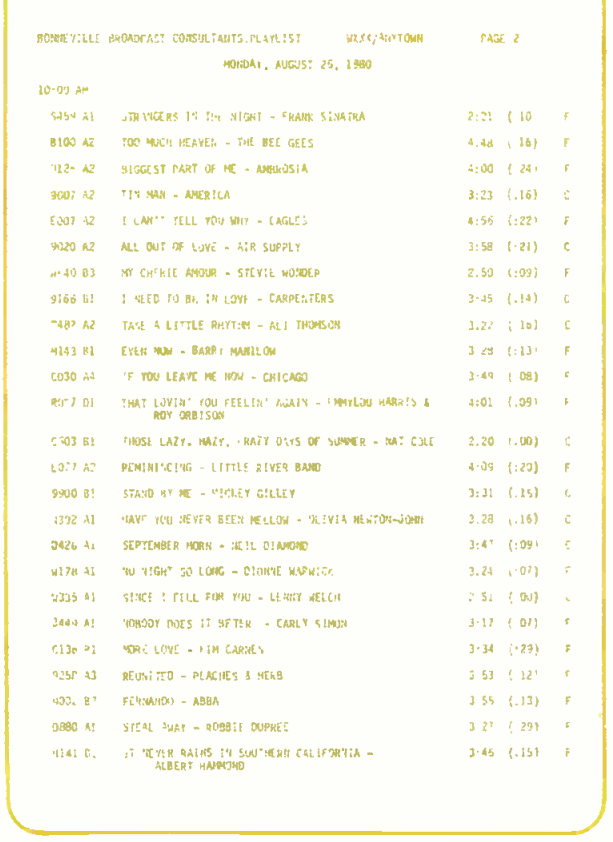
TOTALLY TAILORED FORMAT



BONNEVILLE BROADCAST CONSULTANTS.PLAYLIST WRXX/ANYTOWN PAGE 2

MONDAY, AUGUST 25, 1980

10:00 AM

5454 A1	STRANGERS IN THE NIGHT - FRANK SINATRA	2:21	(10	F
8100 A2	TOO MUCH HEAVEN - THE BEE GEES	4:48	(16)	F
7124 A2	BIGGEST PART OF ME - AMBROSIA	4:00	(24)	F
9007 A2	TIN MAN - AMERICA	3:23	(.16)	C
E007 A2	I CAN'T TELL YOU WHY - EAGLES	4:56	(:22)	F
9020 A2	ALL OUT OF LOVE - AIR SUPPLY	3:58	(:21)	C
4140 B3	MY CHERIE AMOUR - STEVIE WONDER	2:50	(:09)	F
9166 B1	I NEED TO BE IN LOVE - CARPENTERS	3:45	(.14)	C
7487 A2	TAKE A LITTLE RHYTHM - ALI THOMSON	3:22	(16)	C
4143 B1	EVEN NOW - BARRY MANILOW	3:28	(:13)	F
C030 A4	IF YOU LEAVE ME NOW - CHICAGO	3:49	(08)	F
R0?7 D1	THAT LOVIN' YOU FEELIN' AGAIN - EMMYLOU HARRIS & ROY ORBISON	4:01	(:09)	F
C403 B1	THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER - NAT COLE	2:20	(.00)	C
L077 A2	REMINISCING - LITTLE RIVER BAND	4:09	(:29)	F
9900 B1	STAND BY ME - MICKEY GILLEY	3:31	(.15)	C
4392 A1	HAVE YOU NEVER BEEN MELLOW - OLIVIA NEWTON-JOHN	3:28	(.16)	C
0426 A1	SEPTEMBER MORN - NEIL DIAMOND	3:47	(:09)	C
W178 A1	'NU HIGH' SO LONG - DIONNE WARWICK	3:24	(:07)	F
9335 A1	SINCE I FELL FOR YOU - LENNY WELCH	2:51	(00)	C
2404 A1	NOBODY DOES IT BETTER - CARLY SIMON	3:17	(07)	F
C13e B1	MORE LOVE - KIM CARNES	3:34	(:29)	F
925F A3	REUNITED - PEACHES & HERB	3:53	(12)	F
903. B?	FERNANDO - ABBA	3:55	(.13)	F
0880 A1	STEAL AWAY - ROBBIE DUPREE	3:27	(29)	F
4141 D.	IT NEVER RAINS IN SOUTHERN CALIFORNIA - ALBERT HAMMOND	3:46	(.15)	F

EACH STATION INDIVIDUALLY CODED FOR

Rotation
Cross-referencing
Familiarity factors
Dayparting
Intensity
Tempo
Length
Artist separation
And more

1 WHAT IS IT?

A computerized management system for music that has harnessed the infinite possibilities of the computer to totally tailor a format capable of working for any station, any format, anywhere.

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4 WHAT WILL BONNEVILLE DO?

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5 HOW IS MUSIC SELECTED?

Only after we analyze your market and determine your target audience do we begin to select the music. The music is constantly updated based on your local market feedback, but also factored by national trends.

6 CAN BONNEVILLE GUARANTEE PROGRAM CONTINUITY?

Not only do we pay strict attention to the flow of the entire programming mix, but also, music rotation is controlled by computer on a day-to-day, week-by-week basis. Personnel may come and go, but we remain as a stable and constant programming resource.

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"O.K., if you had the money, what are three or four other records you might want?" So we can find out popular music that may not be selling because of the economic conditions or whatever.

We also do massive distributions of questionnaires. One in particular is distributed year after year—about a million of them every year, all around the country—asks such simple, straightforward questions as: What are your favorite groups? What are your favorite songs? Every year we do a tabulated response sheet and put together a graph for any song or artist. Take the group, Chicago. We look back at the graph and we see that in 1970 they had 85,000 responses as the favorite group. By 1974 it went down to about 30,000. By 1978 to 6,000. And now it's 2,000 and so forth. So if you want to know, right now, where Chicago stands, you pull out the graph and the results are all there, including demographics, by city.

That information continues to multiply. We find out which artists are trending up, which are trending down, so we can get a good handle on exactly what music styles are happening. For example, in the last four or five years we've seen a dramatic decline in singer/songwriters in popularity. So now we have a pretty good idea that that style of music really isn't happening much any more. About three years ago we saw a real boom in orchestral rock—groups like Styx, Kansas and those kinds of groups started trending way up.

And then we do a lot of promotional surveys to find out exactly where people are at, particularly with the superstars format. It's very important to know about the 18-24 age group, for example. The older we get, the more difficult it is to get a handle on how that group thinks.

Do you think that "new wave" is a significant form of rock right now?

Abrams: There are several points to be made regarding new wave. First, it's been over-hyped because the record industry is scared. It's misdirected. They're trying to create a sensation. Now it is in England, or it was. But having spent quite a bit of time in England recently, they're so socially different, musically different, right now, that, O.K., it worked over there, but it has nothing to do with the mentality of the people over here. Also, a lot of the new wave is very dance oriented, and the American rock audience generally isn't really into dance oriented music. They may dance, but people who are into dancing are generally not dancing to new wave records.

A lot of new wave is what we call regressive rock—trying to relive the sixties, instead of progressing forward. I wish it would happen—it would stimulate me—but boy, I just don't see it.

Has there been anything striking in your research about today's 18- to 24-year-olds?

Abrams: The most amazing thing over the last 10 years has been the swing to the right, politically. Just the other night, we were in Chicago, and we were broadcasting live from the Chicagofest—like the World's Fair, with hundreds of thousands of people there every day. And we were broadcasting from the booth, and there are about 8,000 or 9,000 people in front, cheering, and some guy holds up an American flag. If that had been 10 years ago, they would have burned it—these are all 16- to 22-year-olds—but this time they go cheering, and they started to throw "F . . . Iran" buttons up and all of this kind of thing. It was just completely amazing.

So politically, definitely, it's switching to the right, and I would say that from a musical standpoint, the fanaticism as far as the instrumental characteristics is dying down. Several years ago people were much more conscious of different bass players and great guitar licks and all that, and now people tend to be more into songs and not techniques.

Burkhart: The same thing is happening with other forms of music. In the past year or year and a half we have been in a period of what you could term contemporary nostalgia. It's sort of a replacement value. Supertramp became the Beatles, to some degree, for a lot of people. Robert Palmer's band became Elvis's band, mentally. Queen sounded like Ricky Nelson. And there was this feeling a year or a year and a half ago, a negative feeling about the Watergate, Nixon, Vietnam war-type era that was really a bad thing, and people didn't really want to hear anything like that. So they used music to bridge that Watergate pond, so to speak. Some of the artists like Dionne Warwick and Herb Alpert came back, in this contemporary nostalgia type of field, as well as the artists I mentioned above. More current artists got involved with a contemporary feeling, but with an older type of material.

But what has happened in the past two or three months is that contemporary nostalgia has become sort of pure nostalgia, which means that the conservatism in the music has absolutely gone the full course. It is now very conservative and the Watergate era, the Nixon era, is now the good old days. It's changed that quickly. And it's changed for economic reasons, too. People are looking back at that time and saying: "Gee, interest rates were only 8%, the cost of living increases were only 2% or 1% or whatever it was." Those *must* have been the good old days. So now they are picking up the music from the good old days, and it's now an accepted part of playing music on the air, whereas it was not accepted for a long period of time because that music brought back bad memories.

So contemporary nostalgia was all the remakes, and pure nostalgia is actually playing the oldies?

Burkhart: That's right. Now we've moved full force into a full nostalgia period.

So how has that affected your programing? What's the percentage of oldies that you're playing?

Burkhart: It varies. Anywhere from 20% to 50%, depending on what kind of station it might be—like a country station or a superstar station or whatever.

Has this conservatism in the young audience, or just today's population, affected your approach to the non-music elements of your programing?

Abrams: Yes. Quite a bit. I think what has adjusted considerably is our news and public affairs. It's treated a lot more seriously. Before it was very cosmic, as far as superstar's standpoint was concerned, but now we're trying to get it down more to the street level. We're doing one featured called "Sixty Seconds," where a guy takes a tape recorder out on the street to ask such a question as: "If you were in charge, what would you do about the hostages?" And they get all these responses and edit them together and put them on the "Sixty Seconds" segment, with ticking in the background. Things like that are amazingly popular as a programing item, whereas they would have been taken a lot more lightly in the past.

We're heavying up on news, too, trying to get real news personalities rather than some guy who does the news on an all-night show, who's probably taking acting courses on the side or something.

We're also trying to get more personality back on the air. In the past, really—especially in the early seventies—the attitude was pretty much just play the music and keep everybody kind of shut up. Now we're getting back to guys like Steve Dahl at WLUP(FM) Chicago, getting much more of a personality and a flair on the air. We were meeting with that station's staff several weeks ago and we played great air checks of radio station disk jockeys from the late fifties and early sixties, and tried to get everybody to get into the attitude of reinterpreting them.

What is "modal" programing?

Abrams: Well, let's say you're looking at the whole music spectrum, and you just analyze it and find out where the real peak people are. For example, take a line from one to 100 and find out what's happening between 60 and 65—not in age, but on the graph. There's this huge number of people in the 60 to 65 range that represents let's say, real hard rock—that is, Led Zeppelin and Lynard Skynard and artists like that.

What we do is just take that mode of music and go right after it. We do everything we can to preserve that mode. The first reaction might be, well, you'll be so narrow that nobody will listen. But what actually happens is that the cume goes up because you have the people who thrive on that kind of music, and of course, listen. And then you have the others who may not have listened to the station before, but now they know that, well, when they're in the mood for real hard rock, they know exactly where to go. The cume goes up because more people listen to it. And the quarter hours just go through the roof because there are a significant number of people who are really heavily into it, and they'll just listen day in and day out, and that's great.

Now in the old days, from an AOR standpoint, for example, stations might have been real wide, played everything from Carly Simon to Frank Zappa, and what would happen then was that somebody who was really into Led Zeppelin would hear Carly Simon, and vice versa. Or somebody who would really be into Carly Simon would end up hearing Led Zeppelin. And so what we did was pick a spot where the most listeners would go right in there.

I think it also works for a variety of formats. Probably the best example of modal programing, really, is the beautiful music stations, which some people thrive on. They listen to them day in and day out. And then there are other people who might listen to more of a contemporary station, but when they're in the mood to relax, they know exactly where that easy listening station is, and they listen to it. And if the beautiful music station were not modal, but instead, if they were real wide, and played a lot of rock or vocals, a little of this and a little of that, they'd have nothing. It's this superspecialization that makes them modal. They've developed very loyal audiences.

Do you see modal programing as the future of radio?

Abrams: Well, I think the more competitive the market is, the more important the programing is going to be. There's always a misinterpretation, particularly from an AOR standpoint; people think it's modal when you play real hard rock, and that's not necessarily true.

Well, what's next in radio? What do you think the next big format innovation is going to be? Next year, for instance?

Burkhart: Well, let's see—I'm sure it's not going to be all-polka! I would make a guess—just from looking at our research—that we are going to stay in this nostalgic vein until January. I would guess that in January—if in fact we have

No strings.

The National Symphony Orchestra is a national treasure. But it would be just a memory if not for the efforts of WGMS AM-FM in Washington, D.C.

The RKO Radio classical music stations originated a series of radiothons during which they auctioned off a variety of items to raise funds in order to continue the musical heritage of the orchestra.

The radiothons resulted from the discovery of a unique phenomenon: because the District of Columbia is a federal city there is no state, county or city tax program to support such vital cultural efforts as the symphony.

To date the WGMS radiothons have raised almost one million dollars to preserve the National Symphony Orchestra. In Washington there might have been no strings had it not been for WGMS AM-FM.

The RKO STATIONS

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WNAC-TV • WRKO • WROR Boston/WFYR Chicago/
WAXY Fort Lauderdale-Miami/KHJ • KHJ-TV
• KRTH Los Angeles/WHBQ • WHBQ-TV Memphis/
WOR • WOR-TV • WXLO New York/KFRC San Francisco/
WGMS AM-FM Washington, D.C.

a new President in January—that a lot of the nostalgia will drop at that time, and there will be a big forward movement in the minds of the people—a "let's charge ahead" type of movement, and I think they'll drop a lot of the nostalgic feel.

If, on the other hand, the current President stays in, I think people are going to be a little lackadaisical about coming out of nostalgia. They're still going to listen to the good old days.

Now, if we do break into a new type of arrangement in January, it's my best guess that we're going to come up at that time with a new energy in the country that's going to translate itself into music. It will definitely be on the up-tempo side, will definitely be aggressive—and, probably, extremely reflective of the futuristic verbiage that will be going on in the country at that point.

Is there a middle of the road in radio today?

Burkhart: Yes—but that's a very hard definition. You'll go to a market and a guy will say, "Well, that's our middle of the road station," and that station will be playing the Eagles and they'll be playing ELO [Electric Light Orchestra] and they'll be playing Fleetwood Mac. All hits. All maybe medium tempo to slow tempo. Then you'll go to another market, and an operator will say, "This is our MOR station over here," and they will be playing Frank Sinatra's "New York, New York" followed by Helen Reddy or whatever.

So . . . it depends on the frame of reference as to what middle of the road is. I think you can safely say that there is a "bridge" format that is very acceptable in most markets—probably two or three or four stations between rock, hard rock and medium rock and beautiful music.

Do you think markets will be able to support more than one station of each format—say, two or three MOR's?

Burkhart: Absolutely. Definitely.

What about AM radio? Where do you think it's going?

Burkhart: It is in the greatest position it's been in in years, and I have read all of these derogatory reports that have been circulating in the past six months about the troubles of AM stations. I've got to tell you what kind of "trouble" they're in: They're in no trouble whatsoever.

They are, in fact, in most markets, in the best competitive position they've been in in a long while. The reason is what we call acute fragmentation of FM stations, or "frag out."

What all this means is that the FM stations, which came on like tornadoes six or seven or eight years ago, now have a lot of competitors, and their audience is being fragmented. Instead of having the 20 shares that they used to have, they now have sevens and eights. When they came on the air, they knocked a lot of the AM stations from 15 to 20 shares down to 5, 6 and 7. So what happens is that the AM stations have improved, still staying within the 5, 6 and 7 levels, but the FM stations have fragmented themselves down to the 6, 7, 8 levels, for example. Therefore, the AM stations are now competitive again.

So I think AM is very significant, and I think it's going to be bigger and bigger. I don't know what stereo AM is going to do; my best guess is it probably won't make too much difference. But I have a very firm and fond belief for AM, and it's a really good time for broadcasters to consider this if they're purchasing radio stations.

Do you agree, Lee, that AM stereo won't be that significant?

Abrams: Well, the line I always use is that now you'll have static in both channels. I think it will be about as effective as quad was on FM.

With the satellites and with the new technology, does radio sound better now?

Burkhart: I think it sounds much, much better.

Abrams: Much.

There are a lot more of these big and better portable radios now. Does portability show up as a factor in any of your research?

Abrams: Yes. It is very, very important, and the technology of portable radios has improved dramatically, too. Just over the last few years, the stereo portables have come out, and Sony now has both stereo cassette players and radios that are amazing, with light weight headphones and sound almost equal to that of your stereo at home.

Burkhart: We represent about 150 stations, and one of the first things we do is make sure the technical quality of the station is right because the speakers are getting better.

How do you feel about some of the predictions that AM will be all non-music and FM will be all music?

Abrams: Well, I don't necessarily think that's going to be true.

Burkhart: No, that's not going to happen.

What effect are satellites going to have, specifically on network and syndicated program producers?

Burkhart: Now that is a very difficult question to answer. Satellites are going to be extraordinarily influential in the design of programing for radio stations. I am sure that a lot of syndication and network feed will be coming down the pike from the satellites. For example, it may be that superstars itself, as a format, will be sent to radio stations via satellite six or seven years from now, and the stations will pick it up and insert their own local commercials and insert local disk jockey chatter, and the rest of it, including all the features, will be fed from the satellite.

There are problems to overcome, such as time zone problems and other things of that nature, when it comes to dayparting music. But I think it's going to be very significant. It's very difficult to say where it's going to go, but all of the think tank people in the business of producing the manufacturing equipment are all betting in that direction, and they have been very good at predicting the future. But I do think it's going to be big.

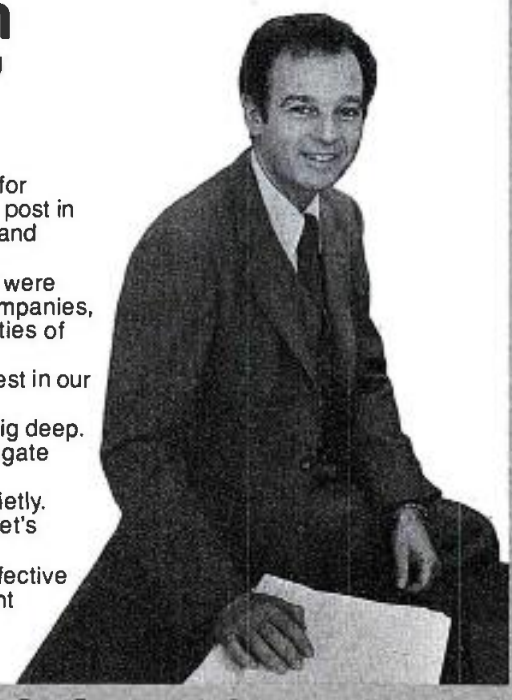
Is that going to make radio more of a national medium, then? I'm thinking specifically about Steve Dahl's morning show being heard in Chicago and Detroit simultaneously. Are we going to have national morning shows, national 6 o'clock news?

Burkhart: I think it's possible, but not for the next 10 years, with the exception of Steve Dahl and things like that.

But do you think national radio is going to replace local radio?

Burkhart: No, because just when national satellite radio becomes really big, some smart operator will come along with some great new ideas about local radio.

"The person you describe is the person we'll deliver"



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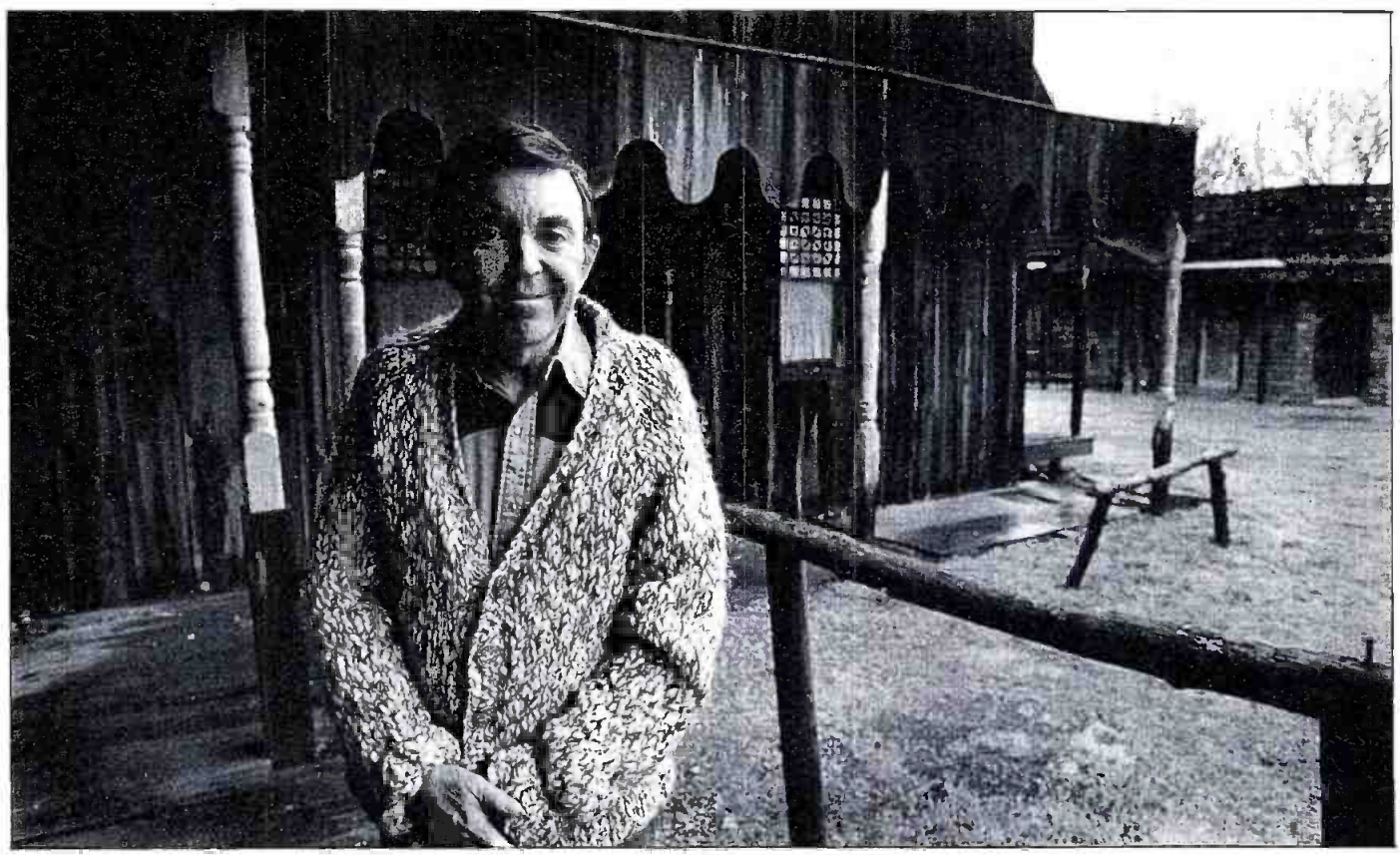

Gordon McLendon: the legend lives on

No matter how radio programing has changed, "playing the hits" remains the formula that wins. Developed in the late 50's, the top 40 format ended a 10-year decline in radio revenues by replacing tired block programing with a rapid-fire medley of music, news, contests and creativity.

While the late Todd Storz is credited with first using the music formula of repeating the hits, it was Gordon McLendon who brought pizzazz to the hit parade, and to whom the current generation of broadcast operators acknowledges its debt. Known for extravagance in promotional campaigns, McLendon promotions included flag-pole sitters, $50,000 treasure hunts and showering downtown crowds with money-weighted balloons. He is credited with the innovative use of news on the hour, jingles, produced news "intros," mnemonic call letters and mobile news units. He experimented early with beautiful music in San Francisco, with all-news in Chicago and put an all want-ads station in Los Angeles.

Born in 1921 in Paris, Tex., McLendon fell in love with radio listening to Ted Husing's play-by-play sports accounts. Years later, his on-air recreations of sports events led to a national sports network, "Liberty," that grew into one of the largest radio networks until its demise in 1952. At one time or another he owned KLIF(AM) Dallas, KABL-FM San Francisco, KABL(AM) Oakland, WNUS-AM-FM Chicago, WWWW(FM) Detroit, WYSL-AM-FM Buffalo, KOST(FM) Los Angeles, WRIT(AM) Milwaukee, KILT(AM) Houston, KTSA(AM) San Antonio, KELP(AM) El Paso, KEEL(AM) Shreveport and WAKY(AM) Louisville.

The McLendon radio formula was to acquire good facilities that were failing in the ratings and to turn them around—often in a matter of weeks. Recalling what it was like to enter a market with a McLendon station, Don Keyes, once McLendon's national program director and now owner of WNYN(AM) Canton, Ohio, recalls: "Our biggest coup was at WAKY in Louisville. The only music station in town was WINN, a low power daytimer. They were playing 15-minute segments of one artist at a time, mixing Kay Starr with Nat King Cole and Mantovani. We came in there with the top 40 format and all flags flying, with jingles, promotions, contests, DJ's and mobile news units and in 60 days we had a 60% share of the audience."

McLendon was one of the first radio broadcasters to editorialize on the air after the FCC approved that practice in 1942. Known for his conservative views, McLendon opinionized about everything from politics to record lyrics. He ran unsuccessfully in an election primary against Senator Ralph Yarborough in 1964.

McLendon sold his last radio station in late 1978. He left broadcasting to manage his family's other interests in oil and real estate, and, he says, "because I had done all I could in the aural medium, and wanted to paint on a broader canvas."

Capital from the sale of his stations went into precious and strategic metals—gold was then $40 an ounce—and McLendon in recent years has kept busy lecturing on finance and investments around the U.S. and overseas. He'll soon be commenting on investments and finance four times daily on ch. 33 KNBN Dallas, an "all financial" station. Will he editorialize? "I'll have to," he says, "in talking about today's financial and economic situation."

McLendon is one of the larger stockholders in Columbia Pictures and is part owner of Subscription Television of America Inc., with franchises in several major markets. In addition to investing and authoring several books on the subject, he has recently returned to a past career—one involving his greatest ambition. "All my life I've wanted to produce a major motion picture," he says. He recently returned from Budapest, where United Artists filmed "Escape to Victory," an upcoming film starring Sylvester Stallone, Michael Caine and Max von Sydow. "It's the largest film ever mounted in Hungary," says McLendon, who is the executive producer.

McLendon the financier is as active as ever and, listening to him, one gets the impression he may get into a performing role again, if possible. "No one ever had more fun behind a mike than I did," he says. "Those were the halcyon days of my career and they might have continued behind a camera, but I had to make that esoteric decision between staying with what I loved and acquiring the time and money to achieve what I really wanted."

What did he learn from radio? "That it all begins with creativity and programing. You can have the greatest sales staff and signal in the world and it doesn't mean a thing if you don't have something great to put on the air."

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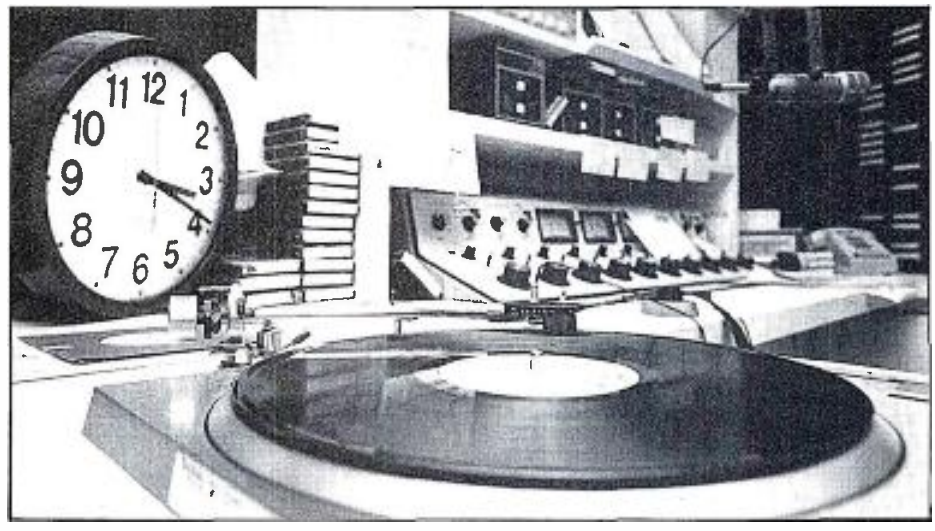
The fortunate 501

Depending on where the line is drawn, either contemporary or beautiful music is the top format among the top 10 stations in the first 50 markets



There's a semantics battle going on in the radio format race, and it's a matter of interpretation whether contemporary or beautiful music leads the pack.

BROADCASTING's examination of the programing of the top-10 stations in each of the top-50 markets, as measured by Arbitron's April/May metro survey, finds beautiful music filling 15.7% of 501 positions (there was one two-way tie for 10th place), down from 17.2% in last year's review.

But contemporary, if all sub-groupings of that format are counted, rolls up an impressive 32.2%, including contemporary, 8.4%; adult contemporary, 12.6%; urban contemporary, 1.4%; top 40, 5.4%, and other contemporary (bright contemporary, contemporary beautiful), 4.4%. Last year all forms of contemporary totaled 26.1% of formats.

AOR formats gained during the year, rising to 11.6% of the slots, up from 9.1% last year, while other forms of rock amounted to 3.4%, down from 4.2%. All forms of country also increased, accounting for 10.2% of the top formats, as against 4.2% last year.

Other formats showing gains were MOR, up to 8.0% from 6.9% and news and news/talk, up to 7.4% from 7.1%. Showing dips were black (including soul/R&B/gospel/black) which occupied 4.0% of the top spots, down from 5.7%, and disco, at 1.2%, down from 4.2%.

FM widened its lead in the total top slots with 294 of the 501 places, up from 269 last year, while AM dropped to 204 from 229 in 1979. There were also three AM-FM combinations in the rankings.

The data on formats was compiled by BROADCASTING from a variety of sources. The following are Arbitron's April/May rankings of the top-50 markets, as ranked according to total persons aged 12+ in the metro survey area. Audience figures represent total persons, 12+, average quarter hour, Monday-Sunday, 6 a.m. to midnight.

(The Arbitron data is copyrighted and may not be reprinted or used in any form by nonsubscribers to Arbitron's syndicated radio service.)

1. New York

Station	Format	Avg. Persons
1. WBLS(FM)	Urban contemporary/R&B	201,700
2. WKTU(FM)	Contemporary	165,700
3. WCBS(AM)	All news	135,300
4. WOR(AM)	Talk	128,200
5. WINS(AM)	All news	120,400
6. WRFM(FM)	Beautiful music	115,700
7. WABC(AM)	Contemporary	110,800
8. WNBC(AM)	Contemporary	101,600
9. WPLJ(FM)	Album oriented rock	96,800
10. WPAT(FM)	Beautiful music	85,300

2. Los Angeles

Station	Format	Avg. Persons
1. KABC(AM)	News/talk	85,100
2. KBIG(FM)	Beautiful music	69,400
3. KMET(FM)	AOR	60,100
4. KJOI(FM)	Beautiful music	58,700
5. KNX(AM)	News	58,500
6. KFWB(AM)	News	51,500
7. KLAC(AM)	Country	50,800
8. KRLA(AM)	Oldies/contemporary	46,800
9. KRTH(AM)	Adult contemporary	42,200
10. KIIS-FM	Dance music	40,400

3. Chicago

Station	Format	Avg. Persons
1. WGN(AM)	MOR/talk	115,500
2. WLOO(FM)	Beautiful music	71,000
3. WBBM(AM)	News	69,100
4. WLS(AM)	Contemporary	67,900
5. WMAQ(AM)	Country	51,900
6. WLAK(FM)	Beautiful music	49,200
7. WIND(AM)	Talk/news	48,400
8. WLUP(FM)	AOR	42,500
9. WGCI(FM)	Black contemporary	37,200
10. WBMX(FM)	R&B	35,600

4. San Francisco

Station	Format	Avg. Persons
1. KGO(AM)	News/talk	64,100
2. KCBS(AM)	News	39,000
3. KFOG(FM)	Beautiful music	33,300
4. KFRC(AM)	Contemporary	31,500
5. KSOL(FM)	Urban contemporary	30,800
6. KNBR(AM)	MOR	30,400
7. KYUU(FM)	Adult contemporary	25,800
8. KSFX(FM)	Contemporary	23,800
9. KSFO(AM)	MOR	22,500
10. KDIA(AM)	Adult contemporary	22,400

5. Philadelphia

Station	Format	Avg. Persons
1. KYW(AM)	News	79,300
2. WIP(AM)	MOR	46,100
3. WWSH(FM)	Beautiful music	39,700
4. WMGK(FM)	Adult contemporary	39,500
5. WDAS(FM)	R&B	38,600
6. WMMR(FM)	AOR	37,000
7. WDVR(FM)	Beautiful music	35,100
8. WFIL(AM)	Adult contemporary	32,600
9. WYSP(FM)	Progressive rock	29,900
10. WUSL(FM)	MOR	29,500

6. Detroit

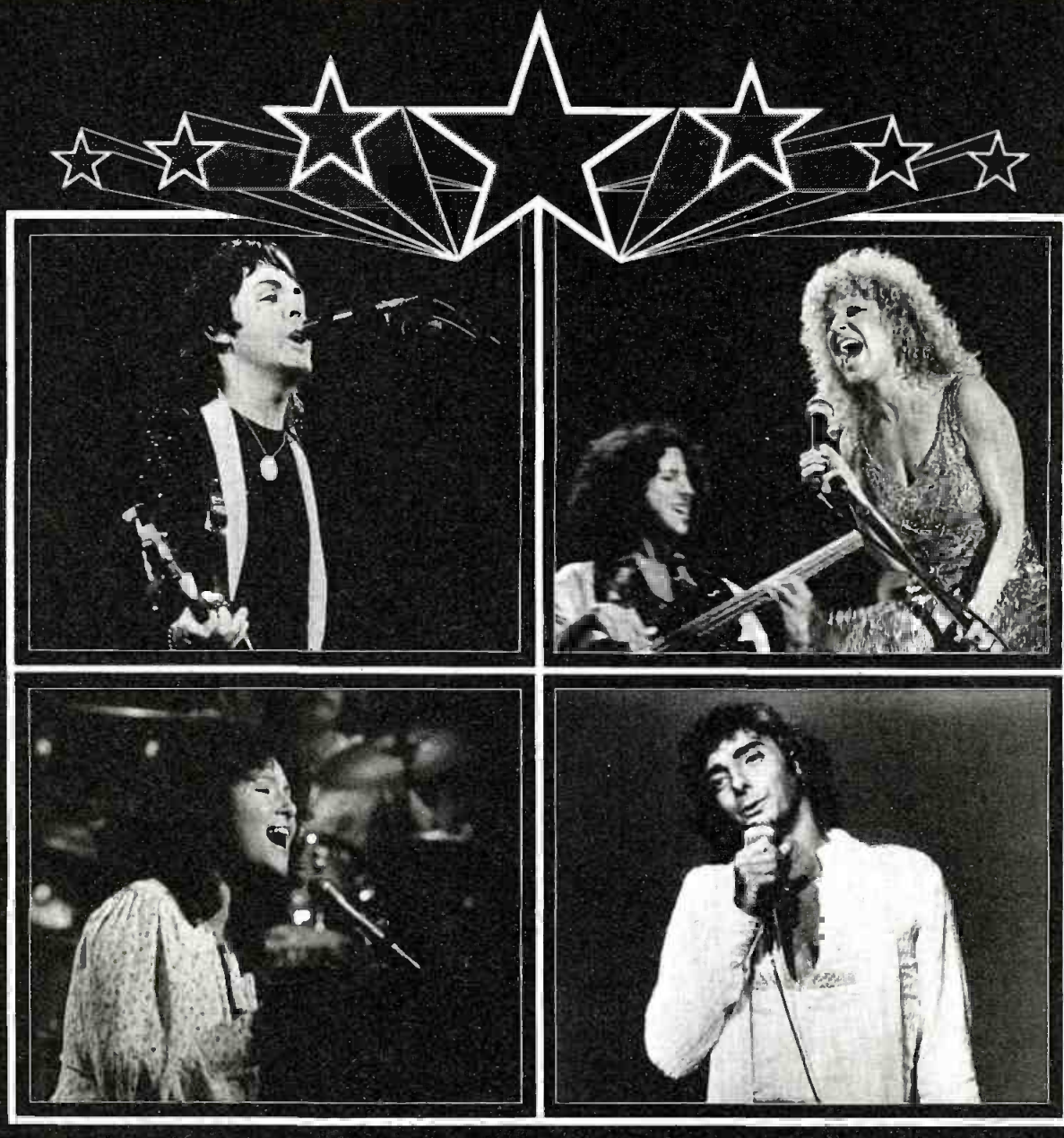
Station	Format	Avg. Persons
1. WJR(AM)	MOR/news/talk	73,300
2. WRIF(FM)	AOR	43,800
3. WMJC(FM)	Adult contemporary	34,600
4. WCZY(FM)	Beautiful music	33,200
5. WCXI(AM)	Country	32,100
6. WWJ-FM	Beautiful music	30,900
7. WJR-FM	Beautiful music	29,100
8. CKLW(AM)	Adult contemporary	29,000
9. WDRQ(FM)	Top 40	28,700
10. WNIC(FM)	Adult contemporary	27,700

7. Boston

Station	Format	Avg. Persons
1. WHDH(AM)	Adult contemporary	56,800
2. WBZ(AM)	Adult contemporary	47,500
3. WEEI(AM)	News	40,800
4. WJIB(FM)	Beautiful music	32,800
5. WBCN(FM)	Progressive rock	31,600
6. WVBF(FM)	Adult contemporary	27,100
7. WXKS-FM	Contemporary/disco	22,500
8. WCOZ(FM)	AOR	21,100
9. WROR(FM)	Adult contemporary	20,600
10. WRKO(AM)	Adult contemporary	18,200

8. Washington

Station	Format	Avg. Persons
1. WMAL(AM)	MOR/news/sports	44,400
2. WPGC-AM	Contemporary/oldies	43,900
2. WPGC-FM	Contemporary/oldies	43,900
3. WRQX(FM)	Contemporary/Top 40	40,800
4. WKYS(FM)	Disco	27,300
5. WGAY-FM	Beautiful music	26,400
6. WASH(FM)	MOR	21,700
7. WAVA(FM)	Adult rock	21,000
8. WTOP(AM)	News	20,900



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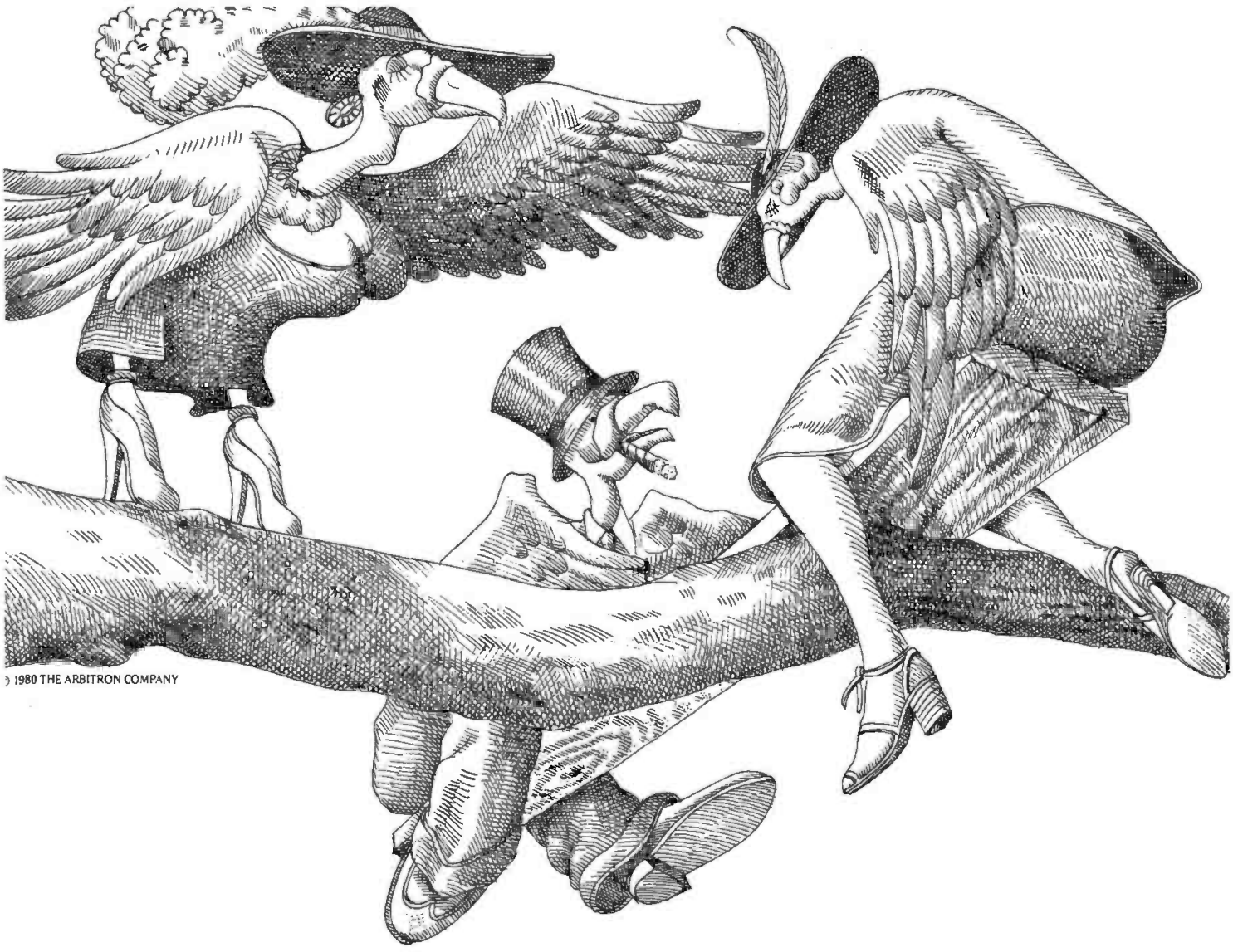

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THE ARBITRON GUIDE TO THE BEASTS OF THE RATINGS JUNGLE

THE BIAS BUZZARDS

ONE OF A SERIES

THE ARBITRON COMPANY
a research service of
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DESCRIPTION OF BIAS BUZZARDS: Nefarious creatures that tend to imbalance the results of television and radio surveys.

HABITS: The Bias Buzzards pick at the randomly placed diaries, causing the usable sample to differ from the population. Thus, some sample variables may not be in proper proportion to the market being measured. Sample variables attacked by the Bias Buzzards are:

GEOGRAPHY: Causing the % of returned diaries by county or geographic area to differ from that of the market.

WEEK: Causing some weeks to have a disproportionate number of returned diaries. This could affect the four week estimates reported for television viewing.

AGE/SEX: Causing a disproportionate number of diaries from young males to be excluded, while leaving too many from older respondents in the sample. (In television we also watch for Buzzard attacks on age of head of household.)

RACE: Causing the true representation of Blacks and Hispanics in the sample to be affected. Arbitron takes special care to achieve a proportionate response.

CABLE: Causing a lower rate of return in television surveys from non-cable households, bringing their representation out of line.

CAUTION: Unless a way is found to correct for the effect of these Bias Buzzard attacks, sample returns may not reflect the actual population.

HOW TO TREAT ATTACK: Since all surveys are attacked by these biases, Arbitron uses a technique called Sample Balancing. This allows the variables of a survey to be weighted to minimize the effect of the Biases. So Arbitron can help keep survey results more accurate.

For more detailed information on Bias Buzzards and other beasts in the ratings jungle, contact your Arbitron representative. **ARBITRON**

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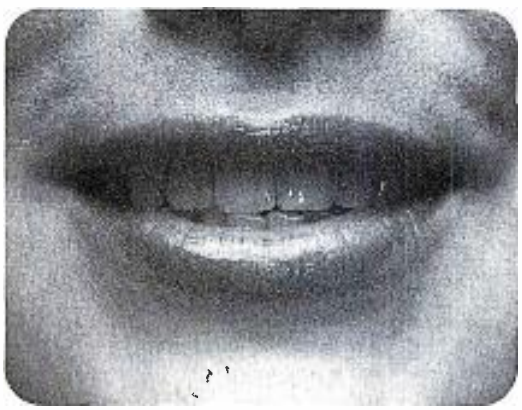

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Station	Format	Avg. Persons
9. WMZQ(FM)	Modern country	19,200
10. WOOK(FM)	Black	17,500

9. Houston-Galveston

1. KRLY(FM)	Disco	37,500
2. KIKK-FM	Modern country	33,000
3. KPRC(AM)	News/talk	26,900
4. KYND(FM)	Beautiful music	25,600
5. KBRE(FM)	Contemporary	20,300
6. KMJQ(FM)	Contemporary rhythm	19,700
7. KLOL(FM)	AOR	18,800
8. KAUM(FM)	Contemporary/country	18,100
9. KILT-FM	Progressive rock	17,700
10. KTRH(AM)	News/talk/sports	16,500

10. Nassau-Suffolk, N.Y.

1. WNBC(AM)	Contemporary	29,400
2. WCBS(AM)	News	25,900
3. WRFM(FM)	Beautiful music	18,700
4. WBLI(FM)	Adult contemporary	17,300
5. WBLS(FM)	Urban contemporary	15,700
5. WOR(AM)	Talk	15,700
7. WPLJ(FM)	AOR	15,500
8. WCBS-FM	Solid gold rock	15,300
9. WHLI(AM)	Adult standards	14,100
10. WINS(AM)	News	13,900

11. Dallas-Fort Worth

1. KVIL-FM	MOR	35,600
2. WBAP(AM)	Country/MOR	33,400
3. KSCS(FM)	Country	28,600
4. KRLD(AM)	News/talk	24,300
5. KOAX(FM)	Beautiful music	23,000
6. KMEZ(FM)	MOR	19,800
7. KKDA-FM	Disco	18,600
8. KZEW(FM)	AOR	17,900
9. KTXQ(FM)	AOR	16,200
10. WFAA(AM)	News/talk	15,600

12. St. Louis

1. KMOX(AM)	Talk, news, sports entertainment	70,200
2. WWWK(FM)	Top 40-rock	25,200
3. KSHE(FM)	Progressive rock	24,600
4. KEZK(FM)	Beautiful music	20,900
5. WIL-FM	Modern country	18,600
6. WRTH(AM)	Standard MOR	17,900
7. KSLQ(FM)	Adult contemporary	16,500
8. KXOK(AM)	Bright contemporary	16,200
9. KMJM(FM)	Urban contemporary	11,800
10. KMOX-FM	MOR	11,400

13. Pittsburgh

1. KDKA(AM)	MOR/talk	84,700
2. WSHH(FM)	Beautiful music	24,300
3. WTAE(AM)	Adult contemporary	22,100
4. WDVE(FM)	AOR	18,200
5. WXKX(FM)	Contemporary	17,500
6. WAMO(FM)	R&B	15,400
7. KQV(AM)	News	14,800
8. WFFM(FM)	Adult contemporary	12,100
9. WEEP(AM)	Modern country	11,900
10. WJOI(FM)	MOR	11,700

14. Baltimore

1. WBAL(AM)	Contemporary	42,400
2. WIYY(FM)	AOR	24,200
3. WXYV(FM)	Urban contemporary	23,900
4. WLIF(FM)	Beautiful music	23,400
5. WPOC(FM)	Country	19,800
6. WFBR(AM)	Adult contemporary	19,400
7. WCBM(AM)	Adult contemporary	16,100
8. WWIN(AM)	R&B	13,400
9. WCAO(AM)	Adult contemporary	12,000
10. WMAR-FM	Beautiful music	11,800

"It must be hard to be a hostage for such a long time . . ."

WJFM Radio in Grand Rapids, Michigan, broadcast a series of public service announcements urging listeners to send letters in care of the station to the hostages in Iran. The response was tremendous, but WJFM's operations director was particularly touched by the letters he received from a group of 5th grade students in a nearby farm community. One girl wrote, "I'm sad and mad at the same time. I'm sad that you have to be cooped up while over here we are all free. I'm mad because they won't let you go. We are doing all we can to help you get out."

A young boy lent his encouragement by saying, "When you get out, it won't take us long to get you home because we have ships, planes and infantry stationed all around Iran."

Another boy said, "I hope you all are fine. And I hope you all come home safe even if I don't have any brothers or a father there."

And this little girl summed up everyone's feelings. "I'm sorry you have to be there. I hope you get out soon and safe."

Providing the opportunity for people of all ages to express their support for the right of men and women to be free is all part of the Fetzer tradition of total community involvement.

AM - TV - FM

The Fetzer Stations

WKZO Kalamazoo	**WKZO-TV** Kalamazoo	**KOLN-TV** Lincoln	**KGIN-TV** Grand Island
WJFM Grand Rapids	**WKJF(FM)** Cadillac	**WWAM** Cadillac	**KMEG-TV** Sioux City

15. Minneapolis-St. Paul

Station	Format	Avg. Persons
1. WCCO(AM)	Variety/MOR	65,100
2. KSTP-FM	Contemporary/MOR	27,400
3. KQRS-AM	AOR	24,700
3. KQRS-FM	AOR	24,700
4. WDGY(AM)	Modern country	20,500
5. WAYL-FM	Beautiful music	14,200
6. WLOL(FM)	Adult contemporary	14,100
7. KSTP-AM	Adult contemporary	12,900
8. WCCO-FM	Adult contemporary	12,700
9. KEEY-FM	Beautiful music	12,400
10. WWTC(AM)	Golden rock	11,200

16. Cleveland

Station	Format	Avg. Persons
1. WQAL(FM)	Personality/beautiful music	26,000
2. WMMS(FM)	Rock	22,500
3. WDOK(FM)	Beautiful music	20,700
4. WERE(AM)	News	19,600
5. WHK(AM)	Modern country	17,400
6. WZZP(FM)	Top 40	14,900
7. WGCL(FM)	Top 40	14,700
8. WWWE(AM)	MOR/sports	13,700
9. WGAR(AM)	Adult contemporary	13,200
10. WJW(AM)	MOR	11,900

17. Seattle-Everett-Tacoma

Station	Format	Avg. Persons
1. KIRO(AM)	News	22,200
2. KOMO(AM)	MOR	19,500
3. KSEA(FM)	Beautiful music	14,800
4. KISW(AM)	AOR	14,300
5. KJR(AM)	Personality contemporary	12,300
6. KPLZ(FM)	Adult contemporary	11,400
6. KXAM-FM	Adult contemporary	11,400
8. KVI(AM)	Talk	10,000
9. KBRD(FM)	Beautiful music	9,600
10. KYYX(FM)	Contemporary	9,300
10. KZOK-FM	AOR	9,300

18. Anaheim-Santa Ana-Garden Grove, Calif.

Station	Format	Avg. Persons
1. KBIG(FM)	Beautiful music	20,300
2. KMET(FM)	Rock	18,500
3. KABC(AM)	Talk	15,000
4. KRTH(FM)	Adult contemporary	13,200
5. KLAC(AM)	Country	13,100
6. KFI(AM)	Adult contemporary	11,100
7. KNX-FM	Adult contemporary	10,400
8. KJOI(FM)	Beautiful music	9,600
9. KMPC(AM)	Adult contemporary	9,400
10. KNX(AM)	News	9,000

19. Atlanta

Station	Format	Avg. Persons
1. WSB(AM)	Personality/adult contemporary	27,700
2. WVEE(FM)	Disco	27,300
3. WZGC(FM)	Contemporary	24,200
4. WKLS-FM	AOR	20,100
5. WQXI-FM	Contemporary/top 40	18,800
6. WPCH(FM)	Beautiful music	16,200
7. WPLO(AM)	Modern country	10,300
8. WLTA(FM)	Beautiful music	9,700
9. WSB-FM	Beautiful music	9,400
10. WGST(AM)	News/talk	8,800

20. San Diego

Station	Format	Avg. Persons
1. KJQY(FM)	Beautiful music	20,200
2. KFMB(AM)	Personality/adult contemporary	17,100
3. KPRI(FM)	AOR	13,500
4. KGB-FM	Contemporary	13,000
5. KSDO(AM)	News	11,600
6. XETRA(FM)	AOR	10,800
7. KGB(AM)	Contemporary	10,700
8. KFMB-FM	AOR	10,100
9. KIFM(FM)	AOR	9,500
10. KEZL(FM)	Beautiful music	9,200

21. Milwaukee

Station	Format	Avg. Persons
1. WTMJ(AM)	MOR/personality	33,800
2. WEZW(FM)	Beautiful music	27,100
3. WISN(AM)	Adult contemporary	23,200
4. WBCS-FM	Modern country	19,500
5. WLPX(FM)	AOR	16,200
6. WZUU-FM	Contemporary	8,900
7. WQFM(FM)	AOR	8,300
8. WOKY(AM)	Adult contemporary	7,600
9. WKTI(FM)	Contemporary	7,400
10. WFMR(FM)	Classical/jazz	6,600

22. Denver-Boulder

Station	Format	Avg. Persons
1. KBPI(FM)	AOR	19,500
2. KIMN(AM)	Top 40	16,700
3. KHOW(AM)	MOR	16,500
4. KLIR-FM	Beautiful music	15,800
5. KLZ(AM)	Modern country	14,500
6. KOA(AM)	News/talk	14,100
7. KOSI-FM	Beautiful music	12,500
8. KAZY(FM)	AOR	11,300
9. KPPL(FM)	Adult contemporary	10,600
10. KVOD(FM)	Classical	8,200

23. Miami

Station	Format	Avg. Persons
1. WRNC-AM	Spanish/talk	20,300
2. WQBA(AM)	Spanish	16,800
3. WHYI(FM)	Contemporary/top 40	15,400
4. WEDR-FM	R&B	11,500
5. WYOR-FM	Beautiful music	11,100
6. WCMQ-FM	Spanish MOR	10,200
7. WINZ(AM)	News/talk	9,900
8. WINZ-FM	AOR	9,200
9. WWWL(FM)	Soft rock	8,000
10. WNWS-AM	News/talk	7,700

24. Tampa-St. Petersburg

Station	Format	Avg. Persons
1. WWBA-FM	Beautiful music	22,200
2. WJYW(FM)	Beautiful music	15,300
3. WQXM(FM)	AOR	14,100
3. WSUN(AM)	Country/news	14,100
5. WRBQ(FM)	Contemporary	13,500
6. WFLA-FM	Beautiful music	12,900
7. WQYK-FM	Modern country	12,800
8. WOKF(FM)	Top 40 contemporary	12,000
9. WFLA(AM)	Adult contemporary	11,100
10. WWBA(AM)	Beautiful music	8,800

25. Providence-Warwick-Pawtucket, R.I.

Station	Format	Avg. Persons
1. WLKW-FM	Beautiful music	23,300
2. WPJB(FM)	Top 40	20,300
3. WPRO-FM	Top 40	15,300
4. WPRO(AM)	Contemporary	12,600
5. WEAN(AM)	News/sports	12,200
6. WHJY(FM)	Beautiful music	11,100
7. WJAR(AM)	MOR	10,100
8. WHIM(AM)	Country	9,400
9. WMYS(FM)	Adult contemporary	8,100
10. WBSM(AM)	Talk/oldies	7,900

26. Cincinnati

Station	Format	Avg. Persons
1. WLW(AM)	MOR	23,200
2. WKRQ(FM)	Contemporary	17,100
3. WEBN(FM)	AOR	15,400
4. WKRC(AM)	Adult contemporary	12,800
5. WCKY(AM)	MOR	12,700
6. WWEZ(FM)	Beautiful music	10,100
7. WUBE-FM	Modern country	9,200
8. WSAI-FM	AOR	8,800
9. WCIN(AM)	R&B	6,900
10. WSAI(AM)	Modern country	6,300

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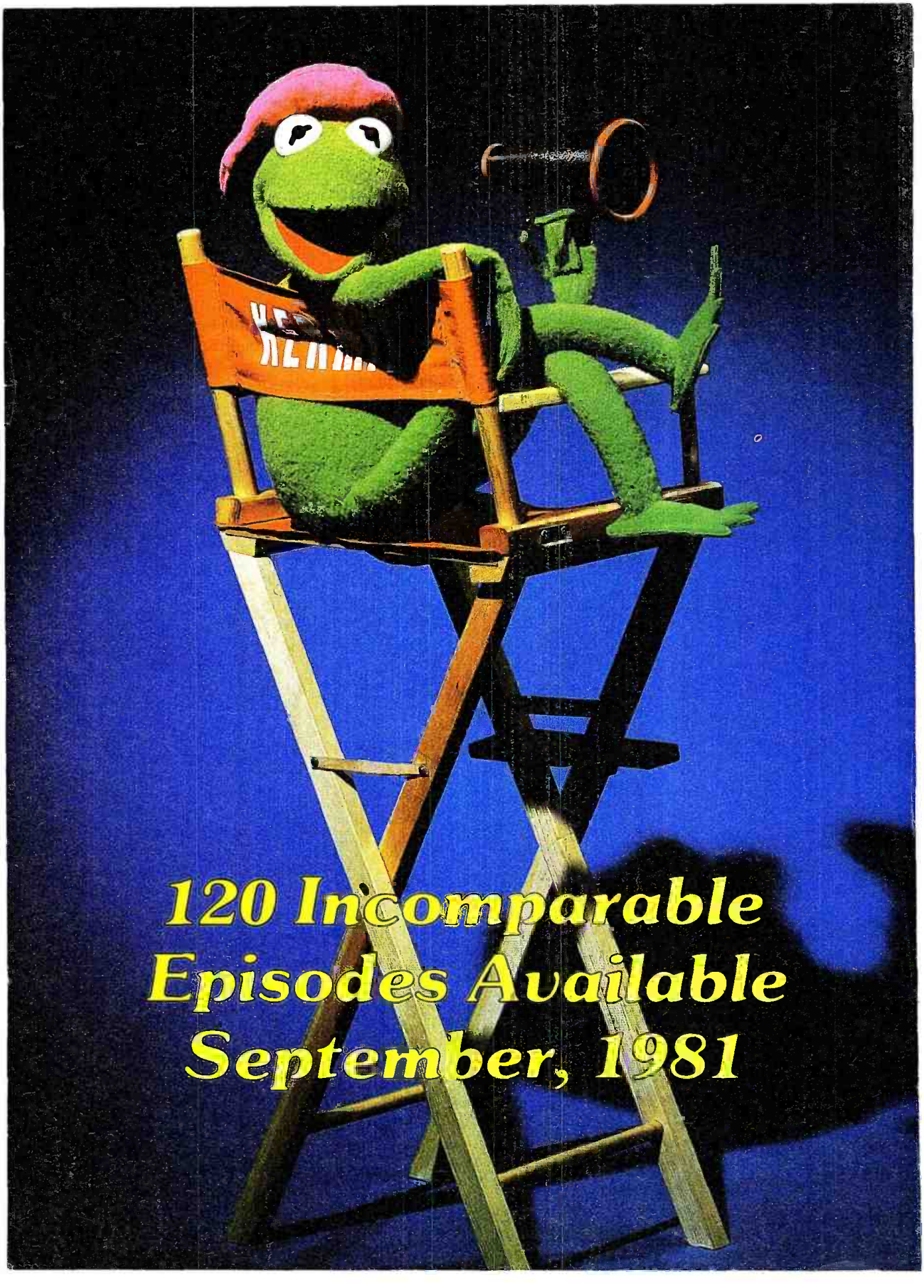
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...There Never Will Be.

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27. Phoenix

Station	Format	Avg. Persons
1. KNIX-AM-FM	Modern country	22,600
2. KTAR(AM)	News/talk	15,600
3. KOY(AM)	MOR	15,300
4. KQYT(FM)	Beautiful music	14,500
5. KOPA-FM	Top 40	14,100
6. KMEO-FM	Beautiful music	12,500
7. KDKB-FM	AOR	12,000
8. KJJJ(AM)	Country	8,100
9. KOOL-FM	Adult contemporary	8,000
10. KUPD-FM	Top 40/AOR	7,900

28. Kansas City, Mo.

Station	Format	Avg. Persons
1. WDAF(AM)	Country	20,200
2. KMBZ(AM)	MOR	18,300
3. KYYS(FM)	AOR	17,200
4. WHB(AM)	Adult contemporary	14,500
5. KMBR(FM)	Beautiful music	13,700
6. KPRS(FM)	R&B	11,600
7. KCEZ(FM)	Beautiful music	10,100
8. KUDL(FM)	Adult contemporary	8,800
9. KBEQ(FM)	Contemporary	7,800
10. KCMO(AM)	News	6,900

29. Buffalo, N.Y.

Station	Format	Avg. Persons
1. WJYE(FM)	Beautiful music	22,700
2. WBEN(AM)	MOR	20,800
3. WKBW(AM)	Adult contemporary	15,700
4. WBEN-FM	Rock	15,500
5. WGR(AM)	Contemporary	15,300
6. WGRQ(FM)	AOR	11,500
7. WBLK-FM	R&B	9,200
8. WADV(FM)	MOR/jazz	8,600
8. WPHD(FM)	AOR	8,600
10. WWOL(AM)	Modern country	4,300

30. San Jose, Calif.

Station	Format	Avg. Persons
1. KGO(AM)	News/talk	14,000
2. KLOK(AM)	Adult contemporary	8,700
3. KOME(FM)	Rock	8,200
4. KBAY(FM)	Beautiful music	7,600
5. KCBS-FM	Adult contemporary	7,300
5. KSOL(FM)	Urban contemporary	7,300
7. KNBR(AM)	MOR	6,800
8. KARA(FM)	Contemporary/oldies	6,700
9. KEZR(FM)	AOR	6,600
10. KYUU-FM	Adult contemporary	6,200

31. Norfolk-Portsmouth-Newport News-Hampton, Va.

Station	Format	Avg. Persons
1. WFOG-FM	Beautiful music	14,900
2. WMYK(FM)	AOR	14,600
3. WCMS-FM	Country	13,800
4. WGH(AM)	Contemporary	11,600
5. WNOR-FM	AOR	11,300
6. WOWI(FM)	R&B	11,200
7. WTAR(AM)	MOR/personality	10,100
8. WWDE(AM)	Adult contemporary	9,400
9. WRAP(AM)	Black	8,500
10. WKEZ(FM)	Beautiful music	7,000

32. Portland, Ore.

Station	Format	Avg. Persons
1. KGW(AM)	Contemporary	16,500
2. KXL-FM	Beautiful music	12,000
3. KGON(FM)	AOR	11,700
4. KEX(AM)	MOR	10,900
5. KUPL-FM	Beautiful music	10,600
6. KMJK(FM)	Contemporary/rock	9,100
7. KWJJ(AM)	Modern country	8,300
8. KYTE(AM)	Country	8,100
9. KXL(AM)	News/MOR	6,700
10. KINK(FM)	Adult AOR	6,600

33. Indianapolis

1. WIBC(AM)	MOR	23,000
2. WXTZ(FM)	Beautiful music	18,300
3. WTLC(FM)	R&B	13,500
4. WIKS(FM)	Contemporary	13,200
5. WIRE(AM)	Modern country	12,900
6. WFMS(FM)	Modern country	10,900
7. WNAP(FM)	Contemporary	10,400
8. WFBQ(FM)	AOR	9,800
9. WNDE(AM)	Contemporary	7,800
10. WATI(AM)	Beautiful music	4,300

34. New Orleans

1. WEZB(FM)	Top 40 contemporary	13,600
2. WBYU(FM)	Beautiful music	11,400
3. WTIX(AM)	Top 40	11,100
4. WYLD(AM)	Contemporary black	9,200
5. WSHO(AM)	Modern country	8,700
6. WSMB(AM)	MOR/talk	8,600
7. WGSO(AM)	News/talk	6,900
8. WQUE(FM)	Contemporary	6,700
9. WRNO(FM)	AOR	6,400
10. WWL(AM)	Talk/religion/country	6,000

35. Riverside-San Bernardino-Ontario, Calif.

1. KFI(AM)	Adult contemporary	14,700
2. KMET(FM)	Rock	9,600
3. KGGI(FM)	Top 40/contemporary	9,500
4. KDUD(FM)	Beautiful music	9,400
5. KBIG(FM)	Beautiful music	9,300
6. KNX(AM)	News	7,300
7. KOST(FM)	Beautiful music	6,400
8. KOLA(FM)	Contemporary	5,800
9. KCKC(AM)	Country	5,700
10. KCAL-FM	AOR	5,500

36. Columbus, Ohio

1. WLVQ(FM)	AOR	17,400
2. WNCI(FM)	Personality/adult contemporary	16,200
3. WBNS-FM	Beautiful music	15,000
4. WTVN(AM)	MOR	14,000
5. WXGT(FM)	Adult contemporary	11,500
6. WMNI(AM)	Country	9,800
7. WCOL(AM)	MOR	9,500
8. WBNS(AM)	Adult contemporary	8,900
9. WVKO(AM)	R&B/jazz	4,500
10. WHOK-FM	Country music	4,100

37. San Antonio, Tex.

1. KTSA(AM)	Contemporary	12,300
2. KCOR(AM)	Spanish	11,200
3. KQXT(FM)	Beautiful music	11,000
4. KKYX(AM)	Modern country	9,500
5. KITY(FM)	Contemporary	9,000
6. KEDA(AM)	Spanish/country	8,300
7. KBUC-FM	Modern country	7,900
7. WOAI(AM)	News/talk	7,900
9. KISS(FM)	AOR	5,600
10. WOAI-FM	Adult contemporary	5,200

38. Sacramento, Calif.

1. KZAP(FM)	AOR	19,100
2. KEWT(FM)	Beautiful music	13,900
3. KRAK(AM)	Country	8,400
4. KGNR(AM)	News/talk	8,000
5. KXOA-FM	Adult rock	7,200
6. KCTC(TFM)	Beautiful contemporary	6,900
7. KSFM(FM)	Adult contemporary	6,600
8. KHYL(FM)	Oldies	6,200
9. KROY(AM)	Contemporary	5,800
10. KFBK(AM)	News/talk	5,200

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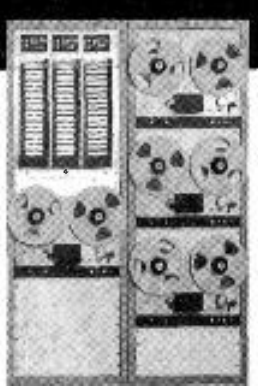

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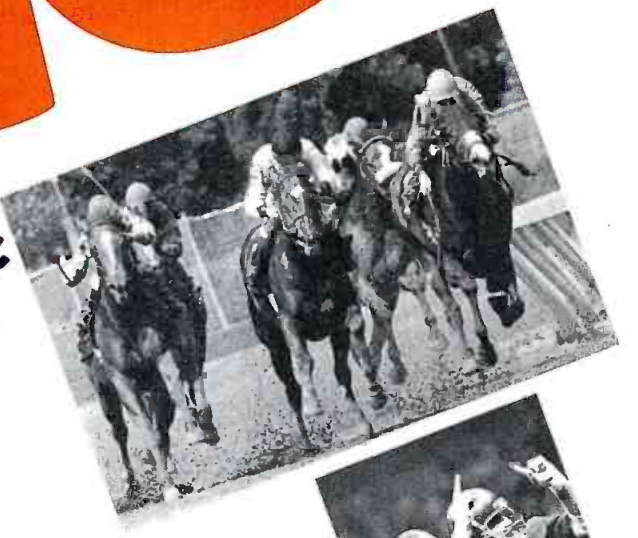

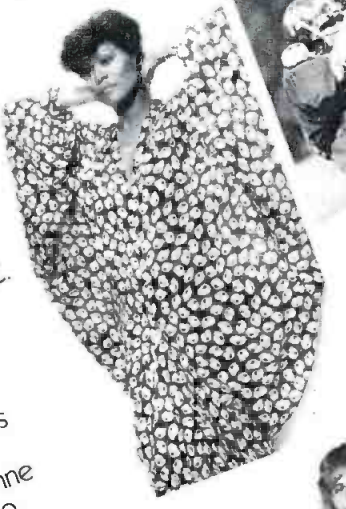

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RADIO abc Networks

The People Delivery System™

39. Rochester, N.Y.

Station	Format	Avg. Persons
1. WHAM(AM)	MOR	17,500
2. WEZO(FM)	Beautiful music	15,900
3. WMJQ(FM)	AOR	10,400
4. WBBF(AM)	Contemporary	9,500
5. WVOR(FM)	Adult contemporary	9,200
6. WHFM(FM)	Contemporary rock	7,500
7. WNYR(AM)	Country	6,200
8. WCMF(FM)	AOR	6,100
9. WDKX(FM)	Urban contemporary	5,400
9. WPXY(FM)	AOR	5,400

40. Fort Lauderdale-Hollywood, Fla.

Station	Format	Avg. Persons
1. WLYF(FM)	Beautiful music	13,000
2. WHYI(FM)	Contemporary/top 40	9,900
3. WKQS(FM)	Beautiful music	9,300
4. WNWS(AM)	Talk	9,000
5. WAXY(FM)	Adult contemporary	8,900
6. WRBD(AM)	Black/soul	7,400
7. WINZ(AM)	News/talk	6,900
8. WAIA(FM)	MOR	6,500
9. WSHE-FM	AOR	5,700
10. WIOD(AM)	Personality/MOR	5,600

41. Memphis

Station	Format	Avg. Persons
1. WHRK(FM)	Disco	12,600
2. WEZI(FM)	Beautiful music	10,500
3. WZXR(FM)	AOR	10,200
4. WMC(AM)	Modern country	9,700
5. WMC-FM	Contemporary rock	9,400
6. WDIA(AM)	R&B	8,700
7. WLOK(AM)	R&B	6,700
8. WQUD(FM)	Adult contemporary	5,600
9. WREC(AM)	Adult contemporary	4,500
10. WHBQ(AM)	Contemporary	3,800

42. Louisville, Ky.

Station	Format	Avg. Persons
1. WVEZ(FM)	Beautiful music	11,300
2. WAKY(AM)	Contemporary	10,400
3. WLOU(AM)	R&B	9,900
4. WHAS(AM)	Adult contemporary	9,400
5. WAMZ(FM)	Modern country	9,300
6. WKJJ-FM	Top 40 rock	8,300
7. WAVE(AM)	MOR	8,100
8. WINN(AM)	Modern country	6,200
9. WLRS(FM)	AOR	6,000
10. *WKJJ-AM	Country	5,800

*As of 8/11-formerly Top 40 rock

43. Hartford-New Britain, Conn.

Station	Format	Avg. Persons
1. WTIC(AM)	MOR	29,000
2. WRCH-FM	Beautiful music	13,800
3. WTIC-FM	Contemporary	9,500
4. WKSS(FM)	Contemporary beautiful	6,100
5. WPOP(AM)	News	5,300
6. WHCN(FM)	AOR	5,200
7. WCCC-FM	AOR	4,900
8. WDRC(AM)	Contemporary/Top 40	4,600
9. WRCQ(AM)	Adult contemporary/gold	4,500
10. WIOF(FM)	Beautiful rock	4,400

44. Dayton, Ohio

Station	Format	Avg. Persons
1. WHIO-FM	Beautiful music	19,900
2. WHIO(AM)	Personality/MOR	14,700
3. WTUE(FM)	AOR	11,600
4. WONE(AM)	Country	10,800
5. WDAO(FM)	Stereo soul	8,800
6. WVUD-FM	Album rock	8,200
7. WING(AM)	Adult contemporary	7,800
8. WDJX(FM)	Top 40	7,200
9. WAVI(AM)	Telephone talk	6,800
10. WLW(AM)	MOR	2,600

45. Birmingham, Ala.

Station	Format	Avg. Persons
1. WENN-FM	Disco	13,000
2. WKXX(FM)	Top 40	11,500
3. WSGN(AM)	Contemporary	8,700
4. WAPI-FM	Beautiful music	6,600
5. WZZK(FM)	C&W	5,800
6. WVOK(AM)	Modern country	5,500
7. WDJC(FM)	Religious	5,200
8. WERC(AM)	Top 40	5,000
8. WENN(AM)	Contemporary gospel	5,000
10. WRKK(FM)	AOR	4,600

46. Nashville/Davidson

Station	Format	Avg. Persons
1. WVOL(AM)	R&B	10,500
2. WSIX-FM	Modern country	9,900
2. WZEZ(FM)	Beautiful music	9,900
4. WSM(AM)	Country	7,800
5. WLAC(AM)	Adult contemporary	6,100
6. WSM-FM	Adult contemporary	6,000
6. WWKX(FM)	Top 40	6,000
8. WKQB(FM)	AOR	5,800
9. WBYQ(FM)	Contemporary	5,600
10. WKDF(FM)	AOR	5,200

47. Greensboro-Winston Salem-High Point, N.C.

Station	Format	Avg. Persons
1. WTQR(FM)	Country	12,000
2. WGLD-FM	Beautiful music	9,600
3. WKZL(FM)	AOR	8,900
4. WSJS(AM)	Adult contemporary	7,600
5. WSEZ(FM)	Top 40 contemporary	7,000
6. WRQK(FM)	Adult contemporary	5,900
7. WQMG(FM)	AOR/soul	5,400
8. WBIG(AM)	Personality/MOR	3,500
9. WAAA(AM)	Black	3,200
9. WHPE-FM	Religious	3,200

48. Albany-Schenectady-Troy, N.Y.

Station	Format	Avg. Persons
1. WGY(AM)	Personality/MOR	21,600
2. WFLY(FM)	Contemporary	11,200
3. WROW(AM)	MOR	10,700
4. WROW-FM	Beautiful music	7,800
5. WTRY(AM)	Top 40	7,500
6. WQBK(AM)	Talk	6,500
7. WHSH(FM)	Beautiful music	5,700
8. WPTR(AM)	Adult contemporary	5,400
9. WGNA-FM	Country	5,200
9. WQBK-FM	AOR	5,200

49. Salt Lake City/Ogden

Station	Format	Avg. Persons
1. KCPX-FM	Contemporary	8,400
1. KSL(AM)	Adult contemporary/talk	8,400
3. KALL(AM)	Spanish music/news	7,600
4. KLUB(AM)	Beautiful music	6,500
4. KSOP-FM	Country	6,500
6. KALL-FM	Spanish music/news	6,000
7. KSFI(FM)	Beautiful music	5,900
8. KRSP-FM	Top 40	4,800
9. KRGO(AM)	Country	4,300
10. KDAB(FM)	Adult contemporary	4,200

50. Oklahoma City

Station	Format	Avg. Persons
1. KKNG(FM)	Beautiful music	13,500
2. KTOK(AM)	MOR/sports	11,600
3. KEBC(FM)	Modern country	10,800
4. KXXY(FM)	Contemporary	8,900
5. KOFM(FM)	Top 40	7,800
6. KLTE-FM	Adult contemporary	6,100
7. KATT-FM	AOR	5,600
7. WKY(AM)	Contemporary	5,600
9. KXUE(FM)	Adult contemporary	5,500
10. KOMA(AM)	Contemporary	4,200

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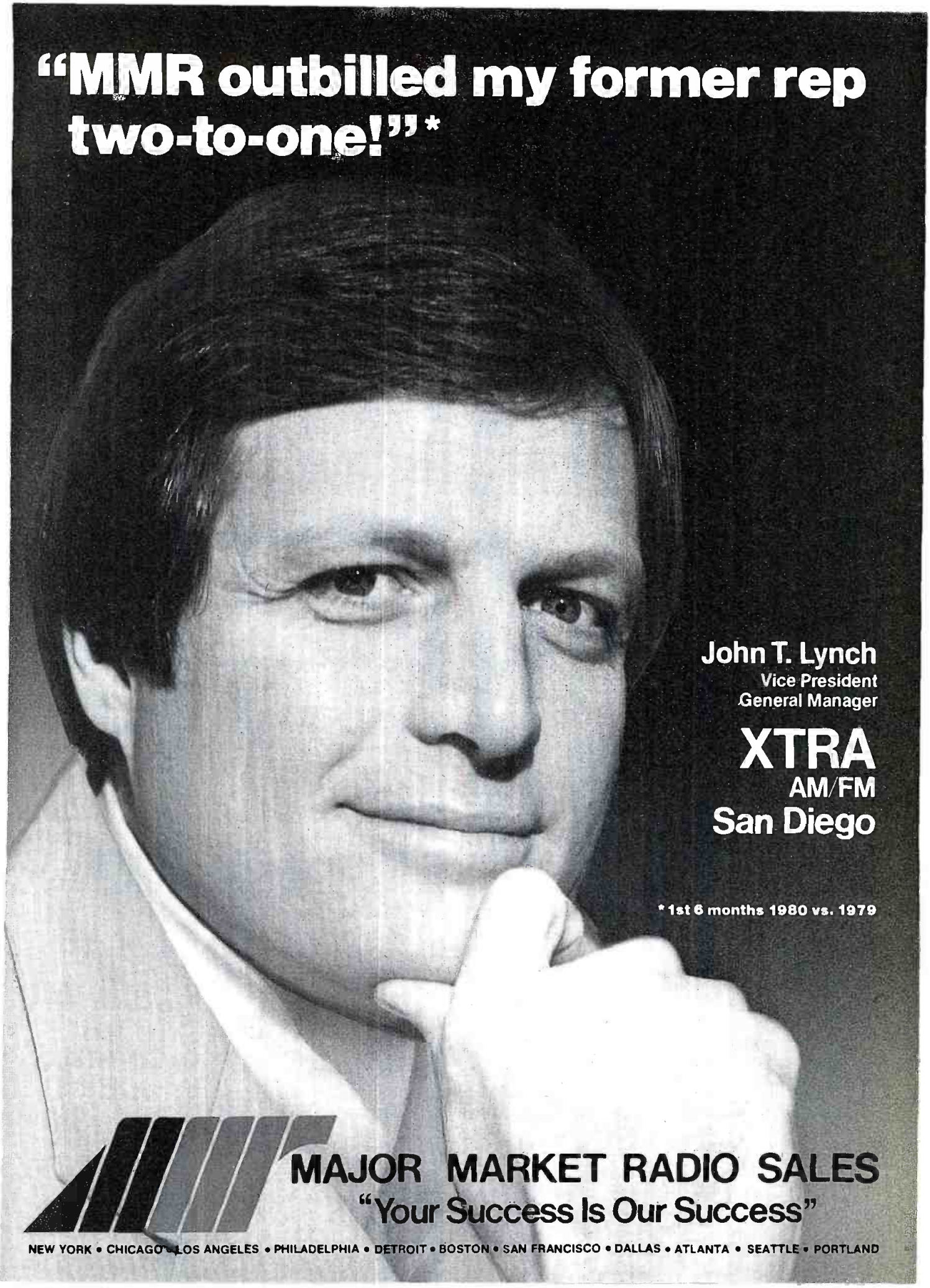

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Vice President
General Manager

XTRA
AM/FM
San Diego

*1st 6 months 1980 vs. 1979

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Bob Wilbanks
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WHO, Des Moines

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RNS-11

THE CHRISTIAN SCIENCE MONITOR®

RADIO NEWS SERVICE

Program syndicators sing a happy song

The market for formats, specials and other programing is booming, with companies offering new services to gain an edge over the ever-increasing competition

Ask any producer of syndicated radio programing how business is going in 1980 and the same one-word reply is likely to result: "exploding." Increased competition in markets of every size, rapidly changing technology and a growing demand for quality talk programing by AM stations have opened a new frontier of demand for syndicated formats and special programs.

Format syndicators all report increased numbers of client stations this year and most have upped the price tags on their services. Many of the companies introduced new formats this year, and as TM's Alpha One, Shulke's Shulke II and Radio Arts' Encore make their way into market competition, formats from new companies—Al Ham Productions' Music Of Your Life, Musicworks' Pop Adult Lifestyle and Far West Communications' Gold Plus—are also entering the fray.

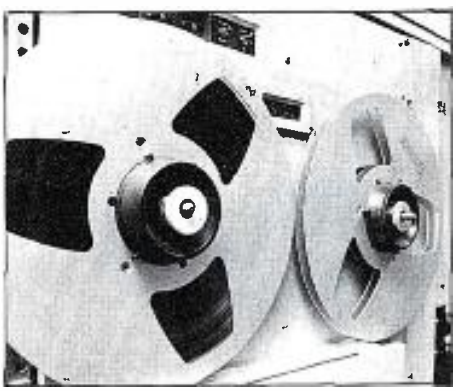
From two-minute commentaries to 48-hour epic weekends, special programs are available in greater numbers than ever before.

"A carefully marketed special program," says TM's special projects vice president, Ron Nickell, "can bring a station a 600% to 800% return on its investment," not to mention the promotional opportunities that can be built around it.

In special program production, barter syndication is seen by many firms as the make or break factor. The ability to barter, says Westwood One President Norm Pattiz, will allow syndicators to compete with networks when large-scale satellite distribution is a reality. "A station doesn't have to give away 10% of its time and inventory to a syndicator as it does to a network," says Pattiz.

But barter dollars are hard to find and will be scarcer still if the networks fulfill plans to double their feature program output next year. Golden Egg Inc. President Ron Cutler calls barter the "toughest field in radio syndication" especially during the current recession. "New networks," he says, "are taking a percentage of barter profits away from syndicators." And according to Watermark Inc. President Tom Rounds, "mountains of product are being held back by both syndicators and networks because the advertising community still prefers strategic buying to long-term commitments on radio."

But while ad agencies are still largely perceived by syndicators as being in the dark about radio syndication, some syndicators feel the agencies are showing signs of seeing the light. According to Radio Works President Stacey Hunt, who says she spends half her time on Madison Avenue, the increasing segmentation of the radio audience allows advertisers to better pinpoint their target demographics in that medium. "Advertisers are not sure they're getting their audience on TV anymore," she says.



Inner View President Jack Morris says some advertising agencies are developing radio syndication departments because they recognize radio as a more efficient buy. "You can spend $500,000 for a minute on TV and not know who you're hitting," he says, "while you can spend $2,000 for a minute on radio and know you're going to a target audience."

From the largest company to the smallest, syndicated program producers view the growing sophistication of radio and its listeners as their motherlode. "We're cooking," says Nickell. To illustrate, here's a rundown of what's new:

The oldest and perhaps still the biggest, **Drake-Chenault Inc.** now produces eight formats of which the newest is Big Band, the hottest selling is Modern Country and the most widely used, Adult Contemporary. Monthly fees for format services range from $600 to $2,000 per month.

Although formats remain Drake-Chenault's major product, special features

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RNS-12

are its largest growth area, according to vice president, marketing and sales, Jim Kefford. Its 48-hour *History of Rock 'n' Roll* aired in the spring of this year and will appear in a revised version in spring 1981.

Its newest venture, *Satcon I*, is another 48 hour "weekend epic." Scheduled to air in late October, *Satcon I* cleared 34 stations the first four hours it was on the market. Drake-Chenault will barter *Satcon I*, with Blair Radio's concert division arranging the advertising end.

Drake-Chenault's first regular feature, *The Weekly Top 30*, accumulated a more than 200-station lineup in its first year of production.

Claiming sales in excess of $2 million in 1979, **TM Programming's** 300 client stations pay from $600 to $5,000 per month for one of its formats. Clients include WBEN(FM) Buffalo and WIOG(FM) Saginaw, Mich. (Stereo Rock), WIOF(FM) Waterbury, Conn., and KMGC(FM) Dallas (Beautiful Rock), KABL-AM-FM San Francisco and WEZN(FM) Bridgeport, Conn. (Beautiful). Its fastest selling format is Modern Country which has increased its number of client stations from 38 to 63 since January. Clients include KYGO(FM) Denver, WSOC(FM) Charlotte, N.C., and WNOE(FM) New Orleans. TM's newest format, Alpha One, is black adult contemporary. Vice president, general manager, Lee Bailey says the company plans to have another new format—one designed for AM—on the market by the end of the year.

In its first 18 months, **TM Special Projects** claims revenues of $2 million and projects a similar figure for fiscal 1980. TM Special Projects charges from $1,200 to $15,000 for two runs of its major shows, the newest of which is a 40-hour album rock marathon, *Platinum Meltdown*. Another special in the works is a 12-hour country music special, *Country Love*, hosted by Dottie West and Bob Kingsley.

In addition to its music specials, TM Special Projects presented a stereo simulcast of this year's televised Grammy Awards and plans to do the same next year. Division vice president, Ron Nickell calls stereo simulcasting "a way for radio to take advantage of TV's pictures" and says the company is technically ready for simulcasts done live via satellite on a large scale basis.

Seventy-five percent of **Bonneville Broadcast Consultants'** 120 client stations are using its Beautiful Music format. The other 25% use Adult Contemporary or Country. The company claims revenues of $2 million for 1979 and charges fees ranging from $600 to $6,000 per month. Seventeen of its stations are using its Program Management Service, a consulting operation. Company vice president Marlin Taylor doesn't foresee distributing formats by satellite, but says the company is looking carefully at other opportunities offered by satellite distribution, and will make several major announcements within 90 days.

According to Jim Shulke, 54 of the 65 stations using **Shulke Radio Productions's** Beautiful Music format were first, second or third in over-all ratings in the April/May 1980 Arbitron survey. Of those, he says, 51 were first, second or third in 25-54 demographics and 24 were the number one station in their market.

Shulke currently charges between $900 and $7,000 per month for a Beautiful Music format and plans similar rates for his company's new format, Shulke II.

Although originally designed for AM, Shulke II is being marketed to FM stations also. Scheduled to launch by Nov. 15, Shulke II is middle-of-the-road, with nearly 100% vocals and matched-flow quarter hours. It's a format, says Shulke, that was eight years in the making.

In addition to introducing two new formats, the Chicago-based, **FM 100 Plan** is doubling the number of beautiful music titles it will custom record this year. The company's Beautiful Music format, introduced in 1974 on WLOO(FM) Chicago, is heard on more than 100 stations. Its Beautiful Contemporary, introduced in January, features titles from the 60's to the present and is 70% vocals. Company president, Darrell Peters describes the new format as "designed to provide programing to stations competing with both beautiful and adult contemporary stations." It is currently being used at 24 stations in markets including Boston, Chicago, Minneapolis

You may never see the world's best boomerang throw* . . .

. . . but if you want your message to reach men, you could see an even better return with WKZO.

WKZO Radio ranks a strong first among adult men in Kalamazoo. During afternoon drive, 3 to 7 p.m. Monday through Friday, AQH audience figures for TSA men 25-54 are 40% higher than the station's closest competitior. Among men 25-40, AQH figures are 50% greater. And in these same age groups during 6 to 10 a.m. drive time, Metro AQH figures show WKZO delivers more male listeners than the next two stations combined.**

So if you want your message to reach the male audience in Kalamazoo, go with the station they turn to most. WKZO Radio.

* According to the *1980 Guinness Book of World Records*, the Boomerang Association of Australia's official record for distance reached before the boomerang returns is 289 feet, 3 inches with an orbital path of 885 feet thrown by Leo Meier at Darlington Point, N.S.W. Australia on November 6, 1976.

**Arbitron, Oct./Nov. 1979.

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Transmitted overnight, seven days a week, this 90-second program covers the news and views of the most interesting personalities.

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Combines news about women, health, education, lifestyles and trends. In a flexible format, it can run as a 1-minute program or expand up to three and a half minutes. Transmitted overnight, Monday through Friday.

Best of all, these three new features give you 17 new high interest programs to sell. And, you can sell them at a very handsome profit ... because we don't charge you a cent extra for them.

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The wireless goes by wire. It's always been known as cable television, but that may be somewhat of a misnomer. The transmission of audio services to the home has long been a part of the cable business, and it's currently on the rise.

Traditionally, cable systems have picked up radio stations off the air to use as background audio on text channels. But as the industry has become more sophisticated, so has its use and marketing of radio broadcasting and other audio services. Many cable systems now offer retransmissions of a number of radio stations that, for a nominal charge, can be hooked up to a high-fidelity receiver so that the subscriber can enjoy the stations in full stereo. More significant, there are now specially produced audio services, and on the horizon a pay service, featuring as many as seven channels at a monthly cost of a couple dollars.

Mission Cable in San Diego offers 21 FM radio stations and Home Box Office audio as part of its basic service. Most of the stations are local, but two are imported from Los Angeles and one from Tijuana, Mexico. Bob Schettino, spokesman for the system, said that although there is no charge per se for the service, subscribers wishing it must pay $1.75 per month for the connection to their stereo receivers. He couldn't estimate how many of the system's 192,000 subscribers have taken advantage of the service because FM receiver connection charges are lumped together with second television outlet charges on the Mission books.

At the ARTEC system in Arlington, Va., 14 stations and HBO audio are offered in the basic package. But unlike the Mission package, four of the channels are local television audio.

There are three satellite-delivered audio services. The most widely circulated is United Video's retransmission in full stereo of WFMT(FM) Chicago on Satcom I, transponder 3, along with its superstation service, WGN(TV). Not all the WGN subscribers receive the radio service. According to Bob Price, United's marketing director, 29 systems serving 285,000 subscribers now take the service. The cable systems are charged one cent per subscriber per month for the service, he said.

United Video plans go beyond WFMT, however. Price said United Video is putting together a pay radio package that will include WFMT and five to seven other audio services and be sold to the cable operator for around $1 per month. The operator would charge subscribers between $2 and $2.50 per month for the service. The channels to be included in the package have not yet been finalized, but will probably include a couple additional radio stations and a couple music channels programed by Drake-Chenault and the Seeburg music library in Raleigh, N.C. Because of the technological limitations of the transponder, Price said only WFMT would be transmitted in stereo. Price said a "talking book" channel might also be included in the mix.

Another audio cable company, the Disco Network, celebrated its first anniversary early this month. The Disco Network, a function of Satori Productions, New York, offers 24-hours-a-day, seven-day-a-week disco music for one cent per month per subscriber. According to Michael Egan, the programing is sent in full stereo on Satcom I transponder 21, piggybacked on the Satellite Program Network, a service of Southern Satellite Systems.

According to a spokesman for Southern Satellite Systems, a religious-oriented audio channel is carried on a subcarrier of SSS's transponder six on Satcom I. It is called "Jesus Is Savior and Lord," and features monaural easy listening music interrupted after every four or five selections for reading of Bible passages. The service is the work of Tulsa businessman Dick Zavitz. The service is free, but donations are solicited through literature sent to subscribers.

and Sacramento, Calif.

Also new this year is FM-100 Plan's Beautiful Country format, which is also 70% vocal. It is currently being used at six stations. Monthly fees for formats start at $650.

According to Peters, the company ordinarily custom records 100 titles each year, some of them with big-name vocalists, the majority with chorals and instrumentals. This year, the company is custom recording on a monthly basis and hopes to end the year with more than 200 new titles.

Also claiming seven-figure 1979 revenues is **Parkway Productions** of Bethesda, Md., which provides 40 hours of fine arts programing to more than 300 stations each week. With broadcast rights to 42 orchestras, Parkway's main staple is live concert recordings.

Company president Neil Curry says an average client station airs five hours of Parkway programing six days a week. The company's best selling programs are *First Hearing* in which leading critics review new recordings and *Starlight Concert*, which claims a 4.1 million weekly cumulative listernership.

Much of Parkway's non-music programing is drama and from the BBC includes such offerings as the Lord Peter Wimsey mysteries. Its newest venture and one which signals a new direction for the company, is *European Perspective*, a half-hour talk show hosted by Martin Agronsky in which European journalists based in Washington offer an overseas view of what's happening in the world.

Parkway receives from $5 to $20 per hour for its programing with the exception of *European Perspective*, which is underwritten by the European Common Market. Half of the 75 stations carrying *European Perspective* are all news stations.

Dallas-based **Century 21 Programming** reports sales of $2 million in 1979 and projects revenues of $2.25 million to $2.50 million for 1980. It introduced two new formats this year, AOR-Z and Simply Beautiful, to complement its Contemporary, Adult Contemporary, Easy-MOR and Modern Country formats.

Two-thirds of its 175 clients are in small markets, according to vice president/general manager Dave Scott. Eighty percent of Century 21's clients run fully automated formats with the remainder running live-assist operations. The company charges from $550 to $1,500 per month for dayparted and non-dayparted formats. According to Scott, the company's 19 categories of music allow it to localize each station's format.

Casey Kasem's *American Top 40* celebrated its 10th anniversary this year. The company producing it, **Watermark Inc.**, puts the total of stations carrying its various programs each week at 1,400. Watermark's fastest growing program, *American Country Countdown* is heard on 274 stations weekly and its newest offering, *Soundtrack of the 60's*, is now on 74.

Watermark's programing is the kind most difficult to barter, as evidenced by the termination this year of two of its programs, *Alien Worlds* and *Profiles In Rock*. Company president Tom Rounds, who is regarded among syndicators as the first major experimentor in modern drama for commercial radio, says *Alien Worlds* failed to attract an ongoing sponsor because its demographic appeal was too broad and considered inefficient by advertisers. Because listener and station response to the program was enthusiastic, Rounds is negotiating with the Mutual Broadcasting System about carrying the program.

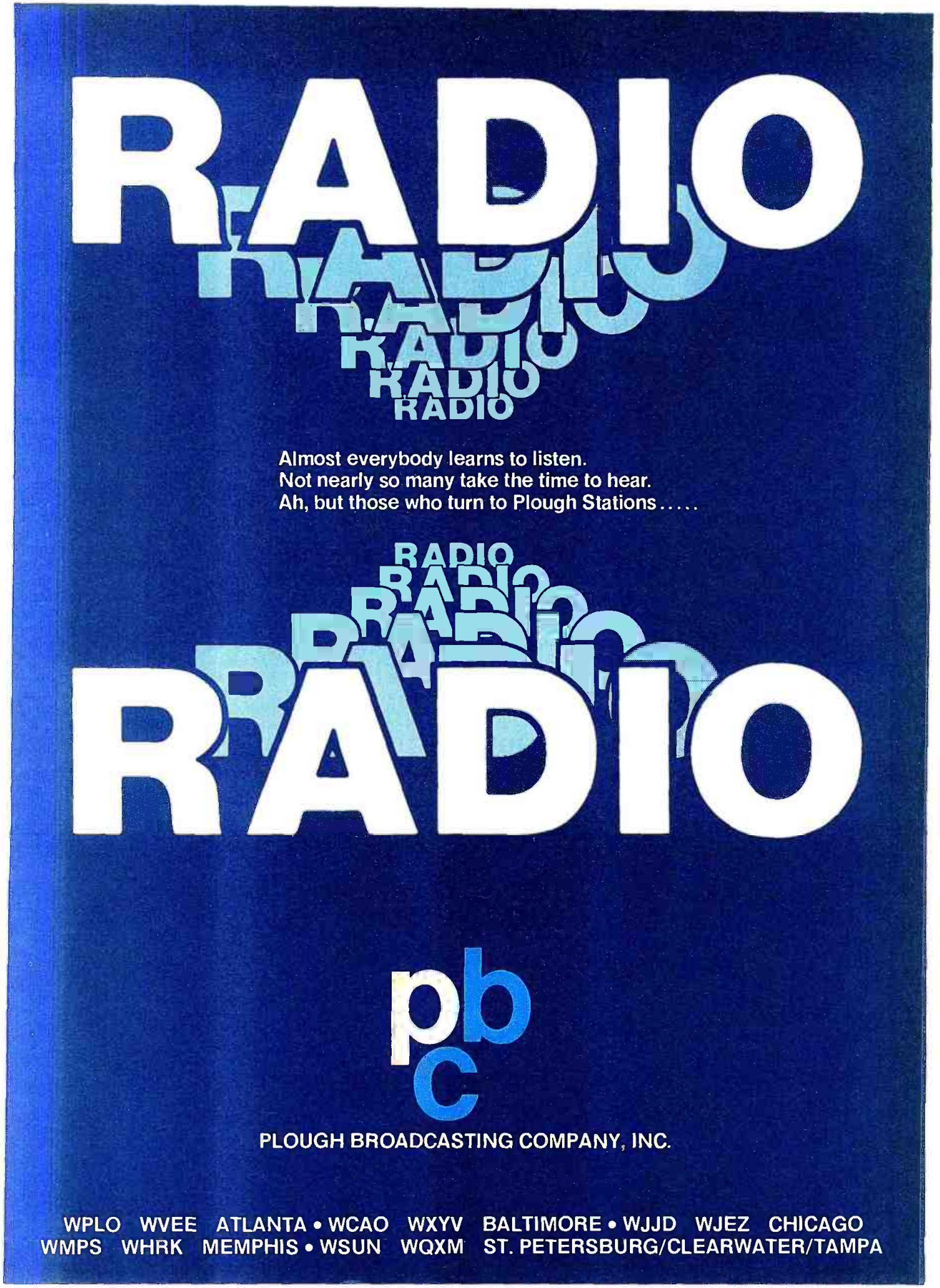
With sales of close to $1 million in 1979, **O' Connor Creative Services** estimates the number of stations carrying some of its programs each week at 1,200. New programs developed this year include *The Senators* and daily commentaries by Howard Ruff, Cleveland Amory and Albert Lowrey.

O'Connor's musical offerings include *Superstars 80*, a series of two-hour profiles of major pop music acts. O'Connor also plans to begin syndicating the beautiful music format developed at KFAC(FM) Los Angeles in the coming months.

Currently the largest distributor of syndicated radio programing in Australia, O'Connor's office in Sydney distributes programing for TM, Diamond P and RKO Radio in addition to its own. Company president Harry O'Connor was elected first president of the Association of Independent Radioproducers, an industry association formed earlier this year and claiming 23 member companies.

With 1979 sales of $1 million, **Radio Arts Inc.'s** formats are now carried on 130 stations, 10 of which are using its newest, Encore, a nostalgic MOR format. Its other formats are its Traditional MOR, The Entertainers and Adult Contemporary, Sound 10. It collects from $550 to $3,600 each month from client stations, including KUPL-FM Portland, Ore., and WWDE-FM Hampton, Va.

An all-barter company, **Westwood One** distributes one or more of its programs to more than 1,200 stations each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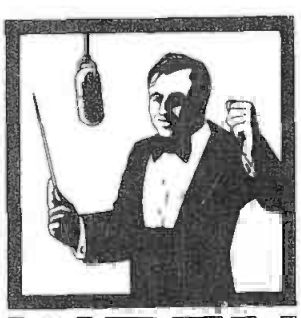

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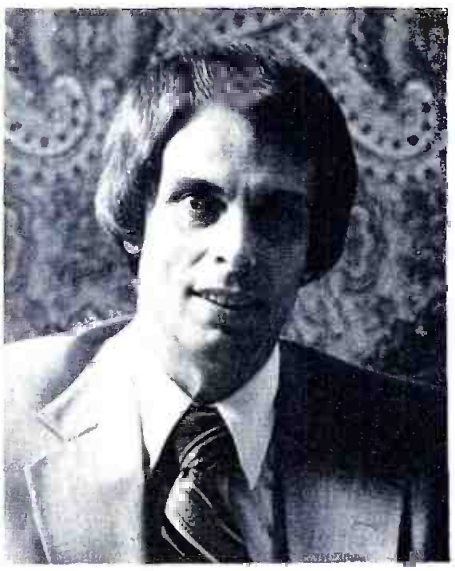
Drake-Chenault's Kefford



Bonneville's Taylor

week. Company president, Norm Pattiz estimates 1979 sales in excess of $300,000. Westwood One's best selling program is *Off the Record,* a series of two-and-a-half-minute interviews with big-name rock stars hosted by KMET(FM) Los Angeles air personality, Mary Turner. The company's newest program, *Special Edition,* is a weekly one-hour interview hosted by Sid McCoy. Other program offerings include *Spaces and Places, Shootin' the Breeze* and *Ace & Friends,* all short interviews.

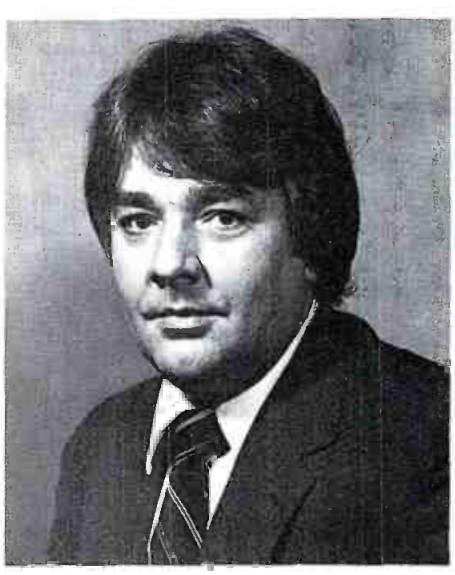
Future offerings from Westwood One are to include six annual two-hour rock music and interview programs hosted by Mary Turner, the first of which, *Off the Record With the Rolling Stones,* had cleared on 200 stations by Aug. 8. *Live From Gilley's,* weekly one-hour concerts recorded live, will debut in October and *Rock Years: Portrait of an Era,* a 48-hour special, is scheduled for release by next April.

Westwood's Pattiz believes the key to barter syndication is a company's ability to serve its advertisers as well as its stations. Westwood One's computerized system provides sponsors with weekly reports on how many listeners heard each of its spots in each market run.

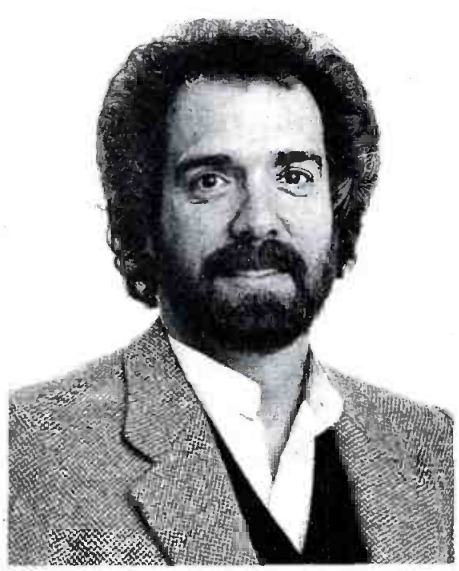
What may be the largest producer/distributor of informational feature programing, **Public Affairs Broadcast Group** of Los Angeles, totaled its 1979 sales at $330,000 and projects 1980 revenues at $450,000. New programs from the company this year include *Enterprise,* a daily feature offering information from a business point of view on current economic issues, *New Energy,* on continuing development of energy sources and *Where In the World,* on domestic and international travel.

Most of the seven-year-old company's programs are five minute daily features and include *Consumer Chronicles, Lifetime, On Diet* and *From A to Z.* Its longest regular feature is *In Depth,* a half-hour informational program.

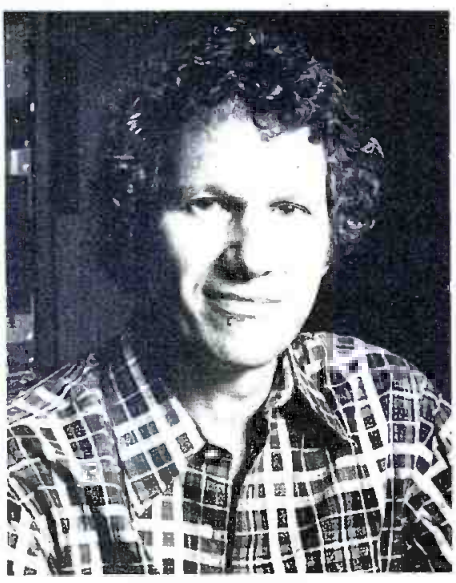
Company president Mark Bragg believes there are voids in informational programing. Future plans at PABG include offering more of what Bragg calls "encouraging information" on how to handle living today and how to direct our lives.



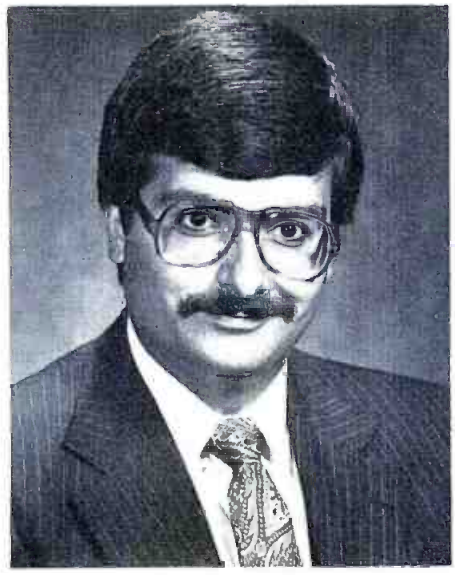
Churchill's Moran



Westwood's Pattiz



Watermark's Rounds



RPM's Krikorian

The company's newest project, tentatively entitled, *Issues at the Center,* is underwritten by the National Humanities Center in North Carolina. The half-hour weekly program will offer scholars' thoughts on social issues.

With its new 24,000 square foot production facility in San Diego, **Peters Productions** has doubled in the number of TV station identity campaigns in its portfolio this year. Its radio station campaigns include KLAK(AM) Denver's "Your Home, 1600 Country Lane".

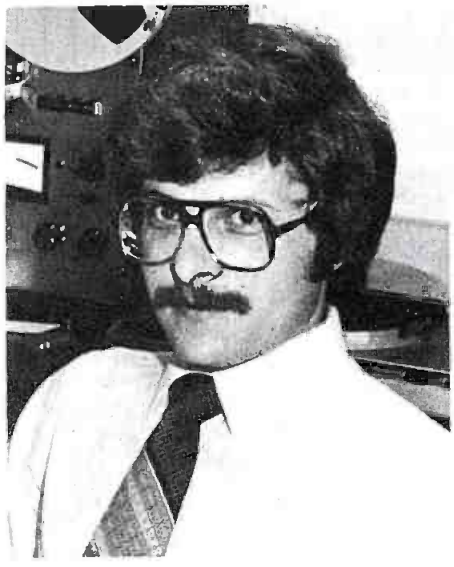
The company also provides 175 radio stations with formats, which have been adjusted this year to appeal to older audiences. According to Redd Gardner, director of sales and marketing, the company's most widely used format is Crossover Country, and the one generating most interest this year is Adult Contemporary. Monthly fees for format services range from $450 to $3,000.

Formed in January 1979, **Golden Egg** of Los Angeles is another company doing most of its business through barter. While its disco show, *Steppin' Out* went the way of most disco shows, its *Future File* is heard twice daily on 170 stations and has an estimated weekly listenership of more than 12 million people. Aired for the most part by FM rock stations, *Future File* speculates with such guest stars as Gloria Steinem, Senator William Proxmire and Stan Lee on what will happen in science and technology in the next 30 years.

Golden Egg president Ron Cutler plans to introduce a new program in early 1981 and describes it only as a "new idea in radio." Katz Radio will represent the new program and has an option to rep the company's subsequent product.

Inner View, another barter company and the name of its major program, is now five years old and places its number of clients at 160. The average sponsor buys *Inner View* for six months at a time, a loyalty company president Jack Morris attributes to quality of program content and a merchandising plan geared to generate in-store traffic.

In addition to *Inner View,* which presents weekly one-hour interviews with big-name rock stars, the company produces six two-hour music specials each year. Its current project, the *Musicians for*



Noble's Wood

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Safe Energy Radio Special, recently began airing and will continue in various markets through October.

Claiming 1979 sales in the quarter-million dollar vicinity, **Radio Programming Management** provides more than 50 stations with one of three formats: Contemporary Beautiful, Classic Beautiful and Progressive MOR. It's current best-seller is Contemporary Beautiful, which company president, Tom Krikorian says is comprised totally of contemporary titles and delivers a demographic spread of 20 to 54 years. Rates for RPM formats range from $500 to $5,000 per month.

Stations on RPM's client list include WKSS(FM) Hartford, Conn., KCMO(AM) Kansas City, Mo., KESY(FM) Omaha, Neb. As with all beautiful music syndicators, RPM faces a dwindling supply of suitable product from U.S. record manufacturers. Krikorian looks to computer generated music as a future solution to the problem, but one that will be years in the making.

Beautiful music syndicator, **Kalamusic** of Kalamazoo, Mich., increased its number of clients from 24 to 35 in the past year. Its format, offered in three variations, combines beautiful music standards with contemporary vocals. About half of the titles currently used in the format are from music of the 1970's, according to Dennis Weidler, national sales manager. Rotation of selections on the format is scheduled by computer to guarantee separation. The company charges between $500 and $3,000 a month for format services.

Another beautiful music syndicator claiming a highly contemporary title list is **Master Broadcast Services** of Morrisville, Pa. Estimating 1979 sales of over $100,000, the nine-year-old company maintains its format at 12 stations including WYOR(FM) Coral Gables, Fla., KHTZ(FM) Los Angeles and KNOB(FM) Long Beach, Calif.

Along with Kalamusic, Churchill and Noble Broadcast Consultants, MBS buys most of its new product from overseas producers and the Independent Beautiful Music Association, which also produces music for 11 radio stations. According to MBS president Jason Taylor, the company charges its stations between $700 and $3,500 a month.

Early birds. The demand for non-music syndicated programing was anticipated by seven years by the Los Angeles-based Public Affairs Broadcast Group. Seated: President Mark Bragg and Pegge Goertzen, director of station relations; standing: Rick Trank, production manager, and Wynne Marks, office manager.

With a beautiful music format on 10 stations and religious programing on 12, **Churchill Productions** receives between $750 and $4,500 per month from each client using its format service. Vice president Tom Moran says the company will introduce a new MOR format in November. With much of its music from the late 60's and 70's, the format will set itself apart from others with custom recordings—one airing approximately every two hours—of past hit songs. The new format will also utilize matched flow quarter-hours.

A company formed just six months ago, **Noble Broadcast Consultants** of San Diego has its Noble One beautiful music format on XETRA(AM) Tijuana, KYFM(FM) Bartlesville, Okla., and WMUM(FM) Marathon, and KNPT(FM) Newport, both Florida. With a $600,000 first-year operating budget, vice president general manager, Rich Wood is negotiating for contracts with six more stations.

Noble is owned by a consortium of six private investors. Wood formerly programed beautiful music for TM Programming and at WJIB(FM) Boston and KFOG(FM) San Francisco. He is currently IBMA creative committee chairman.

Wood describes Noble One as a "contemporized" category service that "sounds like matched flow." The company charges from $750 to $6,000 per month for its formats and that includes 50 updates a year and announced thematics, beds and written copy for ID's.

In addition to its format service, Noble offers a daily 90-second feature, *You Make a Difference,* hosted by Jim Newman and offering suggestions for positive living. According to Wood, it is the first of a number of non-music features compatible with its format that the company plans to offer.

Musicworks Inc. of Indianapolis is moving to Nashville in early September. The three-and-a-half year old company produces four formats, of which the most widely used is its Pop Adult Lifestyle. Its Modern Country format, offered in three variations, is available fully announced by major market personalities, Charlie Douglas, Gary Havens, Lee Shannon and company president, Bill Robinson. Musicworks provides formats to 41 stations and has six more under contract. Stations pay fees ranging from $250 to $1,800 per month for company services.

Lloyd Heavey of **Weedeck Inc.,** Los Angeles, refers to his company and stations carrying its programing as a network. "Advertisers will more readily sponsor 'network' programs than they will syndicated programs," says the former Blair TV staff member who with Ron Martin, presides over one of the newer barter syndication companies.

Since January, Weedeck has produced three radio specials in conjunction with major film releases: Columbia Pictures' "Electric Horseman," and Universal Studios' "Coal Miner's Daughter" and "Smokey and the Bandit II," the last of which will air on 600 stations and American Forces radio.

The company's regular programs are *Country Report,* heard daily on 200 stations and *Inside Rock,* featuring 10 original three-and-a-half minute programs each week. Its newest program, *Country Report Countdown* is being distributed on a cash basis.

First-year revenues for Los Angeles-based **Radio Works** are estimated at $250,000 and the company expects to double its business in 1980. Doyle Dane Bernbach represents the company's *Forbes Magazine Report,* a daily, two-and-a-half minute financial commentary aired on 37 stations including WTOP(AM) Washington, KSFO(AM) San Francisco and WCFL(AM) Chicago. According to Hunt, *Forbes Magazine Report* is a first venture into radio syndication for both Doyle Dane Bernbach and the program's first sponsor, Mobil.

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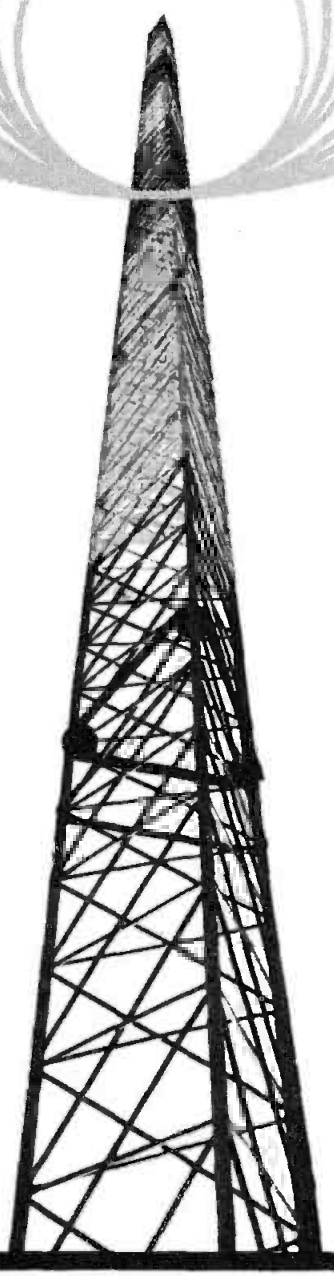

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A newcomer to radio format syndication is **Al Ham Productions,** New York. Its Music of Your Life format airs on 31 stations including WHLI(AM) Hempstead, N.Y., WMAS(AM) Springfield, Mass., and WXKS(AM) Boston. The format features non-rock classics from the 1940's to the present and targets a 30-plus audience, which, according to Jim West, national marketing director, has been "musically ignored" for the past 20 years by the broadcast media's emphasis on rock programing.

Promoted as an AM format, Music of Your Life is part of a merchandising plan geared to generate in-store traffic and listener loyalty. Listener membership in the WHLI and WMAS Music of Your Life fan clubs is approaching 13,000, according to West. Fees for the format range from $600 to $2,500 per month.

Another of the newer syndication companies is **Botik Broadcast Services** of Austin, Tex. Its Customized Adult Contemporary format is being used at WOAI-FM San Antonio, Tex., which increased its share of adult listenership from 1.7 to 6.0 in the latest Arbitron survey.

According to company President Bob Botik, the format combines contemporary hits with country crossovers or commercial jazz, depending on the market in which it is used. Monthly fees range from $700 to $2,500.

Gold Plus is the format offered by Los Angeles-based **Far West Communications,** another new company this year. WCAV(FM) Brockton, Mass., WCSH(AM) Portland, Me., and WLYV(AM) Fort Wayne, Ind., are using the format, which creator Paul Ward describes as a rock format for adults, 25 to 44.

Specifically researched to pick up adults who at one time listened to top 40 and are now searching for a format, Gold Plus is heavy on music of the late 60's and 70's. Monthly fees range from $700 to $4,000.

Audio Stimulation's *Wolfman Jack* program airs from three to six hours weekly on 134 stations. Its *Charlie Tuna* program airs from three to six hours weekly on 47 stations and Wolfman Jack's *Graffitti Gold* airs from three to six hours on over 100 stations. All three programs are customized for client stations with in-week promotions, spots for advertisers and localized chatter. Fees for each range from $60 to $350 per week.

With so much emphasis on nostalgia this year, someone had to syndicate a live big band show. **JP Productions,** Washington, may lay claim to being the first. Already cleared on 40 stations including WNEW(AM) New York, WTAS(AM) Chicago, KQIN(AM) Seattle and WTLA(FM) Atlanta, *Live Again* is a weekly, two-hour big band performance recorded live in the ballroom of Washington's Hyatt Regency hotel. Company President Frank Potts plans to barter the program, which will feature the Live Again Band and Singers backing up big-name performers, among them Tex Beneke, Charlie Spivak, Dick Stabile, Elliott Lawrence and Alvino Rey. It is scheduled for an early September debut.

Radio 1980

Carving out a niche in news

Two camps are evident in radio news these days—the traditional coverage and the newscasts that are demographically targeted—perhaps there's room for both

On the local scene, radio journalism reflects the growing network trend toward news broadcasts that compliment the formats of the stations and away from the traditional, hard-news approach. At the same time, however, some stations across the country have moved toward establishing themselves as sources of national and international reporting.

Taking their cues from the networks such as RKO, NBC's The Source and the older formated ABC Radio news services, local stations are now tailoring their news reportage to reflect what news and program directors see as the informational interests of their audiences. It is a trend that is not universally endorsed, especially by more traditional journalists, but one that seems to have caught on with audiences.

Curtis Beckmann, president of the Radio-Television News Directors Association and news director of WCCO(AM) Minneapolis, counts himself among the traditionalists: "I'm a journalist first and think news is hard news. But, I think there's room for all of it."

Indeed, that may be the reason for the new trend. Unlike television, major-market radio deals with specialized, segmented audiences and ratings success is measured in audience shares often of 5% or less. And just as the entertainment programing attempts to satisfy these smaller numbers of listeners, news programs do, too.

One example is WABQ(AM) Cleveland, a black-oriented soft-soul and jazz station that has a policy either to avoid completely or to play-down news stories featuring violent crime. It is not an anti-bad news or serious news policy, explains Program Director Mike Love, but an "anti-blood and guts" policy.

"We try to keep our news positive, uplifting, inspirational," he says. "We try to remind our listeners there can be a positive side of the day."

The station runs national news from the Sheridan Broadcasting Network and supplements it every hour with five minutes of local reporting. National stories of major violent crimes, Love says, are likely to be included in the network feed and "you really can't block that out." But on the local air, the stories are not at all likely to air and, if they do, Love says, "We'll put them in the simplest perspective possible." Love credits the station policy to General Manager Lynne Rogers.

In Boston, Tony Beradini, program director of WBCN(FM), also stresses the importance of tailoring news to the audience. A rock station that plays, according to Beradini, "anything from Chuck Berry to Elvis Costello," is number-one with the 18-34 year-old group in Boston. It has relied on news coverage of youth-oriented news such as environmental and nuclear energy issues.

Last spring the station reported on a nuclear accident in Le Havre, France, a full 12 hours before the wire services moved the story. And last fall it won a UPI award for its coverage of demonstrations at

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Over there. Radio news departments are busy in places other than their own backyards. At left: KYUU-FM San Francisco's Peter Laufer with a gun manufacturer in Pakistan. Right: KGO(AM) San Francisco's Owen Spann conducts a live talk show from Tel Aviv.

the Seabrook, N.H., nuclear power plant site.

Beradini insists that WBCN covers major stories, just as the more traditional stations do, but does so from "alternative points of view." And, he adds, "we approach the issues more than the sensationalism."

He takes umbrage at the criticism leveled at his station's type of reporting from the traditionalists. (One hard-liner said stations and networks that rely on demographics to tell their news people what the news is result in running lead stories throughout day about "the Rolling Stones getting busted for drugs.")

"It depends on who you perceive your listeners are," says Beradini. "If you treat your listeners like idiots, you'll get idiots for an audience. If you go for the lowest common denominator, that's what you'll get."

The station has a Sunday morning magazine, *Boston Sunday Review,* that features lifestyle, entertainment and political interviews and features. It airs, usually live, from 8 a.m. to noon. Promotion of the program is especially noteworthy—the station uses the weekly alternative paper, *The Boston Phoenix,* to acquaint readers with the guests and features on the upcoming program. Regular advertisers, including decidedly mainstream McDonald's, are highlighted in the regular *Phoenix* ads.

As untraditional as WBCN may be, CBS News is traditional, and Emerson Stone, vice president for radio, represents the height of no-nonsense journalism. He is aware, however, that the universe is changing.

"A number of people in this industry are targeting in on certain audiences," Stone says. "At CBS, we try to prepare news that is informative to everybody. That means our news is not so abstruse or delivered so slangy that it's not informative."

Stations such as Beckmann's, the traditional, market-leading MOR's, are running counter to the trend he calls toward "narrowcasting." "The MOR stations are still trying to do something for everybody," he says.

Like others, however, Beckmann does not appear to like the trend toward news defined by research: "What some seem to be doing is responding to public surveys. The hard-line journalists feel we should determine what is the news." But, he adds, that given the number of stations available in most markets, stations must find their niches and serve their particular audiences. Across the dial, he says, "there should be something for everybody."

The more traditional networks have responded to the trend, too. The soft-news feature, Beckmann says, has become as common on CBS as on RKO. "Soft news is being packaged and syndicated, and what's happening on radio pretty much shadows what television is doing with all these magazine shows," he says. "And UPI and AP have features and soft news that won't quit."

Concurrent with the rise of the national networks, regional radio networks are coming into their own. In 1973 when the National Association of State Radio Networks was formed, it had four members. Today, under the presidency of the Louisiana State Network's Tim Patton, the association has 18 members.

"State radio networks fill a niche that heretofore has not been filled," says Patton. "It's not local news and it's not national news."

It is, however, farm news, sports, state and regional weather and special features. Clyde Lear of the Missouri Network reports that his 70-station network uses freelance contributors for local history feature pieces, state business news and political commentary. "We try to give the local stations what they can't get anywhere else."

State networks have also taken it upon themselves to cover Washington and the national political conventions with the same attention they previously paid to the state capitals.

Two newcomers to the ranks of the regional networks are the Maine Information Radio Network and the Woodruff Pacific Network, which covers Washington, Oregon and California. The Maine Network, which went on the air June 23, is the first all-news effort for that state. Woodruff replaces the old Don Lee Network, which operated until the late fifties, and the Columbia Pacific Radio Network, which was operated by CBS until the early seventies.

With all of the packages available and all of the networks on line, local stations, it seems, would have enough. Not so. Just as their program sources are expanding, local stations, especially major-market ones, are moving into areas that before were practically the exclusive province of the large news-gathering organizations.

The Group W radio stations have instituted national call-in shows (pioneered by Mutual Broadcasting's Larry King), and the programs have featured a number of leading national political figures. One topic was inflation, and Alfred Kahn of the White House was the guest.

KGO(AM), the ABC talk-news O&O in San Francisco, may have pulled off the ultimate local-station interview coup, however. For six days last February, morning host Owen Spann held forth from Cairo and Tel Aviv, taking calls from his San Francisco audience half way around the world.

In Cairo, his guests included then Prime Minister Mustapha Khalil. As Spann tells the story, the technical logistics of the 18 hours of programs were horrendous. The interviews were held from 7-10 p.m. Middle East time for live 9 a.m.-noon broadcasts in San Francisco. The audio signal went from Cairo to Paris via land lines, was transmitted via satellite to New York,

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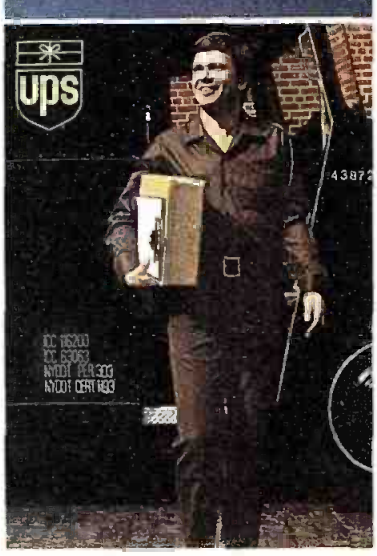

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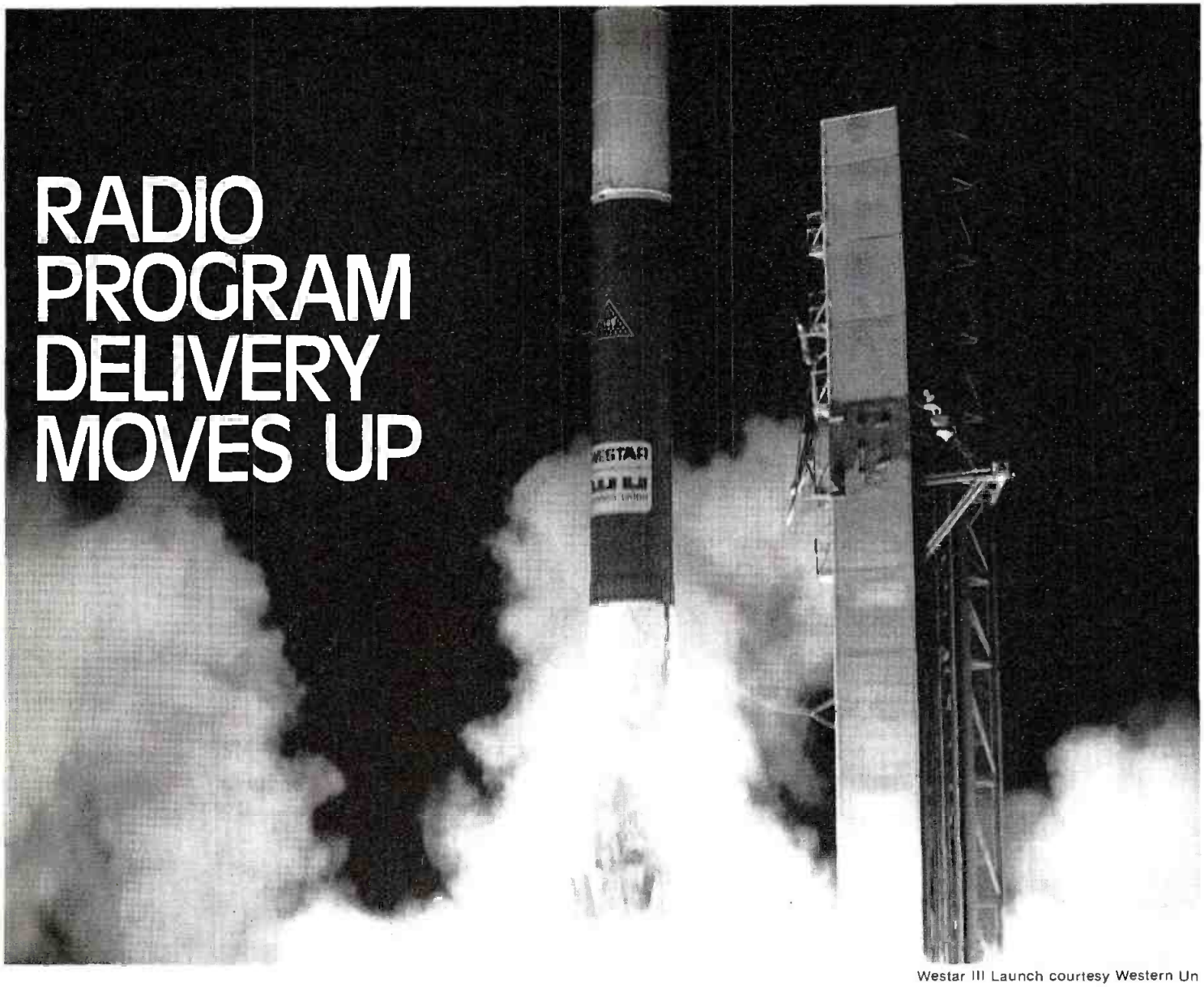

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sent on another satellite to Los Angeles and, finally, delivered to San Francisco by land lines again. Listeners in San Francisco were connected to Cairo by traditional telephone circuits. Occasionally, the telephone connection would go dead, and "we would go to straight interview," said Spann.

The Middle East programs grew out of national call-in shows the station had instituted two years ago from the lobby of the Hyatt-Regency on Capitol Hill in Washington. The idea of doing the program from Egypt began, in fact, with an invitation from that country's ambassador in the capital. The six days of broadcasts cost the station about $40,000. Although KGO will be continuing with its six-times-a-year broadcasts from Washington, it has no plans for more international shows this year. The station is considering doing a show from Mexico City next year.

Another San Francisco O&O, KYUU(FM), went the international route this year. For six weeks last spring, reporter Peter Laufer filed 13 reports daily from Afghanistan. It was his second trek to the Middle East for a Bay area station. Last year he reported on the war between

Stone

Beckmann

North and South Yemen for KXRK(AM) San Jose.

"We have gotten rid of those old limitations of local news," says Laufer. "Local news for us is what is of interest to our local audience. We covered Afghanistan the same way we would go after a story in Oakland."

Still, the Middle East is considerably farther away than Oakland, and it has not traditionally been part of local stations' beats to cover international news. According to Laufer, the same research the station uses to keep up with its audience in the entertainment field showed that during the first part of the year Afghanistan and the Middle East were "predominant on people's minds." That being the case, he says, he set out to "get some feeling for the San Francisco listener of what life in the Middle East was about." As a result, Laufer said that much of his reportage was softer, "side-bar" material that would not generally be provided by networks or wire services—which "tend to homogenize their news."

Equipment for Laufer included a small Sony tape recorder, a pen and a pencil, and an expense account that ran about $1,000 a week (not including phone charges). "Being a foreign correspondent is the epitome of this business and what I really want to do," Laufer says. 'I wasn't going out to play Hemingway. I don't really consider myself a war correspondent."

Production panel. WBCN(FM) Boston's *Boston Sunday Review* is the work of (l to r): Co-hosts Steve Strick and Dinah Vaprin, engineer/announcer Marc Gordon and producer/host Mat Schaffer.

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The dawning of digital in radio broadcasting

Microprocessors and their big brothers, the computers, make their way into stations, aiding in bookkeeping, programing, some technical areas; there's still a question whether digitized audio is worth it

The digital revolution that has enveloped the television industry over the last few years has been quietly creeping up on the radio industry as well.

Computers, programed for functions ranging from program automation to bookkeeping, were the advance guard. They are being followed by a flood of microprocessors, miniature integrated circuits that can monitor and control conventional analog circuitry and can do many of the same jobs as the computers and do them in less space and at a lower cost. The final wave of the digital takeover will be digital audio itself, when all the equipment in a radio station will handle sound in digitized form—except for the microphone, which will, as one engineer said, remain an analog device until people learn to speak in binary code.

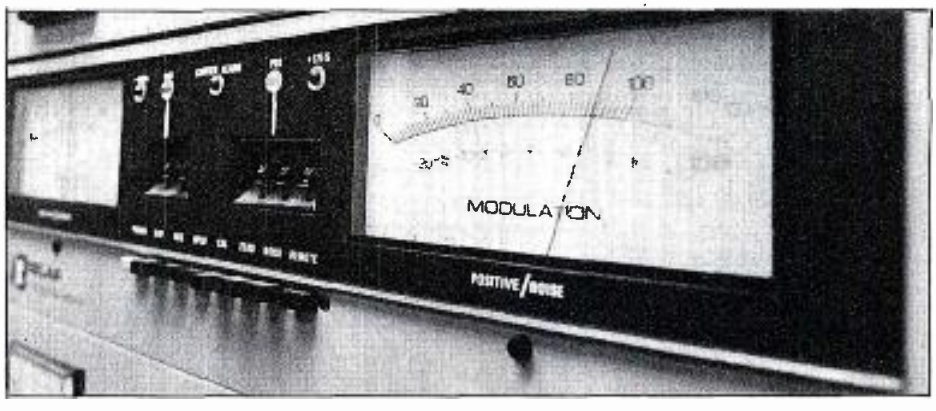
At the last National Association of Broadcasters convention in April, there were no fewer than 30 companies selling computer systems and services. The computers do a variety of jobs at both the business and programing ends of a radio operation. The business systems do billing and traffic control, and keep track of availabilities, accounts receivable, payroll and other accounting functions. In the studio, they can be programed to cue and run every sound that goes out over the air or they can be used to assist the disk jockey to create the most attractive mix of music and talk. (Computer systems also have given birth to the all-electronic newsrooms, but thus far it seems this use is beyond the needs of radio stations, unless they are all news.)

When the computer technology was first introduced into the radio stations primarily as an accounting tool, they were "on-line" systems—terminals linked by costly telephone lines to big computers miles or states away from the station. These computers have been replaced by "in-house" systems, self-contained units that can be operated without the additional expense of hook-up charges. According to Chris Payne, assistant to the senior vice president for engineering at the NAB, the transition was made possible by the rapid advance of the technology or, more specifically, the rapid decline in the cost and size of computer memories. Payne says business computers are "common" in medium-sized stations, "more common" at large stations and at combination facilities that have enough work for the computers to make them cost-effective.

The program-automation computers and microprocessors have become popular in the stations' search for economy. The computer can mean fewer personnel and more efficient utilization of those already on the payroll. However, Dennis Eberly, chief engineer at WGSA(AM)-WIOV(FM) Ephrata, Pa., thinks the cost saving as far as jobs may be overstated. He says although a station with the automated system needs fewer people, "you still need someone who understands how it works and how to make it do what he wants it to do." A new type of employe is needed, one who is part programer and part technician, Eberly says.

Nonetheless, he says automated programing does have some clear advantages. "It frees creative people to do more production" and allows the stations to do more "tricky and complicated" programing at night and on the weekends, he says.

The rise of radio program syndication is one reason for the use of automated programing. With some stations buying all their music and voice tracks from syndicators, it makes sense to turn over the actual running of the tapes to computer or microprocessor-based machines.



Tom Krikorian, president of RPM, says his firm uses a computer to create a "skeletal structure of a format" for each client. The format, he says, specifies how many commercial spots each hour, the order of those spots, the number and order of ID's and, most important, the music mix—the ratio of different types of music—at various times of the day. Once the format is worked out it is sent to the client-station along with the music tapes and voice track. Krikorian feels that an automated system insures "that the programing gets on the way it was designed to go on ... The computer executes the given progression of music ... and never forgets what time it is," he says.

But not all syndicators have opted for the automated approach and certainly not all broadcasters. The trend today is toward computers as tools for the live operator or disk jockey. "Automation systems in the past were used almost exclusively to operate stations at an absolute minimal cost and absolute minimal service to the public," says John Bailie, director, radio division, engineering, NBC. "Automatic systems today are looked upon as operator assists. They are there to maximize the talents of the on-air person. They give him more time to think of something creative to say and less time to worry about the mechanics of the station."

Bailie cites one example of how the computer is used to assist the disk jockey at NBC's owned-and-operated clear channel AM in Chicago, WMAQ. There he says, the on-air person can call upon a full color weather information video display from a computer in Oklahoma City. The personality can then give local weather and the weather on every interstate highway within the station's nighttime coverage area. "It's quite a public service and quite a revenue-maker for us," Bailie says.

Because of the relatively low cost and size of computers these days, there are often more than one at a station doing different jobs. One of the challenges of the future is to develop interfaces between the business and programing computers, which often speak different languages. According to Bailie, Harris, maker of the 9000 series of program automation systems, and Marketron, a business computer system company, are working together on how to make thier machines compatible.

Computers have also been called upon to perform some specialized functions for broadcasters. Eric Small, Eric Small & Associates, took a PDP-11 Digital Equipment Corp. computer and turned it into a modulation analyzer. According to Small,

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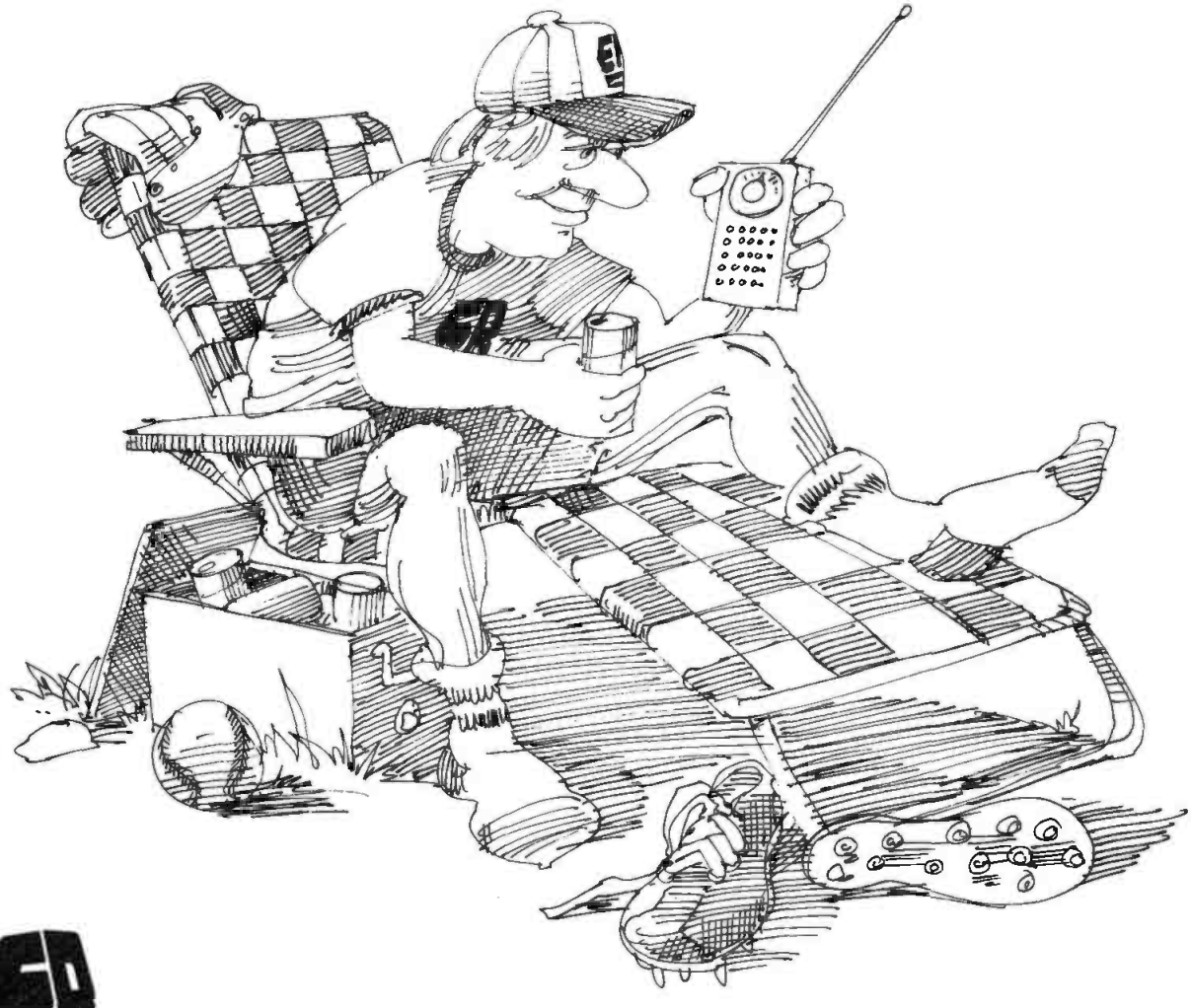


ENTERPRISE RADIO

The Sports Network

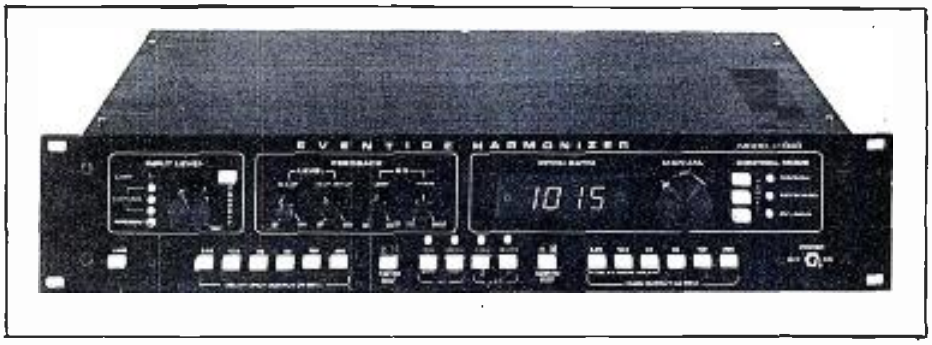
the analyzer "listens to a piece of music" and then extracts statistical information from it. It quantifies information on modulation, amount of processing, dynamic range, loudness, stereo phasing and frequency response. Small suggests it be used to compare the audio products of several stations in a market, so that a client-broadcaster can see clearly and objectively how his station measures up.

Small says the analyzer can also be used to compare what goes out over the air with the music that comes off the record. In this way a broadcaster can see exactly what his station is adding or subtracting from the original audio.

It is a thin line between the computer or mini-computer and the microprocessor; the technical distinction is blurred. Microprocessors, which are the central processing units of computers, can be used independently in a variety of monitoring and control applications. In this mode, they are or will be found in radio transmitters, consoles, test equipment, audio processors and tape recorders. And, like computers, they can be used for automation, since one of their chief attributes is performing a sequence of functions in response to a particular condition or event.

One of the hot items at the NAB show this year was the microprocessor-controlled cassette deck of Eumig USA. Not only do the microprocessors provide a certain ease of operation, but allow each machine to be controlled by an external computer, says Jeff Thielen, marketing manager for Eumig. And a microprocessor-based opto-electronic capstan control corrects transport speed and gives the operator random access to material on the tapes. Thielen says another feature is the ability of the machine to "read or write" digital information on the cassette, allowing the cassette to be used for data storage.

Another use of the computer/microprocessor technology is in automatic transmitter systems—or for what passes as automatic transmitter systems these days. A few years ago, the FCC granted broadcasters the authority to automate radio stations, except AM's with directional antenna arrays. The catches: The station had to monitor the transmitter at the studio, and there is a whole list of conditions under



Eventide Musicworks H949 harmonizer

Harris's 9003 program automation system

which an automatic transmitter would have to shut itself down. Ralph Green, vice president of engineering for CBS Radio, was a member of an NAB committee that petitioned the FCC for a rulemaking on ATS and was disappointed with the rules that the FCC did create. Green says the committee envisioned a transmitter that "would just sit there and run itself. It would be self-monitoring and self-correcting, and in the event of a situation where it could not correct itself, it would shut itself off or switch to an alternate facility." But since the FCC rules require someone to be at the station or "alarm point" and since the station must maintain links from the transmitter to studio for monitoring, Green says there are "really no economic incentives" to employ ATS. Green's counterpart at another network agrees. "We studied the rules and came to the conclusion that it really wouldn't buy us anything," says John Hidle, vice president, radio technical operations, ABC.

NBC's Bailie suggests another reason why the system never really caught on. He says since broadcasters live in such highly competitive environments, few want to trust the sound that goes out over the air to a machine.

Perhaps because some engineers feel that the FCC rules allow nothing more than a sophisticated remote control system instead of true ATS, Delta Electronics has gone out and developed a sophisticated remote control machine that makes ample use of computer and microprocessor technology.

According to Charles Wright, vice president of engineering, Delta's RCS-I displays on its video terminal a complete technical log formatted in a style that the owner selects. And, Wright says, the display information can be set down on paper with an optional hard-copy printer. The RCS can be hooked up to monitor any digital, analog or on-off switch at the station or at the transmitter site. Each monitoring point is assigned a channel number that appears on the display along with a description of the function being monitored, the data (a four-digit number with decimal point and plus or minus sign if necessary) and the unit of measurement. Wright said tolerances for each function are preprogramed into the system. If any of the parameters slip outside these limits, the information on the display gives a visual alarm, telling the operator that corrective action has to be taken. Those corrections can be made from the display terminal.

The use of the computer and the microprocessor will continue to proliferate at the radio station, but digital's real impact will be felt some time this decade when digital audio finally becomes a reality. While estimates of its arrival vary, Green puts the upper and lower bounds on it: in a minimum of two or three years and a maximum of five to seven.

The consensus feels the delay is being caused by economics. Carl Lahm, chief engineer for KMPC(AM) Los Angeles, says,

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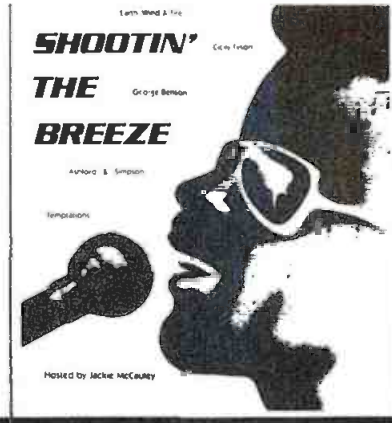

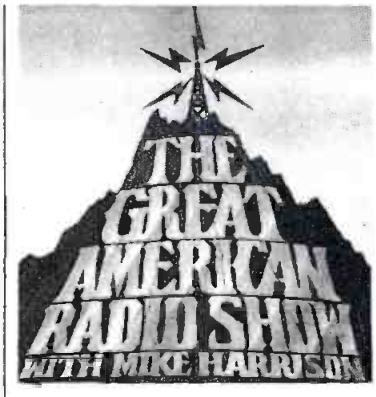

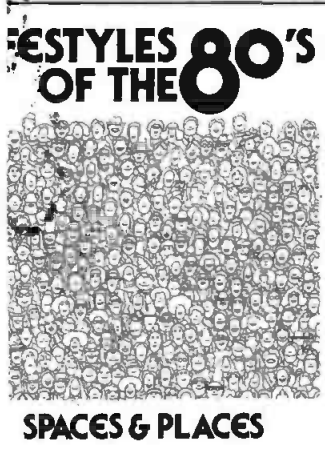

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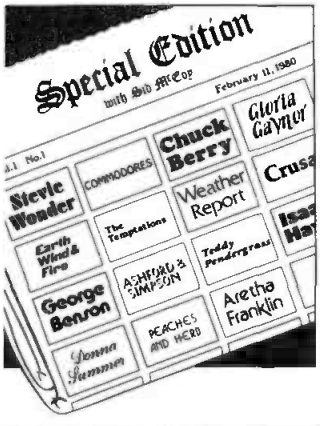

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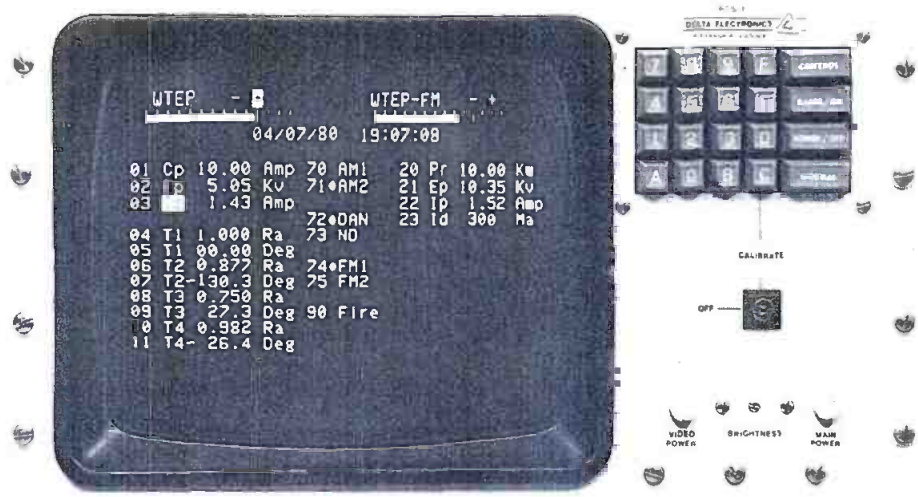
"the cost of digital audio has not yet come down to a point where it makes economic sense." Radio, as several engineers point out, operates on a different economic scale than does television. "No radio station would spend $100,000 for a tape machine," he said. But such a machine "is a normal tool of the trade in television."

Lee Cochran, general manager of the audio products group at Ampex, which is working on a four-track audio digital recorder for use in record production, said that it is the high cost of the digital converters (analog-to-digital and digital-to-analog) that is keeping digital technology out of the hands of the radio broadcasters.

There was also some suggestion that there is no desire for digital audio since broadcasters are restricted in what they can do by the nature of their medium—the gains in sound quality inherent in digital audio cannot be passed through conventional transmitters to the radio audience. Len Feldman, a Long Island, N.Y., consultant, said although digital holds out the prospect of dynamic range as great as 90 db, the signal will still have to be processed (compressed) to fit the 60-65 db window of the radio transmitter. "Broadcasters will not be able to take full advantage of the digital audio that's coming," he says.

Despite the limitations imposed by the medium itself, there seems to be ample benefit to be derived from digital sound. "I think broadcasting is a very competitive field," Bailie says, "Once digital techniques become affordable, radio stations will go for them in a big way." In addition to the wide dynamic range afforded by digital audio and much improved signal-to-noise ratios, Green says digital audio will allow for the "copying of material many, many times without degradation." He adds, "You can also manipulate digitally encoded signals all kinds of ways . . . Again, as you manipulate, you don't degrade."

Currently there are few digital products on the market for radio broadcasters. One is Eventide Clockwork's BD955 broadcast delay line, which broadcasters can use t create a several-second time delay to cer sor language in talk show production. Ac cording to Richard Sactor, vice presiden of Eventide, the time delay is one of th few places where digital makes economi sense.



Delta Electronics' RCS-1

The record industry is already enjoyin the benefits of digital audio. 3M and Son have both introduced machines that ar used for making record-making master and several other firms, foreign an domestic, are developing machines. Thi equipment costs upwards of $100,000 an is, of course, too costly for broadcasters But it may be that it won't be the digita recorder that leads broadcasters to th digital promised land but digital software Bart Locanthi, a vice president at Pionee Electronics and head of an Audi Engineering Society committee on digita audio, said "The thing that is going t pace it all is the software from the recor companies." Without the software i digital form, the broadcaster cannot g digital.

Locanthi suggests that broadcaster might be able to make use of the audi disk that Philips and Sony are developin for the consumer marketplace and plan t introduce in 1983. Locanthi says the disk about five inches in diameter, should be a easily stored source of digital music. (Lo canthi adds that it's his hunch that a work ing prototype of the Sony-Philips machin will be demonstrated at the audio fair i Japan and at the AES meeting in Nev York, both in October.)

The most immediate use of digital audi by the broadcasters will probably be i satellite transmission. Through a techni que known as time division multiple ac cess, a satellite can squeeze twice as man digital audio channels on a transponder a analog ones. ABC's Hidle says the ABC radio networks have asked for bids fo satellite transmission service and two o the quotes it received—from RCA Americom and American Satellite Corp.—have proposed digital systems. Others, like Western Union, have proposed analog systems, he says, and are being studied by ABC.

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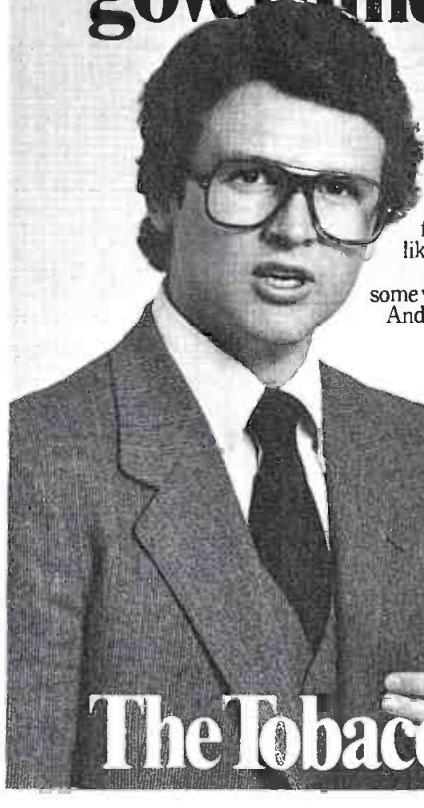

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NPR seeks to broaden arts, entertainment offerings

Heavy fall promotional pitch will emphasize specials, new series in effort to attract listeners who think of network mainly in terms of news programing

Since its founding in 1970, National Public Radio has gained a reputation for being primarily—exclusively, to many—a news and public affairs network. That notion was undoubtedly fueled by *All Things Considered,* the early evening news show that gradually emerged as NPR's brightest star, setting the standard, in many regards, for radio news in general. Added to the lineup last year was *Morning Edition,* a two-hour companion to *ATC* which quickly found favor with a lot of member stations. And there were other news and information shows as well: *Communique, Options in Education* and the Spanish language newsmagazine *Enfoque Nacional*—all helping to reinforce the belief that NPR, for the most part, was a one-interest network.

But while the public affairs side of NPR was being beefed up—an emphasis that came with NPR's current president, Frank Mankiewicz—its entertainment menu was also being expanded. The problem, however, was that not everyone was noticing—a problem NPR is now looking to rectify.

For NPR, October will be "Public Radio Awareness Month," its first major national effort to reach out and touch everyone within listening range—which is currently 65% of the population. The campaign, "Discover Public Radio—A World of Difference," will coordinate heavy local and national advertising—something that NPR, with a traditionally limited budget, has not yet had the luxury of trying—along with special shows and season premieres of its on-going series.

Beth Cole, special assistant to the president, who is coordinating the campaign, believes the month-long push for high visibility will have a definite impact on the size of NPR listenership. The $1 million effort will include print ads, billboards, posters and TV spots—all designed to find new support and bolster NPR's position with the already faithful. "We know public radio listeners are radio users," Cole says. "Their allegiance is growing. We think there are more ways we can attract their loyalty, and we've made a start. This campaign is an important system-wide effort. It's probably a prototype of what should happen more often."

Included in the October lineup are such offerings as *The Mind's Eye,* a series of programs demonstrating the creative use of sound; *O'Neill and the Sea,* a one-hour portrait of Eugene O'Neill featuring the American premiere of an opera based on his play "Ile"; *Vanished Voices: New Yorkers in the Thirties,* a five-part series based on material recorded by members of the Federal Writers Project during the Depression; *Invisible Men: Life in Baseball's Negro Leagues,* a four-part series, narrated by James Earl Jones, which traces the history of black baseball, and *A Question of Place: Sound Portraits of 20th Century Humanists,* a series that NPR is particularly high on. The 13-part series examines contemporary humanist thought with profiles of 12 leading historical figures, including Robert Frost, Sigmund Freud, Igor Stravinsky and William Faulkner as performed by playwright Tennessee Williams.

With feeling. John Houseman portrays Bertrand Russell in NPR's new *A Question of Place* 13-part series premiering in October.

With series of this sort, as well as its ongoing shows, NPR is trying to enhance its image as the network offering programing not found anywhere else on the dial. And it hopes to expand this concept even further with what may be its most ambitious undertaking.

With its satellite system firmly in place, NPR is now looking to take advantage of the new technology. Its first proposal is the Music and Arts Project, a two-hour, nightly presentation that will offer live performances, features and reports on various art forms. The shows would have permanent hosts and would use the satellite for maximum flexibility: material might be collected and assembled and then fed back to the stations; the show might originate from a concert hall; or it may spotlight works specifically commissioned for the series, offered in studio performances.

NPR is enthusiastic about the project, which it hopes to get underway some time next year, but there are two major roadblocks now standing in the way: a lack of funding and station resistance. It's possible that outside funding may be necessary to carry off the idea the way it's conceived, and NPR may look to national underwriters. The skepticism expressed by some stations stems from their fear of loss of

No cold feet. Walking off with one of the many awards National Public Radio has won recently is Ira Flatow, NPR's science correspondent, who received a Clarion Award for *Antarctica: The Invisible Continent.* The five-part series, which described an expedition to the South Pole, had considerable input from Antarctica's residents.

local control. Committing two more hours of their schedule to national programing, they say, combined with *All Things Considered* and *Morning Edition,* means giving up 5 1/2 hours daily to nationally-produced programing, which may be too much.

Sam Holt, NPR senior vice president for programing, says he hopes to ease stations' fears about implementation of the plan, but if there is enough resistance, the idea will be scrapped.

Holt admits that the series will take considerable resources, and therefore limit NPR's ability to do some other types of programing, but he believes it is a trade-off worth making. For one thing, he says, the series would provide access to the system to musicians and both station-based and independent producers. In addition, it would provide a predictable series for listeners—even if it had different formats throughout the week.

Holt says the idea has generated considerable interest in the arts community, and some predict that if the series evolves as conceived, it could prove to be the place where new works are performed, and new forms tried out.

Whether the idea will survive will depend on board reaction and station input. Holt thinks that the project may generate momentum and attract stations that are now undecided.

Whether this project gets off the ground, however, does not seem vital to the growth of NPR. At present, there are 215 member stations and 22 associates, which retransmit signals of member stations, and the numbers are expected to grow significantly.

According to Clyde Robinson, NPR senior vice president for representation, the system expects to have 223 member stations by fiscal year 1981, 251 by '82, and 268 by '83.

Robinson says that the first priority is to reach the 35% of the population not now covered by an NPR station signal. The next priority, he says, is to add additional stations in the major markets so a greater variety of programing can be offered to the listener.

A potential boon to public radio, he adds, is 9 khz spacing, and if it ever comes about, NPR will work to try to secure more outlets. But even with the expansion program, Robinson doesn't think the system is taking on more than it can handle. "Each station is an independent operation," he says. "We're not attempting to manage their affairs, so you don't have many problems."

Radio 1980

FM's still setting the pace in radio trading, but AM's no slouch

FM is the glamour stock in station trading, but AM volume is holding up well.

Of the total $294 million spent in radio station deals so far this year, FM's share amounts to $88.2 million, $7.1 million more trading dollars than AM sales have generated. The AM-FM combination share surpasses both, and, with one extraordinary figure—Gulf United's acquisition of San Juan Racing for $67 million—accounts for the remaining $124.7 million.

The record shows that the big-buck deals predominantly involved FM stations. Of the nine stations involved in the SJR/Gulf United merger, six were FM's. At $67 million, that's an average of $7.4 million per station, extraordinary considering that the average price of an FM today is $1.5 million, while a combination trade is worth $1.05 million and an AM yields $617,200.

The number of million-dollar-plus deals in each category was close. Twenty-one combinations surpassed that mark while 18 AM and 17 FM deals accomplished that feat as well. Six FM stations yielded $5 million or more as did two AM's and one combination. Several big spenders emerged in 1980. Last March, Karl Eller paid a record $12 million for KIOI(FM) San Francisco. He joined forces with The Charter Co. in April to form Charter Media Co., which acquired the right to purchase KIOI and in July purchased KITT(FM) San Diego for $6 million. In late June, Representative Cecil Heftel (D-Hawaii) and family spent $8.7 million to buy WTFM(FM) Lake Success, N.Y., and the following week dealt KJQY(FM) San Diego to Westinghouse Broadcasting for $6.4 million to finance the buy. The week after Westinghouse purchased KJQY it bought KOSI(FM) Denver for $7.5 million.

Doubleday Broadcasting initiated its plan to double the size of its broadcast holdings (concentrating in the top 10 markets) with its purchase of WBFG(FM) Detroit for $8.25 million.

Contrary to a trend, Metroplex Communications owners Norman Wain and Robert Weiss headed east—after selling Sunbelt property KOAX(FM) Dallas last fall to Westinghouse Broadcasting for $7 million—to purchase WPIK(AM)-Alexandria-WXRA(FM) Woodbridge, both Virginia (Washington) in February for $4 million. A month later they bought WOKF(FM) Clearwater, Fla., for an additional $4 million. The latter was purchased from Ragan Henry's Broadcast Enterprises National.

The three most outstanding AM deals so far in 1980 have been the sales of KJR Seattle for $10 million, KNEW San Francisco for $5 million and KBRT Avalon, Calif., for $4.5 million. KJR was sold by actor Danny Kaye and his wife, Sylvia, and Lester Smith to Metromedia—which sold KNEW to Malrite Broadcasting. KBRT was sold by Bonneville International to Donald Crawford.

Kaye-Smith also sold its Cincinnati combination (WUBE-AM-FM) for $3.3 million to Plough Broadcasting. Other notable combination sales were: WLAC(AM)-WKQB(FM) Nashville to Sudbrink Broadcasting for $5.3 million; KMAC(AM)-KISS(FM) San Antonio, Tex., to Raleigh, N.C.-based Capitol Broadcasting Inc. for $4.65 million; KMEO-AM-FM Phoenix to Scripps-Howard Broadcasting for $4 million; KPAM-AM-FM Portland, Ore., to Christal Co. president Robert Duffy and others for $3.5 million; KWWK(AM)-KFMW(FM) Waterloo, Iowa, to Forward Communications for $3.5 million; WEMP(AM)-WNUW(FM) Milwaukee to LIN Broadcasting (which sold KHFI-FM Austin, Tex., for $1.5 million) for $3.3 million; WBOC-AM-FM Salisbury, Md., to Evening Post Publishing Co. for $2.35 million, and WXCL(AM)-Peoria-WZRO(FM) Pekin, both Illinois for $1.75 million to Charles P. Manship and family.

All in all, station brokers across the country, big and small, are upbeat about the way business is going. The consensus—to use the words of Cecil Richards, a Falls Church, Va., station broker—is that FM is "the demand medium." But none "sound the death knell for AM," as Frank Kalil, of Richter-Kalil & Co., Tucson, puts it. What the AM deals lack in size they make up for in number. Of the 299 radio stations sold in the first seven months of the year, 189 involved AM stations, 110 involved FM's. Jim Blackburn of Blackburn & Co. says 1980 has been a "good year" for the business. The high interest rates that were causing some problems for buyers in the spring are gone and are no longer a great cause for concern. According to Blackburn, "most buyers today prefer the Southern-tier growth market." He agrees that this trend reflects the over-all population and economic growth of that region, although he calls it "disproportionate." Buyers, he said, are investing high stakes in the form of highly-inflated station prices so that they'll be

there when future growth materializes. Two other reasons Blackburn says prospective radio buyers are attracted to the area: (1) fewer unions and (2) "none of the deterioriating urban situations" like those being experienced further north and east of the sunbelt.

Is the bottom going to fall out of the bullish FM market any time in the foreseeable future? Responds Blackburn: "The bottom never has fallen out." And in any event, he says, "Westinghouse isn't going to go broke," referring to that group's recent buying spree in FM. Although it will take several years for them to realize a profit on their latest acquisitions, "10 years from now they'll be making a lot of money [from them] and will be a premier [radio] broadcasting company."

Although FM station values continue to increase, Blackburn said, AM prices may have peaked. Market values of AM's are determined more strictly by their current business volume and profit figures. Those factors also are considered in FM pricing but not as importantly as the growth potential. However, he said, the AM situation may improve somewhat with the advent of stereo, should the FCC resolve the matter within a year as expected—an opinion in which other brokers concur.

Blackburn believes that recent FCC policy changes encouraging the sale of broadcast properties to minorities have been successful. "Several sales have taken place that wouldn't have otherwise," he said, including the "distress" sales of WOL(AM) Washington (BROADCASTING, Aug. 11), WUEX(AM) Salem, Va.; WTUP(AM) Tupelo, Miss., and WIZR-AM-FM Johnstown, N.Y. among others (BROADCASTING, March 31). However, he said, minorities should not rely too heavily on the distress sale policy if they expect to acquire quality broadcast properties. First of all, these sales account for less than 1% of all radio station trades. Moreover, Blackburn is of the opinion that transactions of this nature tend to be bad deals "involving second-rate stations." True, the policy is effective in enabling minorities to enter the broadcasting business, "but" says Blackburn, "by the time these stations get to the distress sale stage, they usually aren't profitable," meaning that the person who buys into one—especially an inexperienced broadcaster—will have a tough road to follow in guiding the acquisition from red to black.

In today's market, financing often is arranged through the seller. In the small and medium sized markets a seller attracts more buyers—and at higher prices—by offering to "hold paper"—say, with a 25% down payment and the rest payable over 10 years at 9% or 10% interest, below the prime rate. In the larger markets this type of financing arrangement may also be the best for AM's but not necessarily for FM's. As a rule, Blackburn claims, "banks aren't interested in radio loans of less than $1 million, sometimes $2 million."

The alternative then to seller financing is a cash deal. If the seller insists on cash, however, he can expect to receive "15% or 20% less" for his station then if he were to hold paper.

Cecil Richards suggests that FM is more in demand because of its "superior signal coverage and higher fidelity of signal." The dynamic growth of the FM market will continue, he adds, because "audience shares are still much higher than revenue shares."

Richards cited the Denver market as an example. In 1977-78 FM's in that market commanded 45%-50% of the total listening audience while the total revenue share was significantly below that, at around 18%. Now, he says, the gap has closed somewhat with revenues climbing fast and audience share remaining at about 50%. The bottom line: Westinghouse was willing to pay $7.5 million for KOSI-FM Denver, a 100 kw station put on the air a scant 12 years ago.

Financing for the buyer without cash? Richards agrees with his colleagues that the most desirable method is to have paper held by the seller, who's usually willing to do so, being "reluctant only to take a first time buyer" who has yet to prove himself in the broadcast world and is therefore unpredictable. Some banks, he believes, have "a feel for the cash flow nature of the business." Others still adhere to traditional banking policies of analyzing assets to determine collateral, "which will prevent them from getting involved." In most cases, excluding real estate values, the material assets of a station rarely exceed 10% of its market value. And without sizable collateral, a banker has no way of securing the debt.

Richards regards the FCC tax certificate and distress sale policies as "helpful" in fostering minority ownership of broadcast stations. His firm brokered the first, and so far the biggest, radio distress sale, WDAS-AM-FM Philadelphia, two years ago to the National Black Network, headed by Eugene Jackson, for $6.25 million (BROADCASTING, Oct. 23, 1978).

Richards's view on the significance of AM stereo to the trading market is that AM broadcasters will be forced to take it in whatever form eventually emerges "as a defensive measure," simply to keep pace with the AM competition. He is of the opinion that it won't add anything to the fidelity of AM radio, and it won't help recapture audiences lost to FM.

Frank Kalil says the West is "a region of opportunity," where station buyers will do well to invest. The FM supply is there, he says, and although the prices are high, "they are later justified." His company brokered the sale in March of KIOI(FM) San Francisco to Karl Eller for $12 million, the record price for an FM.

One reason for the upsurge in the FM market in the last couple of years he says, is that all the FM's in any given market "are created equally . . . they will all cover the entire market." Not so for AM's, where "seldom do two in the same market cover [that market] in the same way," considering the array of power alternatives—full time, day time and various directional antenna systems. But he emphasizes that a "good AM is still worth a good price." The effect of future AM stereo on the selling market? "It has to be favorable, but it won't improve the signal."

According to Kalil, the size of a sale will determine its financibility: Large ones are all cash and smaller ones are preferably seller financed, "because very few other [sources] give long enough terms." Floating-rate financing from banks "can be a hell of a problem," as it was last spring when the prime soared to above 18%.

Reggie Martin, a broker based in Key Biscayne, Fla., says that the domination of FM stations is making itself felt in the smaller markets, thus affecting the daytimer trade. "Unless the daytimer sellers are willing to come down in price," he adds, they will have a difficult time selling at all.

Martin is an AM fan from way back and still believes very much in that medium's future. He foresees AM stereo helping to counterbalance some of the "glitter that has attached itself to the FM market." Martin believes that the FCC is going to give daytimers full time status, enhancing their market value.

Don Capozolli, general manager of Carolina Media Brokers, Charlotte, N.C., agrees that station brokering so far this year has been "good, very good." Carolina Media has been active lately in the Midwest. From that vantage point Capozoli sees a lot of Midwestern broadcasters

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"moving to the south" because economically it is a fast growing region yet the cost of living remains low. These southbound buyers have been particularly interested in AM-FM combos with a full time AM coupled with a class B or C FM in markets of 100,000 or better. "AM's by themselves are tough," says Capozolli, because there are so many available. On the other hand, FM's are hard to come by.

Ted Hepburn, a Cincinnati-based broker, does more than half of his business east of the Mississippi, but only because there is "more activity there ... more people and more stations."

Although FM's are "in vogue", especially in the sunbelt, the strongest demand is for AM-FM combinations, he says—even though all such purchases including and subsequent to the Combined Communications-Gannett merger are granted with the proviso that if the FCC should decide to prohibit common ownership of an AM and FM in the same market one or the other will have to be spun off. Owning a combination sale provides "insurance," says Hepburn. "If you own two stations in a market, you can weather fluctuations in ratings better," among other things.

Radio 1980

Radio goes marching in to New Orleans

NAB's third 'programing' conference will offer more workshops with greater emphasis on news, promotion and other larger-world topics

With sales at a new high, programing on an innovative upswing and technology offering new creative opportunities, radio broadcasters will have much to discuss at the NAB Radio Programing Conference opening today in New Orleans. NAB is offering a bigger event this year, with more workshops, exhibitors and entertainment than at its previous two conferences. And more broadcasters: There were more than 1,200 registered last week.

Commencing Sunday afternoon, a total of 30 workshops, eight format rooms and several all-day forums will offer participants opportunities to exchange ideas and find out what's new in their industry. The Hyatt Regency's French Market Exhibit Hall will be the scene of 42 exhibitors displaying their products. Forty-eight suites will offer hospitality and sales pitches, and concerts by the Commodores and Chuck Mangione will cap working days with entertainment.

Keeping in step with trends in radio, this year's conference will offer more emphasis on news, public affairs and promotions, than in the past. Planning committee member Denise Oliver of WIYY(FM) Baltimore says program directors, who formerly were music specialists, are broadening their involvement in news and public affairs presentations. Oliver also notes that program directors have never been able to hear enough about promotions, and as radio moves to a more competitive beat, interest in promotions is on the rise.

Here's a complete agenda of activities offered in the next three days (lists of exhibitors and hospitality suites are on page 102:

Sunday, Aug. 24

Research Q&A session. Hyatt Regency Ballroom H. 4-6 p.m. Participating: Rob Balon, Multiple Systems Analysis; Gary Donahue, Arbitron; Steve Elliott, NAB; Benny Griffin, FACTS Inc.; Fred Jacobs, ABC FM O&O's; Larry Patrick, NAB; Todd Wallace, Radio Index Inc.; Ron Werth, Mutual Broadcasting; Fred Schmidt, Reymer & Gersin Associates.

Cocktail buffet. 6:30-8 p.m. Hyatt Regency Ballroom D-E.

Format rooms. 8 p.m.-until. Hyatt Regency meeting rooms.

Top 40. Ballroom F. Cohosts: Michael O'Shea, Golden West Broadcasters, and Bobby Rich, KZLA(AM) Los Angeles.

Country. Ballroom B. Host: Hal Jay, KPLX(FM) Fort Worth.

Adult contemporary/MOR. Ballroom A. Host: Russ Knight, WNEW(AM) New York.

AOR. Ballroom H. Host: Lee Abrams, Burkhart/Abrams.

Beautiful music. Burgundy A Host: Al Braud, program director, WBYU(FM) New Orleans.

News/talk/sports. Ballroom C. Host: Don Robbs, KHVH(AM) Honolulu.

Black rhythm/fusion/jazz, Burgundy B. Host: Candice Wessling, Plough Broadcasting.

Promotion. Burgundy C-D. Host: Harvey Mednick, RKO Radio. Cohosts: Otis Conner, Otis Conner Productions; Bob Cambridge, ABC Radio; Henry Kavett, ABC Radio; Bob Klein, Klein &.

Monday, Aug. 25

Opening general session. Hyatt Regency Ballroom D-E. 9-10 a.m. *Introductory remarks:* Edward O. Fritts, Fritts Broadcasting, NAB radio board chairman. *Presentation of Hal Neal Award:* NAB President Vincent Wasilewski and Chairman Thomas Bolger, WMTV(TV) Madison, Wis., present award to Mrs. Hal Neal, in recognition of her husband's contributions to the industry. *Tomorrow Media presentation:* a multi-media event tracing the history of broadcasting.

People management forum, part I. Hyatt Regency Burgundy A-D. 10:15 a.m.-noon. (Part II will take place at 3 p.m.). Presented by: Donald H. Kirkley Jr., University of Maryland. Topics for part I: forum overview, management overview and motivation and the creative/artistic personality.

Five concurrent workshops. 10:15-11:30 a.m. Superdome meeting rooms.

Small market promotion. Superdome NE-5. Moderator: Shaun Sheehan, NAB. Panelists: E. Alvin Davis, E. Alvin Davis & Associates; Lee Dershem, WKZO(AM) Kalamazoo, Mich.; Clarke Sanders, KGNO-AM-FM Dodge City, Kan.

Large market promotion. Superdome NE-2. Moderator: Tom Dawson, CBS Radio. Panelists: Bernie Lucas, WLPX(FM) Milwaukee; Jane Norris, WCOZ(FM) Boston; Max Rein, WHOO-AM-FM Orlando, Fla.

Beyond the music. Superdome SE-7. Moderator: Warren Potash, WBAP(AM) Fort Worth, Tex. Panelists: Tom Barsanti, WTIC-AM-FM Hartford, Conn.; Gary Havens, WIRE(AM) Indianapolis; Louisa Henson, WLRS-FM Louisville, Ky.

Engineering for the PD. Superdome SE-11. Moderator: Jack Williams, Pacific Recording & Engineering. Panelists: Tom Rosback, Harris Corp.; Glynn Walden, WCMO-AM-FM Miami.

DJ's and the FCC. Superdome SE-8. Moderator: James Popham, NAB. Panelists: Mark Bader, Haley Bader & Potts; Ashton Hardy, Jones, Walker, Waechter, Poitevent, Carrere & Denegre; Richard Marks, Dow, Lohnes & Albertson; Jason Shrinsky, Shrinsky, Eisen & Weitzman.

Luncheon. Hyatt Regency Ballroom. 12:30-2:30 p.m. The meal will be followed by a panel session, "Making Money with Your Mouth." Moderator: Merv Griffin, Merv Griffin Productions. Panelists: Don Imus, WNBC(AM) New York; Dan Ingram, WABC(AM) New York; Robert W. Morgan, KMPC(AM) Los Angeles.

People management forum, part II, Hyatt Regency Burgundy A-D. 3-5 p.m. Continuation of morning session. Topics for part II: What kind of manager are you?, nuts and bolts management, problem-solving.

Five concurrent workshops. 3:30-4:45 p.m. Superdome meeting rooms.

Big news, small staff. Superdome NE-2. Moderator: Phil Oakley, WJBO(AM)-WFMF(FM) Baton Rouge. Panelists: Patrice Bingham, KOLO(AM) Reno; Steve Highsmith, WDGY(AM) Minneapolis; Melanie Ruffin, WLWI-FM Montgomery, Ala.

Let me tell you about promotion. Superdome SE-11. Moderator: Shaun Sheehan, NAB. Panelists: E. Alvin Davis, E. Alvin Davis & Associates; Erica Farber, McGavren Guild Radio; Hal Stein, WKTU(FM) New York.

Syndication: what the users have to say. Superdome NE-6. Moderator: Cullie Tarleton, WBT(AM)-WBCY(FM) Charlotte, N.C. Panelists: Gary Berkowitz, WPRO-AM-FM Providence, R.I.; Bob Osborne, KMOX-FM St. Louis; John Young, WZGC(FM) Atlanta.

Computers: a world of radio megabytes. Superdome SE-7. Moderator: Bryan Apple, Heyman-Apple Broadcasting. Panelists: Tom Birch, The Birch Report; Andy Economos, Radio Computing Service; Dave Tate, Rantel Research.

Changing formats and living to tell about it. Superdome NE-5. Moderator: Dave Sholin, RKO Radio. Panelists: Dan Halyburton, WQAM(AM) Miami Beach; Marlin Taylor, Bonneville Broadcast Consultants; Jim Davis, KMPC(AM) Los Angeles.

Cocktail party. Hyatt Regency Ballroom A-E. 6 p.m. The Commodores in concert.

Legal clinic. Hyatt Regency Ballroom H. 9 p.m.-midnight. A team of communications attorneys will be on hand to answer questions.

Tuesday, Aug. 26

Four concurrent workshops. Hyatt Regency Ballrooms. 8-9:15 a.m.

You can't run a great automated station with an electric PD. Ballroom H. Participating: Wendy Green, KGW(AM) Portland, Ore.; Ken Mann, WOBR-AM-FM Wanchese, N.C.; Bob Hamilton, KRTH(FM) Los Angeles.

Promoting radio with outdoor. Ballroom B. Presented by: the Outdoor Advertising Institute.

You want to tell Arbitron what? Ballroom C. Moderator: George Nicholaw, KNX(AM) Los Angeles. Panelists: Ed Christian, WWKR(AM)-WNIC(FM) Dearborn, Mich.; Thomas Hoyt, Heftel Broadcasting; Kathy Lenard, NBC Radio; Don Nelson, Don Nelson & Associates.

Why Johnny can't read (a ratings book). Hyatt Regency Ballroom G. Moderator: Ron Werth, Mutual Broadcasting. Panelists: Ellen Hulleberg, McGavren Guild Radio; Bob Galen, Blair Radio; Lee Masters, KLOZ(AM)-KISO(FM) El Paso, Tex.

Two concurrent forums. 9:30 a.m.-noon.

News/public affairs. Hyatt Regency Burgundy A-D. Moderator: Jo Moring, NBC Radio. *Part I—Innovative news and public affairs.* Panelists: Jim Cameron, The Source; Jo Interrante, RKO Radio; Paul Fredericks, KMPC(AM) Los Angeles; Frank Warlick, KDKB(AM) Los Angeles. *Part II—Using the networks.* Panelists: Ken Booth, KRMD Mesa, Ariz.; Tony DeHaro, KRLD(AM) Dallas; Don Patrick, WWJ-AM-FM Detroit; Leslie Wolfe, WSOC(AM) Charlotte, N.C. *Part III—Is commercial radio ready for in-depth news?* Panelists: Dave Ahrendts, KLMS(AM) Lincoln, Neb.; John Angelides, KMOX(AM) St. Louis; Rick Bird, WEBN(AM) Cincinnati; Ted Landphair, KFWB(AM) Los Angeles. *Part IV—Demographic news.* Panelists: Jon Finton, Burkhart-Abrams; Rod Fritz WROR-FM Boston; Stephani Glasser, KADI-FM St. Louis; Brad Messer, KTSA(AM) San Antonio, Tex.

Promotion; Hyatt Regency Ballroom F. Moderator: Tom Dawson, CBS Radio, and president, Broadcasters Promotion Association. *Contests and promotions.* Panelists: Fred Bergendorff, KNX(AM) Los Angeles; Jim Popham, NAB. *Promoting your radio station through print.* Speaker: Stephen T. Sohmer, CBS Entertainment.

Five concurrent workshops. Hyatt Regency Ballrooms. 10-11:15 a.m.

Is there life after Arbitron? Ballroom A. Moderator: Art Gilliam, Gilliam Communications. Panelists: Tom Birch, The Birch Report; Tom Meyers, Tom Meyers Associates; Todd Wallace, Radio Index.

EEO-legal. Ballroom H. Moderator: Erwin Krasnow, NAB. Panelists: Mark Bader, Haley, Bader & Potts; Martin Leader, Fisher, Wayland, Southmayd & Cooper; Richard Marks, Dow, Lohnes & Albertson.

The production was great, but who was the sponsor? Ballroom G. Moderator: Tom Rounds, Watermark Inc. Panelists: John Long, KULF(AM) Houston; others to be announced.

Real people: What does your talent garden grow? Ballroom C. Moderator: Edward Fritts, Fritts Broadcasting. Panelists: Bucks Braun, WHOO(AM) Orlando, Fla.; Don Bustany, Watermark Inc.; Frank Murphy, Bonneville Broadcast Consultants; Ron Riley, WCAO(AM) Baltimore.

Small market radio stations can do professional research—here's how. Ballroom B. Presented by: Larry Patrick, NAB; Lindsay Davis, WSDR(AM) Sterling, Ill.

Luncheon. 12:30-2:30 p.m. Hyatt Regency Ballroom D-E. Hi Brown, producer-director of *CBS Mystery Theater,* explores the future of radio drama.

Promotion forum. Hyatt Regency Burgundy A-D. 3-5 p.m. Moderator: Harvey Mednick, RKO Radio. *Radio sales promotion.* Panelists: Pam Cleeland, KGO(AM) San Francisco; Ellen Manowitz, WIND(AM) Chicago; Gail Tonneson, WXLO-FM New York. *Public press relations.* Panelists: Colby Coates. *Advertising Age;* Henry Kavett, ABC Radio; B.J. Leber, KDKA-AM-FM Pittsburgh.

Four concurrent workshops. Hyatt Regency Ballrooms 3-4:15 p.m.

Rotation & playlists & playlists . . . Ballroom F. Moderator: Doug Hall,

Exhibitors

Exhibitors	Booth
ABC Radio	70-72
ASCAP	29
Audio & Design Recording	34
Avco	57
Broadcast Controls	8
Broadcast Electronics	1, 3
Gert Bunchez & Associates	2
Century 21 Programming	4
Continental Plastic	26
Enterprise Radio	11
Future Media	25
Cliff Gill Enterprises	5
Golden Egg	33
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IGM Communications	6
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Watermark	48, 50
Wearhouse	12
The Webster Group	47

Hospitality suites

ABC Radio Division	2532
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Arbitron	2206
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Bonneville Broadcast Consultants	2524
Broadcasting Magazine	1724
Buckley Radio Sales	2022
Business Broker Associates	2024
Capitol Magnetic Products	1224
CBS Radio Network	2632
The Cato Institute	1524
Century 21	2106
Clayton Webster	2122
Consolidated Communications Consultants	2006
Otis Conner Productions	2222
Drake-Chenault Enterprises	2406
FACTS	1424
Fairwest Studios	1180
Firstcom Broadcast Services	2132
Future Media	2348
Cliff Gill Enterprises	2529
Golden Egg	2624
Merv Griffin Production	2006
International Tapetronics	2422
JAM Creative Productions	2522
KalaMusic	2424
Al Ham's "Music of Your Life"	1732
Landsman/Rivers Radio Services	2224
McGavren Guild	2322
Money Machine	2432
Multiple Systems Analysis	1080
Musicworks	1624
Mutual Broadcasting System	2548
Orban Associates	2129
NBC Radio Network	2606
Ram Research	2306
RKO Radio	2506
Shrinsky & Eisen	880
Sunbelt Network	2429
TM Companies	2448
William B. Tanner	2629
Tuesday Productions	780
The Wall Street Journal Report	2029
The Webster Group	980
Westwood One	1806
Robert Wold	2232
Yancey Corporation/Magic Ticket	2324

Billboard. Panelists: Andy Bickel, WBT(AM) Charlotte, N.C.; Dan Halyburton, WQAM(AM) Miami Beach.

Managing your manager. Ballroom G. Moderator: Carl Venters, Durham Life Broadcasting. Panelists: Gary Firth, KAUM(FM) Houston; Ken Greenwood, Ken Greenwood Development Programs; Dave Trabert, Forward Tele-Productions.

The new computerized newsroom. Ballroom H. Moderator: Ted Feurey, UPI. Panelists: Jerry Nachman, KCBS(AM) San Francisco; Paul Woidke, Jefferson Data Systems.

Is there life after Arbitron? Ballroom C. Repeat of morning session.

Wine-tasting party. 5:30-7 p.m. Hyatt Regency Foyer.

Dinner Concert. Hyatt Regency Ballroom A-F. 7:15 p.m. Chuck Mangione performs.

Wednesday, Aug. 27

Four concurrent workshops. Hyatt Regency Ballrooms. 8-9:15 a.m.

Programing consultants. Ballroom C. Moderator: Jeff Pollack, Jeff Pollack Communications. Panelists: David Berry, WQOR-FM Raleigh, N.C.; Harvey Gersin, Reymer & Gersin Associates; Rich Wood, Noble Broadcast Consultants.

Rotation & playlists & playlists . . . Ballroom G. Repeat of Tuesday afternoon workshop.

New ways/new things to measure. Ballroom A. Moderator: Tom Bender, WRIF(FM) Detroit. Panelists: Rob Balon, Multiple Systems Analysis; Benny Griffin, FACTS Inc.; Fred Jacobs, ABC Owned FM Stations.

Joys, blessings and challenges—the new world of EEO. Ballroom H. Moderator: Denise Oliver, WIYY-FM Baltimore. Panelists: Louisa Henson, WLRS-FM Louisville, Ky.; Carl Venters, Durham Life Broadcasting Co.

Promotion forum III. Ballroom D-E. *Promoting radio with television.* Moderator: Harvey Mednick, RKO Radio. Panelists: Bob Cambridge, ABC Radio; Dale Pon, WNBC(AM) New York; Dan Kavanaugh, Future Media Corp.

Closing session. Hyatt Regency Ballroom D-E. 9:30 a.m.-noon. *Radio of the '80's—an era of excellence.* Moderator: Rick Sklar, ABC Radio. Panelists: Al Brady, WHDH(AM) Boston; Carey Davis, WSDR(AM) Sterling, Ill.; Jerry Del Colliano, *Inside Radio;* Len Hensel, WSM(AM) Nashville; Bruce Marr, KVI(AM) Seattle.

Law & Regulation

Legal warfare escalates over STV decoders

Industry begins to make some headway against pirates as government gets into the act

Pay-television piracy was still in the news—and the courts—last week as lawyers for subscription television firms, companies manufacturing and selling the suspect decoder boxes and the government waded into the uncharted legal waters surrounding the new over-the-air program service. Whereas in previous weeks the tide seemed to be flowing against the STV operators, last week, for a change, it appeared to be heading their way.

- U.S. Attorney James K. Robinson filed federal criminal charges in Detroit claiming that makers of the decoders have conspired to violate Sections 605 and 501 of the Communications Act and Section 371 of the Criminal Code.
- A federal appeals judge in Cincinnati moved to bar Detroit-area businessmen from making, selling or otherwise providing unauthorized decoders or their plans to the public as well as from intercepting and decoding the signal of ON-TV Detroit.

The two federal actions came as the STV industry itself prepared to launch what Subscription Television Association Chairman Rinaldo S. Brutoco called "an all-out war on television pirates."

Last Wednesday (Aug. 20), the Justice Department, through the U.S. attorney's office for the eastern district of Michigan, filed a criminal complaint against Philip Westbrook (Pony Electronics) and Robert Moser Jr. (Video Vend and Signals & Systems Inc.) charging that they had conspired "to receive and to assist others not entitled thereto to receive STV programs and to use them for their own benefit, in violation of Section 605 and 501 of the Communications Act and Section 371 of the Criminal Code." Thirteen overt acts were named on this count, ranging from placing advertisements through the manufacture and sale of kits, schematics and the like.

The attorney also charged the two men with selling decoders that had not been type-approved by the FCC and of selling decoders in violation of an FCC policy requiring that decoders only be rented to consumers.

(A copy of the suit was unavailable last week, but a summary, from which the above quotes were taken, was provided by STVA.)

Robert V. Cahill, vice president of Chartwell Communications Group, counsel for National Subscription Television and a director of STVA, said of the attorney's move: "Obviously we're elated with this indictment."

Cahill pointed out that the Justice Department move had been predicated on a legal decision issued only days before—Circuit Judge Cornelia G. Kennedy's injunction barring the continued distribution of the unauthorized decoder boxes. That ruling was issued late Friday (Aug. 15) by the Sixth Circuit Court of Appeals and reversed two earlier rulings by district judges in Detroit and Los Angeles that went against the STV operators (BROADCASTING, Aug. 18).

The case must still be heard by a three-judge panel of the Cincinnati appeals court, however.

Judge Kennedy's order held that:

- STV "is not intended for the use of the general public; it is only intended for the use of the paying customers. Therefore it does not fall within the exception of

FCC says it's wrong. On the Washington side, the FCC has offered a cautionary note to STV equipment manufacturers and distributors, reminding them that there are rules prohibiting the use of illegal decoder boxes. Because the commission was getting a number of queries from the media and the public about the legality of these devices, the FCC last week issued a public notice explaining that its rules state that subscription television decoder boxes must be leased. The commission adopted these rules in 1968, when it become aware that there was a growing market in STV decoders, and it determined that not only must consumers be protected against inordinate pricing of the devices but that system operators must be protected under Section 605 of the Communications Act.

That section states that "no person receiving, assisting in receiving, transmitting or assisting in transmitting any interstate or foreign communication by wire or radio shall divulge or publish the existence, contents, substance ... except through authorized channels of transmission or reception."

The FCC, however, is reviewing its mandate that the decoders may only be leased. It is reviewing the role with an eye toward making the devices available in other ways, but also in a manner to protect the system operator from abuse.

[Section] 605 and its communications are protected by that section." This part of the appeals judge's order overturned a ruling by Judge Robert Demascio of Detroit, who held that Section 605's prohibition against unauthorized reception of over-the-air signals did not apply to STV service.

■ "Section 605 was intended to protect persons from having their communications received by those not entitled to receive them," and "[p]rivate causes of action are consistent with the intent to prevent unauthorized persons from receiving these signals." That overturned a ruling by Judge Lawrence T. Lydick of Los Angeles, who ruled that STV operators could not seek private causes of action under the disputed section.

In light of those two reversals, Judge Kennedy granted an injunction barring Westbrook and Moser from:

"(a) Intercepting, receiving, divulging or using ... communications transmitted via the encoded ON-TV signal carried by WXON-TV, channel 20 ... without authorization. ...

"(b) Assisting, aiding and abetting, or conspiring with any person to intercept, receive, divulge, or use [ON-TV's] communications without authorization. ...

"(c) Manufacturing or assembling, in whole or in part, purchasing, using, installing, selling, trading, giving, or otherwise transferring components, plans or devices capable of or intended, designed or represented to be capable of intercepting or decoding [ON-TV's] communications. ...

"(d) Manufacturing, publishing, advertising, disseminating, marketing, purchasing, selling, trading, giving or otherwise transferring plans, specifications, schematics, diagrams, or instructions for constructing [decoders].

"(e) Destroying, altering, concealing, transferring or tampering with any records or writings of any sort referring to, relating to, mentioning or memorializing any acts or transactions ... including, without limitation, lists of actual or potential manufacturers, suppliers, purchasers or transferees of components, plans or devices; and,

"(f) Disposing of, concealing or removing from this jurisdiction the proceeds of any sales of its decoding devices and kits or plans or parts for its decoding devices."

Justice backs up its action against Premiere with talk

It files with court memos sent among producers as they formulated pay TV joint venture

"Stripped to its essentials, Premiere is nothing more than a price-fixing arrangement and a group boycott, both per se violations of Section I of the Sherman Act."

That's one of the claims made by the Justice Department in asking the United States District Court for the Southern District of New York to grant a preliminary injunction preventing the four motion picture producers participating in the Premiere joint venture from supplying product to it, or, along with co-defendant Getty Oil, from taking further steps "to effectuate the implementation of Premiere." Justice is seeking the injunction pending the adjudication of its allegation that the defendants entered into an unlawful contract and are in "a combination and conspiracy in unreasonable restraint of trade" (BROADCASTING, Aug. 11).

Cited in the Justice memorandum in support of the motion for the injunction are producers' internal memoranda that, Justice said, prove "the driving purpose behind the formation of Premiere was to raise prices and control supply."

Richard Frank, Paramount's pay TV operations chief, was quoted as saying in a December 1978 memo: "The desire to enter the pay television area with a program service of our own or in combination with Universal comes from our frustration along with that of Universal's of what we feel is the disproportionate amount of money being retained by the cable operators and the programing companies, i.e., Home Box Office and Showtime."

A 1976 Paramount memo cited by Justice, from Alan Fields, then director of market development, to Paramount head Barry Diller, said: "Our goals are basically the same. To erode HBO's ever increasing leverage and eliminate outside middlemen from our business. We know from the television business what can happen and don't want it to happen again.

A third Paramount memo contained in the affidavit filed by Justice Department lawyer Seymour Dussman, was from Ron Nelson, director of distribution financing, to Frank on the subject, "pay TV joint venture" dated Feb. 22, 1980. It started by noting that major MSO's are planning to enter the pay programing production field. "Should the MSO's succeed and establish a foothold in controlling their own programing distribution channel ... studios may not participate fully in the anticipated explosive growth of the pay market," Nelson said.

He went on to say: "without control of the distribution mode, our production volume will likely be dependent upon an order from the sources controlling the channel. The frustrating aspect of this situation is that control of the distribution channel is not beyond the studio's reach" as future films "will likely continue to be the driving force behind this medium."

Nelson also suggested a joint venture "would have ability to force marginal productions into the pay TV distribution channel." He concluded by suggesting "that acquisition of all or part of Showtime may be the vehicle that gets our service into the market in the quickest and most cost-effective manner."

Affidavits were also filed from top executives of the three principal competitors in the pay cable field: Nick Nicholas, chairman of HBO, Jules Haimovitz, senior vice president, programing and operations, of Showtime and John Schneider, president of Warner-Amex. The three set forth their views on the importance of feature film product to their operations and the impact of Premiere on their businesses.

The government requested on Aug. 25

Washington Watch

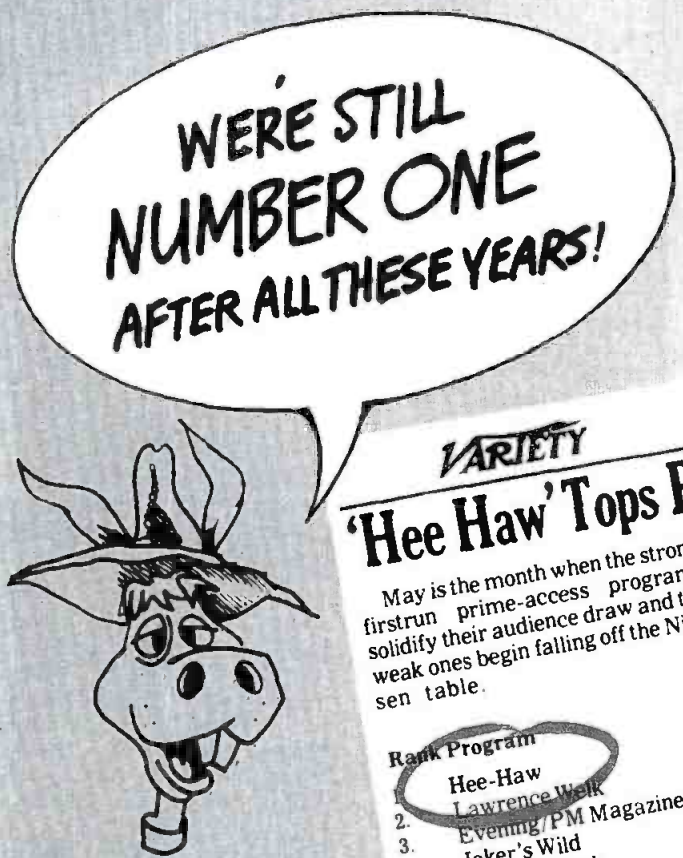
Very interested. National Black Media Coalition has asked FCC for "emergency, immediate relief" to be granted to "black Americans and other minorities to insure the accessibility" of frequency assignments at issue in FCC's 9 khz proceeding. At July 31 meeting, FCC issued second notice of inquiry on proceeding and asked for "showings of interest" in allocations FCC proposed on projected list of AM station needs through 1987 that U.S. must submit to International Telecommunication Union (BROADCASTING, Aug. 4). NBMC asked FCC to postpone Oct. 1 deadline to Dec. 15, thereby enabling minorities to complete legal work required. It also urged FCC to invite minority organizations to participate in Region 2 Advisory Committee, and to create within that committee Task Force on Minority Ownership to "coordinate industry efforts to secure substantial minority ownership from 9 khz proceeding."

□

Naturally. National Cable Television Association has taken FCC's side in court suit challenging commission's decision to repeal distant signal and syndicated exclusivity rules, last remaining regulations of cable industry (BROADCASTING, July 28). Suit, which was brought by Malrite Broadcasting was filed in U.S. Court of Appeals in New York on July 23. NCTA has asked court to allow it to intevene on FCC's behalf. According to NCTA President Thomas Wheeler, "NCTA members will be substantially and materially affected by any determination by the court in this review proceeding."

□

Give us a chance. Workers World Party has asked FCC to beef up its equal time rules by requiring broadcasters to give "continual and substantial broadcast time to all qualified candidates. ... irregardless of the program format" and furthermore, "in order to equalize the ability of all candidates to reach the voters, special preference must be given to those candidates who can least afford to purchase broadcast time." WWP's candidates for presidential election are Deirdre Griswold (President) and Larry Holmes (Vice President). Group claims that media give preferential treatment to big business by airing view of only those candidates who can afford to buy time thereby slighting third party candidates who do not have expensive campaigns.



VARIETY Wednesday, July 9, 1980

'Hee Haw' Tops Prime-Access Heap

May is the month when the strong firstrun prime-access programs solidify their audience draw and the weak ones begin falling off the Nielsen table.

Based on the Katz Agency's analysis of the top-50 Nielsen market books for the May sweeps, "Hee Haw" is on top of the prime-access heap.

Rank	Program	No. of Stations	Rating	Share	Women 18-to-49 Rating
1.	Hee-Haw	28	13	34	7
2.	Lawrence Welk	24	13	33	3
3.	Evening/PM Magazine	35	14	30	9
4.	Joker's Wild	21	14	30	7
5.	Tic Tac Dough	35	14	30	7
6.	The Muppet Show	35	11	25	8
7.	Family Feud I&II	39	10	22	7
8.	Dance Fever	22	9	21	6
9.	Sha Na Na	21	8	19	6
10.	Name That Tune	21	8	18	5

But we're not resting on our laurels.
This season, HEE HAW's gonna be a whole new can of corn!
We've revamped the whole dang show, with new sets,
new comedy spots, bigger and better guest stars,
a new studio in Nashville's OPRYLAND and even new jokes.
But above all, we're still havin' fun.

Maybe that's why we're still number one.

yongestreet program services, inc.

(213) 273-8290
357 North Canon Drive
Beverly Hills, California 90210

meeting to set a hearing date for the case.

■ Meanwhile, Premiere has filed a motion to make it party to Justice's against Premiere's corporate parents—Getty Oil and the four movie companies. President Burt Harris said "fairness dictates" a company be allowed "to participate directly in defense" of the suit. "We have some vitally important points to make about the need for Premiere" Harris asserted, in an announcement that took swings at alleged "monopolist" HBO.

Final blow to the AT&T bill?

Van Deerlin's legislation gets referred by Speaker O'Neill to Judiciary Committee, where it may remain as Hill adjourns Oct. 3

The up-and-down prospects for moving any type of telecommunications legislation through this Congress took a nosedive last week. House Speaker Thomas O'Neill (D-Mass.) referred H.R. 6121, which would revamp the telephone industry, to the House Judiciary Committee. The move will delay, perhaps for a month, any floor action.

Representative Peter Rodino (D-N.J.), chairman of the Judiciary Committee, has asked O'Neill for time to review the legislation, which had been approved by the House Commerce Committee on July 31. Six sponsors of the bill, including Communications Subcommittee Chairman Lionel Van Deerlin (D-Calif.), had lobbied against the referral. In a letter to O'Neill, they argued that a referral might not leave enough time for the full House to consider the measure. Instead, they suggested that Rodino could amend the bill on the House floor.

Although O'Neill did not set a specific time limit on action by the Judiciary Committee—which can only hold hearings, and not amend the bill—most referrals of this sort are given 30 days. With an Oct. 3 target date for adjournment, Rodino's handling of the bill becomes crucial. If his committee holds it the full 30 days, action by the full House this session is unlikely.

As approved by the Commerce Committee, the bill would substantially deregulate the telephone industry and require AT&T to set up over an eight-year transition period, at least one fully separate subsidiary for offering any unregulated telecommunications services. The bill would also bar AT&T from offering mass media services, such as teletext.

In allowing AT&T to compete in areas not regulated by the FCC, the bill modifies a 1956 consent decree between AT&T and the Justice Department. This was the basis of the concern expressed by members of the Judiciary Committee, who said the legislation could have an effect on Justice's pending antitrust suit against AT&T.

The Senate, meanwhile, showed no signs of changing its position: no consideration of its version of the legislation, S. 2827, can come before further hearings are held on matters involving AT&T. No dates for hearings have been set.

Senate sources said last week there was still some interest in moving legislation to the floor, but the prospects of that happening were still dim. They added that the referral of the House bill to the Judiciary Committee would not likely affect the decision on whether or not to proceed with consideration of their bill.

FCC turns down request for station's financial records

The FCC, reversing an action by its Broadcast Bureau, denied Alaskans for Better Media access to the financial reports of Northern Television Inc.'s two television and three radio stations, whose licenses ABM is challenging.

ABM is opposing the renewals of KTVA-TV, KBYR(AM) and KNIK-FM, all Anchorage and KTVF-TV and KFRB(AM), both Fairbanks, on grounds that the stations engaged in network clipping, extended stations breaks and poor program performance.

It had previously asked for, and was granted by the commission, access to Northern's 1974-78 financial reports, claiming that Northern made its financial condition an issue with references to financial difficulties it had experienced. The FCC, in issuing that decision last December, said "the licensee made assertions in the instant case which went beyond a description of general market conditions and which alluded to its own financial station . . . By Northern's voluntary choice, its financial condition has become relevant and material to our consideration of the petition to deny."

The Broadcast Bureau had denied that request (BROADCASTING, Dec. 17, 1979), contrary to its ruling in this latest one. The December request was upheld April 18 in a court decision, but is still under appeal.

The FCC said that Northern relied on its financial condition only in relation to activities occurring before 1979, and therefore, ABM's latest request was not valid. The FCC said, "ABM's allegations about commercials concerned activities that occurred before March 21, 1978, the date ABM petitioned for denial of Northern's licenses."

Source confidentiality: a matter of contract?

A former San Jose, Calif., policeman has filed a $1.1-million law suit there charging that a television reporter's revealing of supposedly confidential source constitutes breach of an oral contract and intentional misrepresentation. Implicit in the suit is the claim that news sources, as well as journalists, are protected by the doctrine of reporter's privilege.

The alleged revelation was not prompted by any court action against former KRON-TV San Francisco reporter Mary Civiello, however, and the station claims that no mention of the source's name was ever made during a broadcast. The station is also suggesting that there may have been no promise of anonymity actually made to Joseph Fries, a former Santa Clara county police sergeant.

Fries, currently an aluminum products salesman, claims Civiello identified him to other members of the police force as the source of a story about alleged improprieties committed by an officer, resulting in Fries leaving the force after 13 years on it.

Also named in the suit are NBC, the *San Francisco Chronicle,* KRON-TV and the station's San Jose bureau chief Henry Chu. Civiello left the employ of the station last July, 11 months after the incident involving Fries. Then a bureau reporter for the station in San Jose, she is now a general assignment reporter with WFSB-TV Hartford, Conn.

Civiello declined to comment on the suit and directed all calls to KRON-TV's attorney, Mark Tuft of the San Francisco firm of Cooper, White & Cooper.

"There is no policy of this station to violate the confidentiality of a news source," said Tuft. "There is a question here whether he was a confidential source."

Tuft claimed that he had reviewed the tapes of Civiello's August 1979 reportage and found no mention of Fries in any of her stories. "The officer has a bit of a problem in that he wasn't identified in a story," Tuft said, adding that he expected to file a reply to the suit within the allowed

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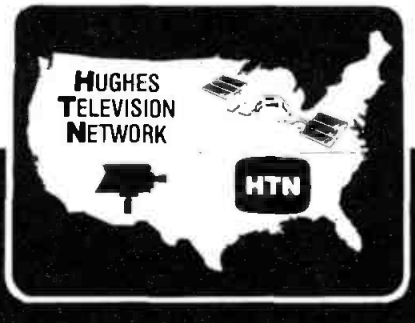
WITH THE RIGHT CONNECTIONS AND ENOUGH LOVE, HELP IS ON THE WAY.

Last year 93 million people watched the Jerry Lewis Labor Day Telethon, and over 30 million dollars was pledged to help fight Muscular Dystrophy. This weekend, Jerry is shooting for his 15th straight record-breaking total.
The Hughes Television Network is proud of its continued association with this outstanding effort. HTN interconnects the LOVE NETWORK of over 200 stations throughout the U.S., Canada, & Puerto Rico, enabling Jerry to deliver his message of love. He helps open millions of hearts.
We help spread the word.



If it has anything to do with communications, we have all the right connections.

50 days from its filing in civil court.

The suit was filed by Fries's attorney Jim McManis of the San Jose firm of McManis & Holley, who said its precedent exists "on the very simple issues of contracts."

"The agreement between a reporter and a news source is an oral contract," McManis said, "There's got to be an agreement between the reporter and the source before anybody does any talking." That agreement, McManis claimed, extends to everyone, even a reporter's editors—"It's an obligation a reporter needs to honor as far as the whole world is concerned."

McManis admits that Civiello probably did not reveal Fries's identity on the air: "My client was probably never mentioned in the reporting. But that's not the issue. He didn't want the other officers and his superiors to know he had talked to the press."

News Beat

Forensics. League of Women Voters has picked tentative dates for upcoming debates. Presidential forums will be Sept. 18 in Baltimore, Oct. 13 in Portland, and Oct. 27 in Cleveland. Vice-presidential debate is slated for Oct. 2 in Louisville.

Off camera. Television coverage requested by defense attorney in upcoming San Diego federal court trial stemming from Abscam operation has been denied by judge there. Defense claimed it was Judge Howard B. Turrentine's discretion whether or not to permit coverage. Judge responded that he wasn't so sure he legally could allow it, but even if he could, he wouldn't.

One small step. Broadcast attorneys were buoyed by friend-of-court brief filed in cameras-in-court case now pending in Supreme Court. Brief was filed in behalf of Conference of State Chief Justices by its attorney, former Attorney General Griffin Bell. Conference does not directly support cameras in court room, but it argues right of states to adopt procedural rules for courts provided they are within constitutional guarantees of fair trial and due process. At issue in case is Florida's rules permitting broadcast coverage of trials (BROADCASTING, Aug. 18).

Business

More questions raised about Spelling-Goldberg, ABC relationship

'Times' gets documents outlining money arrangements network had with program production firm

The Securities and Exchange Commission, previously known to be investigating the relationship between ABC Inc. officials and producers Aaron Spelling and Leonard Goldberg, now is said also to be looking into ABC's accounting. This additional aspect of the SEC investigation was cited in two major articles published by the *New York Times* Aug. 17 and 18. It is said to be an effort to determine if ABC has fulfilled its obligations as a public company in the way it keeps records of its business dealings with the two producers.

The extensive *Times* articles published last week were based upon subpoenaed ABC documents the newspaper said it obtained independently. According to the *Times,* ABC paid Spelling-Goldberg "tens of millions of dollars . . . without requiring them to account in detail for the money. The documents show that the payments have frequently been based upon 'oral agreements' and sometimes involved alleged 'double billing.' "

ABC last week would not respond to the articles beyond saying that it is cooperating fully in the SEC investigation and that "at the appropriate time," it would "comment in detail." Spelling-Goldberg had no comment last week.

Among the detailed information drawn from the subpoenaed documents was that ABC's involvement with the joint producers of the ABC first-run hits, *Charlie's Angels, Hart to Hart* and *Fantasy Island,* amounted to more than $75 million in 1979.

Another point said to emerge was that there was "consistent failure by the producers to sign contracts with ABC" and that "ABC lawyers who complained . . . were often rebuffed or ignored by top ABC executives." The *Times* reported that "million-dollar payments" were made to Spelling-Goldberg "without detailed explanation by the producers of why the money was needed."

And in another issue, this one involving ABC Inc. President Elton H. Rule, it was said that Rule was involved "with Goldberg, the producers' lawyer and others in a multimillion dollar private real estate deal." The *Times* asserted that such relationships are not necessarily illegal but "in some instances the relationship may have to be disclosed to shareholders."

The memoranda acquired by the *Times* were said to show that Spelling-Goldberg was given about double the leeway of other producers in series cost overruns.

The dealings of Spelling-Goldberg first began to draw public attention in the spring with allegations that the company

Dips down. The typical television station in 1979 experienced a 2.64% drop in pretax profits from the previous year, while increasing its revenues 6.70% from $3,764,600 in 1978 to $4,016,800 in 1979, according to figures released by the National Association of Broadcasters (BROADCASTING, Aug. 18). NAB's annual survey of television stations revealed that 88.5% made a profit last year, for a total average of $1,040,000, or a 25.86% profit margin, compared with $1,072,900 in pretax profits and a 28.50% margin for 1978.

NAB said that the modest 1979 increase in time sales and net revenues resulting in a profit decrease, "is the result of greater participation of secondary market, low-grossing UHF stations in the 1980 survey." Only 58.2% of the stations in operation during the full calendar year participated in the survey.

	1979	1978	Percent change
Total time sales	$4,588,100	$4,272,000	7.40%
From:			
Network compensation	422,100	378,900	11.40
National and regional	1,982,100	1,825,900	8.55
Local advertising	2,183,900	2,067,200	5.65
Total broadcast revenue	4,016,800	3,764,600	6.70
Nonbroadcast revenue	88,700	80,100	
Tradeouts and barter	87,200	77,300	
Total broadcast expense	2,976,400	2,691,700	10.58
Total salaries	1,094,500	1,028,200	
Profit margin (before tax)	25.86%	28.50%	-2.64
The bottom line (profit)	**$1,040,400**	**$1,072,900**	**-3.03**

was defrauding profit participants in its series, particularly actor Robert Wagner and his wife, actress Natalie Wood.

Coming to light: Network shows being prescreened by advertisers

GF flap with church group points up practice that allows sponsors to see programs before airing and allow them to switch placements

General Foods Corp.'s recent brouhaha with a church group over television programing has elicited the little-known fact that GF and other advertisers regularly prescreen prime-time programs to determine their fitness for sponsorship.

Network officials acknowledged last week that they permit advertisers to prescreen programs, excepting news and documentaries. And for sufficient cause, networks allow advertisers to shift commercials out of specific program segments.

The issue arose after General Foods responded to a boycott threat made two weeks ago by the Rev. John M. Hurt, pastor of the Joelton, Tenn., Church of Christ and leader of a national "Clean Up Television" campaign that claims more than 2.5 million supporters. Hurt cited eight TV programs the church considered offensive, and threatened to start a boycott of GF products on Oct. 1 unless GF withdrew its sponsorship. The programs mentioned were *Soap, Three's Company, Charlie's Angels, Dallas, Saturday Night Live, The Newlywed Game, The Dating Game* and *Three's a Crowd.* (General Foods said it participates only on *Three's a Crowd, Dallas* and *Charlie's Angels.*)

General Foods made it clear in a statement issued after the boycott threat that it did not intend to bow to pressure. It said the prime responsibility for program selection rests with the broadcasters, but said GF is aware of its own responsibility and places its commercials on programs it considers "meritorious."

In that connection, General Foods, television's number two advertiser—it spent almost $300 million in the medium in 1979—said it prescreens individual prime-time network programs or episodes in series in which it advertises to make certain they meet its standards of propriety. It said that on average, it has declined to advertise on more than 100 programs each season.

General Foods also said that program selection is a subjective matter and it intends to reach its own determination as to which programs it will sponsor.

Donn O'Brien, vice president, program practices, CBS/Broadcast Group, said advertisers may prescreen programs and may pull out of a segment if they don't feel comfortable with the theme or contents. The network likes advance notice of any

Monitor

In the marketplace. BBI Communications' house doctor, Timothy Johnson, has taken on new assignment for Boston-based production house and station owner WCVB-TV. It's pilot for monthly half-hour medical magazine show, tentatively called *Medicine '81,* with segments ranging from doctor profiles to medical controversy. First episode available for syndication will be ready for January.... With series possibilities definitely in mind, Barry & Enright Productions and Post-Newsweek Productions have teamed up on *Bert Convy Special—There's a Meeting Here Tonight,* prime-time hour music/variety special distributed by Colbert Television Sales. Barry & Enright and Colbert had been pushing talk-show format for Convy at National Association of Television Program Executives conference earlier this year.... *Bucky Dent Show,* with New York Yankees shortstop in 13-week series, premiered earlier this month on cable systems nationwide. Athlete Media Management is behind show featuring interviews, consumer advice and sports tips.

□

Late-night contest. Special Nielsen tabulation commissioned by NBC shows its *Tonight Show* has beat ABC News's *Nightline* 28 times out of 47 nights shows went head-to-head since news broadcast started up in late March, with 16 losses and three ties. Ratings and shares for 20-minute competition gave *Tonight* 8.9 rating and 26 share to *Nightline*'s 8.5/25. Not surprisingly *Tonight,* did better when Johnny Carson was host, averaging 9.3/26.9 against *Nightline*'s 8.7/25.4. With guest host on 13 head-to-head nights, *Nightline* won with 8.0/25.3 to *Tonight*'s 7.8/24.1.

□

ITV down. Television rating figures in Britain show that commercial network, ITV, has its smallest audience in decade. Figures for July put ITV audience at 44% of viewers while BBC's two networks took 56%. BBC has been helped by increase in popularity of second network, which now takes 15% of audience. BBC-2 normally only attracts smaller audiences for its up-market programs.

□

Making noise. Program Fund of Corporation for Public Broadcasting has allocated $1.5 million for what it hopes will be regular monthly series on controversial issues. Fund director Lewis Freedman has invited proposals from public TV station and independent producers, which will be accepted on continuing basis for each of four rounds per year. First solicitation, "Crisis to Crisis," is for programs 60 to 90 minutes in length. Closing date for first round is Nov. 14, with announcement of recipients coming Dec. 19.

□

After the pirates. Film and television interests in Britain have banded together to fight illegal copying of programs with home video recorders by creating Video Copyright Protection Society. Group is being formed jointly by Society of Film Distributors, BBC Enterprises and Independent Television Companies Association. It's not yet clear what steps society will take in attempt to halt pirate activities.

PlayBack

Anniversary special. U.S. Army Band has prepared radio salute honoring Veterans Administration's 50th anniversary. Half-hour salute features U.S. Army Band and Chorus in concert of patriotic music by Irving Berlin, George M. Cohan and John Phillip Sousa. Salute is available to radio stations free. For information, telephone: (202) 389-2757.

□

In the marketplace. Gold Key Media reports that Casey Kasem's *America's Top 10* is currently in 92 markets, up from 62 when it was introduced May 6.

□

Remembering Elvis. O'Connor Creative Services is offering 10 one-hour Elvis Presley radio specials featuring Presley's words and music from earliest recordings to final concert appearance. Series may also be purchased in three-hour segments. For information: (800) 423-2694.

□

First fives. The top five songs in **contemporary radio airplay,** as reported by BROADCASTING's *Playlist:* (1) *Sailing* by Christopher Cross on Warner Bros.; (3) *Upside Down* by Diana Ross on Motown; (3) *Magic* by Olivia Newton-John on MCA; (4) *Let My Love Open the Door* by Pete Townshend on Atco; (5) *All Out Of Love* by Air Supply on Arista. The top five in **country radio airplay:** (1) *Looking For Love* by Johnny Lee on Asylum; (2) *Love the World Away* by Kenny Rogers on Asylum; (3) *Misery & Gin* by Merle Haggard on MCA; (4) *Driving My Life Away* by Eddie Rabbitt on Elektra; (5) *That Lovin' You Feelin' Again* by Roy Orbison and Emmylou Harris on Warner Bros.

□

BROADCASTING's weekly "Playlists" chart the top 100 contemporary and top 100 country records. Orders to 1735 DeSales St., N.W., Washington, D.C. 20036. $12 each, annually.

such action in order to re-sell the spot, he said.

O'Brien said CBS-TV does not allow advertisers to dictate program content. The network, he noted, programs for its audience, while agencies and clients base their decisions on their own advertising considerations. He said he has not come across any case in which an advertiser asked a network to tamper with program content, and he said that the networks have not avoided adult and sensitive themes because of possible skittishness by potential advertisers.

Charles Allen, vice president, sales administration, ABC-TV, recalls that as long as 17 years ago advertisers were invited to prescreen programs to determine if their commercials were scheduled in an appropriate part of the segment or if the color was compatible. In more recent years, he said, there has been increasing concern by advertisers over the reaction of the general public and special-interests groups, and prescreening has increased. "An advertiser concerned with his image may not want to be in a particular episode," Allen continued. "We're willing to cooperate, but the advertiser must recommit the advertising immediately. We always like to get advance word on the client's decision so that we can have the opportunity to sell the spot that's being vacated."

He contended that there's no pressure, overt or otherwise, to shape television programing because of the possibility of advertiser defection from a certain program. Allen said that television must mold its programing to appeal to many diverse groups of the viewing audience and cannot be influenced by narrower interests.

Robert Blackmore, vice president, sales, NBC-TV, said prescreenings had been held for years for such reasons as noting placement of the commercial and the nearness of competitive products, but has increased because scatter plans involve large advertisers in a multitude of programs. Advertisers have different points of view, he continued, and often one client who may want to leave a particular episode can trade off with another.

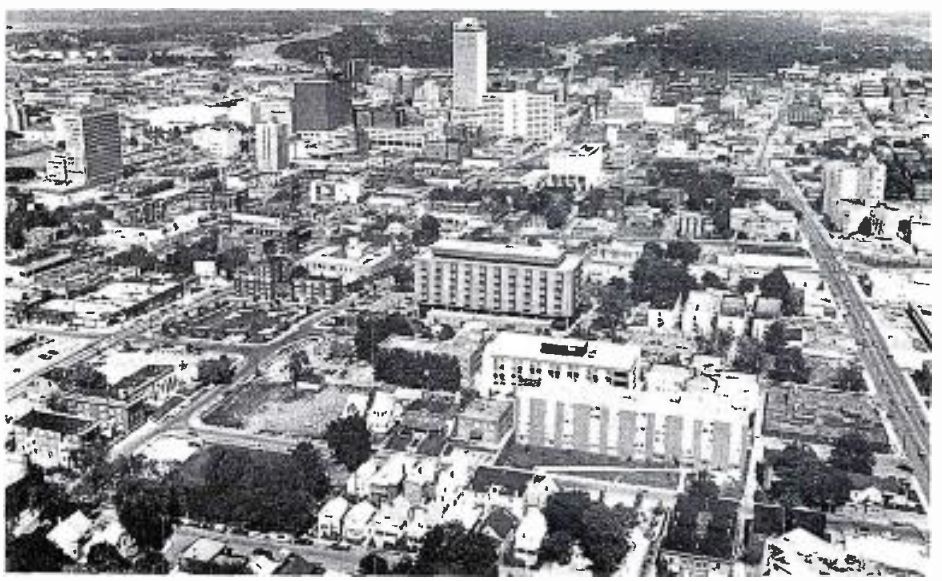
He doesn't consider advertisers' desire to shift out of a specific show a problem for the network because substitutions are readily available. He noted too that changes are made often for reasons unrelated to an advertiser's disaffection with a particular program. Blackmore said a client at the last minute might want added reach and move to a more highly rated show and conversely might decide he needs more frequency and buy more heavily on a lower-rated program.

Blackmore dismissed the suggestion that an advertiser might influence program content with the weapon of moving out of an episode. He said this may have held true in the days of program sponsorship but is hardly valid today in the era of participating advertisers.

The Media

Cox Cable gets Omaha franchise; two-way proposal is winning factor

Interactive system expected to surpass Columbus Qube in size; five tiers of service offered



Cox Cable landed the franchise to wire 125,000 homes in Omaha, last week, principally on the strength of its proposed two-way interactive system.

City council President Steve Rosenblatt summed up the difference between the Cox proposal and the five others in one word: Indax.

Indax is Cox's two-way interactive data exchange system that was part of its proposal, and the only one of the proposals to promise that service. "All six of the proponents were good," said Rosenblatt, but the potential of Indax "was enough to boost [Cox] over the hump."

The 400 mhz Cox system "is the latest state of the art," Tom McGuire, Cox's vice president for franchise development, said. It will provide 54 video and 54 textual channels. There will be five tiers, the first being free of charge, the others ranging from 28 channels to full textual and interact capabilities, costing from $5.95 a month to $10.95. It was those prices that also helped sway the council to vote 5-0 (two abstentions) for Cox. Rosenblatt said Cox's rate structure "was one of the better ones."

Although Warner-Amex had one of the better proposals, Rosenblatt said, selling 20% local control to Creighton University while ignoring other area universities, plus proposing higher prices, hurt Warner's cause. American Television & Communications, Heritage, United Cable and Cablecom were the other bidders.

McGuire said the council's action was "a vote for the future of cable television," especially for what two-way interact can provide. "Cable can't rely on pure entertainment for growth viability in the years ahead," said McGuire. Rosenblatt did say the other companies had verbally said two-way interact could be added when the technology was feasible but Cox was the only one to promise two-way in its proposal.

McGuire said going two-way was "a tough decision to make" but said it reflected Cox's corporate commitment to Indax. He said Indax is part of Cox franchise proposals in Dallas, New Orleans and Portland, Ore.

Cox's initial capital investment to build the 1,000-mile Omaha system is $37 million, with another $7.2 million committed to building local origination facilities and a 10-year operating budget for 14 full-time and six part-time employes.

The city's cut in the franchise is a 5% fee which Rosenblatt estimates will return from $300,000 to as much as $900,000 once the system is completely operational. As in many other cities, the winner had sold 20% of the system to about 10 local investors, with a proviso that their shares

can't be sold back to Cox for five years.

The first tier carries 17 channels, including several educational access channels. The second and third tiers have 28 ($5.95 per month) and 54 ($7.50) channels respectively with the fourth tier ($8.50) combining the video and textual channels and the fifth ($10.95) comprising full interactive service. Installation will cost $25.

Although Cox has 400 mhz systems in Chicago and Jacksonville, Fla., Omaha is the largest two-way interact system to be awarded and will surpass the 82,000 homes passed in Warner's Qube system in Columbus, Ohio.

There was "no major bloodletting," in the franchise process said McGuire, "but it was intensely competitive." It was too early to tell if there will be any court challenges, McGuire said, like those that have saddled other cities' franchise processes.

One thing that helped prevent any politicization was the council's conduct, said McGuire, since the members did not make themselves available for individual lobbying.

Rosenblatt said the council did not want to follow the lead of nearby Council Bluffs, Iowa and the "circus-like" atmosphere surrounding its award. Rosenblatt said that city held a referendum to let the voters decide, which spawned TV sales pitch ads in a campaign that he called "a zoo."

Cox's franchise expires in 15 years; it expects to have the first homes on line in nine to 12 months.

Hold off. Alan Beals, executive director of the National League of Cities, said in letter to city mayors that because the Senate Communications Subcommittee has opted to hold hearings on its proposed revision of the Communications Act, S. 2827, he believes "the strong action of imposing a cable franchising moratorium is less likely at this time." Beals had sent letters to 57 communities in July suggesting thay they impose a moratorium to protest cable deregulation sections in the legislation (BROADCASTING, July 21). Although NLC said the subcommittee decision to hold hearings was "a major victory" and implied that it was a result of the outcry it stirred up, the decision was based on many factors, including a difference of opinion between Commerce Committee Chairman Howard Cannon (D-Nev.) and AT&T. In the letter Beals also told the mayors NLC was establishing a formal working group to look at the franchising process and possibly prepare a recommendation for the NLC policy committee.

What hath cable wrought?

That's the subject of Arbitron report to be released this week on impact of basic and pay services on TV, public

The Arbitron Co. is expected to release this week an exhaustive report examining the impact of basic cable and pay cable, based on research conducted last May in the top 25 Arbitron ADI markets.

The complete report will include nine volumes with more than 6,000 tables while volume I (the general report) will contain 1,400 tables. Arbitron said that if orders are received before the study is mailed to subscribers, sometime this week, the cost will be $16,500 for volume I and $21,000 for the complete report. Otherwise the purchase prices rise to $21,500 and $30,000 respectively.

Arbitron would disclose only a small portion of the findings in the study during a news conference in New York last week. It discussed only the attitudes and impact sections of the report. Arbitron explained that since clients are paying a stiff tariff for the information contained in the New Electronic Media Study, it felt it would not be appropriate to reveal the extensive statistical data it contains.

Arbitron said about 50 companies have subscribed either to one or both reports, including ABC, CBS, NBC, Teleprompter, Viacom, Dow Jones, Sears, Roebuck & Co., Mobil Oil, J. Walter Thompson, the Interpublic Group of Companies, Young & Rubicam, Eastman Cable and Dancer Fitzgerald Sample.

Information in the study is based on questionnaires returned by 9,100 households with Arbitron diaries in cable, pay cable and non-cable homes. The study was conducted by Arbitron in conjunction with Video Probe Index.

Among the findings dealing with attitudes and impact revealed last week by Arbitron: movies not shown on regular television are the single most important reason why households subscribe to pay television; 40% of cable subscribers do not take the pay channel because of the added cost; only 15%-20% of basic cable and non-cable households believe the R-rated movies should never be shown; television announcements are the most popular source of television program information among cable, and non-cable households.

The Arbitron study provides a two-part report. The general report will give viewing data and daypart estimates, demographic profiles and viewing status data for basic cable, non-cable and pay cable homes. In addition there will be special interest reports, consisting of eight separate reports providing syndicated cross-tabulation of respondent attitudes and behavior relating to specific groups, such as cable/pay TV, television broadcasters, home video, superstation/satellites, advertiser/agencies, movie attendance, sports attendance and two-way TV.

AT&T getting in position

The board of directors of AT&T last week approved a plan that will lead to the establishment of new domestic and international subsidiaries.

The move comes on the heels of the FCC's Computer Inquiry II, which requires that AT&T form a fully separate subsidiary if it wants to offer data processing services and customer telephone equipment.

The board approved the formation of AT&T International Inc., a wholly owned subsidiary that will consolidate management activities of Bell in the international market.

"The shape of our future is coming clear," said AT&T chairman Charles Brown. "To meet the requirements of that future and to fulfill its opportunities, it is apparent that the Bell System will be operating in two modes ... "A good many uncertainties remain on the regulatory and legislative fronts," Brown added. "But so complex and extensive are the changes that will be required of us that we had best get on with them."

The FCC decision, which would move ahead with deregulation of the telephone industry in the absence of congressional legislation, has been appealed to the courts. The House Commerce Committee, meanwhile, has approved legislation that would significantly alter the face of AT&T, but the bill will receive the scrutiny of the Judiciary Committee before going to the Senate floor. A Senate bill that would restructure Bell is also stalled (see page 106).

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Changing Hands

PROPOSED

■ KENI-TV Anchorage-KFAR-TV Fairbanks, both Alaska: Sold by Midnight Sun Broadcasters Inc. to Zaser and Longston Inc. for $4.6 million. Seller is group owner of four AM's and three TV's with more than 50 stockholders. Alvin O. Bramstedt is president, general manager and 21.3% owner. Its other broadcast properties are also for sale: KENI(AM); KFAR(AM); KINY-AM-TV Juneau, and KTKN(AM) Ketchikan, all Alaska. Deal to sell entire portfolio three years ago fell through when contested by Alaskans for Better Media, consumer group that claimed that concentration of media holdings in one group would not be in public interest (BROADCASTING, Nov. 28, 1977). Buyer is owned by Jessica L. Longston whose firm owns various real estate holdings in Northwest. She also owns KSEM(AM) Moses Lake and CP for FM there and sold KAYO(AM) Seattle, Wash. (BROADCASTING, Nov. 26, 1979). KENI-TV is NBC affiliate on ch. 2 with 28.8 kw visual, 5.68 kw aural and antenna 180 feet above average terrain. KFAR-TV is ABC affiliate with secondary NBC affiliation on ch. 2 with 5.37 kw visual, 676 w aural and antenna 45 feet above average terrain.

■ KSRT(FM) Tracy, Calif.: Sold by KSRT Broadcasting Inc. to JATO Communications Inc. for $500,000. Seller is owned by Augustin Soto Sr. who has no other broadcast interests. Buyer is owned by Jack L. Siegal who also owns KNSE(AM)-KNTF(FM) Ontario, Calif. KSRT is on 100.9 mhz with 3 kw and antenna 350 feet above average terrain. Broker: Hogan-Feldmann Inc.

APPROVED

■ KJR(AM) Seattle: Sold by Kaye-Smith Enterprises to Metromedia Inc. for $10 million ("In Brief," March 10). Seller is owned by actor Danny Kaye and wife, Sylvia (40% each), and Lester Smith (20%). They also own three other AM's and four FM's. They have also sold, subject to FCC approval, WUBE-AM-FM Cincinnati (BROADCASTING, June 2). Buyer is Secaucus, N.J.-based publicly traded group owner of six AM's, seven FM's and seven TV's and other major interests. It has sold KNEW(AM) San Francisco to Malrite Broadcasting Co. (see below). John Kluge is Metromedia chairman, president and 16.4% owner. KJR is full time on 950 khz with 5 kw.

■ KNEW(AM) San Francisco: Sold by Metromedia Inc. to Malrite Broadcasting Co. for $5 million. Seller is Secaucus, N.J.-based publicly traded group owner of six AM's, seven FM's and seven TV's. It has purchased, KJR(AM) Seattle (see above). Buyer is Cleveland-based group owner of five AM's, four FM's and three TV's. Milton Maltz is chairman and principal owner. Carl Hirsch is president. KNEW is full time on 910 khz with 5 kw.

■ WTAN(AM)-WOKF(FM) Clearwater, Fla. Sold by Broadcast Enterprises National Inc.—AM to Shore Broadcasting for $575,000 and FM to Metroplex Communications for $4 million. Seller is minority controlled group owner of five AM's, three FM's and one TV owned principally by Ragan Henry. BENI bought AM-FM combination four years ago for $850,000 (BROADCASTING, Sept. 20 1976). AM buyer is owned by Lykes Brothers Inc., Tampa, Fla.-based insurance corporation with interests in meat packing, shipping, canning, citrus fruits, building and banking. It is privately held corporation with total of 175 stockholders. Chester H. Ferguson is chairman and chief executive officer and 0.1% owner. Charles P. Lykes is president and 0.3% owner. They have no other broadcast interests. FM Buyer is owned by Norman Wain and Robert Weiss (50% each) who also own KEZK(FM) St. Louis, WHYI(FM) Fort Lauderdale, Fla., and WWOK(AM) Miami. They have sold KOAX(FM) Dallas (BROADCASTING, March 3) and have purchased WPIK(AM)-WXRA(FM) Alexandria, Va. (BROADCASTING, July 28). WTAN is on 1340 khz, 1 kw day and 250 w-N. WOKF is on 95.7 mhz with 100 kw and antenna 450 feet above average terrain.

■ KKLS(AM)-KKHJ(FM) Rapid City, S.C.: Sold by Robert Ingstad to G. David Gentling for $1.5 million. Ingstad also owns KGFX(AM) Pierre, S.D., KKOA(AM) Minot, N.D., KGRZ(AM)-KDXT(FM) Missoula, Mont., WTNT(AM)-WLVW(FM) Tallahassee, Fla., and KBUF-AM-FM Garden City, Kan. Gentling also owns KROC-AM-FM Rochester, Minn., KXRB(AM)-KIOV(FM) Sioux Falls, S.D., and KBLS(AM)-KTYD(FM) Santa Barbara, Calif. KKLS is one kw daytimer on 920 khz. KKHJ is on 93.9 mhz with 60 kw and antenna 360 feet above average terrain.

■ KVOP-AM-KATX(FM) Plainview, Tex.: Sold by Plainview Broadcasting Co. to KAYS Inc. for $1 million. Seller is owned by Bill Jamar (51%) and Bill Rice (49%). Jamar also owns KBWD(AM)-KOXE(FM) Brownwood, KVKM(AM) Monahans, and KKIK(AM) Waco and 10% of KSNY(AM) Synder, all Texas. Rice has no other broadcast interests. Buyer is owned by Ross Beach (50.66%) and Robert Schmidt (49.33%). Beach is Hays, Kan.-based businessman with various banking, oil and gas interests throughout state. Schmidt is veteran broadcaster. They also own KAYS-AM-TV Hays, KLOE-AM-TV Goodland, both Kansas, KFEQ(AM) St. Joseph, Mo., KCOW(AM) Alliance, Neb., and cable systems in Norton and Oberlon, both Kansas. Schmidt owns cable systems in

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8/25/80

Done. Fuqua Industries and Belo Broadcasting Corp. this month consummated their agreement whereby Belo acquired WTVC(TV) Chattanooga for $19.5 million. Fuqua is selling its broadcast portfolio, citing inadequate return on investment (BROADCASTING, Nov. 19, 1979). From the left are Mike Shapiro, president, Belo; James M. Moroney Jr., chairman, Belo; C.L. Patrick, vice chairman, Fuqua, and Ward L. Huey Jr., executive VP, Belo.

South Sioux City, Wayne and Dakota City, all Nebraska. KVOP is on 1400 khz with 1 kw day, 250 w night. KATX is on 97.3 mhz with 100 kw and antenna 500 feet above average terrain.

■ KNJO(FM) Thousand Oaks, Calif.: Sold by Alan Fischler (72%) and John H. Poole (28%) to Thousand Oaks Radio Corp. for $750,000. Fischler and Poole have no other broadcast interests. Buyer is owned by Palomar Broadcasters Corp., which is owned principally by Arthur B. Hogan and John D. Feldmann, partners in Encino, Calif., media brokerage firm. Palomar is licensee of KOWN-AM-FM Escondido, Calif., and owns 47.5% of KMYC(AM)-KRFD(FM) Marysville, Calif. Hogan and Feldmann also own 45% each of KRKC(AM) King City, Calif., and 31% each of KCMX(AM)-KKIC(FM) Ashland, Ore. Licensee of KRKC has application pending for new FM in King City. KNJO is on 92.7 mhz with 560 w with antenna 630 feet above average terrain.

■ WMOC(AM) Chattanooga: Sold by Robert Mayer to Quality Media Corp. for $550,000. Mayer has no other broadcast interests. Buyer is owned by William Kitchen, Columbus, Ga.-based broadcast business consultant. He owns WBFJ(AM) Winston-Salem, N.C., and is applicant for UHF's in Birmingham, Ala., and Colorado Springs. Quality Media has also acquired licenses to build two AM's (50,000 w), one FM and one VHF on both the British protectorate of Anguilla in the West Indies and the independent Caribbean nation of St. Vincent and the Grenadines. WMOC is on 1450 khz with 1 kw day and 250 w night.

■ Other approved station sales include: WETU(AM) Wetumpka, Ala.; WEBS(AM) Calhoun, Ga.; WFMM(FM) Johnstown, Pa., and KWRD(AM) Henderson, Tex. (see "For the Record," page 115).

CABLE

■ Cable systems serving Mountain Home and Mountain Home Air Force Base, both Idaho: Sold by Robert D. Lewis to Mickelson Media Inc. for approximately $1.2 million. Lewis also owns system serving Vandenberg Air Force Base, Calif. Buyer, principally owned by Walter K. Mickelson, also owns systems in Los Alamos, Deming, Taos and Las Vegas, all new Mexico; Atchison, Kan., and Chisholm and Hutchinson, both, Minnesota. Mountain Home systems have total of 1,100 subscribers and passing 4,000 homes with plans to expand to 6,000.

Duty roster for NAB

The National Association of Broadcasters has announced the members of its 1980-81 committees. They are:

Bylaws—John H. Lemme, KLTF(AM) Little Falls, Minn., chairman; William R. Brazzil, WTVJ-TV Miami; Gert H.W. Schmidt, WTLV-TV Jacksonville, Fla.; Thom Smith, WDEN-AM-FM Macon, Ga., and Marion Stephenson, NBC, New York.

Children's television—Don Curran, Field Communications, San Francisco, chairman; Leonard A. Swanson, vice chairman; William Dilday Jr., WLBT-TV Jackson, Miss.; Michael McCormick, WTMJ-TV Milwaukee; Lucy Salhaney, Taft Broadcasting Co., Philadelphia, and Irwin Starr, KREM-TV Spokane, Wash.

Congressional liaison—Eugene S. Cowen, ABC, Washington, and Jerry Lee, WDVR(FM) Philadelphia, co-chairmen; Eugene Bohi, WGHP-TV High Point, N.C.; Curran; Edward O. Fritts, Fritts Broadcasting Inc., Indianola, Miss.; W. Frank Harden, State Telecasting Co., Columbia, S.C.; Arnold S. Lerner, WLLH(AM)-WSSH(FM) Lowell, Mass.; William Lilley III, CBS, Washington; Robert H. Pricer, WCLT-AM-FM Newark, Ohio; Mark Smith, Landmark Broadcasting Co., Las Vegas; Cullie Tarleton, Jefferson Pilot Broadcasting Co., Charlotte, N.C.; William F. Turner, KCAU-TV Sioux City, Iowa, and J.T. Whitlock, WLBN(AM) Lebanon, Ky.

Convention—Tarleton and Mark Smith, co-chairmen; Harry E. Barker, KQMS(AM) Redding, Calif; Bohi; Kathryn F. Broman, Springfield Television Corp., Springfield, Mass.; Dilday; Bruce F. Johnson, Shamrock Broadcasting Co., Hollywood; Stanley W. McKenzie, KWED-AM-FM Seguin, Tex.; Schmidt; Stephenson; Walter M. Windsor, WFTV(TV) Orlando, Fla., and Charles E. Wright, WBYS-AM-FM Canton, Ill.

Engineering advisory—Robert W. Flanders, McGraw-Hill Broadcasting Co., Indianapolis; Leslie G. Arries Jr., WIVB-TV Buffalo, N.Y.; William E. Garrison, Multimedia Broadcasting Co., Greenville, S.C.; Cliff

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Gill, KWVE(FM) San Clemente, Calif.; Albin R. Hillstrom, KOOL-AM-FM-TV Phoenix; Eugene D. Jackson, National Black Network, New York; Walter E. May, WPKE(AM) Pikeville, Ky.; Martin H. Meaney, NBC, New York; Robert A. O'Connor, CBS-TV, New York; R. LaVerne Pointer, ABC, New York; Doyle D. Thompson, Landmark Communications Inc., Norfolk, Va., and William Wisniewski, Mutual Broadcasting System, Arlington, Va.

First Amendment—Brazzil, chairman; Reid G. Chapman, WANE-TV Fort Wayne, Ind.; Herbert W. Hobler, Nassau Broadcasting Co., Princeton, N.J.; Lilley, McKenzie; Walter L. Rubens, KOBE(AM)-KOPE(FM) Las Cruces, N.M.; Martin Rubenstein, Mutual Broadcasting System, Arlington, Va., and Thom Smith.

Hundred-plus markets television—Harden, chairman; Carl Anderson, KREX-TV Grand Junction, Colo.; Bill Bengtson, KOAM-TV Pittsburgh, Kan.; Lawrence Busse, WEAU-TV Eau Claire, Wis.; Walter Dickson, WABI-TV Bangor, Me.; Marvin Reuben, WDAM-TV Hattiesburg, Miss., and Donald Smullin, KOBI-TV Medford, Ore.

International—Arch L. Madsen, Bonneville International Corp., Salt Lake City, chairman; Brazzil; Raymond E. Carow, WALB-TV Albany, Ga.; Robert R. Hilker, WCGC(AM) Belmont, N.C.; Arthur H. Holt, WZZO(FM) Bethlehem, Pa.; Wayne Kearl, Harte-Hanks Television Inc., San Antonio, Tex.; Peter B. Kenney, NBC, Washington; Donald A. Thurston, Berkshire Broadcasting Co., North Adams, Mass., and Daniel Kops, Kops-Monahan Communications Inc., New Haven, Conn.

Membership—Ted A. Smith, KUMA-AM-FM Pendleton, Ore., chairman; Chapman; Fred L. Conger, KWBW(AM) Hutchinson, Kan.; Harden; Roy A. Redmon, WFTM-AM-FM Maysville, Ky.; William L. Stakelin, WHOO-AM-FM Orlando, Fla.; Stephenson, and Windsor.

Small market radio—Roy A. Mapel, KIML(AM) Gillette, Wyo., chairman; Gary L. Capps, KGRL(AM) Bend, Ore.; Charles B. Cooper, WKOR(AM) Starkville, Miss.; Karen Mass, KIUP(AM)-KRSJ-FM Durango, Colo.; Rex Marshall, WNHV-AM-FM White River Junction, Vt.; Dick Painter, KYSM-AM-FM North Mankato, Minn.; Robert E. Thomas, WJAG-AM-FM Norfolk, Neb.; Douglas J. Tjapkes, WGHN(AM) Grand Haven, Mich., and Whitlock.

Medium market radio—Rubens, chairman; Martin F. Beck, Beck-Ross Communications Inc., Rockville Centre, N.Y.; Fredric A. Danz, Sterling Recreation Organization, Bellevue, Wash.; Elliott E. Franks III, WOIC(AM) Columbia, S.C.; Ralph E. Hacker, WVLK-AM-FM Lexington, Ky.; Joseph McMurray, KNUU(AM) Las Vegas; Pricer, and Ted L. Snider, KARN(AM) Little Rock, Ark.

Metro market radio—Len Hensel, WSM-AM-FM Nashville, chairman; Willie D. Davis, KACE-FM Los Angeles; George Duncan, Metromedia Radio, Secaucus, N.J.; J. William Grimes, CBS, New York; Richard Harris, Westinghouse Broadcasting, New York; Thomas E. McKinney, Sheridan Broadcasting Corp., Pittsburgh; Rubenstein; Gary Stevens, Doubleday Broadcasting Co., Minneapolis, and Carl Wagner, Taft Broadcasting Co., Cincinnati.

Research—Windsor, chairman; Richard Dudley, Forward Communications Corp., Wausau, Wis.; Jay Eliasberg, CBS, New York; Ben Hoberman, ABC Radio, New York; Michael O. Lareau, WOOD-AM-FM Grand Rapids, Mich.; Lee; Robin B. Martin, Deer River Broadcasting Group, New York; William Rubens, NBC, New York; Schmidt, and Paul Sonkin, ABC-TV, New York.

Science and technology—Lilley, chairman; Paul Bortz, Brown, Bortz & Coddington, Denver; Joel Chaseman, Post-Newsweek Stations, Washington; Thomas Cookerly, WJLA-TV Washington, and David E. Henderson, WJAR-TV Providence, R.I.

Task force on radio allocations—Lerner, chairman; Ralph Green, CBS Radio, New York; Jackson; Johnson; Lareau; Lee; May, and Wright.

UHF television—Broman, chairman; Chapman, vice chairman; Frederick Breitenfeld Jr., WMPB-TV Owings Mills, Md.; Curran; James C. Dowdle, WTOG-TV St. Petersburg, Fla.; Milton D. Friedland, WICS-TV Springfield, Ill.; Robert Ratcliff, WKPT-TV Kingsport, Tenn.; Cyril E. Vetter, WRBT-TV Baton Rouge; Bob J. Wormington, KBMA-TV Kansas City, MO., and John Auld, WWHT(TV) Fairfield, N.J.

Intermedia

Good part. C-SPAN's coverage of proceedings of U.S. House of Representatives now reaches homes in 71% of congressional districts. According to survey conducted by Jeff Saffelle, student at James Madison University, for C-SPAN, satellite-delivered service now has affiliates in 307 of 435 congressional districts. California has most districts served by C-SPAN with 27. It's followed by Texas (20) and Ohio (17).

□

Computing with Qube. Warner Amex Cable Communications opens field of time-shared data access to Columbus, Ohio, Qube subscribers next fall. Atari Inc., Warner video game and personal computer subsidiary, will provide minimum of 100 home computers that will use Qube system to access data banks of CompuServe Inc. Service, available from 6 p.m. to 5 a.m. weekdays and all day weekends, will provide variety of financial and consumer data, plus video games.

□

In the catalogue. Sears, Roebuck & Co. announced negotiations with RCA for licensing of latter's videodisk format. Sears says it plans to offer RCA-format disk players in 1981 catalogue.

□

Bell moves up at BRC. Broadcast Ratings Council has named new chairman for its television committee: Steven A. Bell, vice president and general manager of WLVI-TV Boston. Bell, who is also one of five directors representing National Association of Broadcasters on BRC board, replaces Fred Paxton, president of WPSD-TV Paducah, Ky. Bell has served on 11-member BRC television committee since September, 1979.

□

People's choice. Subsidiary of American Television & Communications has been awarded 15-year cable franchise for Littleton, Colo., by referendum. Voters followed recommendation of city council and advice of consultant, Cable Television Information Center. American Cablevision of Littleton has promised to build 52-channel system within 11 months.

Copyright violaters fined

Former owners of three Maine radio stations have pleaded guilty to 50 counts of criminal copyright infringement under the U.S. Copyright Law and have paid $11,600 in fines, said officials of the American Society of Composers, Authors and Publishers, which initiated the charges. ASCAP said it was the first federal prosecution based on unlawful performances of copyrighted music.

The defendants were identified as the licensees of WPNO(AM) Auburn and WSKW(AM)-WTOS(FM) Skowhegan, principally owned by John and Gerald Pineau. ASCAP officials said the Pineaus have since sold the stations. The infringements were said to involve 50 separate performances during 1976 and 1977 of copyrighted songs written and published by ASCAP members. In addition, ASCAP said it had obtained judgments exceeding $20,000 in two civil suits against the same defendants in 1976, and that the infringements alleged in the criminal case are now the subject of a civil infringement action. The criminal-case hearing was held June 20 before Chief Judge Edward T. Gignoux of U.S. District Court in Maine, according to ASCAP.

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As compiled by BROADCASTING Aug. 11 through Aug. 15 and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications. ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. Doc.—Docket. ERP—effective radiated power. HAAT—height of antenna above average terrain. khz—kilohertz. kw—kilowatts. m—meters. MEOV—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. RCL—remote control location. S-A—Scientific Atlanta. SH—specified hours. SL—studio location. TL—transmitter location. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. *—noncommercial.

New Stations

FM application

■ Gold Beach, Ore.—James N. Hoff seeks 92.7 mhz, 2.6 kw, HAAT: 1,030 ft. Address: 5640 S. Broadway, Eureka, Calif. 95501. Estimated construction cost: $22,000; first quarter operating cost: $43,400; revenue: $71,700. Format: MOR. Principal: Hoff is general manager and 49% owner of KRED(AM)-KPDJ(FM) Eureka, Calif. Ann. Aug. 18.

TV applications

■ New Bedford, Mass.—Filmways Television Inc. seeks ch. 28; ERP: 1000 kw vis., 100 kw aur., HAAT: 1,000 ft.; ant. height above ground: 944 ft. Address: 2049 Century Park East, Los Angeles 90067. Estimated construction cost: $2.8 million first-quarter operating cost: $421,500; revenue: $400,000. Legal counsel: Nixon, Hargrave, Devans & Doyle, Washington; consulting engineer: Silliman & Silliman. Principals: Applicant is publicly traded Los Angeles production company. Richard L. Bloch is chairman. It is permittee of WONH-TV Syracuse, and applicant for new TV at Albany, both New York. Ann. Aug. 18.

■ New Bedford, Mass.—Manning Telecasting seeks ch. 28; ERP: 5000 kw vis., 485 kw aur., HAAT: 1,056 ft.; ant. height above ground: 1,060 ft. Address: 3 Park Ave. New York 10016. Estimated construction cost: leased; first-quarter operating cost: $240,000; revenue: $980,000. Legal counsel: Peter Shuebruk, New York; consulting engineer: Lohnes & Culver, Washington D.C. Principals: Elizabeth C. Overmeyer (100%). She is vice president of Strang Telecasting which has purchased KTUX(TV) Rock Springs, Wyo., and is applicant for new VHF in Rawlins, Wyo., and new UHF in Lima, Ohio. She is also officer director and beneficiary of Clark Trust which owns Clark Television Inc., pending applicant for transfer of control of WDHO-TV, Toledo, Ohio from D.H. Overmeyer, Elizabeth's father. Manning is also applicant for new UHF's in Utica-Rome, N.Y., Lakeland, Fla., and Stockton, Calif. and VHF in Yuma, Ariz. Ann. Aug. 18.

TV action

■ Honolulu—Mauna Kea Broadcasting Co. granted UHF TV ch. 26; ERP: 11.5 kw vis., 2.29 kw aur.; HAAT: 2170 ft.; ant. height above ground: 117 ft. P.O. address: 10880 Wilshire Blvd., Suite 2007, Los Angeles 90024. Estimated construction cost: $5,000; first-year operating cost $55,000; revenue: $84,000. Principals: Mauna Kea is wholly-owned subsidiary of Mount Wilson FM Broadcasters, licensee of KKGO(FM) Los Angeles. Mount Wilson is 80% owned by Saul Levine and 20% by F.E. Wilson (BPCT-5125). Action July 28.

Ownership Changes

Actions

■ WETU(AM) Wetumpka, Ala. (AM: 1250 khz, 5 kw-D)—Granted assignment of license from Elmore Service Corp. to Darity Broadcasting Co. for $294,000. Seller: James Whatley, brother, Charles, Julia C. Dunean and Celia L. Coley (25% each). They own WNUZ(AM) Talladega and WRFS-AM-FM Alexander City, both Alabama. Buyer: Martin J. Darity (50%), Lynda L. Newton (40%) and husband, Glyn (10%). Darity owns Montgomery, Ala., advertising firm. Newtons own and operate Montgomery firm that teaches Dale Carnegie self assertiveness courses. They have no other broadcast interests. Action Aug. 8.

■ KNEW(AM) San Francisco (AM: 910 khz with 5 kw)—Granted assignment of license from Metromedia Inc. to Malrite Broadcasting Co. for $5 million. Seller is Secaucus, N.J.-based publicly traded group owner of six AM's, seven FM's and seven TV's. It has purchased KJR(AM) Seattle (see below). Buyer is Cleveland-based group owner of five AM's, four FM's and three TV's. Milton Maltz is chairman and principal owner. Carl Hirsch is president. Action July 31.

■ KNJO(FM) Thousand Oaks, Calif. (FM: 92.7 mhz, 560 w)—Granted transfer of control of KNJO, Inc. from John H. Poole and Alan Fischler (100% before; none after) to Thousand Oaks Radio Corp. (none before; 100% after). Consideration: $750,000. Principals: Poole (28%) and Fischler (72%) have no other broadcast interests. Buyer: Palomar Broadcasters Corp. (100%), which is owned principally by Arthur B. Hogan and John D. Feldmann, Encino, Calif., media brokers. Palomar is licensee of KOWN-AM-FM Escondido, Calif., and owns 47.5% of KMYC(AM)-KRFD(FM) Marysville, Calif. They also own 45% each of KRKC(AM) King City, Calif., and 31% each of KCMX(AM)-KKIC(FM) Ashland, Ore. Licensee of KRKE has pending application for new FM in King City. Action July 31.

■ WTAN(AM)-WOKF(FM) Clearwater, Fla. (AM: 1340 khz, 1 kw-D, 250 w-N; FM: 95.7 mhz, 100 kw)—Granted assignment of license from Broadcast Enterprises National Inc. AM to Shore Broadcasting for $575,000 and FM to Metroplex Communications for $4 million. Seller is minority controlled group owner of five AM's, three FM's and one TV owned principally by Ragan Henry. BENI bought AM-FM combination four years ago for $850,000 (BROADCASTING, Sept. 20, 1976). AM buyer: Lykes Brothers Inc., Tampa, Fla.-based insurance corporation with interests in meat packing, shipping, canning, citrus fruits, building and banking. It is privately held corporation with total of 175 stockholders. Chester H. Ferguson is chairman and chief executive officer and 0.1% owner. Charles P. Lykes is president and 0.3% owner. They have no other broadcast interests. FM Buyer: Norman Wain and Robert Weiss (50% each) who also own KEZK(FM) St. Louis, WHYI(FM) Fort Lauderdale, Fla., and WWOK(AM) Miami. They have sold KOAX(FM) Dallas (BROADCASTING, March 3) and have purchased WPIX(AM)-WXRA(FM) Alexandria, Va. (BROADCASTING, July 28). Action Aug. 8.

■ WEBS(AM) Calhoun, Ga. (AM: 1110 khz, 250 w-D)—Granted assignment of license from Emma Jo Stocks and family to Tom Pledger and Sanford Orkin (41% each), Kenyon Payne (16%) and his brother, Morgan Payne (2%) for $395,000. Seller: Stocks family holds cable franchise for Calhoun. They have no other broadcast interests. Buyer: Pledger is former chairman of Burnup & Sims, Fort Lauderdale, Fla., diversified company that includes cable holdings. He is currently chairman of Palm Beach county, Fla., construction company. Orkin is Atlanta investor and member of Orkin Exterminating Co. family, whose firm has been sold to Rollins Inc., Atlanta. Kenyon Payne is former general manager of WQTU(FM) Rome, Ga. Morgan Payne is president of Cypress Corp., Atlanta investment company owned by group broadcaster J.B. Fuqua. They have no other broadcast interests. Action July 31.

■ WFMM(FM) Johnstown, Pa. (FM: 92.1 mhz, 175 w)—Granted assignment of license from Bland Group Inc. to Conemaugh Communications for $115,000. Seller: William C. Bland who also owns WNCC(AM) Barnesboro, Pa. Buyer: Fred Glosser (100%) who is Johnstown businessman and has no other broadcast interests. Gary H. Kleiman. vice president and general manager of Conemaugh, will acquire 49% interest in station. Action Aug. 8.

■ KKLS(AM)-KKHJ(FM) Rapid City, S.D. (AM: 920 khz, 1 kw-D; FM: 93.9 mhz, 60 kw)—Granted assignment of license from Robert Ingstad to G. David Gentling for $1.5 million. Ingstad also owns KGFX(AM) Pierre, S.D., KKOA(AM) Minot, N.D., KGRZ(AM)-KDXT(FM) Missoula, Mont., WTNT(AM)-WLVW(FM) Tallahassee, Fla., and KBUF-AM-FM Garden City, Kan. Gentling owns KROC-AM-FM Rochester, Minn., KXRB(AM)-KIOV(FM) Sioux Falls, S.D., and KBLS(AM)-KTYD(FM) Santa Barbara, Calif. Action Aug. 8.

■ WMOC(AM) Chattanooga (AM: 1450 khz, 1 kw-D, 250 w-N)—Granted assignment of license from Robert Mayer to Quality Media Corp. for $550,000. Mayer has no other broadcast interests. Buyer: William

Summary of Broadcasting

FCC tabulations as of June 30, 1980

	Licensed	On air STA*	CP's on air	Total on air	CP's not on air	Total authorized**
Commercial AM	4,554	3	0	4,557	119	4,676
Commercial FM	3,214	2	0	3,216	152	3,368
Educational FM	1,049	0	1	1,050	92	1,142
Total Radio	8,817	5	1	8,823	363	9,186
Commercial TV						
VHF	516	1	0	517	9	526
UHF	226	0	3	229	76	305
Educational TV						
VHF	100	1	4	105	6	111
UHF	155	2	5	162	9	171
Total TV	997	4	12	1,013	100	1,113
FM Translators	317	0	0	317	174	491
TV Translators						
UHF	2,538	0	0	2,538	190	2,728
VHF	1,304	0	0	1,304	422	1,726

*Special temporary authorization

**Includes off-air licenses

Kitchen, Columbus, Ga.-based broadcast consultant. He owns WBJF(AM) Winston-Salem, N.C., and is applicant for UHF's in Birmingham, Ala., and Colorado Springs, Colo. Quality Media has also acquired licenses to build two AM's (50,000 w), one FM and one VHF each on the British protectroate of Anguilla in the West Indies and the independent Caribbean nation of St. Vincent and the Grenadines. Action Aug. 8.

■ KWRD(AM) Henderson, Tex. (AM: 1470 khz, 500 w-D)—Granted transfer of control of KWRD from Wilton Freeman and Lynn Roy (50% before; none after) to Wes Dean & Associates (50% before; 100% after). Consideration: $240,000. Principals: Freeman and Roy (25% each) have no other broadcast interests. Buyer: Helen Dean who is president, general manager and 50% owner of KWRD. She has no other broadcast interests. Action July 31.

■ KVOP-AM-KATX(FM) Plainview, Tex. (AM: 1400 khz, 1 kw-D, 250 w-N; FM: 97.3 mhz, 100 kw)—Granted assignment of license from Plainview Broadcasting Co. to KAYS Inc. for $1 million. Seller is owned by Bill Jamar (51%) and Bill Rice (49%). Jamar also owns KBWD(AM)-KOXE(FM) Brownwood, KVKM(AM) Monahans, and KKIK(AM) Waco and 10% of KSNY(AM) Snyder, all Texas. Rice has no other broadcast interests. Buyer is owned by Ross Beach (50.66%) and Robert Schmidt (49.33%). Beach is Hays, Kan.-based businessman with various banking, oil and gas interests throughout state. Schmidt is veteran broadcaster. They also own KAYS-AM-TV Hays, KLOE-AM-TV Goodland, both Kansas, KFEQ(AM) St. Joseph, Mo., and KCOW(AM) Alliance, Neb. They also own cable systems in Norton and Oberlon, both Kansas. Schmidt owns cable systems in South Sioux City, Wayne and Dakota City, all Nebraska. Action July 31.

■ KJR(AM) Seattle: (AM: 950 khz, 5 kw-U)—Granted assignment of license from Kaye-Smith Enterprises to Metromedia Inc. for $10 million ("In Brief," March 10). Seller is owned by actor Danny Kaye and wife, Sylvia (40% each), and Lester Smith (20%). They also own three other AM's and four FM's. They have also sold WUBE-AM-FM Cincinnati (BROADCASTING, June 2). Buyer is Secaucus, N.J.-based publicly traded group owner of six AM's, seven FM's and seven TV's and other major interests. It has sold KNEW(AM) San Francisco to Malrite Broadcasting Co. (see above). John Kluge is Metromedia chairman, president and 16.4% owner. Action July 31.

Facilities Changes

FM application

■ WFFF-FM Columbia, Miss.—CP to make changes in ant. sys., change TL to: Horeshoes Drive, Columbia; change type ant.; increase HAAT: 300 feet; operate trans. by RC from main SL and change TPO. Ann. Aug. 11.

TV application

■ WJFT-TV Albany, Ga.—Seeks CP to change ERP to vis. 5000 kw(M) 1392kw(RMS), aur. 139 kw (RMS); change TL to E. of Hwy. 41, 2.5 mi. NE of Brooksville, Ga.; SL: to be specified; type trans. ant. and HAAT 1518 ft. Ann. Aug. 18.

AM actions

■ WNIA(AM) Cheektowaga, N.Y.—Granted CP to increase power to 1 kw (BP790727AI). Action July 31.

KQIN(AM) Burien, Wash.—Returned as unacceptable for filing application ot change frequency and increase power (ARN800509AB). Action July 28.

FM actions

■ WINK-FM Fort Myers, Fla.—Granted CP to change TL to State Route 31, 3.8 miles South of Tuckers Corner, Fla.; change type trans. and ant., make changes in ant. sys., ERP 100 kw, ant. height 830 ft. (BPY-781010AE). Action July 25.

■ WFDT(FM) Columbia City, Ind.—Granted CP to change TL to RFD5, Columbia City; increase ant. height 300 ft. (BPH-790809AJ). Action July 25.

■ *WNAA(FM) Greensboro, N.C.—Granted CP to change frequency to 90.1 ERP 10 kw, ant. height 470 ft.; TL to 1019 Warehouse Street, Greensboro; studio and remote control location to Room 326 Crosby Hall on N.C. Agricultural and Technical State University; make changes in ant. sys. (BPED-790604AF). Action Aug. 1.

■ *WBWC(FM) Berea, Ohio—Granted CP to change ERP 0.140 kw ant. height 36 ft.; install new trans. and ant. (BPED-790313AD). Action July 25.

■ *WKHR(FM) Bainbridge, Ohio—Granted CP to install new trans.; change ERP .1 kw ant height 240 ft. (BPED-790409AK). Action July 25.

■ WEZR-FM Manassas, Va.—Returned as unacceptable for filing application to change existing facilities (BPH-800326AL). Action July 28.

TV actions

■ WNEW-TV New York—Granted CP to install an aux ant. on the main trans. and ant. at No. 1 World Trade Center, New York for aux. purposes only (BPCT-800618KF). Action July 31.

■ WNEW-TV New York—Granted mod. of CP to change ERP to .955 kw; and make changes to the ant. sys.; conditions (BMPCT-800618KE).

■ WFMJ-TV Youngstown, Ohio—Granted CP to change ERP to 955 kw, MAXERP 3720 kw, ant. height 990 ft.; and change type trans.; condition (BPCT-800131KU). Action July 31.

In Contest

Designated for hearing

■ Denver—Designated for hearing competing applications of Trinity Broadcasting of Denver Inc., and LUB Television Associates Limited for new commercial television station on Ch. 31 Denver to determine whether Trinity's ascertainment effort was adequate; regarding LUB, (a) whether stock subscribers have sufficient liquid assets, (b) whether Spanish International Network possesses enough net liquid assets to buy broadcast equipment and lease it to LUB, (c) whether LUB is financially qualified, and (d) whether its ascertainment effort was adequate; on comparative basis, which application would better serve public interest; and which application should be granted (BC Docket Nos. 80-500-01). Action Aug. 15.

■ Eugene and Springfield, both Oregon—Designated for hearing competing applications of Sterling Recreation Organization Co., Community Vision Systems Inc., Willamette Broadcasting Corp., and Springfield Broadcasting Associates Limited Partnership for new commercial television station on ch. 16 at Eugene or Springfield to determine whether common ownership, operation or control of KSND-FM Springfield, and Sterling's proposed television station would be in public interest; which proposal provides fair, efficient and equitable distribution of television services which proposals would best serve public interest; and which application should be granted (BC Docket Nos. 80-441-44). Action Aug. 1.

■ Galveston, Tex.—Designated for hearing competing applications of The Old Time Religion Hour Inc., Alden Communications of Texas Inc., and Bluebonnet Broadcasting Co. for new commercial television station on ch. 8 Galveston to determine whether Old Time's application complies with rules; which proposal would best serve public interest; and which application should be granted (BC Docket Nos. 80-445-47). Action Aug. 1.

Decisions

■ Joliet, Ill.—Broadcast Bureau approved settlement agreements removing conflict among applications for ch. 66 Joliet; dismissed applications of Lago Grande Television Co., Channel 66 of Illinois Inc., and American Television and Communications Corp. for same facility; granted reimbursement of application expenses of Lago Grande and American; and granted both application and subscription television application of Focus Broadcasting Co., subject to condition that Focus is required to broadcast some non-subscription local programming between 6 P.M. and 11 P.M. (BPCT-781107KE, BPCT-790130KI, BSTV-790130KJ, BPCT-790130KK, BSTV-790130KL, BPCT-790130KM, BSTV-790130KN). Action July 22.

■ Tulsa, Okla.—Broadcast Bureau Dismissed applications of Western Bureau of Information, Broadcasting Division, Limited Partnership, and Satellite Television Systems, Limited Partnership (STS) for new television station on ch. 41 Tulsa; and granted application of Tulsa TV 41 for same facility, on condition that, prior to commencement of operation, proposed trans. must be type accepted. Tulsa TV 41 is a joint venture of STS and Green Country Television Inc. (BPCT-780907KG, BPCT-780907KH, BPCT-5172). Action July 7.

Allocations

Petitions

■ Brawley, Calif.—Fernando Sanga requests amendment TV table of assignments to remove educational reservation from ch. 26 at Brawley, Calif. (RM 3723). Ann. Aug. 13.

■ Fort Bragg, Calif.—Fort Bragg Broadcasting Co. requests amendment FM table of assignments to assign 97.7 mhz to Fort Bragg (RM 3720). Ann. Aug. 13.

■ New York—Catskill Communications Inc. requests amendment FM table of assignments to assign 98.3 mhz to Coxsackie, N.Y. (RM 3722). Ann. Aug. 13.

■ Greenville, N.C.—Evelyn Joyce Ivey requests amendment FM table of assignments to assign 99.3 mhz to Grifton, N.C. (RM 3721). Ann. Aug. 13.

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■ Lumberton, Roanoke Rapids, Rockingham and Jacksonville, all North Carolina—Broadcast Bureau, in response to petition by University of North Carolina (UNC), proposed assigning Ch. 31 to Lumberton Ch. 36 to Roanoke Rapids and Ch. 53 to Rockingham, all reserved for noncommercial educational use; reserving existing Ch. 19 at Jacksonville for noncommercial educational use; and reassigning Ch. 31 from Kenbridge, Va., to Farmville, Va.; comments due Oct. 14, reply comments Nov. 3 (BC Docket No. 80-505, RM-3393). Ann. Aug. 18.

■ Medford, Ore.—Oregon Broadcasting Co. requests amendment FM table of assignments to assign 102.9 mhz to Redmond, Ore. (RM3725). Ann. Aug. 13.

■ Washington, D.C.—Norman E. and Sally A. Garrison request amendment FM table of assignments to assign 93.5 mhz to Kailua-Kona, Hawaii (RM 3726). Ann. Aug. 13.

Actions

■ Bethel, Alaska—Broadcast Bureau, in response to petition by Tundra Broadcasting Inc., assigned 100.1 mhz to Bethel as first FM assignment, effective Sept. 18, and terminated proceeding (BC Docket No. 80-46, RM-3483). Action Aug. 4.

■ San Diego, Calif.—Broadcast Bureau, in response to request by Center City Complex Inc., assigned UHF-TV ch. 69 to San Diego as its sixth TV channel, effective Sept. 22, and terminated proceeding, Mexican concurrence has been obtained (BC Docket No. 78-313, RM-3052). Action Aug. 4.

■ Snowmass Village, Colo.—Broadcast Bureau, in response to petiton by Pitkin County Broadcasters, assigned 103.9 mhz to Snowmass Village as its first FM channel, effective Sept. 22, and terminated proceeding (BC Docket No. 80-27, RM-3275). Action Aug. 6.

■ Wray, Colo.—Broadcast Bureau, in response to petition by KRDZ Broadcasters Inc., proposed assigning 98.3 mhz to Wray as its first FM assignment, comments due Oct. 6, replies Oct. 27 (BC Docket No. 80-504, RM-3578). Action Aug. 6.

■ Blue Rdige, Ga.—Broadcast Bureau in response to petition by Cherokee Broadcasting Co., reassigned 103.9 mhz from Murphy, N.C., to Blue Rdige, Ga., effective Sept. 18, to reflect its current use there and terminated proceeding (BC Docket No. 80-40, RM-3349). Action Aug. 4.

■ Lexington, Ky.—Broadcast Bureau, in response to petition by Frederick Gregg Jr., reassigned UHF-TV ch. 62 to Lexington as its fourth commercial TV assignment, effective Sept. 22, and terminated proceeding (BC Docket No. 80-45, RM-3491). Action Aug. 4.

■ LaGrande, Ore.—Broadcast Bureau, in response to petition by Oregon State Board of Higher Education on behalf of Oregon Educational and Public Broadcasting Service, reserved VHF-TV Channel at LaGrande for educational use, effective Sept. 22; deleted reservation on UHF-TV 16 at LaGrande to continue providing channel for commercial use; and terminated proceeding (BC Docket No. 80-5, RM-3449). Action Aug. 4.

■ Smithfield, Utah—Broadcast Bureau, in response to petition by Cache Valley Broadcasting Co., proposed assigning 103.9 mhz to Smithfield as its first FM channel, comments due Oct. 6, replies Oct. 27 (BC Docket No. 80-449, RM-3576). Action Aug. 4.

■ Pasco, Wash.—Broadcast Bureau, in response to petition by Tri-City Christian Center, proposed assigning 98.3 mhz to Pasco as its first FM assignment, comments due Oct. 3, replies Oct. 23, Canadian concurrence must be obtained (BC Docket No. 80-448, RM-3575). Action July 31.

■ Spokane, Wash.—Broadcast Bureau, in response to petition by Read Broadcasting, proposed assigning 103.9 mhz to Spokane as its eighth FM assignment, comments due Oct. 6, replies Oct. 27 (BC Docket No. 80-502, RM-3423). Action Aug. 6.

■ Ladysmith, Wis.—Broadcast Bureau, in response to petition by Ruth Nelson of Flambeau Broadcasting Co., proposed assigning 92.7 mhz to Ladysmith as its second FM assignment, comments due Oct. 6, replies Oct. 27, Canadian concurrence must be obtained (BC Docket No. 80-503, RM-3587). Action Aug. 6.

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Translators

Applications

■ Speculator et. al., New York—Page Hill Community Telecasters Inc. seeks CP for new VHF translator on ch. 4 (TPO: 1 w, HAAT: 80 ft.) to rebroadcast directly WMHT-TV Schenectady, N.Y. Ann. Aug. 11.

■ Cedar City et. al., Utah—Iron County seeks CP for new VHF translator on ch. 4 (TPO: 10w, HAAT: 50 ft.) to rebroadcast indirectly KSTU(TV) Salt Lake City. Ann. Aug. 11.

■ Cedar City et. al., Utah—Iron County seeks CP for new VHF translator on ch. 5 (TPO: 10 w, HAAT: 50 ft.) to rebroadcast indirectly KBYU-TV Provo, Utah. Ann. Aug. 11.

■ Kanarraville et. al., Utah—Iron County seeks CP for new VHF translator on ch. 6 (TPO: 10 w, HAAT: 25 ft) to rebroadcast indirectly KSTU(TV) Salt Lake City. Ann. Aug. 11.

■ Modena and Baryl Junction, both Utah—Iron County seeks CP for new VHF translator on ch. 9 (TPO: 10 w, HAAT: 40 ft.) to rebroadcast indirectly KSTU(TV) Salt Lake City. Ann. Aug. 11.

Actions

■ W56BF Iron Mountain, Mich.—U.P. TV Systems Inc. granted CP for new UHF TV translator station on ch. 56, to rebroadcast WKBD(TV) Detroit; conditions (BPTT-3617). Action July 17.

■ W59AQ Iron Mountain, Mich.—U.P. TV Systems Inc. granted CP for new UHF TV translator station on ch. 59, to rebroadcast WGN-TV Chicago (BPTT-3626). Action July 17.

■ W64AR Iron Mountain, Mich.—U.P. TV Systems Inc. granted CP for new UHF TV translator station on ch. 64, to rebroadcast WYAH-TV Portsmouth, Va. (BPTT-3627). Action July 17.

Satellites

Earth station applications:

■ New Matamoras, Ohio—Eastern Cable Corp. (4.6 m; S-A; E2447).

■ Newark, N.J.—Hi-Net Communications Inc. (5 m AFC; E2448).

■ Stuart, Fla.—Hi-Net Communications Inc. (7 m AFC; E2449).

■ Stuart/Jensen Beach, Fla.—Hi-Net Communications Inc. (7 m; AFC; E2450).

■ Vernon, Ala.—Communications Systems Inc. (5 m Microdyne/AFC; E2451).

■ Brunswick, Me.—Casco Cable TV. (6 m; Hughes E2564).

■ Russell Springs, Ky.—Cumberland Valley Cablevision Inc. (5.6 m; Gardner Communications Corp. E2465).

■ Monticello, Ky.—Cumberland Valley Cablevision Inc. (5.6 m; Gardner Communications Corp.; E2466)

■ Kernersville, N.C.—Cable Services of Kernersvill (5 m; S-A; E2468).

■ Old Smar, Fla.—Action CATV Inc. (6 m; Harris E2469).

■ Harbor Creek, Pa.—Erie Communications Inc. (1 m; Andrews; WB58).

Other

■ New York—CBS Inc. requests amendment of rules governing television broadcast stations to authorize teletext (RM 3727). Ann. Aug. 13.

Call Letters

Applications

Call	Sought by
	New AMs
KSKO	Kuskokwim Public Broadcasting Co., McGrath, Alaska
WADX	RA-AD of Trenton, Trenton, Ga.
WEAK	Lyon County Broadcasting Co., Eddyville, Ky.
	New FMs
*WSVH	Georgia Public Radio Inc., Savannah, Ga.
WGKY-FM	Howard F. Spinks, Greenville, Ky.
*WGSN	Granite State Public Radio Inc., Concord, N.H.
*WGLE	Greater Toledo Educational Television Foundation, Lima, Ohio
*WVPS	Vermont Public Radio, Burlington, Vt.
*WCHP	Lac Courte Oreilles Ojibwa Public Broadcasting Corp., Reserve, Wis.
	New TV
KSHO	Mauna Kea Broadcasting Co., Honolulu
	Existing AMs
KCDR	KLWW Cedar Rapids, Iowa
WSDM	WRNN Clare, Mich.
WAMV	WKYY Amherst, Va.
	Existing FMs
WXIR	WART Plainfield, Ind.
WCFX	WRNN-TV Clare, Mich.
WFWY	WONH Syracuse, N.Y.
WETQ	WUUU Oak Ridge, Tenn.
WKXC	WZDQ Soddy Daisy, Tenn.

Grants

Call	Assigned to
	New AMs
WPCN	Mt. Pocono Broadcasting Inc., Mt. Pocono, Pa.
WBJA	Radio Musical Inc., Guayama, P.R.
WSGI	Fred Harmon, Springfield, Tenn.
	New FMs
WJDR	Jeff Davis Broadcasting Service, Prentiss, Miss.
KZEU	McDougal Broadcasting Inc., Victoria, Tex.
	Existing AM
WGWY	WCER Charlotte, Mich.
	Existing TVs
WECA	WECA-TV Tallahassee, Fla.
WHMC	WilB Conway, S.C.

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ALL MICS ... LO-Z - BAL.

EV-635A

DYNAMIC-OMNI

IDEAL FOR REMOTES & INTERVIEW WORK

- 80 - 13,000 Hz
- POP FILTER

REG. $79.00 AUDIO'S $65.00

EV-CO90

OMNI MINI-CONDENSER

A TIE CLASP MINI ... PERFECT FOR TV USE!

- 40 - 15,000 Hz.
- SEPARATE BATTERY & TRANSFORMER.

REG. $125.00 AUDIO'S $113.00

EV-RE16

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GREAT FOR CLOSE-UP ANNOUNCING

- 80-15000 Hz w/BLAST FILTER

REG $231.00 AUDIO'S $185.00

EV-RE50

SHOCK PROOF DYNAMIC-OMNI

DESIGNED FOR HAND HELD NEWS WORK AND OTHER REMOTES

- 80-13,000 Hz w/ BUILT IN "WINDSCREEN"

REG. $132.00 AUDIO'S $107.00

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- PRECISION
- INTEGRITY

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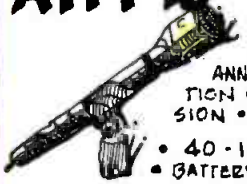
ATM-10

FIXED CHARGE COND. OMNIDIRECTIONAL



GREAT FOR ... ANNOUNCE • PRODUCTION • PANEL DISCUSSION • REMOTES!

- 40 - 18,000 Hz
- BATTERY (AA) LIFE - 3500 HR.

REG. $100.00 AUDIO'S $71.00

ATM-11

FIXED CHARGE COND. UNIDIRECTIONAL

SUPER FOR ... TV NEWS • PRODUCTION • ANNOUNCE • HAND-HELD INTERVIEWS

- 50 - 20,000 Hz
- BATTERY (AA) LIFE - 3500 HR

	ATM-11	ATM-11SM (SHOCK MT.)
REG.	$115.00	$135.00
AUDIO'S	$82.00	$97.00

ATM-31

FIXED CHARGE COND. UNIDIRECTIONAL

PERFECT FOR ANNOUNCE • PRODUCTION • NEWS • INSTRUMENTAL PICK UP!

- 40 - 20,000 Hz
- BATTERY (AA) LIFE: 3500 HR

REG. $115.00 AUDIO'S $82.00

ATM-4

DYNAMIC UNIDIRECTIONAL

MUSIC VOCALS • CLOSE-UP ANNOUNCE • PA • PRODUCTION!

- 50 - 16,000 Hz!
- INTERNAL BLAST FILTER.!

REG. $135.00 AUDIO'S $97.00

ATM-9

FIXED CHARGE COND. UNIDIRECTIONAL

SUPER PROXIMITY EFFECT! GREAT FOR ... ANNOUNCE • PRODUCTION • MUSIC VOCAL!

- 70 - 18,000 Hz
- BATTERY (AA) LIFE - 3500 HR

REG. $135.00 AUDIO'S $97.00

ATM-21

DYNAMIC UNIDIRECTIONAL

IDEAL FOR ... PRODUCTION • PANEL DISCUSSION • VOCALS • ANNOUNCE!

- 50 - 18,000 Hz
- GOOD PROXIMITY EFFECT

REG. $120.00 AUDIO'S $86.00

CABLES ARE NOT PACKAGED WITH AUDIO-TECHNICA MICS. BUT ARE SOLD SEPARATE

SENNHEISER 421U LO-Z - BALANCED

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THE PERFECT ANNOUNCE MIC!

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RADIO

HELP WANTED MANAGEMENT

Group owner is in need of a Sales Manager capable of applying research in local sales. 'Rep' background helpful, but not essential. You must be able to mold a cohesive local sales force and maintain strong personal billing. This southeast station offers excellent base, incentives and fringe benefits. EOE. Box H-162.

Station Manager—Supervise installation and operation of new NPR 100,000 watt public radio station. Five years broadcast related—three years supervisory—experience required. MA degree preferred (may teach one course). $22,500. Deadline September 22. The University of Alabama Employment Office, Box 6163, University, AL 35486. An equal opportunity employer.

WJMS and WIMI, Ironwood, Michigan is looking for a top flight general manager. The right person must have a solid sales background, be familiar with small market radio operations and ready to settle into a lucrative resort area in the heart of God's country. Contact The President, Roberts Broadcasting Inc. immediately at 715—588-3852 or 906—932-2411. EOE.

General Manager for midwest radio station. Must be aggressive having strong background in local and national sales. Equal opportunity employer. Send resume and references to Box H-263.

General Manager for growing N. Illinois small market AM/FM. Ideal candidate presently sales manager of Ill/Ind AM/FM with desire to manage a station. EEO/AA Employer. Box H-204.

General Manager. Experienced administrator with strong sales and programing background for major market west coast AM/FM with revenues in excess of $2,500,000. Stations part of group operation. if proven track record, send resume and salary requirements in confidence to Box H-206.

Group Broadcaster needs 2 Sales Managers. Medium Southern Markets. If you're an aggressive RAB trained salesperson with a good track record looking for your first management slot, send complete resume to Box H-239.

Manager wanted for Minnesota station. Must be strong in sales. An equal opportunity employer. Write Box H-241.

Station Manager for group owned small market automated and profitable class 4 AM in northern New England. Must be sales oriented with strong sales experience. Salary plus strong incentives, other fringes. Box H-248.

General Manager for absentee owned, separately programed AM/FM near top fifty metro in northeast. Must be well organized and able to coordinate and communicate progressive plans with all departments. Energy, community involvement, total commitment, broad radio background and FCC knowledge are all musts. This growth position in an expanding company is available immediately. E.O.E. Reply to Box H-257.

HELP WANTED SALES

The opportunity demands you investigate. If you are presently an account executive or a sales manager and are looking to learn, grow, contribute and prosper; I strongly suggest you investigate this exciting AM-FM sales manager opportunity. The pay is excellent, the market is prosperous and the future is bright. We are an equal opportunity employer and employees know about this advertisement. Send a mailgram or letter to Box H-56.

Account Executive—Great opportunity in the South for young energetic self-starter. Account list plus fringe benefits. Chance to prove yourself with eventual management a real possibility. Contact Station Manager. 504—446-5604.

Northern Illinois—established AM/FM looking for bright, articulate self-starter to handle AM & FM sales. Some experience or education desired. If interested, send resume to R. Vickrey, Sales Manager, WLPO/WAJK, Po Box 215, La Salle, IL 61301. An Equal Opportunity Employer M/F.

Upper Midwest Group seeks local salesperson with sales management potential. Liberal expense account, commission and guarantee for the right person. All medium market operations. EOE M/F. Dakota North Plains Corporation, Box 1770, Aberdeen, SD 57401.

Sales Manager for central Minnesota station who can sell and lead others to high sales volume. May move into management at a future time. Must have positive outgoing nature to match station format. Box H-246.

Senior Account Executive sought for Duluth-Superior's new and only AOR station. First class situation. A very experienced sales person who has record results will seek this fabulous opportunity. He or she will find all the tools and promotion they need. Duluth is a regional center for retailing, transportation, and tourism on beautiful Lake Superior. This top market where beautiful living abounds is ready for a radio pro at a station staking claim to "number one." Resume to General Manager, KQDS, Box 6167, Duluth, MN 55806.

Salesperson/announcer. Small market. Send tape and resume to B. Hall, KVCL, Winnfield, LA 71483. E.O.E.

Radio Sales. If you are a proven radio account executive and can substantiate it! If you want to make money by selling for an east coast 50K major market number one 12+ radio station! If you are looking for management opportunity as a result of good work! Then we have a position for you. Please note ... you must have a proven record! All benefits, top commissions, and excellent working conditions. We are an EEO employer. This just might be the break you've been looking for. Today, send resume to Box H-256.

Account Executives—expanding sales department at two Pattern Corporation stations in Florida WNJY-FM (Beautiful Music-The Palm Beaches), WDOO-FM (Top Forty in Daytona Beach), both outstanding leaders in the market. Grow with us in Florida. Excellent benefits including an E.S.O.T. program. We're looking for winners and for people who want big earnings. Write Carl Como, Box Q102, Daytona Beach, FL 32015.

Sales/Air Combo with A.M. shift and handle established local list in expanding small market. $175/week salary, and draw. Prefer Jennings System trainee or will train. Tape and resume to WPMB/WKRV, Box 100, Vandalia, IL 62471. E.O.E. M/F.

HELP WANTED ANNOUNCERS

Wanted—entry level announcers for beautiful New England small market AM/FM. Only college on-air experience necessary. Send resumes. Box H-91.

Indiana community involved small market station needs announcer. Play by play also helpful but not required. Up to $15,000 to start! EOE. Reply Box H-148.

Nice Community to live and work in! Need announcer who also likes to do other things like production, news and perhaps play by play. Above average pay. WCBK AM-FM, Box 1577, Martinsville, IN 46151 or call David Keister, 317—342-3394. EOE.

Welcome to the Ocean State! WPRO has an immediate on air opening for experienced Top-40/AC air talent. If you've got 3-5 years experience along with impecable references, send tape, and resume to: Gary Berkowitz, Operations Manager, WPRO AM-FM, 1502 Wampanoag Trail, East Providence, RI 02915. WPRO is an Equal Opportunity Employer.

Major AM in medium southeast market needs morning personality for new big band format. E.O.E. Reply Box H-168.

Sportscaster, experienced PBP needed to cover U. Va sport. 1980 NIT champs. Colin Reese, G.M., WINA-WQMC, Box 1230, Charlottesville, VA 22902. E.O.E.

Top 40 station in market 60 miles from Pittsburgh still looking for right midday person. First opening in 5 years. T/R to Mike Farrow, WCRO, Johnstown, PA 15901. E.O.E.

One of America's top rated contemporary stations is looking for a super talent. Send tape and resume to: Tony Booth, PO Box 2005, Altoona, PA 16603. WFBG is an EOE and an AA employer.

Maryland—Full time, AM, immediate openings, 10-3 PM, Mon.-Sat., $170. per week, or more. Send tape and resume to Pierre, PO Box 1726, Rockville, MD 20850. EOE-M/F.

Experienced Announcer with good voice and good production abilities. Top rated 100,000 watt Stereo FM Country Station in a fast growing market. Send resume and air check immediately to KBAT Radio, 3306 Andrews Hwy., Midland, TX 79703. EOE.

Staff Announcer—Good voice, reading ability and commercial experience. Send tape and resume to: WKMB, 1390 Valley Road, Stirling, NJ 07980. EOE.

A 3-Market operation in Colorado/Nebraska has openings for Engineer/Announcer, Sales and Announcers with good creative production. Immediate opening. Send resume to Ray Lockhart, Box 509, Ogallala, NE 69153 or call 308—284-3633.

WESB/Bradford PA is seeking an announcer with strong news background. Send audition tape and resume to Bill Winn, P.D., Box 545, Bradford, PA 16701. Equal Opportunity Employer.

South Florida Modern Country AM seeking warm, friendly communicator. Automation experience for FM sister station helpful. Tape/resume to: WEAT, Box 70, West Palm Beach, FL 33402. An equal opportunity employer.

Five thousand watt fulltimer in Hobbs, New Mexico needs easy listening announcers. Apply to KWEW, Box 777, Hobbs, NM or call 505—393-3137.

Drive time announcer needed for dominant midwest station. Strong voice, personality and production skills required along with community involvement. Equal opportunity employer. Box H-203.

Morning Drive Personality needed at area's No. 1 Country Station. Experience and talent a necessity. Great opportunity with a growing station. Send resume and tape to: Henry Beam, WAEY Radio, PO Box 1011, Princeton, WV 24740. EOE.

Needed immediately ... Announcer with 1st Class FCC License for Top AM Contemporary Music Station in largest market in North Carolina. Send tapes and resumes to Bill James, WCOG Radio, PO Box 8717, Greensboro, NC 27410. EOE/Minorities Encouraged.

12,000.000 a year. Texas Station. Need good voice and pleasing personality. Beautiful plant, new production facilities in a fast growing city. EOE. Send resume to Box H-211.

HELP WANTED TECHNICAL

Chief Engineer for Milwaukee area AM-FM. Excellent salary and fringe benefits for experienced, hard-working engineer. Postition available immediately at this group-owned station. Send resume to Box H-48.

State of the Art ability required to build new FM. Seeking chief engineer who demands the best signal in town from his equipment and gets it. Brand new studios just completed need finishing touches. This young growing AOR broadcasting group has plenty of opportunity for the engineer who can perform. Applicant must have ability and desire to advance to technical director. KQDS FM-AM, Box 6167, Duluth, MN 55806.

HELP WANTED TECHNICAL CONTINUED

Experienced Chief Engineer. Take full charge of technical operations—Austin, Texas. KOKE AM (daytimer)/KOKE FM (Class C fulltimer). A successful operation needing a lot of work to meet growing pains. New studios planned for 1982-83. If you have four years experience and like your work, call today. Immediate opening. Jim Ray or Jim Green, PO Box 1208, Austin, TX 78767. 512—454-2561.

Chief Engineer for growing broadcasting group which currently consists of 3 AMS and 4 FMS. Send resume and salary requirements to Box G-180.

Chief Engineer—for SE Florida coast 100kw FM. First Phone and experience with transmitters, studio and microwave equipment. Salary commensurate with experience. EEO/Minorities encouraged. Box H-160.

Wanted: Chief Engineer with complete knowledge of FCC Rules and Regulations, strong in administrative capabilities for a major market AM/FM radio station in the midwest. We are an equal opportunity employer. Please send all replies to Box H-172.

Transmitter engineer: Minimum two years experience. First class license required. Prefer high power FM or TV experience. Send resume to Personnel Director Broadcasting, WSM, Inc., PO Box 100, Nashville, TN 37202. An Equal Opportunity Employer.

Tired of metro rat race? Come to the country. Excellent facilities, top-notch station, $15,000 per year plus benefits, must know AM/FM directional, two-way radio. Minimum five years experience, references carefully checked, engineering excellence a must. Station owned by technical people. Box H-240.

Wanted: Chief engineer. AM radio experience necessary. Please send resume, qualifications, and salary requirements. An Equal Opportunity Employer. Box H-201.

Live in Paradise ... Chief Engineer wanted. Experienced with Schafer Automation, Ampex 350's, 25,000 watt Collins FM transmitter. Work 12-6 AM (single), KRUZ, Santa Barbara 93101. 805—963-1831 (11 AM to 12 PM).

Needed-Chief Engineer—experienced, professional person must be able to properly integrate and maintain wide range of equipment, including fully transisterized transmitter. Position offers broad area of responsibility in a friendly, quality-oriented AM station. East Coast, Mid-Atlantic region. Please answer to: TFA, 305 White Plains Court, Severna Park, MD 21146.

Wanted: assistant chief engineer for major Southwestern broadcaster. Experience in contemporary audio, digital, and directionals a must. First phone necessary. BSEE helpful. No beginners. Send resume and salary requirements to Box H-249.

HELP WANTED NEWS

Reporter/Florida Public Radio Network: Annual salary $11,300 plus benefits. Assists in planning & production of statewide governmental affairs programs for distribution to Florida Public Radio Stations. Conducts interviews, writes scripts, edits, and announces statewide governmental affairs programs. Operates variety of broadcast and production equipment. Requires: College graduation with major coursework in journalism or broadcasting. Send resume to: Florida Public Radio Network, 420 Diffenbaugh Building, Florida State University, Tallahassee, FL 32306. Application deadline: September 1, 1980. Position available: September 15, 1980. Equal Opportunity Employer.

Radio—Experienced News Director. Immediate opening with top midwest C&W AM station. This person must be able to maintain, supervise, and direct an award winning news staff. Applications should include resume & salary required. E.O.E. Please reply Box H-66.

50,000 Watt FM in a beautiful northeast coastal community looking for an experienced news & sports director. Must have strong delivery and writing skills. Salary is competitive. Living conditions fabulous. EEO. Resume to Box H-75.

Dominant news facility seeks addition to morning drive team. Looking for experienced news reporter-writer for 50K AM/100K FM in North Carolina. Arbitron rated No. 1, CBS affiliate. Send tape and resume to Doug Fellows, News Director, WFNC/WQSM Radio, Box 35297, Fayetteville, NC 28303. EOE M/F.

I need a super general assignment reporter. New and exciting modern country format. Excellent writing skills and one year experience required. Send tape and resume to Mike Manns, News Director, KSKX Radio, PO Box 4407, Topeka, KS 66604. Equal opportunity employer.

Major Ohio market seeks an experienced news professional. Duties include extensive outside coverage and weekend anchor. Contact Art Barrett at 513—294-5858 between 9AM-3PM weekdays. EOE.

Ambitious Person with experience in commercial radio news gathering and reporting wanted to direct a growing AM/FM News department in central New York. We have built two award winning news departments and the right person can make No. 3. Send tape and resume to: Program Director, PO Box 511, Herkimer, NY 13350. Equal opportunity employer.

Immediate opening for local news reporter 80 miles from N.Y.C. EOE MF. Call H. Borwick, WVOS 914—292-5533.

WCVS needs a newsperson. Good writing and communicating skills required. EOE/MF. Tapes and resumes to: Greg Thomas, PO Box 2989, Springfield, IL 62708.

Immediate opening: WAYS Radio has an opening in the news department for a full-time reporter. News writing, broadcast experience necessary. Newspaper experience helpful. Send tape and resume to 400 Radio Road, Charlotte, NC 28216. EOE.

News Director. Outstanding AOR station in medium market seeks professional on-air newsperson who is also very knowledgeable on public affairs and can do weekly talk show. Excellent market to settle in! Tapes and resumes to General Manager, KQDS, Box 6167, Duluth, MN 55806.

KLEB/KZZQ is in immediate need of a full-time news director and D.J. Contact Randy Cheramie at 504—475-5534, 1842 Henry Street, Golden Meadow, LA 70357. KLEB/KZZQ is an affirmative action, equal opportunity employer.

Georgia small market AM daytimer needs news director to continue award winning news commitment. EOE. Send resume and salary requirements to Box H-212.

News Person—At least 1 year experience in commercial news operation. New savvy. General assignments. Meetings but most importantly ability to develop rapport and sources and dig and uncover other than obvious. Responsible for one 1/2 hour weekly interview show. Send resume with salary history—current air check to: News Director, WIRL Radio, PO Box 3335, West Glen Station, Peoria, IL 61614. No phone calls. Equal Opportunity Employer.

50,000 watt FM on beautiful Cape Cod in need of an experienced news person. Must have strong delivery and writing skills. Play by play, sports a plus! Call Jim Connors at 617—548-3102. EEO.

News Director: direct local news operation, produce and host news and public affairs programs; supervise student reporters; teach one class per semester. BA required, MA preferred. Experience in broadcast journalism; teaching experience desirable; skill in writing, production, editing, student relations. Deadline: September 22, 1980. Send resume, tape and references to Karen Holp, General Manager, KRWG-FM, Box 3J, New Mexico State University, Las Cruces, NM 88003. Equal Opportunity/Affirmative Action Employer.

News Person. Aspiring live wire aggressive in gathering, writing, delivering news and taking pride in local treatment. Play-by-play helpful. $800 monthly. South Texas. Equal opportunity employer. Resume to Box H-225.

Newsperson: Career opportunity for experienced, aggressive broadcast journalist in leading medium market station. Tape, resume and writing samples to News Director, WIBX, Box 950, Utica, NY 13503.

Experienced professional wanted for community oriented small market midwest AM-FM. News directors position. If you like people and can communicate, write Box H-242.

HELP WANTED PROGRAMING, PRODUCTION, OTHERS

Music Programmer: For Top-rated and respected major market radio station with excellent library. Looking for a smart, sensitive, and experienced Music Programmer who understands how to select and combine melodic currents and standards from both Adult-Contemporary and Adult-MOR categories. EEO Employer. M/F. Send resume with salary history to Box H-89.

Experienced Program Director for major market 50,000 watt country facility needed. Must have thorough knowledge of modern country music programing. Send tape and complete resume immediately to General Manager, WYDE, P.O. Box 3326-A, Birmingham, AL 35255.

Classical Music Producer for all classical WNED-FM. We're expanding our local production effort and seek a candidate to produce, record, and host live music events. Requires radio production and classical music recording experience and professional on-air skills. Resume, references and a non-returnable audition tape showing appropriate skills to Peter Goldsmith Program Director WNED-FM, 23 North Street, Buffalo, NY 14202. WNED-FM is an equal opportunity employer.

Music Director—Must know classical music and its proper presentation. Duties: Prepare program listings, develop and maintain record library, announce daily shift, supervise student workers. Salary $10,000+ and benefits. Resume and audition tape before Sept. 15th to Director, WDAV, Davidson College, Davidson, NC 28036.

Excellent opportunity for individual with minimum five years experience in programing and production. Creative, congenial ability to deal with customers by telephone. Good job, good pay, good benefits for right person. Novices need not apply. Western Pennsylvania market. Box H-262.

SITUATIONS WANTED MANAGEMENT

General Manager. Lengthy experience with exceptional performance record in major and medium markets, AM & FM, various formats. Excellent administrator, strong sales management, plus all other qualifications for successful station management ... with references to prove it. Carefully looking for long term association with quality organization. Box H-10.

Wisconsin Broadcasters. Former broadcaster, now successful Advertising Director of award-winning newspaper group wants to return to first love ... radio. Will consider all opportunities. 312—584-4460 after 4:30.

General Manager: Highly experienced general manager with successful track record desires change. Interested only in Pacific West Coast markets. Currently large market, also medium market background. Expertise in turning around sagging property. Box H-150.

I'm seeking promising opportunity with small-medium market facility having honest, well-regarded ownership, in attractive, clean-air location. Earned-interest arrangement considered. Sixteen years experience ... management, sales, or air including 50 kw AM country stations. Educated, first phone, excellent grassroots management skills. Presently in Northwest. 907—344-9290.

Turn your station around! Increase billing overnight! New, unique format commands large, active audience and high-ticket advertisers. Broadcast veteran with sales/management/operations/programing background will be your GM or consultant. Competitive markets only. Contact today, start making money tomorrow! Box H-167.

Medium to small market home is desired with a company that wants quality, compassionate leadership. 36 yrs. old, 18 years experience-sales, air work, administration, pbp. Box H-224.

Eight years experience in radio management, news, D.J., and production with degrees. Requests accepted. Write Box H-253.

SITUATION WANTED MANAGEMENT CONTINUED

25 years experience. 15 as Manager, able to make money for owners. Have doubled station gross, from 20 to 40K in 3 months. Presently employed, but interested in leaving. Any size market, midwest or west, salary $3,500 plus. Box H-200.

Experienced General Manager for a large or medium market in the Midwest. Successful record achieving maximum profits with an AM/FM in a 25 station market. Desire a competitive situation where I can exercise all of my administrative skills to their fullest. Carefully looking for a long term association with a quality organization. Box H-60.

SITUATIONS WANTED ANNOUNCERS

DJ, experienced, good board work, news and commercials, can follow directions any format. Box G-184.

Dependable—aggressive. A.O.R. preferred. Call for resume and tape. Mark 219—844-3431 or 219—844-2849.

Experienced PBP announcer looking for first full time sports job. Trained and talented with third ticket. Wants to do more PBP, has solid radio time and will double on news. Any size market, willing to travel. Sal Genovese, 1505 Alta Vista Court, Seaside, CA 93955. Call 408—394-7635 or 408—724-9371.

Help! Experienced, talented, creative announcer wasting away. Tape tells all. Prefer AOR, will consider all. Box H-157.

Very creative funny morning personality with 3rd looking for new home in medium market. Station must care about ratings. Send for tape, resume and X-lent reffs. Dave Jesse, PO 2616, Riviera, AZ 86442..

Morning pro of 14 years wants to work for a winner again. Prefer nights, good medium or major only and MD responsibilities, Country. Box H-134.

Experienced Announcer wants to move up. Sincere, cooperative and hard worker. Call Bob Long at 414—547-0748.

Male D.J. Experienced in and know country very well. Looking for surrounding Chicago area, Northern Illinois, Southeastern Wisconsin, and Northwestern Indiana. Deke Rivers 312—864-3304.

5 years experience. BA in Radio-Television 1st class with radar endorsement want to move up or into programing. Kevin Fulton, 210 N. Grandview Ave., Daytona Beach, FL 32018. 904—252-1258.

"Coming home!" to relocate in the U.S.A. after 14 years with family in Europe (W. Germany). I have 22 years combined experience in radio and films; 3 years drive time at 50 kw (AM), American Forces Network, Munich; 4 years as announcer/translator with the North America English Shortwave Service of Radio Deutsche Welle, Cologne, 7 years as freelance announcer/translator for industrial, documentary, and business films. Some news experience. Excellent voice, best references, 3 rd phone. I seek production, programing and announcing at Stfl. Music or MOR format in a medium or major market with a chance to move up to PD or OM. I prefer NC or VA but will consider other east coast areas. Available mid. Sept. 1980. For resume, references, contact: John Hamilton Fish, 208 Merwin Road, Raleigh, NC 27606 Phone 919—851-3474.

Experienced. Excellent working record. Good voice and delivery. FCC second. Paul Kaishian, 510 N. 106 St., Wauwatosa, WI 53226 414—453-4548.

36 yr. old professional seeking small to medium market station that would like creative morning host who can sell, program, plus handle pbp. Box H-205.

4 yrs. on air (1½ as MD), female, BA, seeks NYC vicinity. 212—336-7198 mornings.

Seeking first job in Sports play-by-play announcing, need opportunity to get started, determined and hard working. Wayne Bock, 671 Sherburne, St. Paul, MN 55104. 612—227-3229.

Top-notch Florida easy listening, beautiful music, adult contemporary stations: Hire a dependable announcer with 16 months experience, good voice, automation, board and production skills. Box H-254.

5 years in Chicago Metro Market. Seeks AC or MOR/Talk format in Medium Market. Also programing experience. University grad. Steve Dale 312—676-0785.

SITUATIONS WANTED TECHNICAL

9 Years experience AM-FM-TV operations/maintenance, studio/transmitter. Relocatable. Box H-51.

Experienced BSEE with First Phone. Can do studio and transmitter work, computer programing, microprocessor programing and interfacing, and more. Hard working, willing to relocate, and looking for challenging work. Box H-218.

SITUATIONS WANTED NEWS

Looking for small market sports break. Experience in PBP & sports reporting! Call for resume & tape. Phil Wald, 312—274-4947. 7533 N. Seeley, Chicago, IL 60645.

Sportscaster—spice up your news/information programing with local sports features and reports. PBP 12 years experience. Medium to large market. Box H-173.

Sportscaster—Six years experience in all phases of radio news and sports. Produced NBA audio reports. Excellent interviewer. On air or producer's position desired. Will relocate. Stu Miller, PO Box 1149, Union, NJ 07083, 201—372-2852.

Play by play announcer now available veteran of southeast conference and major eastern independent. Football, basketball, baseball. Tape and resume available upon request. Box H-79.

Hank Holmes—50 kw-TV News/Sports Anchor available. 617—679-6957. Box H-231.

News Anchor ... I am an all news morning drive anchor in a top major market unhappy with direction of news department. I am a one to one heavyweight communicator seeking morning drive position with a news or news/talk operation that knows what it means to reach out and touch the listener. My price is high, but I can make things happen in your market. If you don't strive to be the very best—no double talk—please don't answer this adv. Box H-208.

Small, medium market news director seeks to relocate. Prefer newsradio or large news team but others considered. I am a pro who hustles. RTNDA active. Public affairs and telephone talk experience. Let's get together if you have a strong news commitment. Box H-247.

Aggressive, responsible radio news director with awards for work in small and medium markets seeks to join professional team in larger market. Also interested in current affairs talk shows. Impeccable references. Call 205—350-1374.

Mature, stable professional seeking change. Public Affairs, talk and managerial experience. Now near N.Y.C. Box H-250.

Reporter, anchor at a major midwest news-talk station seeks new location. BJ, 6 yrs. experience. Highly competitive. Box H-264.

SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS

Ten years sales, 5 programming/operations (country). Supervision, promotions, copy, production. Consider small-medium market with fringe benefits. Box H-131.

Attention—Experienced PD. has developed a winning adult format. Different. Contact Mike 319—462-4100 evenings.

Program Director. Can modernize and revitalize your AOR. Contemplating a switch to Album Rock? Let me make it a successful one. Ten years major market broadcast experience. I know what I'm doing and can make you money! Available for any Arbitron Market. Gary Lee 408—377-2935.

Need a creative, promotionally minded person? This is one! 36 yr. old communicator/administrator. Box H-221.

Country expertise plus sales and promotions. You move, you pay, I produce! Box H-223.

Small/Medium markets: Want a major market sound and willing to pay P.D. for it? Rated No. 1 Top 10 market. Box H-213.

Program-Music Director/Announcer seeking similar position with good company. 8 years experience in station operations. Proven No. 1 Arbitron record. Let's form an effective management team to enjoy profits/high ratings. Bill McCown 803—226-1408.

Music/Program Director. Black female, 26. Prefer New York area but will relocate. Two years professional experience at fine arts public station. Bachelor's in music. Third Class with Endorsement. Would also be interested in public relations/affairs position and/or position of responsibility with any station. Box H-215.

Seeking Responsibility to build Top 40, AOR, AC operation. Prefer Pacific Northwest, will consider all. Extensive automation, music and audience research experience, creative production. Sharp attention to detail, staff supervision, FCC. Includes airshift. References, employed, 702—733-8540 mornings, late afternoons.

Young P.D./M.D. now on-air at lengendary major market A/C wants to return to medium market A/C or Country programing. 612—339-6678.

Program/Operations Director. Solid, organized, hard worker with over 9 years radio experience. Staff supervision, copywriting/production, pbp, live and automation programing. Prefer off air position but for right company will do top notch air shift. Box H-216.

TELEVISION

HELP WANTED MANAGEMENT

Development Manager: Plan and execute KTEH fundraising efforts including development of individual and corporate contributions, special events, program underwriting and grant proposal activities, plan and supervise the publication of monthly program guide, supervise volunteer activities, produce and administer station budget for development activities. $27,605/year. App. Deadline: 9-5-80. Contact: Larry Condit, Personnel Commission, 100 Skyport Drive, San Jose, CA 95110. 408—299-2754.

Director of programming for major urban-based public television station. Provides overall direction for program scheduling, acquisitions, and production for station reaching 2.5 million viewers. Bachelor's degree in mass communications, journalism or related field and five years full time professional experience in broadcasting or equivalent combination; demonstrated success as full time manager of television programming and production staff, and demonstrated ability to design and manage public television broadcast schedule, or equivalent television experience. Current knowledge of "state of the art" television production techniques and experience in long-range planning for a broadcasting organization. Salary negotiable in range of $31,680 to $35,207. EOE. Letter of application, resume relating education and experience to specific job requirements and three professional references with full knowledge of candidate's background and abilities should be sent to: Dr. Harold Stetzler, Executive Director Department of Personnel Services, Denver Public Schools, 900 Grant Street, Denver, CO 80203, with copies of all materials to Richard B. Holcomb, General Manager, KRMA-TV, 1261 Glenarm Place, Denver, CO 80204. All materials to be received by September 5, 1980.

Director of Donor Service—directs activities for viewer support, organizes pledge campaigns, direct mail, special events. Ability to do on-air fund-raising activities. Marketing & management experience required. Working knowledge of computerized membership systems helpful. Send resumes to: Personnel, WTVS/Channel 56, 7441 Second Blvd., Detroit 48202. EEO/MF

HELP WANTED SALES

Southwest Sun Belt top 50 market needs aggressive self starter. Great potential for right person. Some experience helpful. Send resume to Box H-210.

Account Executive, station in top 100, seeks experienced salesperson. If you can sell, there's no stopping you in our 4-station group owned network. An Equal Employment Opportunity Employer. Send resume and income history immediately to Box H-227.

HELP WANTED TECHNICAL

Looking for good Assistant Chief Engineer, familiar with RCA transmitter—TR 600, TK 630, Sony, Phillips Engineer. Contact: Jim Robinson/WECA-TV 904—893-3127.

West Coast ABC Affiliate seeks qualified chief engineer with minimum five years administrative experience and heavy maintenance background. EOE/ Send resume/references to Box G-7.

Chief Engineer: Sunbelt area. Take charge chief engineer. Responsible for all facets of technical operations. Call, will discuss on phone—Bill Moore 713—833-7512.

Assistant Director of Engineering—Studio Technical operations for multi-station State UHF television network. This is a newly created position resulting from a major expansion of facilities. Position requires leadership qualifications as demonstrated by previous supervisory experience, plus a high level of proficiency in studio/remote/EFP technical operations. Send resume to Herbert P. Michels, Director of Engineering, NJ Public Television, 1573 Parkside Avenue, Trenton, NJ 08638. Salary Range Starts: $24,082 (EEO).

TV Engineer: Houston independent station needs engineer with 1st class license and broadcast experience. Call 713—626-2610 or send resume to KRIV/Metromedia, P.O. Box 22810, Houston, TX 77027. EOE.

Chief Engineer: Vacation climate all year long. Management oriented chief needed to run well equipped engineering department with all the latest equipment. Some design work. We appreciate our engineers. Contact General Manager, KIII-TV, Corpus Christi, TX 512—854-4733.

Experienced TV Engineer needed for WJAN-TV in Canton, Ohio. Must have thorough knowledge of all aspects of engineering maintenance and operation. Send resume to: Dale Lamm, Chief Engineer, WJAN-TV 6600 Atlantic Blvd., Louisville, OH 44641. WJAN is an E.O.E.ffiliated with PTL of Heritage Village Church and Missionary Fellowship Inc. of Charlotte, NC. No phone calls.

Asst. Chief for UHF in South Texas coastal city. FCC First combined with minimum of five years extensive transmitter and studio maintenance experience is required, competitive salary. Resume to Chief Eng., KORO-TV, 600 Leopard St., Corpus Christi, TX 78473.

Growth-Minded Chief Engineer needed now to build a Full-time station out of a long term Daytimer operation! Directional AM, STL, hands-on-experience required. Good salary, benefits, and long term growth potential as part of mangement team. Send resume, references, and salary requirements to Doug Collins, WQIO, Box 9260, Canton, OH 44711. Do not phone. EOE.

Engineers—Medium market west coast station is now accepting applications for qualified engineers. FCC 1st required. Need applicants with operating and maintenance experience. EEO/AA. Send resumes to Box H-149.

Wanted—Chief Engineer and Engineering staff for new Independent UHF Family format station seeks individuals with television experience in studio, transmitter, and remote operations. First Class FCC license, thorough knowledge in FCC rules/regulations essential. Here's a chance to put it together your way. Contact G.M., WTSF-TV, Suite 1305, W.Va. Bldg., 910 Fourth Ave., Huntington, WV 025701, 304—523-6161 E.O.E.

Wanted: TV control board operator. Experience preferred, but not necessary. Call or send resume to Jim Moen, Engineering, KUMV-TV, Box 1287, Williston, ND 58801. Phone 701—875-4311. An Equal Opportunity Employer.

Technicians wanted for maintenance and operation of major television facility. Formal training in electronics and First Phone. Previous TV experience desirable. Send resume and salary requirements to: Jack Verner, 1018 West Peachtree St., Atlanta, GA 30309. An Equal Opportunity Employer.

ENG Maintenance Technician trained in repair of Sony VTRs. Prefer experience on VO 2860 and BVU 50. Dale Heckel, KTVH-TV, Box 12, Wichita, KS 67201. 316—838-1411.

Engineer/Maintenance I - (PTV/ITV). Qualifications—First Class FCC License. Valid drivers license. Minimum of three years of technical experience with commercial or public television broadcast maintenance. Digital, solid state, UHF, microwave and remote control. Salary—$1100 per month. Apply—Fresno County Dept. of Education, Personnel Office, Room 330, 2314 Mariposa St., Fresno, CA 93721.

Chief Engineer—Major TV, group-owned and net affiliated in Florida. Strong technical management background necessary. Send resume and salary requirements to Tom Sheally, PO Box 17000, Jacksonville, FL 32216. EOE.

Top salary for experienced Engineer capable of doing heavy digital maintenance for the latest state of the art production facility. Positions are available at both our Ft. Lauderdale and Atlanta facilities. Call: Michael Orsburn, Director of Engineering, Video Tape Associates for appt. 305—587-9477.

HELP WANTED NEWS

Weathercaster. Excellent opportunity for person with on-air experience and high interest in weather. Work with state of the art weather equipment in market known for climate extremes. Good benefits, equal opportunity employer. Send reply and resume to Box G-50.

Accepting Immediate Applications for experienced reporters who are energetic and creative. Mail cassette and resume to Gary Long, PO Box 748, Little Rock, AR 72203. An equal opportunity employer. Female & male.

Immediate Opening for experienced ENG news photographer and video tape editor. Good opportunity for right person. Send resume and tape to Gary Long, PO Box 748, Little Rock, AR 72203. An equal opportunity employer.

Sunbelt VHF Television Station looking for an experienced, take charge, News Director and Assignments Editor. Salary for both positions negotiable. An E.O.E. Station. Address all inquiries to Box H-99.

It's almost football time in this medium market SEC City. Need a sports director/anchor. We're number one and we're looking for an electrifying personality who can give this town the best in local sports. Only experienced people need apply. EOE M/F. Resumes to Box H-107.

Meterologist/Weathercaster—Group owned station in a mid-sized market in the sun belt needs an experienced weathercaster to help build a complete weather services department. M/F E.O.E. Send resume to Box H-146.

Anchor, Midwest network affiliate seeks strong talent with reporting and producing background. Mid-size market with good growth opportunity for right applicant. Box H-147.

A high performing aggressive news operation has an opening for a News Director. We have an excellent organization committed to winning that needs fine-tuning. Must have total newsroom experience ranging from reporting to management. A southeast network affiliate. E.O.E. Reply to Box H-155.

Sportscaster. We need a sports-nut who eats, sleeps, and lives sports to become our number one sportscaster. Small midwest market station with a great future. Box H-180.

Producer-Anchor for a four-station statewide television news network. Excellent news organization, and beautiful country. Send tape, resume and particulars to: MTN News, Box 1331, Great Fall MT 59403.

Anchor-Reporter for growing News Department. Must have production skills and some experience. EOE. Box H-179.

Weathercaster. Small, upper midwest news operation needs weathercaster who can deliver lively, informative weather presentation. Box H-158.

Expanding news operation and EOE requirements make a potential opening in our news staff. If you are a pro at digging, writing, packaging and delivering, let us know about it. Send resume and tape to: Ron Beardmore, WJAN-TV, 6600 Atlantic Blvd., Louisville, OH 44641. WJAN is an EOE/affiliated with PTL of Heritage Village Church & Missionary Fellowship, Inc. of Charlotte, NC. No phone calls.

Reporter/Assistant Producer for award winning news program, KOCE TV PBS, Huntington Beach, CA. Combination reporting, writing, research and producing assignment. Freedom and excellent opportunity to do enterprising investigative reports. Salary range $1576-$1919/month. Excellent fringe benefits. Contact Coast Community Colleges, 1370 Adams Ave., Costa Mesa, CA 92626, 714—556-5948 by 5 PM September 5.

Reporters. Growing news operation is looking for young, aggressive reporters. Prefer folks from small markets who are ready for a move up. Medium-market, group-owned, network affiliate. Box H-185.

Reporter. Unique opportunity with tropical island cable TV system. Winner of national award for cable news. Tapes and resumes to: Claiborne Clark, News Director, Guam Cable TV, 530 West O'Brien Drive, Agana, Guam 96910.

Top 50 Southern Market—Seeking a strong weather personality. Must have on-air experience. We need a pro with a proven track record. Not a beginner's position. Send tape and resume to PO Box 2009, Durham, NC 27702. No telephone calls. EOE.

Public Affairs Reporter to co-anchor hour-long midday news and public affairs broadcast, develop and produce segments with newsmakers, and provide daily field reporting. Equal opportunity employer. Top 50 market news leader. Send VCR and resume to Bob Brunner, News Director, WSAZ-TV, Box 2115, Huntington, WV 25721.

Director for a live, 15 min. nationally televised weather show. 3 yrs. exp. with one yr. of directing exp. Must supervise crew and maintain early morning to noon schedule. $13,455 to $14,482 depending on exp. and ability. Send resume by Sept. 12 to Dorothy Peterson, Maryland Center for Public Broadcasting, Owings Mills, MD 21117 EOE M/F.

E.N.G. On your way to the big time? Number 1 market, UHF TV News Department is accepting applications for an experienced E.N.G. Camera Person M/F. Send tape and resume to News Director, WWHT, 416 Eagle Rock Avenue, West Orange, NJ 07052. No calls or beginners please.

Co-anchor for 6:00 & 11:00 PM newscast needed for WRBL, Columbus, Georgia. Salary commensurate with ability. Send resume, tape to: News Director, WRBL, PO Box 270, 1350 13th Avenue, Columbus, GA 31994. EEO employer. M/F.

Assignments Editor, TV News. If you have five years of experience in a local TV newsroom (commercial), know news and how to cover it for TV and have run the desk for a year, write Arthur Alpert, News Director, KGGM-TV, PO Box 1294, Albuquerque, NM 87103. Of course, your knowledge of New Mexico would be a big plus. Equal Opportunity Employer.

Wanted: aggressive, innovative smaller midwestern station with a large market product needs hard working, enthusiastic reporter /weekend anchor who can fill a week-day co-anchor slot very soon. Reply and resume to Box H-260.

WRDW-TV 12 has an immediate opening for the position of General Assignment Reporter. Entry level position. Journalism or Broadcasting degree preferred. Knowledge of TV equipment desirable. EOE. Please send resume to Cynthia Sardo. Affirmative Action Officer, WRDW-TV, Drawer 1212, Augusta, GA 30903. A Ziff-Davis Station. EOE.

Anchor/Reporter for television news staff. Must have strong investigative aggressive news gathering ability. Please forward resume and video tape to Eric Johnson WICU-TV Box 860, Erie, PA 16512. No telephone calls accepted, please. Equal Opportunity Employer.

Assignment Editor ... Looking for aggressive, serious, person who can motivate and direct a large newsroom. Prod. exp. helpful. Degree/exp. req. E.O.E. Send letter, resume and salary req. to Box H-235.

Midwest small market TV station is looking for person to do 6 & 10 P.M. weather and handle/develop public affairs programming efforts of the station. 2-11 P.M. Monday thru Friday. Previous air experience necessary and must be one who wants to become involved in this fine community. Good growth opportunity. Equal opportunity employer. Send resume to Box H-259.

HELP WANTED NEWS CONTINUED

Meteorologist—Excellent opportunity at station in the top 100 markets equipped with color radar and weather fax. Market known for climate extremes. Good benefits. E.O.E. Box H-232.

Producer. Seeking an individual who can produce a well paced, journalistically sound newscast. Must know the value of visuals and promos. Immed. opening. Good future with group. Deg./exp. req. E.O.E. Send letter with resume and salary history to Box H-228.

Investigative Reporter. Applicant must have solid experience, not only in television news, but also as an investigative reporter. Should also have the ability to transform complex investigative reports into intelligible television news stories. Prior investigative reporter experience is required. Please send resume and tape to Dick Ahles, WFSB-TV, 3 Constitution Plaza, Hartford, CT 06115. An Equal Opportunity Employer M/F.

HELP WANTED PROGRAMING, PRODUCTION & OTHERS

On-Air Promotion Producer: Strong writer with imagination and flair who has at least two years experience in location and in-studio production. Postion demands quick and efficient ability to conceptualize and produce high quality promos for both radio and TV. Responsibilities include scheduling promos, maintaining slide and promo storage systems, and processing paper work. Send resume and tape to: Nina Sedita, Department B, Box 1263, Buffalo, NY 14240. An Equal Opportunity Employer.

Looking for experienced video tape editor to fill immediate position. Send resume and tape to Gary Long, PO Box 748, Little Rock, AR 72203. An equal opportunity employer.

Experienced talk show host for established live daily show in Southeast top 20 market. Send full resume to Box H-169.

Program Manager for group owned network affiliate in growth market in Southeast. Must be experienced programmer capable of administering promotion and production departments. EOE. Send resume to Box H-163.

Assistant Promotion Manager, major sunbelt market. Responsible for all facets of media and on air promotion. Send resumes to: Box H-170.

Directors—Medium market west coast station is now accepting applications for qualified directors. Control room and field production desirable. FCC 1st not necessary. EEO/AA Send resumes to Box H-159.

South Florida TV Station seeks promotion manager. EOE. Please send resume to Box H-130.

Program Director/Producer for University center. Must be creative and experienced in all aspects of production. Minimum of four to five years of commercial or public TV experience in producing and directing. B.A. required. Advanced degree preferred. Send resume, production credits, references and tape to: Director of Telecommunications, Youngstown State University, 410 Wick Ave., Youngstown, OH 44555. Closing Date August 28. An Equal Opportunity Employer.

Southwest Florida ABC Affiliate accepting applications for experienced commercial videographer/producer. Would expect maximum work for minimal salary, the only way to go is up! Write Box H-177.

Co-host—Morning talk show. Pacific Northwest, 25th market. Must be experienced, knowledgeable interviewer with a verifiable record of achievement in this format. Our program has been highly successful for the past six years and rates consistently high. No phone calls please. Submit written resumes and 3/4" audition cassettes as soon as possible. All inquiries confidential: Production Manager, PO Box 8799, Portland, OR 97208.

Producer/Director for upstate NY PTV station. Entry level position responsible for producing and directing assigned projects. Requires Bachelors degree in TV related field, technical competence essential, on-air ability a plus. Submit resume, salary history, and writing sample by 8/3 to WCFE-TV, PO Box 617, Plattsburgh, NY 12901. No calls, please. Equal Opportunity/Affirmative Action Employer.

Senior Producer-Production Coordinator. University of Northern Iowa. Serves as producer and host of programs. Provides coordination and direction for special and continuing production efforts. This is an administrative/production position requiring experience. B.A. Speech/Broadcasting/Theatre or related field. Three to six years experience in professional broadcasting/production, preferably public broadcasting. Must have valid FCC license and a thorough knowledge of standard broadcast procedures and regulations. Starting salary $14,000-$16,000. Send letter, resume, and audition tape by September 17, 1980 to: Vicki Pospisil, Personnel Services, 225 A & I Building, UNI, Cedar Falls, IA 50613. Members of protected classes may feel free to identify themselves for purposes of Affirmative Action.

Producer/Director-Minority Affairs. University of Florida. Responsible for producing and directing a weekly minority affairs magazine and other specials for local public television station. Requires: Degree and three years TV production experience or equivalent. Apply to: Central Employment, Third Floor Stadium, University of Florida, Gainesville, FL. Refer to Position Number 20421. Deadline: September 10, 1980. The University of Florida complies with Section 503 of the Rehabilitation Act of 1973 and Section 402 of the Vietnam Era Veterans Readjustment Assistance Act of 1974. Equal employment opportunity/Affirmative action employer.

Director of Programming—For KCOS-TV, El Paso, TX. Five years PBS experience with strong background in on-air Fundraising, programming with some production desired. Salary open, depending upon experience. Reply to General Manager, KCOS-TV, P.O. Box 146, El Paso, TX 79942. An affirmative action employer M/F.

We are looking for a Director/Producer with special skills in commercial spot production and direction of sports remotes. Experienced in compuler editing a must. In addition, this person may be called upon to direct public affairs shows, news, etc. Send resume' to: KWGN-TV, PO Box 17588, Denver, CO 80217. Attention: Production Department. An Equal Opportunity Employer.

Production Supervisor—Southeast sunbelt network affiliate needs aggressive individual with creative, technical and supervisory experience. Hands on production work with news, commercials, and public affairs programs is essential. EOE. Send resume and salary requirements to Box H-202.

SITUATIONS WANTED MANAGER

Successful 22 year career in broadcasting sales, programming production. Available in September to manage your radio or television station. If not satisfied with ratings or revenue, contact me now, because I can make your company successful. Box H-178.

SITUATIONS WANTED TECHNICAL

TV-FM-AM-Field Engineering Service. Established 1976. Installation-maintenance-system design-survey and critique-interim maintenance or chief engineer. Available by the day, week or duration of project. Phone Bruce Singleton 813—868-2989.

Is 100 hours a week enough? If that's what it takes to prove myself—you've got it! FCC First Phone with light experience and unquenchable energy. Carmine, 201—634-3297.

Technical School Graduate with FCC 1st Class and some camera experience wants to work in T.V. Willing to learn any job your way. Call Mitchell at 215—698-1689.

SITUATIONS WANTED NEWS

Sports Director with major market experience wants a change of location. Must remain in sports crazy city. Can be your Number 1—weekday or weekend. Available August 31. Box H-152.

Feature Reporting is my first love. Degree and several years experience in news, public affairs, and announcing. Excellent voice and appearance. Will consider all offers. Box H-171.

First Edward R. Murrow Fellow in broadcast journalism, Award winning, bright, energetic woman looking for entry level reporting position with a first rate news operation. I'm a talented, competitive professional with two years reporting experience. Resume/references/tape available. Call Kelly Fredrickson 714—835-8855.

Recent college graduate with BA degree in dual major of Mass Media/Management. 4 years R/TV broadcasting experience including General Manager and Production Director responsibilities. Proven ability in ENG shooting and editing, plus good directing skills. Interned 4th market CBS O&O station. Looking for a challenging position on your team. Michael Cloughley, 215—643-7691, 1098 Kurt Drive, Blue Bell, PA 19422.

Hard worker looking for reporting position. Television production and radio stringer experience. BA Broadcast Journalism. Good writing and delivery. Will relocate. For video tape contact Charles Freiman, 1404 Hillwood Court, Charlotte, NC 28210. 704—552-2473.

Young Television newsman, experienced anchor, reporter, ENG photographer, seeks a full time reporting position at station with a definite commitment to news. Write to Matt Leone, 971 Summit Ave., Macon, GA 31211 or call 912—745-7124 evenings. Tape and resume available.

News/Sportscaster—Experienced anchor, reporter, & producer looking for an active position in medium to large market. Box H-183.

TV Reporter. 3 years experience. Wants position in top 60 markets. Box H-233.

Number one market assignment editor seeks same or related position in metropolitan area. Major radio/TV experience. Credentials upon request. Box H-209.

News Director position wanted. Seasoned reporter/anchor/producer ready for small market. Box H-229.

Feature Reporter. Talent, creativity and enthusiasm abounding. BA in Journalism and 2 years experience. Box H-230.

Accomplished Anchor/Reporter 50 kw TV News/Sports. Degree Journalism. Hank Holmes 617—679-6957. Box H-234.

Quality Journalist—Serious, young, hardworking newswoman, excellent credentials, two years newsroom, anchor & interview experience in Los Angeles & New York, seeking TV street reporter position. Appealing, intelligent & credible on-camera presence. Tape available. Linda Carnes 212—398-2273.

Meteorologist, two years experience, medium market, seeking top 40 eastern market committed to a professional and personable weathercast. Box H-245.

Experienced, aggressive, award winning journalist seeking TV street reporting position in larger market. Working at network affiliate as anchor-reporter, experienced in producing, ENG photographing and editing. Willing to relocate. Call 207—762-2881 (9AM-2PM).

Award Winning Sports Director looking for a challenge. Bright young and hardworking looking for right sports/news position in right medium to large market. Reports accepted by CBS network. Can do it all, available now. Call 207—496-8761 after 7 PM.

Hardworking radio pro seeks TV news opportunity. Anchor and/or reporter. 9 years experience. Solid journalist. Currently radio GM. Will travel for interview. Good voice, appearance. Tape and resume. Box H-244.

SITUATION WANTED PROGRAMING, PRODUCTION, OTHERS

Personable and Versatile Writer/Producer will bring talents to a creative, challenging and responsible production/promotion position. Achieve positive results for your station: Call 717—562-1317.

Salesman with Public Relations Experience. Developing talent for script and copy writing. Eager to learn production. B.A., University of Chicago. Box H-243.

Public Relations/Affairs or other position of responsibility with station. Have radio background. Prefer New York area but will relocate. Black female, 26. Bachelor's degree, graduate school. Box H-222.

Creative, flexible graduate needs a start. Extensive film/theatre background, management and communication skills. Willing to work and learn. Heidi Holtz 301—865-5804.

SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS CONTINUED

Experienced auditor with over 5 years in broadcasting seeks senior accounting or auditing spot. Will travel and relocate. Resumes furnished. Box G-35.

First Phone: Professional experience in studio production, audio, Chyron III, 16mm and ENG news photography, and some editing. Plus more. Looking for production, news, or engineering position. Hard worker. Diverse talents. Willing to relocate. Kenneth Hazlett, 1629 Gilcrest Ave., East Lansing, MI 48823. 517—351-7359.

ENG Photographer/Editor/Studio Cameraman seeks position with small to medium station. Over 1 year Broadcast experience. Have done News and Magazine shows. Will relocate and be the best investment a station could make. Resumes on request. Box H-217.

CABLE

HELP WANTED MANAGEMENT

General Manager: System in New York State seeks top executive. Starting salary in 40's plus benefits. Applicant must have major system experience as G.M. or better. Outstanding opportunity for skilled candidate. Equal Opportunity Employer. Send resume to Box H-164.

ALLIED FIELDS

HELP WANTED TECHNICAL

Immediate openings for tech supervisor: Mobile Production Company seeking supervisor for mobile truck. Maintenance required for quad tape, one inch tape, Grass Valley, Norelco PC-70 cameras. Contact: John Crowe, MCI Productions, No. 10 Greenway Plaza, Houston, TX 77046 713—627-9270.

HELP WANTED PROGRAMING, PRODUCTION, OTHERS

Writer/Producer: Tellabs builds electronic voice and data communications equipment. We produce our own training and marketing support programs on film and on videotape. We're looking for a good scriptwriter. Our scriptwriter takes full responsibility for the program—research, organize, write, story-board and work the production. We offer a good salary, profit sharing, nice insurance package and other benefits including association with a creative, professional staff. Call Jim Cooper, Tellabs Incorporated, 4951 Indiana Avenue, Lisle, IL 60532. 312—969-8800.

HELP WANTED INSTRUCTION

Instructor/Vocal Coach. Must be proficient in correcting regional accents. Should have knowledge of phonetics and oral interpretation. Call for interview before 10:00 AM weekdays or send resume to: Deborah Ross-Sullivan, Director of Vocal Coaching, KiiS Broadcasting Workshop, 1220 N. Highland Avenue, Hollywood, CA 90038. 213—462-5600.

WANTED TO BUY EQUIPMENT

Wanting 250, 500, 1,000 and 5,000 watt AM FM transmitters. Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512—723-3331.

Instant Cash For TV Equipment: Urgently need transmitters, antennas, towers, cameras, VTRs, color studio equipment. Call toll free 800—241-7878. Bill Kitchen, Quality Media Corporation (In Georgia call 404—324-1271.)

50 kw AM high level modulation. WINB, Red Lion, PA, F. Wise 717—246-1681.

20 KW FM transmitter. Top lines, good condition only. Contact Bill Glassman 618—242-4023.

Urgently Needed Immediately QEI ATS system with interface or remote control system, 3 bay FM antenna CT on 93.5, FM optimod or stereo generator and Limiter, sta-max composite clipper, 8 kilowatt or greater generator. Must be new or in like new condition. Comparable units considered. Call John Galanses at 305—731-4800 or 872-9100.

Filmchain with variable speed projector wanted as tax-deductible contribution to non-profit public broadcasting entity. We pay transport. Maroth 415—525-4583 or write EMA, Box 921, Berkeley, CA 94701.

FOR SALE EQUIPMENT

AM and FM Transmitters—used, excellent condition. Guaranteed. Financing available. Transcom, 215—379-6585.

5" Air Heliax Andrews HJ9-50. Can be cut and terminated to requirement. Below Mfgrs Price. Some 3" also available. BASIC WIRE & CABLE 860 W. Evergreen, Chicago, IL 312—266-2600.

RCA TT-10AL VHF Transmitter—Working good, Channel 6, many spares, $5,000.
RCA TT-35CH VHF Transmitter—All spares, good condition, Channel 10, $20,000.
RCA TT-50AH VHF Transmitter—Excellent, many spares, Channel 11, $12,000.
Sony 2850 3/4" Video Recorders—Good condition, $1,500 ea.
Sony 2860 3/4" Video Recorders—Excellent condition, $2,500 ea.
Spectavision 3/4" Editor—works with 2850 or 2860, $3,000 ea.
Complete film island—PE 240, Eastman 285's, TP7, Eastman multiplexer, $30,000.
IVC 500A Color Cameras—complete, beautiful pictures, ea. $7,500.
GE PE-350 Color Cameras—All accessories, good condition, ea. $4,000.
GE PE-240 Film Camera—Automatic gain & blanking, $8,000.
CDL VSE-741 Switcher—12 input, chroma key, $4,000.
RCA TK-27A Film Camera—Good condition, TP 15 available, $12,000.
RCA TP-6 Projectors—Reverse, good condition, ea. $1,000.
Ampex 1200 A VTR'S—Amtec, Colortec, one with editor, ea. $22,000.
Norelco PC-70 Color Cameras—16x1 200M Lens, inhancer, scope, monitor, 2 available, new low price, ea. $14,000.
New Edutron CCD-2H Time Base Corrector—Broadcast specs, $5,800.
VHF Antenna—RCA Batwing. Available now, $8,000.
UHF Antennas—Various Models and Prices.

30 Brands of new equipment. Special prices. We will buy your used TV equipment. To buy or sell, call toll free 800—241-7878. In GA call 404—324-1271. Bill Kitchen, Quality Media Corporation, Box 7008; Columbus, GA 31908.

1 KW AM Gates BC-1F with 500 w. cut-back, s.s. power supply. M. Cooper 215—379-6585.

20 KW FM Wilkinson, 20E. 7 yrs. old rated to 25 KW with exciter and stereo. M. Cooper 215—379-6585.

2 Philips LDH-20 Cameras 1 yr old. $13,000 each. WGCB-TV, Red Lion, PA, F. Wise, 717—246-1681.

5 KW AM Collins 820-E1, 4 yrs. old, w/proof, many spares, Mint. M. Cooper 215—379-6585.

Equipment for Sale: 1 H1-77; 1 CEI 310/330; 1 Ampex VR 3000; Please contact Ed McDonnall. 212—757-8919.

RCA TT-50AH TV Transmitter, excellent condition, many spares, Channel 10, best offer. Robert Horton 615—637-1010.

1800 feet Prodelin line, 6 1/8 inch, (19½ foot sections) hangers, elbows, flanges, best offer. Robert Horton 615—637-1010.

Like New Ikegami HL-77A. 10-120 servo zoom, powerpack, batterypack/charger, 2 Anton Bauer batteries, 5" studio viewfinder, shipping case w/wheels. Less than 500 hours on tubes. In excellent condition and a great buy for $28.5k. Call Harry Elstermann at 813—877-9591.

UHF Transmitter. Ampex (Townsend) TA30A. 30K W. Good condition and presently operating on Channel 30. Available about February 1981. Prefer buyer disassemble and remove. Also for sale: Jampro Channel 30 directional antenna. For equipment list, inspection opportunity, and bid procedure, contact Art Hafer, D.E., WGTE-TV, 415 N. St. Clair, Toledo, OH 43604. Phone 419—255-3330

Shure Products. Remote Special: M-67, $256; SM-12 mike/phone combo, $115. SM-81 Condenser, $225. Audio Arts, 228 University Dr., East Lansing, MI 48823.

Jampro 2 bay antenna, 95.9 Mhz, 149' guyed tower, coax, on the ground. $1,995 package price. F.O.B. Denair, California. (209—634-7820).

FM Equipment, Spectrosonic 610 comp limiter, Microtrack 6401 stereo preamp, Wilkinson SR 20-12 rectifiers, Revox A77. M. Cooper 215—379-6585.

10kw AM Collins 820F-1 Very popular transmitter. Only 9 years old. Mostly solid-state. Looks and performs like new. Will go presently, to 125% mod. Over $5,500.00 in new spares. Many other 5kw 10 kw 20 kw AM and FM units in stock. Besco Internacional 214—630-3600. 5946 Club Oaks Dr. Dallas, TX 75248.

Like new Hitachi SK-80A color camera with motorized zoom and accessories. Panasonic NV9400 color videotape recorder with AC adaptor and charger. Quickset tripod with dolly & fluid head. Colortran mini pro lighting set. All used less than 200 hours. 318—478-5055 after 3 pm.

Collins 820E-1 AM Transmitter. 5KW with matching 2-tower phasor and antenna coupling units. Presently on the air and available for inspection. Contact: Tom C. Doell, KXVI, Inc., 214—369-1271, Suite 902, 7515 Greenville Avenue, Dallas, TX 75231.

Kensol hot press model 12-A & related items. Mint condition. Matt Wadium 608—782-4678.

Revox A-77s with rack adapters. Urei BL-40 modulimiters, $425. Spotmaster 500 record-play. 208—743-2282.

Need more FM Power? Would like to swap 5 year old CCA 20 KW FM Transmitter (presently on air) for 10 KW FM Transmitter. Swap plus cash difference. Must be in good condition. Contact Marshall Rowland or Duane Cornett at 904—396-4001.

COMEDY

Free sample of radio's most popular humor service! O'LINERS, 1448-C West San Bruno, Fresno, CA 93711.

Guaranteed Funnier! Hundreds renewed! Freebie! Contemporary Comedy, 5804-B Twineing, Dallas, TX 75227.

Comedy/Personality Jocks: Write for our amazing audio sample kit. See "Miscellaneous" ad for LA, Air Force.

"Comic Relief." Just for laughs. Bi-weekly. Free sample. Whilde Creative Services, 20016 Elkhart, Detroit, MI 48225.

Satirical, Bogus PSA's. Live or pretaped. $1.00 postage for free tape of air performances. Tennanteasers, 3585 Cerritos, Long Beach, CA 90807.

MISCELLANEOUS

Custom, client jingles in one week. PMW, Inc., Box 947, Bryn Mawr, PA 19010 215—525-9873.

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.

Five volume production library jammed with hundreds of dynamite cuts! Exciting music beds, synthesizers, drums, jingles, SFX, gag cuts—the industry's finest package priced right! Audio sample kit $1.00 (refundable): LA, Air Force, Box 944-B, Long Beach, CA 90801.

Prizes! Prizes! Prizes! National brands for promotions, contests, programming. No barter or trade ... better! For fantastic deal, write or phone: Television & Radio Features, Inc., 166 E. Superior St., Chicago, IL 60611, call collect 312—944-3700.

RADIO PROGRAMING

Marie's Microwave Minutes! Lessons in microwave cooking by that lady from Atlanta famous for teaching energy conservation through food preparation. A market exclusive from Tony Visk Creative Broadcasting, 3802 Greenrock Court, Atlanta 30340.

RADIO PROGRAMING CONTINUED

Radio and TV Bingo. Serving over 1,000 stations, oldest promotion in the industry. World Wide Bingo—P.O. Box 2311, Littleton, CO 80160. 303—795-3288.

TELEVISION PROGRAMING

TV Boxing. International boxing promotional group holding licenses in two countries, and with exclusive contracts with five world-rated boxers (more to be added), seeks connection with TV network, CATV company, or other organization able to arrange for televised international boxing in the U.S. market. Box H-265.

INSTRUCTION

Free booklets on job assistance. 1st Class F.C.C. license and D.J.-Newscaster training. A.T.S. 152 W. 42nd St. N.Y.C. Phone 212—221-3700. Vets benefits.

FCC "Tests-Answers" for First Class License Plus—"Self-Study Ability Test". Proven! $9.95. Moneyback guarantee. Command Productions, Box 26348-B, San Francisco, 94126.

REI teaches electronics for the FCC first class license. Over 90% of our students pass their exams. Classes begin September 2 and October 13. Student rooms at the school. 61 N. Pineapple Ave., Sarasota, FL 33577. 813—955-6922.

Cassette recorded First phone preparation at home plus one week personal instruction in Boston, Atlanta, Seattle, Detroit, Philadelphia. Our twentieth year teaching FCC license courses. Bob Johnson, Radio License Training, 1201 NInth, Manhattan Beach, CA 90266 213—379-4461.

KIIS Broadcasting Workshop in Hollywood Announcing, Disc Jockey, News, Plus top rated account executive program—all taught by top LA, radio-TV teaching broadcasters. Evenings or day sessions. Kiis Broadcasting Workshop, 1220 N. Highland, Hollywood 90038. 212—462-5600. "Where tomorrow's broadcasters are today."

RADIO

Help Wanted Management

General Sales Manager
WZZK(FM)
Birmingham, Alabama

Park City Communications has recently taken ownership of WZZK(FM), a 100,000 watt facility in the growing Birmingham market. We are looking for an aggressive, energetic and goal-oriented broadcaster, with considerable retail and agency sales experience. The individual we're seeking should possess a documented track record in sales management and a natural facility for working with people.

This position represents a great management opportunity, offering top money, excellent benefits and, most importantly, career development. You will join a management team that owns a controlling interest in the company and believes in the individual strengths, talents, and personal growth of its people. In addition to WZZK-FM, we operate three other outstanding radio stations (2 FM, 1 AM).

Please write and send a resume detailing your work experience, and outlining your attitudes on sales management to Jerdan Bullard, General Manager, WZZK-FM, 530 Beacon Parkway West, Birmingham, Alabama 35209. All replies will be held confidential and will be answered.

Park City Communications is an Equal Opportunity Employer M/F.

OPERATIONS MANAGER/P.D.

To direct staff Cleveland's most powerful FM, WDMT, and do air shift. Major market program management in contemporary formats necessary. Contact Bob Manning, Exec. V.P., Beasley Broadcasting, P.O. Box 1355, Goldsboro, N.C., 27530, (919) 734-8003.

Help Wanted Management Continued

PROVEN SUCCESSFUL SALES MGR. BECOME A FLORIDA AM/FM OWNER

I seek a second in command dynamic shirt sleeve type manager who can successfully direct the sales forces of a well rated Florida coastal C-FM/AM combo. You can immediately purchase 10% to 20% of my stations for 60K to 120K. You must have 60K to invest now, and can earn in proportion to accomplishment. Send me your experience, success, and earning history today! All replies completely confidential. Here is the ultimate career opportunity. Box H-266

SALES MANAGER

To supervise local staff of WDMT, Cleveland's most powerful FM. Major market sales experience required. Management and promotional background important. Contact Bob Manning, Exec. V.P. Beasley Broadcasting, P.O. Box 1355, Goldsboro, N.C., 27530, (919) 734-8003.

Help Wanted Announcers

CREATIVE AFTERNOON DRIVE PERSONALITY

For 50KW Capital Cities' Operation. High profile adult contemporary format with heavy community involvement. Demonstrated "personality" more important than years of experience. Excellent opportunity for the right person. Tapes & resumes to: Neil McGinley, Program Director, WKBW Radio, 695 Delaware Ave., Buffalo, NY 14209. An EOE.

Help Wanted Technical

Technical

Major Broadcast Group seeking hands-on Engineers for Management Positions. Must have experience in all phases of AM/FM Operations. Send your resume and letter of application to Box H-84. An Equal Opportunity Employer.

Help Wanted News

WE NEED A RESOURCEFUL

skillful newsperson who can handle tape, two-way radio, editing and carting (combo). Drivers license. Good at interviewing and handling people. Good creative on-air delivery. (Southern California) We urge minorities to apply. Send resume and tape to PO Box "L", Pasadena, Calif. 91109. Equal Opportunity Employer

NEWS DIRECTOR

Experienced newsperson interested in moving up to direct aggressive news staff at medium market AM-FM in Northeast Ohio. Will be responsible for planning and executing news programming. EOE. Send resume and salary requirements to Box H-255.

Situations Wanted Management

OPERATIONS GENERAL MANAGER

Major market operations manager, experienced in all phases, seeks medium market general management opportunity or major market operations. Contemporary, country, MOR and beautiful music. Call Thom Sanders, KHOW-FM, Denver 303/573-6300.

SALES MANAGER

Red hot account exec ready to motivate salespeople to their max with super plan. Small to medium market in Northeast. I've got experience with the best in a major market ... directs, co-op. Next step ownership. Street-fighter with money making habits. Box H-220.

General Manager Radio

Community oriented broadcaster looking for a new challenge in the West or Southwest. Extensive sales, programming and management experience. If you're tired of ho-hum performance, let me show you the difference ability and dedication will make. Reply to Box H-251 or call 816-232-9194.

MIKE THOMAS

22 year broadcast veteran with 14 years of station management experience and former part-owner of California Coast AM/FM, seeks General Manager's position in medium to large market preferrably in the West. Strong on programming, sales, F.C.C., and specializing in making a "WINNER" out of a "loser"! Call anytime—(805) 647-9627. Write PO Box 5192, Ventura, CA 93003.

Situations Wanted Announcers

TOP MORNING PERSONALITY

Highly original style and 23 years major market experience brought South Florida station 6 fold increase in ratings. Extremely powerful promotional ability and community involvement available to right station. Ratings Guaranteed. PO Box 3011, Pompano Beach 33062.

INTERVIEWER-TALK-NEWS HOST

A seasoned, sensitive & searching generalist who stimulates guests & callers. This proven audience builder presently in major market is ready to move for $ and future. Ph. (503) 256-2282 7-9 a.m. Pacific Time or leave message 226-1611 xt 323 Bob.

Situations Wanted Announcers Continued

TRIPLE CROWN WINNER

Sportscaster, with outstanding credits in sportstalk, play-by-play and reporting seeks major market sports position. Ten years experience in medium-major markets. College degree, married, family man ... LET'S TALK. Replies to Box H-219.

PERSONALITY

Top 10 market AM drive all news anchor-formerly talk/music personality-wants back in people radio with phones, guests and fun. One to one communicator with humor and top notch credentials. Cheap skates need not apply. Box H-207.

Situations Wanted News

Gene Steinberg Seeks New Horizon:
This newsman/talk-show host is heard late nights on a major East Coast clear-channel station...and he's *ready to move on.*

Got a radio/TV slot in a top five market? Want a guy with 12 solid years of multimedia experience? That's
Gene Steinberg
CALL HIM AT: (212) 631-9290

TELEVISION

Help Wanted Programing, Production, Others

PM MAGAZINE

Now seeking candidates for Talent (Host & Hostess) and Producer for January premiere of PM Magazine. Preference given Producer/Talent combo. Prior experience with magazine-type format a must for Producer. Send resume, tape and salary needs to Larry Pate, WALA-TV, P.O. Box 1548, Mobile, AL 36633.

An EEO Employer

Attractive, energetic co-host

needed for PM Magazine show in mid-size television market. Broadcasting and/or theatre background considered. Show has good ratings and station commitment. Send resume. Tape will be requested from those being considered. Box H-236.

Help Wanted Programing, Production, Others Continued

PM MAGAZINE

Talent position now available for PM Magazine. Seeing bright, articulate person to work with co-host already on staff. One year of television on-air experience necessary. Field producing experience desired. Send resume and tape to: Denny Myers, PM Magazine, WFSB-TV, 3 Constitution Plaza, Hartford, CT 06115. An Equal Opportunity Employer M/F.

Photographer/editor

for PM Magazine show open. Must have experience with magazine-type show, be totally familiar with ENG equipment. Tape will be requested from those considered. Box H-261.

Director Research & Development

Applicants must have research & sales promotion experience. Background with rating service or station representative firm acceptable. Station or station group experience preferred. Negotiable salary & outstanding company employee benefits. Send resume to Employment Manager.

WTVJ
PO Box 010787, Miami, FL 33101
Equal Opportunity Employer

evening MAGAZINE

PRODUCER

WBZ-TV, Group W in Boston is looking for the best in the country to produce our number one rated, daily prime-time access program.

Candidate must have extensive management and producing background, preferably in similar formated program series and be able to effectively manage and motivate a sixteen person staff.

Send resume and cassette (no phone calls please) to Richard Kurlander, Program Manager, WBZ-TV, 1170 Soldiers Field Road, Boston, Massachusetts 02134. An equal opportunity employer.

Help Wanted Management

PROMOTION MANAGER

Top broadcast group needs promotion manager for top 35 market. Candidate should know advertising, production, and media buying. Must be experienced in print and radio advertising as well as on-air promotion.

Send resumes to Box H-252
An Equal Opportunity Employer.

Help Wanted News

FILM/ENG EDITOR:

Join major State-wide Nightly News Program with opportunities for career advancement. Will consider experienced news film editor anxious to develop ENG skills. Send resume and cassette to: Herb Bloom, Executive Producer, N.J. Nightly News, 1573 Parkside Ave., Trenton, N.J. 08638 (EEO)

NEWS ANCHOR

A communicator with solid writing and reporting skills. A first-class professional for a first-class news operation. Send tapes to Ray Depa, News Director, KAKE-TV, Box 10, Wichita, Kansas, 67201. An EOE.

AN ANCHOR

Whose personal delivery is crisp and authoritative and who relates well to the other newsteam members is needed by WBRE-TV, Wilkes-Barre/Scranton, PA. This key person, for two nightly newscasts, will be offered favorable contract with good salary and fringe benefits. Send resumes and off-air tapes to Mr. Pat Dennis, News Director, WBRE-TV, Box 28, Wilkes-Barre, PA. 18773. EEO Employer M/F.

REPORTER

Top 20 market station seeking experienced police beat reporter. Journalism degree preferred. Salary and fringe benefits above average. We have all the latest state-of-the-art equipment, including live helicopter. Please send resume to Box H-226. EEOE, m/f.

TV NEWS PEOPLE

On behalf of our clients, we are looking for experienced anchors, reporters, weathercasters and sportscasters.

All replies will be kept strictly confidential.

Send videocassette and resume to P.O. Box 909, Fairfax City, Virginia 22030. Tapes will be returned promptly.

M&H

McHUGH AND HOFFMAN, INC.

Help Wanted Technical

International Opportunities for Audiovisual Services

The King Faisal Specialist Hospital and Research Centre has current openings in its Audiovisual Department. The Hospital is a 250 bed specialty referral facility with a rapidly expanding Audiovisual Department.

The following positions are available:

Television Engineer—B.S. Degree in Electronic Engineering with 5 or more years practical experience in maintenance and repair of television and video systems. Thorough understanding of system set-ups and use of test equipment.

Television Technician—Associates Degree in Electronics or 2 years trade school and 5 years relevant experience including 2 years in maintaining and repairing television and video systems.

Both positions offer exceptional benefits including 30 day annual vacation, transportation, furnished housing, bonus pay and more.

Interested, qualified candidates should submit a resume with current salary to:

Linda Hogin
Hospital Corporation International
International Representative
One Park Plaza
Nashville, TN 37202

HOSPITAL CORPORATION INTERNATIONAL

An Equal Opportunity Employer

CONSULTING ENGINEER NEEDED

to design telecommunications delivery system for KVCR-TV, Channel 24, San Bernardino, California. Design is needed for replacement and relocation of transmitter and necessary support technology to extend coverage to outlying areas. Write or call for details: Fred Burgess or Judy Hert, San Bernardino Community College District, 701 South Mt. Vernon Avenue, San Bernardino California 92410: (714) 888-6511 ext 127. An Equal Opportunity Employer.

CHIEF ENGINEER

Sunbelt station looking for an experienced chief engineer to manage an up-to-date VHF television engineering department. Must have leadership abilities and a progressive attitude towards TV engineering. This is an excellent opportunity to work in an innovative and creative environment. Send resume and salary requirements to Box H-238.

Employment Service

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The Broadcasting Job you want anywhere in the U.S.A.
1 Year Placement Service $40.00
Call 812—889-2907
R3, Box 84, Lexington, Indiana 47138

MAINTENANCE TECHNICIAN

public KVCR-TV, near Los Angeles, seeks engineer with first phone, 2 years full time broadcast operations and maintenance. Salary $13K to $16K plus excellent benefits. Resume and letter postmarked by September 5, 1980 to Winston Carl, Personnel Officer, KVCR-TV/FM, San Bernardino Community College District, 631 S. Mt. Vernon Ave., San Bernardino, CA 92410. EOE/MF.

TV OPENINGS GALORE!

Major and medium market positions available for Operational/Maintenance Engineers—CMX Editors—Film to Tape Transfer Technicians—News, Sports, and Weather Talent—PM Magazine Co-Hosts/Producers, and many others! Contact: Bruce Williams, Snelling & Snelling Media Services, 410 Asylum St., Hartford, CT 06103. Tel: (203) 527-2651. Employer Inquiries Invited.

Consultants

American Radio Associates
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A Full-Service Broadcast Consulting Firm offering professional services in . . .

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Phone (216) 289-3660 . . .
ask for the president.

CABLE

Help Wanted Sales

INTERESTED IN MOVING AHEAD IN MARKETING

Aggressive, shirt-sleeve, marketing type individual wanted for growing MSO based in N.Y. area. Must travel, create copy from layouts to completed artwork. Must have proven record of getting the job done and the subscribers on!! Equal opportunity employer. All replies confidential. Reply to Box H-166.

Help Wanted Programing, Production, Others

Daniels & Associates, Inc.

PROGRAMMING
Assistant Director

Join the most dynamic independent programming organization in cable television. Recent successes and expansion plans require us to bolster our Denver-based programming staff.

Please send resume and salary history to:

Ms. Jeanne O'Grady
Director of Programming
Daniels & Associates, Inc.
2930 E. 3rd Avenue
Denver, CO 80206
An equal opportunity employer

ALLIED FIELDS

Help Wanted Instruction

CHAIR IN JOURNALISM TROY STATE UNIVERSITY

Looking for the top person in the field of broadcasting or newspapers to fill a newly established Chair in Journalism. The person we are seeking must have a national reputation in one of the above fields. The person named will be expected to teach at least one course a quarter as well as help develop and implement the programs of the Chair.

Appointment will be on the basis of an academic year but will consider quarter basis. Liberal stipend to the right person.

Prospective nominees should submit inquiries by September 30, 1980, to: Dean, Hall School of Journalism, Troy State University, Troy, Ala. 36081. An Equal Opportunity and Affirmative Action Employer.

Help Wanted Programing, Production, Others

IF YOU THINK OF PRODUCTION AS A CAREER—NOT A SIDE LINE, READ ON ...

Nationally known creative production company, located in Hollywood is growing again.

We need career production people for exciting and varied, "Hands-on" production positions.

Must be contemporary, creative and capable of assuming responsibilities, must have radio background. Send resume and salary requirements today to Box H-237.

Business Opportunities

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TV Tempo is in the television business and we're offering you a share in the profit

Cable systems are growing with more diversified markets and larger capacity systems Subscribers now need a complete guide, to know everything that is offered to them

TV Tempo is a low-cost, comprehensive, localized entertaining television and cable guide Each locally owned magazine acquires advertising for insertion in his/her local edition

TV Tempo is well established, covering markets of more than 200 cities and now expanding nationally We have expertise, experience, and facilities to handle all production areas Composition, Printing, Television scheduling for each area and complete training

An investment of $10,500 00 is required Call 404—546-8458 in Georgia and 800—241-7089 all other states or write TV Tempo, Inc., PO Box 5443, Athens, Georgia 30604

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Public Notice

PUBLIC NOTICE
APPLICATIONS FOR CABLE TELEVISION LICENSE
BOSTON, MASSACHUSETTS

The City of Boston, Massachusetts, will accept applications for a cable television license pursuant to the regulations established by the Massachusetts Community Antenna Television Commission. Applications must be filed with the City Clerk, City Hall, Boston, Massachusetts 02201. No applications will be accepted after 3:00 p.m. on November 3, 1980. Applications, along with seven (7) copies, must be filed on the Massachusetts C.A.T.V. Form 100, supplemented by Form B100 required by the City of Boston, and must be accompanied by a $100 non-refundable filing fee, payable to the City of Boston. A copy of the application shall also be filed with the Massachusetts C.A.T.V. Commission.

Form 100 is available at the Massachusetts C.A.T.V. Commission, 100 Cambridge Street, Boston, Massachusetts 02202. Form B100 is available at the City Clerk's Office, City Hall, Boston, Massachusetts 02201.

All applications received will be available for public inspection in the City Clerk's Office during regular business hours, 9:00 p.m. Monday-Friday, and for reproduction at a reasonable fee.

This is the only period during which applications may be filed.

City Clerk
City Hall
Boston, Massachusetts
02201

NOTICE OF AVAILABILITY OF AN INVITATION FOR APPLICATION FOR A CABLE COMMUNICATIONS FRANCHISE

The City of Pelican Rapids, County of Otttertail, Minnesota, invite 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 Applications" both of which are available from the undersigned. Applications will be accepted until 8:00 p.m., Oct. 13, 1980. All applications received will be available for public inspection during normal business hours at the City Clerk's Office, Pelican Rapids, Minnesota. Each such application shall be accompanied by a $25.00 nonrefundable filing fee payable to the City of Pelican Rapids.

Richard A. Jenson
City Clerk-Treasurer
P.O. Box 350
Pelican Rapids, Mn. 56572
Telephone (218) 863-6571

Public Notice Continued

PUBLIC NOTICE

The Long-Range Planning Committee and Resource Group and the Executive Committee of the Board of Directors of National Public Radio will meet September 3-5, 1980, for a planning retreat. The meeting will be held at the Belmont Conference Center, Belmont, Maryland, from 5-7 p.m. on September 3, from 9 a.m.-7 p.m. on September 4, and from 9 a.m.-12 noon on September 5, 1980.

The Technology/Distribution Committee of the Board of Directors of National Public Radio will meet September 14-16, 1980, for its semi-annual planning retreat. The meeting will be held at The Pillar and Post Inn, King and John Streets, Niagara-on-the-Lake, Ontario, Canada, from 6:30-8:30 p.m. on September 14, 9 a.m.-1 p.m. and 6-10 p.m. on September 15 and 9 a.m.-3 p.m. on September 16, 1980.

For further information concerning these meetings, please contact Ernest T. Sanchez, NPR General Counsel at (202) 785-5369.

Radio Programing

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Miscellaneous

BIG BANDS

We have client that wants to advertise on big band radio programs and stations. If you fit the description please call ASAP:

Joan Grant
Northlich, Stolley, Inc.
Cincinnati, Ohio
(513) 421-8840

Investor(s)
wanted for new program service. Its time has come. Reply Box H-214.

Wanted To Buy Stations

WOULD LIKE TO PURCHASE
Small to medium radio station in Florida or the Southeast. Willing to negotiate terms. All replies confidential.
FCL
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For Sale Stations

MIDWEST AM & CLASS C FM
1,000 Watt AM—100,000 Watt FM Antenna 870 ft. above average terrain. Choice Medium Market. Well equipped. Good growth market. Box H-258.

THE KEITH W. HORTON COMPANY, INC.
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Bob Kimel's office:
P.O. Box 270,
St. Albans, VT 05478
24 hr Phone: (802)524-5963
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MW	Small	AM	$300K	$87K	Paul Crowder	(615) 298-4986
MW	Small	Fulltime	$350K	29%	Jim Mackin	(312) 323-1545
SE	Small	Fulltime	$350K	$75K	Bill Cate	(904) 893-6471
W	Metro	Fulltime	$850K	Cash	Bill Whitley	(214) 387-2303
E	Major	AM	$1300K	Cash	Art Simmers	(617) 848-4893

To receive offerings of stations within the areas of your interest, write Chapman Co., 1835 Savoy Dr., N.E., Atlanta, GA 30341

CENTRAL TEXAS SMALL MARKET POWERHOUSE.

Possibly best equipped small market station in the state of Texas. Like new equipment. 1980 sales at our about $80,000.00. Full particulars when you visit the facility. Price: $250,000 cash ... FIRM. Excellent opportunity while interest is down. Don't miss this one. Address all letters to George McClarin, Box 592, Hamilton, Texas, 76531. If ready to talk immediate deal call 817-386-5292. Mr. McClarin will be happy to discuss matters with you.

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- 5,000 watt daytimer. TN. $340,000. $40,000 down.
- AM/FM Arkansas. $700,000.
- 3,000 watt FM. Southern Arkansas. $380,000.
- Class C in single FM market. Montana. $510,000. Terms.
- AM/FM in Oklahoma. $1,100,000.
- AM/FM in Louisiana. $320,000.
- Class C. Midwest. $700,000.
- 250 watt daytimer. NE La. $250,000.
- Cable TV Southern Alaska. Small. $110,000. Terms
- AM/FM. N.E. Louisiana. $25,000 down.
- 500 watt daytimer. Single market station. CA resort area. $430,000.
- Fulltimer. Major market ID. $660,000 terms.
- AM/FM in Alaska. $900,000.
- Daytimer. NC. About 50 miles from coast. $240,000. Terms.
- Chattanooga area daytimer. Good real estate with living accomodations at studio. $350,000. No down payment. $5,225.80/month for 10 years.
- Two AM's. CA. fulltimer and daytimer.
- Class C plus powerful daytimer. S.E $4 million cash.
- S.E 50,000 watt AM. 3.8 million.
- Fulltimer. City in Iowa. $680,000. Terms.
- AM/FM in No. Mich. $190,000.
- Louisville area daytimer. $375,000.
- Eastern Kentucky AM/FM. Bargain. $990,000. Terms.
- VA. Coastal. Attractive. $800,000.
- Powerful daytimer in Atlanta area. $980,000. Terms.
- Powerful daytimer in Northern Michigan. $430,000 Terms.
- Dynamic Fulltimer covering half of Alaska population. $1,600,000.
- Fulltimer. Coastal city in Southeast. $500,000.
- South Alaska. Includes Real Estate. $200,000. Terms.
- Fulltimer. Dominant. Metro. TX. $1,200,000.

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MI	Daytime AM	370K	Small
CO	Daytime AM	300K	Small
MS	Daytime AM	295K	Medium
NC	Daytime AM	350K	Small
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Media

Taylor

Volney Taylor, corporate VP, Dun & Bradstreet Corp., New York, elected senior VP. He will be responsible for company's Official Airline Guides and Corinthian Broadcasting, which includes five television stations, TVS Television Network (sports programing), and Peters Griffin Woodward, station representative firm. Phil Lombardo continues as president of Corinthian, and will report to Taylor, who reports to Charles Mortiz, vice chairman of Dun & Bradstreet.

Edward A. Bennett, VP-marketing, Viacom Communications, New York, named senior VP-operations, responsible for operations of Viacom's cable systems on East Coast, which includes Dayton and Cleveland, Ohio, Long Island, N.Y., and Nashville. **Danny Radcliff,** general manager of Viacom's Diablo region on West Coast, named senior VP-operations, responsible for cable systems on West Coast, except San Francisco system. Systems under Radcliff will be franchises in San Francisco Bay area, Seattle, Everett, Wash., and Salem, Ore. **Neil McHugh,** general manager of San Francisco system, named senior VP-operations.

Bennett

Radcliff

James McClatchy, VP for development for McClatchy Newspapers, Sacramento, Calif., elected chairman of board. He will also be chairman of long-range planning and development committee created to analyze possible new publishing, broadcasting and related activities. In addition to its newspapers, McClatchy owns five AM and four FM stations. **Erwin Potts,** VP-newspapers, elected VP of McClatchy.

McClatchy

Potts

Orrin McDaniels, VP-general manager of Mutual Broadcasting System's WCFL(AM) Chicago, named VP-Midwest station relations for Mutual. **John A. Bibbs,** general sales manager, WMAQ(AM) Chicago, named to succeed McDaniels.

James DeBold, VP-general manager, WAGM-AM-TV Presque Isle, Me., named general manager of WSBA-TV York, Pa., succeeding Robert Stough, who retired.

James Mulla, general sales manager, WOMC(FM) Detroit, named president and general manager of WCZY-AM-FM Detroit. He succeeds **Fritz Beesemyer,** who leaves station to join Charter Media as executive VP-general manager of KIOI(FM) San Francisco, which has been purchased by Charter, pending FCC approval.

Robert Finke, general manager, WALA-TV Mobile, Ala., elected VP of licensee, Universal Communications Corp.

Art Ortega, production manager, WNCI(FM) Columbus, Ohio, named general manager.

Rich Nichols, general sales manager, KPAS(FM) El Paso, Tex., named general manager.

Ronald M. Miller, general manager, WWBZ(AM) Vineland, N.J., joins WTRU(AM)-WCNF(FM) Muskegon, Mich., in same capacity.

Joseph DeJanovich, graduate, Lewis university, Aurora, Ill., joins WLMT(FM) Wilmington, Ill., as general manager.

Homer Lane, VP-general manager of KOOL-TV Phoenix, elected chairman of newly-organized CBS-TV government relations committee. Committee members are **Leslie Arries,** WIVB-TV Buffalo, N.Y.; **Bill Ryan,** WFSB-TV Hartford, Conn.; **Wallace Jorgenson,** WBTV(TV) Charlotte, N.C.; **John Rivers Jr.,** WCSC-TV Charleston, S.C.; **Paul Raymon,** WAGA-TV Atlanta; **Harold Crump,** WTVF(TV) Nashville; **Joseph Floyd,** KELO-TV Sioux Falls, S.D.; **John LaForge,** KDLH-TV Duluth, Minn.; **William G. Molle,** Harte-Hanks Communications, San Antonio, Tex.; **Winston Linam,** KSLA-TV Shreveport, Tenn.; **Joe Carriere,** KBIM-TV Roswell, N.M.; **Mark Smith,** KLAS-TV Las Vegas, Nev. and **Irwin Starr,** KREM-TV Spokane, Wash. **Albert M. Sanders Jr.,** VP-general manager, WMAZ(AM) Macon, Ga., elected chairman of CBS Radio's newly formed government relations committee. Committee members are **L. Lowry Mays,** Clear Channel Communications Inc., San Antonio; **Tom E. Gibbens,** WAFB-FM Baton Rouge, La.; **Phil Lewis,** WCCO(AM) Minneapolis; **Richard Fraim,** WTAR(AM) Norfolk, Va.; **Walter J. Brown,** WSPA(AM) Spartanburg, S.C.; **Frank Stisser,** Sound Communications Inc., Riverside, Conn.; **Norman Knight,** Knight Quality Stations, Boston; **E. H. Close,** WKNE(AM) Keene, N.H.; **Jerry Holley,** WIBW(AM) Topeka, Kan.; **Ramsey Elliott,** McClatchy Newspapers, Sacramento, Calif. and **Joel Day,** KOA(AM) Denver.

Harry Dorr, former manager of Hutchinson, Kan., cable system for Communications Services, joins American Cablesystems Corp. as regional manager-Southeast, responsible for systems in Virginia, West Virginia and Tennessee. **Robert Bartlett,** former marketing manager of Morris Cablevision, Morristown, N.J., joins American Cablesystems as general manager of its Rockland Cablesystems in West Haverstraw, N.Y.

Laurie Young, associate administrator, ICAP, distributor of independently-produced film and video, joins Daniels & Associates, Denver, as director of marketing services.

Thomas McNulty Jr., account executive, Tracy-Locke Advertising, Denver, joins MultiVisions, cable company in Anchorage, Alaska, as marketing director.

Susan Beckett, senior attorney, NBC, New York, named senior counsel. **Laura J.C. Nurse,** employe counselor, NBC, named manager, employment.

Phil Watson, president of Performance Communications, Washington-based consulting firm, and former director of telecommunications division of Booker T. Washington Foundation, joins Corporation for Public Broadcasting as deputy special assistant to president for legislative affairs.

Anna Owens, from 3M National Advertising

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Co., Argo, Ill., joins Public Broadcasting Service, Washington, as personnel associate, responsible for coordinating affirmative action and equal employment opportunity efforts.

Thermal Stewart, assistant business manager, KPLR-TV St. Louis, named business manager.

Thomas Muir, business manager for United Television's KTVX(TV) Salt Lake City, named controller for United. He will be based at United's KMSP-TV Minneapolis.

Charlyn Cooks, supervisor in sales administration, WKYC-TV Cleveland, named manager of financial analysis and revenue.

Marilyn Smith, marketing manager, United Video, Tulsa, Okla., assumes additional duties as marketing relations manager.

Debra Stearns, from NN Life Insurance Services, Johnston, R.I., joins Outlet Broadcasting, Providence, R.I., as assistant controller. **Frank Hampshire,** formerly with Xerox Corp., joins Outlet as market researcher.

Barbara Mann, formerly with Metromedia's WTTG(TV) Washington, joins personnel and business department of Metromedia's WXIX-TV Cincinnati.

Advertising

Ken Umansky, VP-management supervisor, Benton & Bowles, New York, joins Foote, Cone & Belding there in same capacity.

Richard Watson, creative director in Mexico City office of Foote, Cone & Belding, named to same position with Jennings & Thompson/FCB in Phoenix.

William Mund, account supervisor, D'Arcy-MacManus & Masius, St. Louis, elected VP. **Richard Gearhart,** media planner, DM&M/deGarmo, named media supervisor.

Katherine Fuentes, product manager with L'Oreal division of Cosmair cosmetics firm, joins D'Arcy-MacManus & Masius/de Garmo's Spanish Advertising and Marketing Services (SAMS) division, with account executive responsibility for Lorillard, Gilda Miros Cosmetics and Colgate-Palmolive products.

Joelle Anderson and **Hal Edrich,** associate research directors, Grey Advertising, New York, named VP's.

Jerry Conner, account supervisor, **Dale Freres,** director of TV services, and **David Olson,** associate director of research, Leo Burnett Co., Chicago, named VP's.

Joe Robertson, VP-account executive, Associated Advertising Agency, Wichita, Kan., named senior VP. **M. Gene Countryman,** in creative services with Associated Advertising, named senior VP-client services.

Lynn McCormick, assistant controller, W.B. Doner and Co., Detroit, named VP-work flow and cost control.

Clyde Boyce, broadcast buyer, Ogilvy & Mather, Houston, named media planner. **Jean Wellikson,** media estimator-biller, named assistant broadcast buyer.

Mona McMurray, with Weekley & Penny, Houston, named account executive.

Judith Lynn Bernat, VP-marketing, Video Information Systems, New York, joins The Katz Agency there as account executive in special sales development unit.

Steve Schussler, formerly with Field Communications, Chicago, joins Harrington, Righter & Parsons there as account executive on gold team.

Don Oylear, local sales manager, KECI-TV Missoula, Mont., joins Northwest Television Sales as sales representative in Seattle office.

Douglas Streff, VP-sales, Central division, ABC-TV, Chicago, named VP in charge of sales for Western division, Los Angeles. **John Grace,** VP-sales manager, Central division, named VP-sales, Central division.

Mike Perez, Latin American sales manager for ABC Sports Syndication, New York, appointed manager, worldwide sales, NBC International Division.

Michael Penzell, VP-sales, Mutual Broadcasting System, New York, resigns to form radio and television production company, but will be retained by Mutual as consultant.

Ronald Weston, director, ABC-FM Network, New York, joins Sheridan Broadcasting Network there as Eastern sales manager.

Robert B. Hance III, VP-local sales manager, WNEW-TV New York, joins WDIV(TV) Detroit as general sales manager.

Chris Sehring, national sales manager, WTVN-TV Columbus, Ohio, named general sales manager.

Robert Swan, sales manager, continental division in Chicago, Katz Agency, joins WICS(TV) Springfield, Ill., as general sales manager.

Richard Trageser, senior account executive, WRKO(AM) Boston, joins WGHQ(AM)-WBPM(FM) Kingston, N.Y., as general sales manager.

Randall Drescher, salesman, KPAS(FM) El Paso, Tex., named general sales manager.

Steve Lapa, formerly in sales position with WYNF(FM) Tampa, Fla., joins WVCG(AM)-WYOR(FM) Coral Gables, Fla., as general sales manager.

Bernie Ziegler, director of advertising, promotion and research, broadcast division of Wometco Enterprises, Miami, joins WCIX-TV Miami as director of marketing.

Ed Allen, regional manager, Radio Advertising Bureau, Atlanta, joins Capitol Broadcasting Corp., radio station group owner based in Mobile, Ala., as director of sales.

Nancy Winchell, former regional sales manager, WMRV(FM) Endicott, N.Y., joins WMGC-TV Binghamton, N.Y., as local sales manager.

Robert Carpenter, regional sales manager, WUHQ-TV Battle Creek, Mich., assumes additional duties as local sales manager.

Alan Caplan, account executive, WITS(AM) Boston, named local sales manager.

Janet Hildebrandt, sales representative, WHBF-AM-FM Rock Island, Ill., named local sales manager.

Clyde Koopman, sales representative, H.J. Cooper Dodge, Kalamazoo, Mich., joins WBUK(AM) there as local sales manager.

Jeff McKee, account executive, WOW(AM) Omaha, joins WXUS(FM) Lafayette, Ind., as sales manager.

Dennis Milch, account executive, KINZ-AM-FM Miami, named director of co-op development.

Jerry Policoff, from RKO Television Representatives, New York, named account executive for RKO's WNAC-TV Boston. **Mary Faretra,** sales department administrative assistant, WNAC-TV, named sales coordinator.

Maria Kent, formerly with WPVI-TV Philadelphia, joins KMSP-TV Minneapolis-St. Paul as account executive.

Cynthia Lindsay, formerly with Cavalcade Advertising, Scotts Valley, Calif., joins KMST(TV) Monterey, Calif., as account executive.

Kevin Mashek, former account executive, WLIP(AM)-WJZQ(FM) Kenosha, Wis., and **Patrick Sepe,** from retail food services sales, join WBBM-FM Chicago as account executive.

Paula Creager, account executive, WWJ(AM) Detroit, joins WRIF(FM) there in same capacity.

Jack Six, account executive, WCTI-TV New Bern, N.C., joins WITN-TV Washington, N.C., in same capacity.

Programing

Barbara Corday, director of comedy series development, ABC Entertainment, Los Angeles, named VP-comedy series development.

Earl David Greenburg, director, compliance and practices, NBC, Los Angeles, named VP-compliance and practices, West Coast. **Warren Littlefield,** manager, comedy development, NBC Entertainment, named director, current comedy programs, West Coast. **Ruth Meyer,** director, program development, NBC Radio networks, named VP-programs, network radio, NBC.

Tom Klemesrud, former videotape editor, Metrotape West, Los Angeles, joins CBS-TV there, videotape unit.

Robert W. Pittman, director of pay programming of Warner Amex Satellite Entertainment Corp.'s The Movie Channel, named VP-programing.

John Cosgrove, district manager, affiliate relations, CBS-TV, New York, joins Viacom there as Northeast division manager, responsible for market-by-market sale of all Viacom programing, including syndicated features, series and specials, and first-run and off-network, in Northeast U.S.

John Walden, formerly with 20th Century-Fox, Los Angeles, where he was responsible for research involving network and syndicated shows, joins Columbia Pictures Television there as VP-research and sales development.

Carl Sallach, from Modern Talking Pictures, New York, joins Glen Lau Productions, Oscala, Fla., as VP in charge of sales and marketing.

Jennifer Lawson, director of The Film Fund, New York, joins Glen Lau Productions, Ocala, to independent filmmakers, named program coordinator for Corporation for Public Broadcasting's program fund.

Ellen Katzen, former news editor, KYW-TV Philadelphia, joins NBS Radio, radio production company there, in program development department.

Dick Dreyfuss, from programing position with WPGH-TV Pittsburgh, joins Action TV, pay television network in New Kensington, Pa., and will be responsible for programing development.

Andy Musser, member of Philadelphia Phillies baseball team's radio and television broadcast

team, who has also been part of New York Knicks radio and television announcing staff for past four seasons, joins Prism, Philadelphia, as sports announcer.

Bruce Kaplan, producer of *Evening Magazine* on KDKA-TV Pittsburgh, named executive producer of programing.

Robert Bolen, production supervisor, KOVR(TV) Stockton-Sacramento, Calif., named operations manager of Stockton studios.

Jim Montgomery, assistant promotion manager, KUTV(TV) Salt Lake City, named co-host of *PM Magazine.* **Karen Exeter,** studio technician, KSL-TV Salt Lake City, joins KUTV as associate producer of *PM Magazine.* **Don Yanik,** photographer-editor, *PM Magazine* on KAUZ-TV Wichita Falls, Tex., joins KUTV in same capacity. **David Miller,** from noncommercial KBYU-TV Provo, Utah, joins KUTV as production assistant on *PM Magazine.*

Erica Broman, formerly in urban planning in Boston, joins WWLP(TV) Springfield, Mass., as co-host, with her mother Kathryn, of morning magazine program, *22 Alive.*

Rick Johnson, acting production manager, noncommercial KNME-TV Albuquerque, N.M., named production-operations manager.

Dianne Atkinson Hudson, associate producer, Kelly & Co. on WXYZ-TV Detroit, named coordinating producer for WDIV(TV) there.

Erik Foxx, operations director, WOW(AM) Omaha, joins KXTC(FM) Phoenix as program director.

Rod Kackley, news director, WBUK(AM) Kalamazoo, Mich., assumes additional duties as program director.

George Prentice, reporter and program host, WHLD(AM) Niagara Falls, N.Y., named director of programing.

Holland Cooke, air personality, WPRO(AM) Providence, R.I., joins WKBR(AM) Manchester, N.H., as program director.

Larry Mathias, former public affairs producer, WLUP(FM) Chicago, joins WLMT(FM) Wilmington, Ill., as program director.

Dave Scott, talk show host, WPLP(AM) Pinellas Park, Fla., assumes additional duties as program director.

Pegg Carroll, formerly with WBKB-TV Alpena, Mich., joins noncommercial WGVC(TV) Grand Rapids, Mich., as producer-host of public affairs program.

Kurt Behm, sports director, WPBN-TV Traverse City, Mich., joins WNEM-TV Bay City, Mich., as assistant sports director.

Todd Donoho, sports anchor and reporter, WOTV(TV) Grand Rapids, Mich., joins sports department of WLWT(TV) Cincinnati.

Jeffrey Scheiman, producer-director, Nebraska Television Network, Kearney, and **Matt McCandlish,** producer-director, WXEX-TV Petersburg, Va., join WTVN-TV Columbus, Ohio, in same capacities. **Sandy George,** production assistant, WTVN-TV, named continuity coordinator.

China Altman, program host, noncommercial WGBH-TV Boston, and **Steve Anthony,** announcer, KFJZ-TV Dallas, join WRKO(AM) Boston as air personalities.

Bill Daniels, former air personality, KDKO(AM) Littleton, Colo., joins KLAK(AM) Denver in same capacity.

Bob Reitman, morning announcer, WQFM(FM) Milwaukee, joins WKTI(FM) there as morning air personality.

News and Public Affairs

Katie Cowdery, assignment editor, WSMW-TV Worcester, Mass., named news director.

Allen Sandubrae, special news projects producer, KDKA-TV Pittsburgh, joins Kansas State Network as executive producer and assistant news director, based at KARD-TV Wichita.

Larry Sturholm, from communications staff of Oregon Governor Vic Atiyeh, joins KOIN-TV Portland, Ore., as assignment editor. **Sam Thomas,** staff member, Portland, Ore., Mayor Connie McCready, joins KOIN-TV as reporter.

Wendy Sherman, co-host of entertainment show and arts reporter, WNEW-TV New York, and researcher-writer for *Time* magazine, named reporter for WOR-TV New York.

Jim Asendio, former news director, WIND(AM) Chicago, joins WINS(AM) New York as reporter.

Terri Cline, anchor, The Source, NBC Radio's young adult network, New York, named correspondent.

Susan Peterson, CBS News correspondent based in London, joins NBC News as Washington correspondent for new weekday morning magazine program, *It's Your World,* which will begin early next year.

Linda Meyer, radio news writer for CBS News, New York, appointed associate producer for ABC-TV's *Good Morning America.*

Maria DeCarla, freelance writer, and formerly with WHEC-TV Rochester, N.Y., joins WGAL-TV Lancaster, Pa., as general assignment reporter. **George Popkin,** news producer, WAFF(TV) Huntsville, Ala., joins WGAL-TV in same capacity.

Ellen Kingsley, consumer reporter, WJZ-TV Baltimore, joins WDVM-TV Washington in same capacity. **Wendy Goldband,** consumer news production assistant, WJZ-TV, joins WDVM-TV as consumer news producer-researcher.

Tony Romeo, reporter, WSBA-AM-FM York, Pa., joins WLYH-TV Lancaster, Pa., as Reading, Pa., reporter.

Tom D'Antoni, former producer of *Evening Magazine* on WJZ-TV Baltimore, named producer of 5:30 p.m. news on WMAR-TV Baltimore. **Joan Gartlan,** reporter, WAVY-TV Norfolk, Va., joins WMAR-TV as consumer reporter. **Philip Yzaguirre,** producer, WHP-TV Harrisburg, Pa., joins WMAR-TV as writer and weekend producer.

Dan Day, news producer, noncommercial WVUB(FM) and noncommercial WVUT(TV), both Vincennes, Ind., joins news department of WITN-TV Washington, N.C.

Bill Barnard, news director, WSRS(FM) Worchester, Mass., joins WKOX(AM) Framingham, Mass., as morning anchor.

Gil Tyree, reporter, WAPE(AM) Jacksonville, Fla., joins WTLV(TV) there as sports reporter and weekend anchor.

Malcolm Sillars, weathercaster, WJR(AM) Detroit, named chief meteorologist, WDIV(TV) there.

Ira Joe Fisher, weather anchor, KHQ-TV Spokane, Wash., joins WKRC-TV Cincinnati in

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same capacity.

John Flanders, meteorologist, WCHS-TV Charleston, W. Va., joins WTHR(TV) Indianapolis as weathercaster and environmental reporter. **Warren Mills,** news photographer and reporter, KTBS-TV Shreveport, La., joins WTHR as news photographer.

Gene Cuny, public service director, KDFW-TV Dallas, named director of community affairs. **Mary Bonnick,** in public service department of KDFW-TV, succeeds Cuny. **Phoebe Ophelia Tree,** editorial assistant to general manager responsible for production of public affairs-editorial program, named assistant to director of community affairs.

Blanquita Cullum, former program host, KENS-TV San Antonio, Tex., rejoins station as community affairs director.

Nancy Brooks, freelance reporter, joins KYW(AM) Philadelphia as news writer.

Gregory Groce, national cable television executive in charge of cable relations on East Coast, based in Tampa, Fla., for Associated Press, named to direct AP's cable services.

Barry Zuckerman, on news production crew, WPLG(TV) Miami, joins WAAY-TV Huntsville, Ala., as news photographer.

Promotion and PR

Jerry Kaufer, director of creative services, Viacom Enterprises, New York, named VP-creative services.

Judy Santarsiero-Torello, manager of press information, WABC-TV New York, joins Home Box Office there as director of program publicity.

Diane Talsma, exhibit and sales promotion manager, Interstate Electronics, Anaheim, Calif., joins Convergence Corp., Irvine, Calif., as communications manager.

Lois Hinkle, VP-promotion director, WLKY-TV Louisville, Ky., joins WKRC-TV Cincinnati as creative services manager. **Judy McDonald,** promotion assistant, WLKY-TV, joins WKRC-TV in same capacity.

Karin Ericson, graduate, Boston university, joins KYW(AM) Philadelphia as promotion assistant.

Luanne Nelson, promotion assistant, Promotions West, Salt Lake City, joins KUTV(TV) there in same capacity.

Donna Cunningham Babecki, group supervisor, Harshe-Rotman & Druck, named VP of Chicago office. **David Reiners,** account executive, Hill & Knowlton, joins HRD as account supervisor.

Elizabeth Higginbotham, office manager, Batz, Hodgson, Neuwoehner Public Relations, St. Louis, named account coordinator. **Barbara Rea,** with BHNPR, named account executive.

Susan Gordon, former freelance copywriter, named public relations manager, Reid Advertising and Public Relations, Newport Beach, Calif.

Dan Shannon, managing editor, *Video* magazine, New York, joins Cunningham & Walsh there as account executive in public relations division.

Kristen Bacorn, manager of client services for Washington consulting firm, Jack Faucett Associates, joins Henry J. Kaufman & Associates as account executive in public relations division.

Technology

William S. Wheatley Jr., executive VP-general manager of Domestic Transmission Systems subsidiary of ITT, joins American Satellite Co., Germantown, Md., as president.

Wheatley

Wetzel

Lewis Wetzel, sales manager, Flash Technology, Nashua, N.H., named senior VP-engineering for National Association of Broadcasters, Washington.

Virgil Faulkner, account executive, Jerrold Division of General Instrument Corp., Hatboro, Pa., named north central district sales manager, based in Indianapolis. **Armando Espinoza,** from Pima county (Tucson) attorney's office, joins Jerrold as industrial relations manager for plant in Nogales, Mexico.

Albert Zoller, national sales manager and applications engineer in San Diego headquarters of Cohu Inc., named Southeastern regional sales engineer, based in Atlanta.

Dorothy Hartigan, supervisor of broadcast traffic department of Waring & LaRosa, New York, joins Blairsat, subsidiary of John Blair & Co. that provides distribution of television commercials by satellite, as director of traffic.

J. David Lawson, former production and news technical director, WLOX-TV Biloxi, Miss., joins KCWY-TV Casper, Wyo., in same capacity.

Paul Swedberg, on engineering staff of WNEM-TV Bay City, Mich., named lead technician. **Bob Parker,** student, Delta College, University Center, Mich., and **Dave Urbytes,** audio-visual technician, Bridgeport-Spaulding School District in Michigan, join engineering staff of WNEM-TV.

Donald Linehan, marketing communications supervisor of 3M's micrographics products division, named manager of marketing communications and merchandising for 3M's magnetic audio-video products division, industrial markets, based in St. Paul.

E. Jeanne Hamm, administrative assistant to chief operating officer of Oak Industries, San Diego, named corporate secretary, succeeding **Helen O'Connell,** retired.

Nick Browse, field engineer for General Electric, joins Cramer Video, Needham, Mass., as salesman.

Allied Fields

Yolanda Tisdale, former *Washington Post* newspaper columnist, joins National Association of Broadcasters, Washington, as director of employment services, minority and special services. She succeeds Wanda Townsend who joined National Cable Television Association (BROADCASTING, Aug. 4).

Nancy Sher, director of film programs for New York State Council on the Arts, joins American Film Institute, Washington, as director of AFI exhibition services.

Thomas Watchorn, VP-finance and administration, Stenor Equipment Corp., Miami, named director of finance and administration for National Captioning Institute, Falls Church, Va.

Kathleen Sheekey, legislative advisor for consumer protection issues, Federal Trade Commission, Washington, named deputy assistant general counsel for legislative and congressional liaison.

Deane Parkhurst, former editor of *Broadcast Communications* magazine, joins Station Business Systems as broadcast account manager, based in Kansas City, Mo.

William Giorda, acting director of communication center, University of Texas, Austin, named director.

International

Roy Gibbs, head of television sales for BBC Enterprises, London, named sales director. He succeeds **Peter Lord** who retires after 22 years with BBC.

Alan Lafferty, with BBC for nine years, named manager of engineering promotions, succeeding **Gwyn Morgan** who joins computer firm of Logica Ltd. A.U.K.

Andrew Alles, news operations manager based in London for news syndication service, Visnews, named North America manager. He succeeds **John Tulloh** who becomes news operations manager.

Deaths

Diehm

Victor C. Diehm Sr., 77, president of Mutual Broadcasting System from 1969 to 1972, died of cancer Aug. 17 at Geisinger Medical Center in Danville, Pa. At time of his death, he was chairman of board of Hazleton Broadcasting Co., licensee of WAZL(AM)-WVCD(FM) Hazleton, Pa. He had been associated with WAZL since 1932 and established WVCD in 1949. Survivors include his wife, Hazel, daughter, son, Victor (Buddy) Diehm Jr., president and general manager of stations, and 7 grandchildren.

Max Sapan, senior VP-creative director, Leber Katz Partners, New York advertising agency, died of cancer Aug. 15 at Memorial Sloan-Kettering Cancer Center in New York. He had been with agency since 1971. Before that, he operated his own agency during 1960's. Earlier in his career, he worked for J. Walter Thompson Co., Grey Advertising and Compton Advertising. Survivors include his wife, Tessa, and two sons.

Fredrich LeRoy Wilson, 82, early program director for CBS Radio in New York, died of cancer August 1 at his home in Columbus, Ohio. During his career, he also worked as unit manager at NBC and was president of Wilson, Powell & Hayward where he worked with such stars as Kate Smith and Singin' Sam and Dorsey Bros. Orchestra. Survivors include his wife, Mabel, son, daughter and two grandchildren.

Stock Index

Exchange and Company	Closing Wed. Aug. 20	Closing Tues. Aug. 13	Net Change in Week	Percent Change in Week	P/E Ratio	Market Capitalization (000,000)
BROADCASTING						
N ABC	32 1/2	32 3/4	– 1/4	– .76	6	916
N Capital Cities	63 1/8	62 1/2	+ 5/8	+ 1.00	13	831
N CBS	50 1/2	51 5/8	–1 1/8	– 2.17	7	1,463
N Cox	47 1/2	45 1/2	+2	+ 4.39	7	1,280
A Gross Telecasting	25 7/8	27	–1 1/8	– 4.16	7	20
O LIN	53	53 1/2	– 1/2	– .93	11	140
N Metromedia	83 1/4	83 1/2	– 1/4	– .29	9	353
O Mooney	9 1/4	9 1/4			12	3
O Scripps-Howard	55	54 1/2	+ 1/2	+ .91	9	142
N Storer	29	29 1/4	– 1/4	– .85	9	378
N Taft	31 3/8	31 3/4	– 3/8	– 1.18	9	306
BROADCASTING WITH OTHER MAJOR INTERESTS						
A Adams-Russell	21 1/8	21 3/4	– 5/8	– 2.87	17	38
A Affiliated Pubs	21 1/2	20 3/8	+1 1/8	+ 5.52	9	110
N American Family	7 3/4	8	– 1/4	– 3.12	3	81
N John Blair	21 7/8	21 7/8			7	81
N Charter Co	20 5/8	16 5/8	+4	+24.06	1	575
N Chris-Craft	24	25 1/4	–1 1/4	– 4.95	12	64
N Coca-Cola New York	6 1/2	6 1/4	+ 1/4	+ 4.00	15	114
N Cowles	27 3/8	27 1/2	– 1/8	– .45	18	108
N Dun & Bradstreet	51 5/8	50	+1 5/8	+ 3.25	16	1,438
N Fairchild Ind.	25	26 1/4	–1 1/4	– 4.76	7	285
N Fuqua	15 7/8	15 5/8	+ 1/4	+ 1.60	3	202
N Gannett Co.	51 1/2	51 7/8	– 3/8	– .72	13	1,810
N General Tire	19 3/4	17 7/8	+1 7/8	+10.48	8	467
O Gray Commun.	51 1/2	52 1/2	–1	– 1.90	10	24
N Harte-Hanks	29	30 1/4	–1 1/4	– 4.13	14	271
O Heritage Commun.	18 3/8	17 5/8	+ 3/4	+ 4.25	9	60
N Insilco Corp.	15 3/4	16	– 1/4	– 1.56	7	169
N Jefferson-Pilot	27 1/4	27 3/8	– 1/8	– .45	6	597
O Marvin Josephson	12 1/2	12 1/2			8	32
O Knaass State Net.	28 3/4	28 3/4			23	54
N Knight-Ridder	27 1/2	27 3/4	– 1/4	– .90	10	894
N Lee Enterprises	24	23 7/8	+ 1/8	+ .52	11	172
N Liberty	15 1/2	15 1/2			6	200
N McGraw-Hill	36 1/2	35	+1 1/2	+ 4.28	12	899
A Media General	30 7/8	30 5/8	+ 1/4	+ .81	8	219
N Meredith	40 1/4	41	– 3/4	– 1.82	6	126
O Multimedia	29	28 1/4	+ 3/4	+ 2.65	15	291
A New York Times Co.	29 1/2	30 1/8	– 5/8	– 2.07	9	354
N Outlet Co.	26 5/8	24 5/8	+2	+ 8.12	39	67
A Post Corp.	15 3/4	15 3/4			8	28
N Rollins	29 1/4	28 1/2	+ 3/4	+ 2.63	12	392
N San Juan Racing	17 1/4	16 3/4	+ 1/2	+ 2.98	19	43
N Schering-Plough	42 1/8	42 1/4	– 1/8	– .29	10	2,234
O Stauffer Commun*	35	35			9	35
A Tech Operations	13 3/4	13 5/8	+ 1/8	+ .91	15	19
N Times Mirror Co.	41 1/4	40	+1 1/4	+ 3.12	10	1,400
O Turner Broadcasting	14	13	+1	+ 7.69		140
A Washington Post	19 7/8	19 3/4	+ 1/8	+ .63	8	280
N Wometco	23 3/8	22	+1 3/8	+ 6.25	10	207
CABLE						
A Acton Corp.	14 1/4	13 3/4	+ 1/2	+ 3.65	10	42
N American Express	36 7/8	36 7/8			8	2,628
O Burnup & Sims	13 1/8	13 1/2	– 3/8	– 2.77	16	114
O Comcast	28	27 1/2	+ 1/2	+ 1.81	31	224
O Entron*	5	5			5	4
N General Instrument	72 3/8	71	+1 3/8	+ 1.93	12	626
O Geneve Corp.	43 7/8	41 7/8	+2	+ 4.77	31	49
O Tele-Communications	19 3/4	14 5/8	+5 1/8	+35.04	19	436
N Teleprompter	24 3/8	19 5/8	+4 3/4	+24.20	20	414
N Time Inc.	56 5/8	57 1/8	– 1/2	– .87	11	1,592
O Tocom	15	15 3/4	– 3/4	– 4.76		44
O UA-Columbia Cable	66 1/2	65 1/2	+1	+ 1.52	49	223
O United Cable TV	38 1/2	36	+2 1/2	+ 6.94	27	158
N Viacom	48 3/4	48 1/4	+ 1/2	+ 1.03	18	205

Exchange and Company	Closing Wed. Aug. 20	Closing Tues. Aug. 13	Net Change in Week	Percent Change in Week	P/E Ratio	Market Capitalization (000,000)
PROGRAMING						
O Chuck Barris Prods.	3 3/8	3 1/2	– 1/8	– 3.57	3	10
N Columbia Pictures	31 1/2	32 1/2	–1	– 3.07	9	316
N Disney	51 5/8	51 7/8	– 1/4	– .48	13	1,677
N Filmways	9 1/8	9 3/8	– 1/4	– 2.66		57
O Four Star	1 5/8	1 5/8			16	1
N Getty Oil Corp.	82 1/2	83	– 1/2	– .60	9	6,777
N Gulf + Western	19	18	+1	+ 5.55	5	1,062
N MCA	47 1/4	48 1/2	–1 1/4	– 2.57	8	1,110
O Medcom	6	6 7/8	– 7/8	–12.72	21	10
N MGM Film	7 1/4	7 7/8	– 5/8	– 7.93	5	234
O Reeves Commun.	31 1/4	31	+ 1/4	+ .80	22	75
O Telepictures*	4 5/8	4 5/8			21	10
N Transamerica	18 1/4	18 3/4	– 1/2	– 2.66	5	1,191
N 20th Century-Fox	36	37 3/8	–1 3/8	– 3.67	6	7,586
O Video Corp. of Amer.	9 7/8	9 3/4	+ 1/8	+ 1.28	21	9
N Warner	50	49	+1	+ 2.04	12	1,423
A Wrather	19 1/2	19 1/8	+ 3/8	+ 1.96		44
SERVICE						
O BBDO Inc.	42	42			9	105
O Compact Video	19 3/4	19 3/8	+ 3/8	+ 1.93	18	37
N Comsat	37 7/8	38 3/4	– 7/8	– 2.25	8	303
O Doyle Dane Bernbach	32 3/4	35	–2 1/4	– 6.42	9	85
N Foote Cone & Belding	31 1/8	31	+ 1/8	+ .40	8	83
O Grey Advertising	54 1/2	54 1/2			5	33
N Interpublic Group	30	31 1/8	–1 1/8	– 3.61	6	134
O MCI Communications	9 3/8	9 7/8	– 1/2	– 5.06	47	285
A Movielab	8	7 1/2	+ 1/2	+ 6.66	7	13
A MPO Videotronics	5 1/2	6	– 1/2	– 8.33	15	3
O A.C. Nielsen	33	34 1/8	–1 1/8	– 3.29	14	363
O Ogilvy & Mather	24 1/2	24 1/2			7	100
O Telemation	1 1/2	1 1/2			9	1
O TPC Communications	7 1/8	6 3/4	+ 3/8	+ 5.55	51	6
N J. Walter Thompson	36 1/2	36	+ 1/2	+ 1.38	8	111
N Western Union	26 5/8	24 1/4	+2 3/8	+ 9.79		404
ELECTRONICS MANUFACTURING						
O AEL Industries	14	12 3/8	+1 5/8	+13.13		23
N Ampex	24 3/8	24	+ 3/8	+ 1.56	12	279
N Arvin Industries	13	13			7	101
O CCA Electronics*	1/8	1/8			1	
A Cetec	6 1/8	6 1/4	– 1/8	– 2.00	8	12
A Cohu	6 3/8	6 3/8			9	10
N Conrac	17 3/4	18 5/8	– 7/8	– 4.69	8	36
N Eastman Kodak	64 1/8	62 7/8	+1 1/4	+ 1.98	10	10,349
B Elec Missle & Comm.	4 1/8	4	+ 1/8	+ 3.12	52	11
N General Electric	56 3/8	56 7/8	– 1/2	– .87	9	10,405
N Harris Corp.	43 7/8	44 1/2	– 5/8	– 1.40	16	1,327
O Harvel Industries	7	7			18	3
O Intl. Video	7/8	1 1/8	– 1/4	–22.22		2
O Microdyne	28	28			21	3
N M/A Com, Inc.	40 1/8	38 7/8	+1 1/4	+ 3.21	35	400
N 3M	59 1/4	57 3/4	+1 1/2	+ 2.59	10	6,901
N Motorola	58 5/8	56 1/4	+2 3/8	+ 4.22	11	1,673
O Nippon Electric	50	48	+2	+ 4.16	38	1,641
N N. American Philips	30 7/8	31 1/2	– 5/8	– 1.98	5	371
N Oak Industries	35 3/8	34 5/8	+ 3/4	+ 2.16	12	190
A Orrox Corp.	6 5/8	6 3/8	+ 1/4	+ 3.92	21	10
N RCA	26 1/4	25 1/2	+ 3/4	+ 2.94	7	1,965
N Rockwell Intl.	29 5/8	29 1/2	+ 1/8	+ .42	8	2,198
A RSC Industries	5	4 7/8	+ 1/8	+ 2.56	13	11
N Scientific-Atlanta	39 1/4	37 1/4	+2	+ 5.36	34	407
N Sony Corp.	11 3/4	11 1/2	+ 1/4	+ 2.17	19	2,533
N Tektronix	66 1/4	69	–2 3/4	– 3.98	15	1,192
O Texscan	15 1/4	14 1/4	+1	+ 7.01	30	16
O Valtec	38 3/8	36 1/2	+1 7/8	+ 5.13	38	153
N Varian Associates	29 1/8	29 3/4	– 5/8	– 2.10	13	223
N Westinghouse	26	25 5/8	+ 3/8	+ 1.46	6	2,236
N Zenith	15 1/2	15	+ 1/2	+ 3.33	14	291
Standard & Poor's 400 Industrial Average	140.59	139.88		+ .71		

Notes: A-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 as published by Standard & Poor's or as obtained by *Broadcasting's* own research. Earnings figures 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, company registered net loss. ***Two-for-one stock split. + Stock traded at less than 12.5 cents.

OPTIMOD-AM
WHY DOES IT COST MORE?

Because it is a professionally-engineered processor built to the highest quality standards. Because it uses precision, stable components. Because it is designed to work well for a long time—even in hostile environments. Because it offers outstanding documentation and customer support. And because it is a design of unprecedented sophistication whose principal purpose is to create a processor that solves real-world problems: sloppy D.J. gain riding, inconsistent source material, and less-than-ideal transmitter plants.

For these reasons, OPTIMOD-AM may well yield a much higher return on investment than lesser processors—and thereby costs *less* in the long run.

Here's a compact guide to help you evaluate AM audio processors. OPTIMOD-AM costs more with good reason—judge for yourself.

Is it easy to set up, yet versatile enough to give you the sound you really want?

Some processors are so difficult to set up that only the designer can give you the sound you want. Others lack sufficient control range to get your sound *regardless* of who sets it up. OPTIMOD-AM is versatile, yet its setup controls are easily understood. And we provide excellent documentation—*in Program Director's language*—that provides a clear explanation of the relationship between the controls and the subjective air sound.

Once you've found your sound, can you keep it?

Some processors have been designed by non-professionals who tuned a single prototype "by ear" and then closed their eyes and hoped that all production units would match its sound. Essential design parameters such as sensitivity to normal component tolerances, component aging, and temperature variations were ignored.

OPTIMOD-AM's design underwent rigorous, professional computer analysis of these parameters *before* the first unit ever came off the production line. Many costly, high-stability components are employed. The result: find the sound you want, and it will be there tomorrow . . . or next year.

Will you get prompt, efficient, fairly-priced service if you have problems in the field?

Some processor manufacturers are so small that the company's principal(s) have to "wear all the hats"—including customer service engineer. Orban maintains a responsible, knowledgeable, effective Customer Service Department that's fully equipped to support the thousands of Orban processors already in the field—and we're committed to supporting future sales with equal professionalism. Our toll-free "800" number and our service loaner program are just two facets of our total product support.

We're proud of our service record. Ask the man who owns one.

Does it sound loud . . . and *good* . . . on *typical* AM radios?

Your audience doesn't listen over your air monitor—they listen on narrowband auto, table, and pocket portable radios. Does the processor sound good on the air monitor—but dull in the car? Or does it sound crisp and defined on a majority of consumer AM radios?

OPTIMOD-AM can compensate for typical consumer radio deficiencies in a way that makes them sound "almost high fidelity"—and its design avoids the hole-punching, distortion, and other problems that usually arise when you try such compensation with simple equalization or other "half-way" approaches.

Does it sound loud on music . . . and stay clean on voice?

Or do you set it up to sound loud on music . . . only to find voice sounds somewhat clipped and distorted?

OPTIMOD-AM's exclusive "Smart Clipper" recognizes and controls clipping distortion as perceived by the ear. The result: you can sound both loud and clean on *all* program material—without readjustment. Many broadcasters have become so accustomed to slight voice distortion that it no longer bothers them—until they hear how truly clean-sounding OPTIMOD-AM voice can be.

Can it compensate for transient response problems in real-world transmitters?

Not every station is fortunate enough to own a state-of-the-art transmitter. Does the pulse response (tilt, overshoot and ringing) of the transmitter/antenna system cause the processor to overmodulate the transmitter? Or does it include a "transmitter equalizer" that can compensate for these problems? OPTIMOD-AM's equalizer can be switched remotely for different "Day" and "Night" curves.

Is your investment well protected?

OPTIMOD-AM comes with a rigorous 189 page Operating Manual which provides clear and complete explanations of setup, operation, and servicing procedures. It enables any competent engineer to install, maintain and repair the unit—you're not tied to a single engineer, an "expert from afar," or even to the longevity of the manufacturer. It's nice to know, however, that Orban is a strong, financially stable company with over ten years in business.

Your investment is also protected by OPTIMOD-AM's adjustability. If your format changes—or if AM stereo results in new receiver standards—you can re-tailor OPTIMOD-AM's sound to suit. And OPTIMOD-AM is *really* stereo-ready—it's been designed from the beginning to be compatible with the sum-and-difference processing that AM stereo will almost certainly require.

How much does it *really* cost?

A conservative estimate (5 years life; 18 hours/day operation; no salvage value) reveals that OPTIMOD-AM costs less than 13¢/hour. When you look at it like this, it becomes clear that the financial impact of a processor is almost entirely its effect upon your ratings and advertiser acceptance. Can you afford *not* to go with OPTIMOD-AM?

Compare OPTIMOD-AM to other processors. Write or call for complete details.

Orban Associates Inc.
645 Bryant Street
San Francisco, CA 94107
Toll Free: (800) 227-4498
In California: (415) 957-1067

Lee Hanna: TV expert for the candidate debates

When the 1980 presidential debates get under way this fall, the logistics involved in televising the sessions should be well taken care of. Putting together this year's debates, sponsored once again by the League of Women Voters, is Lee Hanna, who may be a novice at arranging such forums, but who has experience to spare in arranging camera coverage of news events.

Hanna's career, which progressed at the networks to director of television news at NBC, with responsibility for the *NBC Nightly News, The Today Show* and news specials, started at the other end of the ladder as a producer-writer for CBS News in New York. That was 1954, and times were different. There was no local news department at CBS; instead, Bill Leonard, now president of CBS News, read a five-minute local newscast following 15 minutes of network news. A change was in the wind, and Hanna, who had no doubts about the road he wanted to travel, not only kept pace with the change, but in some cases helped pave the way.

Hanna's entry into the communications business was by no means an accident: He merely followed in the footsteps of those around him.

His father was the closest source of his interest, working as a publicist and motion picture producer for Warner Bros.—the same company that four of Hanna's uncles worked for, and the same company at which he spent two summers during college, working as a synopsis writer and later an assistant unit manager.

Television was in its infancy, and Hanna, who was majoring in journalism at college, was excited about the possibilities of broadcast journalism. "There was never any question about what I wanted to do or how I would earn my living," he says. "I wanted to get into TV."

And he wanted to get into the news side of the medium, in part, he says, because he was intrigued with it as an art form, and what it was capable of doing.

With news departments modest in size, Hanna had a chance to work with the leaders of the business—including Frank Stanton, whom he says was one of the greatest influences on his career. And a respect for the news and the job of being a journalist is something that has, over the years, become an integral part of his personality, something that he speaks of with intense seriousness. But also with great excitement.

"I was very fortunate throughout my entire career," he says. "I was called upon to put out fires."

David Lee Hanna—project director, 1980 presidential forums, b. Aug. 17, 1930, Philadelphia; BA in journalism, University of Colorado, 1954; producer-writer, CBS News, New York, 1954-58; assistant director, then director, of news, WNEW-AM-FM-TV New York, 1958-64; assistant general manager, CBS News, 1964-66; director of news, WCBS-TV New York, 1966-70; VP, Boston Herald Traveler Corp., 1970-72; VP, news, NBC owned stations, 1972-74; VP, programs, NBC News, 1974-75; VP, director of television news, NBC News, 1975-76; VP and general manager, WMAQ-TV Chicago, 1976-78; VP, director of special projects, NBC, 1978; m. Natalie Lee, Dec. 29, 1957; children—Robin, 21; Kitty, 19; and Susan, 16.

The first such assignment, in 1959, was at WNEW-AM-FM-TV New York, where the task at hand was to build the country's first full-sized local news operation. Hanna went recruiting, bringing in the likes of Morton Dean, Bruce Morton and Ike Pappas, and establishing what the *New York Times* called "the standard of the industry."

Hanna went out to cover news like a network, sending crews all over the world, interrupting shows with special reports, and turning news into a high priority. "If we had a satellite back then, we would have done what Independent Network News is doing today," he says.

His next fire was at WCBS-TV New York, where he helped smother low ratings by pioneering the beat system for TV reporters, putting correspondents on permanent coverage of science, business, entertainment, etc. In addition, there were the behind-the-scenes reporters doing investigative work—something that didn't show up in most news rooms for another decade.

But perhaps his biggest test came with his move to NBC, where its New York property, WNBC-TV, "had an asterisk" for a news rating. In other words, no measurable audience.

"Getting that position was like being invited to a banquet," he says. "The condition of WNBC was dreadful."

But it didn't stay that way. NBC made a commitment to its news operation, and with WNBC-TV as the prototype, Hanna redesigned. He brought in new anchors, new reporters and invented the News-Center concept. He also moved to a two-hour format and climbed to number one.

And then it was up another notch to vice president for TV news at NBC, the kind of job that people say might lead to ulcers, at best. "I loved it," Hanna says. "I couldn't wait to wake up in the morning. There was the impeachment and resignation of Richard Nixon, the fall of Saigon, the Bicentennial. I couldn't ask for anything more. In fact, I would have paid them to let me do that."

Now, however, Hanna wants to pay others to run his operation. The debates, he says, are a stopover on the way to what he hopes will some day be a group of seven TV stations. For the moment, there are applications pending for stations in Wichita and Des Moines, and if he soon finds himself as an owner, chances are he'll keep close tabs on the news operation. "I have some new formats I'd like to see on TV," he says. Such as? "Maybe something completely different."

In the meantime, while the deals are being worked out, Hanna jumps around the country scouting campaign debate sites. His family occupies a lot of his time, and at least one of his three daughters is starting where he left off, working as a CBS News intern. Another is currently at the Rhode Island School of Design, and his youngest daughter hopes to be an actress.

His wife, he says, a former ballerina, grew up in show business, and understands the travels and travails of the broadcasting business, and the fact that you don't get to live a normal 9 to 5 life like everyone else.

And when he finally becomes a licensee—which he's certain he will—he'll stay based in New York, where he grew up, and where he wants to stay. There will, of course, be frequent trips to the stations, undoubtedly to keep a close eye not only on the programing, but particularly on the news operations, which seems to occupy at least every other thought. "There's only one thing more fun than the news business," he says. "And you know what that business is."

Editorials

If the glass slipper fits . . .

Radio, a medium that more than most has had its ups and downs, is currently and happily at a peak—in service, in sales, in the creative juices that bring change and progress and, more often than not, success. A Special Report elsewhere in this issue puts it all into perspective in some detail.

Radio 1980 is much different from the radio of 10 years ago—as anybody in it then and now can testify. FM radio then was struggling, AM radio still dominant. Now it is getting to be the other way round (and AM, with any luck and a sensible FCC, will get its own version of the stereo tool that so helped FM in the earlier competition). The number of commercial radio stations has grown by more than 20%, but by adjusting with the times, carving out specialized audience segments to serve and finding new ways to serve them, both old and new stations, as a group, have not only survived but, in large measure, prospered.

The potential for prosperity was never more clearly apparent than in the current state of radio sales. National advertisers, for many years the foot-draggers among radio's users, are investing in radio as if they had just discovered how well it sells things—as, indeed, perhaps some of them just have. Local advertisers, who provide the backbone of radio's revenues, keep plugging along, too, although they have suffered some casualties in the current recession. Where national radio spending has been running around 30% higher than a year ago, local sales are estimated to be up about 10%.

A caveat is called for here. Not every station in every market is enjoying a boom. Invariably, and often unaccountably, some markets and stations are taking their licks when others are setting records. But the atmosphere of success is good even for them.

Radio as a whole is doing well first of all because it is serving its audiences well. It is also, we think, beginning to get the benefit of a recognition of its values along a broader spectrum of advertisers. Kenneth Roman, president of Ogilvy & Mather, spelled out many of those values in a masterly "Monday Memo" here a week ago. Roman also recalled a statement that the legendary David Ogilvy made to a client 10 years ago. Considering the trials that radio has gone through, the statement seems even more pertinent now than then: "I have discovered a new medium. Lo and behold, it is radio. The Cinderella medium."

Catch-up law

The fast pace of technology in telecommunications tends to make existing law obsolete. Example: the pirating of pay TV through use of unscrambling devices. That is unabashed stealing: The signal snatchers are unlocking the back door for program service for which others pay.

In Detroit, a district judge refused to enjoin the sale of decoder kits because of his interpretation of the law. In Cincinnati, a federal judge reversed that decision—holding that pay TV broadcasters would suffer irreparable damage if such sales continued during litigation. Appelate Judge Cornelia Kennedy enjoined the three kit manufacturers from making, advertising or trading the device.

Meanwhile, the newly formed Subscription Television Association speaks optimistically of legislation against air piracy, buttressed by the Cincinnati court ruling and an FCC notice supporting court enforcement of criminal and civil penalties in such cases (see page 103).

Chartwell's ON TV in Los Angeles and Detroit didn't dawdle in attacking the problem. And it's evident that the Washington-headquartered STVA is covering all bases (with Hill & Knowlton handling public relations). It behooves other video media, including video tape and cassette entrepreneurs, who are riddled with losses from purloining of their products, along with beleaguered record manufacturers, to involve themselves in revised legislation by Representative Richardson Preyer (D-N.C.) that is anticipated on the Hill this week.

The morning after

No matter what the ratings show, broadcasters have reason to exult over their coverage of the political conventions. The conventions, however, were only the prelude because the nominees were preordained. The post-Labor Day, head-to-head combat is about to begin, to be highlighted by the now traditional Great Debates, established 20 years ago when John F. Kennedy emerged the victor over Richard M. Nixon.

The erstwhile monotony of gavel-to-gavel coverage was shattered for good this year as the major networks let news value, rather than tradition, prevail. This is in keeping with the basic legislative mandate that licensees provide a larger and more effective service to the people, not the politicians.

With the 1980 convention history, these verities emerge:

□ TV is the dominant campaigning medium, and for that reason will be maligned as unfair, partisan and profit-motivated.

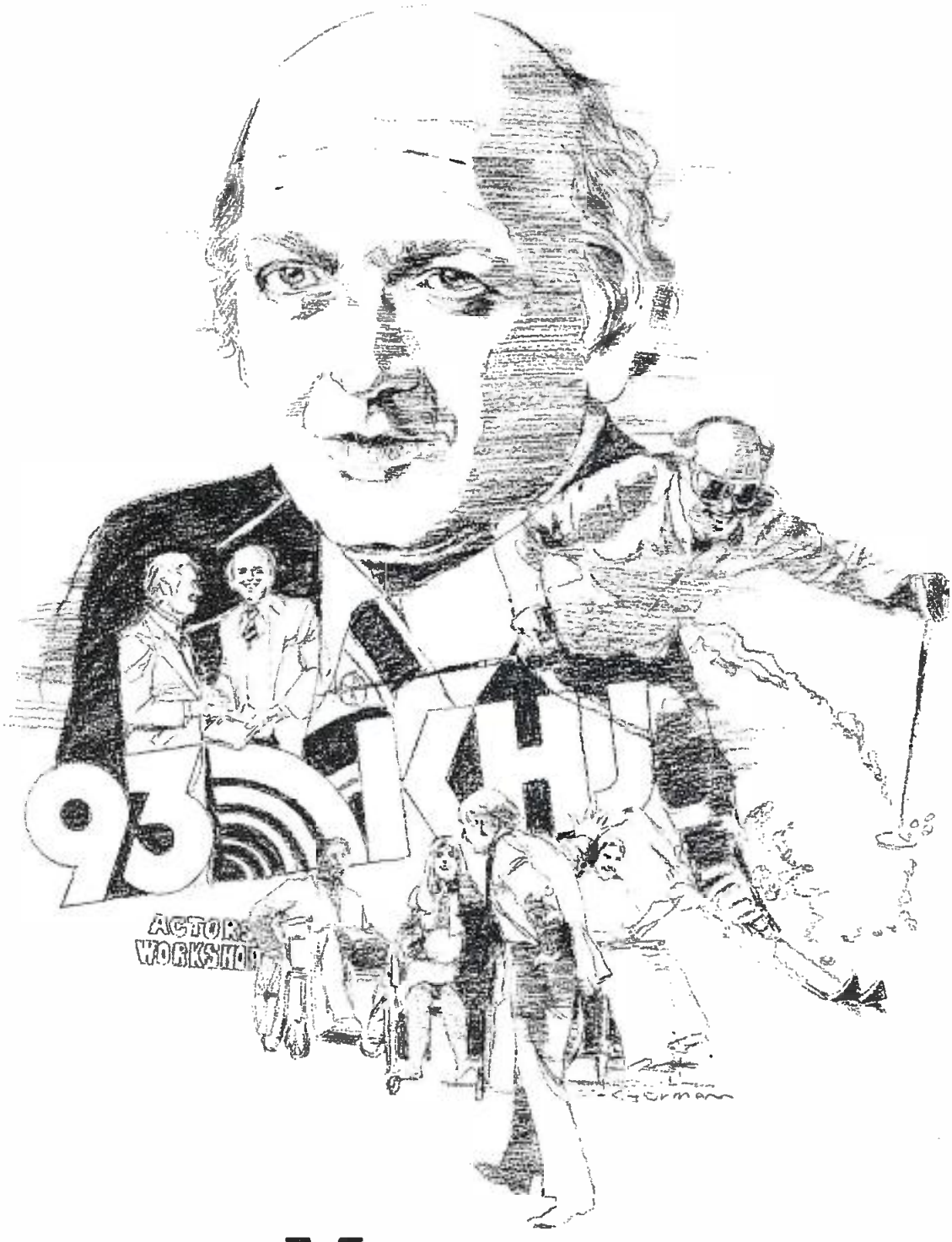
□ TV is not only the indispensable medium but is itself a newsmaker. This puts a premium on objectivity and pristine purity because not only the politicians but the pressure (public interest) groups will nit-pick with their minds ever on tax-exempt endowments and free-will contributions.

□ Local and regional coverage by group owners, individual stations and tailor-made associations, to supplement network service, is expanding, as was evident at both the Detroit and New York conventions. This follows the pattern of major newspapers which supplement press association coverage (also available to radio and TV stations) with special correspondence. But the costs of telephone line and satellite connections far outstrip print overhead.

While all broadcast election costs won't be in until after the Nov. 4 moment of truth, let the doubters note that the three-major networks spent some $50 million for the two conventions. This aside from the several millions estimated for group owners, independents and the National Public Radio arm of public broadcasting.

Drawn for BROADCASTING by Jack Schmidt

"Forget it. We changed our minds."



Meet Neil Rockoff

KHJ-AM LOS ANGELES

Throughout the broadcasting industry certain call letters are legendary. KHJ is one set which overwhelmingly qualifies for that honored position. For over fifteen years the RKO station in Los Angeles has mirrored the musical tastes of the most complex radio market in the country. To keep pace with a legend, you need a legendary manager and Vice-President and General Manager Neil Rockoff brings that quality to KHJ. A veteran, committed broadcaster, he has a track record which stretches back through research, sales and management for almost two decades. He brings to the staff of KHJ a unique blend of strength and understanding which reinforces their responsibility to those magical call letters and their legendary position.

Neil's humanity stretches from coast to coast. While in New York he was honored with the Jewish Humanitarian of the Year Award and served on the New York Arts Consortium. In Los Angeles he is active with PATH, Performing Arts Theatre of the Handicapped and the International Radio and Television Society.

A man for all seasons, Neil skiis in the winter and sails in the summer aboard his thirty foot boat. Leading a legend is an awesome challenge and RKO is proud to have given you a chance to meet the man who does it so capably at KHJ.

RKO RADIO

WRKO • WROR Boston/WFYR Chicago/WAXY Fort Lauderdale-Miami/KHJ • KRTH Los Angeles/WHBQ Memphis/WOR • WXLO New York/KFRC San Francisco/WGMS AM-FM Washington, D.C.

KGGM TV 13
ALBUQUERQUE, NEW MEXICO

A RECORD TO BE PROUD OF

EMPLOYMENT

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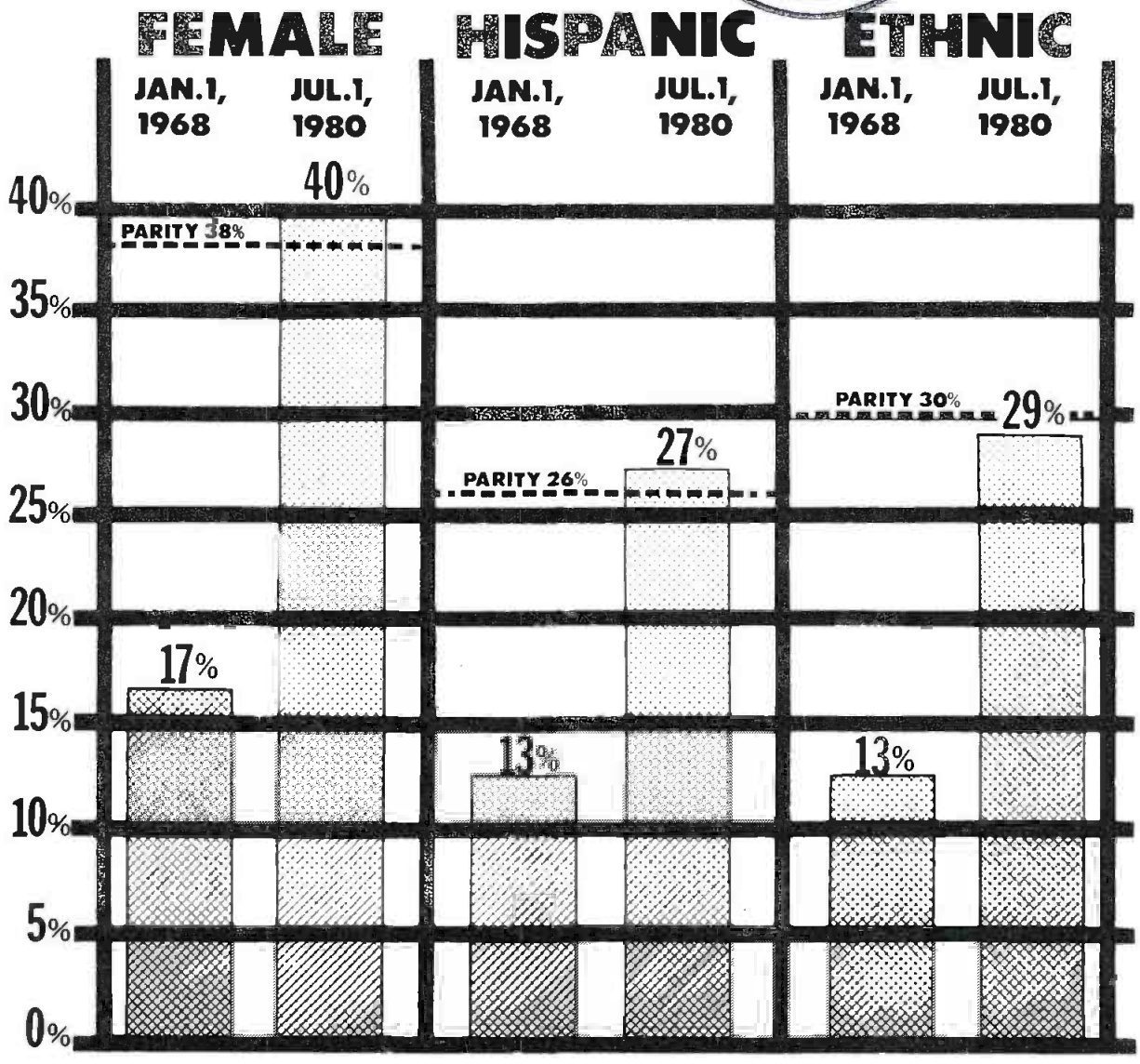

KGGM–TV HAS ALWAYS BEEN A LEADER IN HISPANIC EMPLOYMENT