

BW IN BRIEF

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BROADCAST WEEK

The business news and features weekly for the broadcast industry.

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First LPTV station realigns 'posture'

By Ed Harrison

LOS ANGELES—Lack of advertising revenues to support the high cost of syndicated programming has forced channel 26 in Bemidji, Minn., to drop temporarily all its local daytime programming.

The first low-power station to go on the air—December 1981—will turn now to 24 hours of STV offerings.

Station owner John Boler said the all STV programming will remain in effect through August, at which time a revised daytime schedule will return. In addition to syndicated reruns, channel 26 televised (during the winter) high school sports and public service.

According to Boler, advertis-

ing revenues didn't justify the outlay of between \$30,000-\$40,000 for syndicated daytime programs. "A number of our contracts for syndicated programming (such as *Gunsmoke*) were expiring and we didn't want to renew," he said.

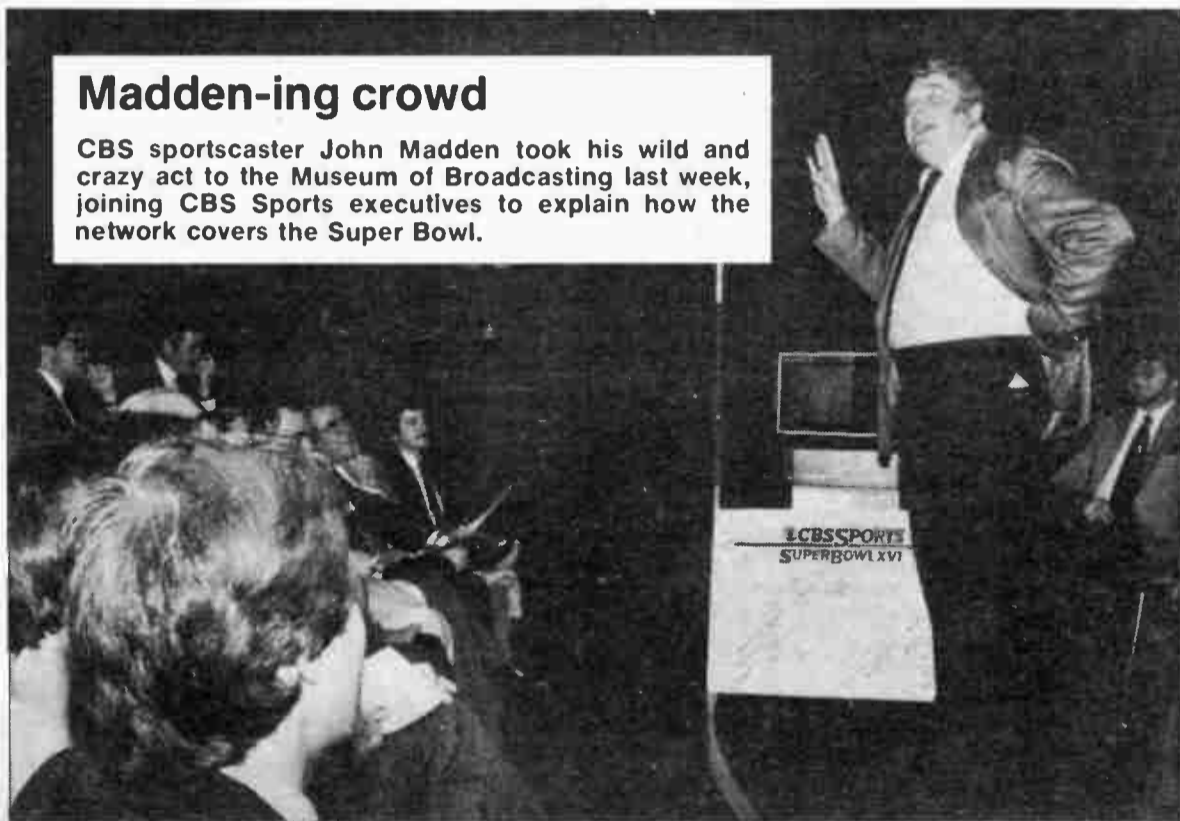
"Vendors refused to give us a rate comparable to the size of the market. They looked at LPTV the same as a conventional television station."

Boler said that advertising revenues amounted to less than one-third of what was coming in for subscription TV. "A major portion of the advertisers here never used the medium before. There are no advertising agencies in Bemidji. We did all the production. It's also very

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Madden-ing crowd

CBS sportscaster John Madden took his wild and crazy act to the Museum of Broadcasting last week, joining CBS Sports executives to explain how the network covers the Super Bowl.



Dave Potorri

Huge debt shakes NPR APR remains tranquil

By Angela Burnett

WASHINGTON—"We knew going into the convention that things were not going to be easy," said National Public Radio Board Chairman Myron Jones, "But we have no idea that things would work out like this."

Jones was referring to the revelation that NPR was facing a \$5.8 million deficit and that Frank Mankiewicz was stepping down as president of that organization. This came to light at the 12th annual Public Radio Conference held in Milwaukee last week.

That massive deficit came as a surprise in the wake of a recent reduction of 60 staff members (*BW*, 3/14/83). Jones said a meeting is expected soon by the

Finance Committee and an *ad hoc* program committee to solve the financial dilemma. The appointment of Ronald Bornstein as chief operating officer was announced also.

The conference started rather predictably. Federal Communications Commissioner Mimi Dawson addressed the group on the benefits of the new FM subcarrier authorization ruling and voiced her support for using a piece of the spectrum for other than broadcasting as the technology develops.

"Such spectrum packaging can only promote the innovative and efficient use of the spectrum," she said. "Of course, the practical application of this regulatory shift will be to allow non-commercial stations to go

into money-making business—many for the first time—with the use of a piece of their non-commercial spectrum," Dawson said.

Other conference participants included National Association of Broadcasters' President Edward Fritts, sportscaster "Red" Barber and pollster Lou Harris.

In the upbeat opening session of the conference, Mankiewicz presented a letter from Rep. Timothy Wirth (D-Colo.) supporting new funding levels for public broadcasting. Wirth's letter cited Mankiewicz's personal efforts into "new initiatives" that will allow NPR to enter ancillary commercial ventures.

Wirth's proposals called for
Continued on page 4

By Les Luchter

ST. PAUL, Minn.—Before National Public Radio staged its stormy show across the river last week, representatives from American Public Radio's 230 affiliates gathered here in APR's headquarters city for a weekend of much more tranquil activities.

Stan Freberg delivered the keynote address, *Prairie Home Companion's* Garrison Keilor provided luncheon entertainment, everyone attended an actual Saturday night live broadcast and attendees at APR's first annual convention heard encouraging reports on the health of the year-old upstart network.

During the past year, for instance, APR offered more than 2,000 hours of program-

ming with an estimated value of \$5 million. A station that ran all the programming would have paid only 69 cents an hour, according to Rhoda Marx, APR's director of program marketing.

Prairie Home Companion is the centerpiece of the network's offerings, with affiliates now required to pay some \$20 weekly for the show in addition to annual membership fees. Classical music performances make up the bulk of APR's other programming, but the service also distributes the Canadian Broadcasting Corp.'s *Sunday Morning* and daily *As It Happens* news programs to its American affiliates.

Unlike NPR, APR doesn't produce any programming, but
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CBS notches 4th consecutive title

NEW YORK—With CBS walking off with its fourth consecutive prime-time ratings victory, network TV's attention has

shifted to schedule making for the 1983-84 campaign.

Madison Avenue, meanwhile, is gearing up for another prime-time upfront sales season that will be conducted with one eye on this season's ratings results, the other peeled for programs the networks will add to their schedules.

Though it wound up with a half a ratings point margin over runner-up ABC, both could add as many as seven hours of new programming to the '83-84 lineup. Third place NBC could add as many as 10 new hours of

programs. Nevertheless, ad agency executives suggest NBC's prime-time ratings status quo of the past two seasons is a positive sign since the overall numbers are shrinking, with both CBS and ABC losing audience.

Coming off two consecutive soft scatter sales quarters, sales executives on both the network and agency side look for price hikes, albeit modest ones in the 8-12 percent higher range. Traditionally, the agency buyers' mood in the second quarter tends to have a significant effect on the psychology of upfront negotiations. Right now, the ad agencies are used to having the pick of the litter.

The season just ended has been one of the more fascinating ones, with countless observers noting "the networks can get
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AT DEADLINE

CBS ordered to hand over text

NEW YORK—CBS News continues to take the heat over last year's controversial documentary *The Uncounted Enemy: A Vietnam Deception*. Last week a Federal District judge ordered CBS News to hand over the text of its internal, post-broadcast investigations to Gen. William Westmoreland, who is suing CBS for \$120 million in libel damages. CBS says it will appeal that order. *The New York Times* last week ran an editor's note acknowledging its recent story on a public broadcasting special—"CBS Vietnam Documentary Faulted"—was "too long and too prominently displayed." By its very length—700 words—*The Times* said its article "seemed to imply that the criticism of CBS were fresh or newly substantiated." A CBS News spokesman said it had nothing to do with the editor's note.

'Marathon' runs up impressive numbers

NEW YORK—*The 1983 Boston Marathon Special* (*BW*, 4/18/83), a one-hour program produced by Metromedia Producer's Corp. and fed via satellite to 70 television stations on Marathon day, scored gains over regular programming in Los Angeles and held its own in several other major markets. KTTV-TV, Los Angeles, pulled a 2.0 rating, 9 share versus a 1.0 rating, 4 share for its normal programming. New York netted a 2/6, San Francisco pulled a 2/11 and Chicago earned a 2/7.

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Paley abdicates CBS throne

ST. LOUIS—William S. Paley made it official last week.

The man who founded CBS in 1928 and built it into a \$4 billion corporation stepped down as chairman at the company's annual meeting here April 20.

By turning over the top job at CBS to Thomas Wyman, 53, Paley accomplished at age 81 what he has been trying to do since he turned 65 in 1966—find a suitable successor to run his empire.

Wyman was the fifth heir-apparent to Paley, following long-time president Frank Stan-

ton, Charles Ireland, Arthur Taylor and John Backe, all of whom, for one reason or another, failed to land the coveted post of CBS chairman.

Paley obviously had a strong romance for broadcasting and with CBS, and his contributions to both assure that he will have a permanent place in broadcasting history.

In the CBS 1982 annual report, the board wrote that it was impossible "to imagine anyone other than Paley exerting a greater influence over what the wired nation has seen and heard, or one whose exercise of that power has been, by

and large, so salutary."

The full significance of the transition at CBS won't be known for some time, but one thing is obvious: under Wyman, the company will be run by a more than capable executive and boardroom veteran.

Paley continues as a director and chairman of the CBS board's executive committee. And, not incidentally, he remains the company's largest single shareholder, with almost two million shares owned or controlled. He now becomes a partner of Whitcom Investment Co., a part owner of the *International Herald Tribune*.

SCTV, NBC relationship waning

By Dave Potorti

NEW YORK—Offbeat comedy fans and insomniacs may have one less reason to stay up late Friday nights, as NBC struggles to work out its relationship with *SCTV*.

"There's a good chance the show will not be appearing on the network in its present form," said producer Andrew Alexander, who had just completed a round of network negotiations in Los Angeles.

"NBC made us an offer to do one special, which we're not interested in doing because we feel it lacks any commitment.

They've also offered us a pilot deal, which would not be *SCTV* as we know it now."

Alexander hoped that *SCTV* would be a natural for alternating with *Saturday Night Live*, but the network isn't biting. Suggesting that negotiations are taking place with a variety of studios for some kind of overall deal, he did not rule out the possibility of *SCTV*'s ending up on pay cable.

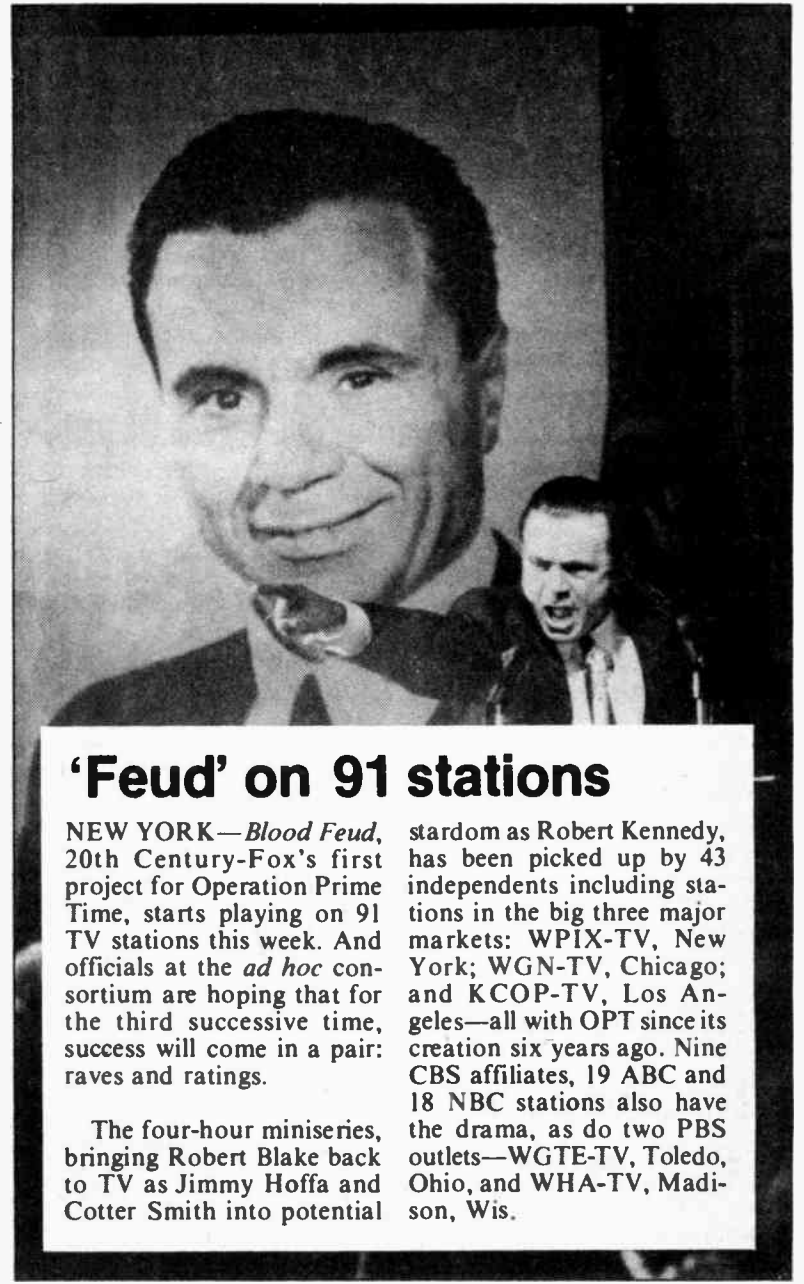
"If nothing comes out of these other options, we would start working on a movie, which we've never had an opportunity to do before with the whole gang."

Airing at 12:30 a.m. EST Friday, the show has earned an average 3.3 rating/16 share in 1982 and has netted a 3.4/16 this year to date.

"It's just too late at night," Alexander said. "I can't stay up for it myself. It's a major commitment."

"This type of grass roots response is really important," Alexander said. "Networks listen to that. We hope it will have a snowball effect."

Similar efforts have come and gone. Unless *SCTV*'s numbers begin to snowball, chances are we'll be seeing it in the movies.



'Feud' on 91 stations

NEW YORK—*Blood Feud*, 20th Century-Fox's first project for Operation Prime Time, starts playing on 91 TV stations this week. And officials at the *ad hoc* consortium are hoping that for the third successive time, success will come in a pair: raves and ratings.

The four-hour miniseries, bringing Robert Blake back to TV as Jimmy Hoffa and Cotter Smith into potential

stardom as Robert Kennedy, has been picked up by 43 independents including stations in the big three major markets: WPIX-TV, New York; WGN-TV, Chicago; and KCOP-TV, Los Angeles—all with OPT since its creation six years ago. Nine CBS affiliates, 19 ABC and 18 NBC stations also have the drama, as do two PBS outlets—WGTE-TV, Toledo, Ohio, and WHA-TV, Madison, Wis.

Blair pays \$55 million for WKAQ-TV, Telemundo

By Les Luchter

SAN JUAN, Puerto Rico—You say you've visited this tourist hotspot several times but don't remember seeing TV here? Can't recall flicking on the tube in the hotel for a few minutes of *Good Morning, America* before strolling out to the surf?

Of course not. But San Juan television is alive and doing quite well—directed at the market's three million Hispanic residents. And with John Blair & Co.'s announced acquisition of Telemundo Inc. and station WKAQ-TV for \$55 million, TV in Puerto Rico is no longer an island unto itself.

WKAQ currently produces about 35 percent of its programming—including novelas, variety shows and comedies—with syndication to 13 Latin American countries as well as some Spanish-language stations on the U.S. mainland. Some of Telemundo's programming has been seen over the SIN network as well.

Local programming includes a Monday-Friday hour-long 5:30 p.m. and half-hour 10 p.m. newscast. WKAQ subscribes to the CBS News Service via a cassette that arrives daily and to the AP and UPI wire services.

Blair intends to further develop sales of WKAQ programming. Rafael Owler, the station's marketing and planning director, said the communications company's long-term plans call for "perhaps a network of Spanish stations in the states and also in Latin America."

As for WKAQ's Puerto Rico operations, Blair's vice president and chief financial officer James Jurist said, "We do not intend to monkey with a successful operation. We hope that everybody will stay with us. We don't intend to import Yankees."

And despite Blair's background in advertising sales, Jurist doesn't see any need to butt in there either. "Everybody in San Juan advertises on the station," he claimed. And mainland national brands place their spots via Puerto Rico outfits.

But, Owler said, "Sales reps in the states will be able to put Puerto Rico onto the map and bring additional revenues to the station from those companies that don't know Puerto Rico as a strong market."

Owler added that the station is expecting to "learn a lot" from Blair's "expertise in the communications business."

Likewise, Blair will learn a

lot about how to run a successful TV operation—although the situation in San Juan obviously is quite a bit different than that faced by the company's other three O&Os in California and Oklahoma.

For one thing, WKAQ has seven production studios, one theater for live shows and a new commercial production center.

"We're in the process of replacing most of our major equipment," Owler said. Coming aboard will be VITAL's top-of-the-line production switcher. The new production center, equipped for 1-inch, includes a CMX editor and a VITAL Squeeze Zoom for special effects.

Jurist said the station is planning to do more of its own dubbing of English-language series and feature films—which

make up approximately 35 percent of the schedule.

"If it wasn't for the dubbing done in Mexico," Owler said, "we would run almost a simultaneous schedule with the networks."

Because of the dubbing, however, Puerto Rico stations do not have network affiliations.

"We buy the shows from the producers and deal directly with them," Owler explained.

WKAQ also bought Puerto Rico rights to next year's Winter and Summer Olympics from ABC. For the summer games, the station plans to send a crew of 12 people to Los Angeles to provide Spanish-language narration for the ABC video. The network's regular English feed, however, will be made available by WKAQ through a local

FM station.

WKAQ used to carry *Hart to Hart* in such a manner, Owler noted, but it "became terribly expensive to lease time from an FM station."

Telemundo, he said, is "looking very closely" at the multi-sound experiments now taking place.

WKAQ has been planning to install a satellite uplink/downlink, but the upcoming Olympics coverage necessitates its operation by next year. "The problem here," Owler said, "is we're on the outer edges of the footprint of satellites directed to the station. So we need at least a 15-meter dish."

All in all, things look pretty positive for WKAQ as it competes against two other commercial stations in San Juan. There is also a PBS affiliate.

KLRD in Dallas sold for \$27 million

DALLAS—CBS gained a highly prized Dallas radio station last week, but at the same time is faced with the prospect of losing its important Boston property.

As a result of an agreement with Metromedia, CBS will pay approximately \$27 million for KLRD and four Texas State Networks. But since Federal Communications Commission rules restrict ownership to seven AM and seven FM properties, CBS will be forced

to find a buyer for WEEI, Boston. Acquisition of the Dallas news and talk station puts CBS one over the limit.

"This fine station gives us a presence in the Southwest," CBS Radio President Robert Hosking explained. "We hate to sell WEEI but KLRD is a perfect fit with CBS Radio." Hosking said the deal, which is subject to FCC approval, happened rather quickly and thus, "we haven't even thought about finding a buyer for WEEI."

In addition to the 50,000-watt AM powerhouse, the acquisition includes four satellite-delivered radio networks. With 200 affiliates, the Dallas Cowboys Football Network is the largest pro football network, while the Texas State News Network's 160 subscribers make it among the biggest regional news nets. CBS also picks up the Agri-Business Network, with 50 affiliates, and the Spanish Information Service with 25 affiliates.

New York radio stations using Blaupunkt system

NEW YORK—WNEW-FM, WZFM, WALK-FM and WVNJ-FM, four stations reaching different geographic areas in the New York market, are the first participants in the Automated Radio Information System subcarrier system from the Blaupunkt Car Radio Division, Robert Bosch Corp.

The SCA signal activates a decoder-equipped car radio to broadcast traffic bulletins, even if the radio's volume is turned low or a cassette is playing.

Blaupunkt plans to license the technology to other car radio manufacturers. The New York/New Jersey stations began the service April 12. Expansion to the top 20 markets is planned within the next three years.

'The Beaver' eager to grace TV again

LOS ANGELES—Would life in Mayfield, U.S.A. in the '80s be as much fun to television viewers as it was during the late '50s and early '60s?

This burning question just might be answered should CBS decide to bring back the *Leave It To Beaver* cast in a new weekly series. Judging by the 18.9/32 rating for the *Still The Beaver* telefilm last March, the public still has an appetite for the

exploits of Theodore Cleaver, brother Wally, mother June, Eddie Haskell and the rest of the *Beaver* crew.

Although CBS won't be announcing the 1983-1984 prime-time schedule for another few weeks, some cast members of *Still The Beaver* wouldn't mind reprising their roles on another series go around.

A few of the cast members expressed interest in doing an-

other series at a media luncheon held here two weeks ago when they got together with other stars from successful '50s, '60s and '70s shows to take part in 10 special episodes of *Family Feud* that will air the weeks of May 2 and May 9.

Jerry Mathers (Beaver) and Ken Osmond (Eddie Haskell) in particular said they were enthusiastic about the idea of returning to TV in a weekly series.

CBS refutes claims about deregulation

By Gary Witt

WASHINGTON—The subject of financial interest and syndication received attention on two fronts last week. On Capitol Hill, members of the House Telecommunications Subcommittee, overseeing the Federal Communications Commission, told FCC Chairman Mark Fowler they oppose any action by the commission to repeal the financial interest and syndication rules.

CBS released a 112-page report it commissioned from a Washington economic consulting group. That report allegedly refutes arguments that networks will warehouse programs to prevent syndication to independent television stations if the financial interest and syndication rules are repealed.

Voicing his opposition to the repeal of the rules, Rep. Tim Wirth (D-Colo.), chairman of the House Telecommunications Subcommittee, said the FCC has its priorities reversed in even considering repeal at this

time. Wirth pointed to increasing FCC requests for funds to process low-power television, cellular, FM and VHF drop-ins, and other licenses.

The backlog of LPTV license applications stands at more than 12,000, according to Fowler, who indicated the commission should be able to process them at the rate of 2500 per year—given enough money.

Fowler has asked for \$4-\$5 million in addition to the recommended budget level put forward by the Office of Management and Budget. Almost \$2 million of that will go to the mass media bureau for such things as license application consideration.

Wirth said the issue of financial interest and syndication last year required four times as much manpower as did the implementation of new services. Wirth said the purpose of the rules is to maintain a competitive environment while alternative outlets for programming are being placed.

He said that until those out-

lets—including low-power TV and VHF drop-ins—are in place, the financial interest rules are necessary to maintain the present levels of competition. He added that the fact that the commission is even considering repeal at the present time indicates the commission's priorities are wrong.

Joining Wirth in his opposition were Reps. Henry Waxman (D-Calif.), Carlos Moorhead (D-Calif.) and Philip Sharp (R-Ind.). Waxman and Wirth jointly have sponsored legislation to prevent the FCC from taking any action to repeal the rules.

While the subcommittee members were voicing their support for the rules, CBS was busy attacking the economics of retaining those rules. The new CBS economics study concluded that the three networks do not have the ability or incentive to warehouse programming, networks could not monopolize syndication rights, warehousing would not be profitable because of the possible substitution of

first-run shows, movies, and sports, and that collusion among the three television networks is "unlikely."

The CBS report, prepared by Owen, Greenhalgh & Myslinski, comes in response to an earlier study prepared by ICF Inc. at the request of the Committee for Prudent Deregulation, opponents of repeal.

The new CBS study concluded

that, "the newly invented warehousing theory is without merit. Networks have neither the incentive nor the ability to monopolize syndication rights. Even if they did, the process would take years to accomplish and would be highly visible to law enforcement authorities. The syndication rule imposes costs on society but confers no benefits."

Redskins/Cowboys open 'Monday Night Football'

NEW YORK—ABC kicks off its 1983 NFL Monday Night Football schedule Sept. 5 when the world champion Washington Redskins meet the Dallas Cowboys in the capital city. A previous Redskins/Cowboys matchup earned the series' biggest audience in history—26.8 rating and 43 share.

ABC will air 16 Monday Night Football telecasts and

five prime-time football specials, three on Thursday, one on Sunday and, for the first time, one on Friday. Eight playoff teams from last year will make three appearances each on the network's NFL schedule. At least one playoff team will be featured in each of the 21 games on the ABC schedule, and 12 games will feature head-to-head confrontations between playoff teams.

Hiring acts stir flap at FCC meet

By Gary Witt

WASHINGTON—Sparks flew Tuesday during House oversight hearings for the Federal Communications Commission, as Rep. Mickey Leland (D-Texas) pursued FCC Chairman Mark Fowler, questioning him on the subject of affirmative action and minority hiring practices.

Fowler has been a vocal opponent of preferential treatment to minority applicants for broadcast licenses as well as of preferential hiring of minority job applicants. Leland is one of a handful of black members of Congress, and the only black on the House Telecommunications Subcommittee, which oversees the FCC.

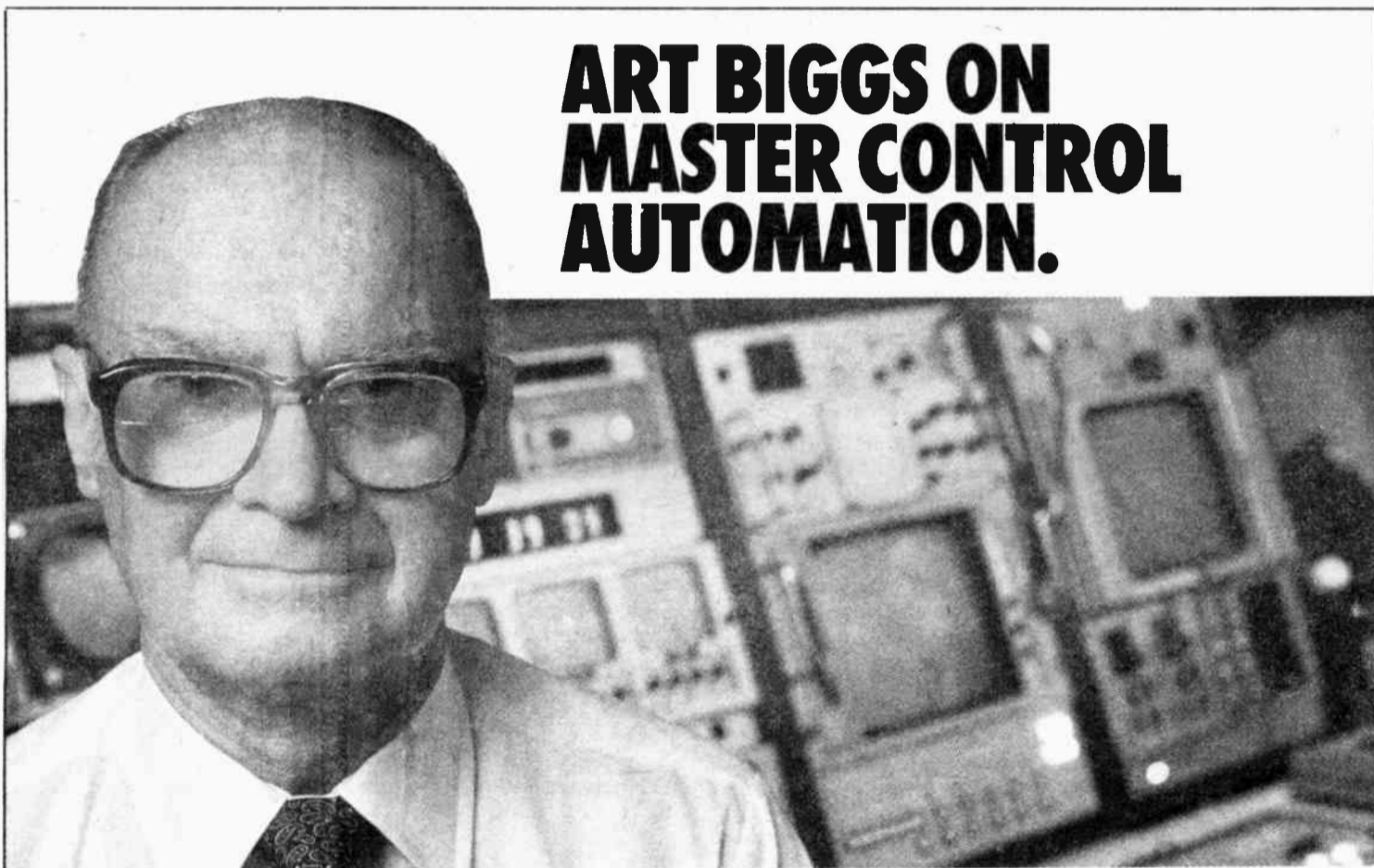
Fowler said he has always vehemently opposed racial discrimination and believes in hiring employees "on the basis of merit, without regard to race or skin color." However, Fowler refused to voice any support for preferential treatment of minority applicants and would not directly support the preferences characterizing an affirmative action approach to minority hiring.

It was Fowler's refusal to support the concept of affirmative action that angered Leland. Leland indicated he saw "hypocritical circumstances" in the chairman's position. He asked, "How can you challenge the telecommunications industry when you yourself are not up to snuff in regard to minority recruiting and hiring practices?"

Fowler, explaining his position, issued a warning "to those who might call me a racist." Leland said he had never intended any such thing and hadn't even used the word. But, he continued, "if the shoe fits..."

Tim Wirth (D-Colo.), chairman of the Telecommunications Subcommittee, twice interrupted the exchanges between Fowler and Leland when their arguments became too heated.

Wirth noted for the record that although minorities, including blacks and Hispanics, represent 30 percent of the American population, they own or control only 171 radio and television licenses.



ART BIGGS ON MASTER CONTROL AUTOMATION.

In the 1950's, two broadcasting engineers in Tulsa built a small, crude, mechanical device to automate station breaks. One of those engineers, Art Biggs, is now Vice President, Engineering, Corinthian Broadcasting—and his interest in master control automation remains strong. The respected, 34-year veteran of the industry works with the engineering staffs of all six Corinthian stations, of which two—WISH-TV, Indianapolis, and KXTV, Sacramento—are now using DCC Master Control Automation.

EVEN FORMER SKEPTICS LIKE IT

"At first, some of the engineering staff were enthusiastic, some were skeptical. But within three weeks after it was released to them, they did their first total day's operation on the MCA system. And now, even the most skeptical depend upon it."

CREATES TOGETHERNESS

"MCA brings the traffic department and technical department closer together. This makes everything go more smoothly for everyone."

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"I think some engineers are afraid that with MCA, they'll be giving control of their operation to a machine and be a robot, sitting there, watching it. Actually, the exact opposite is true. Even the most vocal of our

engineers who opposed the idea have found that MCA frees them from so many nitty-gritty, demanding, split-second, button pushers, that they have more time to learn what all the machine can do and can do even more than they could before. Now, if you take it away from them for some reason, there's a lot of yelling to get it back. They've learned they didn't relinquish control—they gained a tool that gives them greater control."

WHO NEEDS IT?

"How do you know if you need MCA? If the chief engineer is constantly trouble-shooting switching errors or one engineer is a total slave to switcher buttons, MCA can certainly help. It also liberates personnel from many manual chores, such as log-keeping, to make their time more productive."

FOR BIAS OR NON-BIAS SYSTEMS

"All of our stations are on the BIAS traffic system from DCC, so by using the DCC MCA, we're dealing with one manufacturer, one computer, and one system that embraces the master control operation, the traffic operation, the financial operation, word processing, film inventory. One source for everything."

For a free brochure on how DCC Master Control Automation can interface with your on-air switcher and traffic system, write DCC Marketing.



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DATA COMMUNICATIONS CORPORATION
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AT DEADLINE

Continued from page 1

Galkin named Comsat senior vice president

WASHINGTON—Richard Galkin has been named senior vice president, programming, Comsat's Satellite Television Corp. He will acquire programming for STC's upcoming direct broadcast satellite service, working from a soon to be opened New York office.

CBS-Sony Inc. to make discs

NEW YORK—CBS-Sony Inc., the joint venture of CBS Inc. and Sony Corp., announced plans for a new subsidiary to manufacture compact digital audio discs in the U.S. Pending Japanese government approval, the concern will buy CBS' tape duplication and injection molding facilities in Terre Haute, Ind., and convert them to disc production by late 1984 at a cost of \$21 million.

WGBH-FM boasts first-time numbers

BOSTON—*Morning Pro Musica* on WGBH-FM received an average quarter-hour audience of 50,000, according to the Winter 1983 ratings. That's the first time any public radio station in the country has achieved such numbers, according to WGBH radio manager Brad Spear.

TWI acquires cartoon show rights

NEW YORK—Trans World International, the wholly owned subsidiary of International Management Group, has acquired the international television distribution rights for *Tails International*, a half-hour animated cartoon show. The rights acquisition is effective for all countries other than the U.S. and Mexico.

WBC slates 'Peter the Great' miniseries

NEW YORK—An eight-hour miniseries on *Peter the Great* will be televised on NBC in 1985. Based on Robert Massie's Pulitzer Prize-winning best seller, the series is being scripted by Academy Award winner Edward Anhalt.

FOR THE RECORD

■ Knight-Ridder Newspapers Inc. reported last week that it had signed a letter of intent with General Electric Broadcasting Co. to acquire WNGE-TV, the ABC affiliate in Nashville. The agreement is subject to completion of a definitive agreement and approval of the FCC.

■ Radio personality and actor M. G. Kelly will host CBS RadioRadio's new adult contemporary countdown series, *Top 30 USA*.

■ The FCC has found that KGW-TV in Portland, Ore., did not violate the personal attack rule in denying Rep. Les AuCoin (D-Ore.) free access to the station to respond to advertisements prepared by the National Tax Limitation Committee during last November's election. In a letter sent by Mars Media Bureau Chief Laurence Harris, AuCoin was advised that the language in the commercial did not "constitute a personal attack upon character or integrity."

■ The U.S. Information Agency and U.S. Telecommunications Training Institute have been hosting 28 world leaders in telecommunications in a traveling seminar on communication technology and policy. Participants from developed and developing countries will meet with government and private sector communications experts in San Francisco, Anchorage, Orlando, Fla. and Washington through May 11.

■ Action for Children's Television has filed a complaint with the Federal Trade Commission against General Mills Inc. for "promoting an unfair and deceptive game of chance to children" in the cereal maker's TV ads. The game in question is called "Watch 'N' Play" whereby children save cards from specially marked boxes of General Mills cereal and if the card matches one shown during a commercial, the child wins a Sony Watchman TV. ACT contends that the commercials give the impression that the cereal must be bought in order to participate and that actual chances of winning are not revealed.

■ NBC-TV has renewed three Embassy TV sitcoms for the 1983-84 season. Returning are *Diff'rent Strokes*, *Facts of Life* and *Silver Spoons*.

■ The Elton H. Rule Lecture Series/Seminars in Telecommunications has been established at the American Film Institute's Center for Advanced Film Studies. The series of post-graduate level seminars is named for ABC's vice chairman. Rule will assist each year in framing the issues and inviting speakers. ABC is creating an endowment to fund the program.

■ Medical and dental service television advertising rose 24 percent in 1982, from \$22,429,500 in 1981 to \$27,758,800. The Television Bureau of Advertising reported that the category rose at an average annual rate of 48 percent during the past five years, following court decisions permitting doctors and lawyers to advertise as any other business.

■ *Ron Luciano's Lighter Side of Sports* will be produced by Telecom Entertainment Inc. for broadcast in June on CBS owned-and-operated stations. The half-hour special will be syndicated by Worldvision. Luciano is the author of *The Umpire Strikes Back*.

■ The NAB has come out against a Federal Communications Commission proposal that would require broadcasters to share broadcast auxiliary service microwave spectrum with private, cable and common carrier fixed service users. The NAB said the sharing would impair live news coverage and cost the industry upwards of \$150 million. (BW, 3/14/83).

IRTS guests left to drip dry

By Marianne Paskowski

NEW YORK—In what one participant described as "the wet T-shirt contest of the media world," the International Radio and Television Society pitted ad representatives of television, radio, cable, newspapers and magazines against each other at a Newsmaker luncheon.

Television Bureau of Advertising President Roger Rice locked horns with *Reader's Digest* Publisher Richard McLoughlin over the *Digest's* ad series, which points to it as the best way to reach network TV's

defectors (BW, 4/4/83).

"People in glass houses shouldn't throw rocks," Rice said, explaining that the *Digest's* audience has declined for the past five years, while its advertising rates have increased 39 percent.

McLoughlin replied that circulation has not gone down and that "it's no longer a question of which is more effective—TV or magazines—it's magazine exposure or no exposure at all."

In a somewhat more conciliatory manner, McLoughlin explained why the *Digest* is

APR stays tranquil

Continued from page 1

acts as distributor for programs produced by its founding consortium—Minnesota Public Radio, New York's WNYC-FM/AM, Los Angeles' KUSC-FM, San Francisco's KQED-FM, Cincinnati's WGUC-FM—and other sources.

Unlike NPR's huge—but shrinking—staff, APR has only four full-time and one part-time employees.

And, with no production budget and little personnel budget, APR does not have the financial difficulties of NPR. The budget for the fiscal year ending in June is only \$192,000, according to Marx.

While NPR—apparently on the road to becoming a news-only service—has had only program cancellations to report recently, APR last week announced three new series—an hour-long weekend news magazine produced in association with *The Christian Science Monitor* and orchestra concerts from Deutsche-Welle (German) and Radio Netherlands (Dutch).

In other convention news, APR's board was restructured to include three public members—Kenneth Dayton of the Dayton-Hudson Fund; William Dietel, president of the Rockefeller Brothers Fund; and Martin Segal, chairman of Lincoln Center.

Despite the good news and high spirits at the APR conclave, the network's affiliates found themselves in the same crisis

situation as other NPR stations.

As John Beck, director of WNYC and a member of APR's board of directors, noted, "APR stations are just as dependent on NPR programming as everybody else."

Beck said stations at NPR's Public Radio Conference "appeared unanimous in supporting *All Things Considered* and *Morning Edition*." But for other NPR programs, "the feeling was other things were distinctly less essential."

Thanks to APR, Beck explained, stations know "they will still get a fair amount of performing arts programming."

Brad Spear, radio manager at Boston's WGBH-FM, which carries *Prairie Home Companion*, the Minnesota Orchestra, Los Angeles Philharmonic and other APR offerings, said, "If performance programs are cut from the NPR schedule, stations will depend more on APR. . . . APR has focused on station-generated performance programs."

Spear noted, however, that medium and small market stations are "incredibly dependent on NPR," while "more often than not, the major city stations tend not to carry a lot offered by NPR."

"We will still see NPR as a national production center," he predicted. "This (the cutbacks) buys NPR some time until there's more corporate underwriting and income from new ventures."

Huge debt shakes NPR

Continued from page 1

Corporation for Public Broadcasting funding levels of \$145 million in fiscal year 1984, \$153 million in 1985 and \$162 million in 1986. This is an increase from the \$130 million already allocated. "During this difficult and transitional period for public broadcasting, I am hopeful that this modest, supplemental funding will stabilize programming services," Wirth said.

The appointment of Ronald Bornstein, currently director of the University of Wisconsin-Extension Telecommunications Division, as operating officer represents some fo the new NPR caution.

"Bornstein is a very good manager and a fiscal conservative," Jones noted, adding that he is an outsider who knows public radio very well. "I think he will add to the stability at NPR," he said.

Bornstein will be with NPR half-time May 9 through October 1. He will be responsible for the day-to-day managerial operations at NPR.

Jones explained that a year ago, faced with government cutbacks, NPR had a choice of a \$22 million "bare bones, realistic" budget or the \$28 million "optimistic" budget,

which was adopted. "Indeed it was optimistic and indeed it was wrong," Jones admitted.

Faced with the increased shortfall, the membership adamantly rejected a proposed increase in program assessment fees. Jones explained that a number of member stations are institutionally connected and simply do not have the leeway or funds in their budgets for such an increase. The membership did, however, offer four resolutions at the end of the conference.

By acclimation they thanked Mankiewicz for his contributions to NPR. They also asked the board to preserve *Morning Edition* and *All Things Considered* as a number one programming priority. The board should consider new funding options, but not assess a programming fee in fiscal year 1983.

That may include advance payment of dues, loans for the stations or other organizations, a transfer of Community Service Grants to NPR programming in future years and possible national on-air fundraisers and direct mail. The membership also charged that the board should "devise and enact a workable solution" to resolve the current situation.

conducting this campaign. "We wanted to the attention of advertisers and agencies. Magazines in concert with TV do a marvelous job," he said.

But the magazine industry's battle with network TV will continue. McLoughlin, representing the Magazine Publisher's Association, said that the MPA "will pick up in a similar vein to show national advertisers how to use magazines along with network TV."

Indeed, the following day, MPA member *Good Housekeeping* launched an ad in the *New York Times* heralding "NBC, CBS, ABC and GH. Your TV schedule is not complete without *Good Housekeeping*."

In more subdued discussions, Craig Standen, representing the Newspaper Advertising Bureau, announced a forthcoming study showing that 67 percent of all adults read papers, a figure basically unchanged from previous years. Standen said that while 12 daily newspapers have died in the past two years, "you never hear about the 25 that have started up."

CBS wins fourth title

Continued from page 1

the shrinking audience back when they invest the dollars on the screen." Obviously that's a lesson learned from ABC's twin miniseries triumphs, *Thorn Birds* and *Winds of War*, CBS' *M*A*S*H* and some of the slicker series on all three networks.

And if anybody wanted a textbook lesson in network TV programming—incorporating all the factors from stars' drawing power to time period to lead-in—just take a look at CBS' *Simon & Simon*.

In the 1981-82 season, where it started life on Tuesday and then bounced around, *Simon & Simon* ended up as the 70th ranked program, with a 14.3 rating and 22 share. But this year, holding down the Thursday, 9 p.m. EST time slot behind *Magnum P.I.*, *S&S* wound up as the No. 7 ranked program, posting a 21 rating and 32 share. *Magnum* was the year's fourth-ranked series with a 22.6 rating and 35 share.

Station realigns posture

Continued from page 1

competitive. There are four radio stations and a daily newspaper."

Boler added that the market's viewing habits change during the spring and summer months, especially during the daytime.

Utilizing SelectTV's 24-hour programming seems the best way to go for now, Boler said, until a revised daytime schedule based on a survey of what the community wants can be assembled.

Is Boler still high on the fledgling LPTV industry?

"Without question, there's a place for LPTV," he said. "Probably no station in the country has invested more than \$1 million experimenting with programming as I've done. It will pay off but it takes time to find the types of programming that will sell."



We bring you the music that brings
in your audience.

There's a proven way to attract and hold today's demanding and discerning audience — give them the music they want to hear. The music licensed by BMI.

BMI, the world's largest performing rights organization, licenses most of the music that audiences prefer, the majority of the music on last year's charts.



The most talented collection of writers and composers. Creating the most popular music. Helping you capture a larger audience. Today and tomorrow. That's BMI.

Wherever there's music, there's BMI.

UPDATE

NAB aftershocks continue

Deregulation address takes on somber tone

LAS VEGAS—Deregulation was a key topic at the National Association of Broadcasters Convention and one much on the mind of NAB President Edward Fritts.

Often adopting an almost "somber" tone in delivering his "State of the Business" address, Fritts expressed concern that a "headlong rush to deregulate everything will only lead to trouble."

Fritts supported deregulation ascertainment, logkeeping requirements, AM and FM cross-ownership, UHF/radio ownership restrictions, extended license terms, postcard renewal and format freedom.

"But additional deregulatory steps must be taken carefully," he cautioned. "I feel compelled to raise some serious concerns."

"Our technology, indeed our entire system of broadcasting, has been structured on basic premises—single system standardization, localism, spectrum integrity. Government's push for deregulation appears to be taking an unfortunate, potentially damaging turn," he said.

Fritts cited the FCC's decision to allow standards for AM stereo to be set by the marketplace as one such potentially damaging turn.

"Now, 13 months after the marketplace ruling, a standard for AM stereo is nowhere in sight and the marketplace has



“
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raise some
serious
concerns
”

Edward Fritts

not reacted. Also, with teletext, they (FCC) did not choose a technical standard. The public may wind up without either service," Fritts said.

Fritts accused the FCC of "chipping away at the cornerstone of broadcasting—localism." Fritts said that in the past few months the FCC has introduced a number of items that weaken the localism provision of the Communications Act.

"Down the road could be the prospect of elimination of must-carry rules. That would be intolerable," he said.

Further criticizing the FCC, Fritts said the FCC's proposed new allocations plan for FM—which would squeeze approxi-

mately 1,500 new stations into an already congested band—is "degradation."

"Television stations, too, may soon be forced to share broadcast auxiliary service spectrums with displaced occupants of the 12 GHz band, at a potential cost of more than \$150 million," he added, pointing to another ill-conceived FCC proposal.

But Fritts balanced his criticism of the FCC by noting, "there is hope on Capital Hill."

He cited the speedy and unanimous passage by the Senate of broadcast deregulation bill S.55 as a major step toward industry deregulation.

Fritts, too, is optimistic

about broadcast deregulation in the House. "Unlike last year, the key subcommittee is not bogged down with a lot of competing legislative priorities," he said.

"Moreover, our ongoing meetings with congressional leaders in the telecommunications area clearly indicate a desire for long-awaited and needed action."

Fritts said that "while we have some serious differences such as our continued strong opposition to the concept of a spectrum fee or tax in exchange for deregulation, there are many areas of agreement and we continue to talk in a healthy climate."

Fritts cited the introduction in late March of the Tauke/Tauzin bill, HR 2382, which, like the Senate bill, codifies existing FCC radio deregulation and eliminates the comparative renewal process for both radio and TV. Unlike the Senate bill, it also extends deregulation to television.

He urged broadcasters to capitalize on the positive atmosphere for deregulation in the Congress and demonstrate "the strongest support possible for HR 2382."

Broadcasters were given HR 2382 pledge cards to contact their congressmen, urging them to sign the bill.

Teletext decisions accelerate debate

LAS VEGAS—Certain newsworthy developments at the recent National Association of Broadcasters convention will have a more immediate impact on the broadcasting business.

But you'd be hard pressed to ignore the enormous amount of interest generated by and accruing to the various teletext demonstrations here. NBC, CBS, Group W, Ameritext were just some of the key exhibitors while standardization and station enhancement were a few of the buzzwords tossed around. Meanwhile, jockeying for the future was the main order of business for all participants.

For example, Howard Miller, vice president for technology, Group W, said the recent DirectVision trial at KPIX, San Francisco, provided the basis for the company's upcoming local teletext service. Group W's three NBC stations and two CBS stations will get their national information from their respective networks, while the group's ABC station will use some national source.

"The NABTS standard offers the possibility of single kinds of equipment offering lots of

different services," said Miller. He added that NABTS is an "offshoot of computer industry graphics. The money and time that will be committed to this standard make it an overwhelming sort of thing."

As for the competing British technology, Miller said, "When a country makes a decision on a particular technology, they have to support it."

Arnold Reymer of the broadcasting consulting firm Reymer & Corsin said teletext pages can serve as "station enhancements" for weather, traffic and emergency information by using a station's local personalities. Teletext also can build upon local news programming, he said.

Reymer referred to his firm's recently completed National Electronic Home Services Test, which revealed that 73 percent of 6,000 people surveyed in 16 cities would be willing to get a teletext control unit. And half of those said they would spend \$100 to buy it.

Shopping guides emerged as the most popular teletext service, followed by news, weather and sports, home banking, special interest services and

electronic mail.

Respondents also said that the addition of teletext wouldn't reduce their reliance on newspapers or regular television for information.

"Teletext is an important second revenue stream for broadcasters," Reymer said.

American Bell Consumer Products chose the NAB convention to introduce its Videotex Frame Creation Terminal, consisting of a control unit, color monitor, keyboard and graphics tablet. Based on AT&T's NABTS-compatible North American Presentation Level Protocol (PLP), the system was developed by Bell Laboratories and manufactured by Western Electric. Cost is \$34,000, which includes the right to use software.

The Canadian Broadcasting Corp. announced an upcoming teletext trial called Project IRIS. Canada's Department of Communications has provided more than \$6 million for page creation systems, encoding equipment and the installation of 500 terminals in homes and public places in Montreal, Toronto and Calgary. The bilingual test, using Canada's

NABTS-compatible Telidon system, will offer 250 pages of information.

New teletext products shown at NAB included a video data bridge, model TE-510, from EEG Enterprises Inc. The data bridge can be used for such purposes as passing a network's teletext signal through when a station is not showing regular network programming. Standardized for NABTS, with other systems optional, the EEG product will be available in September for \$8,200.

EEG also announced two new products for line 21 data, as well as other VBI purposes. The EN 232 Dual-Line Smart Encode will cost \$8,600 and the DE 201 Addressable Vertical Interval Video Decoder, \$1,500. Both items are scheduled for September availability.

Another information service, Quicksan World Information Network, recently transmitted its first test transmission over the Armed Forces Television Network. The one-minute satellite broadcast sent out 400 color pictures and text from Los Angeles to receiving locations in the Caribbean and the Indian Ocean.

VPR-3s popular item with show buyers

LAS VEGAS—CBS-TV ordered six Ampex VPR-3 1-inch type C helical scan VCR's for installation at Television City in Hollywood. The purchase is part of an upgrading of the CBS facility, according to Joseph Flaherty, vice president, engineering and development, CBS.

Ampex has now received orders for more than 300 VPR-3's, since introducing the unit

last September.

Other news out of NAB:

Accu-Weather will now transmit ready-for-air TV graphics directly into Colorgraphics systems.

Arbitron unveiled its PRIZM target AID, which can tell TV stations or advertisers which programs, dayparts and stations are most watched by users of particular products.

Comtech Data Corp. will

install a complete satellite distribution service for the 84-station Arkansas Radio Network.

KPIX-TV, San Francisco, was set to start using Precision Echo's first Squeezer Picture Compressor/Positioner last week.

Comark Communications ordered more than \$500,000 worth of UHF Klystrons from EEV Inc.

MBB Helicopter Corp., which distributes the BK 117 Space Ship in the U.S., announced that the first such aircraft from its parent company, Messerschmitt-Boelkow-Bloom GmbH, will be used for ENG purposes by Kansai TV Broadcasting, Tokyo. The "flying TV station" comes equipped with a TV camera, antennas at the nose and aft, amplifiers, transmitters and monitors.

Motorola hangs on to Delco

NEW YORK—Despite the introduction of multisystem AM stereo receivers by Sansui and Sony, Motorola at NAB still was trying to ride the coattails of the Delco decision to recommend Motorola-compatible receivers for GM cars.

"The multiplesystem radio is welcome news to broadcasters and totally understandable," said Christopher Payne, Motorola's AM stereo broadcasting manager. "We think that there still is a need for a standard for AM stereo. All of the radios that are going to be manufactured are not going to be multiplesystem radios. You might as well put on an AM stereo system that will play not only to the multisystem radios, but to the single-system radios."

Robert Streeter of AM Stereo Inc., a consulting firm to AM stereo proponent Magnavox, disagreed. "If a single-system receiver were sold in any given area," he explained, "and that customer moved to a different area where that receiver would not operate in stereo, you would have a useless consumer product and a dissatisfied customer. Consumer electronics companies will go to great lengths to avoid dissatisfied customers."

Delco, however, showed no signs of straying away from single system radios. Bill Gilbert of the firm's Entertainment and Comfort Control, Advanced Development Department, said that prototype AM stereo receivers recently were delivered to each GM car division for evaluations in 1984 models.

Some question was raised about possible patent infringements by Sansui and other multisystem radio manufacturers.

"We've asked for data on the Sansui receiver," Payne said, noting that Motorola already has responded to the requests of some 50 receiver manufacturers for samples of its own integrated circuit chip. "We hope it's doing justice to the Motorola system. Motorola has many patents concerning its C-Quam system. We'll see how the radios work and take it from there."

Leonard Kahn, head of AM stereo proponent Kahn Communications, warned, "It would be a very foolish thought if anybody resisted this too much. How would you like to be the fourth system—not on the multimodels?"

AM station executives seemed most concerned that receivers be up to the quality of the stereo transmissions.

"Poor AM stereo will probably be worse than no AM stereo at all," said Ed Buterbaugh of CKLW, Windsor, Ont., "and only contribute to the already rapid decay of AM listenership."

Buterbaugh discussed results of "blind listening tests" conducted recently by the University of Windsor, comparing CKLW's Harris AM stereo music to the FM stereo music from several Detroit FM stations. Participants were not told that they were comparing AM stereo and FM stereo until after the tests.

Seventy-one percent of the participants preferred AM stereo. "They felt the AM stereo sound was much fuller than the FM," said Buterbaugh. "The clarity and intelligibility were better."

PEOPLE ON THE MOVE



John Hooker

John Jay Hooker, chairman of and partner in United Press International since Feb. 2, resigned April 14. Incompatible management styles were cited as the reason by Douglas Ruhe, managing director and chief executive officer. Ruhe and William Gessler, senior vice president, planning, continue to hold majority interests in the company.

Jacque Grudman has joined the Radio Advertising Bureau as manager of marketing and research. Grudman comes to RAB from WABC Radio, where she was director of research and sales development. During that time she served on the RAB Goals Committee, which works to improve radio audience measurement.

Patrick Dennis has been appointed news director of KYTV-TV, Springfield, Mo. Dennis joins KY-3 Action News from KOCO-TV in Oklahoma City where he served as assistant news director.

Cosat's TeleSystems has announced the appointment of **Carl Washenko** to the position of vice president, human resources and administration. Washenko will be responsible for management activities within the personnel facilities and office services at TeleSystems, a manufacturer of advanced communications equipment.

Neal Fieger, formerly with WMCA-AM in New York, has been named program coordinator of *Ron Eisenberg Show* on WRC-AM in Washington.

Luls Briskman has been promoted to vice president and secretary, Westinghouse Broadcasting and Cable. Briskman will have overall responsibility for legal affairs, succeeding **Harlan Rosenweig**, who moved to the post of executive vice president for Group W Satellite Communications. Briskman most recently served as general counsel of Group W Cable.

NBC's **Vin Scully** has been named National Sportscaster of the Year for 1982 by the National Sportscasters and Sportswriters Association. This is the third time he has received the honor, having earned it first in 1965 and again in 1978.

Dennis Ellis has been named vice president, controller of Viacom International Inc. He has been vice president, taxes, since last June, and

now will assume both corporate controller and corporate tax functions. **Milton Strasser** was appointed Northeast division manager for Viacom Enterprises. **Dennis Emerson** was promoted to central east division manager.

Lori Pinkerton has been promoted to manager/operations for United Stations. She formerly was technical producer. Pinkerton also will be coordinating producer for the group's radio specials.

Samuel Holt, senior vice president for programming at National Public Radio, was presented with the 1983 Edward R. Murrow Award for outstanding contributions to public radio. Chosen by a special selection committee from the Corporation for Public Broadcasting, Holt was cited for his decade of work in public radio, including the development of the public radio system.

Jon Rivers, producer of Mutual Broadcasting's *Lee Arnold on a Country Road*, has been appointed program director at KLIF-AM in Dallas. Rivers goes to KLIF from KLVU-FM, also in Dallas. Rivers also hosts *Powerline*, a Southern Baptist Radio and Television Commission program carried on 1,600 stations worldwide.

Mutual Broadcasting System has announced the promotion of **George Thomas** from operations manager to manager of broadcast operations and the appointment of **Dean Tsutras** to operations manager. Thomas will assume responsibility for procedures and policies governing on-air operations. Tsutras joins Mutual from WEAM-AM, Arlington, Va., where he served as operations director.

The Public Broadcasting Service has named **Mary Jane McKinven** director of the public information department. Formerly an editorial associate for PBS, McKinven will supervise PBS' Washington-based public information activities.

Gannett Broadcasting Group President Jeff Davidson has announced the naming of **Joseph Franzgrote** as president and general manager of WTCN-TV in Minneapolis-St. Paul. Franzgrote was vice president and general sales manager at Gannett's KBTW-TV in Denver.

Former coach **Hank Stram** will conduct his sixth season of pro football analysis on the CBS Radio Network with commentary beginning April 26th. CBS Radio sportscaster **Ed Ingles** anchors the three-minute broadcasts.

Harley Radin has been named vice president, regulatory affairs, Satellite Systems Engineering Inc. He previously headed his own telecommunications consulting firm, Radin Associates, in Washington, D.C.

Peter Lassally has been named producer of *The Tonight Show Starring Johnny Carson*, now in its 21st year on NBC-TV. Lassally had been co-producer,

Stakelin ready for RAB 'honor'

NEW YORK—"I look forward to working hard to increase the advertising dollars that are being put into radio. And, I'm honored and thrilled."

That's the word a week later from Bill Stakelin, the Radio Advertising Bureau's new president.

Last week, amid the uproar of the National Association of Broadcasters 61st annual convention in Las Vegas, Stakelin, this year's outgoing NAB chairman, accepted the job—ending the RAB's six-month, \$25,000 search for a president/chief operating officer.

An executive vice president of Bluegrass Broadcasting, Lexington, Ky., Stakelin will leave his NAB post June 17 and, shortly thereafter, say goodbye to his long-time associates at Bluegrass.

"It's a feather in my cap and I'm very proud to lose a good man," said Hart Hagan, president of Bluegrass Broadcasting. "He was one of the family," he said describing Stakelin, who had been with the company for 17 years.

Stakelin joined Bluegrass as program director of the company's Lexington-based station, WVLK, working his way up to vice president and general manager of that station. Later he moved to the company's Orlando, Fla., station, WHOO, eventually becoming executive vice president of Bluegrass. Bluegrass owns seven radio properties and one television station, WKYT-TV, Lexington.

Of the 200 or more executives who were screened by the search firm of Korn, Ferry, Stakelin stood out because of his unusual hands-on experience, coupled with strong industry leadership. He's served on the NAB board for four years, as well as being this year's NAB chairman.

"The fact that Bill has served as chairman of NAB is a unique qualification," said RAB's vice chairman, Miles David.

"He's an active broadcaster who is completely involved in running radio stations, with substantial knowledge of advertising and marketing. Stakelin is an unusual broadcaster



Bill Stakelin

in his combination of national trade association experience, plus his practical knowledge of radio on a variety of levels, and in a range of market sizes," David added.

While the RAB search committee earlier had focused on bringing in a new leader from the allied advertising/marketing community, the board quickly changed its mind, realizing that there just weren't that many people in those fields with a knowledge of radio.

"I'm pleased that an outstanding and highly knowledgeable broadcaster will be joining us to help fight radio's battles," said RAB Board Chairman Richard Chapin, president of Stuart Enterprises.

Stakelin will assume his new post July 5, but so far professes to have few immediate plans to shake RAB up.

Fred de Cordova, executive producer, announced that Lassally will continue to produce *The Tonight Show* anniversary programs, as he has for the past three years, with de Cordova continuing as executive producer.

William Hogan has been appointed executive vice president, RKO Radio Division. Hogan was president, RKO Radio Sales for the past four years. Prior to joining RKO in 1979, Hogan held various sales position with Metromedia for eight years. During his last 4-1/2 years at Metromedia, he was general sales manager of WNEW Radio.

Marcy Kimball has joined the Dallas sales offices of Selcom Radio as an account executive. She formerly was with Eagle Advertising as a media buyer.

Bruce Randall Hoban has been named director of research for Warner Amex Cable Communications. He was vice president/director of research for the Cable Television Advertising Bureau.

Tad Danielewski and ABC Entertainment have entered into a multifaceted consultation arrangement. ABC and its Sunset-Gower Studios will contribute special stage facilities for the Tad Danielewski Workshop; ABC Entertainment's casting department will function in a consulting capacity and attend workshop presentations and showcases.

Cleveland radio personality

Tom Armstrong has joined WBBG-AM Cleveland as the station's weekday morning drive personality. A 28-year veteran of Cleveland radio, Armstrong has been morning personality at WGAR, WDOK and WJW.



Bob Gould

Robert Gould has been named general manager of Doubleday's recently acquired WMET-FM, Chicago. He previously was the station's general sales manager. **Kevin Driscoll** replaces Gould as general sales manager. He formerly was national sales manager of WMAQ/WMQX, Chicago.

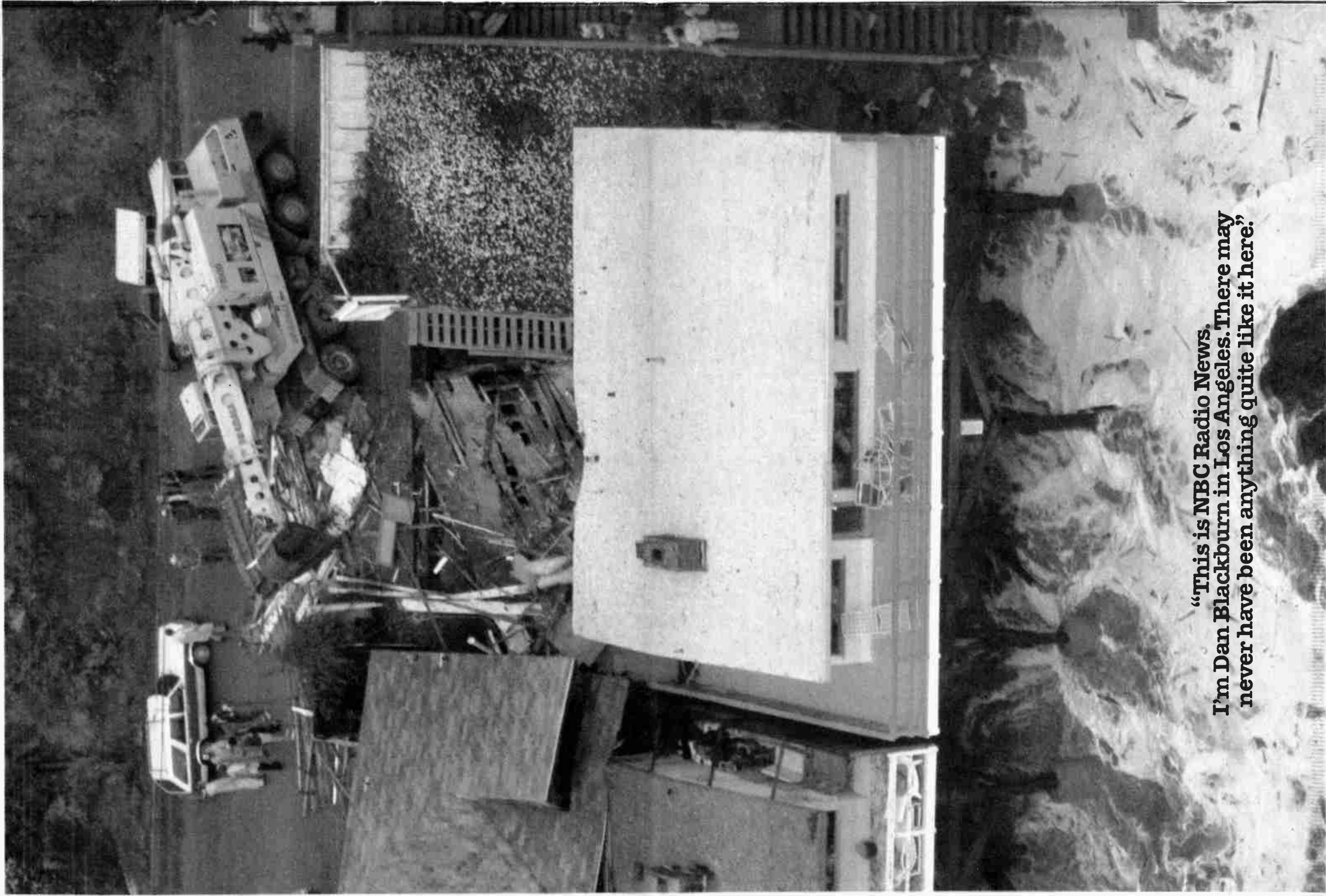
Nancy Hamilton and **Carol Strond** have been named vice presidents at Group W Productions. Hamilton, vice president, operations, joined the company in 1980 from MetroTape West, a division of Metromedia, where she was director, of operations,

heading production, engineering and postproduction. Strond, vice president, research, also joined Group W in 1980 from KGO-TV San Francisco where she was director of research and sales development.

James Aubrey, former president of CBS and MGM, has joined Columbia Pictures Television as an independent producer. The Aubrey Company will develop and produce, in association with Columbia, series, movies and miniseries.

Leigh Vance has joined Columbia Pictures Television under an exclusive development contract. His first assignment will be to produce the ABC-TV series *Hart to Hart* for the 1983-1984 season. Under the arrangement, Vance's LV Productions will be involved in the development and production of new programming in association with the studio. **Bill Novodor** has joined Vance as partner in LV Productions and director of development. Vance has produced *Baretta*, *Cannon*, *Switch* and *Bronk* for TV and has written episodes of *Mannix*, *The Avengers*, *The Saint* and *Mission: Impossible*.

William Saunders has been named senior vice president, international syndication for the telecommunications division of 20th Century-Fox Film Corp. Saunders will be responsible for the sale of all Fox TV properties worldwide, except the U.S. and Canada.



**“This is NBC Radio News.
I’m Dan Blackburn in Los Angeles. There may
never have been anything quite like it here.”**



William McCarter

Advertising polishing public TV's face

Commercials have helped public television's image. An incredible statement to hear from a public broadcaster perhaps, and even more unusual coming from a programming director. But Dick Bowman, vice president, broadcasting, at Chicago's public TV station, WTTW, believes just that. WTTW, along with nine other public TV stations, is embarking on the last leg of a limited advertising experiment launched last June. The ad test draws to an end June 30. While WTTW is very much in favor of extending the experiment, it's unlikely Congress will grant the extra time.

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"We're Dancin'" readying for action

The word is "go" for *We're Dancin'*, a barter half-hour dance party strip tested last month. MG Films, Perin Enterprises and All American Television, which formed the joint venture to produce and distribute the test strip, will be back in production this summer to tape the 26-week series. *We're Dancin'* will air beginning Sept. 19, and the only question that remains unanswered at this point is will stations pick it up? That's the question Dick Perin, president of Perin Enterprises, is asking as he analyzes preliminary findings of the two-week test.

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"We're Dancin'"

SECTION 2 BROADCAST WEEK

April 25, 1983

ADVERTISING, MARKETING & PROMOTION

Format change: New sound, new life

By Kevin L. Goldman

On the morning of May 10, 1982, WABC radio no longer let the music do the talking.

At noon that day, reporters, photographers and television camera crews lined the cramped hallways of WABC MusicRadio and recorded the final moments as the famous WABC chime time rang its final gong. In the space of a six-minute newscast, MusicRadio became Talk Radio.

Perhaps the only rule that is followed when a format switch is considered is the use of a consultant or research study firm. The change is made quietly at first, while the staff gets its feet wet. Once the executives are pleased with the sound, a major advertising and promotion campaign is launched.

With much hoopla, WABC changed formats for the first time in more than 20 years. The attention given to this switch was unusual because WABC was a New York—indeed, a national—institution. But, for the most part, a radio station changing formats is not a media event. Stations switch or fine tune formats all the time for a variety of reasons. This abrupt about-face in radio formats has a ripple effect on the station personnel. Disc jockeys are fired, sales departments refocus their strategy and advertising agencies are dropped. Also, promotions are reconsidered and the listener often is left wandering the dial in search of the format that was just dropped by his or her favorite station.

Several stations—WABC, WPIX, and WRKS in New York, WHTT in Boston, and WWSH in Philadelphia—provide insights into the hows and whys of format changes.

"We desperately needed surgery. We had slipped for 12 ratings books in a row," said Jay Clark, operations director of WABC.

"This company did a lot of audience research and I felt we could be a major force in the market with a bright middle of the road format during the day, and the Yankees and talk at night."

But there were other problems. Audience research showed programming holes in the New York talk market. At the same time, ABC Radio Enterprises was forming its satellite service, TalkRadio, from Los Angeles and San Francisco. Corporate pressure and the theory of music being doomed on AM led to the decision in March 1982 to switch to all talk. Ironically, WABC slipped again in the winter Arbitron ratings to 2.4 from 2.5 in the previous book and a 3.8 from last year's winter period.

"Once the decision was made to change to all talk, the station first arranged to get other jobs for the on-air talent," Clark said—his office full of pictures of the ABC building on the wall. "Everything we did—and that means every little thing we did—when we switched, was done for a reason. For instance, we kept four records an hour on the morning *Ross and Wilson Show* because we didn't want to blow away the audience we already had. We thought if we kept the records in the morning, people might stay and sample the rest of the day's programming."

Clark also thought WABC would have the nights to itself. New York Yankee baseball tends to attract a male audience and Dr. Judith Kuriansky's call-in psy-

Continued on page 18



Thomas Johnson '88

Continued from page 17

chology program, Clark said, has more female listeners. And with the format change came the possibility that WABC would change its call letters.

"We thought of it because the image of WABC as a teen music station is so implanted in the minds of the New Yorkers," said Clark. "But, after all, we're the ABC O&O in New York, so we're going to keep the call letters."

Clark conceded that for the station to win with its new news/talk format, Ross and Wilson will have to pull in most of the audience. A new five-year contract with the still unpolished duo recently was agreed upon, much to the surprise of industry observers who thought the team unfunny and too childish without being clever. "This format takes at least two years to grow," confessed Clark, "and I'm willing to give Ross and Wilson at least that long. Don't forget, they were first brought here as music disc jockeys."

And what happened to all the records WABC had when it was the home of the hits? "We just shipped them across the street to ABC Radio Enterprises and Superadio," said Clark, referring to ABC's white elephant music satellite service that never got on the air.

If WABC had cartons full of top 40 records, then WPIX (FM) must have a warehouse of discs from the various formats it has tried since becoming a music station in 1965.

Yes, before there was a WPIX, there was WBFM, which broadcast Muzak. WPIX has the dubious distinction of having gone through just about every music format, sometimes more than once. But it finally seemed to settle on an adult contemporary format called "Nothing But Love Songs," which boosted its

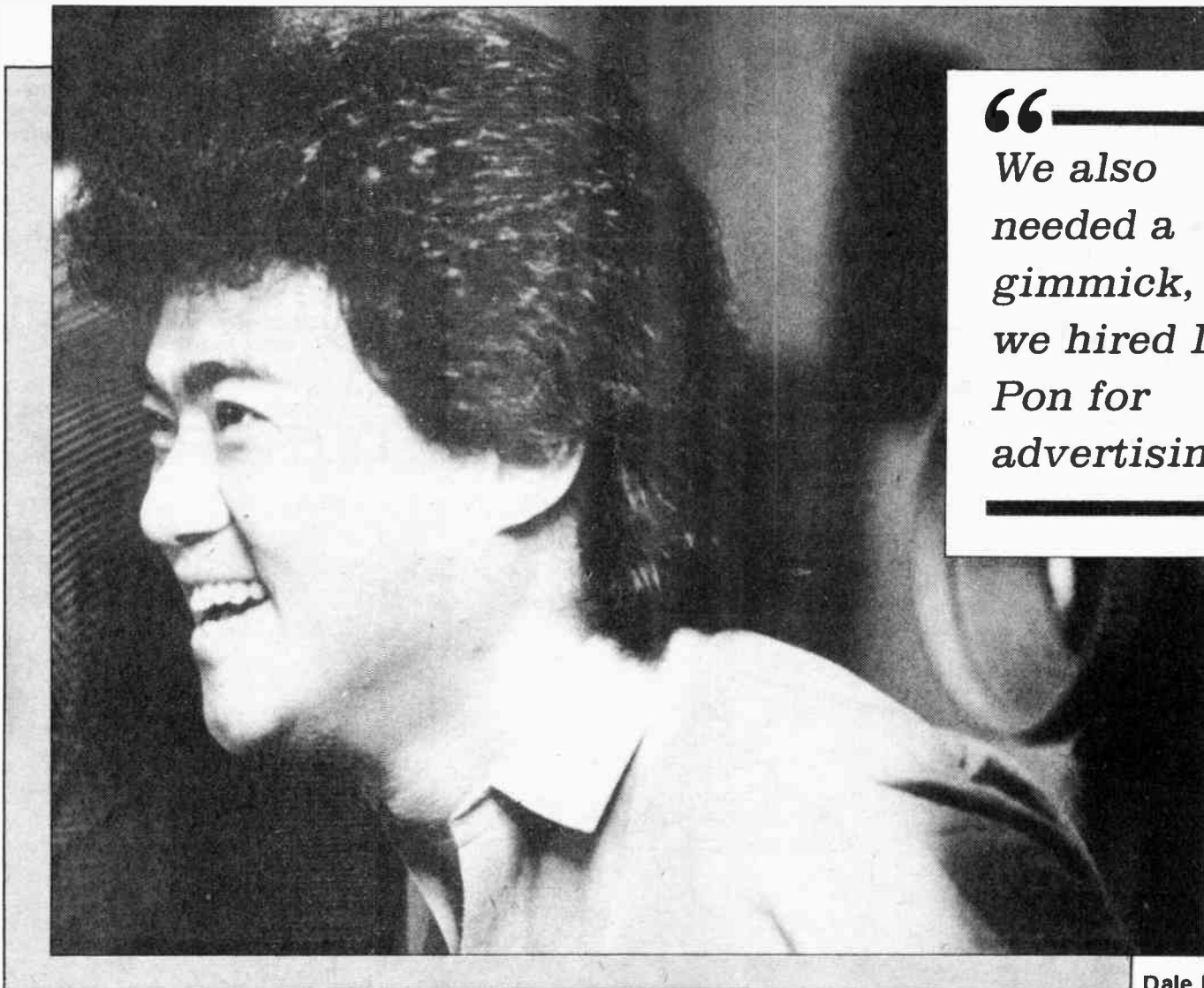
“We were the only RKO O&O station not making money. We were the company black sheep”

ratings from 1.8 to 3.3 in the winter Arbitron book.

But for WPIX, which was known as the "format of the month club," according to one employee, it was a long road to its new found success. In between Musak and adult contemporary was the PIX Penthouse (a mix of Big Band and easy listening), oldies, disco, mellow, top 40, rock 'n' roll, New Wave, rock 'n' roll, top 40, easy listening, and adult contemporary.

"The station had the reputation of the 'format du jour,'" said Mark Samone, one of the station's more popular personalities, who was recently fired. He has since moved to "production consultant" and part-time call-in host on WMCA. "The way the station jocks found out about a format change was to wake up and listen to the radio before going to do a show," Samone continued. "Every few months there was a new format and I thought, 'Oh, well, better go in a bit early today and learn the new index cards to read.'"

"We had good reasons for each of those changes," owner Levitt Pope said with a straight face. "Most of our formats were ahead of its time and appealed to a very limited audience. While this audience supported the music, it did nothing to support our advertisers. We couldn't sell the station. Take our punk-under-ground format we had in the late 1970s. The people in Greenwich Village and SoHo loved it, but financially we were going nowhere fast."



Dale Pon

So, as in many format changes, one group of general managers and program directors exited and another team entered. The nuts and bolts of the latest—and what many think is the last—format change at WPIX is typical of what most stations nationwide go through. WPIX hired Frank Magid and Associates to conduct research in order to discover what format listeners are missing the most in the New York market. What the company's study revealed was a solid place in the area for another adult contemporary station.

Through call-out research and focus groups, the station weeded out many of its oldies and found what they had remaining were mostly love songs. It was then the idea of "Nothing But Love Songs" was created.

"We found there was a great deal of dissatisfaction with the other AC station in the market, WYNY," said Program Director Al Anderson, who was imported from Miami's successful WAIA. "We also needed a gimmick, so we hired Dale Pon for advertising. He had had good luck with the 'Demand Your MTV' campaign. He and Bert Gould, director of operations at WPIX, came up with 'Your X Wants You Back'."

WPIX then spent \$500,000 in television advertising for the first quarter of 1983, and it seems to be working. While WPIX is up, WYNY slipped in the winter Arbitron figures for the first time in eight periods, from 5.0 to 4.7.

As far as a call letter change, research showed that the public had a neutral attitude towards WPIX. However, others said the true reason for the unwillingness to switch call letters is because *The Daily News* (which used to be known as "The Picture Newspaper") owns the station.

While the public could care less about what WPIX was called, the case was a bit different for WRKS, which has a historic past. On July 30, 1966, WOR-FM ended its simulcast with its AM sister station and began airing progressive rock 'n' roll music. However, 16 months later, the format ended and was replaced by Bill Drake's Top 40. For the next 14 years, WOR-FM, which changed its call letters to WXLO in the early 1970s, drifted downward in the ratings with the top 40 format. "We just couldn't compete with WABC and even WNBC," said General Manager Lee Simonson—sitting in his office with an original WOR-FM poster on the rear wall. "We were the only RKO O&O station not making money. We were the company black sheep."

So, more audience research, this time done by Kent Burkhart, who strongly suggested a switch to Urban Contem-

porary. "With this format, you get immediate results and RKO was in no mood to wait for the big ratings. They wanted them yesterday," Simonson said. "And getting the music library was no problem. Once the word is out that you're changing formats, the record companies flood the office with the discs that are needed."

Disc jockeys then were hired away from rival stations—two from WKTU and Chuck Leonard, who was fired from WABC—and several people remained with the station and adjusted their presentation to fit the music. Midday personality Charlie Berger is an example of a top 40 jock who successfully made the transition.

In the case of WXLO, a change in call letters was necessary. "The audience perceived WXLO as a white, suburban station. We were now a multiethnic city format. We thought of call letters that could spell out 'city,' 'whip' or even WBQE (for the Brooklyn-Queens Expressway). Finally, we did call-out research and found strong feelings to KISS and WRKS."

A quick fix of good ratings happened for WRKS, which jumped from number 22 to number three in the market. In the most recent ratings, however, it slipped from 4.5 to 4.0, compared with competitors WKTU's 5.2 and WBSL's 4.9.

Another station that changed call letters recently was Boston's CBS-FM O&O WEEI-FM to WHTT (Hit Radio). It was an adult contemporary station in a city with five other such outlets. The piece of the pie kept getting smaller. But CBS did not want to bring the Mike Joseph "Hot Hits" format to Boston because it did not think it could work there, as it had for CBS' O&O's in Philadelphia and Chicago.

"What we discovered through research was that since WRKO (AM) switched from music to talk there was a need for a contemporary top 40 station that played nothing but the hits," said Rick Peters, WHTT's program director.

"Our station is like the old WABC, except our playlist is longer, including 55 currents and oldies only dating back to 1978. For instance, we don't play The Beatles. Our thinking was there are nine other stations in Boston that play the Fab Four. If you're tired of hearing them, you can turn to WHTT."

When station officials decided to go ahead with WHTT's format, 200 billboards were painted, a major television campaign was launched and newspaper advertisements were placed in high school and

college newspapers. Also, 50,000 "Hit Lists" were distributed to area record stores, a throwback to the old WRKO hit survey days. And what would a station playing only the hits be without jingles? No fun, that's what. So, WHTT ordered jingles, though not on the high level of energy of "Hot Hits" where some jingles are longer than the songs. WHTT's ratings rose from 3.9 to 4.6 in the winter Arbitron book.

The change in Philadelphia's WWSH from beautiful music to adult contemporary is more curious. There was only one other BM in the city, WEAZ, whereas there were five other AC formatted outlets. Why then the format switch? "We tried to compete with WEAZ and get part of its 8.0 share, but we just couldn't make a dent in the ratings," said Bill Phippen, general manager.

Since other stations in the Philadelphia market were profitable with an adult contemporary format, WWSH hired a Houston-based consultant, Mary Katherine Sneed, and began calling itself "The New 106." "We made a mistake with our first television commercial," conceded Phippen. "The spot showed a woman with black pants, sitting on a motorcycle saying, 'Have you heard about the new 106?' I'm still wondering what went through our minds when we decided on that commercial." WWSH remained at 2.4 in the winter Arbitron ratings.

The bottom line is that there is no method to the ratings madness that rules the radio airwaves. Another look at WPIX proves this point. In less than 10 years, the station has tried more than 15 formats. And the natural question is—are WPIX officials ever going to be satisfied? If Levitt Pope, the president of WPIX Inc. had his choice, what format would his station finally keep?

"The PIX Penthouse," Pope said, without hesitation. "Yes, I'd like to get back to my original format and erase the last dozen or so."

Kevin L. Goldman is a New York-based writer, specializing in the media.

“I'd like to get back to my original format and erase the last dozen or so”

“We also needed a gimmick, so we hired Dale Pon for advertising”



MEDIA MEMO

by Ron Kaatz

Classic lineup



The countdown has begun. Gnashing of the teeth is underway as the networks enter the final stages of pilot screenings in preparation for the ritualistic announcements of the 1983-84 prime-time program picks.

In Hollywood, supplies of Gelusil and Maalox are running low and television studio chiefs are making certain their favorite New York hotel suites have been reserved in preparation for their treks to the East to await the calls saying they're on the schedule.

On Madison and Michigan Avenues agency network buyers have three blank network schedule forms stacked near their phones on which to record all of the possible and impossible fall line-ups to be circulated. And while they assess just how much prime-time pricing will climb and shares will drop in the season-to-be-announced, Blackmore, Dominus and Keever are deciding just how high they can push trial balloon prices in the "Quadrennial Crunch Year of Olympics and Elections."

My "1953-83 Dream Lineup" reflects a time capsule composite of 84 television classics or trendsetters in the history of TV. What's more, the programs appear exactly where they were slotted at one time or another over their network lives.

Unfortunately, a network lineup is never perfect, and neither is this one. This one has three mistakes, one on ABC, one on CBS and one on NBC. Find them and you'll be justly rewarded.

Absolutely everyone is eligible to enter. You'll hear all about the winners in this column.

Kaatz is senior vice president, director of media resources and research for J. Walter Thompson in Chicago.



The 1953-1983 Dream Lineup

	ABC	CBS	NBC
Monday	8:00 The Rookies	Gunsmoke	Rowan & Martin's Laugh In
	8:30		
	9:00 NFL Monday Night Football	I Love Lucy	Your Hit Parade
	9:30	Andy Griffith Studio One	Goodyear Playhouse
	10:00		Run For Your Life
Tuesday	8:00 Happy Days	Arthur Godfrey Red Skelton M*A*S*H	Milton Berle
	8:30 Wyatt Earp		Fireside Theater
	9:00 Make Room for Daddy		That Was The Way It Was
	9:30 Soap	All in the Family	Bell Telephone Hour/NBC News Special
	10:00 The Fugitive	Lou Grant	
Wednesday	8:00 Bewitched	Carol Burnett	Wagon Train
	8:30 Peyton Place		Father Knows Best
	9:00 Ben Casey	Beverly Hillbillies Dick Van Dyke Kojak	Kraft Music Hall
	9:30		I Spy
	10:00 Charlie's Angels		
Thursday	8:00 Donna Reed Show	The Waltons	You Bet Your Life
	8:30 Barney Miller		Dr. Kildare
	9:00 The Streets of San Francisco	Lux Video Theater	
	9:30	Playhouse 90	Dragnet
	10:00 The Untouchables		Hill Street Blues
Friday	8:00 The Brady Bunch	Mama Hogan's Heroes Dallas	Sanford & Son
	8:30 The Odd Couple		Star Trek
	9:00 77 Sunset Strip		
	9:30 Love American Style	The Twilight Zone	Jack Benny
	10:00	Person to Person	Gillette Cavalcade of Sports
Saturday	8:00 Newlywed Game	Jackie Gleason	Perry Como
	8:30 Leave It to Beaver		
	9:00 Lawrence Welk	Mary Tyler Moore	Saturday Night at the Movies
	9:30	Bob Newhart	
	10:00 The Love Boat	Mission: Impossible	
Sunday	7:00 You Asked For It	60 Minutes	Wonderful World of Disney
	7:30 Maverick		
	8:00 The F.B.I.	Ed Sullivan	Colgate Comedy Hour
	8:30		
	9:00 ABC Sunday Night Movie	Perry Mason	Bonanza
	9:30		
	10:00	\$64,000 Question	Loretta Young Show
10:30	What's My Line	This Is Your Life	

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WTTW:

Chicago station one of nine public television outlets embarking on the last leg of advertising experiment

By Marianne Paskowski

Commercials have helped public television's image.

An incredible statement to hear from a public broadcaster perhaps, and even more unusual coming from a programming director. But Dick Bowman, vice president, broadcasting, at Chicago's public TV station, WTTW, believes just that.

WTTW, along with nine other public TV stations, is embarking on the last leg of a limited advertising experiment launched last June. The ad test draws to an end June 30. While WTTW is very much in favor of extending the experiment, it's unlikely Congress will grant the extra time.

Some sectors of public broadcasting, most notably Public Broadcasting Service's President Larry Grossman, have been outspoken in expressing fears that public television will become too commercialized and pray that the test will remain only a test. In July, the 10 stations will file reports on the experiment before the final decision on commercials on public television is determined.

Bowman and his colleagues at WTTW certainly will give the limited advertising test high marks when the time comes to report back, because as they see it, it's been nothing less than a whopping success.

"Public television can be intimidating, but now when you go channel hopping around, we look like everyone else. Some people hate commercials, but I think positively about them. You don't need a Ph.D. to watch public TV, and commercials help its image," Bowman explained.

From the beginning critics of the advertising experiment direly predicted that viewers would turn off—particularly paying viewers who pledge support through subscriptions at \$35 a year. But apparently, WTTW's fans did not turn away when the station began airing two-minute blocks of commercials—blocks scheduled never to interrupt programming.

For both subscriptions and Nielsen ratings are higher than ever.

In fact in January, WTTW became the first public TV station to broadcast a cume in the 70s—posting a weekly cume of 73 percent that month and a 46 percent cume for prime time. No other public television station comes close to matching WTTW's numbers, with San Francisco's KQED next in line with a weekly cume of 61 percent in January and a 37 percent prime-time cume for the month.

Trailing in the Nielsen public TV race for January is Baltimore's WMPB, showing a 28 percent cume for the week, with a 20 percent prime-time cume.

"Commercials are important, and they won't taint programming as long as they remain limited and non-profit," Bowman said.

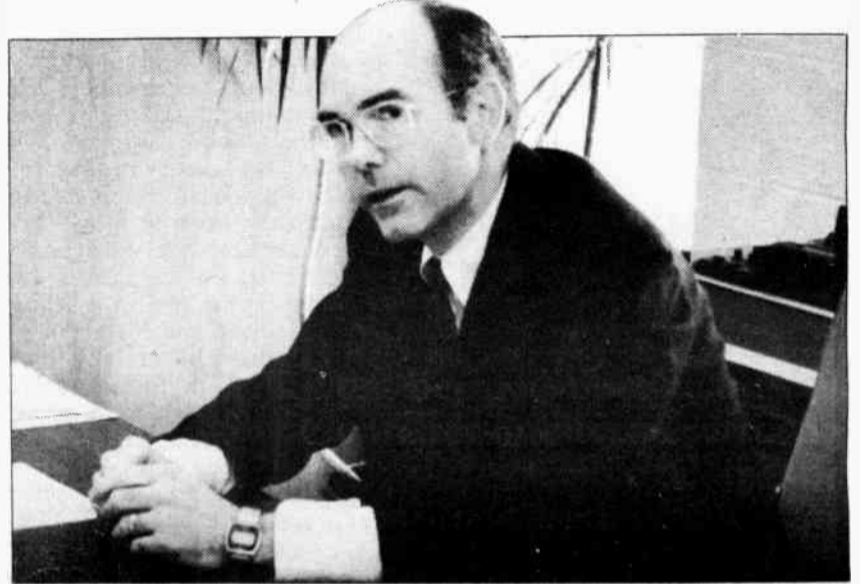
Two of the PBS test stations in New York and Pittsburgh are carrying enhanced underwriting messages rather than 30- or 60-second commercials like WTTW. Bowman, however, is not a big fan of underwriting, claiming, "it's not logical. It gets tied up with this medieval



William McCarter

“
We choose to run
WTTW as a crisp
business that
citizens would
invest in
”

“
You don't need a
Ph.D. to watch
public TV, and
commercials help
its image
”



Dick Bowman

notion of supporting the arts.”

Creative Income menu

According to Bill McCarter, WTTW's president-general manager, limited advertising could contribute as much as 10 to 20 percent of a station's revenue. By the end of February, for example, McCarter reported that WTTW had generated more than \$1 million in gross advertising revenue from the time the experiment started June 14, 1982. McCarter also said that the other stations in the experiment did proportionately as well, relative to their market sizes.

That the advertising test did so well in terms of keeping viewers happy and attracting advertisers as well came as a bit of a surprise to WTTW's management, McCarter noted.

"But it would be good to test it a little bit longer," he said.

Limited advertising is just one way that WTTW is trying to escape the funding bind that has plagued public television in

recent years.

"It's time to think out of the square," McCarter said about the ad test and some other ventures the station has undertaken to generate new sources of income.

"We have a marketing problem, a turnstyle problem, that requires a creative income menu," he explained.

The station's 73 cume "means that the audience for public broadcasting mirrors the general television audience, the viewing audience, that is, not necessarily the subscribing audience," McCarter clarified.

Although WTTW's audience is about 2.2 million strong, only 170,000 of those viewers are paying subscribers. Hence, "pay TV by the honor system" as McCarter refers to public television, has its drawbacks. Nonetheless, subscriptions account for the bulk of the station's revenues—69 percent. Production contracts and grants contribute 14 percent of WTTW's income, with the balance provided by funds from the Corporation for Public Broadcasting

(9 percent), the State of Illinois (4 percent) and other sources (3 percent).

"We choose to run WTTW as a crisp business that citizens would invest in. We do not operate at deficit," McCarter said in explaining why WTTW, unlike so many other public stations, continues to operate in the black.

"We have a clear idea of who we are. We want to provide diverse quality programming as a nonprofit service to the Chicago metro. That's our job," he added.

Another successful income generator for WTTW is its 15-month-old Enterprises division, recently renamed Chicago Program Group—the station's commercial production center, providing original programming for cable television and STV services. Other methods of distribution for its commercial products under consideration now are domestic syndication, home video and in-flight.

"Good ideas for television are hard to come by," said Tom Engel, director of program development and production for

Ranked whole week January 1983 cumes with percent difference 1982-1983

Market	'81	'82	'83	Percent differ
Chicago*	64	68	73	7%
San Francisco*	48	54	61	13%
Boston	50	52	55	6%
Milwaukee	50	51	55	8%
New York*	53	54	52	-4%
Minneapolis	52	57	50	-12%
Philadelphia*	42	50	50	0%
St. Louis	43	46	50	9%
Detroit*	30	32	44	38%
Los Angeles*	30	32	37	16%
Pittsburgh	38	40	36	-10%
Washington	31	37	35	-5%
Kansas City	26	31	31	0%
Baltimore	23	25	28	12%
Average cume	41.4	44.9	46.9	5.5%

Note: * denotes metered market. Detroit comparisons 82-83 are between diary and metered data. There is a 3percent gain with Detroit out of average.

Ranked prime time January 1983 cumes with percentage difference 1982-1983

Market	'81	'82	'83	Percent differ
Chicago*	40	40	46	15%
Boston	33	36	37	3%
San Francisco*	31	32	37	16%
Minneapolis	31	37	33	-11%
Milwaukee	31	31	32	3%
New York*	33	35	32	-9%
Philadelphia*	24	26	29	12%
St. Louis	22	24	28	17%
Los Angeles*	20	23	26	13%
Washington	22	27	24	-11%
Pittsburgh	22	28	23	-18%
Detroit*	16	17	22	29%
Baltimore	16	20	20	0%
Kansas City	17	17	20	18%
Averages	25.5	28.0	29.2	5.4%

Note: * denotes metered market. See note other table concerning Detroit. Without Detroit the average gain was 4%.



Thomas Engel



Frank Liebert

the Chicago Program Group. "But live TV excites," he said, pointing to the success of the group's concert series *MusicAmerica Live*.

MusicAmerica Live, a co-production of WTTW's Chicago Program Group and K.E. Enterprises, Los Angeles, is broadcast live via satellite to pay TV subscribers across the country. Past programs have featured performances by Johnny Mathis, Frankie Valli and the Four Seasons, Manhattan Transfer and an upcoming broadcast with Dionne Warwick.

The future

To accommodate new program production at WTTW, the station recently added on a three-story, 15,000-square-foot wing—an addition that is fully paid for, McCarter noted with pride.

Original production is one of the keys to the station's success. WTTW, for example, provided production origination of the Chicago mayoral candidates' four debates to all Chicago area commercial television stations without a hook-up charge.

For 1982-83, WTTW's program schedule included original production of 10 series and 15 specials, several of which receive national PBS pickup. Among those national programs are Lee Hoiby's opera *Summer and Smoke*, *The Merry Widow*, the Ruth Page-choreographed ballet version of Franz Lehar's operetta, taped in WTTW's studios with members of the New York City Ballet.

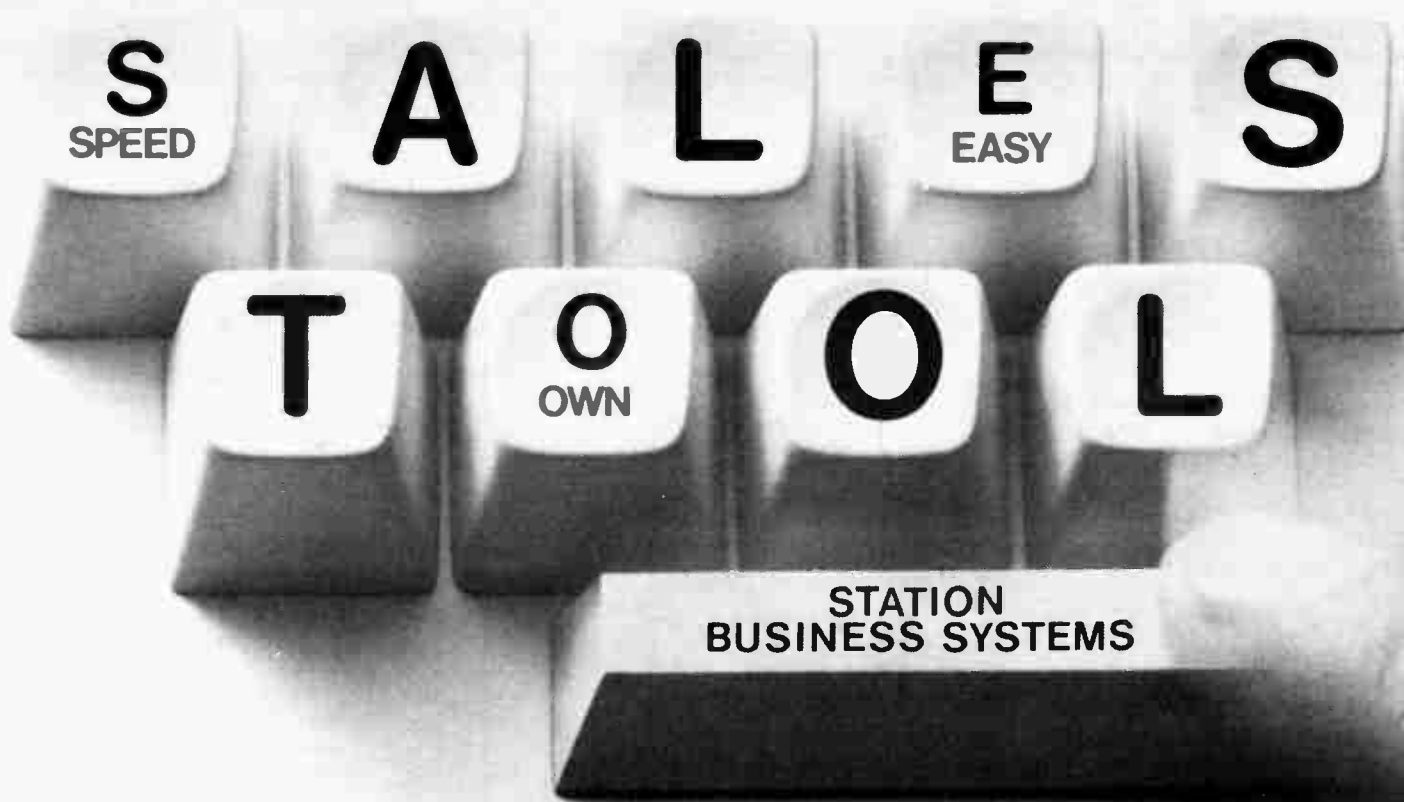
Right from The Start explored the infant/parent relationships, while *The Fall of Freddie the Leaf* was based on Dr. Leo Buscaglia's book of the same title.

Other shows in national distribution are *Sneak Preview*, with film critics Jeffrey Lyons and Noal Gabler now in its sixth season; and *Soundstage Specials* now in its 10th season. The *Frugal Gourmet* will return this season and WTTW will produce 13 new *John Callaway Interviews*, with a special in October featuring Chicago's new Cardinal Bernardin.

But to ensure that WTTW keeps its high quality programming standards and its viewers, McCarter said that some original thinking will be needed to provide new sources of revenue to put back into programming.

"The patchwork quilt is getting threadbare," he concluded.

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	Rtg	Share	Rtg	Share	Rtg	Share	Rtg	Share
Oct '82	0.6	2	0.3	1	0.6	1	0.2	1
Nov	0.6	2	0.6	2	1.1	2	0.6	2
Dec	0.7	2	0.6	2	1.0	2	0.7	2
Jan '83	0.7	2	0.4	1	0.9	1	0.7	2
Feb	0.7	2	0.5	2	0.8	1	0	0

Total day Rtg	(000)	M-F day		Prime		Late night	
		Rtg	(000)	Rtg	(000)	Rtg	(000)
0	0	0.1	39	0.2	134	0	25
0.1	95	0.1	90	0.2	171	0.1	95
0.1	111	0.1	100	0.2	158	0.1	111
0.1	117	0.1	72	0.2	155	0.1	117
0.1	122	0.1	78	0.1	144	0	0

CBS survey reveals poor pay performance

By Marianne Paskowski

As network television's up-front buying season nears, the networks are pulling out the heavy artillery to justify what undoubtedly will be record high price tags for a 30-second spot in prime time. To that end, two network studies recently have surfaced—a CBS study pointing to the decline of pay and basic cable services, and an ABC study analyzing Arbitron data showing prime-time viewing of network TV affiliates during the February sweeps.

The CBS study shows a rather lack-luster performance of major pay and basic cable services.

Home Box Office

For example, since July, HBO has shown a substantial decline to a point where in February 1983 it averaged its lowest rating, 8.8, since Nielsen began measuring this pay source. In fact, February 1983 prime-time ratings are 27 percent below the February 1982 levels. As of February, Nielsen reported that HBO is seen in 18,300,000 homes, representing 22 percent of all U.S. TV households.

Superstation WTBS

Nielsen first began measuring WTBS in February 1981. At that time the total day rating for WTBS was 3.2, but it has since declined to 2.2 in the February 1983 report. From February 1981 to December 1981, WTBS' total day averaged a 2.7 rating, compared with 2.6 during the previous year. In prime time, WTBS averaged a 3.5 rating in 1982, 13 percent higher than 1981 when it earned a 3.1.

Since September WTBS' prime-time ratings have declined to a February 1983 low of 2.1, a level 30 percent below the same period last year. The basic service's share declined 25 percent. As of February, Nielsen reports that WTBS is seen in 25,820,000 homes, representing 31 percent of all U.S. TV households.

Cable News Network

CNN was first reported in April 1982. Between that time and December 1982, the network averaged a 0.6 rating on a total day basis and a 1.1 in prime time. While its January-February 1983 total day rating of 0.8 is 33 percent higher than the April-December average, it nevertheless is 20 percent below December's level. A more meaningful picture of CNN's performance will begin to develop once 12 months of data are available, suggested CBS research. As of February 1983, CNN can be seen in 19,160,000 homes, representing 23 percent of all U.S. TV households.

Christian Broadcasting Network

Nielsen began reporting CBN ratings last October, and consequently, CBS notes, it is premature to draw any conclusions about this cable network's performance. On a total day basis, CBN is averaging a 0.7 rating in prime time. Nielsen estimates that CBN is wired into 21 percent of all U.S. TV households, or 17,490,000 homes.

ABC's analysis of Arbitron data for February sweeps

ABC came out a winner in the Arbitron data for the February sweeps periods. Arbitron reports that households using television increased 7.6 percent over the



	Total day (Sun.-Sat 24 hrs)		M-F day (M-F 10 a.m.-4:30 p.m.)		Prime (M-Sat 8-11 p.m. Sun 7-11 p.m.)		Late night (M-F 11:30 p.m.-1 a.m.)	
	Rtg	Share	Rtg	Share	Rtg	Share	Rtg	Share
Jan '82	5.3	14	3.4	10	11.6	16	6.2	16
Feb	5.4	15	2.9	9	12.1	17	6.9	18
Mar	5.3	15	2.9	10	11.2	16	6.3	16
Apr	6.1	18	4.0	14	13.4	20	8.1	23
May	5.6	17	3.3	12	12.0	18	8.0	21
Jun	5.8	18	4.0	13	12.2	21	7.5	20
Jul	6.0	18	4.6	14	12.2	21	8.2	20
Aug	5.3	16	4.1	13	11.0	18	8.6	21
Sep	5.0	15	3.4	12	11.1	17	6.7	18
Oct	4.2	13	2.5	9	9.0	13	6.4	18
Nov	4.3	12	2.9	9	9.0	13	6.2	17
Dec	4.5	13	3.3	10	9.5	14	6.2	16
Jan '83	4.4	12	2.8	9	10.2	14	5.6	16
Feb	4.6	13	3.2	10	8.8	12	5.9	16

Total day Rtg	(000)	M-F day		Prime		Late night	
		Rtg	(000)	Rtg	(000)	Rtg	(000)
0.8	691	0.5	445	1.9	1510	1.0	808
0.9	704	0.5	382	2.0	1572	1.1	900
0.8	691	0.4	373	1.8	1459	1.0	822
1.1	895	0.7	592	2.4	1970	1.5	1188
1.0	822	0.6	477	2.1	1762	1.4	1174
1.0	851	0.7	588	2.2	1791	1.3	1100
1.1	880	0.8	668	2.2	1793	1.5	1203
1.0	821	0.8	639	2.1	1700	1.6	1332
1.0	833	0.7	527	2.2	1844	1.3	1119
0.9	735	0.5	438	1.9	1568	1.3	1120
0.9	752	0.6	506	1.9	1577	1.3	1085
0.9	787	0.7	571	2.0	1666	1.3	1085
0.9	770	0.6	490	2.2	1776	1.2	980
1.0	843	0.7	595	1.9	1606	1.3	1081



	CNN coverage HHs							
	Total day (Sun.-Sat 24 hrs)		M-F day (M-F 10 a.m.-4:30 p.m.)		Prime (M-Sat 8-11 p.m. Sun 7-11 p.m.)		Late night (M-F 11:30 p.m.-1 a.m.)	
	Rtg	Share	Rtg	Share	Rtg	Share	Rtg	Share
Apr '82	LT		0.7	3	1.2	2	0	0
May	1.1	4	1.2	5	1.6	3	0.9	2
Jun	1.0	3	0.9	3	1.3	2	0.9	2
Jul	0.9	3	1.3	4	1.0	2	0	0
Aug	LT		1.0	3	0.9	2	0	0
Sep	LT		0.9	3	0.9	2	0	0
Oct	0.7		0.9	3	0.7	1	0.2	0
Nov	0.9	3	1.0	3	1.2	2	0.6	1
Dec	1.0	3	1.2	4	1.3	2	1.0	2
Jan '83	0.8	2	0.8	3	1.1	2	1.0	2
Feb	0.8	2	1.1	4	0.9	1	0.5	1

Total day	Total U.S. TV HHs				Prime	Late night	
	Rtg	(000)	Rtg	(000)		Rtg	(000)
0	0	0.1	97	0.2	166	0	0
0.2	152	0.2	166	0.3	222	0.2	125
0.2	139	0.2	125	0.3	192	0.2	125
0.2	125	0.2	176	0.2	139	0	0
0	0	0.2	147	0.2	132	0	0
0	0	0.2	142	0.2	142	0	0
0	0	0.2	154	0.1	117	0	26
0.2	157	0.2	181	0.2	167	0.1	99
0.2	175	0.3	204	0.3	226	0.2	169
0.2	147	0.2	155	0.3	206	0.2	183
0.2	153	0.3	206	0.2	169	0.1	102

previous year, from 43,017,000 to 46,274,000.

During the February 1983 sweeps, ABC affiliates reached 18,067,000 households, an increase of 24.2 percent over 1982 when they delivered 14,552,000 homes. ABC said there was no significant change in households reached by CBS affiliates, while homes reached by NBC declined by 2.3 percent.

In addition, ABC reported that its portion of the three-network share increased by 5.3 share points, from 33.8 to 39.1. Network shares for both CBS and NBC declined, however.

ABC affiliates increased their delivery in 168 markets, compared to 100 markets for CBS and 43 markets for NBC. ABC declined in three markets, with no change in five. CBS declined in 63 markets, no change in 10, and NBC declined in 119 markets, while remaining unchanged in 14.

In markets where all three networks have affiliates, ABC, it reports, was first in 86, up from 44 in February 1982. CBS affiliates were first in 47, down from 73 in 1982, and NBC was first in nine, down from 28 in 1982.

Comparisons between February 1982 and February 1983 are based on 211 markets for 1982 and 210 for 1983, in the continental U.S. only. Miles City, Mont., has lost its ADI status in 1983.

The tables from CBS show month-by-month ratings for the four cable services in their own universe as well as on a national basis. The national data reflects the coverage levels of each service and as such suggests the impact, if any, they have on over-the-air network-affiliated and independent stations.



	WTBS Coverage HHs							
	Total day (Sun.-Sat 24 hrs)		M-F day (M-F 10 a.m.-4:30 p.m.)		Prime (M-Sat 8-11 p.m. Sun 7-11 p.m.)		Late night (M-F 11:30 p.m.-1 a.m.)	
	Rtg	Share	Rtg	Share	Rtg	Share	Rtg	Share
Feb '81	3.2	9	2.8	9	3.0	4	2.1	6
Mar	3.0	9	2.6	8	2.7	4	2.4	6
Apr	2.7	9	2.5	9	3.6	6	2.4	7
May	2.4	8	2.0	8	3.5	6	2.0	6
Jun	2.8	10	2.7	9	3.5	7	2.9	8
Jul	2.3	8	2.5	9	2.6	5	2.2	6
Aug	2.4	8	2.3	8	3.6	6	1.8	5
Sep	2.6	9	2.5	9	3.3	6	2.2	6
Oct	2.7	9	2.9	10	2.8	4	2.4	6
Nov	2.7	8	2.6	9	2.6	4	2.4	6
Dec	2.9	9	3.1	10	2.8	4	1.7	4
Jan '82	3.1	9	3.2	10	3.1	4	2.0	5
Feb	2.9	9	2.7	11	3.0	4	2.1	5
Mar	2.7	8	2.7	9	2.7	4	1.9	5
Apr	2.7	9	2.7	10	3.8	6	1.4	4
May	2.5	8	2.3	9	3.4	6	1.9	5
Jun	2.5	8	2.3	8	4.1	7	2.4	6
Jul	2.5	8	2.2	7	4.0	7	2.1	5
Aug	2.6	9	2.2	7	4.2	8	2.5	7
Sep	2.4	8	1.4	5	4.7	8	2.5	7
Oct	2.4	8	1.8	7	3.3	5	2.4	6
Nov	2.3	7	2.3	8	2.9	4	1.5	4
Dec	2.4	7	2.4	8	2.9	5	2.1	5
Jan '83	2.5	7	2.3	8	3.2	5	2.0	5
Feb	2.2	6	2.1	7	2.1	3	1.7	4

Total day	Total U.S. TV HHs				Prime	Late night	
	Rtg	(000)	Rtg	(000)		Rtg	(000)
0.6	473	0.5	418	0.5	438	0.4	310
0.6	443	0.5	384	0.5	406	0.5	355
0.5	420	0.5	385	0.7	555	0.5	373
0.5	392	0.4	334	0.8	578	0.4	327
0.6	457	0.6	352	0.7	568	0.6	474
0.5	376	0.5	411	0.5	417	0.5	359
0.5	392	0.5	377	0.8	590	0.4	294
0.6	466	0.5	448	0.7	599	0.5	394
0.6	506	0.7	541	0.6	515	0.6	450
0.6	506	0.6	460	0.6	488	0.6	450
0.7	567	0.7	612	0.7	550	0.4	333
0.8	632	0.8	644	0.8	629	0.5	408
0.7	591	0.7	556	0.7	610	0.5	428
0.7	550	0.7	555	0.7	546	0.5	387
0.7	572	0.7	564	1.0	796	0.4	297
0.7	530	0.6	489	0.9	715	0.5	403
0.7	530	0.6	479	1.1	868	0.6	509
0.7	550	0.6	482	1.1	878	0.6	462
0.7	572	0.6	477	1.1	924	0.7	550
0.7	560	0.4	330	1.3	1094	0.7	583
0.7	581	0.5	436	0.9	787	0.7	581
0.7	575	0.7	570	0.9	722	0.5	375
0.7	600	0.7	610	0.9	735	0.6	525
0.8	625	0.7	583	1.0	793	0.6	500
0.7	568	0.7	538	0.6	533	0.5	439

We're Dancin' boogies back into production despite big question



Dick Perin, Townsend Coleman and Ellen Snyder

The word is "go" for *We're Dancin'*, a barter half-hour dance party strip tested last month.

MG Films, Perin Enterprises and All American Television, which formed the joint venture to produce and distribute the test strip, will be back in production this summer to tape the 26-week series.

We're Dancin' will air beginning Sept. 19, and the only question that remains unanswered at this point is will stations pick it up?

That's the question Dick Perin, president of Perin Enterprises, is asking as he analyzes preliminary findings of the two-week test. The unusual test consisted of 10 programs produced and aired during the two week period, rather than the usual testing of one pilot.

With the numbers now coming in and stacking up in his favor, Perin believes *We're Dancin'* will be a winner with 12-24-year-olds—the audience segment to which the show is targeted.

"It looks like we have the 12-24 audience to justify the test. In fact, we're changing the late afternoon audience which is traditionally ruled by children's

programming," Perin said. The bulk of the 60 stations carrying *We're Dancin'* aired it between 3:30 p.m. and 5 p.m.

In a preliminary analysis of Nielsen and Arbitron ratings and demos for *We're Dancin'*, the test strip attracted an audience that was 20 percent men, 18-34 years old; 25 percent women, 18-34 years old; 23 percent teens and 32 percent kids, capturing an audience that is approximately 60-75 percent teen/adult.

More than 60 television stations participated in the 10-day test, representing 65 percent of the country. Compared with formal network buys, this "fourth network" consisted of mostly larger A and B markets, where most of the sales action is, and fewer C and D markets, the smaller markets. *We're Dancin'* was able to deliver nine of the top 10 markets and 18 of the top 20, accounting for the bulk of

“
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”

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the 65 percent national coverage reported in Nielsen Station Index Dominant Market Areas breakouts.

According to Perin, the success of barter is due largely to the recognition by agencies that they can make cost-effective buys for their clients by allocating part of their traditional network budgets to targeted markets on an *ad-hoc* basis.

"It's a way to beat the escalating cost of network buys, a way to control the advertising environment for their clients, and a way to buy the best of both worlds," Perin added.

Two of the six minutes of commercial time on the half-hour test were kept by the distributors and sold to Ted Bates, New York, for Three Musketeers; Doyle Dane Bernbach for Atari; BBDO for Wrigley's gum; Commonwealth Advertising for K-Tel; and The Marschalk Co. for Pamprin. Those advertisers will have first option on the series.

Because the program aired outside of a sweeps period, \$30,000 worth of custom telephone incidentals and NTIs were commissioned by the producers to help sales.

The 10 half-hour shows were taped back-to-back in late February in WNEW-TV's studios in New York, where production for the 26 half-hour shows in all likelihood will take place this summer.

It's also probable that Townsend Coleman, the 28-year-old disc jockey from WZZP-FM, Cleveland, host of the original test programs, once again will play that role this summer, Perin said.

Guest artists on the first 10 programs were Scandal, Ian Hunter, Culture Club, Nona Hendryx, Billy Idol, The Waitresses, Marshall Crenshaw, Bow Wow Wow, Wall of Voodoo and David Johansen. The high-energy dance parties feature on-camera dancing by teenagers, intercut with music video clips.

Executive Producer Syd Vinnedge, Scotti/Vinnedge Television, has been producing *America's Top Ten* for four years, which has now cleared on a barter basis in over 130 markets. That track record along with the reputations of his partners prompted more than 60 markets to sign up for the two-week trial, never having seen the show.

NBC RADIO NEWS.

**OUT OF THE STUDIO.
ON THE SCENE.**

5PM EST Hourly Newscast, March 1, 1983

"There may never have been anything quite like it here. A square mile of south central Los Angeles has been devastated by a violent tornado which ripped roofs from houses and businesses and left scores of people homeless. The streets are littered with glass and debris, and trucks and cars are strewn about as though picked up and dropped by some giant hand. In front of some shattered homes, people stand and just stare while others load their belongings into trucks and cars and look for new shelter."

For radio reporting that's live and "in color" count on the unique sound of NBC Radio News.

Not content to just report the story, NBC News goes to where the story is, anchoring newscasts live. We cover significant, history-making events in ways that are relevant to your audience.

On a day-to-day basis, NBC provides consistent, high-quality, "full color" radio news, offering more actualities and newscast feeds than anyone else.

We always take the story—big or small—and bring it "home" for your listeners.



For stations committed to news.

FINANCE

Field negotiating to sell last properties

Television stations caught in middle of family squabble

CHICAGO—Field Enterprises Inc., the publishing and broadcasting company being dissolved to satisfy the divergent interests of the half brothers who own it, currently is negotiating the sale of its last two broadcast properties, WKBS-TV and WKBD-TV,

UHF independents in Philadelphia and Detroit.

A spokeswoman for Field declined to identify the prospective buyers. Other broadcast properties, including WFLD-TV in Chicago and KBHK-TV in San Francisco, have been sold or committed to

sale.

The decision to sell off the Field assets, which includes the *Chicago Sun-Times*, apparently stems from disenchantment with the business on the part of Frederick Field who, along with half brother Marshall Field V, owns Field Enterprises.

In a prepared statement, Marshall Field said, "Had this decision been mine alone to make, I probably would not have taken this action."

Frederick Field, vice chairman of the company, said through a company spokeswoman that he wants to pursue other business interests, including motion pictures, real estate and automobile racing.

The company has not set a purchase price for its assets nor has it set a deadline for their

sale, but it did say that any unsold businesses after a year would be distributed to a partnership owned equally by the Field brothers.

Last year, Field had an estimated \$400 million to \$425 million in gross revenue.

Other company holdings include Field Cablevision, Cabot, Cabot & Forbes real estate and a one-third ownership in Keycom Electronic Publishing.

The broadcasting segment of Field Enterprises was under Frederick Field's direction while Marshall Field ran the *Sun-Times* and the realty division.

The largest single asset of the company is the *Sun-Times*, which could wind up costing a prospective buyer upward of \$250 million.

STOCKS

EXCH	COMPANY	CLOSING 4/13	CLOSING 4/20	NET CHANGE IN PERIOD	% CHANGE IN PERIOD	52-WEEK HIGH	52-WEEK LOW	P/E
NYS	ABC	64.63	67.00	2.38	3.68	67.00	26.75	11
ASE	ADAMS-RUSSELL	24.63	26.00	1.38	5.58	34.00	17.13	24
OTC	AEL (AM. ELEC. LAB.)	28.50	28.25	-.25	-.88	28.50	8.75	D
ASE	AFFILIATED PUBS.	34.75	36.63	1.88	5.40	41.50	23.88	17
OTC	A.H. BELO	40.38	43.50	3.13	7.74	43.50	16.50	15
NYS	AMERICAN EXPRESS	66.25	67.75	1.50	2.26	69.25	50.38	13
NYS	AMERICAN FAMILY	17.75	17.88	.13	.70	18.50	7.25	11
NYS	ARVIN INDUSTRIES	20.25	20.63	.38	1.85	22.25	11.75	15
OTC	BARRIS IND.	5.50	5.38	-.13	-2.27	5.75	1.50	59
OTC	BBDO INTL.	41.00	39.50	-1.50	-3.66	41.50	19.50	15
NYS	JOHN BLAIR	57.00	62.50	5.50	9.65	62.75	21.75	13
OTC	BURNUP & SIMS	7.88	7.88	.00	.00	14.63	7.50	D
OTC	CABLE TV INDUSTRIES	6.00	5.75	-.25	-4.17	9.50	3.00	27
NYS	CAPITAL CITIES COMM.	140.25	146.88	6.63	4.72	151.50	64.38	19
NYS	CBS	69.00	70.00	1.00	1.45	70.75	55.00	17
OTC	C-COR ELECTRONICS	17.00	17.25	.25	1.47	35.75	16.50	12
ASE	CETEC	9.75	9.75	.00	.00	10.13	5.38	24
NYS	CHARTER CO.	11.38	11.63	.25	2.20	15.50	6.50	14
NYS	CHRIS-CRAFT	20.25	20.50	.25	1.23	24.63	19.25	18
OTC	CHYRON	25.75	27.75	2.00	7.77	28.50	9.50	30
NYS	COCA-COLA	55.00	55.63	.63	1.14	56.50	29.75	13
ASE	COHU	7.00	7.13	.13	1.79	8.50	3.88	21
OTC	COMCAST	20.50	19.75	-.75	-3.66	21.50	9.50	21
OTC	COMPACT VIDEO	8.63	9.75	1.13	13.04	9.75	2.63	D
NYS	CONRAC	30.88	34.88	4.00	12.96	36.38	21.25	9.8
NYS	COX COMMUN.	45.25	48.75	3.50	7.73	52.50	23.88	20
NYS	WALT DISNEY PROD.	83.75	83.00	-.75	-.90	84.75	47.00	27
NYS	DOW JONES & CO.	42.50	45.25	2.75	6.47	44.50	17.88	30
OTC	DOYLE DANE BERNBACH	25.50	24.00	-1.50	-5.88	24.00	14.25	18
NYS	DUN & BRADSTREET	125.00	126.50	1.50	1.20	128.50	58.50	24
NYS	EASTMAN KODAK	81.50	82.13	.63	.77	91.75	65.38	11
OTC	ELEC. MISSILES & COMM.	12.00	11.00	-1.00	-8.33	20.00	8.50	D
NYS	FAIRCHILD IND.	22.50	24.13	1.63	7.22	23.63	17.88	12
NYS	FOOTE, CONE & BELDING	44.00	43.63	-.38	-.85	46.75	27.25	11
NYS	GANNETT CO.	68.63	69.25	.63	.91	72.00	29.50	20
NYS	GENERAL ELECTRIC	108.00	112.13	4.13	3.82	112.75	55.00	13
NYS	GENERAL INSTRUMENT	52.25	50.38	-1.88	-3.59	66.88	60.50	14
NYS	GENERAL TIRE	30.13	31.25	1.13	3.73	36.38	17.88	9.4
NYS	GETTY OIL CORP.	65.50	66.75	1.25	1.91	67.75	41.25	7.7
OTC	GRAPHIC SCANNING	22.88	25.63	2.75	3.02	27.13	7.88	D
OTC	GREY ADVERTISING	89.00	89.00	.00	.00	95.00	57.00	7.9
ASE	GROSS TELECASTING	48.00	58.00	10.00	20.83	61.00	23.25	13
NYS	GULF UNITED	27.13	26.88	-.25	-.92	29.75	15.50	8.6
NYS	GULF & WESTERN	23.38	24.75	1.38	5.88	27.00	17.75	12
NYS	HARRIS CORP.	43.63	42.00	-1.63	-3.72	51.88	20.38	22
NYS	HARTE-HANKS	43.38	44.50	1.13	2.59	45.50	21.25	15
NYS	HERITAGE COMM.	11.50	11.13	-.38	-3.26	13.88	7.38	17
NYS	INSILCO CORP.	24.00	24.75	.75	3.13	25.25	12.25	27
NYS	INTERPUBLIC GROUP	51.25	54.88	3.63	7.07	54.00	25.50	12
NYS	JEFFERSON-PILOT	33.75	32.88	-.88	-2.59	34.25	22.38	7.9
OTC	JOSEPHSON INTL.	15.63	18.38	2.75	17.60	18.38	6.75	13
NYS	JWT GROUP	31.13	32.25	1.13	3.61	34.00	14.75	64.0
NYS	KNIGHT-RIDDER	53.38	54.50	1.13	2.11	56.25	51.50	16
NYS	LEE ENTERPRISES	23.88	22.00	-1.88	-7.85	24.38	18.50	14
NYS	LIBERTY	17.75	18.00	.25	1.41	18.50	13.75	14
OTC	LIN BROADCASTING	36.88	37.00	.13	.34	39.75	17.63	20
NYS	MACOM	24.00	26.25	2.25	9.38	30.00	11.88	34
NYS	MCGRAW HILL	92.00	95.25	3.25	3.53	96.50	44.88	21
NYS	MCA	37.25	38.00	.75	2.01	42.13	21.88	10
OTC	MCI COMMUNICATIONS	44.63	46.75	2.13	4.76	46.88	13.13	29
ASE	MEDIA GENERAL	45.75	49.50	3.75	8.20	50.75	33.63	10
NYS	MEREDITH	106.00	112.88	6.88	6.49	112.75	52.75	12
NYS	METROMEDIA	450.00	500.00	50.00	11.11	505.00	309.00	32
NYS	MGM/UA	12.88	14.25	1.38	10.68	14.00	5.00	17
OTC	MICRODYNE	15.13	14.13	-1.00	-6.61	15.88	6.75	33
NYS	3M	77.38	84.25	6.88	8.89	84.25	48.75	15
NYS	MOTOROLA	108.50	110.88	2.38	2.19	116.75	49.50	24
ASE	MOVIELAB	3.88	4.00	.13	3.23	4.50	2.00	D
OTC	MULTIMEDIA	38.75	39.75	1.00	2.58	39.75	18.13	20
ASE	NEW YORK TIMES CO.	67.00	70.63	3.63	5.41	70.50	33.25	16
OTC	A.C. NIELSEN A	35.75	35.00	-.75	-2.10	39.00	20.56	17
NYS	N. AMERICAN PHILLIPS	61.25	65.00	3.75	6.12	64.00	30.00	11
NYS	OAK INDUSTRIES	10.50	10.13	-.38	-3.57	14.88	9.88	40
OTC	OGILVY & MATHER	48.75	49.00	.25	.51	49.00	28.50	14
NYS	ORION	21.13	24.38	3.25	15.38	24.88	3.63	D
ASE	ORROX CORP.	5.75	6.13	.38	6.52	15.13	6.38	D
NYS	OUTLET CO.	48.75	49.50	.75	1.54	54.50	29.50	20
ASE	POST CORP.	38.50	39.25	.75	1.95	39.75	24.63	17
OTC	PRIVATE SCREENINGS	1.00	1.50	.50	50.00	NA	NA	D
NYS	RCA	23.50	25.25	1.75	7.45	27.00	15.75	6.3
OTC	REEVES COMMUNICATIONS	21.25	20.50	-.75	-3.53	21.75	15.50	10
NYS	ROCKWELL INTL.	53.13	55.25	2.13	4.00	55.75	25.13	11
NYS	ROLLINS	14.38	13.50	-.88	-6.09	17.38	9.88	10
ASE	RSC INDUSTRIES	5.88	5.63	-.25	-4.26	6.75	4.00	57
NYS	SCHERING-PLOUGH	43.75	43.00	-.75	-1.71	46.88	26.50	12
NYS	SCIENTIFIC-ATLANTA	16.25	16.25	.00	.00	23.00	10.13	D
OTC	SCRIPPS HOWARD	22.50	23.00	.50	2.22	26.75	16.75	13
NYS	SIGNAL COS.	31.13	31.13	.00	.00	34.50	13.13	17
NYS	SONY CORP.	14.88	14.88	.00	.00	17.25	11.00	18
NYS	STORER COMMUNICATION	29.13	28.88	-.25	-.86	34.25	19.00	50
NYS	TAFT BROADCASTING	51.00	54.75	3.75	7.35	54.75	28.25	14
ASE	TECH OPERATIONS	24.25	25.50	1.25	5.15	26.50	13.75	15
NYS	TEKTRONIX	66.00	65.88	-.13	-.19	75.75	34.00	20
OTC	TELEMATION	5.50	5.50	.00	.00	5.50	2.38	D
OTC	TELEMET(GEOTEL INC.)	3.88	3.25	-.63	-16.13	3.88	1.00	25
OTC	TELEPICTURES	15.13	16.38	1.25	8.26	16.75	5.00	21
ASE	TEXSCAN	22.13	25.25	3.13	14.12	25.25	9.75	28
NYS	TIME INC.	57.63	60.38	2.75	4.77	61.25	44.50	23
NYS	TIMES MIRROR	69.50	72.25	2.75	3.96	73.00	35.50	17
OTC	TOCOM	7.25	6.88	-.38	-5.17	14.00	7.25	D
OTC	TURNER BROADCASTING	17.50	17.00	-.50	-2.86	24.50	8.50	D
OTC	UNITED TELEVISION	13.38	13.00	-.38	-2.80	14.13	6.75	16
OTC	UNITEL VIDEO	8.50	10.00	1.50	17.65	10.00	5.75	12
NYS	VARIAN ASSOCIATES	41.25	46.50	5.25	12.73	73.00	13.00	28
NYS	VIACOM	34.00	35.75	1.75	5.15	35.75	17.25	17
OTC	VIDEO CORP. OF AMER.	8.38	7.88	-.50	-5.97	10.00	3.75	D
NYS	WARNER COMM.	25.63	27.13	1.50	5.85	63.25	27.25	7.3
ASE	WASHINGTON POST CO.	66.88	68.25	1.38	2.06	69.25	28.25	18
NYS	WESTERN UNION	40.63	37.75	-2.88	-7.08	54.00	25.25	11
NYS	WESTINGHOUSE	44.75	44.75	.00	.00	50.25	21.88	9.1
NYS	WOMETCO	32.63	32.88	.25	.77	35.00	16.75	21
ASE	WRATHER	28.50	31.25	2.75	9.65	31.75	19.25	D
NYS	ZENITH	16.50	17.00	.50	3.03	18.13	9.75	D

Provided by Steven G. Hammer, A.E. Richey, Frankel & Co., Boulder, Colo., (303) 443-6830. The information and statistics contained herein have been obtained from sources we believe reliable but are not guaranteed by us to be all-inclusive or complete. This information is not to be construed as an offer or the solicitation of an offer to buy or sell the securities herein mentioned. This firm and/or its individual brokers and/or members of their families may have a position in the securities mentioned and may make purchases and/or sales of these securities from time to time in the open market or otherwise.

Cowles wins litigation with high court ruling

DAYTONA BEACH, Fla.—Cowles Communications Inc. said the U.S. Supreme Court refused to hear a case filed by a private group that is challenging Cowles Broadcasting's license for television station WESH-TV, the NBC affiliate here.

M.C. Whatmore, chairman of Cowles Broadcasting, said the court's decision ends more than 13 years of litigation over

licensing of the station.

The high court action upholds a decision of a Federal Appeals Court last October that affirmed a Federal Communications Commission decision granting license renewal.

The petition of certiorari to the Supreme Court was brought by Central Florida Enterprises Inc., which Cowles described as a private group.

Media General report shows quarterly gain

RICHMOND, Va.—Media General Inc., newspaper and television station owner, reported first quarter earnings of \$8,515,000, or \$1.20 a share, compared with \$7,113,000, or \$1.01 a share, in the first 1982 quarter.

Revenue improved to \$119.8 million from \$96.9 million a year earlier.

The company's broadcast division showed increased profits, earning \$3.3 million in the quarter compared with \$1.9 million a year earlier.

Gannett earnings at 61¢ per share

ROCHESTER, N.Y.—Gannett Co., the nation's largest newspaper chain and a group owner of television and radio stations, reported slightly higher first quarter earnings despite the costs associated with startup of its national newspaper, *USA Today*.

Net earnings were \$32.2 million, or 61 cents a share, compared with \$31.6 million, or 60 cents a share, in 1982's first quarter.

Revenues grew to \$386.8 million from \$338.9 million. Allen Neuharth, chairman and president, said profits exceeded the company's expectations.

Agencies see income hike

NEW YORK—A survey conducted by the American Association of Advertising Agencies indicates that member agencies expect some improvement in business this year.

30 smaller agencies surveyed, 80 percent expect gross income to rise in 1983, while 47 percent expect profit margins to be up for the year. In the same group, 73 percent reported gross income up last year, but only 34 percent reported improved profit margins.

CSC: \$12.6 million income

WASHINGTON—Communications Satellite Corp. reported improved first quarter earnings of \$12.6 million, or \$1.40 a share, compared with \$10.3 million, or \$1.29 a share, in the first quarter of 1982.

Revenues grew to \$108.4 million from \$94.1 million in the year earlier quarter.

The company had nine million shares outstanding in the current quarter, up from eight million a year earlier.

REGULATORY SCENE



Agreement reached

Celebrating the sale of KTLA-TV Los Angeles are from left, Gene Autry, Anthony Cassara and George Roberts. Autry, chairman of Golden West Broadcasters and the Signal Companies, sold KTLA for \$245 million, the largest price paid for a broadcast station, to Kohlberg, Kravis, Roberts & Co., a private investment company. Cassara will become the president and chief executive officer of the new company, Golden West Television Inc.

FCC proposes increase in satellite procurements

The Federal Communications Commission, in response to a Petition for Rulemaking filed by the Communications Satellite Corp., has issued a Notice of Proposed Rulemaking that will increase from \$25,000 to \$100,000 the present dollar value of contracts subject to procurement regulations.

The Comsat request, originally filed in 1981, has received no opposition or comments, although Comsat twice has filed supplemental information. The NPRM would amend Part 25 of the commission's rules, which establishes uniform policies and procedures for procurements of \$25,000 or more by Comsat for apparatus, equipment and services required for establishing and operating the communications satellite systems and satellite terminal stations.

The FCC believes the \$100,000 cutoff amount will serve the public interest and reduce FCC administrative burdens by half in reviewing Comsat procurements. The commission also is considering whether a price index to adjust the dollar level an-

nually should be incorporated.

Comments will be accepted through May 25 with reply comments due by June 9.

NIAC to consider emergency preparedness

The Long Range Planning Committee of the National Industry Advisory Committee will meet to consider emergency communications matters including the Emergency Broadcast System.

Comments will be accepted before and after the May 4 meeting. Additional information on the meeting may be obtained from the NIAC executive secretary in the FCC Emergency Communications Division at (202) 634-1549.

FCC amends procedure for settlement of competing applications

The FCC has issued a procedural rule change that conforms Section 73.3525 to an amendment to Section 311(c)(3). Because the FCC does not find the action controversial or likely to generate significant comment from the public and because the change relieves a restriction, the 30-day effective date requirement of the Administrative Procedure Act was not applied.

The amendment of Section 311(c)(3) replaced language on consideration paid in connection with agreements to withdraw mutual exclusive applicants. The amendment established that the commission would approve such agreements where the agreements were consistent with public interest and no party to the agreement filed its applications for the purpose of obtaining the agreement.

The Mass Media Bureau initiated an interim policy pending completion of a Public Notice on the compatibility of Sections 73.3525 and 311(c)(3).

The commission's amendment to Section 73.3525 eliminates requirements relating to the former statutory limit in payments in consideration of settlement agreements.

CALENDAR

APRIL

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

April 25-27—Satcom '83 sponsored by International Association of Satellite Users. Hyatt Orlando, Orlando, Fla.

April 25-27—Minnesota Broadcasters Association annual spring convention. Sheraton Northwest, Minneapolis.

April 26—Academy of Television Arts and Sciences "forum series" luncheon. Speaker: Grant Tinker, NBC chairman and chief executive officer. Century Plaza Hotel, Los Angeles.

April 26—Advertising Research Foundation's fifth annual business advertising research conference. New York Hilton.

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.

April 26-27—Advertising Research Foundation's fifth annual business advertising research conference. New York Hilton.

April 26-27—Public Service Satellite Consortium workshop, "How to Video-Teleconference Successfully." University Hospital, London, Ontario.

April 27—47th annual Ohio State University awards presentation dinner. National Press Club, Washington.

April 27—National Association of Broadcasters metro market radio committee

meeting. NAB headquarters, Washington.

April 27-28—Illinois Broadcasters Association spring meeting. Springfield, Ill. Information: (217) 787-6503.

April 28—Michigan Association of Broadcasters Washington dinner. Madison Hotel, Washington.

April 29—Deadline for applications for Society of Broadcast Engineers' certification exams. Information: Certification Secretary, Society of Broadcast Engineers, P.O. Box 50844, Indianapolis, Ind., 46250.

April 29-May 1—Foundation for American Communica-

tions conference, co-sponsored by Colorado Broadcasters Association, "Economic Issues for Rocky Mountain Journalists." Keystone Lodge, Keystone, Colo. Information: (213) 851-7372.

April 30—Radio-Television News Directors Association Region 12 meeting with Syracuse University. Syracuse University campus, Syracuse, N.Y.

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 3-7—American Women in Radio and Television's 32nd annual convention featuring presentation of Silver Satellite Award to M*A*S*H star Loretta Swit. Luncheon speaker (Wednesday): Jessica Savitch, NBC correspondent. Royal York, Toronto.

May 6-8—Carolinas UPI Broadcasters Association spring meeting. Holiday Inn, Wrightsville Beach, N.C.

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PRODUCT UPDATE

Technological offerings abound from NAB

LAS VEGAS—At the recent NAB Convention, NEC America introduced new options and accessories for its E-FLEX Digital Video Effects System: an EPR-400 Perspective/Rotation Accessory, EES-300 Off-Line Editing System; and an option that allows two E-FLEX system outlets to be handled on one E-FLEX Combiner System.

Other new products included NEC's first broadcast-quality all-digital color camera, the SPC-3 CCD, with universal interface to 1/2-inch and 3/4-inch formats. The camera features an NEC 2/3-inch Charge Coupled Device; two for the green channel, and one for the combined red/blue channel. It weighs 7.3 pounds and measures 3.9 x 9.1 x 15 inches.

NEC's new TVL-800-7E ENG Microwave Link features C-MOS and FET components, with total weight of transmitter and receiver under 9 pounds.

NEC also introduced the HPA-4536B FM Exciter, designed to accept the optional HPA 4619 stereo modulator card. It weighs 28.6 pounds, measures 18.9 x 11.7 x 5.9 inches and costs \$4,825 (\$6,025 with the stereo modulator card).

Chyron showed its new \$7,500 VP-2 stand-alone, high-resolution character/graphics generator. It has 512 colors, six fonts, and independent placement of background and character.

Convergence reported many pre-orders for its new ECS-200 Series of editing systems. Prices range from \$10,000 to \$40,000 for the four different models, with memory capability running from 50 to 850 lines of material.

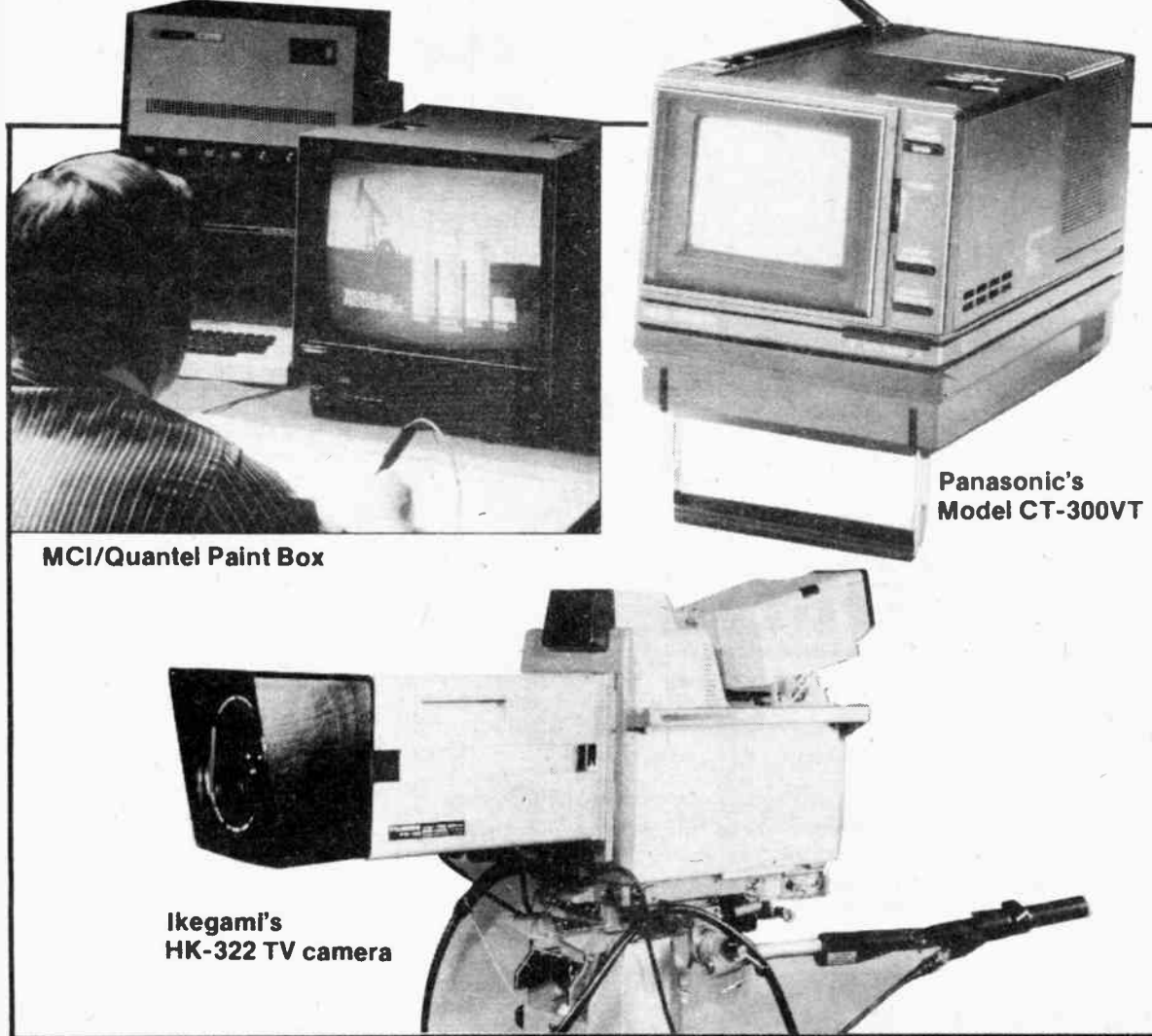
CMX Orrox introduced the 3400 editing system, an expanded version of the 340X with user programmable keys, improved list management, "look ahead preview" and a "mark file" that allows an editor to rapidly mark and replace several program segments. The unit, priced from \$62,500, will be available next month.

The 3400+ editing system also was introduced. It has 40 function keys—each with a five-character programmable LED label. Keyboard functions can be initiated through voice command, and "keyword" capability takes the place of time code editing. The \$77,500 unit is scheduled for delivery in the fourth quarter.

MCI/Quantel showed a prototype of CYPHER, a "super caption generator" with 250 simultaneous planes and no limits to stacking or overlapping. CYPHER is expected to be available within the next year at under \$100,000.

MCI/Quantel also showed a new automatic animation package for its Paint Box digital art/graphics system, along with the availability of hundreds of new typefaces and a "Font Factory" system for user-designed faces.

And the company introduces a DFS 1752 two-frame-store synchronizer that stores the entire NTSC four-field sequence.



MCI/Quantel Paint Box

Panasonic's Model CT-300VT

Ikegami's HK-322 TV camera

pedestal, it can be repositioned to any domestic satellite in less than a minute.

Harris also introduced a "Walkaway" option for its Micro Mac Audio Console, providing both semiautomatic live assist and fully unattended operation for up to 99 events.

The new Harris Chyron-engineered Digifont character generator option for the IRIS II Digital Still-Store system provides an expanded capability of composition, storage and retrieval of title pages.

A new high-performance 7-GHz solid-state microwave system for TV relay was also shown by Harris. The 7FB baseband microwave equipment uses a thin film LNA and an image rejection mixer for optimum performance in STL/TSL systems and multihop intercity systems.

Bosch-Fernseh demonstrated its new FSG-4000 digital graphics/character generator/real-time animation system. Software includes real-time text editor, off-line text editor, standard animation editor, on-air display, palette editor, graphics editor and 3-D object display.

The Bosch FPS-1000, a smaller-scale digital art/graphics system, can be used as a stand-alone unit or can be connected to an existing character generator. It features a display of 16 colors from a palette of 65,000 colors, five brush sizes and styles, automatic color fill and graphics routines and 640 x 480 screen resolution. The system is priced under \$20,000.

The TVS/TAS-2000 took its place at NAB as Bosch's most advanced distribution switcher. Features include a selection of user-configurable control panels, redundant control card capability, multi-level breakaway capability with seven standard levels, coax party line or RS-422 control and clamped video inputs.

Bosch also showed three new compact microprocessor-controlled production switch-

ers: the R 51 ME single-level switcher plus flip-flop or mix, eight inputs and optional single downstream keyer; the R 61 ME single-level switcher plus flip-flop, 16 or 24 inputs and optional single or double downstream keyer and the RE 102 ME two-level switcher plus flip-flop, 16 or 24 inputs and optional single or double downstream keyer.

Hitachi's new FP-15, ENG/EFP three-tube prism camera has built-in corner registration, auto white, auto black, auto iris, ABO, +6, =12dB gain built-in genlock, 54dB signal-to-noise ratio and 550-line horizontal resolution. The FP-15 costs from \$6,000 to \$8,000, depending on options and accessories.

JVC Co. of America unveiled its first professional, mid-resolution studio monitor—the TM-R9U. The 9-inch (diagonal screen) unit includes switch-controlled "Underscan," which allows users to view the entire video image; internal/external sync, which locks the monitor into a video production or editing system; and a built-in comb filter that produces a sharper, more discernible picture by separating luminance and chrominance signals.

JVC also showed a fourth-generation professional camera—the 9-pound KY-310U, with a new level of automation, high-resolution prism optics and upgraded Saticon pickup tubes. It includes several eight-bit digital microprocessors and an auto-shift registration circuit.

A new camera was added to JVC's compact VHS-C video system. The GZ-S3U, which weighs only 2.75 pounds, features a 1/2-inch Saticon pickup tube and 6X power zoom f/1.2 lens with macro setting. When paired with JVC's HR-C3U VCR the camera/recorder system weighs only 8.25 pounds.

The KA-100 adapter was introduced to link the HR-C3U VCR to the KY-1900U camera.

Together they weigh 16.2 pounds.

Panasonic introduced the WV-555 ENG/EFP portable camera with an advanced dichroic prism optical system, three 2/3-inch Saticon pickup tubes that use a 1/2-inch scanning size, a built-in auto centering circuit and a 1.5-inch electronic viewfinder that displays auto-white, auto-black and VTR warning signals. The camera weighs 12.8 pounds.

Panasonic's new WV-888 camera has a dichroic prism optical system, three 2/3-inch ST-MG Saticon tubes, light sensitivity of 200 footcandles at f/4, signal-to-noise ratio of 57dB and 600-line resolution.

A new WJ-5600 one-piece special effects generator from Panasonic has built-in RGB chroma-key, two built-in mixing amplifiers, eight-channel inputs for color background and color bars, a built-in EIA sync generator and three black burst outlets. The unit lists for \$4,950.

Panasonic's new WJ-1200 chroma key generator includes a hue control knob that can shift color phases a full 360°, a clip control knob and a key delay control knob that can shift horizontal phase.

Also introduced by Panasonic was the CT-300VT compact video receiver/monitor, with a 2.6-inch screen measured diagonally. It measures 3 3/8 x 4 1/2 x 9 3/16 inches and weighs 3 5/16 pounds.

Panasonic also showed several other new monitors: the BT-S700N seven-inch, with AC/DC operation; BT-S701N desk-top; BT-S702N, consisting of a dual set of rack-mounted monitors; AT-H190G 19-inch high-resolution NTSC/RGB; AT-H130G 13-inch high-resolution NTSC/RGB; BT-S1900N 19-inch studio model; and BT-S1300N 13-inch studio model.

The NV-9450 is a new Panasonic 3/4-inch VCR, featuring color resolution of more than 260 lines and a signal-to-noise

ratio of more than 46dB. It weighs 19.6 pounds with battery.

In the 1/2-inch field, the company showed a complete Recam kit with gen-lock and AC adaptor. And the AK-100 camera now has a black-and-white viewfinder replay function.

Ikegami introduced a 9-inch, high-resolution monitor, the TM9-9RH. It is available in cabinet, dual rack mount, single rack mount and single rack mount with space for adjacent waveform monitor or vector-scope.

The HL-79E is Ikegami's new top-of-the-line portable ENG/EFP camera. Compared to earlier HL-79 cameras, it is smaller, weighs less and has higher sensitivity (20 lux at f/1.4), better signal-to-noise ratio (over 59 dB), improved registration accuracy (less than .05 percent of picture height in zone one), better resolution (typical center resolution of 650 lines) and greater RFI immunity.

Ikegami also unveiled what it calls the "world's most accommodating TV camera." The HK-322 studio/field unit can use a variety of 1-inch or 1 1/4-inch pickup tubes and can be employed with several multicore or triax cable options. A third-generation centralized digital control system permits the setup and operation of up to 24 cameras individually, sequentially or simultaneously from a single master control panel.

An improved version of the Ikegami ITC-730 ENG/EFP camera also was shown, with three-tube f/1.4 prism-optics beam-splitter, 2H detail correctors, 2/3-inch Saticon pickup tubes with type II surface, auto-white balance, a noise-free contrast compression circuit and a character generator in the viewfinder to indicate filter selection.

Ikegami's ML-83/79 portable video/audio microwave transmitting/receiving system was introduced for attachment to the HL-79 or HL-83 cameras.

The company also showed a new 3H series of monochrome monitors, available in 9-inch and 14-inch sizes, with 800-line resolution at center.

Ampex Corp. demonstrated its new FPC-10 portable ENG/EFP camera, with three tubes (in either 2/3-inch Plumbicon or Saticon versions), automatic beam control, two-line vertical aperture correction, black stretch, corner registration circuitry, 58dB signal-to-noise ratio for the FPC-10S and 59dB for the FPC-10P, and 550-line resolution for the 10S and 600-line for the 10P. The FPC-10S costs \$15,000, the FPC-10P, \$28,500.

Ampex also introduced the TBV-80 time base corrector to be used with the VPR-80 VTR. It features a two-channel time share capability and can be used for 1/2-inch M-format and 3/4-inch as well as 1-inch type C. The product costs \$14,600.

And Ampex unveiled the ESS-3 digital video still store production system. The basic unit has one access station, single disk drive and single video output from a rack-mountable electronic chassis. It costs \$48,000, with deliveries set to begin in 1984.

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RANDOM THOUGHTS

Fond farewells

Two broadcasting institutions stepped out of the picture last week.

One, CBS Inc. Chairman William Paley, officially turned over the reigns of the company he founded to his designated successor, Thomas Wyman.

To suggest that Paley is a living legend and that the company he built has influenced all our lives is an oversimplification. That there will be a CBS without Paley is obvious. That it ever again will be quite the same "Black Rock" without him is equally true. Founding visionaries, after all, are not replaced.

Our second individual, who will be taking some time out to step back and smell the flowers (and play some golf) perhaps doesn't boast a *curriculum vitae* of Chairman Paley's magnitude. But then, many of us—on all sides of the vast broadcasting business—never had a chance to know and love William Paley the way we do Phil Kriegler.

Since February 1971, Phil Kriegler has been ABC's unforgettable West Coast public relations presence. Since 1976,

he's held the title of vice president, public relations, West Coast, ABC. But now, heading to an early retirement, Kriegler is preparing to surrender that position, spend more time with his family and humor himself with occasional consulting and writing assignments. He also will be available for projects in non-entertainment areas.

Phil Kriegler is everything you'd hope a snappy West Coast "pr" man could be but with a key difference—the act you see is genuine, not a charade. Sometimes profane, always outspokenly blunt, an arm grabber, peppery and opinionated, he's a character in a novel come to life, but a character possessed of a heart that's almost too big for that spindly little body.

And if that weren't enough, this native New Yorker is a consummate pro, a master of an art that's often much maligned, especially by the very people it serves.

After 23 years at ABC, Kriegler will hang out his own shingle, weighing the options and opportunities that already are headed his way. But he'll do so on his terms, leaving time for



Phil Kriegler

writing, traveling and unwinding from a long tenure in a pressure cooker.

Phil, baby, we love ya.

Russian eye-opener

At its best, television illuminates, providing viewers a deeper understanding of life around them. On the subject of relations between the Soviet Union and the U.S., two recent public television efforts—broadcast within a month of each other—were admirable attempts at such eye-opening programming.

We're referring to *A Journey To Russia*, produced by Wayne Ewing for the documentary

series *Frontline*, and *Inside The USSR*, the third-season premiere of *Inside Story*, the press criticism program, produced by Chris Koch and reported by Hodding Carter.

The *Frontline* segment—a far cry from its ill-conceived premiere four months ago on alleged NFL wrongdoing—covered an American debating team's trip to five Russian cities for encounters with Soviet students. Familiar subjects where thrown back and forth between the two sides at every point: arms control, Afghanistan and Poland, the plight of Soviet dissidents and Jews. The U.S. team made their points, but the Soviets hit home on a few occasions, too. One perceptive Soviet student brought up the South Bronx as a mark of the American Dream gone wrong.

The American students admitted they weren't out to change their Russian counterparts overnight, but to bring them some insight on U.S. life. Ewing's camera caught that on and off the debate front, yet it also captured knowledge gradually gained by the American students of human qualities between the

two sides. They were moved by a visit to a memorial for slain WWII comrades at Stalingrad, for example. That kind of non-adversarial clarity was evident throughout *A Journey To Russia*, and made it one of *Frontline*'s best efforts to date.

Inside Story's opener was more topical—the problems American journalists face covering Russia, inside and outside the country. A few of them: lack of staff, lack of network news airtime, distrust by Soviet officials and the ever-present hazard of censorship.

But Hodding Carter went deeper to produce a report about the Soviet viewpoint of American TV coverage. He put several Russian journalists—including one expelled from the U.S.—on camera and let them give their story: American reporters are biased, pressured into not covering events adequately.

Wrapping the broadcast up, Carter said, "Over the next several years, we intend to spend over a trillion dollars on national defense, most of it to defend ourselves against the Soviets."

other voices

NAB quote-ables

"It's definitely not true that the Caesar's Palace has been designated as a new market for cellular radio. It's also not true that we intend to hold the low power lottery proceedings at the Flamingo."

Mark Fowler, FCC chairman

"The most visible change at NAB is that Vince Wasilewski isn't giving this speech."

Edward Fritts, NAB president

"Conventional wisdom with-

in much of your industry holds that I am utterly opposed to deregulation, and that I, Tim Wirth, will do everything I can to cause the economic downfall of the broadcast industry. Nothing could be farther from the truth."

Rep. Tim Wirth, chairman, House Subcommittee on Telecommunications, Consumer Protection and Finance

"Thank God, you've got Mark Fowler."

Sen. Bob Packwood (R-Ore.), Senate Commerce Committee chairman

Lost love

"There is nothing in the study about the demise of television. What it says is that the television set is expanding its various uses within the home and viewers are growing more critical of the programming offered them. The hardest attitude for the television industry

to overcome is the belief that the public out there loves them. But the industry needs to understand the dissatisfaction."

John Bowen, vice president and partner in McHugh and Hoffman Inc., on the company's TV viewer study released at the NAB Convention, from "The New York Times" (4/18)

nothing personal

Chuckles reprise

WNBC-TV Public Relations Director Linda Lipman may have single-handedly upped ratings for a recent showing of the classic *Mary Tyler Moore Show* episode, *Chuckles Bites the Dust*.

Originally aired October 25, 1975, the story centers on the demise of WJM-TV's kiddie clown, who is wiped out by an elephant while wearing a peanut costume. The series' director, Jay Sandrich, questioned the tastefulness of the episode and asked that Joan Darling direct the show in his place. Ironically, it won two Emmys.

"Knowing how many editors liked *Mary*," and having never caught the episode herself, Lipman personally alerted New York media types and circulated an in-house memo to NBC's "Mary Tyler Moore Show Groupies." The show is in syndication on WNBC at 4 p.m. Lipman also had a private staff viewing in her office, complete with Perrier, danish and coffee.

"*Mary* was an important role model for single women and was one of the few strong single women on television, like Marlo Thomas," she said, as the coffee urn was wheeled away and staffers hid leftover danishes in their desks.

A strong single woman herself, Lipman has been

known to work out with a Bullwinkle punching bag. Would *Mary* have done the same?

No fishing

CBS Radio President Bob Hosking won't be hanging out the "gone fishing" shingle on his office door this summer.

An avid outdoorsman with fondness for fly fishing and hunting, Hosking has been forced out of some of the notable trout streams of New York's Catskill Mountains by a problem normally associated with the unnatural act of pitching a baseball—a torn rotator cuff.

A nine-month recuperative period following February surgery will confine Hosking's angling pursuits to occasional lazy outings adrift in a rowboat on a Catskill Mountains lake or two. That's a far cry from wading through some of the area's more idyllic streams, shooting out casts to gently rising trout. But in a pinch, any fishing is preferable to none.

And there is an end in sight to Hosking's ordeal—fortunately it coincides nicely with the fall start-up of the hunting season. The CBS Radio boss assures us he will be trampling the woods then, able to hoist a rifle to his shoulder.

letters

Opinion not shared

I would certainly enjoy hearing more of Gary Stevens' prognostications. With his insight, vast knowledge and unpredictable sense of humor, I'm sure he could tell us all our future and maybe even good stock investments. Mr. Stevens, president of Doubleday Broadcasting, evidently has his house in order and is now working on some of ours.

According to the item in your April 4th issue, Stevens addressed the members of Alpha Epsilon Rho. In that speech, Gary Stevens announced that there is no future in AM radio and "AM is over. . . FM is the thing today." I'm so happy to hear that WERK and 4,667 other stations should probably just sign-off tonight and never return! I wonder if radio manufacturers and those who produce the expensive equipment we purchase, not to mention the manufacturers of new stereo systems for AM, feel the same as Mr. Stevens?

I wonder if Mr. Stevens has a plan for expanding the FM band once we AMers have all withered and died? Maybe he has figured a way to convert the AM band to FM! It is truly a

shame that we don't have more brilliant executives in radio like Gary Stevens. Men who could shape our future and give birth to ideas that would help us all as an industry instead of telling us how useless we are would be a pleasant change.

If you are currently working or running an AM station, I hope you will send Mr. Stevens a vote of confidence like I am. And should he ever lose his job with Doubleday (heaven forbid), I'm sure that there are plenty of AM operators who would be willing to give him a chance.

Randy Robinson
Program Director
WERK Radio
Muncie, Ind.

Coverage award

Thank you so much for your splendid coverage of the Emmy Awards—words and "music!"

Your photographs were great! About Dick Salant, I was at that luncheon and after Diane Sawyer's imaginative introduction I hung on every word he uttered. Your reportage on that memorable event was super!

Gene Barnes
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K9 stars woof up the limelight

Some actors, especially four-legged ones, rely on animal instincts. Such was the case on WNEW-TV's (New York) *Saturday Morning* with Gene Rayburn. Airing the weekend before the Oscars, the live show's segments shared an Academy Awards theme.

Pet expert Warren Eckstein hosted Academy Award-winning lookalikes from the dog world: Toto, from *The Wizard of Oz*; Rin Tin Tin; and Buck, from *The Call of the Wild*. (A Malamute in the original Jack London story, Clark Gable's co-star was actually a St. Bernard.) Rayburn took phone calls from viewers who had named their pets after movie mutts. While Toto 2 was anxious to sniff the audience's feet, the canines behaved, the carpet was safe, and the producers get a bone for taking the chance on live TV. We're sorry that Lassie was sick.



IMAGES

Networks reveal Saturday morning fare

NEW YORK—All three television networks last week unveiled their 1983-84 season Saturday morning line-ups for kids.

NBC, the season's leader in kids programming, will return five existing series and add three new programs.

Smurfs, the 90 minute show that catapulted NBC to first place on Saturday mornings, with its season-to-date average of an 8 rating and 32 share, will return, along with *The Flintstone Funnies*, *The Shirt Tales*, *The Amazing Spider-Man* and *Thundarr the Barbarian*.

New on NBC's Saturday morning line-up will be *Alvin and the Chipmunks*, *Going Bananas*, and a third yet to be announced program scheduled for the 11-11:30 a.m. EST time slot.

Alvin and the Chipmunks, NBC's half-hour version of the popular animated series, will air in the 10:30-11 a.m. EST slot. NBC's Christmas special last year, *A Chipmunk Christmas*, notched a 22.6 rating and 32 share.

Going Bananas will spotlight a new kind of superhero—Sally Bananas—an adventuresome orangutan. The series is from Pending Productions in association with Hanna-Barbera Productions.

Over at CBS, Michael Brockman, vice president, daytime and children's programs, CBS Entertainment, announced five new series—*The Biskitts*, *Saturday Supercade*, *Dungeons and Dragons*, *The Charlie Brown and Snoopy Show*, plus a live-action series, *Benji*.

■ *The Biskitts*, a Hanna-Barbera Production, features a group of pint-sized pups, including a Valley Girl-like terrier, Wiggle.

■ *Saturday Supercade* will be a one-hour series of comic animated adventures of America's popular arcade stars—"Donkey Kong," "Frogger," "Donkey Kong Jr.," "Pitfall" and "Q-Bert."

■ *Dungeons and Dragons*, based on the successful board game, is an animated series featuring the adventures of six



"Pac-Man" will return to television for another year.

young passengers on an amusement park ride encounter when they cross the barrier from reality to fantasy.

■ *The Charlie Brown and Snoopy Show* will feature quick-paced stories taken from Charles Schulz' original comic strips, with the focus on school and sports.

■ *Benji* will be a live-action taped adventure series of the popular canine, Benji, produced by Hanna Barbera/Mulberry Square Productions. Benji's saga starts with the landing of

an UFO, when he meets a 10-year-old alien prince and his tiny C3PO-like robot body-guard.

Returning to Saturday morning will be CBS' *The Dukes*, *Captain Kangaroo*, *The Bugs Bunny/Road Runner Show*, *The New Fat Albert Show*, *The CBS Children's Film Festival* and *In The News*, CBS' award-winning two-minute newscasts aired throughout the schedule.

ABC's 1983-84 children's programming schedule will include the debut of three new

animated half-hour series, an increase in the number of original half-hour telecasts of its *ABC Weekend Specials*, the introduction of new characters in two of its most popular series, plus the debut of seven original one-hour *ABC After-school Specials*.

The new schedule, which premieres Sept. 17, was announced by Squire Rushnell, vice president, long range planning and children's television, ABC Entertainment.

ABC's three new series are *The Littles*, based on the books by John Peterson for Scholastic Inc.; *Rubik The Amazing Cube*, based on the popular puzzle of the same name; and *Monchhichis*, a Hanna-Barbera Production based on the "Happiness" dolls.

The ABC Weekend Specials, entering its seventh season, will include 11 new half-hours adapted from best selling children's novels and short stories.

Super-Pac and Pac-Junior will be two new characters added to *Pac-Man*, ABC's highest rated Saturday morning show. In *Puppy's Further Adventures*, a new character named Glyder debuts.

Among the *ABC Afternoon Specials*, now entering its 11th season, are *The Hand Me Down Kid*, *Andrea's Story*, *A Hitchhiking Tragedy* and *It's No Crush, I'm In Love*.

Returning to ABC's Saturday morning kids schedule are *ABC Schoolhouse Rock*, *Scooter Computer* and *Mr. Chips*, plus encore showings of 21 *Health and Nutrition* programs, and *American Bandstand*, now entering its 32nd year.

Watching TV declines as leisure act

NEW YORK—Active leisure activities have surpassed passive activities, like television watching, as America's favorite past-time, according to a survey released by Decision Research Corp., Lexington, Mass.

The national survey of 500 television viewers, watching at least one hour of programming a day, was conducted in early January.

While television watching is still the most frequent leisure time activity, only 15 percent of respondents rated it their "most enjoyable" pursuit. Participatory sports were named by 50 percent of the sample as "most enjoyable," along with reading 17 percent, watching sports 11 percent and "no other activity" more than 10 percent.

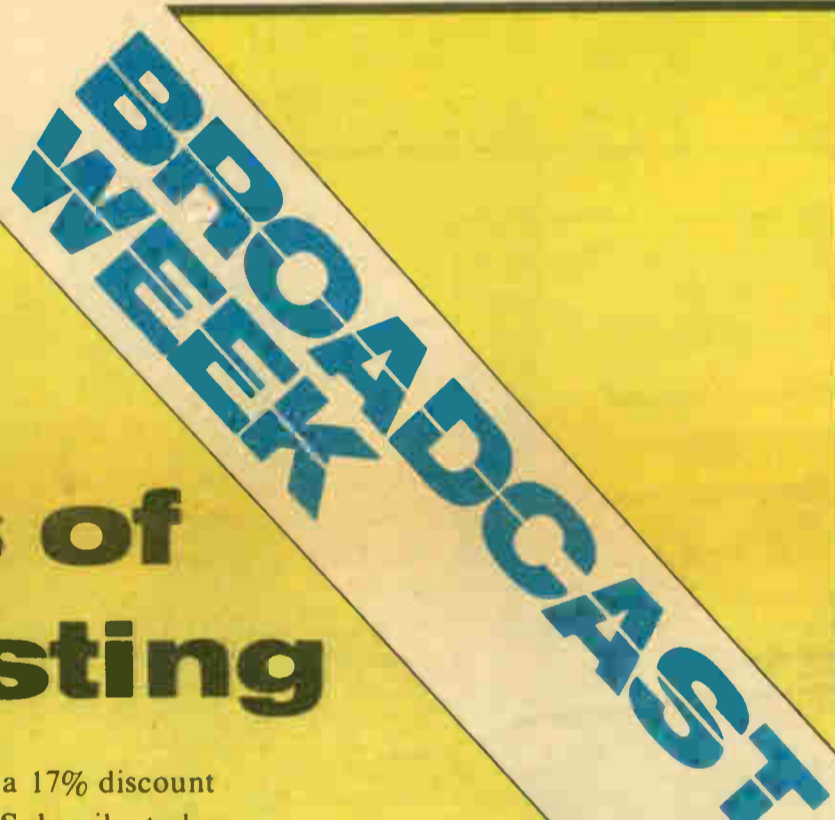
Eighty percent of the sample watched television to "relax and unwind," and 66 percent preferred programs that "entertain" rather than "inform."

Among informational programs, national news was "very enjoyable" to 57 percent of the sample; local news to 55 percent; and informational programs "like *PM Magazine*," to 44 percent. The survey was conducted for Westinghouse Broadcasting Co. so the *PM* results came as good news.

Movies were "very enjoyable" to 40 percent of the sample.

Among other types of programs found not very enjoyable were game shows, 38 percent, "shows about Hollywood and other national personalities, like *Entertainment Tonight*," 29 percent, talk shows 29 percent, and reruns of old prime-time programs 29 percent.

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