



WPIX-FM 'luvs ya baby'

By Dave Potorti

NEW YORK—"Your 'X' wants you back."

That's the low-key battle cry of WPIX-FM as it promises to play nothing but love songs. For the enduring station, the new format (as of Jan. 1) is one of many that confused listeners have encountered in the past few years.

"I'm very familiar with the history of WPIX, the format-of-

the-month club," said Bert Gould, operations manager.

"We were the first station in town to play disco. Then, we dropped it and WKTU went through the roof. We were the first station in town to play oldies, dropped them, and then WCBS-FM went through the roof. We were the first station in town to do mellow music years ago, and now look at WYNY (the most profitable NBC station).

"We've broken a lot of ground, but we're very committed now. We've spent the past year with adult contemporary, and no matter what you call the new format, it's still basic adult contemporary—just redefined to love songs."

"It's the most original format in many years," said ad agency head Dale Pon, of LPG/PON. "It's derivative in some ways
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HARDWARE/TECHNOLOGY



KNX-FM in Los Angeles is abandoning its automated format in favor of live announcers, according to Bob Nelson, vice president and general manager (Page 6).

BRIEFLY

No reply has been made by the National American Federation of Television and Radio Artists to the new antitrust suit filed against 29 local chapters of the union by Tuesday Productions. Tuesday is trying to collect the \$10.5 million judgment it won last May. *page 2*

Three-year controversy is ending between RKO and the FCC, as competing applications were invited for 13 television and radio station licenses held by RKO General Inc. *page 3*

WNET/Thirteen cops \$20,000 award for best independent production at last week's presentation of the 1981-82 Alfred I. duPont/Columbia University Awards for Excellence in Broadcast Journalism. Robert Richter traveled to five continents and spent two years working on winner *For Export Only: Pesticides and Pills*. *page 5*

ABC is set to kick off coverage of the USFL and has announced that 80 percent of the advertising units in USFL broadcast have been sold at an average price of \$30,000 per 30-second spot. *page 5*

Fritts predicts a healthy future for broadcasting during a speech to the National Academy of Television Arts and Sciences, Washington Chapter. The NAB president also said audience levels will remain steady because of population gains and increased viewing hours. *page 6*

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Howling begins for 'Winds' sequel

NEW YORK—Though ABC hasn't officially closed the door on a sequel to *Winds of War*, network executives tend to believe such an undertaking—even if on a reduced scale—is too complicated and costly to bring off.

Then again, money talks, so the right offer conceivably could bring most of the right participants together. However, prevailing wisdom has suggested that with the steadily rising cost of money, 10 hours of *War and Remembrance*—the Herman Wouk sequel—would cost as much as the original *Winds*. Author Wouk apparently still holds the screen rights to *War and Remembrance*.

Meanwhile, Paramount, well-aware that it has a hot property on its hands, is gearing up for a major sales push in international markets.

Joe Lucas, director of operations, Paramount Television International, said the company decided to hold back on international marketing, instead timing it for sale at MIP, the international programming market fare set for Cannes, France in May.

"This is an expensive project," Lucas said, "and there are a lot of expectations as to what we can do with the show." Paramount has made one major international deal with Japanese television, with *Winds* scheduled to air there next month. Past cooperation with Paramount on *Shogun* led to the early Japanese deal.

Lucas also said that no home video or pay cable deals have been set yet, though all options remain open.

Advertisers on the 18-hour program, meanwhile, seem routinely overjoyed with the miniseries, not only for the ad environment and ratings, but for the shot in

the arm it's provided for network television. Three network ratings and shares, as well as homes using television levels, are up dramatically.

Steve Leff, executive vice president, media services, Backer & Spielvogel, the Miller Brewing agency, praised ABC for "doing
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Happy anniversary

David Letterman warmed up the audience before his special marking the first anniversary of "Late Night with David Letterman." The show was highlighted with appearances by special guests who have visited the set during the past 12 months. See story and photos on page 15.

STV operators shy on 'Pirates' levels

By Ed Harrison

LOS ANGELES—STV operators weren't too eager to divulge early penetration numbers for the landmark day and date pay-per-view showing of Universal's *Pirates of Penzance* Feb. 18. However, with a week to go before the event, it appears that penetration levels will be less than the 30 percent Universal had asked STV operators to guarantee.

The release of *Pirates of Penzance* will mark the first time that

a film will premiere simultaneously in theaters and on pay TV.

Pirates of Penzance will be carried on Oak Communications' five ON TV systems in Los Angeles, Phoenix, Ariz., Fort Lauderdale, Fla., Dallas and Chicago, SelecTV's Los Angeles- and Milwaukee-owned systems, as well as on its Ann Arbor, Mich., and Tulsa, Okla., affiliates. Other STV systems include STV of Atlanta, Preview in Boston and Cleveland and Pennsylvania Pay TV. Operators are charging subscribers approximately \$10.

One major STV operator reported sales at 5 percent of its subscriber base.

Universal's publicity and advertising thrust climaxes this week, as do STV operators' on-air promotions—all of which should increase penetration levels.

AT DEADLINE

Metromedia to reveal merger changes

NEW YORK—Metromedia Producers Corp. has scheduled a press conference here next week to announce programming and personnel plans stemming from its merger with BBI Productions, the syndication arm of Boston Broadcasters Inc.

RCA unveils K-band satellite plans

SAN FRANCISCO—RCA plans to launch a 40-watt, K-band satellite in 1985, Eugene Murphy, group vice president of RCA and president/CEO of RCA Communications, told the San Francisco Rotary Club.

Murphy said that small K-band antennas would help live broadcasts from major metropolitan areas by eliminating the need for terrestrial, microwave or coaxial cable connections. The new satellite also will contribute to the development of satellite master antenna TV systems, Murphy said.

Volvo dealers sign public television ad deal

NEW YORK—The New York/New Jersey Volvo Dealers Association has become the fifth advertiser on public station WNET-TV, with a nine-week campaign set to break Feb. 15. Agency is Scali, McCabe & Sloves. A 20-second spot against drunk drivers will follow a 10-second message about the station's programming. The ad will air
Continued on page 4

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GEORGE BRANDT GEN MGR
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AFTRA mum on lawsuit

SAN DIEGO—The National American Federation of Television and Radio Artists has not replied to the new antitrust suit filed against 29 local chapters of the union by Tuesday Productions in an attempt to collect the \$10.5 million judgment it won in May.

An AFTRA spokesman in Hollywood said the union was unaware of the lawsuit and its only knowledge of Tuesday's latest action was through the trade press.

The new suit alleges that the locals had engaged in a group boycott directed at San Diego-based Tuesday, a commercial

production company. The complaint, naming the 29 locals as defendants, continued language identical to that used by Tuesday when it successfully sued AFTRA and the union's New York, San Diego and Los Angeles locals for illegal provisions in the union's national television and radio recorded commercials contracts.

AFTRA filed for bankruptcy under Chapter 11 of the federal bankruptcy code Nov. 1 after it failed to appeal the verdict without posting a bond to cover the \$10.5 million in damages.

John Collins, Tuesday's attorney, said, "Every AFTRA local is liable in this instance because

every local was involved in the boycott as an agent of AFTRA National and is therefore a co-conspirator. For that reason, we wanted to make sure that all the union's assets were 'in the pot,' so to speak."

Collins said the 29 suits were filed at this time because "the effective date of AFTRA's national radio and television recorded commercials contracts was Feb. 7, 1979, and we wanted to make sure the full term of the contract was covered in the suit."

"We know that Tuesday will eventually be paid, either through settlement or through affirmation of the judgment on appeal.

The legal issues in the case are very clear, which is another reason we decided to file at this time."

The suit named locals in Atlanta, Boston, Chicago, Cincinnati/Columbus/Dayton, Cleveland, Dallas/Fort Worth, Denver, Detroit, Fresno, Hawaii, Houston, Kansas City/Omaha, Louisville, Miami, Nashville, New Orleans, Peoria, Philadelphia, Phoenix, Pittsburgh, Portland, Racine/Kenosha, Rochester, St. Louis, Sacramento/Stockton, San Francisco, Seattle, Twin Cities and Washington/Baltimore.

'Winds of War' HUT numbers blow sky high

NEW YORK—HUT levels and the combined network ratings and shares all have profited handsomely from the excitement generated by *Winds of War*.

For example, homes using television checked in at 72.4 million Feb. 6, the first night *Winds* aired. That was a 2 million home increase over the same night a week earlier and a 6 million homes gain over the same night a year ago. Monday was much the same story as HUT levels were up 5 million homes on a week-to-week comparison, 6 million from a year earlier.

The trend continued Tuesday when 71.7 million homes represented a 4.5 million weekly gain, a 6 million homes surge over the same night in 1982. On Wednesday, HUTs were up more than 4 million from a week earlier, but only several hundred thousand homes higher in the comparison to 1982.

Meanwhile, the three networks' ratings also showed appreciable gains.

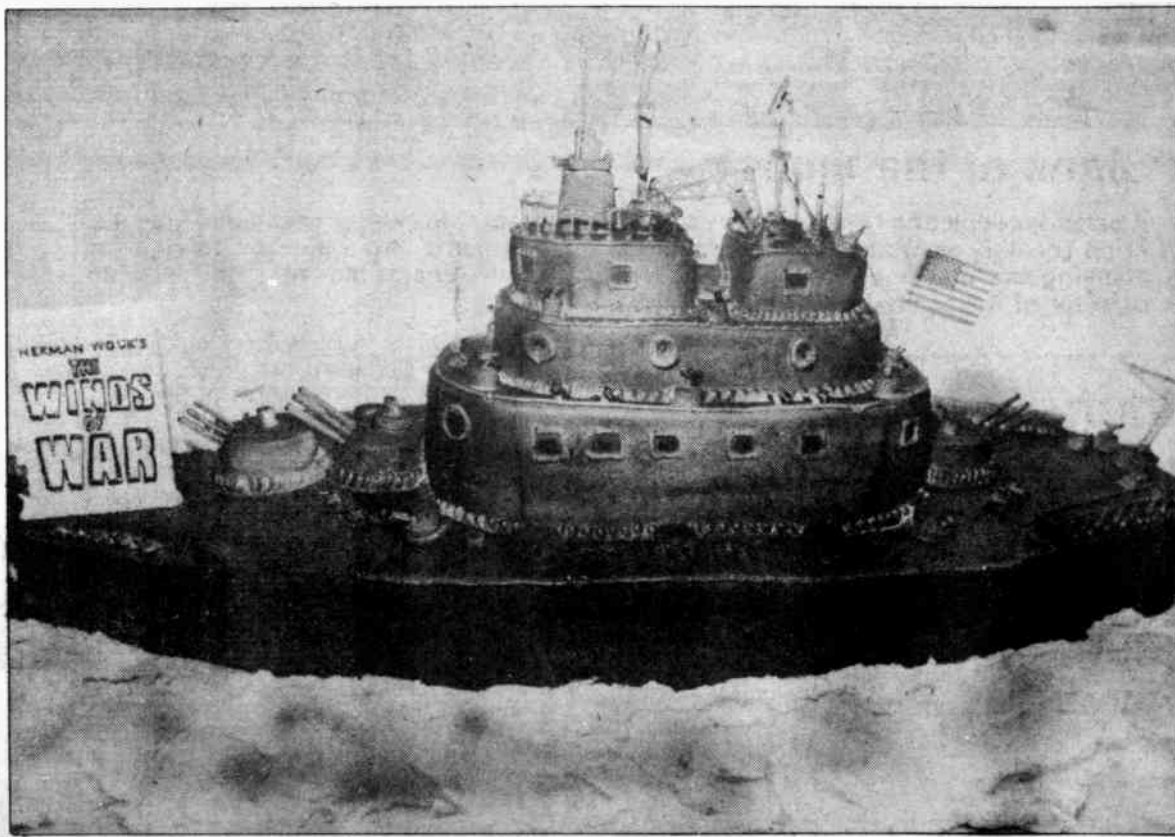
On Sunday, the combined 66.9 rating was up 13 percent from a

year earlier but down slightly from the week earlier; that was, however, Super Bowl Sunday. On Monday, the networks posted a 69.6 rating versus a 58.7 a week earlier and a 56.8 a year ago. Tuesday, delivered a 61.4 rating versus 51.5 the week before, 54.2, a year ago. Wednesday, the networks' rating was 57.9 compared to a 55.2 a week ago and 53.7 a year ago.

On a shares basis, Sunday delivered a combined 92.7 share. That compared to an 88.4 a year ago but a 99.2 a week earlier. Once again, that weekly comparison was made against Super Bowl Sunday.

But the next day, Monday, the scope of *Winds of War's* impact was more evident as the 93.8 share that night compared to an 86.8 a week earlier and an 83.4 a year ago. Tuesday, the combined network share checked in at 85.7; a week earlier the three networks managed only a 78.9 while posting an 81.8 on the comparable 1982 sweeps night.

On Wednesday, the share came in at a combined 84.6 versus 80.7



This 3-foot-long "Winds Of War" cake took considerably less than 18 hours to devour at an ABC party launching the ambitious series.

the same night a week earlier, and 83.4 a year earlier.

National ratings and shares for *Winds of War* only in its first four outings read as follows: 39.1 rating, 53 share, 40.2 rating, 54 share, 38.7 rating, 54 share and a 39.0 rating and 57 share. Nielsen overnights for Thursday (Feb.

10), the last available numbers, showed the program maintaining 50-plus shares in all metered markets, save Chicago, where the numbers have been behind.

ABC, meanwhile, said that during the first four broadcasts, 110 million viewers had seen all or part of the miniseries.

NBC begins investigating illegal Super Bowl taps

NEW YORK—NBC is currently surveying its affiliates for help in determining how many cable systems tapped into an unauthorized pickup of the Super Bowl.

The network, continuing to claim that legal action is a strong possibility, is asking affiliates if any USA Cable Network affiliates in their respective areas ran the game on cable.

In a statement issued last week, the network said:

"The National Broadcasting Co. has determined that some cable systems affiliated with the USA Cable Network carried NBC's live Super Bowl signal. This information has, in large part, now been confirmed by USA Cable.

"The unauthorized transmission of NBC's exclusive Super Bowl signal by these cable systems is clearly illegal and is a matter of the gravest concern to NBC. In this case particularly, the reported piracy appears to be intentional and not merely a 'mixup' or mistake.

"Accordingly, NBC is conducting a full-scale investigation into the scope of the illegal transmission of the game. It appears that unlawful use extended well beyond the New York metropolitan area, contrary to first reports. NBC intends to determine the identity of the cable systems that engaged in this

infringement of its rights and to pursue all appropriate remedies. These may include civil actions in the courts and action by the Federal Communications Commission and other federal authorities.

"The National Football League has informed us that it shares NBC's concern about the misappropriation of the game's signal and intends to cooperate fully."

NBC's feed of the Super Bowl was being carried on a Satcom III-R transponder leased by HBO and used by USA Cable Network for alternative programming feeds when primary programming on USA Cable was subject to local blackout requirements.

The Super Bowl feed was intended only for reception at an HBO affiliates' meeting in Mexico.

Salant resigns WYNY position

NEW YORK—WYNY-FM Program Director Pete Salant has resigned from the NBC-owned station here and will form his own radio consultancy specializing in adult contemporary formats.

Salant, who will leave WYNY next month, already has signed his first client, WSN1-AM/FM, Philadelphia. He will operate Pete Salant Broadcasting Con-

Country Radio Seminar expected to attract 700

NASHVILLE, Tenn.—The 14th Annual Country Radio Seminar kicks off here Thursday evening with 22 sessions on the agenda and some 700 registrants expected.

Jim Ray, vice president and general manager, KOKE-FM, Austin, Texas, is agenda committee chairman and promises an all-purpose radio seminar with sessions on all aspects of radio programming and management.

"In the past, the sessions have dealt primarily with programming. This year, we haven't de-emphasized programming, but we have added a lot of other sessions—on sales, engineering, women in radio and research," Ray said.

"We also have the presidents of five or six major rep firms who will be doing a panel called 'Rep Rap,'" Ray added.

Other Friday sessions include agribusiness, harvesting more dollars and more listeners, capitalizing on major events in your market, sessions on AM and FM country radio, a Q&A session with top country record producers and concurrent sessions on radio programming doctors and radio sales doctors.

Saturday sessions include the winning management team, a discussion of ratings, rate card structuring, tight vs. loose playlists and strategic image marketing for stations.

sultant from his home in Norwalk, Conn.

Salant was with WYNY for 2½ years and was instrumental in positioning the station as a successful adult contemporary outlet. In the most recent Arbitron book, WYNY was the fourth-ranked station in New York, with a 12-plus metro share of 5.0. The book was the station's seventh

consecutive without a decline.

General Manager Frank Osborn said there were no plans to hire Salant as a consultant for the station, although he didn't rule out the possibility. Al Law, former program director, is a consultant to WYNY.

Osborn said he was looking for "the best programming mind in America" to replace Salant.

Lineups adjusted at CBS

NEW YORK—After the final *M*A*S*H* episode Feb. 28, what does CBS do for an encore?

Viewers tuning in the following Monday night will see a revamped schedule, including two series that traditionally had formed part of the network's blockbuster Sunday night comedy block.

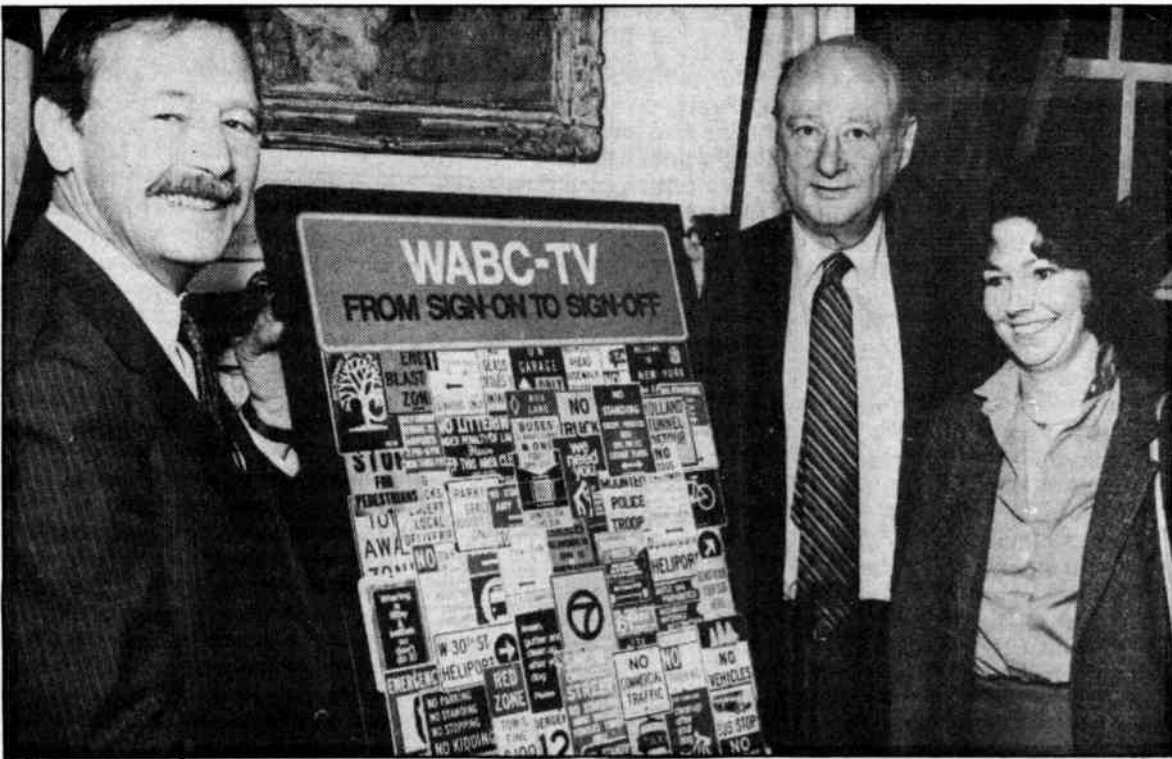
Following *Square Pegs* and replacing *Filthy Rich*, CBS will launch a six-episode tryout of *Small & Frye*, a half-hour comedy-mystery series from Walt Disney Productions. Darren McGavin, veteran of such TV series as *Mike Hammer*, *The Outsider* and *Kolchak: The Night Stalker*, stars as a private eye whose partner, played by Jack Blessing, can shrink in size.

Alice returns to the schedule at 9 p.m., replacing *M*A*S*H*. *One Day at a Time* will follow *Alice*, changing time slots with *Newhart*, which will move to Sundays at 9:30 p.m.

While Walt Disney tries its hand with a weekly series in *Small Frye*, the long-time *Walt Disney* anthology series will have its last broadcast Feb. 15. It will be replaced by two new half-hour comedies starting March 15.

One of these at 8:30 p.m. is yet another Walt Disney Production, *Gun Shy*, based on the movies *The Apple Dumpling Gang* and *The Apple Dumpling Gang Rides Again*.

The other show, *Ace Crawford, private eye*, stars TV veteran Tim Conway as a committed detective who doesn't realize that he's always causing comic commotion.



Signs of the times

A calendar depicting New York City's wealth of street signs was presented to Mayor Ed Koch (center) as WABC-TV celebrated its achievements "from sign-on to sign-off." Flanking the mayor are station Vice President and General Manager Bill Fyfe and Director of Research Jane Smerglia.

RKO, FCC concluding three-year controversy

WASHINGTON—In a move that caused little surprise, the Federal Communications Commission invited competing applications for 13 television and radio station licenses held by RKO General Inc., heralding the end to a three-year controversy between RKO and the FCC.

The commission, responding to a federal appeals court order which vacated the FCC's 1980 order to suspend the right to file competing applications, waived its application cut-off rules. The waiver allows the filing of competing applications over 90 days. RKO will not be permitted to file new or updated renewal applications.

The inability of RKO to file additional application information may prove to be a sore point in the FCC decision as some of RKO's materials are more than 10 years old. RKO must also broadcast announcements indicating that its renewal applications are pending.

The stations affected, representing some \$250 million in

broadcast properties, include KHJ-AM and KRTH-TV, Los Angeles; KFRC-AM, San Francisco; WAXY-FM, Fort Lauderdale, Fla.; WYFR-FM, Chicago; WGMS-AM, Bethesda, Md.; WRKO-AM and WROR-FM, Boston; WOR-AM and WRKS-FM, New York; WHBQ-AM and WHBQ-TV, Memphis, Tenn.; and WGMS-FM, Washington.

This decision dates from June, 1980 when the FCC found RKO "unqualified" to remain licensee of its Boston, Los Angeles and New York stations. In November, 1980, it had designated the remaining 13 RKO stations for noncomparative hearings. That order, which was vacated by the U.S. Court of Appeals for the District of Columbia Circuit, led to the present waiver.

Despite the apparent need for a prompt resolution for the 13 stations, the commission has given the Boston stations priority. "Our first order of business is resolving the impact of the Boston decision on RKO's basic qualifications."

Friendly cites creativity need

GLEN COVE, N.Y.—At the final luncheon address of the International Radio and Television Society's 11th Annual Faculty/Industry Seminar here, Fred Friendly said students planning on starting careers in new video technologies must find new and better ways to present news and entertainment.

Unless they are able to bring creativity, excellence and new ideas to the new media, the Columbia University professor emeritus and former CBS News president said, they will become "parasites" on other media and "end up like Times Square."

Friendly made a strong plea for the news media to emphasize their role as information carriers because, in these perilous times for the nation, "what we don't know can kill us."

Earlier, Ralph Baruch, chairman of Viacom International, defended the Federal Communication Commission's financial interest and syndication rules which prohibit the three networks from owning a piece of the programs they are licensed to carry.

FCC responds to EEO filing

WASHINGTON—In response to objections filed by the National Black Media Coalition against 14 radio stations across the country, eight have been given conditional license renewals by the Federal Communications Commission. They must demonstrate that efforts are being made to comply with the Equal Employment Opportunity legislation.

The stations receiving conditional renewals were WCUL-AM and WPSO-FM, New Port Richey, Fla.; WLCL-AM and KHEZ-FM, Lake Charles, La.; WPTW-AM and WPTW-FM, Piqua, Ohio; WTMC-AM, Ocala, Fla., and WXLK-FM, Roanoke, Va.

According to NBMC, all 14 stations had failed to employ a black on a full-time basis since 1977, although each station had at least 15 fulltime employees in 1980, making it subject to the EEO guidelines. Further, NBMC pointed out that each station was located in a market where at least 5 percent of the available labor force was black.

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AT DEADLINE

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about three times a week, before or after public affairs programming. Other participants in the 18-month advertising experiment include Piper Heidseck, E.F. Hutton, Texaco Philanthropic Foundation Inc. and Clairrol.

'NBC News Overnight' re-feed scheduled

NEW YORK—NBC-TV will begin re-feeding *NBC News Overnight* to affiliates beginning today at 4:30 a.m. The hour-long, late-night news program, anchored by Linda Ellerbee and Bill Shechner, premiered July 5.

NAB/PAC spends \$113,865 in contributions

WASHINGTON—According to the Federal Election Commission, the National Association of Broadcasters Television and Radio Political Action Committee had 1982 expenditures of \$113,865 with contributions of \$105,115 to candidates in the November elections. The NAB spent \$48,925 on 62 Democratic candidates, \$56,190 on 78 Republican office-seekers. The largest contributions went to Sen. Howard Cannon (D-Nev.) and Rep. Tim Wirth (D-Colo.)

Public Media forms two new companies

WILMETTE, Ill.—Public Media Inc., has formed two new companies—the LionsPride Partnership, to develop original programming for pay TV and cable and Campus Entertainment Network, to provide satellite delivery of entertainment specials to college campuses.

Charles Benton, chairman of Public Media, said LionsPride was a venture with Lion's Gate Films, a television production company based in Los Angeles. Campus Entertainment was formed as a subsidiary of the Campus Network Group, a company now providing teleconferencing services and subscription educational programming.

Jonathan Taplin, president of Lion's Gate Films, was named managing director of LionsPride. Scott Lange, president of the Campus Entertainment Network, is also president of Campus Entertainment Network.

Westwood One acquires Earth News Radio

LOS ANGELES—Westwood One has acquired Earth News Radio, the nationally sponsored young adult news and lifestyle features program, according to Norm Pattiz, Westwood One president. Founded in 1972, Earth News is carried on 300 stations nationwide. Westwood One will take over production and distribution of the program immediately. Earth News will continue to be hosted by Joel Denver and be supplied to its existing network of radio stations. The acquisition now gives Westwood One 28 programs with more than 3,000 station affiliates. The purchase price was not disclosed.

FOR THE RECORD

■ Kaity Tong has joined Tom Snyder as co-anchor of WABC-TV, New York's 11 p.m. *Eyewitness News*. She has been a weekend co-anchor and general assignment reporter since June 1982.

■ Former welterweight world champion "Sugar" Ray Leonard has signed with MSM Enterprises Inc., owners and operators of Churches Fried Chicken in the Washington area. Leonard will assist MSM in community relations, marketing and promotions and will begin a radio and television campaign to promote area stores. According to Sugar, "Chicken made me the champ."

■ Blaming itself for "misplacing" *Taxi* in a Saturday night slot, NBC Entertainment President Brandon Tartikoff has ordered a hiatus for the series until mid-March. It will be replaced with *Teachers Only*, a comedy starring Lynn Redgrave.

■ ABC is dropping *The New Odd Couple* and the two-hour Friday night movie that follows it. *Odd Couple* may return in the spring. Filling the Friday slots are *At Ease*, a sitcom exposing the exploits of enlistees at a Texas army computer base; *The Renegades*, seven former gang leaders who form an undercover police unit; *Tales of the Gold Monkey*, which moves from its Wednesday slot. *High Performance*, the adventures of high-risk security school instructors, replaces *Tales* on Wednesday.

■ Tony Brown has resigned as vice president and national sales manager of Lorimar TV Distribution. Chuck Atkins, assistant sales manager, replaces Brown on an interim basis. Policy differences were said to be the reason for Brown's departure.

■ MGM/UA Television has shuffled its business affairs department, naming three vice presidents: Valerie Cavanaugh, Michael Lauer and Robert Schwartz. Robert Bain was named associate director of the department.

■ WQCC, Charlotte, N.C., which was known as WRPL for many years, will be sold by the original owner, Risdon Lyon, to Mike Glinter, manager of Satellite Radio Network, Dallas.

■ The sale of Italia-1, the Italian commercial broadcasting network, by Edilio Rusconi to Silvio Berlusconi, has terminated the network's agreement signed last fall with CBS.

■ United Broadcasting's KBAY-FM's San Jose, Calif., license, tied up since 1974 in a comparative renewal proceeding with the mutually exclusive application of Public Communications Inc., has been renewed by the FCC.

■ The Chronicle Publishing Co., publishers of the *San Francisco Chronicle* and owner of broadcast and cable companies, has signed an agreement with Videotex America to offer videotex and teletext services in the San Francisco area.

■ The Rockefeller Foundation has made a grant of \$110,000 to the Canadian Broadcasting Corp. toward the support of the International Public Television Screening Conference that annually brings together international television producers and programmers.

■ The National Association of Broadcasters has awarded 11 grants for research in broadcasting in its 1983-84 competition. Directed toward the academic community, the program in its 17th year, seeks to stimulate interest in broadcast research and assist researchers.

■ Taking home nine of the 21 available awards, WJLA-TV stormed the White House News Photographers Association Awards competition with more awards than any local station and matching the winnings of the NBC network.

WPIX-FM 'luvs ya baby'

Continued from page 1

from adult contemporary, just like contemporary hit radio is derivative from top 40.

"But what John Goodwill (general manager), Alan Anderson (program director) and Bert Gould found was that there was no integrity in adult contemporary," Pon said. "At a time when virtually every practitioner of radio is researching what's popular, there's been a movement away from having a musical point of view."

"It's one thing to play everything that's popular," Pon continued, "but that's like a restaurant trying to serve every food that's popular. So they decided, among the songs that get played, to play what they wanted."

"I think it's a courageous commitment, because real men don't eat quiche, and real men don't play love songs," Pon joked. "For four macho guys to create an all-love-song station was not the easiest thing to admit to ourselves."

Are there enough love songs?

"That was one of our concerns initially," Anderson said. "In reality, as we looked through our adult contemporary playlist, we found that all of the songs dealt with love, emotions or relationships. But you can't market a station as adult contemporary because that doesn't mean anything to the man on the street. But you can indeed market it as love songs."

While the format changed, the call letters remained the same.

"Everyone was telling us to change our call letters, so we did research to find out if it was necessary," Gould says. "We found that WPIX was not a negative or a positive—it was almost as if the call letters were nonexistent. We had no image. People didn't know who we were. So there was no reason to change them."

"We also found that half of our 18-49 demos had turned to WPIX at some time in the past year," Gould said. "Your 'X' wants you back' is telling those people that we love them and want to play their love songs. It was also a clever way of making a positive out of the 'X'."

Fathered creative campaigns

The station's image is in good

“ I think it's a courageous commitment, because real men don't eat quiche, and real men don't play love songs ”

hands. Pon gave country music a shot in the arm by creating the successful "WHN Brings You..." campaign while on the station's staff. He was advertising and promotion manager for number-two WNBC in the late '70s and made it "The Next One."

After founding LPG/PON, the entertainment subsidiary of Lois Pitts Gershon, he developed

the "I Want My MTV" campaign with partner George Lois.

Pon's popular WPIX television commercial features cherubs winging hand in hand to tunes like *Reunited* and *You Are So Beautiful*, tagged by artists like Melissa Manchester and Air Supply.

"Of course there are cherubs. How unthinkable to not have cherubs," Pon said. "Of course they should have little wings, and of course they should be naked. They were naked on the ceiling of the Sistine Chapel, and they're going to be naked in my commercial."

According to research, 20 percent of non-listeners have tuned in the station again based on the commercial, Gould said. Of those new listeners, 70 percent are staying with the station because they like what they hear.

"Our growth is coming in cume figures, which means that the spot is getting a lot of notice," Gould said. "Time spent listening will follow."

Valentine's Day, as might be expected, is a natural for WPIX. The station is starting a wake-up service that will award boxes of Godiva chocolates to listeners.

"People send in postcards of when they want to wake up in the morning, and who they want to wake up with in terms of musical artists," Anderson said. "We call them and play the song."

"Like newspapers, which have classified messages, we're doing the same thing on the air on Valentine's Day," Gould added. "Listeners call in with their song dedications, and we actually run their messages on the air."

"We were thinking of making a contest out of it, and sending flowers, but my tendency is to make things less hokey and more straightforward," he said. "With something as obvious as love songs, you could have the tendency to burn the format and the message quickly."

'Winds' sequel anticipated

Continued from page 1

everything right. It's a spectacular public relations success," he said, "and it's a perfect example of free, over-the-air TV at its best."

Such advertisers as Miller, IBM, Ford, Atari and Polaroid certainly have gotten "more bang for their ad bucks," as the miniseries has delivered about 15 percent more audience than the estimates on which the program was sold. And Leff also claimed that the series has provided sponsors with "a relatively clutter-free environment" in which "people are watching with intensity."

Thus far, the first four installments of the miniseries have wound up as four of the top 20 programs of all time, based on household delivery. Part II is ranked 13th on the strength of 33,490,000 homes; Part I, 16th; Part IV, 18th; and Part III, 20th.

About the only hint of disappointment around the ABC corridors is over the almost unanimous criticism heaped upon actress Ali MacGraw. ABC Entertainment President Tony Thomopoulos, when asked about MacGraw at a New York luncheon last week, said, in his view, the casting was superb and harping about MacGraw's performance was unduly harsh.

Aside from all the hoopla, one message about *Winds of War* continues to make a deep impression—when commercial television put the programming on the air, viewers will abandon the alternatives.

Whatever the measurement standard, the February 1983



sweeps have led to dramatic rises. HUT levels are up by several million homes, based on week-ago and year-ago comparisons. Three network ratings also are showing major gains, as is the combined three-network share.

While a great deal of credit goes to *Winds of War*, this particular sweeps period also features a sharp rise in the amount of stunting and special programming. NBC, using half-hour comparisons, pointed out network TV will air 136 half hours of special programming this February vs. 72 half hours in 1982, an 89 percent increase.

Meanwhile, in national sweeps results available at deadline, ABC leads with a 26.8 rating and 38.9 share vs. second place CBS' 17.0 rating and 24.7 share. Third place NBC rates a 15.1 rating and 21.9 share.

“ There are a lot of expectations as to what we can do with the show ”

WNET garners \$20,000 duPont award

By Les Luchter

NEW YORK: *For Export Only: Pesticides and Pills*, by Robert Richter and WNET/Thirteen, New York, earned the producers a \$20,000 award for best independent production at last week's presentation of the 1981-82 Alfred I. duPont-Columbia University Awards in Broadcast Journalism.

Richter traveled to five continents and spent two years writing, shooting and editing this two-hour indictment of what eventually happens to products banned or controlled in the U.S.

In the radio category, awards host Walter Cronkite presented the duPont-Columbia baton to his CBS colleague Dallas Townsend for 25 years of *World News Roundup* on weekday mornings.

On the TV side, the biggest crowd-pleaser was the dramatic on-the-scene coverage of the Air Florida plane crash by photog-

rapher Chester Panzer and WJLA-TV, Washington, D.C., which won an award for major market television.

Other winners in the category were KNXT-TV, the CBS O&O in Los Angeles, and WMAQ-TV, the NBC O&O in Chicago.

KNXT's investigative reports—including segments on Mexican cancer clinics and Hollywood alcoholism—led to corrective government action in several cases.

WMAQ's *All the King's Horses* examined raising and rehabilitating impaired children at Chicago's Misericordia Homes. The documentary took nine months to produce.

Three network television programs earned duPont awards:

ABC's *Closeup: The Gene Merchants*, produced by Stephen Fleischman, explored the scientific and moral aspects of genetic engineering.

ABC's *Viewpoint*, anchored

by Ted Koppel, serves as a quarterly "op-ed" and "letters to the editor" page by giving time to the network's critics.

CBS Reports: *People Like Us*, hosted by Bill Moyers, presented portraits of how several "truly needy" Americans were affected by cutbacks in social programs.

Medium Market Television Awards went to Bonneville's KSL-TV, Salt Lake City; Post-Newsweek's WPLG-TV, Miami; and Gannett's WXIA-TV, Atlanta.

Reports of KSL's *Probe Five* investigative team included *The Needy versus the Greedy*, wherein revelations of citizen fraud in food stamp and unemployment programs led to a quick restructuring of local agencies, and *Ponzi or Profit?*, a five-month effort that blew the whistle on a get-rich-quick pyramid scheme.

WPGL's *Human Cargo* was a five-part investigation into the treatment of Haitians by their

countrymen—and their situation once they arrive on Florida shores.

WXIA's *Epidemic! Why Your Kid is on Drugs* catalogued the causes and effects of alcohol and drug abuse, including the complicity of TV programs and commercials. "It's not the American teenager who has the drug problem," the show declared. "It's America."

In Small Market Television, KAIT-TV, serving the nation's 176th market, Jonesboro, Ark., won its second duPont-Columbia award for *The Economics of Water*, an easy-to-understand look at a declining water table pitted against a soaring demand for water.

A second small market award went to KMTV, Omaha, Neb., for *McClelland Care Facility*, a six-week, 13-report investigation of mistreatment of inmates at a local public care facility. Joe Jordan, executive producer, said,



"We took a great deal of heat from other media, but it was a story that had to be told." The superintendent of the home and two staff members were later dismissed on a grand jury's recommendation.



Keith Jackson



Lynn Swann



Jim Spence

ABC blitzes USFL coverage

NEW YORK—ABC thinks its coverage of the United States Football League, which begins next month, will achieve about a 5.0 rating on Sundays. That's the guess of Jim Spence, senior vice president, ABC Sports.

Spence also said, at a press conference here last week, about 80 percent of the advertising units in USFL broadcasts have been sold at an average price of \$30,000 per 30-second spot.

The first Sunday of USFL action kicks off March 6. ABC hasn't said which game it will cover that day, but it has announced its own broadcast team—veteran college football announcer Keith Jackson and

former Pittsburgh Steeler Lynn ("I am retired") Swann in the broadcast booth with Tim Brant on the sidelines. Brant is sports director for WJLA-TV, the ABC affiliate in Washington, D.C.

USFL coverage will be produced by Mike Pearl and directed by Craig Janoff.

Pearl said the tendency with a new product such as the USFL is to over-produce and over-direct. "We hope to avoid that," he said. Pearl explained that Brant would interview players and that some coaches would be miked during the game.

Janoff said he had visited all 12 stadiums and was planning lower than normal camera positions to

"bring the game into the living room." He said games would be covered by eight or nine cameras into five videotape sources and that the 40-person technical staff would not include people from Monday night or NCAA football crews.

Spence later said production costs of \$250,000 per game were anticipated.

Jackson and Swann also talked up ABC's coverage of the USFL during the press luncheon, which was part of a promotional bandwagon headed to the 12 USFL franchise cities.

ABC is committed to two years of USFL coverage, beginning this year.

UPDATE

TV muckamucks liberal

NEW YORK—What particular segment of the populace is overwhelmingly white, middle-aged and harbors a political point of view that tends to be more liberal than the rest of America?

If you guessed some of television's biggest big shots, then you win a *Father Knows Best* cassette.

According to a recent study in *Public Opinion*, a learned journal produced by the American Enterprise Institute for Public Policy Research, the majority of TV's movers and shakers espouse a fairly liberal creed, believe that television should be a force for social reform and think that there is too much TV violence but not too much TV sex.

Moreover, the study of 104 television heavyweights—from network TV executives to writers to independent production company chiefs—found that as a group, they are unhappy with the state of American society and

would like to see rather significant changes occur. What's especially unusual—given the group's dissatisfaction with our current lifestyle—is their perception that the country's power structure is dominated by big business and the media, with the media ranking highest among those who influence decision makers.

Robert and Linda Lichter and Stanley Rothman conducted the study. The Lichters are professors at George Washington University, while Rothman is a professor of government at Smith College.

Indicative of the group's liberal bent, 97 percent favor abortion, 82 percent believe that those in authority don't always know what's best, while 75 percent feel the legal system does indeed favor the rich. In a finding that's sure to drive fundamentalist religious groups off the wall, 96 percent seldom or never attend church or synagogue.

'Larry King' staff assembled

WASHINGTON, D.C.—Post-Newsweek Video has put together an experienced staff for *The Larry King Show*, a 90-minute late-night Sunday show, premiering March 13 on more than 100 stations.

Producer Jane McLary comes to the program from WBZ-TV, Boston, where she produced the one-hour syndicated show, *Ruff Company*. She previously had served as associate producer on *People Are Talking*, a program produced at WJZ-TV, Baltimore.

Associate Producer Olita Crawford has left ABC, where she was Washington producer and talent coordinator, *Good Morning America*. She previously produced *Panorama* for WTTG-TV, Washington, D.C.

Talent Coordinator Kim Sedmak is a former research assis-

tant for ABC News and a researcher/writer's assistant for *Good Morning America*.

Researcher Jennifer Davidson has done promotion for KBHK-TV, San Francisco, and KTVU-Oakland, Calif.

Production Assistant Vallie Reynolds was a researcher for Post-Newsweek's *Charlie Rose Show*, while Karen Moss, commercial coordinator, was a production coordinator for the same show and an editorial producer at WRC-TV, Washington, D.C.

Creative Services Director Bill Bowman has been promotion director at KYW-TV, Philadelphia, continuity director at WNEP-TV, Scranton, Pa., and producer/researcher on Post-Newsweek's *American Documents* series.

NPR Radio forms subsidiary

WASHINGTON—National Public Radio's board of directors has approved formation of NPR Ventures Inc., a for-profit subsidiary of the non-commercial radio network.

NPR Ventures was called the next logical step in the network's efforts to attain its goal of becoming independent of federal funds by 1988, according to Myron Jones, NPR chairman.

"Our satellite network and the

deregulation activities within the broadcasting industry provide us with unique opportunities to generate revenues for National Public Radio and member stations," Jones said.

"NPR Ventures provides a legal and operational framework that will support and protect NPR's original mandate—to provide programming of excellence to the American public," he said.

Honored service

Joseph Spagnola (center), assistant director of corporate services, American Broadcasting Companies Inc., was honored for his 50 years of service with the company in ceremonies at the Plaza Hotel in New York last month. Elton Rule (right) presented Spagnola with a special framed certificate, while Frederick Pierce, president of ABC Inc., looked on.



Fritts: Future robust

By Angela Burnett

WASHINGTON—National Association of Broadcasters President Edward Fritts predicted that broadcasting has a "healthy and robust future" with television industry revenues rising to more than \$25 billion annually. That is despite network share drops to as low as 65 percent.

Fritts, speaking to the National Academy of Television Arts and Sciences, Washington Chapter, said audience levels will remain steady because of population gains and increased viewing hours. Audiences will be more fragmented and networks will continue to diversify, he said. Fritts cited ABC's and NBC's cable programming moves as well as CBS' efforts in teletext and cable ownership.

Affiliates will have greater autonomy because of the use of earth stations that will allow them to replace weaker network programming with "programming developed either by joint ventures or Hollywood production houses," Fritts said. He predicted also that cable will reach revenues of about \$25 billion by 1990, with only \$3 billion of that coming from advertising. The remaining \$22 billion would come from subscriber fees.

By 1990, Fritts said 5-8 percent of television households will be hooked up for direct broadcast satellite delivery. DBS also will be used for delivery to cable headends and theaters for pay-per-view, he said.

Multipoint distribution service should achieve 5-10 percent of the market by 1990. MDS, because it is "so cheap to establish" should "skim the cream off the pay-TV market," Fritts noted. The NAB also feels that satellite master antenna service holds great promise and will expand to become "the single biggest threat to cable," with a projected 7-8 percent share of the market," he said.

Subscription television should begin to stall and fade by 1990 as subscribers become unwilling to pay for a single channel when they can get more on SMATV, MDS or cable.

Fritts predicted greater automation in the industry, allowing individuals who are not technically oriented to operate equipment easily. "Developments of the future—such as TV stereo, high-definition television, digital TV transmission and advanced television systems—will improve the quality of terrestrial broadcasting," he said.



New York subway stopper

Sam Glick, manager of advertising and promotion, WNBC-TV, New York, shows off a new wrinkle in mass transit advertising. Each Friday during the February ratings sweeps, a new tag line announces the upcoming week's special news series on WNBC. An 80-person crew from Subways Inc., changes the copy line on 1,100 posters in the New York subway system. The station reports that approximately 5.3 million adults will view the posters in February.

KNX sacrifices computer for people

By Ed Harrison

LOS ANGELES—The computer at KNX-FM is no longer working 20 hours per day.

The CBS mellow rock station here has abandoned its automated format in favor of live announcers, 24 hours a day. Previously, KNX broadcast live during morning drive and news.

Bob Nelson, vice president and general manager, said, "We've taken the computer-assist style format as far as we could, which I think is further than any other station has. Most people didn't have an idea we were automated."

"But there were pluses and minuses to it. On the plus side, we had total control over the sound of the station day and night. Yet on the minus side, it was difficult scheduling music. We weren't able to offer as much variety as we wanted, nor were we able to daypart. Going live gives us more flexibility."

Any mechanical problems that could have arisen during the change-over were avoided, Nelson said, thanks to a seven-day practice run the week before the official switch was made. "We worked out the usual opening night problems during the transition," he said. "We have no horror stories to tell."

The move to live broadcasting also has driven operating costs up with the greatest chunk of that

going to salaries. To those who listen to KNX only casually, the difference in sound is subtle. But to the die-hard mellow rock listener, the change is very noticeable. Nelson said. Not only are they hearing different voices but a new breed of music, he noted.

In tandem with the live sound has been a shift in musical direction. While KNX still programs mellow sounds, contemporary artists that once were found exclusively on traditional AOR stations are finding their way onto the KNX playlist. In short, KNX is rocking harder than ever before.

"Our philosophy has always been to constantly update the station and the artists we play. "We're dropping some artists and adding others we've never played before. Our sound is reflecting the tempo of the times."

"In the '70s there was folk rock. But it's 1983 and the music has a different feel. KNX now has

a beat, vitality and energy but we're still on the mellow side without the hype, commercials and whatever else that would insult the listener," Nelson said.

Nelson said that KNX approaches its programming from an AOR viewpoint instead of an adult contemporary one that most other stations that play softer music seek.

As a result, such mainstay artists as Jackson Browne, Fleetwood Mac, Joni Mitchell and others are bolstered by the likes of Men At Work, Asia, Police, Cars and Journey.

"The '80s call for more up-tempo sounds but we're staying on the mellow side of the AOR spectrum. We won't be a hard rock station. We won't play heavy metal but we won't be adult contemporary either," Nelson said.

KNX's 25-34 target demographic remains the same with listening equally divided among male and female. Advertising

cliente, said Nelson, also should be unaffected.

Additionally, the station's credibility should be enhanced with the addition of a new cast of air personalities, all of whom worked AOR at one time. The only holdover is Dave Hall. The new air people are Phil Hendrie, Laurie Allen, Peter Harmon, David Chaney, Dan Lopez along with weekenders Rick Hunter, Joe Reiling and Rick Shaw. Michael Sheehy is program director.

KNX's commitment to news further separates them from the competition. With its newstaff of Tim McKay, Joanne Eherhart and Paul Crosswhite, KNX garnered two Golden Mike Awards from the Southern California Radio News Association, one for its one-hour documentary on herpes and the other for its *60 Seconds* daily feature series, which reports on medical and environmental news.

In addition to *60 Seconds*, KNX airs several other rotating one-minute features including *The Odyssey File*, *Tuning In* and *Talking Pictures*, all lifestyle-oriented series.

Like other FM stations that are playing more music for fewer commercials, KNX now airs nine minutes of commercial time per hour with multising sets very common.

KNX-FM

CBS Owned • Represented by CBS/FM National Sales

Net presidents describe plans at IRTS lunch

By Bill Dunlap

NEW YORK—At the annual International Radio and Television Society luncheon here last week, the presidents of the three network entertainment divisions said NBC would double its output of made-for-TV movies, CBS expects the *M*A*S*H* finale to break the ratings record and ABC is considering a prime-time strip series this summer.

NBC's Brandon Tartikoff said there was a future for exclusive films on television. "We've had four miniseries this year," he said. "It will probably go up to six next year. Our made-for-TV movies will double. It's something we do well, and the audience responds to it."

B. Donald Grant of CBS said he thought the 2½-hour *M*A*S*H* finale Feb. 28 would top the 53.3 rating of the "Who shot J.R." episode of *Dallas*. "There are those who feel it will get a rating in the 60s," Grant said.

ABC's Tony Thomopoulos said that a prime-time strip was an option that ABC was considering this summer, but added, "I doubt whether that's the way we will go."

The three presidents also fielded questions at the IRTS luncheon, usually the biggest event of the year.

Thomopoulos said ABC had no regrets at cancelling *Taxi*, prompting Tartikoff to say NBC hadn't given up the fight on the

show, which NBC picked up this season. "Our hope is to give it another shot in March during the weekdays, where it will have a chance to get an audience again," Tartikoff said.

Tartikoff also conceded that NBC's decision to move *Taxi* from Thursday to Saturday night earlier this year had been a mistake.

He added that NBC was planning a maximum of three new programs for the summer. "with the likelihood that we will have two brand new programs designed for the summer." Trying to make the best out of a poor ratings year for the network, Tartikoff said NBC's summer lineup would include "a lot of product from the first season that won't be reruns to a lot of people."

Quello's plan on syndication draws blasts

By Gary Witt

WASHINGTON—FCC Commissioner James Quello, who last week suggested that a compromise might be in order for the proposed repeal of financial interest and syndication rules, now says his suggestion has fallen on deaf, if not hostile, ears.

Quello's proposal would set a percentage limit on network ownership of programs and phase that limitation in on a graduated basis over the next five years.

A spokeswoman for the Committee for Prudent Deregulation, which represents independent producers, said its membership is not interested in compromise. She added, "They (the members) feel such talk is definitely premature, and they feel the momentum is on their side, especially after the Justice Department filing."

Although the three networks had no comment when contacted by *BW*, Quello indicated that the response he had received from them was negative.

"And at this point both sides are so firm in their convictions that neither one wants to compromise." As for the independent stations' reaction, Quello said it was mixed. "They're really not sure what to think about it, yet. They may well take the attitude later on that this would be one way of delaying repeal of the rules, if it comes to that. I don't know."

Quello noted that his first impression was that independent stations would be hurt most by repeal of the rules. "That's one of the big considerations here," Quello said. "What's going to happen to the independents? We seem to have a system that's working pretty well now; the networks still have well over 80 percent of the audience—approximately—and they're making money. The independent stations are making inroads with off-network syndicated features and they're doing better."



News dish

UPI's Southwest Division Communications Manager Jim Tolbert of Dallas displays a 2-foot satellite dish he installed at Cheyenne, Wyo. The dishes, manufactured by Equatorial Communications Co., have been installed at UPI client points in Wyoming and New Mexico. The dishes are mounted easily on metal rings and can be located almost anywhere on the subscriber's building or property.

Rivera: FCC changes won't alter posture

KANSAS CITY, Mo.—In a preview of the upcoming June reorganization of the Federal Communications Commission that will reduce the number of commissioners from seven to five, Commissioner Henry Rivera predicted a strain of consistency will remain in the Commission.

Linking his comments to statements made by Chairman Mark Fowler and Commissioner Anne Jones, Rivera cited what he termed "three independently conceived, yet significantly consistent viewpoints" among what would be a majority of surviving members "after our own divestiture/restructuring is completed."

"My experience with my colleagues at the FCC indicates that

we share the basic philosophy that unnecessary, ineffective regulatory restrictions, burdens and oversight are inappropriate and not in the public interest," Rivera said in a speech before the Ninth Annual Rate Symposium of the Institute for Study of Regulations.

Rivera admitted that there may be differences over the implementation of their basic philosophy for "meaningfully competitive marketplace forces to supplant regulation." He noted there were no significant philosophical or policy differences in the telecommunications deregulatory area among Fowler, Jones and himself. "I think a strong commission consensus can be anticipated," he said.

Phone polls spark show

BALTIMORE—*People Are Talking*, one of only four locally produced daytime talk shows that consistently outrates *Phil Donahue*, has added telephone polling to its program.

WJZ-TV is currently the only Baltimore station to use AT&T's longline 900 universal call-out service. According to Carol Keiser, public relations director, the station has received as many as 10,000-15,000 calls in the shows where the polling is used. Offered since January, the poll allows viewers to call during the program to register their opinion on that day's issue.

AT&T offers two other call-in services that allow either a sponsored message to be played to callers or callers to listen to information provided by the subscriber. AT&T charges the paying sponsor \$10 per day for each time zone covered. A minimum of 500 callers are required to use the service and callers are charged 50 cents for each call.

Questions on sexism in the Bible, equal participation in housework, losing one's job for posing in adult-oriented magazines and body-building will all be offered to the Baltimore audience.

'Great Sounds' adds WNEW

NEW YORK—In less than one month, The United Stations reports it has cleared 40 of the top 50 markets for its *Great Sounds*—a weekly four-hour radio program featuring hits of the '30s, '40s and the non-rock hits of the '50s and '60s.

WNEW-AM, New York, is the latest station to pick up the program, already carried by KPRZ, Los Angeles, WAIT, Chicago and KSFO, San Francisco.

Each week, *Great Sounds* spotlights a feature artist throughout the entire program, including such talent as Benny Goodman, Teresa Brewer and Mel Torme.

To date, The United Stations has attracted 34 national advertisers for *Great Sounds*, including General Motors, Campbell Soup, Frito Lay, Levis, J.C. Penney and Warner Lambert, said Nick Verbitsky, president, The United Stations.

Great Sounds debuted Jan. 28.

REGULATORY SCENE

Multiple ownership rules revision proposed

The Federal Communications Commission has proposed a comprehensive revision of the standards that attribute interests in broadcast, cable and newspapers. The revision, which the FCC said matches the goal of the multiple-ownership rule, should better promote economic competition and promote diversity.

The revision would include increasing the attribution benchmark to 20 percent so that interests above that level would be presumed to be attributable, revising ownership reporting requirements eliminating the distinction between closely held and widely held corporations, using a "multiplier" for verticle ownership situations to limit the reach of the ownership rules to those with reasonable relationship to the licensee and considering means to insulate officers, directors, partners, trustees and other non-equity holding representatives.

The multiple ownership rules are enforced on the local, regional and national levels. Local rules include preclusion from owning the controlling two or more broadcast outlets where signals overlap radio and television stations within the same market, newspaper/broadcast cross-ownership and broadcast/cable cross-ownership. Regionally, the FCC proscribes regional concentration of control of three or more stations within 100 miles of each other. Nationally, the rules are in the seven-seven configuration of radio and

television ownership.

The FCC will accept comments on the proposed changes and has voiced particular interest in specific, empirical data showing the probable impact on diversity of ownership and concentration of control of licensees. It also is interested in the industry's need for additional capital infusion, probable increase of capital availability from the rule change and the potential for anti-competitive practices.

Cosat gets permanent go-ahead

The FCC has granted the Communications Satellite Corp. permanent authority to provide basic satellite transmission capacity directly to the public at all U.S. international earth stations. Cosat also obtained permission to use the necessary facilities from the International Telecommunications Satellite Organization.

The decision for Cosat's authority also affirmed a staff decision that denied petitions by international record carriers to reject or suspend and investigate Cosat's proposed tariffs for the service.

UHF channels go for RTS

The FCC has proposed to reallocate UHF-TV channels 15 and 16 for use by the Offshore Radio Telecommunication Service. Taking the channels from the television band, for use as common carriers, is necessary to meet the growing needs of oil and gas exploration and production units operating in the center continental shelf of the Gulf of Mexico off the

coasts of Texas and Louisiana.

The frequencies will be used for linking offshore oil and gas production platforms and drilling rigs in the Gulf with each other and the mainland by means of radio, cable and point-to-point microwave. The FCC concluded that channel 15 and 16 frequencies would be the best selection for meeting the service needs.

Reasonable access law continues case-by-case

The FCC has denied a request to consider changing the case-by-case review of reasonable access complaints that empowers the commission to revoke a station's license or construction permit for failure to reasonably provide broadcast time to legally qualified candidates for federal office.

The National Telecommunications and Information Administration suggested in 1980 that the FCC amend its practice to review reasonable access at either renewal times or the start of a revocation proceeding. NTIA said the case-by-case procedure was inconsistent with its mandating statute, legislative history and sound administrative policy.

The FCC countered that the procedure is consistent with the public interest. It also has recommended that Congress repeal the reasonable access law if it should deem such action appropriate.

Affiliation files available

Television and radio network affiliation agreements are available for

inspection at the FCC's offices at 2025 M St. N.W., Washington, D.C., room 8324. Requests for all files should be submitted a day in advance and can be copied at the commission. Files must be returned by 4 p.m. Additional information can be obtained by calling (202) 634-6530.

New form for TV/FM changes ready

Revised Form 346, adopted by the commission from a Report and Order on the Future Rule of Low-Power Television Broadcasting Television Translators in the National Telecommunications System is available. The new form must be used in all subsequent filings and includes applications for authority to construct or make changes in a low-power television, television translator or FM translator stations.

Transponder report available

The "Quarterly Transponder Report," compiled at the FCC Field Operations Bureau satellite monitoring facility, detailing off-the-air observations of geostational satellite transponder occupancy is available.

The report lists transponder-by-transponder occupancy and usage at the time of observation. The report, covering active North American domestic communications satellites in the 3.7-4.2 GHz band visible from Laurel, Md., includes emission type, multiplexing and extent of loading. Copies are available through the Downtown Copy Center, (202) 452-1422.

PEOPLE ON THE MOVE

Jay Thomas convinced 'personality' effective

NEW YORK—The burning question on the New York City radio scene these days is can Remo DaVinci, the proprietor of the New York Deli in Boulder, Colo., step out of *Mork & Mindy* and make morning personality radio work for urban contemporary WKTU-FM?

He has a leg up on the job already because Jay Thomas, who played the character of Remo DaVinci during the second and third seasons of *Mork & Mindy*, came to that role from New York. He had worked as a standup comic, an actor and, oh yes, the morning man at WXLO-FM—99X—in 1978 and '79.

In the strongly competitive New York market, urban contemporary isn't a format known for "personality" jocks. But Thomas has been holding down the 6-10 a.m. EST slot on WKTU since Jan. 3 and, so far, it seems to be working. The actor-jock believes he is attracting listeners who normally wouldn't tune in an urban contemporary station.

"That's the whole idea," he said.

"Many of the people who listened to 99X, as well as people who enjoy morning personality radio, have been calling in. If the phone calls are any indication, I've certainly kept all the WKTU listeners that they had, and added some of my own. New advertisers are coming our way too.

"In the first month," he added, "I can't expect any more success than this."

Thomas had been tabbed by ABC to be one of its jocks on Superadio, the satellite-delivered pop music service that was cancelled last year before it ever went on the air. He was under contract to ABC through 1982, but during that period he did some guest appearances on urban contemporary WXKS, Boston, where he came to WKTU's attention.

"That's one of the ways WKTU found out about me, and I realized I could work in this format," Thomas said.

"The other two urban contemporary stations don't have what you would consider personality morning shows, so it's certainly

different for this format," he continued.

"I hope it will broaden the listenership. People who really love the music will learn how, hopefully, to laugh and hear personality. And people who aren't used to the music will get into it while they are listening to me," he said.

"I can't pretend I'm a music expert or as knowledgeable as the other jocks at the station. I have a producer, Freddy Colon, and we go over the records and by association I get to know the songs. You sound like an idiot if you don't know what the records are.

"It's pretty nice when you can walk right back into this city," Thomas said. "And for the station, it's got to be a leg up when you have a TV personality as a disc jockey. Chip Cipolla, who has been in the market for years and years, is doing the news on the morning show. He has a built-in following also," Thomas noted.

"As time goes on, we build characters and people come in—it's pretty easy actually. It's not like working."



Jay Thomas and WKTU newscaster Chip Cipolla celebrate at a party for listeners at the Copacabana.



John Roche Jr.

John Roche Jr. has been named Western regional sales manager for the Radio Products Division of E.F. Johnson Co. Prior to joining the company in 1982 as senior district manager, he served as territorial sales manager for General Electric's Mobile Communications Division.

Joyce Campbell has been appointed vice president and station manager of WETA-TV. Campbell, who had been vice president of programming since 1979, originally joined WETA as program manager in 1978.

WJLA-TV in Washington has appointed Mary Kroencke, formerly with WTVX-TV in Salt Lake City, news anchor and reporter. Kroencke will co-anchor the weekend news.

Wes Ferns, formerly general manager of KJCT-TV in Grand Junction, Colo., has been named vice president and general manager of Broadcast Operations of the East Texas Television Network, soon to be on-air in the Longview/Tyler market. The newly formed network's main studio will be in Longview and will

include four stations, serving most of east Texas.

Wayne Daugherty has been named general sales manager for WTVM-TV, the ABC affiliate in Columbus, Ga. Daugherty previously had been local sales manager at WSFA-TV in Montgomery, Ala.

Kathi Devlin has joined WJLA-TV as on-air promotion manager in the advertising and promotion department. Also new to the department are producer/copywriters Emily Barr and Marilyn Tennenbaum.

FCC Chairman Mark Fowler announced the appointment of David Markey, formerly chief of staff and legislative director for Sen. Frank Murkowski (R-Alaska), to his personal staff as legal assistant.

Mike Bradley has joined the news staff at KCOY-TV in Santa Maria, Calif., as weathercaster and nighttime reporter. Most recently, he served as co-host of *PM Magazine* at KLAS-TV in Las Vegas, Nev.

Lee Hedlund, manager of electronic recording equipment engineering for RCA's Commercial Communications Systems Division, has been elected a fellow of the Society of Motion Picture and Television Engineers. Since 1977, Hedlund has been an active member of SMPTE's Committee on Video Recording and Reproduction Technology. He also has been an active member of the society's Technical Advisory Group since its inception in 1981.

The National Association of Broadcasters' Executive Committee has announced the appointment of Dr. Alvin Puryear to the board of directors of the Broadcast Capital Fund Inc. and Broadcast Capitol Inc. Puryear currently serves as a professor of management

at Baruch College in New York, teaching graduate courses in business.

Barbara Wellbery has been appointed deputy general counsel at the Public Broadcasting Service. Wellbery previously had been with the law firm of Wilmer, Cutler and Pickering, where she specialized in civil litigation, involving antitrust and communications issues.



Herm Gebert

Herm Gebert has been appointed general manager for KHEP-AM and FM in Phoenix, Ariz. He has been with the stations since 1980 and most recently served as sales manager.

David Nelson has been appointed general sales manager of Mutual Broadcasting's WCFL-AM in Chicago. Nelson previously had served as general sales manager for WTOP-AM in Washington.

Morris Jones, former managing editor and anchor for WLTV-TV in Miami, has joined WTTG-TV in Washington as anchor/reporter. Jones' appointment was cited by the station as part of the expansion

of the Metromedia News Organization.

The following promotions were announced by Katz Television Continental, a division of Katz Communications Inc., New York: Tom Olson, formerly vice president, national sales manager of Continental's bronze stations, to general sales manager; Jack Higgins, formerly sales manager of the bronze team for Continental's New York office, to national sales manager of bronze stations; Ardle Bialek, formerly with Katz Television's New York sales staff, to sales manager of the New York bronze team; and Len Graziano, formerly vice president, regional office, to vice president, operations manager. In addition, Ed Papazian, vice president, general sales manager for Katz Television Continental, is retiring after 20 years with the company.

Jane Norman has joined the National Captioning Institute as a specialist in children's educational programming. Previously, she had worked as project and artistic director for a program for deaf children in San Francisco.

At the annual meeting of the board of directors of WETA-TV and WETA-FM, officers Ward Chamberlin, president, and Gerald Slater, executive vice president, were re-elected for the coming year. Six nominees also were elected to the board. They include: Aaron Goldman, Louis Byron, E. William Henry, Gail Winslow, R. Bruce MacGregor and Ian Portnoy.

Paula McDaniels has been promoted to manager of logistics for broadcasting and communications services at Mutual Broadcasting System. McDaniels previously had served as supervisor in the department.

James Snyder has been named business manager, broadcasting, the Hearst Corp. He will assist in the corporate operation of the Broadcasting Group, which includes WTAE-TV, WTAE-AM and WXXK-FM in Pittsburgh; WBAL-TV, WBAL-AM and WIYY-FM in Baltimore; WISN-TV, WISN-AM and WLPX-FM in Milwaukee; KMBC-TV in Kansas City, Mo.; WDTN-TV in Dayton, Ohio; and WAPA in San Juan, Puerto Rico. Snyder most recently had been resident controller of the WTAE division. Mark Mayo has been named resident controller of the WTAE division. Previously, he was manager of general accounting at the *Buffalo Courier Express* in Buffalo, N.Y.

David Nelson has been appointed general sales manager of WCFL-AM in Chicago. Previously, he was general sales manager for WTOP in Washington, D.C.



John Barger

John Barger has been named senior vice president and chief operating officer of Clear Channel Communications Inc. He will continue to serve as general manager of the group's two San Antonio, Texas, radio stations WOAI and KAJA-FM.



SMPTE conference reveals future here today

The 17th Annual Society of Motion Picture and Television Engineers Television Conference held recently in San Francisco focused on "Pictures of the Future." But a visit to the adjacent exhibit hall revealed that the future is here today. All exhibits had to be related somehow to the four conference sessions. As a result, products that might have been side shows at most equipment exhibits took center stage. Fujinon Inc., for instance, featured its ultra high-resolution zoom lens R14x12.5 ESM for 1-inch formats.

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LPTV coming of age

Some telecasters are troubled over what to call low-power television, feeling that "low power" suggests something less than the traditional broadcast operation we're all familiar with. There's even a movement afoot to call LPTV community television. Regardless of its formal name, however, when the low-power television industry comes of age, programming options will be based on the community's needs. For the 20-25 low-power stations already on the air, programming is as varied as the markets they serve.

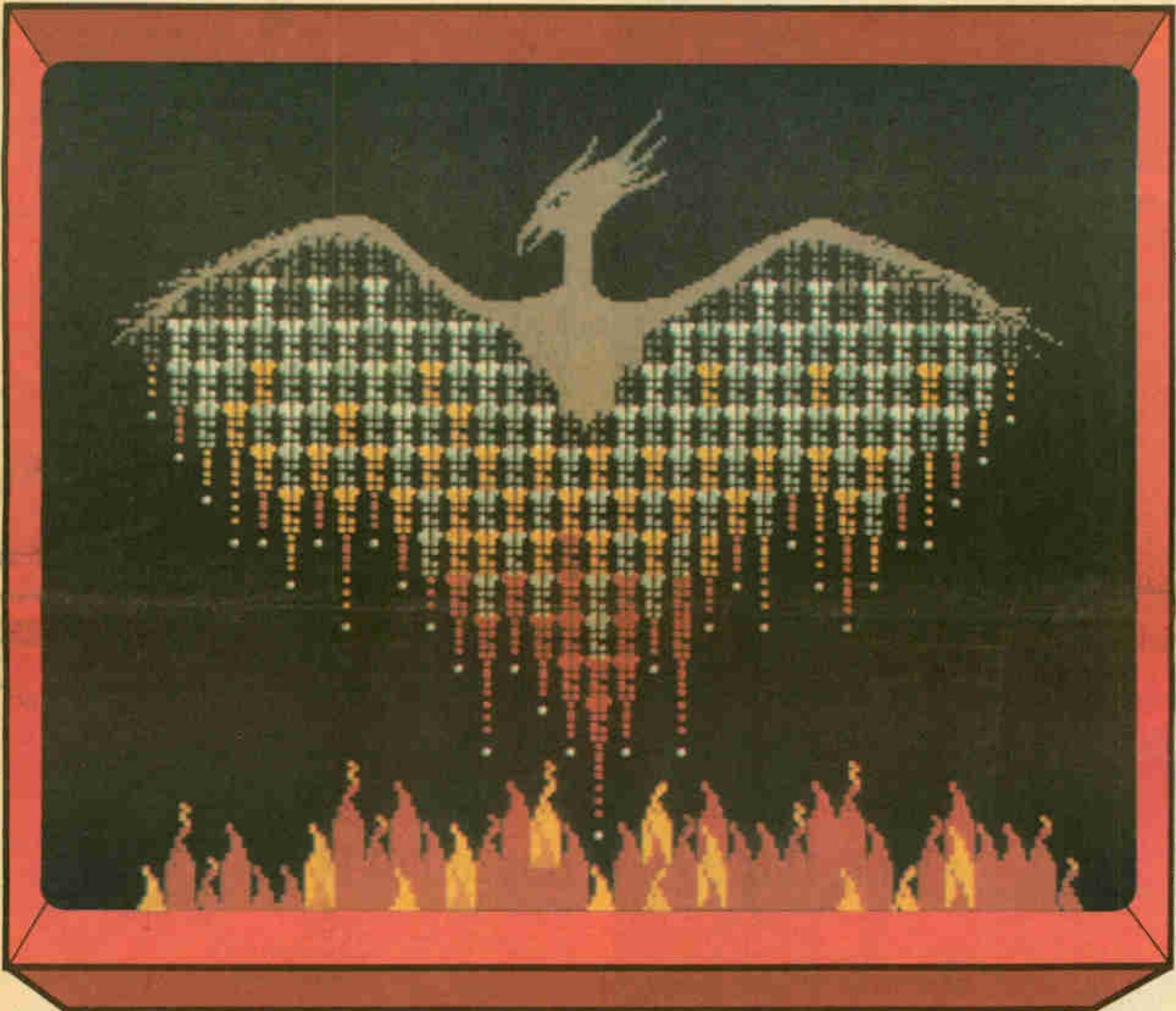
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SECTION 2 BROADCAST WEEK

Feb. 14, 1983

HARDWARE/TECHNOLOGY



Networks broaden scope via technological advances to meet expanding competition

By Les Luchter

By the end of 1983, the amount of programming the three TV networks feed to their affiliates will increase by about 150 percent, thanks to the introduction of new technologies.

CBS and NBC are starting 24-hour teletext services, and ABC plans to show pay programming during the overnight hours.

At NBC, the affiliates themselves

pushed the network into its new teletext technology.

Bill Putnam, chairman of the board of Springfield Television Corp. (WWLP-TV, Springfield, Mass.; WKEF-TV, Dayton, Ohio; and KSTU-TV, Salt Lake City) and chairman of the three-man NBC Affiliates Teletext Committee, said the committee was formed about two years ago "to stimulate the network into an awareness of what the potential was."

NBC joined in the Los Angeles teletext

field trials, along with CBS and several others, and now has announced plans for a national teletext service.

NBC Teletext, as it is called so far, is scheduled to premiere this summer, several months after the April 4 debut of CBS' Extravision service.

The NABTS controversy

NBC plans to launch its teletext using a high-resolution, alpha-geometric NABTS

Continued on page 18

Meeting demands ..

Continued from page 17

(North American Broadcast Teletext Standard) signal.

And Putnam charged that "CBS is cheating. They're not using the NABTS, even though they're telling people they are."

"The development engineering people haven't made the equipment necessary for putting on high-resolution graphics," admitted Albert Crane, vice president, Extravision. But he stressed that, while CBS' teletext graphics may not be high-resolution NABTS for a few months, they will be (lower resolution) alpha-mosaic NABTS.

Not that it matters that much—because not too many people will be able to see the teletext picture at all for awhile.

Phyllis Nwanski, marketing manager, SignaTech—a leading player in the emerging teletext decoder field—estimated that consumer models won't be available until the latter part of 1983.

SignaTech already has produced several professional decoders. One of these—a modified 25-inch RCA TV set—by now should be in the hands of WIVB-TV, Buffalo, N.Y. The CBS affiliate plans to put the \$1,700 unit in the station lobby for demonstration purposes.

Ralph Thompson, WIVB's director of engineering, said he'd like to see demo models in local stores as well.

Getting Extravision

WIVB already has been transmitting CBS' Extravision test signals, since Thompson modified the station's processing amplifiers several months ago. That initial step, which costs practically nothing, allows affiliates to transmit the national teletext signal only while CBS is showing its regular network schedule.

For an additional \$30,000 to \$40,000, Crane explained, stations can buy multiplexers and data bridges, enabling them to show the national teletext 24 hours a day.

And, for some \$40,000 to \$50,000 beyond that, stations can originate their own local teletext, Crane said.

"That's the level we're encouraging stations to start at," Crane said, but he added that smaller stations probably would find it too costly to do anything more than just "pass the signal through."

The NBC method

Kathryn Pelgrift, vice president, corporate planning, NBC, disagreed. She said that a simple local origination setup, costing some \$60,000-\$75,000, would be quite feasible for smaller stations. For larger stations, she added, costs could run up to a quarter of a million dollars.

Bill Putnam even feels that teletext "will be most useful in smaller markets." Despite restraints on number of pages, he explained, a market like Springfield still can show an entire airport schedule. "You can't do that in New York," he claimed.

Pelgrift said NBC would begin testing its high-resolution signal in early April.

"In May," she said, "we'll have a service we can demonstrate, but not full-time."

During July or August, plans call for NBC Teletext to begin regular transmission during the hours of NBC's regular broadcast schedule.

By 1984—when the software system is completed—the service will go 24 hours.

The compensation question

Although teletext is designed to be an advertiser-supported medium, neither NBC nor CBS will charge advertisers at first. Local ad sales are also somewhere in the future.

So, for the time being, teletext for local stations sounds like a large expense, with no offsetting revenue.

And the question of network compensation for using a station's vertical blanking interval is still up in the air.

Leslie Arries, president and general manager at Buffalo's WIVB and a member of the CBS affiliate board, explained, "They (CBS) have not come at us with any kind of business plan at this point. Until there's some substantial circulation in teletext, the dollars they earn won't offset the basic expenses. We need what they have just to bait the public."

But William Faber, president, WFLA-TV, Tampa, Fla., and a member of the NBC Affiliates Teletext Committee, said, "We will want compensation. I was involved in the rewriting of the NBC

affiliation contract with the affiliates. We agreed at that time it (teletext) would be a separate contract."

George Willoughby, vice president and general counsel, King Broadcasting (KING-TV, Seattle; KREM-TV, Spokane, Wash.; and KTVB, Boise, Idaho), and a member of the NBC Affiliates Teletext Committee, said compensation is "part of the thing that's really up in the air."

Pelgrift declared, however, "There won't be any compensation at first—if ever. We're really putting together the national service at the request of the affiliates."

CBS' Crane, who stressed that Extravision's upcoming service is merely "full-time experimentation," said, "We don't know whether we'll compensate stations the same way we do for programming."

An open and closed case

One way for stations to generate revenue in the short run, Crane said, will be through "closed-user groups." An airline, for instance, could send schedule

“It's like color TV in 1965. NBC and CBS put out a color signal long before penetration was meaningful”

information to travel agencies via a scrambled teletext signal.

WIVB's Arries said, "I think we'll develop something that will be feasible to companies before we do to the general public."

But Springfield's Putnam said that although there's been a "lot of conversation on this, I'm not really sure anybody has anything that really makes sense."

And Pelgrift said NBC has no plans now for closed-user groups. "It's way off for a lot of technical reasons," she explained.

Crane, however, feels that closed-user groups will be the first significant users of teletext decoders.

The decoding society

Although the consumer decoders will be priced at about \$250 when they become generally available, Crane said "prototypes, or hand-held models, may be available this spring at slightly higher cost."

"Down the line," he continued, they can be "built into TV sets for less than a hundred bucks."

For now, Crane expects the networks and affiliates to place their first decoders "in very special places," such as with key executives, key clients, congressmen and in malls to build consumer awareness.

"It's like color TV in 1965," Crane claimed. "NBC and CBS (mostly NBC) put out a color signal long before penetration was meaningful." And that, in turn, helped spur consumer awareness and subsequently sales of color sets.

Roll out the data

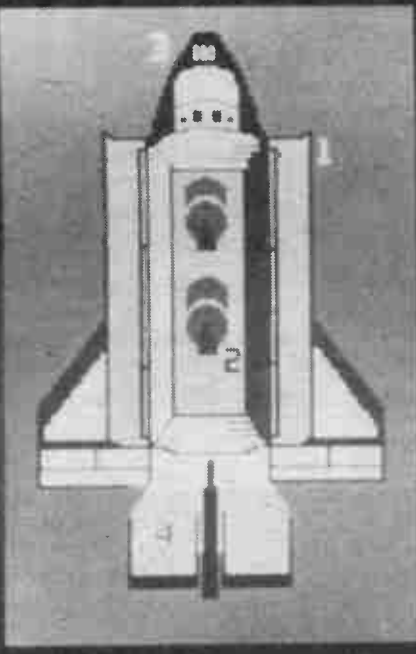
Crane's battle plan calls for Extravision to "go into a market and try to make a hit at a non-owned and operated station such as Minneapolis or Boston. "Once the model shows stations they can make a profit," he predicted, "it won't be too hard (to get other stations raring to go). If they can recoup their investment in one or two years, it's worth it."

Ron Handberg, general manager of the Minneapolis CBS station, WCCO-TV, said, "Timing is the big question. We will move as aggressively as we can, and keep in synch with decoder sales. It would be foolish to go to a lot of cost and effort if nobody can receive Extravision."

Hear ye! Hear ye!

Besides looking at Extravision as a new

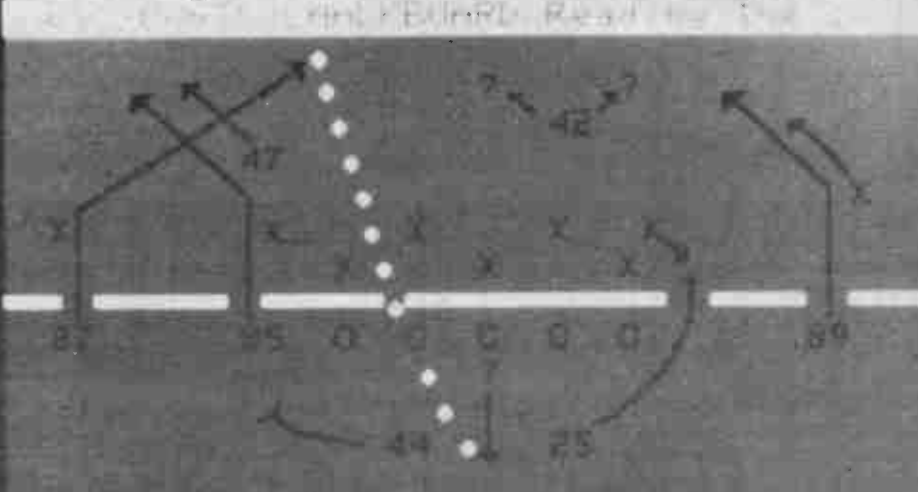
BACKGROUNDEERS



1. Cargo Bay Doors
2. Two Satellites to be launched.
3. Nose Cone - (Cockpit)
4. Booster Rockets used for reentry.

More on shuttle <82>


Enter selection CODE, press SEND



Redskins QB Theismann (7) is looking for the receiver with single coverage. Brown (87) & Garrett (89) run posts. Dolphins FS Blackwood (42) must decide which end to cover. Theismann throws to the other.

Enter selection CODE, press SEND

p22



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Financial Index p21

Teletext services offered by the networks will include things like sports diagrams, news and informational pieces and stock market quotations. Private and business sectors will be able to select from a plethora of information and services once the systems are fully operational.

... becoming key factor in teletext

business opportunity. Handberg is quite happy that the teletext service finally will enable CBS to enter the closed-captioning arena. "We're very concerned with the whole hearing-impaired question," he said. "We have an active hearing-impaired community here."

WCCO, like other CBS stations, was subjected to protests and picketing for not using the closed-captioning system developed by the National Captioning Institute, decoded by Sears-sold machines and programmed by the other two networks.

The Extravision closed-captioning, run by the WGBH Captioning Center in Boston, will start April 4, with three hours of captioning per week, *Dallas* and a movie.

Crane boasted that, rather than always having a black-and-white caption at the bottom of the screen, Extravision can place the caption near whichever person is speaking. And the caption background color can be changed to represent different speakers or for off-screen voices.

WIVB's Arries plans to tell hearing-impaired viewers that, when they buy a decoder to see CBS' closed-captioning, they get a lot more than just closed-captioning. They also get a complete teletext service.

One station's plans

The Buffalo station, in fact, is considering many options to augment the CBS national teletext service.

With four satellite dishes in place, Arries said, WIVB easily can pick up other more specialized data services to supply information during non-network CBS hours—rather than using an expensive data bridge to show the CBS service 24 hours a day.

"There are going to be a number of competing services," Arries explained. "CBS will supply news and sports. But perhaps I can feed other things into the CBS service besides local origination."

And Arries is pondering the possibilities of WIVB's becoming a national teletext supplier itself—by using its satellite uplink to feed teletext to other CBS affiliates during non-network time.

"We do have a jump on all CBS affiliates," Arries remarked. "We're going to try to move ahead as quickly as possible."

That's nothing new for WIVB, which has been a leader in broadcaster participation in new media technologies.

For three years, the station uplinked Nickelodeon and The Movie Channel for Warner Amex Satellite Entertainment Co.

In the past year, it became the regional news supplier for Satellite News Channels, the cable joint venture of ABC Video Enterprises and Group W Satellite Communications. And it also became the first broadcast station to supply local news during breaks in Turner Broadcasting System's Cable News Network.

"We like the possibility, in a 36-channel cable system, of being on four or five channels rather than just one," Arries explained.

"We're trying to set us up as a local news resource, if possible."

Using the news department

Crane agreed that the Extravision rollout will be "easier to justify in local markets where the affiliate maintains an active news department. It allows them to be a leader in the marketplace in the information area as well as the news area.

WCCO's Handberg said, "Before *CBS News Nightwatch* started, we were doing an all-night digital news service (from Reuters) and some local inputting into that, with local news holes."

"I think there's a relationship between those stations with strong news departments," said Putnam, "and those who see an immediate and useful place for teletext."

With local teletext origination, however, comes a need for input from local personnel. That means more people on staff.

"In order to provide opening localized service," Putnam said, "you need at least three bodies around the clock."

And Putnam noted that new salespeople also will be needed, since "you can't ask a salesman to sell two areas that are competitive."

Arries, who has added five people to his news staff since the affiliation with

Satellite News Channels, said he'd "definitely" need more people for teletext.

For the time being, Crane said, stations "won't have to hire more than two or three people. Initially, they'll be borrowing half a person here, half a person there. In the area of news, once a station goes to local origination, it will want to have a head of Extravision."

All this will involve a lot of employee training. CBS, for instance, will run workshop sessions to help develop effective teletext sales and editorial staffs.

Staking a claim

There's still a lot to learn about this new technology—for local stations and the networks. But people like Putnam have been there before. As a pioneer in UHF television, he recalled, "I know what it's like to put out a quality service that no one will tune into."

But he believes that, just as with UHF, "those who stake a claim" will succeed in the long run.

The support of the networks in promotional efforts will help a great deal toward that end.

Sometime between late 1983 and mid-1984, announced Crane, CBS might hold an "Extravision week for cross-plugging."

“**There won't be any compensation at first, if ever. We're really putting together the national service at the request of the affiliates**”

Crane would like to tie each station's public rollout to an "event in town where the service will get high usage."

And, luckily, it just so happens, consumer teletext from CBS will be rolling out at about the same time as next year's presidential primaries. In the Los Angeles tests, you see, three types of teletext coverage received the highest viewer usage—crises, "hot" sports events and election nights.

Healthy competition

But CBS is well aware that it isn't alone in this teletext game. Its promotional efforts will be aimed at slowing down the competition, as well as at building its own system.

Despite obvious relief that they're using the same technology—thus permitting consumers to receive both Extravision and NBC Teletext on the same decoder—CBS' Crane and NBC's Pelgrift stress that they're in a competitive situation.

There are stations to sign up and news stories to track down before the other network—in short, a fairly typical routine of network vs. network, albeit with new tools.

"We're eagerly awaiting the opportunity to compete with NBC," proclaimed Crane, "and ABC."

Continued on page 20

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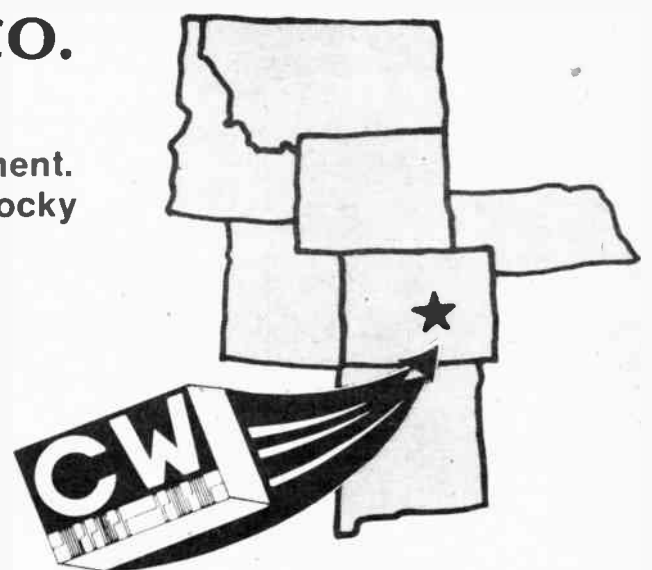
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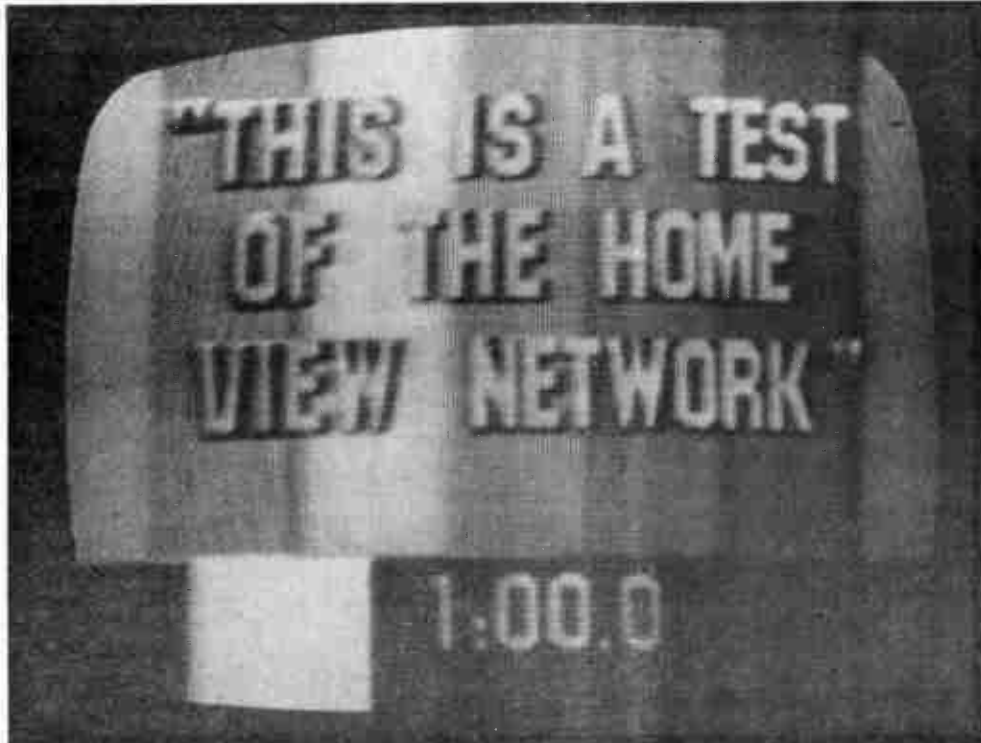
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Albert Crane



Arthur Cohen

Continued from page 19

ABC? "We're hoping our announcement of a launch date will encourage them to rethink their position," Crane elaborated. "We want ABC to join in teletext."

Crane realizes that more players in the teletext game—nationally and locally—will mean more publicity, more consumer awareness and a greater chance of success for this major expansion of network television.

ABC's view from home

ABC claims it's been too busy with other new technologies to get involved with teletext. And, besides, there's no rush. They always can enter the race at a later date.

Pay TV is ABC's current infatuation. On cable, that involves planning for pay-per-view events. But, on the broadcast side of the company, pay television means the Home View Network—which transmits scrambled programming to home video recorders and then unscrambles the

shows upon playback.

With technical tests completed, ABC's next move will be a full-service test of HVN late this year, probably in Chicago.

ABC goes to market

According to Peter Desnoes, vice president and general manager, Chicago's ABC O&O WLS-TV, it's "yet" to be determined about whether this is an appropriate test market.

He added that WLS, which currently has no overnight programming, would have "absolutely no input" in HVN. "It will in no way direct attention from operation of the broadcast station," he stated.

Arthur Cohen, president of HVN, said the service is "very different than anything ABC-TV has been involved in. It's the first time it's in direct contact with consumers."

ABC, or a separate company under contract, will handle such marketing

facets of the operation as customer service and installation. All affiliates need do is "throw the switch," Cohen said.

Sounds simple, and 204 out of 207 ABC affiliates agreed it was a good idea. When polled, they said they would take HVN if it was offered to them right away. So, they all received blanket authorization from the FCC to run the service.

Thorn in the side

The affiliates, however, were not exactly thrilled with ABC's plans to compensate them with only \$1 per subscriber per month—while charging those subscribers about \$20 apiece, plus an installation fee.

"If they're talking \$10 to \$20 per month for subscribers," said Edwin Metcalfe, president and general manager, WPTA-TV, Fort Wayne, Ind., "\$1 is not nearly enough for the affiliate whose transmitter they'll be using."

Metcalfe, a member of the ABC Affil-

iates Board of Governors, voiced concern that HVN might make it necessary to keep his transmitter on virtually full-time, thus increasing station costs.

Larry Chase, president and general manager, KIVI-TV, Boise, Idaho, said, "I have an agreement that states what compensation is at this point. I don't think it would be profitable."

Thomas Chisman, president and general manager, WVEC-TV, Norfolk, Va., said, "I don't think what they're offering is enough."

But, he noted, "Everyone agreed on the \$1 figure up-front. As it gets successful, the figure will go up."

"Based on what we know right now, we're not making a commitment," said Ron Olson, operations manager for KULR-TV, Billings, Mont. "The dollars that they're offering would be pretty low. We'd have to get a lot of subscribers."

But Olson added that \$1 was an "arbitrary figure they pulled out of a hat. The \$1 figure is not locked in concrete."

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New Videola Model Offered

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

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

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

Circle number 102 on Reader Service card



Leader Introduces Half-rack Waveform Monitor With Full-rack Features

Leader Instruments Corporation of Hauppauge, New York, has introduced a half-rack waveform monitor, the LBO-5860, which will be displayed at the National Association of Broadcasters Convention in Las Vegas, April 10-13, 1983.

The half-rack waveform monitor incorporates a "line-selector" function which will display the Vertical Interval Test and Reference Signals by selecting lines 14 through 21 on first or second fields. This feature has been available previously only on higher priced, full-rack waveform monitors.

Horizontal sweep speeds of 2 H (two line), 1 uS/div (expanded two line), 2 V (two fields) and 2 V MAG (expanded two fields) are standard.

The unit is equipped with DC restoration and 1 volt and 4 volt full scale calibrated deflection factors.

For additional information contact Leader Instruments Corporation, 380 Oser Avenue, Hauppauge, New York 11788, or call toll free, (800) 645-5104.

Circle number 103 on Reader Service card

For the most part, the ABC affiliates said the network was keeping them very well informed about HVN. Somehow, however, it seems no one bothered to tell them not to take the \$1 figure too seriously.

In an interview with *Broadcast Week*, Cohen stated flatly that there is "no approved financial plan for anything having to do with affiliates."

He added, "For this service to make money, it doesn't need enormous penetration levels."

Striking a balance

The potential number of subscribers, combined with the network compensation per subscriber, will help many stations make their final decision on whether to carry the ABC pay service.

With a small audience, KULR's Olson noted, his station must consider if it's worth the expense to have someone stay on duty all night.

Sadie Adwon, vice president and general manager, KTUL-TV, Tulsa, Okla., said, "We're not planning to carry it. We simply can't operate 24 hours a day. We need some time for maintenance."

Joe Jerkins, vice president and general manager, KVUE-TV, Austin, Texas, said the market potential would help decide how much the compensation fee should be.

"It's still a little early to make a decision about carrying HVN," he stated, but then added, "I'm appreciative of ABC in looking at potentials and not being blind to possibilities."

A unique opportunity

WVEC's Chisman said he doesn't think HVN will make much money initially, but he also doesn't think there will be much expense involved on his part. And, he remarked, "It's a way for the network and its stations to get into a new technology."

WPTA's Metcalfe called HVN a "concept whose time has come—a rather unique way of distributing programming. An awful lot of people are starting to rely on videotape."

"I don't want to pass up an opportunity if it's there," declared Alex Bonner, vice president and general manager, WHBQ-TV, Memphis, Tenn. Since his station's market is not high-income, he feels there might not be a high penetration of VCR owners in the audience. But if the penetration got high enough, it could be a profitable venture.

"*I don't want to pass up an opportunity if it's there***"**

"It's an opportunity for us to have a new profit center," said Thomas Cookerly, president and general manager of WJLA-TV, Washington, D.C., and vice chairman of the ABC affiliates board. "It's a good way to use those particular hours. I'm not convinced there's much of an audience around for regular broadcasting at that time of night."

Cookerly pointed out, however, that testing still must determine if people want HVN, and at what price.

The HVN rollout

KIVI's Chase said fair compensation would "depend on how advantageous the service is to our community." A possible drawback in the Boise area is heavy saturation by cable and MDS, he explained.

But Chase added, "We talked to ABC and sent them a letter. If they wish to come into our area, we told them we'd participate."

Chase said he hasn't been concerned particularly about HVN because he was told by ABC that larger markets would be served first. "I think we're very well down the line," he explained.

Yet, Cohen revealed that the service may not use the large market approach at all. Instead, ABC would set up regional hubs. The first facility, for instance, might be in Chicago, with the necessary data processing, phone lines and so on—and satellite marketing facilities then would springle up in surrounding areas.

The pattern of the rollout still is being studied, he explained.

ABC's nationwide home taping network will take 2½ to 5 years to complete, Cohen said. If an ABC affiliate decides not to take the service, it will be offered to other stations in the market. ABC has not yet considered whether also to offer HVN to STV, cable and other new delivery systems.

A shift in programs

"There's a good chance VTRs will be the next video games," Cohen predicted. "I've worked for 15 years in and around the kind of research we just completed (at Lansdowne Advertising, Bloomingdale's, General Foods and Grey Advertising). I never saw a consumer acceptance so high."

"People in America right now are leading much more complex lives," Cohen continued. "Time shift is a very valuable notion. And we're offering time shift."

Of course, time shift makes little sense without something worth shifting. "HVN is a rather special thing," Cohen stated. "This box is next to your bed. When you go to sleep at night, it works. And when you wake in the morning, you get a present—this cassette—and the cassette has a program on it that you probably can't get anyplace else, or that you wouldn't have bothered to get. What we put out over the air should convey that sense of excitement."

The consumer connection

But even before the programming is bought—and before the marketing apparatus is set up—Cohen has one major task before him. HVN must have a new name for its new consumer audience. And Grey Advertising—HVN's agency—has been looking at hundreds of names to find one that suits the service's image.

The positioning of HVN in the consumer marketplace has yet to be formalized. The campaign will be run by the network, but Cohen noted that it would be in the affiliates' favor if they would help promote the service.

WLS' Desnoes, however, said, "The understanding is that we will not be promoting it. We will have absolutely no input."

On the other hand, KIVI's Chase said, "We're willing to promote most everything that the network believes we're a part of."

According to Cohen, ABC believes all its affiliates should be part of the "so-called" Home View Network.

"It's quite clear to me in my conversations with Fred Pierce, Leonard Golden and Herb Granath that this is viewed as an amplifier of our partnership—to enhance the things that the network is doing for the affiliates," Cohen explained.

"It's all gravy. We're all in this business to make money. And this should make everybody a lot of money."

"*When you go to sleep at night, it works. And when you wake in the morning, you get a present—this cassette—and the cassette has a program on it that you probably can't get anyplace else***"**

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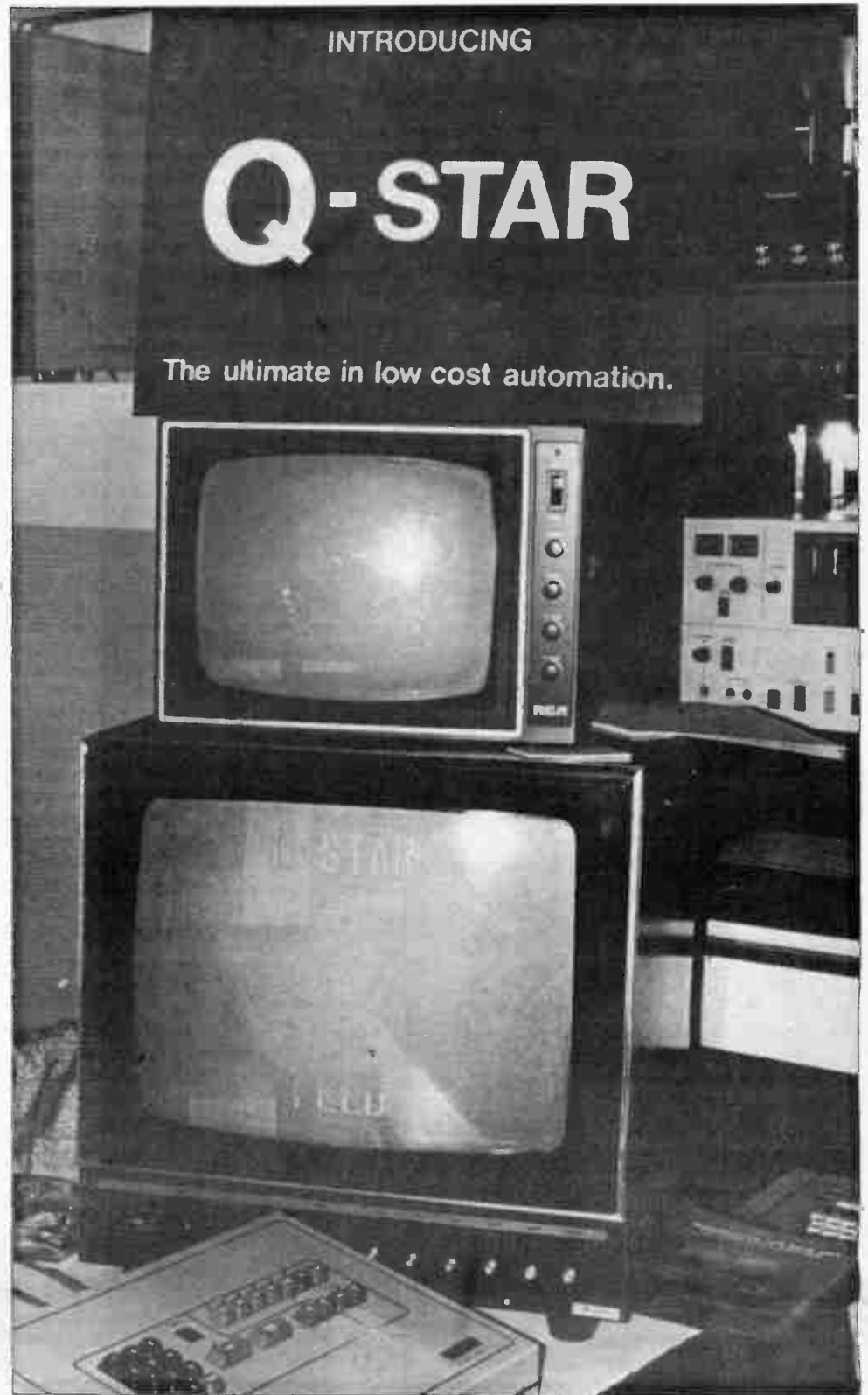
Fault And Non-Standard Operation Detection
Performed as part of the power-up sequence. If detected, the specific condition appears as a unique code in the timer display.

Circle number 2 on Reader Service card



Photos by Les Luchter

Dan Matthers, customer service manager, modular products division, The Grass Valley Group, works with the Wavelink fiberoptic system, now available in a two-channel audio version.



Videomedia Q-STAR has full remote control of up to 65 sources. It sells for \$8,500.

SMPTE

Focus reveals future here — today

by Les Luchter

The 17th Annual Society of Motion Picture and Television Engineers Television Conference, held recently in San Francisco, focused on "Pictures of the Future." But it was clear from a visit to the adjacent exhibit hall that this future is here now.

All exhibits had to be related somehow to the four conference sessions: Generating the Picture—High-Definition Television; Manipulating the Picture—Television Graphics and Special Effects; Recording the Picture—The Future of Videotape Formats; and Programming the Picture—Microcomputers in TV with an Emphasis on Software.

As a result, products that might have been just side shows at most equipment exhibits took center stage here.

Fujinon Inc., for instance, featured its ultra high-resolution zoom lens R14x12.5 ESM for 1-inch formats and the P14x16.5 ESM for 1¼-inch formats. Already used for HDTV in Japan, with the NHK camera, Fujinon expects the lens to catch

on here with the high definition cameras now being developed by RCA and NEC. Sales engineer Geoff Squires explained that the lens is made to be part of a whole system. "This may be the beginning of an era for HDTV in the United States," he said.

Philips was showing off its LDK-6 microcomputer-controlled camera, eight of which just had been bought by Group W—four for KPIX-TV, San Francisco, and four for WJZ-TV, Baltimore. The digital triax camera has more than 600 automatic functions and takes both 25mm and 30mm tube formats. A dioscope in the camera head permits the use of standard lenses. Group W, which plans to use the camera primarily for daily production of talk shows and news, will get delivery after the NAB convention.

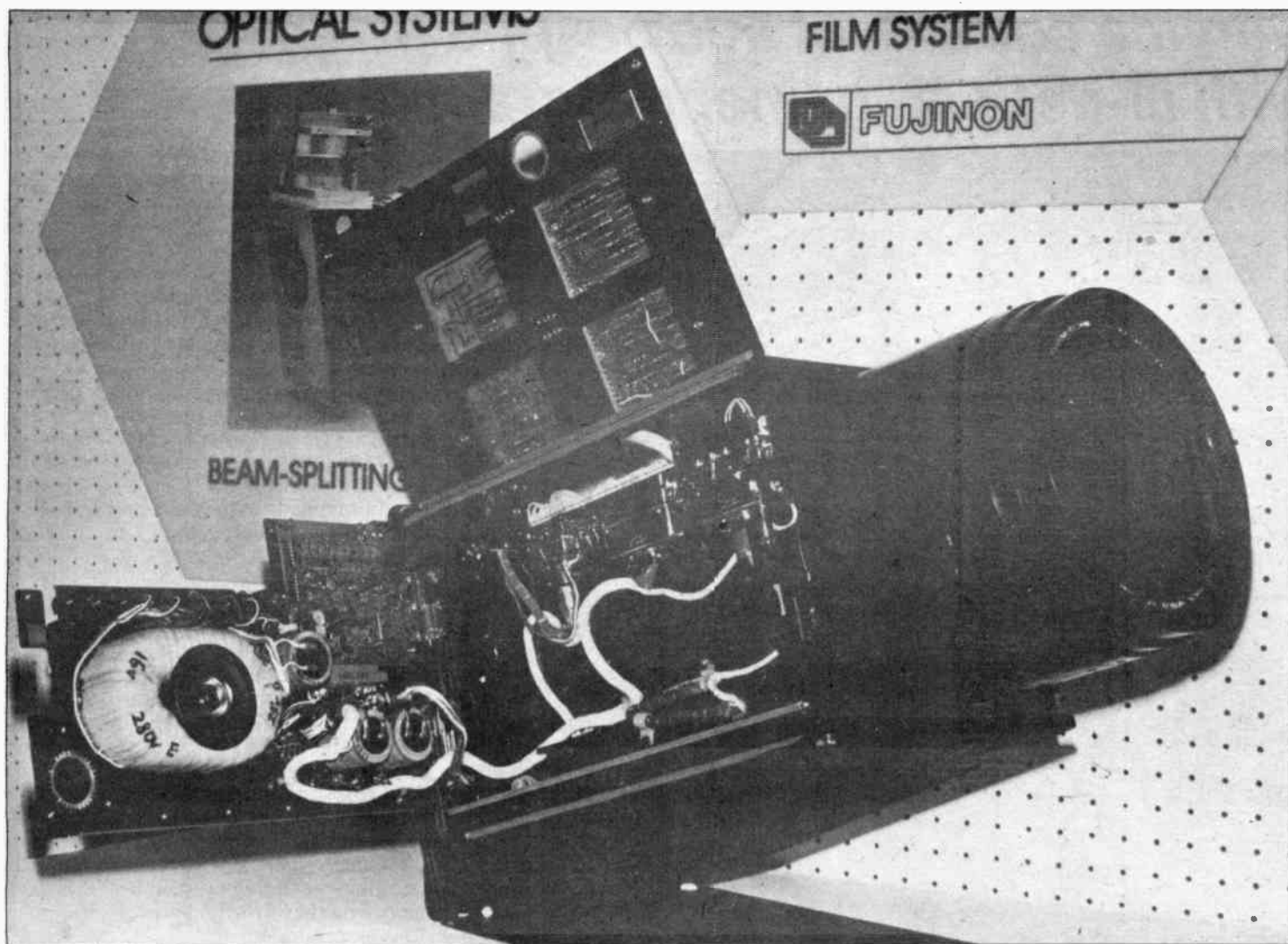
The Squeezer, a video compression system costing only \$19,000, is well-suited to smaller stations, according to Barry Rubin, Western regional sales manager for Precision Echo. The unit can compress any video image down to four selectable sizes, move an image anywhere on the screen, crop any part of it, freeze it and put a variable-sized border of any color around it. Rubin said 31 Squeezers have been sold so far, with shipping scheduled for April.

The Grass Valley Group's Wavelink fiberoptic system was shown in its new two-channel audio version, permitting a fiber to carry either one video and two audio channels or one video and one data channel.

The new model costs under \$5,000, compared with the single-channel audio version, which sells for \$4,500. TV stations can use Wavelink to interconnect studios, transmitters, earth stations, etc. Current users include NBC, KOIN-TV in Portland, Ore., and WPSX-TV, Penn State University.



L. Merle Thomas of Group W's WJZ-TV, Baltimore, and SMPTE's vice president for television affairs, stands with a Philips LDK-6 microcomputer-controlled camera now owned by sister station KPIX-TV in San Francisco. Group W bought eight of the cameras for the two sister stations.



Fujinon's ultra high-resolution zoom lens awaits HDTV cameras, which will enable it to be used in the U.S.

Hitachi Denshi America Ltd. featured its SK-110 microcomputer-controlled camera. There now have been 70 of these sold, including 31 to the CBS Broadcast Center in New York. The camera automatically sets up 96 functions within 2½ minutes.

MCI/Quantel introduced Multilink, a multichannel version of the DPE 5000/SP digital-production-effects system. Features include compression, expansion, splits, variable border generation, etc.

Videomedia displayed its brand-new Q-STAR (Serial Transport Automation Remote). This station automation system has full remote control of up to 65 sources, 80-vent memory with an optional 99 and a price of \$8,500.

The other product at Videomedia's

“*This is engineered for people more interested in the picture than the mechanics of getting there*”

exhibit was the Eagle editing system, selling at a special price of \$6,500 through the NAB show. The Eagle has 250-event memory, printer output, built-in sync generator and other features.

Ampex Corp. demonstrated its new HPE-ICN PE editing system, designed for “cuts only” news editing on ½-inch, ¾-inch and 1-inch VTRs. The model can interface with four videotape recorders. Priced at \$17,500, it will be available for delivery in late March or early April.

Video Applications, distributor of Barco products, demonstrated the Barco video-projection system—designed for professional use, with a price of \$12,500. KCET-TV, Los Angeles, already is using one to display teleconferencing images and also as a line input.

MCI/Quantel's Digital Paint Box was a major attraction at the recent SMPTE conference. Not only was an entire technical paper delivered about it (by Richard Taylor, Quantel Ltd., Newbury, England), but MCI/Quantel set up a hospitality suite just for it.

In the suite, British artist Martin Holbrook showed off the many abilities of his new video canvas—namely, every function that a TV graphics department normally performs with paper and other

“old-fashioned” tools.

With the Paint Box, an artist can choose from a large number of paint colors and from five brush sizes. He or she can mix colors together and get darker shades and wider lines by pressing down on the brush. In short, one can paint just like on any other canvas. Different modes even provide the characteristics of different paints—oil, water colors, chalk and air brush.

With the Paint Box, the artist can freeze and retouch any video image. It also can perform a variety of graphics functions—drawing all sorts of shapes, coloring them in, etc.

A variety of type faces are in the system for titling, captions, etc.

The artist also can use stencils. He or she can cut and paste by cropping pictures anywhere, moving them around, fusing them together and so on.

By treating any cut-out shape as a stencil, the artist even can create animation.

And the system includes a disc drive that stores up to 200 pictures: eight discs are possible.

How all this works was way beyond Holbrook. “This is engineered for people more interested in the picture than the mechanics of getting there,” he boasted.

At \$150,000 for the system, the Paint Box isn't for everybody. A dozen have been sold since they first went on sale last spring.

Users include production houses, networks and local stations, according to MCI/Quantel.

It's not likely that any starving artist is going to switch from a cloth canvas to video. But think of all the money graphic arts departments can save on supplies.

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Next Week in Section 2 (News and Programming)

Not Made-For-TV

Are theatrical movie releases withering in the shadow of made-for-TV productions? Network executives talk about the future of both.

PLUS:

Elderly programming comes of age as America grows older. **BROADCAST WEEK** looks at some local and syndicated programs targeted to the elderly.

Radio program directors take aim at their audiences with the help of music research. **BROADCAST WEEK** talks to key consultants with an ear toward their methods and goals.

LPTV: Service coming of age despite problems with ill-defined name, program divergence

By Ed Harrison

What's in a name?

Well, that's a question that is troubling some telecasters now as they wax poetic over what to call low-power television.

Some people in the business feel that "lower power" suggests something less than the traditional broadcast operation we're all so familiar with. There's even a movement afoot to call LPTV community television.

Regardless of its formal name, when the low-power television industry comes of age, and that could be within the next few years depending on the Federal Communications Commission's pace of processing applications, programming options will be based on the community's needs.

For the 20-25 low-power stations already on the air, programming is as varied as the markets they serve. *Broadcast Week* spoke to a number of low-power operators to see how they're filling their air time, the state of production facilities, what is being done to advertise and promote the station and what the future holds in terms of locally produced programs.

The recent Low Power Television Conference and Exposition in Anaheim, Calif., brought together programming and hardware services ready to serve the emerging LPTV industry. Some broadcasters plan to utilize all or part of the services, as a means of filling air time, while simultaneously looking to the future for ways of improving and fine tuning programming needs.

Channel 6, Ladysmith, Wisc.

Channel 6, Ladysmith's first licensed station, hit the airwaves in December, just under 11 months since receiving its construction permit, according to Tony Koszalinski, operations manager.

For now, Channel 6 is utilizing the Genesis Network programming, consisting of old TV series like *Yancy Derringer*. But in a few weeks, when a fully addressable system is installed, Channel 6 will go the subscription television route offering 24 hours of programming by way of the newly formed Genesis/Dorason Corp. low-power pay TV network (*BW*, 1/31/83).

Koszalinski said a two-tier programming service will be made available. The first tier, for \$14.95 per month, will offer movies and the Genesis TV series from early morning hours until 11 p.m. Then, the second tier, comprised of adult films, takes over the airwaves until approximately 3:30 a.m. The price for both tiers is \$19.95, Koszalinski said.

Channel 6's broadcasting range is about 15 miles with a subscription base of nearly 2,500 people. "You've heard of Mr. and Mrs. Rural America," Koszalinski said, "and this is a small area that needs this service."

Koszalinski said that early reaction to the new service shows that about 90 percent of the community will take both tiers. "And those that take only the first tier probably will take the second one later," he said.

Complementing the pay service will be 30 minutes per day of local news and information that will cater to Ladysmith. The only other broadcast signal coming into Ladysmith is Channel 13 from Eau Claire, Wisc., an NBC affiliate, with limited broadcasting hours. "Twenty-four-hour-a-day entertainment isn't available anywhere else," Koszalinski said.

In a move to reduce manpower and increase profits, Channel 6 has installed the Channelmatic automated system that will require one person to be on call and one part-timer. Koszalinski estimated the cost of the entire facility, including tower equipment and addressable system, at about \$250,000.

The station primarily is using the local newspaper to publicize Channel 6 and the new programming service. The station also is using its air time to increase awareness, but Koszalinski said that word-of-mouth is perhaps the most effective communicator.

Local advertising time will be made available to Ladysmith merchants, although Koszalinski doesn't see it as a big profit center just yet.

What is the station's profit potential? "We're projecting a fair profit margin



Steve Manka demonstrates a spectrum analyzer, produced by Texscan, at the LPTV convention held in California last month.

over a period of years. The beginning signs look good," he said.

Channel 6 is owned by Don Bell along with other investors.

Channel 63, Alamogordo, N.M.

On the air since July, 1982, Channel 63 offers 24-hour programming consisting of 20 percent christian via satellite from Praise The Lord Network and the remainder, "family viewing" via a microwave feed from KCIK-TV, El Paso, Texas.

Morning programming begins with *Popeye*, *Little Rascals*, *Coffee Time Theatre* (movies), *Jim Bakker Hour* (from PTL), *Independent News* from New York, an afternoon movie, *Flintstones*, *Spider Man*, *Woody Woodpecker*, *Pink Panther* leading into *CHiPs*, *Star Trek*, a movie and another newscast at 9:30 p.m., and there are plans to produce a local news show.

The station does produce two locally originated religious programs, *Alamogordo Live*, a two-hour variety show each Saturday night, and a Sunday morning church program.

A non-profit station, Channel 63 is advertiser supported "to some extent," according to Bill Oechsner, station administrator, although donations comprise most of the funding.

Alamogordo has a population of 32,000, but the station reaches an audience of nearly 80,000. Oechsner said the station's 800-foot tower, located 5,000 feet above the studio, enables the signal to reach northeast El Paso.

Oechsner explained that the station's building and equipment cost about \$125,000. Its 20-by-40-foot studio consists of two Sony SL0383 1/2-inch cameras, Sony RM440 automatic edit control unit, two Shure SE30 gated compressor mixers, Panasonic WJ5500 special effects generator, Lenco PRC361 processor amplifier, Tektronix TEK528 waveform monitor, Sony portable cassette recorder, JVC 1/4-inch camera, Sony color video monitors and an earth station supplied by Warren Electronics.

Channel 63 has promoted itself through the local newspaper, radio and trade-offs with local merchants. Oechsner said that community response is getting better. "When we first went on the air we heard, 'Oh, you're the religious station.' We felt they weren't informed as to what we are. Now they see we're programming christian and family-oriented programming and we're being watched more. Alamogordo is religion-oriented and people are fed up with other kinds of programming," Oechsner said.

Channel 63 is run by a board of

directors and is carried on cable, something Oechsner feels is imperative for a low-power station. UHF reception in Alamogordo is poor due to mountain interference and there is 50 percent cable penetration in the town.

"We're trying to set up an advisory board comprised of laymen from the church to keep the programming community-oriented," Oechsner said.

Channel 43, Mountain Home, Ark.

Channel 43 signed on the air Jan. 31, just three months after receiving the construction permit. Initial programming was supplied by the Genesis Network (one of four newly formed networks geared to low-power TV stations), consisting of black-and-white 30-minute series from the '50s and '60s. Color service began Feb. 1.

While John Kenny, general manager, acknowledged that what was being aired wasn't the most well-rounded programming, the town of Mountain Home didn't object strongly. "Mountain Home is a large retirement community and doesn't mind it," Kenny said. He noted that the station needed some form of programming when it went on the air and now "there is a need to make it better."

Additionally, the station is producing a daily 30-minute newscast, using the schools to supply artwork and other needs. The junior high school choir was recruited to sing the station's theme song.

The Baxter Broadcasting-owned station stocked its studio with 30-40 percent used equipment. According to Kenny, a character generator was purchased for \$2,000, an editor controller for \$5,000, a time base corrector, normally \$8,000, was bought for \$4,000 and a 120-foot tower cost \$720. Included in the facility are three Sony DXC1800 cameras, one of which is portable, two 1/4-inch playback units and a 1/2- 1/4-inch editing unit. The earth station cost \$5,000.

Mountain Home has a population of 8,000, although Baxter County numbers about 27,000. With a transmitter that has a 50-mile radius, Kenny projects a potential 40,000 viewers.

While Kenny feels that low power is an inaccurate name, he added, "we're getting a lot of mileage from the low-power name because we're the first such station in the state."

With only one AM/FM combination and one newspaper that's published twice a week, Channel 43 is a welcome source of local news and sports. Kenny said programming hours, currently from noon until 10:30 p.m., eventually will be expanded. He also foresees being picked up

by the local cable system.

Kenny reported local sale revenues of \$1,600 during the station's first week of selling.

Channel 40, Kirksville, Mo.

Channel 40 has taken another programming alternative available to low-power stations. The station is an affiliate of two national satellite programming services: Satellite Programming Network and Financial News Network. FNN is broadcast Monday through Friday from noon-1 p.m. and from 6-7 p.m. EST. SPN programming fills the remainder of the broadcast day from 7:30 a.m. to 8 p.m.

Channel 40 also operates in a unique way in that it is owned by the Post Corp., which also operates KTVO-TV, the market's ABC affiliate.

Thus far, Channel 40 has avoided locally produced programming, but plans are being made to begin production of "a local weather show as a window of FNN from noon to 1 p.m.," according to Alvina Britz, general manager of KTVO.

"It's possible that we will expand our broadcast hours later in the evening or in the mornings," Britz said. "Covering high school basketball or city council meetings are things we can do now. But we want to make sure they are done properly and we need more time for that."

"We considered STV but we didn't believe the return was there," Britz said. "You need a minimum amount of subscribers and for us it wasn't the way to go right now. Yet I don't know how someone can start a low-power station on the merits of it alone unless you get into STV."

The Channel 40 signal is reaching a 25- to 30-mile radius, better than what initially was expected. "We expected to reach about 20 miles," Britz said. The town of Kirksville has a population of 20,000.

Because Channel 40 utilizes the same facility as KTVO, it has the most sophisticated equipment at its disposal. But, Britz said, installing equipment for the low-power station "was difficult for us because manufacturers didn't know the demands of low-power TV. We had to help the manufacturer understand the specifications of the equipment since it's so new."

Britz reported that community response to the station has been excellent. "Subscribers to cable needn't get a special antenna or equipment to pick us up on UHF."

An advertiser-supported station, Britz figures it will take a year to accurately forecast revenues. "Kirksville is an agricultural community. If the farmers aren't doing well, then it affects everyone. We have no good indication of how much revenue we can generate right now."

Channel 40 promotes itself through other local media as well as on KTVO. There are many tie-ins and cross promotions. Britz said that the KTVO staff, totaling 60 employees, also works Channel 40 with an additional part-time person hired.

Channel 66, Livingston, Texas

Located in the "Bible Belt," Channel 66 is just about ready to make it onto the air. (At press time, Station Manager Chris Jensen projected a mid-February startup date.) The station received its construction permit exactly a year ago, and even though construction began immediately, "we're a small organization and haven't had a great deal of capital to develop the station and facility," Jensen said.

Jensen reported that programming will be three-pronged—religious, educational and community. Religious programming, which constitutes 90 percent of the broadcast day, will come via satellite through licenses, with such christian networks as CBN, PTL, TVN and others. The remaining 10 percent will be educational programming from ACSN. Community programming will be in the form of a 30-minute news magazine format and local weather at the top of each hour.

Channel 66, Jensen said, will be 24-hour automated programming, with the ACSN shows running in late afternoon and early evening, with christian programming running all night and in the mornings.

PRODUCT UPDATE

Kodak projector light weight

ROCHESTER, N.Y.—Eastman Kodak's new Ektagraphic CT1000 16mm projector weighs only 34 pounds and lists for \$1,250.

Features include a cast aluminum frame, with housings molded of Noryl plastic, 400W power consumption during projection, induction-powered reversing motor, permanently attached 8-foot, three-wire power cord with three-prong plug, four-position switch to control motor and lamp circuits during forward projection and rewind, separate amplifier on/off, volume and tone controls, up to 12.5-degree elevation with a front control, 24 fps speed, 2,000-foot film capacity, padded carrying handle, 800-foot take-up reel and spare lamp storage compartment.

The optical system consists of an ANSI Code ELC, 24 V, 250 W halogen bulb, with an average of 500 lumens at the high lamp-level switch and 400 lumens at the normal-level. The lens is 50 mm, f/1.2.

The sound system's amplifier has a rated continuous average sine-wave power of 10 W into an 8-ohm load with a total harmonic distortion of 5 percent maximum through a bandwidth of at least 50 Mz to 7 kHz (when supplied with a 120 VAC, 60 Hz input). Sound pickup is via a silicon photovoltaic cell. Mike input sensitivity is 7.40 mV. There is a 3.5 mm minimicrophone jack, 5-inch internal speaker and ¼-inch external phone jack.

KCOP-TV, Los Angeles, is switching from film to electronic news production with the addition of **RCA Hawkeye** ½-inch equipment.

The station purchased three Hawkeye camera/recorder systems, including one for field use, along with two Hawkeye studio systems. Each has four recorders, two time-base correctors and two control-track editors.

The Broadcast Division of Data Communications Corp., Memphis, Tenn., announced that its **BIAS Master Control Automation** equipment is now compatible with most brands of master control switchers. For stations with brands other than Grass Valley or Vital, Data Communications customized the link to the **BIAS MCA** product.

The Orange Bowl in orange? Mean Joe Greene in green?

TV stations and networks, normally concerned with how their programs look on both color and black-and-white receivers, now have a couple of new possibilities, thanks to **Panasonic**. The consumer electronics company has introduced monochrome TV sets with either orange or green tints.

Panasonic said that a special phosphor added to the picture tube fills in the shades of the black-and-white picture with color. It added that "the slight tint is also easier on the eyes."

The 5-inch diagonal sets have a

HARDWARE

suggested retail price of \$139.95.

Multimedia Broadcasting Co.'s WLWT-TV has ordered a 9-meter studio-to-satellite video uplink from Harris Corp. The \$400,000 uplink will be located at a remote site and operated with Harris' 9165 advanced earth station controller that allows operations of elevation, polarization and azimuth. WLWT currently has television receive-only service and expects to have the new equipment installed this spring.

Ampex Corp. announced its 5000th VPR-2 Series helical scan videotape recorder has been delivered to Reeves Teletape in New York City.

Delivery of the VPR-2B to Reeves Teletape brings the production facility's complement of Ampex 1-inch VTRs to 30.

The Ampex VPR-2Bs are being utilized in the production of the new series of *Sesame Street* programs, said Caddy Swanson, president of Reeves Teletape. The production is being done in Reeves' newly acquired studio, R1 III.

Reeves Teletape has expanded to three studios in the past year, according to Swanson, and the Ampex VTRs will combine to play a key role in the new television productions scheduled.

The VPR-2B is the latest evolution of the successful VPR-2 studio recorder, and features advanced control and diagnostic systems. The VPR-2B also features an exclusive true frame playback mode that effectively doubles the resolution during still frame, according to the company.

MICMIX Audio Products Inc. of Dallas has announced production of the MC-Series Modular Audio Processing System. Currently included in the series is a 5¼-inch rack-mount card-frame, as well as two unique signal processing devices, the MC-101 and the MC-201.

The MC-F card-frame will accept up to five individual modules, along with a non-powered space for storing an extra module. The MC-F is powered by a low-noise, high-efficiency toroidal transformer that allows all powered modules to drive 600 Ohms. The MC-F is fully compatible with the dbx® 900 series, as are all of the MC-Series modules.

The MC-101 is a single channel of Dynafex noise reduction that is said to provide up to 30 dB or more of noise reduction without encoding or decoding. According to the manufacturer, the Dynafex incorporates patent pending technology that provides a dramatic improvement in signal quality without the encode/decode process.

The MC-1091 includes a threshold control for noise reduction,

a hard-wired in/out switch and a switch to set the appropriate signal reference level from -10, 0, +4 or +8 dB, allowing interface with consumer, sound reinforcement, recording studio or broadcast equipment.

The Master-Room MC-201 is a unique reverberation product. This new unit allows the user to vary the decay time of virtually any reverb device, along with providing up to 30 dB of noise reduction. This is accomplished by utilizing some patent pending downward expansion circuitry, according to the manufacturer. The MC-201 includes a Decay control, a hard-wired in/out switch, along with adjustable reference level.

The MC-201 operates before the reverb return function of any console and will allow the user to shorten the decay time by up to 75 percent. It can be used to vary the decay time of any plate (without damping), a live changer or any spring system without altering the tonal characteristics of the reverb device.

For more information, contact the company at 2995 Ladybird Lane, Dallas, Texas 75220, (214) 352-3811.

VSA—Videographic Systems of America, New York, has introduced the following teletext products:

VSA teletext software, implemented on the DEC VAX 11/780, allows for real time composition of pages from formats, graphics, texts and ads. Software components include executive core, diffuser management, ad management, magazine and service management, page composition, wire service management, user assistance, system management and options.

The **VS-F 10 frame creation terminal** includes a full-function keyboard for both text and graphics, color palette and choice of operation as either a stand-alone unit or on-line unit.

The **VS-D 10/20 diffuser** organizes pages received from a remote processor and stores them in broadcast-ready teletext magazines. It has 512K bytes of memory, allowing as many as 225 pages of up to 2K bytes each. With an optional second memory board, the diffuser can accommodate up to 450 pages. Pages can be organized into magazines having regular pages (appearing once per cycle), rolling pages (changing each time the cycle repeats) or "more pages" (sequenced partial pages for additional content).

The **VS-M 10/20 multiplexer/ inserter** puts data from a diffuser into a video signal. It can multiplex four to eight data sources and insert them into a single video signal. Via a front panel control, lines in the vertical blanking interval to be used for teletext are selected. The VS-M



New generation

The Ampex VPR-3 1-inch Type C videotape recorder advances the state of video recording with its unsurpassed fast, precise tape handling, sophisticated audio features and advanced human interface control technology.

10 then takes the selected lines, strips any existing data from them and inserts the teletext data.

The **VS-B 10 data bridge** removes the NABTS teletext data inserted in one video signal, reshapes it and inserts it into a second video signal. It can be used by affiliate stations to insert network-supplied teletext into local programming or by networks to avoid time-delaying their teletext signal along with their video programming. It also can be used as a data reshaper to remove noise and distortion from the teletext signal or to route data around switchers, time base correctors and frame stores that strip and replace the VBI on the TV signal.

The **VS-T 100 basic teletext system** is for use by local stations. By adding a data bridge coupler,

network affiliates can add locally generated pages to the network teletext signal. Stations also can run a complete local teletext service.

The basic teletext system can operate with from one to four VS-F 10 frame creation terminals. It comes with a dual floppy disk drive, a built-in VS-D 10 diffuser and a VS-M 10 multiplexer.

The VS-T 100 can be expanded into a VS-T 200 system.

The **VS-T 300 teletext head-end system** can be used by a large station or network that requires more than one location for insertion and transmission of teletext data. Via a large mini-computer, it provides all the features of the VS-T 200, plus the ability to support up to 32 local or remote frame creation stations and to support multiple VS-D 10/20 diffusers and VS-M 10/20 multiplexer combinations.

WFBR-AM broadcasting in stereo

BALTIMORE—This city's pioneer radio station, WFBR, is first in Maryland to broadcast in AM-stereo. Now in its 61st year, WFBR is transmitting its musical programming in AM-stereo, according to Harry Shriver, president and general manager.

WFBR was the first station in the U.S. to broadcast in AM-stereo in 1975 under a special experimental license issued by the Federal Communications

Commission. For more than six months, WFBR tested a system developed by Leonard Kahn, president of Kahn Communications of Long Island, N.Y. All the FCC's test requirements were met under the direction of WFBR Technical Director Floyd Daisey. The successful test motivated Kahn to file a proposal with the FCC to change the rules and allow AM-stereo broadcasts in the United States.

After years of hearings and testing of various systems, the FCC decided to allow the "marketplace" to dictate which of the several AM-stereo systems would be adopted by broadcasters and eventually, the receiver manufacturers. To date, Kahn has nearly 30 stations around the country with his system installed. The Kahn system is the only one that can be received without a specially manufactured receiver.

The New York-based **Valentino Inc. Production Music Library** recently announced new releases to the 188-album music library produced by the organization. The eight new recordings, all contemporary, have full orchestra and "rhythm-only" selections with the lengths of each number varying from a full-length version down to 60 seconds, 30 seconds and 10-second cuts. The firm noted as well that its one-year

unlimited use plan offered 30 LP records from the collection at no charge to subscribers of this option and the exclusive "three-year" version provided for the entire library of 188 albums to be sent with that plan at no cost.

Catalogs, free samples and all pricing information can be obtained at no charge from Valentino Inc., 151 West 46th St., New York, N.Y. 10036, (800) 223-6278.

SOFTWARE

FINANCE

Texas retailer raises TvB eyebrows

By Bill Dunlap

NEW YORK—A recent call to action by a Houston retailer looking to bring pressure to reduce commercial television advertising rates has raised some eyebrows at the Television Bureau of Advertising. However, TvB

officials really don't understand what the fuss is all about. J. David Huskey, vice president, sales promotion for Joske's—a Houston-based department store—said leading retailers around the country want to undermine the rates charged by television stations.

Huskey told the International Newspaper Advertising and Marketing Executives Sales Conference in Las Vegas that newspapers could help in the effort—thus making more money available for print advertising—by calling attention to diminished television viewership.

He cited a survey conducted in January at the National Retail Merchants Association convention that showed most leading retailers plan to reduce their investment in newspaper advertising in 1983.

The survey showed that 60 percent of retailers planned to cut newspaper advertising, while only 10 percent expected to increase it. Only 20 percent of those surveyed planned to decrease television spending, while half would remain constant and 30 percent planned increased spending.

A spokesman for the TvB said it has contacted Joske's, but thus far, had no clear understanding of what Huskey thought about comparative costs.

TvB cited a recent Ted Bates study of media cost trends that showed costs for spot television have increased more slowly in the last 12 years than newspaper ad rates.

Using 1970 as a base of 100, the Ted Bates study pegged newspaper unit costs in 1982 at 274. Network prime-time costs were at 330 and spot television at 197.

Measuring cost per thousand, the study found newspapers rising from 100 to 266, while network evening TV was up to 267 and spot TV 158.

TvB questioned how an advertiser could single out spot television costs in comparison to other media, adding "it's very hard to understand what he (Joske) is driving at."

STOCKS

	Stock Exch.	Closing Feb. 8	Closing Feb. 1	Net Change In Period	% Change In Period	1982 High	1982 Low	P/E Ratio
ABC	NYS	53 3/4	53	- 3/8	0.69	59 1/2	26 1/2	8
Adams-Russell	ASE	23 1/2	23	- 1/8	1.08	22 1/2	12 1/2	18
AEL (Am. Elec. Lab.)*	OTC	22 1/4	21 1/4	+ 1/8	5.88	18 1/2	9	d
Affiliated Pubs.	ASE	40 1/2	40	+ 1/2	0.30	42	23 1/2	14
A.H. Belo	OTC	38 3/4	39	- 1/8	1.27	30 1/2	16 1/2	13
American Express	NYS	64 1/2	64	- 1/2	3.75	69 1/2	35 1/2	11
American Family	NYS	17 1/2	18	+ 1/2	2.63	16	7 1/2	12
Arvin Industries	NYS	19 1/2	19	+ 1/2		19 1/2	11 1/2	12
Barris Intl.	OTC	4 1/2	4 1/2			3 1/2	1 1/2	54
BBDQ Inc.	OTC	67	67			64 1/2	39	12
John Blair	NYS	49 1/2	50	- 1/2	17.4	4 1/2	21 1/2	10
Burnup & Sims	OTC	8 1/2	8 1/2	+ 3/8	4.54	14 1/2	8 1/2	d
Cable TV Industries	OTC	6 1/2	6 1/2			10 1/2	3 1/2	22
Capital Cities	NYS	126 1/2	123	+ 3/4	3.04	135 1/2	64 1/2	18
CBS	NYS	56 1/2	57	- 1/2	1.31	65 1/2	33 1/2	12
C-COR Electronics	OTC	21 1/2	19 1/2	+ 2 1/4	11.68	35 1/2	16	26
Cetec	ASE	7 1/2	6 1/2	+ 1/2	7.40	6 1/2	3 1/2	15
Charter Co.	NYS	12 1/2	12 1/2	- 3/8	3.0	15 1/2	8 1/2	6
Chris-Craft	NYS	58 1/2	58 1/2	- 1/4	1.06	58 1/2	29 1/2	14
Chyron	OTC	22 1/2	29	- 6 1/2	23.27	31 1/2	14 1/2	23
Coca-Cola	NYS	48 1/2	48 1/2	+ 1/8	1.03	52 1/2	29 1/2	12
Cohu	ASE	8 1/2	8	+ 1/2	1.56	7 1/2	3 1/2	14
Comcast	OTC	18 1/2	19 1/2	- 1	5.19	27	14 1/2	17
Compact Video	OTC	5	5					
Conrac	NYS	34 1/2	34 1/2	+ 1/2	0.36	36 1/2	21 1/2	18
Cox	NYS	44 1/2	43 1/2	+ 1 1/4	2.87	48	23 1/2	18
Dianey	NYS	67 1/2	66 1/2	+ 1	1.49	71 1/2	47	22
Dow Jones & Co.	NYS	66 1/2	66 1/2	- 1/8	0.18	70	35 1/2	24
Doyle Dane Bernbach	OTC	22 1/2	22 1/2	+ 1/4	2.24	19	14 1/2	11
Dun & Bradstreet	NYS	104	101 1/2	+ 2 1/4	2.71	100	58 1/2	19
Eastman Kodak	NYS	84 1/2	82 1/2	+ 1 1/4	1.96	98 1/2	65 1/2	13
Elec. Miasile & Comm.	OTC	10 1/2	12	- 1 1/4	10.41	19 1/2	10	7
Fairchild Ind.	NYS	16 1/2	16 1/2	+ 1/4	2.27	19	10 1/2	9
Foot, Cone & Belding	NYS	41 1/2	42	- 1/4	1.19	42	27 1/2	19
Gannett Co.	NYS	58 1/2	58 1/2	+ 1 1/4	2.87	64 1/2	29 1/2	19
General Electric	NYS	101 1/2	100 1/2	+ 1 1/4	0.86	97 1/2	55	12
General Instrument	NYS	55 1/2	53 1/2	+ 2 1/4	4.87	60 1/2	26 1/2	15
General Tire	NYS	32 1/2	32 1/2	+ 3/4	1.16	29	17 1/2	20
Getty Oil Corp.	NYS	54 1/2	52 1/2	+ 2	3.79	64 1/2	41 1/2	6
Graphic Scanning	OTC	21	19 1/2	+ 1 1/4	9.09	20 1/2	7 1/2	d
Gray Advertising	OTC	78	78			57	7	
Gross Telecasting	ASE	42 1/2	39 1/2	+ 3 1/4	6.62	38 1/2	23 1/2	9
Gulf United	NYS	28 1/2	27 1/2	+ 1 1/4	1.35	28 1/2	15 1/2	9
Gulf + Western	NYS	17 1/2	17 1/2	+ 1/4	0.71	18 1/2	11 1/2	8
Harris Corp.	NYS	44 1/2	40 1/2	+ 3 1/4	8.56	41 1/2	20 1/2	18
Harte-Hanks	NYS	39 1/2	37 1/2	+ 2 1/4	5.64	41	21 1/2	14
Heritage Comm.	NYS	10 1/2	10 1/2	- 1/8	4.85	12 1/2	7 1/2	20
Inslco Corp.	NYS	20 1/2	22 1/2	- 1 1/4	6.74	23	12 1/2	20
Interpublic Group	NYS	47	47 1/2	- 1/2	1.57	49 1/2	25 1/2	11
Jefferson-Pilot	NYS	29 1/2	28 1/2	+ 1 1/4	1.73	35	22 1/2	8
Josephson Intl.	OTC	16 1/2	17	- 1/4	5.14	17 1/2	6 1/2	12
JWT Group	NYS	31 1/2	29	- 2 1/4	8.18	28 1/2	14 1/2	39
Knight-Ridder	NYS	47 1/2	44 1/2	+ 3 1/4	5.58	48 1/2	27 1/2	14
Lee Enterprises	NYS	40 1/2	40 1/2			38 1/2	22 1/2	13
Liberty	NYS	15 1/2	14 1/2	+ 1 1/4	8.77	15 1/2	10 1/2	9
LIN	OTC	32 1/2	34	- 1 1/4	4.41	35 1/2	17 1/2	18
M/A-COM Inc.	NYS	28 1/2	27 1/2	+ 1 1/4	6.45	25 1/2	11 1/2	28
McGraw Hill	NYS	75	76	- 1	1.31	80	44 1/2	18
MCA	NYS	34 1/2	34 1/2	+ 1/4	0.72	78	36	10
MCI Communications	OTC	39 1/2	38 1/2	+ 1 1/4	8.50	44 1/2	13 1/2	23
Media General	ASE	42 1/2	42 1/2	- 1/4	0.29	49 1/2	33 1/2	10
Meredith	NYS	90 1/2	89 1/2	+ 1 1/4	0.83	89 1/2	52 1/2	10
Metromedia	NYS	30 1/2	29 1/2	+ 1 1/4	3.79	29 1/2	15 1/2	17
MGM/UA	NYS	9 1/2	9 1/2	+ 1/4	2.66	8 1/2	5	13
Microdyne	OTC	13 1/2	12 1/2	+ 1	7.84	15 1/2	7 1/2	21
3M	NYS	76 1/2	74 1/2	+ 1 1/4	1.66	79 1/2	48 1/2	13
Motorola	NYS	107 1/2	95 1/2	+ 12	12.59	92	49 1/2	21
Movielab	ASE	4	3 1/2	+ 1/2	3.22	3 1/2	2	d
Multimedia	OTC	49 1/2	50 1/2	- 1 1/4	1.48	50 1/2	27 1/2	16
New York Times Co.	ASE	57	55 1/2	+ 1 1/4	2.70	58 1/2	32 1/2	12
A.C. Nielsen	OTC	73 1/2	75	- 1 1/4	2.0	70 1/2	41	16
N. American Phillips	NYS	54 1/2	51 1/2	+ 3 1/4	5.56	50 1/2	30	9
Oak Industries	NYS	12 1/2	12 1/2	+ 1/4	5.15	32 1/2	9	9
Ogilvy & Mather	OTC	48	47 1/2	+ 1/4	0.52	47 1/2	28 1/2	14
Orion	NYS	18 1/2	18 1/2	+ 3/8	2.04	17	3 1/2	d
Orrox Corp.	ASE	12 1/2	13 1/2	- 1/4	4.76	14	5 1/2	d
Outlet Co.	NYS	46	46 1/2	- 1/2	0.27	49 1/2	29 1/2	14
Post Corp.	ASE	34 1/2	34 1/2			38 1/2	24 1/2	17
Private Screenings	OTC	5 1/2	5 1/2			5 1/2	2 1/2	
RCA	NYS	22 1/2	20 1/2	+ 2 1/4	10.42	28 1/2	15 1/2	13
Reeves Comm.	OTC	19	17 1/2	+ 1 1/4	8.57	42 1/2	23 1/2	14
Rockwell Intl.	NYS	50 1/2	48	+ 2 1/2	5.46	47	25 1/2	10
Rollins	NYS	14 1/2	15 1/2	- 1 1/4	1.65	17 1/2	12 1/2	9
RSC Industries	ASE	6 1/2	6 1/2			5 1/2	4	d
Schering-Plough	NYS	42 1/2	39 1/2	+ 3 1/4	6.94	42 1/2	26 1/2	12
Scientific-Atlanta	NYS	18 1/2	17 1/2	+ 1 1/4	4.96	28	10 1/2	36
Scripps-Howard	OTC	23 1/2	23 1/2	- 1/4	1.05	22 1/2	16 1/2	11
Signal Cos.	NYS	27 1/2	26 1/2	+ 1 1/4	3.25	26 1/2	13 1/2	16
Sony Corp.	NYS	13 1/2	13 1/2	- 1/4	0.90	18	11	15
Storer	NYS	26 1/2	28 1/2	- 1 1/4	6.55	34 1/2	19	23
Taft	NYS	39 1/2	38 1/2	+ 1 1/4	0.96	45	27 1/2	10
Tech Operations	ASE	24 1/2	21 1/2	+ 3 1/4	15.11	20 1/2	13	9
Tektronix	NYS	70	67 1/2	+ 2 1/4	3.32	60 1/2	34	14
Telemet	OTC	4 1/2	5	- 1/4	5.0	5	2 1/2	
Telemet (Geotel Inc.)	OTC	3 1/2	2 1/2	+ 1	42.10	3 1/2	1	16
Telepictures	OTC	13 1/2	12	+ 1 1/4	9.37	14 1/2	5 1/2	17
Texscan	ASE	22 1/2	21 1/2	+ 1	4.65	21 1/2	9 1/2	29
Time Inc.	NYS	45 1/2	46 1/2	- 1	2.15	49 1/2	25 1/2	19
Times Mirror	NYS	63 1/2	60 1/2	+ 3 1/4	4.12	67	35 1/2	16
TOCOM	OTC	10	9 1/2	+ 1/4	2.56	14	7 1/2	d
TPC Communications	OTC	2	2 1/2	- 1/2	5.88	3 1/2	1 1/2	d
Turner Broadcasting	OTC	16 1/2	15 1/2	+ 1 1/4	4.83	19 1/2	8 1/2	15
United Television	OTC	13 1/2	11 1/2	+ 2 1/4	12.90	11 1/2	6 1/2	15
Unitel Video	OTC	8 1/2	8 1/2			3.03	5 1/2	11
Varian Associates	NYS	71 1/2	66 1/2	+ 5 1/4	7.14	67	25 1/2	20
Viacom	NYS	29 1/2	29	+ 1/2	0.86	35 1/2	17 1/2	19
Video Corp. of Amer.	OTC	6 1/2	6	+ 1/2	5.45	10	4 1/2	d
Warner	NYS	31 1/2	29 1/2	+ 2 1/4	8.15	63 1/2	29 1/2	11
Washington Post	ASE	59 1/2	55 1/2	+ 4 1/4	7.19	60 1/2	27 1/2	17
Western Union	NYS	41 1/2	41	+ 1/2	1.82	54 1/2	25 1/2	12
Westinghouse**	NYS	47 1/2	43 1/2	+ 4 1/4	7.40	40	21 1/2	8
Wometco	NYS	32 1/2	33	- 1/2	2.65	31	16 1/2	16
Wrather	ASE	23 1/2	23	+ 1/2	2.73	27	19 1/2	d
Zenith	NYS	15 1/2	14 1/2	+ 1 1/4	4.31	16 1/2	9 1/2	d

* Also indicates involvement in manufacturing.
 ** Also indicates involvement in entertainment and/or system operation.
 d indicates deficit.

CBS Inc. reporting lower '82 earnings

NEW YORK—CBS Inc. reported last week that nearly all its major businesses, including the broadcast group, posted lower earnings for 1982.

Profits from continuing operations fell to \$150 million, or \$5.35 a share, from \$200.2 million, or \$7.17 a share, in 1981.

Operating earnings were affected adversely both years by losses—from discontinued operations—\$37.5 million in 1982 from CBS Cable and retail stores and \$37.4 million in 1981—resulting in 1982 net income of \$112.5 million, or \$4.01 a share, a 31 percent drop from 1981 net of \$162.8 million, or \$5.83 a share.

Revenue for the year was up 4 percent to \$4.12 billion, from \$3.96 billion.

Fourth quarter net, which included a \$16.8 million loss from discontinued operations, primarily from the sale of its Pacific Stereo retail chain, was down 12 percent to \$35.7 million, or \$1.27 a share.

The same 1981 quarter included a \$27.9 million loss, primarily

from leaving the paperback book business, resulting in net of \$40.5 million, or \$1.45 a share.

Revenue in 1982's fourth quarter was up 8 percent to \$1.22 billion, from \$1.13 billion a year earlier.

CBS said one reason for the decline was that its investment in expanded news and sports programming for the television network and startup of its Radio- Radio young adult music service coincided with a "lackluster sales environment" to hold down profits in the broadcast group.

The company also said market testing of teletext and videotex, direct-mail home video club, videodisk manufacturing operation and theatrical film production hurt profits.

Thomas Wyman, president, said that while new ventures and restructuring were costly, they were essential to the long-term strength of the company. "We are how well-positioned for an important turnaround in 1983," he predicted.

Cosat seeking FCC relief from money market rule

WASHINGTON—Cosmat is asking the Federal Communications Commission for relief from a rule requiring the company to receive FCC permission every time it enters the money markets.

Instead, Cosmat wants FCC approval of a three-year, \$440 million capitalization plan to underwrite operating costs as well as fund new business ventures.

The gist of Cosmat's position is that borrowing money is a very

timely procedure, and in order to take advantage of rapidly changing rates, Cosmat must sometimes act in a very quick manner.

By waiting for FCC approval, Cosmat argued that it is sometimes forced to obtain equity at something other than the lowest possible rates. Cosmat wants FCC action on the request by March, a time when additional funds from outside sources will be required.

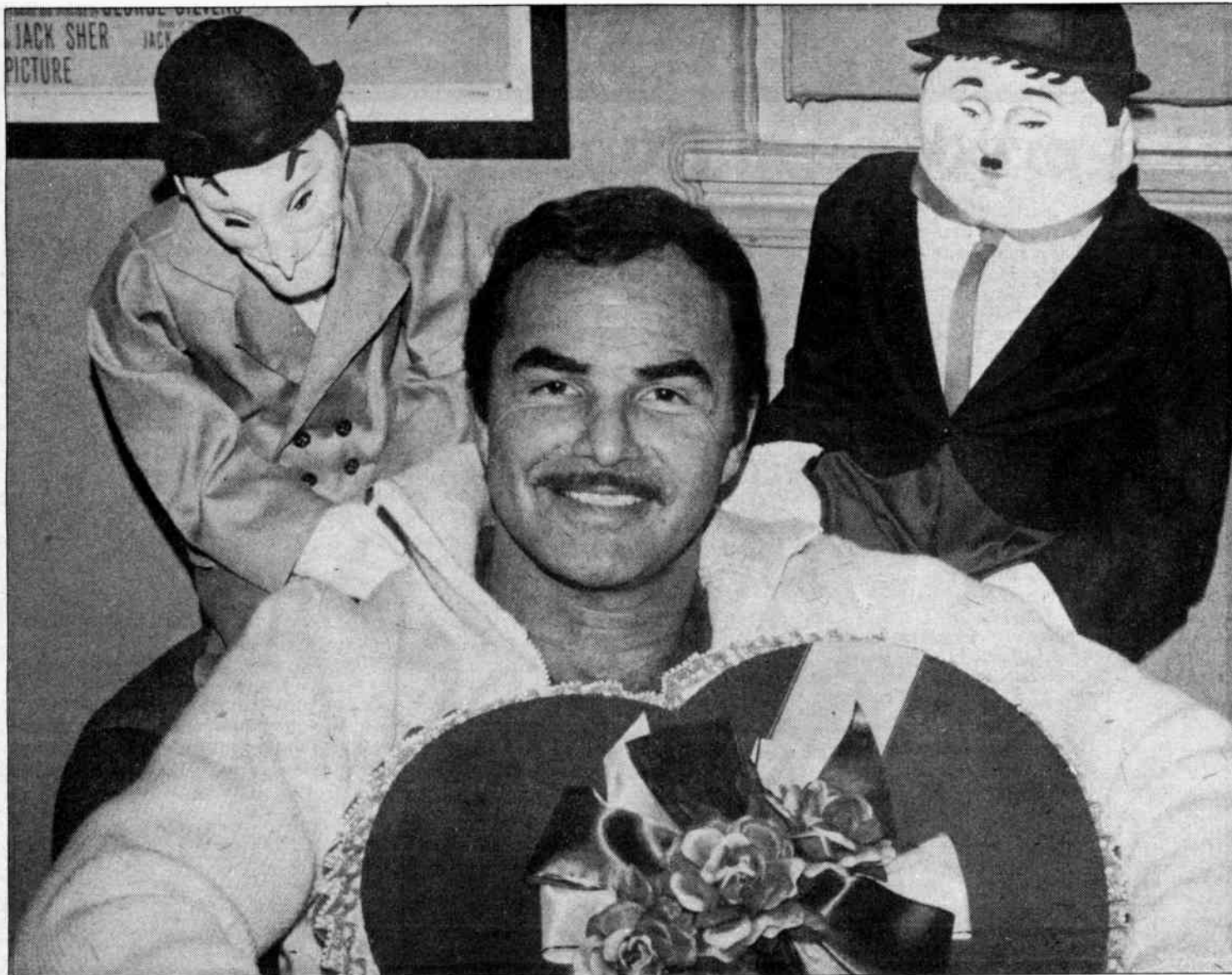
RCA shuffling top brass

NEW YORK—RCA has shuffled some of its top people, adding emphasis to long range planning in new technology areas.

A new corporate planning function will be headed by James Alic, now a senior vice president, who had been group vice president responsible for videodisc operations and RCA Service Co. He will report to Thornton Bradshaw, RCA chairman.

A new corporate technology group will be headed by William Hittinger, executive vice president and RCA's top technology officer, who was in charge of RCA Labs. He also will report to Bradshaw.

Executive Vice President Roy Pollack takes over responsibilities



Valentine from Burt

Continuing its series of superstar radio specials, the NBC Radio Network offered a two-hour "Love: The Comedy of It All, Starring Burt Reynolds" for the weekend of Feb. 11-13 and a repeat on Valentine's Day, Feb. 14. Romantic love is the subject of the special, with Reynolds presiding over an all-star lineup of comics, singers and movie sound tracks. Guy Ludwig produced and Wendy Maxwell directed the program.

CALENDAR

FEBRUARY

Feb. 15—Association of National Advertisers television workshop. Speaker: Andy Rooney, CBS News' 60 Minutes. Plaza hotel, New York.

Feb. 15—Ohio Association of Broadcasters legal workshop. Hilton North, Columbus, Ohio.

Feb. 15—Deadline for entries of Clarion Awards, sponsored by Women in Communications, to recognize excellence in communications. Information: WICI national headquarters, P.O. Box 9561, Austin, Texas 78766, (512) 345-8922.

Feb. 15—Public affairs seminar sponsored by American Women in Radio and Television. Speakers include Elizabeth Dole, secretary of Transportation; Anne Jones, FCC commissioner; Sen. Bob Packwood (R-Ore.); Rep. Al Swift (D-Wash.); Thomas Railback, Motion Picture Association of America; and Marilyn Nejeski, National Women's Political Caucus. Vista International Hotel, Washington. Information: (202) 296-0009.

Feb. 15—American Women in Radio and Television congressional gala. Senate Russell Caucus Room, Washington. Information: (202) 862-5704.

Feb. 15-16—Wisconsin Broadcasters Association annual winter meeting and legislative reception. Concourse Hotel, Madison, Wis.

Feb. 15-17—Western Educational Society for Telecommunications annual conference. Civic Auditorium, San Francisco. Presentation of 'Best of West Awards' at Golden Gateway Holiday Inn, San Francisco.

Feb. 16—National Academy of Television Arts and Sciences, New York chapter, drop-in luncheon. Speaker: Cory Dunham, executive vice president and general counsel, NBC Inc.

Copacabana, New York.

Feb. 16—Association of National Advertisers media workshop. Speaker: Andy Rooney, CBS News' 60 Minutes, Plaza Hotel, New York.

Feb. 17—Fourteenth annual Abe Lincoln Awards presentation, sponsored by Southern Baptist Radio and Television Commission. Fort Worth, Texas.

Feb. 17-20—Howard University's School of Communications 12th annual communications conference. Theme: "Communications and Culture: Shaping the World." Howard University campus, Washington. Information: (202) 636-7491.

Feb. 17-19—14th annual Country Radio Seminar, sponsored by Organization of Country Radio Broadcasters. Information: (615) 327-4488.

Feb. 18-19—"Communications Satellites: Systems, Services and Networks," sponsored by New York University School of Continuing Education. NYU campus, New York. Information: (212) 598-2116.

Feb. 20—Deadline for entries in International Reading Association's annual Broadcast Media Awards for outstanding TV and radio programming related to reading, literacy or promotion of lifetime reading habits. Information: IRA, 800 Barksdale Road, Newark, Del., 19711, (302) 731-1600.

Feb. 22-24—Washington Journalism Center's conference for journalists. Topic: "The Sports Business." Watergate Hotel, Washington.

Feb. 23—Electronic Media Rating Council board of directors meeting. Television Bureau of Advertising headquarters, New York.

Feb. 25-27—Oklahoma Broad-

casters Association annual meeting. Lincoln Plaza, Oklahoma City.

Feb. 28—Deadline for entries in Morgan O'Leary Award for Excellence in Political Reporting given by University of Michigan Department of Communication. Information: U.M. Department of Communication, 2020 Frieze Building, Ann Arbor, Mich., 48109.

Feb. 28-March 18—First session of World Administrative Radio Conference for Mobile Services, sponsored by International Telecommunication Union. Geneva, Switzerland.

MARCH

March 1—Academy of Television Arts and Sciences "forum series" luncheon. Speaker: Peter Ueberroth, president, Los Angeles Olympic Organizing Committee. Century Plaza Hotel, Los Angeles.

March 1—Deadline for entries in Broadcasters Promotion Association's International Gold Medallion Awards competition. Information: Dr. Hayes Anderson, Department of Telecommunications and Film, San Diego State University, San Diego, 92182, (714) 265-6575.

March 1—Deadline for entries in American Women in Radio and Television's Commendation Awards for programs that portray in women in positive light, enhance their image and professionalism and contribute to society's image of women by presenting them in realistic situations. Information: Deborah Arney, AWRT, 1321 Connecticut Ave. N.W., Washington, D.C., 20036.

March 1—Deadline for entries in Achievement in Children's Television Awards, sponsored by Action for Children's Television. Awards are given annually for "significant contributions toward improving service to children on broad-

cast and cable television and radio." Information: ACT, 46 Austin St., Newtonville, Mass., 02160, (617) 527-7870.

March 1-3—National Association of Broadcasters' state presidents' and executive directors' meeting. Marriott Hotel, Washington.

March 2—Pennsylvania Association of Broadcasters Congressional/Gold Medal reception and dinner. Washington Hilton, Washington.

March 4-5—National Association of Black Owned Broadcasters' seventh annual spring conference. Sheraton Hotel, New Orleans. Information: (202) 463-8970.

March 7—Deadline for entries in the fifth annual Broadcast Designers' Association competition to "acknowledge and reward outstanding design contributions in the broadcast industry." Information: Jerry Cappa, WLS-TV, 190 State Street, Chicago, 60601.

March 7-9—Advertising Research Foundation's 29th annual conference and research exposition. Keynote address: John Bowen, president and chief executive officer, Benton & Bowles, and president of American Association of Advertising Agencies. New York Hilton, New York.

March 16—New York Radio Broadcasters Association Inc. will honor creative excellence in New York Radio advertising with the eighth annual presentation of the "Big Apple Radio Awards" in the Imperial Ballroom of the Sheraton Centre Hotel in Manhattan.

March 17-22—NATPE International 20th annual conference. Las Vegas Hilton. Future conferences: Feb. 12-16, 1984, San Francisco Hilton and Moscone Center, San Francisco.

APRIL

April 10-13—National Association of Broadcasters 61st annual convention. Convention Center, Las Vegas. Future conventions: Las Vegas, April 29-May 2, 1984; Las Vegas, April 14-17, 1985; Dallas, April 13-16, 1986, and Dallas April 12-15, 1987.

April 22-28—MIP-TV international TV program market. Palais des Festivals, Cannes, France.

MAY

May 3-7—American Women in Radio and Television 32nd annual convention. Royal York, Toronto. Future conventions: 1984 convention, to be announced; May 7-11, 1985 New York Hilton, New York, and May 27-31, 1986, Loew's Anatole, Dallas.

May 9-11—ABC-TV affiliates annual meeting. Century Plaza Hotel, Los Angeles.

May 15-18—NBC-TV affiliates' annual meeting. Century Plaza Hotel, Los Angeles.

May 18-20—The International Radio Festival of New York, a worldwide awards competition for radio advertising, programming and promotion, will hold its second annual program. Michael Hauptman, vice president of ABC Radio Enterprises, will chair the panel of judges and advisors. Entries in all categories are due March 25 at the festival offices: 251 West 57th St., New York, N.Y. 10019.

May 18-21—American Association of Advertising Agencies annual meeting. Greenbrier, White Sulphur Springs, W. Va. Future meetings: March 11-14, 1984, Canyon, Palm Springs, Calif., and May 15-18, 1985, Greenbrier, White Sulphur Springs, W. Va.

May 22-25—CBS-TV affiliates' annual meeting. Century Plaza Hotel, Los Angeles.

INDUSTRY STATISTICS

Radio networks produce national programming

The following radio networks are national program producers and distributors for the nation's radio stations. Many of the people listed as program or affiliate directors perform other duties for their networks as well.

ABC
ABC Entertainment Radio Network
1345 Avenue of the Americas
New York, N.Y. 10019
212/887-7777

Program Director: Ruth Meyer
Affiliate Directors: Leslie Benson, Maria LaPorta
Programming: Four-minute newscasts on the half hour; 13 newscalls each weekday; seven newscalls each Saturday; four newscalls each Sunday; three sportscalls each weekday; one sportscall each Saturday; one sportscall each Sunday; "Rudd Awakening," 90 seconds weekly; "Consumer Line" (five parts), 90 seconds weekly. Public affairs: 14½ minutes weekend, "Hal Bruno's Washington." Paul Harvey: five-minute news and commentary Monday through Friday; 15-minute news and commentary Saturday; four minutes "Rest of the Story" Monday through Friday. Special programming: "Silver Eagle Cross Country Music Show," 90 minutes featuring top country singers and bands. Fifty-two weekly shows in 1983.

ABC
ABC-FM Radio Network
1345 Avenue of the Americas
New York, N.Y. 10019
212/887-7777

Program Director: Corinne Baldassano
Affiliate Directors: Darryl Brown, Julie Eisenberg
Programming: 3½-minute newscasts; special youth news commentary with Nick Alexander, two minutes, four times daily, Monday through Friday; 13 newscalls each weekday, which include one youth newscall; seven newscalls each Saturday; four newscalls each Sunday; three sportscalls each weekday; one sportscall each Saturday; one sportscall each Sunday; 60 seconds, Monday through Friday, "Movienews" with Roger Ebert. Public affairs: "Listen Closely," 24 minutes every Sunday. Special programming: Beatles special hosted by Ringo Starr, 26 weeks, one-hour weekly from June through November 1983.

ABC
ABC Direction Radio Network
1345 Avenue of the Americas
New York, N.Y. 10019
212/887-7777

Program Director: Ruth Meyer
Affiliate Director: Vincent Gardino
Programming: Three daily newscasts; 13 newscalls each weekday; seven newscalls each Saturday; four newscalls each Sunday; three sportscalls each weekday; one sportscall each Saturday; one sportscall each Sunday; 90 seconds Monday through Friday, "To Your Good Health," with Dr. Paul Donohue; 60 seconds Monday through Friday, "Coping with your Life" with Dr. Laura Schlessinger; 90 seconds sports with Bob Buck (twice daily, Monday through Friday) and Don Chevrier (eight each Saturday, six each Sunday); 60 seconds daily, Monday through Friday, sports commentary with Bob Buck; 60 seconds daily, Monday through Friday, sports commentary with Don Chevrier. Public affairs: "Direction Digest," two 10-minute segments each Friday.

ABC
Rock Radio Network
1345 Avenue of the Americas
New York, N.Y. 10019
212/887-7777

Program Director: Denise Oliver
Affiliate Director: Louise Callahan
Programming: 2½-minute newscasts from 12:42 a.m. to 10:42 a.m. EST*; 13 newscalls each weekday, which include one youth newscall; seven newscalls each Saturday; four newscalls each Sunday; three sportscalls each weekday; one sportscall each Saturday; one sportscall each Sunday; 60 seconds daily "Rocknotes" with Pat St. John; 60 seconds each weekday "Lifelines" with Bill Fantini, and "Sports Shorts" with Steve McPartlin. Special programming: "The King Biscuit Flower Hour," one hour, 52 weekly shows in 1983; "Supergroups," two hours, 17 shows in 1983; "Rolling Stone's Continuous History of Rock & Roll," one hour, 52 weekly shows in 1983. *Reporter On The Road," periodic live reports within newscasts.

ABC
ABC Contemporary Radio Network
1345 Avenues of the Americas
New York, N.Y. 10019
212/887-7777

Program Director: Corinne Baldassano
Affiliate Directors: Julie Eisenberg, Darryl Brown
Programming: 3½-minute newscasts; 3½-minute custom casts; 13 newscalls each weekday, which include one youth newscall, seven newscalls each Saturday, four newscalls each Sunday, three sportscalls each weekday, one sportscall each Saturday, one sportscall each Sunday; 3½ minutes twice daily, "Howard Cosell Speaking of Sports," 24 minutes on Sunday, "Speaking of Everything" with Howard Cosell, four hours of every weekend, "American Top 40" with Casey Kasem. Special programming: "Spotlight Special," 90-minute interview/music programs, 12 shows in 1983.

ABC
ABC Information Radio Network
1345 Avenues of the Americas
New York, N.Y. 10019
212/887-7777

Program Director: Tina Press
Affiliate Directors: Stuart Krane, Debbie Bernstein Golden
Programming: Five-minute newscasts on the hour, every hour; nine-minute newscast, "World News This Morning;" 13 newscalls each weekday; seven newscalls each Saturday; four newscalls each Sunday; three sportscalls each weekday;

one sportscall each Saturday; one sportscall each Saturday; one sportscall each Sunday; 2½ minutes, Monday through Friday, sports with Lou Boda; Saturday and Sunday, Fred Manfra; 90 seconds, nine times daily, "Gordon Williams Business Reports"; two minutes, Monday through Friday, "Peter Jennings Journal"; 90 seconds twice each weekend, "John Stossell Consumer Lookout"; "Steve Bell Commentary"; two minutes daily, "Down To Business" with Phillip Greer; 48 minutes each Sunday, "Perspective"; 24 minutes each Sunday, "World News This Week" and "This Week with David Brinkley"; Paul Harvey, five minutes news and commentary, Monday through Friday, 15 minutes news and commentary, Monday through Saturday; five minutes, "Rest of the Story," Monday through Friday. Mini-docs featured twice each month by ABC News correspondents.

General Tire & Rubber
RKO Two
1440 Broadway
New York, N.Y. 10018
212/575-6122

Program Director: Dan Griffin
Affiliate Director: Ken Harris
Programming: News and information station targeted to ages 25-54 with special emphasis on age groups 35-44.

General Tire & Rubber
Radioshows
1440 Broadway,
New York, N.Y. 10018
212/575-6122

Program Director: Dan Griffin
Affiliate Director: Ken Harris
Programming: Long- and short-form entertainment series that can be targeted to a specific format or to a specific demographic. Programs include 14 90-minute rock concerts, "Solid Gold Saturday Night," "The Hot Ones" and more:

General Tire & Rubber
RKO One
1440 Broadway
New York, N.Y. 10018
212/575-6122

Program Director: Dan Griffin
Affiliate Director: Ken Harris
Programming: Young adult music stations targeted to ages 25-34.

Dow Jones & Co. Inc.
The Wall Street Journal Report
22 Cortlandt St.
New York, N.Y. 10007
212/285-5580

Program Director: Robert Rush (director of broadcast services)
Affiliate Director: Gig Barton
Programming: Eighteen satellite-fed two-minute newscasts per day live from WST headquarters. Business & economic news marketed to the top 50 ADIs with a select group of secondary markets (76 affiliates). The ad-supported service includes two Saturday morning expanded programs.

The United Stations
The United Stations
One Times Square Plaza
New York, N.Y. 10036
212/869-7444

Program Director: Edward Salamon
Affiliate Director: Frank Murphy III
Programming: Long-form entertainment programming targeted to various demographics in various formats. Formats include country and adult contemporary. "The Great Sound" is targeted to middle-of-the-road stations.

Amway Communications Inc.
Mutual Broadcasting System
1755 S. Jefferson Davis Highway
Arlington, Va. 22202
212/661-8360 and 703/685-2000
Program Directors: Dick Carr, Tom O'Brien
Affiliate Director: Ben Avery
Programming: Twenty-four hours of news, information and lifestyle features.

CBS
CBS Radio Network
51 W. 52nd St.
New York, N.Y. 10019
212/975-4321
Program Director: Frank Miller
Affiliate Director: Neil Knox
Programming: Broadcasts each week nearly 300 news, sports and information programs around the clock. Also offers extensive play-by-play coverage of top-flight sports events.

CBS
RadioRadio
51 W. 52nd St.
New York, N.Y. 10019
212/975-4321
Program Director: Leslie Corn
Affiliate Director: David West
Programming: Two-minute news broadcasts each hour. Four 90-second "In Touch" features daily focus on lifestyle and entertainment news. Daily 90-second music trivia quiz. Three-hour weekly countdown program keyed to adult-contemporary charts. Six long-form specials to be broadcast in 1983: "On State Tonight," "Honor Roll of Rock 'n' Roll," "Memory Makers," "Great American Summer," "Super Concert," "Great 1's of '83."

ABC
ABC TalkRadio
1345 Avenue of the Americas

New York, N.Y. 10019
212/887-7777

Programming: Nationally distributed satellite long-form telephone talk programming.

Sheridan Broadcasting Corp.
Sheridan Broadcasting Network
1150-A W. King St.,
Cocoa, Fla. 32922
305/631-6300

Program Director: Jerry Lopes
Affiliate Director: Jerry Lopes
Programming: Broadcasts five-minute news, sportscasts and special programs. Available 10 minutes before each hour from 6 a.m. to 11 p.m.

Westwood One Corp.
Westwood One
9540 W. Washington Blvd.
Culver City, Calif. 90230
213/204-5000

Program Director: Norm Pattiz (President)
Affiliate Director: Judy Gold (vice president/director of sales)
Programming: America's largest producer/distributor of nationally sponsored radio programming. Features concerts and specials. Currently produces 27 programs carried by over 3,000 U.S. radio stations.

NBC
Talknet
30 Rockefeller Plaza
New York, N.Y. 10020
212/664-2540

Program Director: Maurice Tunick
Affiliate Director: Meredith Woodyard
Programming: Call-in programming service featuring Bernard Meltzer and Dr. Harvey Ruben on weekends and Bruce Williams and Sally Jessie Raphael on weeknights, 8 p.m.-5 a.m.

NBC
NBC Radio Network
30 Rockefeller Plaza
New York, N.Y. 10020
212/664-2540

Program Director: Richard Penn, vice president and general manager
Affiliate Director: Meredith Woodyard
Programming: News on the hour and commentary; sports; long-form specials; 385 affiliates.

NBC
The Source
30 Rockefeller Plaza
New York, N.Y. 10020
212/664-2540

Program Director: George Taylor Morris
Affiliate Director: Frank Cody
Programming: News, public affairs features, rock concerts and specials targeted to ages 18-35.

Satellite Music Network
Stardust
11325 Pegasus, Suite 241,
Dallas, Texas 75238
800/527-4892; In Texas 214/343-9205
Program Director: George Williams
Affiliate Director: Larry Shipp
Programming: Traditional middle-of-the-road format; nostalgia.

Satellite Music Network
Country Coast-to-Coast
11325 Pegasus, Suite E241,
Dallas, Texas 75238
800/527-4892; In Texas 214/343-9205
Program Director: George Williams
Affiliate Director: Larry Shipp
Programming: Modern country format.

Satellite Music Network
Starstation
11325 Pegasus, Suite E241,
Dallas, Texas 75238
800/527-4892; In Texas 214/343-9205
Program Director: George Williams
Affiliate Director: Larry Shipp
Programming: Adult contemporary format.

Sunbelt Communications Ltd.
Transtar Radio Network
P.O. Box 966
Colorado Springs, Colo. 80901
303/578-0700
Program Director: Chick Watkins
Affiliate Director: Ron Ruth
Programming: Twenty-four-hour satellite radio network designed as a full service marketing vehicle targeted to 25-34-year-olds.

Unity Broadcasting Network
National Black Network
10 Columbus Circle
New York, N.Y. 10019
212/586-0610
Program Director: Vince Sanders
Affiliate Director: Del Raycece
Programming: Nineteen newscasts on the hour; all-night talk shows; two sportscast a day; public service programming.

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RANDOM THOUGHTS

Those lucky enough to attend last week's duPont-Columbia Awards in person weren't so lucky at all.

They were forced to suffer through 90 minutes with a sound system that never rose above the lowest fidelity—when it was even audible at all.

Viewers who watched the event on PBS, however, heard everything fine. In fact, they probably thought they were witnessing an actual event.

Of course, the reverse was true. The crowd at Columbia University's Low Memorial Library actually was attending a TV event. Those "prestigious" invitations to the awards merely let one sit in the audience as fodder for wide-angle camera shots. And the cameras certainly didn't focus on the back rows, where people began to leave only minutes after the proceedings began.

In the spirit of the Alfred I. duPont/Columbia University Awards for Excellence in Broadcast Journalism, we thus have two requests. For those who organize special events, which

supposedly just happen to be televised, don't forget your invited guests—the event is not just a TV show. And, for those who televise such events, don't forget that you're supposed to be covering a news event, not just doing another TV show.

'War' bucks

More bang for the buck. That's what advertisers want when they buy space or time, and that's just what they got from ABC's *Winds of War*.

We realize, of course, that Ali McGraw shows about as much emotion as a rag doll or that Robert Mitchum seems barely able to keep his eyes open.

But the fact remains that the 18-hour saga again has reminded people why the network-affiliate station broadcast system is the standard against which all newcomers are measured and continue to come up short.

Whatever standard one chooses—ratings, combined network shares or HUT levels—

Winds of War also demonstrates the vast and sweeping power inherent in television as the national tie that binds this diverse country.

We've read all the criticism—Herman Wouk's atrocious screenplay, Dan Curtis' uninspired direction, the pregnant pauses, the leaden acting. But by the same token, the numbers tell us that few, if any, viewers abandoned the mini-series. Sure, it was boring at times, but the production's grandeur and scope brought the audience back, night after night.

Moreover, *Winds of War*, like *Roots* before it, served as a valuable educational tool. Night after night, it hammered home lessons about man's inhumanity to man, warning us to be ever vigilant in warding off mankind's inherent capacity for evil.

So rail away critics. But we're perfectly happy if just one of the 80 million viewers walked away from the program, understanding that every individual has certain inalienable

rights that must be protected at all costs.

Leaning attitudes

While we're on the subject of television as the national medium, the national teacher, we feel downright cheery about the attitudes of those individuals running the show.

Elsewhere in this issue, you'll note a brief story about the political and moral makeup of 104 of the top television executives.

Though almost exclusively white, middle-aged and not particularly religious, these executives espouse theories that strike us as being particularly humane and representative of the kind of thinking we'd like to see more of.

For example, this so-called "TV elite" believes that the media, business, government agencies, trade unions and the military are the most influential groups when it comes to formulating opinion among America's leadership. But the TV moguls are not especially happy about that. Instead,

they thought that consumer groups, intellectuals, blacks, feminists and business should be the preferred leadership groups.

Moreover, the study, which was conducted under the auspices of the American Enterprise Institute for Public Policy Research, found that nearly 70 percent of the entertainment kingpins feel that government should redistribute income.

What a surprise. All along, we've been told that television has no regard for the public and thinks of it as a great seething mass of bumbling boobs. But instead, this study seems to suggest that the people that entertain us not only care for us, but would like to see our national lot improve.

And we have no argument with their notion that television can and should be a constructive force for change. Somehow this prompts us to think again of *Winds of War* and the good that it's effected, which we suppose is where we came in.

—The Editors

letters

Text-book debate

You seemed to have swallowed the CBS/NBC bait, hook line and sinker. Your readers would expect, from the report (*BW* 1/24/83) that the teletext services which CBS and NBC are promising to network by the middle of this year will have 'high-resolution, alpha-geometric graphics'. Not so! The signals will be regular old Anitope (French teletext) now euphemistically described as "a form of NABTS." For "full NABTS" with alpha-geometrics we must wait until "late 1983". This puts the timescale back to "within the next 12 months." That is where it has been ever since NABTS was announced. It may well be "within the next 12 months" forever!

The great technical complexity of NABTS is not generally understood although it is acknowledged by the industry's technical experts. The specification is not yet frozen. NABTS signals have never been used to broadcast a teletext service. No NABTS decoder has yet been seen. It is frankly incredible that production decoders could be on sale to the American public in less than 2 or 3 years from now. And when they are available, they may well be too expensive for widespread public acceptance.

By contrast, World System Teletext developed in Britain has a proven track record, is in use in 12 countries (soon to be more) with decoder production running in excess of 25,000 per week. World System Teletext offers all the advanced display facilities proposed by NABTS, and more. But, unlike NABTS, it offers them in a series of compatible levels that can be introduced as technology advances are made to reduce decoder costs. This is done in a way which does not obsolete existing decoders.

It is time that broadcasters began asking some searching questions about the still-fluid NABTS system. Last summer, an NABTS service was promised by CBS and NBC by the end of 1982. It didn't happen. Is it really necessary for the industry to sit around waiting

for these people to reinvent the teletext wheel? NABTS is late and will be later. It is unrealistically complex and therefore expensive. Can we really build a mass medium with NABTS? I doubt it. What is more, there is a better alternative. That alternative is already on the air in Chicago, Cincinnati and Seattle and on 4,000 cable systems across the nation. It is called World System Teletext. And it's available NOW.

J. Trevor Armstrong
Executive Vice President
British Videotex and Teletext
Schaumburg, Ill.

Editor's Note: The fact remains that both CBS and NBC chose the French technology (whether NABTS or Antiope) over the British World System Teletext. The Jan. 24 issue of *BW* also included a story on the Taft service in Cincinnati and we will continue to cover both sides of this issue—but only as events warrant.

Frontline attack

In addition to being misnamed, An Unauthorized History of the NFL, was bad journalism and shoddy production work. The program brought to PBS all that is bad in commercial electronic journalism but failed to offer any of the good.

Not withstanding Miss Savich's self serving statements (Jan. 24 page 2) every witch hunt since Joan of Arc has had some public support. But she should understand that viewer mail count does not justify cheap shot journalism nor does "a lot of ink" excuse inept performance.

If such comments reflect her ethical position, she hardly qualifies as an exemplary role model for aspiring broadcast news people.

We work long and hard to do a good, thorough, honest, fair job in our news department. It makes my stomach hurt when I see such program on national TV that are patently hatchet jobs serving only such motives as greed.

George Allen
KLGA-AM/FM
Algona, Iowa

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other voices

Asking for trouble

"Television could explain corporate taxation, but explanations take time to prepare and time to air. Even a two-minute story is a big bite from the 22-minute news portion of a 30-minute broadcast. Furthermore, President Reagan made his remark after 4 p.m. The first network 'feeds' to affiliates are at 6:30 p.m. Presidents should understand television's time constraints and should know they are asking for trouble when they raise issues haphazardly."

"Newsweek" columnist George F. Will writing on the flap over President Reagan's comments questioning corporate tax laws.

Internal struggle

"The worst enemy of all the AOR stations is their own unwillingness to change. It's horrible. But there are gonna be some major changes real soon."

Radio program consultant Lee Abrams, quoted in "Rolling Stone", Feb. 17.

Tennis junkies

"... Career women are the one group of women interested in watching tennis on TV. Their presence in the audience for TV tennis is even greater than that of men. Unmarried career women are particularly enthusiastic about tennis. This is true of both childless career women and, especially, those who do have children at home... childless, unmarried, plan-to-work housewives also like to watch tennis on TV."

Rena Bartos, "The Moving Target (What Every Marketer Should Know About Women)" SMATV

Ceremonial comments

The following comments were overheard during the Alfred I.

duPont-Columbia University Awards in Broadcast Journalism ceremonies last week.

"PBS will institute the first one-hour network evening newscast in history when *The MacNeil Lehrer Report*, a duPont-Columbia Winner, goes to a full 60 minutes, five nights a week. The same network last month began the only weekly network prime-time documentary series on the air. My fellow jurors and I hope that the commercial networks may take courage from public broadcasting's example and as soon follow their lead."

Osborn Elliott, dean of Columbia's Graduate School of Journalism and chairman of the awards jurors

"What's good and bad about TV? Good is the medium. Bad is we."

Ted Koppel, anchor and editorial manager of ABC-TV's "Nightline," who presented the Small Market Television awards

"I have two colleagues who do not believe in makeup, lights and glamour. They believe in journalism."

Ernie Ford, executive producer of Medium Market Television winner "Probe Five", KSL-TV, Salt Lake City, speaking about Martha Jones and Brad White, reporter/producers for the investigative series

"A two-minute story on the evening news is good. But not good enough. There are some stories that need explorations in time."

Collin Siedor, producer, "Epidemic! Why Your Kid Is On Drugs," a Medium Market Television winner for WXIA-TV, Atlanta

"It's a real pleasure to work for a company that not only allows us to do investigative reporting, but in fact encourages it."

Jonathan Rodgers, station manager, CBS O&O KNXT-TV, Los Angeles, which won a Major Market Television award for investigative reporting.



Happy anniversary David

By Bill Dunlap

David Letterman could have called it more fun than humans should be allowed to have.

He didn't.

Maybe he should have.

It was *Late Night with David Letterman's* first anniversary show, taped Feb. 3 for a 90-minute Friday Feb. 4 special. It was a genuine hoot. Among the guests were comedian Robert Klein and soul music showman James Brown.

But the guests getting the most attention were the "celebrities", interviewed during the course of the year in some of the remote tapings for which the Letterman show is famous. You remember, folks like Mr. Egg Roll, the Lumberboys, the Sturgeon King, Mr. Mattress, winners of a Chinese fast-food delivery race and three-time elevator race champion Clara McAlister of Colonie, N.Y.

Guests also enjoyed an on-stage party during the show. They were delivered to the taping in limousines and greeted at the front door of 30 Rockefeller Plaza by Hollywood columnist Army Archerd and accorded full celebrity treatment.

Show favorite Larry "Bud" Melman reviewed memorable moments from the first year and music director Paul Shaffer introduced a tape of Letterman flubs and flat moments.

The best of "Stupid Pet Tricks" and "Wacky Props" were done live on the show and highlights of remote segments were reviewed on tape.

"I think the strong points of the show are the comedy, the production, the band and our studio audience," Letterman said.

Almost 200 original shows have been produced in the past 12 months. "Over the year, the level of consistency has become higher," Letterman said. "When you do a nightly show, sometimes the comedy comes off great. Then other nights it explodes and that's the fun of it. I don't mind if things go haywire because it gives the show that feeling of spontaneity."

Late Night with David Letterman airs on NBC Monday through Thursday, and occasional Fridays, immediately following the *Tonight Show*. Jack Rollins is executive producer, Barry Sand, producer, and Hal Gurnee, director.

IMAGES



Comedian Robert Klein visits with Letterman (above), while Paul Shaffer (top right) makes one of his usual on-camera appearances after directing the band.



Letterman discusses upcoming scenes with his crew during a commercial break (bottom left). James Brown (above) led the other "celebrity" guests in a salute to Letterman.

Photos by Bill Dunlap

NATPE SHOPPING LIST

Coming March 14 in
BROADCAST WEEK

PRE-SHOW EXTRA

✓ Who's shopping for what in the programming marketplace?

As program directors gear up for the upcoming National Association of Television Programming Executives Convention, March 17-22, **BROADCAST WEEK** talks with stations across the country to see what's on their lists for the Las Vegas shopping spree.

✓ Is there a future for local productions?

BROADCAST WEEK also will examine the virtues of locally produced programming as an alternative to syndicated programs and provide an update on the financial interest and domestic syndication ruling.

There's more.

✓ The 1982 boxscore of NATPE winners and losers

While **BROADCAST WEEK** will focus on stations' future programming plans, we'll also take a look back. What actually happened to the product introduced at last year's NATPE?

Don't miss it. **BROADCAST WEEK**'s special extra section will be devoted **entirely** to NATPE, including program profiles by category—kids shows, interview/talk, sports and first run.

PLUS: Coming in Section 2 (Hardware/Technology) March 14 **BROADCAST WEEK** checks in with local stations to see how they are using the new 1/2-inch videotape. **BROADCAST WEEK** also takes a look at how syndicators are using new technologies and equipment to distribute and produce programming.