

UPI hooked on broadcast slant

By Dave Potorti

NEW YORK—"We are married to the notion of being an even more vital aid to broadcasting than we have ever been. The future provides a wonderful economic opportunity for both United Press International and broadcasters themselves."

That's the optimistic outlook of John Jay Hooker, new chairman of the board and one of the principal owners of UPI. He predicted that the once-foundering

company will be in the black by first-quarter 1984.

"We live in a time when knowledge is king," he said. "We're changing from a smokestack world to a computer/satellite information world. UPI is well-placed at an important time."

Hooker takes the helm at a time of unprecedented decentralization and revitalization of the company. Since its sale to Media News Corp. last summer, UPI has split into six regional divisions and has renewed its commitment

to broadcast services.

Once decried for slanting their writing style primarily to newspapers, UPI's reporters now have a new directive: All stories are to be scripted for broadcast first.

Broadcast editors for each of the six divisions have joined a new vice president of broadcast sales and marketing and vice president/editor in chief of broadcast services. Six new Washington correspondents will report to the broadcast editors in their regions.

A total of 2,000 earth stations will be on deck by the end of the year, markedly boosting audio quality and eliminating forever the need for telephone land lines.

In addition, a new high-speed broadcast service will be unveiled in a few weeks.

Backing all of these services has been an aggressive broadcast sales promotional blitz. Since the broadcast push began last September, 145 new broadcast clients have yielded \$4 million in un-

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John Jay Hooker

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SECTION 2
NEWS &
PROGRAMMING

Radio nets enter new space race

By Les Luchter

NEW YORK—Regional radio networks are turning to satellite transmission.

Following on the heels of the Louisiana Network and Mississippi Network, webs throughout the South and Midwest have grabbed up spots on Westar III.

Texas State Network

Metromedia's Texas State Network, consisting of 150 stations, began satellite broadcasting on Feb. 4. While only one downlink is now in place—at Metromedia's KLRD in Dallas—Affiliate Relations Director Tom Metzger expects a complete conversion from land lines by April 1.

The satellite transmission, he explained, will not only improve the audio quality of programming—7½ kHz compared with under 3 kHz via land lines—but will give the network a fixed cost, rather than being at the whim of the phone company.

Metzger said that with more than 7,000 miles of microwave and telephone lines, the cost of traditional transmission had "gotten too high—in excess of \$30,000 a month."

The Texas State Network actually consists of five different networks: the main news web; the Spanish Information Service (which broadcasts the same news in Spanish); the Texas State Agribusiness Network and the Dallas Cowboy Radio Network, in both English and Spanish.

TSN's transponder space will permit the transmission of two audio signals simultaneously.

Metzger said that 85 percent of the network's stations have committed to the satellite system. The affiliates have to buy the receiving equipment—TSN recommended 3-meter dishes from Harris Corp.

Capitol Radio Network

Capitol Radio Network, a division of Capitol Broadcasting Co., also chose Harris equipment, but decided that it would buy the 105 earth stations needed for its four services—the Virginia News Network, North Carolina News

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Congratulations were exchanged between Katz Communications Inc. and Metromedia Inc. over the companies' recent rep transaction. Representing the firms are (from left) Richard Mendelson, Katz' president and chief operating officer; John Kluge, Metromedia's chairman, president and chief executive officer; James Greenwald, Katz' chairman and chief executive officer; and Robert Bennett, Metromedia's senior vice president, television broadcasting and production.

Katz' deal with Metromedia makes it the top TV rep firm

NEW YORK—Katz Communications, by taking over representation of Metromedia TV stations, now stands as the top billing sales rep in the business.

Between Katz' estimated \$750 million in billings and Blair Television's near \$700 million, the two giant reps control more than 30 percent of all the national spot business. Add the network owned-and-operated stations to the mix, and together the combination accounts for 50 percent of all spot TV business.

Obviously delighted with the deal that brings WNEW-TV, New York, KTTV, Los Angeles, WCVB-TV, Boston, WTTG-TV, Washington, KRIV-TV, Houston, Texas, and WTCN-TV, Minneapolis to the Katz fold, Katz Chairman Jim Greenwald said there are always advantages to being number one. "People want to be with winners. And since we're all judged by the company we keep, this is a great deal for Katz and Metromedia."

Metromedia's decision to move from an in-house operation again emphasizes, "the complexity of today's selling environment," Greenwald said. "Years ago, the competition between media was

less severe. But today, so much more is involved, sales help, back office help, the service aspects. It's just a much more sophisticated business."

As part of the deal, Katz will absorb Metromedia's in-house sales force, known as Metro TV Sales, into two existing entities, Katz American Television and Katz Independent Television.

With the Metromedia stations in the fold now, Katz represents stations covering 84 percent of U.S. TV households.

This latest deal is a continuation of a trend that's been going on for several years now as major groups either fold in-house rep operations or take business away from the so-called "boutique" reps and

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AT DEADLINE

Columbia, Universal top Oscar candidates

NEW YORK—Columbia, with 29 nominations, and Universal, with 20, have emerged as the big guns in the 1982 Academy Awards sweepstakes. After the top two, MGM/UA produced the next highest number of nominations with 10. *Ghandi* and *Tootsie*, two Columbia films, received 11 and 10 nominations respectively. It's doubtful any of the nominated theatricals will end up on free, network TV before 1985 or 1986. However, Home Box Office, as a result of its deal with Columbia, probably will air *Ghandi* and *Tootsie* within the next few years.

Mathias sponsors Senate coverage

WASHINGTON—Sen. Charles Mathias (R-Md.) has introduced a resolution to allow gavel-to-gavel radio and television coverage of the Senate. Mathias may be able to get action on the measure in the Feb. 22 meeting of the Senate Rules Committee.

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Alvin Kallish served as this year's ANA Television Workshop chairman. See related story on page 11.

BRIEFLY

CBS will be the leading TV network in 1985, according to the overwhelming majority of 200 industry executives surveyed in Petry Television's just-released study, "The Future of Television: Opportunities and Challenges." page 2

NBC has posted the highest average rating and share for its made-for-TV movies so far this season, while CBS and ABC continue to show slippage from previous years. page 2

Channel View's videotape "looks very good from a technical standpoint," according to Frank Wright, chief of the FCC's Frequency Liaison Branch, regarding the company's ongoing test of an eight-channel MDS service in Salt Lake City. page 3

NAB's motion for a stay of Satellite Television Corp.'s DBS construction permit has been denied by the U.S. Court of Appeals in Washington. If granted, the motion would have delayed STC's construction and launch of nationwide DBS service pending trial on the merits. page 5

Radio industry's efforts to generate co-op advertising apparently is paying off, according to figures released by Pinpoint Marketing, a co-op computerized auditing and processing service. page 5

Wall Street is playing wait-and-see regarding the 7-7 rule and financial interest and syndication rules. page 10

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Petry survey predicts CBS tops in 1985

By Les Luchter

NEW YORK—CBS will be the leading TV network in 1985, according to the overwhelming majority of 200 industry executives surveyed in Petry Television's just-released study, "The Future of Television: Opportunities and Challenges."

Not surprisingly, 97 percent of CBS affiliate general managers felt their network would be on top. But this opinion was shared by 77 percent of NBC affiliates, 53 percent of ABC affiliates, 88 percent of independent stations, 86 percent of ad agency executives and 100 percent of station

group managers.

Nineteen percent of all respondents predicted there will be a fourth network within three years. And, while 65 percent of station general managers and 56 percent of group executives expect the current networks to supply more programming by then, only 6 percent in each group plan to clear more network programming.

The remaining station time will go increasingly to local programming, which stations now are finding less expensive to produce and potentially more profitable than the buying of syndicated programming.

Seventy-eight percent of the general managers said they would be carrying more local programming, led by soft news and information, followed, respectively, by hard news, sports, talk and children's shows.

Only 12 percent of the stations expect to increase the amount of syndicated programming, with 35 percent saying they would run less of it and 53 percent the same amount as now. But 100 percent of major market affiliates said they would carry less syndicated fare.

Syndicators themselves, faced with less off-network fare because of a lack of successful network

series, will increasingly turn to first-run syndication.

The syndicators surveyed told Petry that the most prevalent forms of first-run series will be dramas, comedies and magazine shows. Talk and game shows, they said, are on the decline.

Producers, syndicators and ad agency executives foresee a continued expansion of barter programming, but only 10 percent of the station general managers plan to carry more barter, with 29 percent expecting to run less of it. However, 66 percent of major market independents expect to increase barter programming—an apparent attempt to reduce

their cash outlays.

Harry Stecker, Petry's vice president-director of marketing, told a press conference last week that barter is becoming a "real problem for TV stations. Stations are starting to give away time, which is their lifeblood. Syndicators are setting up their own ad agencies to sell time," he claimed.

The Petry study was conducted by the Butterfield Communications Groups from December 1981 through June 1982 as a follow-up to the firm's 1979 study, "Broadcasting in the 1980s."

"We thought it (the '79 report) would have a life cycle of about five years," Stecker said.

NBC leads movie ratings

NEW YORK—So far this season, NBC has posted the highest average rating and share for its made-for-TV movies, while both CBS and ABC continue to show slippage from previous years.

NBC, of course, has aired the least amount of original movies this year, explaining its higher numbers. But perhaps the most interesting highlight of the three-year ratings trend is the ratings slippage for CBS. The leader in made-for-TV movie production, CBS has seen its averages slip every year for the past three years. Only a few years ago, however, CBS' rise to the top of the prime-time ratings was due—in large measure—to the success of its original movies.

Two of this season's biggest made-for-TV movies aired last week, both with encouraging results. On Monday Feb. 14, ABC's *Who Will Love My*

Made-for-TV-movies ratings		
	Ratings	Share
1980-81		
CBS	17.6	28
NBC	16.2	25
ABC	15.3	24
1981-82		
CBS	17.1	27
NBC	15.3	24
ABC	21.1	32
season-to-date		
1982-83 (9/27-2/10)		
CBS	16.2	26
NBC	17.2	26
ABC	15.2	24

Note: does not include miniseries
Source: CBS Entertainment

Children? posted a 22.2 rating and 33 share, making it ABC's top-rated original Monday night movie thus far. The next evening, CBS' *Murder in*

Coweta County, delivered a 20.9 rating and 33 share, well ahead of its season-to-date numbers.

Country Radio seminar reflects changing times

By Bill Dunlap

NASHVILLE, Tenn.—The opening session and keynote address of the 14th annual Country Radio seminar here Friday reflected the changing nature of country radio.

Farm news, once an early morning and noon staple of country stations, was the subject of the first session—agribusiness: harvesting more dollars and more listeners.

Ed Shane of KTRH, Houston, moderated the session and emphasized that farmers today need market news more than ever, and radio is the only place they can get it on a timely basis.

Bill Wells of KSO, Des Moines, Iowa, said, "no longer are we in an age where farmers only listen in early morning and at noon."

Wells explained that when KSO started agriculture reports in 1975, it provided five 5-minute reports daily. Now the station is up to 12 a day, from 5:30 a.m. to 5:30 p.m.

Russell Lamb, sales manager of WOOR-FM, Oxford, Miss., said that when his station went

country in 1979, he was able to sell out a bartered syndicated farm report in a week, even though the FM broadcaster's region was not considered an agricultural county.

In the keynote address, which followed the agribusiness session, Bob Hudson, a veteran Los Angeles air personality known as "the emperor," warned country AM stations not to attempt to compete with FM on a music level.

Hudson urged country AM to become more involved with its audiences and to take chances and make mistakes.

"Life is about making mistakes," he said. "If you're not making mistakes, you're not doing anything. When something is mistake-free, it stinks. It's like making love without sweating."

The country radio seminar, which had been primarily a programming meeting in the past, offered an expanded schedule, adding a number of sessions in other areas.

About 700 registered for the three-day seminar, which concluded on Saturday.

ON TV losses exaggerated

By Ed Harrison

LOS ANGELES—Reports claiming significant subscriber losses at ON TV of Los Angeles during the fourth quarter of 1982 are greatly exaggerated, according to an Oak Industries executive.

Published—yet unconfirmed—STV census reports state that ON reportedly lost 33,000 customers in Los Angeles during the quarter, although that total has been pegged as high as 50,000. ON's other systems fared better, according to the census, with Chicago gaining 2,000 subscribers, Dallas gaining somewhat fewer than 1,000, Miami losing 3,000 and Phoenix losing about 3,000. The five systems have a subscriber base of about 550,000.

"While acknowledging that the disconnect rate at the most successful of ON's subscription television systems 'has increased as the economy worsened,' Bob Hartney, vice president, communications, said 'that at the same time, the new subscriber rate has been constant, which is a positive point. Because the disconnect rate has been sharper, the net effect is a loss of subscribers.'"

Hartney said that ON's total subscriber base "peaked earlier and has since dropped off."

Hartney refused to divulge official company figures until a 1982 year-end audit is completed. "Part of the audit will be the verification of subscribers for ON TV," he said.

In comparison, SelecTV re-

portedly lost about 9,000 subscribers during the fourth quarter with its subscriber base declining from 114,000 to 105,000.

Hartney said that the economy had the most devastating effect on loss of subscribers. "We're talking about something people take on a very optional basis," he said. "As long as you have money in your pocket, you don't mind paying for it. But if you're laid off and watching what goes out, obviously that kind of expense is easy to cut off."

Other reasons cited by industry observers for the drop in subscribers are the addition of an adult movie tier that raised monthly fees and the frequency of pay-per-view events within a relatively short time.

Baker warns of viewer disinterest

By Marianne Paskowski

SAN ANTONIO, Texas—Pumping iron—not watching TV—is becoming America's most enjoyable pastime.

That's the word from William Baker, president, Group W Television and chairman of Group W Satellite Communications. Last week Baker addressed the Texas Association of Broadcasters and shared Group W's research on changing leisure-time activities.

Although Americans still select television viewing as their most frequent leisure-time activity, they no longer label it the "most enjoyable."

"Fully half the television viewers in this country now gain their greatest leisure-time enjoyment from participatory sports.

In fact, almost one in 10 have taken up a new sport in the last year," Baker said.

"In dismal contrast, only 15 percent of viewers listed television as their favorite leisure activity. That's 2 percent less than those who preferred reading. How's that for a danger signal?" Baker asked.

"Your enemy may not be competing communication technologies," he said. "It may turn out to be the Nautilus machine and ping-pong."

In addition, only 12 percent of the respondents found prime-time network programs "very satisfying."

"In fact, many of the old formats appear to be vulnerable, if not dying," he said.

About one-third of the viewers

found that four kinds of show were "not at all enjoyable"—game shows, talk shows, shows about Hollywood celebrities and other national stars and re-runs of former prime-time shows.

Only three types of programs were found to be "very enjoyable"—by more than one-third of the TV respondents—news, both national and local, scoring about 55 percent; information, magazine-type shows, scoring about 45 percent; and movies, which scored 40 percent.

The research was compiled in an effort to track the trends in communications and supply more meaningful audience measurement that is necessary to produce and provide the programming the public now demands, Baker explained.

ABC leads Feb. sweeps

NEW YORK—Through 15 days of February sweeps, ABC leads with a 26.4 rating and 39 share, with CBS trailing at a 16.9 rating and 24 share and NBC in third, posting a 15.0 rating and 22 share.

Obviously, ABC's large advantage is due mainly to its 18-hour miniseries *Winds of War*, which has emerged as the most watched program in television history.

For its seven episodes, *Winds* posted a 38.6 rating and 53 share, delivering over 32 million homes per average minute. In the process of touting up these lofty numbers, ABC relegated its much-acclaimed *Roots* to second spot in the most watched program in TV history derby.

ABC Research estimates that 140 million people watched some or all parts of *Winds*. As the previous high standard, *Roots* had attracted some 135 million viewers. Though *Winds of War's* household rating fell short of *Roots*, it's still top dog due to the expanding homes universe of the past five years.

With only about eight weeks remaining in the current prime-time season, ABC, which at one point, looked hopelessly out of the contest for first place, is now positioned to at least make front-runner CBS a little edgy. It's doubtful ABC can nip CBS, however, as it would have to average over 2½ ratings points higher than CBS for the rest of the season. At this point in the season, CBS leads with an 18.2 rating, with ABC at a 17.6 and NBC, a 15.5.

With ABC showing late strength, however, the unfortunate NFL players' strike looms even larger as a key determinant in this year's ratings outcome.

Had ABC been able to show a full season of prime-time football, it could have figured conservatively on at least eight-tenths of a point higher rating at the end of football season. As the TV season progressed, however, those football numbers would have become less important in the overall results. But at the season's end, ABC could still figure on at least an additional two-tenths or three-tenths of a point higher rating than where it ultimately finishes.

The way it stands now, some observers expect the season will end with CBS enjoying about four-tenths of a ratings point lead over ABC, emphasizing the difference football might have made. But reality counts and the hard facts still point to another CBS win.



Space link

WHAS Inc., Louisville, Ky., has completed installation of a transmit/receive earth station—the first motorized unit in the Kentucky/southern Indiana market. It is expected to be fully operational April 1 following FCC licensing. In the interim, it will serve as a downlink. WHAS Inc. includes 50,000-watt WHAS-AM, WHAS-TV (CBS and SNC affiliate), WAMZ-FM and Louisville Productions, a commercial video production company.

S. 66 testimony stirs broadcasters' concern

WASHINGTON—Over the course of two days, representatives from broadcast, DBS, SMATV, MDS, STV, LPTV and, of course, cable industries testified before the Senate Communications Subcommittee on the potential ramifications of the Cable Deregulation Bill.

S. 66, introduced by Sen. Barry Goldwater (R-Ariz.), calls for the deregulation of cable on the premise that there is sufficient competition in the marketplace.

The bill would remove local government control over cable and contains franchise renewal

criteria, provide for a 10 percent access channel set-aside, federal communications-mandated franchise fees, federal pre-emption of cable regulations and regulation of basic rates defined only as broadcast signals.

Chief among the concerns of the broadcast industry remains codification of must-carry rules to preserve local programming. Other concerns expressed included local government authority over franchises, alternate programming sources and possible intervention into the Copyright Royalty Tribunal's distant signal rate decision.

Huggins and Manson sign exclusive TV agreements

LOS ANGELES—Two veteran television producers have signed exclusive production deals to develop and produce new projects for TV.

Roy Huggins, who left television 2½ years ago to write a book about the medium, returns via a development and production deal with Columbia Pictures Television. His first project will be a one-hour series entitled *111 Rodeo Drive* in development at CBS.

Huggins spent 18 years at Universal TV, where he produced or created such series as *The Virginian*, *The Bold Ones*, *Run For Your Life*, *Kraft Theatre*, *Alias Smith and Jones*, *Baretta* and *The Rockford Files*, along with two dozen world premieres and several miniseries. Earlier in his career, Huggins was associated with the creation and/or production of *Cheyenne*, *77 Sunset*

Strip, *Maverick*, *The Fugitive* and *Hong Kong*.

David Manson has signed a multifaceted agreement with ABC Entertainment and ABC Circle Films to develop and produce made-for-TV movies, ABC Theater projects, novels and limited series for the ABC Television Network.

Manson recently formed Sarabande Productions to create and produce theatrical films, films for TV and other television and cable projects. He will continue to pursue the projects already in development.

As vice president of creative affairs for Stonehedge Productions, Manson developed and produced the four one-hour miniseries *The Word* and *A Love Affair: The Eleanor and Lou Gehrig Story*, along with the ABC-TV film *Night Cries*.

Channel View tape appealing to FCC

By Les Luchter

WASHINGTON—"The videotape looks very good from a technical standpoint," said Frank Wright, chief of the FCC's Frequency Liaison Branch, about Channel View's ongoing test of an eight-channel MDS service in Salt Lake City.

The experiment, underway since last spring, falls under Wright's jurisdiction in the FCC's Office of Science and Technology because the frequencies used are not in the common carrier rules. After Channel View's original application came in, Charley Gratch of the FCC's Common Carrier Bureau said, "We found we didn't have the authority. It was experimental rather than developmental."

However, the much-publicized application by CBS and Contemporary Communications, for an actual multichannel MDS service, is pending before the FCC's Mass Media Bureau.

Microband Corp. of America, meanwhile, actually didn't file an application for multichannel MDS. It filed a petition suggesting changes in the FCC rules, according to Wright.

Channel View's experimental authorization expired in January. The company applied for a renewal and modification to permit it to go into an actual market trial of the service. As part of its application, it supplied Wright's office with results of the test so far—on videotape, which was not available for screening by *Broadcast Week*.

Under FCC rules, until the commission acts on the renewal

application, Channel View can continue its testing. That may take a while, explained Wright, since rulemaking is still in progress on the frequencies being used by Channel View.

And, since Channel View now wants to charge for its services in the real marketplace, that may place the matter before the Mass Media Bureau. Wright added that all of MDS might be moved soon from the Common Carrier Bureau to the Mass Media Bureau.

As a common carrier, Channel View does not provide programming for the MDS test. That is being supplied by American Home Theater, a subsidiary of Skaggs Television, which is a subsidiary of Skaggs Co., a wholly owned subsidiary of American Stores.

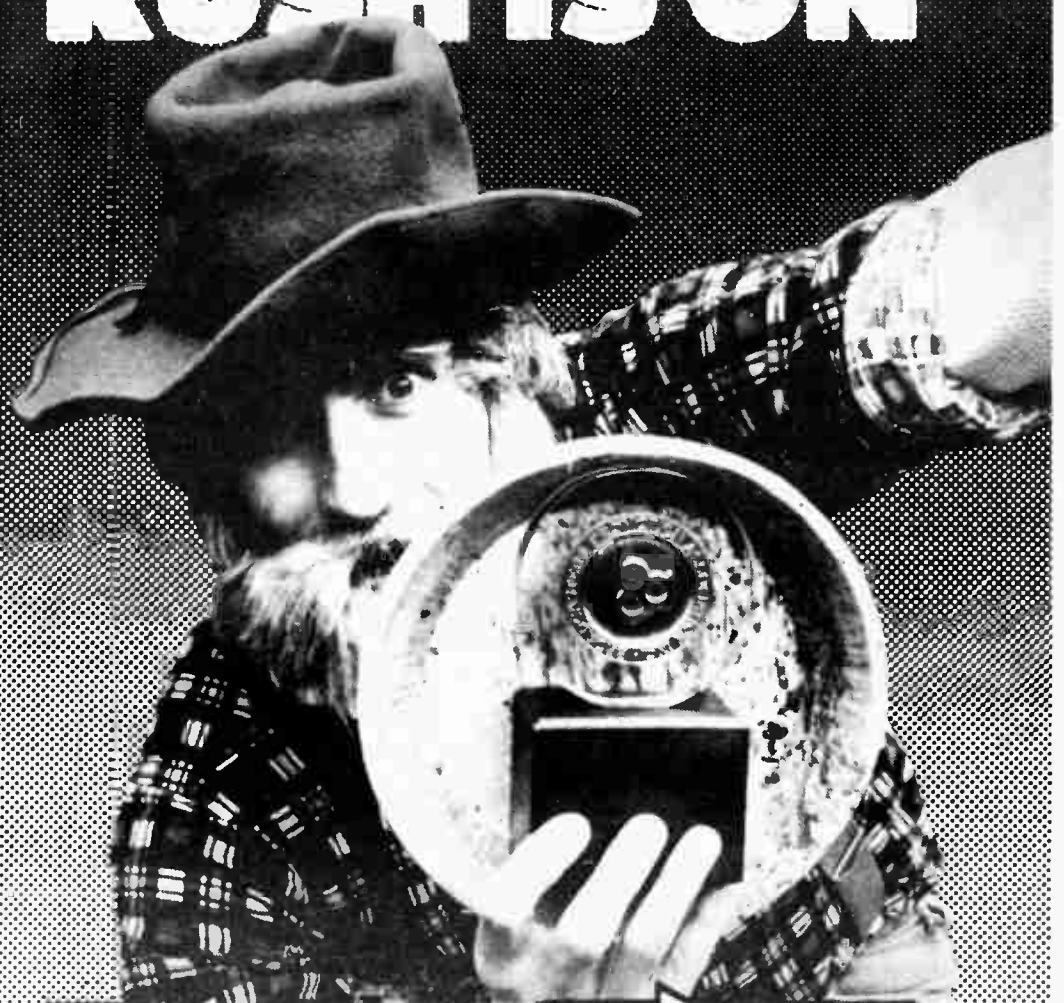
American Home Theater obtained permission to use virtually every cable program service except HBO in the test, according to Dick Vail, Channel View president. The services have been viewable at 135 "authorized receive locations," mostly at the homes of people "who are technically qualified to analyze (the results)."

Equipment tested in those homes has included converter boxes from MAAST and Zenith, according to Vail.

Channel View expects to offer five basic channels and three pay channels once the service leaves the testing phase.

The company already distributes a one-channel MDS service, programmed by Channel One, another service of American Home Theater.

THE GOLD RUSH IS ON



Go prospectin' for BPA GOLD! The Deadline for BPA Gold Medallion Awards Competition is March 1, 1983.



Contact: Dr. Hayes Anderson Dept. of Telecommunications and Film San Diego State University San Diego, CA 92182 714-265-6575

UPI hooked on broadcast

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anticipated revenues. Fourth-quarter 1982 sales, mostly from the broadcast area, were up 25 percent over the same period a year earlier.

Five new broadcast sales people have been added, and all existing sales people have been sent back to school to catch up on state-of-the-art techniques.

Clearly, broadcasters will be served like never before by UPI.

Local news is key

"We won't have to go out and solicit. What we're doing is going to be very apparent to the broadcast industry," said Paula Baird, vice president, broadcast sales and marketing. She was formerly account executive with Storer.

"We're adding staff and bureaus, and beefing up our state and local reporting. That makes everything a lot more marketable and saleable from my end."

Surveys conducted last year made it clear that increased local coverage was sought by stations nationwide.

"They're thrilled that we might be two minutes ahead with news of a coup on the other side of the world, but what they really want is better state house coverage,"

said UPI spokesman William Adler.

Broadcast editors at each division are charged with the task of keeping regional coverage paramount. UPI also has set up 20 domestic and six overseas one-man bureaus in areas not previously covered.

No matter where they are, each of the company's 5,400 domestic clients will be served by satellite by the end of the year. The stations fall into 2,000 AT&T rate centers, 600 of which already have downlinks. Both Harris (10-foot) and Equatorial Communications (2-foot) dishes are being installed.

Cost of the program is \$11.1 million. The dishes were acquired on a monthly lease basis, which costs the company less each month than the money saved by coming off of land lines.

"Conservatively, we will save \$5 million a year on our domestic communications bill once the 2,000 downlinks are in place," Adler said.

Low overhead

UPI recently announced the elimination of 45 managerial/administrative positions and the addition of 30 reporters, five for

each region. Goal of the cutbacks was to reduce duplication of overhead duties.

"We're not top-heavy in management. Our management is very accessible and our owners are very accessible to management," Baird said. "If we want to launch a new service for the broadcast industry, or put new ideas in place, we can move a lot quicker and cleaner."

Moving ahead will be facilitated by a favorable marketplace, according to Hooker.

"There's probably more venture capital available in America today than in the past 20 years," he said. "We're talking at length with various potential joint venture partners who have major corporations, some in this country and some in other countries."

"UPI has the integrity it has always had, and it's crucial that we hold that banner high because we're part of the fiber of this country and of the world."

"In this decade, we should be able to build UPI from a \$100 million company to a 1 billion-dollar company by expanding our line of business from news to general information," Hooker said.

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Radio nets enter new space race

Continued from page 1

Network, Capitol Sports Network (University of Virginia, Duke University and North Carolina State, starting Aug. 1), and a separate group of stations assembled for the daily and weekly programs of N.C. State basketball coach Jim Valvano.

George Otwell, Capitol Radio general manager, said the network was spending about \$300,000 a year for phone lines. "We're kidding ourselves," he said, "to ask 105 radio stations to invest \$6,000 to \$10,000 so we can get rid of a major expense at one time. We decided to bite the bullet."

Capitol affiliates only have to pay for a concrete pad on which to place the earth station.

Capitol's first six satellite dishes were delivered last Monday, another six on Tuesday. Otwell expects to have the entire system completed by May 1. That is when the network signals will start going out over the satellite.

In case of technical problems, the land lines will stay on until June 1. Then, Otwell hopes to turn them off forever. "The sooner, the better," he said.

Capitol will use three space segments on its Westar III transponder, enabling one signal each for North Carolina and Virginia, and one signal to serve both states. Uplinks will be located in Raleigh, N.C., and Richmond, Va.

Otwell said that the company expects to use its satellite space for auxiliary services like conferencing, as well as its news and sports broadcasting.

Learfield Communications

Learfield Communications has arranged a multiplexing system whereby a data channel as well as two 7½ kHz audio channels all will be sent on one RF carrier.

The system, designed by Advanced Communications Engineering, Melbourne, Fla., will enable Learfield to launch the first satellite delivery of National Weather Service wire data anywhere, as well as transmission of other data like Missouri Highway Patrol traffic information.

Learfield runs four regional networks; the Missouri Radio Network, which sends news to 80 stations; the Brownfield Farm Network, which reaches 130

stations in 10 Midwestern states; the Missouri Sports Network, originator of University of Missouri football and basketball for 89 stations, and the Delta Network, transmitting cotton-growing information to 10 stations. The company just signed an agreement to distribute St. Louis Cardinal baseball games via satellite.

Learfield's first satellite transmission was a Missouri vs. Kansas college basketball game last Thursday night.

Conversion of stations from land lines to dishes started less than two weeks ago and more than 50 percent of them were finished by Friday, according to Kent Malinowski, Learfield's director of satellite communications. All stations should be ready for the satellite by March 14, he said.

Affiliates must buy 3-meter downlinks—Delta Gain antennas and 6,500 receivers—from Harris Corp., at an approximate cost of \$6,600 (not counting installation). Learfield is using one 9-meter Harris uplink. Stations also must buy their own printers and interface to receive the data information.

Learfield will be transmitting all its audio signals via satellite by March 1 and its data channels by the end of that month.

"The cost of land lines was just spiralling upward," Malinowski

said. "We were losing control of it. Satellite conversion gives us 2½ to three times greater capacity and better audio."

INTERCOM

Interstate Communications Inc. is the first broadcaster to use 10 dbw satellite space segments rather than the 20 dbw usually employed. By using a lower power transmission system, explained Rhett McMahon, vice president of technology, INTERCOM cuts its costs. Affiliates to its regional networks, however, must use higher-performance 3.8-meter dishes.

INTERCOM will receive monthly equipment fees from its affiliates. The company has 55 stations on the Louisiana Network and 65 on the Mississippi Network, but only 89 will need downlinks. Several already had dishes, others will receive the signal via local loops.

INTERCOM's satellite system was assembled by Satellite Systems Corp., Virginia Beach, Va., with receivers built by Modulation Associates, Mountain View, Calif.

An uplink is already in place in Jackson, Miss., with 21 stations on line. Another uplink will be installed in Baton Rouge, La. Installation is going on at the rate of 12 earth stations per week, said Ann McMahon, INTERCOM vice president.

Katz' deal with Metromedia makes it the top TV rep firm

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place it with one of the handful of major operations. In both cases, it's nearly always a question of economics, especially important to the major station groups.

"Major group broadcasters have bigger fish to fry than worrying about making money on rep commissions," Greenwald said. Reps generally earn a 5-15 percent commission. Moreover, the Katz chairman contends that it's nearly impossible to run a successful rep operation when a rep bills only \$60-\$80 million.

While Katz is still on the lookout for additional stations to add to its list—and that will be tough, given the stations and markets it already reps—the company is not seriously thinking

about acquiring other, smaller reps.

"That just doesn't make good sense," Greenwald said, pointing out that station conflicts and relationships between two rep firms usually augurs against such moves. "I've never really seen it work out well when one rep acquires another," he added.

Greenwald emphasized the positive reaction from other Katz clients to the Metromedia deal noting, "our stations' reaction to the deal justifies our faith in it."

As for the broadcast business as a whole, Greenwald suggested that a "new wave of broadcaster" is coming in now. "There's less shooting from the hip. It's a more sophisticated and stable environment."

AT DEADLINE

Continued from page 1

'Condo,' 'Amanda's' suffer ratings drop

NEW YORK—Two new ABC shows, *Condo* and *Amanda's*, suffered ratings slumps in their second week on air without benefit of the spillover influence from *Winds of War*. After posting a 21.4 rating and 31 share during *Winds*' week, overnight ratings for *Amanda's* second outing Feb. 17, suggested the program would end up with only about a 15.0 national rating and a mid-20s share. *Condo*, meanwhile, suffered about the same type of drop, as overnights gave it a mid-14 rating in New York and Chicago, but a 17.5 rating in Los Angeles.

Blair recovers in Boston, Tampa markets

NEW YORK—Blair Television makes a comeback in two markets as national sales rep for WLVI-TV, Field Communications' Boston property, and WFTS-TV, Tampa, Fla.

Pope's private life revealed

NEW YORK—*The Pope and the Vatican*, a one-hour television special scheduled for Easter Week on ABC, will be distributed internationally by Viacom Enterprises. Hosted by ABC's Rome correspondent Bill Blakemore, the program reveals intimate moments in the life of John Paul II.

'Gone With The Wind' returns to CBS

NEW YORK—*Gone With The Wind* is scheduled for a third showing on CBS May 15-16. Its first outing, Feb. 11-12, 1979, netted a 24.3 rating/36 share and 28.8 rating/40 share. Its second showing, March 22 and 24, 1981, earned a 26.7 rating/40 share and 24.7 rating/39 share. CBS had been expected to save *GWTW* for next season but has moved it up to counter ABC's late season move.

PMI division targets special markets

NEW YORK—Public Media Inc. has formed a specialized marketing division headed by Sydney Levine. The new unit will concentrate on marketing and distribution of non-theatrical, theatrical and television programs of socially significant issues like the third world, equal rights and the anti-nuclear movement.

Levine was previously manager of marketing for ABC Video Enterprises' business and institutional markets.

'Good Morning America' equals biggest win

NEW YORK—ABC's *Good Morning America* during the week of Feb. 7-11 equalled its largest win ever over NBC's *Today*—1.8 rating points. That figure also was reached Jan. 17-21.

ABC posted a 6.3 rating and 28 share, NBC a 4.5 and 20, and CBS *Morning News* a 3.4 and 15.

FOR THE RECORD

■ CBS *Evening News* was top dog in the latest early evening news ratings race. CBS *Evening News* posted a 14.9 rating, compared with ABC's 13.7 for *World News Tonight*. NBC's *Nightly News* trailed at 12.8.

■ Reserved Seat Video Productions is the official name of the joint venture between ABC Video Enterprises and Getty's Entertainment and Sports Programming Network. Its first pay-per-view event May 20 will be a fight package, including the world heavyweight championship.

■ Michael Weisman has become executive producer, NBC Sports. He joined the department in September 1972 and has been coordinating producer for NBC's Major League Baseball coverage since September 1979.

■ Program syndicators can preview their shows free of charge on World Satellite Television Network from Feb. 28-March 11, prior to the NATPE Convention. Syndicator's Showcase sets aside two hours daily, Monday-Friday 10 a.m.-noon EST, for transmission of 30 minutes to one hour of programming.

■ *To Serve Them All My Days* has been chosen Best Television Production of 1982 by the National Board of Review. The 13-part Mobil Masterpiece Theater series about life in a British boys' school between the two world wars, aired on PBS Oct. 10-Jan. 2.

■ Victor Kaufman, vice chairman of Columbia Pictures, was named chairman and chief executive officer and Gary Hendler, a prominent Los Angeles entertainment attorney, was named president and chief operating officer of the new film studio jointly formed by HBO, Columbia Pictures and CBS that currently is being referred to as Nova.

■ Howard University's School of Communications sponsored its 12th annual communications conference, "Communications and Culture: Shaping the World." Participants chose from a wide variety of panels, seminars, workshops and speakers over the course of the four-day conference.

■ The Federal Communications Commission is planning to hear oral testimony on the financial interest and network syndication rules beginning March 14. The FCC is considering repeal of those rules (BW, 2/7/83).

■ The National Black Media Coalition has written the State Department with partial disapproval of the National Association of Broadcasters' proposals for relieving Cuban interference problems. An NAB source said, however, the NAB's extensive research shows their recommendations are correct despite NBMC's reservations.

■ The Federal Communications Commission has offered a Notice of Proposed Rule Making to permit television stations to operate with an aural power of less than 10 percent of the peak radiated power of the visual transmitter.

■ George Mason University is scheduled to receive WEEL-AM, Fairfax City, Va., from the LBJ Co. The university has no immediate plans for changing the station's commercial country/western format. LBJ is owned largely by the family of late President Lyndon Johnson.

UPDATE

Court rejects move to stay DBS permit

WASHINGTON — The U.S. Court of Appeals here has denied a motion by the National Association of Broadcasters for a stay of Satellite Television Corp.'s DBS construction permit.

The motion was filed by NAB as part of its continuing appeal of the FCC's grant of the permit to STC. If granted, the motion would have delayed STC's construction and launch of nationwide DBS service pending trial on the merits. STC's present schedule calls for the service to be launched in 1986, at an estimated cost of \$680 million. At the present time, STC has committed more than \$100 million to the project.

The court order denying NAB's motion said that the association had failed to demonstrate the probability of irreparable injury, if construction were to begin, and also failed to show the likelihood of NAB's success on the merits. The court also said it had not

been shown that granting the stay "would not harm the substantial public interest in the expeditious development of direct broadcast satellite technology."

STC President Richard Bodman was "delighted" by the court action and added that "STC believes its service will bring enormous public benefits, including a major expansion of program diversity and choice to television viewers across the country. STC will continue to move ahead vigorously to develop this unique television service for the American public."

NAB counsel Valerie Schulte said that "while we're disappointed with the court's denial of our motion, we've understood from the very beginning that stays of this nature are rarely granted. On the merits of the case, we feel our arguments—particularly our statutory arguments—would be very appealing to this court."

'Music of Your Life' expands past format

HUNTINGTON, Conn. — Al Ham Productions' "Music of Your Life" is now more than a radio format.

The company has launched a "Music of Your Life" record label, manufactured and distributed by CBS Records Special Products.

So far, the records contain compilations of the most requested tunes at MOYL stations—such classics as Glenn Miller's *In the Mood*, Andy Williams' *Moon River* and Tony Bennett's *I Left My Heart in San Francisco*.

A series of 12 records will be sold, one per week, through supermarkets nationwide starting

in mid-April. A different set of discs already has begun distribution through MOYL stations, which can have them customized, sold through listener clubs or used as promotional giveaways.

Each supermarket record will retail at between \$4-\$5 and will contain a list of all 167 MOYL stations.

In related news, a specially commissioned Arbitron Radio National Qualitative Profile showed that 53 percent of MOYL's 35-plus audience had purchased pre-recorded records or tapes within the past six months; more than 50 percent of those had made more than four purchases.

1980-82 Media Expenditures from Selected Industries

		Camera	Jewelry	Home Maint.	Apparel	Home Furnishing	Toys
Newspaper	1982	44.2	38.7	58.3	53.4	65.1	29.9
	1980	64.0	40.1	63.4	61.2	70.5	31.1
Circulars/Catalogs	1982	15.5	6.1	14.2	14.4	10.2	67.7
	1980	20.9	6.3	12.0	11.6	7.4	51.8
Radio	1982	23.9	12.8	11.3	2.1	10.3	0
	1980	6.1	10.6	6.7	1.8	2.8	—
TV	1982	4.3	1.2	8.0	5.0	6.8	0.2
	1980	2.1	0.9	6.5	3.1	4.1	2.3
Direct Mail	1982	0.2	0	1.3	14.8	2.6	2.1
	1980	—	0	2.8	11.5	0	5.9
Other	1982	11.9	41.2	6.9	10.3	5.0	0.1
	1980	6.9	42.1	7.6	10.8	15.2	8.9

Source: Pinpoint Marketing

Co-op ad efforts show results

NEW YORK—The concerted effort of the radio industry to generate co-op advertising apparently is delivering results.

According to Pinpoint Marketing, a co-op computerized auditing and processing service, newspapers accounted for slightly more than half (51.2 percent) of

all co-op advertising expenditures during 1982, though its lead is shrinking as more money pours into radio and catalogs.

Last year, radio accounted for 14.2 percent of all co-op dollars, with catalogs and circulars totaling 14.1 percent.

In the past three years, the

biggest turnaround in co-op spending practices occurred in cameras, with newspapers' share of camera ad dollars shrinking from 64 percent to 44.2 percent, and radio jumping to 23.9 percent from 6.1 percent in 1980.

The use of radio co-op was up in every category except toys.

SRI increases radio services

WESTFIELD, N.J.—Statistical Research Inc. has announced new options available via its Radar On-Line network radio research service.

Agency planners or network salespeople now can ask such questions as "how many networks, which networks, which dayparts within network and

which specific program or commercial within daypart?" SRI's computer then will provide an answer to maximize reach within a designated GRP requirement.

SRI also said that it now would release data for additional age/sex groups, including new breaks at ages 44 and 64.

"Occupation, television usage,"

and three "select prospect" groups—combinations of education, occupation and income—also are being added to the available standard demographics.

"Gradually, we are working our way to electronic reporting that is customized to each user's needs," said Gail Metzger, SRI president.

PTL purchases RCA equipment

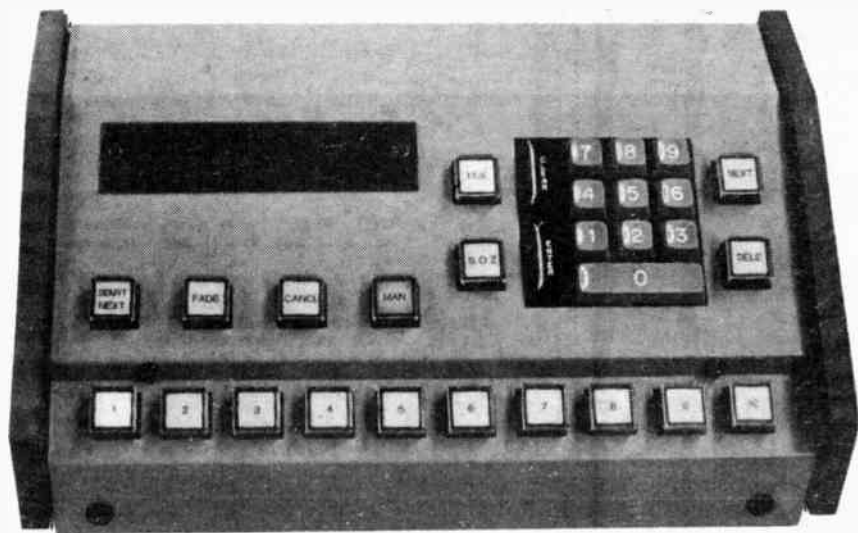
YORK COUNTY, S.C.—The PTL Television Network, which distributes such religious programming as *Jim Bakker* to stations nationwide, has bought more than \$3 million worth of

production and post-production equipment from RCA's Commercial Communications Systems division.

Dale Hill, PTL's vice president of broadcasting, said the expan-

sion was necessary to meet an increased demands.

Park Road Productions, PTL's post-production facility in Charlotte, N.C., is adding three TR-800 1-inch VTRs.



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PEOPLE ON THE MOVE



Bob Wells

Four officers have been named at Associated Press Broadcasters Inc.: **Bob Wells** has become president; **Clint Formby** is new president-elect; **Peter Martin** has been re-elected vice president for television; **Robert McKee** is new vice president for radio. Wells is a former member of the FCC and is now vice president of Harris Industries, Hutchinson, Kan. Formby is president of nine Texas radio stations (KPAN-AM/FM; KTEM-KPLE; KLVY; KSAM-KHUN; KMHT-AM/FM). Martin is vice president, news and public affairs, WCAX-TV, Burlington, Vt. McKee is president of WPRW, Manassas, Va.



Clint Formby

Richard Montgomery has been named central division manager for Paramount Television Domestic Distribution. He was formerly a sales supervisor for Multimedia Program Productions Inc.

R.D. "Pooch" Johnston has been named director of production and operations for WTBS, Atlanta. He joined the station as a producer and director in 1975 and has served as production operations manager and production manager.

Universal Broadcasting has announced two promotions: **Marion Luther** has been named general manager for WARO-AM, Canonsburg, Pa.; and **Linda Tiernan** has been named general manager of WCBW-FM, Columbia, Ill.

John Moss has been named account executive for Mutual Broadcasting System's New York sales office. Moss previously was a national account executive with CBS' Radio-Radio.

The National Association of Broadcasters has announced

the appointment of **Robert Carmine** and **Kevin Burke** to the Government Relations Department. Carmine will be executive director of the Television and Radio Political Action Committee and Burke will be manager, broadcast liaison.

Dino Del Gallo and **Howard Page** have joined the announcing staff of WMZQ-FM, Washington, D.C., as early evening and early morning air personalities. Del Gallo formerly was with WCAO, Baltimore. Page most recently was with DC-101, Washington.

Roger Fischer has joined Robert Wold Co. Inc. as director of corporate communications. He will supervise all public relations, advertising and promotional activities for Wold Co. and its two subsidiaries, Wold Communications and Wold Entertainment. Previously, Fischer was with Rogers & Associates in Los Angeles.

Catherine Hand has been named vice president, Embassy Pictures. For the past five years, Hand had been executive assistant to Norman Lear and was involved in the development and production of *The Baxters* TV series, the 200th anniversary of *All In The Family* and *I Love Liberty*. Also at Embassy Pictures, **Ron Beckman** has been named to the new post of executive vice president, operations. He previously had been with CBS Theatrical Films, where he was an independent producer. **Ron Brown** has been named senior vice president, international sales, at Embassy Telecommunications. Brown joined the firm five years ago as vice president, international sales, and will continue to oversee the sale of company and acquired product.

Group W has named KRON-TV news reporter **Gregg Risch** Washington bureau chief for Newsfeed, the Group W television news service. Risch currently is with KRON's Washington news bureau. He takes the Newsfeed job Feb. 28.

Burt Goodman, formerly news director at KARZ-TV, Phoenix, Ariz., was named by Associated Press to head its Arizona state broadcast report.

Michelle Kimmelman, formerly entertainment marketing manager for WNBC-TV, New York has been named a vice president of Schiff-Jones Ltd., New York. She most recently was with Group W Satellite Communications.

Group W Radio has named **Milt Willis** national sales manager, Texas stations. Previously, he had been with KODA, Houston, a Group W station. He has been succeeded at KODA by **David Pearlman**, formerly general sales manager of KJQY, San Diego, another Group W property.

Jesse Lang has joined the on-air staff of KTXQ-FM in Fort Worth/Dallas as host of the morning show. She most recently was a radio personality at WKDF-FM in Nashville, Tenn.

Jack Stuart has been appointed a vice president of Great Trails Broadcasting Corp. in Dayton, Ohio. He will con-

tinue as general manager of WFFT-TV in Fort Wayne, Ind.

Storer Communications has announced the appointment of **Walter Threadgill** as vice president of government affairs. In addition, Threadgill will serve as chairman of the board of Minority Broadcast Investment Corp., a Storer subsidiary corporation. Threadgill previously served as president and chief executive officer of Minority Broadcast Investment Corp. in Washington, D.C.

Robert Barron has been named general sales manager of KMGH-TV in Denver. Since coming to the station in August 1981, he has been national sales manager.

Avery Gibson has been named vice president, television market development, Arbitron advertiser/agency sales, New York. Gibson had been director, television market development for advertiser/agency sales, as well as director, radio development, and manager, radio product. Gibson is the first female vice president of Arbitron.

Embassy Communications has named **Robin French** senior executive vice president with responsibilities in all areas of the Los Angeles-based company, but with particular focus on its newest venture, Embassy Pictures. French joined T.A.T. Communications, Embassy's predecessor, in 1976, and was named president of Embassy Telecommunications, the company's television syndication and distribution unit, in 1978.



Dr. James Tietjen

Dr. James Tietjen was elected president and chief operating officer of RCA American Communications, succeeding **Andrew Inglis**, who is retiring in June after 30 years with RCA. Tietjen, with the company for 20 years, was most recently staff vice president of RCA Laboratories, where he directed R&D for the RCA Video-disc.

Frances McConnell and **Sydney Julien** have been promoted to vice president, creative affairs at Embassy Television, while **Constance Kaplan** has been named director, creative affairs. McConnell will oversee production of *The Jeffersons* and *Silver Spoons* and future projects. She joined the company in 1977 as an executive assistant and was most recently director, creative affairs. Julien will oversee production



Jack Long

WVUE's Long top broadcaster

NEW ORLEANS—"The main problem facing the broadcast industry is satellite technology. Looking down the road 10 years from now, there won't be the network affiliated station system that there is today," predicted Jack Long, vice president/general manager, WVUE-TV, New Orleans.

The Deep South TV executive has been named Broadcaster of the Year for 1983 by the Louisiana Association of Broadcasters, as well as president of the Greater New Orleans Broadcasters Association.

"Survival as far as television is concerned is in local programming. This can be seen today with the expansion of local news in most markets," he said. "People have to realize that somewhere down the line that's how they're going to retain their identity and their audience."

Long joined Gaylord Broadcasting's WSFA-TV, Montgomery, Ala., in 1956 and WSIX-TV (now WNGE-TV), Nashville, Tenn., in 1962.

He had been WVUE's general sales manager since 1967, assistant general manager since 1974 and vice president/general manager since October 1982.

Long recently completed his term as president of the Louisiana Association of Broadcasters. Under his command, the group drummed up local support for the Special Olympics, scheduled for Baton Rouge in July.

The association also established the Jules Mayeux memorial scholarship fund for the Louisiana State University telecommunications school in Baton Rouge. Mayeux was general manager of WBLZ-TV in that city.

Long is also a member of the Louisiana Educational Television Authority and was a member of the National Sales Advisory Committee of the Television Bureau of Advertising for three years.

of *Gloria* and *Diff'rent Strokes* and the development of new properties. She joined Embassy in 1979 and was director, creative services. Kaplan will oversee production of *Square Pegs* and new projects. She joined the company in 1982 as program executive of *Square Pegs*.

KOME-FM in San Jose, Calif., has announced the promotion of **Dana Jang** from music director to assistant program

director. He will also handle the 3-6 p.m. airshift. **Mike Evans** has been named the new morning man at the station. He previously was with KMET-FM in Los Angeles. Also at KOME, **Scott Elliott** has joined the airstaff, working the 10 p.m.-2 a.m. shift. He was most recently at KROY-FM in Sacramento. **Karin Nakamura** has been named music director. She has been with the station for six years in the programming department.

WHAG-TV offers time to employers

HAGERSTOWN, Md.—In rural Washington County, where unemployment has reached 14.4 percent in recent months, WHAG-TV has taken the unusual step of offering free commercial time to businesses that provide new or additional jobs in the area.

George Wymer, vice president and general manager of the station, openly admitted that his is not an original idea, but he insisted a very good one. "The idea was to expand the job base... the intent is to add to the number of jobs rather than trying to fit way too many people into too few jobs," he said.

WHAG, an NBC affiliate owned by Great Trails Broadcasting Corp., serves western Maryland and Virginia, as well as portions of Pennsylvania and West Virginia. The station, included by Nielsens and Arbitron in the Washington market, reaches about 300,000 people.

Under the offer, new businesses that locate in the area and create 20 full-time jobs will receive \$5,000 in advertising at the station. Existing businesses also can receive \$5,000 in advertising if they create 50 jobs. Wymer explained the emphasis was on the creation of new jobs and that recalls of seasonal or laid-off employees would not count toward the advertising.

"We're going easy on new businesses coming to the area," he said. "New businesses have other expenses to contend with. Yet, the older, established businesses can better afford to add more employees," Wymer noted.

Jobs created must be full-time, non-commission positions. They may be salaried or hourly positions but must pay at least minimum wage. Employees must work at least 30 days to qualify the employer for the advertising.

"\$5,000 worth of advertising will buy a very good schedule for the area," Wymer said. "That equals about half the amount of the top monthly buyers," he added. The advertising can be used for sales or institutional awareness spots, Wymer explained.

To administer the offer a non-partisan community panel of members of the Chamber of Commerce and County Economic Development Council has been set up to accept or reject claims.

Wymer added that the main goal is to encourage new businesses to come into the area.

Radio income records 11% gain in 1982

NEW YORK—After a relatively flat first half, network radio revenues showed 17 percent gain in the last six months of 1982, ending the year with a gain of 11 percent overall, according to the Radio Network Association.

Citing a report prepared by Ernst & Whitney, Association Executive Director Joseph Larsen said 1982's first half showed only a modest gain of 4 percent, following two years in which revenues grew an average of 24 percent. "But in the final six months, we regained our earlier stride and posted a 17 percent figure," Larsen said.

Revenues in December 1982 were up 20 percent, compared with 12 percent gains in each of the previous two Decembers, a trend that Larsen sees as indicative of a strong 1983.



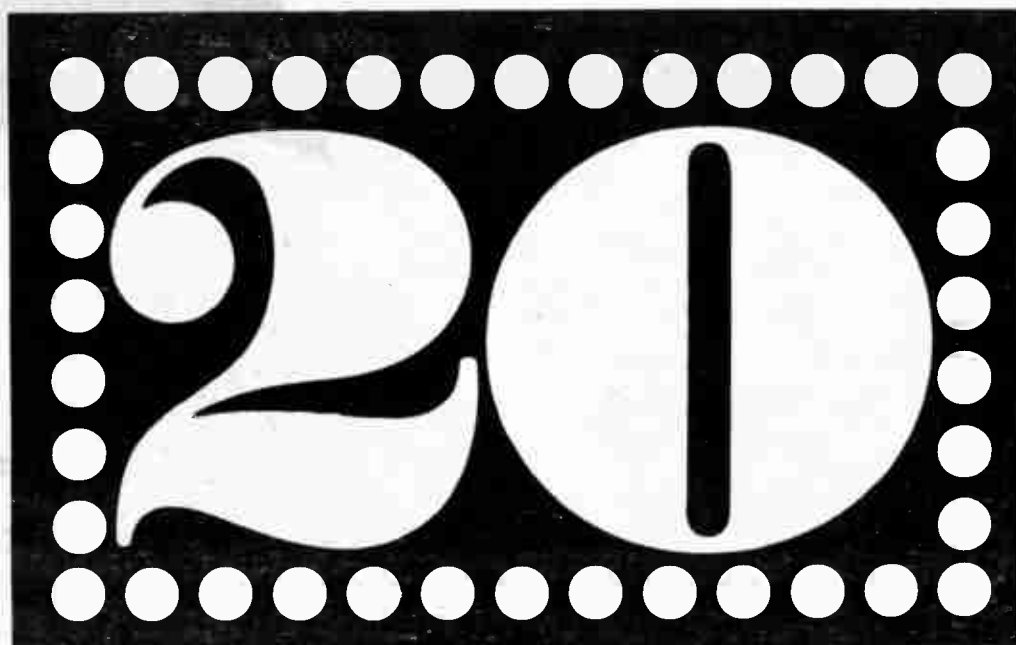
Recorded history

This display of videotape recorders produced since 1956 is part of Ampex Corp.'s Museum of Magnetic Recording in Redwood City, Calif. The product of two years of development and a \$1 million investment, the museum includes equipment dating back to a 1911 Telegraphone Model C wire recorder.

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REGULATORY SCENE

Comment dates set for cross-ownership NPRM

The Federal Communications Commission has indicated that comments will be accepted through April 1 on the Notice of Proposed Rule Making involving corporate ownership reporting and disclosure by broadcast licensees. The FCC has proposed a comprehensive revision of the standards that attributes financial interest in broadcast, cable and newspapers (BW, 2/14/83). Reply comments will be accepted through April 21.

FCC modifies "Grayson" policy

The FCC has modified the policy established in 1980 involving Grayson Enterprises Inc. regarding the impact of renewal applications on commonly held stations. The new FCC action gives broadcasters earlier notice about the transferability of commonly owned stations.

The new policy allows the commission to settle the transferability status of commonly

held licenses at the time of designation for renewal. If, at that time, misconduct appears to affect the ability of other stations' renewal, they also will be set for a hearing.

If, however, the FCC decides that only the station(s) involved in the renewal is affected, only that station(s) will be set for a hearing. Other commonly held licenses then may be transferred freely and without condition.

FCC denies NOI

The FCC has denied a petition filed by the National Telecommunications and Information Administration and Henry Geller seeking a Notice of Inquiry concerning the commission's implementation of rules affecting stations that fail to permit access by candidates for federal office.

NTIA had urged the FCC to abandon its case-by-case approach to determine fairness. NTIA had said such procedures were inconsistent with the statute, legislative history and administrative policy.

The commission maintained that in the 10 years it had used the approach, it had received congressional and court approval.

"Because unlike the overall approach, it (case-by-case) helps to assure that the electorate is adequately informed prior to individual elections. Case-by-case review does not in any way diminish our ability to review a licensee's compliance on an overall basis at renewal or to initiate revocation for willful violations," the FCC said.

FCC to test EBS

The FCC will conduct a closed circuit test of the Emergency Broadcast System during the week of March 28. Participating in the test, which will not be broadcast over the air, will be ABC, Mutual Broadcasting System, National Public Radio, AP Radio, CBS, Inter-Mountain Network, NBC and UPI Audio Radio. ABC, CBS, NBC and Public Broadcasting Service television networks will not participate.

Senate committee OKs deregulation measure

WASHINGTON—Adding an amendment that will require the Federal Communications Commission to act on proposals for new services within a year of receipt, the Senate Commerce Committee passed the Broadcast Deregulation Bill of 1983, S.55.

The amendment, submitted by ranking minority member Sen. Ernest Hollings (D-S.C.), already is part of the Cable Deregulation Bill and was passed unanimously.

Almost identical to the measure introduced last year, the bill now goes before the full Senate. The committee did not hold hearings on the measure this year (BW, 1/31/83).

Last year, the bill was stymied in the House of Representatives as an addition to a budget bill. The measure was dropped despite strong White House approval and unanimous Senate support.

"This bill has never received a negative vote in the Senate," said Chris Coursen, counsel for the Senate Communications Subcommittee during the meeting.

Sen. Bob Packwood (R-Ore.), chairman of the committee, noted that increased technical abilities will have a great impact on the broadcast industry and especially radio. "I think we are coming very close to the day where we may see unused frequencies just turned back into the FCC," he said.

Frequencies will remain unallocated, Packwood explained, because there no longer will be a marketable demand for stations. Station owners will go bankrupt and turn in their licenses. The trend has yet to impact television, but remains very real for radio, according to Packwood.

Sen. Frank Lautenberg (D-N.J.) voiced particular concern over the impact the bill will have on what is aired and the interest of New Jersey.

Sen. Barry Goldwater (R-Ariz.) acknowledged Lautenberg's concerns and indicated that he would be open for legislation to assure that every state had television and FM radio service.

Evans wins WMAR-TV competition

BALTIMORE—A writing contest, a winner, cooperative effort with the nation's oldest black repertory theater, local sponsors and the desire to do more for "Black History Month" than "buy canned spots"—these are the elements that led to WMAR-TV's First Drama Competition for Black Writers.

According to Ricki Baker, marketing director, the competition was the collective idea of Program Director Charles Horich, Ben Prestbury from Arena Players and herself.

"Last year, we ran spots about Maryland and Baltimore people using station talent. We distributed 80,000 brochures to schools in the area about black history, and we produced a show. This year, we wanted to do something different," Baker said.

In 1982, WMAR contacted Arena Players to do a special program to air in February in conjunction with Black History Month.

This year, they opened a contest for Maryland writers for a screenplay (48 minutes) that focused on a black topic. Brochures for the contest were distributed to colleges and theater groups and more than 70 entries were received.

Reaching for the Power, by Karen L.B. Evans, was the unanimous first choice for production.

The play, a mystery that includes voodoo, has been in production since early February and will be shown at 7 p.m., Feb. 26. Evans, a graduate from Dartmouth College and Catholic University, received \$1,000. Second place and third place winners will receive \$500 and \$250, respectively.

Excepting one scene shot on location in a voodoo shop, all of the production for *Reaching* will be done in WMAR's studios. Baker said the show, fully sponsored by Penn Optical Co. Ltd. and the Jackson Oil Co., was not prohibitively expensive. Sponsorship cost \$10,000 for each company.

During the week prior to the show's airing, the author will be interviewed on the news. WMAR additionally will include the show in its print advertisement and on-air promotional efforts.



More than 200 radio stations to date have looked up and hooked up to a better future: Satellite Music Network. We don't promise you the stars. We make you one.

"In morning drive with women 25-54, a key demographic for us, we went from a 4.6 to a 12.3, according to advance ARB ratings, (Fall, 1982). With Satellite Music Network, we're right on the heels of the #1 station in several key dayparts and demographics. And that's something an FM station doesn't expect from AM these days."

Bob Glassburn, KROW, Reno, Nevada

in one satellite

"We went lock, stock and barrel with SMN, and we're as happy as we can possibly be."

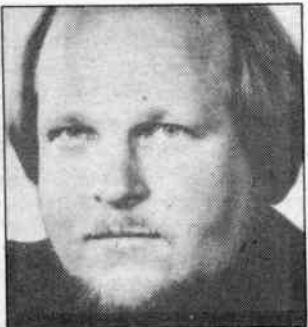
"Here we are as a suburban station in a market surrounded by Philadelphia stations, and even Wilmington, Delaware stations. Yet, for the money we're spending, we can have an airstaff that is competitive with any of those stations, plus have music research done for us by one of the best organizations in the country."

Frank Michaels, WQIQ, Aston, PA

"It's exciting to be part of the new era of radio technology. Especially since we've nearly doubled our share."

"With 54 years of broadcasting experience, I'm extremely sensitive to listener response. Since coming on line with SMN, we've gone from a 2.0 to a 3.4 in 12+ audience (Fall 1982 ARB) and climbed to 7th in the adult 35-54 demographic."

Wally Nelskog, KIXI, Seattle, WA



Radio music surveys play your songs

It is always amazing that radio stations know just what song to play. If you are wondering how they decided to play your song, it's simple—you told them. Call-out questioning and in-person testing and research are adding volumes to the knowledge of programmers. Despite limitations, the technological aids are helping radio stations across the country determine how to keep and add to their listenership.

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Movies made for television

The attraction of movies to the American public is as great as it has ever been, and television is paying attention. A made-for-TV movie once conjured up bad taste and low-budget efforts. Today, and for the past several years, that image has been turned around. First-run TV movies from famous novels and startling creations designed for television are capturing some of the highest audience shares in the history of TV.

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SECTION 2 BROADCAST WEEK Feb. 21, 1983

NEWS & PROGRAMMING

Seniors — an attractive class

By Dave Potorti

America is growing older. But for the most part, radio and television stations still program to the Pepsi generation.

But, broadcasters may be changing their tune. From 1950 to 1980, the over-55 age group has doubled. One out of every five Americans now is older than 55, and one out of four is older than 50 years of age.

Advertisers and programmers, however, have been slow to take notice of the

value in those figures. Households headed by people 55-64 years old have per capita incomes 27 percent higher than the national average. Seven out of 10 people in that same age group own their own homes, and 85 percent of those people have paid their mortgages.

Age is becoming an increasingly popular topic of discussion in special reports and news features on both national and local television and radio. While most stations whose coverage includes older demographics devote occasional report-

ing to the elderly, some broadcasters have committed to regularly scheduled, ongoing series. And most have met with singularly positive response.

Granddaddy of them all seems to be *Over Easy*, KQED-TV, San Francisco's slickly produced talk and variety show that "explores the personal relationships and changes we experience as we grow older." The Emmy and Peabody Award-winning PBS series, carried on 254 stations, is now in its sixth season.

Actress Mary Martin and former

Today Show host Jim Hartz co-star on the program. Original host Hugh Downs, who was coaxed out of retirement for the task, since has enjoyed a second career with ABC on *Good Morning America* and *20/20*.

"A whole generation of people are getting older, living longer and are healthier," said *Over Easy* co-producer Richard Rector. "We deal with aging as a social phenomenon, and try to get people to learn different coping strategies. We discuss matters that we think will be important for people to know about as they grow older. Because of that approach, our audience has changed quite radically. One-quarter of our viewers are now 18-49."

The show definitely is not aimed at shut-ins.

"Only 5 percent of people over the age of 55 require any kind of institutional care," Rector said. "This means that 95 percent of the people who are older are perfectly healthy and are doing things. If that's true, then why do we have such a negative image of aging? We've based our society on a work ethic that says you must produce in order to be valuable."

Part of the problem, Rector claims, could be television.

"Television has ignored the elderly completely. There really are no actors over the age of 65 on TV. The younger part of our society, therefore, never sees older people."

"Why is it that we cannot get television to understand that aging is an ongoing concern that must be dealt with? It has to show constructive adults dealing constructively with problems. Soap operas could do a marvelous job if they presented the realism of what happens to people as they get older in family situations," he said.

Rector, a television producer and network executive since 1952, is no stranger to the medium. He was formerly director of CBS studios in New York, assistant programming director and director of community broadcasts for WCBS-TV, vice president of Viacom International, chief program executive for Bilingual Children's Television and president of Richard M. Rector Productions. He has produced concerts and has done documentaries for NBC and ABC and specials for the BBC and Time-Life.

Co-producer Jules Power has had an equally star-studded career. He produced the *Mr. Wizard* series for eight years on NBC and was creator and producer of the *Discovery* series for ABC News. He was senior producer for ABC's *AM America* (now *Good Morning America*) and has produced 33 major educational films for ABC and McGraw-Hill.

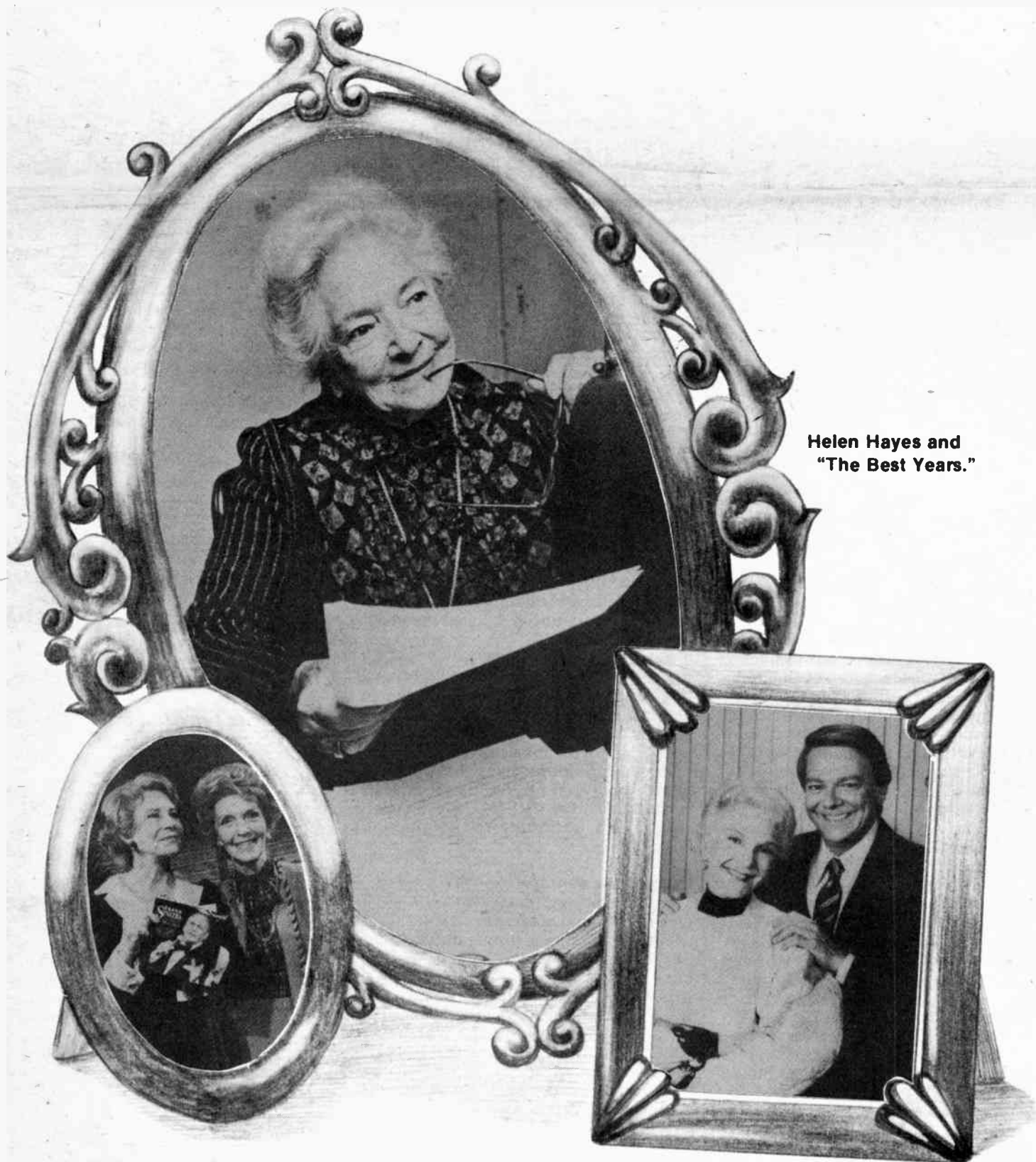
Like many of the past efforts, *Over Easy* is a vehicle for education and enlightenment.

"We reach a lot of people with a lot of information," Rector said. "We get over 100,000 letters per year, all of which we respond to. These are not letters for autographs, but requests for additional help and information about problems that people are coping with. We take them very seriously. Our people even set up buddy letters, where they correspond over a period of time to see that everything is going all right."

Two hundred agencies call on the show's staff for help or to pass their information along, Rector added.

"I think we've made inroads into

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Helen Hayes and
"The Best Years."

Arlene Francis with guest Nancy Reagan
on "Prime of Your Life."

Mary Martin and Jim Hartz
host "Over Easy."

Continued from page 17

making aging a positive factor. We let people know that there are support services there when they need them, whether they are old or young. We've also tried to get younger people to prepare themselves for getting older. There could very well be a second career in most people's lives.

"I always think of what my father, who is 83, told me," Rector recalled. "He said, 'If I had known I was going to live this long, I would have done something.' He went for early retirement, at age 55 and has not been working for 30 years."

Local effort matures

WNBC-TV, New York's *Prime Of Your Life* has been working well enough to go into national syndication this April. Airing since 1978, the locally produced half-hour show originally was sentenced to the Sunday morning public affairs graveyard. Popular acceptance prompted its move to Saturday evenings at 7 p.m. EST.

The show is described by WNBC as "presenting a sensitive portrayal of senior citizens who have continued to garner major accomplishments, who succeed, win, and more importantly, continue to fight even if they do not win. The programming on the show is unique in a medium that is decry by the National Council On The Aging for perpetuating myths, cliches and stereotypes about growing old."

Joe Michaels, former *Today Show* reporter and current WNBC editorial director, has hosted the program since its inception. Arlene Francis joined him in 1981, bringing her experience as a radio interviewer on WOR, New York. The show is geared to those 50 and older, but that does not necessarily designate entry into old age.

"Some would say that's old, and some would not," said producer Lucia Suarez. "We call people of 50 and older in the prime of their lives. Their kids are away from home, in college or independent. They've paid the mortgage on their house,

“
Television has ignored the elderly completely
”

and now is the time for them to do what they have always wanted to do."

The 33-year-old producer noted that virtually everyone on the show's staff is 30 years old.

"I think my age is an asset," she said. "I'm particularly interested in doing stories of an intergenerational nature. Young people dread the idea of getting older, and older people don't know how to talk to young people. We try to find things that are both interesting to us and interesting to older people. We shouldn't assume that when you're old you only like certain things."

Any subject relating to living healthier or longer is popular, she said. Recent shows have discussed the hidden problems of alcoholism and homosexuality among the aging; grandparents' visitation rights; and the importance of physical fitness, courtesy of two National Senior Tennis Champions in their 70s and 80s. Nancy Reagan used the show to pitch her pet "Foster Grandparents" project.

"In all media, the older population has been largely ignored," Suarez said. "They are a major buying market, which everybody now seems to be realizing."

Suarez joined WNBC in 1977 as a researcher for *Not For Women Only* and started with *Prime Of Your Life* as a researcher and associate producer in 1978. To date, the show has been syndicated to 44 markets in 25 states.

No fade to black

Soon to be 66, Buddy Black hosts *Prime Time* on Chicago's WLS-TV. Airing Saturdays at 2:30 p.m. EST, the show focuses on entertainment and informational topics of special interest to seniors and their families. Black also is

contributing editor for the station's 4:30 Eyewitness News, providing a weekly segment called *Seniors Speak Out*, which premiered in May 1982.

"We strive to bring front and center the problems that exist for the aging, but we don't create new ones," Black said. "We always have some sort of solution in mind for what we're discussing. If we can't deal with the problem in a way that will bring it to conclusion, we don't do it."

No topic is off limits, Black said. "Like everything else, it's how you handle it that makes the difference. Nothing is sacred if done in good taste."

"You can't tell a senior citizen anything," Black stressed. "You remind them. Most of these people have been around the world three or four times, and across the tracks two or three times. They know what's going on, they've seen it before, and they feel that young kids today are not doing anything that they didn't do in the back seat of a 1927 Chevrolet."

Black's *Seniors Speak Out* segments deal with harder news items. He recently interviewed the relatives of the city's four mayoral candidates—the elder members of their families—for a special perspective of the situation.

Black came out of retirement to join WLS. He began his career at KCKN radio, Kansas City, Mo., and was a disc jockey at WHK radio, Cleveland. He was an announcer for the *Mike Douglas Show*, the *Garfield Goose Show* and *Tam O'Shanter Golf Tournament* for WGN radio and television. Black founded WEBH-FM (now WLAK), Chicago, and was president and general manager of Cummings Communications, Evanston, Ill., licensee of WLTD, Evanston, WRRR, Rockford, Ill., and WNAM, Neenah-Manasha, Wis. Retirement followed his stint as owner/licensee of KSEE radio, Santa Maria, Calif.

Showcases successful seniors

Prime Time is also the title and focus of a half-hour presentation on WUSF-TV, St. Petersburg, Fla. Hosted by 73-year-old Al Potts, the variety show is by and about older people but with a general audience.

"When I started the show in 1975, I made up my mind that I wouldn't preach, teach or inspire, but would simply show people with a certain number of years doing what they do," Potts said.

The local production opens and closes with "Music and Memories," provided by a pair of retired musicians. Popular segments include "Geriatric Gym," headed by the "young and beautiful" Marian Woolheater, and a square dance feature. The show shortly will add a three-minute philosophical commentary provided by Dr. Perry Gersham, president emeritus of Bethany College.

The "meat in the sandwich" is a 15-minute interview conducted by Potts with someone concerned with aging or who could be called a "successful ager."

Just about any topic has been covered, Potts said, including sex after 60. An argument with station management ensued after taping four shows on the issues of nuclear disarmament. "They thought I was a little one-sided. I told them that the only other side to nuclear weapons was suicide." Two of the shows were not aired.

"There's an awful lot of topics that we could cover—we could do a lot of craft shows," Potts said. "But I don't think that old people should depend on busy work. The theme of the show is that aging really requires that you stay in or near the mainstream. Age is not a sin. It happens to everybody."

Potts retired after 30 years with Dun and Bradstreet and was teaching night school in Madison, Wis., when he became acquainted with public television. A local station was investigating the possibility of putting his lectures on tape and writing a teaching guide. While the project didn't work out, Potts eventually became president of The Friends of Channel 21.

"I learned a lot about their operations, and was on their board of directors for three years," Potts said. "When I moved to Florida, there was a request for volunteers to create a program for the retired segment in the St. Petersburg area, and I volunteered." Area population is more than 25 percent older than 65.

Since 1981, Potts has received partial underwriting for the series, which costs about \$1,500 per 13-week taping. The show is produced partly on location and partly in channel 16's studios on the Tampa campus of the University of South

SANTA BARBARA COUNTY



A community service of KABC-TV in cooperation with Home Savings

KABC-TV in Los Angeles published and distributed a Senior Citizen handbook packed with emergency and service information.

Florida, using students as camera operators.

Prime Time airs Wednesdays at noon and 9:30 p.m. EST. More than 25 percent of WUSF's programming is locally originated.

Jack Fordham, a full-time branch manager for the Social Security Administration, produces *Social Security Roundtable* twice weekly on WTSP-TV, St. Petersburg, Fla. The goal of the 15-minute program, he claims, is to show viewers what older people are doing to remain active and remain a meaningful component of the community.

Recent interviews have been conducted with the president of the St. Petersburg Area Retirement Counselors Association, a group that provides pre-retirement planning and post-retirement involvement programs, and with Dr. Fred Timmerman, chairman of the Ombudsman Committee, dealing with nursing home problems in the state of Florida.

"As in the past, and in the next few months, the hottest topic will be what's going to happen congressionally and legislatively because of the national commission findings on social security," Fordham said.

While the show is produced only twice a week, it still cuts into his work schedule. "To produce this kind of program, you need cooperation from the local television station and your employer," Fordham said. "I'm not reimbursed, and the station offers the air time for free. The expense is to my employer, who gives me the time off to do the show, and to the television station, for absorbing the production costs."

Designates seniors' month

Most radio and television stations, if not presenting regular series on the aged, devote program time throughout the year to the subject. KABC-TV, Los Angeles, has set aside May as "Senior Citizens' Month" and programs a variety of features aimed at the elderly during that time.

"At the time the show started, in 1981, there was a recognition by the station that seniors had been somewhat ignored by the media in general, except for sporadic coverage of hearings that might develop over some issues like social security," said John Babcock, executive producer, special projects.

"We felt that there was a real need to get this kind of information out, and rather than do it piecemeal throughout the year, we decided to devote ourselves very heavily to the seniors during one period of

time," said Babcock.

The on-air features bring in the station's doctor and psychiatrist for discussions of health—physical and mental. Other topics include how to find inexpensive food and clothing; safety; exercise and health; recreation; and transportation.

"Los Angeles is a community with tremendous transportation problems—there isn't any," Babcock said. "At one time, we had one of the most modern streetcar systems in the country, then the community became owned by the highway and automobile people. For the first time, we now have jitneys in L.A. We cover bus routes and discount tickets."

KABC also publishes a *Senior Citizens Survival Guide*, in four editions for four California counties, listing phone numbers and addresses for a variety of services and subjects, including entertainment, education, medical help, buying clubs and foreign language information.

As many as 280,000 of the guides have been distributed each year for the past three years. Half are picked up at local savings and loan associations, and the rest are requested by mail with self-addressed, stamped envelopes. "This means that there's a tremendous need for the guide, and we're pretty well committed to continuing," Babcock said.

The seniors who tune in to KABC tend to vary in age, he added.

"They tend to make that definition themselves. Some 70-year-olds don't consider themselves senior citizens, and by their activities, it's hard to say that they are. The president exemplifies that kind of senior citizen," Babcock said. "We also find that our more mature air talent is most effective in presenting these programs on the air."

Most grew with radio

For many elderly Americans, television didn't exist when they were growing up. So it is fitting that shows for the aged are popular on radio as well.

"Radio is the medium that these people grew up with, where they had their relaxation, information and amusement. It's what they love to listen to," said Marion Gladney, president of Gladney Communications, New York, and co-producer of *The Best Years*. The three-minute radio commentaries, originally done by the late Lowell Thomas since 1979, now are presented by actress Helen Hayes.

"We make a big point of saying stay with it; this is your world still; don't retire and don't retreat," Gladney said. "Older Americans need to be made aware of their power in numbers. Ours is not a sit-back-and-wait-for-death kind of audience. They're active, and we try to encourage them to remain in the mainstream, to participate mentally and physically in life, to be aware of the political situation, to be involved in volunteer work and second careers."

The show often centers on older people, famous or otherwise, who continue to remain active in their later years.

"We don't just talk to 90-year-old

“
Our more mature air talent is most effective in presenting these programs
”

people," Gladney said. "We talk to 55- and 60-year-olds who realize that life lasts a long time, and that there are many things to be done with it. You just don't choose a career when you're 18 and remain stuck with it for the rest of your life."

"A three-minute program is like writing poetry. You've got to make your points and hold their interest quickly. There's nothing we can't talk about, unless it's so controversial that we get snowed under with mail. You might think that the elderly are beyond a subject like birth control, but they have to be made aware of it because they're in touch with young people. They have children and grandchildren to talk to."

Gladney and co-producer/husband



Buddy Black, "Prime Time" talk show host, first interviewed Bob Hope in 1942 on KCKN radio in Kansas City, Mo. Hope was Black's guest again in 1982 when the two veterans discussed the progress of humor in the last 40 years.

Norman have radio backgrounds. She was working for Mutual Radio's co-op department at the time they met. The syndicated program, now on nearly 200 stations nationwide, brings host Hayes to the company's Times Square studio for multiple recording sessions. Hayes also records the programs from her winter home in Mexico.

"Syndicating this type of project involves a great deal of time," Gladney said. "It's a very expensive proposition—

“Radio is the medium that these people grew up with”

there's mailings and phone follow-ups. It's a big country.”

Senior Edition airs from 10 a.m.-noon EST daily on WNYC-AM, National Public Radio's flagship station in New York. Once or twice a month, the talk show also is televised on Manhattan Cable and on WNYC-TV 31.

The program presents medical guests, financial experts, authors of new books, musicians and scientific achievers. “We really are an eclectic program. We don't just narrowly focus on seniors, but think they're very much interested in what we do,” said co-host Marty Wayne. “The premise is that seniors are interested in everything that goes on around them.”

The 55-year-old Wayne co-hosts the call-in show with 30-year-old Leslie Peters. Wayne's background is in transportation and medicine, while Peters was a Washington political reporter. “I'm not an old codger type, so it's a very happy blending,” Wayne said.

Social Security is a hot topic, he agreed. A representative of the administration appears on the show once a month, eliciting a tremendous number of phone calls. Washington contacts, from the Association of Retired Persons to Sen. Claude Pepper (D-Fla.), are taped by phone.

“The management of WNYC felt that the older population was really unserved by radio,” Wayne said. “This program was a natural idea for WNYC, which is not looking for big numbers, like commercial radio, but is looking to serve. Demographic studies show that our average listening age is 59, so the show was a natural.”

Are local shows like *Senior Edition* a sign of things to come?

“We're beginning to recognize senior citizens as a political power and as an economic force,” Wayne said. “Commercial radio will have to acknowledge this, and eventually, will have to cater to it.”

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They are playing your song...

By Dave Potorti

They're playing your song. But who told them what song was yours?

Chances are, you did. Or someone like you.

As radio stations increasingly turn to more sophisticated music research, call-out questioning and in-person testing are adding volumes to program directors' knowledge of their audiences.

Stations large and small have conducted call-out phone research for years. Screened listeners are exposed to either song titles or short hooks from songs and are asked to rate the selections. Subject to limitations of time and number of selections, this form of research usually is done weekly and lends itself well to newer songs.

In-person auditorium tests, costing tens of thousands of dollars, can elicit feedback on a station's entire record library. Hundreds of titles might be played for hundreds of participants in one afternoon. But due to its price and logistics, this test cannot be expected to keep up with weekly releases.

Both tests have their advantages and limitations. Some require the input of outside music researchers or consultants. But thoughtful and thorough music testing of any kind seems to be long overdue.

"Historically, radio has had parallels in other industries, but use of research has been fairly rare," said Steve Casey, vice president, Sebastian/Casey, a Phoenix-based album-oriented rock consultant group. "Radio has been able to use data that was generated for a whole other industry, the record business, as one of its major resource inputs," Casey explained.

"Radio has had a free ride for a long time, and has not had to sink a lot of its profits back into improving its own product or into marketing research. Most any industry you can think of, including television, has a tremendous amount of interest in marketing research, and makes

“Radio has had a free ride for a long time”

it part of the normal budgeting process. However, radio stations' budgets for marketing research—at one point—could have consisted of subscription costs to *Radio & Records* and *Billboard*.”

While tracking single sales was a useful tool in the past, today's marketplace has changed, Casey said.

"You once had discrete data on individual pieces of music, singles, and it wasn't too bad. But there were still problems because demographics weren't known. Then again, fragmentation was lower and buying was less sophisticated in the past, so demographics weren't so critical.

"In past years, however, we've seen demos of radio stations become important, and record sales have dropped dramatically. Certainly singles have ceased to be a major force, especially if you're an AOR station, and you need to determine all of the motivations behind why somebody buys a record, how old they are and which cuts they like or don't like," Casey explained.

Seeking answers to these questions, today's programmers may survey purchases of albums.

"But why limit yourself to people who purchase albums, who may not be average people anyway?" Casey asked. "Some people are really into music and want to have a copy of everything. But some people just enjoy radio.

"If you're going to go through the trouble of setting up those kinds of record research efforts, don't limit yourself to another industry's data. Go to your own listeners and get that same kind of data from them," Casey said.

That's where call-out research comes in.

PDs phone home

"As many as 70 percent of all stations

are probably doing some form of ongoing weekly music research, and 95 percent of them are using their own telephones," said Robert Balon, president, Balon Associates, Austin, Texas. "The danger is that people start thinking they can do what we're doing. But using 25-minute questionnaires is not the same.

"A lot of call-out systems use the title of the song; others use the hook or the introduction on tape and feed it into the phone. But you first have to give the song enough time to be accepted. What can they really hear in 15 seconds on the phone? The song has to have some mass exposure before you can test it," Balon said.

"For dependable results on phone tests, you can't test more than 15-20 songs," said Bill Moyes, president, The Research Group, Colorado Springs, Colo. "After that, the anxiety builds in a phone call—people have to do things, the kids are crying, they have to answer the doorbell—and you start getting answers designed to simply get them off the phone.

"If you compare the same song placed in the number one position vs. the number 30 position, the scores just don't hold up," Moyes said. "Anxiety starts to riddle the results. But you can obtain good results

“Any input you can get on the music you're playing is helpful”

with 15-20 selections.”

"Playing a piece of the song is a big help to a lot of people in understanding which song you're talking about," Casey said. "People are not always as into the titles of songs as we are in the industry, and we don't want them to be confused. We'll do anything we can—if we can't be face-to-face with them—to make them comfortable.”

Screening calls in advance for age and listening habits is essential in producing useful results.

"You have a limited amount of time, and a limited number of people you can afford to talk to," Casey explained. "You want to be sure you're talking to people whose opinions will matter, if you're going to bother to reflect those opinions in your approach to programming.

"That's what call-out research is—an approach," Casey said. "It's not one specific thing. The individual techniques are different for different people.”

Grappling with groups

Auditorium music tests are a different approach, indeed. While methodologies are guarded carefully by the companies conducting the tests, the idea is basically the same. A carefully selected group of people, numbering around 100-200, are seated in an auditorium and are exposed to hooks from as many as 500 songs. Much like a multiple choice test, they write their reactions on paper. The test usually takes an entire afternoon or evening.

"The advantages of auditorium tests are the speed of testing a large record library, and the degree of targeting available," Moyes said. "If you test 20 records a week by phone, and have 1,000 records in your library, it will take you 100

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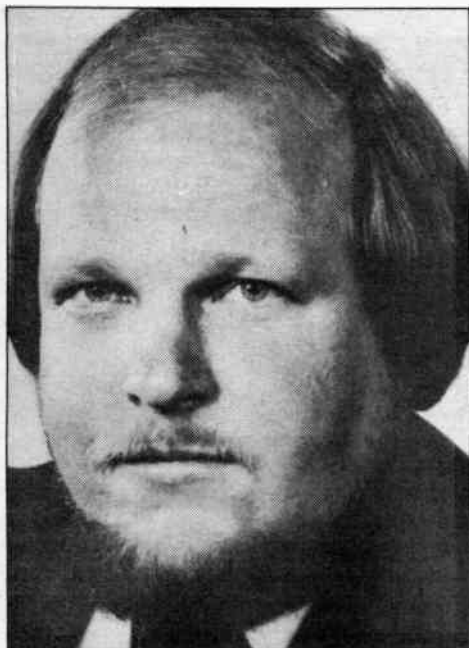
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Who's shopping for what in the programming marketplace?

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.. thanks to radio music surveys



Robert Balon

weeks to test them all. In an auditorium, you can do it in a day or two.

"You have to be a very thin gnat to get through our screeners—we run people through a lot of them. It's highly prespeci-

fied targeting," Moyes added. In fact, The Research Group's "Comprehensive Music Tests" are patented.

"The most records we'd ever test in one session is 250," Balon said. "It usually takes a full evening, and there is a gratuity involved—not always cash, but sometimes trips or tickets."

But there are hazards involved in conducting tests on such a large scale. If listeners are turned off after 20 songs played on the phone, won't they be ready to flee at the prospect of hearing 10 times that many?

"Our methodology avoids that problem by taking anxiety out of the test," Moyes said. "Boredom may come in, but boredom does not affect scores—only anxiety. If you can take anxiety out of your methodology, you can switch the number one and number 200 songs, and you'll still have, within a few points, the same vote."

"We use what we call a split-hazard-liability coefficient to ensure that we can have a matching sample," Balon explained. "When doing auditorium studies, we try to take precautions by factoring in anti-central tendency elements."

"Errors in central tendency are very common in mass research. If you have four responses to choose from, and start

to get fatigued, your tendency will be to check the same box all the way down the column," Balon said.

"To get around this, we might stop at every 40 or 50 records and give away a prize for identifying a random oldie. We have a master of ceremonies, almost like a game show," Balon said. "Most researchers would cringe at this, but let's face it, this is the real world, and unfortunately most pure research does not extrapolate very well to the real world. People get bored."

Even with the entertainment and gratuities, isn't it difficult to find subjects?

"It's not hard at all to get people to do this," Balon said. "It continually amazes me. I wouldn't do it. But the average person on the street finds it interesting to sit there and be stroked for 2½ hours."

Adult contemporary stations are probably the foremost candidates for this type of testing, due to the number of easily recognizable pop songs or oldies in their libraries. Nevertheless, the whole range of formats finds it useful from time to time.

"We started out with one or two stations, and now nearly all of our clients are doing it," Moyes reported. "That includes a lot of AOR stations, country stations, some urbans and at least 20 adult contemporaries. Shulke is doing its entire

beautiful music library. But we haven't done classical music tests yet."

"If you take a station with 500 oldies in its library, most will be easily testable records, like the Beatles or the Stones," Balon said. "The audience has a much higher level of awareness of those records. You don't have to worry about testing the fifth cut off the 1969 Santana album. It gets stickier when testing AOR audiences."

While auditorium tests cover old familiar tunes, the exception that breaks the rule is The Research Group's "Target Music Marketing Survey." In this special form, new music is tested every two weeks for the Transtar Radio Network.

"A totally different methodology is needed for testing new songs," Moyes said. "You have to let the respondents hear the songs numerous times before they vote, both in background and foreground environments. They're given an interesting written test to do while listening to the music in the background, so they're not just twiddling their thumbs."

"The Transtar test takes all of these different factors into account, but they spend a fortune, about half a million dollars a year, to do it. However, they have a tool that nobody else in the country has," Moyes said.

However auditorium tests are viewed, they couldn't be any worse than the psychophysiological music research described by Balon.

"Record companies used to do that quite a bit," he said. "People were hooked up to a machine that measured galvanic skin response and electrical impulses, all to determine baseline reactions to records."

"The problem was that they were never able to establish an understanding of what was good or bad—of how much of an impact being hooked up to this machine had on your score," Balon said.

Interpretation is important

Whatever type of research is conducted, however, most program directors, consultants and researchers are aware that it's not an end unto itself.

"Research is nice to do, but it still is expensive, and unless there's an intense competitive situation, stations may not be able to justify the cost," said Art Schroeder, program director, KXOA-FM, Sacramento, Calif., a Research Group client.

"In our case, we had reached a plateau in terms of our ratings performance in 1980, and felt that we had to look at new ways of competing. Getting a reading on people's listening habits—what they thought of radio stations in Sacramento—was important to do, but we especially needed an objective approach. We could not do it ourselves."

"What motivates people to go ahead with research is an analysis of their competitive situation," Schroeder said. "If we had been number one overall without doing any research, it would be hard to justify that commitment. But most stations are not in that position. We're all striving to compete. It comes with the issue of trying to reach that passive listener, and getting away from relying on phone calls that you get, which are so prone to error."

"Some programmers have no use for research whatsoever, but most of them would see it as a positive tool," Schroeder added. "Any input you can get on the music you're playing is helpful."

"More than anything else, what triggered our use of call-out research was a decline in record sales, which made it more and more difficult to track what to play on that basis," said Larry Berger, program director at WPLJ-FM in New York. So the station has done call-out research for two years.

"There are several schools of thought, but I think more people are turning to research today. Most big stations are doing some very specific song research on specific titles, instead of just tracking albums," Berger said.

"Research is being looked down upon now, because a lot of stations that have used it have had bad books," said Paul Lemieux, program director, WCOZ, Boston. "Too much reliance on it is a bad thing, but it's still a useful tool. Call-out music research is especially good for new music, signaling the burn-out of older songs. But we don't rely on it as much as we used to."

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 ½-inch videotape. **BROADCAST WEEK** also takes a look at how syndicators are using new technologies and equipment to distribute and produce programming.

Movies made



for



A made-for-TV movie.

Those words once might have conjured up visions of low-budget family fare, bearing little resemblance to movies at all.

But over the past half-dozen years or so, made-for-TV movies have blossomed into slickly produced features that often resemble theatrical releases in quality and content. And as more and more theatricals go first to pay-TV services like Home Box Office, the networks may find that made-for-TV movies are the best counterprogramming tool they have.

Theatricals, many already in the networks' inventories, slowly are being phased out of network schedules. While theatricals won't disappear entirely, the networks seem to be throwing in the towel on the pay-TV issue. From the standpoint of cable households with tiered services, there simply is no percentage in running a "used" theatrical.

What happens to the movies after airing on American television? Overseas markets are increasingly lucrative and provide some surprises for producers. While new topics may be explored, it's still tough to predict hits and misses.

CBS leads the networks in number of made-for-TV movies, followed by NBC and ABC. While CBS appears to be filled to capacity, increased output seems to be the plan for all three.

"We've done 50-60 made-fors per year for the past three years," said Steve Mills, vice president, motion pictures for television and miniseries, CBS Entertainment. "I don't know if we can increase our commitment and still sleep at night."

CBS has 73 product commitments this season. About 43 have aired so far. Nineteen additional pictures have been shot and are in various forms of production. Seven are in the process of being assigned start dates. Four more have start dates that have yet to be announced.

"In all probability, those four will not be on this season," Mills said. "A few of those that are about to start shooting will probably be held over for next year, too. But all of the rest will air, or be available to air, in April or May. Part of that will depend on how the season is going. After *The Thorn Birds* (ABC) plays in March, we'll know how strongly we need to program those two months."

The network also is beginning to make commitments for the 1983-84 season. "We have a lot of scripts and a lot of time to shoot those," Mills said. "It's just a matter of selecting the scripts we want."

CBS ran only about 25 made-for-TV movies as recently as 1978, making the increase even more spectacular.

"This season, we knew we needed more

movies because we had a smaller pool of theatricals to select from. Only a handful were available to us this season. We also knew that we would run movies for the first few weeks of the year on nights that we normally did not run movies, like Mondays. We knew that we had a short order on *M*A*S*H*, and new programs, like *Newhart* and *Cagney and Lacey*, were late pickups," Mills explained.

"Program failure" on Wednesday nights in late October/early November caused the network to add a third night of movies in addition to its Monday and Saturday slots.

"ABC's two miniseries, *Winds of War* and *Thorn Birds*, caused us to schedule another eight to 10 movies in April and May that we probably would not have scheduled had we not anticipated the TV

“*There's been a tendency for made-fors to lose their uniqueness as a form*”

season to be more competitive than it appeared initially," Mills said.

"We projected success for both *Winds* and *Thorn Birds*, and this was our method of answering them. If they fail, we would hold these movies for September. But since they're both going to work, we'll use our movies to make a comeback," Mills said.

Cable steals viewers

The decline of theatricals also has fueled CBS' made-for output.

"Theatricals do not work as well as they used to due to exposure on cable prior to network release," Mills said. "This has been a problem only in the last couple of years."

"We've stepped up our made-for inventory because it's become more attractive to do pictures with stars like Gregory Peck. A premiere of a made-for-TV movie starring Peck is better than something that has played theatrically and on cable, and the numbers usually reflect it," Mills said.

"As pay cable and STV grow within the

population, the number of individuals who have recently seen a movie increases, and therefore reduces the desirability of theatricals for network TV," said Marvin Mord, vice president, marketing and research services, ABC.

"What we've found, however, is that made-for-TV movies do as well in pay cable households as they do in the general population. A good part of the reason for this is that pay cable households are desirous of movies—especially if they have not had a previous exposure," Mord said.

Having sung the praises of made-for-TV features, why has ABC's output declined from 100 hours in 1980 to 78 hours in 1982?

"Many of the theatrical features that we acquired in the mid-'70s are still living with us in inventory for 1982-83, and to a lesser extent, 1983-84," Mord said. "Based on that inventory, the number of made-fors has been less."

"We will continue to make made-for-TV features. To what extent we will make them will be a function of the amount of our inventory that they represent. Each network has different needs that impact on the number of total motion picture packages, including both made-fors and theatricals, that are on their schedules," Mord said.

Because ABC's *Monday Night Football* is a major feature in the fourth quarter, the network needs only half of a movie schedule on that night, Mord explained,

eliminating the need for 15-16 movies of either type. The network has a regularly scheduled movie night on Sundays.

"As a result of the weakness of our Friday schedule, we have also gone to an interim stage of Friday movies," Mord said.

"With the success of ABC series programming in the late '70s and early '80s, we had a more balanced program schedule throughout the week, whereas CBS had some major hits and a lot of soft nights," Mord said. Its strengths were concentrated on the strong Friday and Sunday night blocks, and on a decent Monday night.

"The rest of the week, however, CBS was series-deficient and had to depend more on movies. When Thursdays became *Magnum*-ized to a point of relative stability, they tended to concentrate their movies on Tuesdays, Wednesdays and Saturdays," Mord said.

He also blamed NBC's decline in made-for hours (from 158 to 134 between 1981 and 1982) on series success, in addition to budget cutting. But NBC sees a rosy future for made-fors.

"We will be close to doubling our number of made-for-TV movies in the next couple of years," said Dave Wedeck, vice president, East Coast programs, NBC. "We are getting much more involved in that area than we have been in the past, and we expect to continue."

"This doesn't mean that we're going to give up theatricals completely, however,"



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Wedek said. "It means that all three networks are going to be more selective than they have ever been, and less dependent, on theatricals. The number of made-fors depends on the number of movie nights that each network assumes it will have. I think that each, for the moment, has to assume that two movie nights will be necessary for the next few years."

NBC took aim at *Winds of War* with *The Kid With The 200 I.Q.*, a made-for-TV vehicle starring Gary Coleman. It netted a 24 share, beating CBS' theatrical release, *Any Which Way But Loose*, with a 20. But both fell well behind *Winds'* opening night share.

"Made-for-TV movies are still a very viable form, although there's been a tendency for them to lose their uniqueness as a form," Mord said. "At one point, when ABC produced its *Movies of the Week*, it was clearly a form that was readily identified, and was always 90 minutes in length."

"When NBC and CBS got into the game, and the quality of the product became what it is today, it all kind of blended together. I think it would be difficult now for some people to tell if one was a theatrical movie or a made-for-TV movie," Mord said.

Overseas interest varies

Most made-fors run twice over the course of about four years. "The supplier is interested in getting the product back out of license from us in order to sell it in syndication so he can make some back-end money," Mills said.

Theatricals, on the other hand, usually have at least two runs or, more over a number of years, with movies like *The Wizard of Oz* running virtually every year and succeeding.

James Bond and Clint Eastwood features are also top draws. "A movie like *Dr. No* or *Diamonds Are Forever* can be very successful over five to six runs," Mord said.

"Made-for-TV movies go overseas whether they run on the networks or not," he added. "They are sold separately by their producers, and usually run on overseas television. They're usually not strong enough, not well-known enough and don't have the star value to command theatrical release. But some, like *Battlestar Galactica's* two-hour pilot, are theatrical releases both here and overseas."

"Some of them work overseas, and some don't," Mills said. "*Little Lord Fauntleroy*, with Ricky Schroeder and Alec Guinness, had a lot of foreign potential. Ricky is very big in the Orient and Alex is big in the English-speaking countries of Europe, so the maker was

Continued on page 24



Richard Thomas (far left) stars in the upcoming telecast of "Living Proof: The Hank Williams Jr. Story;" Gary Coleman in "The Kid with the 200 I.Q.;" Erik Estrada in "Honeyboy;" Cheryl Ladd in "Grace Kelly;" Myrna Loy and Henry Fonda in "Summer Solstice," and Soleil Moon Frye and Ann-Margaret in "Who Will Love My Children?"

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Next Week in Section 2

(Advertising/Marketing/Promotion)

ROCK STATION BUILDS BOOK VIA PROMOTION

When WSQV-FM signed on nearly two years ago, it posted a modest 4.3 rating with the 18-34 demo. Today, the Jersey Shore, Pa., rocker boasts a 21.2. Strong promotion to build and maintain identity played a key role in the station's success. **BROADCAST WEEK** visited WSQV, nestled in the Susquehanna Valley, to attend the station's latest promotion—a "Let's Spend The Night Together" rock and roll party.

PLUS

With the demise of the NAB code and regulated advertising messages, the TV networks are on their own. **BROADCAST WEEK** talks with the networks' standards departments and advertisers to learn how deregulated the climate really is.

AND

Who are the child stars of tomorrow? **BROADCAST WEEK** searches for new pint-sized talent and tracks down former TV tykes. Are freckles and precociousness still prerequisites for childhood stardom?

Continued from page 23
able to realize a bonanza overseas.
"Sometimes a story with strictly American roots will not have much overseas interest, but we still get surprised. Columbia Pictures, which produced *The Blue and the Grey*, told us that the foreign version is selling very well," Mills said.
For the most part, made-fors are sold in Europe, South America and Australia. In some cases, they're picked up by the pay-TV services, Mord said.

New angles sought
Wherever they're shown, there have been so many made-for-TV movies that subject matter would seem to be a problem.

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All three
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less dependent
on theatricals
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"We do a few social dramas, but with the saturation of made-fors, almost every subject has been covered so many times that they get redundant," Mills said.
"If somebody came in and pitched me a story on a woman in jeopardy, or a rape story, I would be very disinclined to listen because there's been so many of them. We have covered rape from just about every point of view—the rapist, the rapee, the husband of the woman who was raped, the boyfriend. I don't know how many different ways you can cover the subject," Mills said.
"CBS pioneered the era of woman's movies," said Wedeck. "They were obviously looking for a woman's audience, and they did them quite effectively. There were some local jokes going around about 'the malady of the week.'"
While the serious mood of the country may be having an effect on subject matter, it's still tough to predict what will be a hit.
"Many people are out of work, and times are tough. If you look for a job all day, you don't want to come home at



Lauren Hutton and Lee Majors star in "Starflight: The Plane That Couldn't Land."

Made for TV movies (hours)			
Calendar year	1980	1981	1982
CBS	184	202	189
ABC	100	98	78
NBC	122	158	134

Theatrical releases shown on network television (hours)			
Calendar year	1980	1981	1982
CBS	88	86	96
ABC	120	118	140
NBC	130	104	92

Source: ABC Marketing and Research Services.
Note: Networks vary in their judgments of what constitutes made-for-TV movies, made-for-TV features and miniseries. The above figures may be subject to interpretation.

night and watch a movie about it," Mills said. "You'd rather be entertained."
CBS' top-rated made-for this season to date has been *Dropout Father*, with Dick Van Dyke. It explored a man's midlife crisis, a serious subject, with a comedic point of view.
"Conversely, a Carol Burnett feature about alcoholism that we put on that week did not do as well as most Carol Burnett pictures do. She's a sure-fire ratings winner, and the show had critical acclaim," Mills said. "But it was the kind of personal drama that people might be avoiding."
Movies produced in the future probably will run the gamut of topics—just to be safe.

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I don't know
whether we can
increase our
commitment and
still sleep at night
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"The gestation period for a made-for-TV movie is so long that if you came to me with an idea it probably wouldn't get on the air for at least a year," Mills said. "It's a gamble, because who knows what the mood of the country will be then? We overdevelop the material so we have some alternatives when it comes time to go into production."
CBS will be following up on *The Blue and the Grey*'s acclaim with a whole series of films on American history, Mills added. Movies and miniseries will cover the life and times of George Washington, Christopher Columbus, Andrew Jackson and Benedict Arnold.
"You'll find a variety and a balance in NBC's made-for-TV movies," Wedeck said. "If the subject matter is a grabby one, and one that will attract an audience while having something to say, we'll be airing that kind of movie."
"We've seen a mixed bag this year, covering any of the social issues that we normally deal with our lifetimes," said ABC's Mord. "There isn't one particular type of movie that's successful, but ones that are able to attract audiences by their promotable themes."



Steven Guttenberg (center) and Karl Malden star in "Miracle On Ice."



Carol Burnett and Ned Beatty had the lead roles in "Friendly Fire."

CALENDAR

FEBRUARY

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 Broadcasters 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 contri-

bute 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 broadcast 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 3—The International Radio and Television Society's newsmaker luncheon will feature media heads of five of the top broadcast-billing agencies: Joseph Ostrow, Y&R; Robert Buchanan, J. Walter Thompson USA Inc.; Arnold Semskey, BBD&O Inc.; Allen Banks, Dancer Fitzgerald Sample Inc.; and Ken Caffrey, Ogilvy & Mather Inc. Grand Ballroom, Waldorf-Astoria. Information: (212) 867-6650.

March 4—National Association of Broadcasters' Employment Clearinghouse seminar on "Careers in Television Production and Programming. Information: (202) 293-3584.

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 9—International Radio and Television Society Gold Medal Banquet honoring Boone Arledge, president, ABC News & Sports, Waldorf-Astoria, New York. Information: (212) 867-6650.

March 15—A joint seminar sponsored by International Radio and Television Society/New York Women In Communications featuring a panel on libel will be moderated by NBC's Richard Salant. Marriott Essex House, New York. Information: (212) 867-6650.

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.



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FINANCE

Analysts play wait-and-see with FCC

By Bill Dunlap

NEW YORK—Though broadcasters have had a field day speculating about how proposed Federal Communications Commission rules changes will affect business, the reaction from Wall Street analysts so far has been of

the "wait-and-see" variety.

The FCC and the federal government are on a deregulation binge these days. Two of the regulations that are likely to be abolished or watered down are the so called 7-7-7 rule, which limits the number of radio and television stations a group owner

can hold, and financial interest and syndication rules, which restrict the networks from taking a piece of independently produced programming.

The 7-7-7 rule limits group ownership to seven AM, seven FM radio stations and seven television stations. One proposal

to amend the rule would be to limit ownership to stations serving a certain percentage of the nation's population—for example, 25 percent.

Changing the 7-7-7 rule would benefit group owners in general, according to Susan Watson, an analyst with E.F. Hutton. Networks would have the least to gain.

"It looks as if the change would be to limit audience penetration," she said. "The networks and Metromedia all hit more than 20 percent of the audience with the television stations they now own, so if they made the rule 25 percent or so, it's not much of an increase for them."

"But a company like Capital Cities, which with its six stations only hits 7 or 8 percent of the audience, would be able to benefit much more," she explained.

The financial interest and syndication rules, which in essence force the three networks to rent programming rather than buy it, keep the networks out of the lucrative syndication business. Analysts, however, see the long time-frames involved moderating any network gains if the rules are dropped or eased.

John Reidy, Drexel Burnham Lambert, believes that if the rules are dropped, "it would be of long-term benefit to the networks," but that it would take at least three years for that benefit to show up in earnings.

Nor does Watson expect any immediate benefit to the networks should the rule be dropped. "But

I think it could be a favorable development for the stocks' multiples because it is basically lifting regulations on the networks," she said.

"Whether it's best that this happens or not, it would make the networks better able to compete and that's positive. The networks operate under a lot more regulation than a lot of the companies they compete with—they can't own programming, they can't own cable systems, and like any broadcaster, they can only own 21 stations—so the networks have limited places to put their money. For the most part, they have put it in places that aren't as good as their basic business, broadcasting."

Alan Gottesman, an analyst with L.F. Rothschild, Unterberg, Towbin, also is looking at how the absence of the financial interest and syndication rules might affect independent television stations, which now depend heavily on off-network programming.

Gottesman said it would take two years for any perceptible damage to occur, by which time "the better-run stations would surely develop tactics to enable them to continue riding the crest of the economic wave that's given these stations their vitality."

He thinks the stock market's initial reaction to a rule change would be to depress the prices of major-market independent broadcast groups such as Metromedia, Taft Broadcasting and Cox Communications.

STOCKS

	Stock Exch.	Closing Feb. 15	Closing Feb. 8	Net Change In Period	% Change In Period	1982 High	1982 Low	P/E Ratio
ABC	NYS	55	53 1/2	+1 1/2	3.28	59 1/2	26 1/2	8
Adams-Russell	ASE	23	23 1/2	- 1/2	1.07	22 1/2	12 1/2	18
AEL (Am. Elec. Lab.)*	OTC	22 1/2	22 1/2	- 1/2	1.11	18 1/2	9	d
Affiliated Pubs.	ASE	30 1/2	40 1/2	-10	24.69	42	23 1/2	14
A.H. Belo	OTC	38 1/2	38 1/2	- 1/2	1.29	30 1/2	16 1/2	13
American Express	NYS	53	64 1/2	-11 1/2	17.34	69 1/2	35 1/2	11
American Family	NYS	18 1/2	17 1/2	+1	5.79	16	7 1/2	12
Arvin Industries	NYS	19 1/2	19 1/2	- 1/2	1.28	19 1/2	11 1/2	12
Barria Intl.	OTC	4 1/2	4 1/2	+ 1/2	2.70	3 1/2	1 1/2	54
BBDO Inc.	OTC	34 1/2	33 1/2	+1	2.98	64 1/2	39	12
John Blair	NYS	50 1/2	49 1/2	+1 1/2	3.04	4 1/2	21 1/2	10
Bumup & Sims	OTC	8 1/2	8 1/2	+ 1/2	1.44	14 1/2	8 1/2	d
Cable TV Industries	OTC	7	6 1/2	+ 1/2	3.70	10 1/2	3 1/2	22
Capital Cities	NYS	126	126 1/2	- 1/2	0.59	135 1/2	64 1/2	18
CBS	NYS	56 1/2	56 1/2	- 1/2	0.59	65 1/2	33 1/2	12
C-COR Electronics	OTC	20 1/2	21 1/2	-1 1/2	5.81	35 1/2	16	26
Celec	ASE	7 1/2	7 1/2	+ 1/2	6.89	6 1/2	3 1/2	15
Charter Co.	NYS	12	12 1/2	- 1/2	1.03	15 1/2	6 1/2	6
Chris-Craft***	NYS	19 1/2	19 1/2	+ 1/2	1.29	58 1/2	29 1/2	14
Chyron	OTC	24 1/2	22 1/2	+2	8.98	31 1/2	14 1/2	23
Coca-Cola	NYS	47 1/2	48 1/2	-1 1/2	2.82	52 1/2	29 1/2	12
Cohn	ASE	8	8 1/2	- 1/2	1.53	7 1/2	3 1/2	14
Comcast	OTC	21 1/2	18 1/2	+3	16.43	27	14 1/2	17
Compact Video	OTC	5 1/2	5 1/2	- 1/2	2.50	36 1/2	21 1/2	18
Conrac	NYS	34 1/2	34 1/2	+ 1/2	1.82	36 1/2	21 1/2	18
Cox	NYS	43 1/2	44 1/2	- 1/2	1.95	48	23 1/2	18
Danley	NYS	66 1/2	67 1/2	-1	1.47	71 1/2	47	22
Dow Jones & Co.****	NYS	33 1/2	33 1/2	+ 1/2	1.50	70	35 1/2	24
Doyle Dane Bernbach	OTC	23 1/2	22 1/2	+1	4.39	19	14 1/2	11
Dun & Bradstreet	NYS	112 1/2	104	+8 1/2	8.17	100	58 1/2	19
Eastman Kodak	NYS	87 1/2	84 1/2	+3	3.55	98 1/2	65 1/2	13
Elco Missile & Comm.	OTC	10 1/2	10 1/2	- 1/2	2.32	19 1/2	10	7
Fairchild Ind.	OTC	18 1/2	16 1/2	+2	11.85	19	10 1/2	9
Foote, Cone & Belding	NYS	42 1/2	41 1/2	+ 1/2	2.10	42	27 1/2	19
Gannett Co.	NYS	62 1/2	58 1/2	+4 1/2	7.09	64 1/2	29 1/2	19
General Electric	NYS	102	101 1/2	+ 1/2	0.24	97 1/2	55	12
General Instrument	NYS	65	56 1/2	+8 1/2	15.04	60 1/2	26 1/2	15
General Tire	NYS	34	32 1/2	+1 1/2	4.21	29	17 1/2	20
Getty Oil Corp.	NYS	55 1/2	54 1/2	+ 1/2	1.59	64 1/2	41 1/2	6
Graphic Scanning	OTC	21 1/2	21	+ 1/2	1.19	20 1/2	7 1/2	d
Grey Advertising	OTC	78	78	- 1/2	1.47	73	57	7
Gross Telecasting	ASE	41 1/2	42 1/2	- 1/2	1.47	38 1/2	23 1/2	9
Gulf United	NYS	28 1/2	28 1/2	+ 1/2	1.33	28 1/2	15 1/2	9
Gulf + Western	NYS	18	17 1/2	+ 1/2	2.85	18 1/2	11 1/2	8
Harris Corp.	NYS	47 1/2	44 1/2	+3 1/2	7.60	41 1/2	20 1/2	18
Harte-Hanks	NYS	39 1/2	39 1/2	- 1/2	1.25	41	21 1/2	14
Heritage Comm.	NYS	11	10 1/2	+ 1/2	7.31	12 1/2	7 1/2	20
Insilco Corp.	NYS	21 1/2	20 1/2	+1 1/2	5.42	23	12 1/2	20
Interpublic Group	NYS	47 1/2	47	+ 1/2	0.53	49 1/2	25 1/2	11
Jefferson-Pilot	NYS	29 1/2	29 1/2	- 1/2	0.53	35	22 1/2	8
Josephson Intl.	OTC	16 1/2	16 1/2	- 1/2	17 1/2	17 1/2	6 1/2	12
JWT Group	NYS	33 1/2	31 1/2	+2 1/2	7.56	28 1/2	14 1/2	39
Knight-Ridder	NYS	47 1/2	47 1/2	+ 1/2	0.52	48 1/2	27 1/2	14
Lee Enterprises	NYS	41 1/2	40 1/2	+1 1/2	4.03	38 1/2	22 1/2	13
Liberly	NYS	16 1/2	15 1/2	+1 1/2	8.06	15 1/2	10 1/2	9
LIN	OTC	34 1/2	32 1/2	+2	6.15	35 1/2	17 1/2	18
M/A-COM Inc.	NYS	28 1/2	28 1/2	- 1/2	0.43	25 1/2	11 1/2	29
McGraw Hill	NYS	74	75	-1	1.33	80	44 1/2	18
MCA	NYS	39 1/2	34 1/2	+4 1/2	12.99	78	38	10
MCI Communications	OTC	41 1/2	39 1/2	+1 1/2	3.76	44 1/2	13 1/2	23
Media General	ASE	40 1/2	42 1/2	-1 1/2	4.10	49 1/2	33 1/2	10
Meredith	NYS	91 1/2	90 1/2	+1 1/2	1.24	89 1/2	52 1/2	10
Metromedia	NYS	332 1/2	301	+31 1/2	10.46	295	155 1/2	17
MGM/UA	NYS	9 1/2	9 1/2	- 1/2	9 1/2	8 1/2	5	13
Microdyne	OTC	15 1/2	13 1/2	+1 1/2	13.63	15 1/2	7 1/2	21
3M	NYS	78 1/2	76 1/2	+2 1/2	3.28	79 1/2	48 1/2	13
Motorola	NYS	112	107 1/2	+4 1/2	4.42	92	49 1/2	21
Movielab	ASE	3 1/2	4	- 1/2	3.12	3 1/2	2	d
Multimedia	OTC	49 1/2	49 1/2	- 1/2	1.0	50 1/2	27 1/2	16
New York Times Co.	ASE	62 1/2	57	+5 1/2	9.21	56 1/2	32 1/2	12
A.C. Nielsen	OTC	73 1/2	73 1/2	- 1/2	70 1/2	41	16	9
N. American Phillips	NYS	56 1/2	54 1/2	+2 1/2	3.89	50 1/2	30	16
Oak Industries	NYS	13 1/2	12 1/2	+ 1/2	2.94	32 1/2	9	9
Ogilvy & Mather	OTC	46 1/2	48	-1 1/2	3.12	47 1/2	28 1/2	14
Orion	NYS	19	18 1/2	+ 1/2	1.33	17	3 1/2	d
Orson Corp.	ASE	7 1/2	12 1/2	-4 1/2	39.0	14	5 1/2	d
Outlet Co.	NYS	47 1/2	46	+1 1/2	3.80	49 1/2	29 1/2	14
Post Corp.	ASE	34 1/2	34 1/2	- 1/2	1.07	38 1/2	24 1/2	17
Private Screenings	OTC	6	5 1/2	+ 1/2	14.28	5 1/2	2 1/2	13
RCA	NYS	22 1/2	22 1/2	- 1/2	1.66	28 1/2	15 1/2	13
Reeves Comm.	OTC	18 1/2	19	- 1/2	2.63	42 1/2	23 1/2	14
Rockwell Intl.	NYS	49 1/2	50 1/2	-1 1/2	2.71	47	25 1/2	10
Rollins	NYS	15 1/2	14 1/2	+ 1/2	1.68	17 1/2	12 1/2	9
RSC Industries	ASE	6	6 1/2	- 1/2	4.0	5 1/2	4	d
Scherling-Plough	NYS	42	42 1/2	- 1/2	0.88	42 1/2	26 1/2	12
Scientific-Atlanta	NYS	20 1/2	18 1/2	+1 1/2	9.45	28	10 1/2	36
Scripps-Howard	OTC	23 1/2	23 1/2	- 1/2	1.06	22 1/2	16 1/2	11
Signal Cos.	NYS	29 1/2	27 1/2	+1 1/2	4.95	26 1/2	13 1/2	16
Sony Corp.	NYS	14	13 1/2	+ 1/2	1.81	18	11	15
Storer	NYS	28 1/2	26 1/2	+1 1/2	6.54	34 1/2	19	23
Taft	NYS	41 1/2	39 1/2	+2 1/2	5.43	45	27 1/2	10
Tech Operations	ASE	25 1/2	24 1/2	+ 1/2	1.51	20 1/2	13	9
Tektronix	NYS	71	70	+1	1.42	60 1/2	34	14
Telemet (Geotel Inc.)	OTC	4 1/2	4 1/2	- 1/2	11.11	5	2 1/2	—
Telepictures	OTC	13	13 1/2	- 1/2	0.95	14 1/2	5 1/2	17
Tescan	ASE	24 1/2	22 1/2	+1 1/2	7.22	21 1/2	9 1/2	29
Time Inc.	NYS	46 1/2	45 1/2	+1 1/2	3.02	49 1/2	25 1/2	19
Times Mirror	NYS	63 1/2	63 1/2	+ 1/2	0.99	67	35 1/2	16
TOCOM	OTC	11 1/2	10	+1 1/2	15.0	14	7 1/2	d
Turner Broadcasting	OTC	16 1/2	16 1/2	+ 1/2	1.53	19 1/2	8 1/2	d
United Television	OTC	13 1/2	13 1/2	+ 1/2	2.85	11 1/2	6 1/2	15
Unitel Video	OTC	9	8 1/2	+ 1/2	5.88	9	5 1/2	11
Varian Associates	NYS	71 1/2	71 1/2	+ 1/2	0.35	67	25 1/2	20
Viacom	NYS	30 1/2	29 1/2	+1 1/2	5.55	35 1/2	17 1/2	19
Video Corp. of Amer.	OTC	6 1/2	6 1/2	- 1/2	10	4 1/2	d	d
Warner	NYS	31 1/2	31 1/2	- 1/2	63 1/2	29 1/2	11	11
Washington Post	ASE	60 1/2	59 1/2	+1 1/2	1.88	60 1/2	27 1/2	17
Western Union	NYS	43 1/2	41 1/2	+1 1/2	4.19	54 1/2	25 1/2	12
Westinghouse**	NYS	46 1/2	47 1/2	- 1/2	0.79	40	21 1/2	8
Wometco	NYS	33 1/2	32 1/2	+1 1/2	3.50	31	16 1/2	16
Wrathler	ASE	23 1/2	23 1/2	- 1/2	1.06	27	19 1/2	d
Zenith	NYS	14 1/2	15 1/2	- 1/2	4.13	16 1/2	9 1/2	d

* Also indicates involvement in manufacturing.

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

*** Indicates 3 for 1 stock split.

**** Indicates 2 for 1 stock split.

d Indicates deficit.

Metromedia's TV stations contribute to '82 earnings

SECAUCUS, N.J.—Metromedia Inc., said its television stations had a strong fourth quarter and year, contributing to higher revenues and earnings for the company in 1982. In the fourth quarter, profit from continuing operations was \$16.5 million, or \$4.85 a share, compared with \$15.2 million, or \$3.77 a share, in the same quarter a year ago.

Metromedia sold its billboards operation and leases in November, resulting in an extraordinary gain of \$202.4 million, which helped bring net income for the quarter to \$221.5 million, or \$65.13 a share, compared with \$20.6 million, or \$5.11 a share, after extraordinary items a year earlier.

Revenues in the quarter were up 29 percent to \$131 million from \$101.3 million.

For the full year, profit from continuing operations more than doubled to \$86.2 million, or \$23.16 a share, from \$37.9 million, or \$9.13 a share, in 1981. Net for the year was \$309.2 million, or \$83.11 a share, up from \$59.7 million, or \$14.38 a share, in 1981.

Revenue for the year rose 20 percent to \$407.1 million, from \$340.4 million the previous year.

Metromedia said fourth quarter revenue from its broadcasting business was up 24 percent to \$99.4 million, from \$80.5 million in the 1981 quarter, reflecting strength in the television industry. However, the radio industry "generally experienced sluggish business conditions" during the year and radio station revenues were "slightly unfavorable," the company said.

National spot TV advertising tops \$1 billion in 4th quarter

NEW YORK—The volume of national spot television advertising topped \$1 billion in 1982's fourth quarter, the first time that has happened.

That's the word from Roger Rice, president, Television Bureau of Advertising, who chose to view the milestone as indicative of "spot television's major role among media."

Rice also pointed out that 1982 spot billings—in excess of \$3.3 billion—"exceeded the combined total of



Workshop chairman Alvin Kalish turns the floor over to James Coppersmith (left), vice president and general manager, WCVB-TV, New York. Tony Malara, president, CBS TV Network, and Henry Siegel, chairman, Lexington Broadcast Services, share the platform.

ANA TV workshop tackles fragmentation

By Marianne Paskowski

NEW YORK—Audience measurement, syndication and the health of the networks were just a sampling of the topics on the table last week at the Association of National Advertisers' annual TV workshop.

More than 500 advertiser, agency and television executives turned out for ANA's one-day event, chaired by Alvin Kalish, director of corporate advertising, the Liggett Group.

The day was devoted to tackling the problems of "reaching mass audiences in an era of fragmentation," the theme of this year's TV workshop.

TV audience measurement—coming of age?

"I believe that our measurement systems have worked marvelously well in the 35 years that television has been with us," explained Jack Hill, senior vice president, director of media research, Ogilvy & Mather, and ANA panel participant.

But, he added, current methodology may no longer be adequate, at least on the local level, to the tasks demanded of it.

For example, while the household diary may be marvelously efficient, it is not marvelously accurate, he said.

"The strains of the old diary continue to multiply with the increase in the number of program services available to viewers. It's small wonder that the cable industry rejects the diary method.

"But new approaches must be found, which are capable of measuring both cable and broadcast audiences fairly and accurately," Hill said.

"If the cablecaster wants to compete with the broad-caster advertising dollars, then you (advertisers) must have the ability to compare them on the same basis. You are the consumer of commercial time. You should be able to weigh all audiences offered to you on the same scale," Hill added.

According to Hill, Nielsen's Cable Audience Measurement Study will "put the kiss of death to existing local market audience measurement technology, including the meter."

CAMS results will be unveiled next month at the Advertising Research Foundation's annual conference. CAMS is a \$500,000 joint venture between the Cable Advertising Bureau and the National Cable Television Association.

CAMS, Hill explained, tests the ability of seven different methods to measure broadcast and cable audiences. Those include three different telephone recall techniques, some of which have been used to measure radio audiences. In addition, four diary

techniques were tested, including two personal diaries and two household diaries, one of which is the standard NSI local market diary.

"Ironically, the standard of accuracy against which the seven test cells (CAMS) are to be compared is a personal telephone coincidental. Perhaps the choice of personal measure of viewing as a validator is an unconscious recognition that television has become a personal medium and that it must be measured appropriately," Hill said.

"Whatever the outcome of the CAMS study, it will give us a lot to look at," he said.

Hill also reviewed some of the alternatives to the meter and household diary.

One attempt, for example, has been made by Television Audience Assessment, a non-profit organization funded by the Markle Foundation. TAA's goal is to go beyond the ratings to the audience's attitudinal and behavioral response to programs.

"Its potential use as a modifier of audience measure should stimulate a lively industry debate," Hill said.

Hill also reviewed Nielsen's experiment with the people meter—an attempt to measure electronic media by fully electronic means. Nielsen has developed a new people-friendly version that they plan to test soon.

The unit, Hill explained, is designed to work in tandem with the audimeter, which automati-



Alvin Kalish (left), director of corporate advertising, Liggett Group, served as this year's ANA Television Workshop chairman. Pictured with Kalish (from left) are Harry Way, Colgate-Palmolive, and chairman of ANA's TV committee; Joe Daly, Norton Simon; and Phil Agism, Nabisco Brands.

cally records channel changing. In essence, it is the exact electronic analog of the old household diary. Touch-sensitive buttons and LED lights on the panel are designed to encourage timely entries from all family members as well as visitors.

TV syndication: A hedge against network inflation

"The only good way to regain advertiser control against network inflation is advertiser-supported syndication." That's the vested interest view of Henry Siegel, chairman, Lexington Broadcast Services, and another ANA participant.

Siegel called for "a turning of the tables—a return to the traditional, old fashioned buyer-seller

relationship where the buyer dominates."

"At one time, from the '20s through the early '50s, you (advertisers) controlled programming and costs. Then, in the late '50s and early '60s, the networks seized control. And you let them get away with it," Siegel said.

Syndication is "a national medium with nationally sponsored programs distributed by syndicators to a national lineup of stations delivering measured national audience," Siegel explained.

Road to 1990

Touting the good health of network television, Tony Malara, president, CBS Television Network, reported on research deal-

ing with audience erosion.

"We see clearly that audience erosion is manageable and is not likely to continue at its present rate and that your most important target audiences are the least affected," he claimed.

For example, Malara reported on updated December research that shows the three-network national rating for women 25-54 had declined only 3 percent and that the rating for men 25-54 had declined only 6 percent.

"So the decline in rating for adults 25-54 is only 4 percent. Since network television audiences are relatively stable among adults 25-54, our competitors' gains appear to have been among the very young and the very old," Malara explained (BW, 2/7/83).

THE PRACTICAL SIDE OF HALF-INCH TAPE

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In Section 2*

BROADCAST WEEK takes a look at three local stations in Boston, Denver and Jackson, Miss., where use of half-inch camera/recorder technology enlivens local coverage, while effecting significant savings in production costs.

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PRODUCT UPDATE

MCA sets release for musical series

NEW YORK—MCA TV is releasing a new first-run series, Burt Bacharach and Carole Bayer Sager's *Salute!*, MCA TV President Don Menchel announced recently. The musical variety hour series is available for a fall '83 start date on an advertiser-supported basis.

Each week, one of the world's great musical stars will be feted by the Academy Award-winning musical celebrities. These high-budget productions will feature songs and performances by top name stars as well as the star being saluted. Bacharach and Sager will host the hour series. The special hits most associated with the star being honored will be performed by these guest stars who were inspired or influenced by the saluted performer's musical achievements. The weekly tributes will be taped before a live audience for suggested airing during prominent time periods.

Salute! is a Pierre Cossette Production (Cossette is executive producer of the Grammy Awards), distributed by MCA TV. The pilot presentation tape is available for screening.

Barbara Mandrell & The Mandrell Sisters will sing and dance their way through the summer.

Exclusive first-time off-network availability of 13 one-hour programs in prime time starts in June. The shows will be culled from the full network series that ran from September 1980 to June 1982.

The show is a Kroff production and is distributed by Alfred Haber Inc., in association with Syndicast Services, New York.

Wold Communications is offering program syndicators the opportunity to preview its products on the Wold Satellite Television Network, free of charge during the two week period of Feb. 28-March 11, just prior to NATPE.

Titled "Syndicators Showcase," Wold has set aside two hours per day, Monday through Friday, from 10 a.m.-noon EST to accommodate programming.

Showcase users can screen their product in either 30-minute or 60-minute formats and can include other pertinent information such as a sales pitch and NATPE suite number. Wold will mail a schedule of programs to be previewed to all television stations a week prior to the showcase.

Picture Pages, a daily five-minute children's learning segment hosted by Bill Cosby, will

SOFTWARE



Pamela Field and Dr. Frank Field host "The Drug Abuse Test."

air exclusively on WTBS' *Superstation Funtime* beginning March 14.

Broadcast at 7:05 a.m. and 3:05 p.m. EST, the program is designed to develop skills in vocabulary, verbal comprehension, visual perception and hand-eye coordination. Children use colorful booklets to follow Cosby's instructions.

The series originally aired on

the *Captain Kangaroo Show* in 1978 and in 1980-82.

Lexington Broadcast Services, in cooperation with the NBC Television Stations Division, has produced *The Drug Abuse Test*, a half-hour special hosted by Dr. Frank Field and Pamela Field.

The Drug Abuse Test, one of the highlights of NBC-TV's "Don't

Be a Dope" anti-drug campaign from mid-March through April, will be aired by the five NBC O&O's during prime access. LBS is offering the special to all other NBC affiliates on a first refusal, barter basis.

NBC's anti-drug campaign will be supported by a series of 10-, 20- and 30-second spots featuring well-known personalities.

Columbia Pictures Television has acquired the domestic television rights to *Signature*, the critically acclaimed interview program originally shown on CBS Cable. The show's inventory of 115 shows has been in limbo since CBS Cable's demise last year.

The show is expected to be offered to local stations for broadcast but also could go to cable.

Greg Jackson, who currently hosts ABC's *The Last Word*, would be available to tape new *Signature* segments. In the original series, he was never shown on screen.

The Golden Globe Awards, a two-hour special produced by Dick Clark Productions, is available for airplay now through March.

The Foreign Press Association's 40th annual event, held at the Beverly Hilton Hotel, was hosted by Joan Collins and Wayne Rogers Jan. 29. The program is being distributed by Syndicast Services, New York.

Source/Starfleet to air Hall and Oates concert

CHICAGO—A Daryl Hall and John Oates concert will broadcast live via satellite on the Source/Starfleet Radio Network Feb. 27. Airing on 75 radio stations, potential audience will be 20 million. The show will originate from Park West, a 700-seat hall in Chicago at 10 p.m. EST.

News/talk WMCA, New York, has become the 63rd radio station to subscribe to *Musical!*, the weekly three-hour compilation of Broadway and Hollywood music distributed by Watermark/ABC Radio Enterprises.

The Creative Factor has announced the signing of KSHE-FM, St. Louis; WTPA-FM Harrisburg, Pa.; WSKS-FM Cincinnati; WRBN-FM, Macon, Ga., and WZZR-FM, Memphis, Tenn., to air *Concert Magazine*, the firm's new biweekly, 90-minute concert radio series. The program now has cleared 100 markets.

Major black celebrities will be

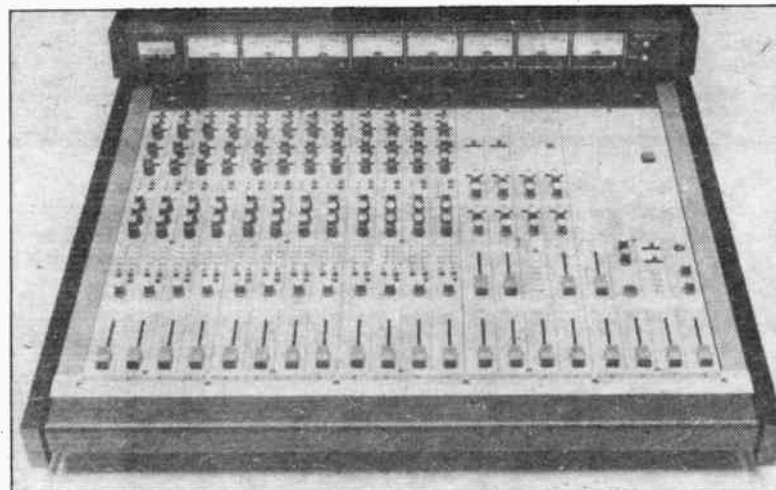
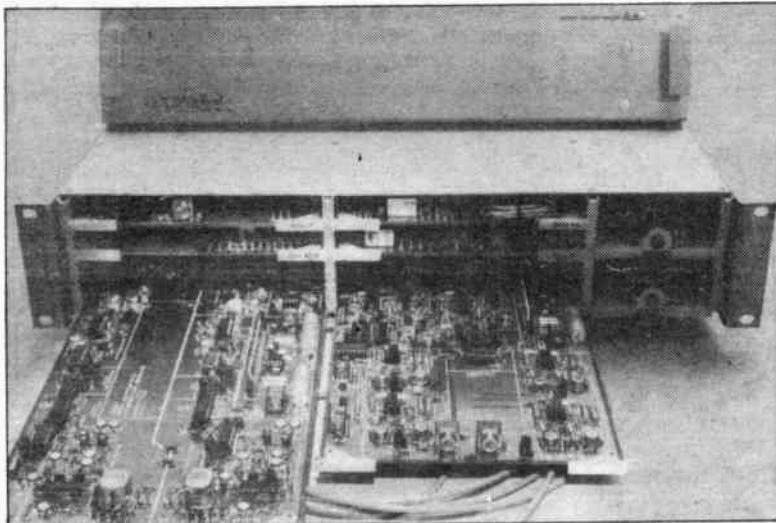
showcased on *The Ebony/Jet Celebrity Showcase*, an interview program ready for syndication in March and distributed by Syndicast Services.

Tom Joyner, program director of WJPC radio, Chicago, will host the weekly half-hour series. Breaking news and inside stories on black celebrities will be featured.

The series is produced by Johnson Publishing, publishers of *Ebony* and *Jet* magazines.

In an effort to accelerate the process of providing stereo multicasting capabilities and maximize the efficient use of network owned and leased channels, **Mutual Broadcasting System** will implement plans for complete stereo satellite transmissions.

Westwood One has signed 90 FM radio stations for its Feb. 18 hour-long Fleetwood Mac concert simulcast with Home Box Office. According to HBO officials, this will be the largest simulcast of a cable TV concert ever.



Wavelink available

The Grass Valley Group's Wavelink fiberoptic system is now available in a two-channel audio version, shown here. A photo on page 22 of last week's *Broadcast Week*, which was identified as Wavelink, actually showed MCI/Quantel's Joe Hanf with that firm's DLS 6000 digital still-storage library system.

Mixing console

TASCAM's new M-50 mixing console can record basic tracks, overdub and mixdown. The recording board is designed for rapid eight-track (or four-track) mixing in ad agencies, video post-production rooms and multimedia facilities.

NBC inks BED pact for system expansion

NEW YORK—NBC-TV has contracted with the Broadcast Equipment Division of NBC America Inc. for an 85 percent expansion of its Model TKA-105 routing switcher in Burbank by midyear.

The expanded system will consist of 210 inputs x 360 outputs (75,600 total crosspoints) and 360 controllers.

The switcher was delivered originally to NBC for its planned coverage of the 1980 Olympics.

Audio Kinetics' **SMPT E Q-Lock** system was used by Radio Band in the production of a music package for three American

Airlines commercials by Bozell & Jacobs/Dallas.

The Q-Lock system synchronized a VTR, 24-track audio, and two-track audio with the SMPTE time code.

Ross Video Ltd., Iroquois, Ontario, Canada, has sold model 508 production switchers to CFRN-TV, Edmonton, Alberta and Video House, Melbourne, Australia. A model 504 production switcher was sold to CBC Television, Ottawa, Ontario.

Installation is under way on what will be the nation's first

completed regional satellite communications system for radio. The system is being constructed by **Interstate Communications Inc.** (INTERCOM) for its Louisiana Network and Mississippi Network. Both networks operate independently within their state boundaries, providing live news and information programming to their radio station affiliates.

According to INTERCOM President Tim Patton, "The system is comprised of two uplinks—the first to be installed in the cities of Baton Rouge, La., and Jackson, Miss.—plus a total of 89 downlinks in both states."

HARDWARE

Harris Corp., inventor of the **Harris Linear AM Stereo System**, has announced recently that contrary to rumors, it has not modified and is not modifying its AM stereo system.

According to Roger Burns, director of strategic planning, "We have recently had numerous inquiries from receiver manufacturers and the press regarding our strategy for winning the AM-stereo battle. After returning from the January Consumer Electronics Show and after count-

less discussions with receiver manufacturers, we saw that no clear direction for AM stereo was emerging."

WRIF, now Detroit's longest running album oriented rock 'n' roll radio station, celebrated its 12-year anniversary Feb. 14. To show appreciation to thousands of loyal listeners, WRIF gave away 12 anniversary catalogues.

"For the past 12 years, WRIF has put all its efforts into offering Detroiters the best in personalities and rock 'n' roll," WRIF Program Director Fred Jacobs said.



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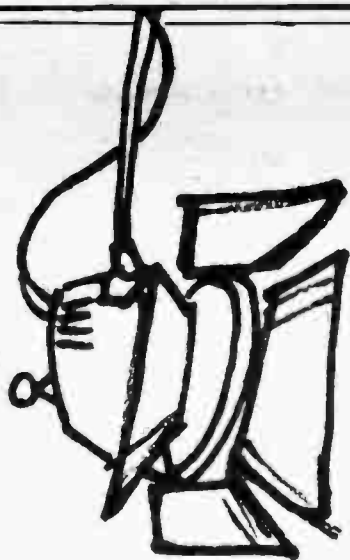
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RANDOM THOUGHTS

Courtship of Madison Avenue

Suddenly it's Madison Avenue again as the engine that drives the broadcast ship.

That role has tended to be overlooked at times in the recent past. But as part of the upheaval caused by the so-called video revolution, advertisers and their agency buyers are starting to understand that life from under the iron grip of network TV can be very fulfilling.

Over the past few weeks, a number of broadcast partnerships have emerged, all with the intent of wooing big bucks spenders away from traditional haunts to budding new "fourth networks." Anyone looking to understand the miseries of ad-supported basic cable need look no further than a host of development efforts involving such major broadcast groups as Metromedia, Taft, Gaylord, Group W and a feisty group of independent TV stations.

Meanwhile, ad agency executives with varying degrees of clout are fanning the fires, telling clients that the new video ballgame unfolding offers new opportunities, not unlike those of 40 years ago when the fledgling TV business allowed advertisers to call the shots.

Hardly a day goes by that one consortium or another doesn't announce plans to develop a movie network, a made-for-TV ad hoc network,

a block of barter shows or another independent news operation. Diverse as all these proposals are, there is common thread running from one to another; all chances for success depend on advertiser involvement. And what's more, all are broadcast oriented.

That last point is a key one. Cable TV's gift to the video world is twofold—it injected a new competitive force into the business at a point where monopolies had grown stale, and it fostered the growth of the TV signal—in particular spreading the reach of independent stations.

Out of this has come a vigorous industry rebirth. Not only is the pendulum swinging back to more advertiser influence and participation, but broadcasting—the free, commercial TV system—seems poised on the brink of a new era in excellence.

'Winds of War' a public relations triumph

By this time, we've probably heard all there is to say about ABC's TV event of the season, *Winds of War*. Quite simply, more than 140 million viewers came together over the course of a week to relive some of the early events leading up to World War II. As ABC proudly tells it, "more people relived the war than fought in it."

As much as *Winds of War* was a triumph in TV production,

it also owes a large measure of its success to the superhuman public relations effort ABC conducted on its behalf. Too often, the hype associated with entertainment public relations smacks of the tawdry. But ABC's efforts for *Winds of War* were not only first class but also totally effective.

And that's not just the opinion from this corner. The other TV networks also apparently agree, judging at least by the letters of praise they've sent over to ABC public relations unit in New York.

No guilt by association

Hitachi Ltd. pleaded guilty recently to stealing computer secrets from IBM, but Bernie Munzelle, vice president of marketing, Hitachi Denshi America Ltd., said the broadcast products marketer is not suffering any "guilt by association."

Probably because there's never been much association.

"Yes, that company, Hitachi Ltd., owns stock in our parent company," Munzelle explained recently. "But we're so far away from that part of the business, it hasn't affected us at all."

Munzelle said Hitachi Denshi America has been "fortunate" that its broadcast customers know the relationship between the two Hitachis is so distant and thus in no way harms Hitachi's booming

broadcast business.

Form of flattery?

Granted, coming up with good ideas for sitcoms isn't easy and writing funny scripts is even harder, but that hardly justifies the double rip-off perpetrated by the creators of *Amanda's*, which premiered Feb. 10 on ABC.

Not only is the show unabashedly based on John Cleese's vehicle *Fawlty Towers*, but the premiere episode of *Amanda's* was based on one of the six *Fawlty Towers* episodes seen on New York's WNET-TV and other Public Broadcasting outlets.

Both shows are about the eccentric owner of a small oceanfront resort hotel. Bea Arthur plays *Amanda* and John Cleese plays Basil Fawlty. Both proprietors play against saner and more reasonable co-workers and both are burdened with a Spanish-speaking bellboy whose broken English makes communication almost impossible.

In the premiere episode of *Amanda's*, *Amanda* learns that the travel writer from a leading magazine is going to visit her hotel for the purpose of writing a review. She assumes she knows the identity of the writer and plies him with the best of service at the expense of another guest who, of course, turns out to be the actual writer.

Basil Fawlty had the same problem a while back.

There's nothing intrinsically wrong with basing a show on another series. *All in the Family* and *Sanford and Son* both were based on English series. But they were funny and brought originality to the adaptation. And they gave credit to their antecedents.

Amanda's does none of these things.

But perhaps the most bothersome aspect is that *Amanda's* really isn't very funny. It isn't the worst thing on television, and possibly viewers who hadn't seen *Fawlty Towers* would not be offended by it, but it is far less a credit to the medium than the original was.

John Cleese created Basil Fawlty in his own image and it is his talent for paranoid madness and complicated plots that makes the show work.

Bea Arthur, for all her considerable talent and effort, isn't up to that level of deranged paranoia.

Bea is more Maude than *Amanda*.

letters

Graphic point

Your recent analysis of how *Nicholas Nickleby* fared vis-à-vis its competitors earlier this month was interesting.

While total viewership may have dropped as the series progressed, I can assure you—based on the scores of letters we've received in the past two weeks—with hearing-impaired viewers, *Nicholas Nickleby* was a hit. As you may know, the miniseries was closed-captioned for hearing-impaired viewers thanks to the Mobil Corp., which provided funds to caption the program in its entirety. All the letters I've seen thus far have nothing but praise for Mobil and for the performance itself.

On another bright note, for the first time in the three-year history of the national closed-captioning service, a Line 21 closed-captioned program was aired by a CBS affiliate. CBS has a long-standing corporate policy of not airing any Line 21 closed-captioned programs. All five CBS affiliates in the ad hoc network pulled together by SFM Entertainment for *Nicholas Nickleby*—San Francisco, Milwaukee, Cincinnati, Pittsburgh and Harrisburg, Pa.—aired the program with closed captions. That they did so is witness to their individual commitments to providing a service to all segments of their viewing audience.

From what we've heard thus far from hearing-impaired viewers, *Nicholas Nickleby* was warmly received and we suspect this group formed a loyal audience throughout the series.

June M. Farrell
Director

Public Relations
National Captioning Institute
Inc.
Falls Church, Va.

Editor's Note: Obviously, the BW story focused only on the declining household ratings for *Nicholas Nickleby*. Thus, we're pleased to note the program was so well-received with the hearing impaired. As

for CBS' decision not to utilize closed captioning, that decision stems, in part, from the company's decision to use teletext as the tool to reach the hearing impaired.

Big numbers

I can't believe how many calls I've had about your article on our station.

You sure have a lot of readers. And you sure write well. Thanks.

All the best.

Robert Nelson
Vice president/general
manager
KNX-FM
Los Angeles

other voices

Programming potential

"In the past few years, popular programming has moved off free television—where it was available to all—to pay television where it can only be seen by those who can pay for it. The government is taking an active part in that transfer of programming. Its financial interest and syndication rules are now helping the studios restructure the program industry. The studios are moving more and more of their entertainment programming away from free to pay TV.

"So the studios say keep the rules, just wait a few years. We say repeal the rules now, let us all compete for programming. But more importantly, the general public—the viewers of free television—are already losing out. Who does the government speak

for? The studios, program buyers or the public?

"There are five critical and really indisputable facts.

"First, we have arrived at an historic moment for the video marketplace, one of expansion and diversity.

"Second, pay systems can generate from a relatively small paying audience more dollars than other program buyers who must rely on advertiser support. Third, discriminatory government rules do handicap the ability of the free television system to acquire programming for its audiences in competition with pay systems.

"Fourth, only if the networks can obtain good programming for network use, can networks supply affiliated stations and their local audiences with the benefits of popular programming. Only if some of these shows are good enough over a

long run will they be attractive when they go off network. And finally, programming is already moving from free to pay. The viewing public is already losing out."

Corydon Dunham, executive vice president and general counsel, NBC, at an address before the National Academy of TV Arts and Sciences, New York chapter.

Reality checks

"This decade opened with a barrage of alarmist statements about the future of commercial broadcasting. This was accompanied by unbridled enthusiasm about the coming of the multi-channel age. Both attitudes are now moderating under the impact of reality. The hard-headed literature of the financial community, for instance, now displays a

considerable optimism about broadcasting and increasing caution about the newer entries.

"We never doubted that those early reactions were vastly out of proportion. Nevertheless, we are in a new environment and we cannot do business in the same old way. Growth, for example, will become much more of a function of competitive position than of natural circumstances."

Gene Jankowski, president, CBS/Broadcast Group, speaking before the CBS/Broadcast Group management conference.

Name of game

"Let's face it, we're in the (television) software business, not the football business."

James Gould, president of the USFL Washington Federals, quoted in "Forbes."

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IMAGES

Jack Vail (below) reads wire copy and joins Henry Marcotte (right) in preparing news feeds.



UPI shifts to broadcast

There's a turnaround going on at UPI.

Purchased by Media News Corp. last year, the company has decentralized its operations and increased its emphasis on broadcast services.

Among the improvements: \$11.1 million in satellite downlinks will be installed nationwide by the end of the year. For UPI's 5,400 domestic clients, this means that the voices that go along with the faces on this page will be a lot clearer.

If they also sound a lot happier, it may have to do with the company's in-house move from cramped quarters to plusher digs in the New York Daily News Building.

For UPI Audio staffers, additional studio space gives them room to provide their wide range of broadcast features, including *UPI Roundtable*, *Science and Man*, *Hollywood Focus* and *Livestock Week Wrapup*.



Cal Mankowski (above) monitors audio feed, and Robert Cohen (left) takes a break during an interview with Lorraine Boettler, representative of New York City Technical College.



Photos by Dave Potorti



INDUSTRY STATISTICS

Operational STV stations list provided

Phoenix, Ariz.
National Subscription Television of Phoenix
3702 E. Chipman Rd.
(602) 243-2761
Mgr.: George Fetting
Parent Co.: Oak Communications
Channel: 15
Area pop.: 1,600,000
Gr. date: 6/1/78
Turn-on date: 9/1/79
Programming: Movies, sports, special events, pay-per-view, local programs
Subs: 28,756
Inst. rate: \$49.95
Mo. rate: \$19.95
Call letters: KNXV
Deposit: \$20
Add. tiers: \$6.95

Glendale, Calif.
ON TV
1139 Grand Central Ave.
(213) 507-5600
Mgr.: Richard Whitman
Parent Co.: Oak Communications
Channel: 52
Area pop.: 7,000,000
Gr. date: 8/1/76
Turn-on date: 4/1/77
Programming: Movies, sports, concerts, special events, pay-per-view
Subs: 334,916
Inst. rate: \$49.95
Mo. rate: \$22.66
Call letters: KBSC
Deposit: \$25
Add. tiers: \$6.95

San Francisco, Calif.
Subscription TV of San Francisco (STAR-TV)
1176 Cherry Ave.
San Bruno, Calif.
(415) 875-1277
Mgr.: John Groom
Parent Co.: Satellite Television and Associated Resources
Channel: 26
Area pop.: 3,184,000
Gr. date: 5/1/77
Turn-on date: 8/1/80
Programming: Movies, sports, specials, adult films
Subs: 14,000
Inst. rate: \$49.95
Mo. rate: \$22.95
Call letters: KTSF
Deposit: \$25
Add. tiers: \$4.95

San Jose, Calif.
International TV Network
2349 Bering Dr.
(408) 946-3400
Mgr.: John Douglas
Parent Co.: International Network Television
Channel: 48
Area pop.: 12,323,000
Gr. date: 2/1/80
Turn-on date: 12/1/81
Programming: Japanese & Chinese programming, adult programs
Subs: 3,000
Inst. rate: \$49.95
Mo. rate: \$19.95
Call letters: KSTS
Deposit: \$25
Add. tiers: \$11.95

Marina del Rey
SelecTV of California
4755 Alla Rd.
Venice, Calif.
(213) 827-4400
Mgr.: Bob Levitus
Parent Co.: Harris Broadcasting
Channel: 22
Area pop.: 7,081,000
Gr. date: 3/1/73
Turn-on date: 7/1/78
Programming: Movies—non-theatrical & theatrical, championship sports, adult tier
Subs: 111,000
Inst. rate: \$41
Mo. rate: \$27.30
Call letters: KWHY
Deposit: \$75

Washington, D.C.
Subscription Television of Greater Washington
8200 Greensboro Dr., Suite 400
McLean, Va.
(703) 556-9250
Mgr.: Tom Thompson
Parent Co.: Field Communications, ST of A
Channel: 50
Area pop.: 2,100,000
Gr. date: 8/1/80
Turn-on date: 11/1/81
Programming: Super TV—movies, sports (local), concerts, live entertainment
Subs: 75,000 (includes Washington, D.C., and Baltimore)
Inst. rate: \$49.95
Mo. rate: \$20
Call letters: WCGR
Deposit: \$49.95
Add. tiers: \$5.95

Fort Lauderdale, Fla.
NST-Fort Lauderdale
4035 N. 29th Ave.
Hollywood, Fla.
(305) 923-6699
Mgr.: Paul Rishell
Parent Co.: Oak Communications
Channel: 51
Area pop.: 1,100,000
Gr. date: 3/1/79
Turn-on date: 1/1/80
Programming: Basic movies, sports events, concerts, adult entertainment, special events, pay-per-view
Subs: 39,683
Inst. rate: \$49.95
Mo. rate: \$19.95
Call letters: WKID
Deposit: \$25
Add. tiers: \$6.95

Atlanta, Ga.
STV of Greater Atlanta
2700 Northeast Expressway
(404) 321-0690
Mgr.: Jack Mann
Parent Co.: Dynacom
Channel: 69
Area pop.: 1,200,000
Gr. date: 9/1/80
Turn-on date: 8/1/81
Programming: 70 blockbuster movies per month, locally produced specials, adult programming
Subs: 3,200
Inst. rate: \$49.95
Mo. rate: \$20.95
Call letters: WVEU
Deposit: \$25
Add. tiers: \$5.95

Chicago, Ill.
Sports Vision
5525 N. Broadway
(312) 271-7171
Mgr.: Ron Gunther
Parent Co.: Four Chicago sports teams
Channel: 60
Area pop.: 7,030,000
Gr. date: 11/1/81
Turn-on date: 5/1/82
Programming: Evening prime-time sports shows, selected weekends, 7-2:30 a.m., 90 percent live sports
Subs: 25,000
Inst. rate: \$52.95
Mo. rate: \$21.95
Call letters: WBBS
Add. tiers: \$15

Chicago, Ill.
ON TV
700 E. Business Center Dr.
Mount Prospect, Ill. 60056
(312) 635-7050
Mgr.: David Gordon
Parent Co.: Oak Communications/Harris Broadcasting
Channel: 44
Area pop.: 7,868,246
Gr. date: 2/1/80
Turn-on date: 9/1/80
Programming: 24-hour ON TV movies, sports, concerts, pay-per-view, adult programming
Subs: 125,366
Inst. rate: \$52.95
Mo. rate: \$22.95
Call letters: WSNS
Add. tiers: \$5.95

Chicago, Ill.
SPECTRUM
501 W. Algonquin Rd.
Arlington Heights, Ill. 60005
(312) 952-1122
Mgr.: James Casey
Parent Co.: United Cable Television Corp.
Channel: 66
Area pop.: 7,868,246
Gr. date: 7/1/81
Turn-on date: 9/1/81
Programming: Premium pay TV service, uninterrupted hit movies, live sporting events, exclusive Chicago events, entertainment concerts, themed program groups, optional adult movies
Subs: 72,000
Inst. rate: \$52
Mo. rate: \$21.95
Call letters: WFBN
Add. tiers: \$5.95

Boston, Mass.
Preview
51 Morgan Dr.
Norwood, Mass. 02062
(617) 769-7850
Mgr.: Bill Koehler
Parent Co.: American TV and Communications Corp. (ATC)
Channel: 27
Area pop.: 5,060,000
Gr. date: 2/1/80
Turn-on date: 9/1/80
Programming: 90 movies a month, pay-per-view, NCAA basketball, boxing, adult programming
Subs: 5,100
Inst. rate: \$39.95
Mo. rate: \$22.95
Call letters: WSMW

Boston, Mass.
STAR
140 Gould St.
Needham Heights, Mass. 02194
(617) 267-1530
Mgr.: Alan Feuer
Parent Co.: Satellite Television and Associated Resources
Channel: 68
Area pop.: 1,709,103
Gr. date: 3/1/73
Turn-on date: 7/1/79
Programming: Blockbuster movies, special on stage productions, legitimate theater, adult programming
Subs: 40,000
Inst. rate: \$45
Mo. rate: \$22.95
Call letters: WQTV
Deposit: \$35

Baltimore, Md.
Subscription Television of Washington/Baltimore
8200 Greensboro Dr.
McLean, Va. 22102
(703) 556-9250
Mgr.: Tom Thompson
Parent Co.: Field Comm., Subscription TV of America
Channel: 54
Area pop.: 3,017,000
Gr. date: 3/1/80
Turn-on date: 7/1/82
Programming: Live concerts, adult programming, blockbuster movies
Subs: 75,000 (includes Baltimore and Washington, D.C.)
Inst. rate: \$49.95
Mo. rate: \$20
Call letters: WNVU
Deposit: \$49.95
Add. tiers: \$5.95

Ann Arbor, Mich.
Ann Arbor STV (Subscription TV)
3951 Varsity Dr.
(313) 973-7900
Mgr.: Chris Webb
Parent Co.: Satellite Syndicated Systems Inc.
Channel: 31
Area pop.: 1,600,000
Gr. date: 2/1/80
Turn-on date: 2/1/81
Programming: SelectTV-movies, pay-per-view, adult tier theater, Night Owl theater
Subs: 15,000
Inst. rate: \$49.95
Mo. rate: \$19.95
Call letters: WIHT
Deposit: \$50
Add. tiers: \$3.95

Detroit, Mich.
ON TV
1226 Rankin
Troy, Mich. 48084
(313) 583-3000
Mgr.: L. Stephen Savoldelli
Parent Co.: Chartwell Comm./Tandem Prod.
Channel: 20
Area pop.: 4,617,510
Gr. date: 6/1/77
Turn-on date: 7/1/79
Programming: 100 live local sports programs (professional & collegiate), movies, pay-per-view, concerts
Subs: 55,000
Inst. rate: \$49.95
Mo. rate: \$22.50
Call letters: WXON
Deposit: \$50
Add. tiers: \$

Bemidji, Minn.
SelecTV (K26AC)
726 Anne St.
(218) 751-0526
Mgr.: John Boler
Parent Co.: SelecTV
Channel: 26
Area pop.: 12,000
Gr. date: 4/1/81
Turn-on date: 1/1/82
Programming: Adult tier, basic programming
Subs: 1,000 (includes Bemidji and Grand Rapids, Minn.)
Inst. rate: \$49.50
Mo. rate: \$15.85
Call letters: KEKR
Deposit: \$50
Add. tiers: \$6

Grand Rapids, Minn.
SelecTV
110 S.W. 5th St.
(218) 751-0526
Mgr.: John Boler
Parent Co.: SelecTV
Channel: 18
Area pop.: 60,000
Turn-on date: 12/1/82
Programming: SelecTV 19
Subs: 1,000 (includes Grand Rapids and Bemidji)
Inst. rate: \$49.50
Mo. rate: \$15.85
Deposit: \$50
Add. tiers: \$6

STV statistics to be continued next week.