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BROADCAST WEEK

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Quake jolts news units into action

By Ed Harrison

LOS ANGELES—For the 6,700 residents of the central California town of Coalinga, radio became their prime source of news and information immediately following the devastating earthquake that demolished 90 percent of the town and caused \$31 million in damage.

Residents of Coalinga, without electricity until recently, could not garner information via television. However, nearby Fresno served as the base for generating state and nationwide coverage.

The Fresno network affiliates dispatched reporters and camera crews to Coalinga as soon as initial reports filed by ham radio operators and the wire services determined that Coalinga was the hardest hit.

KOLI-AM, a 500-watt daytimer and the only radio station licensed to Coalinga, was knocked off the air at 4:43 p.m. It regained broadcast transmis-



A Coalinga, Calif., resident is shocked by the loss of her home.

sion at 11:30 p.m. with the help of an emergency generator. KOLI's normal operating service was restored at 7 a.m. the following morning with continuous reports from the Highway Patrol, medical facilities and other health service and police officials, according to News Director Stan Allen.

Allen said that KOLI's country/western format was pre-empted for continuous news coverage. During the time

the station was off the air, KOLI maintained contact with short-wave radio operators.

The station itself survived with minimal destruction. Records were knocked off the shelves, a toner arm on one of the turntables broke and the station's transmitter was moved about four or five inches.

The future of KOLI, however, remains in jeopardy. According to Allen, the station's ad revenues

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CBS goes black; rumors take wing

NEW YORK—Why did the CBS Television Network disappear last Wednesday?

Rumors suggest that a "rubber cement-like substance" on the rollers of a tape machine may have been no accident.

A recent demotion of union videotape supervisors and introduction of new management personnel has reportedly upset some employees at the CBS Broadcast Center. As a result there has been a union request for arbitration.

The full network was off the air twice Wednesday—at 9:26 p.m. EDT (3 minutes and 44 seconds) and at 9:48 p.m. (3 minutes and 51 seconds). The blackouts came, interestingly

enough, during a Civil War movie, *The Shadow Riders*.

"The blackout was caused by nothing more than an inadvertent snafu in the making of the dubs of the videotape," said a spokesman from the office of George Shannon, the vice president of production, facilities and engineering.

"This James Bond report is news to us," added a CBS executive in station clearance.

Union sources declined to comment on the episode. However, CBS suggested that union-management arbitration is an ongoing process at all the networks and that there is nothing unusual about this particular episode.

'Shining' ad makes unusual appearance

By Marianne Paskowski

NEW YORK—In the brave new multichannel world, MTV's teenage rockers saw a rare sight last week.

In a first of this kind of cross-promotion, MTV carried a 3½-day campaign for ABC-TV's Friday Night Movie—*The Shining*.

But appearances can be deceiving. What appeared to be a broadcast promotion on a cable program was instead an unusual media buy from Warner Bros. Television producers of *The Shining*.

"We've never done anything like this before, and we sort of view ourselves as leaders," explained Marsha Greenberg, manager, advertising and promotion, Warner Bros. Television, a division of Warner Communications, New York. MTV is a service of Warner Amex Satellite Entertainment Co.

Greenberg said the promotion was done "in full support with ABC," which created the 30-second spot. Greenberg placed the spots on MTV.

An ABC spokesman said the network preferred not to discuss the unusual arrangement.

"It was a little bit of a conflict, but it all worked out," Greenberg said. In explaining the thinking behind the buy, she explained that "*The Shining* is a good film for the teenage audience" that MTV provides.

"We were very pleased that we were able to do something like this, and we were pleased with the way it all worked out. It's been effective for us. Advertising on cable is a nice thing, you get to reach specifically whom you want," she said.

Greenberg added that while the unusual cross-promotion was successful, Warner Bros. Television at this time has no plans to try it again.

ABC inserts 8 new shows

NEW YORK—ABC-TV, the network that wound up in second place in the 1982-83 prime time ratings, has inserted eight new programs into its 1983-84 schedule.

All told, the new programs account for six hours of programming, with four sitcoms and four hour dramas on tap.

This week, both NBC and CBS will release their schedules, with both networks probably eyeing at least six hours of new prime-time material.

To open the way for the new series, ABC cancelled eight series that appeared on the network last fall. That figure is somewhat misleading, since ABC, as well as CBS and NBC, ran a number of programs through the Nielsen ratings meat grinder during the course



Lewis Erlicht

of the recently completed season that saw CBS win its fourth consecutive ratings victory.

Most notable of the jettisoned ABC series is the demise of *Laverne & Shirley*, a network staple for the past eight years.

On the other hand, ABC returned several series whose chances for continued ratings life are questionable. They include: *Ripley's Believe It or Not*, *Benson* and *Matt Houston*.

The new ABC sitcoms are

Just Our Luck and *Yes, But I'm Married* on Tuesday, *It's Not Easy* on Thursday and *Webster*, Friday.

The new hours include *Hotel* on Wednesday, *Trauma Center* on Thursday, *Lottery* on Friday and *Hardcastle and McCormick*.

Until the other networks release their new schedules, ad agency buyers will be hard pressed to make any definitive statements about the possible ratings success of any of the series. Competition, audience flow and myriad other factors will determine the final analysis.

At this point in time, the one new ABC series that would seem to have a real shot exhibiting staying power is *Hotel*. Starring Bette Davis and James Brolin, the Aaron Spelling Productions effort will have the benefit of a *Dynasty* lead-in as ABC has moved its top-rated prime-time soap to 9 p.m. EST Wednesday, inserting *Hotel* behind it at 10 p.m. Though some buyers have tended to label the hour as nothing more than "a grounded *Love Boat*," they also see a parallel between CBS' success with *Falcon Crest* playing off the *Dallas* lead-in.

As for the other networks, most of CBS' problem areas are centered on Monday, Tuesday and Wednesday evenings. Saturday may also be an area that needs fixing should CBS decide to axe its current movie entry there. Monday is probably the key night as CBS struggles to cope with *M*A*S*H's* depar-

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AT DEADLINE

Murdoch enters race for DBS service

WASHINGTON—United Satellite Television, which had planned to beat its competitors by three years with a late-summer DBS launch, may have a new competitor. Rupert Murdoch's Inter-American Satellite Television Inc. announced it has leased five transponders from Satellite Business Systems for a DBS service that may start this September. Movies, sports and other programming will be presented on the five channels.

Reiss promoted to vice president post

NEW YORK—Les Reiss has been promoted to vice president. TV account supervisor, Paul Schulman Co. Reiss handles the network TV research and buying chores for two key accounts, Sun Co. and Century 21.

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209 ABC affiliates gather for meeting

LOS ANGELES—ABC kicks off the annual network affiliate meetings on Monday when its 209 affiliates converge on the Century Plaza Hotel here.

In addition to presentations by ABC executives on the network's fall programming schedule, the affiliates will address issues on mutual concern.

"There are no burning issues this year," said Thomas Cookerly, vice chairman of the affiliate board and president and general manager of WJLA-TV, Washington, D.C.

A number of affiliates are concerned about what we'll see in prime time," he said. "We're proud of what ABC has done this year, but we're concerned about some of the regular series. Some of them are getting old.

"We know that next year is going to be a good one with the World Series, the Winter and Summer Olympics. The question is, how good. We're eager to see the new programs," Cookerly said.

Presentations will be made on ABC news and sports, daytime, children's programming, *Good Morning America*, prime time, specials and movies and novels for television. ABC's fall promotional campaign also will be introduced.

FCC extends deadline for auxiliary comments

WASHINGTON—The Federal Communications Commission has extended to May 23 the comment deadline on the proposal to share auxiliary broadcast spectrum with other microwave users such as railroads, oil companies and utilities.

The proposed sharing comes as the result of the FCC's earlier action authorizing direct broadcast satellite service to operate in the 12GHz range. That authorization made it necessary to relocate users from the 12GHz area.

Broadcast auxiliary bands are those areas of the spectrum currently in use for electronic news gathering, to relay a live picture from remote locations studios.

In a policy statement released in Washington, the National Association of Broadcasters said, "The proposed rules could make existing mobile news van equipment obsolete. They would set new antenna standards requiring that a 4- or 6-

foot dish antenna be mounted on mobile vans, necessitating the purchase of new equipment, as well as causing obvious difficulties driving down city streets."

The NAB estimated the cost to broadcasters in terms of equipment and facility changes, which would be necessitated by the proposal, could reach as high as \$150 million.

In addition, the association said that the proposed rules would create an undue burden on broadcasters because they require new frequency coordination procedures including nonbroadcast interests and the meeting of other technical standards such as minimum path length requirements.

According to Michael Rau, staff engineer with NAB, broadcast news units would be required to know exactly how far they are from their studio to conduct frequency coordination prior to transmission.

GE's teletext fails to make appearance

NEW YORK—One of the honored guests—teletext—failed to show up at last week's new product press conference staged by General Electric's Video Products Division at the Plaza Hotel.

The invitation specifically promised a teletext presentation, but the formal, no-hype-barred multimedia presentation at the event itself made no mention of the new technology.

Only in response to a question from the audience did Jacques Robinson, the division's vice president and general manager, discuss the subject. And then he downplayed it, saying only that "we're looking at teletext as one of a number of features we'll be

adding over the next few years." He added that GE is "technically capable of introducing it" and is "leaning toward NABTS as the way to go."

A GE spokesperson, however, told *Broadcast Week* that the company had indeed planned a teletext presentation at the press conference—and that the teletext would have been the NABTS Extravision signal supplied by CBS.

But Judy May, the division's manager of marketing communications, insisted that the press conference had delivered what was promised—a discussion of teletext. She said that GE, at this time, is "just looking at the systems."

Polygram closing its doors after 2 years in business

LOS ANGELES—Polygram Television is going out of business.

The two-year-old Los Angeles-based program syndicator is in the process of selling off its properties. "A deal has been made but not signed," said Polygram President Norman Horowitz. "The programs have been looked after."

He said an official announcement will be forthcoming.

Polygram offered several new shows at NATPE in Las Vegas in April including *The Carole Shaw Show*.

Other Polygram properties include *Other Views*, *Other Voices*, *Eric Sevareid's Chronicle* and a package of television movies.

PPV fisticuff events reeling

LOS ANGELES—Have STV systems become disillusioned with pay-per-view boxing?

That just might be the case, considering the relatively small number of STV signups for two major upcoming boxing cards.

The two pay-per-view events originally were scheduled within a week of each other until an injury to Ray "Boom Boom" Mancini forced the rescheduling of one. The conflict in scheduling, which would have meant two \$15 PPV events in the same month for subscribers, coupled with poor penetration levels for prior boxing matches, is believed to be the prime reason for the sluggish signup level.

The May 20th event, billed as "The Crown Affair," is the first promotion by Reserved Seat Video Productions, an ESPN/ABC Video Enterprises joint venture with Don King Productions. The card features four championship bouts spearheaded by WBC heavyweight champion Larry Holmes and Tim Witherspoon. The other bouts feature Michael Dokes versus Mike Weaver, Greg Page versus Renaldo Snipes and Ossie Ocasio versus Randy Stephens.

Thus far, only four STV systems have signed on: ON TV, Miami; Super TV, Washington, D.C./Baltimore; and

Home Entertainment Network (Spectrum) in Minneapolis/St. Paul and Chicago.

An ESPN spokesperson opined that the meager STV signup probably was due to poor experiences in the past with boxing on the part of STV operators. The fact that a number of STV outlets have ceased operation in the past several months is another contributing factor.

Brian Butler of Oak Communications said that ON TV in Los Angeles, the most successful STV operation, declined the fight because of "internal reasons. We're in the process of restructuring our pay-per-view and how to market it to our subscribers. The timing was just bad for us. But we're looking at other pay-per-view sporting events later this year."

The Crown Affair, to be nationally sponsored by Anheuser-Busch, also will mark the first time that STV systems will be able to sell local advertising time. The beer company will retain 10 minutes of commercial time, while local systems will be allotted three minutes.

Cliff Lucas, director of public relations at ON TV Miami, said that ON TV most likely will use those three minutes to promote itself. "I don't think we'll have actual commercials," he said.

The WBA boxing event/Frank Sinatra concert originally slated for May 27 in Bophuthatswana, South Africa, has been changed to June 24 due to an injury sustained by Ray Mancini. That card also pits Davey Moore against Roberto Duran and an added third bout between Marvin Hagler and Juan Roldan.

According to Lionel Schaen, president of SelecTV Programming, which is distributing the fights to pay TV systems, the postponement should help bolster subscribers. The original date, Schaen said, was an obvious conflict with the RSVF bout.

"The new date moves us away from the other event, which would have split the audience," Schaen said. He noted that many STV systems are signing up for only one fight. Close proximity to the Memorial Day weekend was another selling problem that's been overcome, he said.

In addition to SelecTV's owned and operated STV systems in Los Angeles and Milwaukee, Home Entertainment Network, SelecTV of Philadelphia, Wometco in Philadelphia and Golden West Broadcasting in Dallas will carry the \$15 event.



'Ask the Governor'

WABC Talkradio in New York presented Gov. Marlo Cuomo April 28 on a new program, "Ask the Governor." The hour-long call-in program, hosted by WABC news director Art Athens (left) attracted many local calls and some from upstate areas.

KILI decries terrorism charge

By Bill Dunlap

WOUNDED KNEE, S.D.—The station manager of an Indian-run public radio station on the Pine Ridge Reservation here has taken issue with a recent story in the *Rocky Mountain News* that carried the headline, "Terrorists' running radio station."

Dale Means, a younger brother of American Indian Movement leader Russell Means, said he plans to invite the editors of the *Rocky Mountain News* to spend a day at the station "to look at the so-called terrorists."

The story, credited to Scripps-Howard News Services, said KILI-FM was funded by the government even though it "is run by a group the government has denounced as terrorists"—AIM.

Means confirmed that the station is funded by the government and the Corporation for Public Broadcasting, but said that there were a number of conditions the station had to meet to receive the funding.

"We had to continually prove ourselves as responsible citizens within the community," Means said. "And if, in fact, the government felt it was funding terrorists, they had ample chances to cut it off."

"AIM initiated this radio station and there are AIM people who work here," he said. "I'm AIM, but that doesn't say that I can't be a responsible citizen in the community."

Means went on to say that the association between terrorism and the group in some people's minds was a reason for starting the station, "because nobody ever hears about the

schools that were started by AIM or the Indian child welfare programs. Nobody hears that kind of stuff because it doesn't sell newspapers."

KILI-FM went on the air Feb. 25, on the tenth anniversary of the Wounded Knee takeover that put the national spotlight on AIM.

The station broadcasts from 6 a.m. to midnight, offering an early morning program in the Lakota language for elders, local news, Indian music, country western and rock music for younger people, talk shows and interviews.

"The radio station is not controlled in any way by AIM," Means said. "Not everyone in the community is AIM. If you come here, you will see a good cross-section of the community involved in the station."

Attendance drop fails to dampen spirits

Concepts stimulate convention talk

By Angela Burnett

TORONTO—Attendance was off sharply from previous years at the 32nd Annual American Women in Radio and Television convention here last week.

The convention attracted some 200 delegates and 500 attendees, but the usual floor of exhibits was eliminated to avoid customs problems.

In the opening general session, which focused on "World Communications Year," presentations were made by government and industry representatives from Canada and the U.S.

The panel raised concepts that included "nationalism," "totalitarianism" and "communications pollution" and stressed the need for preparation for new communications technologies.

"If we don't direct sufficient time and attention to the information revolution, there will be a crisis," noted Virginia Schlundt, staff director for the House Foreign Affairs Committee. John Coleman, vice president, planning and development, CTV Television Network Ltd. in Canada, added that "although people say they want more choice, no one's said that they want more cost."

Loretta Swit, recipient of AWRT's 1983 Silver Satellite Award, accepted the award during an enthusiastic standing ovation. In her tear-filled acceptance she said she felt "blessed" to have the opportunity to reach so many people in so many different ways.

Participation by NBC news

correspondent Jessica Savitch and singer Anne Murray also were highlights of the convention. Murray served as presenter of the Certificates of Commendations "... in recognition of excellence in programming that presents a positive portrayal of women. . . ." Murray was also the surprise recipient of a special award for her success in balancing her family and career.

Certificates were awarded to each of the networks for programs that included *Women Sportswriters* (ABC Sportsbeat-ABC Sports), *Cagney and Lacey* (CBS) and *M.A.D.D.: Mothers Against Drunk Drivers* (NBC), among others. Al Waxman, from *Cagney and Lacey*, in his acceptance urged the audience to write CBS in support of the show if they did indeed like it. National Public Radio also received a certificate for its *American Women: A Political Portrait*.

Other winners included entrants in cable, regional television, local programming and spot announcements. Eric Zivian from The Royal Conservatory of Music received the Sid Guber Award and Muriel Fox, executive vice president, Carl Byoir & Associates and chairman of By/Media Inc., received the AWRT Achievement Award. In her acceptance, Fox noted the progress that women have made in the industry, but warned there is still a long way to go.

Each day of the convention opened with breakfast meetings that included an opportunity for regional caucusing and roundtable discussion on any of nearly 40 topics. Participants were able to participate in professional development workshops.

Jessica Savitch reveals plans

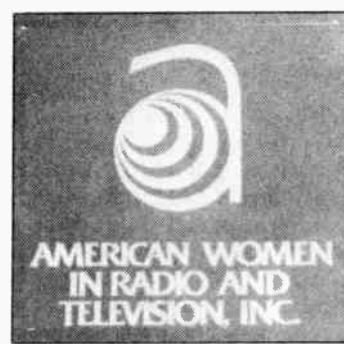
TORONTO—Speaking before a rapt audience at the 32nd annual American Women in Radio and Television convention, NBC news correspondent Jessica Savitch cleared the air for women professionals and about herself.

Savitch, recently in the forefront of industry gossip as NBC hired Connie Chung for its weekend news, pointedly let the group know that she is prepared to disclose only a limited part of her future career plans.

"It has never been my practice to carry out negotiations publicly," she said. Explaining that recent speculation led her to comment, Savitch verified that she has turned down a position on NBC's early *Today* show. While she indicated she is looking forward to a new position that "may have included" weekend anchor, she did not want to be working dawn to midnight.

Over her five years with NBC, Savitch noted, she has worked in 10 different assignments and is now interested in something that will balance her professional and personal goals. Yet she stressed that she has not made a final decision. "When I have made a career decision, I will announce it then," she said with finality.

Earlier in her speech, Savitch spoke of "tokenism" in the industry and related it to the current speculation. She explained that in many cases broadcast management is content to have only one woman within the ranks. "Just because there's one in doesn't mean that when the next one comes, she's



leaving," Savitch said. Yet she noted that most staff tend to await "the Amazonian fireworks" whenever an additional woman is brought on board.

Savitch's speech described the industry and women's roles as being in three phases. In phase one, which she timed from the 1960s, she said that the country was involved in "getting racial, ethnic and minority rights." Describing the electronic media as a mirror of those times, she noted that the technology was just developing and becoming widely accepted by society.

"We made great strides forward and they were nothing short of stunning," she said of that period, which included the first women in general manager, sportscaster, anchor and broadcast management roles.

In phase two women learned how to integrate home and career and manage two-career families. The industry grew to include live and satellite information with local stations generating their own programming rather than relying solely on the networks. Additional competition came from independent stations and cable as their popularity increased, she added.

Describing the second phase as where many currently find themselves, she said, "It is no longer a question of the quantity

of jobs, but of the quality. It is no longer a question of overt discrimination, but of covert discrimination."

Savitch noted that while phase one was marked with "revolution" and change, phase two required "vigilance and patience" to assure that the gains made by women weren't eroded. She described many of the female professionals she knew as having graduated from covering the "Three Fs"—"fashion, feature and fluff" and being the "Four As"—"acting, associate, alternate or assistant" in an aside that brought laughter and nods of agreement. "Once a novelty, the presence of women is now taken for granted despite their low numbers," she added.

Savitch noted that a future battle women face will be in their longevity in the industry. "Do you know what the latest wrinkle is?" she asked brightly. "Wrinkles! Women can't grow old on television."

Because women have traditionally lacked the power base in the industry, she said, they have not had an opportunity to work through long careers. "The key to establish longevity in any business, especially our own, is long exposure over time," she said. She noted candidly that women have not been "given the ability to inspire viewer loyalty."

Savitch noted that women are now approaching phase three, managing a "stated and implied message." The technology continues to be a mirror image with new growths in cable, satellite and narrowcasting. Reflecting on her personal history in broadcasting, she noted that anchors can now be women or minorities. She also pointed to the greater impact felt from the audience.

The third phase will find women evaluated on their ability, ascending to deserved management positions and surviving their aging. "How do I know that we will reach the third phase?" she queried the group. "Stay tuned, as they say in this business, and I rest assured that indeed and in fact we will."

NATAS unit in Washington looks at past

WASHINGTON — Celebrating 25 years of involvement in local programming, the Washington, D.C., chapter of the National Academy of Television Arts and Sciences dusted off some vintage videotapes and reunited some of the pioneers of Washington's early broadcast years.

Arch Campbell, critic-at-large for NBC's WRC-TV, Washington, hosted the presentation, which featured a screening of clips from the late '50s and early '60s. Items included a 1961 guided tour through WRC-TV's newly completed studio facilities, the inaugural broadcast of WETA-TV, scenes from locally produced children's programming, and a Washington, D.C., version of American Bandstand, complete with a commercial for the 1950s state-of-the-art portable radio from Motorola.

On hand for the screening, and to share war stories, were Eddie Gallaher, from WTOP-TV, Bryson Rash, from WMAL-TV and WRC-TV, Lawrence Laurent, former TV critic for the *Washington Post*, Inga Hook, who did *Inga's Angle* on WRC-TV, and Mac McCarry, of *It's Academic* fame, from WRC-TV.

WJLA public service spots 'work'

WASHINGTON—Taking the best public service campaign and making it a saleable product is a mix that would work on just about any television station. It certainly works well for WJLA-TV.

The *History To Be Proud Of* public service announcements are offered four times a year explained Mary Braxton, co-producer of the series and community affairs and editorials manager. In February she produces black history spots; May spots are made in conjunction with the city's annual Asian-Pacific Heritage Week celebration; the Hispanic Festival serves as the tie-in for the July spots; and women's suffrage is commemorated in the August spots.

"We want to focus on things

that the general public might not be aware of," Braxton said. "We're trying to educate our viewers, to raise their awareness."

Over the years, the segments have been acclaimed by the community and industry. Two years ago the black history segments received a local Emmy.

The magic minutes include a 15-second open and 45-second body. Braxton explained that a concerted effort is made to produce the spots on location. "We want to get out of the studio so we can give people a feel of the places and people we're talking about."

Five different minutes are produced for each topic and generally are aired four times each day in what normally would be editorial time slots. "It's easier on me that way,"

Braxton explained. "As editorial director I already have that time available to me, so it doesn't take any special scheduling to get the spots in." She added that she can beef up the rotation of the spots if needed.

For each series the station hires a freelance researcher from the community. "It simply makes sense to hire somebody that's plugged into that element (the highlighted group) of the segment," Braxton said. She has access to the news anchors as talent for the spots.

"We can use any of our news anchors, but we're always limited to who's available. It works out really nicely because since we do our shooting at different times, it makes us rotate the anchors," she said.

CPB resolution bolsters troubled NPR

By Gary Witt

WASHINGTON—The board of directors of the Corporation for Public Broadcasting has passed a resolution supporting financially troubled National Public Radio. CPB management has formulated a "plan for immediate action" to evaluate NPR's financial situation to determine the exact extent of the working capital deficit, and to control and stabilize the administration of NPR.

A CPB spokesman indicated, however, that details of the plan are not being released in order to give officials at NPR a chance to study the plan and formulate their own recommendations.

In addition, the Government Accounting Office last week began its own audit of NPR's books, at the request of Rep. John Dingell (D-Mich.), chairman of the House Energy and Commerce Oversight Subcommittee. A spokesman for Dingell's office said there is considerable doubt at this point as to exactly how large the deficit at NPR is and what caused it, even though estimates peg the deficit's size at approximately \$5.8 million. Dingell's office indicated the GAO investigation will take approximately six months to complete.

CPB's own audit of NPR has recently expanded, as accountants from the firm of Coopers & Lybrand were brought in at

the direction of the NPR board. Concern among CPB board members is that NPR live up to its contractual obligations. According to a spokesman for CPB, all NPR contracts with CPB so far have been performed in full, including various programming agreements. However, numerous questions exist as to which activities NPR will be able to continue and which the radio network must cease.

Last week NPR laid off an additional six staff members after the NPR board decided to reallocate \$500,000 in affiliate dues from representation and station services to programming. In addition, a hiring freeze was instituted last week at NPR by new Chief Operating Officer

Ronald Bornstein.

In other action last week the CPB board authorized its general counsel's office to proceed in defending retention of cable system must-carry rules before the Federal Communications Commission. The rules have become the subject of a petition for modification by Turner Broadcasting. The CPB board said as many as 10 million viewers are added to public television's audience because of the rules.

One other item on the agenda for CPB board members was the resignation of Doug Bodwell from his post as director of the massive Annenberg project. Bodwell will remain at CPB as director of educational activities.

AT DEADLINE

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'V' nips 'Blood Feud' in ratings

NEW YORK—*Blood Feud* finished behind *V* in New York and Los Angeles May 2, according to overnight ratings. WPIX-TV, New York, had a 16.3 rating, 23 share from Nielsen, and a 15.8 rating, 23 share from Arbitron for the concluding half of *Feud*. Running part one, KCOP-TV, Los Angeles, drew a 13.3 rating, 20 share Nielsen tally and an 11.6 rating, 18 share figure from Arbitron. ABC and CBS finished third and fourth respectively in both markets during *Feud*. At week's end, WPIX claimed the miniseries was its highest-rated Operation Prime Time effort ever. For the second week in a row, the station earned double-digit shares for a same-week OPT repeat, pushing the show past *A Woman Called Golda* in total ratings. WPIX's *Feud* replay May 4 received a 8.6 rating, 14 share Nielsen overnight, and a 7.6 rating, 13 share from Arbitron.

Metromedia pays \$30 million for LDS Inc.

SECAUCUS, N.J.—Metromedia Inc. said it paid \$30 million and will make future contingent payments for Long Distance Service Inc., a regional long distance telephone services company serving 39 cities in Texas. Metromedia's contingent payments will be equal to 20 percent of the *pro forma* after tax net income of the acquired company for each of the five years after the deal is closed. Long Distance Services is based in San Antonio, Texas.

Guided tour revival to mark 50th birthday

NEW YORK—The betting is that NBC will restore one of this city's most popular tourist attractions—guided tours of its Rockefeller Center headquarters—sometime in the fall. Terminated several years ago, the tour's return will coincide with an upcoming 50-year celebration of the "page" system at NBC, long a training ground for some of the broadcast business' more important executives.

Unitel Video seeks stock offer clearance

NEW YORK—Unitel Video Inc. said it has filed with the Securities and Exchange Commission for a public offering of 700,000 common shares. Unitel said the offering is being made primarily to finance expansion of its video facilities, including purchase of computerized editing and other post-production equipment. It is anticipated that the shares will be offered late this month or early in June through a group of underwriters led by Bear Stearns & Co.

ABC, CBS fly with Comsat

WASHINGTON—ABC and CBS will lease capacity on a Comsat Atlantic Intelsat satellite for transmission of European programming to the U.S. The uplink, operated by British Telecommunications International, is located at Coonhilly Downs in Cornwall, England.

FOR THE RECORD

■ WNET-TV, public broadcasting's channel 13 in New York, raised almost \$1.2 million in its on-air auction of art and antiques known as The Thirteen Collection. The total combines \$947,085 bid over the April 29-May 1 weekend and \$234,645 raised during a one-night auction last Dec. 1. Some 350 local businesses contributed goods and services to the event.

■ Willie Davis, the former Green Bay Packer who is now president of KACE-FM, Inglewood, Calif., has been named to the National Association of Broadcasters' radio board of directors.

■ ABC Sports again will present exclusive same-day coverage of the Indianapolis 500 Sunday, May 29, from 9 p.m. EDT to midnight.

■ The Astoria Motion Picture and Television Foundation in the Astoria, Queens, section of New York City will present a one-day seminar for producers, set directors and animators on the uses of computers in the creation of movie and television imagery.

■ The NBC series *Mama's Family* has returned to production for another 13 episodes.

■ ABC News will receive a Television Journalism Award from Child Find Inc. at the National Missing Children's Day ceremonies in New York May 25. The award is for reports on the problem of missing children on *20/20* and *The Last Word*.

■ NBC-TV's soap *Another World* celebrated its 19th anniversary on the air May 4.

■ Lee Arnold, host of *Lee Arnold On a Country Road* for Mutual Broadcasting and mid-day air personality for WHN, New York, has been named "disc jockey of the year" by the American Academy of Country Music.

■ *G.I. Joe: A Real American Hero*, television's first animated miniseries, has been syndicated by Cluster Television to stations in all of the top 100 markets.

■ The facilities of KVIE-TV, Sacramento, Calif., KQED-TV, San Francisco and the Maryland Center for Public Broadcasting, Owings Mills, Md., were used for a videoconferenced police lineup last Monday, May 2. Witnesses in a Maryland rape/homicide case viewed a lineup in Sacramento. The video signal was transmitted by microwave to San Francisco and uplinked to Westar IV as part of the Public Broadcasting Service's CONFERSAT service.

■ More than 200 stations have already signed up for CBS RadioRadio's *The Honor Roll of Rock and Roll*, a six-hour special celebrating and ranking the 25 greatest rock acts of all time; broadcast is set for Memorial Day weekend, May 28-31. Rankings are based on record sales, musical impact and radio airplay.

Quake jolts news units into action

Continued from page 1

came from downtown Coalinga merchants, nearly all of whom sustained total devastation.

"The station is in a deeper hole," Allen said. "Most of our revenues came from downtown and now downtown doesn't exist. There's no sense for merchants to advertise if they don't have a business to advertise. They are in the process of tearing down 90 percent of the buildings. But we're not concerned with that right now."

KMJ-AM, a CBS affiliate news/talk station in Fresno, pre-empted its regular programming of baseball with continuous reports until 11 p.m. Monday night. The station dispatched two reporters to Coalinga and filed stories from the hospital and with other officials.

KMJ supplied CBS with material and fed the Associated Press network with their coverage, according to Craig Mollison, news director. Mollison said that initial reports coming in "from official channels were slow," and prided KMJ for being "the primary source of information."

"Radio served the community (of Coalinga) more than television," said Mike Sechiist, news director of KFSN-TV, the Fresno CBS affiliate. "We weren't informing Coalinga as much as calming the fears of everyone else in the valley in terms of damage."

KFSN's first news bulletin came 10 minutes after the quake with a report that Coalinga was hardest hit. Continuous updates led into the 5:30 news. Sechiist said that between 7-11 p.m. there were a total of 10 cut-ins into regular program-

Second place not bad

LOS ANGELES—When the earthquake hit Coalinga, the race was on among network affiliates to be first on the scene.

NBC beat its competitors to Coalinga, but CBS can take pride in its second place finish.

"We immediately dispatched a crew by helicopter, but they requested turning back for emergency medical supplies," said Mike Sechiist, news director at Fresno CBS affiliate KFSN-TV. "So we got beat by NBC. It delayed us in getting our final pictures out."

The NBC affiliate, KSEE-TV, meanwhile, was fortunate enough to have a live mobile truck in nearby Visalia and despite detours due to road closures, was first with on-the-scene video coverage.

KJEO-TV, the ABC affiliate, also encountered some drawbacks in getting to Coalinga. Its plan to fly its camera crew into Coalinga went astray when all available helicopters were needed for emergency paramedic crews. Instead, KJEO had to rely on commercial aircraft to bring them into the devastated area.

ming ranging from 30 seconds to a minute and a half. KFSN broadcast a live report from Coalinga at 11 and then a 15-minute comprehensive special at 11:30 p.m.

KFSN sent reporters and camera crews into Coalinga by helicopter as soon as it was determined that Coalinga was the quake's epicenter. KFSN, Sechiist said, supplied video coverage to CNN, CBS and other network affiliates.

KFSN's coverage by the third day focused on the rebuilding process and the "emotional aspect," Sechiist said.

"We're proud of the way our people responded and reacted," said Greg Lefevre, news director of KSEE-TV, Fresno's NBC affiliate. NBC, which was the first affiliate on the scene in Coalinga, beat its competitors due to what Lefevre said was the advantage of having a

bureau in the town of Visalia, which is close to Coalinga.

"We had a live mobile unit in Visalia preparing for a baseball game," he said. "When the quake hit, we did beat checks. Within three minutes we established our signal there and sent the truck to Coalinga. We also sent a crew from here (Fresno) to rendezvous with the live truck in Coalinga. We were the first crew on the scene with video at 6:10 p.m.," noted Lefevre.

Once the news crew arrived in Coalinga, they went immediately to the downtown area to witness the burning buildings and conduct interviews with the sheriff and police chief standing in the middle of the street.

"We scurried out of town to send eight to 12 minutes of video, which was the best tape available of the fires still burning. The crew plugged the camera into the live truck and fed it back to the newsroom," said Lefevre.

He said NBC was alerted that there was good footage available and a chartered flight was made from Fresno to NBC in Burbank for handling and distribution to NBC affiliates.

KJEO-TV, the ABC affiliate in Fresno, was in Coalinga 45 minutes after the quake hit. "We were going to send a crew by helicopter but by the time we got there, all the helicopters were tied up for emergency purposes," said news director Dick Drilling. "So we went to the airport and got the first plane to Coalinga."

ABC inserts 8 programs

Continued from page 1

ture. One possible solution would see some of the more successful Sunday evening comedies switch to Monday, aided perhaps by the addition of *After M*A*S*H*, a CBS series commitment featuring three *M*A*S*H* characters that should run Monday 9 p.m.

NBC's problems are more widespread over the week. But at the same time it's been years since the third-place network approached a new season with more optimism. Sunday, Wednesday and Thursday evenings figure to undergo rather sweeping changes, with some key slots also needing attention on Monday and Saturday. And if NBC finds the right program to add to its Tuesday evening lineup—the best guess is that it will be *For Love and Honor*, a David Gerber production—that evening could fall in the network's corner. For years ABC has had a lock tight grip on the evening.

■ ABC Television is reuniting 40 stars from eight series that aired during the '50s, '60s and '70s. The actors will compete on 10 special episodes of *The Family Feud* that will air the weeks of May 2 and May 9. All money won will be donated to charity. Among the series to be represented are *Leave It To Beaver*, *The Brady Bunch*, *Petticoat Junction*, *Your Hit Parade*, *Batman*, *Gilligan's Island*, *Lost In Space* and *Hawaiian Eye*.

■ Kathleen Struck was the 101st caller to identify KRTH-FM's "foursome" and walked away with \$101,000 in cash, the largest amount of money ever given to one person in Southern California radio history.

■ The World Satellite Television Network will begin transmission of full length films for Viacom Enterprises and Paramount Pictures TV Distribution. Viacom's "Special Delivery Package" will consist of seven movies, one per month, beginning with *Can You Hear The Laughter* last week.

■ Bill Sanders has been named director of TV development for Warner Bros. television. Sanders will help develop variety programs, dramatic and comedy series as well as pilots.

■ ABC News will receive the New York State Bar Criminal Justice Section annual award for "outstanding contributions in the field of public information" for its *Crime in America* series.

■ The 1983 Merit Award from Northwestern University's Alumni Association will go to Steve Bell, anchorman for ABC's *World News This Morning* and *Good Morning America*. The award goes to alumni for their outstanding achievement in a profession or field of endeavor.

■ The National Association of Broadcasters has announced that ABC Radio, CBS Radio, Mutual Broadcasting System, NBC Radio, RKO Radio Network and Sheridan Broadcasting Network have been elected to serve on the NAB Board of Directors. The representative firms will serve a two-year term beginning June 14.

■ WSIL-TV in Harrisburg, Ill., and its satellite KPOB-TV, Poplar Bluff, Mo., will be acquired by Mel Wheeler Inc. of Denton, Texas, subject to Federal Communications Commission approval. Wheeler also owns KDNT-AM, Denton; WSLC-AM/WSLQ-FM, Roanoke, Va.; KSRD-FM, Seward, Neb., and KDNG-FM, Gainesville, Texas.

■ National Public Radio announced that the Christopher Reynolds Foundation had purchased a quarter share in NPR's News and Information Fund. Funds from the purchase will be used to support network reports on Southeast Asia carried on *All Things Considered*, *Morning Edition* and *NPR Dateline*.

UPDATE



Peabody Award winner

Late night radio talk show host Larry King, center, celebrated with his staff recently in New York City. King was presented with the George Foster Peabody Broadcasting Award. "Larry King Show" producer Tamara Haddad, left, and associate producer Mary Tydings, right, help celebrate. The show is heard on 275 stations of the Mutual Broadcasting System.

ABC forms special Olympic units

NEW YORK—ABC Sports has formed a Production Unit, Creative Services Group and Special Projects Group for its coverage of the 1984 Olympics.

The Production Unit, headed by Jeff Ruhe, director of production, 1984 Olympics, will survey athletic venues and determine the scope of production for the various events.

The Creative Services Group, headed by Roger Goodman, director, Olympic creative services and coordinating director, will create graphics for the TV coverage.

The Special Projects Group, headed by Chet Forte, senior producer/director, will produce some 200 "Up Close and Personal" segments, along with other historical and technical feature pieces.

More than 3,400 ABC personnel in all will be utilized for the 252½ hours of Olympics coverage, which includes both

the Winter Games from Sarajevo, Yugoslavia, and the Summer Games from Los Angeles. Coordinating the entire effort are John Martin, vice president, programming and assistant to the president, ABC Sports; Chuck Howard, vice president in charge of program production, ABC Sports; and Dennis Lewin, vice president, production coordination.

Other key personnel named to the day-to-day Production Unit include Peter Diamond, director of Olympic planning; Jay Moses, associate producer; Maria Pagano, archivist; and Tim Rockwood and Maarten

Kooij, researchers.

Staff at the Creative Services Group includes: Francia Alvarez, graphics coordinator; Charles Dozier, Olympic graphics production assistant; and Maritza Nieves, graphics researcher.

The Special Projects Group has named ABC Sports staff producer Brice Weisman coordinating producer; ABC Sports staffers Bob Rosburg and Maryann Grabavoy associate producers; and Emilie Deutsch, Jed Simmons, Jamie Bravo, Joan Ciampi, Miguel Enciso and Guy Abrahams production assistants.

CBS wins the ratings war; NBC's 'V' scores victory

NEW YORK — CBS won another prime-time ratings week for the week ending May 1, but NBC, on the strength of its modest miniseries effort, *V*, attracted most of the attention.

All along, observers have suspected that if *V* were a ratings hit, NBC would bring it back to the schedule next fall as a regular series. The odds now are that that will happen, based on the 25.4 rating, 40 share the first two hours earned Sunday evening and the 27 rating, 40 share part two pulled in the next night.

NBC's decision on whether it will make the saga of alien visitors into a fall entry will be announced to the world Tuesday at the network's annual fall scheduling party. Meanwhile, NBC has much to celebrate, having just produced its highest

rated miniseries in the 1982-83 season.

As for the rest of the ratings week, programming was dominated by specials, some original series episodes and a strong quota of repeats. ABC had the week's top rated program, a *Life's Embarrassing Moments* special. Then came *V*, followed by *Dallas*, *60 Minutes*, *Magnum P.I.* and *Love Boat* originals.

Among the second and third season series entries, *Mississippi*, *Goodnight Beantown* and *A Team* continue to post strong numbers.

Though still early in the May sweeps, Arbitron places CBS at the head of the pack, as does Nielsen. However, only about a week's worth of programming has aired, with three weeks remaining.

Bornstein begins new duties

WASHINGTON—Ronald Bornstein begins his half-time position as acting chief operating officer of National Public Radio today, May 9. The day-to-day management duties, which will end Oct. 1, require Bornstein to take a temporary leave from his position as director of the University of Wisconsin-Extension Telecommunications Division. Bornstein has been vice president for telecommunications at the Corporation for Public Broadcasting, 1980-81.

Bornstein will be bringing three assistants with him when he comes on board this week. Jack Mitchell, manager of

public radio station WHA-AM, Madison, will work in the areas of programming, engineering and promotion for NPR.

Steve Symonds, director of policy and administration at the Corporation for Public Broadcasting, will assist in organizational and fiscal analysis and new business ventures.

Attorney Henry Goldberg will assist Bornstein in legal and organization options. Goldberg is a partner in the law firm of Verner, Liipfert, Bernhard, McPherson and Alexander.

Bonneville picks Noble format

LOS ANGELES—Bonneville Broadcasting Systems has acquired Noble Broadcast Consultant's beautiful music format, further strengthening its easy listening/beautiful music base.

It marks Bonneville's second acquisition of another syndicator's program, the first being Darryl Peter's "FM 100" plan.

John Patton, Bonneville's chairman and chief operating officer, said, "The acquisition is part of our long range strategy.

We believe that eventually there will be one easy listening station in each market and only one or two suppliers. We're looking at opportunities to increase our stations."

Patton estimated that Bonneville will eventually service between 200 and 300 clients with satellite delivered programming.

According to Patton, the Noble beautiful music format had about six stations.

Interamerica to distribute TPS shows

ATLANTA—Turner Program Services, the syndication arm of Turner Broadcasting System, announced that Television Interamerica, Coral Gables, Fla., will distribute TPS programming to Spanish-speaking countries in Latin America and the Caribbean. Television Interamerica will direct the translation of shows into Spanish and oversee their delivery to TV stations.

The TPS series expected to be most popular in the Spanish-speaking regions include Jacques Cousteau's *Amazon*, *Motorweek Illustrated*, *World Championship Wrestling*, *The Week in Review*, *CNN Lifestyle* and *Portrait of America*.

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REGULATORY SCENE

FCC releases report on television use

The Federal Communications Commission has made copies of a report on Television Channel Utilization available. The report, showing use through December 1982, focuses on a market breakdown of all commercial and non-commercial channels, VHF and UHF.

The report lists channels licensed, construction permits, applications on file and vacant frequencies. Also listed are those UHF stations that have been assigned for land mobile use.

The television market de-

signations are those formerly used in the FCC industry market reports for broadcast television financial data. Each market shows the allocations to communities. Markets numbered 1-212 reflect the 1978 Arbitron rank by ADI television households. Markets 213-634 are listed alphabetically with Guam, Puerto Rico and the Virgin Islands numbered 635-652.

FCC adopts reduced satellite orbital spacing

The FCC has reduced from 3 degrees to 2 degrees the orbital spacing separations between domestic satellites

in the 12/14 GHz bands. The FCC also adopted a 2 degree basic, long-term spacing criteria at 4/6 GHz from the present 4 degree orbital separation in that band.

The FCC concluded that the change for the 12/14 GHz band is affordable and technically feasible immediately. However, the costs for the 4/6 GHz band warranted a more cautious approach. The commission, therefore, provided for a combination of 3 degrees, 2.5 degrees and 2 degrees orbital spacing in the 4/6 GHz band.

FCC prepares for 1984-86 WARC

The FCC has issued a First Report in a preparatory inquiry for the 1984-86 World Administrative Radio Conference, which will plan the use for the high frequency bands (3-30 MHz) allocated to broadcasting service.

The FCC discussed issues associated with the HF (short-wave) broadcasting conference and made general suggestions on non-technical issues. As there are foreign policy concerns involved, the State Department will have final choice of action.

The WARC, convened under the auspices of the International Telecommunications Union, will meet in January 1984 and October 1986. The U.S. holds about 10 percent of the world's HF broadcast transmitters operating in the HF band. The HF band, above AM radio and below VHF-TV and FM radio channels, is used primarily for Voice of America.

Reconsideration of ex parte rules denied

The FCC will not reconsider its policies and procedures regarding *ex parte* communications during informal rulemaking proceedings.

In denying petitions filed by the Media Access Project and National Telecommunications and Information Administration, the FCC said its rules respond to a need for a complete record for cases it covers. The rules also serve to contain the paperwork burdens for commenters, the commission said.

FCC offers NPRM on metro area preferences

Following action on BC Docket No. 820320, *In the Matter of The Suburban Community Policy, the Berwick Doctrine and the De Facto Reallocation Policy*, (BW, 2/21/83) the FCC found itself presented with the use of a broader definition of "community."

If a broader definition of "community" is employed, the FCC may have to institute rule-making proceedings to assign and reassign FM and TV channels to communities in the commission's Tables of Channel Assignments and application proceedings for AM stations. Applications for new AM facilities would be accepted on an as-needed basis. Conflicts that arose when the AM applications were filed would be resolved in hearings.

While the commission

does not propose to effect any technical rules or service obligations, it is seeking comments on city size to be included in its inquiry, potential service areas of proposed stations and whether a broader "community" should be limited to certain classes of stations. Comments on the proceeding can be filed through June 3, with reply comments due through June 20.

FCC offers Canadian AM station changes

The FCC has received the Canadian Change List No. 417, dated March 21, reflecting changes in AM broadcast stations. Copies of the listing can be obtained from the FCC's private contractor, Downtown Copy Center, (202) 289-4140. A copy of the notification is also available for inspection in the commission's Public Reference Room in Washington.

FCC gives weight to diversification

The Federal Communications Review Board, in affirming the decision of an administrative law judge, has reiterated its policy to give greater comparative weight to diversification over integration.

The board's action granted the application of Brownfield Broadcasting Corp. for a new FM station in Brownfield, Texas. The FCC denied the competing application of Brownfield Radio Inc., saying that BBC should be awarded a substantial preference

'Dream Lineup' challenge

Last month *Broadcast Week's* media columnist Ron Kaatz challenged readers to find the three flaws in his 1953-83 Dream Lineup contest. Each of the programs in Kaatz' Dream Lineup appear in their original times, with three exceptions. Find the three mistakes—one on each network—and you'll be justly rewarded.

Here's your second chance to participate. It's harder than it looks.

The 1953-1983 Dream Lineup

| | ABC | CBS | NBC |
|------------------|-----------------------------------|----------------------------|------------------------------|
| Monday | 8:00 The Rookies | Gunslinger | 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 | Milton Berle |
| | 8:30 Wyatt Earp | M*A*S*H | Fireside Theater |
| | 9:00 Make Room for Daddy | All in the Family | That Was The Week That Was |
| | 9:30 Soap | | Bell Telephone Hour |
| | 10:00 The Fugitive | | NBC News Special |
| Wednesday | 8:00 Bewitched | Carol Burnett | Wagon Train |
| | 8:30 Peyton Place | | Father Knows Best |
| | 9:00 Ben Casey | Beverly Hillsbillies | Kraft Music Hall |
| | 9:30 | Diek Van Dyke | |
| | 10:00 Charlie's Angels | Kojak | I Spy |
| 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 | Sanford & Son |
| | 8:30 The Odd Couple | Dallas | Star Trek |
| | 9:00 77 Sunset Strip | | |
| | 9:30 | The Twilight Zone | Jack Benny |
| | 10:00 Love American Style | Person to Person | Gillette Cavalcade of Sports |
| | 10:30 | | |
| 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 | |
| | 10:30 | | |
| 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 |

I found the three mistakes:

ABC _____
CBS _____
NBC _____

Name: _____
Title _____
Station/Company _____
Address _____
City _____ State _____ Zip _____
Phone Number _____

Send your picks to:

The 1953-83 Dream Lineup Contest
Broadcast Week
101 Park Avenue
New York, N.Y. 10178

You'll hear all about the winners in Kaatz' next column.

CALENDAR

MAY

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

May 10—Television Bureau of Advertising regional sales training seminar. Hilton Airport, Detroit.

May 10-12—Jerrold division of General Instrument Corp., technical seminar. Holiday Inn, Minneapolis.

May 12-24—International Broadcasters Idea Bank convention, Myrtle Beach Hilton, Myrtle Beach, S.C.

May 14—Radio-Television News Directors Association region 14 meeting with Florida AP Broadcasters. Busch Gardens, Tampa, Fla.

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

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

May 18-21—Concert Music Broadcasters Association annual meeting. Executive

House, Chicago. Information: (313) 476-5555.

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

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

May 19—Radio Advertising Bureau "Idearama" for radio sales people. Registry Hotel, Minneapolis.

May 19-20—Kentucky Broadcasters Association spring convention. Speaker: Edward Fritts, NAB president. Ramada Inn East, Louisville, Ky.

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

May 21—"Production Light-

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

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

May 24—Radio Advertising Bureau "Idearama" for radio sales people. Holiday Inn Holidome, Sacramento, Calif.

May 24—Radio Advertising Bureau "Idearama." Ramada Inn, Evansville, Ind.

May 26—Radio Advertising Bureau "Idearama." John Marshall Hotel, Richmond, Va.

May 26—Radio Advertising Bureau "Idearama." Ramada Renaissance, Atlanta.

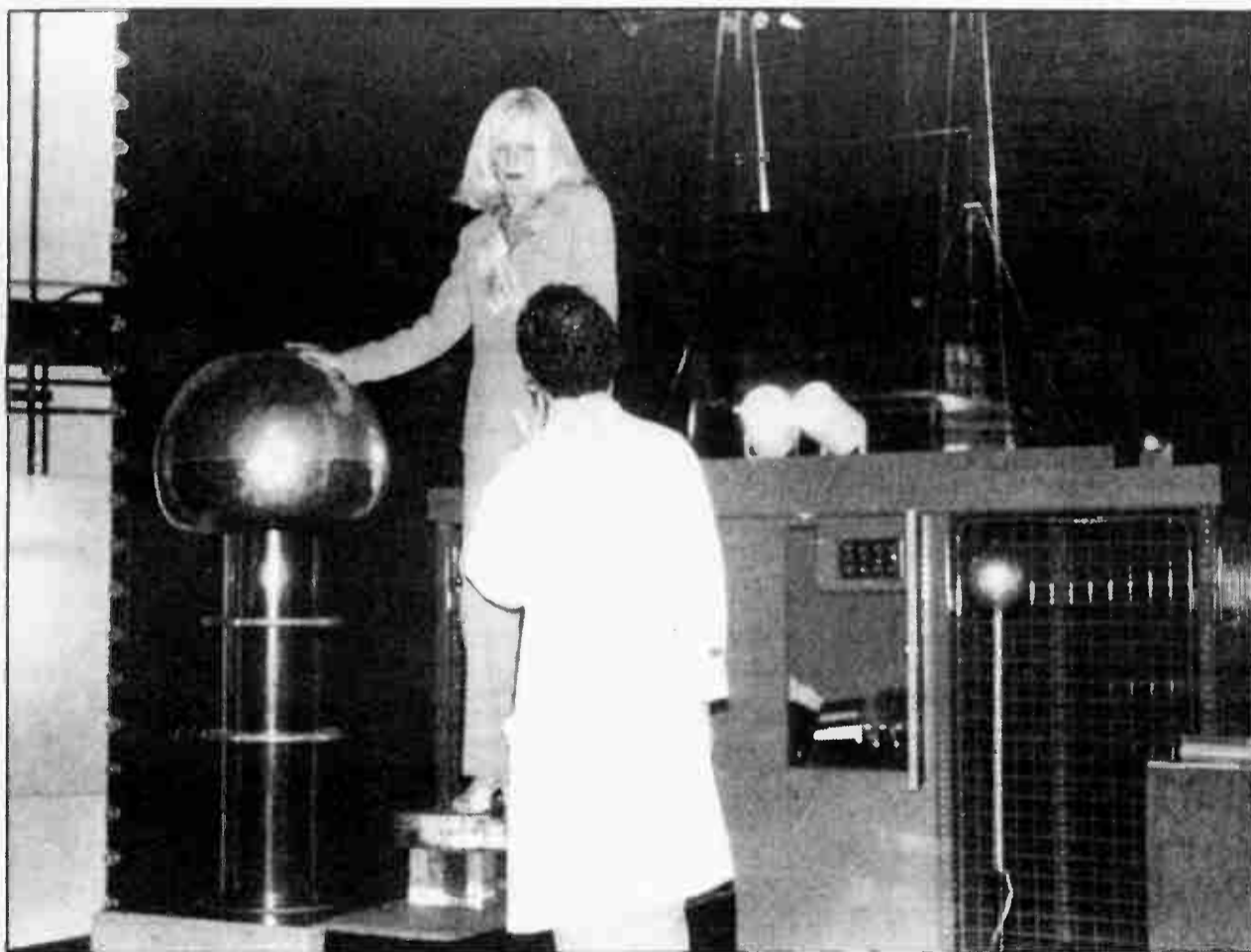
May 26—Radio Advertising Bureau "Idearama." Hyatt-Airport, Los Angeles.

May 26—Radio Advertising Bureau "Idearama." Hyatt Des Moines-Airport, Des Moines, Iowa.

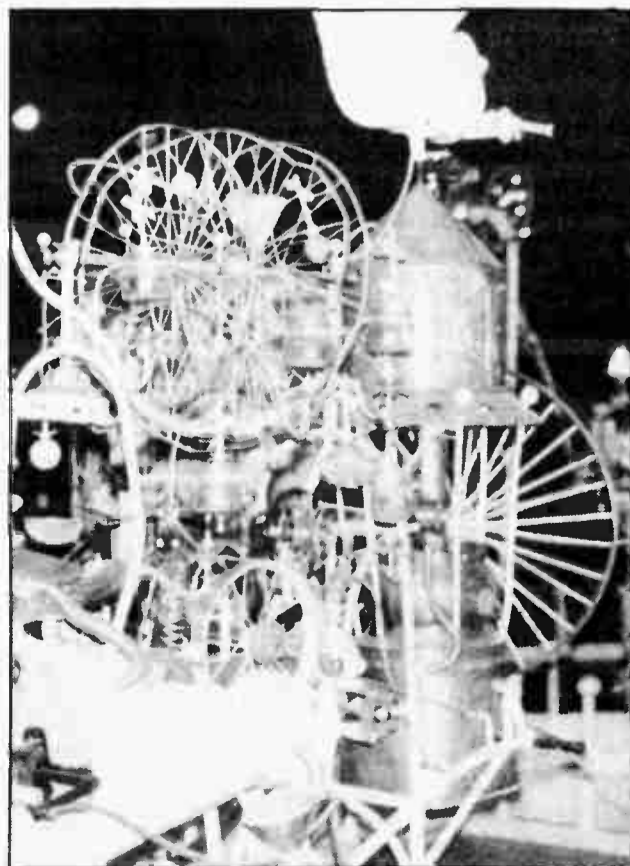
May 28-June 2—13th Montreux International Television Symposium and Technical Exhibition. Montreux, Switzerland.



Photos by Angela Burnett

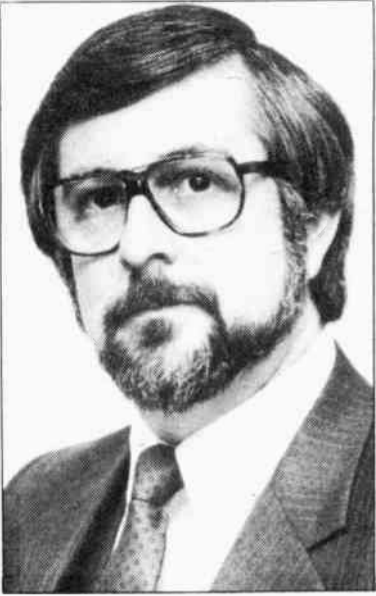


Participants at AWRT panel "Lost in Space: A Look at Global Communications" included Virginia Schlundt (top left), staff director, House Committee on Foreign Affairs; John Coleman (top right), vice president of planning and development, CTV Television Network; Joan Tobin (far right center), president of Tobin Enterprises and board member of Comsat; and Mary Meloshe (far right), directeur, Politiques sociales et nouveaux services; Members had the opportunity to browse at demonstrations in the Ontario Science Center Reception (right and above).



IMAGES

PEOPLE ON THE MOVE



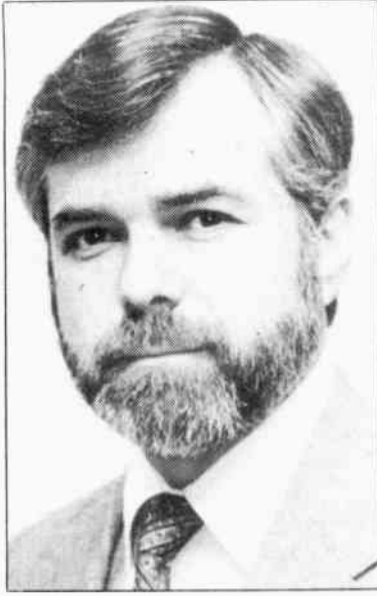
David Nuell

David Nuell, news director for WRC-TV, Washington, has been appointed station manager. Nuell, in news at the station since 1978, replaces **Ann Berk**, who was recently appointed vice president, advertising, press and promotion for the NBC Television Stations Division, New York. Assuming the role of news director will be **Jim Van Messel**, currently assistant news director and executive producer of the *Channel 4 News*. Van Messel has been with WRC since 1975.

Pat Collins, general assignment reporter at ABC's WLS-TV in Chicago, will join WJLA-TV in Washington. Collins, a D.C. native, worked with WDVM-TV and print media before heading to Chicago.

Bartley Walsh, vice president and general manager of WKYS-FM in Washington, has also assumed the duties of vice president and general manager of WRC-AM in Washington. Walsh has been with WKYS since 1980 and replaces **Jerry Nachman** as WRC general manager. Nachman has been appointed vice president, news, NBC television stations in New York.

Justin Horan, president of the Greater Pittsburgh Chamber of Commerce, has been named chairman of the U.S. Chamber's BizNet Advisory Board. Horan's duties will include overseeing BizNet's



Jim Van Messel

outreach to current and potential subscribers.

The National Association of Broadcasters has named **Dr. John Abel**, currently chairman of the Department of Telecommunication, Michigan State University, senior vice president, research and planning. Abel replaces **Larry Patrick**, who left NAB to join the research firm of Hiber, Hart & Patrick.

Federal Communications Commission Chairman **Mark Fowler** has appointed **Thomas Herwitz** as his new legal assistant. Herwitz, a Washington attorney, was with the law firm of Hogan & Hartson.

Mutual Broadcasting System's **Lee Arnold**, host of *Lee Arnold on a Country Road*, has been named "Disc Jockey of the Year" by the American Academy of Country Music. Arnold, also mid-day personality on WHN-AM, New York, is carried over 350 Mutual affiliated stations.

Donald Carswell has been appointed senior vice president, financial planning and analysis, NBC. He formerly was vice president, finance and administration, NBC Television Network.

Jo Moring has been named general manager, affiliate news service, NBC News.

Galkin—no stranger to DBS

Richard Galkin, recently named senior vice president, programming, for Comsat's Satellite Television Corp., is no stranger to the company's DBS plans. As head of Galkin Associates, his own consulting firm, he has been involved predominantly with that very subject since 1978.

STC's service, planned for launch by 1986, will consist of three channels offering, according to Galkin, "pretty much what has worked on pay TV to date—movies, sports, family programming... pay-per-view."

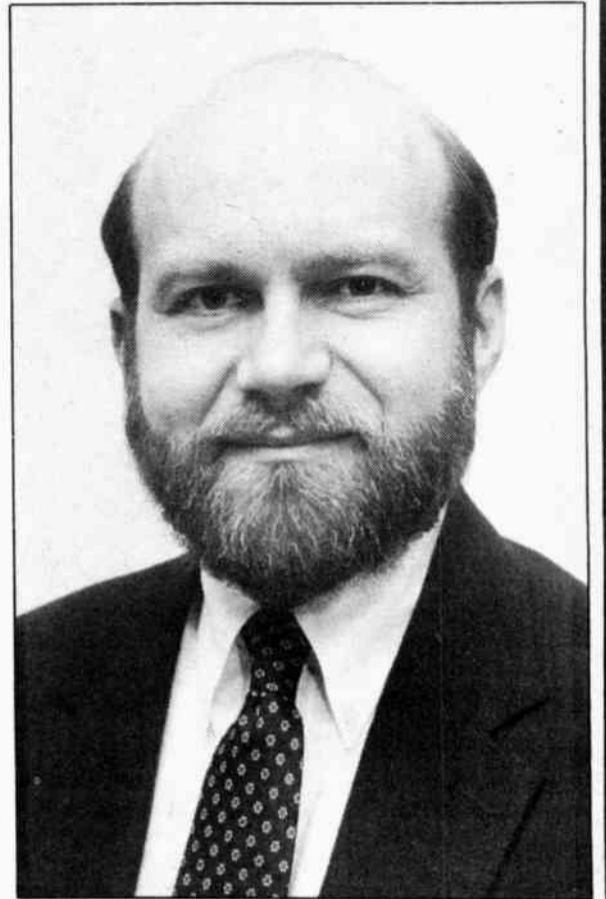
While the movie channel probably will be programmed by STC itself, due to cable firms not having DBS rights, Galkin acknowledged that "we may decide to pick up all or part of a cable channel" for either the movie or sports programming.

If an advertiser-supported service is carried, Galkin added, it will be as a "bonus" to subscribers who pay for the other programming.

Galkin feels the major challenge for STC will be "acquiring a customer base. Once you have several million subscribers, you have leverage to buy programming. The tough part is getting good programming early on."

But Galkin, noting that Comsat is planning to invest several million dollars in the effort, said, "We think we will start off with decent programming."

One of Galkin's first tasks is opening up a New York City office, which will be staffed by an unidentified number of people "experienced in the business."



Richard Galkin

She had been vice president, NBC Radio News, since 1978, a position now held by **James Farley**. He had been managing director of NBC Radio News since last year.

Sandra Baron has been appointed general attorney, NBC Law Department. Before joining NBC as a company attorney in 1979, Baron was with Educational Broadcasting Corp. in New York.

Judy Price has been appointed to the newly created position of vice president, children's programs and daytime specials, CBS Entertainment. Price comes to CBS Entertainment from ABC Entertainment, where she was vice president, children's programming.

Frank Cody has been appointed program director of The Source, NBC Radio's

Young Adult Network. Cody will be responsible for live and recorded concert broadcasts, artists' profiles, specials and program development. Cody has been director, affiliate relations/program development, at The Source for the past year.

Luke Griffin has been promoted to director of sports operations for Mutual Broadcasting System. Griffin previously was manager of sports operations and has been with Mutual since 1977.

Ralph Justus, formerly an electronics engineer with the Federal Communications Commission Mass Media Bureau, has joined the National Association of Broadcasters' Science and Technology Department as a staff engineer. Justus was involved in AM, FM and television engineering at the FCC.

Richard Doure Jones has been named national sales manager at KBHK-TV San Francisco. He comes from John Blair & Co.'s San Francisco office where he was account executive since January 1979.

Robert Coppinger was named vice president/sales development, Seltel Inc. He was executive vice president of Bernard Howard and Co.

Susan Simons has joined Columbia Pictures Television as vice president, daytime. Simons was director of daytime programs at NBC.

Christopher Nance has been named weekend weatherman for KPIX-TV San Francisco. Nance also will be feature reporting for the weekday newscasts. He has been reporting the weather for KMST-TV, Monterey, Calif.

Michael McVay, program director and operations manager for WMJI-FM and WBBG-AM, and **Phillip Levine**, general sales manager at the Cleveland, Ohio, stations, have been named vice presidents. WMJI and WBBG are Robinson Broadcasting stations.

WRC-AM, Washington announced that **Frank Iorio Jr.** will add the station director of sales title to his current responsibilities as director of sales for sister station WKYS-FM. Iorio previously served as national sales manager for WKYS and also worked at WIFJ-FM, Philadelphia, as director of national sales.

Dan Edwards, dean of students at Memorial High School, Evansville, Ind., has been named regional manager of the National Association of Broadcasters for Indiana, Michigan and Ohio. Edwards succeeds **John Dussling**, who resigned to become national sales manager, Kala Music, Kalamazoo, Mich.

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Radio's digital conversion

Affiliates of the ABC, CBS and NBC radio networks must order their digital earth stations soon or face the cutoff of network service by January. But with more than 3,000 stations involved in the conversion, there was some concern about Scientific-Atlanta being forced to dish out too many dishes in too short a time. Phased landline withdrawals may prove to be the answer to the ticklish predicament.

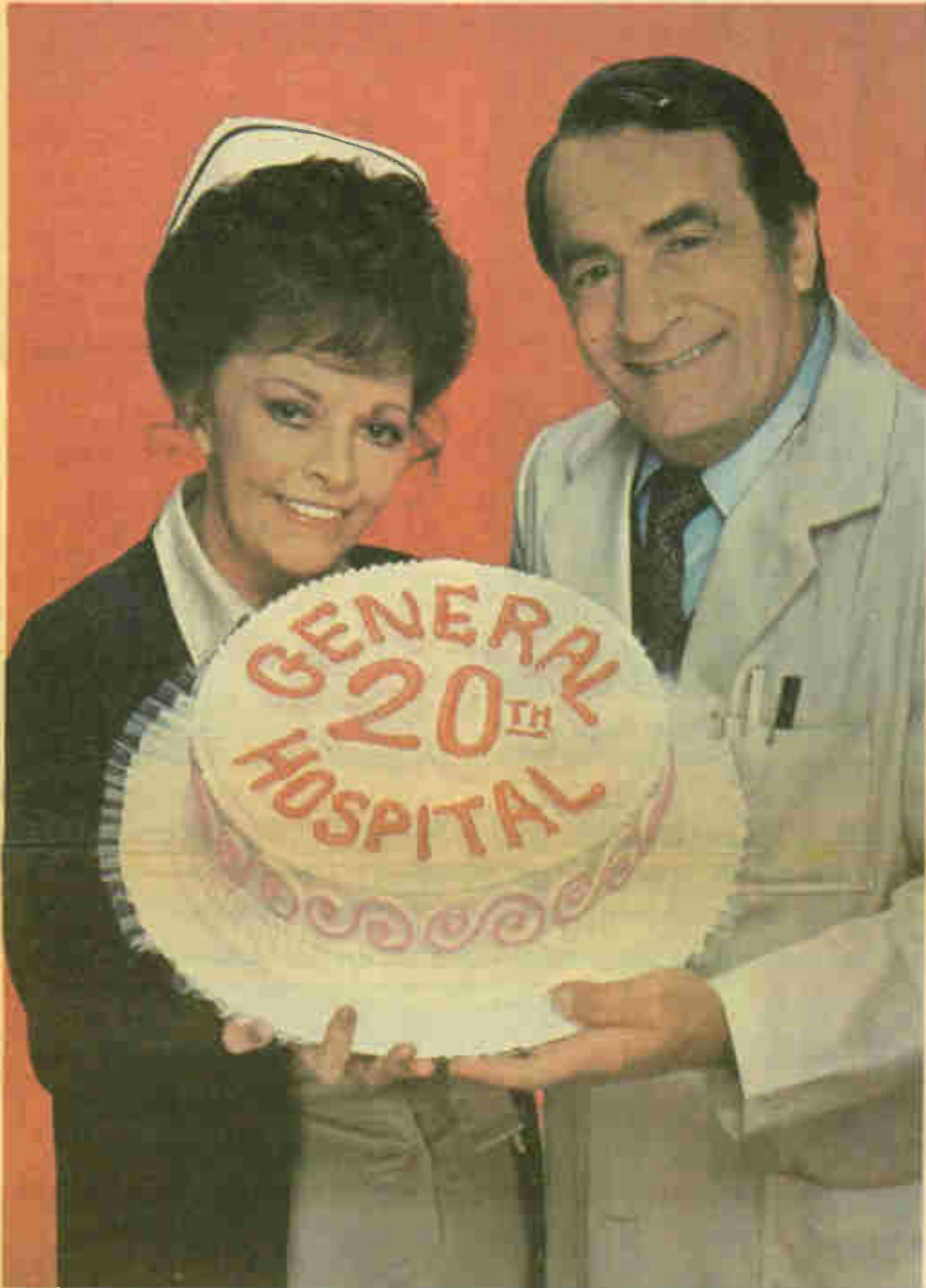
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SECTION 2 BROADCAST WEEK

May 9, 1983

HARDWARE/TECHNOLOGY



Emily McLaughlin (Jesse Brewer) and John Berardino (Dr. Steve Hardy).

'General Hospital' applies technology to reign over soaps

Ed Harrison

Happy anniversary Dr. Steve Hardy, Nurse Jesse Brewer, Luke & Laura, Drs. Alan and Monica Quartermaine, Noah Drake and everyone else who has drifted in and out or still remains in the fictional harbor town of Port Charles.

For the uninitiated, Port Charles happens to be the setting of *General Hospital*, the ABC-TV daytime soap opera which is by far the most popular program on daytime television. This month, *General Hospital* celebrates its 20th anniversary. Attracting some 14 million viewers daily, with an amazing 75 percent of them in the 18-34 age bracket, *General Hospital* has become a bona fide cultural phenomenon.

College kids hover around the TV set in their dorms; housewives stay glued to the set while ignoring their dusting and cleaning; grandmotherly types have become absorbed by the show's passion-filled storylines. There's never been a daytime serial as addicting as *General Hospital*.

While *General Hospital* has been chalking up mega ratings throughout the years, it also has been compensated with countless awards. Its list of Emmys encompasses every aspect of production, from acting and writing to design and technical achievement.

During its 20 years, *General Hospital* has come a long way both in format and production techniques. No longer is it—or for that matter, other afternoon soaps—confined to a few rudimentary sets, some schmaltzy organ music and drab dialog. Daytime soaps have become a kissin' cousin to prime-time dramas with state-of-the-art production, opulent costumes and location shooting.

Although production wasn't as sophisticated in 1963 as it is now, from its inception *General Hospital* has been an innovator in various facets of production. From a technical standpoint, *General Hospital's* history is as colorful as its storylines.

First, *General Hospital* was the first soap opera to be produced on the West

Continued on page 18

Continued from page 17

Coast. New York traditionally was the hotbed of soap opera talent, due primarily to Broadway and the theater. *General Hospital* remains the longest running daytime serial originating from the West Coast.

General Hospital also was the first soap to utilize the wireless RF microphone and it was at the forefront in experimentation with camera and lighting work.

"ABC was the first to use the wireless microphone," recalls George Hillis, *General Hospital's* first technical director and now general manager of ABC network news ENG, remembering back to 1963 when they were introduced. "No one wanted to touch them because they felt they were unreliable, and they were."

"The boom mike was the most antiquated piece of equipment. We attempted to break through that and give the characters full freedom and the chance to talk softly. The lighting directors had freedom from the boom shadows and the actors didn't have to speak up," Hillis said.

"But we used them because Jim Young (*General Hospital's* first director/producer) wanted the actors to be free. They had a range of between 10 and 15 feet. We had to hang antennas over all the sets."

Emily McLaughlin, who plays nurse Jesse Brewer, was the first actress to wear an RF wireless mike wrapped in teflon, Hillis said.



General Hospital producer Gloria Monty is flanked by Tristan Rogers who plays Robert Scorpio and Stuart Damon who portrays Dr. Alan Quartermaine.

"I remember telling Roy Thines (an original cast member) not to wear clothes with starch because they would crinkle against the mike," Hillis said.

"We had a lot of trouble with the mikes because they were never used before," recollected Jim Young, who produced and directed the soap for 12 years. "The audio men, though, got to know the ladies very well. Bras were a problem if they had any metal on them. Little things like that caused problems, and there were many."

Another problem encountered with the wireless mike, said Hillis, was that the bedsprings would soak up much of the transmission. "We would have a character brought into the hospital room and then the voice would disappear just as they were laid down on the bed."

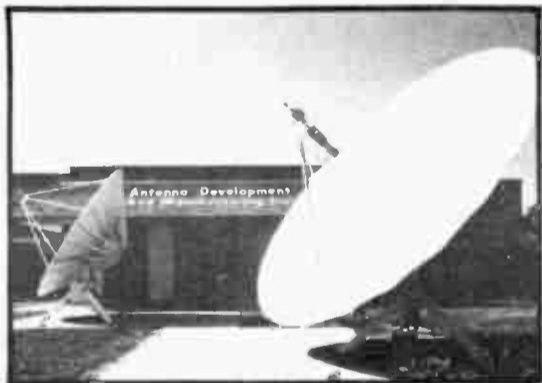
Hillis said mikes were placed strategically in such places as the nurses station or Dr. Hardy's desk in a way that the cameras couldn't pick them up. "The actors would stop in pre-arranged places to talk."

Until 1966, *General Hospital* was shot in black and white on 2-inch videotape, using RCA TK12 cameras that Hillis praises as "the most sophisticated black and white camera at the time."

The TK12s were so huge and heavy that a crane and three people were needed just to move them. "In the early days the cameras cranked," said Young. "If you had someone standing, all you

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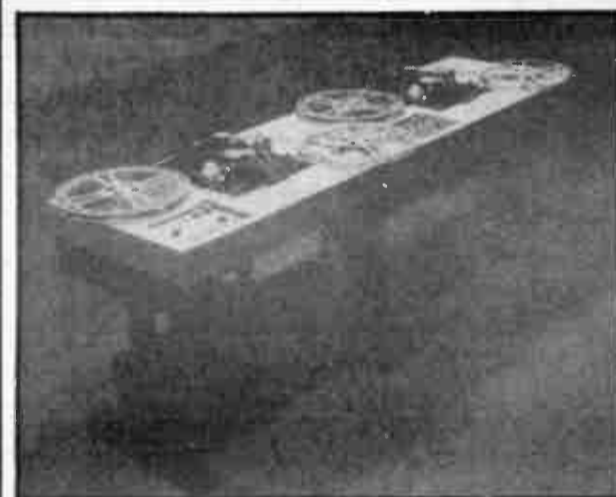
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could do is crank down, which looked dumb. It was a slow, noisy process. We also had turret lenses instead of zoom. On each camera we'd attach four lenses which had to be manually flipped all the time."

"In 1963 we had fixed lenses," said Hillis. "Zoom lenses were just over the horizon. Fixed turret lenses were more difficult for the camera person. If you weren't on the mark, each shot would be different. More accuracy was needed. With zoom lenses you can cheat and compensate for it."

Young said that *General Hospital* pioneered use of the camera-supported pedestal, forerunner of pedestals that are now hydraulically propelled. The pedestals back then, Young said, were supported with counterweights. "If someone sat, then the cameraman would lower the camera as the person sat which made it look more like film."

"But the counterweights tended to clank. Audiences didn't mind as long as it was believable," said Young. "We even had some sets fall down at times," he noted, referring to the clumsiness of the pedestal. "But audiences ignored it."

In 1966 when *General Hospital* went to color, the cameras were upgraded to the Norelco PC60. Both Hillis and Young recall no major problems with color.

"It did create a problem with wardrobe," said Young. "White uniforms had to be dipped in color so they would look white on camera. Physically the sets became more important because of the dimension of color."

No soap would be worth its weight without a dramatic musical score to highlight the tensions, romance and turning points. *General Hospital's* music, under the supervision of George Wright, was innovative once more.

"Scoring the show was a major task," said Hillis. "George Wright had this instrument called the Chamberlain, which resembled a piano. Each key had an audio loop with a different sound effect. Wright would mix the sounds as he played it. He improvised filters, telephone clicks and other sound effects because we didn't have the equipment then. Today, you can buy it. In those days you had to build it."

"The audio men would flip a key and put a filter on. Sounds were created manually and improvised on the spot. Now, effects are punched up with camera numbers and they automatically switch when the technical director switches cameras."

Recalled Young: "The machine looked like a piano because it had a keyboard. It had thousands of reels of tape inside. If you wanted a trumpet sound, you'd get a recording of a trumpet note, or a violin or whatever was needed. And it gave an organ sound. You had to have a nutty mind to invent something like that. But it added a dimension that was quite different then. I didn't want canned music and I hated the organ. It was still there when I left."

“*ABC was the first to use the wireless microphone. No one wanted to touch them because they felt they were unreliable, and they were*

Because production of soap operas was new to Hollywood, the talent pool was more limited than in New York. "In New York you had the Broadway theater people who could do soaps," said Robert Trachinger, ABC vice president and general manager of broadcast operations and engineering, West Coast, a technical innovator in his own right. Trachinger is responsible for initiating the concept and experimental work in slow motion black and white on tape and for the development of the first broadcast quality hand-held camera.

"California is a film town," Young said. "The star system had to be used in the credits while in New York it was listed alphabetically. I seldom had to

deal with agents. There were good people in New York because of the theater, but physically I thought it was easier in California.

"The hardest thing was making the actors understand the show was live television. Even though it was taped, we shot as if it was live," Young said. "If we had to stop, it broke up the creative flow and it was unhealthy financially. We were 10 minutes late on one show because of the mikes."

Like most soaps of the time, *General Hospital* confined its action to what went on in one location, in this case the hospital. Opulent decor and location shooting were still years away.

General Hospital's sets included the

nurses station, Dr. Steve Hardy's office, an elevator door and two basic hallways. If action took place in someone's house, some furniture was constructed.

"The number of sets was irrelevant," Young said. "That wasn't of interest. And besides, we didn't have the kind of money then as you do today. The most important thing were the stories and second most were the actors."

"It is probably the hardest kind of acting. Actors would have to learn 30-35 pages of script and they were on camera three or four times a week. It was just too much to go on five times, although sometimes the situation demanded it. When we finished a day's shooting, we immediately had to start on the next one. A lot of actors couldn't do it," Young said.

When *General Hospital* debuted in 1963, the program's cast was anchored by Dr. Steve Hardy, played by John Berardino, and Nurse Jesse Brewer, portrayed by Emily McLaughlin, both of whom still remain with the show although in diminished capacities. Plots dealt with such medical traumas as alcoholism, obesity, mental disorders and the like. By the end of the '60s, *General Hospital* had risen to the top in daytime dramatic television with such progressive storylines as Dr. Hardy's wife's secret artificial insemination.

Pretty tame stuff compared to modern
Continued on page 20

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Some of *General Hospital's* cast of characters, clockwise from top left; Tristan Rogers, Kin Shriner, Leslie Charleson, Robin Mattson, David Lewis, Stuart Damon, Anna Lee and Lieux. Gail Rae Carlson is in center.

Continued from page 19

day tales of rape, infidelity, lust and passion.

But as the times changed, so did the scripts. "In the '60s and '70s there was a lot of social upheaval," Young said, "which had ramifications. At one time we couldn't say 'oh Lord.' Censorship is necessary but dramatically there were certain times when such language was necessary. I remember talking it out with broadcast standards because they didn't want to offend anyone."

"One time we put a dummy under a sheet on a gurney. In a hospital you always see bodies. All you saw was a sheet. It was hardly grisly and on for only about four seconds, but it was objected to. It's innocent now but it depends on the times. I don't remember any serious problems with scripts. Broadcast standards always came to dress rehearsals even though they read the scripts beforehand," Young said.

General Hospital expanded its format from 30 minutes to 45 minutes in mid-1976, but by the end of 1977 ratings had taken a nosedive and the show faced cancellation.

In January 1978, *General Hospital* expanded again to 60 minutes. At the same time, ABC hired a movie-of-the-week producer by the name of Gloria Monty to rejuvenate the show's terminally ill ratings.

It was Monty who singlehandedly made massive changes that included new sets, new wardrobe, new writers,

location shooting, state-of-the-art production techniques and a quick-cut pace that brought *General Hospital* back to the top.

"When I took over *General Hospital*, I wanted to combine theatre, which was my background, with film, but with the immediacy of tape," said Monty. "Just because we were daytime, we still had the same audience as nighttime. I had 1-inch tape (as of 1979) and I knew how to edit."

Monty credits people like Alan Landsburg, whose specialty was documentary, for helping her create the image of film using tape. "I said to him, 'If we were to do *General Hospital* on film how would it be done?' So we put our skills together and used a tape camera doing it the same way," Monty said.

Monty changed *General Hospital's* lighting and the entire way the serial was shot. Instead of three cameras, Monty went for five. At the time she joined the show, there was one technical director, one lighting director, one associate director and one stage director, David Smith.

"She made it easy for us technical people," said Smith. "Gloria listened. She was instrumental in getting us the best equipment because she was in tune with all the new equipment."

From a camera standpoint, Monty went for better angles, more lows and highs, more drama to accentuate the performances. "We went for non-

standard shooting," said Monty. "I went for *cinema verite*. We went from 13 scenes to 26 scenes in each show. We taught the director and the cast to keep the action moving. We didn't do dissolves but hot cuts."

"The first thing I did was get rid of any dissolves even in flashbacks. We decided to go for hot cuts and I knew where the edit points were."

Monty also credits the creativity of her engineering staff. "One cameraman is good for a love scene, another for an exciting action scene. The engineering staff is as creative as the actors. Unfortunately, they have been ignored in television."

The next major upheaval was the music. "I did a whole switch on the music," she said. "I loathed the organ and strings. To me, the music was most important. I wanted a completely new sound so I used electronic music and the music of today. I have an ear and I know when it's right. Music and drama are the same today."

Ask any avid *General Hospital* fan about the music and chances are that Herb Alpert's "Rise" would immediately come to mind as they recall Luke Spencer's (Tony Geary) now famed rape of Laura Baldwin (Genie Francis) on Luke's deserted disco floor.

Monty also brought a sense of repertory to the *General Hospital* cast. She introduced younger characters, who succeeded in attracting younger viewers. Monty had the sets redesigned,

giving the hospital a more modernized interior.

"The number of sets was really the number of scenes," Smith said. With three sets, if we kept the action going back and forth quickly, it looked like a hundred. Gloria's success was in how to make a scene transition. She created a swift transition with movement, movement, movement. Each edit point was like a story."

Monty also dressed the actors in more contemporary clothing, often listening to their opinions and advice on the latest trends in clothes. And she brought *General Hospital* out of the confines of its fixed soundstage set to different on-location cities and places.

General Hospital has been averaging a minimum of four remotes a year to such places as Catalina Island, London, Utah and British Columbia.

Said Monty, "We do a lot of location shooting but only when it's required. I don't do it for beauty's sake, only if it can't be done in the studio."

Since Monty's arrival, *General Hospital* has remained at the top of the daytime ratings heap.

Looking back at *General Hospital's* early days, George Hillis said, "We were trying to learn everything by ourselves. Today's cameramen and engineers have someone to teach them. We learned as we went along. We stayed up and burned the midnight oil to make everything look normal."

Digital conversion

Radio nets bringing in the dishes

By Les Luchter

Affiliates of the ABC, CBS and NBC radio networks must order their digital earth stations soon or face the cutoff of network service by January.

That's the word from top executives of the networks, who stressed there will be no turning back from their tight timetables for switching from landlines to satellite delivery.

But with more than 3,000 stations involved in the conversion, there was some concern about Scientific-Atlanta being forced to dish out too many dishes in too short a time.

That sort of predicament should be avoided thanks to ABC and CBS' phased landline withdrawals, which they have set up to ensure antenna installation before local freezing conditions.

ABC, which has 1,800 affiliates for its six networks, will begin by cutting off landlines to most Mountain time zone stations by Aug. 29. The withdrawal will then proceed monthly, region by region, moving roughly north to south.

CBS, with 530 affiliates on its main network and RadioRadio, will discontinue landline service to 160 "northern tier" stations on Oct. 1, with sites and dates of further cutoffs still to be announced.

NBC, however, with 550 stations on its main network and The Source, plans to take down all its landlines on Dec. 15. Mike Eskridge, president, NBC Radio Division, said this decision was made "to provide a maximum amount of time for stations to order dishes." Another 130 NBC Talknet affiliates will be switching from analog to digital satellite distribution.

RKO Radio Networks, which is giving 300 free earth stations to RKO One and RKO Two affiliates in the top 150 markets, expects to have all equipment installed by October. The first downlink was put in recently at O&O WAXY-FM, Fort Lauderdale, Fla. RKO's remaining 100 affiliates must buy their own earth stations in a similar manner to all the ABC, CBS and NBC affiliates.

Avoiding a logjam

"As you know, the affiliates of ABC, NBC and RKO are also clients of Scientific-Atlanta and, like you, involved in this conversion." CBS Radio Networks Senior Vice President Richard Brescia recently wrote to his affiliates. "This has the potential of creating an enormous logjam during the last half of this year if too many affiliates wait too long to take action."

The correspondence pointed out that stations must submit their down payments at least four weeks before the

Continued on page 22



Walter Sabo

“ Stations have to remember that we program what they tell us they need. Right now, we're physically limited ”

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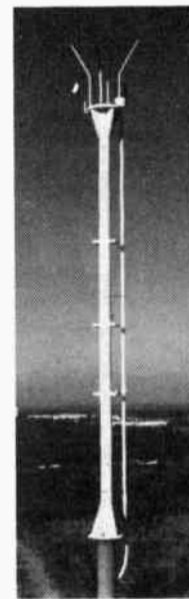
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Michael Eskridge

Continued from page 21

equipment is shipped, and that the entire process—purchase order, down payment and shipping—can take from three to five months.

“Neither CBS nor Scientific-Atlanta will be able to help you on short notice,” Brescia pointed out. “Digital audio equipment is not mass-produced and warehoused. Each order is engineered for your specific location and needs. The site selection and verification process is equally precise. Because over a thousand stations already have started this process, engineers and technicians may not be available to assist you on short notice.”

In a recent interview, Brescia stressed a “possible problem” if affiliates delay ordering too long. “No matter what network you’re affiliated with, it’s important to bring into focus that this isn’t something you can wait for the last minute for,” Brescia said.

“Everybody coming in Sept. 1 and saying, ‘We want you to send me something in three weeks,’ would create an impossible task for Scientific-Atlanta.”

Mike Kelly, manager, digital audio marketing for Scientific-Atlanta’s Satellite Communications Division, confirmed that stations who “order right now” will get shipping dates in August or September.

That’s why Walter Sabo, vice president, ABC Radio Networks, said that affiliates must submit letters of intent “now” to “put them in line to get the dish.” He acknowledged that 80 percent of the Mountain time zone stations had sent in their letters of intent by press time.

It’s been more than a year, Sabo explained, since ABC first began asking stations to order the equipment. He added that ABC is switching to satellite transmission primarily because of the request of those very affiliates. Because of poor audio quality, he said, “they asked to get off the telephone lines.”

“Stations have to remember that we program what they tell us they need,” Sabo said. “Right now, we’re physically limited.”

ABC’s six radio networks now share one telephone line. The Talkradio service has been on satellite since its launch, but the 62 affiliates are now in the midst of switching from analog to digital delivery. The two systems will operate concurrently until sometime in 1984. “There isn’t five minutes of dead air on our network line all day,” claimed Sabo. “We can’t service stations any more.”

Currently, if ABC wants to present long-form news coverage it must preempt regular programming on all its networks. With satellite multicasting, however, one channel will be set aside just for special events.

The satellite, Sabo said, will allow for more play-by-play sports and for such possibilities as overnight call-in shows and a morning drive news block. The bird is a necessity for ABC’s extensive Olympics coverage next year, including exclusive play-by-play and on-site, post-event interviews from the Summer Games.

By the end of April, about 175 ABC

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BROADCAST WEEK

The business news and features weekly for the broadcast industry

stations reportedly had installed their receiving equipment. That leaves about 1,625 ABC stations to get "on-line" during the next eight months—or roughly 200 per month. Because of college affiliates and other special situations, Sabo said some 2,000 stations actually are affected by ABC's move, and he admitted that some landlines will have to stay put until February.

Mike Kelly anticipates Scientific-Atlanta will produce and ship a minimum of 200 earth stations per month to affiliates of all the networks. He said 75 orders were received at the National Association of Broadcasters convention, with an additional 300 purchase orders "going home to be signed by general managers."

Paying for the future

While Scientific-Atlanta is the only supplier of digital receiving equipment, stations can obtain the dishes themselves from other firms, use existing but modified dishes or share dishes with other stations/satellite users.

The earth station hardware, plus installation, should cost affiliates between \$10,000 and \$15,000, according to the network executives, who—except for RKO, of course—were emphatic about the stations' responsibilities to pick up the tab.

For "vastly improved audio quality, simultaneous transmission and stereo music," said NBC's Eskridge, "\$10,000 is not an inordinately high price to pay." He added that stations "couldn't get anything but NBC on landlines," while the satellite downlink will enable them to pick up other networks and syndicated offerings. Mutual and National Public Radio, however, will be unavailable; they will remain analog on Westar III while the other webs go digital on Satcom 1R.

CBS' Brescia, acknowledging that there is an expense involved, said, "Some stations will probably not continue the affiliation," but "when they start to program without network service, they'll drift back." But, he added, "If a station left CBS, we'd have to look for other affiliates in that market."

"We believe this is an important investment for a radio station," Brescia said. He explained that CBS has itself made a heavy investment in this and it won't be amortized for some time. "Initially, it will cost us more (than landlines) for decoding, multiplexing equipment, transmission, uplinks and transponder."

ABC's Sabo said affiliates should compare the cost of the receiving equipment "to the price of the general manager's new car."

While ABC will save \$1 million annually from the cost of landlines and pressing discs for long-form shows, Sabo pointed out, "We're spending \$38 million to do this." That includes the price of transmission, plus "we have to rebuild every studio, every physical plant, in every originating city."

Howard Miller, RKO's technical operations manager, said the network's smaller market affiliates would like to get their earth stations free just like

Continued on page 24



Richard Brescia

“*Some stations will probably not continue the affiliation . . . when they start to program without network service, they'll drift back*

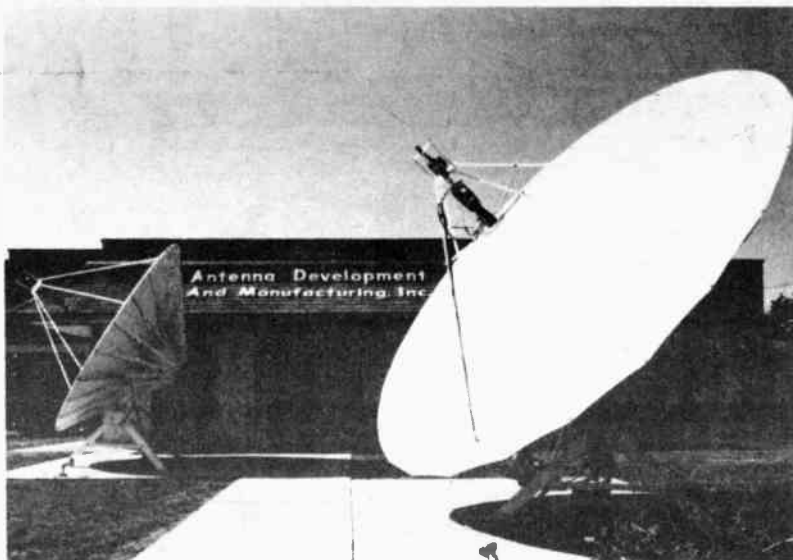
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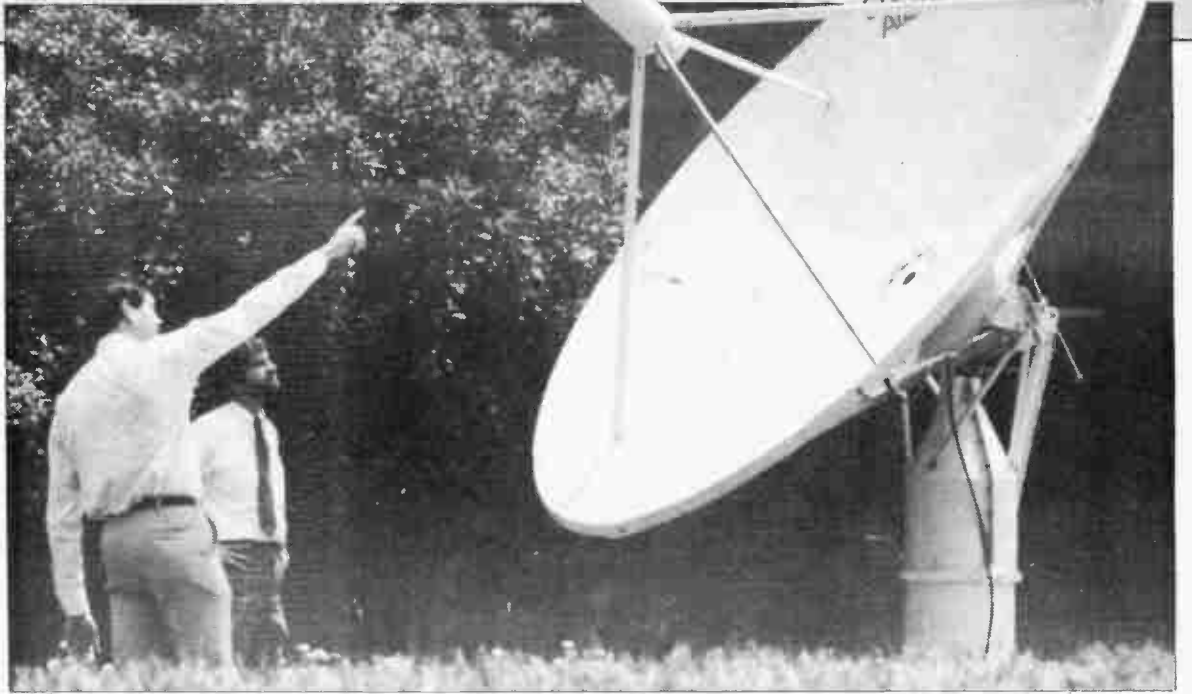
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FOR CHARTER SUBSCRIBERS

Continued from page 23

RKO's big affiliates. But, he explained, "RKO can't make that much of a commitment."

RKO has been using analog satellite transmission from Westar 111 since 1980, so the network has no landlines to cut off. And its affiliates already are well aware of the intricacies—and benefits—of downlinking.

But Miller cautioned that stations must order their equipment from Scientific-Atlanta by June 1 "to guarantee delivery" by Sept. 1, when RKO's digital transmission will start. Just to play it safe, RKO also plans to continue its analog transmission until the start of October.

NBC expects to start digital transmission during May and CBS on July 1. ABC has been transmitting digitally since the start of the year.

But multicasting and expanded schedules can't begin until every affiliate has satellite capability. Network executives expect that a "few" stations will choose not to go satellite, or will order their equipment too late. But, for the overwhelming majority of affiliates who remain, the radio world of the future seems destined to start on schedule early next year.

“*Just to play it safe, RKO also plans to continue its analog transmission until the start of October*”





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MUTUAL BROADCASTING SYSTEM

FINANCE

Rockefeller Center wooing Outlet Co.

By Bill Dunlap

NEW YORK—If the world of finance were instead the world of romance, the deal pending between Outlet Co. and Rockefeller Center Inc. would be the lovelorn plain Jane hooking the rich land baron on the rebound from his expensive fling with a glamorous starlet.

Outlet, the Providence-based station group owner, has been looking to merge with a larger company since a deal with Columbia Pictures fell through early last year. Rockefeller Center Inc., the family-owned real estate and energy concern, is still looking to diversify into the entertainment business despite stubbing its toe as co-

owner of the defunct Entertainment Channel.

Although spokespeople on both sides of the acquisition said nothing has been signed yet, the proposed deal calls for Rockefeller Center to pay \$68 a share for Outlet's 3.6 million fully diluted shares, before the recently announced three-for-two split.

The offer is valued at about \$332.1 million, which includes assumption of \$87.3 million in outstanding debt.

The offer, as described in Outlet's announcement, contemplates that a new subsidiary of Rockefeller Center will be created to make the purchase and that Bruce Sundlun will be chairman and chief executive

of the subsidiary and David Henderson will be president and chief operating officer.

Sundlun is president and chief executive of Outlet and Henderson is executive vice president of the broadcasting division. Joseph Sinclair, Outlet chairman and grandson of the founder, will become a consultant.

Outlet shares rose \$11.75 to \$62.50 on the New York Stock Exchange Tuesday when the announcement was made.

Outlet owns five VHF television stations and five radio stations, all in top-50 markets.

The television stations are WJAR-TV, Providence; WCPX-TV, Orlando, Fla.; WCMH-TV, Columbus, Ohio; KSAT-

TV, San Antonio, Texas; and KOVR-TV, Stockton-Sacramento, Calif.

Radio properties include WTOP, Washington; WIOQ-FM, Philadelphia; WQRS-FM, Detroit; and KIQQ-FM, Los Angeles. Outlet's application to buy WHFS-FM, Bethesda, Md., is awaiting Federal Communications Commission approval. WSNE-FM, Taunton-Providence, R.I., will be sold separately because of FCC concentration of media regulations.

Outlet, which started in 1894 as a bargain clothing store, has in recent years sold off its retail properties. Outlet reported earnings of \$18 million on \$87 million in revenues in

the fiscal year ended Jan. 31 after incurring a loss the previous year.

Rockefeller Center is a privately held company that holds about two-thirds of the Rockefeller family's \$3 billion to \$4 billion in assets, including the mid-Manhattan office complex of the same name.

In 1981, the company joined with RCA Corp. to form the Entertainment Channel, a pay cable venture that was closed down last March after losing \$34 million.

Outlet Co., which was doing most of the talking about the proposed acquisition, said the offer is subject to the drafting of a definitive agreement.

Metromedia inks pact for station swap

SECAUCUS, N.J. — Metromedia Inc. said it signed definitive agreements to sell its Cincinnati UHF outlet and to buy a UHF television station in Dallas.

WXIX-TV, channel 19 serving Cincinnati and Newport, Ky., will be sold to Malrite Communications Group Inc. for \$45 million. KNBN-TV, channel 33 in Dallas, will be acquired from National Business Network Inc. for about \$14.9 million. Both are independents.

The transactions are subject to certain adjustments, Metromedia said, and to Federal Communications Commission approval. The purchase of KNBN is subject to the sale of Metromedia's Dallas radio station, KRLD, which CBS agreed to purchase last month as part of a \$27 million deal.

The sale of KRLD and a television station had to precede purchase of KNBN in order for Metromedia to comply with FCC rules that preclude a license transfer that will result in a radio and television combination in the same market.

ABC acquires computer book

NEW YORK—ABC Inc. said it acquired Compute Publications Inc. in exchange for 327,000 newly issued shares of ABC common. Compute Publications, formerly Small System Services Inc. of Greensboro, N.C., is a specialty publisher in the personal computer field.



First dish

The first of 300 earth stations, provided at no cost to affiliates of the RKO Radio Networks, was installed on April 27 at WAXY Radio, the RKO owned-and-operated FM station in Fort Lauderdale, Fla. On hand for the ceremonies were: (left to right) Mike Kelly, manager of marketing for Scientific-Atlanta; Joe Maguire, vice president and director of engineering for RKO; Thomas Burchill, president, RKO Radio Networks; Jack Kelly, executive vice president, Scientific-Atlanta; and Doug Donoho, vice president and general manager of WAXY.

'TV Guide' lists healthy first quarter

RADNOR, Pa. — *TV Guide* reported a healthy first quarter for both advertising and circulation according to its publisher, Eric Larson.

Gross advertising revenue, as reported to Publishers Information Bureau, showed a 13 percent gain to \$70,106,299. That was an increase of \$8,003,648 over the \$62,102,651 reported for the same period last year.

Advertising pages for the quarter increased 31 pages to 1,003.70, up 3 percent over year ago figures.

Larson also reported that *TV Guide's* circulation for the 13 issues of the first quarter averaged an estimated 17,461,000 copies, ahead of the magazine's circulation rate base of 17 million.

Bradshaw sees bigger earnings at RCA Corp.

BURBANK, Calif. — At the RCA Corp. annual meeting here, Chairman Thornton Bradshaw predicted higher 1983 earnings for RCA if the economy continues a general upturn, and said NBC doubled its profits last year and is expected to "continue that upward profit path in 1983."

In response to questions, Bradshaw said that neither NBC nor the company's CIT Financial Corp. unit is for sale. Sale of the Hertz Corp., which has been on the block for more than a year, is not imminent, he said.

Blair to buy stations

NEW YORK—John Blair & Co. announced at its annual meeting of shareholders here last week that it had signed a letter of intent to acquire four radio stations in Dallas and Indianapolis owned by Fairbanks Broadcasting Co.

Blair put a price tag of \$50 million on the purchase of KVIL AM/FM, Dallas, and WIBC and WNAP-FM, Indianapolis.

Jack Fritz, president and chief executive of Blair, made the announcement in his address to shareholders and said that James Hilliard, executive vice president and general manager

of Fairbanks Broadcasting, will join Blair as president of its owned radio stations division.

Completion of the transaction is subject to execution of a definitive agreement, satisfaction of various conditions and Federal Communications Commission approval.

In his remarks, Fritz reiterated Blair's interest in acquiring additional television and radio stations and said that it was in good position financially to do so.

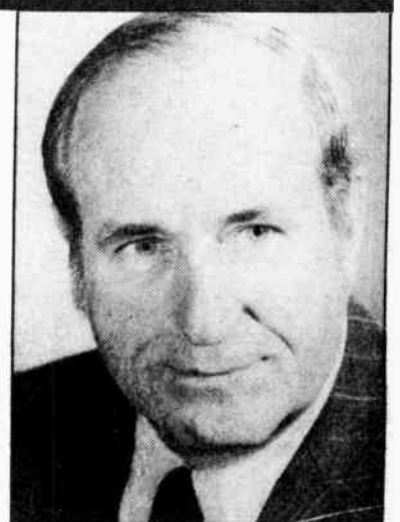
"We have positioned John Blair & Co. as a growth-oriented company willing to leverage its balance sheet on a reasonable

basis in order to grow," Fritz said.

The previous week, Blair announced record first quarter earnings of \$3.9 million, a gain of 14 percent over the first quarter of 1982.

"Blair Television continues to show growth," Fritz said, "and we expect to benefit from rising advertising volume and higher rates as business activity nationally picks up steam."

"Blair Radio, like the radio industry as a whole, has been adversely affected by flat sales of national spot time. A stronger economy should bring some improvement," he said.



Jack Fritz

PRODUCT UPDATE

'Festival' radio coverage slated by Westwood One

LOS ANGELES—Westwood One will send live satellite reports on the "1983 US Festival" at California's Glen Helen Regional Park to a network of radio stations across the U.S. Two hour-long blocks will be transmitted daily from a portable uplink.

Westwood also will record the entire concert from its mobile recording studio and produce a 10- to 12-hour radio special for distribution this summer.

The producer/distributor obtained exclusive worldwide radio rights to the festival from the UNUSON Corp., which expects an on-site attendance of 300,000 people daily. The 25-act concert is scheduled to include Van Halen, the Clash, Stevie Nicks, Judas Priest, Men At Work, John Cougar, Ozzy Osbourne, A Flock of Seagulls, David Bowie, Missing Persons, the Stray Cats and the Pretenders.

Vanishing Forest, a segment on ABC's *World News Tonight*, captured the media-television category in the National Arbor Day Awards competition sponsored by the National Arbor Day Foundation.

WPIX-TV, New York, and *Essence* magazine are co-producing a weekly half-hour *Essence* TV show, which premiered Thursday morning at 10:30 a.m. After its first 13 weeks on WPIX, the program will be syndicated to other markets. Susan Taylor, *Essence* magazine editor-in-chief, hosts the show.

Barbara Mandrell and the Mandrell Sisters, which first ran on NBC-TV for two seasons, is being offered to stations for a prime-time summer run. More than 60 stations already have signed to carry the series, according to Leonard Kock, president of Syndicast Services, which is distributing the show in association with Alfred Haber Inc.

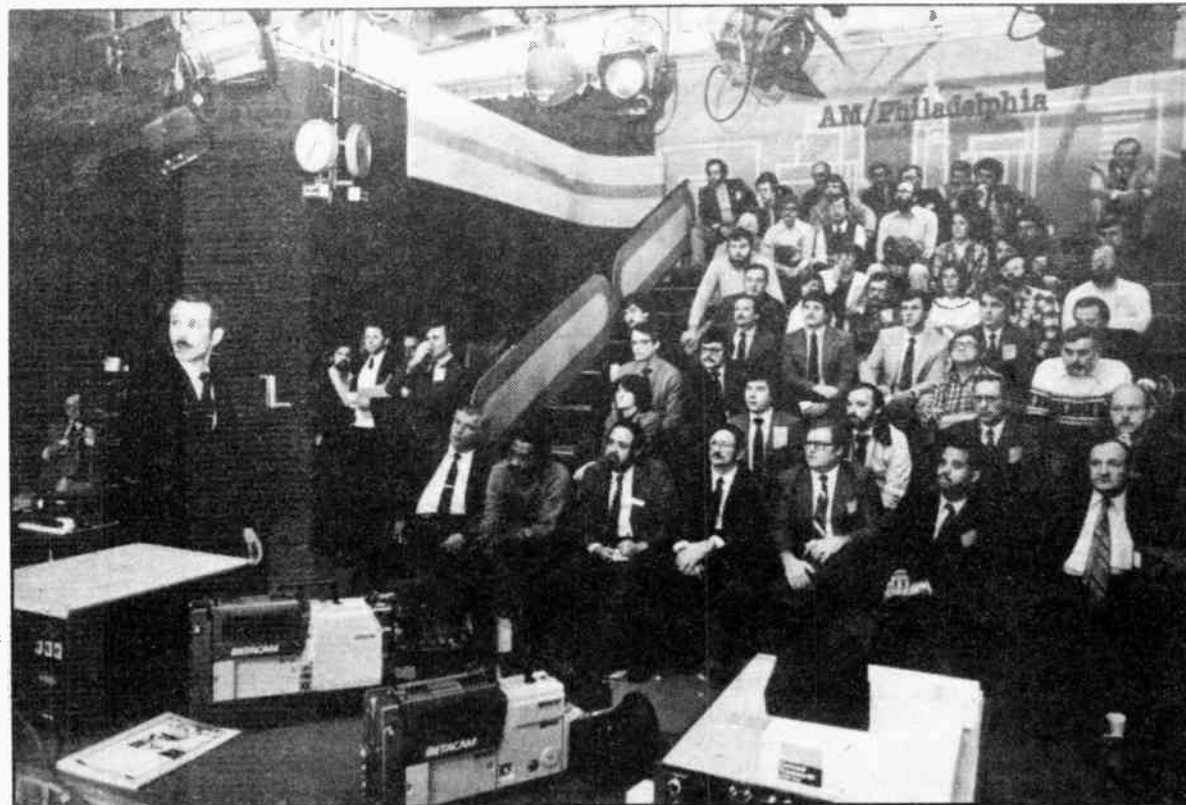
Another Syndicast offering, the *1983 Mrs. America Pageant*, is set for airing this month.

SOFTWARE

Richard Dawson and Vikki Carr host the proceedings, with a musical assist from Bobby Vinton.

Al Michaels will be ABC-TV's principal play-by-play broadcaster on this year's *Major League Baseball* telecasts, which begin Monday night, June 6. On the college football side, the network announced its first telecast will be Georgia vs. UCLA on Saturday night, Sept. 3. Other national telecasts next fall will include Army vs. Navy, Texas vs. Texas A&M and Alabama vs. Auburn.

Marvel Productions Ltd. announced it is seeking an international co-production partner for *The New Adventures of Alice in Wonderland*, a series of 26 animated half-hours. The latest version of Lewis Carroll's classic features Alice in jeans, the White Rabbit on a moped and other modern elements.



Betacam in spotlight

At a recent meeting of the Society of Broadcast Engineers at WPVI-TV, Philadelphia, Betacam took center stage. Featured on the station's "AM Philadelphia" set were (from left) the BVW-10 playback unit, BVP-3 and BVP-1 cameras with BVV-1 VTRs attached. Sony Broadcast Product Manager Larry See (far left) detailed Betacam's "star qualities" for the more than 50 engineers assembled, highlighting the Compressed Time Division Multiplex component format unique to the Betacam system.

NEC introduces compact disc player

ELK GROVE VILLAGE, Ill.—Right on the heels of Sony Corp. (*BW*, 4/11/83), NEC America Inc. has introduced a professional broadcast model compact disc player, featuring random access, accurate cueing, time displays and programmable memory for up to 99 selections on a disc.

Both the dynamic range and S:N ratio of NEC's CD-803P system exceed 90dB, with channel separation better than 70dB across an audio band of 5Hz to 20kHz.

Specific tracks on a disc can be located in an average of three seconds. For simplified cueing, the unit automatically goes into a pause mode one second before the beginning of each required selection.

Pushing the unit's "time" button displays the following information; elapsed time from

HARDWARE

the start of the selection currently being played; accumulated elapsed time from the start of the disc; remaining time of the selection currently being played; and total remaining playing time to the end of the disc.

Tandberg of America's new TES telephone line enhancement system uses two ordinary phone lines to expand frequency response to 100 to 6100 Hz. The machine can gang three lines to increase the response to 9000 Hz.

Tandberg's TD 20A-SE reel-to-reel tape recorder, with an 80 dB S:N ratio, features the Dyneq headroom extension system that automatically adjusts the high frequency amplification to avoid overloading

the tape. The unit also uses Tandberg's Actilinear recording system, which allows headroom expansion for the record circuit electronics.

A 20A-1 logging tape recorder provides radio stations with more than 25 hours of uninterrupted recording. It features autostart capability, which allows the unit to start a second logger when the machine ends. With Tandberg's multi-logger system, up to 10 units can be connected for 255 hours of continuous logging.

The Dyneq and Actilinear systems are also used in Tandberg's TCS 910 professional audio cassette recorder, which features manual control of recording bias, microprocessor control and a four-motor transport system.

Processing Plus Inc., Allentown, Pa., will introduce the

SMA-35 stereo monitor amplifier with lockable output controls, mono summing capabilities, short-circuit-proof outputs, fused power supply and driver amplifiers, 35 watts RMS output per channel and a separate isolated headphone amplifier.

Anginieux has added a built-in range extender to its 12X f/1.5 High Performance lens, available for both 1-inch and 1¼-inch broadcast cameras.

Anginieux's 42X Studio Lens, redesigned for higher performance level, has been selected for use at August's Pan-American Games.

Other new Anginieux products include a servo focus mechanism for its 15x9 EFP lens, a 15x9 lens with diascope for automatic cameras and a 15x7 lens for ½-inch camera/recorders.

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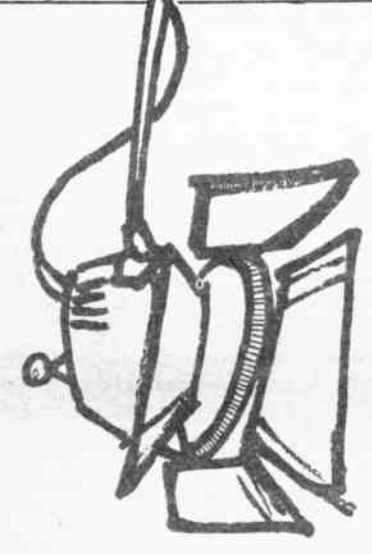
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RANDOM THOUGHTS

It's that time

Beginning this week in Los Angeles, the three TV networks will stage those annual love-ins known as the affiliate meetings.

First ABC, then NBC and finally CBS will all turn the Century Plaza Hotel into temporary network headquarters, assembling all the stars, decision-makers and industry giants for a series of fun times with the management of their affiliated stations.

What's striking about the upcoming meetings is the dearth of truly exciting and burning issues for the TV executives to get excited about. No life-and-death struggles over the expansion of network news, only faint concern about expanding commercial time and network

erosion and only occasional gripes about the prime-time schedules (though NBC still must explain how it can make some ratings headway in daytime) will detract from what should otherwise be a few enjoyable days during one of Southern California's loveliest times of the year.

In part we suspect this affable atmosphere exists because free, over-the-air TV remains the dominant force in communications. A few years ago, nearly every network TV executive that addressed the affiliates incorporated an attack on the new technologies into his or her speech. But once the networks understood the rather limited dimensions of the alternatives and decided to carve out their

own piece of the action, they began to believe their own rhetoric.

Give it some air

For some time now *BW* has waged a subdued but persistent campaign to save *St. Elsewhere*.

It's a gem of a TV series. Witty, thought provoking, intelligently plumbing the depths of human emotions as all too few TV programs today seem capable of, *St. Elsewhere* has more than lived up to its advance billing of last year, when NBC liked to refer to it as *Hill Street Blues* in a hospital.

But *St. Elsewhere* has a problem, one small flaw that could well lead to the axe: It can't find an audience. NBC will announce its 1983-84 prime-

time schedule this week, so in effect we're writing the program's obituary somewhat in advance of an official declaration of death.

If in its infinite wisdom NBC decides that *St. Elsewhere* deserves the same break extended to such hit programs as *Hill Street Blues*, *Simon & Simon* or *All in the Family*, then we'll happily eat crow for this premature elegy.

After all, the above mentioned series were ratings disasters in their initial season on the air. But there was a special internal quality about these programs that led their respective networks to keep them on the air; *St. Elsewhere* deserves the same consideration. In light of some of the low rated series

that NBC is returning next fall, it's hard to fault the network for lacking the fortitude in sticking with programs that "feel" right but need a chance to grow.

But just how many of those programs can a network afford to keep?

The few of us that watched *St. Elsewhere's* last episode of the season last week were treated to a particular moment that to us, at least, sounded suspiciously like a comment from MTM producers and writers on the vagaries of life in network TV.

We'd like to reflect on a snippet of dialogue from the program since it embodies so many of the program's special qualities.

Wild-eyed Dr. Fiscus, visiting the hospital's morgue, presided over by dreamy-eyed, lustful female pathologist:

"I'm here for the autopsy report on Mr. Nielsen. He's the guy that died watching TV."

"We just don't know yet," responds Dr. Kathy Martin as she initiates a successful seduction of the good doctor among the resident staffs.

Sex, TV, Nielsens... we think there's a message in there, and it's one we just don't want to hear.

letters

Call your lawyer

Re: Daytime Broadcasters Stumble into Hot Opposition, *BW*, April 18, 1983.

If Russell Eagan's statement is true... that the law firm representing the Daytime AM Radio Broadcasters has not documented the 46 million people/600 communities (the basis of their case), I suggest the daytimers group find themselves a law firm that is capable of

producing the necessary documentation in order to get the ball rolling.

Jeff Pilnick
PW Radio Representatives,
New York, N. Y.

By any other name

You're putting out a very fine magazine, one that I'm certain will be well accepted in the broadcast industry. We certainly look forward to receiving it

every week here at AP Radio.

However, all of us here at APR were disappointed to read the April 25 edition and see you refer to American Public Radio, a small newcomer to the network business, as APR.

As you may know, APR has been used by the Associated Press since 1974 to refer to AP Radio, the nation's largest single radio network.

APR serves more than 1,100

stations in the United States with news sports and information programming. Please do not confuse us with American Public Radio in the future. And please help us protect our service mark. Thank you very much for your cooperation.

James Hood
Deputy Director
AP Broadcast Services
Washington, D. C.

other voices

Say what?

"Just once before I die, I would like to hear someone on network television news say, 'We will now hear from our correspondent in the Middle West.'"

Peter Macdonald, chairman, Harris Enterprises, a newspaper chain based in Kansas, on the scarcity of news gathering west of the Hudson River

Quality time

"So, with increasing costs and decreasing share of total audience, why does demand for network time remain so high? It is simply because the raw number of network viewers has barely declined, because more

Americans are spending more time watching television than ever before. The typical television set is now in use almost seven hours a day and there are more people and more sets in our country each year. This is the only thing that is saving the networks from a sharp decline in demand."

Paul Harper Jr., chairman and chief executive officer, Needham, Harper & Steers Inc., from remarks before the Association of Accredited Advertising Agencies of New Zealand Inc.

Corporate taste

"Every company develops its own character, its own standards, which become part of its

corporate personality. I think that here at CBS we have good judgment, accompanied by taste. That's very important. It's also important to remember that having judgment and taste is not the same thing as being highbrow. When people complain about the quality of broadcasting, I sometimes say, suppose the *New York Times*, which is a very good newspaper, suddenly had to cater to 200 million people instead of a million and a half? It would not be the same newspaper, it couldn't be. To do so, we need a very large and expensive organization, not to mention expensive equipment. Having fun, having a laugh and enjoying life, we shouldn't look down our noses at that."

CBS Chairman William Paley in a conversation with

the CBS house organ "Columbine" upon his leaving day-to-day management for the company he created

Like it is

"Howard Cosell could make it on the *New York Times* or at *CBS News* because he's a good reporter."

Dan Rather on celebrity journalism

Up close, personal

"I will very rarely go on a television show where I can't be live. I sometimes wonder why anyone would go on."

Barbara Walters on the problems of taped and edited interviews

nothing personal

Upscaling the bids

Has WQXR (New York) expanded the known range of amplitude-modulated transmissions? No, it was some engineering work by its printer. The upscale gift catalog being distributed for the classical station's sixth annual "Radiothon" to raise money for the New York Philharmonic listed the AM station's dial position as "1650" instead of "1560" no less than a dozen times.

But listeners may not have noticed in light of some of the more exotic offerings up for grabs. For a donation of \$75,000, the entire New York Philharmonic will perform a concert for you at a "mutually

agreeable time and place"; \$500 gets you 100 ounces of "George Washington's favorite" toilet water; \$300 earns a three-to-five-minute original musical composition composed for and dedicated to a player of any instrument except piano; a \$150 donation will buy a one-hour office visit with Howard Weiner, M.D., a psychiatrist; for \$100, you can have coffee and donuts with orchestra manager Joe Kluger as the Philharmonic outdoor stage is erected in Central Park; and for a \$15 donation, you can enjoy a loaf of zucchini bread baked by a member of the New York Philharmonic staff.

We had hoped for a free rendition of the "1812 Overture."

On the run

Giving a friendly warning that he won't have time to return phone calls for the next year or so, ABC's Roone Arledge may be the busiest man in network television these days. Speaking at ABC's new schedule presentation last week, Arledge pointed out that the network's Summer Olympics coverage will call for 124 studio cameras, 56 hand-held cameras, 29 mobile units, 1,660 miles of cable and 800 rental cars, not to mention taking over several hotels for ABC staffers and hosting 460 affiliate

reps and 1,600 foreign broadcasters.

Looking as determined as a long-distance runner, Arledge also noted that the network will trudge off to Dallas right after the Olympics to cover the Republican National Convention in August. While television is sometimes criticized for staging news events, you can be sure that ABC had nothing to do with the choice of the ovenlike city.

"Any administration that wants to buy Times Beach, Mo. (a toxic waste site) and sell the national parks would probably have a convention in Dallas in August," Arledge explained.

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- Mitchell, S.D.**
KDLT-TV (channel 5)
P.O. Box 1049 (57301)
(605) 996-7501
- Mobile, Ala.**
WEAR-TV (channel 3)
(See Pensacola, Fla.)
- Moline, Ill.**
WQAD-TV (channel 8)
3003 Park 16 St. (61265)
(309) 764-9694
- Montgomery, Ala.**
WKAB-TV (channel 32)
P.O. Box 3236
3251 Harrison Rd. (36193)
(205) 272-5331
- Mt. Washington, N.H.**
WMTW-TV (channel 8)
(See Portland, Maine)
- Naples, Fla.**
WEVU-TV (channel 26)
P.O. Box 6277
Et. Meyers, Fla. 33901
(813) 332-0076
- Nashville, Tenn.**
WNGE-TV (channel 2)
441 Murfreesboro Rd. (37217)
(615) 259-2200

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- New Bern, N.C.**
WCTI-TV (channel 12)
P.O. Box 2325 (28560)
(919) 637-2111
- New Haven, Conn.**
WTNH-TV (channel 8)
135 College St. (06510)
(203) 777-3611
- New Orleans, La.**
WVUE-TV (channel 8)
1025 S. Jefferson Pkwy.
P.O. Box 13847 (70185)
(504) 486-6161
- New York, N.Y.**
WABC-TV (channel 7)
7 Lincoln Sq. (10023)
(212) 887-7777
- Norfolk, Va.**
WVEC-TV (channel 13)
1930 E. Pembroke Ave.
Hampton, Va. 23663
(804) 722-6331
- Oak Hill, W.Va.**
WOAT-TV (channel 4)
P.O. Box 251 (25901)
(304) 469-3361
- Oklahoma City, Okla.**
KOCO-TV (channel 5)
P.O. Box 14555 (73113)
(405) 478-3000
- Omaha, Neb.**
KETV-TV (channel 7)
27 & Douglas Sts. (68131)
(402) 345-7777
- Orlando, Fla.**
WFTV-TV (channel 9)
P.O. Box 999 (32802)
(305) 841-9000
- Palm Springs, Calif.**
KESQ-TV (channel 42)
P.O. Box 4200 (92263)
(714) 328-8881
- Panama City, Fla.**
WMBB-TV (channel 13)
P.O. Box 1340 (32401)
(904) 769-2313
- Pensacola, Fla.**
WEAR-TV (channel 3)
P.O. Box 12278 (32506)
(904) 455-7311
- Peoria, Ill.**
WRAU-TV (channel 19)
500 N. Stewart Ave.
Creve Coeur, Ill. 61611
(309) 698-1919
- Philadelphia, Pa.**
WPVI-TV (channel 6)
4100 City Line Ave. (19131)
(215) 878-9700
- Phoenix, Ariz.**
KTVK-TV (channel 3)
P.O. Box 5068
3435 N. 16th St. (85016)
(602) 266-5691
- Pittsburgh, Pa.**
WTAE-TV (channel 4)
400 Ardmore Blvd. (15230)
(412) 242-4300
- Pocatello, Idaho**
KPVI-TV (channel 6)
425 East Center (83201)
(208) 233-6667
- Poplar Bluff, Mo.**
KPOB-TV (channel 15)
- Portland, Maine (Mt. Washington, N.H.)**
(Poland Spring, Maine)
WMTW-TV (channel 8)
Lafayette Town House
P.O. Box 4075-Station A (04101)
(207) 773-5664
- Portland, Ore.**
KATU-TV (channel 2)
P.O. Box 2 (97207)
(503) 231-4222
- Providence, R.I.**
WPRI-TV (channel 12)
25 Catamore Blvd.
East Providence, R.I. 02914
(401) 438-7200
- Raleigh, N.C.**
WRAL-TV (channel 5)
2619 Western Blvd. (27605)
(919) 821-8555
- Rapid City, S.D.**
KEVN-TV (channel 7)
P.O. Box 677 (57701)
(605) 394-7777
- Redding, Calif.**
KRCR-TV (channel 7)
2770 Pioneer Dr. (96601)
(916) 243-7777
- Reno, Nev.**
KOLO-TV (channel 8)
P.O. Box 10,000 (89510)
(702) 786-8880
- Richmond, Va.**
WXEX-TV (channel 8)
21 Buford Rd. (23219)
- Rochester, N.Y.**
WOKR-TV (channel 13)
4225 W. Henrietta Rd.
P.O. Box 1 (14623)
(716) 334-8700
- Rockford, Ill.**
WREX-TV (channel 13)
W. Auburn at Winnebago (61103)
(815) 968-1813
- Sacramento, Calif.**
KQVR-TV (channel 13)
1216 Arden Way (95815)
(916) 927-1313
- Sacramento, Calif.**
KQVR-TV (channel 13)
1216 Arden Way (95815)
(916) 927-1313
- St. Joseph, Mo.**
KQTV-TV (channel 2)
P.O. Box 247 (64506)
(816) 364-2371
- St. Louis, Mo.**
KTVI-TV (channel 2)
5915 Berthold Ave. (63110)
(314) 647-2222
- St. Petersburg, Fla.**
WTSP-TV (channel 10)
P.O. Box 10000
11450 Gandy Blvd. N. (33733)
(813) 577-1010
- Salisbury, Md.**
WMDT-TV (channel 47)
P.O. Box 321 (21801)
(301) 742-4747
- Salt Lake City, Utah**
KTVX-TV (channel 4)
1760 Fremont Dr. (84104)
(801) 972-1776
- San Antonio, Texas**
KSAAT-TV (channel 12)
P.O. Box 2478 (79298)
(512) 226-7611
- San Diego, Calif.**
KGTV-TV (channel 10)
P.O. Box 81047 (92138)
(619) 237-1010
- San Francisco, Calif.**
KGO-TV (channel 7)
277 Golden Gate Ave. (94102)
(415) 863-0077
- San Jose, Calif.**
KNTV-TV (channel 11)
645 Park Ave. (95110)
(408) 286-1111
- Santa Barbara, Calif.**
KEYT-TV (channel 3)
P.O. Box Drawer X (93102)
(805) 965-8533
- Sarasota, Fla.**
WXLT-TV (channel 40)
5725 Lawton Dr. (33583)
(813) 922-0778
- Sault Ste. Marie, Mich.**
WGTV-TV (channel 8)
- Savannah, Ga.**
WSAV-TV (channel 3)
P.O. Box 2429 (31402)
(912) 236-0303
- Sayre, Okla.**
KVIJ-TV (channel 8)
- Scranton, Pa.**
(See Wilkes-Barre, Pa.)
- Seattle, Wash.**
KOMO-TV (channel 4)
100 Fourth Ave. North (98109)
(206) 223-4000
- Shreveport, La.**
KTBS-TV (channel 3)
P.O. Box 44227 (71104)
(318) 868-3644
- Sioux City, Iowa**
KCAU-TV (channel 9)
7th & Douglas Sts. (51101)
(712) 277-2345
- Sioux Falls, S.D.**
KDI.TV (channel 5)
Courthouse Plaza #5
6th & Dakota (57102)
(605) 996-7501
- Spokane, Wash.**
KXLY-TV (channel 4)
W. 500 Boone Ave. (99201)
(509) 328-9084
- Springfield, Mass.**
WGGB-TV (channel 40)
1300 Liberty St. (01101)
(413) 785-1911
- Springfield, Mo.**
KMTC-TV (channel 27)
3000 Cherry St. (65804)
(417) 862-2727
- Superior, Neb.**
KSNB-TV (channel 4)
- Syracuse, N.Y.**
WIXT-TV (channel 9)
P.O. Box 9
Shoppingtown, N.Y. 13214
(315) 446-4780
- Tallahassee, Fla.**
WECA-TV (channel 27)
P.O. Box 13327 (32308)
(904) 893-3127
- Columbus, Miss.**
WCBI-TV (channel 4)
P.O. Box 271 (39701)
(601) 328-5631
- Dickinson, N.D.**
KDIX-TV (channel 2)
119 Second Ave. West (58601)
(701) 225-5133
- Dickinson, N.D.**
KQCD-TV (channel 7)
P.O. Box 15770 (58601)
- Fairbanks, Alaska**
KTVF-TV (channel 11)
3rd & Lacey St. (99707)
(907) 452-5121
- Fairbanks, Alaska**
KTTU-TV (channel 2)
P.O. Box 74730 (99707)
(907) 452-2125
- Goodland, Kan.**
KLOE-TV (channel 10)
- Hays, Kan.**
KAYS-TV (channel 7)
P.O. Box 817 (67601)
(913) 625-2578
- Juneau, Alaska**
KINY-TV (channel 8)
1107 Eighth St., Suite 2 (99801)
(907) 586-1800
- Laredo, Texas**
KGNS-TV (channel 8)
102 W. Delmar Blvd. (78041)
(512) 727-8888
- Minot, N.D.**
KXMC-TV (channel 13)
P.O. Box 1686 (58701)
(701) 832-2104
- Minot, N.D.**
KMOT-TV (channel 10)
Southdale (58701)
(701) 223-0900
- Pago Pago, American Samoa**
KVZK-TV (channel 5)
P.O. Box 2567 (96799)
- Presque Isle, Maine**
WAGM-TV (channel 8)
P.O. Box 1149 (04769)
(207) 764-4461
- Rapid City, S.D.**
KOTA-TV (channel 3)
P.O. Box 1760 (57701)
(605) 342-2000
- Scottsbluff, Neb.**
KSTP-TV (channel 10)
- Sitka, Alaska**
KIFW-TV (channel 13)
611 Lake St. (99835)
(907) 747-6626
- Sterling, Colo.**
KTVS-TV (channel 3)
- Steubenville, Ohio**
WTOV-TV (channel 9)
P.O. Box 9999
Altamont Heights (43952)
(614) 282-0911
- Temple, Texas**
KCEN-TV (channel 6)
P.O. Box 188
17 Third St. (76501)
(817) 773-6868
- Quincy, Ill.**
WGEM-TV (channel 10)
Hotel Quincy (62301)
(217) 222-6840
- Topeka, Kan.**
WIBW-TV (channel 13)
P.O. Box 119 (66601)
(913) 272-3456
- Topeka, Kan.**
KSNT-TV (channel 27)
P.O. Box 2700 (66601)
(913) 582-4000
- Tupelo, Miss.**
WTVA-TV (channel 9)
P.O. Box 350 (38801)
(601) 842-7620
- Watertown, N.Y.**
WWNY-TV (channel 7)
120 Arcade St. (13601)
(315) 788-3800
- Wheeling, W.Va.**
WTRF-TV (channel 7)
96 16th St.
P.O. Box 6667 (26003)
(304) 232-7777
- Walmer, Minn.**
KNMT-TV (channel 12)
- Weston, W.Va.**
WDTV-TV (channel 5)
P.O. Box 480
Bridgeport, W.Va. 26330
(304) 842-3558
- Williston, N.D.**
KUMV-TV (channel 8)
P.O. Box 1287 (58801)
- Williston, N.D.**
KXMD-TV (channel 11)
P.O. Box 790 (58801)
(701) 875-4411
- Terre Haute, Ind.**
WBAK-TV (channel 38)
Second at Poplar (47808)
(812) 238-1515
- Toledo, Ohio**
WDHO-TV (channel 24)
300 S. Byrne Rd. (43615)
(419) 535-0024
- Traverse City, Mich.**
WGTU-TV (channel 29)
201 E. Front St. (49684)
(616) 946-2900
- Tucson, Ariz.**
KGUN-TV (channel 9)
P.O. Box 5707 (85703)
(602) 792-9933
- Tulsa, Okla.**
KTUL-TV (channel 8)
P.O. Box 8 (74101)
(918) 446-3351
- Tyler, Texas**
KLTU-TV (channel 7)
P.O. Box 957 (75710)
(214) 592-3871
- Utica, N.Y.**
WUTR-TV (channel 20)
P.O. Box 20 (13503)
(315) 797-5220
- Valdosta, Ga.**
WVGA-TV (channel 44)
275 Norman Dr.
P.O. Box 1588 (31601)
(912) 242-4444
- Victoria, Texas**
KXIX-TV (channel 19)
P.O. Box 1879 (79901)
(512) 576-5131
- Waco, Texas**
KWTX-TV (channel 10)
P.O. Box 7528 (76710)
(817) 776-1330
- Wailuku, Hawaii**
KMAU-TV (channel 12)
- Washington, D.C.**
WJLA-TV (channel 7)
4461 Connecticut Ave., N.W. (20008)
(202) 686-3000
- Wausau, Wis.**
WAOW-TV (channel 9)
1908 Grand Ave. (54401)
(715) 842-2251
- Weslaco, Texas**
KRGV-TV (channel 5)
P.O. Box 5 (78596)
(512) 968-5555
- West Monroe, La.**
KARD-TV (channel 14)
701 Parkwood Dr. (71291)
(318) 388-0114
- West Palm Beach, Fla.**
WPEC-TV (channel 12)
12 Fairfield Dr. (33407)
(305) 844-1212
- Wichita, Kan.**
KAKE-TV (channel 10)
P.O. Box 10 (67201)
(316) 943-4221
- Wilkes-Barre, Pa.**
WNEP-TV (channel 16)
Wilkes-Barre-Scranton Airport
Avoca, Pa. 18641
(717) 346-7474
- Wilmington, N.C.**
WWAY-TV (channel 3)
P.O. Box 2068
615 N. Front St. (28401)
(919) 762-8581
- Yakima, Wash.**
KAPP-TV (channel 35)
1610 S. 24 Ave. (98902)
(509) 453-0351
- Youngstown, Ohio**
WYTV-TV (channel 33)
3800 Shady Run Rd. (44502)
(216) 783-2930
- Secondary affiliates**
- Agana, Guam**
KUAM-TV (channel 6)
P.O. Box 368 (96910)
(000) 777-9861
- Alexandria, Minn.**
KCMT-TV (channel 7)
KCMT Building
Eighth & Hawthorne (56308)
(612) 763-5166
- Bismarck, N.D.**
KXMB-TV (channel 12)
Highway 83 North (58501)
(701) 223-9197
- Bismarck, N.D.**
KFYR-TV (channel 5)
Broadway and Fourth (58501)
(701) 223-0900
- Cheyenne, Wyo.**
KYCU-TV (channel 5)
2923 E. Lincolnway (82001)
(307) 643-7755
- Clarksburg, W.Va.**
WBOY-TV (channel 12)
912 W. Pike St. (26301)
(304) 623-3311