



Demented? The doctor has the cure

By Dave Potorti

NEW YORK—Radio stations change formats, playlists expand and contract, conservatives and liberals repaint the White House walls, but Dr. Demento endures.

Now heard on 175 radio stations in 215 markets nationwide (along with Canada, Australia, New Zealand and Guam), his offbeat music show reaches one million listeners every week. Syndicated nation-

ally since 1972, it's a certified survivor in the volatile radio business.

"In terms of stability, being in radio ranks right around managing the New York Yankees," said Barry Hansen. Demento's soft-spoken alter ego, Baseball is his favorite sport, a fact demonstrated during a recent *David Letterman Show* appearance when he displayed records sung by the entire Mets team, and Dodger Ron Cey and other unlikely

crooners. They're part of his collection of 150,000 records.

In the midst of his first tour in two years, the Doctor is storming major markets in the Northeast and Midwest. No stranger to network television, the radio star has been seen on *Real People*, *Entertainment Tonight*, *The Tomorrow Show*, *America's Top Ten* and a recent NBC pilot entitled *Prime Times*. There's even talk of a Dr. Demento TV show.

Strangely enough, Reaganism

has had little effect on Demento's decidedly unconservative program content.

"He's the keeper of the flame of comedy on radio, and there's not much controversy involved," said manager Jay Levey. "He's not so much outrageous as he is different. Somebody with real hard-core moral sensibilities might be offended, but he's conscious of that and we very, very rarely get complaints."

"Demento is virtually in-

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- Bach around the clock
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BW IN BRIEF

Shrinking pie

NEW YORK—It looks like a tighter race than usual as networks compete for a steadily shrinking piece of the viewer pie. Page 2

Affiliates meet

LOS ANGELES—CBS is the last of the networks to conduct its annual affiliates meeting. Network executives are expected to sing praises for fall programming. Page 2

CBS ejected

LOS ANGELES—A trial judge has ejected CBS cameras from his courtroom. His reasons stem from fear of biased coverage of the slander suit against "60 Minutes." Page 2

WJIB purchase

NEW YORK—NBC Radio has agreed in principle to purchase the Boston FM station from General Electric Broadcasting. Some \$8 million is believed to have changed hands. Page 3

Program 'fix' promised

LOS ANGELES—NBC executives have promised affiliates that steps are being taken to overcome ratings deficiencies in news and daytime programming. Page 3

Piggybacks OK

LOS ANGELES—NBC has changed its policy on integrated multiproduct commercials. CBS made a similar decision several weeks ago, leaving ABC the lone resistor. Page 5

Kuralt honored

NEW YORK—Charles Kuralt, CBS' wandering newsman, will settle in at the Waldorf Astoria to receive the International Radio and Television Society's Broadcaster of the Year Award. Page 7

Going for gold

NEW YORK—Shareholders of ABC Inc. were told last week their company will fare better this year, thanks in largely to spending associated with Olympic and election year coverage. Page 10

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Real appeal

Sally joins Steve Sohmer, senior vice president, NBC Entertainment, to discuss future plans for NBC's children's programming. Sally discussed her new show, "Going Bananas," a comedy adventure show about a female orangutan superhero who travels around the country with a teenage boy. Sally made her remarks on the opening day of the NBC-TV affiliates meeting.

See stories, page 3.

Wirth adjusts stance, deregulation moving

By Angela Burnett

WASHINGTON — An exchange of correspondence last week between House Reps. Tim Wirth and John Dingell may be the long awaited light at the end of the tunnel for broadcast deregulation.

In a letter to Dingell (D-Mich.), chairman of the House Commerce Committee, Wirth indicated that he is willing to modify his insistence on a spectrum fee, acknowledge the interest in broadcast deregulation and move toward quantification. Wirth's (D-Colo.) move apparently was prompted by concerns from eight members of his subcommittee.

In his reply Dingell said he had "substantive and procedural" concerns about the recent problems in the subcommittee on the deregulation issue. Dingell's reply to Wirth signaled that deregulation may

come before the full House by year's end. Dingell noted that there was acceptance by key leaders of the "principle of a quantification standard in exchange for the elimination of comparative renewal and relaxation of other regulatory requirements."

Urging that "collective efforts" be made to have the deregulation inquiry completed by the end of November, Dingell noted that H.R. 2755, authorizing funding for the Federal Communications Commission and Corporation for Public Broadcasting, could be handled sooner in a "non-controversial fashion."

Dingell's letter may well mean that all of the in-fighting on the subcommittee has ended.

The proposals mentioned by the eight subcommittee members include a deregulation bill offered by Reps. Thomas Tauke

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Warning: Net cancellations may not be fatal

Cable service snares SCTV

By Dave Potorti

NEW YORK—SCTV has become the second network television series to move to pay cable. Cinemax, sister cable service to Home Box Office, has signed for 18 new episodes of the show in the wake of its recent cancellation on NBC as of June 24.

Through an agreement in principle with Canadian pay service superchannel, the shows also will air in the Great White North shortly after their U.S. release.

The move follows Showtime's purchase of new episodes of *The Paper Chase*, cancelled in 1979 after a brief but critically acclaimed run on CBS. Pay cable has loomed as a competitor for network programming ever since HBO's unsuccessful bid for *Taxi* following its cancellation on ABC.

"It's another example of the way in which cable has become our competitor," an NBC



See photos, page 15.

spokeswoman said. "One of the reasons we've favored the repeal of financial interest and syndication rules is that cable now has the economic clout needed to outbid us for shows. A lot of the programs people could once see for nothing now have to be paid for. We're sorry to see it go."

At a reported \$400,000 per episode, SCTV was considered too expensive for the 12:30-2 a.m. Friday time slot it had held for two years. Cinemax will pay a "comparable" fee for the show.

NBC, meanwhile will replace SCTV with an MTV spinoff called *Friday Night Videos*, produced for "half the price" of the comedy series. The 90-minute music series debuts July

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Network rejects refuse to die

By Ed Harrison

LOS ANGELES—You can't keep a good show down. Gone are the days when cancelled shows were long forgotten.

Producers of programs of particular merit and quality are becoming more vocal in their attempts at keeping such shows alive despite cancellation.

Consider the case of *Taxi*, an ABC-TV mainstay for years until dwindling ratings forced its cancellation only to be given new life the following season by NBC—and axed again after

paltry ratings. Even HBO, the pay TV giant, saw after-network possibilities in the Emmy-winning comedy.

Now others are fighting to keep their programs from fading into oblivion in the wake of cancellation notices.

Larry Gershman, president of MGM/UA Television Distribution, is diligently trying to keep *Fame* alive next season following its NBC pink slip. Victor French, star and director of *Little House: A New Beginning*, nee *Little House On The Prairie*, is spearheading a drive via a letter-writing campaign to pressure NBC into giving that show another season. And the

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AT DEADLINE

STC moves up DBS service launch

WASHINGTON—COMSAT's Satellite Television Corp. has moved up the scheduled launch of its DBS service from 1986 to fall 1984, STC President Richard Bodman announced. The five-channel pay TV service will be aimed at cities in the Northeast.

NCAA to seek rehearing on TV rights

SHAWNEE MISSION, Kan.—The National Collegiate Athletic Association said last week it would ask a Federal Appeals Court for a rehearing in an effort to retain control of college football television rights.

On May 12, the 10th U.S. Circuit Court of Appeals in Denver upheld a lower court ruling that the NCAA's control of football television rights was in violation of federal antitrust laws.

As part of the petition, the NCAA will ask the court to clarify the

Continued on page 4

BW1FD02906BRA88# 123183/1
 GEORGE BRANDT GEN MGR
 STATION WBRU FM
 88 BENEVOLENT ST
 PROVIDENCE RI 02906

Race for viewers heats up

By Dave Potorti

NEW YORK—It looks like a tighter race than usual this fall as the networks compete for a steadily shrinking piece of the viewer pie. That's the view of the media numbers-crunchers on the eve of the upfront buying season.

Whatever the strength of individual programs, average season ratings this fall may reveal a smaller gap between number one, two and three as emphasis shifts from quantity to quality. Cable competition seems to have the networks in fighting shape, resulting in more deliberate programming strategies this time around.

Remaining hurdles center on a potential actors' strike and the hope that all three networks debut at the same time.

Mr. T's *A Team* and *Bay City Blues* give NBC a good shot at Tuesday this fall. *Hotel's* post-*Dynasty* slot will certainly bolster ABC's already strong Wednesday. The weakening *Fantasy Island* could give ground to NBC's *Yellow Rose* on Saturday, but CBS' *Whiz Kids* might not make much of an impact.

CBS' *After M*A*S*H* and *Navy* make for a strong Monday, and both Thursday and Friday continue to look like winners for the network. CBS' *Mississippi* has been cited as a quality offering but is up against some tough competition in *The A-Team*.

There are no breakthrough programs this fall, with reliance continuing on proven formulas for the most part. Media mavens have only begun their viewing, but uncertainty seems to be centering on shows like ABC's *Lottery* and *Hardcastle & McCormick* and NBC's *Manimal* and *Jennifer Slept Here*.

"I'm also concerned with the high violence level of NBC's *Rousters*," said Rick Besiglio, senior vice president and director of national broadcast, U.S.A. for McCann/Erickson. "Every problem Chad Everett has is solved with a fist, baseball bat or shotgun."

NBC's *Bay City Blues*, from the folks who brought you *Hill Street Blues*, looks like a good bet but has yet to be viewed. The network's renewal of *St. Elsewhere* was based on its parallel first-year performance with *Hill Street*.

"They were right on in doing it, but I'm not sure the results will be the same," suggested Wesley Dubin, senior vice president, corporate director of network TV and radio of Needham, Harper & Steers.

Dubin applauded CBS' decision to keep *Goodnight, Beantown* on the schedule.

"It has the makings for a strong CBS-style sophisticated situation comedy," he predicted.

CBS' *Whiz Kids*, while representing an original and topical concept in dealing with younger computer experts, was a disappointment for Phil Guarascio, senior vice president and director of media management for Benton & Bowles.

"It's a current show, dealing with the electronic world, but it's just a kid's adventure show, not done in a very far-out way," he said.

CBS' decision to retain three movie nights next season will enable the network to run miniseries with a minimum of disruption to its regular schedule, Guarascio said. But while networks deal with the phenomenon of miniseries, regular programs will continue to be the backbone of their schedules.

Clutter affiliates' concern

LOS ANGELES—The network affiliate meetings conclude this week with CBS getting its opportunity to sing the praises of its fall programming.

When the more than 200 affiliates meet behind closed doors with CBS management a number of vital concerns are expected to come under discussion.

A new issue up for consideration this year is CBS' policy of accepting split 30 second commercials, better known as piggybacking, according to Guy Main, executive vice president Midwest TV based at WCIA-TV, Champaign, Ill., and chairman of the CBS affiliate advisory board.

"A number of stations are opposed to them," Main said, "worried about clutter."

Another area of discussion, he said, will be the financial interest and syndication rule with most affiliates favoring repeal. "There are a handful of stations that are opposed to repeal," said Main.

"There will be more talk about network distribution costs when we switch over to satellite in the next several months and what it will cost. That hasn't been resolved yet. The network and affiliates have shared equally," Main said.

CBS' unveiling of its fall programming will be of utmost importance. Main said only a few affiliates have seen any programming and all are anxious to see what lies ahead.

Trial judge ejects CBS

LOS ANGELES—The judge presiding over the slander suit brought against CBS, 60 Minutes and Dan Rather by a Lynwood, Calif., physician who claims the news program linked him to insurance fraud, barred CBS O&O KNXT cameras from the courtroom.

Superior Court Judge Jack Swink, citing "the appearance of impropriety," limited KNXT's coverage to feeds from other stations. Bill Sternoff, the KNXT reporter covering the case, is being allowed to remain in the courtroom.

Bruce Friedman, attorney for Dr. Carl Galloway, had told Swink that he overheard a network attorney tell Sternoff how to present his story. Under oath, Sternoff said that he never received any direction from CBS corporate lawyers on how to present his story.

Following closed-door sessions among both parties, Sternoff told reporters that KNXT had been barred permanently from the courtroom because of Swink's "feeling of impropriety" over the station's "equipment and personnel" determining which camera shots were to be selected.

Ronald Guttman, associate general counsel for CBS Inc., New York, who had been in court since the trial began, said the judge was not faulting KNXT's coverage.

Galloway, meanwhile, during his second day of testimony, said the 1979 60 Minutes broadcast linking him to insurance fraud had jeopardized his practice. During the broadcast, Rather cited a phony accident claim that bore Galloway's signature. The doctor has maintained that the signature wasn't his, a fact substantiated by a handwriting expert.

Galloway is seeking \$30 million in damages.

RCA offering FM paging system

NEW YORK—FM radio stations will have the opportunity to carry a new communications service that can put an alphanumeric database terminal into anyone's pocket.

Subcarrier signals will be one of the transmission modes used by the new joint venture of RCA Global Communications Inc. and PageAmerica Group Inc. The PageGram pocket terminal will be able to receive personal messages and any of a number of information services similar to those now available

over videotex and computer systems.

The RCA/PageAmerica service is scheduled to be operational by early 1984. The network will be accessible to information providers through telex, word processor, personal computers and other devices. The messages will be routed worldwide through the RCA Globcom network of telex and data communications channels to local radio transmitters—including FM subcarriers, common carriers and private chan-

nels—for final carriage to the pocket terminals.

David Post, chairman of the board of PageAmerica, which will market the receivers and sign up information providers, said he expects 50 percent of the network's subscribers to come from sales at retail outlets. Agreements have already been reached with Computerland and several other stores for test marketing.

Subscribers will be charged a monthly fee in the range of \$35 per month, Post said.

Radio fest winners announced

NEW YORK—The second annual International Radio Festival of New York presented Gold Medals and Grand Awards to winners in its worldwide competition for radio advertising, programming and promotion last week.

Festival President Gerald Goldberg presented Grand Award silverbowl trophies for the best entry in each major category to:

Lord, Geller, Federico, Einstein (New York), for its *Callard & Bowser (USA) Inc. Campaign* radio commercials, produced for Callard & Bowser (USA) Inc.

Tony Schwartz/New Sounds, New York, for his public service announcement for the New York City Patrolmen's Benevolent Association, *Split Second*.

Radio station KFVB of Los Angeles, for its promotion spot *Sometimes There's Good News*.

KNX Newsradio of Los Angeles, for *KNX Afternoon News*, in the category of news programs.

Quarry Lane Productions, Montreal, Canada, for *Mount Everest*:

Chomolungma—Goddess Mother of the World, its multipart entertainment program.

WBBM/CBS Newsradio 78, Chicago, for its editorial *Save Rape Victims*.

WCAU-AM/CBS, Philadelphia, for *Venerable Disease*, a series of information programs.

The festival's awards competition received 1,015 entries in 1983, up 35 percent from the 1982 festival's total. Entries were submitted by 350 companies from 13 different countries.

The awards ceremony capped-off three days of festival programming, including seminars on digital audio and reaching the Hispanic market through Spanish radio.

WNET expects big surplus

NEW YORK—WNET-TV, a leading producer of national PBS programming, announced a 1983-84 "core" of \$32.4 million, 20 percent less than it originally projected. With programming projects added in, the station's total 1983-84 expenses are estimated at \$63.5 million. A \$2 million surplus is expected.

The station said that \$8.5

million has now been raised for *Heritage: Civilization and the Jews*, a major 10-part project set for airing in fall 1984.

Public Broadcasting Communications, the WNET division that represents the 15 PBS stations that publish *The Dial* magazine, contracted last week with Gruner + Jahr/USA Inc. to market, print and distribute the publication starting in July.

Feature news proves big draw

BOSTON—The CBS Morning News has been moving up in the ratings due to its straightforward approach to the news, right?

Not according to the MIT News Study Group, which reported that the CBS show has "better" features than ABC's *Good Morning America*, along

with "good" business, sports and weather coverage.

GMA, on the other hand, averages 14½ news minutes per hour, longer than its two morning competitors.

But, said the study group, it's NBC's *Today* that has the best news segments and overall program balance.

RKO confident about preserving licenses

WASHINGTON—With nearly 170 competing applications on file at the Federal Communications Commission for RKO General's television, six AM and six FM stations, RKO remains positive and assured that it will preserve its licenses.

"We are, of course, confident," said Ken Frankl, vice president, general counsel and secretary. Frankl added that RKO is awaiting word from the FCC on how the applications will be handled. The FCC decision will probably include a standard for evaluating the qualifications of RKO, determining the impact of the Bos-

ton decision, as well as the activities of the individual stations in comparison with the competing applicants.

RKO's stations became subject to the competing applications from a Court of Appeals decision (*BW*, 2/14/83). The FCC earlier found RKO "unqualified" to remain licensee of its Boston, Los Angeles and New York stations. The affected stations include KHJ-AM and KRTH-TV, Los Angeles; KFRC-AM, San Francisco; WAXY-FM, Fort Lauderdale Fla.; WYFR-FM, Chicago; WGMS-AM/FM, Bethesda, Md.; and Washington; WRKO-

AM and WROR-FM, Boston; WOR-AM and WKRS-FM, New York; and WHBQ-TV, Memphis, Tenn.

A number of the competing applicants are controlled by minorities or women and locally based. Several of the applicants filed for all or more than one of the stations. Frankl noted that RKO "must have been doing something right in sales and programming" to generate such a wide interest in the stations.

"We intend to contest the competing applications vigorously," he said. "We have a remarkable reputation and experience ratio on our side."

FOR THE RECORD

■ Viacom International Inc. announced plans to distribute commercials by satellite via its MGS Services subsidiary. The companies have been testing the process since 1980.

■ *Motown 25*, NBC-TV's 25th anniversary salute to the record company, swamped the competition last Monday night, May 16, with a 22.8 rating and 35 share. Among competing shows, CBS' *M*A*S*H* garnered 15.5 and 24, *One Day at a Time* 16.5 and 25, and *Cagney & Lacey* 14.5 and 23. ABC's three-hour showing of *Death on the Nile* finished with 16.0 and 25, but the numbers fell steadily once *Motown 25* began. On the other hand, the two-hour *Motown* special climbed from 21.7 and 33 in its first half-hour to 23.0 and 38 in its last half-hour. In a strong night for network TV, the three webs totaled an 86 share of the viewing audience.

■ Meredith Corp. of Des Moines, Iowa, said it completed the acquisition of San Joaquin Communications Corp. of Fresno, Calif., the owner of KSEE-TV, channel 24 in Fresno.

■ Birdview Satellite Communications Inc. of Chanute, Kan., said it received an \$8.3 million order for direct broadcast satellite receiving equipment from Omega Satellite Products Co. of Indianapolis, which plans to rent the earth stations to DBS subscribers. Delivery to Omega is to begin Oct. 1.

NBC grabs WJIB; price placed near \$8 million

By Bill Dunlap

NEW YORK—NBC Radio, after exploring several acquisition possibilities in the Boston market, has agreed in principle to purchase WJIB-FM from General Electric Broadcasting Co. Inc.

No price was announced, but some observers have pegged the figure at about \$8 million.

NBC Radio, which now owns four AMs and four FMs, hasn't purchased a station since 1957 when it bought WJAS AM/FM in Pittsburgh. Those stations were sold in 1972.

The purchase of WJIB is contingent on approval by the NBC board of directors, preparation of a definitive agree-

ment and approval by the Federal Communications Commission.

Michael Eskridge, president of NBC Radio, said the division has for a year been interested in moving toward the full complement of seven AM and seven FM stations permitted under FCC rules.

"The purchase of WJIB is the first step and it is further evidence of NBC management's support for its radio operation," Eskridge said.

NBC Radio now owns WNBC and WYNY-FM, New York; WRC and WKYS-FM, Washington; WMAQ and WKOX-FM, Chicago; and KNBR and KYUU-FM, San Francisco.

Eskridge said that NBC plans neither format changes nor personnel changes at WJIB.

The station is ranked tenth in Boston's winter Arbitron report, drawing a 4.4 audience share with its beautiful music format. Charles Pickering is general manager.

Eskridge said NBC Radio is interested in buying more stations, both AM and FM, but that its next purchase probably won't come until next year.

He said NBC is most interested in such sun-belt markets as Atlanta, Houston and Dallas.

NBC has been after an outlet in the Boston area for some time. Early in January Eskridge said he had a handshake agree-

ment to buy an FM station in a top-10 market, but declined to identify the station or the market.

Reports were that the station in question was WBOS-FM in Brookline, Mass., a Boston suburb. Financial details of the purchase apparently couldn't be worked out, though, and NBC turned to WJIB.

Late last year WJIB and other General Electric television and radio stations were put on the market. WJIB apparently was not NBC's first choice in Boston, because Eskridge said last December that NBC was close to a deal, but that it was not for one of the General Electric stations.

NBC vows 'fix' for affiliate concerns

By Ed Harrison

LOS ANGELES—NBC affiliates, while expressing support and confidence in the network's fall prime-time schedule, also vocalized their concern over NBC's ratings deficiency in news and daytime programming, two areas in which NBC executives gave assurances that changes are forthcoming.

After a closed-door session between affiliates and NBC management, Fred Paxton, chairman of the affiliate board and president of WPSD-TV, Paducah, Ky., said "there was a unanimous feeling among the board that news is a concern to everyone."

Taking most of the heat were *The Today Show* and *NBC Nightly News*. One affiliate said both programs "had the look of yesterday" and need to be "dolled up."

Reuven Frank, NBC News president, acknowledged the problems and said NBC is looking for remedies.

Said NBC Chairman Grant Tinker: "We are not, at least yet, as competitive in news as we must be." Tinker said that work is being done to re-establish *NBC Nightly News* and *Today* to positions of leadership.

Frank said the addition of Connie Chung to NBC as anchor of *Early Today* is the first step in making it "totally different" and that the new flow of *Early Today* into the first hour of *Today* "is bound to help us." He said the second hour of *Today* has shown improved

ratings and the revamping of *Early Today* will strengthen the first hour.

In the area of daytime, which Tinker cited as "the number one priority in terms of urgency," plans were outlined to help reverse NBC's long-time ratings problem.

Brian Frons, vice president, daytime programs, said NBC is bringing in leading writers and producers of game shows and dramatic series.

"We are going to give NBC's soap operas a completely different look and feel from anything that's on the air today," he said. "We will develop a whole new generation of soaps designed to attract mature women, teens and young adults."

Joining the network are Bob Stewart, creator of the \$25,000 *Pyramid*, Jay Wolpert, former producer of *The Price Is Right*, Merrill Heatter, creator of *The Hollywood Squares*, and Allen Funt, who is developing *The Candid Camera Game*.

In the serial area, John Conboy, creator of *The Young and the Restless* and *Capitol*, will develop a new soap to premiere next spring. Also, Doris Quinlan will produce *Scrupes* with a fall premiere date under consideration.

Pier Mapes, president of NBC Television Network, urged affiliates to clear daytime programs. "We're at an extreme competitive disability without clearances," he said. Ray Timothy, group executive vice president, said that daytime clearances are about 90 percent, hindering NBC's competitive ability.

Paxton said that the mood of affiliates this year "is higher than I've ever seen. There is a uniform wide acceptance to the prime-time schedule and promotion."

Brandon Tartikoff, NBC Entertainment president, said the 1983-1984 schedule represents "the most balanced schedule ever for NBC in terms of drama, variety and movies."

In outlining each night of the forthcoming season, Tartikoff said that the entire schedule is "the vision of Grant Tinker." Tartikoff said NBC got the best people to do what they do best. The schedule contains the most comedy ever on an NBC fall lineup consisting of 10 half hours; it's the youngest schedule on all three networks with the average age of 2.1 years, and a continued emphasis on key demographics via quality programming.

Steve Sohmer, senior vice president, entertainment, outlined a five-month affiliate promotion action plan utilizing the network's on-air promotion theme "Be There," which will mark the first time any network has had a unifying theme for entertainment, sports and news.

Sohmer targeted news promotion as the number one priority and announced plans to begin two prime-time news spots a night, which local stations can customize to create a shared topical look. A new promotion series for *Today* and emphasis on daytime during the summer are also planned. The "Be There" campaign kicks off on June 26 to promote NBC's coverage of the All-Star baseball game on July 6.

In other affiliate meeting news:

- NBC became the first network to launch a full, high-resolution national teletext service using the North American Broadcast Teletext Specification on May 16. NBC Teletext contained 80 pages of information. "We are on the air and we will stay on the air," said Barbara Watson, general manager, NBC Teletext.

- *Friday Night Videos*, a new late-night series with appeal to younger audiences, will premiere on Friday, Aug. 5 in the 12:30 a.m. time period. It gets a special telecast in the *Saturday Night Live* time period on July 30. Negotiations are underway with NBC's Source for stereo simulcasting.

- *Monitor*, NBC's new magazine format news program, will add a major investigative unit to the production team when it returns this fall on Sunday evenings opposite *60 Minutes*.

NBC will present two new summer comedy series, *Buffalo Bill* and *The News Is The News*.



Reuven Frank

on Wednesdays beginning in June.

- NBC will test a new women's magazine program called *Personal & Confidential* during a one-week period this summer. It's being developed by Woody Fraser, the "father" of *Good Morning America*, *The Richard Simmons Show* and *That's Incredible*. It's looked at as counterprogramming for *General Hospital*.

- Talks are underway with comedienne Joan Rivers to permanently host *The Tonight Show* each Monday when Johnny Carson is off and affiliates get reruns. Some affiliates had

queried executives about the possibility of delaying *The Tonight Show* for 30 minutes so as not to compete against reruns of *M*A*S*H* and other syndicated product.

- Fred Paxton was re-elected chairman of the NBC affiliate board of directors. Newly elected to the posts of vice chairmen were C.E. "Pep" Cooney, president and general manager, KPNZ-TV, Phoenix; and Bazil O'Hagan, president and general manager, WNDU-TV; Tampa Fla. William Faber, chairman, WFLA-TV, Tampa was re-elected secretary/treasurer.

Satellite accord inked by NBC

LOS ANGELES—NBC Television, under an agreement with Comsat General Corp., will begin satellite distribution using the Ku-band system effective Jan. 1, 1984.

NBC will lease uplinks in Burbank, Calif., and New York, as well as maintain three transportable uplinks for news and sports. Initially, some 26 NBC affiliates will be equipped with downlinks—primarily in the central and mountain time zones. The entire network is expected to be fed by satellite by 1985.

"Ku-band will give us greater capability and greater flexibility," said Pierson Mapes, president NBC-TV. "Unlike the C-band system, you can literally

put the dish anywhere within sight of the satellite. What viewers get is an exceptionally high quality picture."

Mapes said affiliates will be able to use the dish for purposes other than receiving the network. "With the easy addition of electronics, your downlink can also become an uplink. Together we can get into the new interactive businesses like videotex and teleconferencing," he said.

Mapes hailed the Comsat agreement as "a multimillion dollar commitment to the long-term future of the network/affiliate partnership."

NBC will provide affiliates with everything except "the ground for the earth station, electricity and permits."

Out-takes

"The definition of quality is a show that initially begins with low ratings and ends with a cat meowing."

"Mr. Smith (NBC's new show about a talking orangutan) will be a consultant to the government on everything from military defense to the economy. If he has any time left over, he'll help us with daytime."

Brandon Tartikoff, president of NBC entertainment, outlining the network's new prime-time schedule

"Announcing a schedule is like the opening day of the baseball season. You think you can win every game."

"Looking at the schedule of the other guys, it looks as if they are trying to help us."

Grant Tinker, NBC chairman, speaking before the network affiliates

"Missionary work is a slow process."

Ray Timothy, NBC group executive vice president, talking about getting affiliate daytime clearances

"There were some who thought NBC was on its way down, and that it could never reverse the momentum, and that we were headed for two networks, not three, and that cable was going to take over, and the time to sell NBC was then. I never bought that for one moment."

RCA Chairman Thornton Bradshaw, addressing the NBC affiliates

The doctor has the cure

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sulated against changes in terms of music and play, philosophy, conservatism—or lack of it,” said Norm Pattiz, president, Westwood One (Los Angeles), which has syndicated the show for the past five years. “He might play modern music and then a Spike Jones song from 1931.”

Historically, the show has done especially well in markets including Los Angeles, San Francisco, Chicago, Columbus, Ohio, and Indianapolis, Ind., Pattiz said. It fits most naturally into album-oriented rock formats, but also plays well on Top 40 and oldies stations. Eighty percent of the stations are FM.

“The concentration of male listeners 18-24 has always been the show’s strength,” Pattiz said. “It gets great 12-24 numbers, and does well with teens when it runs early. Almost every incarnation of 18-34-year-old listener finds it appealing.”

“Demento generates more mail than any other show we syndicate, and we do 28 of them,” Pattiz added. “A lot of mail comes from mothers and fathers who turned on the program because of their teenage sons and daughters, and who have become dyed-in-the-wool Demento fans.”

Demento listeners are fanatics, especially in New York, which recently yielded 40 percent of the calls on the show’s national request line. But the nation’s number-one radio market has been Westwood’s most frustrating.

Demento originally aired on WNBC, moving to WKTU just before the station went disco. It then bounced from WXLO to WPIX, where format changes prompted another move, this time to WLIR. The show has of late been heard on Doubleday’s WAPP, but its current status is in question.

“It’s such a perfect market for him,” Levey said. “But sometimes you can’t account for ratings, format changes and station managers’ feelings about the show.”

For New York listeners, the show may be down but it’s certainly not out.

“There have been many cases where Demento listeners have organized to get the show back on the air,” Pattiz said. “We were on a small station in Kansas City that had carried the show for years, but the station was sold—I think it went religious. A write-in campaign started by loyal listeners eventually got KYFF-FM to pick up the program in the market.”

“If Demento is ever preempted for a sporting event or some other special, stations



Dr. Demento is surrounded by New York “Dementions” and “Dementites” following his recent appearance on NBC’s “David Letterman Show.”
Dave Potorti

always tell Westwood One about the response of the local marketplace. Listeners are fanatics, and we even get some off the wall calls here—these people don’t mind calling the president of the company,” Pattiz said.

The show gets about 500 request calls a week, according to the Doctor. The recorded calls are screened down to the best 50, and he might choose four for the week’s show. Callers typically identify themselves, their home town and state, and often jazz up their requests with some impromptu singing, yelling or heavy breathing.

“We get a lot of little kids hollering obscenities into the phone, and some people read the Bible to me” Demento said.

Anything goes

There seems to be no underlying theme to demented music today, he said. A recent novelty song contest judged by the Doctor yielded a tremendous variety of musical styles, from nostalgia to hard rock to country. The winning song dealt with a woman who liked to play her armpits.

“It just seemed to be the best song,” Demento said.

Strangely, the president has spawned few parodies of any worth.

“Ronnie Reagan has been a disappointing subject for Dementia,” Demento said. “We’ve heard a number of songs about Reaganomics and hardly any of them have been any good. You would think that it would be such a fit subject to write witty, wise and sparkling satire about, but it just hasn’t proven that fruitful. Most of the songs are real predictable.”

Less predictable is the Doctor’s current road show and his video plans for the future. For the first time, he will be joined for the entire duration of his tour by one musical act. “Weird

Al” Yankovic, whose current record, “Ricky” a sendup of Toni Basil’s “Mickey” honoring the Ricardo family, is climbing the charts.

Yankovic has been sending the doctor his tapes since he was a junior in high school. But he’s not the first act to benefit from exposure on the Demento show. Veteran singer Benny Bell, who wrote his first hit song in 1929, experienced a second career of sorts based on Demento’s airplay of the once-risque song, “Shaving Cream.”

“He sold 300-400,000 singles,” Demento said. “That probably got him 10 times as much radio play as all of his previous records combined, because the kind of songs he did just weren’t played on the radio in the ‘30s and ‘40s.”

“They wouldn’t let us play the song when I appeared on Tom Snyder’s *Tomorrow Show* about eight years ago. We could only talk about it,” he added.

Demento was ready to lead the *David Letterman Show* audience in a sing-along of the song when he ran out of time.

“I guess things have loosened up that much in eight years,” he said.

In addition to his houseful of records, Demento is collecting demented videotapes these days. And he’s “real close” to having his own television show. Demento’s appearance on a recent NBC pilot, *Prime Times*, was a disappointment; the show was scheduled opposite NCAA finals, and the ratings were lower than desired. It’s not on NBC’s fall schedule.

“But the set that they designed for his segment (a reproduction on the Doctor’s Southern California home, packed with albums from his “duplicate pile”) is very close to the set we’d be using on the eventual show,” manager Levey said. “We hope that it will happen in a year or so.”

affiliates are also upset,” said Gershman.

Victor French, star and director of *Little House*, has done about 20 interviews, both radio and print, lobbying to save the show. Organizations such as the Coalition of Better TV, The Blind Institute, PTA and others already are sending letters to NBC protesting the decision to cancel *Little House*. And this week, the *National Enquirer* gets into the action when it publishes a mail-in coupon for concerned viewers to send to NBC. Nearly one million letters are expected to inundate NBC’s Burbank office.

“*Little House* deserves a fight,” French said. “There has never been a time in TV when a show like this is more needed. It

AT DEADLINE

Continued from page 1

terms by which the NCAA might administer a television plan for its membership without antitrust difficulties.

The NCAA is seeking the hearing before the entire eight-member court.

The College Football Association, which represents a group of college football powers, said it is developing a contingency plan for television coverage of its members’ games this fall and it will present the plan to membership at its annual meeting June 3-5 in Dallas.

Ratings race neck and neck

NEW YORK—After three weeks of the Arbitron sweep period (April 27-May 18), NBC and CBS were tied with a 15.2 rating, and ABC trailed slightly with a 15.1. Compared to last May’s sweep after three weeks, NBC is up 10 percent and the other two networks down 3 percent each.

Deregulation

Continued from page 1

(R-Ind.) and W.J. Tauzin (D-La.) to the subcommittee and full committee, and a measure being worked on by the National Association of Broadcasters with Reps. Al Swift (D-Wash.) and Thomas Luken (D-Ohio), as well as Tauke and Tauzin (*BW*, 5/16/83). The NAB also has been lobbying the full House for support of the Tauke/Tauzin deregulation measure, swelling the ranks of co-sponsors to 100 at press time.

Wirth’s letter noted that over the last two years he has given greater priority to other communications and non-communications issues within the subcommittee’s jurisdiction. But he said the subcommittee had planned on addressing “the more complex regulatory issues like broadcasting and cable after May 15.”

Wirth explained that the spectrum fee that he favors offered “the most politically feasible solution” to deregulation. However, he noted, “I continue to believe that an approach which involves some

form of spectrum value payments is valid. But, as long as the subcommittee process is respected, I am willing to set that view aside and to pursue the approach of quantifying broadcaster programming responsibility, in an effort to develop legislation while protecting the public’s interest in the use of the spectrum.

“Now that the NAB is apparently supportive of quantification, pursuing this approach appears more promising to me than it did earlier this year,” Wirth said.

Across town at the NAB reaction is predictably favorable as they see a final end to the spectrum fee issue and approve of Wirth’s recognition that deregulation must promptly be handled. Edward Fritts, NAB president, speaking before the Kentucky Broadcasters’ Association, continued the NAB’s ardent efforts for deregulation by revealing that he had sent a letter to FCC Chairman Mark Fowler asking that the commission “expeditiously” act on deregulation.

SCTV

Continued from page 1

30 in the *Saturday Night Live* time slot, moving to its regular Friday schedule Aug. 5, with possible stereo simulcast via *The Source*.

SCTV producer Andrew Alexander said that NBC had offered *SCTV* the 7 p.m. Sunday slot, which would have put it up against ratings giant *60 Minutes*. Early evening standards and practices would have compromised the show’s irreverent slant, a consideration that will not apply to its uncensored Cinemax run.

Debuting in its Friday time slot on May 15, 1981, the show earned a 3.8 rating/19 share. It netted a 3.2/15 on its May 6 installment. *SCTV* scored its highest numbers, 4.8/23, on two occasions. Its highest rating of all occurred when the show took over the *Saturday Night*

Live time slot on May 1, 1982, earning it a 5.3/16 and backing up complaints that its ultra-late Friday scheduling kept it from really taking off.

While Cinemax has first rights to the new *SCTV* shows, it does not have rights to previously produced product. Those shows must “stay in the can” and cannot be syndicated while *SCTV* is running on cable.

Producers of other cancelled network shows have met with HBO in recent weeks, according to Bridget Potter, HBO vice president for original programming. But she emphasized that only high-quality programs with demonstrated ability to provide high viewer satisfaction—not just “the number”—will be considered for pickup on cable.

deals with brotherhood, respect, family.”

French is optimistic that something positive will result. “There is a large public out there wanting something to be done. If an appeal is made to them (NBC), I think they will respond. If it doesn’t help, then there is no hope.”

“I did *Carter Country* and when that show was cancelled I didn’t put up any fuss. But *Little House* deserves it,” said French. “It’s just not the ‘in’ show to watch and the industry doesn’t watch it. But we were NBC’s number three show. The networks should cancel from the bottom up.”

NBC Entertainment President Brandon Tartikoff justified the cancellation of the show

during last week’s affiliate meetings. He said, “While it performed at decent levels, it showed a downward trend. It was a tough decision replacing it but we wanted to replace it with a show that had the same family values,” referring to *Boone*, a new series created by Earl Hamner of *The Waltons* fame.

“*Boone* isn’t proven and you don’t know if people will watch. Why cancel something proven to replace it with something similar?” French said. He said when all the mail comes in, NBC will have to do something “or at least think of something.”

Lynn Roth, executive producer of *The Paper Chase*, said when CBS cancelled the series, 18,700 letters came in.

Rejects

Continued from page 1

National Organization of Women reportedly is launching a campaign to save CBS’ *Cagney & Lacey*.

The Paper Chase, cancelled by CBS following its 1978 one-season run despite overwhelmingly positive reviews, found a new home on the Showtime pay channel this year. And NBC’s *SCTV* will get a second life on the Cinemax pay channel.

In most instances, a show’s initial failure is due to its time period. This year *Taxi* lost out to CBS’ *Simon & Simon*. *Fame* didn’t stand a chance pitted against Tom Selleck and *Magnum, P.I.*, *Little House* lost ground to *That’s Incredible*, while back in 1978 *The Paper*

Chase was up against *Happy Days* and *Laverne & Shirley*.

MGM/UA’s Gershman has undertaken a vigil to keep *Fame* on the 1983-84 prime-time schedule. “No one wants to see the show go. It’s too damn good,” he said.

“It’s phenomenally successful around the world. Our problem here is that it’s up against *Magnum*.”

Gershman said he’s had several conversations with advertisers and station groups who have expressed interest in keeping the show alive. He expects to have an announcement about a deal in a few weeks.

“From my point of view, *Fame* is a unique and special show. I don’t want to let it go. And I think that a lot of NBC

UPDATE

'Archie' axed from TV slot

LOS ANGELES—Archie Bunker, America's favorite bigot and a television institution for more than 12 years, and his daughter Gloria are gone from prime time.

CBS-TV's cancellations of *Archie Bunker's Place*, a network staple for five years, and *Gloria*, after one year, did not come as a total surprise to Embassy Communications.

"We knew the network was unhappy with the show (*Archie Bunker's Place*)," said Barbara Brogliatti, senior vice president worldwide publicity/promotion/advertising, Embassy Communications. "We worked on some creative ideas with them two to three weeks before the cancellation hoping that it would satisfy their concern."

"We were somewhat shocked that it came but not totally surprised," she said. "We would have liked to have seen the character have a more honorable demise. But business is business."

Archie Bunker's Place finished the season in 25th place. *Gloria* finished in 19th place in its premiere season.

SAG begins contract talks

LOS ANGELES—Representatives of the Screen Actors Guild and the American Federation of Television & Radio Artists commenced negotiations last week with the Alliance of Motion Picture & Television Producers in hopes of hammering out a new actors' contract before the current pact expires on June 30.

Issues of negotiation will include wage and benefit increases, affirmative action, stricter safety codes and modifications in pay TV compensation.

All parties are optimistic that a strike will be averted. A two-month SAG strike back in 1980 not only caused delays in the fall prime-time schedule but also resulted in loss of work for many involved in the production of films and television.



20th anniversaries

Blair Television vice presidents Gust Theodore (right center) and Bob Carney (left center) recently marked a milestone in their respective sales careers with Blair Television. They celebrated their 20th anniversaries with the company at a special luncheon arranged by their colleagues, including Jack Fritz (left), president, John Blair & Co., and Blair Television Chairman Harry Smart.

NBC to accept 'piggyback' ads

LOS ANGELES—NBC-TV has changed its policy on integrated multipoint commercials—better known as piggybacks—and will allow advertisers to place two 15-second spots within a 30 second period. The products being advertised will not have to be related, but must come from the same sponsor.

"We've adjusted our policy to accept dual products," said Ray Timothy, NBC group executive vice president. "We'll

take them... in time periods not already jammed with long commercial loads."

Timothy, who made the announcement following a closed-door meeting with affiliates last week, said the piggyback spots will be subject to a 20 percent surcharge. The advertising community has balked at the surcharge, according to Timothy.

NBC's decision to accept piggyback spots follows CBS, which earlier decided to accept them in a limited form. ABC

has yet to accept piggyback spots although they are experimenting with product integration within one spot.

NBC affiliates expressed concern over the NBC decision, saying that the piggyback spots will create greater clutter.

Fred Paxton, chairman of the affiliate board and president of WPSD-TV, Paducah, Ky., said, "We're concerned about clutter with the 15-second spots. Affiliates don't like the increased commercial inventory, which is contributing to the clutter."

KTTL continues to draw media attention

WASHINGTON — Amid appearances on national television and from interviews in the national press, Nellie Babs, general manager of KTTL-FM, Dodge City, Kan., continues to draw widespread response.

"The phones were still ringing

when I got home at 3:30 (a.m.)," Babs said referring to her recent appearance on ABC's *Nightline*.

KTTL has been broadcasting tapes prepared by the Revs. William Gale and James Wickstrom, which according to a National Black Media Coalition

petition are "...coarse and hostile programs attacking blacks, Hispanics, native Americans and particularly Jews" (*BW*, 5/6/83).

According to Babs, she has not yet filed an answer to NBMC's petition.

ABC grabs ratings win

NEW YORK—NBC-TV, riding high in the ratings race for a few days, slipped back into last place for the week ending May 15.

ABC captured the week with a 15.0 rating and 25 share, followed by CBS with 14.7 and 25, and NBC with 14.5 and 24.

In the Arbitron sweeps from April 27 to May 15, CBS led with a 15.3 rating, followed by ABC and NBC tied with 15.0.

In the Nielsen sweeps, which began a day later, CBS led with 15.4, followed by NBC's 14.9 and ABC's 14.8.

For the week CBS landed three shows in the top 10, including the *Miss USA Beauty Pageant* (24.4, 39) at number one. A rerun of *Magnum P.I.* came in fifth, and *Alice* was ninth.

ABC had four shows in the top 10, led by *Hart to Hart* (20.2, 34) in second place. The *Monday Night Movie* premiere of *I Want to Live* was seventh, *Three's Company* eighth and a *Love Boat* rerun tenth.

NBC's *Country Music Awards* (19.2, 29) on Monday was the third highest-rated show of the week, with *The A Team* finishing fourth and the *Sunday Night Movie*, *Urban Cowboy*, fifth.

USA Cable gets 'Hitchcock' shows

GLEN ROCK, N.J.—The USA Cable Network, which last year picked up *Brideshead Revisited* after its initial PBS run, continues to be a repository for encores of classic TV series.

The latest acquisition is *The Alfred Hitchcock Hour*, which originally ran on CBS during the 1962-63 and 1963-64 seasons, and on NBC during the 1964-65 season. Beginning June 4, USA will show one episode at 10 p.m. Saturday night, preceding the popular *Night Flight* series, and another episode at 6 p.m. Sunday night. USA acquired 93 shows in all from MCA and intends to keep on showing them through the 1989-90 season.

Night Flight, meanwhile, continues to show reruns of some admittedly non-classic antique series during its free-style, youth-oriented hours.

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The Butch Thompson Trio rehearses at New York's Town Hall before a four-show engagement for American Public Radio Network's "A Prairie Home Companion." Les Luchter

'PHC' puts the wraps on boot stompin' concert

BOSTON—A *Prairie Home Companion*, produced by Minnesota Public Radio and broadcast weekly over 200 stations of the American Public Radio Network, finished its three-week northeastern tour on May 24, with the last of five concerts here at the Berklee Performance Center.

The Boston schedule was expanded from three shows due to heavy advance ticket sales, according to a Minnesota Public Radio spokesperson.

During the tour, host Garrison Keillor and his band of musical regulars played to sold-out audiences three times at Mead Chapel, Middlebury, Vt., and four times at Town Hall in New York City.

Saturday night shows at each venue were broadcast live over the network, while the other performances were taped for future use on the popular variety series. All the shows were two hours in length.

A *Prairie Home Companion* has gone on tour semi-annually since October 1981, with the next road show set for Seattle and San Francisco in the fall.

Proceeds from ticket sales, which cost as much as \$20 in New York, go into the show's overall production budget.

A *Prairie Home Companion* is usually broadcast live on Saturday nights from the World Theater in St. Paul, Minn., where the top ticket price is only \$5.

Dems using airwaves in fund-raising effort

WASHINGTON — Promising that it will be like no other telethon ever broadcast, the Democratic National Committee has announced plans for its May 28-29 Memorial Day telethon to be broadcast nationally over NBC stations.

The 17-hour marathon fund-raising and political effort marks the first telethon attempted by the DNC since 1975. *Celebrate America* will feature top-name entertainers, case studies, testimonials and political statements. What it will not include will be tele-

boards, on-stage phones and pleas for contributions, explained DNC Chairman Charles Manatt.

"We are so confident of the success of this combination of fund-raising technology that we are investing more than \$5 million in the project—an amount that becomes more meaningful when you realize that the figure is about half of our operation budget in 1983," Manatt said. The entire effort is projected to cost \$6 million, raising a gross of \$8 million.

REGULATORY SCENE

Appeals court upholds radio deregulation

A decision by the U.S. Court of Appeals for the District of Columbia Circuit has upheld the Federal Communications Commission deregulation efforts in radio. The court remanded, however, the FCC's order for the elimination of programming logs.

Stemming from a 1981 FCC decision that essentially eliminated programming guidelines, ascertainment requirements, maintenance of program logs and limits on the number of commercials, the appeals court responded to filings by the Office of Communications of the United Church of Christ, Classical Radio for Connecticut Inc., Henry Gellar and the National Association for the Advancement of Colored People.

The court found that the FCC requirement for "issue responsive" programming met the public interest standard set out in the Communications Act. The court also held that the elimination of ascertainment was within the FCC's discretion and affirmed the FCC's reliance on the marketplace for commercialization standards.

As to the necessity of program logs, the court said that the FCC had failed to adequately consider if the cost of record-keeping would not outweigh the benefits of a revised logging requirement. The court also found that the FCC had not clearly explained why licensees would no longer be required to make information on their issue-responsive programming available to citizens' groups. The court remanded the logging issues "so that the commission may revisit the entire question of what information regarding radio non-entertainment programming must be made available to the public and to the commission for the proper functioning of the new regulatory scheme."

FCC clarifies DBSC authorization

Direct Broadcast Satellite

Corp. has received a clarification for its direct broadcast satellite system from the FCC. In its clarification, the FCC has specified that DBSC's initial phase will have the capability of serving the entire continental United States.

The FCC had in its order authorizing DBS service mischaracterized the description of DBSC's initial operational phase, designating service only for the eastern section of the country (BW, 12/6/82).

Noting that a significant portion of the DBSC proposal was at variance with the U.S. planning parameters for the 1983 Region 2 Administrative Radio Conference, the FCC reminded DBSC and other DBS permittees that flexibility in light of RARC was necessary and compliance with RAR standards would be required.

FCC reviews personal attack and political editorial rules

The FCC has issued a Notice of Proposed Rule Making that would modify or repeal the personal attack and political editorial rules.

The action, in response to a petition filed by the National Association of Broadcasters, goes to evaluate and update the rules that were adopted in 1967. The personal attack rule requires that a licensee must notify the individual or group and offer a reasonable opportunity to respond. The political editorial rule requires licensees who take positions on political candidates to notify the opposition and offer an opportunity for response.

The commission noted that the rules appear contrary to the general policies of the Communications Act and are not in keeping with current FCC posture that places maximum editorial discretion with licensees. The commission noted that the rules apparently do little to further Fairness Doctrine aims, which was part of their original creation.

The FCC also said that the political editorial rule places a more stringent require-

ment on the licensee than on others that may make similar broadcasts. Because the rule discriminates on the basis of the identity of the speaker, the rule appears to be in violation of the First Amendment. Comment dates on the rules are expected to be announced within the next couple of weeks.

FCC to review public electronic access of computer files

The commission has begun an inquiry that may permit direct remote public access to nonsensitive automated computer files.

The action, from a petition filed by the Association of Federal Communications Consulting Engineers, would permit access to the FCC's computer data. The petition proposed methods that would allow data access in nonsensitive areas and protect confidential material. Most FCC files mentioned in the petition are not now available in the on-line, interactive mode.

Two major FCC files on-line include the Master File Search System and the Master Frequency Retrieval System. Otherwise, the public can obtain copies of materials available for public inspection through the FCC's duplication contractor or through the public reference room.

The FCC is seeking comments as to the desirability of providing direct access, what files should be made available and how the information should be made available. The commission later will announce comment and reply filing dates.

Court affirms FCC treatment of small markets

The U.S. Court of Appeals for the District of Columbia Circuit has affirmed the FCC exemption of small market commercial television stations from ascertainment.

In affirming the FCC decision, the court denied an appeal filed by the National Black Media Coalition. The small market exemption applied to television stations in communities of less than 10,000 persons outside Standard Metropolitan Statistical Areas. The court found that the FCC's decision was not arbitrary or capricious. The FCC had begun a three-year experiment in 1976 that exempted the small market stations.

In 1980, the FCC restated its view that the exemption was a desirable refinement of the ascertainment process. In 1981, the commission noted that radio deregulation had mooted the exemption for small market radio stations.

FCC increases antenna height in islands

The FCC has amended its rules to permit Class A commercial FM stations in Puerto Rico and the Virgin Islands to increase antenna height to compensate for irregular terrain, but limited the stations to 300 feet above average terrain.

The commission concluded that the action was needed to balance adverse terrain conditions and the difference between the service area relationship of Class A and B stations in the islands.

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PEOPLE ON THE MOVE

Associated Press named **Pat Adsit** its broadcast executive for Illinois and Indiana with offices in Chicago. She replaces Nancy Jaycox, who resigned.

Burkhart/Abrams/Michaels/Douglas and Associates, Atlanta, named **Bob Elliot** vice president of adult radio and **Jon Sinton** vice president of research and development.

Mutual Broadcasting Systems named **Hollis Palmer** vice president for advertising and promotion. She had been director.

Louis Buron Jr., vice president and general manager of KDWB-AM/FM, Minneapolis-St. Paul, has been given the additional duties of regional vice president for group owner Doubleday Broadcasting Co. Inc.



Donna Vogt

Donna Vogt has been named creative services director at WDVM-TV, Washington. Vogt previously was acting director of the creative services department and joined the station last year as audience promotion manager.

Marlene Klotz has been named community relations director at KTSP-TV Phoenix. She is former manager of community and corporate services for *The Arizona Republic* and *The Phoenix Gazette*.

Jim Bohannon, morning news anchor at WCFL, Chicago, is moving to WCFL's parent company, Mutual Broadcasting, as a Washington-based correspondent.

WYNY-FM, the NBC-owned FM in New York, has named **Rick Torcasso** program director. Torcasso had been with Charter Broadcasting where he acted as P.D. and consultant to WDRQ-FM, Detroit, and KYKY-FM, St. Louis.

John Rykala, controller of McGavren Guild Radio, was given his vice president's stripe on his tenth anniversary with the company last month.

CBS News, New York, named **Ann Morfogen** director of communications, with responsibilities for the division's press, public relations and information services efforts.

Janet Geyer Harris has joined the corporate spot broadcast department, D'Arcy-MacManus & Masius, as senior negotiator in the Chi-

Kuralt honored as top broadcaster



Charles Kuralt

He's on the road again, where he's been more or less since 1964. But Charles Kuralt, CBS News, will settle briefly in New York's Waldorf Astoria to receive the International Radio and Television Society's Broadcaster of the Year Award June 8.

That's quite an honor for the former editor of the University of North Carolina's *Daily Tarheel* in the early 1950s. Kuralt won the Ernie Pyle Award as a reporter and columnist on the Charlotte, N.C., *News* in 1956 and joined CBS shortly afterward.

His network reporting assignments took him to Africa, Asia (including Vietnam), all 23 Latin American nations and even the Arctic regions, where his coverage of an attempt to conquer the Pole by traveling across the ice resulted in a book entitled *Top of the World*.

Kuralt rose rapidly at CBS, climbing from writer to assignment editor to correspondent from 1957 to 1959. He was the first host of CBS News' *Eyewitness* series in 1960 and became the network's Latin America correspondent a year later.

After becoming CBS' chief West Coast correspondent in 1963, Kuralt returned to New York and took to the road, where he has stayed ever since. Kuralt does return to New York every week to host *CBS News Sunday Morning*, and returned full time from 1980-81 to host the daily *Morning with Charles Kuralt*.

He's also heard weekly on *Dateline America* on the CBS Radio Network. His best essays from the show were published in another book, *Dateline America*, in 1979.

Kuralt followers not content with his regular appearances on the *CBS Evening News with Dan Rather* will rejoice in an extended collection of his *On The Road* features airing in prime time this summer.

Chicago office. Harris held previous positions as media supervisor at Tracy-Locke/BBDO and senior buyer/market specialist, J. Walter Thompson, both of Dallas.

Leonard Herman has been promoted to assistant general attorney, labor relations, East Coast, ABC. Herman will assume on-line responsibility for negotiating labor agreements for the company's Chicago and Detroit television and radio stations, as well as handle grievances, arbitrations and Labor Board proceedings for those stations. Herman joined ABC in 1981 as a labor relations attorney.

Telepictures Corp. has named **Kathleen Bracken** director of creative services, a newly created position. She will supervise the production of on-air television and radio promotion for Telepictures distributed programs. Bracken worked at

Columbia Pictures Television as a writer and producer of on-air promotion and videotape sales.

Brenda Geffner has been promoted to manager of creative services responsible for coordinating station promotional needs. Geffner was a promotion coordinator.

Telepictures also named **Joan Robbins** to the position of international promotion executive in the creative services department. She will handle all promotion and press coverage of Telepictures' international product. Robbins was a promotion coordinator at Group W Productions working on *The John Davidson Show* and *The Mike Douglas Show*.

Jeannine Kadow joins Telepictures as an account executive in the domestic sales division. She has a background in broadcast journalism.

Teddy Suzanne Reynolds has joined Petry Television,

New York as director of research from TSR Associates, her own consulting firm. Previously she was vice president, media/marketing research for Hamilton & Staff.

Larry Blum has been appointed local sales manager for Robinson Broadcasting station WBBG-AM Cleveland. He will remain regional sales manager for WBBG and sister station WMJI-FM.

Multimedia Radio Inc. President Paul Fiddick has announced that **Fred Newton**, general manager, WMAZ-AM/FM, Macon, Ga., has been elected a Multimedia vice president. Newton has been with WMAZ for two years.

Irvin Zelt has been named general sales manager, WILK Radio, Wilkes-Barre, Pa. Zelt was general sales manager of EASY 101 Radio in Philadelphia.



Allen Cohen

Almi Television Productions, New York, named **Allen Cohen** vice president, with responsibilities in product development, acquisition and syndication. Cohen was vice president, television, for Janus Films.

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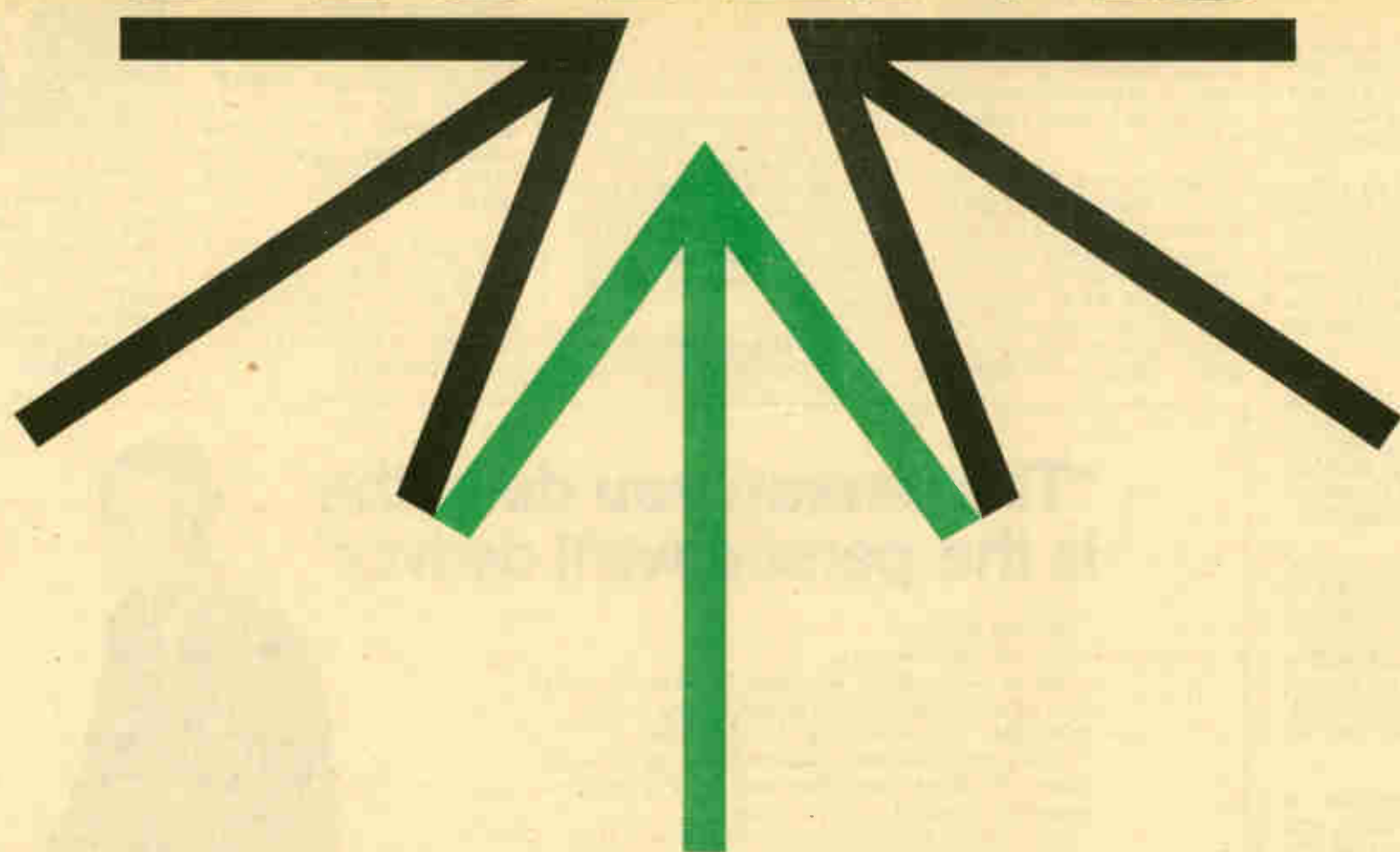
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Back around the clock

In the mood of 1972, it was no surprise when a classical suburban Washington station decided to go Top 40 after nearly five years of operating in the red. But something unprecedented happened at WGMS. Listeners protested the format change by calling and writing the station, the station owner and the FCC. Congressmen took time to call, write and visit. In the Age of Aquarius, it became clear that the nation's capital wanted to keep its classical stations.

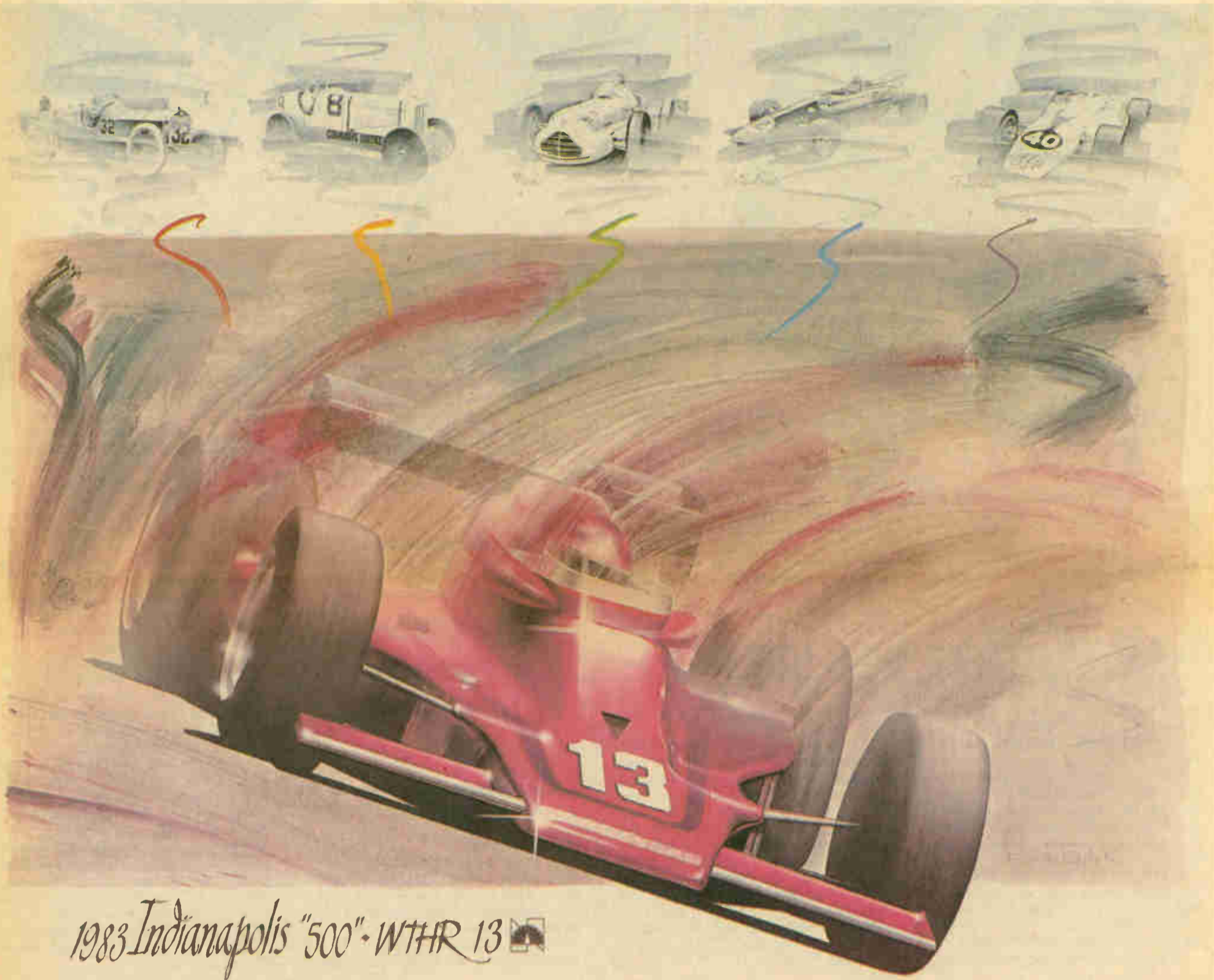
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SECTION 2 BROADCAST WEEK

May 23, 1983

ADVERTISING, MARKETING & PROMOTION



1983 Indianapolis "500" - WTHR 13

WTHR priming for winner's circle with coverage

By Marianne Paskowski

There's more than one race underway in Indianapolis this month.

As 33 "horses of steel" scream around the "Brickyard" to set new records on May 29, Indianapolis TV stations will compete month-long to capture their share of local viewers.

While the roar of the Indianapolis 500 dims in a matter of hours, promotion for the three-hour race has been hotly underway for eight months.

And one local station seems to be laps ahead of the others in promoting its Indy 500 coverage.

For WTHR, NBC's Indianapolis affiliate, its eight-month-long promotional hoopla has been a strategic push to attract viewers and advertisers to the month of coverage it will provide from the pit prior to, but not including, the actual race.

WTHR's cameras will darken during the three-hour race, as ABC—as it has for several years—will broadcast the Indy 500 nationally. Television coverage of the actual race will be blacked out altogether in the Indianapolis market.

But the race for local viewers is nearly as feverish as the contest between the 33

qualifying drivers, with local TV stations providing live, day-to-day coverage during the month preceding the race, starting with time trials and qualifications and ending up with post-race commentary.

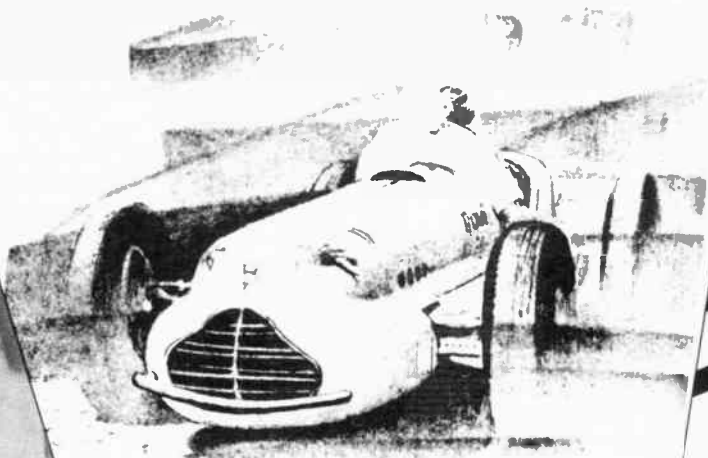
Beginning on opening day, May 6, to the final recap, May 29, WTHR's cameras will deliver three daily news updates, five special reports, plus coverage of the time trials and qualifications. Its final recap broadcast, aptly entitled *The Roar Is Over*, will feature a live interview with the winner, along with retrospective highlights of the month.

"It's more than a sports event, it's unlike anything else. The city for the entire month of May becomes transformed into something else," said Tobie Pate, WTHR's creative services manager.

For WTHR, its "500 Challenge" begins in early October as the station begins the big drive to build awareness and drum up advertiser support. In October, WTHR began distributing its now famous, highly coveted racing posters to advertisers and the viewing public.

Each year, WTHR commissions an

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artist to illustrate a commemorative poster that carries the station's call letters. This year's effort from New York artist Dave Taylor highlights five different cars, ranging from a Cummins Diesel to a Lotus Ford.

From the moment potential advertisers receive the station's glossy sales presentation booklet/calendar in the fall, WTHR stages an all-fronts, multimedia blitz for its Indy coverage.

City buses, local newspapers, radio and TV promos, as well as *TV Guide* inserts, will banner WTHR's message, "Nobody Covers The 500 Like The Pros."

"Nobody spends on promotion like we do either," explained WTHR's Pate. "In fact, we were sold out on the 500 a month ago, earlier than usual. Ford, for example, bought a big package," she added.

WTHR's "500 Package" offers advertisers two race coverage options: 23 spots/\$13,300 or 12 spots/\$6,900.

Pate attributes the sell-out in part to the station's stepped up promotion.

This year, for example, in addition to

the usual multimedia blitz, WTHR offered a first—a T-shirt promotion.

"It's really great, it gets your name out on everybody's back, impressions everywhere. And once viewers try us, they see the difference in our coverage," Pate asserts.

TV Guide inserts carry order forms for both the T-shirts and posters, attached to a month-long calendar of WTHR's television coverage. The T-shirts cost \$5.95, while the posters cost \$5.00. The four-color insert, printed on heavy stock, is perforated for readers to tear out and save. Ad copy for the pocket-sized insert reads, "this is your entire month of 500 events."

In its marketing pitch to advertisers, WTHR stresses its award-winning race coverage. WTHR points to the fact that it is the winner of the IRIS Award from the National Association of Television Program Executives. In addition, the station can boast that for the past two out of three years it was the first-place winner of the American Auto Racing Writers and Broadcasters Association Award.

Promotional materials all point to the professionalism of WTHR's team of Page and Penske.

"No other station can give you the authoritative, professional commentary of Paul Page, official 'Voice of the 500,' and Roger Penske, legendary driver/owner," the copy reads.

Page is *NBC Sportsworld* motor sports specialist and WTHR's motor sports specialist. Penske is president of Penske Racing and three-time Indy champ.

“ Nobody spends on promotion like we do either ”

Horses of steel

"It's one logistical nightmare."

That's how Bob Campbell, WTHR's news director, describes life at his station during the merry month of May in Indianapolis.

"We have seven NBC cameras in the pits at all times. We really try to capture

the style of fast-paced racing," he explained.

For starters, each day during the month-long event, WTHR provides live coverage from the track three times a day. And on the time trial weekends of May 14-15 and May 21-22, the station was there at track-side to cover the latest times and speed records as they happened.

Qualification highlights round out WTHR's weekend coverage on Saturday and Sunday nights, with latest action and the afternoon qualifiers in four shows, 10:30-11 p.m.

The race among the local stations to be there first for the news is keen. "ABC, for example, has 25 or 30 cameras out there," Campbell noted.

One of WTHR's tactics to capture viewers throughout the month is to run most of its Indy 500 specials during prime time. In addition to the three-times-a-day news updates, WTHR broadcasts five special reports.

"We're the only station to go in prime time. CBS, for example, comes on later," Campbell said.

But WTHR's first big Indy event, *Horses of Steel*, ran in access time. *Horses of Steel*, a half-hour special hosted by Page and Penske, profiled both veterans and rookies. The new installment of the IRIS Award-winning annual series took a peek back at last year's 500—a race most remembered for its photo finish—less than one second after 500 miles.

Audience Estimates

Source: May, 1982 Nielsen and Station Estimates

EVENT	DAY	DATE	TIME	ADI	SHR	HH (000)	WOMEN (000)		MEN (000)			
							TOT 18-49	25-54	TOT 18-49	25-54		
Daily Updates	M-F	5/9-5/27	5:00-6:00 PM	8	20	65	49	25	22	41	24	21
Daily Updates	M-SU	5/7-5/26	10:00-10:30 PM	11	24	94	73	44	40	63	44	39
Time Trials Updates	SA-SU	5/14-15 & 5/21-22	11:00 AM-6:00 PM	5	25	43	17	8	9	32	16	12
Qualifications	SA-SU	5/14-15& 5/21-22	10:30-11 PM	8	25	68	44	29	25	50	31	30
Horses of Steel	F	5/6	6:30-7:00 PM	7	16	56	26	3	7	47	8	16
Newman & Andretti	W	5/11	8:30-9 PM (E)	11	21	98	68	58	48	77	68	57
Foyt Special	TH	5/26	8:00-8:30 PM (E)	9	16	88	56	35	28	68	60	51
33 On The Line	SA	5/28	9:00-10:00 PM (E)	10	20	90	58	38	30	70	62	53
Roar Is Over	SU	5/29	9:00-10:00 PM (A)	14	26	119	87	39	46	90	37	44
PACKAGE I (23 spots/\$13,300):				195		1,661	1,125	647	587	1,178	743	671
PACKAGE II (12 spots/\$6,900):				101		859	576	326	297	613	376	344

(E) Estimate

(A) Actual May 1979 Race Wrap-up News Special (9:30-10:30 PM) following "500" Parade. Same program line-up as 1983, one-half hour later. Latest audience data available.



Driver Mario Andretti, left, and actor/owner Paul Newman discuss the new Budweiser Lola T-700, which Andretti will drive this season for the Newman/Haas racing team. Newman also competes as a driver in a Datsun 280ZX Turbo in the Budweiser Trans-Am sports car racing series.

“Newman knew Page would not ask any prying questions about his personal life, but instead stick to the subject of racing”

That first half-hour broadcast featured interviews with this year's top contenders—Rutherford, Foyt, Unser, Andretti and Mears. Page and Penske addressed the issues at the heart of this year's race, most notably, how will car designers and mechanics get around the new safety rules to reduce speeds?

Horses of Steel also included videotaped 1983 race highlights from the Phoenix 150 and the Atlanta International Raceway.

Following its first half-hour special, WTHR provided something for the race-car widows of Indianapolis—an exclusive interview with heart-throb Paul Newman and former Indy winner Mario Andretti—the celebrity owner/driver team.

Broadcast on May 11 during prime time, the half-hour WTHR exclusive report featured Newman baring his soul about his feelings on racing and how his racing career has influenced his acting career.

“We only got eight minutes with Newman, but we were able to stretch that into a half-hour,” Campbell reported.

During the rest of that half-hour special, Andretti, Newman's driver, talked about his career and what it's like working with Newman.

TV Guide promos that week for the program described WTHR's special as “an inside look at the fiercely competitive Andretti and elusive superstar Newman in a rare, exclusive interview with ‘Voice of the 500’ Paul Page, News Center 13's own motor sports specialist.”

Campbell said that WTHR was able to score this rare interview with Newman because “Newman knew Page would not ask any prying questions about his

personal life, but instead stick to the subject of racing.”

WTHR's next upcoming half-hour prime-time Indy special will air May 26, featuring *A.J. Foyt: The Legend & The Man*. “Super Tex” Foyt is the only four-time Indianapolis 500 winner, hence the legend.

Two days later, the hour-long prime-time special, *33 On The Line*, will provide an in-depth look at the 33 qualified drivers as well as their cars. A month of videotaped highlights behind the “500 field” along with all “the quirky little things that happened along the way” will be the core of that WTHR special.

Long after the race becomes history, the festivities in Indianapolis continue and so does WTHR's televised coverage.

Sunday night, May 29, from 6:30-7 p.m., WTHR will provide a special half-hour behind the scenes glimpse previewing the 500 Festival Parade, hosted by WTHR's Bob Gregory and Kim Sanders.

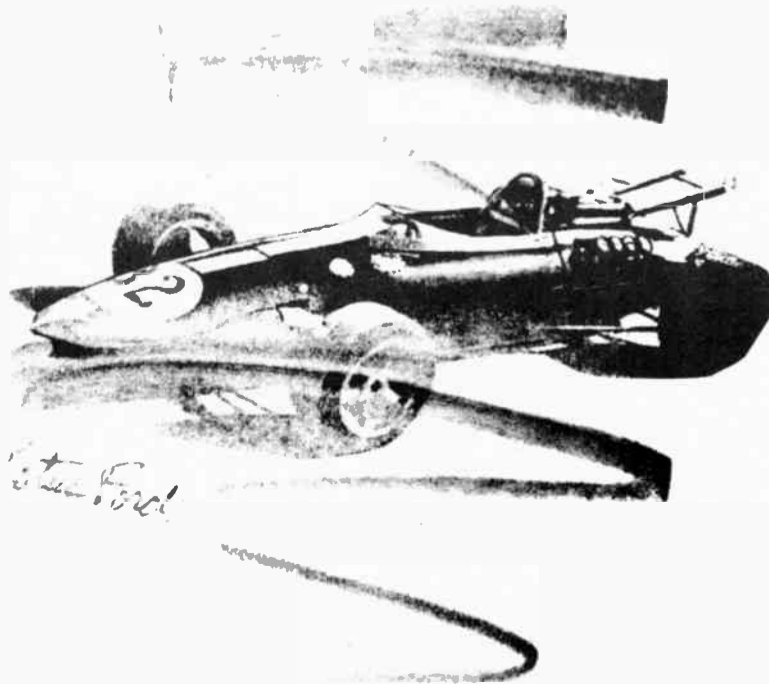
More than a race

WTHR feeds its parade coverage live to more than 200 stations across America. NBC's Willard Scott and network sports personality Chris Schenkel will host the parade, touted as one of the country's largest.

WTHR sells quarter sponsorship, including billboard and four 30-second spots for \$4,800. A 30-second announcement costs advertisers \$1,300 for parade coverage.

Finally, when the dust settles and the pit clears out, WTHR will present its retrospective biggie—*The Roar Is Over*.

That same-day recap of the 1983 Indianapolis 500 is live with exclusive videotaped highlights of the events of the month leading to the finale.



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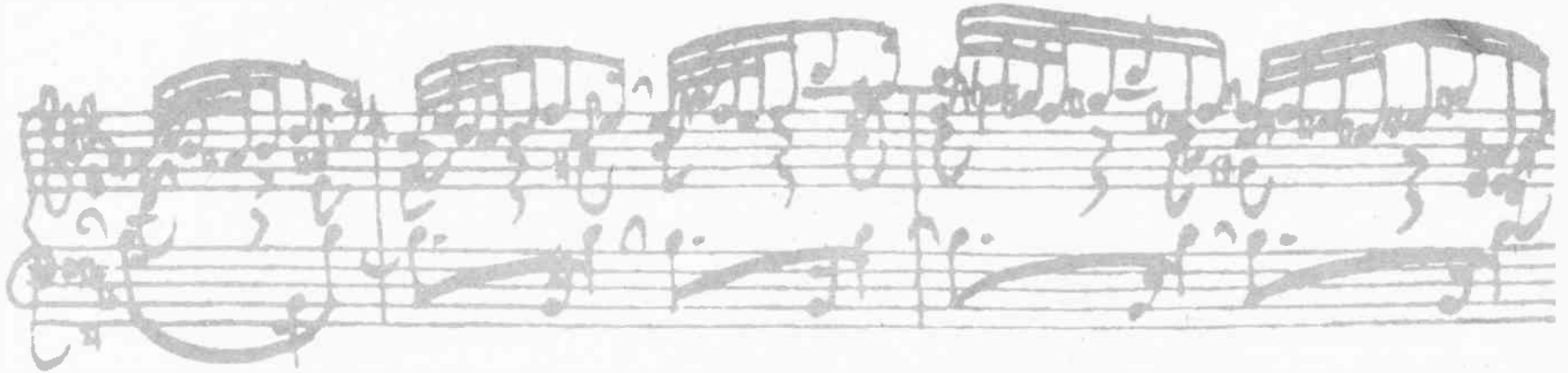
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Washington's Good Music Stations



By Angela Burnett

Remember 1972? The country was coming out of the tumultuous '60s and the Vietnam War was slowly entering its final *denouement*. Broadcasters and advertisers were pitching harder than ever to the teen and young adult demographics and a new kind of "hipness" was emerging.

The '70s found broadcasters, and especially radio in the mid-afternoon, in the Age of Aquarius. Disco was just beginning to take hold in the top markets and a whole lot of radio formats were being changed.

In the mood of 1972, it was no surprise that a suburban Washington, D.C. classical station, WGMS-AM/FM, would decide to go Top 40. After nearly five years of operating in the red, something had to change.

"They were running the station like a loss leader," lamented Dennis Owens, announcer. "Then, when they announced the format change, it was like the last days in Berlin." Owens watched the walls of the facility literally come down as the facility was remodeled to house the upcoming Top 40 "success."

Owens reported an increase in men with hairy chests and gold chains dripping around their necks. The picture appeared bleak as the AM/FM combo continued plans for the AM to go rock, keeping the FM side in the old format.

But something happened at WGMS that remains unprecedented throughout the country. Letters started coming in from listeners protesting the format change. Calls were made to the station, to the Federal Communications Commission, to parent company RKO General. Congressmen took the time to write, call and visit. The local press had a heyday with the proposed change. The nation's capital wanted to keep its commercial classical radio stations.

Being classical in America

In 1972 Jerry Lyman, WGMS' newly appointed general manager, was faced with a very difficult situation. Even today, Lyman notes, "there are only 30 stations in American that can be called classical." Of the 30, only 18 are full-time commercial stations. "That's 18 out of close to 8,000 commercial radio stations," Lyman stressed.

We're gonna Bach around th

Lyman describes WGMS' position in 1972 as working to turn a potentially bad situation into a good one. WGMS essentially said, "You want a classical format? You got it. But you've got to show that you really want it."

"We sent out 15,000 surveys and got 13,000 back. Thirteen thousand, that's unheard of in any survey," Lyman boasted. From those responses the station generated a demographic profile and almost immediately was able to turn a profit.

"Within 30 days we turned a profit. Thirty days. That was after five years of consistent and consecutive losses," Lyman added.

"We've got a format that is very difficult for another station to start up," Lyman explained. "It's a very expensive format to program and it doesn't lend itself well to automation. . . . You can't just put your machine up and throw on some tapes. They (tapes) just don't exist."

To make the station work, WGMS employs four programmers and a programming assistant. Working with 100 years of music and a collection of 40,000-plus albums in the music library, they maintain a commitment not to repeat major works of music more often than every 30 days.

Lyman noted that classical music remains very unique. "While record sales generally are dipping, classical sales have remained steady," he said. Additionally, classical audiences have demographic characteristics that appeal to advertisers.

"Just because someone is well educated, which is the prime criteria used, and has a high income," Lyman noted, describing his audience, "does not mean the station can't represent ordinary interests."

Smiling, he added, "There's no question that we have the highest per capita income in town (in our audience). . . . but these people still buy the likes of toilet paper." Indeed, WGMS has taken the "ordinary" qualities of its audience a long way. One of its promotional pieces asks: "Who drives a Mercedes. . . . eats at McDonalds. . . .

buys butter, milk and eggs. . . and has one of the highest household incomes in the country?"

"If there's one thing that we try to do, that is to humanize the classical music interests," Lyman said.

Paul Teare, program director, concurred. "What sets us apart from other classical radio stations is not our music, but our philosophy." Teare explained that unlike many radio stations, WGMS does not have a harsh separation between departments. "We're totally integrated," he said describing the station's operation.

Yet Teare is interested in an audience broader than the "hard-core" classical music listener. "I go after the guy who took a music appreciation course in college or high school and maybe piano for a couple of years. The kind of person who doesn't live classical music, but can enjoy it," he said.

The audience's ability to enjoy WGMS has met some challenges that went beyond proposed format changes, however. January 1974 found the FM tower knocked to the ground when a plane crashed into it. That meant several weeks without an FM signal. Then hot tar was inadvertently poured into the AM facility's phaser unit. The worst, every broadcaster's nightmare, was a fire June 6, 1975, that completely destroyed the station.

Lyman recalled that at the time WGMS was located in the basement of an office building. "It was late at night and nobody was there except Dennis (Owens) who was on the air."

"I remember looking up from the copy I was reading and seeing flames licking at the window. I literally had to crawl out of there on my hands and knees," Owens interjected.

Everything—the files, the sales department, all of the equipment—was destroyed. Yet somehow, miraculously, the record collection was spared. "We didn't know what we'd find when we got to the music library," Lyman said. Apparently the cinder-block construction of the walls protected the music library and WGMS lost hardly any of its records.

Classical on the upswing

Turning WGMS around was a tough enough battle, but the real challenge has been to keep the momentum going. "We literally have to spend so much time and money promoting the radio station," Lyman said.

"We like to think of ourselves first as a radio station and then as a radio station that plays classical music," Lyman added. Thinking of WGMS primarily as a radio station gives it a kind of flexibility and free spirit that one wouldn't expect from the format.

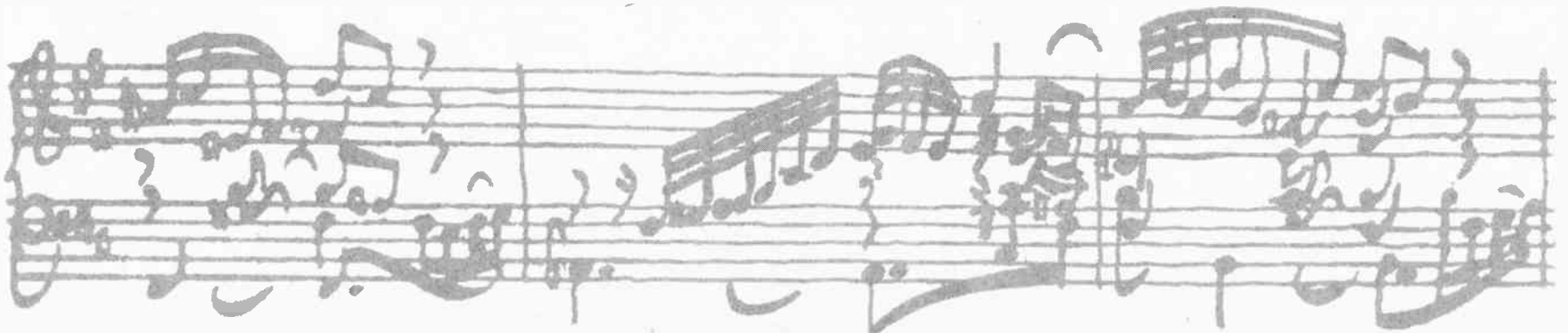
"I think there's an emphasis on the casualness of our approach to others," Owens said. Owens explained that his morning drive show is not tied to a play list or tight clock-watching. His is also a show that aims to please his audience. "When I pull (records) in the morning, I don't pull what I like. I pull a variety of music. . . . The audience is so totally diversified, they include everybody," he said.

Teare explained that being a radio station first means programming WGMS like any other radio station. "We program dayparts," Teare admitted frankly. "There's an a.m. and p.m. drive-time, just like all radio stations." In drive-time the station steers away from long pieces and uses cuts less than 10 minutes long. Teare pointed out that this differs radically from most classical stations.

WGMS also uses "program blocking" to reach everyone in the audience. "Within our audience there are different classical music audience types. Look at organ music. It's not totally popular, but for the audience who likes it, they're extremely devoted," Teare said.

To get around the individual tastes of the audience, WGMS offers extended segments of certain music—like an hour of organ music. "Within a minority audience, which is a concept that I don't buy (of classical listeners), I think we can reach more people than we do. There are small groups of listeners," Teare said.

"Within this classical format," Lyman noted, "we have music which is as diverse as in any other format."



WASHINGTON'S GOOD MUSIC STATIONS
WGMS 570AM-103.5FM



the clock...

Teare explained that for WGMS, the key appears to be percentages. "The toughest job is keeping the balance of the variety of classical music," he noted. "It's a tricky formula that balances the audience with sounds and the type of music with the day."

Lyman and Teare said evenings give WGMS a chance to pull out all the stops. "We get very serious at night," Lyman said. "We reach the hard-core audience."

Teare added, "In the evening we treat the audience to the things they really want."

A classic sale

"One of the things we really try hard to do," explained General Sales Manager Mike Ferrel, "is to set the station apart." In advertising, promotions and sales, the station does come off as being a little bit different.

The demographics show that the station stands out with a depth of advertising reaching the general public and a substantial number of high income households, Ferrel added. "WGMS is rated number one by Scarborough (Report) in delivering audience variety," he said.

John Homa, retail sales manager, added that the station places a special emphasis on reaching the retail advertiser, including a staff of four retail sales people. "That's pretty unique for a radio station," he said.

"We did not want to rely entirely on advertising agencies," Homa explained. "We go directly to the businesses. A lot of the process is educating the business to radio, advertising and WGMS."

An interested advertiser may also receive a *gratis* production of a commercial to get a feel of how his product will sound in a commercial format. "We're the only jingle producer in the market," Homa said, adding that spots produced in conjunction with WGMS can be heard on other stations. WGMS holds an exclusive market contract with TM Productions, Dallas, for jingle production. The station also can provide print support for its advertisers.

Program sponsors are another im-

portant part of WGMS' advertising mix. "Program sponsors go beyond buying time," Lyman said. "They go into picking up a program to reach their exact audience."

Lyman noted that the sponsors play an integral role in maintaining the quality of the WGMS sound. "Program sponsors are looking for the value of the station in two ways. They receive the program underwriting benefit and lower the commercial load."

With nearly 15 percent of its revenue generated from program sponsors, WGMS grosses about \$14 million annually in that area alone. Program sponsors are charged \$900 per hour or \$1,700 per two-hour program, for a minimum of a 13-week run. Lyman explained that most of the clients, which tend to be financial institutions, investment houses and even oil companies, generally make year-long buys.

The result of WGMS' concerted sales activity is that it consistently comes up with strong annual billings. "Although we place as number 14 or 15 in the market (for audience), we're consistently number five or six in terms of billings," Lyman said.

The station also maintains an open door policy for advertisers. While it avoids extreme positions, harsh contrasts, ethnic humor, attacks on personalities and poking fun at images, it won't reject a commercial because it contains a non-classical music bed. "We'll accept any commercial that is well-produced and in good taste," Lyman said.

Advertisers on WGMS don't find their commercials slotted on an ill-promoted, sleepy little classical station. Acting just like a radio station, WGMS does contests. It gives away trips and dinners. It sends its listeners on wild goose chases and to merry-go-rounds.

"Nobody does it like we do," Lyman boasted. "We want to have fun, we want the people who listen to us to be fulfilled. We're a radio station and we act like one."

"What we want to be is a good radio station and some of our promotions are

kind of absurd. But it's only because we want our listeners to have fun," Lyman added.

Betty Kirkland, advertising and promotion director, explained that the station offers four major promotions each year. Its annual biggie is a Beethoven contest. "That's musically tied intellectual activity that doesn't require a PhD," she said. Through early summer the station will be involved in the "Tour de Fun," which requires listeners to collect clues and visit local cultural and historical sites.

"Tour de Fun" is heavily linked with the station's public affairs activities. Guests on public affairs programs are recruited from a number of the sites. Kirkland added that this contest is specially designed to get listeners out into the community to enjoy the unusual activities that exist in the area.

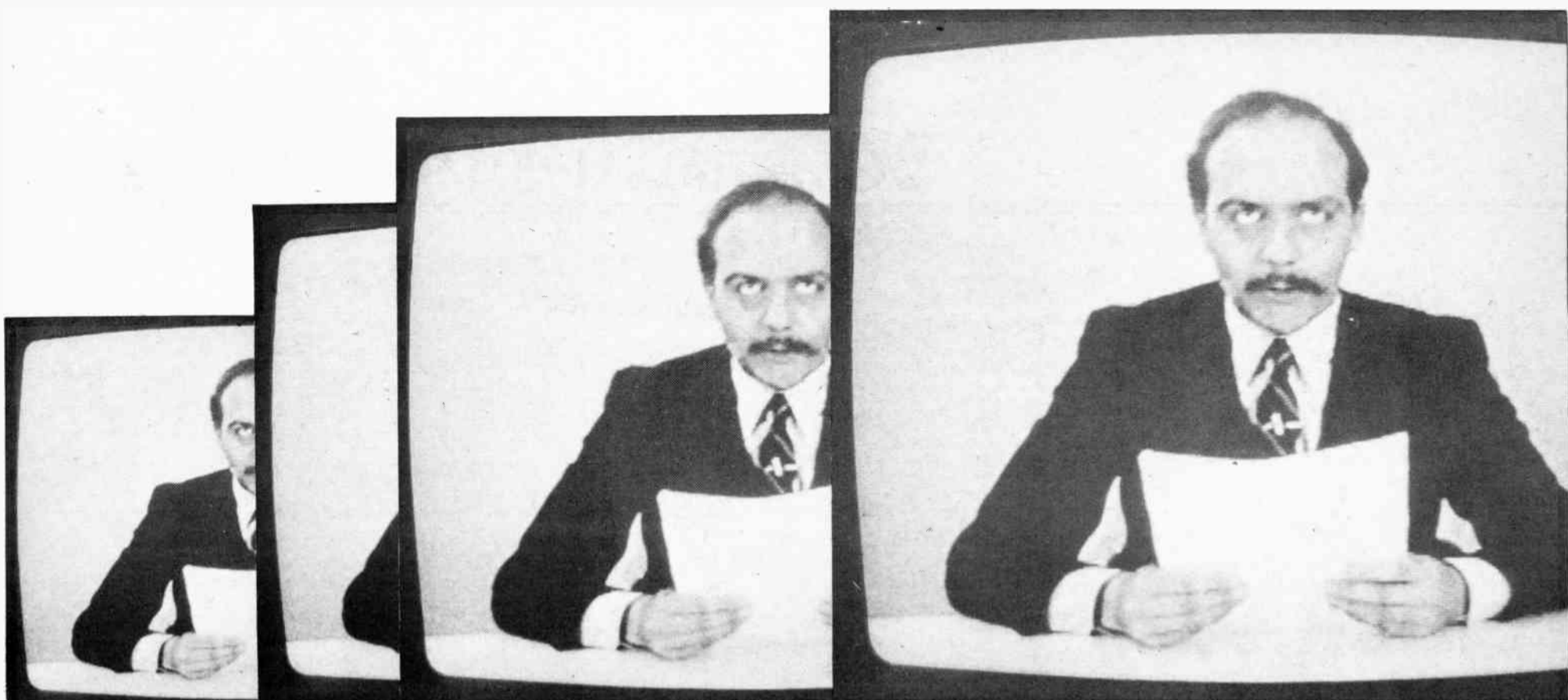
From the promotions and sales record at WGMS today, it's impossible to imagine that 10 short years ago it was about to become Top 40. For 36 years WGMS has played classical music, always as an AM/FM combo. "I think WGMS can stand on its own two feet as a broadcaster against any other station in America and against anyone else who might think they can do better on the station," Lyman said. "To be able to be profitable is tied directly to your willingness to serve the market."

As the new and improved WGMS enters its second decade, it appears to have found a mix that works. Lyman noted that the key to turning the station around was "hiring good people and having the support to hire good people."

"Beyond that, we put together a lot of sound philosophies and one of those was to go aggressively after our audience. . . . We went aggressively after the advertisers as well."

"We humanized the station. We tried to bring the audience into perspective and we developed personalities and segmented the day. We wanted to start something: being chatty and being interesting."





faster than a speeding bullet

WMAR does more than talk about its sports

By Angela Burnett

You think you've got promotion problems? Imagine yourself with more local sports than any other station in your market. You've got baseball, football, hockey, soccer, basketball, lacrosse, cycling and coverage of high school games that mean more baseball, football, hockey. . .

Of course, all of the games in the world aren't worth a damn if your audience doesn't know about them. The big problem comes when you want to get all of your sports information into a single 30-second spot without sounding like a used car dealer, discount mattress salesperson or stereo discounter.

For WMAR-TV, Baltimore, that's where John Moschitta came into play. With words wafting wonderfully across, around and about his honest, humble tongue, Moschitta made child's play of 60 seconds of copy. Just remember, WMAR was producing a 30-second spot.

Moschitta has received national

attention from his role as the fast-talking executive in the Federal Express commercials. Speaking faster than many people can think, his speed has been estimated to reach 500 words per minute.

Over the last 2½ years, while Moschitta has been talking circles around the rest of America, he has worked on a number of local commercials for radio, television and cable, his agent, Matt Marshall of The Light Company, noted.

"He's got a lot of recognizability, especially since he's been doing the Federal Express commercials," Marshall said. "The stations that use him are happy with what he does. . . More and more stations keep coming.

"I guess the real key to how well he's doing is the number of contract renewals and second commercials he's being asked to do," Marshall added.

Lou Zaccheo, vice president of advertising and promotion for WMAR's parent company, Abell Communications, explained that they had been

lucky enough to catch Moschitta while he was producing a variety of promotions for stations. "We just happened to want him at a time when he was on the East Coast. We caught him on his way out of Pennsylvania and headed to Washington. Our timing was perfect."

Zaccheo co-produced the spot with Mike Elliott, news promotion producer for WMAR. WMAR, which also produced the U.S. Pro Cycling Championship, plans on running the spot through June when the championship is held.

WMAR produced the spot in its studios in less than three hours, including editing and mixing. Zaccheo explained that one of the unique things about working with a talent like Moschitta is there was no exact script.

"We said, here's what we want in a general sort of way," Zaccheo said. "And then he has to do it in a way that it rolls off his tongue."

Rolling off Moschitta's tongue is indeed what the spot did:

Announcer: And now, a few words about Channel 2's sports broadcasting lineup.

Moschitta: Baltimore sports fans, 2 comes through for you. Pull up the best seat in the house and settle in 'cause Channel 2 is about to barrel you over. (Breath.) Baseball make you beam? (Breath.) Well 2's the place for 52 Baltimore Oriole games brought to you with play by Chuck Thompson and Brooks Robinson. Football your bag? (Breath.) 2 comes through with all the regular season away Baltimore Colt games. You arm-chair quarterbacks won't want to miss a single fast-paced hard-hitting moment of all the excitement. (Breath.) . . . And that's just the beginning. Then there's the Baltimore Blast, the Baltimore Skipjacks, Atlantic Coast Conference Basketball, the U.S. Pro Cycling Championship, local high school sports and, not to mention. . . (Breath, breath, breath.)

Announcer: In other words, Baltimore's best sports are on Channel 2.

Moschitta: Be there! (Breath, gasp, pant, breath, gasp, pant.)

Of course, Moschitta never seems to breathe, gasp or pant. "He's a real professional to work with," Zaccheo noted. "We'd certainly use him again."



John Moschitta

MEDIA MEMO

Advertising and media comments
by Ron Kaatz

The glass is really half full



There is a tendency in our business to take numbers at face value. This is certainly the case today with information constantly flooding the media marketplace on the declining impact of television among viewers.

Unfortunately, critics of this "old" medium often forget that television today simply is not the same animal it was in the early '50s when less than half our homes had sets—hardly anyone had more than one—color was still over the rainbow—and a cable was something you sent to Sidney, Australia.

Back then, families gathered to watch just about anything that moved on their little 10-inch screen. And beyond these "video" facts of life, the average American's choice of magazines to read, radio stations to listen to and other non-media activities was a fraction of what it is today.

Somehow, television's critics today always want to evaluate the medium as it was back in the "Golden Ages." As a result, we are constantly bombarded with facts about how people may be viewing their television sets more, but enjoying the programming less. The glass is always half empty!

By now, many of you have seen some of the highlights on a new kind of television "rating" based on viewers' reactions to shows rather than the number of warm bodies in front of the set. The system has been under development for about two years by Television Audience Assessment Inc. It measures audience response to programming on the basis of overall entertainment value (program appeal) and on the stimulation that a program provides its viewers (program impact).

In TAA's Executive Summary, there is a most interesting commentary on what is happening in front of the American TV set today.

Depending on how you look at the material, it can show that the network television goblet is half full rather than half empty as so many would want advertisers to believe.

■ **Unplanned Viewing.** Programs today often are selected at the time of viewing. Over a two-week period when viewers' habits were recorded program by program, fewer than half of all programs were selected in advance of watching.

■ **Commentary:** Not only is people's exposure to most media relatively unplanned, but the fact that anywhere near half of a program's viewers planned the activity in advance is a pretty positive statement about the medium.

■ **Many Dropouts.** Less than two-thirds of the audience for an average hour-long program actually watch it to the end. One-third of the viewers leave it, often to search for a more satisfying program.

■ **Commentary:** Again, the fact that nearly two-thirds of the average program's audience watch it to the end certainly shows the glass is more than half full. In addition, advertisers buying scatter, who lose a viewer tuning out of one show, may well pick him up at another time in another show!

■ **High Audience Turnover.** On the average, in cable markets, only one-third of the audience for one week's episode return to watch another episode of the same series the following week.

■ **Commentary:** With the multitude of offerings in cable markets, one out of three viewers in one week who return to watch a show the next week is pretty darn good.

■ **Reduced Channel Loyalty and Commercial Exposure.** Viewers living in households with cable television switch channels more frequently than viewers in non-wired areas; and viewers with premium-pay services available show even less channel loyalty, watching a different channel almost every hour.

Almost 15 percent of broadcast viewers and nearly 40 percent of cable subscribers report that they "always" or "often" change channels during commercial breaks.

■ **Commentary:** This also means that more than 85 percent of broadcast-only viewers and more than 60 percent of cable subscribers do not often change channels during commercial breaks.

■ **Increased Channel-Switching, Encouraged by New Program Formats.** Two-thirds of MTV viewers report turning to the program service during the commercial break in another program. While 70 percent of these viewers return to their original show after a few minutes, about 20 percent stay with MTV and 10 percent switch to an entirely different show.

■ **Commentary:** We can believe this. These are the same kind of viewers who switch from one radio station to another when the news and commercial comes on. The important point to keep in mind is that this audience is still the minority and not the majority of a network program's viewers.

■ **Viewers Leave the Room.** Half the audience leave the room at least once during the course of a show, and most of these people leave repeatedly during both program and commercials.

■ **Commentary:** I'm personally impressed by the fact that half the audience stays put in the room throughout the entire show.

■ **Numerous Distractions.** Forty to 50 percent of the audience is eating dinner, washing dishes, reading, talking on the phone or doing something else while "watching" most programs.

■ **Commentary:** Finally, we must be aware that among people engaged in almost any media activity, a sizeable percentage may be doing something else. Here again though, it's rather positive to say that 50-60 percent of television's audience is not doing

something else while watching.

There is no question but that network audiences are declining and that there are increased opportunities for commercial avoidance. The further growth of cable coupled with the increased availability of remote tuners will accelerate this.

However, we must put in perspective the barbs that have been raised about television in recent years. There are certainly a lot of reasons for advertisers to be concerned. And advertisers should be (and are) actively involving themselves in appropriate uses of *ad hoc* network offerings—including syndication and cable. However, we have to remember that for those marketers seeking to reach the largest audience in the shortest amount of time on probably the most cost effective basis, television has been, is and will for a long time continue to do one heck of a job.

Perhaps we have just built up our expectations for television (and for all media) too high—so high in fact as to be unrealistic!

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

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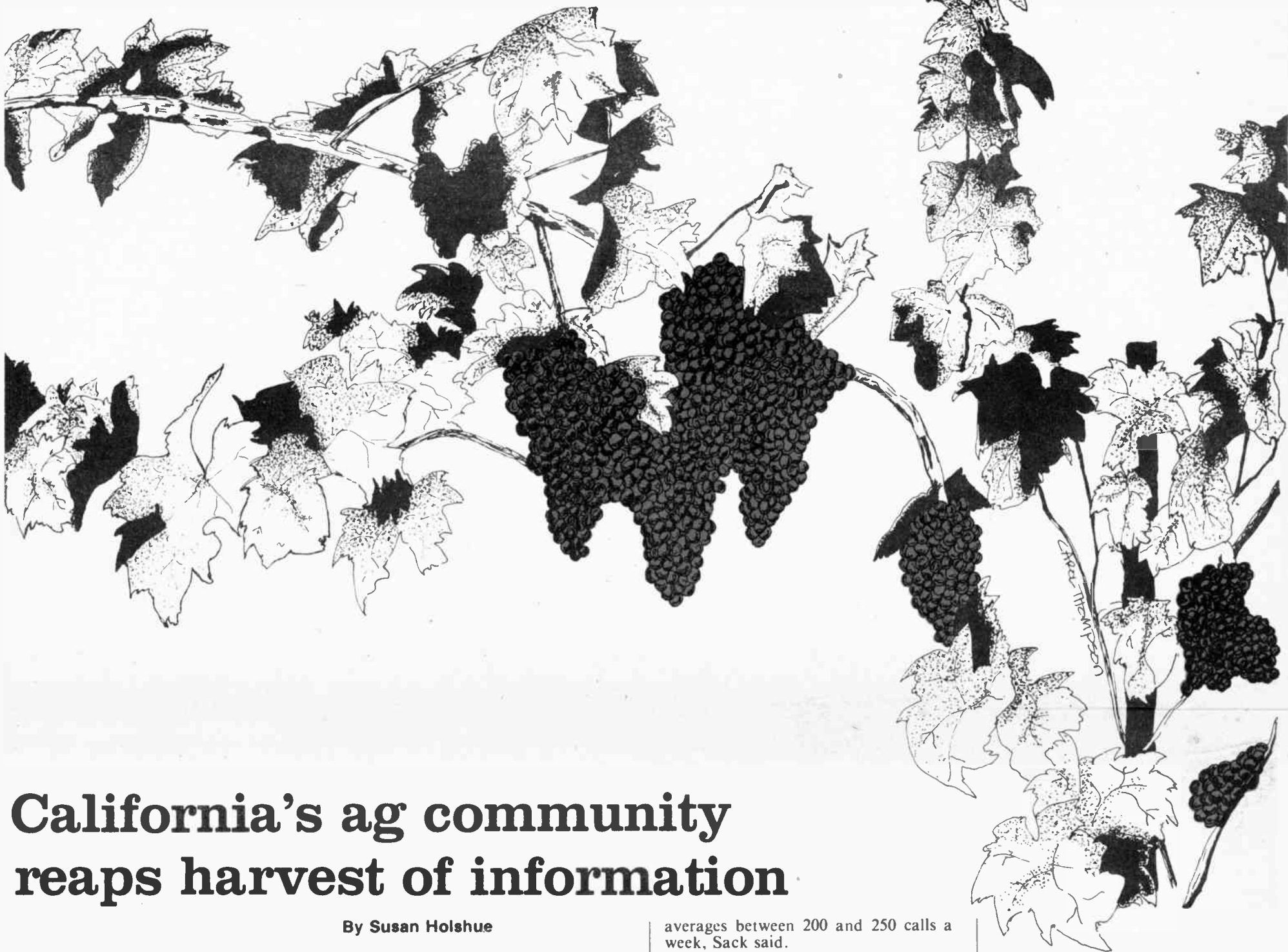
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FOR CHARTER SUBSCRIBERS

Voice of Agriculture



California's ag community reaps harvest of information

By Susan Holshue

"The summer tree fruit season is looking good due to extra rain fall this year. This is the Voice of Agriculture with today's report..."

Through a complex network of radio and television stations, VOA serves California ranchers, farmers, fruit growers and the entire growing community, in the richest agriculture producing state in the nation. The VOA sends free agriculture reports to its network of radio and TV stations in return for advertising spots.

The exchange works well as the VOA is in its 33rd consecutive year for radio and 19th for television. Gary Sack, a radio broadcast specialist, writes, produces and voices 15-minute radio tapes with three to five stories each, complete with three commercial spots. The first spot is reserved for one of the VOA's various clients, and there are two public service announcements, which stations are encouraged to sell. Twenty-eight radio stations carry the program, six of which are FM.

In addition, radio stations can call a toll-free hotline number to get 60- to 70-second reports, which are produced by Bob Krauter. The reports can be slipped easily into newscasts. The hotline

averages between 200 and 250 calls a week, Sack said.

Surprisingly, VOA has captured audience response among city dwellers. Sack said the stories are aimed at capturing the general public as well as the farmers. Not only do they cover issues of major importance to farmers such as the "Medfly" problem a few years back, but also problems that concern the general public such as how to care for gardens, trees and various other vegetation.

Stories are in-depth and do not compete with market reports and agriculture wire news. "We try to stay abreast of the farm issues and give the radio stations something they do not already have," Sack said. Sack has been with the VOA for 3½ years.

Bill Ihle, programming director for KFRE, an all-talk station, said, "We have had great response from the program. It interests the city dwellers as well as the farmers. The programs are educational as well as informational."

The program for TV began as a studio show for the first 16 years. Then Carl Biggs, executive producer of VOA, who had a background in TV news, turned VOA into a magazine-type show. "Agriculture is a good visual subject," Biggs said.

Operations Manager Park Blanton produces the half-hour ready-to-air

videotapes. The tapes generally are aired in the early morning before religious programs and get good reviews from program directors.

Renee Foley, program director for KEYT-TV channel 3, said the programs are very reliable. "We have a problem with them maybe once a year," she said. Foley said she "can easily say KEYT-TV has carried the program for the past 10 years."

The television program is carried on a network of 13 stations. Two are independent, one is educational and the other 10 are network affiliated.

Because the radio and television programs are aired between 5 and 8 a.m., the ratings are not known. News Director Bob Neira, KBEE-AM/FM, and Program Director Lee Jason, KSEE channel 25, agree. Foley said she doesn't know what the show's ratings are but said, "Occasionally we get calls, maybe two or three a month, but obviously it's hard to tell how large our viewing audience is." She said it's the type of program that's on for years and years and "if it's taken off the air you get a hundred calls."

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Harte-Hanks finalizes sale

SAN ANTONIO, Texas—Harte-Hanks Communications Inc. said it completed the sale of WEZI-FM, Memphis, to Firstcom Corp.

No price was revealed, but Harte-Hanks said the deal was in line with a corporate strategy of focusing its radio efforts in markets where it operates both AM and FM stations.



ABC held its annual stockholders meeting last week in New York.

FINANCE

STOCKS

EXCH	COMPANY	CLOSING 5/11	CLOSING 5/18	NET CHANGE IN PERIOD	% CHANGE IN PERIOD	1983 HIGH	1983 LOW	P/E
NYS	ABC	68.25	64.63	-3.63	-5.31	69.75	48.50	12
ASE	ADAMS-RUSSELL	25.50	25.50	.00	.00	27.88	20.00	24
OTC	AEL (AM. ELEC. LAB.)	31.75	35.00	3.25	10.24	35.00	8.75	D
ASE	AFFILIATED PUBS.	38.63	41.00	2.38	6.15	41.50	26.88	18
OTC	A.H. BELO	45.00	44.50	-.50	-1.11	45.00	16.50	16
NYS	AMERICAN EXPRESS	68.13	68.25	.13	.18	70.75	50.38	14
NYS	AMERICAN FAMILY	19.50	20.25	.75	3.85	20.38	15.00	12
NYS	ARVIN INDUSTRIES	21.38	20.50	-.88	-4.09	22.25	17.75	12
OTC	BARRIS IND.	6.50	6.63	.13	1.92	7.13	1.63	73
OTC	BBDO INTL.	43.00	42.25	-.75	-1.74	43.00	21.25	15
NYS	JOHN BLAIR	72.00	69.50	-2.50	-3.47	76.00	43.25	15
OTC	BURNUP & SIMS	7.38	8.13	.75	10.17	14.63	7.38	D
OTC	CABLE TV INDUSTRIES	6.00	6.00	.00	.00	9.50	3.00	40
NYS	CAPITAL CITIES COMM.	147.50	144.50	-3.00	-2.03	151.75	114.75	19
NYS	CBS	76.38	72.00	-4.38	-5.73	77.63	55.00	14
OTC	C-COR ELECTRONICS	19.00	19.25	.25	1.32	22.00	14.75	15
ASE	CETEC	9.13	9.75	.63	6.85	10.13	5.38	23
NYS	CHARTER CO.	12.88	12.38	-.50	-3.88	13.38	11.13	15
NYS	CHRIS-CRAFT	24.25	22.75	-1.50	-6.19	61.38	19.25	21
OTC	CHYRON	24.50	25.50	1.00	4.08	29.25	10.75	26
NYS	COCA-COLA	54.63	52.75	-1.88	-3.43	57.25	45.50	13
ASE	COHU	8.00	8.13	.13	1.56	8.50	5.25	23
OTC	COMCAST A	20.25	21.50	1.25	6.17	23.75	9.50	20
OTC	COMPACT VIDEO	10.13	8.38	-1.75	-17.28	10.13	2.63	D
NYS	CONRAC	37.00	37.50	.50	1.35	38.75	29.88	26
NYS	COX COMMUN.	48.63	49.25	.63	1.29	52.50	40.75	21
NYS	WALT DISNEY PROD.	73.38	74.25	.88	1.19	84.75	60.13	23
NYS	DOW JONES & CO.	49.25	50.00	.75	1.52	51.50	17.88	33
OTC	DOYLE DANE BERNBACH	24.75	27.00	2.25	9.09	27.00	14.25	19
NYS	DUN & BRADSTREET	130.00	132.25	2.25	1.73	135.25	97.75	25
NYS	EASTMAN KODAK	73.38	74.25	.88	1.19	91.75	78.75	10
OTC	ELEC. MISSLES & COMM.	11.00	14.25	3.25	29.55	18.50	8.50	D
NYS	FAIRCHILD IND.	22.38	20.88	-1.50	-6.70	24.75	14.13	13
NYS	FOOTE, CONE & BELDING	49.75	48.63	-1.13	-2.26	50.00	40.00	13
NYS	GANNETT CO.	69.00	66.00	-3.00	-4.35	72.00	51.38	19
NYS	GENERAL ELECTRIC	109.25	106.13	-3.13	-2.86	112.75	90.75	13
NYS	GENERAL INSTRUMENT	46.88	48.25	1.38	2.93	66.88	47.00	14
NYS	GENERAL TIRE	33.38	33.38	.00	.00	36.38	27.50	10
NYS	GETTY OIL CORP.	66.25	69.75	3.50	5.28	71.50	48.50	8.5
OTC	GRAPHIC SCANNING	27.38	24.00	-3.38	-12.33	28.88	15.50	D
OTC	GREY ADVERTISING	96.00	100.00	4.00	4.17	100.00	57.00	8.3
ASE	GROSS TELECASTING	57.00	57.00	.00	.00	61.00	36.50	13
NYS	GULF UNITED	28.25	28.00	-.25	-.88	29.75	26.00	8.7
NYS	GULF & WESTERN	27.00	25.63	-1.38	-5.09	27.75	16.13	13
NYS	HARRIS CORP.	44.25	43.63	-.63	-1.41	51.88	35.50	23
NYS	HARTE-HANKS	46.25	43.75	-2.50	-5.41	48.25	34.13	15
NYS	HERITAGE COMM.	11.50	11.88	.38	3.26	13.88	9.50	20
NYS	INSILCO CORP.	25.25	25.25	.00	.00	25.75	19.38	21
NYS	INTERPUBLIC GROUP	56.00	56.38	.38	.67	58.50	46.00	14
NYS	JEFFERSON-PILOT	36.38	36.25	-.13	-.34	37.13	27.50	9.1
OTC	JOSEPHSON INTL.	18.50	19.00	.50	2.70	19.00	7.63	13
NYS	JWT GROUP	35.88	36.00	.13	.35	37.00	27.00	138
NYS	KNIGHT-RIDDER	53.88	53.50	-.38	-.70	57.25	44.25	16
NYS	LEE ENTERPRISES	23.00	22.25	-.75	-3.26	24.38	18.50	15
NYS	LIBERTY	18.50	18.75	.25	1.35	19.50	13.75	14
OTC	LIN BROADCASTING	41.50	42.50	1.00	2.41	42.50	17.63	21
NYS	MACOM	29.50	31.38	1.88	6.36	31.38	21.75	51
ASE	MEDIA GENERAL	61.88	60.50	-1.38	-2.22	63.00	39.00	12
NYS	MEREDITH	114.00	111.50	-2.50	-2.19	114.50	85.88	12
NYS	METROMEDIA	547.00	520.00	-27.00	-4.94	560.00	282.00	34
NYS	MGM/UA	18.38	21.13	2.75	14.97	21.25	6.38	26
OTC	MICRODYNE	14.63	14.50	-.13	-.85	15.88	10.75	35
NYS	3M	86.25	85.75	-.50	-.58	86.88	72.63	15
NYS	MOTOROLA	116.63	116.50	-.13	-.11	120.50	82.00	25
ASE	MOVIELAB	4.13	4.75	.63	15.15	5.00	3.38	D
OTC	MULTIMEDIA	39.50	43.75	4.25	10.76	43.75	18.13	21
ASE	NEW YORK TIMES CO.	76.63	76.63	.00	.00	78.00	54.00	17
OTC	A.C. NIELSEN A	36.25	34.75	-1.50	-4.14	39.00	22.50	17
NYS	N. AMERICAN PHILLIPS	65.63	66.25	.63	.95	67.00	47.00	12
NYS	OAK INDUSTRIES	11.88	10.38	-1.50	-12.63	14.88	9.50	D
OTC	OGILVY & MATHER	55.00	56.25	1.25	2.27	56.25	30.75	16
NYS	ORION	27.00	26.00	-1.00	-3.70	30.00	16.00	35
ASE	ORROX CORP.	6.88	6.75	-.13	-1.82	15.13	5.38	D
NYS	OUTLET CO.	41.38	41.13	-.25	-.60	41.88	44.75	16
ASE	POST CORP.	43.00	43.50	.50	1.16	44.50	33.88	19
OTC	PRIVATE SCREENINGS	1.25	1.25	.00	.00	NA	NA	D
NYS	RCA	27.50	29.63	2.13	7.73	29.63	19.75	18
OTC	REEVES COMMUNICATIONS	21.88	21.50	-.38	-1.71	22.25	15.50	11
NYS	ROCKWELL INTL.	56.75	55.88	-.88	-1.54	59.13	42.25	12
NYS	ROLLINS	15.13	14.75	-.38	-2.48	17.38	12.50	14
ASE	RSC INDUSTRIES	5.88	5.88	.00	.00	6.75	4.75	57
NYS	SCHERING-PLOUGH	44.75	46.00	1.25	2.79	48.13	37.63	13
NYS	SCIENTIFIC-ATLANTA	18.00	18.38	.38	2.08	20.88	15.25	D
OTC	SCRIPPS HOWARD	22.75	23.00	.25	1.10	26.75	17.00	13
NYS	SIGNAL COS.	31.00	30.50	-.50	-1.61	34.50	23.38	59
NYS	SONY CORP.	16.00	15.88	-.13	-.78	16.63	12.63	28
NYS	STORER COMMUNICATION	28.38	28.38	.00	.00	34.25	19.00	D
NYS	TAFT BROADCASTING	53.00	53.50	.50	.94	57.00	38.00	14
ASE	TECH OPERATIONS	29.75	29.50	-.25	-.84	30.50	18.63	19
NYS	TEKTRONIX	72.13	73.13	1.00	1.39	75.75	57.75	22
OTC	TELEMATON	6.50	6.75	.25	3.85	NA	NA	D
OTC	TELEMET(GEOTEL INC.)	3.00	3.13	.13	4.17	4.50	1.25	23
OTC	TELEPICTURES	19.13	18.25	-.88	-4.58	19.50	11.50	24
ASE	TEXSCAN	23.50	23.38	-.13	-.53	26.00	17.13	26
NYS	TIME INC.	69.13	65.50	-3.63	-5.24	70.13	44.50	26
NYS	TIMES MIRROR	82.50	78.25	-4.25	-5.15	83.63	59.00	18
OTC	TOCOM	8.13	7.88	-.25	-3.08	NA	NA	D
OTC	TURNER BROADCASTING	18.00	17.50	-.50	-2.78	24.50	9.75	D
OTC	UNITED TELEVISION	13.88	13.25	-.63	-4.50	14.13	11.13	17
ASE	UNITEL VIDEO	12.38	11.75	-.63	-5.05	13.50	5.75	17
NYS	VARIAN ASSOCIATES	44.75	45.75	1.00	2.23	73.00	35.25	27
NYS	VIACOM	33.00	32.25	-.75	-2.27	35.88	27.00	16
OTC	VIDEO CORP. OF AMER.	9.88	9.63	-.25	-2.53	10.00	3.75	D
NYS	WARNER COMMUN.	28.00	27.75	-.25	-.89	35.25	25.13	11
ASE	WASHINGTON POST CO.	67.38	66.50	-.88	-1.30	71.75	54.50	17
NYS	WESTERN UNION	43.38	45.50	2.13	4.90	47.00	34.63	13
NYS	WESTINGHOUSE	46.63	47.38	.75	1.61	50.25	37.25	9.7
NYS	WOMETCO	33.25	32.88	-.38	-1.13	35.00	25.00	21
ASE	WRATHER	34.13	33.00	-1.13	-3.30	35.13	22.63	D
NYS	ZENITH	22.50	23.00	.50	2.22	23.00	13.38	D

Going for gold

Olympic, election coverage expected to add glitter to ABC's flat picture

By Bill Dunlap

NEW YORK—Shareholders of ABC Inc. were told last week that their company will fare better financially this year than the flat profit picture in the first quarter would indicate.

Leonard Goldenson, ABC's chairman, said in his remarks to the annual meeting of shareholders that the company's television network and owned stations "are expecting healthy revenue growth," the radio division is "anticipating a turnaround after last year's difficulties," and the publishing division has "excellent prospects in 1983."

First quarter operating earnings, as reported last month were flat at \$13,896,000, or 18 cents a share. Net earnings, though, were off from a year earlier when a one-time tax credit refund boosted net to \$24,175,000, or 84 cents a share.

Frederick Pierce, president, reiterated that ABC broadcasting revenues grew 12 percent in the first quarter and said that second and third quarter sales activity indicated "broadcasting revenues for the full year will grow at a more rapid rate than the first quarter."

Last year, the broadcast group earned \$313.7 million before taxes on revenue of \$2.34 billion.

Pierce said commercial time in the February Winter Olympics and the July Summer Games is "almost sold out" and that ABC will turn a profit on its coverage.

Telepictures earnings rise

NEW YORK—Telepictures Corp. said first quarter earnings improved to \$554,800, or nine cents a share, from \$410,800, or seven cents a share, in the first 1982 quarter.

Revenue jumped to \$9,640,300 from \$5,027,000 in the year-earlier period.

Taft reports earnings at 43¢ a share

CINCINNATI—Taft Broadcasting reported that earnings in its fourth quarter ended March 31 improved to \$3,993,000, or 43 cents a share, from \$2,395,000, or 25 cents a share a year earlier.

Revenues grew to \$56,094,000 from \$50,546,000 in the 1982 quarter.

Fiscal year net was flat at \$38,053,000, or \$3.83 a share, compared with \$38,849,000, or \$3.82 a share the previous year. Revenues for the year improved to \$380,955,000 from \$358,496,000 the previous year.

Both Pierce and Goldenson cited the Olympic Games and the Presidential election campaign in predicting a strong 1984 performance by the company.

Goldenson said 1983 should be a good year for ABC, "but next year could be one of the most significant in our history."

The Olympics and elections "will make 1984 a very expensive year for ABC, but also a very profitable one," he said. "These events will also benefit our owned and affiliated television stations. And they will give a fresh momentum to our operations that should last long after the events themselves are concluded."

"This should set the stage for another good year in 1985," Goldenson said.

Answering a question later, Goldenson said the heavy upfront expenses associated with the Olympics are among factors that will, until at least the fourth quarter, preclude an increase in the dividend paid on common shares.

In response to a shareholder's question about whether ABC is facing any ad sales problems similar to those CBS cited recently in connection with a hiring freeze, Goldenson said there will be no such freeze at ABC and that ABC does not have a heavy inventory of unsold ad time.

Goldenson also said ABC-TV lost one affiliate in 1982, gained four, and will gain four more this year to end the year with 212 affiliates.

Telepictures said the principal factor behind the gain was the relicensing of the first-run television series *The People's Court*, which accounted for almost half of first quarter revenues.

Cox to buy WKBD-TV

ATLANTA—Cox Communications said last week it signed a letter of intent to buy WKBD-TV, independent channel 50 in Detroit, from Field Enterprises Inc. for about \$70 million.

The announcement said Field will retain certain balance sheet current assets.

The transaction is subject to approval by each company's board, the signing of a definitive purchase agreement, and a Federal Communications Commission waiver or the sale of Cox's cable systems in the coverage area of WKBD-TV.

Field Enterprises announced earlier that it is selling all its assets to satisfy the differing interests of the two half-brothers who own the company.

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

PRODUCT UPDATE

ABC signs big tape contract with Amex

REDWOOD CITY, Calif.—With the Olympic Games and presidential campaigns coming up in 1984, ABC-TV plans to use a lot of videotape. And Amex Corp. is supplying the network with more than \$1 million worth of it, totalling some 16,000 hours of 1-inch helical professional tape and 3/4-inch videocassettes.

ABC will use the type 197 videocassettes with U-Matic recorders, while the tape 196 1-inch will be used with 100 Ampex VPR-3 helical scan VTRs that ABC ordered last September in a \$10 million transaction.

Hitachi Denshi Ltd. offers two models of a new portable color camera.

The Everex GP-8D has power zoom with a standard 8X zoom lens, while the Everex GP-8A has manual zoom with a 4X zoom lens.

Both cameras use a 1/2-inch Saticon pickup tube, and have both a built-in microphone and a removable, boom-type, uni-directional electret condenser microphone.

The GP-D is priced at \$895; the GP-8A at \$785.

The **Public Service Satellite Consortium** and its for-profit subsidiary, Services by Satellite (SatServ) has lowered the rates for using its Denver Satellite Access Facility. The per-hour uplinking rate for profit organizations from 8 a.m. to 6 p.m. MDT, Monday to Friday, is now \$135 for one to 10 hours, \$115 for 11 to 30 hours, and \$100 for 31 to 60 hours. Downlink rates run from \$125 to \$115. Rates are negotiable for over 60 hours.

Under a contract worth \$250,000, RCA's **Commercial Communications Systems Division** will design, layout, install and test broadcast equipment for COMSAT's Satellite Television Corp.'s DBS system. The Las Vegas area facility will handle program scheduling, editing, reproduction and technical quality control and will control the DBS satellites and transmit programming to them.

In a related deal, RCA's Astro-Electronics division is building two satellites for STC's use. The \$100 million deal also gives STC an option to purchase more satellites.

The DBS service is scheduled for launch in 1986.

KTCA-TV, Minneapolis, used Unitel's Odyssey 145-foot mobile studio for an on-location taping of a 90-minute PBS fund-raising special. The show, shot with six cameras at Minneapolis' Orpheum Theater, features magician Harry Blackstone Jr. and his company.

The **Tribune Companies**, Chicago, has signed a contract worth more than \$1 million with Data Communications Corp., Memphis, to automate its three TV stations—WGN, Chicago; WPIX, New York; and KWGN, Denver—and to implement an on-line data communications network among the three stations with the Tribune's headquarters.

The automated services include a BIAS Traffic System, Feature Film and Amortization, and certain accounting packages. The on-line communications network provides electronic mail capability at all locations.



Sony's new underwater videotape housing is designed for its BVP-330 color camera and BVF-5 viewfinder.



Modulation Associates has introduced the UC 10 for uplink and monitor control for remote satellite uplinks.



Hitachi has introduced the Everex GP-8D.

WASHINGTON—The Associated Press Radio Network has announced a major expansion of its schedule starting July 4.

In addition to its current schedule of five-minute newscasts each hour, AP's 1,150 stations will be offered:

AP NewsWatch, one-minute newscasts two minutes before each hour, from 6:58-11:58 a.m. and 4:58-9:58 p.m. weekdays.

AP said the added newscasts are "intended primarily for music stations, but they will also be helpful to stations programming heavy news and information segments in drive time." Stations can already break away from the five-minute newscasts at the 2½, 3½ and 4½-minute points.

The network also will add four more *Business Barometer* broadcasts in morning drive time. These 60-second reports,

AP radio net expands slate

anchored by Greg Johnson and Sam Litzinger, will air 15 minutes past each hour from 6:15-9:15 a.m. The reports then expand to 90 seconds through 4:15 p.m., with a 3½-minute report at 5:15 p.m.

In addition, AP has finalized its schedule of *Feature File* broadcasts, all designed for local sponsorship.

Weekday 90-second segments include: *Chip Talk*, about computers; *Practical Parenting*, with author Vickie Lansky; *Best Sellers*, with avid reader Martin Levin; and *Horizon*, with *National Geographic* magazine as tour guide.

Eye on TV will premiere as a daily 60-second feature, while *Sportsfeature* runs every day for 90 seconds.

Three current daily series

SOFTWARE

will change their names; *Project: Consumer* (60 seconds, daily) to *Consumer Watch*; *Project:*

People (60 seconds daily) to *One on One*; and *Project: Energy* (60 seconds, weekdays) to *Energy Breaks*.

AP commentaries now include: William Rusher, *National Review* publisher (90 seconds, Monday, Wednesday, Friday); Charles Peters, *Washington Monthly* editor (90 seconds, Monday, Wednesday, Friday); Donald Lambro, syndicated columnist (90 seconds, Tuesday, Thursday); and *Byline*, funded by the Libertarian Cato Institute (two minutes, weekdays).

The *Week in Review*, a weekly half-hour report of the week's major news stories, will be offered by Mutual Broadcasting System beginning Saturday, June 6.

Tom O'Brien, vice president for news and special programs, said the series will be anchored by Mutual news senior correspondent Dick Rosse and will include actualities, voice reports and interviews with newsmakers.

In addition, Mutual News will draw from its bureaus and correspondents around the world backgrounders and sidebars on the week's major stories.

Rosse has been with Mutual News since 1962 and is now Washington bureau chief.



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CALENDAR

MAY

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

May 23-24—"Lighting and Staging for Television" workshop sponsored by Nebraska Educational Television Network. Nebraska Educational Telecommunications Center, Lincoln, Neb.

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

May 24—Radio Advertising Bureau "Idearama." Holiday Inn-Woodlawn, Charlotte, N.C.

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

May 25—Massachusetts Broadcasters Association annual spring seminar. Tara, Framingham, Mass.

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 26-28—Society of Southern Broadcast Executives spring conference. Buccaneer Motor Lodge and Spooners Creek Yacht Marina, Morehead City, N.C.

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

JUNE

June 2-4—Arizona Broadcasters Association spring convention. Sheraton El Conquistador, Tucson, Ariz.

June 2-5—Alabama Association of Broadcasters spring convention. Holiday Inn, Sheffield, Ala.

June 3-5—Chesapeake AP Broadcasters convention. Henlopen Hotel and Rehoboth Country Club, Rehoboth Beach, Del.

June 7-10—1983 Clio Awards Festival Week. Sheraton Center, New York.

June 8—International Radio and Television Society newsmaker luncheon. Charles Kuralt, CBS News, to be honored as "Broadcaster of the Year." Waldorf Astoria, New York.

June 8-10—Oregon Association of Broadcasters spring conference. Inn of the 7th Mountain, Bend, Ore.

June 8-11—National Translator/LPTV Association's LPTV translator-hands on seminar. John Boler's LPTV station, Bemidji, Minnesota. Information: Paul Evans, NTA/LPTV Headquarters (801) 237-2623.

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

AUGUST

August 16-18—Third annual WOSU Broadcast Engineering Conference, at the Fawcett Center for Tomorrow at Ohio State University, Columbus, Ohio. Speakers include: John Reiser, FCC; Dr. George Brown, formerly of RCA; Dr. John Kraus and Wally Johnson. Information: (614) 422-9678.

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

SEPTEMBER

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

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

OCTOBER

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

Oct. 2-5—National Radio Broadcasters Association annual convention. Hilton Hotel, New Orleans.

Oct. 4-6—National Institute for Low Power Television's LPTV East conference. Sheraton Washington, Washington, D.C. Contact: Darlene Geller, 17 Washington St., Norwalk, Conn. 06854, (203) 852-0500.

Oct. 9-11—Pennsylvania Association of Broadcasters Convention, Buck Hill Farm, Buck Hill Falls, Pa. Contact: Robert Maurer, 407 N. Front St., Harrisburg, Pa. 17101, (717) 233-3511.

Oct. 18-21—Public Service Satellite Consortium and its subsidiary, Services by Satellite Inc. eighth annual conference. Washington Hilton Hotel, Washington, D.C.

Oct. 29-Nov. 3—Society of Motion Picture and Television Engineers' 125th Technical conference and equipment exhibit. Los Angeles Convention Center.

NOVEMBER

November 14-16—National Translator/LPTV Association's 21st annual Low Power Television and FM Convention, MGM Grand Hotel, Las Vegas, Nev. Information: Paul Evans, NAT/LPTV Headquarters, (801) 237-2623.

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"But now Warren Beatty, spokesman for these bountiful, beautiful and frequently benighted people, bites the hand that fattens them all. Nipping and yapping at the ethics of the press of invading a privacy he once abhorred, he now renounces the very roots of his ethereal status.

"Yet like all the others, before fame and fortune arrived, he would have paid any price or borne any burden for a bit in Liz Smith's column, a mention

by TV's Rona Barrett or even a six-inch *National Enquirer* headline...

"So, Warren Beatty, come out, come out, wherever you are. Privacy isn't everything. Come home again to your chrome-plated, neon-flashing, jet-propelled preen machine and the adoring masses who put you into glitz heaven. Don't let America down."

Edgar Berman, guest columnist, "USA Today"

Daytime revival

"We have a four-part plan to make NBC daytime competitive, and I mean competitive in our lifetime..."

"Let me tell you where *Fantasy* (NBC's daytime variety show) is at. There's two out in the bottom of the ninth, down by six runs and there's nobody on base..."

"There's more to building a soap opera than finding a dirty

book to base it on..."

"Any show not pulling its weight will be thrown off the boat."

Steve Sohmer, senior vice president, NBC Entertainment, speaking before the NBC affiliates meeting

Good neighborhood

"I have seen Lloyd Dobyns maybe once in my life, maybe twice. I don't know anything about him. We have lived in this neighborhood for 15 years. It is a nice neighborhood. Mr. Disney used to live across the street. Father Ripley lives down the block. I don't imagine a nice man like Reuven Frank would do anything to ruin our neighborhood. Whatever they do is fine with me."

Don Hewitt, executive producer of "60 Minutes," on facing "Monitor" in ratings competition this fall, from "The New York Times"

BROADVIEW



"...foul?"

RANDOM THOUGHTS

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More hardwood coverage

Basketball great Bill Russell, of Boston Celtic fame, has called basketball a contact sport versus football, which he calls a collision sport. However, it appears from all the evidence at hand that professional basketball has had a collision with the broadcast industry.

Over the past six years, television coverage of professional basketball has been boiled down to basics. That is a loss to the viewing public. Playoffs are fun and the finals are as exciting as anything aired on the tube. The problem is that basketball coverage just seems to arrive in late spring with playoff action while the print media has been covering it for the past six months.

Network executives, in the past, have pointed to low audience shares. Today, they could easily point to cable contracts and independent broadcasters that pick up coverage of the home team activities. But an excuse is an excuse.

Face it, Dr. J is more exciting than Mike Wallace. Larry Bird has far better moves than most boxers now being broadcast. And Magic Johnson has more tricks up his sleeve than does Doug Henning.

Take into consideration that the numbers of houses sporting basketball hoops over garage doors must be astronomical. And there must be an equal number of television sets located in those same households. Then add, please, the number of people across the country who buy season tickets and it must represent a respectable audience.

It is hard to imagine that a program can't be marketed when it features a ballet performed three feet above the ground, a passing and running game that has no need for huddles and a hockey match that features giants not wearing protective padding.

If there is room for two football leagues, surely there is time for one pro basketball league.

Missing persons

RadioRadio, the CBS young adult radio network, is present-

ing a six-hour music special over the Memorial Day Weekend called the *Honor Roll of Rock and Roll*.

The show is a countdown of the top 25 rock and roll artists, based on record sales, impact on rock music and airplay.

Now no one can quarrel with the musical format of a radio station or a radio network, but one can take issue with a show calling itself the *Honor Roll of Rock and Roll* that includes the Bee Gees, Rick Nelson, Pat Boone, Kenny Rogers and Barry Manilow and omits Chuck Berry, the Who and Bruce Springsteen.

Not to mention the Jefferson Airplane, Starship, the Doors, Smokey Robinson, the Temptations, the Four Tops, the Grateful Dead, Dylan, Jimi, Janis and many more.

None of those acts were among the top 25 as compiled by the Creative Factor of Hollywood for RadioRadio.

One could quibble about the order of importance—we would put the Beatles at number one, ahead of Elvis, and the Rolling Stones ahead of Diana Ross and the Supremes—but the omissions are what invalidates the show.

The last in our complaints, all of which are offered without having heard the show, is that Pat Boone (No. 15) earned his rock and roll credentials doing lily-white covers of real rock and roll songs by the likes of Little Richard and Fats Domino (No. 13).

More Motown

Anyone who thinks that contemporary music needs cable or stereo sound to work on TV didn't see last week's 25th anniversary salute to Motown on NBC. By avoiding the usual contrived TV routines and instead concentrating on Motown's music itself, the show fulfilled its advance billing of a "once in a lifetime event."

But the music alone didn't make *Motown 25* a great TV experience.

The raw emotions exhibited by the performers, as powerful as those in any TV drama we've seen recently, pulled off that trick.

Michael Jackson was really excited about reteaming with his brothers in The Jackson Five, and the audience in turn was captured by Michael's new solo presence.

The Four Tops and The Temptations seemed misty-eyed as they restaged a classic sixties "battle of the groups."

You could see the respect and admiration pour out of Linda Ronstadt as she teamed with Smokey Robinson on some of the Motown tunes she's "borrowed" in recent years.

And you could feel the genuine love felt by all the performers—from Diana Ross and The Supremes to Stevie Wonder and Marvin Gaye—as they hugged Motown's founder, and their mentor, Berry Gordy in the show's finale.

If all this was staged from a script, the stars fooled us—and the lot of them deserve best actor awards. But we suspect, and hope, that the emotions displayed were genuine. And we wish Gordy and Motown the best of luck during the next 25 years—with plenty of radio and TV exposure for everyone's continued enjoyment.

Monitoring changes

A nice bit of news coming from the fall program announcements revealed earlier this month by network brass was the renewal of *Monitor*, the NBC News magazine anchored by Lloyd Dobyns. Quickly earning a journalistic reputation but slowly attracting an audience Saturday nights, the program will go up against *60 Minutes* in September with more staff, more investigative pieces and its current trio of reporters (Dobyns, Rebecca Sobel and Steve Delaney) intact. And so it goes.

Well, not quite. Not after we read more about what's in store for *Monitor* in a *New York Times* report last week. It seems that two elements that make the program distinctive from its competition—and we think, classy—are headed for the scrap pile. One is the theme music, the other is the set. Both, according to NBC News Presi-

dent Reuven Frank, will be replaced this fall.

Let's take the theme music first. Basically an exercise for piano and strings, it manages to reflect in a minute or two what *Monitor* captures in 58 minutes; a world where one never knows the right direction to take, but where at times, humanity can soar to new levels of wonder, imagination and reason. The theme capitalizes on that idea—it is jumbled, wavering, but finally ends on solid ground with a note of triumph. Sorry to say, we can't tell you who composed the piece. For some reason, the music has gone without credit on the air.

The set does what backdrops are supposed to do—fit the mood without dwarfing the inhabitants. The two sides of *Monitor's* setting, one composed of white squares and black lines, the other used as a chroma-key board for stories, achieves the purpose, and puts Dobyns, sitting on an armless swivel stool, in a proper setting.

In Frank's opinion, "people don't like the music now," and the set is "cold, off-putting, forbidding," and "interferes with the program," according to the *Times* article. But on the *Monitor* episode running the day of the article, Dobyns dipped into the letter bin, and said on-camera that response to the theme music and set wasn't that firm in resentment—half the respondents are in favor, half are opposed.

Personally, Reuven, we feel you'll be stripping part of the chemistry that makes *Monitor* tick if you proceed with dropping the theme music and set. Better yet, why not let the public decide?

At the end of a future program, run the theme music under the closing credits with the set in full view and let viewers call a "Dial-It" number to register their opinion. It's been done on your network for more frivolous things, i.e., the fate of "Larry the Lobster" on a *Saturday Night Live* show last spring. Why not attempt it for something that, for some of us, really counts?

And so we go.



Dave Potorti

Fans win at the 'wire'

They lost the battle but won the war—sort of. Hardcore *SCTV* fans rallied in front of NBC's Rockefeller Plaza headquarters in a last-ditch effort to save the Emmy-winning series from cancellation.

But producer Andrew Alexander informed the crowd that the show will air on Cinemax, pay cable sister to HBO, later this year.

"If you are the type of person who admires integrity, talent, dedication and comedy entertainment at its best, then you must be an *SCTV* fan," said handbills distributed at the rally. They also listed the phone number of NBC audience services, telling viewers to demand a more reasonable time slot for the show without interference in its format (NBC received 200 calls that day.) The series was seen at 12:30 a.m. EST Friday.

Ralliers and passers-by shared a microphone to air their thoughts and feelings about the show as petitioners collected signatures. Similar rallies were held in Los Angeles and in other parts of the country.

For diehard fans in big cities, *SCTV* soon will be only a monthly cable fee away. But for those far from "wired" areas, the kids from Melonville might not be seen until their first feature film together, currently in negotiation with HBO.

IMAGES

Radio organizer Ron Lloyd (holding microphone, center right) leads "SCTV" fans in a chant for quality television while Mike Shore and WLIR-FM's Ben Manilla expose their true feelings for the show (upper right). Below, Manilla brings the spirit of "Count Floyd" to the rally.



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1400 Balltown Road, 12309
(518) 385-1385
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P.O. Box 1294, 87103
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Sherman, Texas 75090
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(805) 327-7511
- Baltimore, Md.**
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Maryland's Broadcast Center, 21211
(301) 467-3000
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35 Hildreth St., 04401
(207) 947-8321
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(504) 383-9999
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(503) 389-6511
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P.O. Box 2557, 59103
(406) 252-5611
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WBNG-TV (channel 12)
50 Front St., 13902
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Box 6146, 35259
(205) 252-9821
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(716) 874-4410
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P.O. Box 608, Joy Drive
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(314) 335-1212
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KCWY-TV (channel 14)
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(319) 395-6100
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Clio, 48420
(313) 687-1000
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KELO-TV (channel 11)
13 St. & Phillips Ave., 57102
(605) 336-1100
- Norfolk, Va.**
WTKR-TV (channel 3)
720 Boush St., 23510
(804) 446-1000
- Odessa, Texas**
KOSA-TV (channel 7)
P.O. Box 4186, 79760
(915) 337-8301
- Oklahoma City, Okla.**
KWTU (channel 9)
7401 North Kelley, P.O. Box 14159, 73114
(405) 843-6641
- Omaha, Neb.**
WOWT-TV (channel 6)
3501 Farnam St.
(402) 346-6666
- Orlando, Fla.**
WCPX-TV (channel 6)
P.O. Box 1833, 32802
(305) 843-0000
- Pasco, Wash.**
KEPR-TV (channel 19)
P.O. Box 2648, Tri Cities, 99302
(509) 547-0547
- Peoria, Ill.**
WMBD-TV (channel 31)
3131 North University St., 61604
(309) 688-3131
- Philadelphia, Pa.**
WCAU-TV (channel 10)
City & Monument Aves, 19131
(215) 518-5510
- Phoenix, Ariz.**
KTSP-TV (channel 10)
511 West Adams St., 85003
(602) 257-1234
- Pittsburg, Kan./Joplin, Mo.**
KOAM-TV (channel 7)
P.O. Box 659
Pittsburg, 66762
(316) 231-0400
- Pittsburgh, Pa.**
KDKA-TV (channel 2)
1 Gateway Center, 15222
(412) 392-2200
- Portland, Maine**
WGAN-TV (channel 13)
Northport Plaza, P.O. Box 1731, 04104
(207) 797-9330
- Portland, Ore.**
KOIN-TV (channel 6)
140 S. W. Columbia, 97201
(503) 243-6666
- Presque Isle, Maine**
WAGM-TV (channel 8)
P.O. Box 1149, 04769
(207) 764-4461
- Providence, R.I.**
WLNE-TV (channel 6)
430 County St.
New Bedford, Mass. 02741
(617) 992-6666
- Quincy-Hannibal, Mo.**
KHQA-TV (channel 7)
510 Main St., Quincy, 62301
(271) 222-6200
- Reno, Nev.**
KTVN (channel 2)
P.O. Box 7220, 89510
(702) 786-2212
- Richmond, Va.**
WTVR (channel 6)
P.O. Box 11064, 23230
(804) 254-3600
- Roanoke, Va.**
WDBJ-TV (channel 7)
Call Service 7, 24022
(703) 344-7000
- Rochester, N.Y.**
WHEC-TV (channel 10)
191 East Ave., 14604
(716) 546-5670
- Rockford, Ill.**
WFR-TV (channel 23)
P.O. Box 239, 61105
(815) 987-5300
- Rock Island, Ill.**
WHBF-TV (channel 4)
Telco Building, 61201
(309) 786-5441
- Roswell, N.M.**
KBM-TV (channel 10)
P.O. Box 910, 88201
(505) 622-2120
- Sacramento, Calif.**
KXTV (channel 10)
P.O. Box 10, 95801
(916) 441-2345
- Saginaw, Mich.**
WEYI-TV (channel 25)
2225 W. Willard Rd., P.O. Box 250
Clio, 48420
(313) 687-1000
- St. Louis, Mo.**
KMOX-TV (channel 4)
One Memorial Dr., 63102
(314) 621-2345
- St. Thomas, Virgin Islands**
WBNB-TV (channel 10)
P.O. Box 1947
Charlotte Amalie, 00802
(809) 774-0300
- Salisbury, Md.**
WBOC-TV (channel 16)
TV Park P.O. Box 2057, 21801
(301) 749-1111
- Salt Lake City, Utah**
KSL-TV (channel 5)
Broadcast House, 84111
(801) 237-2500
- San Angelo, Texas**
KLST-TV (channel 8)
P.O. Box 1941, 76902
(915) 655-7383
- San Antonio, Texas**
KENS-TV (channel 5)
P.O. Box TV 5, 78299
(512) 366-5000
- San Diego, Calif.**
KFMB-TV (channel