

BROADCAST WEEK

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This week in
SECTION 2
ADVERTISING,
MARKETING &
PROMOTION

NATPE offerings get lukewarm reception

By Dave Potorti

LAS VEGAS—*Thicke of the Night*, *Pantomime Quiz*, *Star Search* and *Love Connection* are some of the shows headed for TV airplay this fall following a warm reception at NATPE.

Others with a shot at making some station schedules are: *The Joke's On Us*, *The Ebony/Jet Celebrity Showcase*, *Dr. William*

Rader, He Man and Masters of the Universe, *Rock and Roll Tonite* and *We're Dancin'*.

The jury is still out, however, on *Break Away*, *Help Wanted The Great American Sports Debates* (with George Steinbrenner) and *This Is Your Life* (in both old and new versions).

In off-network runs, *Barbara Mandrell and the Mandrell Sis-*

ters will take to the tube this June. *The Love Boat* and *Laugh-In* will be seen later this year. *Cannon* was offered for the first time this year, and *Little House*, *Barnaby Jones* and *Quincy* seem to be holding their own. *The Dukes of Hazzard*, set to air in 1984, already has commitments from most of the country.

The Embassy Network was announced by Gary Lieberthal,

president, Embassy Telecommunications. Six feature films with no prior network television exposure will launch the barter deal over the next two years starting this November.

The response from NATPE attendees this year was mostly lukewarm. Some blamed the dearth of quality new product on fears raised by the possible repeal of financial interest and syndica-

tion rules. Most agreed that the show was a public relations vehicle and expected to do little business there anyway.

This year's Iris Awards did little to perk up the proceedings, with random grumblings revealing audience dissatisfaction with what was perceived to be lower-budget food and entertainment.

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BRIEFLY

It will be a long time before Celia Shaw and Harry Bowman forget "Special Bulletin." They live in the area that fell victim to atomic terrorists in the NBC drama and work for the network affiliate that aired it March 20.

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"The Wizard of Oz" is a "dang good program. It's timeless," said Herb Stegman, station manager for KLOE-TV in Goodland, Kan. After 25 years of airing on television, the classic movie is still going strong, pulling a 9th place finish for the week of March 14-20.

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Interest has not waned on the financial interest and network syndication rules as evidenced by presentations given during an American Enterprise Institute for Public Policy Research seminar in Washington, featuring Jack Valenti, president of the Motion Picture Association of America. "If the networks can take over syndication and own it and produce it, the independents stand to lose," Valenti said.

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Gross income of U.S. advertising agencies posted a 12 percent increase in 1982, with the \$5.9 billion a new one-year record.

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An earth station complex is being built by Midwestern Relay Co., Milwaukee, at a 2.3-acre plot 10 miles north of the Chicago Loop in Skokie. The facility will be capable of sending or receiving signals via all domestic communications satellites and will be called Teleport Chicago.

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Hot 'rules' talk spices convention

By Bill Dunlap

LAS VEGAS—If the 20th NATPE was a little short on programming excitement, it made up for it with a couple of hot sessions dealing with the Federal Communications Commission's financial interest and syndication rules. The topic also dominated corridor, suite and gaming table talk.

Both sessions were well-attended. Applause frequently interrupted the proceedings, and there was heavy competition for the floor mikes during limited question-and-answer periods.

At a Sunday morning, March 20, session, "The New FCC," Commissioners Anne Jones, James Quello, Henry Rivera and Steven Sharp left the clear impression that it was FCC Chairman Mark Fowler who was applying the pressure for repeal of financial interest and syndication rules.

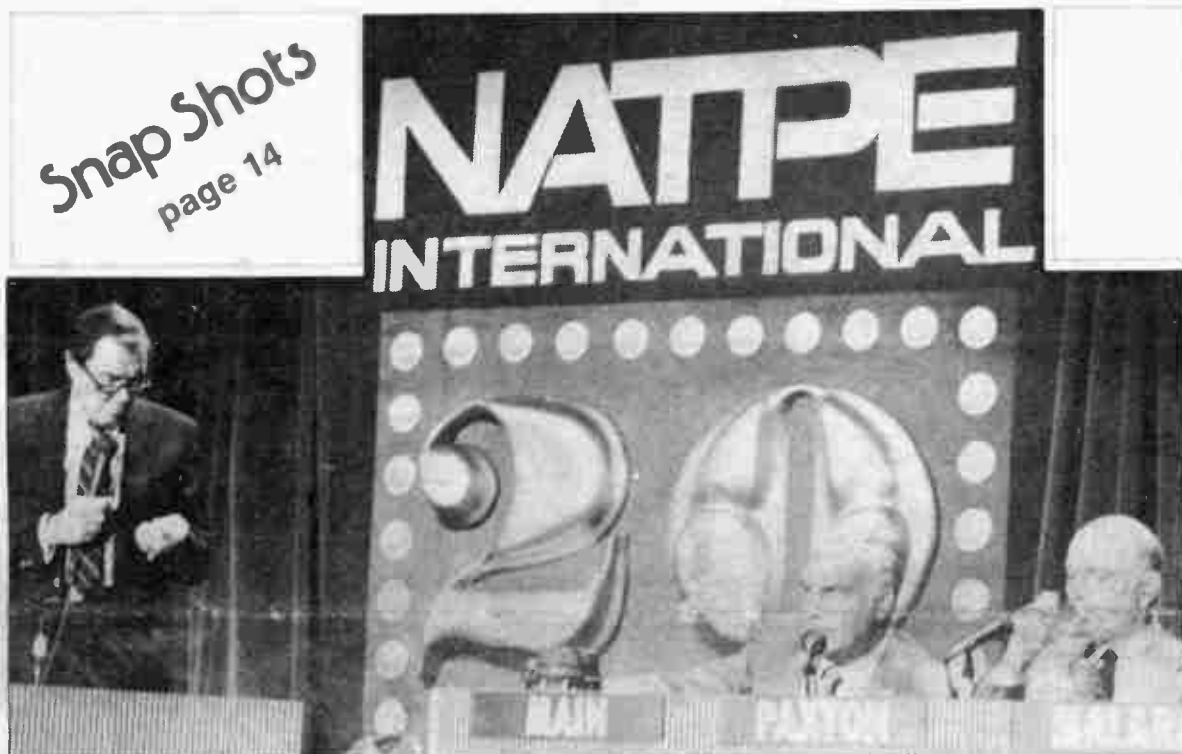
Those rules were promulgated in the early 1970s to prohibit the three commercial networks from syndicating or taking an ownership position in the programming licensed to them by outside producers. In effect, they force the three networks to be renters of programs rather than buyers.

By retaining ownership of programming, producers and syndicators control a nearly billion-dollar business—a business the networks say they need a piece of to succeed in an expanding video marketplace.

The producers say the networks wouldn't be satisfied with a piece of off-network syndication but would take it all. And independent television stations don't like the idea of buying programming from the networks, against whose owned stations and affiliates they must compete.

The NATPE panel came less than a week after the FCC had heard oral presentations on the

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Gene Rayburn served as moderator during a debate of financial interest and syndication rules during a recent NATPE convention in Las Vegas. The debate panel included Guy Main, CBS affiliate board president, and Fred Paxton, NBC affiliate board president.

KKGO jazzing it up on cable

By Ed Harrison

LOS ANGELES—KKGO-FM, an all-jazz station here, is making its programming available to cable television systems nationwide via satellite beginning April 1.

While there are existing syndicated music services offering audio transmission to cable, KKGO joins Chicago classical station WFMT-FM as the only

other local station providing music programming on a national level.

The service, which will be offered to cable systems at no charge, will be geared primarily to cable systems in those markets where a local AM or FM jazz station doesn't exist, according to Cal Milner, operations manager.

Programming will be transmitted 24 hours a day from

Satcom IV, transponder 17. Systems will receive KKGO's programming exactly as it's transmitted from Los Angeles, including local time checks, commercials and public affairs broadcasting. Milner said that local time checks shouldn't interfere with the programming since they are kept to a minimum in morning and afternoon drive periods.

Through an arrangement with Trinity Broadcasting (religious programmers in nearby Santa Ana), KKGO will lease broadcast quality telephone line facilities. The station will feed its programming from its Mount Wilson transmitter and uplink with

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Lorimar to acquire K&E

By Marianne Paskowski and Ed Harrison

NEW YORK—The television and advertising worlds were rocked last week with the news that Lorimar is acquiring Kenyon & Eckhardt.

Cash-rich Lorimar said an agreement in principal should be finalized by June 30. K&E stockholders will receive \$21 million in cash at the outset, plus additional payouts based on the fulfillment of certain future conditions.

At first blush, the pending marriage between the two companies rekindled talk of an ad-

vertising/television relationship that dominated the medium's early years—advertiser-supplied programming.

That point was confirmed by Lorimar Chairman Merv Adelson, who talked of a "swingback" to the days when advertisers routinely supplied network TV programming. Only now, the vista for these opportunities has expanded greatly.

"With the advent of the new technologies—cable, DBS, pay TV—there's a return to advertiser participation," Adelson explained. As one of the leading software suppliers, Lorimar will

be in the forefront of producing and distributing those programs, he said.

"We produce software very well and hopefully clients of K&E will look favorably at Lorimar in providing that programming. But if K&E clients want to look elsewhere, we won't stand in their way," he added.

John Balson, president and chief operating officer of New York-based Kenyon & Eckhardt Advertising, a unit of the parent K&E, explained, "We, along with a number of ad agencies, are looking hard at programming and how we can do it." And as is usually the case, K&E and the other Madison Avenue giants are being prodded by their clients.

Adelson, meanwhile, suggested that K&E will play a role in future Lorimar marketing and

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AT DEADLINE

Blackmore promoted to senior V.P.

NEW YORK—Bob Blackmore, vice president, sales, NBC-TV Network, has been promoted to senior vice president, sales. All NBC sales functions will continue to report to him.

'Nightline' expands to an hour

NEW YORK—ABC's *Nightline* will expand to an hour for the duration of this week. The network reportedly is experimenting with the hour-long format but has made no statement concerning a permanent switch.

Senate hearings on TV coverage slated

WASHINGTON—Hearings on Senate Resolution 66, cosponsored by Sens. Charles Mathias Jr. (R-Md.) and Howard Baker Jr. (R-

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'Peter Gunn' reappears as CBS television movie

By Les Luchter

LOS ANGELES—*Peter Gunn* is returning to TV.

So is Blake Edwards, who created and produced the late '50s series. Ditto for Henry Mancini who created the classic jazz theme for the show.

They're reuniting for a made-for-TV *Peter Gunn* movie, set for airing on CBS-TV next season. Edwards will write, produce and direct the film, according to Steve Mills, vice president, motion pictures for television and mini-

series, CBS Entertainment. And Mancini will provide the music.

The *Peter Gunn* series premiered in 1958 and aired for two seasons on NBC and one on ABC. The original cast will not be involved with the new film, Mills said.

A different situation exists with *Return of the Man From U.N.C.L.E.*, which re-teams Robert Vaughn and David McCallum, who starred in the original NBC-TV series from 1964 to 1968.

Mills revealed that the movie, airing April 5, turned out so well

that CBS may pick it up as a regular series.

"The principals are willing to do a new series," he said.

That decision will probably rest on *U.N.C.L.E.*'s ratings. If the numbers duplicate the success of another recent series revival—*Still the Beaver* on March 19—CBS should have little hesitation. The Beaver, Wally, Mrs. Cleaver and company racked up an 18.9 rating and 32 share, making it the number 19-ranked program for the week.

Will 'Thorn Birds' succeed for ABC?

NEW YORK—Will miniseries lightning strike twice for ABC?

That's the question as the network's 10-hour *Thorn Birds* kicked off Sunday, March 27.

The word going around Madison Avenue is that *Thorn Birds* has a chance to deliver national ratings on a *Winds of War* level. If so, it would make a passel of advertisers—who've shelled out \$150,000 per 30-second commercial—mighty pleased.

What's not so pleasing, however, is some of the adverse criticism directed toward ABC for content and scheduling. Since *Thorn Birds* is the story of a Catholic priest who strays from the flock, various Catholic groups

have objected to the subject matter.

At the same time, both Jews and Catholics wonder about scheduling. Not only is this week the start of Christianity's "Holy Week," it's also the start of Passover.

But as ABC explains it, the network has little choice but to air *Thorn Birds* now. For one thing, it's the only week—of the few remaining weeks left in the prime-time season—when ABC could free up four consecutive evenings.

Moreover, ABC simply couldn't get *Thorn Birds* out of post production any quicker than it has.

USFL ratings pointing to fact that viewers are tuning out

NEW YORK—Is it three strikes and you're out for the United States Football League?

Probably not, at least as long as ABC underwrites the league. But there's little doubt that viewer tune-out has hit the league, with the likelihood that audience apathy will spread as the weather warms.

In week number one, the USFL had a 14.2 rating and 33 share. In its second week, USFL national numbers dropped to a 7.4 rating and 21 share. And the Nielsens for the third week show continued audience erosion as USFL averaged a 6.6 rating and 17 share. Though these numbers still are respectable for weekend

sports programming, they raise questions about the validity of USFL marketing claims that viewers always prefer live action sports.

On the other hand, USFL might suggest that football is simply facing tougher programming competition. On Sunday March 20, with the NCAA basketball playoffs in full swing, CBS averaged a 10.3 rating and 25 share.

Meanwhile, ABC Sports continues to face still another "last ditch deadline" as it decides whether to pick up the one half of the Major League Baseball broadcast contract still up for grabs.



'Great Sounds'

Ed Salamon, vice president of programming for The United Stations, picks out a song of Margaret Whiting's to be featured on "The Great Sounds" program airing the weekend of April 1.

Report cites PBS' future remains bright

WASHINGTON—Despite the problems of its sister public broadcaster, National Public Radio, Lawrence Grossman, president of the Public Broadcasting Service, reported that prospects for PBS' future remain bright.

Speaking to the executive committee of the board of directors, Grossman said, "This company remains in sound financial condition." He explained that the four-year plan had allowed PBS to anticipate changing economic times without having any unexpected cutbacks.

Grossman's report was supported by Jim Klutz, senior vice president and chief financial officer. "In 1982, we made necessary budget reductions and cutbacks a year ahead of the congressional cuts," he said. Klutz added that the change over to station support of PBS would mean that as long as the stations remained viable, so would PBS.

Grossman reported on PBS' recent program success and announced the return of *Lifeline*, *Brideshead Revisted* and *Boston Pops*, as well as progress on *The Vietnam Special*, *The Africans* and the possibility of airing *Nicholas Nickleby*.

The Andrew Mellon Foundation will be contributing \$650,000 for programming on the arts and humanities, Grossman reported. He also said the Annenberg Foundation will fund programs to air next year.

Grossman reported that 75,000 students now were enrolled in the adult education programs offered by PBS and that that operation had received some \$200,000 in grants. He also revealed a new digital data delivery service using PBS Video, Confersat and option services that will be demonstrated in three cities.

WNYC given \$50,000 grant

NEW YORK—The Weiler-Arnov family has given the WNYC Foundation a \$50,000 grant to develop Jewish programming for local and national TV and radio distribution.

Part of the grant will be used to produce the first two episodes of a new series for National Public Radio called *Remembering Jewish Europe*. The hour-long show will premiere April 10 at 11:30 a.m. on WNYC-FM and 7 p.m. on WNYC-AM.

The second episode of the radio series will air at the start of Jewish Heritage Week, April 17-24.

The Jewish TV Magazine, another result of the Weiler-Arnov grant, also will air that week. The look at Jewish culture—an hour-long pilot for a regular series—will be shown by WNYC-TV on April 20, 23 and 26.

NATPE 'notes and quotes'

"It just occurred to me that if a bomb went off in this room, Ollie Treyz could get a job in television again."

—Gene Rayburn, moderator of the session on financial interest and syndication rules.

"I was thinking of taking a picture of the people in this room, sending it to all of the affiliates who aren't here and telling them that this is what 79% clearance looks like."

—Brandon Tartikoff, president, NBC Entertainment, on one of three sparsely attended network affiliate meetings.

"Talk about our affiliate family—I've had more people over at Christmas dinner."

—Tony Malara, president, CBS, on another one of three sparsely attended network affiliate meetings.

"If we don't put on a good show, the audience gets up and goes shopping."

—Johnathan Murray, program director, WOKR, Rochester, N.Y., on *Morning Break*, broadcast live from a shopping mall.

"A good radio host shouldn't have a problem on television if he makes good eye contact."

—Larry King, on his new television talk show.

"You're from Lima, Peru? Do they like arm wrestling shows down there?"

—Overheard in elevator, Las Vegas Hilton.

"What Art Clokey did with Gumby was really incredible."

—John Mansfield, national sales director, Ziv International.

"The operation was a success, but the patient was dead on arrival."

—Steve Sohmer, vice president advertising/promotion, NBC, on the "same time, better station" campaign accompanying *Taxi's* move to NBC.

"How people hear has never been as essential as what they hear."

—Chuck Larsen, NATPE president, on the importance of program content over delivery systems.

"Look for a hot new serial on NBC this fall. I mean hot: intense, voluptuous, passionate, seductive, torrid and engrossing. Art for art's sake."

—Steve Sohmer, senior vice president, NBC Entertainment

"... I just wonder if kids from eight years old on up wouldn't be better served if they watched *Good Morning America* or *Today* rather than *Captain Kangaroo*."

—FCC Commissioner James Quello at NATPE panel discussion. "The New FCC."

"For those of you in the audience who are tennis players, I want to warn you of a predator in your midst. It's (former FCC Chairman Richard) Wiley. After you are into the third set, you will realize that the fellow is totally ambidextrous. Just a word of caution, because he's sticking around looking for some turkeys."

—Attorney Mickey Gardner at NATPE financial interest and syndication rules panel discussion.

Waxman, Wirth unveil moratorium legislation

By Gary Witt

WASHINGTON—As promised, last week Reps. Henry Waxman (D-Calif.) and Tim Wirth (D-Colo.) introduced legislation that would put a five-year moratorium on any Federal Communications Commission action to repeal or otherwise modify the financial interest and syndication rules, as well as the prime-time access rule.

In a prepared statement, Waxman said that without the rules as they presently stand, "the public will suffer a loss of diversity and competition. Independent, non-network affiliated stations no longer would have the same ability to compete for popular shows that enable them to be economically successful and to offer alternatives to network programming."

Responding to the move, Everett Erlick, senior vice president and general counsel of ABC, said, "The FCC has been deeply involved in this issue for several months. They are deeply immersed in the facts. They are an independent regulatory agency, and that is the proper forum for a decision. We don't see any necessity for Congress to intervene in the regulatory process."

Erlick added that he felt the bill would have a difficult time passing. "He's (Waxman) been circulating that bill for weeks and weeks and months trying to find co-sponsors. And he's had a real

hard time finding them, except in California. I make it a policy never to predict what Congress will do, but one can draw his own conclusions from looking at Rep. Waxman's efforts in getting a few co-sponsors for his bill outside of California."

Waxman's chief support for the bill comes from Wirth, chairman of the Telecommunications Subcommittee of the House Energy and Commerce Committee, which has jurisdiction over the legislation.

In addition, according to Mel Blumenthal, executive vice president of MTM Enterprises Inc., the Waxman/Wirth bill has tremendous support from the public at large. "From what I've seen here, there are a number of consumer groups, and public interest groups which are on the side of retaining these rules. And from what I read in the press, there is a lot of support here on the grassroots level. The public is concerned with the question of diversity of programming, and of maintaining quality. And I think there is tremendous grassroots support for the retention of these rules."

The five-year moratorium contained in the bill is intended to provide enough time to allow the development of alternative program distribution avenues such as pay TV and cable, to ensure the three networks will not be in a position to monopolize the market for programming.



Anti-nuclear protest leader Bruce Lyman, played by David Clennon, broadcasts threat to destroy Charleston, S.C., while TV reporter Ed Levitt, played by Christopher Allport, covers the event in the movie "Special Bulletin," which aired March 20 on NBC.

TV movie stirs controversy despite 'fiction' disclaimer

By Simon Applebaum

CHARLESTON, S.C.—It will be a long time before Celia Shaw and Harry Bowman forget *Special Bulletin*. They live in the area that fell victim to atomic terrorists in the NBC videotape drama and work for the network affiliate that played it March 20.

Shaw and Bowman are general manager and news director, respectively, of WCIV-TV here. They spent Sunday evening monitoring the 250 phone calls received by the station during *Bulletin* and the next few days on the phone lines themselves, answering questions from reporters around the U.S. about their reactions to the presentation.

Throughout *Bulletin*, WCIV ran its own disclaimer, superimposing the word "fiction" on a corner of the screen. Most of the early calls, station officials said, were from viewers complaining about the disclaimer. But later in the evening, the calls shifted from disclaimer anger to concern over whether or not Charleston was in danger from terrorists threatening to explode a nuclear bomb there.

Prior to March 20, WCIV took several steps to alert viewers about the program's nature. The station held a local press screening of *Bulletin* the week before airdate. Several reports on *Bulletin* sequences taped in Charleston appeared on local programming. Shaw also advised local police and emergency units to stand by for phone calls that night. The one thing the station didn't do at any time, Shaw said, was consider not running the program.

"I don't feel we had the right to censor or delete a program that had been made here, and that people here had looked forward to seeing," she said. "But I have

to admit it gives you an eerie feeling, and it turned out to be much more realistic than I thought it would be. But we figured we would get a lot more heat if we did not show it."

Bowman, who saw the program for the first time March 20, said the drama depicted news coverage during a crisis accurately. But he still came away with reservations.

"I don't feel we had the right to censor"

"You're going to see a good deal of discussion in the journalistic community about this. First, should an entertainment program be presented as a two-hour newscast? There's an ethical question. Then, what do you do when terrorists demand airtime?"

In particular, Bowman was concerned about the portrayal of anchorpeople responding to breaking news and the program's ending, where the aftermath of Charleston is treated as a two-minute clip on the RBS evening newscast three days later.

"The anchors (Ed Flanders and Kathryn Walker) were a bit weak, especially in responding quickly. It seems to me that an anchorman always has something to say, no matter what the circumstances are. That lacked a bit of credibility. The ending, I thought, was somewhat unrealistic. I'll say this—I'm glad they

weren't more realistic than they were. I wonder when, if we do have to go on the air with a similar situation, whether people will react properly and in time, because some might consider it another *Special Bulletin*. You wonder if perhaps the producers might have taken things too far."

While WCIV officials met with members of the *Bulletin* production team during location shooting in early February, no attempts were made to change in the script or focus of the program, Shaw said. Meanwhile, a member of Bowman's news staff, photographer Jim Dowds, worked on some *Bulletin* sequences, along with a former WCIV staffer, freelance cameraman George Patterson. The station also supplied local file footage for editing into the program.

Shaw didn't want to second-guess NBC's decision to run *Bulletin* or Ohlmeyer Communications' decision to make it. But she felt NBC should have run more disclaimers, and the producers should have made the location of the crisis fictional.

"The program could have had as much impact and less concern to people if it had been a theoretical city," she maintained.

Bowman felt the program should have branched out from its newscast style. "It would have been more responsible if they included scenes about the decision-making process. A scene or two in there where producers are arguing over how to handle this story, shown off-camera, rather than go from live newscast to live remote sequence."

After the events of March 20, Shaw concluded, "I'd be happy to take a breather, and then go back to running a television station."

ACTV enters LPTV pact

GAINESVILLE, Fla.—American Communications & Television Inc. has entered into a joint venture with the filers for low-power TV licenses in Lake City and Ocala and has reached preliminary accords with different applicants for Orlando and Fort Pierce/Vero Beach. All four stations would be VHF outlets based in downtown locations.

The company also has filed applications for new full-power UHF TV stations in eight locations, including Salem, Ore.; Carson City, Nev.; Virginia Beach, Va.; and Decatur, Ga.

ACTV, formerly American Satellite and Television, also supplies MDS programming, owns and operates a mobile satellite uplink transmitter, constructs and operates SMATV and cable systems and has just formed a mobile radio/telephone subsidiary.

'Video Music Marathon' set to invade South Florida

By Angela Burnett

MIAMI—Mix one part successful radio format with one part video music programming. Stir in a generous helping of cooperative effort with a local television station, retailers and club operators. Blend to a pulsating rock beat and turn out the lovely, fresh aura of *Video Music Marathon*.

"It's a way of devoting a program to South Florida's musical taste," explained Tony Novia, promotion director for WHYI-FM. The station, pioneer of a music marathon concept that features non-stop music, had been looking for a means of incorporating videos produced by artists into the local market.

"We've got a taste that's so unique," Novia added. "In some ways we're ahead in picking hits, other times we're late, but it's a style that's different from anywhere else."

"What we wanted to do is use the videos that artists made and do it in a way that was responsive to this market. What we've got is something that has Hispanic appeal, black appeal and Anglo appeal," Novia said.

WHYI had approached NBC-affiliate WCKT-TV a couple of months ago with the idea, and the two stations agreed to pull it off. The show will be shot at WCKT, with WHYI providing the host and recruiting dancers. A variety of record companies will be used to supply the video segments used.

Video Music Marathon, debuting April 16, will air for a half-hour at noon. Novia indicated that they plan on using six videos and a countdown of the top five songs on the show. The six minutes of advertising time within the show will be sold by WCKT, although WHYI will be selling participation to the nightclubs and malls that provide dancers.

"This is the first locally produced music video show involving local people," Novia said. "That's what makes it different from all the other dance and music type shows."

Video Music Marathon is scheduled to run through June. At that time, the stations will evaluate the show's performance and consider extending and possibly expanding it to a one-hour format.

'Special Bulletin' numbers paltry

NEW YORK—Despite the publicity and criticism, NBC's *Special Bulletin* posted an unimpressive 15.1 rating and 24 share.

More importantly, the videotape drama was afflicted by a severe case of viewer tune-out. During the first half hour, *Special Bulletin* had a 17.8 rating, 27 share. In the second half hour, the numbers dropped to a 15.8, 24. At 10 p.m. EST, when CBS' *Trapper John* started, *Special Bulletin* lost another two rating points. By its last half hour, the rating had dropped to a 12.8, and the share settled at 22. Was the drama lousy? Is *Trapper John* too strong? Do viewers not care that Charleston was about to be obliterated?

St. John's vs. Georgia unable to find TV home

NEW YORK—This may be the only market in the country whose leading college basketball team can make the NCAA Tournament's final 16 but not find a TV outlet for its most important game to date.

That was the situation Friday night as the Eastern Regional semifinal matchup between St. John's and Georgia was available only to area fans who have access to ESPN.

WCBS-TV, which had first negotiation rights with the NCAA to broadcast the game over the air, decided to stick with *Dallas* and the premiere of *The Mississippi*.

And New York indies WPIX-TV and WNEW-TV, considered leading candidates for the broadcast (WOR-TV being ineligible due to its cable coverage), passed up the game for such regular fare as *Merv Griffin* and a movie called *The Frozen Dead*.

Minority tax bill planned

WASHINGTON—In a conference sponsored by the Congressional Black Caucus Communications Braintrust, Rep. Mickey Leland (D-Texas) announced that he and Charles Rangel (D-N.Y.) would be introducing legislation providing tax incentives for minority financing and to encourage the sale of telecommunications properties to minorities.

Leland said, "This bill will advance minority ownership of telecommunications properties." The bill is cosponsored by Reps. Timothy Wirth (D-Colo.), John Bryant (D-Texas), Cardiss Collins (D-Ill.), Parren Mitchell (D-Md.) and Al Swift (D-Wash.).

"While racial and ethnic minorities comprise almost 30 percent of the population of this country, minorities own only about 1.7 percent, or 171 of the 10,134 commercial radio and television stations and less than one-third of 1 percent, or 44 of the estimated 16,647 cable franchises," Leland

noted. "Minority ownership of common carrier property is believed to be even more negligible."

The Minority Telecommunications Ownership Tax Act of 1983 provides for an increase to a maximum of \$500,000 the investment credit that can be claimed against tax liability for the purchase of a qualified, used telecommunications property under the Internal Revenue Code. The credit would be available only when the sale implemented Federal Communications Commission minority sale policy. The bill also would allow tax certificates to be issued for sales to minorities for non-broadcast properties.

News of the bill was well-received at the conference, which focused on minority entrepreneurship in telecommunications. The bill represents part of an FCC legislative recommendation from its advisory committee on alternative financing for minority opportunities in telecommunications. (BW, 12/13/82).

Cable data questioned

By Simon Applebaum

NEW YORK—For the cable industry last week, it was a time for bringing up some questionable data on the impact its services have on broadcast TV. And for the industry's major trade organization, it was a week to lay some "X" plastered TVs on Congress.

Out at NATPE, Cable Health Network Vice Chairman Jeffrey Reiss used his opening remarks at one panel to suggest that in cabled areas, viewers may be turning away from independent stations in the direction of basic cable services. According to one finding of the recent Cable Audience Methodology Study, conducted by A.C. Nielsen, basic cable services averaged a 16.4 audience share weekdays from 9 a.m. to 11 p.m. EST (Monday-Friday) among viewers 12 and up, vs. a 15.8 share credited to the independent stations.

Reiss advocated that sponsors allocate \$6.3 million—one-tenth of 1 percent of total 1982 network ad budgets, according to the CHN executive—to fund more research on cable's audience impact on broadcast. "If they do that," he argued, "they will learn how to advertise in the increasingly fragmented world of TV and will spend their other \$6.294 billion dollars more effectively."

Meanwhile, a survey conducted among 4,000 cable subscribers in eight systems operated by Warner Amex Cable brought out more data on the side of the industry. Some 57 percent of those surveyed said cable was their main source of viewing, adding that they spent 62 percent of their total viewing time watching cable programming. Warner Amex Cable sponsored the survey, undertaken by The Data Group, a Philadelphia firm.

And in Washington, members of the National Cable Television Association were busy delivering miniature black TV sets with red "X"s on the picture to members of Congress. The sets represented cable households without broadcast distant signals, dropped as a result of increased Copyright Royalty Tribunal rates going into effect March 15.

Jazz finds cable link

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Trinity to Satcom IV.

KKGO will provide participating cable systems with promotional material.

Available on any open frequency, cable systems easily can connect an audio input line into the back of a television and hookup with an audio receiver.

From an economic standpoint, Milner said that perhaps a year from now, when an accurate measurement of homes receiving KKGO programming is available, the station will be in a position to ask for increases in local advertising rates.

Milner could not say how many or which cable systems have agreed to take the service.

KKGO has been promoting the change with as many as five mentions a day on the air. KKGO exclusively programs jazz with the exception of four to five hours a week of public affairs and religious shows.

Milner said there will be no changes in KKGO's programming. However, Steve Allen will begin a regular Sunday evening show on April 17 from 6-8 p.m., playing music from his personal jazz library.

FOR THE RECORD

■ Telepictures Corp. reported it made over 65 firm deals with a total value of \$14 million at NATPE. The syndicator's top program was *Newscope*, which, in addition to station sales, also attracted national advertiser interest. Sears, Roebuck and Co. made its first reported commitment to weekly syndicated programming. Through J. Walter Thompson in Chicago, Sears has made a 52-week commitment to participate in *Newscope*. Other 52-week advertiser commitments came from General Foods and Richardson-Vicks through Benton & Bowles in New York.

■ Drake-Chenault Enterprises, Los Angeles-based music syndicators, will present a special seminar designed for radio management during the forthcoming National Association of Broadcasters convention in Las Vegas, Nev., April 10-13. Thomas Quick, author and management consultant, will be guest speaker.

■ KLNT and KNJY-FM, Clinton, Iowa, have been sold to Brisco Broadcasting, a Tennessee-based company, by Patten Communications Corp., which also owns radio stations in Florida, Washington and Michigan. The deal, which was negotiated by Blackburn & Co., was valued at \$600,000.

■ Sundance Broadcasting has paid nearly \$5 million for two Milwaukee radio properties, WOKY and WMIL. Sundance already owns Boise, Idaho's KIDQ.

■ Members of the Wire Service Guild have reached a new three-year contract with United Press International. UPI Managing Director Douglas Ruhe said the contract is a "major step forward" in the financial turnaround at UPI (BW, 2/21/83).

■ Howard Mendelson, who formed Howard Mendelson Enterprises after leaving his post as executive vice president, director of media sales, LBS Media, has acquired worldwide rights to *Fishing Fever*. The syndicated program, hosted by Robert Fuller, takes viewers on location for some of the best saltwater fishing available in the world today.

■ The New York State Broadcasters Association has reached out and named Joseph Reilly executive vice president. Reilly has been with NYSBA, generally regarded as one of the more active state associations, since 1980 as executive director.

■ The Videotape Producers Association has announced five new members: Rhyth Video Productions; JSL Video; Charlex; Today Video; and Communications Plus Video.

■ Rep. Timothy Wirth (D-Colo.) has plans for legislation to better coordinate international communications policy in a Telecommunications Subcommittee hearing. "What we need to focus on is the pursuit of a policy that maintains the goal of free trade, with the understanding that a variety of options and tactical decision may be necessary to reach that goal," Wirth said.

■ Members of the Daytime Broadcasters Association, representing 2,300 daytime-only AM broadcasters, converged on Capitol Hill in an effort to generate support that would extend their hours of operation. Said James Wychor, DBA president, "It's urgent that we make the effort to show our members of Congress and those at the commission that this is an issue of vital importance to daytimers."

■ Bob Edell, vice president of Storer Communications, died at age 61, leaving behind a radio and television career spanning nearly 40 years. He joined Storer in 1955, holding posts at WGBS-TV, WJBK-TV and WHN-AM. He also served as regional manager of affiliate relations for ABC Television Network and was assistant to the president of the Crowell-Collier Broadcasting Co.

■ Carroll O'Connor and his company, UGO Productions, have signed an exclusive development agreement with Centerpoint Productions. The agreement calls for O'Connor and Centerpoint mutually to develop and produce projects for network and pay television. O'Connor has the option of performing in all projects developed. The network projects will be with CBS, where O'Connor has current commitments. Centerpoint has concluded deals for television development and production with Blake Edwards, Guber-Peters, Foreman/Jones, Grasso-Jacobson and Golden Harvest.

■ The Academy of Television Arts & Sciences will honor the "soaps" and three long-time daytime stars in a special tribute April 18 at the Century Plaza Hotel in Los Angeles. "A Night of Daytime—Salute To The Soaps" will include the presentation of three Lifetime Achievement Awards to Charita Bauer of *The Guiding Light* and Mary Stuart and Larry Haines of *Search For Tomorrow*. Stuart has portrayed Joanne Tate Tourneur since the program premiered Sept. 3, 1951. Bauer has been Bert Bauer on *The Guiding Light* since its premiere June 30, 1952. Haines has been Stu Bergman on *Search for Tomorrow* for more than 31 years.

■ A.C. Nielsen reported that national cable penetration was 37.2 percent, or 31,124,450 cable households, for February 1983. That figure represents a growth of 28 percent from year-ago levels, with a gain of nearly 7.4 million cable TV households.

■ The National Association of Broadcasters has urged a committee of the Washington state legislature to reject a measure that would prohibit exit polling of voters within 100 feet of a polling place. NAB maintains the measure would restrict voters' right of expression and the right of interviewers to gather information.

■ From appeals filed by RCA Global Communications Inc., Western Union International Inc., ITT World Communications Inc. and TRT Telecommunications Corp., the U.S. Court of Appeals for the District of Columbia Circuit has been asked to review the Federal Communications Commission Memorandum Opinion and Order granting Communications Satellite Corp. authority to provide basic satellite transmission capacity directly to the public at all U.S. international earth stations. The FCC decision had denied petitions by the international record carriers to reject, suspend or investigate Comsat's tariffs for the service.

■ WBTV announced it will participate in the inaugural transmission of CBS' Extravision teletext service on April 4.

■ Tribune Productions changed its corporate name to Tribune Entertainment Co., effective last week. Tribune President Sheldon Cooper said the name change was necessary to reflect the firm's expansion into co-production and distribution projects. Tribune produces and syndicates *At The Movies*, the Roger Ebert/Gene Siskel film review program to 129 stations, and just wrapped up negotiations to syndicate *A Married Man*, London Weekend TV's four-hour drama starring Anthony Hopkins.

AT DEADLINE

Continued from page 1

Tenn.), have been scheduled for April 14.

S.R. 66, essentially in the same form as last year's measure, provides for televising Senate proceedings under the jurisdiction of the Rules Committee; internal operations of video equipment and facilities; and production fees. The hearings are expected to take only one day. Although broadcast industry representatives are expected to testify, Russell Long (D-La.) and John Danforth (R-Mo.) are the only confirmed participants.

Copyright fight continues

WASHINGTON—The National Association of Broadcasters has filed a brief in the D.C. Circuit Court of Appeals supporting the Copyright Royalty Tribunal's decision to raise the rates cable operators pay on post-Malrite distant signals.

NAB argued that there was "substantial evidence" that broadcast stations and other copyright owners are "not directly and adequately compensated through advertising revenues when their programs are retransmitted in distant cable markets," thus justifying an added rate of 3.75 percent of cable's basic revenue for royalty. Circuit Court sources now say the suit, brought by the National Cable Television Association, could be set for oral argument in May or June.

Simulcast breaks records

NEW YORK—"The largest TV/radio simulcast in history" will take place when Westwood One airs a Crosby, Stills & Nash concert over an *ad hoc* network, including affiliates of Oak Media, SelectTV, Preview, Home Entertainment Network, National Programming Services Network and Showtime. The stereo audio portion of the show will be provided via satellite to more than 100 FM radio affiliates.

The 90-minute concert program airs May 11 at 8 p.m. EST.

CNN beats networks to the punch

NEW YORK—Cable News Network beat the three broadcast webs by showing the Democratic response to President's Reagan's national defense speech only a day after the original.

CNN aired the talk 8:30 p.m. EST on Thursday, while ABC and NBC showed it Saturday night at 10:30. CBS has scheduled it for this Wednesday at 10:30 p.m., the same day of the week as Reagan's talk—but 2½ hours later.

Animated miniseries stars G.I. Joe

NEW YORK—The first animated miniseries, *G.I. Joe*, is being syndicated as a Monday-through-Friday strip premiering this September. The barter special will be offered to stations for two runs; premiere broadcasts will take place the week of Sept. 12 or 19, and repeats will air the week of Dec. 5 or 12.

Billboard contestant is arrested

ALLENTOWN, Pa.—The arrest of Dalton Young has added a new twist to the WSAW-AM living on a billboard contest as only two challengers remain in place after more than six months on the ledge. (See Section 2, p. 22)

Young was arrested on charges of selling less than an ounce of marijuana. Young's arrest ended his billboard sitting stint.

WSAW has not decided if Young will be eligible for any of the prizes or if his arrest changes the status of the contest. "We don't have any official stance at this point," said Program Director Gene Werley.

Enthusiasm for the contest has not waned since the remaining contestants reportedly have prepared for the one-on-one challenge. Werley also indicated that a station from Kansas had inquired about setting up a contest of its own.

TeleFirst new name of ABC unit

NEW YORK—ABC's Home View Network has been renamed TeleFirst Entertainment Recording Service. That could be shortened to TERS, but ABC has adopted TeleFirst as the official name of the service—now scheduled to start at an ABC TeleFirst in early 1984.

TeleFirst will transmit scrambled programming during late-night hours for taping on home VTRs. Tapes will be decoded on playback.

UPDATE

DGA honors directors

Adato receives award

NEW YORK—Perry Miller Adato has won a Directors Guild of America Award for her direction of *Carl Sandburg—Echoes and Silences*.

The program originally aired March 2, 1982 as part of the *American Playhouse* series, and is a production of WNET/Thirteen, New York.

Adato is no stranger to winning, being the 1978 recipient of

the Directors Guild of America Award for her direction of *The Originals: Women In Art* series, and again in 1981 for her direction of *Picasso: A Painter's Diary*.

Meanwhile, two-time Emmy Award winner Marvin Chomsky has won a Directors Guild of America Award for directing ABC's *Inside the Third Reich*. Chomsky won the award in the "Best Television Dramatic Spe-

cial" category.

Inside the Third Reich was a dramatization of the life of Albert Speer, who was Adolf Hitler's personal architect, confidant and protege in Nazi Germany.

Chomsky won Emmys in 1978 for his direction of the miniseries, *Holocaust*, and in 1980 for the ABC Theatre presentation of *Attica*.

Public Broadcasting Service aided by the formation of corporate group

WASHINGTON—Happy news for the financially struggling Public Broadcasting Service arrived last week with the formation of the Corporations in Support of Public Television.

Harvey McCormick, manager of public relations for J.C. Penney Co. Inc., will serve as chairman of the group, which will encourage corporate underwriting support for public TV; help corporations receive and exchange "information, ideas and concerns" about public TV; and "serve as a sounding board for the Public Broadcasting Service and its major producers regarding underwriting issues and opportunities."

Senior officials of PBS will present data on the current status of public TV at CPST's first meeting, June 23, in conjunction with the PBS Annual Meeting. In

addition, several corporations will discuss their underwriting experiences at the session, which is open to all national corporate underwriters and other interested parties.

Thomas Latimer, senior director of advertising and corporate

communications, Gulf Oil Corp., is organizing the meeting. Other companies represented on the CPST steering committee include AT&T, Atlantic Richfield, Chevron U.S.A., the Chubb Group of Insurance Companies, Danskin, Exxon, Ford, GE, Gulf, Mobil and Xerox.

Private Screenings acquires exclusive rights to 50 films

NEW YORK—Private Screenings has acquired multiyear exclusive pay TV rights to 50 adult feature films from Leisure Time Entertainment Inc.

Two of the films—*Amanda by Night* and *Desires Within Young Girls*—have won Best Picture of the Year Erotica Awards from

the Adult Film Association of America.

Private Screenings has the rights to license the films on an individual basis to pay TV. Clients for other films have included SelecTV, Wometco Home Theatre and Preview.

WYCC claims 2,000 viewers taking classes

CHICAGO—Channel 20/WYCC-TV, now into its sixth week of broadcasting, has more than 2,000 viewers earning college and Adult/Continuing Education credit.

The PBS station, owned by the City Colleges of Chicago, reported that in addition to the viewers watching for college credits, the station is attracting a number of residents "who are tuning in just for the pleasure of watching intelligent, interesting and well-produced television programming."

Legal services records 79% TV ad gain

NEW YORK—One of television's newest advertiser categories—legal services—posted a 79 percent increase in local TV ad expenditures in 1982.

That's the word from the Television Bureau of Advertising, citing Broadcast Advertisers Reports.

In 1982, legal services accounted for \$11 million in TV ad time vs. the \$6.1 million spent in 1981. Legal advertising first arrived on TV in 1977, following a series of court decisions, culminating in a 1982 Supreme Court decision invalidating all restrictions on legal advertising.

In 1978, the legal profession spent less than \$1 million on TV ad time.

Top spender in the category was Hyatt Legal Services with \$2.2 million spent in 1982 compared to less than \$1 million ante up in 1981. Hyatt spent these ad dollars in 18 different markets.

CALENDAR

MARCH

March 28—Annenberg School of Communications communications colloquium with John Carroll, IBM Thomas Watson Research Center, on "The Film Experience as Cognitive Structure." Colloquium room, Annenberg campus, Philadelphia.

March 29-31—United States Telecommunications Suppliers Association Western Telecommunications Showcase. Theme: "Opportunities Through Technology." Moscone Center, San Francisco. Information: USTSA, 333 N. Michigan Ave., Suite 1618, Chicago, 60601, (312) 782-8597.

March 30—New York Television Academy luncheon. Speaker: Dick Salant, general advisor, NBC Inc. Copacabana, New York.

March 30—American Advertising Federation luncheon honoring Paul Foley, Interpublic Group of Companies, and Alfred Seaman, retired chairman, SSC&B. Waldorf-Astoria, New York.

March 31—Deadline for entries in American Osteopathic Association's 27th annual journalism awards competition, recognizing "outstanding performance by journalists who report and interpret osteopathic medicine to the scientific community and the general public." Information: Journalism Awards Committee, American Osteopathic Association, 212 E. Ohio St., Chicago.

March 31—"Telemarketing seminar" for broadcasting, advertising and newspaper customers of *New York Telephone*, 1166 Ave. of the Americas, New York. Information: Bernard Cohen, (212) 395-7013.

APRIL

April 1—Deadline for entries in National Federation of Community Broadcasters' Community Radio Program Awards. Information: NFCB Awards, 1314 14th St., N.W., Washington, 20005.

April 1-2—Black College Radio's fifth annual convention. Paschal's Hotel in Atlanta's University Center, Atlanta. Information: (404) 523-6136.

April 5-8—Communications Tokyo '83, sponsored by *Communication Industries Association of Japan*. Tokyo Ryutsu Center, Tokyo. Information: Clapp and Poliak International, P.O. Box 70007, Washington, 20088, (301) 657-3090.

April 6—New York Television Academy luncheon. Speaker: Nathaniel Kwit Jr., president and chief executive officer, United Satellite Communications Inc. Topic: "Direct Broadcast Satellite: Its Implications for the Entertainment Industry." Copacabana, New York.

April 6—National Academy of Television Arts and Sciences, Syracuse University chapter, "speakers series," featuring Bob Wussler, executive vice president, Turner Broadcast-

ing System, and president of WTBS-TV in Atlanta. S.I. Newhouse School of Public Communications, Syracuse, N.Y.

April 7—"Videotex and Teletext—Boom or Bust?" seminar sponsored by *New York University, Interactive Telecommunications Program*. NYU campus, New York. Information: Meryl Enerson, (212) 598-3338.

April 7-10—American Advertising Federation district seven conference. Opryland Hotel, Nashville, Tenn.

April 8—Broadcasters' Promotion Association board meeting. Fairmont Hotel, New Orleans.

April 8-10—California Associated Press Television-Radio Association 36th annual convention. Speaker: Bill Kurtis, *CBS Morning News*. San Jose Hyatt, San Jose.

April 9—Radio-Television News Directors Association regional meeting. Curry College, Milton, Mass.

April 9—Radio-Television News Directors Association regional meeting. Davenport Hotel, Spokane, Wash.

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 17-21—National Public Radio's annual conference. Hyatt Regency, Minneapolis.

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.

May 28-June 2—13th Montreux International Television Symposium and Technical Exhibition. Montreux, Switzerland.

JUNE

June 23-27—Broadcasters Promotion Association/Broadcast Designers' Association annual seminar. Fairmont Hotel, New Orleans. Future seminars: June 10-15, 1984, Caesar's Palace, Las Vegas; June 5-9, 1985, Hyatt Regency, Chicago, and June 10-15, 1986, Loew's Anatole, Dallas.

AUGUST

Aug. 28-31—National Association of Broadcasters' Radio Programming Conference. Westin St. Francis, San Francisco.

SEPTEMBER

Sept. 22-24—Radio/Television News Directors Association international conference. Caesar's Palace, Las Vegas, Nev. Future conference: Dec. 3-5, 1984, San Antonio, Texas.

Sept. 25-28—Broadcast Financial Management Association's 23rd annual conference. Hyatt Hotel, Orlando, Fla. Future meetings: May 20-23, 1984, New York; May 12-15, 1985, Chicago; May 18-21, 1986, Los Angeles.

Oz: Classic movie pulls high ratings again

By Frank Hogan

DENVER—Dorothy hitched an express ride back home to Kansas. Tin Man netted a heart-shaped clock. Cowardly Lion garnered a medal. Scarecrow landed a diploma. And CBS grabbed a top-10 finish in the ratings for the week of March 14-20.

The Wizard of Oz, airing for the 25th time on network television, placed 9th for CBS for the week with a 21.7 rating and 34 share.

According to Herb Stegman, station manager for KLOE-TV in Goodland, Kan., "*The Wizard of Oz* is just a dang good program. It's timeless."

Apparently America's viewers concur with Stegman. Since its initial TV airing in 1956 on CBS, when it posted a 33.9 rating and 53 share, the movie has been a consistent hit. Adapted from L. Frank Baum's book and released by MGM in 1939, *The Wizard of Oz* pulled its highest numbers in 1964 with a 35.9 rating and 59 share.

Why has *The Wizard of Oz* remained successful for so many years? George Gonyar, general manager of WABI-TV in Bangor, Maine, said, "There's not much good children's programming available today, and *The Wizard of Oz* is a must show. It's like the Super Bowl as far as kids and families are concerned.

"I don't know if it'll ever die," Gonyar said. "It has great writing.

FCC focused on kids shows

By Angela Burnett

WASHINGTON—National Children and Television Week, punctuated with public posturing both for and against the quality of children's programming, achieved at least one victory with a promise from Federal Communications Commission Chairman Mark Fowler to issue a final report on children's television this year.

In an open letter from Fowler to Rep. Tim Wirth (D-Colo.), presented during House Telecommunications Subcommittee hearings, Fowler reviewed the history of FCC involvement in the issue.

The letter focused on the 1974 Children's Television Policy Statement, special 1979 FCC task force recommendations and subsequent hearings. Fowler said a final report could be expected no later than early fall following hearings scheduled for late April.

Fowler's letter was viewed as a response to a challenge by Commissioner Henry Rivera, who called for a resolution to the issue.

Sen. Charles Percy (R-Ill.), also speaking at the ACT press conference, stressed the importance of standards for children's programming. "You have to have certain standards, after all, we have it in movies."

Also during children's TV week, National Association of Broadcasters President Edward Fritts let it be known that "Broadcaster response to the needs of children has been, quite simply, far more thoughtful and imaginative than some have given credit for."

The NAB boss went on to cite exceptional achievements on the local programming front, saluting such stations as WJLA-TV, Washington, D.C.; WLYH-TV, Lancaster, Pa.; WSPA-TV, Spartansburg, S.C.; WESH-TV, Daytona Beach, Fla.; WTVG, Toledo, Ohio; and WPCQ-TV, Charlotte, N.C.

The music is good, of course. It has simple values, good values. Kids have no trouble deciding who's good and who's bad. It's become a tradition. I remember seeing it in the movies, and my kids have seen it on television and now the grand kids."

Starring Judy Garland, Bert Lahr, Jack Haley and Ray Bolger, *The Wizard of Oz* ran on CBS the first nine years it aired. NBC took over for eight runs from 1968-75. In 1976, CBS reacquired the show and has been playing it ever since.

Despite cornball dialogue—"Rats! Trapped like mice,"—the movie has excitement, plot, and pleasing, if sometimes archaic, special effects. For a myriad of reasons, *The Wizard of Oz* is a winner.

Dick Carr, station manager for KID-TV in Idaho Falls, Pocatello, Idaho, said, "*The Wizard of Oz* is always a popular show for us. Our viewers look forward to it. We have a rural following and given the family nature of the program, it's always popular."



"The Wizard of Oz" finished 9th for CBS in the ratings race March 14-20.

Blair's Programming Team:

THEIR PERSPECTIVE ON PROGRAM STRATEGY HELPS BLAIR STATIONS GROW.



Left to right: Jack Poor, Senior Vice President/Director of the Sales Strategy Division; Mike Levinton, Vice President/Director of Programming; Leslie Savage, Program Analyst; John Rohr, Director of Audience Research.

REGULATORY SCENE

UHF receiver study released

The Federal Communications Commission's Office of Science and Technology has issued a report on the laboratory results of an advanced UHF television receiver.

"Advanced Technology UHF Receiver Study, Part I, Receiver Performance Measurements" describes the UHF receiver developed under a research contract with R.F. Monolithics Inc. of Dallas. The study was designed in response to continuing FCC concern about restrictive effects of UHF television taboos.

The receiver employs several technologies to help provide improved undesired signal rejection, while maintaining expected performance levels on desired signals. The report also responds to options for improving UHF television receivers included in Docket 78-392.

Copies of the report are available from the FCC by calling (202) 254-7674. Additional technical information

can be obtained by calling (301) 725-1685.

FCC reports on commercial controls

The Office of Science and Technology has issued a technical memorandum, "An Update on the Technology of Loud Commercial Control," in response to complaints of loud commercials on radio and television broadcast stations.

Until recently, attempts by the broadcast industry to control loudness were unsuccessful because of the difficulty in measuring listener perceived volume. The CBS Technology Center has developed a volume meter that measures and controls loudness based on models of responses of the human ear.

Limited testing of the meter by the FCC has shown it effective in most cases. The loudness meter indications agreed with observers' response 80 percent of the time. The controller was effective in

reducing the number of commercials found to be loud by the observers.

The report responds to some issues in Docket 79-412 on loud commercials. Copies of the report are available from the FCC by calling (202) 632-7000. Technical information can be obtained by calling (301) 725-1585.

FCC redefines "meeting"

In response to a ruling by the U.S. Court of Appeals for the District of Columbia Circuit, the FCC has amended its rules to redefine the term "meeting" and to modify the contents of announcements concerning meetings on short notice.

Under the new definition, the commission's use of "meeting" does not include deliberations concerning whether to schedule a future meeting with less than seven days' notice. The commission also has removed the phrase "nature of the emergency situation."

AEI seminar stirs 'rules' discussion

By Angela Burnett

WASHINGTON—Despite last week's almost mundane hearings at the Federal Communications Commission (*BW*, 3/21/83), it was clear from presentations on the financial interest and network syndication rules during an American Enterprise Institute for Public Policy Research seminar that concern and interest had not waned on those issues.

The seminar, which also included presentations on competition in the industry and deregulation, featured Jack Valenti, president of the Motion Picture Association of America Inc., labeling the controversy of financial interest/syndication as a "war" about programming for independent television stations.

"If the networks can take over syndication and own it and produce it, the independents stand to lose," Valenti said. He charged that the networks have no allies in the move for the



Jack Valenti

Angela Burnett

elimination of the rules. He added that affiliate support was a "sardonic irony" based on fear and intimidation. "Turning those networks loose in this arena, why it's like turning three 900-pound gorillas loose and letting them run wild," he said.

Valenti said the "FCC is designed to work for the people," and it should maintain the rules. "A monopoly is bad for everybody except the folks that own the monopoly," he added.

David Boies, attorney for Cravath, Swaine and Moore, which represents CBS, countered Valenti's argument by noting the rules "freeze the *status quo*" and prevent new entry into the business. He labeled the rules as "one of the most bizarre incidents of regulation by contract."

Boies pointed out that the rules serve to "cartelize" the industry. The rules have the FCC mandating an operation procedure that would be outlawed under anti-trust law. He said the rationale for the rules no longer existed.

FCC Commissioner Stephen Sharp, addressing the group on the Fairness Doctrine, labeled it "bad law and bad policy." Sharp said the doctrine serves to inhibit reporting and coverage on an aggressive basis and is an unwieldy regulation.

"It only creates an illusion of protection," Sharp said, explaining that the procedure of complaint enforcement is poor. "We would do better to trust the private editors who are seeking an audience," he said. The economic incentive felt by the industry is a more reliable motivator for fair coverage than government regulation, Sharp noted.

According to Ernest Schultz, executive vice president, Radio and Television News Directors Association, "Broadcasters don't admit the Fairness Doctrine is unfair because to do so would violate the Fairness Doctrine." Schultz noted that any time a broadcaster is involved in investigative reporting, someone is bound to be treated unfairly.

Patrick Buchanan, syndicated columnist, countered Sharp and Schultz by stressing it was not the industry's rights, but rather the public's that were being abridged. "We want the right to have our own people speak and to dictate the national debate," he said.

Buchanan said the media has tremendous power over the debate in this country and to remove the fairness and access rules would increase networks' power. Because the networks have the machinery of communications, Buchanan explained, they want to dictate who talks to the nation. "The crux is the machinery—all we're asking is for the temporary use of the machinery," he said.

Jack Poor, Mike Levinton, John Rohr and Leslie Savage are four of America's toughest television critics. They make tough-minded judgements about the audience and sales potential of syndicated programming.

At Blair Television, we believe strong sales performance begins with an effective program strategy. That's why our Sales Strategy Division has a department to help our stations acquire and schedule programming. Our goal: maximum revenue for each Blair-represented station.

Our team works with affiliated and independent stations in many different types of markets. That gives them a special perspective on program performance trends. They also have access to an unrivalled data bank of program research. Above all, they have the experience, skill and judgement to match information with insight to help each Blair Television station determine its individual programming needs.

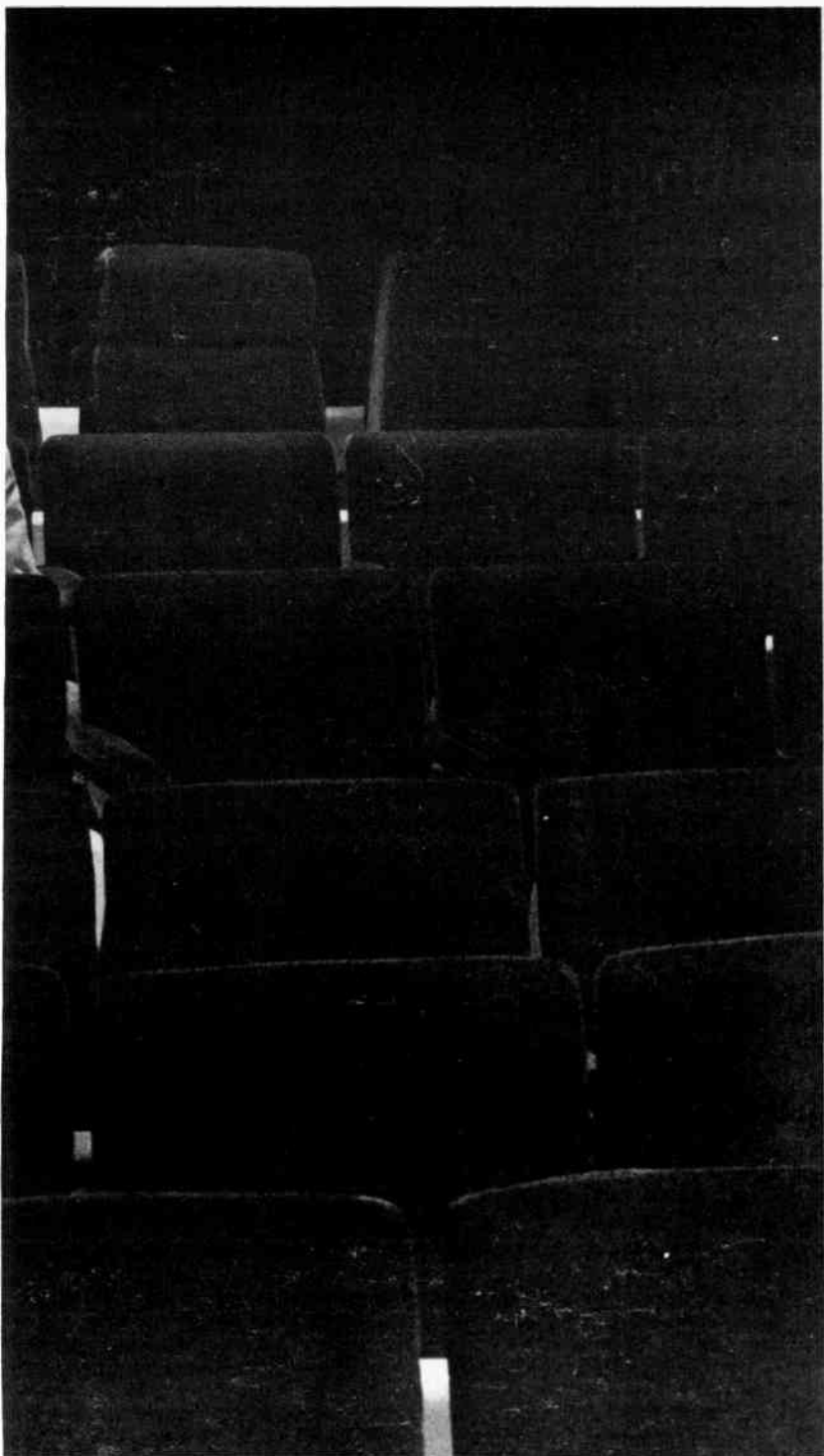
Blair stations know they can depend on Jack, Mike, John, Leslie and their support team as sources of valuable information on new program product availability. For accurate research analyses on program performance. And for objective views on programming trends and opportunities. It's the kind of honest, knowledgeable, and reliable service that typifies Blair Television. The kind of service that pays dividends in station sales growth. Because we know that good programming delivers... for both buyer and seller.



Blair Television

A division of John Blair & Company

Our perspective helps our stations grow.



PEOPLE ON THE MOVE

Jonathan Rodgers has been named executive producer of CBS' *Nightwatch*. Rodgers had been station manager, KNXT-TV, the CBS O&O in Los Angeles since December 1981.

Ronald Young has been named Midwest regional sales manager, TM Programming. Young had been vice president and general manager, KEZK-FM, St. Louis.

Randy Young has been named marketing manager for the SMATV division of M/A-COM Video Satellite Inc. He formerly was product manager of Anixter Communications, satellite division.

William Orr has resigned as chairman of the board and as a director of Orrox Corp. in order to pursue other interests. He will continue to serve as a consultant to the board of directors for two years.

Kay Black has been appointed sales promotion coordinator, Nortronics Co.'s recorder care division. She previously had been human resources representative and communications coordinator for the company.

ABC Entertainment named **Dolores Morris** its East Coast children's programming director. She will be responsible for developing ABC Afterschool Specials, Weekend Specials and other projects to be produced on the East Coast. Before joining ABC, Morris worked on *3-2-1 Contact*, the PBS science series produced by the Children's Television Workshop.

Joseph Lucas has been promoted to vice president, international television sales, at Paramount Television International Distribution. Lucas has been director of operations since August 1980. He joined Paramount Pictures Corp. in 1972 in the accounting department.

Lee Miller has been named vice president of television development at the Dick Clark Co. Miller will head the pay/cable and syndicated division in addition to continuing to oversee the development and production of network specials and series. Miller has produced and directed *Dick Clark's TV Censored Bloopers* series and

Braun gets ANA post

NEW YORK—David Braun, media services, General Foods, has been appointed chairman of the Association of National Advertisers' Television Advertising Committee.

Braun succeeds Harry Way of Colgate-Palmolive, who will remain on the committee.

ANA's Television Advertising Committee is active in helping national and regional advertisers make more effective use of TV. Among its major projects is an annual television workshop and the development of industry positions on such topics as the Federal Communications Commission's financial interest and syndication rules.

Viacom Radio fills president's slot



Norman Feuer

NEW YORK—The appointment of Norman Feuer to president of Viacom Radio may signal expansion for the radio division. Last June, Al Greenfield vacated that post and Viacom has been operating without a president for nine months.

At this point in time, Feuer had no real specifics to report about future developments for the radio division, which he'll be heading up from New York, effective April 4. But Feuer said, however, that his appointment signals growth down the road for Viacom's group of stations. Nor did he discount the possibility that Viacom might be looking to expand its base and acquire more stations.

Feuer will be responsible for supervising the operations and developing the strategy for Viacom Radio and its eight stations in six major markets: KIKK-FM and KIKK, Houston/Pasadena, Texas; WKHK-FM, New York; WLAK-FM, Chicago; WMQZ-FM, Washington; WRVR-FM and WDIA, Memphis, Tenn.; and KDIA, Oakland/San Francisco.

"Feuer brings to Viacom Radio a very strong and extensive background in broadcasting, and his immense success in running radio stations will be an important asset to Viacom's stations and the communities they serve," said Paul Hughes, president of the Viacom Broadcast Group, in making the announcement.

For the past five years, Feuer has been president, general manager and a majority owner of KBZT radio, San Diego.

From 1972 to 1978, he served as vice president, general manager and minority owner of WLYF radio in Miami. For a three-year period beginning in 1975, he also was vice president, general manager and minority owner of WLAK-FM in Chicago. From 1968 to 1977, Feuer had worked with CBS Spot Sales and Katz Radio. Prior to that, he was media supervisor at Benton & Bowles and Needham, Harper & Steers/USA, two New York agencies.

Viacom Broadcasting is a division of Viacom International, a diversified communications and entertainment company. In addition to its broadcast operations, Viacom owns and operates cable TV systems, provides satellite entertainment services for pay TV and operates an advertiser-supported satellite cable TV network. Viacom also distributes TV programs and motion pictures to networks and stations.

has produced TV movies such as *The Man In The Santa Claus Suit*, *Seizure—The Kathy Morris Story*, *Guide For The Married Woman* and the *Cher* variety series among others.

Larry Goodman has been named marketing manager of the broadcast division of Tuesday productions, the San Diego-based music production firm. He was an account executive at WWQM-FM, WHIT-AM in Madison, Wis. He was known as Charlie Simon during his nine-year stint as air personality at WISM in Madison.

Jim Conlee, program director of KHTZ-FM in Los Angeles, has been named to host Westwood One's nationally syndicated rock music/interview show, *Star Trek Profiles*. Conlee's background includes 17 years of radio production, programming and on-air experience. New to the Westwood One production department is **Stephen Peeples**, who will team up to write or produce the firm's *The Playboy Advisor*, *Daybook* and newly acquired *Earth News Radio* programs. Peeples previously was the editorial director for Elektra/Asylum Records' publicity department. Joining the expanding sales department are regional sales managers **Stephen Sarch** and **Stephen Jenkins**.

J. Ross Felton has been named to the board of directors of Price Broadcasting Co. He is also vice president and general manager of the Wheeling, W. Va.-based Wheeling Broadcasting Co., owned by Price.

Charles Goodrich has been named director of broadcast engineering, McMartin Industries Inc. He previously served as project engineer, manager of new

product engineering, director of engineering, director of marketing and director of technical services for the company.

Fred Farish has been appointed to the sales staff of Matthews Studio Equipment Inc. He will handle public relations and will supervise product promotion for the company.

Jan Feitlin has been promoted to broadcast business manager, Cunningham & Walsh. Feitlin will be responsible for the Procter & Gamble account, including Folgers vacuum/flaked coffee, Citrus Hill beverage and Certain bathroom tissue. Feitlin also will handle a variety of Beecham assignments. Feitlin had been assistant business manager.

Warner Home Video President and Chief Executive Officer **Morton Fink** will join United Satellite Communications as executive vice president early next month. Fink founded Warner Home Video in July 1979.

Rob Dalton, previously general broadcast editor for the Associated Press in New York, has joined Integrated Technology Inc., Madison, Wis., as system sales director.

Dick Woolen has been named vice president of marketing for Columbia Pictures Television Distribution. Prior to joining Columbia, Woolen was vice president in charge of programming for the Metromedia Television Stations Division for 14 years. Woolen will be involved in the areas of feature films and first-run production.

Edward Wollock has been promoted to vice president and sales manager, ABC Television Network, Central Division, Chicago. Wollock had been sales manager for the division since 1980.



Dorothy Tucker

Dorothy Tucker, a general assignment reporter for Pittsburgh's KDKA-TV, has been named host of the *Vibrations* minority affairs program. She replaces Bev Smith, now hosting a talk show on WGBS radio, Miami.

John Garwood will assume the position of president and general manager of KTUL-TV in Tulsa, Okla., once the station's acquisition by Albritton Communications is complete. Garwood previously was general sales manager at WSB-TV in Atlanta.

Jack Rosenthal, president of Harriscope Broadcasting Corp.'s broadcast division, will receive the 1983 Grover C. Cobb Memorial Award during the closing session of the National Association of Broadcasters' annual convention. Rosenthal will receive the award for his work with the Television and Radio Political Education Committee in improving the broadcast industry's relationship with the federal government.



Joyce Tudryn

The International Radio and Television Society has named **Joyce Tudryn** director of programs and services. She had been with the National Association of Broadcasters in Washington.

Grace Urbaitis has been named promotion director, WAPP-FM, New York. Urbaitis previously had been station relations coordinator at 60-Second L.P. Inc, New York, and prior to that had been promotion coordinator at WCOZ-FM, Boston. **John Lassman** will continue at WAPP as promotion/programming assistant, reporting to Urbaitis.

Dick Kantor has been promoted to business manager at WTTG-TV in Washington. Replacing **Kenneth Becker**, newly controller for Metromedia Television in Secaucus, N.J., Kantor previously was assistant business manager. WTTG also has announced that **Kelly Williams** has been named promotion coordinator. Williams previously was with WRC-AM.



Tarter sponging up advertising via barter

"What we do is sort of act like a sponge to absorb cheap advertising time," said Fred Tarter, president of Deerfield Communications, describing his role as corporate middleman. Based in New York, Deerfield Communications is one of the largest corporate barterers in the country. And business indeed has been brisk, for when times get tough, the barter business thrives. How much barter activity actually is going on? According to industry estimates, the barter business may have hit the \$20 billion mark in 1981.

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Living on the edge in Allentown

Gene Werley, program director at WSAW in Allentown, Pa., claims his city is "a good family town with good schools." Allentown also is a city with three men living on the edge of a WSAW billboard. They've been up there for more than six months in hopes of winning a WSAW initiated contest featuring a grand prize of an \$18,000 mobile home. What effect is the unusual promotion having on the station's sales? "We're showing a profit," said Werley. "We can do something that FM and television won't and we're having fun."

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SECTION 2 BROADCAST WEEK

March 28, 1983

ADVERTISING, MARKETING & PROMOTION



60-year-old WBBM leads the way in news to be used

By Marianne Paskowski

Journalists want hard news. And they turn to CBS Radio's all-news stations to get it.

That's the claim CBS' AM stations are boasting about in a new advertising effort.

Last month, WBBM was the first of CBS' all-news stations to embark on the ad campaign, heralding that it's "the radio news that Chicago news professionals listen to most."

WCBS, New York; KNX, Los Angeles; KCBS, San Francisco; and WEEI, Boston—all CBS O&Os—are about to follow the lead of their sister station in Chicago. They too can make that claim in their markets.

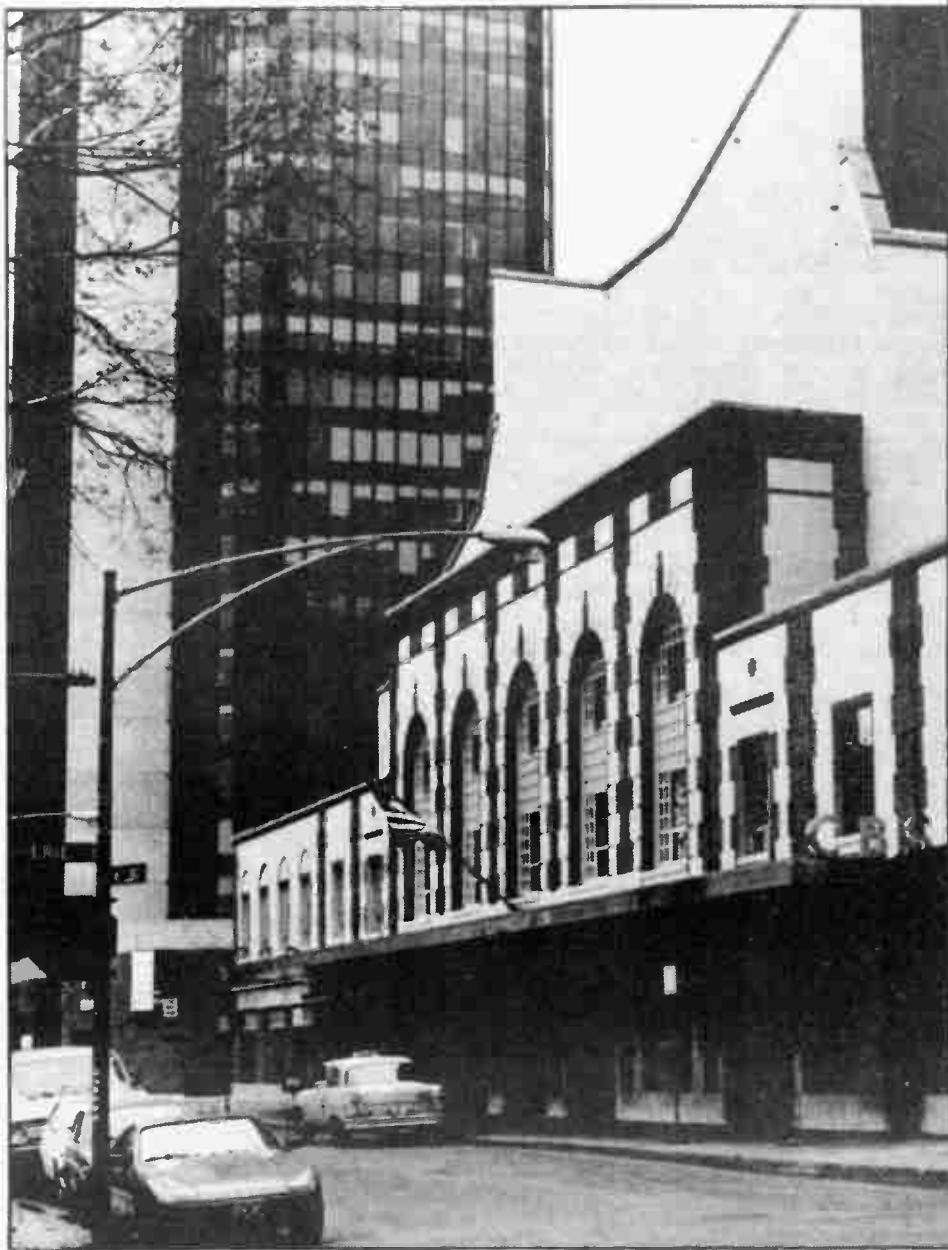
The new advertising campaign represents the first joint effort for CBS' all-news stations, which last fall hired New York ad agency, Trout & Ries, the folks who brought you "Positioning: The Battle For Your Mind." Trout & Ries now is positioning the all-news stations as the first choice of journalists out to cure their "news itch."

"The best informed people in Chicago listen to WBBM Newsradio 78. Shouldn't that include you," claims a newspaper ad for WBBM.

Until last fall, each of the CBS stations had handled its own advertising, working

Continued on page 18

Chicago's WBBM is serving up a double header by marking its 60th anniversary and being the first CBS affiliate in the all-news category to promote the fact that Windy City journalists prefer it over all competing stations. WBBM began in the Wrigley Building (above) shown in a 1920s photo.



WBBM plans big bash for its 60th anniversary

WBBM, Chicago's all-news station, is gearing up for a birthday bash—its own.

This November, the CBS O&O will celebrate its 60th anniversary. While all of the birthday plans are not yet nailed down, WBBM already is planning on staging a special luncheon for its advertisers in October, featuring CBS newsmen Charles Osgood.

And 1983 marks yet another milestone for WBBM—its 15th year as an all-news station. In December 1968, WBBM Newsradio 78 went all news, 24 hours a day, seven days a week.

"Since 1968, WBBM's commitment to news has been total," said Barbara DiGuido, the station's manager, information services.

Today, approximately 120 people work at Newsradio 78, many of whom have been with WBBM since it went all-news 15 years ago, DiGuido added.

The present 50,000-watt powerhouse, located in Chicago's McClurg Court, had humble origins.

In 1923, H. Leslie Atlass and his brother Ralph began broadcasting with a 200-watt vacuum-tube transmitter. In 1933, Columbia Broadcasting System bought the fledgling station, and two years later, the Federal Communications Commission authorized WBBM to operate on 50,000 watts of radiated power.

WBBM played a prominent role in the Golden Age of radio. Ben Bernie, Gene Autry, Guy Lombardo and Patti Page, for example, all started their careers behind the WBBM microphones. From 1929 through 1957, WBBM's Air Theatre offered classics such as *Ma Perkins*, *The Romance of Helen Trent*, *Myrt and Marge*, *Just Plain Bill* and *The Red Skelton Show*.

Today, listeners enjoy the fireworks sparked between WBBM commentators John Madigan and Walter Jacobson, who often end up on opposite ends of the political spectrum.

The CBS Building is the current home for WBBM. The building also houses WBBM-TV, WBBM-FM and CBS News—Midwest Bureau.

Continued from page 17

with different ad agencies in their markets.

"This is just the beginning," said CBS' Gene Lothrey, vice president for the network's all-news AM stations in describing the group's effort. Lothrey said that the present advertising campaign will serve as a benchmark and undoubtedly will be updated.

Although Lothrey would not comment on the advertising budget slated for this multimedia blitz, which includes newspaper, magazine, television, radio, outdoor and transit in each of the markets the stations serve, industry sources estimate that CBS will pour \$5-\$6 million into the effort that will run through the year.

The backbone of the advertising campaign is a Roper Poll, conducted in December. The poll surveyed 200 professional journalists in each of the CBS markets.

In Chicago, where the effort first broke

last month, WBBM Newsradio 78 was the station that 54 percent of Chicago's journalists said they turned to for news, representing nearly an 8-to-1 lead over WGN, the next most listened to news station that was named by 7 percent of the respondents.

Radio station most listened to for news, Chicago Roper Poll

Station	Total Respondents	%
WBBM	201	54
WGN	7	7
WFMT	5	5
WBEZ	5	5
WIND	2	2
WLS	2	2
WMAQ	1	1
All Other	13	13
None	11	11

In fact, each CBS all-news station was the winner in its market, Lothrey said.

In New York, 55 percent of the journal-

ists surveyed favored WCBS; in Los Angeles, 46 percent; San Francisco, 60 percent; and in Boston, WEEI was the pick of 33 percent of the respondents.

In Chicago, comments from surveyed journalists about WBBM's news coverage ranged from, "they're cautious—do not make mistakes, do not exaggerate, do not use hyperbole," to "it's short and to the point."

WBBM scores with changes

Those comments must have been particularly gratifying to the WBBM management team, which last year inaugurated a number of changes to improve the station's image as all-news, hard news.

The first step was to bring in Gregg Peterson as the station's general manager. Peterson had been news director at CBS' O&O in Los Angeles, KNX.

Some of the first changes Peterson implemented were to drop the station's 90-minute sports show—*Sports Talk*—and

to abandon the popular midafternoon personality program hosted by Bob & Betty Sanders, a husband and wife team, who had been with WBBM for 10 years.

The dismissal of Bob & Betty was described as "one of a continuous series of adjustments designed to provide listeners with more news."

Joseph Durso, WBBM's director of news and programming, said, "Bob and Betty made a significant contribution to WBBM at a time when the middle of the day was devoted to personalities, features, and direct involvement with the audience. Now, however, the station is clearly changing direction toward becoming a harder news station."

“

Now, however, the station is clearly changing direction toward becoming a harder news station

”

Coming Next Month in Section 2

BROADCAST WEEK'S FIRST PROGRAMMING CONTEST

The gnashing of the teeth is already underway as the TV networks enter the final stages of pilot screenings in preparation for their 1983-84 prime-time season.

And BROADCAST WEEK'S advertising/media columnist, Ron Kaatz, has been busy at work too, selecting 84 TV classics for his "1953-83 Dream Lineup." But, unfortunately, a network lineup is never perfect and Ron Kaatz made three mistakes in his.

Play network programmer and find Kaatz' mistakes. Eagle-eyed winners will be justly rewarded.

Tune in for more contest details next week.



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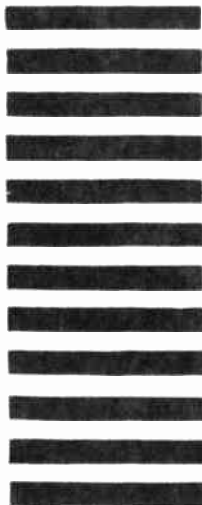
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SUBSCRIBE TO **BROADCAST WEEK** TODAY!

BROADCAST WEEK is the publication everyone's talking about because we're covering the broadcast industry in a bright, fresh new way. To make sure you don't miss a single issue, fill in and mail this card right now, while you're thinking about it.

PLEASE CHECK THE APPROPRIATE BOX

Broadcasters, networks, station groups, new technologies (DBS, LPTV, MDS, SMATV)

1 yr (at \$18) 2 yrs (at \$33) 3 yrs (at \$44)

All other subscribers

1 yr (at \$36) 2 yrs (at \$65) 3 yrs (at \$87)

Name _____
 Title _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Signature _____ Phone _____
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 PAYMENT ENCLOSED BILL ME

In order to process your request, it is necessary to circle the category which best describes your business.

- A Commercial Television Station
- B Public Television Station
- C Educational Television Station
- D Commercial AM Radio Station
- E Commercial FM Radio Station
- F All Other Radio Stations
- G Networks Management Ownership
- H Station Group Management Ownership
- I Subscription Television (STV)
- J Direct Broadcast Satellite (DBS) Television
- K Low Power Television Station (LPTV)
- L Satellite Master Antenna Television (SMATV)
- M Multipoint Distribution Service (MDS) Press, Newspapers and News Services
- N Associations (Trade & Industry)
- O Government Agencies
- P Program Producer/Supplier
- Q Distributor/Syndicator
- R Tele-Production Co.s
- S Television Equipment Manufacturer/Distributor
- T Attorney/Consultants/Unions
- U PR Firms/Financial Institutions/Research Companies
- V Libraries/Schools/Educators/Publishers
- W Advertising Representative/Media Buying Firms
- X Cable System Operator/Owner
- Y Satellite Common Carrier
- Z Operator/Owner/Resale Company
- Other (Please specify) _____

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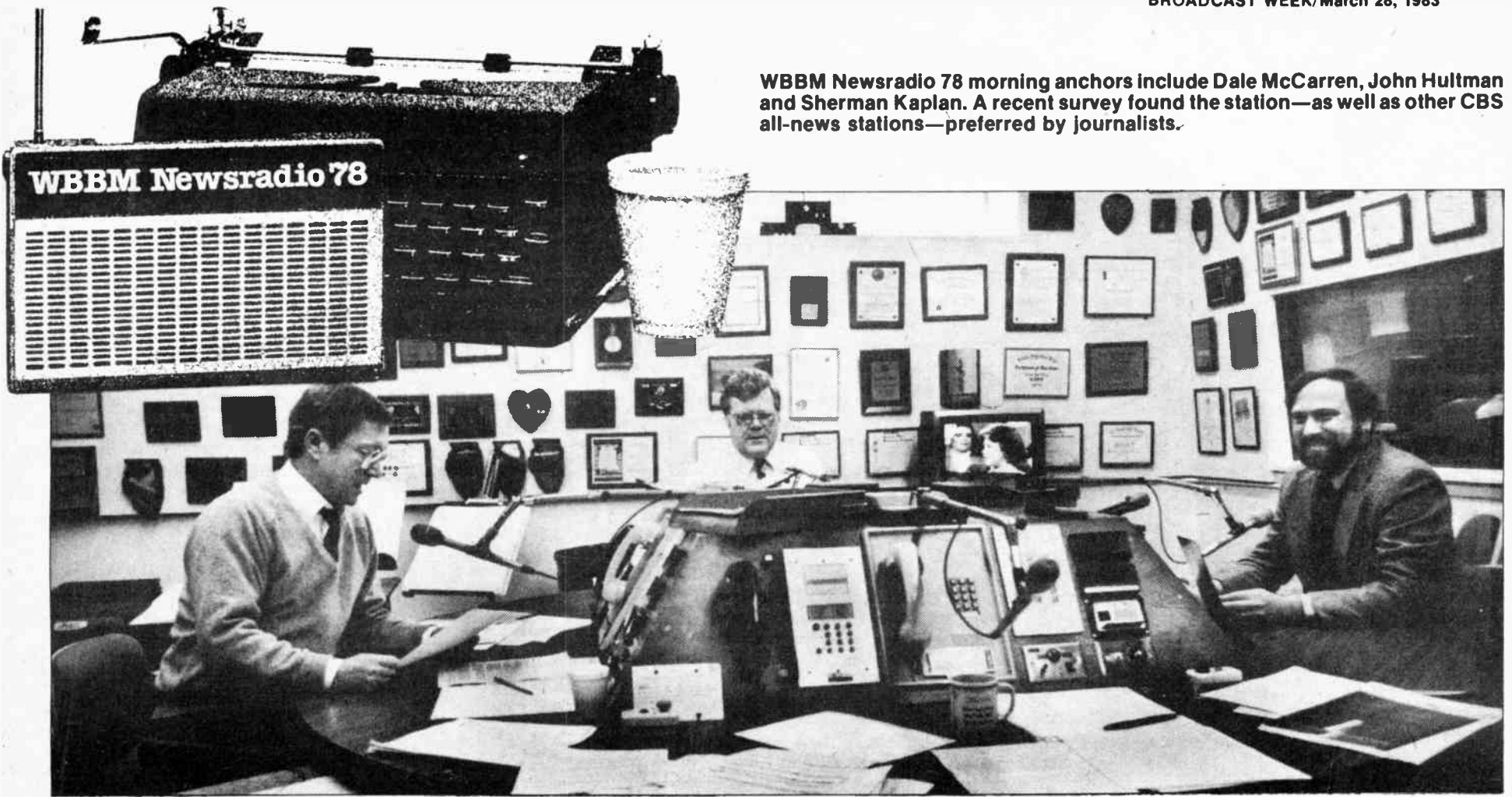
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- W Advertising Representative/Media Buying Firms
- X Cable System Operator/Owner
- Y Satellite Common Carrier
- Z Operator/Owner/Resale Company
- Other (Please specify) _____

C3328



WBBM Newsradio 78 morning anchors include Dale McCarren, John Hultman and Sherman Kaplan. A recent survey found the station—as well as other CBS all-news stations—preferred by journalists.

“They are good broadcasters, but they were more personality than we wanted,” Peterson concurred. Bob and Betty Sanders, in the meantime, have moved their popular act, along with some of their

“
 They’re cautious—do not make mistakes, do not exaggerate, do not use hyperbole

”
 blue-chip advertisers, to Mutual’s Chicago station WCFL.
 WBBM brought in Regine Schlesinger and Dick Helston to assume midday anchor duties.
 In exhibiting why WBBM dropped its 90-minute sports segment, Peterson said “women seemed to be turning away.”
 Another step WBBM made to improve its news image was to expand suburban coverage, despite the fact that most Chicago broadcasters were ignoring sprawling suburbia and concentrating on Mayor Jayne Byrne’s latest *faux pas*. WBBM assigned Donn Pearlman, general assignment reporter, to the full-time position of suburban correspondent.
 At the same time, WBBM took steps to boost its business coverage. The station named Len Walter, business and financial editor. Walter reports from inside the bustling Midwest Stock Exchange 11 times a day.
 “It’s hard to be all things to all people,” Peterson said in explaining the changes made over the past year at WBBM. “But we made the changes to establish, resubmit, WBBM as an all-news station.”
 WBBM will celebrate its 15th anniversary as an all-news station in December.

CABLE:

Now that it’s here, what are we going to do with it?

Cable. For years we have been hearing it was ready to burst upon us at any moment. Well, this is the moment. Cable is indeed here, and it has to be dealt with.

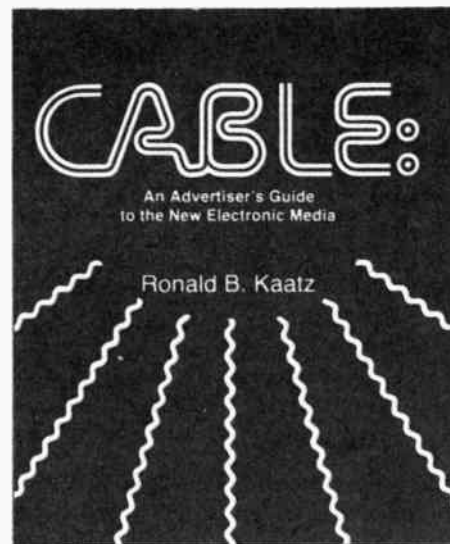
But how? How do you buy it? How do you measure it? How do you judge it... or create for it? In short, how do you get it working for you—for your products—for your clients?

The first thing you can do is buy a copy of **Cable: An Advertiser’s Guide to the New Electronic Media**, by Ronald B. Kaatz. **Cable** is written for marketing people, not engineers. With a minimum of numbers and technical jargon, **Cable** shows you how to use all of the “hard data” that other people just talk about.

And all of this information isn’t from some recently christened new media maven. It’s the result of Ron Kaatz’s 20+ years in the business—as a media planner, researcher, and new media prognosticator. And it’s written in plain, logical language that the beginner will find easy to understand and the seasoned pro will appreciate for imaginative yet practical insights into both the problems and opportunities of the new media.

Cable shows you how to plan for the new media, how to buy it, how to create for it, how to make intelligent production economies, and how to measure it. And you’ll read case histories of advertisers who have successfully woven cable into their marketing mixes. It even has a Local Cable Idea Starter Kit.

If you are involved in buying, planning, selling, developing advertising for, or just learning about the new media, the first thing you should do is read **Cable: An Advertiser’s Guide to the New Electronic Media**, by Ronald B. Kaatz. Fill out the attached coupon and order your copy today.



210 pages, 6x9 paper. \$14.95

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- Appendix 3: Cable Satellite Networks

What they’re saying:

Robert Alter, Cabletelevision Advertising Bureau:
 I highly recommend *Cable* to any executive who needs to understand the changes that are taking place in the world of advertising.

Thomas E. Wheeler, President, National Cable Television Association:
 Cable fulfills an important need... It will be important... for all who wish to understand what the electronic media revolution is all about.

Leonard S. Matthews, President, American Association of Advertising Agencies, Inc.:
 His friends and associates have learned to expect thorough and thoughtful comment from Ron Kaatz whether on the subject of advertising or broadcasting. In his new book on electronic media he is true to form. A very complete and thorough examination of the subject which should be useful to both the practitioner and the student.

James R. Blocki, V.P., Director of Advertising and Creative Services, Kraft, Inc.:
 There are lots of facts and figures floating around about the new media technology. What advertisers really need is some good, practical information on how to use them. That’s what this book is all about. It is must reading for everyone who’s involved in cable advertising today or plans to be.



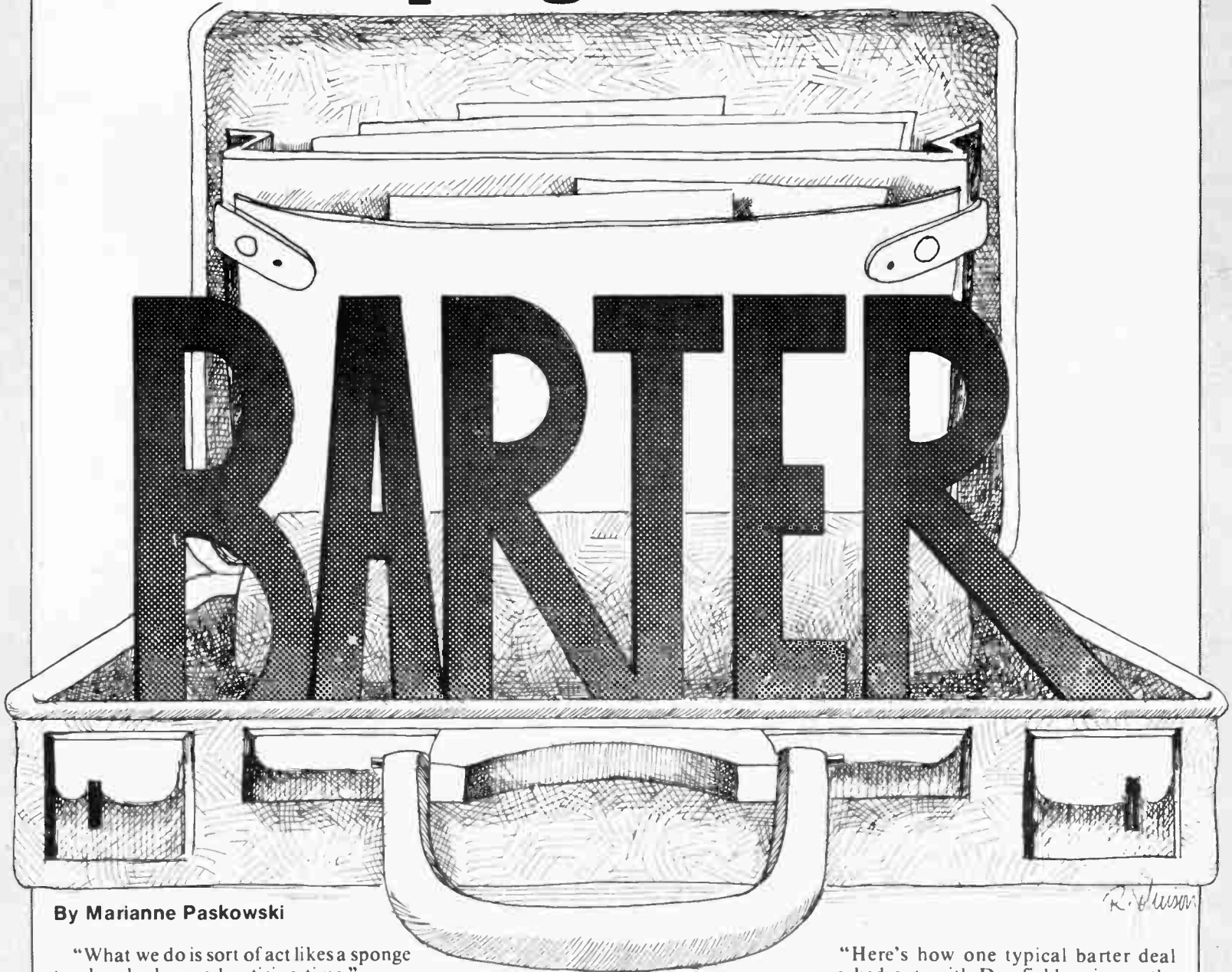
Mail to: Crain Books, 740 N. Rush St., Chicago, IL 60611

Please rush _____ copy(ies) of **CABLE: AN ADVERTISER’S GUIDE TO THE NEW ELECTRONIC MEDIA (CB055)** @ \$14.95 each, plus \$2.00 for shipping and handling for the first copy and \$1.25 for each additional copy. If not satisfied, I may return the book within 15 days for full credit or refund.

- Bill me later. Bill my company.
- A check is enclosed for \$_____. (Illinois residents add 6% sales tax. Chicago residents include 7% sales tax.)
- Charge my VISA AMERICAN EXPRESS MASTERCARD (Interbank No. _____)

Account # _____ Exp. Date _____ Signature _____
 Name _____
 Company _____
 Address _____
 City _____
 State _____ Zip _____
 Phone Number _____

Tarter's 'sponge' no little secret



By Marianne Paskowski

"What we do is sort of act like a sponge to absorb cheap advertising time."

That's one of the ways Fred Tarter, president of Deerfield Communications, describes his role as corporate middleman.

Based in New York, Deerfield Communications is one of the largest corporate barterers in the country. Last year for example, Deerfield arranged about \$175 million in barter transactions.

And business indeed has been brisk for Deerfield, for when times get tough, the barter business thrives.

Many barter deals tend to be distress sales, Tarter acknowledged, citing International Harvester's \$10 million swap last year of its steel combines for network radio and spot TV time.

How much barter activity actually is going on? According to industry estimates published last year, in *Forbes*, the barter business may have hit the \$20 billion mark in 1981. But it's difficult to gauge the volume of barter because "barter deals tend to be treated like a dirty little secret," *Forbes* reported.

According to Tarter, one of the reasons barter has become more attractive is because of the high cost of money. Each year, Tarter said, barter transactions have

grown upwards in the area of 10 percent, and this year will be no exception.

Tarter describes his middleman's role as an "asset manager," rather than a media buying firm or service. A little more than half of Deerfield's transactions are for media services. This year, for example, Deerfield will trade about \$20-\$25 million worth of broadcast services, with that being split about 50-50 between spot TV and spot network radio.

Tarter also plays "let's make a deal" for other forms of advertising, including magazine, outdoor and direct mail. But broadcast represents the bulk—about 85 percent of his media transactions.

Tarter also is a broker for printing, office furniture, packaging, trade show fixtures, office cleaning services, insurance, hotel rooms, travel, air fare, rental cars, corporate apartments—you name it, he trades it.

Some of Deerfield's clients include Mattel, International Harvester and National Semiconductor. Most of Deerfield's clients, however, tend to keep quiet about their barter transactions.

"We're like the unwanted guests at dinner," Tarter joked.

"Here's how one typical barter deal worked out, with Deerfield acting as the middleman," Tarter explained. In 1981, Mattel, a toy company, was stuck with a \$12 million inventory of hand-held electronic games. Mattel turned to Deerfield and traded its games for \$5.5 million in cash, plus \$6.3 million in trade credits, the trade credits representing Deerfield's promise to reimburse Mattel with more than \$6 million worth of advertising.

The result was no write-off for Mattel and a profit for Deerfield. Deerfield, as a volume buyer, was able to get the advertising at a discount, from what it actually charged Mattel. "This is not discount time," Tarter said. "There's real value here. We sell (advertising) at the street rate, dollar against dollar."

Therefore, there was an adequate margin to sell the games at a discount from their book value and still make a profit. While Mattel also could have gotten a discount on advertising, by using Deerfield instead as a middleman, it managed to avoid that write-off.

TV and radio stations occasionally come to Deerfield when they have too much inventory on hand, Tarter said, explaining that Deerfield generally approaches clients for business.

The bottom line

Touche Ross & Co., a New York accounting firm, spells out how a company should account for a typical barter exchange.

For example, Company X, a manufacturer of electronic components, has slow-moving inventory with a carrying value of \$12 million. Deerfield, operating as an asset management firm, provides \$24 million of media advertising benefits in exchange for all of Company X's slow-moving inventory and \$12 million in cash. Company X remits cash as it uses media advertising benefits.

According to Touche Ross, the exchange by Company X of slow-moving inventory, with a carrying value of \$12 million and cash for \$24 million of media advertising benefits, represents the culmination of the earning process and a gain or loss should be recognized.

The fair value of slow-moving or difficult-to-dispose-of inventory may not be determinable within reasonable limits, particularly if large quantities are involved. Accordingly in those instances, advises the accounting firm, it may be more appropriate to use the fair value of the asset received to measure cost for the purpose of determining gain or loss. This may be applicable particularly in those instances where the fair value of the asset received readily is available through quoted price information, as in the case for media advertising benefits.

Once fair value is determined, it is compared to the carry amount of the asset exchanged and a gain or loss is then computed.

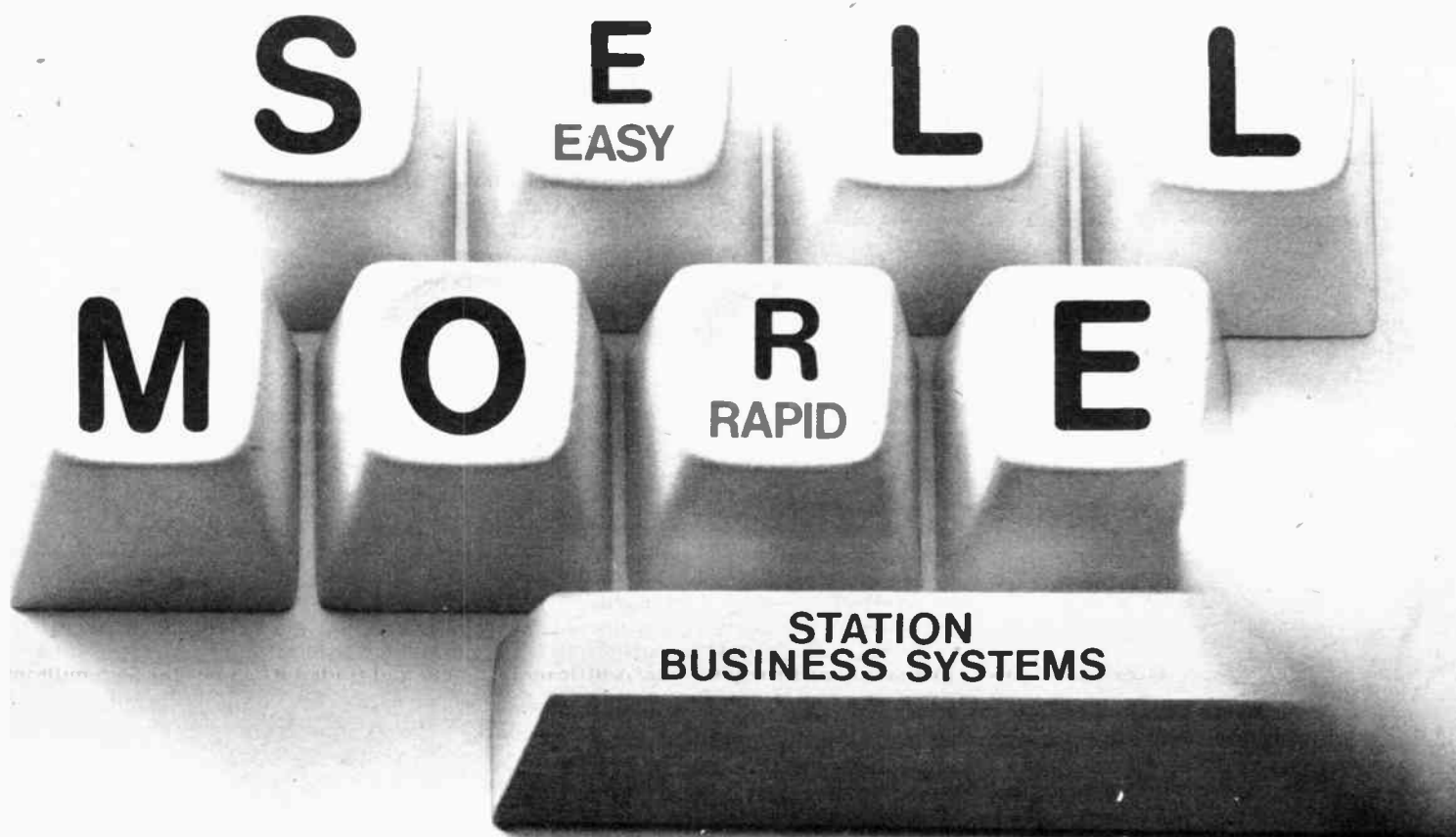
Assuming the fair values illustrated below, Company X would account for the exchange as follows:

	Assumption		
	No. 1	No. 2	No. 3
Computation of gain or loss:			
Fair value	\$24,000,000	\$23,500,000	\$25,000,000
Carrying amount (including cash)	<u>24,000,000</u>	<u>24,000,000</u>	<u>24,000,000</u>
Gain (loss)		(500,000)	1,000,000
Presentation of statement of operations:			
Revenue (a)	\$12,000,000	\$11,500,000	\$13,000,000
Cost of sales	<u>12,000,000</u>	<u>12,000,000</u>	<u>12,000,000</u>
Income (loss) before taxes		(500,000)	1,000,000
Taxes on income (benefit) (b)		(250,000)(c)	500,000
Net income (loss)		(250,000)	500,000

- (a) Revenue represents the fair value of media advertising benefits less cash to be paid by Company X
 (b) Assumes an overall 50% effective tax rate.
 (c) Assumes the loss is utilizable

For the balance sheet then, Company X would classify media advertising benefits it estimates will be utilized within one year as a current asset. Media advertising benefits that will not be utilized within one year would be classified as a non-current asset. Deferred taxes, if any, arising from this transaction would be classified as a current liability. In addition, if material, the commitment by Company X to remit cash as it uses media advertising benefits would be disclosed in the notes to financial statements.

Besides helping to speed your cash flow, maintain up-to-the-minute control of scheduling, and expand productivity while reducing personnel costs, what else can a BAT[®] 1700 System help you do?



With your own on-site minicomputer BAT[®] 1700 System, you can handle your billing faster and more accurately so that money comes in faster.

By having availabilities and inventory literally at your fingertips, you can quickly respond to sales opportunities.

By being able to call up sales reports and analyses on demand, you can see where opportunities lie ready to be tapped, or are being missed through inattention. Compare where you stand today vs. last year or last week.

You'll have at hand the kinds of things that can help a station place more spots at higher rates.

And, if you're a group operator, you can multiply the benefits. By tying your individual BAT[®] 1700 Systems together, you can cut weeks off the time needed to get group reports.

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MEDIA MEMO

Advertising and media comments
by Ron Kaatz



Mixed reactions greet 'Quadrennial Crunch'

About this time every four years, advertisers begin gnashing their teeth while at the same time the networks begin rubbing their hands together in glee over the prospect of just how high television prices can be made to jump during "The Quadrennial Crunch."

The facts are that there most certainly will be less inventory available next year.

■ The Winter and Summer Olympics on ABC will take nearly 100 hours out of the scatter market.

■ The political conventions and election night coverage will account for another 70 hours.

All told, there will be about 5 percent fewer scatter minutes available in prime time—with the greatest shortfall (14 percent) during the July-September period.

Quarter	Prime-time hours for special events	% of total
October-December 1983	—	—
January-March 1984	Winter Olympics— 41.5	5
April-June	Primaries— ?	?
July-September	Summer Olympics— 55.0	14
	Conventions— 61.0	
October-December	Election Night— 9.0	1
1983-84 Broadcast Season	157.5	5%
1984 Calendar Year	166.5	

In addition to the prime-time shortfall, ABC's coverage of the Olympics extends into other dayparts. This will result in further scatter inventory reductions, although in some cases the Olympics are actually adding in network hours. The impact of this may then be more felt at the local spot level.

Another factor that most certainly will impact on network pricing is the declining level of network ratings.

Most discussions of these audience declines have focused on how advertisers are getting less weight for their dollar—and not how this puts the squeeze on inventory. Its impact here is considerable.

For example, assume a brand wants to deliver 50 prime-time GRPs a week for 13 weeks. During the 1983-84 season, we estimate this will require two more spots than it required this season—seven more than it did in 1979-80.

	Average prime-time		Spots needed for 650 GRPs
	share	rating	
1979-80	86	16.9	38
1980-81	83	16.5	39
1981-82	80	15.7	41
1982-83E	76	15.0	43
1983-84E	73	14.5	45

A weekday daytime advertiser will need to purchase nine more spots in 1983-84 than in 1982-83 and 25 more than in 1979-80 to achieve the 650 GRP goal.

	Average daytime		Spots needed for 650 GRPs
	share	rating	
1979-80	74	6.5	100
1980-81	73	6.4	102
1981-82	68	6.1	107
1982-83E	62	5.6	116
1983-84E	58	5.2	125

What we have decided thus far all points in the direction of accelerating prices. There is, however, another side of the coin. It is a side the network pricing chiefs seldom talk about since it doesn't serve the cause of pushing rates up.

First, is the continuing move to squeeze more spots into the prime-time schedule. For example, last fall ABC added seven 30s to their schedule... and this April, four more will be dropped in. These 11 additional units are nearly the equivalent of adding an extra hour to ABC's prime-time schedule and they boost that network commercial inventory by about 4 percent. Naturally CBS and NBC followed suit.

Second, is the misconception that Olympic and election advertising dollars are all new, incremental advertising dollars. Not so. Much of this revenue comes out of television budgets that would otherwise find their way into other television programs or dayparts.

Third, is a little noted fact of life that what ABC talks about as prime-time just ain't all prime. For sales purposes, the Olympic prime-time is referred to as 81 hours between 7 p.m. and midnight. Unless things have changed, "prime time" is from 8-11 p.m. on Monday-Saturday and 7-11 p.m. on Sunday. Of ABC's 81 "prime-time" Summer Olympic hours, 26 are *ad hoc*, add-on evening hours.

And fourth, it's important to remember that television is never totally sold-out at network asking prices. A point of reference is CBS' soft scatter market thus far this year.

In a nutshell then, the Olympics and political coverage next season will take about 5 percent of the scatter market "out of sale." In addition, declining shares will require 4 percent more units for a brand to achieve the same GRP level in 1983-84 as it did in 1982-83.

On the other hand, the additional four units ABC added in April coupled with moves by CBS and NBC in this direction can increase inventory at the start of next season by perhaps 1-2 percent. And of the 5 percent that "theoretically" comes off of next season's inventory because of the Olympics and elections, we should expect 2 percent to come out of other television prime-time budgets. Finally, the *ad hoc* prime-time units which ABC is adding in represent a bit under 1 percent and additional Olympic units are being added in other dayparts.

So, on the one hand, declining shares and next season's special events appear to reduce prime-time scatter inventory by 9 percent—while probably half of this can be added back in for the factors we have discussed.

As the 1983-84 selling season approaches and the networks float their trial price balloons, let's keep these "counter increase" points in mind. And in addition, we must remember that advertiser interest in *ad hoc* network syndication and cable is substantially greater than it was during "The 1980 Quadrennial Crunch."

Allentown's WSAN makes for fun living

By Angela Burnett

"Well, we're living here in Allentown: And they're closing all the factories down," laments Billy Joel's siren to this town. But, WSAN-AM has bigger and better plans.

To hear Gene Werley describe Allentown, one easily could get the impression that it is a suburban mecca. Werley, program director at WSAN, loves the proximity to the Poconos, Philadelphia, New York and the Jersey Shore. "We're close to Baltimore and Washington, too. We've got industry here and a lot of transients from the larger cities. Allentown is an excellent city. It's a good family town with good schools.

"We've even got streams," he concedes. "Well, they call them rivers, but I know they're streams. I really like it here." He should know what he likes, having worked up and down the East Coast in New York, North Carolina and Pennsylvania.

Notably missing from his description is the nearly 12 percent unemployment that has plagued the Lehigh Valley and the other problems of a recessionary time. But WSAN, owned by Harold Fulmer III, is stirring things up in Pennsylvania.

Fulmer, owner of 14 McDonald's franchises, a hotel, apartment complex and campsite—all in beautiful, downtown Allentown—has given Werley and WSAN the go-ahead to do some rather unique shenanigans. WSAN, Fulmer's only current broadcast property as he awaits Federal Communications Commission word on an AM/FM combo in Erie, Pa., has created a new kind of groupie.

Meanwhile, up on a billboard

How else could one describe three grown men who have spent the last six months of their lives suspended midair on the edge of reality? What does one say to three guys who've braved record snows, drenching rains, fall, winter and now spring?

March 20 marked the six-month anniversary of what Werley calls the "billboard people," three guys who have been living on the edge of a WSAN billboard since September 20. The three, Mike MacKay, Ron Kistler and Dalton Young III, are the winning contestants vying for a "Love Home."

Werley gave the history of the billboard people, stressing that it all started before he was on the scene. WSAN initiated a contest that it had modified from one it had read about in the trades—about the greatest radio promotions. In early August, it asked for entries to win a Love Home. Nothing special was required in the entry, just a name and a way to be contacted.

Six hundred thousand, count them, 600,000 entries were received. MacKay alone turned in 47,000, Kistler 4,000 and Dalton 2,000. All of this for a mobile home.

"We couldn't believe the response. MacKay was bringing them in by the gargabe-bag-full. You couldn't move for the entries," Werley recalled. Fortunately, contestants didn't have to mail their entries. After all, the fully furnished mobile Love Home is worth only about \$18,000.

But, the opportunity was part of the American dream—to own a living room on wheels. The rules were simple, Werley explained, "First, try to come down sane, stay in your own 6- by 16-foot-square area and don't annoy the other players."

The guys also aren't allowed to have any visitors unless they've been approved by the station. WSAN graciously waived the visitor rules Christmas, New Year's Day and Valentine's Day. MacKay, the oldest one of the group and the only married contestant, seems to be weathering it well.

"They're basically in solitary confinement up there," Werley admits. "We provided them with tents, sleeping bags, porta-potties. Somebody gave them video games and portable heaters. But basically, it's just like camping." Still, Yellowstone Park it isn't. It's the edge of a billboard.

In addition to the original first-prize mobile home, there's a second prize of three rooms of furniture and a third prize of a color television set. Second and third

prize winners also will get a free year in a one bedroom apartment, valued at about \$3,000. Don't forget Fulmer's McDonald's franchises—first place winner gets a meal a day for a year, second place gets the meal for six months and third the meal for three months.

"I don't think there're going to be anymore prizes. In fact, I won't let there be any more prizes, not unless you do something else for the billboard people," Werley said.

"To hell with getting on the bandwagon, to hell with the advertising dollars. The prizes that were added came from within the corporation to show what we were looking for in prizes. If advertisers aren't willing to support us and the billboard people, it just won't work."

So far, WSAN has gotten national and international coverage of the billboard people. The guys have gotten calls from Europe, Japan and across the country. But, Werley admitted, "There's been no effect on advertising so far.

"There was no precedent for handling this kind of thing. We've had some difficulty in maximizing the sale and programming potential of the concept," he said.

"We've gotten a lot of negative feedback and it's to be expected. There's no glowing information on our audience increasing twofold or doubling our billing," Werley admitted.

"You might say, what's the good of it all? Well, it can't be measured right now, but it will all work out extremely well, just not as well as it could've," he said. Werley added that for a lot of internal reasons, he couldn't discuss the plans the station had for the billboard people nor would he go into detail about the problems of the promotion. He did admit it takes a whole lot of his time.

"If someone were to come to Allentown for two or three hours, I could show them how to make it (a billboard people promotion) a ratings success, no matter what their ratings were, no matter what market they were in. This thing's got a whole lot of potential. I could show them how to generate advertising dollars.

"But, if it's not done right, it can be a headache. It can be more trouble than it's worth. It's like that old saying goes, if you don't have the antidote for the poison, don't let the snake bite you," he warned.

More on circus radio

What prompts a station like WSAN to take on a promotion like the billboard people? "We changed formats on a radio station that had changed formats regularly," Werley explained.

Two years ago, the station went from hard rock to country. Before that, it had been MOR, before that hard rock.

While the station had done well with the country format, it was no match for the FM country station in the market. Consequently, it switched still another time. "We're doing pretty well right now. We just spent \$44,000 on a new transmitter, \$30,000 in renovation and \$25,000 in equipment," Werley explained.

"We're not encouraging a whole lot of heavy sales, not right now, because we want to get ourselves established. But we're showing a profit."

Living on a billboard is not the only promotion that qualifies WSAN as "circus radio." Hot air balloon rides, sending thousands of screaming yellow zonkers, a crazy fun shop and a kissometer to measure listeners' pucker power on Valentine's Day are a few of the "circus radio" promotions.

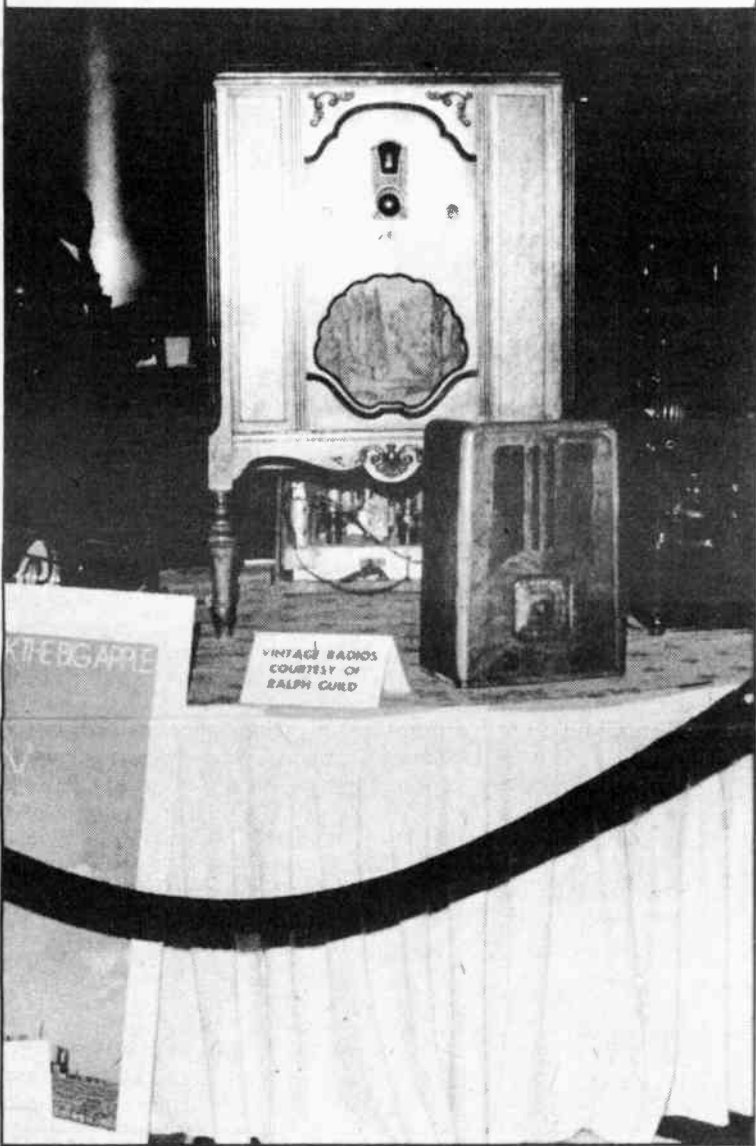
"Circus radio, yeah, that's my term," Werley said. "I don't know anybody else who uses it. It's a term that I give to up-front, wide-awake fun radio, where the whole family can walk away and say, 'Gee, that was fun.'"

Werley explained that, for the most part, the station doesn't use trade or barter in its promotional schemes. "It's just not worth it (trade). We've been able not to have to give commercials to some guy to pay off some prize. We'll do mentions, but not spots."

Not viewing circus radio as anything but fun, Werley gets very serious about the possibility that he may be hyping his audience. "I have a definite feeling about not hyping an audience in a contest."

NYMRAD honors commercials with Big Apple Radio Awards

You don't have to dig into the vault of treasured hits to hear hot creative radio advertising. This month the New York Market Radio Broadcasters Association honored the best radio commercials in its market with the Big Apple Radio Awards.



Jack Thayer, vice president/general manager of WNEW radio and chairman of NYMRAD (top), presents the honorary award of Chairman of the Year to Al Racco at the Big Apple Radio Awards luncheon. Also present was Maurie Webster, executive director of NYMRAD. Ralph Guld's vintage radio display (middle) was featured prominently as NYMRAD officers and board of directors entered the luncheon. Paul Stewart, sound engineer for WOR radio (above), confers with Beverly Siegel, producer of the 1983 Big Apple Radio Awards, at the NYMRAD luncheon.

Category	Commercial	Advertiser	Agency/producer
Local Open:			
First:	"Paradise Too"	Aer Lingus Airline	John Paul Itta Inc.
Second:	"We Perform Miracles"	New York Yankees	Kolker, Talley, Hermann Inc.
Third (T):	"California"	American Lamb Council	Marsteller Inc.
(T):	"Let's Talk Gay"	Torch Song Trilogy/ Little Theatre	Serino, Coyne & Nappi
National Open:			
First:	"New York Testimonial/ Amenities"	New York Air Airline	Mathieu, Gerfen & Bresner Inc.
Second:	"Whether You're Twelve"	Norcliff Thayer Inc.	Specht, Gilbert & Partners Inc.
Third (T):	"Government Standards"	Perdue Chicken	Scali, McCabe, Sloves Inc.
(T):	"Freeze"	Senator Moynihan '82 Committee	New Sounds Inc.
Local Musical:			
First:	"Waltz"	Newark Int'l Airport/Port Authority of N.Y. & N.J.	Homer & Durham Advertising Ltd.
Second:	"Montage"	Play, Annie/ Uris Theatre	Serino, Coyne & Nappi
Third:	"Vadim Brodsky"	Vadim Brodsky Concert/ Cami Hall	William Altman Advertising
National Musical:			
First:	"Country Cross Over"	Miller Beer/Miller High Life	Backer & Spielvogel Inc.
Second (T):	"Kids Testimonial/ Holiday"	Toys "R" Us	J. Walter Thompson
(T):	"Toys 'R' Us/Generic"	Toys "R" Us	J. Walter Thompson
Third:	"Blast From the Past"	Burger King	J. Walter Thompson
Local new advertisers:			
First:	"Split Second"	Policemen's Benevolent Association	New Sounds Inc.
Second:	"Death Penalty"	Policemen's Benevolent Association	New Sounds Inc.
Third:	"Breaking News"	Policemen's Benevolent Association	New Sounds Inc.
National news advertisers:			
First:	"Bedtime"	Harrah's Hotel	Stiller & Meara Enterprises
Second (T):	"You Can't Go Home Again"	Harrah's Hotel	Stiller & Meara Enterprises
(T):	"Thrill"	Harrah's Hotel	Stiller & Meara Enterprises
(T):	"The King's Picnic"	Glass Containers/Allied Corporation	Gilbert, Whitney & Johns Inc.
Third:	"Synsonic Drums"	Mattel Electronics	Ogilvy & Mather Inc.
Local-Public service:			
First:	"Close The Door"	N.Y.C. Fire Department	New Sounds Inc.
Second:	"Door"	N.Y.C. Fire Department	New Sounds Inc.
Third:	"Back Alley"	Planned Parenthood	Levine, Huntley, Schmidt & Beaver Inc.
National public service:			
First:	"Understanding Teenagers"	The Church of Jesus Christ of Latter Day Saints	Bonneville Productions
Second:	"Dad's Dialogue"	The Church of Jesus Christ of Latter Day Saints	Bonneville Productions
Third (T):	"Rape"	Crime Prevention/ Ad Council	Dancer Fitzgerald Sample Inc.
(T):	"Closet Dog"	Crime Prevention/ Ad Council	Dancer Fitzgerald Sample Inc.
Local station produced:			
First:	"Fire"	Fire Jeans/Tale-Lord	Inner City Broad- casting/WBLS Radio
Second:	"Peter, Paul & Mary"	Schiavone Entertainment Associates	WIOC Radio
Third:	"Pizza a la Russe"	Russian Tea Room	WNCN Radio
Local humorous:			
First:	"Feeling Good"	Amalgamated Bank of New York	Jim Johnston Adver- tising Inc./Stiller & Meara Enterprises.
Second:	"Windows"	Amalgamated Bank of New York	Jim Johnston Adver- tising Inc./Stiller & Meara Enterprises.
Third:	"A is for Friendly"	Astoria Federal Savings Bank	Greenstone & Rabasca Advertising Inc./Dick & Bert Productions.
National humorous:			
First:	"Straight Talk"	People Express Airline	Levine, Huntley, Schmidt, Plapler & Beaver Inc.
Second:	"A Love Story"	AT&T/Long Lines	N W Ayer Inc.
Third:	"Fabulous Memory"	Granada TV Rental	TBWA Advertising Inc.

Campaign '83

Chicago radio stations credited with vote results

By Marianne Paskowski

"For the first time in the history of black radio, four highly competitive black stations banded together to urge black listeners to get out and vote."

That's the word from Charles Mootry, vice president and general manager of WJPC, one of Chicago's 10 urban contemporary radio stations and one of the city's four major black stations that played a role in the city's recent mayoral primary.

While many media observers credit the four black stations with Harold Washington's victory last month in the three-way contest, Mootry, however, is more modest about his station's efforts.

"In a very indirect way we helped Harold Washington win," Mootry said. "But we never endorsed Washington. We gave equal time to the other candidates, Mayor Jane Byrne and Richie Daley. The idea was to make everyone aware of the issues and facts, and to get everyone out to vote."

The spirited three-way Democratic mayoral contest pitted incumbent Byrne against Congressman Washington and Daley, son of the former mayor of

"
In the remaining weeks of the campaign, Washington will rely heavily on general market radio stations
"

Chicago, Richard "Boss" Daley.

Washington won the race by a substantial margin of some 30,000 votes, due largely to the heavy voter turnout from the black community. Now Washington will face Republican candidate Bernard Epton at the polls April 12. And Mayor Jane Byrne, who, despite having lost the primary, will run again as a write-in candidate.

WJPC, along with the city's three other major black stations—WGCI-FM, WBMX-FM and WVON—early on in the race rallied together to get the black community out to vote.

All four stations ran a series of public service and paid announcements urging black listeners "to come alive by 25," the Jan. 25 deadline for the Feb. 22 primary.

A month after his primary victory, Washington acknowledged much of the credit for his success to the city's four black-oriented radio stations. Washington, with a modest war chest of \$500,000, ran only a token number of TV ads. However, his opponents, Byrne, with a till of \$9 million, and Daley, with funds of \$5 million, bought considerably more TV time. But radio definitely kept up the momentum for Washington.

At WBMX-FM, Kernie Anderson, the station's general manager, said his station never editorially endorsed Washington but rallied to get listeners out to vote, as well as present the issues.

"Harold's campaign got a boost from black radio," Anderson said. "We are the medium through which the black community finds out what is going on."

"The push, however, really started back in October, with the 'come alive by Oct. 5' campaign," Anderson added. "The object was to get black voters out for the November general election, and it worked. A lot of people never anticipated such a large black turnout," he said.

In fact, according to Anderson, the close race last November for Illinois governor, between incumbent Republican James Thompson and Democratic candi-

date Adalai Stevenson, resulted from the large number of black voters who cast their support with Stevenson.

Thompson won re-election, but the victory was more narrow than any of the pollsters predicted, not anticipating the huge black turnout.

Now, with the April 12 mayoral election just a few weeks away, Washington's advertising agency, Burrell Advertising, the Chicago-based black agency, is readying a new campaign strategy not only to keep the momentum going in the black community but also to expand Washington's influence with Chicago's white and Hispanic voters.

In last month's primary, Washington captured only 10 percent of the city's white vote. Therefore, in the remaining weeks of his campaign, Washington will rely heavily on general market radio stations, said Gene Morris, senior vice president and management supervisor, Burrell Advertising.

Already, new spots for Washington are airing on "middle-of-the-road stations,

like WBBM, WIND and WGN," Morris said.

The big push for Washington, as well as the other candidates, will hit two weeks before the April 12 election.

Burrell's strategy for Washington was thrown slightly off-track when the irrepressible Mayor Byrne, despite losing the Democratic primary and despite the fact she already had endorsed Washington, surprised Chicagoans by announcing that she's still in the race. This time around, Byrne will run as a write-in candidate.

Morris said advertising spots for Byrne's campaign are airing already—days after her announcement. Byrne's new spots instruct voters how to go about voting for a write-in candidate.

"We're sort of playing it by ear now, and adopting a let's-wait-and-see approach as things keep changing," Morris laughed.

And if this mayoral race typifies Chicago-style politics, things likely will change hundreds of times over before the big day April 12.

"
Harold's campaign got a boost from black radio. We are the medium through which the black community finds out what is going on
"

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

—Robert L. Nelson

KNX/FM

CBS Radio
 A Division of CBS Inc.
 6121 Sunset Boulevard
 Los Angeles, California 90028
 (213) 450-3201
 Robert L. Nelson
 Vice President General Manager

Dear Ed:

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.

Sincerely,

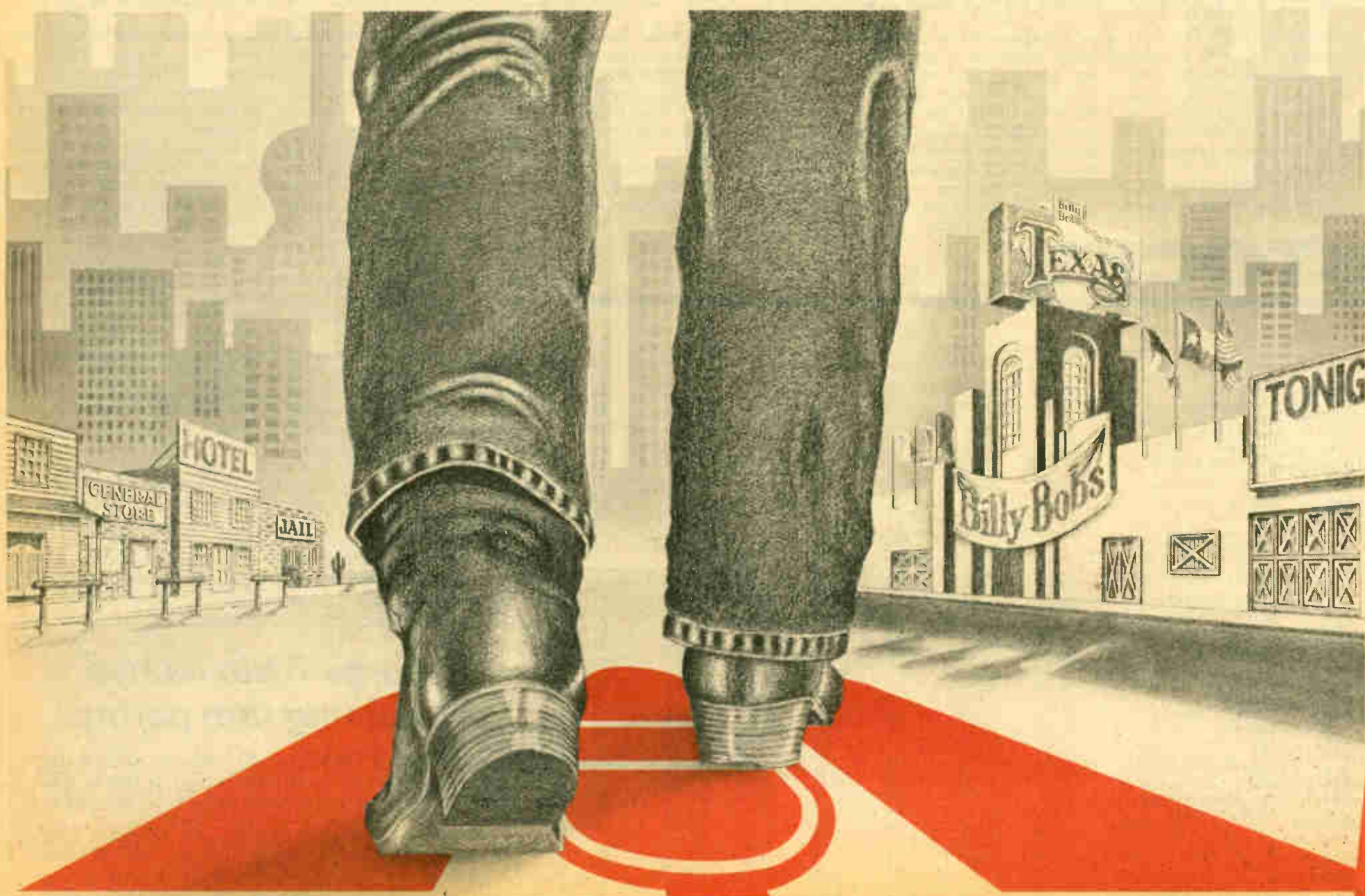
BN

Mr. Ed Harrison
 BROADCAST WEEK
 101 North Robertson Boulevard
 Suite 206
 Beverly Hills, California 90211
 February 15, 1983

To the staff at **BROADCAST WEEK** this simple, declarative note tells us we're right on track. Right where we said we would be—delivering the important news each week in a tightly, brightly written package.

Don't miss your chance to reach KNX' Bob Nelson, and **BROADCAST WEEK's** 26,000 other readers who turn to us each week.

Call Leonard J. Ross, (212) 661-7410, director of sales today and make your reservation. You'll get results.



Which radio network puts you "On A Country Road" with Lee Arnold?

Nobody knows country music better than Lee Arnold. And now, Mutual's got him "On A Country Road" — the innovative, new radio music magazine with a fresh weekly mix of country news, profile features and behind the scenes interviews, on top of the hottest hits and all-time country classics.

There's lots of *live*, foot-stompin' action too, from deep in the heart of Texas. Every week, listeners swing with stars like Willie Nelson, Larry Gatlin and Tammy Wynette performing in concert "Live from Billy Bob's" — the world's biggest nightclub.

"Lee Arnold On A Country Road" is your ticket to the rapidly growing contemporary country audience. That means loyal fans for radio stations and a coast-

to-coast audience of urban cowboys for advertisers.

Produced for Mutual by Broadcast International, a division of Osmond Entertainment, "Lee Arnold On A Country Road" is the latest addition to the long line-up of programming choices that makes Mutual the one full-service network.

For "Lee Arnold On A Country Road" and your share of the growing country audience, the answer is Mutual.

**The answer
is Mutual.** 
MUTUAL BROADCASTING SYSTEM

PRODUCT UPDATE

Milwaukee firm building Teleport Chicago

CHICAGO—Midwestern Relay Co., Milwaukee, is building an earth station complex at a 2.3-acre plot 10 miles north of the Chicago Loop in Skokie. The facility will be capable of sending or receiving signals via all domestic communications satellites.

Teleport-Chicago is expected to be operating by midsummer.

Three 10-meter antennas will be installed this year, each with two transmitters and two receivers. A fourth antenna is planned for early 1984, but the site has the capability of handling 15 antennas.

A 250-foot guyed tower will connect microwave antennas with MRC's operating center in the Merchandise Mart, downtown Chicago and other locations in the area.

Twelve broadband channels also will be available between the teleport and the Loop.

MRC's Merchandise Mart facility already serves the Western Union and RCA satellite systems. It interconnects with AT&T's video network, major TV stations, production houses and sports centers.

At present, most regionally oriented TV transmissions are relayed to earth stations at Lake Geneva, Wis.

MRC is a division of Milwaukee's Journal Co., which owns and operates WTMJ-TV, WTMJ Radio and WKTI-FM, Milwaukee, and KTNV-TV, Las Vegas, Nev., along with *The Milwaukee Journal*, *Milwaukee Sentinel* and cable TV systems.

In what is believed to be one of the largest purchases of broadcast computer equipment ever by an independent radio chain, the **Beasley Broadcast Group** will supply 11 stations with the RDS-5000 Computer System from Register Data Systems, Perry, Ga.

The system will be used for traffic, billing, accounts receivable, accounts payable, payroll, general ledger and word processing.

The broadcast group also is

HARDWARE

buying an RDS-8000 system for its corporate headquarters in Goldsboro, N.C. It will gather information from each of the Beasley stations to produce reports for the entire chain.

Register, which presently has systems installed at over 100 radio stations, said that final negotiations are taking place with other group owners in the Northeast, Southeast and Midwest.

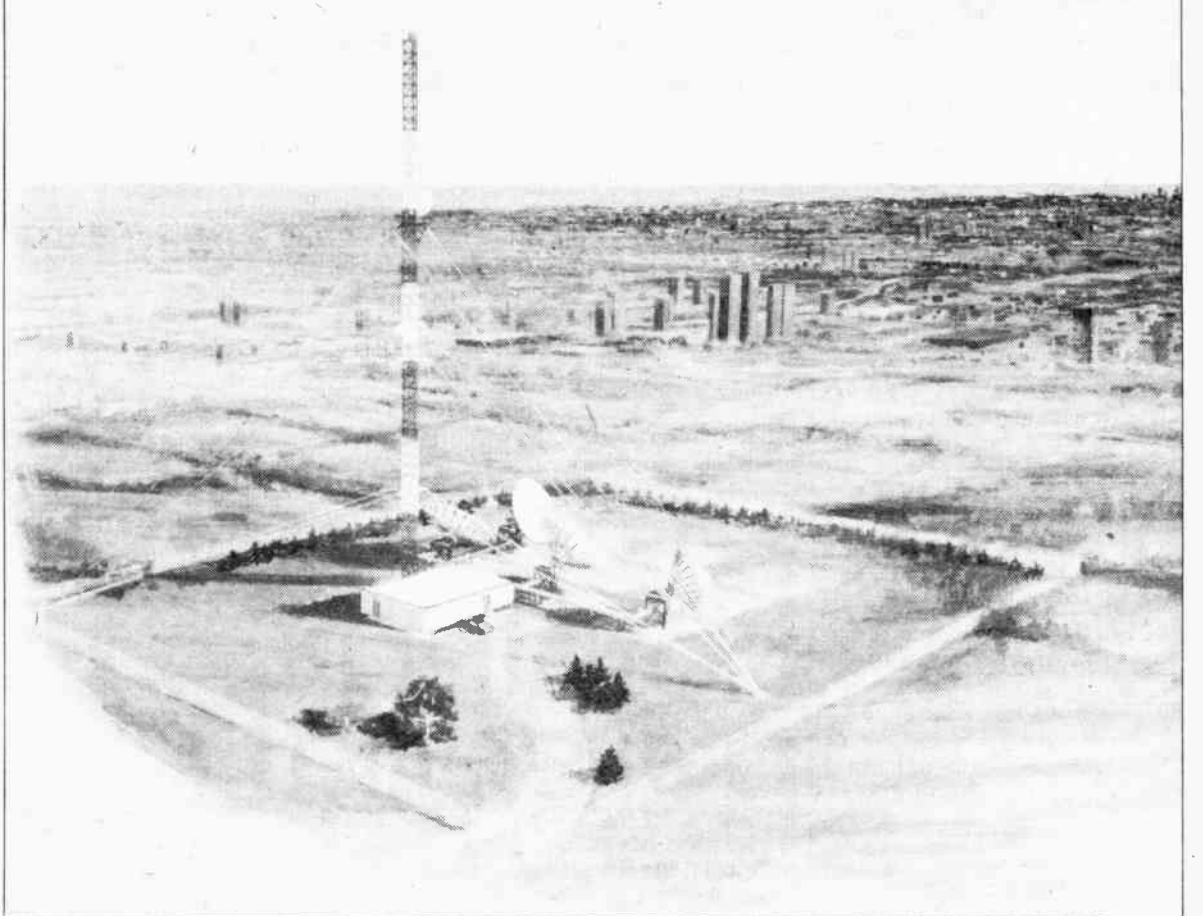
Micmix Audio Products, Dallas, has introduced the MasterRoom XL-404 professional reverberation system, also called the "Plate Synthesizer." The 5¼-inch rack-mount unit allows users to adjust the delay time from one to four seconds on each channel without damping. The unit also includes a four-band equalization section, a mix control that combines the direct and reverberated signals and a switch to select either stereo or mono operation.

CBS RadioRadio and WGN Radio and Television have purchased NewStar computerized newsrooms from the Integrated Technology Inc. division of ColorGraphics Systems Inc.

The systems, to be installed during May, will feature automatic ingest and storage of nine wire services; split-screen, high-speed editing and word processing; large capacity story and wire service archiving and morgue filing; electronic mail; remote bureau work station; and portable terminals.

While the facilities of WGN Radio and Television are expected to separate soon, the NewsStar systems will continue to be linked together. There will be 37 work stations initially.

NewStar currently has installations at KCBS, San Francisco; KIRO and KIRO-TV, Seattle; WRC, Washington, D.C., and



Artist's conception depicts Midwestern Relay Co.'s new Chicago-area satellite earth station complex.

WKOW-TV, Madison, Wis.

ColorGraphics, which acquired Integrated Technology last December, has specialized in computer graphics systems for TV weather, news and sports. The firm has LiveLine graphics systems in more than 150 TV stations and plans to introduce a new system, combining NewStar with LiveLine, at the NAB conference in April.

Three April stops on ABC-TV's **Professional Bowlers Tour** are scheduled to be transmitted via a transportable earth station provided by SatServ, a division of the Public Service Satellite Consortium, Washington, D.C.

Broadcast sites and dates are: Windsor Locks, Conn., April 9; Baltimore, Md., April 16, and

Akron, Ohio, April 30.

SatServ, via the PSSC Denver Satellite Access Facility, also transmitted ABC's first USFL game on March 6.

TRW's LSI Products Division, La Jolla, Calif., has introduced the TDC1030J6 FIFO (first-in, first-out) memory for video time base corrections and other uses. The product has a 15 MHz data rate, fall-through time under two microseconds and TTL compatibility. The 28-pin dual in-line package stores 64 words by nine bits.

M/A-COM Inc. and **General Instrument Corp.** have reached agreement in principle to jointly develop antenna hardware and exchange technology relevant to

the DBS marketplace.

Initially, M/A-COM will provide complete antennas for use in advanced DBS systems being developed by General Instrument, which will supply the LNA and block down converter electronics for incorporation into the antenna.

General Instrument has a \$600 million contract from United Satellite Communications Inc. for electronic systems for the nation's first DBS service.

WTLV-TV, Jacksonville, Fla., has installed a Quantanews computer-assisted newswriting and management system from Quanta Corp., Salt Lake City. The system eventually will feature five independent, self-supporting computer terminals.

Half-hour series to highlight commercials

NEW YORK—"The 30-second commercial is a minimovie, a true art form."

That's what Bill Evans, president of the CLIO Awards—advertising's Oscars—soon will be telling a cable audience.

By June, CLIO Enterprises hopes to launch a weekly half-hour cable series—*The CLIO Show*—starring TV commercials and hosted by Evans.

A CLIO spokesman said cable was chosen over broadcast because "cable would provide more visibility for the program; that it would stand out better." Furthermore, "part of the strategy behind the show is to get television advertisers more interested in cable."

But CLIO Enterprises still is negotiating with a number of cable systems—no carrier has been named—to bring its idea to reality. June was targeted as launch time to coincide with the presentation of the national CLIO Awards.

The CLIO Show is a joint venture between CLIO Enterprises, Nelson Sykes, a director, and John Alexander, a producer. Sykes and Alexander have produced "Advertising Greats" profiles for the American Associa-

SOFTWARE

tion of Advertising Agencies, as well as a number of commercials.

The show will be in magazine format, featuring conversations with "top commercial stars, producers, directors and creative ad people."

Evans, the host, has appeared on *Mike Douglas*, *Today*, *Tomorrow*, *John Davidson*, *PBS' Latenight*, *Toni Tenille*, *Good Morning America* and more than 30 regional talk shows. In 1974, Evans was executive producer of the televised CLIO Awards Special, which was nominated for an Emmy.

Evans promised that "you'll no longer have to wait through dull programming for the commercials."

Telecom Entertainment started production of *The Silent Stars Go By*, a General Foods Golden Showcase presentation for CBS March 21 in Burlington, Vt. The two-hour drama stars Angela Lansbury, Lee Remick and Polly Holiday. Telecom Entertainment President Michael Lepiner and Executive Vice President Ken Kaufman are executive producers

of the special, written by Earl Hamner and directed by Delbert Mann (*Marty*).

Agnes Nixon's new daytime serial, *Loving*, will premiere on ABC June 26 from 9-11 p.m. EST as a two-hour prime-time motion picture.

Loving will begin airing as a series in its regular time period, 11:30 a.m.-noon EST, June 27.

The Emmy Award-winning head writers for the new program are Nixon, creator of ABC's *All My Children* and *One Life to Live*, and Douglas Marlan, a former head writer for ABC's *General Hospital* and CBS' *Guiding Light*.

"**Manimal**" and "**Masquerade**", two made-for-TV movies seen as possible TV series, are currently in production at 20th Century-Fox.

Manimal features Simon MacCorkindale as a professor working as a consultant for the New York Police Department because of his ability to turn himself into a variety of different animals.

Masquerade stars Rod Taylor as a member of a top-secret U.S. intelligence-gathering agency using ordinary citizens to thwart

Russian agents trying to steal information.

Five television specials will be offered by **Worldvision Enterprises** for release at the upcoming MIP-TV programming market in Cannes. Up for sale are *Little*

Mo, *Breathrough* and *Uncommon Valor*, all dramas, *The American Film Institute 11th Annual Life Achievement Award* saluting John Huston, broadcast March 23 on CBS, and *Reincarnation*, an Australian documentary.



Monty Python returns

John Cleese of Monty Python fame taped an interview with Pat St. John, host of ABC Rock Radio Network's "Rocknotes," scheduled to air March 30, 31 and April 1, coinciding with the opening of Monty Python's new movie "The Meaning of Life."

RANDOM THOUGHTS

Ambitious plans

Now that RKO General has won its fight to keep WOR-TV's license—albeit in New Jersey rather than New York—let's hope that metro area viewers reap as many benefits in local programming as Bostonians did following two TV license battles there.

In Boston's case, of course, both WHDH-TV and WNAC-TV lost their licenses to new owners committed to local broadcasting. Nobody's lost a license in New York. But, in a sense, the New York/New Jersey area also has gained a new station.

Like Boston's WCVB-TV a decade ago and WNEV-TV only last year, WOR has won its license with a plethora of promises that the FCC—and, in this case, Congress as well—expects to be met.

RKO has only to look at WNEV in Boston—the station that replaced RKO's own WNAC—to learn how a commitment to local programming can improve a station's image and ratings dramatically.

WOR now has a chance to become New York's version of WNEV rather than to remain a version of WNAC. Signs of such

a transition are already in the air, through such ambitious programs as RKO's *Changing Family* documentary series and WOR's announcement of plans for a new prime-time news show.

Unlike the Boston station, however, WOR is an independent. That opens up possibilities of prime-time experimentation, innovation, and, hopefully, even trend-setting.

With some aggressiveness, WOR may succeed in shaking up its competitors, still firmly entrenched in the Big Apple proper.

Because, as far as New York TV programming goes, the apple still hasn't fallen very far from three big trees—ABC, CBS and NBC. More than perhaps any other major market, New York needs a big burst of local imagination.

We're counting on our new station to supply the opening shots.

Disaster nomination

Only three months into the new year and CBS already has the leading candidate for "Broadcast Disaster of the Year."

You might also recognize the leading candidate as the annual *People's Choice Awards*, broadcast live on CBS March 17, and sponsored by Procter & Gamble.

Right off the bat, we're unhappy with the fact that award winners are notified prior to the show. Given that, they could at least have something succinct to say rather than the rambling "acceptance" speeches that transpired.

As for a couple of top "low points" in the telecast, Kirk Douglas's presentation to Katharine Hepburn saluting her as "favorite actress" and a production number paying homage to the movie blockbuster *E.T.* ranked right up there, or down there.

The Douglas-Hepburn fiasco

started when the veteran actor announced that Hepburn was unable to attend the ceremony but that a telegram had been sent and he'd read it. But hold it, folks, in rushes a young damsel to tell Douglas that Hepburn never sent one. But wait a minute, here's the ubiquitous Army Archerd to assure us that Kate really did contact award officials. And of course, she was overwhelmed. By then, who cares?

As for the *E.T.* salute, the dancers performed as if they were in an alien atmosphere. And surely a salute to *E.T.* should have included one of the more tender scenes from the flick itself.

But wait, there's still more. A live cut in to Kenny Rogers on a Virginia stage—though the audience was unaware of Kenny's location; a *M*A*S*H* number cut short by a commercial, as well as a Dick Van Dyke number apparently cut while on air.

The few honest moments—

David Ogden Stiers' comments about working on *M*A*S*H*; Barbara Mandrell's remarks about audiences and *St. Elsewhere* winning the best new dramatic series award—were just that—all too few.

Now with the pent up hostility out of the way, let's get serious about *People's Choice*. It landed in the top 10 programs of the week—number six, in fact—and was a major contributor to another runaway CBS win in the weekly ratings.

We were tempted to close this diatribe with an indictment of the folks that produced the program, P&G, Pierre Cosette, Bob Finkel, all veteran TV talents. We wanted to say, "hey, you can do better, and what's more, you should know better." Well, the producers apparently did know better; they delivered a program that got a big number. And that's the name of this game.

nothing personal

Captioned hotel

The Hyatt Regency Crystal City, Arlington, Va., has become the first hotel to offer travelers access to closed-captioned TV programs.

Under an agreement with the National Captioning Institute, RCA Service Co.—a leading TV equipment supplier to hotels, hospitals and other institutions—installed a closed-captioning decoder at the Hyatt's master antenna feed. RCA Service is an RCA Inc. subsidiary, as is NBC.

The technology permits decoded closed-captioned programming to be received on one channel throughout the hotel. To access captioned programs from other stations, additional decoders would have to be installed.

Both ABC and NBC close-

caption parts of their schedules. But ABC, which funds most of the captioning it presents, offers much more of it—and a wider variety of programming.

So we wonder if RCA Service Co.'s parent company has mixed feelings about its new institutional installation venture. In this first case—and we suspect many others in the future—the hotel has decided to offer decoded versions of the local ABC station only.

Desire burns out

The on-again, off-again, campaign for Chicago Mayor Jane Byrne's re-election is off again.

Last week, Mayor Byrne, after a week's worth of campaigning as a write-in candidate for Chicago's upcoming

April 12 election, withdrew from the race. That also ended her new TV ad campaign.

Upon losing the three-way mayoral primary race in February to Harold Washington, a black candidate, Mayor Byrne surprised even nonplussed Chicagoans by proclaiming that she would run for mayor anyhow, this time as a write-in candidate.

But after a futile week of attempting to educate voters about the ins and outs of write-in votes, Byrne called it quits.

Anyone?

Harry Caray, baseball announcer for WGN, Chicago, did a surprise double shift recently.

A friendly feud exists between Caray and morning

personality Wally Phillips. Each complains about the other's obscene salary and points out that "anyone can do your job."

Preparing for vacation, Phillips was slotted into a 10 a.m. flight out of Chicago—but his show doesn't end until then.

Knowing that Caray would be in town to do some promotional work for the Chicago Cubs, Phillips invited him into the studio that morning to talk about sports. At 8:20 a.m., the studio phone rang, Phillips excused himself—and never returned. Caray was left to do the rest of the show.

Fortunately, midday personality Roy Leonard had been enlisted in advance to handle the show's technical aspects, and the pair managed to stick it out until the end.

other voices

Sole survivor

"They ought to make a button: I survived the first weekend of the NCAA playoffs. CBS handled the crush fairly well, giving viewers an extra game when it could. Production and direction was mostly sharp. But the network's transition game was not. There was too much Brent Musberger and too little giving of final scores when viewers from another game were welcomed. We were a little lax on that, a network man admitted. Get the lax out guys. Or else we'll watch the late movie."

Willie Schatz, *the Eye on TV Sports*, "New York Daily News," March 22.

Sporting proposition

"The (broadcast) networks are still going to be a factor, in news and in sports. The cable and pay issue has been out there for years now and it hasn't changed things much."

NBC Sports President Arthur Watson

"I don't think the Super Bowl will be on pay in our lifetime. I

don't think you'll see the World Series on pay in this century. What's going to be very, very important in the transition from commercial TV to pay is that it be done in an orderly and responsible fashion. It isn't going to be a business in the long run for the quick-buck artist."

Former NBC Sports Executive Producer Don Ohlmeyer

"The first thing you would see happen if the NFL sold its game elsewhere would be the United States Football League would be born again, if it was not still going by that time. That league would suddenly be getting more exposure than the NFL."

David Poltrack, CBS vice president, *Research*

Excerpts from "Pay It As It Plays," *Washington Journalism Review*, March 1983

Spiritual nourishment

"TV evangelism is clearly enlarging the realm of religious influence, not narrowing it. Its real converts are coming not from traditional churches, but from commercial TV, whose diet

of secular programming leaves viewers (consciously or unconsciously) starved for spiritual nourishment. Gradually, TV religion is evolving into a TV alternative."

Billy Graham, "TV Evangelism," "TV Guide"

Buying perfection

"If the television networks of this fair country devoted half as much time and money to improving their programs as they spend trying to increase their profits, prime time would be Shangri-La and no one would ever want to leave it."

Tom Shales, "The Washington Post," March 23

Criminal offense

"New York State recently announced that it will have to release criminals from prisons because of the lack of space. The Patrolmen's Benevolent Association prepared a paid commercial calling for more prisons. The commercial ended with the simple

truth that when criminals are in jail they can't rule the streets. Yet most TV and radio stations called this commercial 'controversial' and would not allow it on the air because they might then have to give away time to groups who oppose the P.B.A.'s position and invoke the Fairness Doctrine. Stations and networks avoid this law by not doing anything that would call for its implementation. This leaves the public unable to hear both sides of important issues except as the stations want to present them."

Tony Schwartz, president, *Planned Reactions Inc.*, writing in the March 16 issue of "Media Industry Newsletter."

Dazzling sum

"Co-op never has been very dazzling—certainly not like producing a 30-second spot for the final episode of *M*A*S*H*. Maybe that's why nobody seems to really want to get involved. But I think that \$3 billion that goes unspent each year is pretty dazzling."

R.H. Schirmer, group senior vice president, *Campbell-Ewald*, addressing the Association of National Advertisers' cooperative advertising workshop.

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20

ANNIVERSARY

Snap Shots



Norman Horowitz, president of Polygram Television poses a question (top left) during a panel discussion; Steve Allen (top right) provided a humorous keynote speech; Worldvision celebrated its 10th anniversary (above) with Bert Cohen, Ted Lange, Lee Meriwether, Dean Butler, Melissa Gilbert and John Ryan, while Bob Greenstein, Lionheart vice president of marketing, Beverly Michaels, Learn Alaska Network program manager, and Jack Donahue, Lionheart vice president of Western sales, (right) enjoyed a break at the "Bar at the End of the Universe."





Entering Dr. Who's "Bar at the End of the Universe" (left) are KXLY-TV's Darrell Blue and Lionheart President Wynn Nathan. Attorney Mickey Gardner, Mike Kievman of Cox Broadcasting, syndicator Don Taffner of D.L. Taffner/Ltd., Mel Blumenthal of MTM Productions and Herman Land of the Association of Independent TV stations (below) participated as panelists. Tony Malara (center below), president of the CBS Television Network, accepted an Iris Award for William Paley. Lexington Broadcast Service's video jukebox (bottom) captures the attention of Charles Horich and Arnold Kleiner of WMAR-TV in Baltimore and John Ranck, LBS. Jean Claude Killy (bottom left), famous skier, attended the festivities.



Photos by Bill Dunlap, Dave Potorti and March Five

NATPE offerings get lukewarm reception

Continued from page 1

Rules stunt releases

"Confusion created by the status of the financial interest rules has created one of the lowest incidences of new programming ventures I've seen in 15 years at NATPE," said George Back, president, All American Television. "We're hurting in this industry because we're not sure what's going to happen."

"This is the first time there have been no surprises for me. I've already seen 90 percent of the shows," said Gary Stark, WEWS-TV, Cleveland. He also noted that the booths and suites appeared to be lower budget this year, but "it's good not to be loaded down with Miss Piggy dolls."

"I already had everything I needed," said John Renshaw, KSLA-TV, Shreveport, La. "I'm just here to see the people."

Worldvision's Jerry Rettig agreed.

"Many people have bought shows for two years, or have already bought shows for use in the future, so there's really not much room left out there for additional product," he said.

"Big syndicators are making so much money charging exorbitant prices on existing product that they aren't coming up with much new material," said Herman Pease, WUTV, Buffalo, N.Y. An

oft-cited show in this category was the hit, *People's Court*.

"Everybody's gotten gun-shy. They only want barter in the mornings, and they're not buying original stuff," said Alan Silverbach, The Silverbach-Lazarus Group. "Things are going slowly at this show, but reaction to our *The Joke's On Us* has been good, and we're looking ahead."

Local programs highlighted

The increasing value of late-night programming was discussed in a NATPE session entitled "Open All Night."

"The late-night time period is one of the last vestiges of experimentation open to us and offers an opportunity to be a little creative," said Don Tillman, director of programming, KTTV, Los Angeles. The station was responsible for *The Bedtime Movie Girls*, scantily clad hostesses who upped late-night movie shares from 5 to 16 last summer.

"It's not what viewers get, but what they think they'll get," Tillman said, noting that *Movie Girls* did nothing that would prevent them from being seen in other dayparts. He added that Nielsen and Arbitron will need to go to an overnight ratings service soon as programming increases in the later time periods.

"As more and more commercials need to be bought in order to get the numbers, networks will

run out of inventory and will have to look to other dayparts to fill the need," said Lieberthal.

Stressing the importance of localism, "Innovative Local Programming" revealed successful formulas for attracting television viewers.

Among the programs was *Jobfair*, a two-hour prime-time special produced by WTVN, Columbus, Ohio, which capped a three-month series of programs entitled *Project Six Jobs*. Costing the station a total of \$7,000, the series found jobs for 125 unemployed viewers.

Listings were provided by the local Chamber of Commerce and National Alliance of Business, which agreed to hold the jobs open until after the special.

"Aside from playing an active role in solving a community problem, a major benefit of the series was the station promotion," said Sue Schwartz, program manager. "You can't buy that kind of publicity."

Talk show stir

Group W's *Thicke of the Night* is likely to cause the greatest stir in the future based on its overt challenge to Johnny Carson's late-night throne. Three NBC affiliates have picked up the show to date, raising speculation about whether *Tonight* will be preempted by *Thicke* altogether.

Contrary to reports to that

effect, NBC affiliate WMAR-TV, Baltimore, will not decide on its schedule until after the May ratings books are in, said Arnie Kleiner, general manager. The station purchased *Thicke* well before the NATPE gathering, he noted.

WDSU-TV, New Orleans, will air *Thicke* at 12:30 a.m., following *The Tonight Show*, and KMOL-TV, San Antonio, Texas, has yet to reveal its programming plans.

Thicke was in 69 markets for 66 percent national coverage at the close of NATPE, according to Jean Goldberg, vice president of marketing/research for MGM/UA.

"We're not going out of our way to pitch it against Carson," she said. Goldberg noted that a group deal with United Stations had been closed at NATPE, and that a prime time special may kick off the *Thicke* show Sept. 5.

Speaking of talk shows, *Merv Griffin* apparently came out a big winner for Metromedia. Barter sponsorship is 100 percent sold, according to Carl Menk, vice president and director of sales. He noted that the attention drawn to Merv via a *TV Guide* article (which claimed that he had been bought out of his contract and was going off the air) "may have been a bonus."

Break Away, a joint venture of the Bennett Group and Ohlmeyer

Communications, may have suffered due to Merv's success. Cleared in 30 markets as of NATPE, the talk/entertainment show's future is uncertain.

Star Search, with *Dukes of Hazzard* star John Schneider, is cleared in 175 markets in 95 percent of the country. A two-hour special during the week of April 2 will announce the talent hunt that will fuel the program this fall.

Airs quarterly films

The Embassy Network will offer six feature films, one made-for-television feature and one feature to be announced over the next two years. One film will air each quarter, with two runs during a two-week period. Stations must guarantee Embassy a 15 rating or will have to make good on advertising.

KTLA-TV, Los Angeles, already has signed, Lieberthal said. Another top 30 market offer is in the works, and several affiliates have expressed an interest, he added.

Feature films include *Carnal Knowledge*, *Escape From New York*, *Take This Job and Shove It* and *The Howling*.

Other NATPE notables included Ralph Edwards, whose *This Is Your Life* returns in 130 black-and-white half hours pending future clearance.

Affiliate meetings draw sparse crowds

LAS VEGAS—Network affiliate meetings, held at the tail end of NATPE, attracted sparse crowds as delegates departed Las Vegas. However, there were revelations for those who remained.

ABC research revealed that the network lost .6 of a rating point due to the NFL players strike, said Lew Erlich, senior vice president, entertainment. Without the strike, ABC would be in a narrow ratings race with CBS and *Thorn Birds* should help to narrow the gap.

The May sweeps will encompass 70 percent new product, eight specials and only one repeat movie. Some 21 series pilots (10

comedies, 11 dramas) are in production for ABC next year. One features Madeline Kahn in her first TV series. Others star Alex Karras and Charles Durning.

Fall Guy will move to Wednesdays at 8 p.m. starting April 6, followed by *Ryan's Four*. *Condo* and *Amanda's* are not up to expectations. *Condo* will follow *Benson* starting March 31, and *Amanda's* apparently is disappearing from the schedule altogether.

The state of the *Tonight Show* opened the NBC affiliates' meeting. Admitting that *M*A*S*H* and *Barney Miller* are eating into

Tonight Show audiences in some markets, network President Pier Mapes hoped that it would be a "short-term" problem, and that the show, with its "unique format," would "continue to dominate the time period as it has for the last 20 years."

Mapes also claimed that the three NBC affiliates that had picked up *Thicke of the Night* were not going to run the show in the Carson time slot.

"*Saturday Night Live* had a rough February in terms of the competition, but it will go out this season on a strong note," according to Brandon Tartikoff, president, NBC entertainment.

He said that talks continue to keep Eddie Murphy on the show.

Tartikoff added that *David Letterman* is "building a nice following." NBC's relationship with *SCTV*, however, is unresolved.

Dream House and *New Battlestars* will join NBC's daytime lineup, replacing *Hit Men* and *Just Men*. The network also will "heat up" every one of its soaps—*Search for Tomorrow*, *Days of Our Lives* and *Another World*—according to Steve Sohmer, senior vice president, NBC entertainment.

"We are going to make our daytime fun," he said.

NBC also will add a "hot new serial" this fall. A leading candidate for development is *Scruples*, Sohmer said.

NBC will add to its strong Saturday morning lineup this fall with *The Chipmunks*. A *Chipmunk* special in prime time earned a 6 rating/32 share, and the new cartoon series has been in development for over four months.

The network will spend more than \$1 billion on programming next year.

CBS will air mostly regular programming during the May sweeps, according to Jim Rosenfield, executive vice president, CBS Broadcast Group.

Hot 'rules' talk spices up convention

Continued from page 1

matter in a day-long hearing that raised a number of eyebrows because it was called on relatively short notice and because it preceded instead of followed the reply comments, which are due April 26 (*BW*, 3/14/83).

Commissioner Jones volunteered that she considered other issues before the commission to be more important than financial interest and syndication rules.

"We have a very heavy agenda—a very serious telephone question facing us—and this seemed to be plucked out of thin air and put on our plate at a time when I wasn't quite ready for that course," she said.

Jones added later she felt the commission was giving the television industry cross-signals. "We did say, not too terribly long ago, that we would not take up, for instance, prime-time access, until we dealt with the entire matter of the network inquiry," she said.

"Now here we are a year later pulling out financial interest and syndication rules before we have dealt with any of the other issues. The reason we are dealing with it now is that the chairman, who sets the agenda, put it on the agenda," she said.

Commissioner Rivera said

there wasn't great enthusiasm among the other commissioners for dealing with the issue. He reiterated that Chairman Fowler sets the agenda. "It's very difficult, as a commissioner, to deny the chairman the ability to look at an issue, which is basically what he said he was doing," Rivera said.

Commissioner Quello said the commission deferred to the chairman on the matter but, "I think there are a number of us here who, if we were setting the oral arguments, would have done it in May after the reply arguments had been filed, rather than in March."

It is widely assumed that Chairman Fowler would like to do away with the rules in question and that he is supported by commissioners Sharp and Joseph Fogarty. Sharp and Fogarty will leave the commission June 30 when it shrinks from seven to five members, and supporters of the rules believe Fowler is rushing the issue to vote before that date.

If, indeed, there are those three votes for repeal of the rules, the necessary fourth vote is not so easily identified.

Commissioner Jones said she was far from a decision. Quello said he and at least one other commissioner were putting the

burden of proof on the networks because they were changing the status quo.

"I think these rules are working and I think we have a system where the producers are making money, the networks are making money, network affiliates are making money, and independent stations are beginning to make inroads," Jones said.

"So we have a system where everything seems to be working. And what does a good government bureau do by tradition when you have that kind of situation?" Quello asked. "You go in there and fix it," he answered to laughter and applause.

Commissioner Sharp said although he was preparing to vote on the issue, he didn't expect it to come up before the end of his term.

And Larry Harris, who heads the FCC's Mass Media Bureau, said he felt no personal pressure to get the issue resolved in any particular time frame.

"Since I have to sign the cover memo," Harris said, "I can assure you that when that item goes out, it will be as carefully reasoned and thought out as humanly possible."

The second session dealing with the rules took place on Tuesday, March 22, with repre-

sentatives from both sides of the issue facing off on a panel moderated by Gene Rayburn.

Former FCC Chairman Richard Wiley opened for the anti-rules side, saying the only issue in the conflict that still seemed viable to him was that of the purchase of recent off-network programming by independent stations.

Attorney Mickey Gardner countered for the pro-rules group that the marketplace isn't open and pure but rather is distorted by spectrum allocation to give dominance to the three networks.

Gardner added that if the legal foundation for financial interest and syndication rules is removed, then the prime-time access rule also is fair game.

"The chairman can bring this to a vote any time and anyone who does not know this chairman and his contempt for PTAR should talk to him," Gardner said.

Producer-syndicator Don Taffner said independent stations have gained success by using off-network shows and, thus, have been able to finance first-run material such as *Edward and Mrs. Simpson* and *World at War*, "both of which won Emmy Awards, but were turned down first by the networks. It was only

because of the strength of the independent stations that we were able to get to the public the programming they deserve," Taffner said.

Fred Paxton, chairman of NBC's affiliate board, said the rules handicap the networks in their quest for the best programming available. Of 214 NBC affiliates, "only five advised us to oppose repeal and all five of those had syndication interests of their own," Paxton said.

Guy Main, chairman of the CBS affiliates association, said he could support FCC rules narrowly drawn against specific network policies that the FCC believed improper, "but let's no longer hold the quality of network television as a general hostage against these fears. Let's increase the marketplace by three."

Strong testimony was offered by Mel Blumenthal, executive vice president of MTM Enterprises, who recalled MTM's experience before the rules with the *Mary Tyler Moore Show*.

"The only way that show got on the air was to give CBS 100 percent of the syndication rights and 100 percent of the merchandising and subsidiary rights to the show," Blumenthal said.