

INN adjusts to extend its reach

By Dave Potorti

NEW YORK—In the wake of network news cutbacks and cancellations, Independent Network News is alive and well. And while it may not be a gold mine, it's making a "modest" profit, growing from 27 station outlets at birth on June 9, 1980, to 90 stations today.

Having carved out a place in 65.4 million TV homes repre-

senting 78 percent of the country, INN now is putting on a new face. So while it continues to originate from the low-ceiling WPIX-TV studios here, it's definitely reaching higher than ever before.

INN's success already has spawned three other news shows: *INN Midday* and *From The Editor's Desk* in October 1981; and *The Wall Street Journal Report*, October 1982.

Midday is seen on 73 stations reaching 52 million TV households in 62 percent of the country. *From the Editor's Desk*, a Sunday show similar to *Face The Nation*, is seen on 50 stations reaching 46.1 million TV households in 55 percent of the country. *The Wall Street Journal Report*, produced jointly with the newspaper, airs on 85 stations reaching 65.4

Continued on page 4



John Corporon



Claire Carter

BROADCAST WEEK

The Station Book

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BORDER DISPLIES

- U.S.-Canadian telecommunications relations strained.
- Border broadcasters have mixed reactions.
- Mexican border broadcasters voice complaints.
- Radio Marti conflict continues. Page 9.

BW IN BRIEF

'Splits' allowed

MELROSE PARK, III.—ABC-TV and NBC-TV will allow split 30-second spots without restriction under terms of an agreement reached with Alberto-Culver Co. Page 2.

Hey, hey, hey

LOS ANGELES—Group W Productions, buoyed by the success of *He-Man and the Masters of the Universe*, plans to distribute *Fat Albert* similarly beginning next fall. Page 2.

'Frontline' general

BOSTON—Judy Woodruff will host 18 of 23 new *Frontline* shows during its second season, beginning Jan. 16, replacing Jessica Savitch. Page 3.



Christmas blitz

NEW YORK—Television has added to the Christmas tradition with a host of classic films and cartoons. Test your memory of these holiday specials. Page 19.

Two-way syndication

NEW YORK—The Corporation for Entertainment and Learning will produce and develop programming using the two-way capabilities of QUBE cable systems, then syndicate the shows. Page 5.

Barter blast

NEW YORK—Blair Television has issued a report saying barter syndication is neither as big nor as efficient as reported and performs unevenly on a national basis. Page 7.

Inside this week

Finance	7
Technology update	8
BW Extra	9
Regional report	14
People on the move	15
Calendar	16
Regulatory scene	16
Classifieds	17
Other voices (editorial)	18
Images	19

24 pages, 2 sections

November sweeps

CBS crowned dual champ

By Dave Potorti

NEW YORK—CBS-TV won both the Nielsen and Arbitron November sweeps, followed by ABC and NBC.

For the Arbitron sweeps period of Nov. 2-29, CBS earned an 18.9 to ABC's 17.7 and NBC's 15.3. Numbers for the Nielsen sweeps period of Nov. 3-30 were available through Nov. 29 at press time, showing CBS with a 19.2 to ABC's 17.6 and NBC's 15.3.

The national sweeps results were echoed in local market numbers which showed CBS-owned stations faring strongly against their competitors.

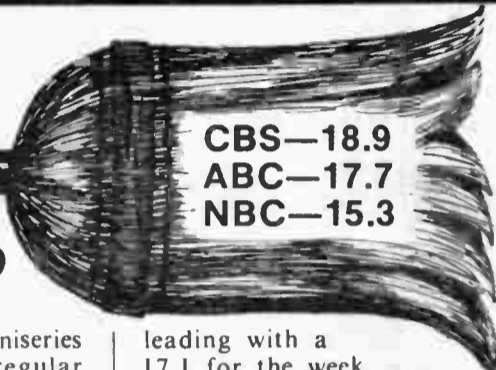
While all three television networks offered a full slate of

specials, movies and miniseries in November, CBS' regular schedule of top-rated shows, including *60 Minutes*, *Dallas* and *Magnum, P.I.*, had more to do with its sweeps win than any single special event.

NBC, conversely, did not have comparable strength in its regular schedule, and the failure of a special sweeps event came down even harder. For ABC, *The Day After* had to be the most memorable event of the season, not just for its ratings but for the damage it did to the first night of NBC's *Kennedy* series.

Meanwhile, the week ending Nov. 27 found the three networks in a tight race for first place. Nielsen showed CBS

CBS—18.9
ABC—17.7
NBC—15.3



leading with a 17.1 for the week, followed by ABC with a 16.8 and NBC close behind with a 16.4. ABC won Wednesday, Saturday and Sunday nights; NBC won Monday and Tuesday, based on parts two and three of its *Kennedy* series; and CBS won Thursday and Friday.

Top show for the week was NBC's *A Team*, earning a 27.1/41, followed by CBS' *60 Minutes*, with a 26.4/39. ABC's showing of the theatrical movie, *Stripes*, came in fifth place with a 24/36, and NBC's *Kennedy*, parts two and three, came in sixth and fourth, respectively. CBS had four shows in the top

Continued on page 5

WXYZ voting leaves AFTRA out in the cold

By Adam Buckman

DETROIT—Thirty-eight on-air personnel of WXYZ-TV here have decertified from their union, the American Federation of Television and Radio Artists after comparing the union's benefits with those offered by WXYZ's owner, ABC Inc.

In a recent ballot, 21 WXYZ on-air employees voted for decertification, 12 voted against and five abstained. Next year, 38 writers and producers in WXYZ's News Department also will vote on decertification, said Jeanne Findlater, the station's vice president and general manager.

Findlater said WXYZ's on-air personnel cited ABC's retirement and health benefits as well as days off in voting to decertify. Two years ago, about 15 off-air producers and writers comprising WXYZ's Programming Department voted to decertify after deciding that union regulations "are restrictive" to creative people, she said.

While the recent action by 38 out of nearly 59,000 national AFTRA members might seem like a tempest in a teapot, Findlater said she has received numerous calls from stations in Detroit and around the country from union members interested in comparing AFTRA's benefits with those offered by their companies.

But Mary Ann Formaz, executive secretary of AFTRA's local in Detroit, said "there hasn't been a trend away from the union." While AFTRA is "concerned" about the recent decertification vote, Formaz

Continued on page 4

'Trauma' out, 'Bill' back, 'Made' rests

NEW YORK—ABC-TV's *Trauma Center* is out and two new series, *Automan* and *Masquerade*, are in. NBC's *Buffalo Bill* is back and *We've Got It Made*, the network's top-rated new entry for the season, is going away for three weeks.

Trauma's journey into "hiatus"—it is not officially canceled—was no surprise in light of its anemic ratings. It debuted Sept. 29 and earned a season-to-date average of 12/19, averaging 60th place. Its last show will air Dec. 8.

On Dec. 15, ABC will introduce *Automan* and *Masquerade* with 90-minute specials, back to back, starting at 8 p.m. The schedule will settle in on Dec. 22 with *Automan* at 8 p.m., *Masquerade* at 9 p.m. and *20/20* continuing at 10 p.m.

Chuck Wagner stars as *Automas*, the computer-controlled "ultimate crime fighter" created by police computer expert Desi Arnaz Jr. *Masquerade* stars Rod Taylor, Greg Evigan and Kirstie Alley as "members of a secret American intelligence agency" that enlists "average Americans" to help combat

Continued on page 5

TeleFirst to deliver television exclusives

CHICAGO—ABC's TeleFirst Entertainment Recording Service, due to premiere over Chicago's WLS-TV on Jan. 17, will offer selected feature films three to seven months before their appearance on subscription or cable TV channels.

During TeleFirst's initial two months, these exclusives will include *Octopussy*, *Porky's II*, *Risky Business*, *Staying Alive*, *Superman III* and *War Games*.

One new "early release" film will be introduced on a pay-per-view basis each week, announced Arthur Cohen, TeleFirst president. Subscribers will have the option not to purchase these movies; each early release film thus refused will reduce the subscriber's

\$25.95 monthly fee by \$2.

TeleFirst has signed licensing agreements for early release films with Paramount, Warner Bros., MGM/UA and 20th Century-Fox. Cohen also indicated that successful negotiations are about to be closed with Columbia and Universal.

The service on the air at 2 a.m. for 3½ hours every night but one (possibly Saturday), also will show other films with normal pay TV windows, plus concerts, personal finance programs, a fashion review and an exercise program. Sports programs will include anthology shows from NFL Films, while the Financial News Network will produce a weekly half-hour called *TeleFirst Financial News*. During the first six weeks of operation, a total of 50 motion

Continued on page 4

AT DEADLINE

Mizlou ponders suit to regain bowl rights

NEW YORK—The Mizlou Television Network appears ready to go to court to regain the rights to the Florida Citrus Bowl (formerly Tangerine Bowl) it feels were snatched illegally by NBC a couple of weeks ago (*BW*, 11/21). Vincent Piano, Mizlou's founder and chief executive officer, told *Broadcast Week*. "I'm tired of turning the other cheek... My people are not just going to sit idly by and let this happen." Piano said a moral issue is involved when the networks continually watch companies like Mizlou "expend their limited resources and invest five to 10 years in building an event, only to have the 'big boys' barge in and take it."

Embassy acquires 'Day After' video rights

NEW YORK—ABC Video Enterprises has sold U.S. and Canadian home video rights for the ABC made-for-TV movie *The Day After* to Embassy Home Entertainment. The videocassette will be priced at \$39.95 and the videodisc at \$29.95. Shipment will be the last week of January.

Continued on page 4

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Alberto-Culver scores 'split' decision

By Les Luchter

MELROSE PARK, Ill.—ABC-TV and NBC-TV will allow split 30-second spots without restrictions under terms of an agreement reached Nov. 30 with Alberto-Culver Co.

The two networks were not among the seven leading broadcasters, including CBS, sued by Alberto-Culver on Nov. 16 to

force the end of the so-called "multiple-product rule."

Meanwhile, Federal District Court in New York has set a tentative date of Dec. 9 to hear a motion by Alberto-Culver concerning a lawsuit filed by CBS on Nov. 15. That suit asks the court to affirm the legality of the multiple-product restrictions; the new Alberto-Culver motion asks for a dismissal of

the case or at least a transfer to District Court in Washington, D.C., where Alberto-Culver's own case is pending—and where the National Association of Broadcasters was forced to suspend its multiproduct ad rules before the same court a year ago.

Alberto-Culver would not discuss details of the agreement with ABC and NBC while

negotiations with other broadcasters were still in progress, but a spokesman confirmed that the settlement was similar to those worked out earlier with Taft Broadcasting Co. and Capital Cities Communications Inc. Those companies, like ABC and NBC, avoided being targets of Alberto-Culver suit which named the NAB along with CBS, Meridith Corp., Metromedia Inc., Post-Newsweek Stations Inc., Scripps-Howard Broadcasting Co.,

Storer Communications Inc. and Westinghouse Broadcasting & Cable Inc.

An official Alberto-Culver statement said ABC and NBC had "agreed to permit Alberto-Culver to feature two unrelated product commercials during a single, 30-second television spot, free of cumbersome integrating devices or restrictions." The spokesman said that such spots are already ready and will be inserted into Alberto-Culver's ABC and NBC schedules.

Patrick tapped for FCC post

WASHINGTON—The Reagan administration last week, in a recess appointment, named Dennis Patrick to the Federal Communications Commission, filling the post vacated by commission member Anne Jones.

The appointment, which could run to August of 1984, will be non-paying until Patrick's name can be submitted to and confirmed by the Senate. If confirmed, Patrick's term will run to June of 1985.

Responding to his appointment, Patrick said, "I am honored by the president's appointment and look forward to my nomination being resubmitted to Congress." Patrick did not foresee any problems with his confirmation.

When asked whether he was qualified for the position, Patrick said he has dealt with the FCC for two years as a presidential aide. "There is no doubt that the questions facing the commission are complex, but I feel I am qualified to handle them."

ACBB honors top programs

MADISON, Wis. — The American Council for Better Broadcasts presented its annual Sponsor Recognition Awards to honor financial support of "outstanding" TV and radio programs.

The winners included ABC News for *Nightline*; IBM for *Face the Nation*; AT&T for the *MacNeil/Lehrer NewsHour*; NBC for its "One to Grow On" educational spots; the National Endowment for the Arts, Charles E. Culpepper Foundation and Texaco Philanthropic Foundation for *Live From the Met: Centennial Celebration*; Texaco Inc. for 44 years of Metropolitan Opera radio broadcasts; the Corporation for Public Broadcasting and Kellogg Co. for *Reading Rainbow*; and CPB, the National Endowment for the Humanities, the Chubb Group of Insurance Companies, the George D. Smith Fund and the Christopher Reynolds Foundation for *Vietnam: A Television History*.

Scott and Fisher die

NEW YORK—ABC Radio lost two prominent newsmen last week with the deaths of Kenneth Scott and Don Fisher.

Scott, who died of cancer, was director of Washington news coverage, ABC News, Radio, and had covered the Washington scene for almost 20 years.

Fisher, who suffered a heart attack, had been a news anchor for ABC Information Network since 1974.



Bill Cosby and Filmation are at work on 50 new half hours of "Fat Albert and the Cosby Kids" for the syndication debut of the animated series, now in its eleventh season. Cosby appears in live action as well as in animation on the shows.

'Fat Albert' hey, hey, heys to syndication

LOS ANGELES—Group W Productions, buoyed by the success of *He-Man and the Masters of the Universe* in afternoon strip syndication this fall, announced plans to similarly distribute *Fat Albert and the Cosby Kids* starting next fall.

Fifty new half-hour episodes of the long-running CBS children's series are now in production at Group W's Filmation division here. They will be combined with 40 previously run episodes to form the initial syndication package. The program may also continue on CBS next season, but with a different set of shows than the afternoon series.

In its 11 years on CBS' Saturday schedule, *Fat Albert and the Cosby Kids* has consistently been number one in its time period, boasted Edwin Vane, vice president and chief executive officer of Group W Productions. This season the show is averaging a 4.9 Nielsen rating and 16 share, up from last year's 4.6/17.

Bill Cosby, in both live action and animation, stars in the series, which is based on characters from his childhood years in Philadelphia.

NFL coverage dominates TV sports awards

NEW YORK—With all three networks participating in the competition for the first time in several years, 24 Sports Emmies were presented here last week by the National Academy of Television Arts and Sciences.

CBS-TV won nine of the statuettes, followed in strength by ABC with eight, NBC with five, and PBS and NFL Films with one each.

CBS' awards were topped by the naming of its NFL telecasts

as best live sports series and John Madden as best sports analyst. CBS also picked up awards for lighting direction of the NFL games, engineering of the Daytona "500" telecast, cinematography of the Iditarod Sled Dog Race, videotape editing of the closing segment of the NCAA basketball championship game, graphic design for the NBA championship series and music for the World University Games.

Hellman slates retirement

BURBANK, Calif.—After 21 years with Warner Bros., Gordon Hellman, vice president of advertising, promotion and publicity for the company's Television Distribution Division, will retire Dec. 31.

Since June 1962, when he joined Warner Bros. as director of TV advertising, promotion and publicity, Hellman has been director of marketing and

research, director of sales development and promotion and director of administration.

When he joined Warner Bros., Hellman was already a 14-year veteran of the television industry. He held various creative positions in New York at Transcontinent Television Corp., the Television Bureau of Advertising, CBS-TV, Kenyon & Eckhardt and ABC-TV.

Broad Street promotes Getz

NEW HAVEN, Conn.—Broad Street Communications promoted Larry Getz from senior vice president, general manager of WELI radio here, to senior vice president, cable program development, for Broad Street.

Getz will concentrate on national syndication of Radiovision, the year-old project in

which WELI provides 60-second video newscasts and adjacent spot sales in the local feed of Cable News Network (BW, 10/3/83).

At WELI, Stanley Shields, formerly general sales manager, was promoted to station manager, and Chuck Gross, formerly program director, was named operations manager.

ABC's *The American Sportsman* was named the best edited sports series. The program's *Triumph of Mt. Everest* segment won a Program Achievement Emmy as well as an award for Innovative Technical Achievement in its use of microwave transmission from the mountain's summit. The program also won awards for cinematography and associate direction. Another *American Sportsman* segment, *Retrospective of William Holden's Africa*, picked up a writing Emmy.

ABC's *Wide World of Sports* won a Program Achievement award for its *Great American*

Bike Race segment and *ABC Sportsbeat* was the winner in the Sports Journalism category.

NBC's coverage of the 79th World Series won Emmies for best live sports special and for film editing. The pregame shows won for videotape editing. NBC picked up another Emmy for best edited sports special due to its coverage of Wimbledon '83. And Dick Enberg was named best sports host.

Football In America, shown on PBS, won a Program Achievement award, while NFL films won a writing Emmy for *Wake Up The Echoes: The History of Notre Dame Football*.

'...about that swamp land'

MILWAUKEE—More than 20 listeners of WKT1-FM reportedly showed up at Milwaukee's County Stadium last Thursday wearing baseball mitts and brandishing American Express cards in the hope that a B-29 would fly overhead and drop 2,000 Cabbage Patch dolls.

WKT1 morning men Bob Reitman and Gene Mueller alerted listeners Tuesday morning that the Cabbage Patch dolls would be airlifted over the stadium parking lot at 3 p.m. They also instructed listeners to bring catcher's mitts and hold up their American Express cards so the bomber could take aerial photographs of their account numbers.

But the airlift turned out to be a hoax—part of Reitman and Mueller's "tongue-in-cheek" morning show, according to WKT1 program director Dallas Cole.

Cole said the station received "no irate calls" from listeners who traveled to the stadium Tuesday afternoon. However, both the station and the stadium reported receiving a number of calls from listeners wanting to know more about the airlift, he said.

Cabbage Patch dolls, a new line from Coleco, have sold so well this holiday shopping season that shoppers have caused near riots in toy and department stores around the country in search of them.

Woodruff will host 'Frontline'

BOSTON—Judy Woodruff will host 18 of 23 new shows during the second season of PBS' *Frontline* starting Jan. 16. Because of her continuing role as Washington correspondent for the *MacNeil/Lehrer NewsHour* during the upcoming election year, her *Frontline* commitment ends after May.

Woodruff replaces Jessica Savitch, who died in October. The format of *Frontline* will remain largely the same as it was last year, but the show will become "stronger, steadier and more self-assured," according to David Fanning, executive producer.

"When Jessica died, there was a strong sentiment among PBS affiliates that we seek out Judy as an anchor," said William Grant, series editor. "The feeling expressed by many of them was, 'Let's act like a network, and turn to our own stars as a network would in similar circumstances.'"

Grant said that a variety of people—most of them from network television—indicated an interest in the position. Fanning claimed that after Savitch's death, he discovered that *Frontline* was "one of the most sought after jobs in television."

The first two episodes of the season include *Crisis At General Hospital*, a look at the 20 million Americans with no health insurance who have counted on public hospitals for treatment, and *We Are Driven*, an examination of Japanese auto workers.

The first of four programs looking at the 1984 elections airs Feb. 27, the eve of the New Hampshire primaries. There will be one rerun from the first season each month, including *Abortion Clinic* in January and *88 Seconds in Greensboro* in February.

In addition, *Letters To Frontline* will air once a month. A similar segment aired only once last year, at the end of the season.

LWV sets up debating sites

WASHINGTON—The League of Women Voters announced last week that Pittsburgh and Dallas/Fort Worth will serve as sites for the third and fourth 1984 primary election debates among Democratic candidates.

The debates will take place on April 5 in Pittsburgh and on May 2 in Dallas/Fort Worth.

Correction, clarification

Scientific-Atlanta's new "Four-Matte" system, introduced at the SMPTE Convention in November, costs \$25,000, not \$2,500 as reported in the Nov. 7, 1983, issue of *Broadcast Week*.



Torbet confab

Ken Greenwood (left), president of Greenwood Development Program, led a recent two-day sales conference for Torbet Radio salespeople from around the country at Torbets New York headquarters. Michael Bellantoni, executive vice president of Torbet, and Peter Moore, Torbet president, also participated in the program.

Warner rumors push price

NEW YORK—Warner Communications shares were active on the New York Stock Exchange last week and the preceding Friday due to rumors that Australian publisher Rupert Murdoch was a major purchaser of the stock with visions of a takeover.

On Nov. 25, the stock jumped \$1.75 to \$23 on volume of 648,800 shares traded. After brisk trading last week, the price stabilized around \$23.

Rumors among analysts and arbitrageurs—those investors who seek to make quick gains on corporate takeovers involving exchanges of stock—were

that Murdoch may have accumulated 5 percent of Warner stock, which has been depressed from 1983 highs near \$60 a share because of troubles in the video game industry.

If Murdoch had accumulated 5 percent of the stock and planned a takeover, he would have to file a form 13-D with the Securities and Exchange Commission. As of late last week, no such form was on file at the SEC. In September, Murdoch said he controlled more than a million of Warner's 65 million shares, but that he had no interest in making a bid for the company.

Outlet acquisition given nod

PROVIDENCE, R.I.—Outlet Co. said last week that the Federal Communications Commission had approved the deal in which Rockefeller Center Inc. of New York will acquire Outlet.

The approval is subject to completion of the sale of

WSNE-FM, which is licensed to Taunton, Mass., but also serves the Providence area where Outlet also owns WJAR-TV. Outlet said earlier that it was selling WSNE-FM to a group of local businessmen for \$3.6 million.

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BW12/5

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INN adjusts to extend its reach

Continued from page 1

million TV households in 78 percent of the country.

The explosion of early morning and late night network news put the damper on plans for an early edition from INN, but the company is ready, willing and—based on its apparent financial health—able to do more.

"After 3½ years, we felt it was time to freshen up a bit," said John Corporon, INN president. He's also senior vice president, news, of WPIX Inc. "We're going with new music, new graphics and a new set early in 1984. We want to be contemporary but still friendly. Not high-tech, but down-to-earth, crisp and clean."

INN is sending all of its partner stations copies of the new plans in advance, so that their local designers can play off the changes.

"We think it will help to localize INN and help nationalize the local stations," Corporon said. "When they switch to INN in New York, whether live or on videotape, there will be a certain compatibility through using the same colors and the same general motif."

"We'll be doing the same show, basically, without radical deviations. We're doing pretty well and will just try to hold and improve. One way is

by changing our look."

INN continues to draw news from its only "official" bureau in Washington, D.C., as well as from its affiliates. But there are no plans for more full-time outlets.

"We're just not missing any stories," Corporon claimed. "If I had unlimited resources, I'd probably open a bureau, but we try to spend what we can afford. Our own stations cover an enormous amount of news for us, we have a stringer network, and we buy news where we don't have bureaus. We make out just fine."

Indeed, INN has made out just fine on all of its entries so far, the latest being *The Wall Street Journal Report*. It's unique in being a coproduction with the newspaper and, after more than a year on the air, its viewer base continues to expand.

"In the life of any syndicated show, the first six months are critical," Corporon said. "Once you get past them, you have a good chance at some longevity. The show is alive and well and we're very pleased."

While Corporon could not envision another print medium co-production in the immediate future, he didn't rule out any possibilities for the coming year.

"We're always looking for something. While we don't have any specifics on the drawing board, it wouldn't surprise me if we came up with something in 1984," Corporon said.

"At one time, we thought we'd like to do an early edition of INN, a national show with local cut-ins, preferably before 7 a.m. to avoid colliding head on with the networks. The reason we didn't do it is because everybody and his uncle jumped into overnights and early mornings, and we thought the field was too crowded. The role of the independent is to counter-program, so we decided it was unwise."

"Everybody felt that the news got a little saturated there for a while, but some of the networks are pulling back on overnights now, and I think that's good. Since that sudden expansion has stopped, I don't think there's a saturation now."

TeleFirst to deliver exclusives

Continued from page 1
pictures will be offered to subscribers.

Several times each month, TeleFirst plans to schedule "theme nights" on specific topics like cooking and cuisine, fashion, sports, family viewing and classic entertainment.

Cohen said that revenues from TeleFirst will more than cover any loss in advertising revenues by WLS, and that the station should break even during the first year of TeleFirst operation. However, in the second year of operation, he predicted that WLS would do much better financially than if it had not picked up the pay TV service. "The reaction from other affiliates has largely been, 'When can we get TeleFirst?'" Cohen said.

After an anticipated successful test in Chicago, ABC anticipates rolling out the service to a group of areas simultaneously. He said that the company has not yet decided on either rollout dates or locations.

WXYZ voting leaves AFTRA out in the cold

Continued from page 1
called the union's benefits "a good package."

Meanwhile, decertification action is being considered at Detroit's WDIV-TV, owned by Post-Newsweek Stations Inc., according to Amy McCombs, vice president and general manager, and Mort Crim, co-anchor of WDIV's 6 and 11 p.m. news.

While WDIV's on-air personnel have not gone so far as to schedule a vote on decertification, Crim said both Post-Newsweek and AFTRA will be asked some time next year "for bottom line figures" detailing such benefits as pensions and savings programs.

"When we heard that another station's shop had left the union, it had to raise some questions," Crim said. He added that "a lot of our people feel they're being cut out of our company's benefits."

However, no decertification action has been reported at Detroit's other major television station, WJBK-TV, owned by Storer Communications, according to Vice President and General Manager William Flynn.

FOR THE RECORD

■ Ron Hendren, farm director for KGRC Radio, Hannibal, Mo., was named Farm Broadcaster of the Year at the annual convention of the National Association of Farm Broadcasters held recently in Kansas City.

■ The first reunion of employees of the now-defunct Kaiser Broadcasting Co. will take place during the 1984 convention of the National Association of Television Programming Executives in San Francisco. The Kaiser group—which included UHF TV stations in Boston, Cleveland, Detroit, Philadelphia and San Francisco—was sold to Field Broadcasting in 1983. Field itself has now disbanded with most of the stations sold to individual owners, and one, Philadelphia's channel 48, going out of business. Former Kaiser employees will meet at a former Kaiser hangout, the Cliff Hotel, from 5:30-7:30 p.m. on Feb. 13.

■ Cable News Network has added a Miami bureau headed by John Zarrella. Before joining CNN in 1981, Zarrella was an executive producer at Miami's WTVJ-TV, Baltimore's WBAL-TV and West Palm Beach's WPEC-TV; a senior producer at Atlanta's WXIA-TV; and weekend producer and assignment editor at Miami's WPLG-TV. CNN now has nine domestic news bureaus and eight foreign bureaus.

■ The Littles, stars of a Scholastic Inc. book series and an ABC-TV Saturday morning series, will be the first characters marketed under a new full-scale licensing program at Scholastic.

■ KWGN-TV, Denver, was honored with three awards from the International Film and TV Festival of New York. The station won a bronze medal for the channel 2 news open, produced by Bo Gehring and Associates and directed by Francis Eagle; a silver medal for a spot promoting the intermission format of KWGN's movies; and a bronze medal for *The Channel 2 Cup*, a half-hour weekly program produced by Lorrie Shilling and directed by Dan Haberer that highlighted activities surrounding the first Channel 2 Ski Cup Tournament.

■ The six-year association between actor/spokesman James Garner and Polaroid will end in December. The Polaroid TV ad campaign, which often paired Garner with actress Mariette Hartley, won numerous awards including the Spokesman of the Year Award from *Advertising Age* and several Clio and Art Director's awards. In ending the six-year run of ads for Polaroid's SX-70 line of cameras, Garner expressed appreciation for Polaroid's ad agency, Doyle Dane Bernbach, and the creative team of Bob Gage and Jack Dillon. Garner's agent, Charles Stern, said he's currently looking into other commercial possibilities for the actor.

■ The news department at CBS' RadioRadio has received the 45th annual Front Page Award for journalistic excellence from the Newswomen's Club of New York. The club cited the five-part RadioRadio series *Help for Working Parents* in proffering the award of CBS. Susan O'Connell, writer and producer of the series, accepted the award in New York.

■ Woody Woodpecker creator and animator Walter Lantz has donated the \$1,000 he received for a recent guest appearance on *Too Close for Comfort* to the Braille Institute in memory of his father, who was a blind musician. The episode, *Is There a Doctor in the House?*, will be seen this spring when *Too Close for Comfort* returns to television in syndication.

■ Robert Mayo, a retired executive of CBS Television Network Sales, died recently after a prolonged bout with cancer. Mayo, 70, was account executive for the CBS unit for eight years before being named managing director of CBS Europe and CBS Ltd. of London in 1962. Prior to his retirement, Mayo was director of news programming sales.

■ Golf pro Lee Trevino will return to NBC Sports this spring as a color commentator for the network's professional golf coverage under a multiyear contract he signed recently.

'Skins Game' reveals 'wrinkle'

NEW YORK—Don Ohlmeyer, who put together *The Skins Game* golf special Nov. 26 and 27 and used NBC to distribute it, thinks there are some new wrinkles coming to the way advertisers use television.

Ohlmeyer told the weekly luncheon of the National Academy of Television Arts and Sciences New York Chapter that there is a movement "back to the early relationship of sponsors and networks in which the sponsor brought a show to the network for distribution; back to advertiser-supplied programming."

The Skins Game was a four-hour, 18-hole golf special presented on Saturday and Sunday in which four of the top names in the sport—Jack Nicklaus, Arnold Palmer, Gary Player and Tom Watson—competed for purses on each hole.

Ohlmeyer, chairman and chief executive of Ohlmeyer Communications, said he took the concept to the networks but that they weren't interested in

golf in the football-heavy fourth quarter. "NBC, though, agreed to sell us the time, so we bought it and sold the advertising ourselves," Ohlmeyer said.

On Saturday, against the Oklahoma-Nebraska game, the show pulled overnights of 6.0 rating and 14 share in New York, 5.9 and 15 in Chicago and 3.7 and 10 in Los Angeles. On Sunday, it took a 7.7/15 in New York, a 3.5/7 in Chicago and a 12.5/26 in Los Angeles, all against home town pro football.

Golf on NBC in 1983 averaged a 4.8 rating and 12 share, topped by the Bob Hope Desert Classic with an 8.3 and 16.

Ohlmeyer said his company was able to sell out the spots in the broadcast, but that "the soft fourth quarter marketplace caused some stress."

Ohlmeyer was clearly happy with the performance of *The Skins Game* and he said now that the concept has proven itself, "it will never be sold to a network."

Mark named Viacom unit head

LOS ANGELES—Viacom Enterprises has hired Daniel Mark, formerly a partner and executive in charge of production at Orenthal Productions here, as vice president of acquisitions.

In his new job, Mark will be responsible for acquiring distribution rights for television programs, movies of the week, miniseries and theatrical motion pictures. At Orenthal Productions, he was responsible for implementing the company's production commitments under

a contract with NBC dating back to 1979.

"Viacom is the leading independent distributor of television programs worldwide, and in recent years has become a major source of feature films with the rights to more than a thousand titles," said Viacom Enterprises President Robert Glaser.

"I am confident that Dan Mark's extensive entertainment industry background will help Viacom sustain this growth in the years ahead," he added.

AT DEADLINE

Continued from page 1

Arbitron adds Detroit outlet

NEW YORK—Arbitron has added a third Detroit station, independent WXON-TV, to its overnight client list. Arbitron already serves Storer's WJBK-TV, a CBS affiliate, and ABC-owned WXYZ-TV there. Arbitron also has initiated service in Miami for Spanish-language station WLTV-TV and two independents, WCIX-TV and WDZL-TV. It now serves 46 stations in nine markets.

A.M. news race positions shift

NEW YORK—The morning news race continued to seesaw last week, with gaps widening between all three network news programs. For the week of Nov. 14-18, ABC's *Good Morning America* led with a 5.5 rating/25 share to *Today's* 4.3/20 and *The CBS Morning News's* 3.8/17. The week before, Nov. 7-11, found all three shows nearly neck and neck. *GMA* earned a 4.9/22 to *Today's* 4.6/21 and *Morning News's* 4.0/18.

Today's Jane Pauley began a three-month maternity leave on Thanksgiving, with NBC correspondent Bonnie Anderson filling in for the remaining two days last week. Connie Chung will be at the helm for the remainder of the first month. Barbara Walters will replace *GMA's* vacationing David Hartman this week, with another one-week stint planned for sometime in January.

Siegel blasts Blair report

NEW YORK—Henry Siegel, chairman of Lexington Broadcast Services, said last week that Blair Television's report on barter syndication "isn't even worth a comment because it is so poorly done and poorly put together." The Blair report was critical of barter syndication, a business in which Lexington is active and for which Siegel is a frequent spokesman and advocate.

"It's not worth anybody's effort to spend any time even analyzing it," Siegel said of the report. "It's as simple as that. If it were Telerep or Katz or another operation that had anything to say, we would listen. Our feeling is that they have no knowledge of the programming business."

Bonanni joins ESPN sales team

NEW YORK—At press time, it was reported that John Bonanni, station manager of WABC-TV here since 1981 joined ESPN as vice president of sales. No replacement had been named.

CBS crowned dual champion

Continued from page 1

10, and both NBC and ABC had three.

It was an odd week for the evening news. ABC's Max Robinson filled in for *World News Tonight's* Peter Jennings on Nov. 24-25. *The CBS Evening News* was not broadcast at all on Thanksgiving because of network football coverage. But in the end, CBS' four-night average of 13.2 still beat out NBC with a 10.9 and ABC with a 10.8.

Households using television that week were up some 2 percent from the comparable week a year ago, from 61.9 to 63.0.

On Nov. 22, NBC's *A Team* took the night, followed by part three of *Kennedy*, which earned a 24.3/37. The miniseries capper went head to head against CBS' theatrical presentation of *The Hunter* with Steve McQueen, earning a 12.8/20. ABC's *Just Our Luck* and *Happy Days* and CBS' *The Mississippi* performed anemically against *The A Team*, but ABC's *Three's Company*, *Oh! Madeline* and *Hart to Hart* fared respectably against *Kennedy*, with *Three's Company* earning its second highest rating of the season, a 19.2/28.

NBC's Nov. 23 special, *Professor Hope Goes to College*, earned a 16.1/25, while CBS' theatrical movie presentation

of *Tarzan The Ape Man* with Bo Derek came in with a 14.7/23. CBS' *Whiz Kids* and NBC's *St. Elsewhere* vied for last place for the night, earning 11.1/18 and 11.7/19, respectively.

On Nov. 24 (Thanksgiving), NBC's *Animals Are The Funniest People* edged out ABC's *Hollywood's Private Home Movies* with a 13.5/24 and 12.1/22, respectively. CBS' *Magnum*, *Simon*, and *Knois* continued to lead their time periods, but NBC's *Hill Street Blues* made a strong showing with a 17.1/31.

Nov. 25's embarrassingly brief championship boxing match on NBC still managed to earn a 17.5/28 for NBC in over two hours of coverage, not quite enough to dent CBS' *Dallas* or *Falcon Crest*. NBC's *Mr. Smith* and *Jennifer Slept Here* hung in there in last place, with a 8.6/15 and 9.5/16, respectively.

On Nov. 26, CBS' repeat of *Here Comes Garfield*, with a 15.1/25, beat out NBC's *Diff'rent Strokes* with a 13.4/22, but still fell behind ABC's *T.J. Hooker* with a 17.1/28. CBS' theatrical presentation of *Any Which Way You Can*, with Clint Eastwood, earned a 16.3/27, barely edging out ABC's *Fantasy Island* with a 16/27 and falling behind *The*

Love Boat with a 19.6/31. NBC's special presentation of *TV's Greatest Commercials—It's The Real Thing*, earned a 10.9/17.

On Nov. 27, ABC's theatrical presentation of *Stripes*, with Bill Murray, earned a 24/36 and came close to matching CBS' *60 Minutes*, with a 26.4/39. NBC presented *Fort Apache, The Bronx*, with Paul Newman, earning a 19.3/29, and CBS' "special movie presentation" of *Memorial Day* earned a 16.4/24.

CBS won the night of Nov. 28, based on its new presentation of Kenny Rogers as *The Gambler*, part 1, earning a 29.4/42. NBC's *Johnny Carson's Greatest Practical Jokes* made a strong showing with a 25.1/34. NBC's *Girls of the White Orchid* just edged out CBS' *Scarecrow & Mrs. King* with a 17.8/25 and 17.6/24, respectively. ABC's *Monday Night Football* earned a 16.8/26.

The Gambler, part 2, continued to make a strong showing on Nov. 29, earning a 29.6/45. The two-hour *A Team* special came in with a 24.5/35, and ABC's *Rodney Dangerfield Special* earned a 16.9/24, proving once again that the comedian just don't get no respect.



Desi Arnaz, Jr. (center) is flanked by the cast of "Automan," a mid-season replacement on ABC.

Network shuffle continues

Continued from page 1

"superspies and criminals."

NBC's *Buffalo Bill*, starring Dabney Coleman, should already be familiar to summer television watchers, having won five Emmy nominations. It will move into the *Cheers* timeslot on Thursdays from 9:30-10 p.m. beginning Dec. 15.

Cheers will move up to 9 p.m. starting that night, replacing *We've Got It Made*,

which will go away for three weeks and return in an unspecified timeslot in January.

In *Buffalo Bill*, Coleman stars as a self-centered local TV talk show host in Buffalo, N.Y. *We've Got It Made*, the *Three's Company* clone, has been renewed for the remainder of the season and is fully expected to remain on the NBC schedule after its "hiatus."

CEL programs to activate QUBE system capabilities

NEW YORK—The Corporation for Entertainment and Learning will develop and produce programming utilizing the two-way capabilities of QUBE cable systems and then syndicate the shows via normal means, under terms of a new joint venture with Warner Amex Cable Communications.

CEL, the 20-year-old TV production company, said it already has two game show pilots in development. Each will involve the concept of studio contestants predicting the response of the QUBE audience to questions. After live airings on QUBE systems—now located in Columbus, Ohio, Cincinnati, Pittsburgh, Dallas and the suburbs of Chicago and St. Louis—CEL will make the shows available for wider distribution.

In other news, CEL announced the distribution of a new series of 30-second vignettes called

Campaign Buttons to coincide with the political season; the CBS-owned stations are among those who have agreed to air the series starting in February and concluding with the Presidential inauguration in January 1985. CEL also has obtained the motion picture and television rights to the autobiography of Laura Hobson, the author of *Gentleman's Agreement*.

The Warner Amex deal marks another step in CEL's continuing involvement with cable TV. The company's *A Walk Through the 20th Century With Bill Moyers*, originally produced for the ill-fated CBS Cable, will premiere Jan. 11 over PBS. CEL also produced *The Animal Express* for the similarly destined Entertainment Channel. *Sports Probe*, however, has run into no such problems and is now in its fourth season on the USA Cable Network.

Lighting marketers set show

NEW YORK—Twelve lighting and grip marketers have banded together to sponsor "Production Solutions for 1984," a trade show and product demonstration Dec. 7-8 at Matthews Studio Equipment.

Besides Matthews, partici-

pants include Arriflex Corp., Belden Communications (U.S. distributor for Lee Filters), Cinema Products, Disisti Lighting, Lowel-Light Mfg., LTM Corp., OSRAM Sales Corp., Riviera Broadcast Leasing, Rosco Labs, Strand Century Inc. and Union Connector Co.

KOSA staffers die in crash

ODESSA, Texas—Six KOSA-TV staff members died last week when the private plane on which they were passengers plunged into the ground and burst into flames as it approached an airport.

The victims were Gary Hop-

per, assistant news director; Jeff Shull, sports director; Bobby Stephens, chief engineer; Edward Monette, assistant chief engineer; Bruce Dyer and Brent Roach, production assistants; Keith Elkin, the pilot; and Jay Alvin Price.

Local News Ratings—November Sweeps

Editor's Note: As *Broadcast Week* went to press last Thursday, TV sweeps results from metered markets were just coming out of the computers. Here are preliminary results for early and late newscasts in several markets. More results will be presented in next week's issue.

Nielsens: New York

5 p.m.

WCBS-TV 6.1/13
WNBC-TV 7.5/16
WABC-TV 5.7/12

6 p.m.

WCBS-TV 8.8/17
WNBC-TV 8.4/16
WABC-TV 7.5/14

11 p.m.

WCBS-TV 11.1/22
WNBC-TV 10.3/20
WABC-TV 10.6/21

Nielsens: Los Angeles

6 p.m.

KNXT-TV (CBS) 7.6/14
KABC-TV (ABC) 8.8/16
KNBC-TV (NBC) 6.2/11

11 p.m.

KNXT-TV 8.8/22
KABC-TV 10.1/24
KNBC-TV 7.7/19

Nielsens: Philadelphia

6 p.m.

WCAU-TV (CBS) 9.0/16
KYW-TV (NBC) 4.6/8
WPVI-TV (ABC) 18.3/33

Arbitrons: New York

5 p.m.

WCBS-TV 5.8/13
WNBC-TV 7.3/16
WABC-TV 5.5/12

6 p.m.

WCBS-TV 7.1/13
WNBC-TV 7.5/14
WABC-TV 6.9/13

11 p.m.

WCBS-TV 10.6/21
WNBC-TV 11.2/23
WABC-TV 10.8/22

Nielsens: Chicago

6 p.m.

WBBM-TV (CBS) 11.4/19
WMAQ-TV (NBC) 8.7/15
WLS-TV (ABC) 6.6/11

10 p.m.

WBBM-TV 19.9/32
WMAQ-TV 12.3/20
WLS-TV 13.1/21

Nielsens: Detroit

Early News

WJBK-TV (CBS) (5:30-6:30 p.m.) 6/12
WDIV-TV (NBC) (5:30-6:30 p.m.) 10/20
WXYZ-TV (ABC) (5-6 p.m.) 14/30
(6-6:30) 14/25

Note: In some cases, numbers are preliminary and may change slightly in final analysis.

NAB petition decries DBS ruling

WASHINGTON—The National Association of Broadcasters filed reply comments last week with a court of appeals here in an effort to overturn a recent direct broadcast satellite authorization by the Federal Communications Commission.

In joint reply comments to

the U.S. Court of Appeals here, the NAB and Los Angeles County questioned the validity of the FCC decision to grant Satellite Television Corp. permission to provide pay DBS service to homes, characterizing the decision as "hectic" and a "rush to judgment."

Specifically, NAB and the county argued the FCC ruling violates a provision in the Communications Act requiring broadcasting outfits to be licensed by local communities. Under the FCC ruling, STC will not have to be licensed by a particular community.

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October 10, 1983

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Dallas, Texas

WMUZ FM Radio
Detroit, Michigan

WYCA FM Radio
Hammond, Indiana

BROADCAST WEEK
The Station Book

FINANCE

Blair report dims barter syndication's glow

By Bill Dunlap

NEW YORK—One of the fastest growing segments of the television business these days is barter syndication, and not everybody is happy about it.

Many see barter siphoning off network and national spot advertising money and a lot of stations would rather sell spots than barter them for programming. And now Blair Television, the station representative arm of John Blair & Co., has issued a report saying that barter isn't as big as is reported, is not an efficient buy at rate card prices and performs unevenly on a national basis.

Walter Schwartz, Blair Television's president, said a number of syndicators have called recently to find out what Blair was going to say about barter, fearing a gloves-off battle, but that Blair only "felt it was time to bring barter into some kind of perspective."

John Poor Jr., senior vice president and director of Blair Television's sales strategy division, discussed details of Blair's study beginning with the conclusion that, based on fourth quarter business, barter syndication is a \$321 million a year business, rather than the \$500 million figure widely used.

If all the national spots in barter programs were sold out at rate card prices, Poor said, it would mean \$518 million in

revenue. "However," he went on, "it is generally agreed that barter spots are priced at somewhat lower than network efficiencies. Factoring May 1983 audience delivery of barter programming by network cost per thousands yields approximate 'real' prices—at least prices comparable to available network efficiencies," Poor said.

At discounted prices, a sell-out would bring \$389 million and at the 80 to 85 percent sales levels that Blair anticipates, Poor said annual barter revenue would be \$321 million, or about 2 percent of total television ad revenue.

More important to Blair from a competitive standpoint is the fact that national spots in barter programs can have unusual and unpredictable audience patterns compared with national spot, where buyers get specific numbers in each market bought.

"It's an old pitch," said Mike Levinton, vice president and director of programming, "but you get some funny performance swings. You don't have as much control." Comparing barter to network buys, he said the swings from strong performing markets to weaker ones are bigger than network swings and there are some big blank spots.

Poor said even similar shows could have radically different

profiles. He compared *Solid Gold* and *Dance Fever*, which had a 5.3 and 5.0 household rating overall in the May book, but in Detroit, *Solid Gold* had a 4 and *Dance Fever* a 17, while in Baltimore, it was reversed with *Solid Gold* at 10 and *Dance Fever* 4.

Poor also said guarantees and make-goods are a problem, calling them "erratic and non-

selective," whether they are bonus spots, additional spots run within the time period or cash refunds.

Schwartz was especially critical of a recent practice by some barter syndicators of asking stations in some markets to "cut in" a spot delivered separately rather than running the national spot incorporated in the show. "Cut-ins represent

spot dollars," he said.

Poor called barter syndication "a valid medium," but added, "it does behave differently."

And to keep barter syndicators on their toes, Blair announced it will continue to monitor the barter marketplace and attempt to accurately assess barter performance and delivery and provide periodic reports.

STOCKS

EXCH	COMPANY	CLOSING 11/22	CLOSING 11/30	NET CHANGE IN PERIOD	% CHANGE IN PERIOD	52 WEEK HIGH	52 WEEK LOW	P/E
NYS	ARC	55.88	56.00	.13	.22	69.75	35.38	10
ASE	ADAMS-RUSSEL	23.88	24.00	.13	.52	30.88	12.00	22
OTC	AMER. ELECT. LABS	29.00	30.50	1.50	5.17	44.25	12.50	39
ASE	AFFILIATED PUBS.	40.25	40.50	.25	.62	45.00	26.88	15
ASE	A.H.BELO	38.75	39.75	.00	.00	52.00	18.50	12
NYS	AMERICAN EXPRESS	34.63	34.38	-.25	-.72	49.50	17.63	9.9
NYS	AMERICAN FAMILY	22.63	23.00	.38	1.66	24.13	9.50	12
NYS	ARVIN INDUSTRIES	28.50	28.50	.00	.00	30.25	11.88	15
OTC	BARRIS IND.	4.63	4.38	-.25	-5.41	9.50	1.63	23
OTC	BBDO INTL.	39.75	39.00	-.75	-1.89	47.00	21.88	13
NYS	JOHN BLAIR	34.75	30.50	-4.25	-12.23	46.50	15.00	12
OTC	BURNUP & SIMS	6.25	6.63	.38	6.00	14.63	5.00	D
OTC	CABLE TV INDUSTRIES	5.50	4.75	-.75	-13.64	9.75	3.00	21
NYS	CAPITAL CITIES COMMUN.	146.63	144.50	-2.13	-1.45	157.50	67.75	18
NYS	CBS	60.50	67.75	7.25	11.90	81.75	36.13	11
OTC	C-COR ELECTRONICS	11.00	10.75	-.25	-2.27	35.13	14.50	13
ASE	CETEC	10.63	10.25	-.38	-3.53	12.88	3.88	20
NYS	CHARTER CO.	9.50	9.88	.38	3.95	15.50	7.00	6.1
NYS	CHRIS-CRAFT	24.38	24.38	.00	.00	61.38	19.25	28
OTC	CHYRON	22.00	21.75	-.25	-1.14	29.25	10.75	30
NYS	COCA-COLA	55.25	55.13	-.13	-.23	57.38	34.50	13
ASE	COHU	8.00	8.00	.00	.00	10.63	3.88	17
OTC	COMCAST A	20.50	21.50	1.00	4.88	25.25	9.50	20
OTC	COMCAST VIDEO	5.00	5.13	.13	2.50	10.50	2.63	17
NYS	CORRAC	17.38	16.50	-.88	-5.04	24.00	1.50	12
NYS	COX COMMUN.	42.00	43.88	1.88	4.46	55.25	26.75	17
NYS	WALT DISNEY PROD.	49.00	48.25	-.75	-1.53	84.75	49.63	18
NYS	DOW JONES & CO.	49.75	50.25	.50	1.01	56.25	17.88	30
OTC	DOYLE DAHE BERNBACH	20.75	20.50	-.25	-1.20	28.50	14.25	15
NYS	DUN & BRADSTREET	61.63	59.75	-1.88	-3.04	70.00	34.13	21
NYS	EASTMAN KODAK	73.25	73.13	-.13	-.17	98.13	68.13	15
OTC	ELECT MISSELS & COMMUN.	9.00	9.50	.50	5.56	18.50	10.00	D
NYS	FAIRCHILD IND.	22.00	21.50	-.50	-2.27	24.88	13.63	15
NYS	FOOTE, COME & BELDING	49.00	43.25	-.75	-1.53	51.50	29.50	10
NYS	GAHNETT CO.	64.13	64.50	.38	2.18	72.00	33.13	18
NYS	GENERAL ELECTRIC	56.00	57.00	1.00	1.79	57.75	31.38	13
NYS	GENERAL INSTRUMENT	32.63	33.38	.75	2.30	66.88	26.63	14
NYS	GENERAL TIRE	33.75	33.13	-.63	-1.85	37.50	21.00	13
OTC	GETTY OIL	72.25	71.63	-.63	-.87	77.75	43.00	13
OTC	GRAPHIC SCANNING	5.88	5.63	-.25	-4.26	14.44	3.94	D
OTC	GREY ADVERTISING	110.00	110.00	.00	.00	110.00	57.00	8.8
ASE	GROSS TELECASTING	55.50	58.00	2.50	4.50	68.00	23.25	12
NYS	GULF UNITED	31.50	32.75	1.25	3.97	33.50	19.00	10
NYS	GULF & WESTERN	28.00	28.75	.75	2.68	30.13	11.50	8.3
NYS	HARRIS CORP.	38.88	40.75	1.88	4.82	51.88	23.00	23
NYS	HARTE-HANKS	23.50	24.63	1.13	4.79	26.75	10.63	15
NYS	HERITAGE COMMUN.	14.13	14.50	.38	2.65	15.00	7.38	29
NYS	IHSILCO CORP.	20.63	19.00	-1.63	-7.88	26.75	12.25	10
NYS	INTERPUBLIC GROUP	52.75	50.13	-2.63	-4.93	62.00	28.88	11
NYS	JEFFERSON-PILOT	39.50	39.50	.00	.00	40.13	22.38	9.3
OTC	JOSEPHSON INTL.	13.50	14.75	1.25	9.26	20.00	8.13	9.7
NYS	JWT GROUP	40.00	39.50	-.50	-1.25	43.00	14.75	21
NYS	KNIGHT-RIDDER	54.38	26.50	-27.88	-51.26	60.88	28.50	15
NYS	LEE ENTERPRISES	24.38	24.50	.13	.51	25.75	11.63	14
NYS	LIBERTY	24.38	24.88	.50	2.05	25.00	10.13	14
OTC	LIN BROADCASTING	21.00	20.63	-.38	-1.79	24.63	8.88	20
NYS	M/A COMM	23.13	21.63	-1.50	-6.49	35.13	13.25	30
NYS	MCGRAW HILL	44.25	44.00	-.25	-.56	53.88	22.63	17
NYS	MCA	39.25	39.00	-.25	-.64	42.13	28.50	11
OTC	MCI COMMUN.	15.13	16.25	1.13	7.44	33.63	12.13	D
ASE	MEDIA GENERAL	56.25	55.25	-1.00	-1.78	65.75	34.25	11
NYS	MEREDITH	38.75	39.25	.50	1.29	42.63	19.25	10
NYS	METROMEDIA	22.25	22.38	.13	.56	56.00	19.13	18
NYS	MGM/UA	13.50	14.00	.50	3.70	22.25	5.13	24
OTC	MICRODYNE	9.00	9.00	.00	.00	18.00	7.13	29
NYS	3M	87.75	85.63	-2.13	-2.42	90.50	51.38	15
NYS	MOTOROLA	139.75	141.00	1.25	.89	150.00	59.00	26
ASE	MOVIELAB	6.00	7.00	1.00	16.67	7.63	2.00	D
OTC	MULTIMEDIA	37.25	37.75	.50	1.34	43.75	19.75	18
ASE	NEW YORK TIMES CO.	87.38	86.75	-.63	-.72	91.75	36.00	16
OTC	A.C. NIELSON CL A	34.25	35.75	1.50	4.38	39.75	22.88	16
NYS	HO. AMER. PHILLIPS	76.00	77.50	1.50	1.97	79.63	33.50	12
NYS	OAK INDUSTRIES	5.88	6.63	.75	12.77	20.25	9.00	D
OTC	OGILVY & MATHER	48.75	48.00	-.75	-1.54	60.75	31.50	14
NYS	ORION	15.88	16.38	.50	3.15	30.00	6.13	18
ASE	ORROX CORP.	3.38	3.00	-.38	-11.11	15.13	3.63	D
NYS	OUTLET CO.	43.50	44.00	.50	1.15	44.50	15.00	36
ASE	POST	59.50	59.38	-.13	-.21	59.63	26.00	21
NYS	RCA	35.50	36.38	.88	2.46	37.13	16.75	20
OTC	REEVES COMMUN.	10.75	10.50	-.25	-2.33	28.63	12.00	18
NYS	ROCKWELL INTL.	32.00	31.63	-.38	-1.17	35.50	15.50	13
NYS	ROLLINS	16.75	16.63	-.13	-.75	18.63	9.88	21
ASE	PSC INDUSTRIES	5.13	5.13	.00	.00	7.50	4.00	64
OTC	SATELLITE SYND. SYS.	8.00	8.25	.25	.00	12.00	8.00	17
NYS	SCHERING-PLOUGH	39.75	39.63	-.13	-.31	48.13	30.00	11
NYS	SCIENTIFIC-ATLANTA	16.63	16.38	-.25	-1.50	22.88	10.13	43
OTC	SCRIPPS HOWARD	25.25	25.50	.25	.99	31.00	17.25	14
NYS	SIGNAL COS.	32.50	34.50	2.00	6.15	38.75	13.13	31
NYS	SONY CORP.	14.25	14.00	-.25	-1.75	17.25	11.00	34
NYS	STORER COMMUN.	32.75	32.38	-.38	-1.15	34.50	19.00	D
NYS	TAFT BROADCASTING	48.75	50.25	1.50	3.08	57.00	28.25	14
ASE	TECH OPERATIONS	38.63	37.88	-.75	-1.94	41.50	14.00	8.5
NYS	TEKTRONIX	80.13	77.00	-3.13	-3.90	86.75	34.00	29
OTC	TELEMATION	7.00	7.00	.00	.00	10.25	2.75	D
OTC	TELEMET (GEOTEL INC.)	1.88	1.75	-.13	-6.67	4.50	1.50	25
OTC	TELEPICTURES	17.00	15.63	-1.38	-8.09	24.25	6.63	26
ASE	TEXSCAN	18.63	19.50	.88	4.70	27.50	9.75	20
NYS	TIME INC.	61.38	59.38	-2.00	-3.26	78.38	25.50	23
NYS	TIMES MIRROR	81.75	81.88	.13	.15	88.00	35.50	16
OTC	TOCOM	4.63	4.63	.00	.00	14.00	6.50	D
OTC	TPC COMMUN.	1.50	1.13	-.38	-25.00	3.00	1.38	D
OTC	TURNER BROADCASTING	25.50	26.00	.50	1.96	30.75	10.00	75
OTC	UNITED TELEVISION	13.13	12.88	-.25	-1.90	14.13	7.38	18
ASE	UNITEL VIDEO	8.75	8.63	-.13	-1.43	13.50	10.00	11
NYS	VARIAN ASSOCIATES	55.25	55.88	.63	1.13	73.00	17.38	25
NYS	VIACOM	30.50	32.50	2.00	6.56	40.88	17.50	19
OTC	VIDEO CORP. OF AMER.	11.25	11.00	-.25	-2.22	14.13	7.38	13
OTC	WARNER COMMUN.	20.75	22.88	2.13	10.24	59.63	19.88	D
ASE	WASHINGTON POST CO.	68.38	70.00	1.63	2.38	72.00	32.50	16
NYS	WESTERN UNION	35.13	37.38	2.25	6.41	54.25	25.25	12
NYS	WESTINGHOUSE	52.63	54.00	1.38	2.61	55.00	25.63	11
NYS	WOMETCO	41.50	41.75	.25	.60	43.88	19.75	25
ASE	WRATHER	38.00	38.63	.63	1.64	45.75	19.25	D
NYS	ZENITH	33.50	34.75	1.25	3.73	34.75	9.75	40

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Sealed deal

NBC Radio last week completed its purchase of WJIB-FM, Boston, from General Electric Broadcasting Co. Present at the closing ceremonies at NBC headquarters in New York were (seated from left) Michael Eskridge, president, NBC Radio; and Larry Toole, vice president, employee relations, General Electric Broadcasting Co. Looking on are (back row, from left) Barbara Landes, vice president, finance and administration, NBC Radio; Robert Walsh, group executive vice president, NBC; Charles Pickering, general manager, WJIB-FM; and Barry Dryer, treasurer and manager of finance, General Electric Broadcasting Co.

FINANCE BRIEFS

Comsat stock falls sharply

NEW YORK—Shares of Communication Satellite Corp. fell sharply on the New York Stock Exchange last Tuesday and Wednesday after the company's chief financial officer Bruce Crockett told analysts and investors in a private meeting that some of their earnings projections for 1984 were "unrealistically high."

Comsat fell \$2.125 to \$33.50 on Tuesday and another \$2.25 to \$31.25 on Wednesday after having been as low as \$30.50.

Neither Crockett nor other Comsat officers made any specific projection of 1984 earnings.

Malrite to go public

CLEVELAND—Malrite Communications Group Inc. filed with the Securities and Exchange Commission for an initial public offering of 1,850,000 common shares by selling stockholders. Prudential-Bache Securities is managing the group underwriting the offering.

Malrite owns three television stations and 13 radio stations.

TECHNOLOGY UPDATE

Trouble-plagued project completed

HOUSTON—After four years of development and construction—marred by a tragic accident almost a year ago in which five workers were killed—nine Class C FM stations here are now broadcasting on a new Harris Corp. FM antenna tower and facility.

The multimillion dollar project, paid for by a cooperative formed by the nine stations, consists of a Harris 12-bay cavity-backed radiator antenna atop a 2,000-foot tower.

The tower, which relocates transmitting facilities formerly situated in Houston's growing downtown, receives signals from all nine stations in the Senior Road Tower Group, which includes KKBQ, KLEF, KSSR, KIKK, KFMC, KODA, KILT, KIOL and KBRE.

Five workers of New Jersey's Worldwide Tower Service were killed in December 1982 when the Senior Road antenna fell as it was being moved into place on top of the 2,000-foot tower. A snapped cable holding the suspended antenna was blamed for the accident.

Belden/CPD, Geneva, Ill., has introduced a molded PVC connector for electronic equipment power supply cords that protects against accidental disconnects.

Designed to mate with Belden's 17252, 17253 and 17265 international power receptacles, the Belden 386-G connector attaches with full mounting ears and jack screws.

The new connector, available in any color, features Belden's new box contact design to prevent molding compound from entering the contact area. Cordage is available in two-meter shielded and unshielded versions.

JVC Co. of America, based in Elmwood Park, N.J., is marketing a new "high-focus" 13-inch video monitor/receiver, a new VHS editing recorder and a new editing controller.

JVC's C-1483UM monitor/receiver comes with wireless remote control—including volume control, channel selector and on/off switch—VCR

HARDWARE

cable and 8-pin to 8-pin monitor cable. The unit is also equipped with a new electron gun—yielding a brighter picture—and a mute button that temporarily silences the audio.

The new front-loading BR-8600U VHS editing recorder is recommended for small production companies, local cable systems and small TV stations. With three pairs of video heads, the new editing recorder features a sophisticated signal processing circuit, a color dub function and Dolby B noise reduction.

The new editing controller, the RM-86U, performs insert and assemble edits in 1/2-inch or 3/4-inch tape formats. The unit features a record monitor control and eject buttons as well as two dial search knobs. Independent LED indicators display large, easy-to-read numbers identifying tape location in hours, minutes, seconds and frame number.

Innovative Television Equipment, Woodland Hills, Calif., has introduced a pneumatic TV studio pedestal and a new counter-balanced pan and tilt camera head.

The ITE-P1 pneumatic studio pedestal, which ITE claims is the only support system designed to meet ASME pressure vessel safety codes, features computer-assisted design parameters and a virtually leak-proof pneumatic counter-balance system. The unit can handle cameras up to 290 pounds. It costs \$8,250.

The ITE-H100FD fluid drag camera head handles cameras up to 250 pounds and uses a unique sealed fluid drag system and a dynamically balanced cam and bearing transport for smooth pan, tilt and diagonal shots. The camera head costs \$2,875.

KZEW-FM, Dallas, has bought and installed a digital audio downlink system from Scientific-Atlanta to receive network programming in stereo.

"It further enhances KZEW's ability to serve its listeners with high-quality audio coverage of global-wide entertainment and news events as they happen," said Andy Lockridge, program director.

United Press International has transferred its satellite uplink from Glenwood, N.J., to its communications center in Dallas.

International and national news feeds now are transmitted from UPI's Dallas Technical Center to Westar III. The former New Jersey uplink provided a "costly and unreliable link between 'breaking' news and subscribers," according to UPI.

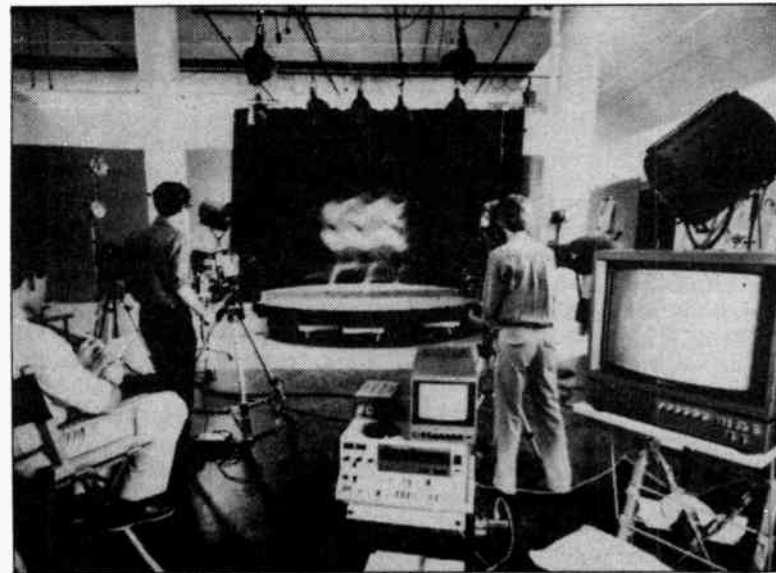
The news service says owning its own uplink will prevent "temporary interruptions" associated with transmissions of signals by third parties. UPI has installed more than 1,500 satellite receivers at subscriber locations and hopes to have installed 2,000 units by year's end.

Sharp's XC-800 studio camera is being used to produce a new Saturday morning children's show starring *Benji*, a cuddly, cute canine. *Benji, Zax and the Alien Prince*, shot in one-camera film-style entirely on videotape, is being produced at Mulberry Square Productions, Dallas, which developed and created the series.

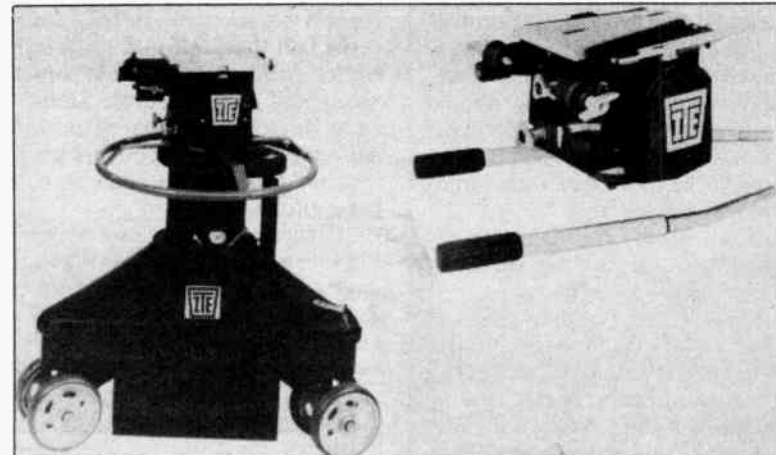
A new sports/motion studio geared to the production of special effects in video, film and photography, has opened in New York.

The new Globus Brothers Studio features a motion stage and "ultimatte." The motion stage consists of a treadmill and mechanical stage that can rotate and transport talent and products through space. The stage is 12 feet in diameter with a 4-foot-wide treadmill.

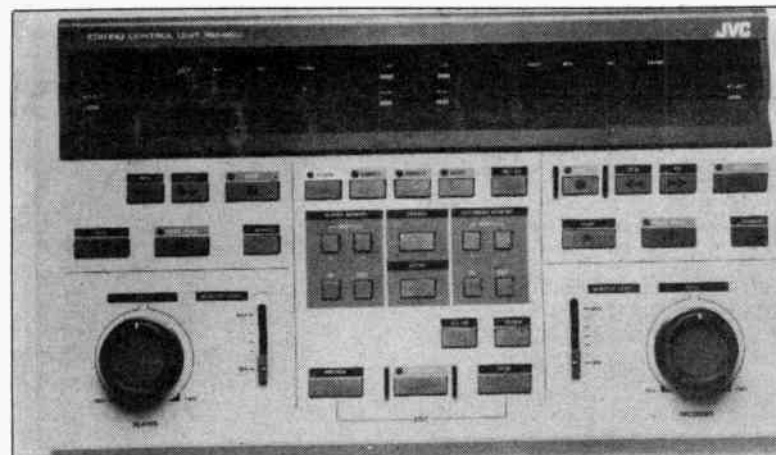
Globus' Ultimatte system masks a video background with a foreground image to create illusionary effects. A 48-foot "blue screen cyclorama" enables the matting of extremely large areas.



The Globus Brothers Studio and control room contains a 48-foot "Ultimatte" that enables the producer to matte video images for special effects, and a black velvet curtain gives an excellent backdrop for motion photography.



The ITE-P1 pneumatic studio pedestal (left) and the ITE-H100FD fluid drag camera head (right) were recently introduced by Innovative Television Equipment.



JVC Co. of America's RM-86U editing controller is compatible with 1/2-inch and VHS videocassette recorders. It performs insert and assemble edits and features two dial search knobs for tape shuttle control, independent LED indicators to identify tape location, record monitor control for single monitor editing and eject buttons for both recorder and player.

PROGRAMMING BRIEFS

NEW YORK—Your Taxes, a two-part series of daily 90-second radio features, will offer listeners money-saving tips on preparing income taxes. The first three weeks of the series, ending the week of Dec. 5, deal with end-of-the-year financial preparations. The second three weeks, to air in March, cover tax returns. Audio Features Inc. is distributing the show to 2,000 stations via the satellite facilities of the Associated Press and United Press International.

Two holiday editions of Dick Clark's *Rock, Roll & Remember* will be distributed to 200 United Stations affiliates. *Rock 'n' Roll Christmas* features four hours of hit seasonal recordings and personal reminiscences from Clark. *The Big Hits of 1983* offers four hours worth of hits from the past year.

The National Rock Poll airs live, via satellite, on the ABC Rock Radio Network Jan. 6 from 1-8 p.m. EST. Using special 900 phone numbers, listeners can vote on artists in

the following categories: best group, male vocalist, female vocalist, new act, album and song of 1983. Two hosts will come on live once an hour for five minutes from 1-7 p.m., and for the whole hour from 7-8 p.m. Pam Merly of WYSP, Philadelphia, and another as yet unnamed announcer will host.

Mutual Broadcasting will provide exclusive broadcast coverage of five post-season college bowl games using a direct uplink from the game sites. Included are The Hall of Fame Bowl from Birmingham, Ala., Dec. 22; The Holiday Bowl from San Diego Dec. 23; The Liberty Bowl from Memphis, Tenn., Dec. 29; The Gator Bowl from Jacksonville, Fla., Dec. 30; and The Sugar Bowl from New Orleans Jan. 2.

Mutual sportscasters Tony Roberts, John Hamilton and Pete Weber will be on location in Sarajevo, Yugoslavia, to provide live reports on the Olympics next year. Thirteen five-minute reports will air daily from Feb. 6-19. Weekend

programming totals eight five-minute reports.

Sixty-five new *Money In The Bank* radio programs have been recorded by Floyd Kalber, former NBC News correspondent and *Today* show news anchor. The second season of the 90-second programs debuts nationwide in January. The show is produced and distributed by By/Media Inc.

Development is underway on *A Woman First*, a nationally syndicated radio show dealing with problems women encounter in the workplace. The series of 90-second morning drive-time shows will be produced by Michael Emerson and will be released early in 1984. A female host has yet to be selected.

Television coverage of the 25th Annual Liberty Bowl Memorial Classic will be produced and syndicated by Katz Sports. The Dec. 29 broadcast will be hosted by veteran play-by-play announcer Curt Gowdy, color analyst Bud Wilkinson and sideline commentator Dave

Diles starting at 8 p.m. EST.

Production has been completed on *The World of Islam*, a six-part television documentary. The \$1 million series was produced by London-based R.M. Productions.

Every Second Counts, a new comedy game show, will be available for syndication in September 1984. *Real People's* Bill Rafferty will host the half-hour strip program, produced by Group W Productions in association with Charles Colarusso Productions.

Our House, a series of four half-hour segments about "the search for modern housing in the mid-1980s," is available for winter/spring of 1984. The series is syndicated by TV Sports Scene Inc., and is co-syndicated and produced by Richard Dillon. An additional 13-part series is slotted for the summer.

Imero Fiorentino Associates will produce *Love Cycle: A Soap Operetta*, a PBS pilot

show planned as part of the proposed *Hip Pocket Musicals* series. Based in a laundromat, the show deals with changes that occur in today's relationships. Taping is scheduled for early January.

Lorne Greene's *New Wilderness* has begun its second year of syndication. The half-hour weekly wildlife/nature series is seen in more than 100 markets nationally. The program is produced by Greene and Dewar in conjunction with CTV Broadcasting in Canada. Bentley Entertainment Group is the syndicator.

A script deal between Group W Productions and CBS has been completed for *Down Under*, a two-hour television movie. The movie deals with the true story of undercover policeman George Cobb.

Dick Van Dyke and Sid Caesar will join together for the first time in *Found Money*, an NBC World Premiere movie airing Dec. 19 from 9-11 p.m. EST.

Mexican broadcasters

While overall United States-Mexico broadcasting relations are steadily improving, in some markets along the Mexican border complaints are still flying about unreasonable broadcast power levels and unfair competition from Mexican stations that carry programming into U.S. markets. Border broadcasters are particularly upset about Mexican stations that rebroadcast signals back into U.S. markets.

Page 10

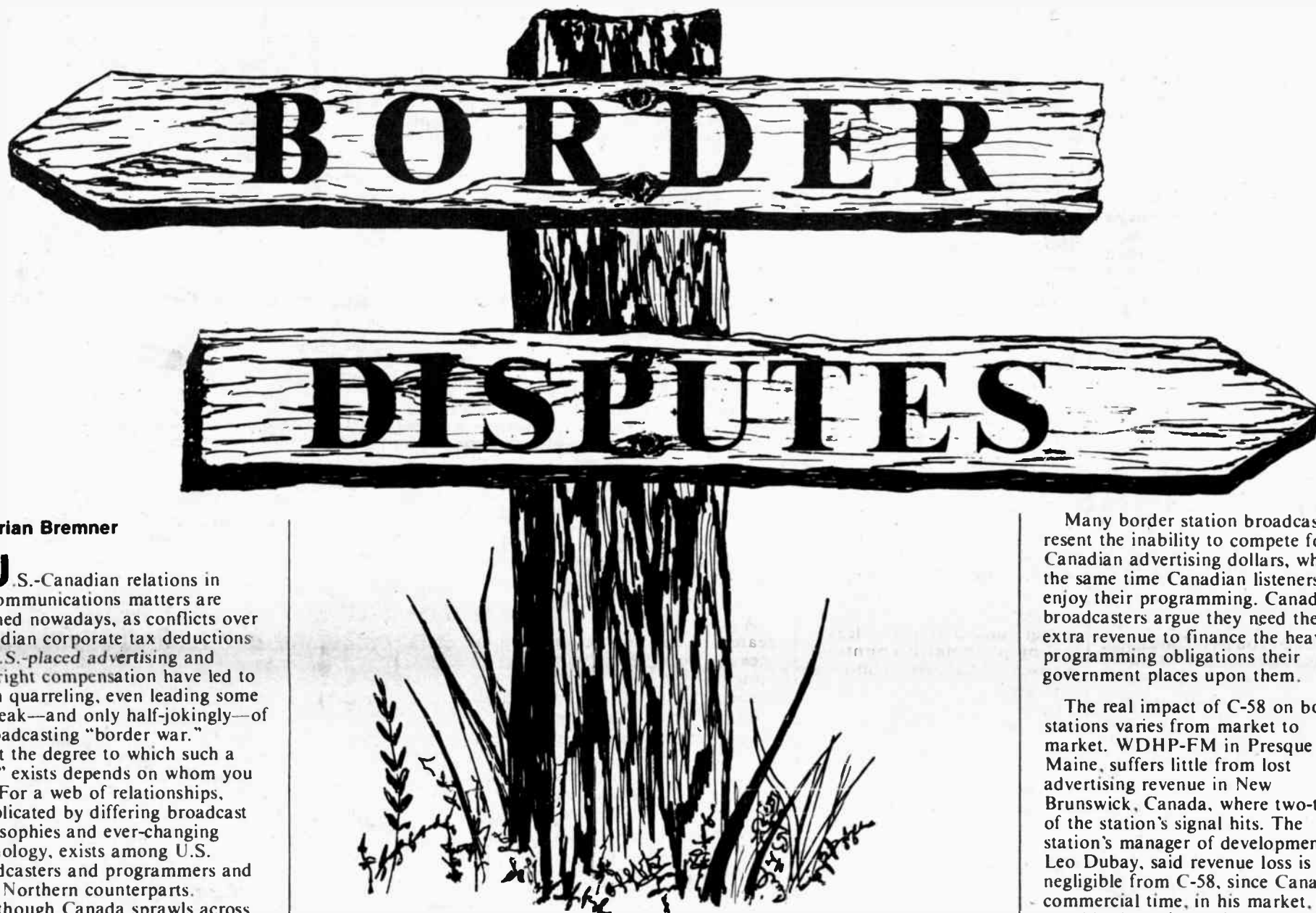
BW EXTRA

RADIO HARDWARE

Radio Marti

Although the Radio Broadcasting to Cuba Act was signed into law last month and should begin broadcasting to Cuba through Voice of America shortly, the clamor surrounding the Reagan administration's attempt to establish an independent surrogate radio service to Cuba has not died down. American broadcasters are left wondering if—and how—Cubans might retaliate if Radio Marti offends Cuban government officials.

Page 13



By Brian Bremner

U.S.-Canadian relations in telecommunications matters are strained nowadays, as conflicts over Canadian corporate tax deductions on U.S.-placed advertising and copyright compensation have led to much quarreling, even leading some to speak—and only half-jokingly—of a broadcasting “border war.”

Yet the degree to which such a “war” exists depends on whom you ask. For a web of relationships, complicated by differing broadcast philosophies and ever-changing technology, exists among U.S. broadcasters and programmers and their Northern counterparts.

Although Canada sprawls across the upper half of North America geographically, the vast majority of its population is clustered within 150 miles of the U.S. border. An affluent, industrial nation, with a large group of English-speaking citizens, Canada over the years has served as a successful market for U.S. radio, television and motion picture programming.

In radio, U.S. top 40 and album-oriented rock programming are widely accepted by Canadian listeners. Many border stations in this country rely on Canadian markets for a substantial part of their advertising revenue.

The same is true for television. According to recent statistics, Canadian broadcasters spend roughly \$125 million a year for U.S.-produced programs. Moreover, Canadian prime time is essentially U.S. prime time, as broadcasters and cable operators supply much U.S. programming in that time slot.

The overwhelming popularity of U.S. programming presents a dilemma for Canadian officials who champion the development of a strong broadcasting and programming industries. As one official at the Canadian Association of Broadcasters put it, “The government wants to maintain a Canadian broadcasting system. At the same time, the politics of not allowing U.S. programming into Canada is great. And the government does not want to appear as the censor of U.S. programming.”

With the trends pointing to an international “information economy” in mind, the Canadian government is playing an aggressive role—through

tax incentives, hiring policies, subsidies and development funds—in the protection and nurturing of its own broadcast industry.

For the Canadians the economic stakes are high. Collectively, the 1,312 stations and networks that form the Canadian system generate more than \$2 billion in revenues each year. More than 75,000 jobs come from the broadcast industry. Without policy initiatives that encourage a healthy and competitive system, Canadian officials worry, their markets will be smothered by foreign broadcasters and programmers—namely, the Americans.

Canadians justify protectionist measures by citing the limited financial and production resources available, compared to the industry in the United States, and the heavy costs of broadcast distribution in such an expansive country.

A larger concern, with heavy emotional appeal, is the widespread fear that Canadian cultural identity will be somehow diluted, numbed by the likes of Mr. T or Richard Simmons. These fears were best summed up by the recent experience of a Michigan border radio station that was flooded with Canadian calls during a Thanksgiving pumpkin pie giveaway.

However, U.S. officials and many border broadcasters, both of whom think in terms of competitive and free marketplace forces, are upset by what they call discriminatory practices on the part of the Canadian government. And as for the cultural identity concern, U.S. officials point to the Canadians’ substantial business

interests in this country and such media figures as Robert MacNeil of PBS, Peter Jennings of ABC and Morley Safer of CBS—all Canadians.

“Now I ask you—just who are the cultural imperialists?” asked Commerce Department official David Markey before a group of Canadians in Montreal recently.

Despite all the rhetorical flourishes on both sides of the border, the experience of U.S. border stations with Canadian broadcasting policy varies from market to market. Complaints range from mild to livid, for each market is unique.

The issue of transborder advertising, for instance, has created much hoopla in Washington, D.C., recently. A 1976 Canadian corporate tax provision—C-58—drew fire from border broadcasters testifying before the Senate Subcommittee on Patents, Copyrights and Trademarks.

The tax provision limits the ability of Canadian businesses to deduct costs associated with advertising placed with U.S. border stations, or in non-Canadian stations directed at Canadian audiences. Designed to protect the Canadian broadcaster’s revenue, the provision has hurt some U.S. border stations.

Overall, the National Association of Broadcasters estimates more than \$20 million a year is lost in revenues. Presidents Carter and Reagan have both put forward legislation which would, in effect, deny a similar tax deduction to U.S. businesses. While those bills eventually were tabled, Congressional action is still possible.

Many border station broadcasters resent the inability to compete for Canadian advertising dollars, when at the same time Canadian listeners enjoy their programming. Canadian broadcasters argue they need the extra revenue to finance the heavy programming obligations their government places upon them.

The real impact of C-58 on border stations varies from market to market. WDHP-FM in Presque Isle, Maine, suffers little from lost advertising revenue in New Brunswick, Canada, where two-thirds of the station’s signal hits. The station’s manager of development, Leo Dubay, said revenue loss is negligible from C-58, since Canadian commercial time, in his market, is roughly three times higher than at his station. “Any legislation to eliminate C-58 would only stir up problems that are non-existent,” he said.

On the other hand, WKBW-AM in Buffalo, N.Y., has been hurt somewhat by the tax provision. “Because of the size of our market,” Sales Manager Louise Valenti said, “our advertising costs are higher than in Canada (Niagara Falls, Ontario).”

The real border station opposition to C-58 comes from television broadcasters. In his testimony before a Senate subcommittee, Peter Martin, vice president of WCAX-TV, Burlington, Vt., described his revenue loss as “very substantial by our standards.”

“The Canadian effort to prevent or discourage Canadian firms from purchasing advertising on U.S. stations affects not only the stations, but all who create the service they broadcast,” he said.

Echoing this position, Stan Pogo, legal representative for WD!V-TV in Detroit, said of C-58, “We think that the rationale (behind the provision) is self-serving and narrowly structured. Both parties should have an opportunity to pick up advertising revenue from across the border.”

Closely linked to C-58 in the minds of border television broadcasters is the issue of program copyright compensation. Canadian copyright law holds that simultaneous redistribution of broadcast programs via cable cannot be considered a public performance and, thus, is not liable to royalty payments.

Continued on page 10

By Brian Bremner

While overall United States-Mexican broadcasting relations steadily improve, broadcasters in some markets along the Mexican border still complain about unreasonable broadcast power levels and unfair competition from Mexican stations that carry programming into U.S. markets.

Border broadcasters are particularly upset about Mexican stations that use studios and transmitters on the U.S. side of the border to transmit programming into Mexico and then, in turn, rebroadcast these signals back into U.S. markets.

Earlier this year, for instance, stations KEPS-AM and KINL-FM of Eagle Pass, Texas, petitioned the Federal Communications Commission to stop a U.S. studio that delivered programming to Mexican station

Power levels stir concerns



XHTA-FM in Piedras Negras, Mexico.

These stations and others have argued that such acts violate a provision in the Communications Act that requires FCC approval before a U.S. studio can relay programming to foreign radio stations for rebroadcast back to the U.S. via wire or electrical transmission.

However, Mexican stations that want to penetrate U.S. markets need only tape-delay their programming and deliver it across the border in person. The National Association of Broadcasters has resisted attempts by Congress and the FCC to eliminate the Communications Act provision, arguing that Mexican stations could become *de facto* U.S. stations capable of unfairly competing in U.S. markets.

As of yet, the FCC has not accepted the petitions of border broadcasters on the grounds that no

EXTRA

Canadians playing game for big stakes



Continued from page 9

Canadian viewers have always been able to receive U.S. broadcasts by conventional antenna. However, limitations in over-the-air reception and high transmission cost meant that only viewers geographically close to the originating station could enjoy U.S. programming. However, with the emergence of microwave, cable and satellite technologies, U.S. signals can now be sent all over Canada.

United States broadcasters and programmers have for years been trying to convince Canadian courts that they should be compensated for their programming. As the leading programming supplier worldwide, the United States has a great stake in the international acceptance of copyright compensation. Overseas rentals accounted for \$944 million in remittals in 1981, according to U.S. figures.

Officials from the U.S. Copyright Office and the National Telecommunications and Information Administration fear Canadian disregard for U.S. copyright holders and broadcasters may spread to Mexico and the Caribbean, where some countries consider piracy a home industry.

Without modernized copyright laws that take into account the arrival of new communication technologies, U.S. officials argue, producers may be reluctant to launch new programming ventures. And this issue takes on even more pressing significance when one considers the growing demand for programming.

Broadcasters in this country have been particularly miffed by the recent actions of the Canadian Satellite Communications Inc., which, with the blessing of the Canadian government, intercepts U.S. broadcast signals and then retransmits them by satellite to clients.

Last July, the Canadian Radio-Television and Telecommunications

Commission, the Canadian equivalent of the Federal Communications

Commission, allowed CANCOM to pick up signals of three network and one public broadcast station, and then feed them to cable operators in areas of Canada.

The Canadian satellite service scrambles the U.S. signals to prevent possible piracy and charges an additional 70 cents a month per broadcast signal. CANCOM also proposes to deliver its expanded services to low-power television for broadcast, also in scrambled form.

In another move, the Canadian Minister of Communications introduced an amendment exempting substantial groups of people from license requirements to possess and use earth stations to pick up satellite signals, opening another possible avenue to U.S. programming.

And the Canadian courts have not been entirely sympathetic to U.S. programmers either. In a recent ruling, the Federal Court of Canada decided that Master Antenna Television systems do not require CRTC licenses, dismissing the government's case against a Holiday Inn in Winnipeg that has offered U.S. satellite signals since 1980.

Combined, these Canadian moves have led U.S. legislators such as Sen. Patrick Leahy (D-Vt.) to complain about the let's-get-something-for-nothing attitude of the Canadian government. Leahy has introduced a bill—S. 736—that would deny royalty payments to foreign countries that refuse to honor U.S. copyright holders.

While support for the bill has waned in recent weeks, bureaucrats in the NTIA and U.S. Copyright Office were pleased that attention had been drawn to the issues. Alternative measures were considered at a recent Senate hearing on the matter, including a possible technical option in which U.S. signals are scrambled before retransmission.

Although U.S. officials do not seem to know exactly what to do about the retransmission problem, their resolve to do something is clear. "We are going to have to find any leverage that we can on this issue," Markey said at the hearing.

Canadian representatives from the Canadian Broadcasting Corp. and the Canadian Association of Broadcasters calmly downplayed the dispute. David Lytle, director of programming services for the CBC, questioned the real economic significance of cable retransmissions, when Canadian broadcasters honor copyright holders and earn millions of dollars annually for U.S. programmers and broadcasters.

In addition, Lytle hinted that patience, not political posturing, may be the appropriate policy, as Canadian copyright law is currently under review in Ottawa.

Canadian Director of Copyright Andrew Keyes confirmed that copyright law is under serious review. Both Canadian broadcasters and cable operators have lobbied heavily on the issue of copyright compensation. "In general, the Canadian broadcasters have favored the imposition of retransmission liability," he said.

Oddly enough, Canadian and U.S. television broadcasters may be natural allies against Canadian cable operators. Both fear that cable operators may seriously erode their markets.

KXMD-TV in Williston, N.D., successfully resisted attempts by a Canadian cable operator in the Saskatchewan province to delete the station's signal, replacing it with the CANCOM package of signals out of Detroit. General Manager John Blake said the CRTC ruled in favor of keeping the U.S. signal. His fear he put simply: "If cable operators were to pick up U.S. signals through CANCOM, our interests would be threatened—we would not be viewed

in Canada."

Tony Scapillati, a legal representative for the Canadian Association of Broadcasters, echoed the position of U.S. broadcasters. "Our position is now swinging around to the possibility that they (cable operators) should pay copyright royalties, especially in the case of distant signals being relayed into our markets."

Scapillati was particularly concerned that cable operators that pick up station signals from Detroit would become superstations, penetrating all the large markets in Canada.

"And this will have a detrimental effect on the program acquisition abilities of local broadcasters. The Detroit stations could buy the markets that they were being transmitted into. And that would upset the ability of local programmers to buy programming from distributors," he said.

The contradictory quality of Canadian policy that on the one hand stresses the development of Canadian programming, and then floods its markets with U.S. programming places local Canadian broadcasters in a fix, according to Scapillati.

Everybody is waiting for the Canadian government to act on revising its copyright legislation—nobody will predict what form this action will take. Scapillati suggested a possible deal in which U.S. broadcasters and programmers receive compensation and, in return, Canadian broadcasters keep the protection of C-58.

Meanwhile, many issues still remain fuzzy. What new twists will Canadian policy take concerning home satellite reception and low-power television? Will more or less U.S. programming be channeled into Canada? What will this mean for U.S. broadcasters? These questions have yet to be answered.

Yet the debate rages on, a debate that so far, as one Canadian put it, has generated more heat than light.

economic data available suggests U.S. broadcasters really suffer from the Mexican stations. In addition, First Amendment considerations work against active FCC presence on this issue.

Border broadcasters, on the other hand, see the issue differently. "You have got a phenomenon all across the southern border. Mexican radio stations that are not doing well in their markets are deciding to go after the U.S. markets," said Doug Stalker, general manager of KEPS.

Earlier this year, a Mexican station hired away several of Stalker's people at rather exorbitant salaries. The station set up a studio and transmitter on the U.S. side of the border, transmitted programming across the border via cable and then rebroadcast back into Eagle Pass.

When it became known to Mexican broadcasters that such retransmission via wire or electrical transmission violated U.S. law, they simply tape-

delayed the programming and delivered across the border in person. Stalker and others have argued these outfits are essentially U.S. stations operating without U.S. regulations.

"When you are able to operate a radio station without having to pay any overhead, without having to pay even minimum wage, or worry about the Fairness Doctrine, you can sell your radio spots for a lot less and have a great advantage in the marketplace," Stalker said.

KEPS will not face financial ruin because of these makeshift Mexican stations, according to Stalker. However, he predicts that if these stations prove to be lucrative, they will start cropping up *en masse* all along the border.

"What we have are Mexican stations with an X trying to be American stations with a K," he said. Poor economic conditions in Mexico are turning away Mexican broadcasters.

Mike Shepard, program director at KSON-AM in San Diego, feels his market has been needlessly crowded by the Mexican stations. "We are only 100 miles south of Los Angeles and have a lot of signal coming in from there. We have our own complement of San Diego stations, and now we have an abundance of Mexican stations programming English programs," he said.

According to Shepard, most of the Mexican stations compete successfully, although this is largely due to their unfair advantage. These stations can make fast money in U.S. markets without having to deal with a lot of regulatory red tape.

However, he said the Mexican stations find it difficult to lure talent across the border because of the commuting problems. In addition, Mexican broadcasting facilities are notoriously outdated. Technical standards are low and licenses easy to come by across the border. Shepard

said. "I have heard stories that in Mexico whoever pays the largest kickback to local officials gets the license."

Border broadcasters also face overwhelming broadcasting power from the Mexican stations. Glen McCartney, program manager of KFMB-AM in San Diego, said he wanted the U.S. government to press for technical parity between the two nations.

"The Mexican stations do not play by the same rules that we do. They can modulate at 125 percent, while U.S. stations on FM cannot go over 100—that gives them more loudness and further reach."

Unless there is indisputable evidence that border broadcasters face bankruptcy from the Mexican stations, the FCC and Congress will do little to protect U.S. stations or regulate Mexican stations. As Stalker put it, "Unfortunately, there is not a lot that can be done right now."

EXTRA



U.S. border broadcasters find advantages, nightmares

By Brian Bremner

Northern border broadcasters bring to mind images of rugged types operating out of the uppermost regions of the United States, often in the hidden backwater areas of Washington, Minnesota and Maine. Or as one broadcaster put it, "We are not exactly at the end of the world—but we can sure see it from here."

Yet when it comes to dealing with rival Canadian broadcasters and markets, the border broadcaster is at the forefront of the action. And their experiences are instructive, as well as interesting.

Dick Thomas is the general manager of station WLXX-FM in Sault Ste. Marie, Mich., a small steel mill town. Just to the north of the station lies Sault Ste. Marie, Ontario, Canada. Considerably larger than its U.S. counterpart, this Canadian town numbers roughly 100,000, many of whom are Italian.

On Saturday nights in this Ontario town, one can hear hours of Italian radio programming. Those who are not a big fan of Caruso, according to Thomas, often turn to WLXX. "The Canadian content and local ethnic requirements for the local Canadian radio station is a burden for them. They have to meet a 20 percent Canadian programming requirement," he said.

Canadian broadcasters also have to cope with commercial requirements the U.S. broadcaster doesn't have to worry about. Thomas said by clustering commercials at the end of every hour during his evening pop music segment, WLXX has made a large dent into the Canadian teen audience.

However, there are disadvantages to being a border broadcaster. "I once got picked up by the Royal Canadian

Mounted Police for working in Canada without a permit. It cost me \$500 to get back in to the U.S.," he said. Under Canadian law, U.S. broadcasters cannot cross over the border to sell advertising unless there was first an attempt to hire a Canadian.

For station WDHP-FM in Presque Isle, Maine, it does not much matter who sells the advertising. "Our air time is very attractive to Canadian businessmen, for they can buy our time for much less than Canadian stations," said Leo Dubai, the station's manager of development.

The Canadian government, in Dubai's view, overly protects its radio market. "In Canada, they do not allow too many stations to open up in one area; they are very protective of their own markets," he said. As a result, Canadian advertising time is prohibitively expensive, according to Dubai.

Dubai tells the story of a proposed radio station 40 miles away from Edmonton, Alberta, that was scotched when the French station in Edmonton complained about the possible competition. A transmitter carrying the French station was constructed instead.

The Canadian stations competing with WDHP are not too much competition, according to Dubai. "Some stations in the area still have the block format of the 1940s. Canadians are pretty turned off by that; they would rather listen to U.S. radio."

Canada has yet to fully rebound from the recession in the Canadian province in which WDHP can be picked up. "There is a businessman in Canada that told me the New Brunswick province is bankrupt to such a point that it would take three generations to bail it out."

A religious radio station in Blaine,

Wash., is also popular with Canadian listeners in the British Columbia province. The station, KARI-AM, broadcasts 24-hour gospel programming in the Washington area and, by owner Don Bevilacqua's estimates, 250 miles into Canada.

"In the Vancouver metro area, there are probably about one million people. In that market, there is a tremendous demand for religious programming," Bevilacqua said.

He said the station's popularity is not because Canadians are an especially religious people, but because the Canadian Radio and Television Commission has been unwilling to give licenses to exclusively religious stations.

"Some years back, the CRTC was going to commission an FM station operating out of Vancouver that would have a high percentage of religious programming. And then they decided that religious programming was not good entertainment, and then jerked away the license, leaving this guy with a built studio and no license," he said.

Bevilacqua does not know why the CRTC takes such a dim view of religious stations—but he is not complaining.

KXMD-TV of Williston, N.D., was pleased by a recent CRTC decision to prevent a Canadian cable operator from dropping his signal for Detroit affiliate network signals. General Manager John Blake said the Detroit signals would have damaged the area economically.

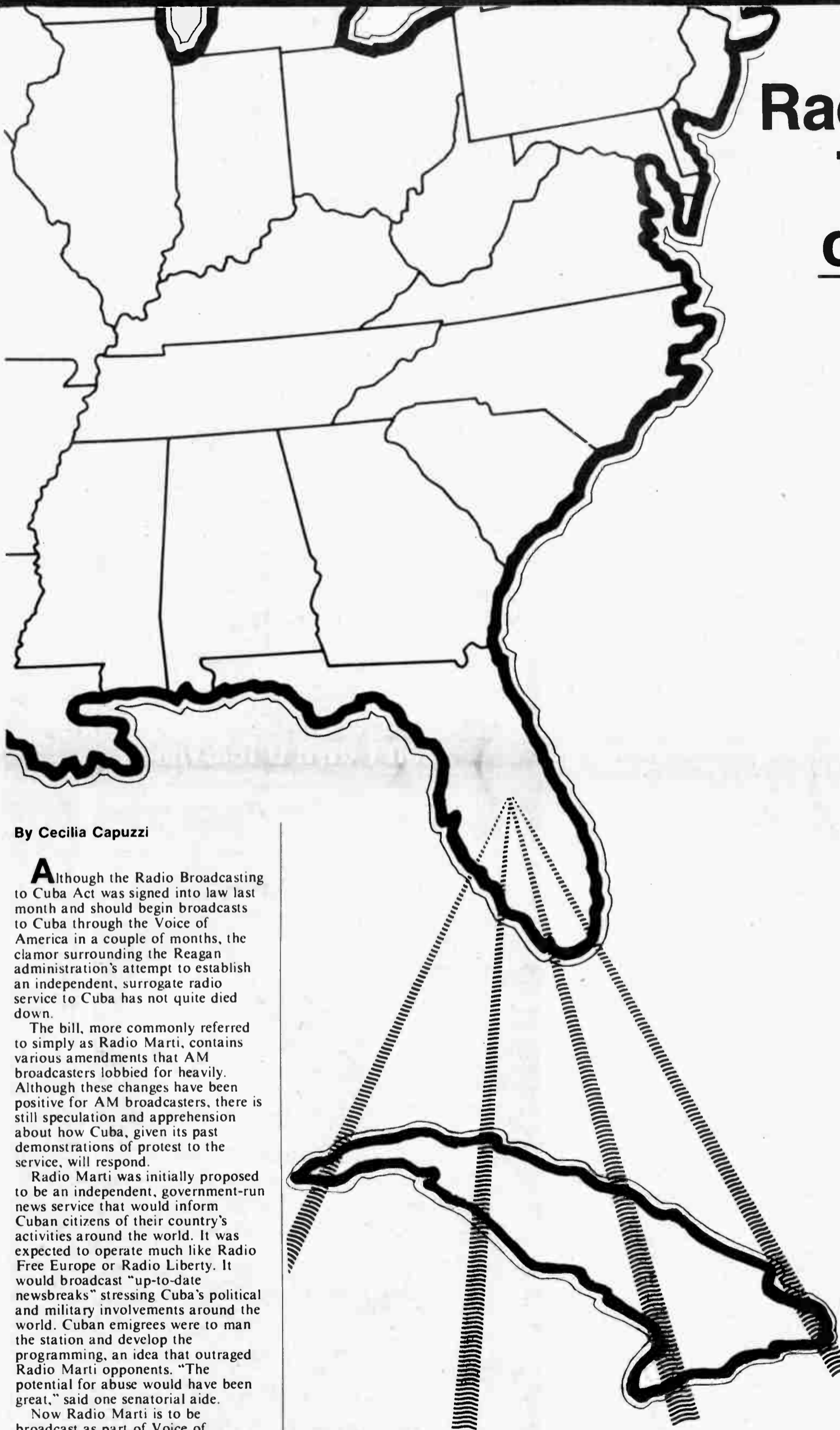
"The people in Saskatchewan have nothing in common with people from Detroit or Seattle. They do business with the people from North Dakota. We essentially have the same economic structure," he said.

Blake said that in his market the economic fortunes of Williston and his Canadian market to the north are tied together. "By watching our signal, viewers in Canada know what is going on in Williston, eastern Montana and western North Dakota," he said. "There is a lot of business and tourism back and forth over the border."

"In this market, we have an excellent economic relationship with our Canadian neighbors and we would like to keep it that way."

EXTRA

Radio Marti: The furor continues



By Cecilia Capuzzi

Although the Radio Broadcasting to Cuba Act was signed into law last month and should begin broadcasts to Cuba through the Voice of America in a couple of months, the clamor surrounding the Reagan administration's attempt to establish an independent, surrogate radio service to Cuba has not quite died down.

The bill, more commonly referred to simply as Radio Marti, contains various amendments that AM broadcasters lobbied for heavily. Although these changes have been positive for AM broadcasters, there is still speculation and apprehension about how Cuba, given its past demonstrations of protest to the service, will respond.

Radio Marti was initially proposed to be an independent, government-run news service that would inform Cuban citizens of their country's activities around the world. It was expected to operate much like Radio Free Europe or Radio Liberty. It would broadcast "up-to-date newsbreaks" stressing Cuba's political and military involvements around the world. Cuban emigres were to man the station and develop the programming, an idea that outraged Radio Marti opponents. "The potential for abuse would have been great," said one senatorial aide.

Now Radio Marti is to be broadcast as part of Voice of America's 50 kW AM station in Marathon Keys, Fla. Although the form of the programming is not yet determined, government officials have stated that it will consist primarily of soap operas, music and sports in order to build an audience. Later, the station will add news and international programming about Cuba's political and military activities around the world. "It will be 80 percent bread and not much meat," said a senatorial assistant.

'Cita Con Cuba'

The concept of broadcasting news about Cuba to Cuba from the United States is not a new one. "Cita Con Cuba," a service established within Voice of America from 1962 to 1974, was discontinued because it failed to garner a significant number of listeners. Cuban experts, however, speculate that the service was abandoned at a time when the United

States was attempting to thaw relations with Cuba.

Now, with U.S. relations with Cuba at another low point, opponents of the original bill believe that introduction of Radio Marti and Cuba's ensuing protests threatened to get American broadcasters involved in what Gordon Mikkelson, WCCO (Minneapolis) director of public relations and special projects, called

"a radio war we cannot win."

"It's a foreign relations policy judgment," Mikkelson said. "It didn't work before because there was no audience."

Added the senatorial aide, "The whole climate is confrontation. It's not a pleasant time in relations with the U.S. and Cuba. If we're going to pick a fight, we should pick one we can win. That (implementing a surrogate station for broadcasts to Cuba) was obviously not one we could win."

Many felt that incorporating the broadcasts within Voice of America would at least provide some standards for performance and would lend the broadcasts an air of credibility. VOA is an "entity that Cuba has lived with for the past few years," according to Carol Randles, acting head of the government relations department at the National Association of Broadcasters.

Voice of America, like Radio Havana, is part of the "established rules of the game," said Wayne Smith, who was chief of the U.S. International Sector in Havana at the time of the initial Radio Marti proposal and who is currently senior associate at the Carnegie Endowment for Peace. Smith opposed the original Radio Marti proposal, stating it was "unnecessary" and that the service could be better performed within Voice of America. He said that Radio Marti in its original form would only exacerbate the already tense U.S.-Cuba relations.

Proponents of Radio Marti believe the United States lags behind other countries in its efforts to provide news and programming to other countries.

"My primary interest stems from the fact that the United States is woefully lacking in its capability, both mechanically and in terms of commitment, financial and otherwise, in communicating with the rest of the world," said Dante Fascell (D-Fla.), a proponent of the original Radio Marti bill. "We have not been in the ball game in terms of hours and dollars spent, or in terms of reaching a target audience. We do a good job; we just need to do more of it in my judgment."

Opponents of Radio Marti didn't see the originally proposed service in quite the same light and still harbor some doubts as to the outcome of the service in its present shape.

"My guess is that they (the Reagan administration) probably wanted something they felt they could control," said the senatorial assistant. "A number of proponents (of Radio Marti) expressed opposition to VOA saying it was a left-wing organization and there were Communists in it. They thought this (Radio Marti) would be their own little station to harass Castro at the taxpayers' expense."

American broadcasters were forced to become involved in the Radio Marti issue in August 1982 when

EXTRA

Cuba decided to show its displeasure with the proposed service by demonstrating to the United States its ability and intentions to retaliate should Radio Marti go into effect in its originally proposed state. Cuba interfered with at least five AM frequencies for a four-hour period on Aug. 30, 1982, by broadcasting music and propaganda in English on the frequencies of 1040, 570, 670 and 1380 kW and, according to some reports, 600 and 650 kW as well.

Two stations, KSL in Salt Lake City and WHO in Des Moines, Iowa, were hit hardest.

Cuban retaliation

Bob Englehardt, vice president for Palmer Communications, WHO's parent company, called the interference his station experienced "Cuba's calling card." WHO, which operates on 1040, (the frequency originally proposed for Radio Marti), is a 50 kW clear channel station. It is also the station where one of Radio Marti's key protagonists honed his broadcasting skills as "Dutch" Reagan some 50 years ago.

"Cuba did what it said it was going to do," Englehardt said. "Interference was severe enough so that reception as close as 60 miles from Des Moines was interfered with. It was our opinion that the people involved with (developing Radio Marti) did not think through the concept clearly."

The NAB estimated that if Radio Marti had gone into effect as a surrogate station, at least 200 AM stations in 34 states would have been recipients of Cuba's efforts to retaliate by interfering with or jamming signals. Total revenue loss for the stations was estimated at about \$50 million, not including the depreciated values of the stations.

"There was a great concern about whether or not this administration had the proper concern about maintaining the private nature (of America's airwaves)," commented Randles. VOA's AM frequency, which was established during the Cuban missile crisis, was the government's introduction to the American airwaves. Because of the nature of the crisis, Randles said, broadcasters were willing to look the other way. VOA has since proved itself to be a credible and responsible broadcast entity, she noted.

When the interference and jamming problems began, the Reagan administration suggested to broadcasters that it was unpatriotic of them to not be willing to give up their signals. Randles said that in the last days of the debate about Radio Marti, a once-confidential government document that had been declassified revealed the State Department had predicted—before Cuba's actual retaliatory jamming began—that as many as 1,200 radio stations could be targets.

The United States underestimated the importance Cuba placed on Radio Marti, according to Randles. "Radio Marti is a very big deal to them. They're presumably ready to make sacrifices in other areas (to protest Radio Marti)," she said.

John Nichols, an associate professor of journalism at the Pennsylvania State University who went on a fact-finding mission to Cuba to assess the impact of Radio Marti, confirmed Randles' view. Radio Marti is considered to be "one of the most important foreign policy issues in Cuba," Nichols reported. He said Cuban officials believe the service to be a major impediment to negotiations not only on current unintentional signal interference problems, but also on a "wider range of issues with the United States."

The Cuban broadcast interference problem is nothing new to many American broadcasters, especially in south Florida. "For over 15 years, he (Castro) has been cluttering up the airwaves," Rep. Fascell said. "Radio stations in south Florida have been living with it and no one seemed to

get excited about that. Now others are beginning to see it could affect them."

Although Fascell supported the amended Radio Marti bill, he believes that the Radio Marti service, by being broadcast via Voice of America, "does impinge on the capability of Radio Marti."

With Radio Marti being established in a different manner than originally proposed, it is now uncertain how Cuba will respond. Castro has indicated that if Radio Marti were included in VOA broadcasts, Cuba would not retaliate. But the image of Cuba building 500,000 watt transmitter sites shades opinions about Cuba's true intentions. Such transmitters are 10 times as powerful as any in the United States, and their use would be a violation of international broadcast agreements.

Uncertain victory

"It's a victory that the establishment of a separate station was prevented," Wayne Smith said. "But it's unclear as to what Radio Marti (within VOA) will do. What kind of programming? Will it be up to VOA standards? If so, there will be no problems, but given this administration's past record, I'm not sure."

"I can't speak for Mr. Castro," Rep. Fascell added. "Whatever he's going to do, he'll do it. Whether he wants to continue to be the renegade of the airwaves is anyone's guess."

Wayne Hudson, president of Plough Broadcasting, said his company experienced Cuban interference on Atlanta's WPLO (590), Baltimore's WCAO (600) and Chicago's WJJD (1160), but that interference has not worsened in the past few months. He said he doesn't know to what extent Castro might protest the present Radio Marti arrangement, but expected it would not be the same as the August 1982 demonstration since the VOA broadcasts are "nothing too new."

"We fear a lot of people, especially at WSUN (in St. Petersburg, Fla.), who listened to the stations gave up (because of the extent of Cuban interference)," Hudson said. "We fear our ratings are down."

The government put \$5 million into the new bill to compensate stations for adjustments necessary to get around Cuban interference. But Hudson and other broadcasters believe that the money couldn't begin to make up for the losses. "The terrifying thing about it all," he said, "is that the ultimate value of the station could be impacted."

The FCC, according to Rep. Fascell, has given fast-track consideration to those stations requesting upgrades in power to avoid Cuban interference. But besides that, he said, these broadcasters, especially in Florida, have gotten "zilch."

Carol Randles said the vast majority of stations requesting the adjustments will be unable to make them because "stations are squeezed so tightly (on the spectrum). The would end up blasting their neighbors."

Tom Glade, vice president and station manager for Bonneville's KSL in Salt Lake City, called the FCC's actions "stop-gap" and a "band-aid approach" to AM broadcasters' problems. "It hasn't been our place to take a position in international relations," Glade said. "But at the same time, we can offer some expertise in this area. Our goal is to try to get in a position where we can open up dialogue and address the whole (interference) problem. If Radio Marti is important, let's find a way to minimize its impact."

Watching and waiting

"The Cubans at this point are uncertain," Wayne Smith said. "They are watchful and waiting. They had indicated a willingness to continue talks on interference, but with passage of the Radio Marti bill, they decided to hold off."

Talks on the interference problems between the United States and Cuba—scheduled for Mexico City in early November—were canceled by the Cubans less than 24 hours before they were to begin. The decision, speculated Cullie Tarleton, chairman of the All-Industry Cuban Interference Task Force, was "political, and not made by the negotiating committee."

"It would not be fair to the Reagan administration to blame it all on Radio Marti," Tarleton commented. However, others involved with Radio Marti believe that a large part of the decision could have been a move on the part of the Cubans to stall any kind of settlement just yet.

"The Cubans are looking at it objectively now," said the senatorial assistant. "They don't want to negotiate an agreement to end all interference and give away their one ace."

The NAB and others involved with the Radio Marti issue believe that incorporating the service in VOA poses the least amount of risk to American broadcasters. Voice of America, currently broadcasting 5½ hours of programming to Cuba, already has an audience estimated at

70 percent of the Cuban population. Even Fidel Castro reportedly listens to the station for international news. "VOA has an established credibility and time-tested guidelines and standards of responsibility," Smith said.

Glade added, "We feel like the NAB has worked to come up with a legitimate compromise that will cause this flexing Castro's been doing to settle down. At least in this mode, the NAB got in a bill with the least amount of irritants that would potentially let us get in and talk to the government to address the entire interference problem. It's just a question of time now."

With the amended bill, however, questions have arisen as to whether the United States backed off and, ultimately, gave in to Cuba's wishes. The Reagan administration, Randles noted, was not "terribly pleased" with the outcome of the proposal, but, said one government official: "A guy who doesn't shoot himself in the foot may decide not to do it because he didn't want a hole in his foot, rather than because his enemy didn't want him to do it. It wasn't a question of feeling threatened. We decided not to take a provocative step."

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REGIONAL REPORTS



KRON repeats El Salvador special

SAN FRANCISCO—KRON-TV, the NBC affiliate here, presented a commercial-free half hour special Sunday evening dealing with the murders of nine Americans in El Salvador.

El Salvador: Climate of Death first aired on KRON-TV in September as a week-long series of reports on the evening news. The series consisted of reports from a KRON-TV team sent to El Salvador. It consisted of anchor-reporter Bob Jimenez, cameraman Craig Franklin and field producer Robert Campos. Larry Lee is executive producer of the special.

Katz Radio is now providing national representation for KWG and KYBB-FM, Stockton, Calif. They were repped by Jack Masla Inc.

On the Western Slope of the Rocky Mountains, three Colorado television stations calling themselves the XYZ Network last month put 1,000 qualified applicants together with 200

available jobs on the first *Western Slope Work-a-Thon*. The stations are KREX-TV, Grand Junction, KREY-TV, Montrose, and KREZ-TV, Durango. KREX-TV Station Manager Bill Sullivan and NewsWest anchor Todd Cipolla hosted.

56/KLZ, a Denver country station, has announced it will begin broadcasting in AM stereo by the beginning of the year. The process of converting equipment and music library has already begun. The station has chosen the Motorola C-QUAM AM stereo system.

KRDO-TV, Colorado Springs, Colo., sponsored the 14th Annual Toybowl Nov. 20. Ten teams from area high schools took to the field and collected more than 700 toys for needy local children. The teams accumulated points by competing in a sack race, bicycle race, relay race, obstacle course and tug of war.

The Toybowl drive will continue through mid-December and is expected to gather nearly 5,500 toys. The event was sponsored by KRDO along with the *Gazette Telegraph*, Burger King of Colorado and the Marine Corps League.

KRDO also announced recent awards, including a plaque of appreciation from Air Academy High School for its donation of two CRT computer units, and three awards—best 30-second commercial, best use of own medium for self-promotion and a place award for best public service announcement—from the Pikes Peak Advertising Federation.

For the first time on commercial television, live coverage of the Texas High School Football 5A championship game will be broadcast from Texas Stadium, Irving, Texas, according to WFAA-TV, serving Dallas and Fort Worth. The station's Verne Lundquist and former Texas coach Darrell

Royal will host the special sports presentation Dec. 17.

KKKX-FM, serving Galveston and Houston, has named Lotus-Albertini national sales representative.

KWGN-TV, channel 2 in Denver, presented a 90-minute program Dec. 4 that dealt with alcoholism. The first hour of the program was a dramatic presentation, *All Alone Together*, of a close-knit family nearly destroyed by alcoholism and the family's actions to control the disease. This was followed by a 45-minute panel discussion in the channel 2 studios. Panel leaders included Dr. Richard Daetwiler, associate professor at the Institute for the Study of Drugs, Alcohol and Addictive Behavior at Denver's Metropolitan State College, and Carolyn Davis, a Denver social worker. The program was moderated by Peter Boyles, a well-known radio talk show host.

WEST

The final segment consisted of an alcohol dependency self-test prepared by the Alcoholism Council of Colorado.

KDTU-TV, channel 18, the UHF station owned by the Roman Catholic Diocese of Tucson, Ariz., will be located in a new Diocesan Communications Center to be constructed at 1855 N. 6th Ave. in Tucson. Construction is expected to begin in mid-December.

Robert Nordmeyer, general manager of KDTU, said he expects the facility to become a model for similar types of communications centers in the future. The communications center also will house the offices of *Arizona Catholic Lifetime*, the diocesan newspaper, and the diocese's bureau of information.

The new television station is expected to go on the air in the fall of 1984.

Cleveland stations campaign for 'food'

CLEVELAND — Robinson Broadcasting's WBBG and WMJI-FM and NBC's WKYC-TV here are teaming up to sponsor "Food for Families," a food collection campaign in cooperation with the Cleveland Community Foodbank for the needy in northeastern Ohio.

Since Thanksgiving and until Jan. 2, the three stations will encourage area residents to contribute canned food items and cash to be distributed to those in need over the holidays.

The stations will cooperate in numerous special events throughout the campaign, including WBBG's Big Band Sunday Brunches and a promotion around the annual basketball game between Cleveland State University and Kent State Dec. 17, when admissions will be reduced for those donating food items.

Chicago *Sun-Times* columnist Vernon Jarrett, an authority on blacks in politics, has joined WLS-TV *Eyewitness News* where he will provide commentary twice a week on the 6 p.m. news. Jarrett, who also is producer and host of the station's Sunday morning talk show, *Vernon Jarrett: Face to Face*, is the only black commentator appearing on local Chicago television.



Lunch at the Leopard

Blair-represented WISN-TV, the ABC affiliate in Milwaukee, hosted a special "thank you" luncheon for New York Agency buyers at New York's Leopard Restaurant. Attending the festivities were (from left) Rick Henry, WISN-TV; Timothy McAuliff, ABC/Blue sales team, Blair; guest speaker Joan Lunden, host of "Good Morning America"; and Bill Lind, WISN.

John Case, outdoor reporter for Chicago's all-news WBBM, has been named honorary chairman for the 36th annual Toys for Tots campaign.

WNOL-TV, channel 38 in New Orleans, KEKR-TV, channel 62 in Kansas City, Mo., and WOAC-TV, channel 67 serving Cleveland and Canton, Ohio, are now represented by Seltel Inc.

Pam Zekman, head of the investigative unit at WBBM-TV, Chicago, has been honored with a Bethune Tubman Truth Award by the Black Woman Hall of Fame Foundation for a report exposing abuses in the repair of elevators in housing units of the Chicago Housing Authority.

WBBG-AM in Cleveland has launched a breakfast club

program with radio personality Tom Armstrong. The station, in cooperation with area McDonald's restaurants, will give away free breakfasts to listeners picked at random during the show.

KINT-TV, El Paso, Texas, the only independent station in the Southwest that broadcasts entirely in Spanish, has awarded some \$500,000 to Broadcast

Systems Inc. for the purchase of equipment, including complete design and installation services.

The planning of KINT was initiated three years ago by Joe Silva, president, Larry Daniel, general manager, and Alfredo Durand, chief engineer. The station is a member of STAR, a special Spanish network linking Chicago, Miami, San Antonio, Texas, Houston, San Diego, Los Angeles, Denver and the Rio Grande Valley of Texas. Telecasting is entirely in Spanish with current programs from Mexico, Venezuela, Puerto Rico and Los Angeles. Two half-hours will be dedicated to original local news in Spanish.

Sixty-five percent of the city's 500,000 people are Hispanic, and more than a million native Spanish speakers live in the adjacent Mexican city of Juarez just across the border.

WDIV-TV, Detroit, is offering round-the-clock weather and current conditions with the WeatherWatch 4 weather line. The exclusive feature replaces the old weather phone number provided by Michigan Bell. "The weather in Michigan changes suddenly and people plan their activities accordingly," said Robert Warfield, channel 4's news director.

WABC premieres Spanish news simulcast

NEW YORK—Beginning today, WABC-TV's 11 p.m. *Eyewitness News* here will be simulcast in Spanish over AM radio station WJIT. The newscast will be simulcast Monday through Friday on the stations. A promotional campaign in Spanish language newspapers introduced the service and televised reminders of the simulcast will be provided during the news.

Cliff Abromats is WABC-TV news director.

Two CBS affiliates—WFSB-TV in Hartford, Conn., and WLNE-TV in Providence, R.I.—have joined the New England News Exchange, an association of regional news

organizations organized by WNEV-TV, Boston, which also is a CBS affiliate. In addition to the stations, the news exchange has five regional newspapers as members. Jeff Rosser is vice president of news for WNEV-TV.

Hillier, Newmark, Wechsler & Howard is now national representative of WAMO-AM and FM, Pittsburgh, replacing Selcom.

In tribute to the New York Metropolitan Opera's centennial, classical WNCN-FM has created *The Met Minute*, a series of brief vignettes providing a glimpse into the celebrated past of the opera com-

pany. Hosted by Robert Jacobsen, editor in chief of *Opera News* magazine, the minutes are aired at 10:55 a.m. daily.

The commercial production unit of KDKA-TV Sales, Pittsburgh, has completed a one-minute film, *Hot Legs*, that will be used to open each Pittsburgh Spirit soccer home game at the Civic Arena. Portions of the film also are used in television commercials for the team. *Hot Legs* was written, produced and directed by Drew Moniot.

WNET-TV, public broadcasting channel 13 in New York, has formed "Theater Perspectives," a new venture aimed at documenting, drama-

tizing, televising and teaching the process of creative theatre. "Theater Perspectives" is a joint venture of the station and the Center for the Advanced Study of Theatre Arts at City University of New York.

Through the Genetic Maze, a television series produced by WPSX-TV, University Park, Pa., received a distinguished program award from the National University Continuing Education Association.

Reporter Ellen Kingsley and producer Wendy Goldband of WDVM-TV, Washington, D.C., were given the 1983 World Hunger Media Award for their five-part series *Hunger American*

EAST

Style. The series, which originally aired July 19, 1982, dealt with hunger and malnutrition in the Washington area.

Tony Fratto, a resident of McKees Rocks, Pa., got a chance to wallow in a million-dollar pile of money and grab whatever he could in one minute as part of the Mystery Song contest sponsored by WWSW-FM, Pittsburgh.

Fratto, 20, took home \$54,432 after he guessed the mystery song—"You've Lost that Lovin' Feeling," performed by Daryl Hall and John Oates. WWSW morning man Nat Humphreys described the dollar-grab live on the air from a local mall.

PEOPLE ON THE MOVE



Cathy Ray

In Providence, R.I., **Cathy Ray** has joined WJAR-TV, channel 10, as health and medicine reporter. She'll also co-anchor the station's *Noon News Report* with **Larry Estepa**.

Texas broadcaster **Clint Formby** has been honored for his past and present broadcast contributions by being named as the 13th member of the Mass Communications Hall of Fame at Texas Tech University, his alma mater. A former Texas Tech regent, Formby is president and partner of several Texas radio stations and has held many offices in local and national broadcast organizations.

The Maryland Public Broadcasting Commission has named **Stephen Kimatian** executive director of Maryland's public television system. Kimatian is now a member of the Baltimore law firm of Hooper, Kiefer and Cornell. He also served as vice president and general manager of Baltimore's WJZ-TV.

Susan Grill has been appointed director of promotions for Gannett's KIIS-FM and KPRZ-AM, Los Angeles. Grill has been with KIIS/KPRZ since 1981 as a sales assistant and account executive.

Alan Gates has been appointed a research analyst for McGavren Guild Radio. Gates was trained for the last two months by **Ellen Hulleberg**, executive vice president of marketing and communications. McGavren Guild also will open a new office in Charlotte, N.C., on Jan. 1 with **Jim Peacock** as sales manager. Peacock was national/regional sales manager of WSPA Radio, Greenville/Spartanburg, N.C.

John Gabriel, known to soap opera fans as Dr. Seneca Beaulac on ABC-TV's *Ryan's Hope*, has joined RKO Radio as the host of the daily 60-second feature, *Soap Opera Update*. The feature is heard on both RKO I and RKO II.

In Louisville, Ky., **George Gillis** has been named news assignment editor for WLKY-TV, channel 32. Gillis was executive producer for public affairs for the Kentucky Educational Television Network before coming to WLKY.

Jim Hattendorf, executive producer of *Eyewitness News* for KABC-TV, Los Angeles, has moved to ABC's owned TV station in Chicago, WLS, as assistant news director.

In Pittsburgh, KDKA-TV, channel 2, has named **John Sanders** as the announcer for this season's coverage of the NCAA's Atlantic Ten Conference on the Atlantic Ten Basketball Network. Sanders will announce 18 games beginning Jan. 1. **John Hamm** has joined KDKA-TV, KDKA radio and WPNT-FM, Pittsburgh, as assistant controller after a three-year stint as accounting analyst and financial accountant for Westinghouse Nuclear Fuel Division.

KRDO-TV, channel 13 in Colorado Springs, Colo., has promoted **Kirk Selby** to chief photographer and **Liz Tredennick** to producer of the *News 13 Early Report* at 5 p.m. Selby had been a staff photographer and Tredennick had been assignments editor.

Glenn Rinker is the new 6 p.m. and 11 p.m. co-anchor and **Tom Hauff** is the new news director for WCPX-TV, channel 6 in Orlando, Fla. Rinker had been principal anchor on the 6 and 11 p.m. newscasts at WPLG-TV, Miami. Hauff comes to Orlando from WXFL-TV, Tampa, Fla., where he was news director.

New group station owner Leisure Market Radio Inc., incorporated last July, has named **Phillip Stout** vice president and creative director. After FCC approval, the company will own WIVI-FM, the Virgin Islands, and KMTN-FM, Jackson Hole, Wyo. Leisure Market already owns WOTB-FM, Newport, R.I.

WOAC-TV, channel 67 in Canton, Ohio, has announced several promotions and appointments. **Brian Johnson** was promoted from production assistant to production manager while **Kirk Weber** joins the station as an account executive. **Bill Stallings** moves from WTIG radio in Massillon, Ohio, to become an account executive at WOAC. **Timothy Spinder** was promoted to general sales manager from regional sales manager.

At WVIT-TV, channel 30 in West Hartford, Conn., **Phyllis Bancroft** has been named producer of *30 News' 11 pm Update*. Bancroft takes over for **Kathleen Rogers**, who was promoted to producer of the six o'clock news. **Bruce Avery** has been named weather anchor for the weekend reports.

Jeffrey Cash, who joined Outlet Co. in 1977 as a sales rep, is the new general sales manager for WCMH-TV, Columbus, Ohio.

Susan McCollum, a recent journalism graduate from American University, has been hired by Mutual Broadcasting System as a production assistant in the Broadcast Operations Department. **William Conklin**, formerly national sales manager for the defunct Reuters Radio Network, has joined Mutual's New York office as an account executive.

Marvin Sibulkin has been named director of public relations and advertising and **Chris Carrell** has been appointed director of station relations for Drake-Chenault Enterprises, the radio programming and consulting firm in Los Angeles. Sibulkin spent the last 21 years in public relations in the U.S. Army while Carrell moves to Drake-Chenault's new Radio Special Features Division from ABC Watermark.

Radio program producer and syndicator Narwood Productions, New York, has named **Paul Goldstein** director of station relations. Goldstein comes east from San Diego, where he worked at KOGO radio. Also at Narwood, **Marta Wacyk** has been promoted to operations manager.

Sportcasters **Dan Lovett**, **Bill White** and **Tom Cheek** will anchor ABC Radio Sports' coverage of the 1984 Winter Olympics carried by ABC's Entertainment Network. On ABC's Direction Network, sportscasters **Don Chevlier**, **Fred Wymore** and **Mike Barry** will anchor the Olympic reports.

Michael Bane, author of several books on country music, has been named as a writer for Mutual's *Lee Arnold on a Country Road*, produced by Master Audio Productions, Bethesda, Md. **Glenn Morgan**, former program director of Mutual, is president of Master Audio.

WJZ-TV, Baltimore, has named **Jeff Pylant** co-host of *Evening Magazine* and, in addition, feature producer. Pylant served as the weather anchor for the Satellite News Channel.

The newly formed Caprock Telecasting Inc., which includes KBIM-TV, Roswell, N.M., and KCBD, Lubbock, Texas, has named **Joseph Carriere** president of the group. He was executive vice president of broadcasting for Holsum Inc.

KLAS-TV reporter **Paul Dawkins** has been promoted to community affairs director. He joined KLAS-TV in September 1975 and has served as a reporter, co-anchor and assignment editor.

Columbia Pictures Television has appointed **Jim Kearney** director of comedy development. Before joining Columbia, Kearney was an independent program development consultant to networks and production companies.

Award-winning reporter **Erin Hayes** has been promoted to the position of weekend anchor at KYTV, Springfield, Mo. Hayes has been with the KY-3 Action Newsteam for nearly three years. KYTV reporter **Leanne Gregg** will take over responsibility for the 7:25 Action News *Today Edition*.

WGHP-TV, High Point, N.C., has announced the appointments of **Larry Stirewalt** as executive news director, **Ralph Shaw** as assignment editor, **Carol Wilkinson** as reporter/weekend anchor, **Neill McNeill** as reporter and **Chuck Hemrick** as night-side photographer. Stirewalt was executive news director and assignment editor before his promotion. Shaw was assignment editor and assistant news director at WSJS and WTQR in Winston-Salem, N.C. Wilkinson and McNeill came to WGHP from WKFT-FV, Fayetteville, N.C. Hemrick was a photographer at WBTV, Charlotte, N.C.

Arta Boley has been named news director of KMGH-TV, Denver. She began her career at KMGH-TV as a secretary, became producer, then left KMGH for a position as executive producer at WXYZ in Detroit. She returned to KMGH as executive news producer in 1982. Other appointments at KMGH include **Andrea Joyce**, previously of WDIV-TV, Detroit, as a member of the news staff and **Suzan Zeitlan**, formerly co-ordinating producer of *Airliner Magazine*, shown on United and Western airlines, has joined the staff as producer of News 7 at 5 p.m.

The Pittsburgh Post Gazette, parent company of WWSW Radio, has promoted **Diane Sutter** to vice president/general manager of WWSW and WTKN. She will be responsible for the overall operation of both stations. Sutter was vice president/station manager of both stations or the last three years.

Carol Daugherty, former development director of KPFT, Houston, and the immediate past chairwoman of the National Federation of Community Broadcasters, has joined the staff of the NFCB as director of station development. **Al Steiner**, formerly of WXPB in Philadelphia, has taken over the job of business manager of the federation.

Kevin Scollin, who uses the air name Kevin McKay, has been named music director for 3WM-FM and WOHO-AM, Toledo, Ohio, and **Michael Donofrio** has been named public service director for both stations. Scollin has been with WOHO/3WM since March. Donofrio was public relations coordinator for the stations since June.

Koplar Communications, St. Louis, Mo., has appointed **Larry Marcus** vice president of business affairs. Before joining KPLR-TV in 1976, Marcus was accounting manager at WPLG-TV, Miami. **Ernest Martin** has been appointed director of research and marketing for the station. Martin comes to KPLR-TV from Koplar Communications World Events Productions where he was responsible for affiliate relations and clearances related to television syndica-

tion. **James Wright** has been appointed video president of operations for Koplar Communications, including on-air quality control for both KPLR and KRBK-TV, Sacramento, Calif. He served as KPLR's director of operations since 1980.

Gregory Flash has been named business manager for ABC Radio's owned radio stations in Detroit, WRIF/WXYZ-FM. Flash was a corporate analyst in New York at ABC's Internal Audit Division.

In Chicago, **Allan Wilson** is the new vice president and general manager of WAIT, "Chicago's Great Hits Station," owned by Century Broadcasting. Wilson joined Century in 1973 as a salesman at WABX, Detroit.

Paul Wachsmith, formerly general manager of KBFM-FM, McAllen, Texas, has moved to Columbus, Ohio, to take over as general manager of Great Trails Broadcasting's WCOL/WXGT-FM.

In New York, all-news WINS has named **Frank Sciortino** executive editor and **Scott Herman** news director. Sciortino had been news director while Scott moves up from assistant news director.

Announcer **Jack Hathaway** has been hired by WFGL, Fitchburg, Mass., as midday air personality, 9 a.m. to 1 p.m. The station, owned by Montachusett Broadcasting, also has named a new reporter, **Brian Lepore**. **Scott May**, host of WFGL's morning show, *Morning Journal*, has been named operations director.

Metromedia Producers Corp. has appointed **Leslie Savage** director of syndication research. Savage was most recently program associate for Blair Television's Sales Strategy Division.

Washington-based Comsat has added three new officers. **John McLucas**, president of Comsat's world systems division since 1980, is the executive vice president and chief strategy officer, a new position. **Joel Alper**, who became executive vice president of the world systems division earlier this year, succeeds McLucas as president of the division. **Stephen Day** assumes responsibility for corporate development.

Peter Dalton, president of KLM Electronics Inc., was elected president of the Society for Private and Commercial Earth Stations at the association's recent convention in Orlando, Fla.

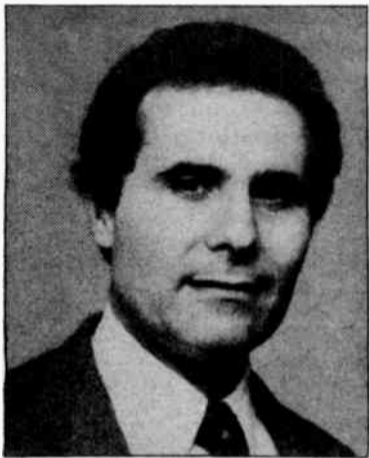
Warren Anderson recently rejoined the sales staff at WDIV-TV, Detroit, as national sales manager. Anderson was an account executive with the NBC affiliate for four years before moving to Blair Television as an account executive in March 1982.

KTXA-TV, Arlington, Texas, has announced the following promotions and new employees to the station. **Phyllis Jackson** comes to KTXA as an account executive. Previously, she was sales manager for KFJZ radio in Fort Worth, Texas. **Michael Huskisson** was promoted to producer/technical writer for 21 Productions. Previously, he was a film editor for KTXA. **Donna Bryant** and **Pam Atchison** come to KTXA as traffic coordinators. Bryant previously was traffic manager for WUTV-TV, Grand Island, N.Y., and Atchinson is a recent graduate from North Texas State University.

Also at KTXA, **Mark Lamberti** was promoted to program director.



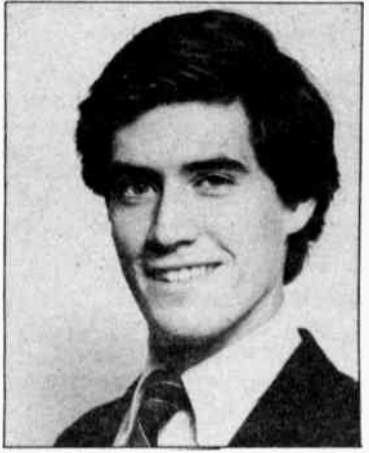
Clint Formby



Stephen Kimatian



Susan Grill



Alan Gates



John Gabriel



Wild about Harry

Dr. Ruth Westheimer, host of the "Sexually Speaking" program on WYNY Radio, New York, gives her new boss, Harry Durando, an enthusiastic hug at a party celebrating Durando's being named to run the NBC FM station.

\$170 million DBS satellite pact signed

BETHESDA, Md. — Ford Aerospace & Communications Corp. will build two Ku-band direct broadcast satellites—at a cost of \$170 million plus performance payments—for Direct Broadcast Satellite Corp. under an agreement reached last week.

A "memorandum of understanding" signed by the two companies calls for two high-power Supersat satellites plus an option for a third, spare satellite.

The two satellites, at 2,800 pounds each, will deliver programming to half the continental U.S. during a design life of

approximately 10 years. The first Supersat is scheduled to be delivered to facilities at Kourou, French Guiana, for launch aboard a French Ariane rocket.

DBS Corp., one of eight companies licensed by the FCC to operate a high-power DBS system, plans to transmit six channels of entertainment and

information programming nationwide to homes and offices equipped with receiving dishes measuring about 2½ feet in diameter.

The company is the only DBS licensee operating as a common carrier, an entity that will lease its channels to outside programmers on a first come, first served basis.

Boggs takes UPI Radio slot

NEW YORK—Richard Boggs has been named vice president and general manager for the

UPI Radio Network. He will operate from UPI's new World Headquarters Building in Washington.

REGULATORY SCENE

Canadians receive programming

The Federal Communications Commission denied a petition by WIVB-TV in Buffalo, N.Y., to prevent CBS Inc. from delivering U.S. programming to Canadian broadcast stations.

The Buffalo station had argued the CBS plan would result in the loss of advertising revenue to border broadcasters along the entire border. However, the FCC rules the station confused issues of programming with the controversial Canadian tax provision C-58.

The tax provision limits the ability of Canadian businesses to deduct costs asso-

ciated with advertising placed with non-Canadian stations directed at Canadian audiences. Border broadcasters argue the provision denies them possible advertising revenue.

In the programming area, the commission argued, Canada does not restrict Canadian businesses from delivering programming to U.S. stations. Thus the commission would not be justified in restricting CBS from delivering programming to Canada.

NAB files comments

The National Association of Broadcasters filed comments supporting the commission's proposals to de-

regulate television broadcasting along the lines of earlier deregulation in radio broadcasting.

NAB supported proposed rule changes in the areas of programming and ascertainment obligations, commercial regulations and program log requirements.

In its comments, NAB argued, "It is clear that, even with no change in the Communications Act, the commission can do much to eliminate needless paperwork burdens to reduce government intervention... unnecessary to achieve the public interest goals of responsive programming and reasonable levels of commercialization."

CALENDAR

DECEMBER

Dec. 5—Deadline for comments on *Federal Communications Commission* proposal to award women preference in lotteries for mass media services. FCC, Washington.

Dec. 5-8—*Arbitron Radio Advisory Council* meeting. South Seas Plantation, Captiva Island, Fla.

Dec. 6-7—*National Media Conference*, co-sponsored by International Association of Business Communicators and Larimi Communications Associates. New York Statler Hotel.

Dec. 7—"The Future of New England Television" seminar sponsored by New England chapter, *National Association of Television Arts and Sciences* and *Boston University School of Public Communications*. Boston University campus, Boston. Information: (617) 353-3447.

Dec. 7—New York chapter of *Women In Communications* meeting, Essex House, New York.

Dec. 7—*Ohio Association of Broadcasters Sales Seminar* featuring Pam Lontos. Columbus Marriott North, Columbus, Ohio. Information: (614) 228-4052.

Dec. 8-9—"Implementing the AT&T Settlement" seminar sponsored by *Practising Law Institute* and *Federal Communications Bar Institute*. Shoreham, Washington.

Dec. 9—Syracuse University student affiliate of New York chapter of *National Academy of Television Arts and Sciences* "distinguished visiting professor" lecture. Speaker: Robert Hosking, president of CBS Radio. SI Newhouse School of Public Communications, Syracuse, N.Y.

Dec. 9-11—*Audio Independents* annual radio programming

conference. Asilomar Conference Center, Pacific Grove, Calif. Information: Al, 1232 Market St., San Francisco 94102.

Dec. 19—Deadline for comments on *Federal Communications Commission* proposal to re-examine need for rule for sevens. FCC, Washington.

Dec. 20—*International Radio and Television Society* Christmas benefit. Waldorf-Astoria, New York.

Dec. 27—Deadline for reply comments on *Federal Communications Commission* proposal to award women preference in lotteries for mass media services. FCC, Washington.

JANUARY

Jan. 8-10—*California Broadcasters Association* mid-winter convention. Sheraton Plaza Hotel, Palm Springs, Calif.

Jan. 8-11—*Pacific Telecommunications Council's* sixth annual Pacific Telecommunications Conference. Sheraton-Waikiki Hotel, Honolulu. Information: 1110 University Ave., Suite 303, Honolulu, 96826; (808) 949-5752.

Jan. 10—*New York Market Radio Broadcasters Association* radio sales seminar. Grand Hyatt Hotel, New York.

Jan. 10—*International Association of Satellite Users* monthly meeting. Twin Bridges Marriott, Arlington, Va.

Jan. 11-13—*Arbitron Television Advisory Council* meeting. La Costa Hotel and spa, Carlsbad, Calif.

Jan. 12-13—*Virginia Association of Broadcasters* winter meeting and legislative reception. Richmond Hyatt, Richmond, Va.

Jan. 14-18—*Association of Independent Television Stations*

convention. Biltmore Hotel, Los Angeles.

Jan. 15—Deadline for entries in *American Women in Radio and Television's* Commendation Awards. Information: AWRT, (202) 296-0009.

Jan. 15-20—*National Association of Broadcasters'* winter board meeting. Westin Wailea Beach Hotel, Maui, Hawaii.

Jan. 16-18—13th *Burns Media* radio studies seminar, "A Megatrend Approach to Radio Management." Miramar Sheraton Hotel, Los Angeles. Information: Sylvia Clark, 3054 Dona Marta Dr., Studio City, Calif. 91604, (213) 985-8522.

Jan. 16-20—*National Association of Broadcasters* board meeting. Palmas Del Mar Hotel, Humacao, Puerto Rico.

Jan. 17—*International Radio and Television Society* newsmaker luncheon. Waldorf-Astoria, New York.

Jan. 18—Deadline for reply comments on *Federal Communications Commission* proposal to re-examine need for rule of sevens. FCC, Washington.

Jan. 20-22—*Colorado Broadcasters Association* winter meeting. Sheraton Denver Tech Center, Denver.

Jan. 28-31—*Radio Advertising Bureau's* managing sales conference. Amfac Hotel, Dallas-Fort Worth Airport.

Jan. 29-Feb. 1—*National Religious Broadcasters* 41st annual convention. Sheraton Washington, Washington.

Jan. 31—Deadline for entries for 1984 *American Women in Radio and Television* Commendation Awards.

FEBRUARY

Feb. 1-6—*International Radio*

Looking Ahead

Dec. 5-8—*Arbitron Radio Advisory Council* meeting. Captiva Island, Fla.

Jan. 14-18—*Association of Independent Television Stations* convention, Los Angeles.

Jan. 29-Feb. 1—*National Religious Broadcasters* 41st annual convention. Washington, D.C.

Feb. 9-14—*NATPE International* 21st annual conference. San Francisco.

April 29-May 2—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas.

May 7-9—*ABC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 13-16—*CBS-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 20-22—*NBC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

May 21-23—*Production East* conference and exhibition, sponsored by *American Expositions Inc.* New York.

June 17-19—The annual *Adult Radio Forum* presented by Burkhardt/Abrams/Michaels/Douglas. New Orleans.

and *Television Society* annual faculty/industry seminar and college conference. Harrison Conference Center, Glen Cove, N.Y.

Feb. 2—*International Radio and Television Society* newsmaker luncheon. Waldorf-Astoria, New York.

Feb. 8—*Broadcast Pioneers* Mike Award Dinner. Hotel Pierre, New York.

Feb. 9-14—*NATPE International*

21st annual conference, San Francisco Hilton and Moscone Center, San Francisco.

Feb. 21-23—*C-COR Electronics* regional technical seminar. Dallas, Texas. Information: Deb Cree, (814) 238-2461.

Feb. 21-24—*INFO '84* Information technology and Office Automation Exhibition and Conference. Barbican Centre, London. Information: B.E.D. Exhibitions Ltd., 44 Wallington Square, Wallington, Surrey SM6 8RG, England.

MARCH

March 1-3—*15th Annual Country Radio Seminar*. Opryland Hotel, Nashville, Tenn.

March 27-28—*LPTV West '84*, sponsored by the *National Institute for Low Power Television*. Disneyland Hotel, Anaheim, Calif. Information: John Reilly, (212) 966-7526; Don DeKoker, (203) 852-0500.

APRIL

April 17-19—*C-COR Electronics* regional technical seminar. Columbus, Ohio. Information: Deb Cree, (814) 238-2461.

April 25—*Broadcast Pioneers* George Foster Peabody Award Luncheon. Pierre Hotel, New York.

MAY

May 1—*Broadcast Pioneers* annual breakfast. Las Vegas Hilton, Las Vegas, Nev.

May 15-17—*C-COR Electronics* regional technical seminar. San Francisco, Calif. Information: Deb Cree, (814) 238-2461.

May 21-23—*Production East* conference and exhibition, sponsored by *American Expositions Inc.* New York Hilton. Information: Victor Harwood, (212) 475-3356.

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BROADVIEW



"Where the hell is the insti scraper??!"

Letters

Warheads terrorize, not broadcasts

According to your November 21st issue, the American Legal Foundation plans to pursue legal action against ABC Television for its airing of *The Day After*. Is this the position of sane men and women? ALF Assistant Director John Martin reportedly said the broadcast will terrorize viewers. Mr. Martin, intelligent people are not terrorized by television programs. Neither are we injured by films, stage productions and books. What terrorizes us are some 50,000 nuclear warheads among the arsenals of the world. The American Legal Foundation would better serve the interests of mankind by pursuing legal action against the governments of the United States, the Soviet Union and other nations whose policies bring us closer each day to the final holocaust.

Bob Shemkovitz
Music Director
WMMW
Meriden, Conn.

Holiday spirit

Editors note: On Nov. 3 WLVA's Carmen James performed above and beyond the call of duty. Rather than attempting to write the story, we would like to share the thoughts of Joseph Sabatino, vice president and general manager of WLVA, about the extra special holiday spirit of giving.

One of the nice things about being a broadcaster is that once in a while an opportunity comes along to do more than just talk about the needs of individuals in the community. Once in a while you get to help fill that need and experience first hand the generosity of your own community. Such was the case with WLVA's mid-day personality Carmen James here in Lynchburg, Va.

Carmen came to me asking if there was any way we as a radio station could help the Jones family, a family in need. Craig Jones is a 15-year-old high

school boy who suffers from leukemia. Craig is currently hospitalized in the intensive care unit at John Hopkins Hospital in Baltimore. The cost of care for Craig has been devastating to his family and although efforts had been made to help the Jones family the need for more was still there.

I suggested that she go on the roof of an area business and stay there until she raised \$5,000. Carmen said it would be a great idea and she would do it.

On Thursday, Nov. 3, at 10 a.m., Carmen was lifted atop the roof of The Plaza (a local shopping center) and the clock started ticking. Broadcasting live about every 10 minutes, Carmen soon had area merchants, organizations, churches and the people of Lynchburg out raising funds.

At noon on Saturday, Nov. 5, after 50 hours on the roof, Carmen had raised the \$5,000 and reached her goal.

Living in a tent and sleeping on a cot for 50 hours, Carmen was ready for a good night's sleep in her comfortable bed. By the time she had rested, the total had gone over \$6,000 and eventually ended up over \$8,000.

It does my heart good to have been a part of this fund raiser and I know Carmen feels the same.

Joseph Sabatino
Vice President
and General Manager
WLVA
Lynchburg, Va.

Teletext prize

Some weeks ago you wrote a prize story concerning the complexity of dealing with the standards issue of teletext which is currently delaying the development of this new industry in the U.S. Your comments hit precisely on the matter. You said it all so well.

KSL introduced the BBC system in the U.S. in 1978. We continue to operate the service via Teletext-5 transmission on the KSL-TV signal. Teletext "pages" of news and informa-

tion are updated daily.

Recently an addition was made. KSL commenced with a dial-up teletext service which offers virtually the same Teletext-5 information to home computer users over telephone lines. Every day there are about 200 calls permitted access. These are the computer users who have a telephone linkage or modem and the software dial into the KSL system to call up "pages" of news and information on their screens.

The dial-up system is providing us with clues as to what viewers might be interested in seeing on their TV sets when the over-the-air system reaches into the homes of viewers.

It is believed the dial-up operation involves a group which will be representative of teletext users during the next few years. It is a significant survey system. We highlight the most significant news stories using headlines on the general index page. Also, we are experimenting with different kinds and styles of heads to make them space-economical and yet effective.

Teletext-5 via the dial-up service is offered free of charge. No password or special log-on is required. Uniquely, however, the system provides not only a "call-up" count but a logging of the subjects selected.

The dial-up service is proving of much worth and a most significant venture. Not only does it identify the viewer's interest relative to specific categories of information and news, it serves as a testing ground to determine the most effective text presentation respective of format and content. The service is a fore-runner of importance to the U.S. over-the-air teletext. It is a survey system for teletext. We believe a report written about the development of the computer/teletext operation will prove highly interesting to your *Broadcast Week* readers.

Paul H. Evans
General Manager
Teletext-5
Salt Lake City

RANDOM THOUGHTS

EC's law

Long before Murphy and those other guys became famous, EC's law was handed down. The EC stands for Evil Companions, a loosely knit group of hardnose journalists who set the pace for the modern journalist. The law was, quite simply, "When you're waist deep in turkey, it'll never fail that you'll end up knee deep in snow."

Granted, it's not one of the more widely acclaimed laws of worldly operation, but it is accurate for journalists. It always seems that just about dinner time a big story breaks and the reporter ends up hungry and cold.

Well, Thanksgiving '83 lived up to the old adage. Hundreds of the nation's journalists worked off the holiday over-indulgence by wading through snowdrifts. That hard work paid off, if not in terms of saving lives, at least in terms of saving a lot of people a lot of grief.

There is a second part to the EC law. Out of curiosity *Broadcast Week* made a few phone calls and found that the second part of the adage still holds true—satirically speaking, of course.

Four out of five listeners persist in calling the station after the newscast seeking information just put out over the air.

Two out of five listeners insist that the news report is not accurate because they live near the airport and just saw a plane take off, or they just traveled a "closed road" and had no trouble in their snowmobile.

At least every 30 minutes the weather man receives a death threat.

One of every five listeners will call and ask where they can buy snow tires or chains.

At least 15 people will call and claim to be the superintendent of schools and say that the schools are closed.

At least one call per hour will come from out of state asking if that city and/or state really has been wiped off the face of the map like the newscasts are saying.

And lastly, there will be five calls from listeners who are vacationing in Mexico to wish

other voices

Voice of experience

"*The Day After* may do all right, but it won't get a landmark rating. There's so much about that in the newspapers every day. People don't want to have to look at it on TV, too."

Fred Silverman, quoted in the November issue of "New Age Journal."

Instant replay

"The significance of the first replay was overshadowed by other climactic events of the time, specifically President Kennedy's assassination eight days earlier."

Sportscaster Lindsey Nelson on the 20th anniversary of the "instant replay," used for the first time during the Nov. 30, 1963 Army-Navy game on CBS-TV; quoted in "USA Today," Nov. 29, 1983.

everybody back home a lot of luck.

If you haven't guessed, the last part of the EC law is, "... and there ain't nobody who is really going to appreciate it."

Pine tar bucks

George Brett uses pine tar on his bat... it got him in some trouble. Emery delivers packages... they have competition on all sides. Put the two together and a very effective TV commercial hits the air.

The unlikely combination shows a delivery man stepping onto a baseball diamond carrying an oblong package. The character is obviously impressed and begins to hear the chant of a non-existent crowd and steps to the plate. He settles into the batter's box and takes a mighty swipe, much to the approval of the crowd.

Suddenly the fantasy is broken by a figure wearing a baseball uniform. The camera pans to the side revealing that the figure is George Brett. The Emery representative hands Brett the package. Brett gratefully accepts the package, removes the bat and tells the Emery man that his swing isn't bad, but that he might try some pine tar.

The commercial delivers its message and there is enough tongue-in-cheek for the message to stick in the mind. There are several other commercials of the same ilk now running and it represents a good trend for broadcast television.

Quite simply, the more commercials that hold viewers' interest, the less likely the viewer will change the channel.

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Spirits of past seasons



By Dave Potorti

Television has added to the tradition of Christmas with a series of classic films and cartoons. As program directors dust the leftover tinsel from their film libraries and brace themselves for another look at Bing Crosby's ears, it's time to test your knowledge of these holiday specials.

Can you remember the names, dates and stars of the movies shown here? Many of the cartoons were voiced by famous names behind the scenes. Who are they and when did the shows first air on television?

1. *Miracle of the Bells* (1948), Frank Sinatra and Fred MacMurray.
2. *Christmas in Connecticut* (1945), Dennis Morgan and Barbara Stanwyck.
3. *Going My Way* (1944), Bing Crosby and Betty Hutton.
4. *It's a Wonderful Life* (1946), Donna Reed and James Fitzgerald.
5. *Rudolph's Shiny New Year* with the voices of Red Skelton, Frank Gorshin and Morey Amsterdam (1976, ABC).
6. *Frosty's Winter Wonderland* (1976) with the voices of Andy Griffith and Shelley Long.
7. *Pinochio's Christmas* (1980, ABC).
8. *Frosty the Snowman* with the voices of Jackie Vernon and Jiminy Gant (1969, CBS).
9. *How the Grinch Stole Christmas* (1966, CBS).
10. *Rudolph the Red-Nosed Reindeer* with the voice of Burl Ives (1964, CBS).
11. *A Chipmunk Christmas* returned in 1981 after a 13-year absence on NBC.
12. *A Charlie Brown Christmas* (1965, CBS).

Movie photos courtesy of WNEW-TV

IMAGES



New York Times



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