



UPI/WBZ-TV, Boston
Dick Beardsley finished second in last year's grueling Boston Marathon.

Boston race leaves the media gasping

By Dave Potorti

BOSTON—Is media coverage threatening the tradition of the Boston Marathon?

That seems to be a growing debate as the Boston Athletic Association tries to prevent a flood of commercialism from overrunning the world-class event, taking place April 18, for the 87th year.

For the first time, all three network affiliates here, WCVB-TV, WNEV-TV and WBZ-TV,

will provide "wire to wire" live coverage—along with a wide range of related programming.

Metromedia Producer's Corp., which like WCVB-TV is owned by Metromedia Inc., will produce a one-hour retrospective of the race. The show will be transmitted via satellite at 9 p.m. EST tonight to 70 stations, clearing 70 percent of the country.

Meanwhile, the courts still are wrangling over more than \$700,000 in revenues from last year's marathon. A large chunk

of that sum was guaranteed to International Marathons Inc., which was hired by the BAA to enlist sponsors for the event. The BAA president who struck the agreement has since resigned, and the legality of that agreement, based on the marathon's "charitable organization" status, has been disputed.

In IMI's zeal to enlist sponsors last year, there was even talk of moving the event from its traditional Patriot's Day slot to the day before, Sunday, where it

could enjoy ABC network television coverage. This would no doubt please the corporate sponsors, who would up their ante significantly for the added exposure given to their status as, among other things, the "official timekeeper," "official photographic consultant" or "official pain reliever" of the Boston Marathon.

The ruckus over the potential merchandising of this traditionally amateur event forced the

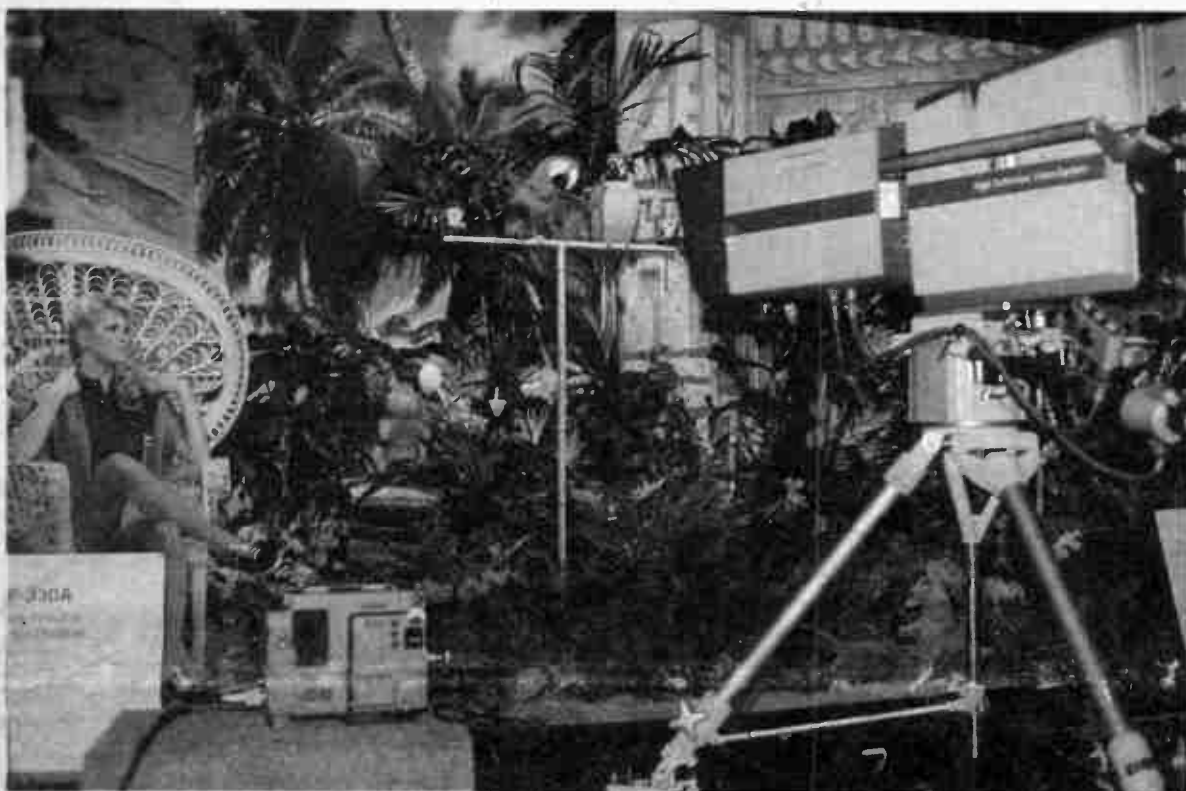
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BROADCAST WEEK

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Les Luchter
Sony's high-definition camera booth attracted large crowds at the recent NAB 61st Annual Convention in Las Vegas last week.

Stakelin gets nod as RAB president

By Marianne Paskowski

LAS VEGAS—The Radio Advertising Bureau's six-month search for a president culminated last week at the National Association of Broadcasters convention.

This year's outgoing NAB Chairman Bill Stakelin, executive vice president, Bluegrass Broadcasting, Lexington, Ky., has accepted the post of RAB president, effective July 1.

RAB, which tried to keep the decision under wraps, is expected to make the official announcement today, April 18.

Stakelin's term as NAB chairman expires this June. It's almost a shoe-in that Gert Schmidt, Harte-Hanks Communications, current chairman of NAB's television broad, will become NAB's next chairman when the board votes at its June meeting.

Colleagues describe Stakelin as the "perfect choice" for RAB, which has been trying to fill the key post of president since last October when Miles David, RAB's president of 17 years, stepped upstairs to vice chairman. Stakelin will report to David.

RAB's new president brings to the party 17 years of radio management and industry association experience. Stakelin, who spent his entire 17-year broadcast career with Bluegrass Broadcasting, works out of WHOO, Orlando, Fla., one of the group's seven radio properties. Bluegrass also owns one television station, WKYT-TV, Lexington, Ky.

And on the association side, in addition to serving as this year's NAB chairman, Stakelin had been a board member for four years.



William Stakelin

"He's the ideal candidate for RAB," said an NAB source. "He's had plenty of experience in serving the needs of radio stations, having been on the NAB board, and also having served as the president of ABC's affiliate stations."

Sources close to RAB's executive search committee say RAB had culled its list of candidates down to two by the time it made its offer to Stakelin last week.

RAB's executive search committee is now headed up by Dick Harris, president of Group W's Radio Group. Harris stepped into the post in January (BW 2/7/83) when George Duncan, senior vice president, Metromedia, resigned from the Radio Advertising Bureau's board of directors, as well as his post as chairman of RAB's search committee.

RAB's selection of Stakelin

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Products tweak NAB buying mood

LAS VEGAS—In March, in this city's mammoth Convention Center, TV programmers sleepwalked through NATPE.

In April, with the engineering/management side of the TV/Radio industry here, the halls came alive with the sound of action.

Broadcasters and equipment marketers, 33,000 strong, converged on this town last week for the NAB convention. And all of them seemed to find what they came for—from the guys selling audio cables to the stations seeking satellite dishes to the executives just here to learn about the future.

The biggest sore point at this convention, in fact, appeared to be Tuesday's unseasonably cool and slightly wet weather. But a threatened strike by hotel workers didn't materialize. And the hotel

activities ran smoothly, as did the transportation system.

Most of the floor activity at an NAB convention consists of connections being made, but a few major sales also were announced.

KSKN, a new UHF channel in Spokane, Wash., plans to be the

first station to go totally ½-inch, with the purchase of 33 pieces of RCA Commercial Communications Systems' M-Format Hawk-eye equipment—five HC-1 cameras, three HR-1 portable recorders, 19 HR-2 studio recorders, and six HE-1 edit controllers.

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Price of deregulation expected to be costly

By Marianne Paskowski

LAS VEGAS—Will broadcasters achieve deregulation before the 98th Congress adjourns and what price, if any, are they willing to pay for it?

Not surprisingly, no easy answers to those questions surfaced as the National Association of Broadcasters pondered those and other thorny issues last week at the 61st annual convention.

A number of heavy hitters from the "Hill" were on hand to air their views on the current "unregulatory" climate.

Senate Commerce Committee Chairman Bob Packwood (R-Ore.), a key player in obtaining

extended license terms and substantial regulatory relief to date, pointed to the "failure on the part of the NAB to deliver. You cannot lobby your way out of a bag in the House, (where H.R. 2382 is stuck)," he charged.

Packwood accused NAB of taking a "can't do" attitude, even in getting "a little bill" through

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AT DEADLINE

CNN Radio dishing up changes

ATLANTA—CNN Radio is serving up several format changes to affiliates during the next few months. These include: a new features section; the addition of long-form news programs from the Cable News Network; a "closed circuit" service for affiliate information; an expanded emergency telephone backup system; new music sounders; a revision of network inventory scheduling; and live eight-minute newscasts especially for radio.

Chanin unhappy with radio bowl policy

SAN DIEGO—John Chanin, sports vice president for Mutual Broadcasting System, told the National Collegiate Athletic Association Post-Season Football Committee that its present radio policy on bowl games severely hampers national network radio coverage of the games. Current NCAA rules in most cases give

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Oscars enhance 'Gandhi' gamble

By Simon Applebaum

NEW YORK—Now that Embassy Telecommunications has the Oscar-winning Best Picture of 1982 in its grasp for television rights, will the next stop for *Gandhi* after its theatrical run be a presentation on Embassy's proposed *ad-hoc* broadcast movie network?

That's a possibility, suggested Barbara Brogliatti, senior vice president for advertising, publicity and promotion at Embassy, which prior to last Monday night's Academy Award ceremonies bought the fee and pay TV distribution rights to the biographical epic for an estimated \$18-\$20 million. The earliest date Brogliatti sees *Gandhi* going to TV in any form, is September of 1984. Under its contract with Goldcrest Films, a co-producer in the movie, Embassy gets the rights as of June that year.

"Anything's a possibility," she added. "We don't know yet what we're going to do with it, and we're not ruling anything out.

What comes into play right now is how long it lasts at the box office, what pay TV wants to pay, and what free TV wants to pay." Meanwhile, she believes the film's virtual sweep of the major Oscars (eight, including Ben Kingsley's title role performance and Sir Richard Attenborough's direction) proved acquiring the film was worth the high price.

"It makes it easier to say you've got a great picture," Brogliatti said. "It just confirmed our suspicions. That's almost a joke line, but we're very proud of the movie."

The deal also calls for Embassy to offer *Gandhi* to pay TV on a non-exclusive basis, breaking the 3 1/2 hour epic into two parts, shown on consecutive evenings. It is not known how the film would play on free TV, or run on Embassy's *ad-hoc* outlet if it goes that route.

The first scheduled presentation on Embassy's *ad-hoc* venture, *Night At The Movies*, is the futuristic thriller *Escape From New York*, targeted to play next

November. Plans call for Embassy to run one movie every three months, with stations getting the option to show presentations within a two-week period. Embassy and local stations would split advertising minutes on each movie, reportedly on a 50-50 basis.

One executive slightly pessimistic of *Gandhi*'s chances to draw a large audience on free or pay TV is Steve Scheffer, senior vice president, film programming, Home Box Office. Scheffer based his opinion on HBO's presentation last month of *Chariots Of Fire*, last year's Oscar pick for Best Picture, and like *Gandhi*, a British-made drama that featured a largely unknown cast.

Chariots was a disappointment with our audience," he said. "It does not have recognizable cast names and the breadth of appeal. That was a surprise to me. *Gandhi* has some inherent problems—it's length, whether or not it will encourage repeat viewing, and the fact that it is a special type of movie."

'Gathering' films record horrors

By Angela Burnett

WASHINGTON—It's the kind of story that needs to be told. The Holocaust, in all of its gory detail, is the kind of story that broadcast journalists lie in wait for. It was sensational, it was tragic and even on the 40th anniversary of the Warsaw Ghetto uprising, there was something new to be told.

This time, through the American Gathering of Jewish Holocaust Survivors, broadcasters had a new source of information. The survivors, participating in the event and rallying around the dedication of the Holocaust Memorial Museum site, had their own tale to tell. The children of survivors related their special growing pains and the media listened.

Floyd Kelber, anchor of the Public Broadcasting Service's *The American Gathering of the Holocaust Survivors*, explained, "I really find it interesting that these people want to share... what really strikes me is that they want confirmation." Kelber said that a number of the survivors, in addition to looking for friends and family members, were simply looking for someone that could confirm their experience and recollections.

Joel Levitch, producer of the show, explained that it was a



Angela Burnett

Myers Communications crews taped interviews for Holocaust specials.

project that grew out of the world gathering in Jerusalem in June 1981. In 1981 he had produced four half-hour live programs for satellite transmission and a two-hour feed of the closing ceremony.

"It was so successful that we knew it had to be done again," Levitch said. Work on the American Gathering was to take three months, but would cost less than \$100,000 for two programs—the one-hour special and a 90-

minute cultural special.

"Constitution Hall needed mammoth lighting," he said, explaining the taping of the cultural program. "What we had to do was balance the needs for theater lights with those for video. Then we also had enormous security problems with the President (Reagan) speaking." To get around the security constraints Levitch used the facilities and staff on-site in conjunction with his crew.

Broadcast, cable sports pact said likely

By Dave Potorti

NEW YORK—The possibility of ABC and NBC involvement with baseball in a national cable sports network? That was much on the minds of participants in a star-studded sports seminar at the Museum of Broadcasting here.

Other topics included cable television's threat to network sports, the status of sports anthology shows versus live programming and the competition for college sports rights.

A cable sports network, which would give broadcast networks a piece of cable revenues through replays of over-the-air games, currently is in financial development, separately, with ABC and NBC.

"It's likely, but not definite at this point, that somewhere during the course of the new six-year deal starting next year there will be a national pay cable arrangement put together by baseball.

ABC will have a partnership with baseball if this thing evolves," said Jim Spence, senior vice president, ABC Sports. "How many games and when they'll be hasn't taken shape yet."

"It's the prerogative of Major League Baseball itself," said Arthur Watson, president of NBC Sports. "They have the ability to take inventory of what they have and sell it to a pay cable service. We will be part of that partnership, but not from the standpoint of selecting games or making decisions. That will rest with them, along with the time frame—they may never do it."

However the network evolves, it would have no effect on the games' initial broadcasts.

"The commitment we made for network games will remain," said Spence. "We'll put the jewels on the air, like the World Series, All-Star Games and regular season games. These will be totally separate from, and not competitive with, baseball broadcasts."

Claiming that no major sporting event has moved from free TV to pay TV in the past 10 years, Watson said that free TV will continue to attract major promoters because of the audience and the dollars involved.

"But that doesn't mean ESPN, HBO, USA or regional cable systems won't find their place. There is a marketplace out there for them," he said.

"Long-range, though, some of the special events of sports will likely end up on pay cable," Spence added. "Economics dictate that there will be a certain time when enough subscribers are out there who are willing to pay a reasonable amount of money for an event. But that's late in this decade at the earliest."

Noting that ABC's *Wide World of Sports* has held, and continues to hold, a preeminent position in sports television, CBS Sports President Neil Pilson nevertheless pointed out that the program has suffered a steady decline in ratings for the past four years.

—Special report—

Sansui steals show with AM wizardry

LAS VEGAS—Sansui Electronics pulled off a rarity at NAB—a consumer product that stole the show.

AM radio station attendees were all buzzing about Sansui's introduction of the first radio capable of receiving all four AM stereo technologies. They were hopeful that, once such tuners become widely available, AM stereo will finally become a mass market reality.

Jerry Lebow, a consultant to Sansui, told a crowd of 700 at a 3 1/2-hour AM stereo session that Sansui had spent years waiting for one system to win out. First it waited for an FCC decision, then for Delco's decision on car radios, and finally for some action at this year's Consumer Electronics Show.

"Lo and behold, nothing happened," Lebow said. "We said, if we want AM stereo to succeed, we're going to have to break the logjam. We're going to have to go ahead and make it a broadcasters' decision. If they're going to be locked into waiting for us receiver manufacturers to pick a single system and make radios, it isn't going to happen. It's just going to die."

So Sansui went full-speed ahead with long-simmering plans for a multisystem receiver. A car radio prototype had been shown at CES, but it was time for a real production model. Three weeks before NAB, the project was completed. And space was obtained for a small booth, where Sansui staged the first demonstrations of its AM stereo/FM stereo TU-S77AMX tuner.

The unit will be available in September at a retail price of \$410. A car model is being worked on. And Sansui will license other receiver manufacturers.

Harris Corp., one of the four AM stereo proponents, actually was taking orders for the Sansui receiver at its exhibit. By leaving the AM stereo decision to the marketplace, said Harris' Dave Hershberger, "the FCC created the problem." But he said, the problem has now been solved by the receiver manufacturers.

Hershberger questioned whether Delco would now follow through on its decision to put Motorola-system AM radios into 1984 GM automobiles. "The marketplace is asking Delco whether Delco wants to make a multimillion dollar mistake by making radios that will be almost useless for stereo AM. What would happen if someone takes a car on a test drive, turns on the radio, and his favorite AM radio station—which he knows has been broadcasting in stereo, doesn't light the (stereo) light? And the dealer says, 'It only picks up certain AM stereo stations.'"

"Does anyone think that a Motorola receiver can compete against a multimode receiver that can pick up all four systems?" asked Leonard Kahn, head of AM stereo proponent Kahn Communications. "Would any consumer in his right mind buy such a receiver?"

Kahn stated that, by 1985, "Delco will be selling multimode AM stereo receivers."

He added, "It is now certain that you, as individual broadcasters, can select any one of the four systems you want, and have all the receivers you can sell in your market. You can buy a stereo system just like you buy a transmitter. . . . The future of AM radio is now in good hands—yours."

Robert Streeter of AM Stereo Inc., consulting firm to AM stereo proponent Magnavox, agreed with Kahn about the benefits of multisystem receivers.

Sony unveils AM stereo

NEW YORK—As the NAB convention wound to a close on Wednesday, Sony Corp. introduced its own multisystem AM stereo radio—a portable model with August availability and only an \$89.95 price tag.

Sony developed its own integrated circuit chip for the SRF-A100, which weighs only 1 lb., 8 oz. and measures 3 3/4 inches high by 8 7/8 inches wide by 1 3/8 inches deep.

Back in Las Vegas, Magnavox also announced plans to produce multisystem receivers. On the broadcast side, the Magnavox exhibit featured a PMX exciter and 1 Kw transmitter by Continental Electronics Manufacturing Co., processors by Circuit Research Laboratories and a monitor by Belar Electronics.

Belar also was named a licensee to produce exciters and modulation monitors for Motorola. The firm joins Broadcast Electronics Inc., T.F.T. and Delta Electronics in that capacity.

Kahn announced the signing of a contract with a "factory overseas" to deliver over 150,000 stereo tuners annually.

NAB attendees could listen to actual live AM stereo broadcasts at the Magnavox exhibit from KMJJ, North Las Vegas; at the Harris exhibit from KORK, Las Vegas; and at the Motorola exhibit from a 10 watt station on 1610 KHz, broadcasting from the Convention Center's roof. And, in a Hilton hotel suite, Leonard Kahn was demonstrating the skywave stereo characteristics of his system via long-distance reception of KPRC, San Francisco, and KSL, Salt Lake City.

Delco released details of the tests that resulted in its decision to recommend Motorola's system to GM's car divisions. According to Bill Gilbert of Delco's Entertainment and Comfort Control, Advanced Development Department, it took 70 to 80 hours to complete bench tests for each participating system (Kahn was not included).

Daytime broadcasters stumble into hot opposition

By Ed Harrison

LAS VEGAS—Daytime AM radio broadcasters, seeking to remove what they perceive as antiquated restrictions on hours of operation, appear to be in for some hotly contested opposition from clear channel operators who fear skyway service interference if daytimers are permitted nighttime or early morning hours.

Bills have been introduced both in the House and Senate to amend the Communications Act of 1934 to provide equity to daytime radio broadcasters. The

bills would expand daytime-only hours to two hours immediately preceding sunrise and end two hours immediately following sunset.

Furthermore, the amended bill would not allow the FCC to deny an application for a license to operate a new AM station or deny an application to expand hours of an existing station on the grounds that the area being served has adequate broadcast service or an FM broadcast channel is available for assignment.

Gregg Skall, with the Washington, D.C., law firm of Blum &

Nash, representing all the daytimers, claimed that 46 million people in 600 communities are without access to nighttime or early morning AM radio services.

Residents in these areas are without access to morning and evening weather and highway reports, especially critical during the winter months, as well as announcements of school closings, coverage of local news and community events and local high school sporting events.

Daytimers claim that restricted operating hours hurt their ability to attract advertisers, which in

turn means restrictions on programming.

R. Russell Eagan, of the Washington law firm of Kirkland & Ellis, representing the Clear Channel Broadcasting Service, responded to Skall's numbers by stating that they are "undocumented." Eagan said the 600 communities have never been identified.

Clear Channel Broadcasters claim that the daytimers "assume incorrectly" that many suburban communities do not receive local service from nearby major cities or that all 46 million people concerned would receive night-

time service.

The Clear Channel Broadcasters contend that their service would become less reliable, less widespread and subject to increased interference. Moreover, residents and travelers in the underserved areas of the country would receive lessened service due to interference caused by daytime broadcasting beyond local sunset and prior to sunrise.

Roderick Porter, chief, policy & rules division of the FCC's Mass Media Bureau, said he expects to have a report on the extended daytimer hours ready by July or August.

EMCEE inks LPTV accord

LAS VEGAS—EMCEE Broadcast Products will provide transmitters and associated hardware and engineering installation services to 21 low-power television stations within the Genesis Corp. network. The order totals approximately \$500,000, according to James DeStefano, executive vice president of EMCEE.

The transmitters will be located in Hancock, Mich.; Portland, Ind.; Twenty Nine Palms, Calif.; Burley, Idaho; Hugo, Okla.; Guyton, Okla.; Alva, Okla.; Blackwell, Okla.; Russellville, Ga.; Tifton, Ga.; Nashville, Ga.; New Ulm, Minn.; D'Iberville, Miss.; Pecos, Texas; Uvalde, Texas; Manistique, Mich.; Farmington, N.M.; Holbrook, Ariz.; Houlton, Maine; and Dermott, Ark.

Genesis, which supplies old series and movies to its affiliates, is currently bicycling tapes to stations. Genesis lost its CBS transponder two weeks ago, but hopes to be back on satellite by June 1.

In other NAB low-power television news, it was revealed that there are now 186 licensed stations on the air and another 174 construction permits granted. More than 12,000 applications have been filed.

Milton Davis, representing the National Translator Association, urged those in the industry to speak to their congressmen because "that's where the pressure has to come from" in expediting the processing of applications.

11 honored for service

LAS VEGAS—Eleven television stations were recipients of the first annual J.C. Penney-University of Missouri Television Awards for community leadership, announced at NAB.

The large market winner was WXIA-TV, Atlanta, for its telethon, which amassed 144 tons of canned food to feed hungry Atlantans during the 1982 holiday season.

Certificates of merit were awarded to WFAA-TV, Dallas; WTVJ-TV, Miami; and WLS-TV, Chicago.

The medium market winner was KCMO-TV, Kansas City, Mo., for its project that raised \$360,000 to turn on heat for 1,000 Kansas City homes. Certificate of merits went to KGAN-TV, Cedar Rapids, Iowa; WCMH-TV, Columbus, Ohio; KOIN-TV, Portland, Ore.; and KAVE-TV, Wichita, Kan.

The small market award went to KOLD-TV, Tucson, Ariz., for a project aimed at helping listeners protect themselves and their property and heighten awareness to crime. KAIT-TV, Jonesboro, Ark., won a certificate of merit.



Edward Fritts presented NAB's Distinguished Service Award to Vincent Wasilewski.

Wasilewski: Keep skepticism

LAS VEGAS—"I advise you all to maintain a healthy skepticism of government," said former National Association of Broadcasters President Vincent Wasilewski, in accepting NAB's Distinguished Service Award at the 61st annual convention.

In accepting the award, Wasilewski made "a few modest observations" of the industry he served for 33 years—the last 17 as NAB's president.

"The government and broadcasting are currently enjoying peaceful coexistence. It is my fervent hope that will continue, but my experience tells me that it won't," Wasilewski said.

"Amid all the smiles and handshaking and backslapping, there is much truth in the

observation that no man's life, liberty or property is safe when the legislature is in session.

"Witness the bureaucratic and bipartisan destruction of the radio and television code, which were good for the public, good for broadcasters, good for the government. The best relationship between government and broadcasting—indeed, one contemplated by our Constitution since we are part of the press—is mutual respect maintained at a respectful distance," Wasilewski said.

Secondly, Wasilewski urged broadcasters to never stop fighting for broadcasting's freedom.

"So I say to you, despite all the

pressures from bomb-throwers on the left and little Caesars on the right and even the soft-voiced centerists—to use broadcasting to curb evil as they see it—resist those pressures and continue the good fight to make the world safe for diversity," Wasilewski said.

Wasilewski urged broadcasters to unite. "The industry is stronger than it was 17 years ago and it is still together. But we may be facing a great period of fractionalization and wracking readjustment—a period when it may look as if the centrifugal force of the developing technologies will cause us to fly apart. But I urge you to nurture NAB, to strengthen it, to support it, even when you don't agree with every NAB action."

Radio stakes claim as news leader

LAS VEGAS—Radio was cited as the first (earliest) source of news, according to a Radio News Study commissioned by NBC Radio Research. Details of the study were revealed at last week's NAB Convention by Nicholas Schiavone, vice president, radio research, NBC.

The Radio News Survey, conducted for NAB by Statistical Research Inc., used three separate samples. The largest was a national probability sample, which yielded 1,001 interviews among radio listeners 12 years of age and older. Each of the smaller samples included approximately 200 persons 12-plus who are known listeners of NBC Radio network and the Source.

Among all listeners, 43 percent cited radio as their first source of news, followed by television at 37 percent. Some 56 percent of NBC listeners got their news from radio while 47 percent of Source listeners cited radio as their first source of news.

Although more people cited television as the main source of news, nearly 25 percent get most of their news from radio. Thirty-one percent of NBC listeners get most of their news from radio, while 27 percent of Source listeners do.

Among the study's other findings:

- News is important to listeners in choosing a station.
- Listeners have distinct pre-

ferences regarding newscast characteristics.

■ The image of network news is strong among listeners.

News ranked second only to music as reason for station selection. While 71 percent of all listeners cited music as their prime reason for station selection, 39 percent cited news. Fifty-one percent of NBC listeners said news while 25 percent of Source listeners chose news for station selection.

Furthermore, 85 percent of all listeners characterized local news as an important consideration in station selection, 80 percent assigned important to national news, and 70 percent to world news.

Engineers told to take strong stand

LAS VEGAS—Standardization and the necessity for broadcast engineers to take a strong role in achieving it was an ongoing theme here.

Dr. George Brown, former RCA executive vice president for patents and licensing, said engineers must get their views and needs across to manufacturers. "Remember," Brown said, "you are God's gift to the manufacturers."

He said non-standardization holds back new broadcast services, citing the proliferation of non-compatible news gathering equipment as an example. "I do not see how you do business in this situation."

Brown complained that the Federal Communications Commission is no help because, "they seem to have become enamored with the philosophy that the marketplace will settle everything. It seems years since the debate started on standards for AM stereo and FM stereo and it is far from settled," he said. "The marketplace will never settle this issue."

Joseph Flaherty, vice president, engineering and development, CBS Broadcast Group, accepted the NAB's 1983 engineering award and called upon NAB to establish "effective machinery to ensure that the needs of broadcasters are clearly voiced and that an effective relationship with standards organizations, regulatory bodies and television equipment manufacturers is established."

Netcom pays \$20 million for leases

LAS VEGAS—Netcom International, the San Francisco-based satellite communications company, came to NAB with checkbook in hand, spending more than \$20 million.

Netcom leased four full-time transponders from RCA American Communications on the newly launched Satcom I-R satellite. The five-year lease cost \$14 million, according to William Tillson, president and chief operating officer. Netcom also has ordered an additional two transponders on Satcom I-R, which RCA will lease subject to their availability. Total cost of the six transponders could exceed \$21 million.

Two of the transponders should become activated on June 1 and the other two no later than March 1984.

Netcom currently subleases a full-time transponder on Satcom IV, which it uses to transmit broadcast, cable and closed-circuit programming for ABC, CBS, NBC, Group W and ESPN.

Stakelin gets nod as RAB president

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should somewhat appease industry critics who lambasted RAB last fall when it hired the executive search firm of Korn, Ferry. That decision was called "unnecessary and expensive."

But throughout the six-month search for its president, David defended the move to hire Korn, Ferry, saying that, "we want to follow the most business like procedure possible."

Stakelin's appointment may come as a surprise to some broadcasters who were expecting the new president would come from outside the industry.

During the search, David had said, "the intent is to go beyond broadcasting and to look at the

advertising, agency and marketing fields for possibilities." (BW 1/31/83).

David did not rule out, however, the possibility that its next president could come from radio.

"Although a candidate from radio would present obvious advantages, however, in the tremendously changing media world, it would be helpful if the president brings to the party a knowledge of advertising and a marketing point of view. After all, our biggest war is with the advertising community, and a radio person could be just too inbred," he added.

Time will tell if Stakelin is too "inbred" for the job.

Price of deregulation expected to be costly

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the House, let alone amending the Constitution to give broadcasters full First Amendment freedoms. But Packwood pledged his support, saying, "I'll go hand in hand, but you should spend your fair portion of time" lobbying.

"Neither Tim Wirth nor I can halt the tide if the tide is moving. But we can stop an amorphous blob going neither way," he said.

Packwood said he was "not enthusiastic" about including a spectrum fee, as opposed to a cost of regulation fee, in a deregulation package.

"I have no moral objection to a spectrum fee, but I would not accept it short of an extraordinary tradeoff on deregulation that would allow me to make an honest offer to broadcasters that their costs would ultimately be lowered," Packwood said.

He later added at a press conference following his address to broadcasters, that Senate and House Commerce Committee staffers have been negotiating on deregulation legislation, but have reached no concrete agreements.

House Telecommunications Subcommittee Chairman Tim Wirth, (D-Colo.) advocate of the controversial spectrum fee, once again lambasted broadcasters.

"You should be spending most of your time and energy searching for more interesting programming and information offerings, not worrying about the Fairness Doctrine," he said. "Invest in new services and programming, not lawyers and lobbyists."

On the touchy subject of the spectrum fee, which came up at countless sessions during the convention, Wirth told broadcasters, it's "an idea that is here to stay."

"Previous fee proposals have been, I believe, confiscatory,

some calling for as much as a charge of 10 percent of gross revenues. We would make certain that fees are reasonable, and that the government could not raise them over time," he pledged.

"I am not talking about a payment from broadcasters in exchange for deregulation. If the broadcaster is no longer to compensate the public trustee obligations, some other compensation to the public is necessary," he maintained.

Wirth reiterated that broadcasters must recognize the validity of the spectrum value principle.

The topic of deregulation came up in congressional panel discussions held at NAB, and while all participants agreed that "it is time for deregulation," all had different views on achieving it.

On one end of the spectrum, Rep. Matthew Rinaldo (R-N.J.) and ranking Republican member of the Telecommunications Subcommittee of the House, said the only way broadcasters could win deregulation was "to strike up a compromise with Wirth."

"I don't think our subcommittee will have the luxury of voting on S 55 or the Tauke/Tauzin Bill (H.R. 2382) this year because of Rep. Tim Wirth's strong opposition to deregulation. We can have 200 co-sponsors for the bill and nothing is going to happen," he declared.

Rinaldo said that his staff has been working with Wirth's staff to strike up a compromise, but would not report on any details of his progress.

Clarifying his position, Rinaldo added, "I'm not saying I favor a spectrum fee, but I don't think (deregulation) is politically possible unless we work out some compromise legislation."

Minority interest advocate Rep. Mickey Leland (D-Texas) endorsed a spectrum fee.

Boston race leaves media gasping

Continued from page 1

BAA president's resignation and almost cost the cooperation of the Prudential Insurance Co., which has picked up finish line costs since 1965.

In addition, the estimated 2,000 citizens, ranging from auxiliary police to students, who volunteer their services along the race route every year scoffed at the idea of donating their free services for someone else's profit.

Current BAA management is stressing the traditional non-profit status of the race in the future. But many of last year's sponsors have dropped out, complaining that potential promotional value does not appear to be worth their investment. The fact remains, however, that the race costs about \$150,000 to run.

"While the intent of the BAA is to maintain that (charitable) posture, it is indeed plausible that in the years to come, the networks may affect the day and the course of the race, simply because they can offer huge sums of money to the BAA for running the race," said Mike Moss, assistant director of news and programming, WEEI-AM.

"While they love the traditional value of the marathon and

the athletic competition, running is a business for many of these people. For runners who in many cases sacrifice a great deal of time, energy and their own money, the reward of a \$30,000 purse, for example, can be very attractive," he said.

Stresses amateur status

"The controversy that's existed has kept the marathon in the media for the past year, and if anything, it's heightened people's awareness of what we're trying to do, which is to run an amateur, non-professional event," said Timothy Kilduff, a member of BAA's board of governors. "We're not interested in making a huge profit. We'd like people to help us underwrite the race and make it more cost efficient."

The BAA will issue about 700 press credentials this year, most going to newspapers, followed by television, radio and various running magazines. The marathon attracts a great deal of international interest, much coming from Japan.

"But it is in fact the media in the Boston area that have stayed with this race for so long and helped to build it into the institution that it is," Kilduff said.

Based on that cooperation, Kilduff asked Metromedia to pool its coverage on the course with the three local TV affiliates. MPC's one-hour retrospective, while publicizing the race, "is not a big moneymaker for us," he stressed.

"Along with the other two stations, we have gradually increased our coverage over the years, to the point where we're pretty much doing wall-to-wall, continuous coverage this year," said Dick Kurlander, program director, WBZ-TV.

"We'd like to keep it on Patriot's Day, where it's always been, and keep its amateur status. We would not like to see it sold to the networks, but even if it was, it would probably not prevent us from covering it," he added.

"The marathon is an important sports event, and we're covering it seriously," said a WNEV-TV spokeswoman. "Our coverage reflects our desire to be as responsive and sensitive to local needs among our TV community more than a desire to commercialize the marathon. We're not going to have dancing bears, and we're not going to interview the president of Nike."

Products tweak NAB buying mood

Continued from page 1

The station also ordered a TK-29B telecine camera, a TP-7 slide projector, two TP-66 16mm film projectors and a TP-55 multiplexer.

KSKN is scheduled to begin broadcasting in July with an RCA TTU-60D 60 kw transmitter and an RCA TFU-25J antenna.

The RCA division also announced that its sister company, NBC, would acquire 20 Hawkeye HC-1's, each equipped with HCA-1 genlock. Delivery begins in May.

NBC, during 1983, also will receive eight TK-47B automatic cameras for two New York studios, with an option to acquire up to 100 studio cameras.

The network plans to replace 100 RCA TK-44 cameras it now uses in Burbank, Calif. and New York, and at its five O&O stations.

Back in the 1/2-inch field, RCA introduced its TCR-10 multideck cassette player. This alternative to a cart machine, available in the fourth quarter, costs \$120,000 for a version with six HR-2s and a controller that can program up to 15 sequences.

In another area, RCA announced a non-exclusive agreement to market LPTV transmitters and translators from Television Technology Corp.

Panasonic introduced the MVP-100 M-Vision nine-deck video player, which includes two built-in TBCs and a computer. The M-Format player can load up to three hours of programming.

In the Beta format, Sony announced one major 1/2-inch sale—five Betacam camera/recorders to the expanded, hour-long *McNeil-Lehrer Report*, set to premiere this summer on PBS. The Betacams will be used to produce "mini-documentaries" in the field by the show's three field bureaus—WNET-TV, New York; WETA-TV, Washington, D.C.; and Norac Productions, Denver.

High resolution comes on

A major highlight of Sony's massive 14,000-square-foot TV exhibit was the first public showing of the company's 1125-line, 1-inch high-definition system.

Ikegami also featured the first public showing of its high-definition system. The camera has a resolution of 1400 lines or better

at the picture center, according to Ikegami. The resultant picture, shown on an Ikegami high-definition monitor, attracted a constant crowd.

Both Sony and Ikegami's high-definition cameras used Fujinon 14X high-definition lenses and Fujinon optical systems. The lens, first offered three years ago, can resolve 1,300 TV lines, and is offered in 1-inch and 1 1/4-inch formats.

Fujinon's high-definition developments also include a new laser telecine system that converts 70mm film to video, or vice versa.

Digivision Corp. announced a high-resolution digital converter, capable of converting standard NTSC signals to high resolution display of up to 1,000 lines. Although this particular unit is designed for such large-screen applications as teleconferencing, the company's plans call for eventual transmission of high-resolution TV. But unlike the two demonstrated systems, Digivision's would be compatible with existing NTSC receivers.

"But, on a Digivision receiver," said Digivision President Sherman DeForest, "the decoding device will reach in and pull out the high-resolution signal."

Western Electric Bell Laboratories unveiled its Digital Television Lightwave System, which will be used for worldwide broadcast of the 1984 Los Angeles Olympics.

DTLS converts an analog signal into a series of individual bursts of light. After traveling through a lightwave glass cable, the flashes are reconstituted into an analog signal at the receiving end.

The system, which can handle voice, video and data, recently was tested over a 72-mile route in the Los Angeles area. The complete Olympics lightwave system, linking 25 sports arenas and stadiums, is now under installation.

Satellite technology may start sounding old-fashioned compared with something like DTLS, but the KU-Band in particular was making news at NAB.

NBC, for instance, conducted a four-day test of KU-Band technology through its Las Vegas affiliate, KVBC-TV. The network used satellite capacity from Comsat General Corp., which also supplied special Harris Corp.

earth stations to KVBC. Two other affiliates—WPTV, West Palm Beach, Fla., and KPRC-TV, Houston—also have been participating in NBC's KU-Band tests.

VideoStar, which recently contracted with Satellite Business Systems to lease KU-Band transponder time, announced the purchase of a transportable KU-Band uplink system from Microdyne Corp. VideoStar's James Black called it "the first KU-Band uplink for broadcasters and independent producers... an extension of ENG to anywhere in the country on short notice."

VideoStar also will receive 10 transportable KU-Band downlinks in July.

Quarter-inch coup

The fledgling 1/4-inch camera industry got a boost as Philips announced it will design, manufacture and market a 1/4-inch system compatible with Bosch's Lineplex.

Bosch's exhibit featured a live show seen via a Quartercam KBF1 camera/recorder. A detached camera, studio recorder and field editor also were shown.

Hitachi, meanwhile, showed its incompatible SR-3 1/4-inch system.

Broadcasters, still upset over the confusion wrought by two incompatible 1/2-inch systems, have taken a wait-and-see attitude toward 1/4-inch—hoping that a standard will develop one way or another.

Hitachi also displayed its new Computacam—the SK-97.ENG/EFP camera, with computerized auto set-up at the touch of a button and built-in dynamic registration compensation. It is available for July delivery.

Harris Corp. added a "Smart Package" to its TC-90 ENG camera. The option provides auto-centering, SMPTE and Vertical Interval Time Code, all with viewfinder print-outs.

Harris also showed a TC-90 "Combo"—a TC-90 with an add-on VHS-C 1/2-inch recorder. Harris only sells the camera, however.

JVC entered the high-end teleproduction camera business with the introduction of the ProCam, which will be marketed through a "limited network of representatives."

AT DEADLINE

Continued from page 1

individual university and regional networks equal broadcast rights with national rights holders.

ABC Talkradio establishes affiliate board

NEW YORK—ABC Talkradio set up an affiliate board of eight members, headed by Diane Sutter, vice president and station manager, WTKN, Pittsburgh.

'GMA' crunches morning opposition

NEW YORK—ABC's *Good Morning America* posted a 6.2 rating and 28 share in the week of April 4-8, getting the largest margin of victory yet over NBC's *Today Show*.

UPDATE

JWT slapped with \$50 million suit

NEW YORK—Should the suit that a former J. Walter Thompson executive filed against her former employer ever reach court, there's a chance that some TV station executives will end up on a witness stand.

A year ago, Marie Luisi, a JWT senior vice president running JWT Syndication, was forced out after accounting irregularities in the unit led to a \$30 million

writeoff. Functioning as one of the largest spot buying operations, JWT Syndication ran afoul in the murky area of syndicated time banking. JWT said at the time of Luisi's dismissal that commercial ad time was counted as revenue even though it had not yet actually been collected.

After months of silence, however, Luisi has responded with a lawsuit seeking \$50 million in

compensatory damages and \$76 million in punitive damages. JWT Group has responded with a lawsuit of its own. Luisi's suit claims, among other things, that JWT made her the scapegoat for the syndication unit's problems, defamed her character and that JWT disregarded her own pleas to install proper accounting controls.

Besides the JWT Group such individuals as Chairman Don Johnson and Burt Manning, chairman, JWT U.S.A., were named in Luisi's suit.

That some TV station executives eventually will take the stand seems inevitable. Luisi claims that many of the "banked" spots were actually sold, though there only had been a verbal agreement with stations. JWT contends that such agreements are always put in writing, and that Luisi willfully manipulated that syndication unit's books to show a better bottom line.

ABC settles nuisance charge

AKRON, Ohio—ABC has reached an out of court settlement with an Akron couple, ending a libel, slander and invasion of privacy suit filed against the network, newsman Geraldo Rivera and two ABC affiliates, WEWS-TV, Cleveland, and WAKR-TV, Akron.

The \$20 million suit was filed after former Summit County Democratic Chairman Robert Blakemore and his wife charged that statements about them in a 1980 20/20 telecast were false and contrary to the public record.

To avoid a jury trial, which was to begin last week, ABC paid the couple \$85,000 ending what ABC said was a "nuisance" suit.

The Blakemores were followed by reporter Rivera on camera, as he sought to ask questions about

their connection with former Summit County Judge James Barbuto. In the 20/20 broadcast Rivera also reported that Blakemore had been a heavy contributor to Barbuto's campaign, that Blakemore sought to have Barbuto arrange probation for an associate of Blakemore's and that Mrs. Blakemore, working as a counselor in Barbuto's court, referred court business to her husband's law firm.

Olympic time cut 20 hours?

LOS ANGELES—Never underestimate the power of the daytime soaps.

That's a lesson ABC has learned. As a result, the network, which had planned on telecasting more than 207 hours of the 1984 Summer Olympics, now is mulling over the possibility of chopping off some 20 hours of daytime coverage.

As the long-time leader in daytime ratings—though it's been under some pressure lately from CBS—ABC apparently feared leaving the soap opera buffs with nowhere to go but to one of the other networks. Should CBS still be a threat next year, such a move could cost ABC dearly. Daytime is one of the leading profit centers for the TV networks.

Though final details of ABC's revised Olympics coverage plans won't be out for a week or so, the current thinking suggests the network will air two hours of the soaps daily. That would mean that such ABC staples as *All My Children*, *Edge of Night*, *General Hospital* and *One Life to Live* would air in truncated form.

Parade a boon for WTTG-TV

WASHINGTON—Despite a year's absence in carrying the annual Cherry Blossom Festival Parade, Metromedia's WTTG-TV scored a triumph in the local ratings with this year's telecast.

Steve Grzyb, advertising manager, reported results from an Arbitron telephone coincidental showed that the 1-3 p.m. time slot pulled a 14 rating and 44 share for the station. That compared with a 6 rating and 19 share for WDCA-TV; 5 and 16 for WJLA-TV; 3 and 9 for WDVM-TV; and a 2 and 6 for WRC-TV.

"We're really happy to see that the parade did so well," Grzyb said. The parade was completely sold in the local market.

CBS posts 17.0 rating to cop 19th weekly win

NEW YORK—In the 28th week of the 1982-83 prime-time season, CBS was a decisive winner over ABC and NBC, posting a 17.0 rating and 26 share vs. ABC's 16.3/26 and NBC's 13.6/22.

With but one week remaining in the season, CBS has chalked up 19 weekly wins, ABC, six and NBC, three.

CBS' latest triumph was powered by its usual strong numbers on Sunday and Thursday, with the NCAA championship basketball game giving the network an additional Monday night boost. The NCAA finished with a 22.7 rating, 33 share, making the game one of the more popular with viewers in recent years.

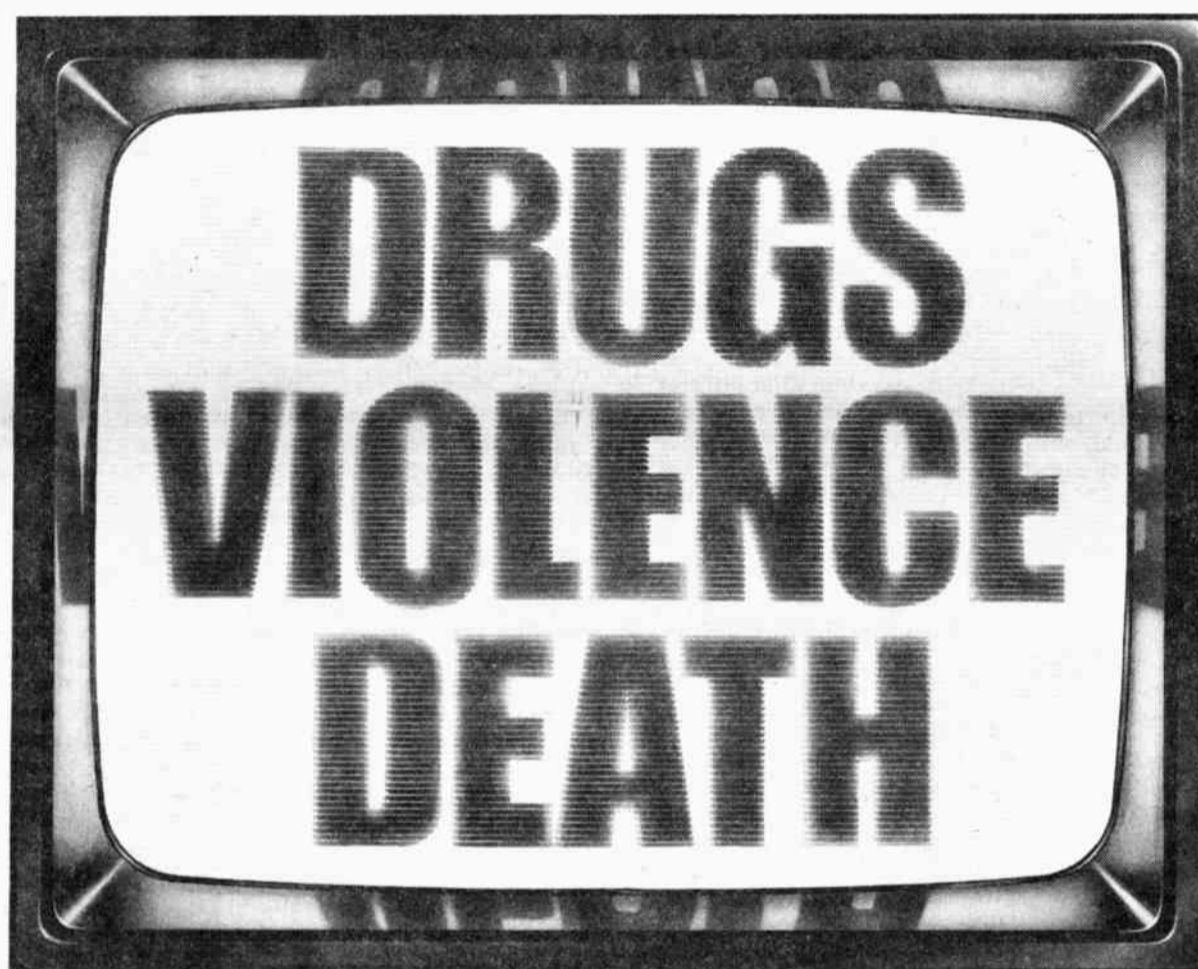
Yet at the same time college basketball aired on CBS, ABC, thanks to *Magnum P.I.* star Tom Selleck's enormous drawing power, managed to post a 19.4 rating and 29 share for *Divorce Wars*, a made-for-TV movie repeat. Selleck also did well for his own network, CBS, as *Mag-*

num P.I. wound up as the week's number two rated series, posting a 23.9 rating and 36 share.

Some second and third season series generally fared well, though in some cases the new programs were up against repeat fare on the other networks. Nevertheless, ABC has to be cheered by the 19.8 rating and 30 share *Ryan's Four* earned, though *And Baby Makes Five*, *At Ease* and *The Renegades* recorded unimpressive numbers.

For prime-time kingpin CBS, *Goodnight Beantown* and *The Mississippi* are showing the kind of viewer interest that wins a spot on next fall's schedule. However, *Ace Crawford*, *Private Eye*, *Gun Shy*, *Wizards and Warriors* and *Zorro and Son*, are going nowhere in the Nielsen hunt.

The A Team continues to outperform any other recent NBC second season effort in years, posting certifiably hit numbers and making the week's top 10. *Monitor*, however, was ranked dead last.



We all know the problems. Now for some solutions.

We call them documentaries, but that name doesn't do them justice. Because they go beyond merely reporting details. They're designed to help television stations be constructive participants in solving some of their communities' worst problems: drug abuse, violent crime, life-shortening habits.

The message to the viewer is clear: "We can start solving the problems in this town tonight. There aren't any easy solutions. All of you will have to become involved, and we vow to devote all the resources of this television station to helping you."

The Gannett Broadcasting Group has produced the programs and each is accompanied by promotional spots, information kits for viewers, teacher guides for local schools and a format for a live studio call-in program on the night of the main broadcast.

Three documentaries are available to local broadcasters for syndication... EPIDEMIC: AMERICA FIGHTS BACK (drugs)... EVERY TWO SECONDS (crime victims)... and YOU CAN LIVE TO BE 100.

For information, call Dan Robinson at (212) 838-6133.



NAB

Teletext inches closer toward mass medium

By Les Luchter

LAS VEGAS—Teletext moved several steps closer to becoming a mass medium as a number of important developments took place at the NAB convention.

A group of manufacturers, broadcasters and information providers involved with Britain's World System Teletext formed a new promotion/marketing arm called Ameritext Inc.

Neal Williams, executive vice president of the new entity, said, "Equipment for World System Teletext has a very distinct cost advantage over equipment used for the competing North American Broadcast Teletext Specification (NABTS), with functions that provide the same, if not better, results."

Bill Thomas, manager, communications products, Zenith Radio Corp., announced the firm will be marketing a World System decoder—at a price "less than \$300"—to consumers, starting this summer in Cincinnati where Taft Broadcasting runs its 100-page *Electra* magazine via WKRC-TV.

Roger Burns, director of strategic planning for Harris Broadcast Products Division, said his firm "does not actively support any of the teletext systems," but "provided there is a



Barbara Watson and Rolla Cleaver

sufficient level of interest in World System, Harris will become a supplier" of broadcast teletext equipment. He added, "World System does appear to have some unique advantages—cost and the ability to get on the air quickly."

NAB attendees were able to view World System Teletext at several locations in Convention Center. The signal was transmitted live from KTNV-TV in Las Vegas.

Meanwhile, another Las Vegas station was making teletext history at the Thomson-CSF

exhibit. Thomson, the major backer of NABTS product marketer VSA-Videographic Systems of America, displayed live telecasts of both CBS' Extravision, already on-air, and NBC Teletext, set to premiere later in the year. The NBC preview, live from KVBC-TV in Las Vegas, was the first network broadcast ever in high-resolution NABTS teletext.

Rolla Cleaver, general manager of KVBC that was also used by NBC last week for a four-day test of KU-band satellite delivery, said, "It's very, very exciting to

6,000 broadcasters flock to annual meet

Panasonic shows teletext

LAS VEGAS—Panasonic also showed the NBC and CBS teletext services here on a prototype NABTS decoder. James Slade, project leader for Panasonic's videotex/teletext project, said the decoder will be introduced in the same time frame as VSA-Videographics equipment. Moreover, Panasonic's decoder will be competitively priced.

"Reaction has been incredible, particularly among the CBS and NBC affiliates," Slade said.

CBS, meanwhile, used a prototype Panasonic consumer model decoder at an Extravision demonstration in its hospitality suite.

have the newest of technologies being demonstrated right here at our station. He added that "the picture looks absolutely beautiful," and noted that station executives are looking forward to the actual start of the NBC service.

"Teletext can be a good supplement to over-the-air advertising," Cleaver said, "and is an information source to viewers."

Barbara Watson, general manager, NBC Teletext, said that booth traffic and station interest was high.

"NBC had high resolution, and we had up-to-date editorial product," said CBS Extravision Vice President Albert Crane. "Between the two of us, we were able to show both the graphics and the editorial product."

CBS plans to switch to high resolution graphics once the hardware becomes available.

At a NAB legal clinic called "How to do business with cable systems," Richard Neustadt of

Kirland & Ellis, the Washington, D.C., law firm, spoke about the FCC's recent decision exempting teletext from cable must-carry rules.

"There's a good chance the commission will change its mind," Neustadt said, "and decide to apply some must-carry rules to advertiser-supported teletext on local television."

In related news, Group W announced its choice of NABTS for teletext transmission at its six stations. Howard Miller, vice president for technology, Group W, said, "If the consumers see it (NABTS), they're going to want it for sure."

Miller said Group W, by "making a commitment early, will help to make up some of the equipment manufacturers' minds" about whether to build decoders or not. And "the sooner they can produce decoders, the sooner we can offer it to consumers."

TV trends study findings puzzling

By Marianne Paskowski

LAS VEGAS—Even though the amount of television viewing has not declined over the past six years, the American television audience is becoming less positive about the medium.

That's one of the puzzling findings the NAB Research and Planning Department presented at the opening television session when it unveiled findings from its just completed TV Trends Study.

The study was conducted by the NAB in conjunction with McHugh-Hoffman, a consulting firm that conducts TV trends studies.

NAB's survey findings are based on more than 500 visits in TV homes, along with 1,000 telephone surveys. Larry Patrick, former head of NAB's Research and Planning Department, and now currently a partner with Hiber, Hart and Patrick, delivered the survey findings.

"Even though the amount of television viewing has not declined over the six-year period since our last similar study, the audience is becoming less positive about television," Patrick reported.

Patrick said that while viewers continue to watch as much TV—perhaps even a little more than they did in the 70s—they tend to rate television as "less important in their lives, less entertaining and less of a technical marvel."

Among the findings:

- 38 percent report watching more television than six years ago, with 49 percent reporting that they are watching less.

- Television has improved a great deal technically, particularly in its sports and news coverage.

- Television viewing is a negative influence, but is useful when there is nothing else to do.

- Consumers are more receptive to technologies that enhance their current TV service—clearer picture, more information, increased program choice and flexible schedules.

Patrick reported the viewers were receptive to high-definition television, burglar alarms connected to televisions, interactive channels and stereo sound. Patrick also reported the viewers were not as interested in video games, big screens, electronic newspapers, electronic yellow pages and financial transactions via the television screen.

"Technologies which ignore human values are the most likely to be rejected. Our study confirms that consumers shy away from services that replace human communication with mechanical communication. Services allowing viewers to communicate with other people—for example, television discussion channels—rank high with our viewers while communication with computers—shopping information, financial

transactions—rank low," Patrick explained.

"Our conversations with viewers reveal that they judge television programming by what appears on the screen and not on whether the program arrives via local stations, microwave, cable or satellite," Patrick said.

In addition, NAB's study asked viewers to rate the different programming sources. While viewers characterized the networks as showing the most "junk" programming, on the other hand, viewers said that the networks did the best job in providing, "outstanding news and information programs," "dependably good entertainment programs," and "the greatest number of fresh program ideas."

Viewers admit watching independent stations in record numbers, but they do not seem to have a strong image of the independents," Patrick said.

The respondents also rated public television highly as "having the programs with the most useful advice and guidance."

Martin plugs 12-plus cume importance

By Ed Harrison

LAS VEGAS—General managers who attended the programming for managers clinic given by Dave Martin, program director of Chicago's WCLR, learned what it takes to successfully program their stations.

Managers were advised to familiarize themselves with their market's population dynamics and competitive environment. A market's demographic makeup, i.e. older, younger, Martin said, will determine what formats will succeed.

The Chicago program director

said a station's 12-plus cume was the most important number when it comes to ratings and managers should place more importance on cume than average quarter-hour numbers. "Your 12-plus cume is your circulation figure," Martin said.

A station's "heritage" also plays a vital role in how listeners perceive a station. In some cases, a station's poor image lies in its call letters. "Call letters are easier to change than the image of existing ones, especially if that image is a bad one. Don't throw money away on a new format or new personnel when it's call

letters that are hurting you," said Martin.

Strategic thinking and defining a station's target users can help a station set specific goals. A 25-54 demographic, Martin said, is too broad since the parent is at the upper end of the demo and child at the lower end and rarely do they both listen to the same station.

Format execution and designation should be supported by a written game plan, he advised. Martin added, that "anyone doing commercial free is wrong in my opinion. Adults are accustomed to hearing them."

Martin said that he programs commercials in the same manner as he does records taking into consideration each commercial's quality, sensitivity to product and frequency of interruption. Just like there has to be justification for each record being aired, the same holds for commercials, he noted.

In marketing a station, "call letters should never be a big part of the ad," he warned. "They are not of value." On the air however, Martin encouraged the heavy repetition of call letters, preferably 10 times within each 20 minute period.



Emergency voice

FCC Commissioner Mimi Dawson told ABC Radio Network affiliates, "You're the emergency voice of communities throughout the United States." She urged them to continue their participation in the Emergency Broadcast System and noted that 90 percent of stations now take part.

OUR STATIONS GOT A BIG RISE OUT OF US LAST YEAR.

WE BOOSTED THEIR AUDIENCE 36% DURING TALKNET HOURS.

In just one year, 125 stations have plugged into Talknet, our unique call-in programming service featuring Bruce Williams and Sally Jessy Raphael weeknights and Bernard Meltzer and Dr. Harvey Ruben weekends. Results? During the hours that Talknet is carried, affiliates enjoyed an average increase of 36% in average quarter hour audience.

It's happening in big markets (we're heard in 39 out of the top 50), small markets and markets in between. And you know what good nighttime numbers can do for morning shares. If you're not yet on board, call Meddy Woodyard at (212) 664-4745.

Talknet
FROM NBC RADIO



*Source: NBC Estimate for measurable stations, based on Arbitron Ratings/Radio, Fall, 1982 vs. Fall, 1981, AQH, Persons 12+. Time periods various.

PEOPLE ON THE MOVE

Anderson savoring big year

GRAND JUNCTION, Colo.—Carl Anderson, president and general manager of XYZ Television Inc. here, has been in the broadcast business since 1944. However, this may be the best and most surprising year of all.

Anderson began his year by walking away with top state honors when he received the Rex Howell Memorial "Broadcaster of the Year Award"—surprise number one. Surprise number two came at last week's National Association of Broadcasters 61st Annual Convention, where he served as a member of the Small Market Television Committee.

"I thought there was an awful lot of technology (at NAB)," Anderson said. "The engineering exhibits were much greater than ever before. The advances in technology are astounding, from videotex to satellite reception. I was impressed with the clarity of NBC's (teletext) and thought the CBS exhibit had much more depth than the others at this time."

Anderson is no stranger to the engineering side of broadcasting, having attended two engineering schools in Kansas City and Chicago and plied that part of the trade for several years in radio.

Actually, there is little that has escaped Anderson's attention since 1944, including little things at the NAB. "I thought there was a feeling of comradery, more so than in other years," Anderson said. "A feeling that we need to work together to keep our place in the world."

"There also were some excellent speakers.



Carl Anderson

Sen. Baker gave one of the strongest talks. One of the goals of the legislative liaison is to work closer with Congress, to have better input at that level," Anderson said.

When television first appeared Anderson helped to put KOA-TV in Denver on the air. In 1956 he went to KREY-TV channel 10 in Montrose, Colo., where he managed the station for 12 years. Anderson became president and general manager of XYZ Television in 1968. His responsibilities cover five broadcast licenses on the Western Slope: KREX-TV channel 5, an independent, Grand Junction; KREV-TV channel 10, Montrose; KREZ-TV channel 6, Durango; KREX-AM and KREX-FM, Grand Junction.

Anderson's bent toward the technological side may prove to be a benefit to his company in the years ahead. All his stations are located in areas of limited signal capacity caused by high mountain ranges. Coupled with a population base of thousands scattered over millions of Rocky Mountain acres, his stations may be the best place to prove the worth of some of the new technologies.

Steve Holt has been appointed Group W Radio Washington News Bureau chief. He has served as Washington correspondent for the radio group since 1980 and previously held several positions with KYW Newsradio in Philadelphia.

NBC named **Jay Michelis** vice president, corporate creative services, in its Burbank, Calif., facilities. He had been vice president, creative services and talent relations, NBC Entertainment.

Dr. David Bivens was named vice president, finance and administration, NBC Television Network. He had been director, financial forecasting and administration, NBC-TV.

Janet Yunt has been named retail account representative, WAVE-TV, Louisville, KY. Yunt had been retail account coordinator at the station prior to her promotion.

KATV, Little Rock, Ark., has added five new account executives to its Superseven sales staff. Coming on board are: **Jim Halsell**, from Cranford/Johnson/Hunt & Associates, where he was an account executive; **John McCutcheon**, previously manager of Union Marketing associates; **Ken Rhoads**, formerly sales manager, Donrey Outdoor Advertising; **Jeff Wood**, from sales representative, KARN Radio, Little Rock; and **Michael O'Donoghue**, who had been manager, Jim Bottin's Nautilus Plus Fitness Center.

Lyn Stoyer will assume the duties of vice president and general manager for NBC's Buffalo, N.Y., affiliate, WGR-

TV. Stoyer's appointment becomes effective May 1, after the station's transfer from Taft Broadcasting to Coral Television Corp. is finalized. Stoyer is currently station manager at WIVB-TV, the CBS affiliate in Buffalo. Prior to WIVB, Stoyer had been executive vice-president, general manager at KTIV, Sioux City, Iowa.

George Smith Jr. has been named vice president, finance and administration, for the Viacom Broadcast Group. He has been controller for the Group's radio division since 1981, and held several financial management posts within Viacom International.

WETA-FM, Washington, D.C., has announced the appointment of **Kim Hodgson** as general manager. Hodgson, former general manager and program director of KUOW-FM in Seattle, joins WETA with almost 18 years of experience in public radio.

Dennis Dean has been named managing editor for *Action News*, WISN-TV, Milwaukee. Dean replaces **Steve Olszyk**, who became news director for Hearst-owned WDTN-TV, Dayton, Ohio. Dean had been a reporter for Milwaukee's WITI-TV for the last 8 years.

Michael Hack has been named manager, children's programs, West Coast, ABC Entertainment. He will assist **Jennie Trias**, director of the division, in the development and supervision of ABC's Saturday and Sunday morning children's programming. Hack has been a staff member of ABC's West Coast children's programming department since May 1981.

Noel Resnick has been named associate director, children's programs, West Coast, ABC Entertainment. She will be responsible on the West Coast for the development and supervision of *ABC Afterschool Specials*, *ABC Weekend Specials* and prime-time children's programming specials. She has been with the children's programming department since 1976.

Frank Heyer has been appointed manager, sales and engineering for graphic displays and broadcast monitors, Ikegami Electronics. Prior to joining Ikegami, Heyer had been director of engineering, Conrac division, Conrac Corp. Heyer will cover the Western region for broadcast monitors, and all of the U.S. west of the Mississippi for computer graphic displays.

Ric Clay, director of operations for Super TV in Washington, D.C., has been named vice president for the Subscription Television service. Clay will hold responsibilities for day-to-day operations of Super TV's production, programming sales and operations departments in his new role.

Howard McClure has been named vice president and general manager of Townsend Associates. He previously served as engineering director of KLYD-TV, Bakersfield, Calif. **Donald Peters** has been appointed vice president for research and development, having been involved in development of solid state circuitry. **Robert Anderman** has been named director of marketing at Townsend Associates. He formerly held marketing posi-

tions with Motorola Co. and with Harris Corp.'s Broadcast Products Division.

Lee Perryman has been named Associated Press broadcast executive for Pennsylvania, New Jersey and Delaware. He formerly held the post in Florida, where **Dave Williams** assumes his duties.

Mutual Broadcasting System has announced the promotion of **Sue Swenson** from account executive to manager of western sales. Working out Mutual's Los Angeles office, Swenson will manage accounts in California, Oregon, Washington, Nevada and Colorado.

WCFL-AM in Chicago has switched around its program schedule, naming **Bill Berg** morning drive host and moving **Mark Edwards** from morning to afternoon drive. Berg, with 17 years of Chicago broadcast experience, most recently had worked with WCFL as a sportscaster for the Chicago Blitz of the USFL.

Former Federal Communications Commission Chairman **E. William Henry** has been named chairman of the U.S. Advanced Television Systems Committee by the Joint Committee on Inter-Society Coordination. The committee will coordinate the development of voluntary technical standards for high-definition television, television stereo and other technical advances.

Thomas Spavins, formerly senior economist at the Department of Justice, Antitrust Division, has been named deputy chief of the Federal Communications Commission's Office of Plans and Policy.

David Mumford, director of research at Columbia Pictures Television, has been promoted to vice president, research, syndication and network. He will oversee all research activities for Columbia TV's distribution and production divisions. Mumford was manager, TV research at Paramount Pictures before joining Columbia.



Betty Endicott

Betty Wolden Endicott has been named news director at WTTG-TV in Washington. Endicott, presently assignment manager at the Metro-media Washington, D.C. News Bureau, was formerly news director at WDVM-TV.

Katie Kelly has signed on as an entertainment critic for WABC-TV's 5 p.m. Eyewitness News and *The Morning Show*. She formerly held the same post with WNBC-TV, from which she resigned to pursue personal endeavors.

Lawrence Grossman, president and chief executive officer at the Public Broadcasting Service has been selected as one of six Columbia College alumni to receive the 1983 John Jay Award. The award, honoring distinguished alumni of the college, will be presented April 19.

The Telecommunications Research and Action Center, formerly the National Citizens Committee for Broadcasting, has announced new officers to its board of directors. **Kathleen Bonk** and **Michael Botein** were named co-chairs, **Robert Stein** was named board member and **Everett Parker** was selected to be treasurer for TRAC.

Mitchell Salitt has been named West Coast sales executive for Columbia Pictures Television Distribution. He was formerly Southwest sales executive for Columbia. Also at Columbia Pictures Television Distribution, **Donna Parkin** has been promoted to staff writer. With Columbia for eight years, she was with the corporate legal department. Parkin will be responsible for copywriting and the preparation of promotional materials for CPT Distribution.

Jim McGillen has been named senior vice president, general sales manager of Telepictures' domestic sales division. McGillen will coordinate the various sales activities of the domestic sales force with the New York, Chicago, Dallas and Los Angeles offices reporting to him. Most recently, McGillen was heading the sales activities of Telepictures' *N.I.W.S.* and supervising the sale of national advertising for *The People's Court*, *So You Think You've Got Troubles?*, *Love Connections* and *News-cope*.

John Paley has been named assistant general manager of KWKW-AM, Los Angeles. Paley has held executive positions with CBS, ABC, Foote, Cone & Belding and N.W. Ayer.

Les Coleman, formerly a reporter/producer for *Jack Anderson Confidential*, has joined WMAR-TV, Baltimore, as a special projects reporter.

Muriel Fox, executive vice president of Carl Byoir & Associates and chairman of By/Media Inc., will receive the 1983 American Women in Radio and Television Achievement Award at the Association's 32nd annual convention. Fox, a founding member of AWRT and member of the New York City chapter, will be presented with the award May 5 in Toronto for her dedication to the advancement of women in the broadcast media.

Ben Casazza, advertising and promotion manager at WRC-TV, Washington, received top honors for his production of a 30-second commercial highlighting the station's sports programming: *Sports Machine*. Casazza and **Marijane Roark**, administrator of On-Air Promotion, also received first place Addys for a special series promotion: *I Love My Cat*.

Oscar Wesley Warren has joined the New York regional sales staff of the National Black Network. He previously was an account executive with WMCA Radio and with WMAL-AM.



Harry Coyle

NBC Sports playing with new technologies

"Since its pioneering days baseball always has been a labor of love for NBC," said Arthur Watson, president of NBC Sports. But a lot has changed since NBC televised the World Series for the first time in 1947. Four cameras with turret lenses tried to capture the action back then. Today, as many as 12 cameras are used along with eight replay devices, two chyrons and a series of other special machines. The director can be faced with 35 monitors and have 40 people talking to him over the headset.

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'Cagney & Lacey' campaigning for fall spot

Executive Producer Barney Rosenzweig was at NATPE in March, his stars at his side, pressing the flesh and talking up his show. That shouldn't stand out in one's memory, but it did. Rosenzweig's show, *Cagney & Lacey*, is a current network series on CBS-TV and is far from being ready for syndication. What Rosenzweig and *Cagney & Lacey* stars Sharon Gless and Tyne Daly were doing at NATPE was talking to CBS affiliates, trying to drum up support to return the show to the air next season.



page 24 Gless and Daly

SECTION 2 BROADCAST WEEK

April 18, 1983

NEWS & PROGRAMMING



Regis Philbin and Cyndy Garvey during debut of WABC-TV's "The Morning Show."

Dave Potorti

Live television goosing up the ratings

By Dave Potorti

Can a live show liven up your television station's ratings?

The benefits of going live are many: increased audience involvement, improved public image, timeliness of topics, a sense of excitement. Time is usually saved, and unless a crew is called in specifically to do the show, little is added to programming costs in relation to "canned" shows.

But it's a two-edged sword. Producers are at the mercy of the unexpected, like late guests or late-breaking news. It's a daily battle and since the show is live, there's no way to "get ahead" by doing shows in advance.

"You don't go live for the sake of going live," said John Von Soosten, program manager, WNEW-TV, New York. "You go live because what you're doing is best done as a live show."

WNEW's most recent entry to the live arena is *Saturday Morning*, a weekly feature and news program airing from 10 a.m.-noon EST and hosted by Gene Rayburn. Stressing its live character, the show takes calls from viewers during just about all of its segments, covering food, shopping, fashions, home repair and plant care. A "swap shop" allows viewers to trade an object for one traded the previous week. The studio audience's applause decides the winner.

Phone polls are taken weekly—using a phone system installed at no charge by an outside packager. Listeners calling in to cast their vote for the year's best movie, for example (*E.T.* earned 6,500 calls to *Gandhi's* 1,500) hear a taped promotional or commercial message for the company. Results of the polls are revealed on the following week's show. The phone system also is used by the station's *10 O'Clock News*.

Because the show is live, a crew of

approximately 12 people had to be hired specifically for the project, since crews normally do not come in on Saturdays.

"It's a great expense for the station, but we could not do the same show on tape," Von Soosten said. "Some things work very well on radio, and some stations have become very successful by getting involved with their listeners—all-talk radio, and stations with call-in shows. We wondered if that wouldn't work on TV. There are elements of the show that could be pretaped, but then how could the experts talk directly to the viewers about their

“The nightmare for any live show is losing your guest”

squeaky doors or drooping plants?

"*Saturday Morning* costs as much to do as *PM Magazine* does, and that's a very expensive show. It costs more than a standard talk show because we might have up to eight experts," Von Soosten said.

Saturday Morning was a brave departure from Saturday morning cartoons. While the animated characters earned 5 shares, the equally animated Rayburn and friends have scored 3s and 4s.

"We didn't go into it for the ratings," Von Soosten said. "But what we've gotten is a totally different demographic, a more

saleable demographic. Rather than going head-to-head with the network cartoons, we've done some counterprogramming, and we've gotten a very upscale audience."

In addition to viewers at home, the studio audience, numbering about 100, is easier to round up on Saturdays.

"In the past few years it's been very difficult to get large studio audiences for shows taking place on a weekday afternoon," said Paul Noble, executive producer. "Women are working. Young people work after school. It used to be popular in a city like New York to drop in and see a show, but people today are very busy, very committed. We get a nice audience from all walks of life on Saturday, because people are available."

WNEW's commitment to live programming is also creeping back into the long-running *Midday with Bill Boggs*. Originally dubbed *Midday Live*, the 90-minute noon program was hosted regularly by Boggs starting in 1975. It has since gone to tape five days a week, and now is live on Thursdays only.

The reason for the change is one of the biggest problems with live programming—using a studio on a regular basis. With one of its two studios being rebuilt, WNEW could no longer spare the space every day.

"We've become so ambitious in doing so many different things (like *PM Magazine*) that studio time has become very precious to us," Von Soosten said.

The show's "live" days seemed to make an impression. Most viewers still refer to the show as *Midday Live*, and the Thursday installment still can draw enthusiastic studio audiences and phone calls.

Mall draws crowds

The audience lends a great deal of excitement to WOKR-TV's *Morning*

Break. The Rochester, N.Y., station built a studio into the center of a new shopping mall and broadcasts the show live from 10-11 a.m. about three days a week. Shoppers make up much of the audience.

"We had tried to get studio audiences to our show, but it was difficult to get them on a regular basis," said Jonathan Murray, program director. "We learned that they were going to build the Marketplace Mall, and one of our directors had the idea of putting a studio right in the center of it."

Wiring is built in, along with a permanent microwave transmitter, and all equipment rolls out of storage areas at the mall, eliminating the hassle of transporting cameras and light. Oakley's Restaurant, located in the mall, serves as the "green room," serving coffee and pastry to guests and providing a makeup room.

"The crew arrives around 8:30 a.m. and usually has the studio set within an hour, which is the same time it takes to set a studio anywhere," Murray said. "Security and custodial people from the mall help us."

The show fits into the crew's regular day and the only additional staffer required for the broadcast is an extra director back at the studio. Start-up cost of the additional equipment stored at the mall was \$150,000, which the station will write off over three years. Including salaries and equipment, the show costs about \$300 per day to do, Murray said.

The show splits its time between at least one emotionally involving interview and one entertaining audience participation segment. Phone calls are taken from viewers at home.

"We've found that the mall shows do better in the ratings than the shows done back at the studios," Murray said. "It's probably because of the sense of excitement."

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Continued from page 17

ment, the feeling that the shopping mall has replaced the old town square as the place where things are happening. Viewers can tune in and see their friends and neighbors shopping in the background.

"The mall atmosphere forces us to be more interesting and entertaining, even when we're doing a serious topic. If we don't do it that way, people get up and go shopping. You get immediate feedback from the audience on whether you're winning or losing," Murray explained.

Like most stations, WOKR books part of its audience in advance, even in the mall setting. Knowing the topics ahead of time, the station invites interested groups that might provide knowledgeable questions.

"We don't leave it to chance whether there are enough shoppers that day to fill our audience," Murray said.

Occasionally, the mall is not suitable for particular guests. One was Bill Wilkinson, Imperial Wizard of the Ku Klux Klan.

"We decided that the mall was not a secure enough atmosphere for such a show," Murray said. "We had heard enough threats and concern from the community that we decided to do the show in the studios. In fact, we interviewed Wilkinson via satellite and didn't even bring him to town. The mall setting is not a controlled atmosphere, but generally the more mayhem, the better."

Anything can happen

Wilkinson didn't fare quite as well on WBZ-TV's *People Are Talking*. While he was being interviewed live at 12:30 p.m. on the Boston station, audience members,

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including some from the International Committee Against Racism, waved signs, chanted, threw eggs and approached the stage. Program Manager Richard Kurlander diffused the outbreak on the air, stressing that the show would not continue unless order was restored.

"It was the beauty and the beast of live television," said Pamela Browne, producer. "There was no way that anyone could foresee what would happen, but I'm never going to turn my studio into an armed encampment, where the guests and the audience have to be frisked before they can come in."

Tensions were high at the time because the Klan had an "all-out recruitment



WNEV's "LOOK" co-hosts Ann Butler (left) and Kim Prince (right) prepare to taste the "Meal of the Day" with food expert Rosalle Harrington.

drive" for 10- to 16-year-olds in the Boston area. Wilkinson appeared with a 16-year-old recruiter as well as with a member of the Boston Committee, which promotes racial harmony. Questions were being taken from the studio audience when the outbreak occurred.

The lineup was not unusual for the highest-rated talk show in New England, described by its producers as a cross between *Donahue*, *Nightline* and *Good Morning America*. The show expanded to an hour this year, and does better than many of the morning soap operas.

"I can think of no advantage to being on tape. The material cries out to be live," Browne said. "We occasionally do live remote, once from a prison, but it's mainly a studio show and people are aware that it's their opportunity to participate."

"We never even considered doing a taped show, because there are so many advantages to being live," Kurlander agreed. "We could probably save some money by going to tape, but it's more important that we do a good show."

The program's "very sizeable" production budget includes the salaries of six people and major market talent. The cost is "commensurate with what we want the program to deliver in ratings," Kurlander said.

Is a live show a good bet for other local stations?

"If thought out properly, and the station has the appropriate resources and talented personnel to do it, yes," Kurlander said. "But the station has to be willing to make a real commitment, and support the show with the promotion and publicity it gives to its other programming."

"I've always been fond of live programming because it lets television do what it's supposed to do," Browne said. "It's designed to communicate, and the people who are viewing the show do have access. Anything can happen or not happen, and the best-laid plans often get blown out the window."

"The nightmare for any live show is losing your guest. You can't fake it with an hour-long show. It's not like a segmented program where you can cut in something else. A lot of effort goes into the research, pre-interviews, notes and background information. Some days it goes very smoothly, and some days it all goes out the door. In live television you never know and you have to be prepared to react to the situation," Browne said.

"There are many elements in the show, and no matter how terrific or how bad it is, as soon as it's off the air, it's gone away to videoland, and the next day you start

from scratch," she added.

"Once you're on the air, you're on the air, and you don't go back and do it 40 times," said Bonnie Kaplan, producer of WLS-TV's *AM Chicago*. The half-hour talk show airs weekdays at 9 a.m.

"Live programming is very exciting, and there isn't enough of it today," she said. "It puts more pressure on you because you have that deadline every day, and it's got to be done no matter what. But there's something exciting about watching a show that you know is going on at the time, where anything can happen."

Morning shows like *AM Chicago* get their crews and producers off to an early start. The producer arrives daily at 7:30 a.m. and spends the rest of the day following the broadcast in preparation for upcoming shows.

"It takes a long time to plan for a five-day-a-week show, especially when we try to introduce new elements like live remotes and taped pieces," Kaplan said. "Planning varies, from several days in advance to the day before the show. With Chicago elections coming up, we do our planning day to day, but at the same time, we're looking two months ahead. We might be doing a whole week live at a shopping mall and need to line up 1,000 people for the audience as well as the right kind of guests for the shows."



WOKR's "Morning Break" co-host Don Alhart interacts with the large crowds that the show attracts to Rochester's Marketplace Mall.



Bill Boggs tackles communicable diseases in a topical edition of WNEV-TV's "Midday."



"AM Chicago's" host Robb Weller (left) gets animated with guest Ted Knight. Gene Rayburn (below) practices some high-stepping during a pre-show run-through of WNEV's "Saturday Morning," and displays his agility with one of the items up for grabs during the show's "Swap Shop."

Does the audience always know that the show is live? Phone-ins help, Kaplan said.

"Taped shows now look live, while in the past they might have looked grainier or different in some way. The audience's perception is not always clear, but if they can call in, they know the show is going on live."

Fires up station

"Live is simply more fun and more immediate than tape, and that's the fundamental reason you do it," said Brooke Bailey, program manager, WABC-TV, New York. The station launched *The Morning Show*, hosted by Regis Philbin and Cyndy Garvey, three weeks ago.

"Live programming fires up a station, and is often a very saleable vehicle, more so in a small market than in a large one. A smaller market can do all sorts of fun things in the way of local identification," she said.

Philbin, a Bronx native, gave a small-town touch to the big city by returning to his old neighborhood on the debut of *The Morning Show*. The taped segment showed him chatting with some of his old neighbors and taking a number of (unsuccessful) swings in a game of stickball.

The 90-minute show offers regular segments on health, nutrition and exercise, better living (ranging from crime prevention tips to pet care) and astrological information, plus both live and taped segments with television and movie personalities.

An audience of 55 is on hand and home viewers are kept involved with a trivia quiz and contests. Questions are also phoned in to the experts.

"I'm real familiar with taped shows running overtime," Bailey said. "A live show probably has less overtime because when the show is over, the show is over. If you're taping the show, and the director wasn't happy with the segment, or the guest was a little late, you can always take an extra 15 minutes or half an hour. It gets you into overtime and costs money."

Window to viewers

WNEV-TV's *LOOK*, airing from 4-6 p.m. weekdays in Boston, gives its staff a little more sleep—but also gives them a chance to deal meaningfully with daily events that might be missed by morning shows.

The program consists of one-third taped material and two-thirds live material and is produced by five daily "units." Each daily unit consists of a studio and a field unit, with three people in each. A consumer unit and columnist unit provide

materials daily. Each group is responsible for one day's program.

The show is touted as a "video magazine," devoting time on certain days to relationships, health and science, food and cooking, weekend previews and entertainment, and beauty, fashion and lifestyle. Each program has a "guest host" in addition to the show's regular team of two. Daily celebrity interviews and a syndicated feature on soap operas are among the other features. Live discussions with viewers take place daily.

"I look at live programming as a window from the station to the community," said Raysa Bonow, producer. "The first time during the day when a station goes live is the moment when 'the store is open.' WNEV's store is open at 7:25 a.m., when we do our cut-ins to CBS News, it's open when we do our noon news and it's open when we do *LOOK*."

Creating *LOOK* was no small feat—it required hiring 70 new employees plus an investment of \$5 million. The budget was arrived at based on the cost of four half-hours of syndicated product, Bonow said.



Dave Polort

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WLIR
92.7 FM

Teetering on edge of the NYC market

By Les Luchter

Most radio station slogans are so much hype.

Not so at WLIR-FM. "The station that dares to be different" has really dared to be different for more than a decade now.

Long Island's WLIR always has been on the cutting edge of the New York market, both musically and geographically. And now, simultaneous with success on both those fronts, it faces the cruelest cut of all—loss of its license.

The station that brought "new music" to the New York airwaves will quite possibly be cut down in the prime of its life.

WLIR, in fact, already has been condemned to death. The only real question is when the plug will be pulled.

WLIR's eventual fate was sealed in January when, after 10 years of battling with the FCC over an alleged unauthorized transfer of control and other rule violations, Stereo Broadcasters Inc. gave up its license to operate the station. Minority owners Phoenix Media Corp., headed by Elton Spitzer, was granted a Special Temporary Authority on an interim license through July. Spitzer, WLIR president/general manager, and his Phoenix partners applied for the interim license. Holders of interim licenses, according to the FCC rules, cannot apply for permanent licenses.

Spitzer, explaining why he opted to apply for the interim rather than permanent license, explained, "We were here and it sort of made sense staying, because of my staff and crew and everybody being here."

He explained that an interim license might last for up to seven years once it's granted. And the date it eventually will take effect is also up in the air—along with who will get it.

Spitzer, somewhat surprisingly, now has to compete with three other applicants who also want to operate WLIR only until a permanent license is granted.

And still other companies have applied for WLIR's permanent license.

A news-making formula

Yet, for a station whose days are definitely numbered—one way or another—WLIR shows few signs of slowing down. From outward signs, this is a station with its brightest days still ahead.

Accolades have been pouring in ever since WLIR started its new music format last summer. *Rolling Stone*, for instance, named WLIR one of its three radio station "winners" of 1982—along with KFOG-FM, San Francisco, and KROQ-FM, Pasadena, Calif. Both stations are purveyors of New Wave music.

Besides their musical tastes, WLIR and KROQ have something else in common. KROQ is presently challenging a denial of its license renewal by the FCC. And,

charges against the station include an unauthorized transfer of control.

"People compare us to KROQ," said Denis McNamara, WLIR's vice president of programming/program director. "But I think we're very different from KROQ."

McNamara equated the difference between the two stations to the difference between New York and Los Angeles, adding that the base for Rick Carroll's KROQ format was top 40, while "mine is progressive. Both of us are affected by our roots."

Yet Lee Abrams, who served as a consultant both for WLIR and later New York's WNEW-FM in their addition of new music, compared the two Big Apple formats by saying, "WLIR is structured more to 12-21 years, and is more of a top 40 type of thing." WNEW, he said, is geared to the 25+ audience, and plays a 50/50 mix of old and new music.

McNamara explained, "Lee's involvement wasn't that musical. He taught us some of the commercial radio basics that we really hadn't been taught in our free-form days."

Abrams noted that his main function was "developing a rotation for the music. The songs were so new, there wasn't a lot of research available."

"They had been free-form in the past," he added. "I convinced them to go in this direction."

The roots of new music

WLIR, in fact, had been the last 60s-style progressive station left in the New York market—even though it actually turned to rock in 1970. The station became famous for its innovative local programming, such as a concert series it has presented every Tuesday night for the past 12 years.

But WLIR, based in Long Island, never had many listeners in the Big Apple where its signal barely penetrated. And, on Long Island, listeners had their choice of both Long Island and New York stations.

As McNamara said, "We've always been where we are—the edge."

Then, in November 1981, a construction crew accidentally destroyed WLIR's tower.

"It was equivalent to having the store burn down," remembered McNamara, "one of the most grueling experiences of our life. My challenge at the time was to keep morale high and maintain the creativity we always sought."

WLIR continued on a vastly reduced power. "We had to make a decision on whether to close the station," Spitzer explained. They decided to continue on, despite the dual headaches from their transmitter troubles and the license battle.

By June, WLIR was set to return to full-power—at a high tower site with far better reach into New York City and beyond.

Daring to be different

Ironically, that half-year of near invisibility may have saved the station musically.

"When we came back full-power," said McNamara, "we knew the market was very different because of a new AOR,

“
People compare us to KROQ. But I think we are very different from KROQ.
”

“
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problems. I'd
be delighted
”

WAPP-FM.” He felt it would be more difficult than ever for WLIR to compete in the marketplace, now that a third station had joined WPLJ-FM and WNEW-FM in the AOR wars.

So WLIR, forced into a low profile by its period of low power, decided it was a perfect time for a format change.

The station had always played “new music” as part of its progressive format.” But it would now concentrate on new, dance-oriented music as the sole representative of the station’s sound.

“Abrams was the cheerleader,” said McNamara. “He kept telling me everything I thought I couldn’t do, we could do. He said, ‘Go for it.’”

And WLIR has gone for it, with a direct thrust toward the cultural trend-seekers and setters in New York City—including on-air instructions on using rabbit ear antennas.

“We give away a lot of tickets in Manhattan,” said Promotion Director Julie Bacigalupo. “We realize a lot of listeners are now in Queens and Manhattan. We even have Westchester, New Jersey and Connecticut listeners.

“We used to stay at the Nassau Coliseum. Now most of our kids are going to clubs, so we’re trying to gear to clubs. People don’t want to go out and just listen to a band in a large hall, they want to dance,” she said.

“The station that dares to be different” is trying to do different kinds of promotions. A “Crusade to Save the ‘80s” had been organized by WLIR’s morning man Ben Manilla. And Bacigalupo said she’s looking into station dog tags and other unusual specialty items.

“We’ve been able to influence sales for new music product,” she noted. “And we’re establishing new music sections in some of the record stores.”

There is no ad budget to speak of, with most support coming through word-of-mouth from listeners.

Dancing into the future

Before WLIR’s format change, McNamara feels radio had gotten to the point where many people listened “out of default rather than loyalty. What we’re providing fills a hole in the marketplace of radio listeners. Many people didn’t feel their musical tastes were represented on commercial radio.”

WLIR’s format is a “constantly evolving thing,” according to McNamara. He generally refuses to discuss details of the format, so as not to let the competition on to any secrets.

But the competitors are certainly paying attention—and who they are may surprise some people.

“I’ve been told that one of the major urban (format) stations in New York pays someone to listen to us,” McNamara noted.

He’s proud that WLIR “doesn’t have the age-old barriers—including color—that AOR and other stations put out.”

WLIR, McNamara noted, has never played “by the rules,” even before its new music days. “We always played Earth, Wind and Fire, Stevie Wonder, Prince.”

Reminded that Prince is a rock favorite these days, McNamara erupted. “He wasn’t played by everyone a year or two ago! ‘LIR was!’” He then asked, “Who else plays Iggy Pop, the Sex Pistols?”

A recent typical station set consisted of “Cat People” by David Bowie, “Blue Monday” by New Order, “Overkill” by Men at Work, “Don’t Say That’s Just for

White Boys” by Way of the West, “Love on Your Side” by the Thompson Twins and “Jeopardy” by Gred Kihn.

“The format is a combination of a great many varieties of what is termed new music,” McNamara offered. “Some refer to it as dance-oriented rock. It’s a potpourri of many different styles and sounds.”

McNamara feels that WNEW’s addition of new music was “unavoidable,” but said, “It doesn’t affect me. It affects them.”

He admitted, however, that WLIR’s license troubles could affect him. But he wouldn’t talk publicly about that situation. “I’m a programmer,” he declared. “I’m creative.”

But McNamara revealed that “all kinds of things are being offered” to him in the job area. And he remarked that he may become a consultant.

Although Abrams knows of no other station with a format like WLIR’s, he said

he expects the formula to be repeated elsewhere, “particularly in large cities.”

For now McNamara’s got a job to do at WLIR. “Versus a year ago,” he stated, “I never thought we’d be where we are now. But the challenge of being successful is maintaining it. We’re very happy with the way the station sounds, but always think we can make it sound better. The future is certainly bright.”

But for how long can it last?

Spitzer, with the station since 1973, said, “If I could have just one year without any problems, I’d be delighted.”

Questionable numbers?

That statement was uttered before the latest New York Arbitron figures came

out last week. WLIR, whose numbers had increased 141 percent, from .3 last spring to .7 in the fall, received some bad news. The winter figures dropped back down to .5.

“Nobody can believe it,” exclaimed Spitzer, “because the results we’re getting from everyone are just phenomenal. Clubs 100 miles apart are doing great business with us on the same nights. Clients are calling me up and saying the book’s wrong.”

The coming days will tell if those advertisers now go by the book and leave WLIR. Spitzer is looking forward to the spring ratings, which use additional diaries in Long Island households because of supplemental ratings done for that market.

But, first of all, there’s the matter of the interim license.

“I just hope we’re here next year,” he observed earlier in the month. “That’s what we’re trying for now.”

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

—Robert L. Nelson

KNX/FM

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Los Angeles, California 90028
(213) 450-3201
Robert L. Nelson
Vice President, General Manager

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I've had about your article on
our station.

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And you sure write well. Thanks.

All the best.

Sincerely,

BN

Mr. Ed Harrison
BROADCAST WEEK
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Beverly Hills, California 90211

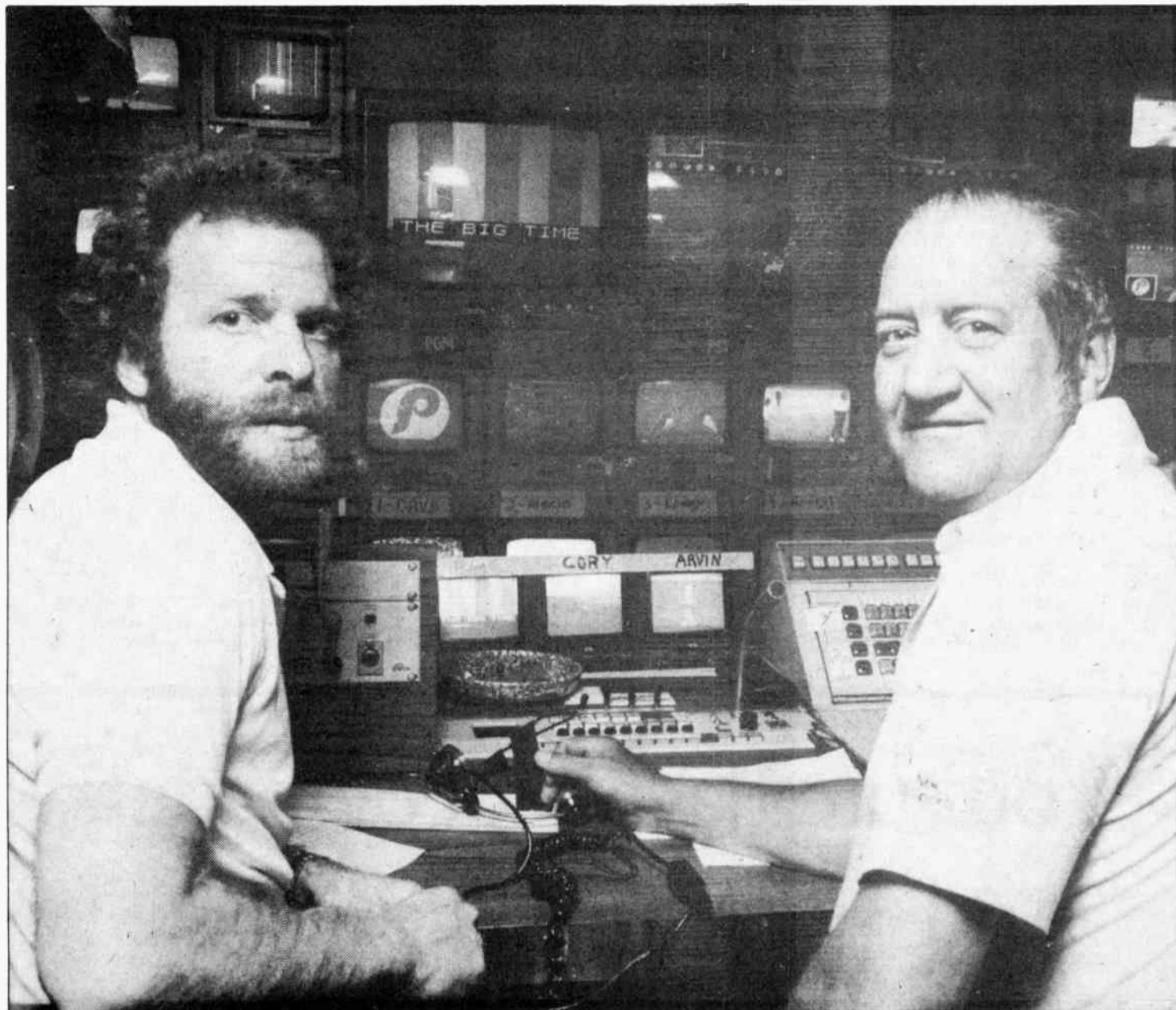
February 15, 1983

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.

NBC Sports going to bat...



NBC Sports Executive Producer Michael Weisman and director Harry Coyle plot their World Series strategy in NBC's multimillion dollar sports truck (above). Tom Seaver poses a question to the St. Louis Cardinals' Willie McGee during the 1982 World Series (center). Speaking at the Museum of Broadcasting's "Instant Replay" seminar series were (below from left to right): Arthur Watson, president, NBC Sports; Joe Garagiola, sports commentator; and Michael Weisman, executive producer, NBC Sports.



By Dave Potorti

"Since its pioneering days, baseball always has been a labor of love for NBC," said Arthur Watson, president of NBC Sports. "Baseball has been one of the cornerstones of NBC Sports, and it will be for many years to come."

Anyone who grew up watching TV would be hard pressed to disagree.

NBC was responsible for the historic first baseball telecast in 1939, telecast the first World Series in 1947 and was the first network to present a regularly scheduled series of weekend baseball telecasts in 1957.

A lot has changed since that first World Series, when four cameras with turret lenses tried to capture the action. Today, as many as 12 cameras are used along with eight replay devices, two chyrons and a series of other special machines. The director can be faced with 35 monitors, and have as many as 40 people talking to him over his headset.

What's even more amazing is that in the midst of this whirlwind of change, NBC has benefitted from the talents of one director, Harry Coyle, for 35 years.

Coyle, who has just been named coordinating producer of NBC Sports' Major League Baseball coverage, was on hand for the first World Series broadcast, between the New York Yankees and Brooklyn Dodgers.

"In 1947 we had four cameras, and our main aim was to stay on the air because our equipment was failing all the time," he said. "You'd start with four cameras, go down to two, and sometimes get down to only one, but your main aim was to at least show a picture."

While much could be left to chance and the alertness of the cameramen in those innocent days, today's telecasts are plotted out and rehearsed as intensely as a feature film. Part of the attention to detail is due to the nature of baseball itself.

"Basketball and football are cameramen's sports, but I call baseball a director's sport," Coyle said. "If you cut to a shot late in a football or basketball game, the public really doesn't miss the play. But in baseball, if a director fails to 'click,' you actually miss the play. It's much more demanding of a director than other sports."

A highly specialized set of preparations and thought go into a baseball telecast, Coyle said. The first aspect is picking the correct camera positions, those that will reveal the action in the clearest and most complete way.

"We sat down many years ago and came up with a basic camera plot which is 14 pages long," Coyle said. "Every cameraman and replay man has an assignment for every given situation, whether it's no men out with a right-hander at bat, or a fast man on base ready for a steal. Ninety-five percent of the shots are plotted before we even go to the ball game."

In addition to the variety of camera shots, there can now be as many as seven or eight replays available to the director.

"When a great play occurred a few years back, the first question was, 'who has it?' Today, it isn't who has it, it's which one should we use?" Coyle said. "The first question now is selectivity. It's the secret of a successful show, not quantity."

Too many choices

Camera quantity can be a real temptation, Coyle admitted.

"A director has to be careful when he goes on the air with 10 cameras," he said. "A lot of them want to let you know in the first inning that they've got 10 cameras, as if they're bragging. If I have 10 cameras, I don't care if one of them only gives me two shots, as long as they're great shots."

The ballparks themselves play a role in the quality of the coverage. Wise architects often consult Coyle and television engineers in advance of building a new stadium. The result is better sightlines for the cameras. In any case, each ballpark has its own character.

"One of the finest parks is Fenway in Boston. It's close, holds about 37,000, it's usually full, not blocked too much and there are usually high scoring games," Coyle said. "Cleveland holds over 100,000, and you usually have 12,000 people there so it looks like an empty stadium." In

... with new 'tech' lineup

Montreal, there's an overhang, so when the ball goes in the air, the cameraman can't see it."

Size of the crowd affects audio quality during a given game, as does the distance from home plate to the microphone positions. Each park has its own sound characteristics. But the entire formula can be altered with changes in atmospheric pressure.

Artificial turf, especially when it gets older, as in Busch Stadium in St. Louis, also can alter coverage. The ball goes faster, changing the order in which cameras might follow a shot. And worn turf reflects so much light that camera-people and the game announcers might even have trouble following the ball.

Coverage changes

All of these technical innovations have had a pronounced effect on play-to-play, according to Joe Garagiola. A major-league catcher for nine years, he has been associated with NBC Sports since 1961.

"Have I changed as a broadcaster? I think so, to the extent that our technical coverage is so good now that you really don't need to describe what you see because the pictures are so great," he said. "In the ninth inning of a Nolan Ryan no-hitter, you don't have to build up the drama because it's built up for you."

Most of Garagiola's pre-game preparation takes place at the ballpark.

"If a game started in 20 minutes, I'd be just as prepared as I am right now, with the exception of going to the clubhouse, finding out who's hurt, talking to the manager about his strategy against a particular ball club and looking at the weather as a factor," he said.

Garagiola takes into account how the wind is blowing, how high the grass is and how wet it might be in front of home plate.

"I have a book on every team in the major leagues, along with every newspaper's sports sheets," he said. I subscribe to the *Boston Globe*, the *Chicago Tribune*, the *Los Angeles Times*, the *St. Louis Post-Dispatch*, the New York papers. Columns are very important to me, because I want to read opinions."

Garagiola also has a microfilm library at home, with *The Sporting News* "from day one, beginning in 1886."

"It's a luxury," he said. "When I think television is bad, I go into my room and read about the 1927 Yankees or the 1931 Giants, and I get carried away."

Once the game begins, Garagiola, in the announcers booth, and Coyle, in the \$3 million NBC mobile unit, put their close relationship to work.

"We have signals," Garagiola said. "Many times we'll give a signal to the truck, and they'll give us a picture. Harry and I have worked together long enough that when I start something he has enough confidence to follow me, and I have enough confidence to follow him."

"A few years ago Dean Chance was on second base during a Cleveland game, just standing there. I said I didn't know what was going on, but that he might be stealing signs from second base. Harry gave me a shot. He was."

During the excitement of a game, just about anything is apt to come over an announcer's headset.

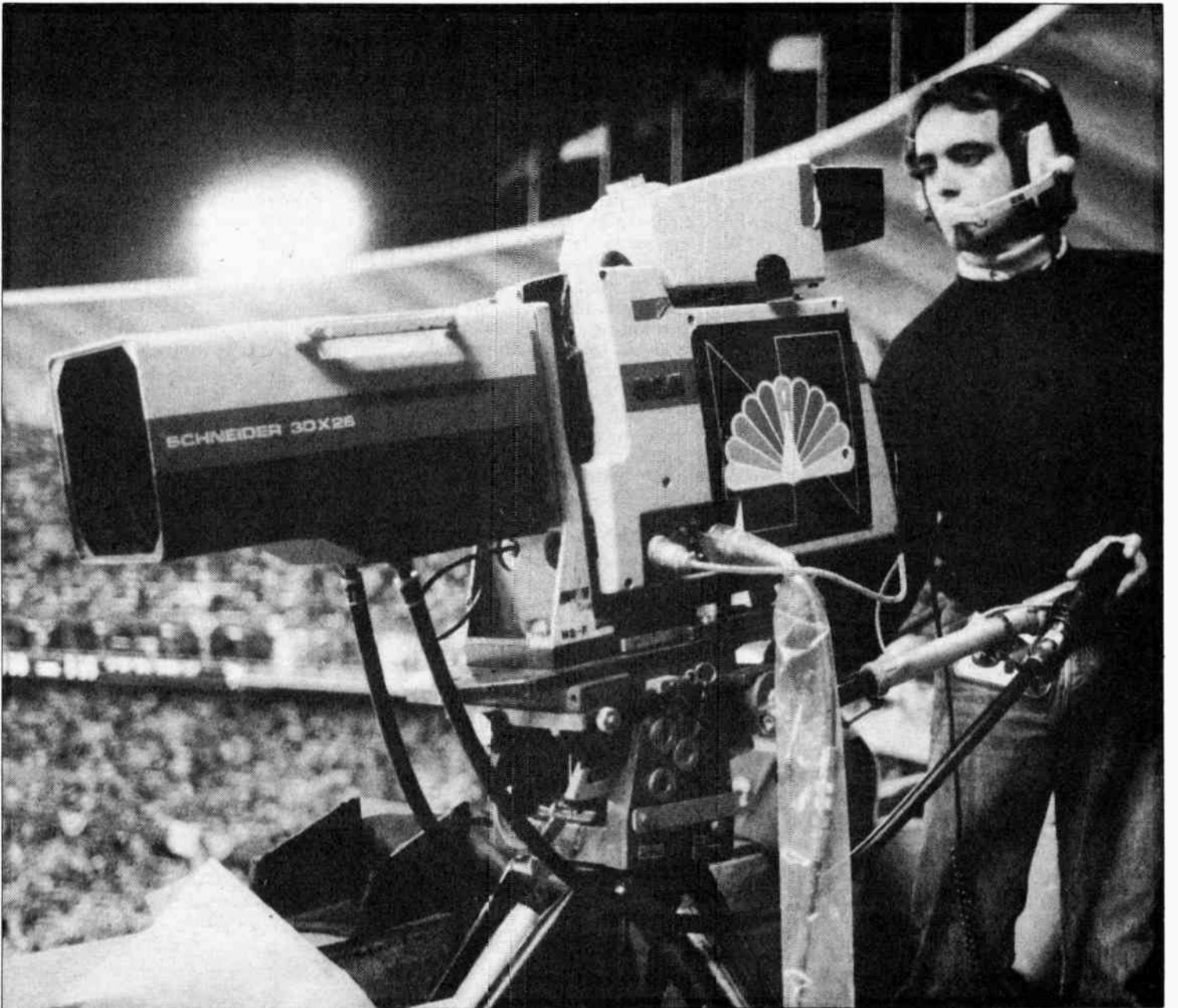
"We were hearing some vicious language over our headsets in Boston once," Garagiola recalled. "We thought, wow, this guy must have a giant bet on the game. Finally, we found out that someone had snuck a mike into the bullpen!"

"We try to sneak mikes into the bullpen, so for the one time we take that shot, we might get Goose Gossage wandering in and popping the ball, and it's very exciting," said Michael Weisman, executive producer, NBC Sports.

"A lot of the players are very sophisticated today. They come in with little telexes, earpieces, and they plug into our equipment and listen to the game on the booth. Joe will end up talking to them, asking, 'how's your arm today?'"

Complaints have been leveled that television is changing the nature of baseball today. Day games have been replaced for the most part by night matches in prime time. But Garagiola chalked it up to the business of the game.

"I'm sure somebody is going to say that television is scheduling baseball, but they're wrong."



NBC cameras covered the 1982 World Series (above). NBC's Dick Enberg comments on World Series action (below.)

'Cagney & Lacey' put badges on line

By Bill Dunlap

Executive Producer Barney Rosenzweig was at NATPE in March, his stars at his side, pressing the flesh and talking up his show. So what else is new? That shouldn't stand out in one's memory. But it did.

What was unusual, though, is that Rosenzweig's show, *Cagney & Lacey*, is a current network series on CBS-TV and is far from being ready for syndication.

What Rosenzweig and *Cagney & Lacey* stars Sharon Gless and Tyne Daly were doing at NATPE was talking to CBS affiliates, trying to drum up support to return the show to the air next season. The show, though acclaimed and well received by critics, hasn't exactly set the television world on fire in its two seasons.

Through the first 27 weeks of the 1982-83 series, *Cagney & Lacey* had posted a 15.2 rating and 24 share, placing it in a ratings tie with *20/20*, *Knight Rider* and *Mama's Family* in 55th place out of 97 shows that have had regular spots in this year's schedule.

Rosenzweig believes that the Orion Television series will fare better if it gets picked up next year because it is effective counterprogramming to ABC's popular *Monday Night Football*, which was

disrupted this season by the NFL players' strike.

"Last season, we were only up against six weeks of football," Rosenzweig said. "Next year, fully 15 of our 22 episodes will be against football. We averaged over a 28 share of audience against football," he said.

Rosenzweig characterized the show's recent ratings as "at best, marginal," but pointed out the show always scores well with the eight female demographics.

"We were averaging a 27 or 28 share until the February sweeps," he said, "but since the sweeps, we have fallen down to less than a 25 share. The last couple weeks we have been hitting at 21, 20 and against *The Thorn Birds*, we had a 16 share.

"We believe that if we're given the opportunity to go on next year, given that base of 15 episodes against football, we will have had more time to establish an audience so that they won't be as fickle with us in the February-March area as they have been this year," Rosenzweig said.

Cagney & Lacey is a Mace Neufeld production in association with Orion Television. The series began with a made-for-TV movie in 1981 starring Daly as police officer Mary Beth Lacey and Loretta Swit as Chris Cagney. Later it had

a limited run of six episodes in the spring of 1982, but with Meg Foster as Cagney, and Daly repeating her role.

When the show was picked up for the 1982-83 season, Sharon Gless replaced Foster as Chris Cagney. At the time, CBS said Foster and Daly were too much alike, but a brief controversy flared over industry reports that Foster had fared badly in audience response tests and that the network felt the show was too stridently feminist and contained implications of lesbianism.

Foster, in fact, had a tough act to follow in Loretta Swit and the series was playing it safer with Gless, a known commodity from her time in *House Calls*. In that one, replacing Lynn Redgrave, Gless attracted attention for out performing Redgrave.

The nature of the show as both intelligent and controversial was continued when CBS put it into the 10 p.m. EST Monday slot vacated by *Lou Grant*.

Thank you NATPE

Spending time at the CBS suite at NATPE and dealing directly with the affiliates is only part of what Rosenzweig is calling the "save *Cagney & Lacey* campaign." But the experience provided him with a new strategy that hadn't been part of the campaign.



Sharon Gless and Tyne Daly

"A lot of affiliates said they liked *Cagney & Lacey* because it was an intelligent show and a good lead-in for their local news," Rosenzweig said. "I had never thought of it that way. I always think of *Cagney & Lacey* as the last show of the night."

Getting the affiliates to communicate their feelings to CBS is part of his campaign. Rosenzweig will be in touch with them again, reminding affiliates the network is only a call away.

The second phase of Rosenzweig's campaign is to publicize "the critical acclaim the show has received and remind people of that."

Late in March, Orion purchased full page advertisements in *Daily Variety* and the *Hollywood Reporter*, reprinting favorable reviews and commentary on the show.

Those write-ups, by such columnists as Rona Barrett, Laura Daltry in the *Los Angeles Times* and Ben Stein in the *Los Angeles Herald Examiner*, cite the show's intelligent scripts and realistic portraits of women.

The third phase of the campaign started last week with a week-long promotional tour by Gless and Daly that began immediately after series shooting was completed.

The two were scheduled to meet with Mayor Ed Koch of New York, where *Cagney & Lacey* is set, although it is actually shot on the West Coast, and then take off on a tour of key cities doing local television, radio and print interviews.

Those interviews and all consumer publicity is being aimed at the May 2 episode of the show, which will be the first new episode in a month.

"On May 2, the public will probably decide whether *Cagney & Lacey* returns for the fall," Rosenzweig said. "That week, CBS will begin its meetings to decide on the fall schedule and the spring sweeps will have started, so we'll undoubtedly be up against tough competition."

Orion is placing its own ads for the show in *TV Guide* because, according to Rosenzweig, CBS hadn't placed any ads for the show in some time and had used up its ad budget for episodic television.

"Our position is that CBS spends about \$700,000 per hour to make a *Cagney & Lacey* episode," he said. "ABC spends about \$1.2 million an hour to make a movie for television, so there is a \$400,000 or \$500,000 cost difference. So we say, if you want to be competitive give us the difference in publicity and promotion. We'll compete."

"We're doing everything we can to raise the ratings between now and the May 2 date," Rosenzweig said. "We're focusing on our strengths, which are the television writers and critics, many of whom are calling it the best thing on TV, the research department, which tells us the show researches well, and with the sales department, which tells us they have no trouble getting rid of the commercials on *Cagney & Lacey*. Our weakness is the numbers."

"The other factor working in our favor, which keeps me from being totally depressed, is that because of the economy, CBS, like the other two networks, invested less in development than they usually do, which means they have fewer shows in development and I have less competition."

no. 2 already...

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RANDOM THOUGHTS

Oscar talks

We're still not sure exactly why Johnny Carson skipped the chance to host the Academy Awards show this year, but we sure hope he'll change his mind and return to the podium in 1984.

Maybe Johnny just wants a bigger piece of the action, or perhaps he knew that the gaggle of hosts that replaced him this year—Dudley Moore, Richard Pryor, Liza Minelli and Walter Matthau—would make his act look all that much better.

There's little doubt in our mind that Johnny's presence would have helped make this year's Oscar telecast a bit more tolerable. Without the Carson elan, the 55th annual night at the Oscars was little more than a dull procession of stars with debatable credentials. And many of the alleged stars seemed to take a certain delight in tripping over names, missing cues and generally proving that it's one thing to shoot a scene over and over until it's right and quite another art to doing a live broadcast.

Of course, some of this griping seems a little out of place if one chooses to view the telecast with an eye on the ratings. For this

year's Hollywood love fest was one of the biggest broadcasts in recent years. ABC-TV wound up with a 38 rating and 59 share, suggesting that America's infatuation with Hollywood stars is unquenchable. In fact, America seems to be saying that they'll suffer through hours of sheer boredom, just for the chance to ogle Paul Newman's baby blues or revel in Tom Selleck's smile.

And truth be known, there were a few moments that helped make the long evening worthwhile.

For example, Mickey Rooney's honorary Oscar sparked genuine emotions, just as Bob Hope's introduction of *Andy Hardy* elicited a few of the rare moments of spontaneous humor. In fact, Hope's brief stint showed us that perhaps the Academy should have asked him to take over the podium once it became apparent that Carson wasn't interested.

And we were particularly tickled by Joe Cocker's appearance, teaming with Jennifer Warner to sing the Oscar winning song, "Up Where We Belong."

Cocker, you'll recall, was one of the wilder British singers of the late 1960s rock revolution, often

given to excessive body shaking, moaning and groaning. But there Joe was, all gussied up in a casual white tux, warbling from an overdone Hollywood set, replete with marching sailors. Was this the same Joe Cocker that used to throw himself on the floor in fits of spastic frenzy?

We also were impressed with Zbigniew Rybczynski, the Polish filmmaker who won an Oscar for *Tango* as the best animated short film. Bringing an interpreter along with him, the interplay between the two represented one of the few genuine moments of spontaneous humor. But he added a note of sobriety when he said he'd like to receive another Oscar someday for a film that will tell the story of Solidarity and its embattled leader, Lech Walesa.

But on the whole, this telecast struck us as one of the duller ones of recent vintage. Here's hoping the Academy recognizes that, too, and takes the necessary action to correct it. Next year then we'll hear, "Here's Johnny" and the show will once again reflect some of the glamor and energy that drive the entertainment business.

Who is on first?

The season of the horsehide hurlers is in full swing. All the ceremony is over, all the first pitches have been thrown and the daily newspaper sports sections carefully are arranging all the stats any fan will ever need. But who is on first?

The question is no laughing matter. Television, baseball's biggest backer, doesn't seem to have settled down even though contract talks are as nearly complete as they can be. And, hence, the question of who is on first?

After viewing the first network televised game, it must be Vin Scully. However, Joe Garagiola doesn't seem too happy about being bumped from the starting rotation. In fact, if the first showing is an example, the former catcher of dubious distinction seems to be pouting about having to do backup color for Scully.

Scully was prepared for the first game. He didn't mix up any names, didn't attempt to play manager and called a fine game of baseball—with one exception. That exception was in dragging Garagiola into the conversation when it was clear Garagiola didn't want to say anything. Scully bombarded Garagiola with questions about catching just as a means to get him to say

something—even if it didn't have any bearing on the game. Face it, pouting and professionalism have no common ground, especially on the air.

Moving Garagiola to the color spot is a tremendous change in the lineup, if he will accept it. The thought of another season with Garagiola and Tony Kubeck arguing with one another while missing the play is enough of a sore point to not watch baseball at all. It was unfortunate that those two knowledgeable former ballplayers spent more time debating than announcing.

Scully is straight, keeps the game moving and is a joy to listen to. The broadcast booth is no place for Billy Martin/George Steinbrenner type arguments.

And speaking of the Yankees, the decision not to open the season in Denver may prove to be the smartest thing the Yankees have done in many a moon. The Yankees have enough trouble without sporting snowshoes, which they would have needed to play in the blizzard schedule of the Mile High City.

The only shame is that Denver is a sports town of the first degree, and the Yankees would have been welcome fare to a city that knows no bounds for using any excuse to get outside.

other voices

Time is right

"I've been thinking and talking about it for a long time. Once there was a lot of trepidation at the networks about going to 30 minutes, the technology and our reporting capacity has grown so much—we can do so much more—that it's time for this kind of program."

New "MacNeil-Lehrer Report" executive producer Lester Crystal, interviewed in the April 11, "New York Times," about expanding the PBS program from 30 to 60 minutes

Power play

"Now is the time to write your local congressmen and tell them of your applications for low-power stations. Tell them what immediate economic impact your station would have on a local area, how many people you plan to employ once you get your construction permit and how the wrap-around effect of other industries tied into low power can benefit the entire local economy."

John Reilly, director of the National Institute for Low Power Television, writing in the March, 1983 "Currents," the journal published by NILPTV

Tall order

"But in some ways, Mickey Rooney's achievements are even more remarkable than those of his fellow honorees. In a career that began at age 2 on the vaudeville stage with his parents and includes more than 120 films, Rooney has had to overcome not only his size, but a public that for years refused to accept him as anything but the brash and musical teen-ager they knew and loved as Andy Hardy."

Jack Mathews, "USA Today," writing about the honorary Oscar awarded Mickey Rooney

Swept away

"(Brent) Musburger has become the CBS equivalent of Jim

McKay (ABC) and Dick Enberg (NBC), the journalistic scene setter for its big sports events. But as the final of the National Collegiate Athletic Association basketball tournament demonstrated, Musburger sometimes can become as swept away as the occasion."

Neil Amdur, TV Sports, "New York Times," April 12

Printed opinion

"For the most part, the people who write about broadcasting do a dreadful job of it. I think they are often star-struck, whether it's by some bimbo on a sitcom or by television reporters, and I find that appalling."

Morley Safer, quoted in "TV Guide": "How Good is 60 Minutes Now?"

Market difference

"The crucial difference between 'TV Guide' and its new rival 'TV-Cable Week' is in their marketing. More than half of 'TV Guide's' circulation comes from sales at newsstands and supermarkets; 'TV-Cable Week' is being marketed exclusively through cable operators."

"Newsweek," April 18, 1983

Dial controlled

"Even in these days of omnipresent government, there are some activities, such as watching TV in your own home, that are the responsibility of the members of the family, not the members of a city council. Every TV set is equipped with an on-off device and a channel selector. There is no need to have the government come into the home to turn the dials."

Editorial on government legislation over programming censorship, from the "Norfolk, Va., Pilot Ledger Star"

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NAB in the news

Sorting through post NAB convention news, opinion and impression is a dauntingly complex task.

But that's not entirely surprising, given the state of the broadcast business today compared to 61 years ago when NAB held its first convention.

What used to be a fairly predictable and stable telecommunications environment has changed so dramatically within the past few years that it's not only hard to tell the players without a scorecard, it's rather difficult even keeping a timely one.

For example, we were greatly impressed with the level of broadcaster interest in the various high-definition television experiments on display. In one sense that should come as no surprise since by world standards, the American TV picture is hopelessly archaic. The rest of the world may be enjoying 1,000 plus line pictures but here, at least, we're still plugging along with 525 lines.

Why? Because the technological pulse beat of the world can design and manufacture equipment but can't seem to agree on standards that would lead to practical applications of technology. As is usually the case in debates over standardization, everyone likes to point the finger at one of the other important cogs in the wheel. In the case of high-definition TV, manufacturers and distributors seem to be looking toward Hollywood, explaining that once the software is available in high definition, the impetus for distribution will be stronger as will the corresponding consumer demand and purchase of high-definition TV sets.

Of course, the point is who even knew or cared about high-definition TV five years ago. At that point, we were all barely able to realize that we had to come to grips with cable TV. And once that new form of distribution began to sort itself out and impact on the broadcasting business, all of a sudden direct broadcast satellite entered the picture, further muddying the waters.

There's a need, no, a demand, that we must have instant analysis today, not even when new developments have reached the "go" stage but while they are still in their infancy. But it was crystal clear to us, at least, that the thousands of broadcasters on the scene in Las Vegas were searching for answers themselves.

Elsewhere, the early reaction to NAB's 61st annual convention seemed highly favorable, with nary a serious complaint about overcrowding, conflicting schedules or general mayhem.

The folks on the radio side of the business seemed especially pleased with the split radio-TV exhibition area. It suggests that an earlier idea floating around, combining NAB's Radio Programming conference with the "big show," is an idea that should be explored further.

Finally, we're compelled to pass along a comment from FCC Commissioner James Quello, our candidate for the "telling it like it is" award.

When queried on the FCC's decision allowing cable systems to strip the teletext VBI from broadcast signals, Quello said, "The only time a cable system operator ought to be able to strip is in Las Vegas."

On that note we'll look forward to NAB's 62nd annual convention, hoping at least that most of this year's problems are resolved, with a whole new set to worry about.

FINANCE

NPR Ventures applauding FCC rulings

By Bill Dunlap

WASHINGTON — NPR Ventures, the profit-seeking subsidiary of National Public Radio, is ready to take the first steps toward making money for public broadcasting, thanks to a pair of recent Federal Communications

Commission rulings. Richard Hodgetts, president of NPR Ventures, applauded the FCC's decision to deregulate what is known as Subsidiary Communication Authorization, or SCA, and to give the go-ahead to companies seeking to establish nationwide paging services.

The reason this comes as good news for NPR Ventures is that the NPR subsidiary has joint ventures under way that are impacted favorably by both rulings. According to Hodgetts deregulation "will enable public radio to take the first essential steps toward financial security."

NPR announced last year that it was forming a joint venture known as INC Telecommunications with National Information Utilities Corp. to provide nationwide transmission of digital data and computer software using the SCAs.

INC Telecommunications uses NPR satellite transponders and SCAs, also known as FM subcarriers, at member stations to replace groundline hookups between computers.

INC will be able to encode addressable signals with software packages aimed at specific computers. Computers could be programmed overnight during downtime because the addressable signal can turn on the units.

An NPR Ventures spokesman said there are home computer applications, which might include computer games and income tax software packages keyed to specific income levels or job categories.

What makes this kind of data transmission attractive is the present high cost of the "last mile" of transmission by telephone lines.

Jack Ault, president of NIU, NPR's partner in the venture, said studies have shown a 50 percent saving by using FM subcarriers rather than phone lines.

Of the FCC decision to allow national paging services, Hodgetts said "it will allow an expansion of services that existing radio common carriers can offer their customers. NPR is delighted to be a part of this development."

NPR's partner in this venture is Mobile Communications Corp. of America, Jackson, Miss., the third largest paging company in the country with regional service to 80,000 pages.

“It will enable public radio to take the first steps toward financial security”

STOCKS

EXCH	COMPANY	CLOSING 4/6	CLOSING 4/13	NET CHANGE IN PERIOD	\$ CHANGE IN PERIOD	52-WEEK HIGH	52-WEEK LOW	P/E
NYS	ABC	64.25	64.63	.38	.58	66.88	26.75	11
ASE	ADAMS-RUSSELL	24.25	24.63	.38	1.55	34.00	17.13	24
OTC	AEL (AM. ELEC. LAB.)	27.25	28.50	1.25	4.59	28.50	8.75	D
ASE	AFFILIATED PUBS.	31.13	34.75	3.63	11.65	42.00	23.88	17
OTC	A.H. BELO	39.50	40.38	.88	2.22	40.38	16.50	16
NYS	AMERICAN EXPRESS	59.63	66.25	6.63	11.11	67.38	50.38	14
NYS	AMERICAN FAMILY	17.38	17.75	.38	2.16	18.50	7.25	11
NYS	ARVIN INDUSTRIES	20.75	20.25	-.50	-2.41	22.25	11.75	14
OTC	BARRIS IND.	5.38	5.50	.13	2.33	5.75	1.50	48
OTC	BBDO INTL.	40.50	41.00	.50	1.23	41.50	19.50	15
NYS	JOHN BLAIR	55.13	57.00	1.88	3.40	57.00	21.75	12
OTC	BURNUP & SIMS	7.88	7.88	.00	.00	14.63	7.50	D
OTC	CABLE TV INDUSTRIES	5.75	6.00	.25	4.35	9.50	3.00	27
NYS	CAPITAL CITIES COMM.	138.00	140.25	2.25	1.63	147.00	64.38	19
NYS	CBS	67.50	69.00	1.50	2.22	70.75	55.00	17
OTC	C-COR ELECTRONICS	15.75	17.00	1.25	7.94	35.75	16.50	12
ASE	CETEC	8.63	9.75	1.13	13.04	9.75	5.38	23
NYS	CHARTER CO.	11.75	11.38	-.38	-3.19	15.50	6.50	13
NYS	CHRIS-CRAFT	19.88	20.25	.38	1.89	24.63	19.25	18
OTC	CHYRON	25.75	25.75	.00	.00	28.50	9.50	28
NYS	COCA-COLA	54.63	55.00	.38	.69	56.50	29.75	14
ASE	COHU	6.88	7.00	.13	1.82	8.50	3.88	21
OTC	COMCAST	19.00	20.50	1.50	7.89	21.50	9.50	21
OTC	COMPACT VIDEO	8.38	8.63	.25	2.99	8.63	2.63	D
NYS	CONRAC	30.50	30.88	.38	1.23	36.38	21.25	8.7
NYS	COX	45.00	45.25	.25	.56	52.50	23.88	20
NYS	WALT DISNEY PROD.	78.50	83.75	5.25	6.69	84.75	47.00	28
NYS	DOW JONES & CO.	44.50	42.50	-2.00	-4.49	44.50	17.88	29
OTC	DOYLE DANE BERNBACH	22.00	25.50	3.50	15.91	25.50	14.25	17
NYS	DUN & BRADSTREET	119.00	125.00	6.00	5.04	126.25	58.50	24
NYS	EASTMAN KODAK	80.25	81.50	1.25	1.56	91.75	65.38	11
OTC	ELEC. MISSLES & COMM.	12.00	12.00	.00	.00	20.00	8.50	D
NYS	FAIRCHILD IND.	21.13	22.50	1.38	6.51	22.75	17.88	11
NYS	FOOTE, CONE & BELDING	44.00	44.00	.00	.00	46.75	27.25	11
NYS	GANNETT CO.	67.25	68.63	1.38	2.04	70.00	29.50	20
NYS	GENERAL ELECTRIC	103.25	108.00	4.75	4.60	111.25	55.00	13
NYS	GENERAL INSTRUMENT	52.25	52.25	.00	.00	66.88	60.50	15
NYS	GENERAL TIRE	28.38	30.13	1.75	6.17	36.88	17.88	8.8
NYS	GETTY OIL CORP.	59.75	65.50	5.75	9.62	66.75	41.25	7.7
OTC	GRAPHIC SCANNING	22.25	24.88	2.63	11.80	27.00	7.88	D
OTC	GREY ADVERTISING	89.00	89.00	.00	.00	95.00	57.00	7.9
ASE	GROSS TELECASTING	48.38	48.00	-.38	-.78	54.00	23.25	12
NYS	GULF UNITED	27.00	27.13	.13	.46	29.75	15.50	8.8
NYS	GULF & WESTERN	24.00	23.38	-.63	-2.60	27.00	17.75	12
NYS	HARRIS CORP.	42.13	43.63	1.50	3.56	51.88	20.38	22
NYS	HARTE-HANKS	39.00	43.38	4.38	11.22	43.38	21.25	15
NYS	HERITAGE COMM.	11.13	11.50	.38	3.37	13.88	7.38	18
NYS	INSILCO CORP.	24.50	24.00	-.50	-2.04	25.25	12.25	15
NYS	INTERPUBLIC GROUP	52.50	51.25	-1.25	-2.38	54.00	25.50	11
NYS	JEFFERSON-PILOT	31.50	33.75	2.25	7.14	35.00	22.38	8.3
OTC	JOSEPHSON INTL.	15.25	15.63	.38	2.46	17.75	6.75	11
NYS	JWT GROUP	31.00	31.13	.13	.40	34.00	14.75	625
NYS	KNIGHT-RIDDER	48.63	53.38	4.75	9.77	53.38	51.50	16
NYS	LEE ENTERPRISES	23.75	23.88	.13	.53	43.63	22.50	16
NYS	LIBERTY	17.00	17.75	.75	4.41	17.75	10.13	14
OTC	LIN BROADCASTING	36.25	36.88	.63	1.72	39.75	17.63	19
NYS	M/A COMM.	23.75	24.00	.25	1.05	30.00	11.88	31
NYS	MCGRAW HILL	87.25	92.00	4.75	5.44	95.50	44.88	20
NYS	MCA	37.00	37.25	.25	.68	42.13	21.88	9.9
OTC	MCI COMMUNICATIONS	44.13	44.63	.50	1.13	46.88	13.13	28
ASE	MEDIA GENERAL	47.00	45.75	-1.25	-2.66	50.75	33.63	28
NYS	MEREDITH	98.75	106.00	7.25	7.34	106.00	52.75	11
NYS	METROMEDIA	453.00	450.00	-3.00	-.66	454.00	309.00	29
NYS	MGM/UA	11.63	12.88	1.25	10.75	13.13	5.00	16
OTC	MICRODYNE	13.13	15.13	2.00	15.24	15.88	6.75	32
NYS	3M	76.13	77.38	1.25	1.64	82.50	48.75	14
NYS	MOTOROLA	102.25	108.50	6.25	6.11	116.75	49.50	23
ASE	MOVIELAB	4.00	3.88	-.13	-3.13	4.50	2.00	D
OTC	MULTIMEDIA	36.00	38.75	2.75	7.64	38.75	18.13	20
ASE	NEW YORK TIMES CO.	65.50	67.00	1.50	2.29	69.50	33.25	15
OTC	A.C. NIELSEN A	32.25	35.75	3.50	10.85	39.00	20.56	17
NYS	N. AMERICAN PHILLIPS	59.50	61.25	1.75	2.94	63.75	30.00	11
NYS	OAK INDUSTRIES	11.25	10.50	-.75	-6.67	32.25	9.00	42
OTC	OGILVY & MATHER	47.75	48.75	1.00	2.09	49.00	28.50	13
NYS	ORION	19.13	21.13	2.00	10.46	21.13	3.63	D
ASE	ORROX CORP.	6.25	5.75	-.50	-8.00	15.13	6.38	D
NYS	OUTLET CO.	51.00	48.75	-2.25	-4.41	54.50	29.50	13
ASE	POST CORP.	38.25	38.50	.25	.65	39.75	24.63	18
OTC	PRIVATE SCREENINGS	2.25	1.00	-1.25	-55.56	NA	NA	D
NYS	RCA	23.25	23.50	.25	1.08	27.00	15.75	11
OTC	REEVES COMMUNICATIONS	21.50	21.25	-.25	-1.16	43.00	15.50	10
NYS	ROCKWELL INTL.	50.38	53.13	2.75	5.46	53.50	25.13	11
NYS	ROLLINS	14.88	14.38	-.50	-3.36	17.38	9.88	10
ASE	RSC INDUSTRIES	5.88	5.88	.00	.00	6.75	4.00	57
NYS	SCHERING-PLOUGH	42.25	43.75	1.50	3.55	46.88	26.50	12
NYS	SCIENTIFIC-ATLANTA	15.75	16.25	.50	3.17	23.00	10.13	D
OTC	SCRIPPS HOWARD	23.00	22.50	-.50	-2.17	26.75	16.75	13
NYS	SIGNAL COS.	28.75	31.13	2.38	8.26	34.50	13.13	16
NYS	SONY CORP.	14.88	14.88	.00	.00	17.25	11.00	18
NYS	STORER COMMUNICATION	28.63	29.13	.50	1.75	34.25	19.00	51
NYS	TAFT BROADCASTING	47.50	51.00	3.50	7.37	51.00	28.25	13
ASE	TECH OPERATIONS	23.38	24.25	.88	3.74	26.50	13.75	15
NYS	TEKTRONIX	61.75	66.00	4.25	6.88	75.75	34.00	16
OTC	TELEMETION	5.25	5.50	.25	4.76	5.50	2.38	D
OTC	TELEMET(GEOTEL INC.)	3.38	3.88	.50	14.81	3.88	1.00	20
OTC	TELEPICTURES	15.13	15.13	.00	.00	16.75	5.00	20
ASE	TEXSCAN	21.88	22.13	.25	1.14	25.00	9.75	26
NYS	TIME INC.	59.63	57.63	-2.00	-3.35	61.25	44.50	23
NYS	TIMES MIRROR	70.50	69.50	-1.00	-1.42	73.00	35.50	16
OTC	TOCOM	7.50	7.25	-.25	-3.33	14.00	7.25	D
OTC	TURNER BROADCASTING	17.00	17.50	.50	2.94	24.50	8.50	D
OTC	UNITED TELEVISION	12.38	13.38	1.00	8.08	14.13	6.75	16
OTC	UNITEL VIDEO	9.00	8.50	-.50	-5.56	9.25	5.75	13
NYS	VARIAN ASSOCIATES	39.63	41.25	1.63	4.10	73.00	13.00	25
NYS	VIACOM	33.13	34.00	.88	2.64	35.13	17.25	16
OTC	VIDEO CORP. OF AMER.	7.88	8.38	.50	6.35	10.00	3.75	D
NYS	WARNER COMM.	27.75	25.63	-2.13	-7.66	63.25	27.25	6.4
ASE	WASHINGTON POST CO.	61.00	66.88	5.88	9.63	66.88	28.25	17
NYS	WESTERN UNION	40.38	40.63	.25	.62	54.00	25.25	12
NYS	WESTINGHOUSE	44.13	44.75	.63	1.42	42.25	21.88	8.8
NYS	WOMETCO	30.25	32.63	2.38	7.85	35.00	16.75	21
ASE	WRATHER	27.00	28.50	1.50	5.56	30.00	19.25	D
NYS	ZENITH	15.88	16.50	.63	3.94	18.13	9.75	D

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CBS net income rises 13%

NEW YORK—Paced by a dramatic turnaround by CBS Records, CBS Inc. posted higher net income and revenues in 1983's first quarter vs. a year ago.

Net income was up 13 percent to \$17.8 million on a 6 percent increase in revenue to \$1.03 billion. However, first quarter income from continuing operations was down 12 percent, though CBS had anticipated this decline.

Though revenues from the records group were essentially unchanged—\$296 million—profits for the group doubled to an all time first quarter high. Strong domestic sales gains, lower operating costs and good profit growth for the Columbia House division combined to make the division's

quarter a bright one.

Revenues for the CBS/Broadcast Group reached \$560 million in the first quarter, but higher network TV costs led to a decline in profits. Payments for the new National Football League contract, not having the Super Bowl telecast this year and telecasting the NCAA Basketball Championships in the second, not the first quarter, all contributed to lower profit levels.

However, CBS said losses in those areas were offset somewhat by a strong performance by the CBS-owned television stations, which posted a strong profit gain.

CBS said that first quarter losses were higher than a year ago due to the company's videotex experiment, Venture One.

Group broadcasters studied

NEW YORK—"Group broadcasters don't compete with each other, at least not in a way that allows for neat, clean analysis."

That's the early view from L.F. Rothschild, Unterberg, Towbin media analyst Alan Gottesman, currently putting together several studies of the broadcast business.

What's behind Gottesman's initial perception is the diversity of properties currently held by group broadcasters. No two groups have precisely the same market lineups, Gottesman said, adding that the pace of station turnovers means that one month's lineup of major group owner markets will surely be different six months from now.

Gottesman has recently put together a scorecard listing the dozen major groups that are

generally regarded as the key broadcasting entities. "As with many things in broadcasting, bigger is better," Gottesman said. "More money is available for TV advertising in the major markets and a station can achieve a very strong profit showing with a relatively poor share of audience."

The Rothschild, Unterberg, Towbin group study also reveals some interesting patterns of ownership. At this point the three networks own stations that have the most top heavy population lineups, though Metromedia will soon be joining them. Outlet and LIN Broadcasting have plenty of room to migrate upward, Gottesman said, with Viacom having little more than a token presence in the big markets.

REGULATORY SCENE

FCC eliminates restrictions on public radio SCA use

While affirming its commitment that radio reading services provided by public radio stations on subsidiary communications authorization frequencies, the FCC amended its rules to allow the stations to use the SCAs for commercial purposes.

The new provisions allow the SCAs to operate on a 24 hour per day basis and permit non-broadcast materials to be transmitted. This will allow FM broadcasters to use their SCAs for common carrier-like services.

Concerns that some stations may kick out an existing reading service, the FCC included language that created an 'obligation' that if one channel is used for a non-broadcast service, the other should be maintained for reading services. Should a broadcaster want to exchange the reading service and other SCA service frequencies, the broadcaster would be expected to bear the expense. The obligation applies only to reading services and not to other public telecommunications uses.

While the language inserted into

amendments of Parts 2 and 73 is designed to "insure that radio reading services to the blind are not diminished in quantity or quality," public FM stations are no longer limited to using their subcarriers for educational information on a non-profit basis. The FCC views this change as creating new profit incentives in public radio as they can now move into data transmission or other SCA uses.

FCC OKs shared use of TV auxiliary facilities

The Federal Communications Commission has revised its rules on television broadcast auxiliary stations to permit the shared use with other broadcast and non-broadcast entities. The FCC also revised licensing policies for this service.

Auxiliary station licensees can share facilities for the transmission of multiplexed material such as data, telemetry or facsimile or any other material. Stations have no time restrictions for length or daypart and may set up the sharing on a for-profit basis.

The commission deleted the rule which permitted auxiliary licensees to

obtain exclusive channel assignments in a market. In this action the FCC acknowledged and encouraged the use of local frequency coordination committees.

FCC planning change on call sign assignments

The FCC has issued a Notice of Proposed Rulemaking on elimination of early reassignment, notification of area broadcasters and acceptance of obligations because of similarity in the assignment of call signs for radio and television.

The FCC issued this NPRM as a reflection of their current policy, but plans on maintaining its "good taste" standard in call sign assignment.

Olympic use of UHF 16 and 19 granted

The commission granted American Broadcasting Companies Inc. and the Los Angeles Olympic Organizing Committee temporary use of UHF channels 16 and 19 for news coverage and operation of the 1984 Olympic Games there.

The frequencies will only be desig-

nated for use in the Los Angeles area to ABC, which has U.S. broadcast rights. ABC will coordinate frequency requirements of foreign broadcasters with rights to broadcast the games.

Fairness Doctrine and "equal time" rules changes for cable

The commission has proposed examining possible methods of improving application of the Fairness Doctrine and "equal time" rules to original cable programming on cable television systems.

Responding to recent legislative recommendations that led the FCC to conclude that the rules were no longer desirable, the FCC is seeking a way to provide the cable system operator greater flexibility in the methods available for achieving compliance with the obligations of the rules.

Under the Notice of Proposed Rule Making (FCC 83-130), the commission hoped its proposed modifications would lead to the formulation of policies and rules that balance the rights and interests of cable operators with those of the general public without violating the spirit of the letter of the existing congressional mandate.



Rock talks

Ric Ocasek of *The Cars* chats with WPLJ, New York's 95.5 at St. John for a Rocknotes session. The five-part feature airs on the ABC Rock Radio Network the week of April 25-29

CALENDAR

APRIL

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

APRIL 26—*American Women in Radio and Television*, Washington, D.C., chapter luncheon with Monique Begin, Canada's Minister of National Health and Welfare. Information: Mary Maguire (202) 342-7017.

MAY

May 3-5—1983 Electronic Distribution Show, Hilton Hotel Las Vegas, Nev. Information: T. Zdzienicki, Blonder-Tongue Laboratories Inc. One Jake Brown Road, Old Bridge, N.J., (201) 679-4000, Ext. 349.

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 19—The Midwest Regional MDS Conference sponsored by NAMSCO-National Association of MDS Service Co., Holiday Inn International Airport, Minneapolis.

May 19-22—The International Conference on Television Drama at Michigan State University, Kellogg Center on campus. Speakers will be the vice presidents for comedy development from CBS and NBC and vice presidents for dramatic development from PBS and the Canadian Broadcasting Corp. Information: Frederick Kaplan, Humanities Department, 503 S. Kedzie, Michigan State University, East Lansing, Mich. 48824.

May 21—"Production Lighting Techniques" is the subject of the Spring Tutorial Seminar organized by the Hollywood section of the Society of Motion Picture and Television Engineers. Universal Studios, stages 43 and 44. Information: Jack Spring (213) 464-6131 or Howard La Zare (213) 462-3161.

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

August 16-18—Third annual WOSU Broadcast Engineering Conference, at the Fawcett Center for Tomorrow at Ohio State University, Columbus, Ohio. Speakers include: John Reiser, FCC; Dr. George Brown, formerly of RCA; Dr. John Kraus and Wally Johnson.

Information: (614) 422-9678.

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.

OCTOBER

Oct. 2-5—*Association of National Advertisers'* annual meeting, Homestead, Hot Springs, Va. Future meetings: Nov. 11-14, 1984, Camelback Inn, Scottsdale, Ariz.

PRODUCT UPDATE

'Wheel of Fortune' hits television jackpot

SUMMIT, N.J.—King World Productions said it has sold the Merv Griffin Production *Wheel of Fortune* as a new first-run access strip for the 1983-84 season to KYW-TV, Philadelphia; WDIV-TV, Detroit; WEWS-TV, Cleveland; WCPO-TV Cincinnati; WVIT-TV, Hartford, Conn.; WNYT-TV, Albany, N.Y.; WKBW-TV, Buffalo, N.Y.; and WCPX-TV, Orlando, Fla.

ITC Entertainment reports that its first-run miniseries *Tycoon: The Story of a Woman* has been sold in 35 U.S. and Canadian markets, including Los Angeles, Detroit, Cleveland, Pittsburgh, Minneapolis, St. Paul, Atlanta, St. Louis, Tampa, St. Petersburg, Fla., Baltimore, Denver, Portland Ore., and Sacramento, Calif.

The miniseries is described by ITC Entertainment as "10 hours of love, power, wealth and passion."

Tic Tac Dough and *The Joker's Wild* have been cleared for their sixth and seventh first-run seasons respectively, in New York,

Los Angeles, Chicago, Philadelphia, Boston, San Francisco, Detroit, Minneapolis, Denver and Buffalo, N.Y., according to **Colbert Television**.

The two game shows are produced by Barry & Enright Productions.

ABC-owned television stations in New York, Chicago and Detroit have cleared MCA-TV's new first-run half-hour series *The Pop 'n Rocker Game*, for this fall. The show already has sold out all of its national advertising minutes.

The series, combining a quiz show on rock 'n' roll with live performances by rock performers, is a Ron Greenburg Production.

Public Broadcasting Service is offering *Reading Rainbow*, a 15-part series designed to keep school-age children interested in books during the summer, beginning in mid-July.

LeVar Burton will host the magazine-format show that promises to blend reading with the fun of summer vacation.

Mother's Day specials to air

AP Radio Wire producing scripts on contemporary motherhood

NEW YORK—The Associated Press Radio Wire will be cranking out two series of short scripts, one on contemporary motherhood for Mother's Day and one on the resurgence of the music business.

The Mother's Day scripts will move on the wire April 23 for two-a-day play May 2-6. Each script runs 90 seconds with a built-in commercial break.

The music business series, *Making Tracks*, consists of 20 90-second spots, all of which will move May 14 and will be repeated, four-a-day, May 23-27.

Ten 50-second spots in the music series will air on the AP Radio Network, with all 10 parts to be fed May 24.

Mutual Broadcasting System will present a three-hour music special featuring the sound of Glenn Miller Aug. 13-14.

The special, *Music in the Miller Mood... the Sound that Moved America*, will be produced for Mutual by WNEW-AM, New York.

WNEW's Jim Lowe and William Williams are co-hosts and will present exclusive interviews with band members and others close to Miller and the band.

Top 30 USA is the name CBS' **RadioRadio** has come up with for its new weekly adult contemporary countdown program, premiering the weekend of July 8-9.

Leslie Corn, director of programming for the young adult network service, said the countdown program has been in the works for more than a year and has involved extensive audience research, both with listeners and station program directors.

Top 30 USA is being produced by Broadcast International, a subsidiary of Osmond Entertainment, which as put together a demo tape based on the year-long research effort.

The \$150,000-added **Wood Memorial**, the final step for 3-year-olds preparing for the Kentucky Derby, will be carried live from New York's Aqueduct race track Saturday April 23, by the CBS Radio Network.

Win Elliot will anchor the coverage and Ray Haight will call the race from wire to wire. CBS Radio also will cover the Belmont Stakes June 11 and the Travers Stakes Aug. 13.

Three 13-week series on personal computers, money management and the law will be offered in May through "Byline Magazine," the news and information features arm of CBS Radio Stations News Service.

Report on Personal Computers will be anchored by electronics and computer technology writer Ted Cohen, *Managing Your Money* by Paul Hencke, editor of *U.S. News Washington Letter*, and *Looking at the Law* by Boston lawyer Neil Chayet.

Each series is available for purchase individually with market exclusivity from the Washington-based news service.

Baseball Hall of Famers Brooks Robinson and Duke Snider will join Brent Musburger in CBS Radio's coverage of baseball's 50th anniversary All Star Game July 6 from Chicago's Comiskey Park, the site of the first mid-summer classic.

Robinson and Snider will combine color commentary and analysis with Musburger's play-by-play. Robinson, a former Baltimore Oriole, announces Oriole games and Snider, the long-time Dodgers' slugger, is with the Montreal Expos Radio Network.

Richard Brescia, CBS Radio senior vice president, made the announcement and promised there were "exciting surprises in store for listeners."

SOFTWARE

Each show highlights one book and expands its theme through animation, music, dramatizations and field trips.

Funding is provided by Kellogg Co. and the Corporation for Public Broadcasting. *Reading Rainbow* is a production of Great Plains National of the University of Nebraska Educational Television Network and WNED-TV, Buffalo, N.Y. Cecily Truett and Larry Lancit of Lancit Media, New York, are the producers.

Katz Sports, a division of Katz Communications, has acquired exclusive television rights to Pacific Coast Athletic Association

basketball for three years beginning with the 1983-84 season.

Katz plans to telecast 30 to 35 games, including the post-season tournament, on a regional network covering five Western states with some games to be shown on a national network and cable.

The PCAA is a 10-team association of schools in California, Nevada, Utah and New Mexico, including Fresno State, which won the National Invitational Tournament this year and Nevada-Las Vegas, which was ranked number one in the country for a spell this year.

"The People's Court" has been renewed early by more than 35 stations for a third season, reported Dick Robertson, senior vice president, sales and marketing,

Telepictures.

Early renewers of the first-run strip include KABC-TV, Los Angeles; WXYZ-TV, Detroit; KGO-TV, San Francisco; WMAQ-TV, Chicago; WRC-TV, Washington, D.C.; WKYC-TV, Cleveland; KYW-TV, Philadelphia; KDKA-TV, Pittsburgh; WBZ-TV, Boston; WPCQ-TV, Charlotte, N.C.; WGR-TV, Buffalo, N.Y.; WDAF-TV, Kansas City, Mo.; and WBRC-TV, Birmingham, Ala.

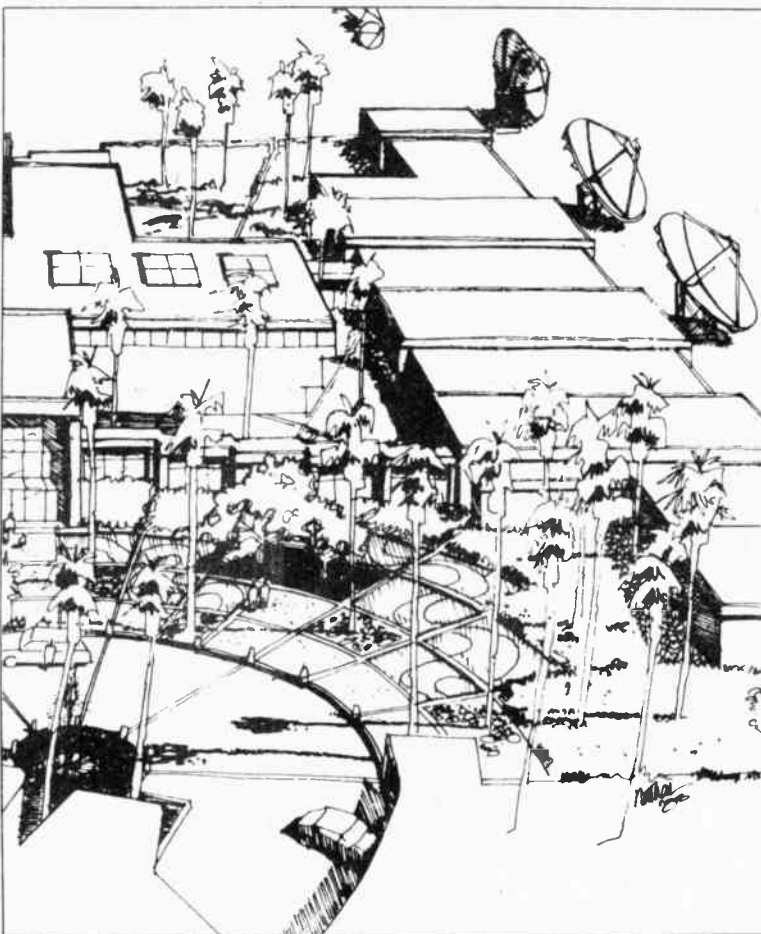
"With these renewals and new sales, more than 50 percent of the broadcasters scheduling this hit program are placing it in their all-important access-time period. Without a doubt, this shift of time periods is in recognition of the demographic dominance of this strip," Robertson said.

HARDWARE



Video display

Mycro-Tek's Terry Borchers (seated) demonstrates the Mycro-Vision 7000 at the ANPA Research Institute in Reston, Va. Watching (from left to right) are Kathleen Criner, director of telecommunications for ANPA; Jerry Friedheim, executive vice president and general manager of ANPA; Jake Sorg, Mycro-Tek general manager; and Robert Burke, ANPA's vice president for industry and public affairs.



STC's Broadcast Complex is a three-level unit of steel-framed construction with thin, shell-exposed stone finish panels. The windows and skylights will be bronzed glass. Studio and support facilities will be of a poured-in-place concrete design.

ABC to add full-time feed from London

NEW YORK—Starting May 1, ABC News will add a full-time, 24-hour-a-day satellite video channel from London to the U.S.

With acquisition of space on the Intelsat satellite, ABC News believes its foreign news gathering will take a quantum leap forward, especially in light of the difficulty the network news operations sometimes have in securing the appropriate satellite time exactly when needed.

In addition to providing ABC News with an additional competitive tool, the satellite also will be available to ABC Sports for special feeds of sports programming from Britain and Europe.

British Telecom Inc. will provide the uplink service from ABC's London news bureau to the satellite earth station at Goonhilly, Cornwall. After the signal passes from Goonhilly to the satellite, it will be received as a downlink in Andover, Maine, where it will be beamed to New York via a domestic satellite. Downlink from the Intelsat satellite to Andover will be provided by Comsat.

Satellite Television Corp. has revealed its planned architectural design for its broadcast complex near Las Vegas, Nev., which will be a major component of its direct broadcast satellite service.

The building, designed by Cornwall Associates Inc. (*BW*, 12/13/82) 110,000 square feet on a 39 acre site in Tulle Springs, Nev. It will house administrative and support facilities, a video center and equipment to control the DBS satellites. Parabolic satellite antennas will be located outside the building.

CLASSIFIED



EQUIPMENT FOR SALE

EQUIPMENT FOR SALE COMPUTER AUTOMATION— COMPLETE

I.G.M. basic A automation system—encoder—logger—plus two of the latest model 78 tray Go-Cart II. Complete system is like brand new. Located in mid-west near Chicago. Make offer. Call Robby at: (214) 843-5565

AUTOMATION—I.G.M. BASIC.

A computer, complete logger, encoder, plus two of the latest Model 78 tray go cart II, like brand new.

Make Offer.
(214) 843-5565

HELP WANTED

DIRECTOR ENGINEERING/OPERATIONS KUED TV SALT LAKE CITY, UTAH

Bachelors Degree in Electrical Engineering or equivalent education and experience and FCC license required. 3 years' experience in engineering and technical skills, broadcast production and supervisory experience required. Responsibilities include developing goals, establishing, maintaining and reporting on standards for technical operations at KUED-TV and KUER-FM. Hires, trains and supervises 20 technical positions, maintains and administers department budget. Salary negotiable.

Submit letter of application, two resumes and three letters of reference, through May 1, 1983 to:

Patricia Baucum
Personnel Administration

UNIVERSITY OF UTAH

101 Annex Building
Salt Lake City, UT 84112
Equal Opportunity Employer

Promotion Manager

WRCB is seeking an experienced Promotion Manager. Must create, produce, and implement ad campaigns using television, radio, and print. One to 2 years experience in advertising related field and B.A. degree preferred. Must submit samples of creative work in above media. Send resume to:

Lawson Fox
WRCB-TV
900 Whitehall Road
Chattanooga, TN 37405
A Sarkes Tarzian Station and EEO employer.

BROADCAST & COAXIAL CABLE ENGINEERS WANTED

To help develop the single most important breakthrough in cable technology. Sign disclosure form and share in patent. Send resume to:

Noel Frankel & Associates
411 West End Avenue
New York, NY 10024

HELP WANTED TECHNICAL MIDWEST GROUP OWNER IS EXPANDING

in Missouri and has a rare opportunity for an experienced person as a resident engineer. Requires 5 years experience in all facets of broadcast radio.

This will be a real challenge and a chance to participate in a system dedicated to state-of-the-art.

Send resume to:

Jerrell Shepherd
KWIX/KRES
300 West Reed
Moberly, MO 65270
or call (816) 263-1230

JOB LEADS NEWSLETTER . . .

published weekly, all categories . . . radio, t.v., cable . . . \$15.00, for 15 weeks, 5 So. Buckhout St., Irvington, NY 10533 . . .

EXPERIENCED MEDIUM-MAJOR MARKET

A.C./Country P. D. available. Good references. Contact:

Ron Dennington
2609 Charlack
St. Louis, MO 63114
Call: (314) 427-4485
(2 p.m. to 5 p.m. EST)

This space available

Call Today
(303) 295-0900
Suzanne Sparrow

PRODUCER/WRITER

Immediate opening, requires 2 years experience in commercial copywriting, producing, directing (studio and remote). Must be able to create effective TV commercials from start to finish. Send resume, tape and salary requirements to:

Janis Hudson
P.O. Box 14587
Oklahoma City, OK 73113
E/O/E, M/F

JINGLE SALES

Full or part-time as exclusive regional rep. Creative individual with musical/broadcast/business professionalism selling directly to a variety of local/regional advertisers. Company has over 15 years creative audio-jingle production history with 2,000 satisfied clients. For details write:

Mr. Ben. Freedman, President
Creative Productions
Marketing Group
1573 Niagara Street
Buffalo, NY 14213

Sound Data Research 9213 E. Nassau Avenue Denver, Colorado 80237

Sherry A. Brudeseth

773-3198
(answering machine)



RATES: Classified Ads

Classified \$25 per column inch
(Includes all help wanted, situations wanted, services wanted, etc.)

Display Classified \$45 per column inch

Frequency	26x	51x
Per inch	\$40	\$36

Simply mail in your ad or call it in over the phone.

Suzanne Sparrow at (303) 295-0900
Deadline: Every Wednesday noon.

STATIONS FOR SALE

FOR SALE

AM daytimer with PSA within Albany, New York SMSA. \$20,000 down; plus assumption of \$200,000 with good terms to qualified buyer. Less than 1 1/2 times gross. Contact Station owner, Box 3, Amsterdam, New York 12010 or (518) 587-9039 eves.

STATIONS WANTED

EXPERIENCED BROADCASTER

desires to purchase small market AM or FM located in South Texas or Southwest Louisiana. Reply to:

P.O. Box 783
Missouri City, TX 77459

FOR SALE

STV SERVICE FOR SALE

Subscription television service for sale in top ten media market with 25,000 subscribers. Totally addressable and serving large uncabled areas. Excellent terms available. For details contact: Miss Walton at 813/877-8844.

CLASSIFIEDS MADE EASY

Put in your own spot. Simply fill out this coupon and return it to Suzanne Sparrow, Titsch Communications, Inc., P.O. Box 5727 T.A., Denver, CO 80217-9929. We will call you with the details.

Ad Copy: _____

Bill to: _____

Address _____

City _____ State _____ Zip _____

Phone# _____

Ordered by _____

Insertions _____

Classified ad rates are \$25 per inch. Minimum order 1 inch.



PROFESSIONAL BUSINESS CARDS

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Broadcast/Telecommunications
Consultants
Computerized frequency searches
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Woodbine, NJ 08270
(609) 861-5939

Titsch Communications Inc.

a subsidiary of International Thomson Business Press, Radnor, PA

Suzanne Sparrow

Regional Classified Sales Manager

**BROADCAST
WEEK**

P.O. Box 5727 1A
2500 Curtis Street
Denver, Colorado 80217
(303) 295-0900

PROGRAMMING PLUS

Radio Management Consulting
Programming & Research

P.O. Box 1121 Jack Hayes
Carson City, Nevada (702) 885-8455
89702

R.L. HOOVER

Consulting Telecommunications
Engineer
11704 Seven Locks Road
Potomac, Maryland 20854
301-983-0054

Member AFCCE

Titsch Communications Inc.

a subsidiary of International Thomson Business Press, Radnor, PA

Suzanne Sparrow

Regional Classified Sales Manager

**BROADCAST
WEEK**

P.O. Box 5727 1A
2500 Curtis Street
Denver, Colorado 80217
(303) 295-0900

D.C. WILLIAMS & ASSOCIATES, INC.

Consulting Engineers Radio and
Television

AM-FM-TV-LPTV-CATV

P.O. BOX 700
FOLSOM, CALIFORNIA 95630
(916) 933-5000

George Jacobs & Associates, Inc.

Consulting Broadcast Engineers
Domestic & International
Member AFCCE

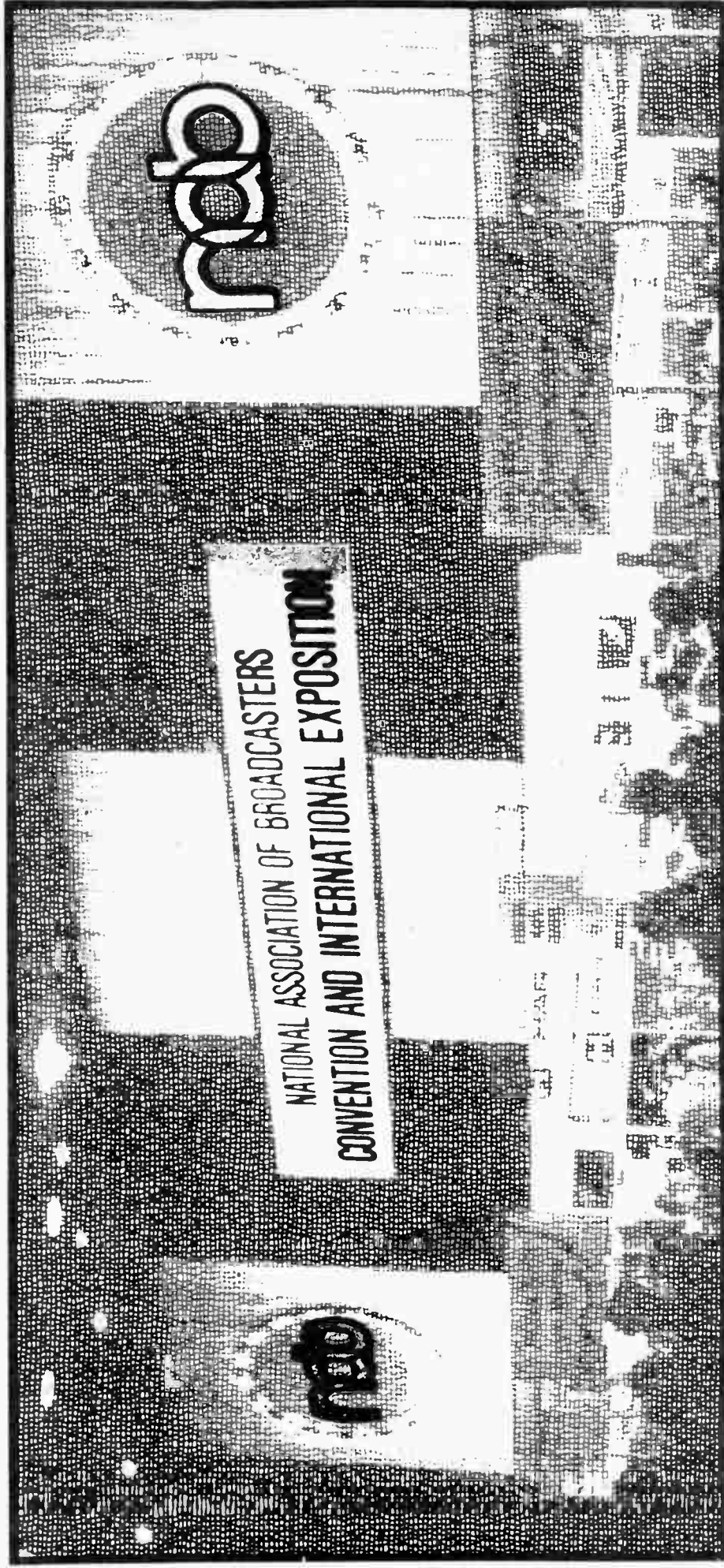
8701 Georgia Ave. Suite 402
Silver Springs, MD (301) 587-8800
20910



Tele-Color Productions

Charles F. Riley, President

150 S. Gordon St.
Alexandria, Va. 22304
703-823-2800



Fujinon (right), Bosch (below left) and Harris (bottom left) were among the many hardware manufacturers with impressive displays designed to sell. Mutual did a live broadcast of "This is Hollywood" (below right) with Eric Boardman, show host, visiting with Sig Sakowie, host of "Las Vegas Showtime on KVOV radio. Louise Mandrell and Dornay Osmond (bottom right) were among the variety of entertainers on hand to perform for the some 33,000 people who attended the convention.



Photos by Les Luchter, Marianne Paskowski, NAB staff, ABC and Mutual

The issues, the answers and the people

Time running out for earth dish orders

ABC Radio executives at a NAB affiliates meeting stressed that time is running out for stations to order earth dishes. The network plans to switch completely from landlines to satellite transmission by the end of the year.

Bill Battison, vice president, finance, administration and satellite delivery, ABC Radio Networks, announced that a phased withdrawal from landlines will start Aug. 29 when the feed to most of the Mountain Time zone will cease. The withdrawal then will proceed monthly, state by state, moving north to south.

Battison said 175 stations will have dishes by the end of this month. ABC currently has 1,800 affiliates.

"By January, the only way to receive our 'star' programming is by owning a satellite dish," said Walter Sabo, vice president, ABC Radio Networks.

Sabo said that to succeed in the 1980s, "radio stations will have to establish unique universals"—targeted programming that "appeals to a broad demographic base."

"The key to profits in the '80s will be special programming," he said. He added, "the key to your profits in the next 13 months will be the Olympics."

Bob Chambers, vice president, market development, ABC Radio Networks, explained how ABC's "exclusive satellite coverage in digital stereo sound" of the Olympics will work.

Short-form programming, he said, will include bulletins, updates and 90-second reports with local availability. Long-form programming will include "wall-to-wall coverage of key events," along with Olympic talk shows.

Sabo added, "For the first time, rock and AOR stations will be able to tap into the Olympics."

ABC plans 18 hours of coverage a day, with each of its six networks employing its own anchor and reporter.

American Pop Orchestra's debut, Lettermen's Reunion

Bonneville Broadcasting System, the easy listening radio programmers, announced the formation of the American Pop Orchestra at a concert on opening day of the annual NAB Convention.

Under the direction of Lex de Azevedo, the American Pop Orchestra played an evening concert for NAB goers, highlighting the history of the easy listening radio format from its inception to the present.

Along with Bonneville's 45-piece orchestra, the night held a surprise—the debut of a new group, Reunion, featuring former members of The Lettermen.

Simultaneous satellite services saluted

"While others are debating who should pay for ground stations, your network is delivering a variety of programming every day via satellite," said Mutual Broadcasting System President and CEO Martin Rubenstein at a NAB affiliates luncheon, which featured entertainment by Donny Osmond and Louise Mandrell.

Rubenstein said that Mutual now is multicasting 90 minutes a week of feature programming. "Today, no other commercial network can provide its affiliates with multiple simultaneous program services by satellite."

Mutual's satellite system is being converted to stereo, said Rubenstein, and the network has been contacting affiliates about starting a national network of subcarrier channels.

"Our engineers," he noted, "are also experimenting with new methods of satellite transmission, which will give us more channels for live stereo broadcasting, greater ENG uses for satellites and allow us to compress multiple talk, news or sports signals into a single channel for high-quality and cost-efficient transmission."

On the programming side, Rubenstein said additional fine arts shows, nostalgia/Big Band music, and weekend talk programming are under consideration.

Dick Carr, vice president, programming, announced that WNEW, New York, is producing a special on the life of Glenn Miller to be broadcast by Mutual Aug. 13-14.

Jack Clements, senior vice president, said that a 54-week pre-Olympic package will start July 4. And Mutual will provide coverage of the games themselves, including "live coverage, no matter what you may have heard, from the summer games in Los Angeles."

Sales survey shows upswing

The Television Bureau of Advertising was on hand at NAB to report on its "1983 Station Sales Department Compensation/Composition Survey."

TvB President Roger Rice outlined the highlights:

- An increase in women salespeople—36 percent of sales people in 1983 compared with 29 percent in 1981 and 21 percent in 1978.

- Increases in sales support staff at stations, including more co-op and retail specialists.

- A sharp upswing in stations paying for sales training—90 percent in 1983 versus only 50 percent in 1981.

Sen. Baker: "... the choir has to sing louder..."

U.S. Senate Majority Leader Sen. Howard Baker (R-Tenn.) enlisted the support of broadcasters to push for televising the proceedings of the United States Senate.

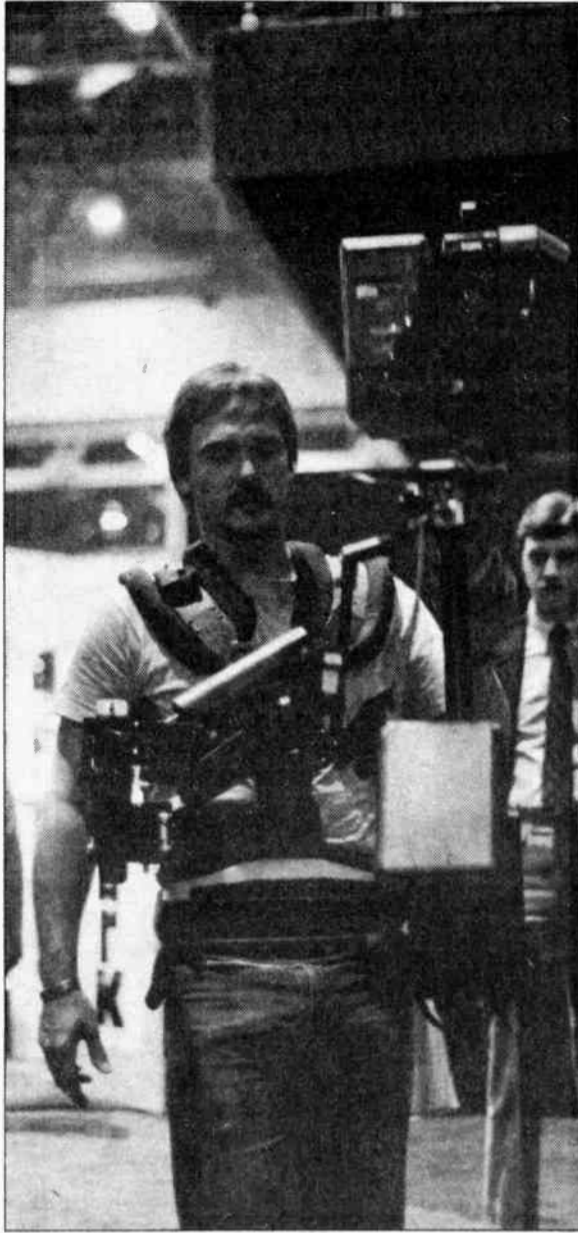
"I may be preaching to the choir on this issue, but if the choir wants television in the Senate, you're going to have to sing a little louder," Baker said.

Baker argued that the "committees of the Senate have done business under the TV lights for years, and that the House of Representatives has televised its floor proceedings since 1974 without calamity to the Republic."

While activity in the House of Representatives and the courts have become staples of the evening news, Baker wondered, "where is the Senate in all of this?"

"Our images are reduced to the artist's caricature, our words to the reporter's paraphrase. We are cloaked in mystery, though we do the public's business."

Baker added, "If senators are prepared to use television exposure to gain office, we should also be prepared to accept television coverage of our performance in office."



IMAGES



Equipment was displayed in a myriad of fashions (top left) at the recent NAB convention. Attendees included such well-known people as Edward McLaughlin, president of ABC Radio Networks, and Casey Kasem (top right). Luncheon speakers included Sen. Howard Baker (center), while HDTV demonstrations attracted large crowds (above).

INDUSTRY STATISTICS

National ad agencies listed

The following list of companies includes prominent national advertising agencies and firms that provide advertising services, in addition to other business practices. The companies are listed alphabetically by state.

Continued from *BW* 4/4/83.

Foote Cone & Belding

101 Park Ave.
New York, N.Y. 10178
(212) 907-1000

Personnel: Norman Brown, president/CEO
Regional offices: 401 N. Michigan Ave., Chicago, Ill. 60611, (312) 467-9200

Garrison/Elliott Inc.

295 Madison Ave.
New York, N.Y. 10017
(212) 684-7020

Personnel: Morton Elliott, president; H. Donald LaVine, vice president; Perry Luntz, vice president
Marketing/communications organization offering advertising public relations and all forms of sales promotion, including direct mail, exhibit and display, and slide, film and videotape creative and productive services

Geer Dubois Inc.

114 Fifth Ave.
New York, N.Y. 10011
(212) 741-1900

Personnel: Richard Seclow, president

Geers Gross Inc.

220 E. 42nd St.
New York, N.Y. 10017
(212) 916-8000

Personnel: Peter Barnes, president

Grey Advertising Inc.

777 Third Ave.
New York, N.Y. 10017
(212) 546-2000

Personnel: Edward Meyer, president

Towne Silverstein & Rotter

101 Park Ave.
New York, N.Y. 10178
(212) 557-5570

Personnel: Mr. Silverstein, president

Hicks And Geist

220 E. 42nd St.
New York, N.Y. 10017
(212) 370-9600

Personnel: Edward Ricchuito, president

J. Walter Thompson U.S.A.

466 Lexington Ave.
New York, N.Y. 10017
(212) 210-7000

Personnel: Wally O'Brian, president

Jordan Case & McGrath Inc.

445 Park Ave.
New York, N.Y. 10022
(212) 906-3600

Personnel: Patrick McGrath, president

Kallir Philips Ross

605 Third Ave.
New York, N.Y. 10158
(212) 878-3700

Personnel: John Kallier, president

Kenyon & Eckhardt Inc.

200 Park Ave.
New York, N.Y. 10166
(212) 880-2000

Personnel: Leo Arthur Kelmenson, president

Kornhauser & Calene

100 Park Ave.
New York, N.Y. 10017
(212) 684-6700

Personnel: John Calene, president

Laurence Charles & Free

261 Madison Ave.
New York, N.Y. 10116
(212) 661-0200

Personnel: Larry Dunst, president

Levine Huntley Schmidt Plapler & Beaver Inc.

250 Park Ave.
New York, N.Y. 10021
(212) 557-0900

Lord Geller Federico Einstein

655 Madison Ave.
New York, N.Y. 10021
(212) 421-6050

Personnel: Richard Lord, president

MCA Advertising

405 Lexington Ave.
New York, N.Y. 10174
(212) 661-5491

Personnel: Morgan Hunter, president

Altschiller Reitzfeld Solin/Mck

1700 Broadway
New York, N.Y. 10019
(212) 586-1400

Personnel: Darrol Solin, president

The Marschalk Co. Inc.

1345 Ave. of the Americas
New York, N.Y. 10105
(212) Andrew Langer, president

McCafrey & McCall Inc.

575 Lexington Ave.
New York, N.Y. 10022
(212) 421-7500

Personnel: David McCall, chairman, CEO

McCann Erickson Worldwide

485 Lexington Ave.
New York, N.Y. 10017
(212) 697-6000

Personnel: John Bergin, president

Medicus Intercom International

909 Third Ave.
New York, N.Y. 10022
(212) 826-0760

N W Ayer Inc.

1345 Ave. of the Americas
New York, N.Y. 10105
(212) 708-5000

Personnel: Robert Zabel, president

Nadler & Larimer

1350 Ave. of the Americas
New York, N.Y. 10019
(212) 245-7300

Personnel: Bob Larimer, president

Needham Harper & Steers Inc.

909 Third Ave.
New York, N.Y. 10022
(212) 758-7600

Personnel: Keith Reinhard, president

Ogilvy & Mather Inc.

2 E. 48th St.
New York, N.Y. 10017
(212) 907-3400

Personnel: Kenneth Roman, president

Rosenfeld Sirowitz & Lawson

1370 Ave. of the Americas
New York, N.Y. 10019
(212) 765-2900

Personnel: Ron Rosenfeld, president

Rumrill Hoyt Inc.

635 Madison Ave.
New York, N.Y. 10022
(212) 753-1770

Personnel: Gary Landis, president

SSC&B Lintas

One Dag Hammarskjold Plaza
New York, N.Y. 10017
(212) 608-8000

Sawdon and Bess

444 Madison Ave.
New York, N.Y. 10022
(212) 751-6660

Personnel: Jerome Bess, president

Scali McCabe Sloves Inc.

800 Third Ave.
New York, N.Y. 10022
(212) 421-2050

Personnel: Ed McCabe, president

Smith/Greenland

1414 Ave. of the Americas
New York, N.Y. 10017
(212) 752-5500

Personnel: Norman Goluskin, president

Sudler & Hennessey

1633 Broadway
New York, N.Y. 10019
(212) 265-8000

Personnel: William Gibson, president

Ted Bates & Company Inc.

1515 Broadway
New York, N.Y. 10036
(212) 869-3131

Personnel: Robert Jacoby, president

Telesel Division, The Direct Marketing Group

477 Madison Ave.
New York, N.Y. 10022
(212) 355-2530

Personnel: Edward Kessler, president; R. Elizabeth Rech, vice president, director of marketing
Provides marketing services and product-oriented programs for marketers and cable operators; combines management of largest independent direct response organization in the U.S. with a proven creative marketing track record in the cable industry

Venet Advertising

888 Seventh Ave.
New York, N.Y. 10019
(212) 489-6700

Personnel: Val Venet, president

Waring & Larosa Inc.

555 Madison Ave.
New York, N.Y. 10022
(212) 755-0700

Personnel: Sol Waring, president

Warwick Advertising

875 Third Ave.
New York, N.Y. 10022
(212) 751-4700

Personnel: Wilder Baker, president

Wells Rich Greene Inc.

767 Fifth Ave.
New York, N.Y. 10022
(212) 758-4300

Personnel: Bill Luceno, president

William Esty Co.

100 E. 42nd St.
New York, N.Y. 10017
(212) 697-1600

Personnel: Paul Dooling, president

Williams Douglas McAdams

110 E. 59th St.
New York, N.Y. 10022
(212) 759-6300

Personnel: Irwin Gerson, president

Wunderman Ricotta & Kline

575 Madison Ave.
New York, N.Y. 10022
(212) 909-0357

Personnel: Lester Wunderman, president

Young & Rubicam Inc.

285 Madison Ave.
New York, N.Y. 10017
(212) 210-3000

Personnel: Alexander Kroll, president

Cable Marketing Management

5900 Roche Dr. #A
Columbus, Ohio 43229
(614) 885-0084

Personnel: Margaret Durborow, president; Myron Leff, vice president, marketing consultants; Nancy Norris, vice president, public relations/promotions; Richard Sabino, vice president

Full marketing services consisting of research, public relations, selection of media, creative talent, training and cable TV franchising. Specializes in marketing of cable security services

Griswold Eshleman Co.

55 Public Square
Cleveland, Ohio 44113
(216) 696-3400

Personnel: Patrick Morin, president

Regional offices: Provident Tower, #909, Cincinnati, Ohio 45202, (513) 241-4400

Meldrum & Fewsmith

1220 Huron Rd.
Cleveland, Ohio 44115
(216) 241-2141

Personnel: Terence Parmelee, president

Nationwide Cable Advertising Service/Ten-TV

Statler Office Tower #1254
Euclid Ave. & 12th St.
Cleveland, Ohio 44115

(216) 566-8060
Personnel: Carl Foster, executive vice president

Wyse Advertising

24 Public Square
Cleveland, Ohio 44113
(216) 696-2424

Personnel: Marc Wyse, president

Ketchum Communications

4 Gateway Center
Pittsburgh, Pa. 15222
(412) 456-3500

Personnel: Leo Gallagher, president

Lewis & Gilman

1700 Market St.
Philadelphia, Pa. 19103
(215) 568-3775

Personnel: Robert Wilder, president

Spiro and Associates

100 S. Broad St.
Philadelphia, Pa. 19110
(215) 923-5400

Personnel: Walter Spiro, president

The Bloom Agency

7701 Stemmons Frwy.
Dallas, Texas 75247
(214) 638-8100

Personnel: Sam Bloom, president

Tracy Locke Advertising

Box 501029
Dallas, Texas 75250
(214) 742-3131

Personnel: Howard Davis, president

Regional offices: 7503 Marin Dr., Englewood, Colo. 80111, (303) 773-3100; 1600 N. Pearl St., Dallas, Texas 75201 (214) 742-3131

David W. Evans Inc.

110 Social Hall Ave.
Salt Lake City, Utah 84111
(801) 364-7452

Personnel: G. Robert Ruff, president

Frost Media Associates Inc.

1320 Vincent Pl.
McLean, Va. 22101
(703) 556-8840

Personnel: Elaine Frost, president; Francis Frost, vice president; Mary Link, SIs manager
Film, broadcast and audio-visual productions

Cole & Weber

16040 Christensen Rd. S.
Seattle, Wash. 98188
(206) 433-6200

Personnel: Harold Newsom, president

Cramer Krasselt

733 N. Van Buren
Milwaukee, Wis. 53202
(414) 276-3500

Personnel: Theodore Wing, president

Hoffman York & Compton

2300 N. Mayfair Rd.
Milwaukee, Wis. 53225
(414) 259-2000

Personnel: Eugene Lawler, president

Fahlgren & Ferriss

Rosemar Rd. & Seminary Dr.
Parkersburg, W.Va. 26101
(304) 424-3591

Personnel: Smoot Fahlgren, president