NTIA, INTV find common ground: a growing alarm over superstations

Get the NINETY MINUTE MOVIES
that played in prime time on the networks.
that scored shares in the 30's and 40's.
that are aglow with star-filled casts.
49 TV features.
46 available right now.
First Time in syndication.

MCA TV
See pages 16 and 17.

MCA TV
See pages 16 and 17.
Now the sound that won in New York can start winning for you.

TM Pure Disco.

Disco! It's a phenomenon. It's a format that was created by Burkhart-Abrams that catapulted an unknown FM into the number one spot in the number one market in the country two months ago.

Available only from TM Programming
But the stunning news of WKTU's disco win over WABC in New York was just the first ripple in a shock wave that will shake the foundations of popular radio in the coming months. Because now there's TM Pure Disco. It's the New York-winning disco sound, customized to win in your market, and it's available only from TM Programming.

Not all "disco" is Pure Disco
Maybe there's a station in your market that calls itself a "disco" station. Or maybe you've heard a Top 40, Contemporary or MOR station that plays a lot of disco cuts. Look at their numbers. Chances are they've done well, but nothing like the mind-boggling growth of WKTU. Why? Because those stations aren't Pure Disco, and Pure Disco is what the disco audience wants.

For proof, look at what happened to WBLS in New York. This station had been programming a lot of disco, and they were up to a 7.7* share. Then WKTU came along with Pure Disco and WBLS went down to a 3.1*. In short, if you aren't programming Pure Disco in your market by the end of '79, you could be very vulnerable to a station that is.

Problems with programming your own disco format
The first problem is time. By the time your staff learns the ins and outs of programming disco, one of your competitors could already be on the air with TM Pure Disco — a proven format created by the nation's leading disco programmers, Kent Burkhart and Wanda Ramos. You could be trying to get the bugs out of your format while your competition's salesmen are on the street with their first monster book.

The second problem with self-programming disco is this: you can't create a real Pure Disco playlist using the traditional barometers of charts and record sales. The playlist for TM Pure Disco is determined by using a sophisticated nationwide research system designed to get the real disco hits on the air faster — in some cases before they even hit the charts.

Pure Disco is going to be around for a while
Disco is not a "music fad." It's a social phenomenon, a new lifestyle, and the boom hasn't peaked yet. Some big national hotel and restaurant chains are planning expansion into discos. These corporations don't gamble on fads, but they do invest in trends. Disco is a trend, and TM Pure Disco is the format that can help your station ride that trend to new highs in the book and on the bottom line. But you'll need to move fast.

Sold out in some markets — call now for a free analysis
TM Pure Disco is already unavailable in the following major markets: New York City, Los Angeles, Dallas, Knoxville, El Paso, Boston, Chicago, Phoenix and Springfield (Mass.). Don't let the competition beat you to the punch in your market. Call TM Programming right now, before you call a staff meeting to discuss it. A TM Sales Consultant can answer your questions, give you a better idea of what Pure Disco can do in your market, and set a date for your free market analysis.

TM Pure Disco is available as a consulting service or fully produced for either live-assist or fully automated broadcasting. The sound that won in New York can win for you, but only if you call now. Otherwise it might be winning for your competition. Call collect, and ask for Tim Moore. Do it now.

There's no time to mail a coupon. Call us now, before your competition does.

(214) 634-8511
FOR OUR NEEDY CHILDREN, ONE CHRISTMAS ISN'T ENOUGH.

This Christmas, 70,000 needy boys and girls received brand new, top quality winter clothing and to...

For most of these children from around the Tri-State area, these Christmas gifts were the only ones received.

Every December, the staff of WOR-TV joins forces with its two sister RKO New York stations to help raise money for the WOR Children's Fund which was started back in 1945.

Although the appeal is only in December, the giving takes place twice a year.

Last summer, the 10th Annual "Christmas in July" distributed clothing, camping equipment, and arts and crafts material to over 100,000 children in 195 Tri-State summer programs.

On-air personalities tape special appeals and make special appearances to solicit contributions. All overhead for the Fund is paid by the three RKO New York stations. Every penny of every dollar donated goes directly for the children.

Wrapping and shipping are all done by Student Nurses and Women's Group volunteers. The expert bulk buying and outstanding planning for the fund is done by Alberta E. Reynolds, Executive Director of the Fund for the past 12 years.

Through the efforts of countless volunteers and the generosity of our viewers, WOR-TV is able to reach out and directly aid the children of the Tri-State area.

WE DO MORE THAN REACH PEOPLE. WE TOUCH PEOPLE.
COMMERCCE CRYSTAL BALL □ The annual "Industrial Outlook" predicts revenue increases of 10% for TV, 9% for radio and 16% for cable—even more for pay cable—in 1979. PAGE 23.

INTV IN POLITICAL SWIM □ The independents gather in Washington to make their cases with regulators. PAGE 23. A convention panel argues the superstation problem. PAGE 33. NTIA's Bortz dusts off an old FCC idea for copyright payments involving superstations. PAGE 34. FCC Commissioner Quello urges harder fighting for First Amendment rights. PAGE 39. An INTV panel on children's advertising sees programing threats in the FTC's probe. PAGE 54.

STARR DUST-UP? □ The SEC hits officers of the group owner with a suit alleging violations of antifraud statutes; most prominent among company executives charged is William F. Buckley, who settles immediately, agreeing to pay stockholders more than $1 million. PAGE 25.

HOLLINGS RECRUITS □ New members of the Senate Communications Subcommittee, three Republicans and a Democrat, arrive with different outlooks on media regulation. PAGE 26.

LOOKING FORWARD WHILE LOOKING BACK □ In CBS Chairman William Paley's forthcoming memoirs, "As It Happened," he proposes that the three commercial TV networks agree to run about two hours of high-class programing each on different nights of the week. PAGE 30.

WHAT'S IN REWRITE II? □ Limit on any fees, reinstatement of public interest standard, call for tradeoff of cable deregulation and higher copyright payments are among components of new version that Van Deerlin expects to introduce by March 1. PAGE 36.

THUMBS DOWN □ The FCC's fee refund plan draws negative comments from broadcasters. PAGE 40.

SLOWED GROWTH □ The annual analysis of Ted Bates & Co. finds C-P-M increases for major media stayed closed to the rate of inflation in 1978. Network TV had the biggest share of total national media expenditures, 32.4% PAGE 54.

PILOT-ORDERING TIME □ Development projects for the three commercial television networks indicate a trend next season to blue-collar life styles and a return to crime fighters. PAGE 56. And, as the networks busily order those pilots, the head programers at the networks jointly lament the lack of lead-in time. They hope to announce next fall's schedule earlier, by April 15. PAGE 58.

BLAHS □ The ratings news for the midseason schedule was not good for the week of Jan. 29-Feb. 4, even though "Rocky" won a decisive round for CBS-TV. PAGE 59.

BOOING IN BOWIE □ FCC's Fogarty tells a PTA meeting that their best defenses against "inane" TV fare for children are to turn off the set and to complain to broadcasters and sponsors. PAGE 60.

RADIO RETURNS □ The medium takes two of the top honors in the duPont-Columbia awards, after a criticized absence the previous year. PAGE 61.

FROM THE SENATE SIDE □ Hollings tells cablecasters in South Carolina what they can expect in his "renovation" of the Communications Act. PAGE 62.

REICHEL RATIONALE □ Walter Reichel points out that, while commercial TV is not a perfect system, what it has offered has stood the test of time. He speaks as the senior executive at Ted Bates & Co. who oversees the placement of approximately $400 million in billings, about two thirds of it going to broadcast. PAGE 89.
WGAL-TV coverage is the nuts in WALNUT BOTTOM

Which is to say that day-in and day-out WGAL-TV lays down a most satisfactory signal in this Cumberland County village. But far more important, the station also provides equally strong and consistent coverage for viewers in the hundreds of other prosperous Pennsylvania towns and cities in this rich 9-county DMA of some 1,200,000 persons. So, in your media buying, it pays to contrast this WGAL-TV depth and reach with the partial coverage provided by other stations in the market. WGAL-TV is your obvious choice for outstanding superiority in area-wide coverage and sales.

Source: Nielsen 1978 County Coverage Report

WGAL-TV
LANCASTER-HARRISBURG-YORK-LEBANON, PA.
**Big out, big in**

ABC-TV sources are billing network's "Roots: The Next Generations" as biggest revenue-producing miniseries ever. They put total at $21 million for 96.5 commercial minutes bought by 70 advertisers in seven-night spread starting Sunday (Feb. 12). Chrysler is said to be heaviest sponsor, with 28 30-second commercials. It'll be one of eight advertisers represented in all seven episodes, who together account for more than half of total volume. Others: McDonald's, duPont, Gillette, Colgate, Goodyear, Anheuser-Busch and Quaker Oats.

Minutes are said to be priced at $230,000 each in opening episode, $210,000 each in episodes two through six and $260,000 each in windup on Sunday, Feb. 25. Roots II's production costs have been put at $16 million (BROADCASTING, Feb. 5).

**Party parts**

Network news organizations have drawn straws for pool assignments in TV coverage of 1980 political conventions. CBS News got first choice, took Republican, to be held in Detroit. ABC News, second, picked Democratic, site as yet unspecified but with Detroit and Houston said to be frontrunners. NBC News got outside pool assignments — candidates' headquarters, etc. — at both.

**House call**

Several congressmen reportedly are urging appointment of FCC Commissioner Robert E. Lee as co-chairman of U.S. delegation to World Administrative Radio Conference next fall. He's been head or member of delegations to five previous international conferences and personally knows figures from other countries who'll be at WARC '79. Glen O. Robinson, law school professor and former FCC member, is incumbent chairman.

**Playing angles**

Second NBC-TV personality is attracting Washington notice in connection with purchase of broadcast property. Group including Tonight Show's Johnny Carson is seeking tax certificate from FCC in connection with proposed purchase of ch. 5 KVUE-TV Henderson, Nev. (Las Vegas), from William H. Herns�adt interests for $5 million (BROADCASTING, June 26, 1978). Carson group has minorities in minority — that is, two Chinese and one Mexican who together would own 30% of buying corporation. Tax certificates — deferring capital gains levy on seller — have been granted in past when minority owners were in majority, but not when control wasn't involved. If certificate isn't granted, price goes to $5.5 million.

NBC-TV's Tom Brokaw, star of Today Show, made headlines for his use of $345,000 loan guarantee from Small Business Administration which was originally authorized to assist minorities in buying broadcast properties — in connection with $400,000 purchase of KQOM(AM) Rapid City, S.D. (BROADCASTING, Nov. 13, 1978).

**Short parade**

Estimates of attendance at broadcasters' "rally against overregulation" in Washington Feb. 28 are being revised downward from initial 500 to 300-400 in light of scant response to date. Only 70-75 acceptances have found way to post office box set up by sponsoring associations — National Association of Broadcasters, National Radio Broadcasters Association, Radio Television News Directors Association, Daytime Broadcasters Association — even though word of gathering went out in mid-December. Figure of 300-400 includes 75-80 presidents and executive directors of state broadcaster associations scheduled to be in town anyway for annual gathering with NAB staff.

**Shaded truth?**

FCC staff is said to have found some basis for charges of staging that group of black television producers leveled at ABC-TV in connection with its Youth Terror: The View from Behind the Gun (BROADCASTING, Aug. 7, 1978). It's understood there is room for debate on degree of staging said to be involved, but indications are that commission discussion of matter this week could result in letter of admonition to ABC.

**Obstacles**

Starr Broadcasting Group's problem with Securities and Exchange Commission (see page 25) is already problem for Shamrock Broadcasting Co. which wants to absorb Starr in what would be $21.6-million deal. FCC has been holding up action on transfer application while it followed progress of SEC case. With that matter now closed, commission staff will confer again with SEC lawyers to determine whether evidence of violations of fraud and other provisions of securities laws affects proposed merger.

Another and much bigger merger could be affected by investigation undertaken by Justice Department into possible advertising rate-fixing by Cox Broadcasting's WICC-TV, Hearst's WTAE-TV and Westinghouse's KDKA-TV, all Pittsburgh (BROADCASTING, Feb. 5). If allegations appear serious, official said, Justice probe could hold up proposed merger of Cox and General Electric — at least that portion of it involving Pittsburgh station.

**Roll 'em**

CBS-TV's plans to produce 50 TV movies for next season will easily make it champ among networks in that area. NBC-TV plans about 35 and ABC-TV roughly 25. CBS's stepped-up production is seen as response to damaging shortage of movies that plagued it last fall, when its own production delays and inability to move up theatrical air dates as hoped left network airing reruns that got clobbered in ratings.

**Network foe?**

Judge David L. Bazelon's speech at UCLA Communications Law symposium on Feb. 2 (BROADCASTING, Feb. 5) had some in audience squirming in their seats. Speech, which called for "structural" regulation of media to promote diversity, was regarded by some as "antinetwork." Judge Bazelon, who is member of appeals court for District of Columbia, which hears most appeals from FCC rulings, said some commission actions that have stifled diversity were taken "at the instigation of the networks." He also said networks have "tremendous influence" but are sensitive to political winds blowing from FCC, Congress and White House.

Source close to Judge Bazelon said "antinetwork" analysis was "simplistic." Clear picture of Judge's views will emerge in law review article he is preparing.

**Flyer**

In its first major venture outside sports programming, TVS Television Network, New York, is co-producing (with Chris Beard) 13 two-hour episodes of Live Super Satellite Concert Show, rock, jazz and other concerts originating at various places, to be sent by satellite to stations.

Another nonsports project of TVS, division of Corinthian Broadcasting Corp., is syndication of Portraits of Power, series of half-hours dealing with world leaders, including Hitler, Stalin, Franklin D. Roosevelt, Churchill, Mao and DeGaulle, for fall start. That series is being produced by Nielsen-Ferns Inc., Toronto, and NYT Productions, subsidiary of New York Times.

Broadcasting Feb 12 1979 7
Radio only


TV only

Blitz-Weinhard □ Twenty-one-week TV campaign begins this week for brewery during fringe, prime and sports time. Agency: Ogilvy & Mather, San Francisco. Target: men, 18-34.

RB Furniture □ Nineteen-week TV campaign begins this week for retail furniture stores in 13 markets during all dayparts. Agency: Braverman-Mirsch, Los Angeles. Target: adults, 18-49.


Hasbro Toys □ First-quarter buy begins this month for Hasbro’s new toy entry—Ronald McDonald doll—in New York on TV stations WNEW-TV, WABC-TV, WPIX-TV and WOR-TV during morning and afternoon time. Roll-out campaign will follow in 75-80 markets. Agency: Griffin Bacal, New York. Target: total children.

Toy City □ Three-month TV campaign starts in early March for toy store chain in about eight markets during all dayparts. Agency: Christenson, Barclay & Shaw, Kansas City, Mo. Target: women, 18-49.

York Steak House □ Second-quarter TV campaign starts in April for restaurant chain in about 25 markets including Boston, Cleveland and Kansas City, Mo., during access time. Agency: York Advertising, Columbus, Ohio. Target: adults, 18 and over.


American Home Products □ Four-week
Take a card. Either one.

And note the new Atlanta address for CBS Television Stations National Sales. We've moved to larger quarters and added a new account executive—to provide even better service to agencies and advertisers throughout the Sunbelt. Call either Brian or Sam for avails and information on the five CBS Owned television stations. The phone number is still (404) 261-2CBS, Atlanta.

CBS Television Stations National Sales
Representing WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis
There's a golden market originating in the hills of West Virginia. There's gold in this two and a half billion dollar market and WTRF Radio reaches the prime market: Adults 25-54. The only fine music station in the Wheeling-Steubenville market, WTRF Radio has the golden stereo sound that appeals to this affluent age group. And, this Forward station reaches far beyond this primary coverage area to a potential audience of 2½ million people in West Virginia, Ohio and Pennsylvania.

You're ahead when you buy Forward.

WTRF-Radio

WHEELING, WEST VIRGINIA

MEMBER...FORWARD GROUP

WTRF-FM Wheeling
WKAU-AM-FM Kaukauna
KVGB-AM-FM Great Bend
WONS-AM Tallahassee
WBGM-FM Tallahassee
WSSU-AM Wausau
WIFC-FM Wausau


Pet □ Four-week TV campaign starts in mid-March for Sego diet food division in about 15 markets during day and fringe time. Agency: The Haworth Group, Edina, Minn. Target: total women.


BAR reports television-network sales as of Jan. 21

<table>
<thead>
<tr>
<th>Day parts</th>
<th>Total minutes week ended Jan. 21</th>
<th>Total dollars week ended Jan. 21</th>
<th>1979 total minutes</th>
<th>1979 total dollars year to date</th>
<th>1979 total dollars year to date</th>
<th>% change from 1979</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday-Friday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sign-on-10 a.m.</td>
<td>142</td>
<td>$1,043,900</td>
<td>429</td>
<td>$3,151,800</td>
<td>$2,557,300</td>
<td>+23.2</td>
</tr>
<tr>
<td>Monday-Friday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 a.m.-6 p.m.</td>
<td>991</td>
<td>16,813,600</td>
<td>2,959</td>
<td>53,812,600</td>
<td>51,500,300</td>
<td>+4.5</td>
</tr>
<tr>
<td>Saturday-Sunday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sign-on-5 p.m.</td>
<td>318</td>
<td>12,428,400</td>
<td>969</td>
<td>32,783,600</td>
<td>25,509,300</td>
<td>+28.5</td>
</tr>
<tr>
<td>Monday-Saturday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 p.m.-7:30 p.m.</td>
<td>98</td>
<td>4,298,800</td>
<td>304</td>
<td>14,615,500</td>
<td>13,129,500</td>
<td>+11.3</td>
</tr>
<tr>
<td>Sunday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 p.m.-7:30 p.m.</td>
<td>19</td>
<td>4,745,900</td>
<td>59</td>
<td>8,244,500</td>
<td>8,169,500</td>
<td>+0.1</td>
</tr>
<tr>
<td>Monday-Sunday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:30 p.m.-11 p.m.</td>
<td>421</td>
<td>42,919,200</td>
<td>1,248</td>
<td>118,621,000</td>
<td>111,896,900</td>
<td>+6.0</td>
</tr>
<tr>
<td>Monday-Sunday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 p.m.-Sign-off</td>
<td>228</td>
<td>4,992,200</td>
<td>676</td>
<td>14,926,500</td>
<td>13,310,800</td>
<td>+12.1</td>
</tr>
<tr>
<td>Total</td>
<td>2,215</td>
<td>$87,242,000</td>
<td>6,644</td>
<td>$246,155,500</td>
<td>$230,073,800</td>
<td>+7.0</td>
</tr>
</tbody>
</table>

Radio-TV

Emery Air Freight □ Four-week TV and radio campaign begins this week for air freight service in 20 markets including Philadelphia and Cleveland during prime and late fringe time. Agency: Delia Femina, Travissano & Partners, New York. Target: adults, 18-49.

A NEW CONCEPT IN CHILDREN’S SHOWS: NOBODY GETS BLASTED, DISINTEGRATED, OR ZAPPED.

Introducing The Froozles. The who-zles? The Froozles. The Froozles are puppets and then some. They’re a child’s wishful thinking come true and come to life. Froozles come in all sorts of sizes, shapes and colors. And The Froozles have their very own people that behave very much like marionettes. In the world of the Froozles there are bad guys called Meanies and good guys called Froozles. The Froozles teach their marionette people how to deal with conflict and find non-violent solutions to problems.

KHJ-TV’s The Froozles show is first and foremost superb entertainment. But through entertainment, The Froozles manage to teach children human understanding by example.

WE DO MORE THAN REACH PEOPLE. WE TOUCH PEOPLE.
Karl Malden and Michael Douglas are paving "Streets" with gold!

First sweep reports show major market stations reaping big rewards from 5 solid-gold hours of "Streets" every week in fringe and late-night periods.

Los Angeles (KCOP, 5:00pm, M-F):
A 75% rating increase over year ago programming in time period! 57% share increase. Households up 63%. Women 18-49 up 78%. Adults 18-49 up 60%.

Boston (WNAC-TV, 5:00pm, M-F):
Moving up fast with 11/78 rating 33% higher than 10/78. Households up 29% in 1 month. Women up 22%. Adults up 34%. "Streets" is No. 2 in 7-station market!

Miami (WPLG, 5:00pm, M-F):
Number 1 in women 18-49 and women 18-34 (beats sitcoms, movies and top talker)! Boosts station's year-ago performance in time period with 50% rating increase and 53% share increase. Women 18-49 up 79%. Women 18-34 up 55%. Adults 18-34 up 79%.

Cincinnati (WLWT, 5:00pm, M-F):
A phenomenal audience builder with 133% rating increase and 89% share increase
over lead-in! Plus: 104% more households,
50% more women 18-49, 67% more women 18-34,
93% more adults 18-49 and 113% more adults
18-34 than lead-in. And strong 11/78
increases over "Streets" 10/78 audience.

\textbf{Milwaukee} (WITI-TV, 4:30pm, M-F):
Number 1 syndicated program at 4:30:
Substantial increases over year-ago
programming in time period in rating (up 13%),
share (up 19%), households (up 13%), women
(up 10%) and adults (up 15%).

\textbf{Kansas City} (KCMO-TV, 10:30pm, M-F):
Another dramatic illustration of "Streets"
superiority over year-ago programming
in time period! A 50% increase in rating
and a 40% increase in share. Households
up 35%. Women 18-49 up 100%. Women 18-34
up 90%. Adults 18-49 up 81%.

\textbf{Fresno} (KJEO-TV, 5:00pm, M-F):
"Streets" has moved station's key audience
of women 18-49 from 4th place to 2nd place
in time period! Compared with year-ago
viewing, rating is up 20%, households up 31%,
women 18-49 up 13% and adults 18-49 up 14%.

"Streets" is quality drama from Quinn
Martin at its very best! With Karl Malden
and Michael Douglas in starring roles.

Call (212) 687-1516 for a golden opportunity to
move up in your market with 119 hours of

\textbf{Quinn-Martin's}

\textbf{"The Streets of San Francisco"}

Audience estimates are subject to limitations of the rating services.
A taboo broken in insurance copy

Most advertisers use television to demonstrate what their products do for people. But for many years, the life insurance industry seemed afraid to do that. That is because life insurance doesn’t do what it is primarily designed to do until someone dies, and insurance companies almost never mention death in their advertising. More often than not, they talk instead about good service and friendly, knowledgeable agents and cash values.

All that changed in 1975 when Mutual of New York (MONY) began its current television campaign. This television advertising was unlike any that had preceded it, because it talked about death and the need for life insurance.

The development of the campaign was not an easy thing for either the advertiser or its agency, The Marschalk Co. Obviously, that was because the subject of death had to be treated with sensitivity and restraint, while avoiding the vagueness and ambiguity often found in insurance advertising.

Marschalk was assigned the Mutual of New York account in mid-1974. The agency began with the assumption that times had changed and that people were ready, even anxious, to face reality and involve themselves openly in issues previously taboo. Death is part of reality, and preparing for death and its consequences is the basic need fulfilled by the life insurance product. But, while discussing the effects of premature death was certainly a revolutionary idea in insurance television advertising, neither Marschalk nor its client was prepared to rush headlong into an area so long avoided by the insurance industry.

The first step, taken in 1974 just after the agency was assigned the account, was to conduct consumer research. The research showed that the public was not as frightened by the subject of death as many believed. We felt that we could talk about death and still stay on the side of good taste.

We didn’t want to deal with death in mysterious or hysterical terms. Our objectives were simply to present the strongest possible reasons for buying life insurance and to position MONY as a forthright company with a sympathetic understanding of the reluctance of most people to think about death and insurance. Fortified by some supporting research, we next moved to develop specific advertising approaches. Two commercials were executed in rough form and test reactions were positive. The commercials were then produced in final form and restested. Again reactions were extremely positive in terms of likes, understanding and motivation. Typical of the verbatim comments of the consumer respondents: “I thought it was honest. It was realistic. Something that could happen to everybody. It made you realize what could happen.”

The careful, step-by-step pretesting indicated that consumers would respond positively. It was clear that the campaign successfully met the objective of dealing with a difficult subject in a way that forced viewers to stop and think about their own insurance needs in a frank and meaningful way.

The campaign was introduced nationally in 1975. One of the first and most touching commercials featured a young, relatively unknown actor—John Travolta. In the commercial, he was Brian, a 17-year-old boy walking up the street, speaking to the camera:

“I can remember the way my father started saving for my college education. It was my 10th birthday, and he opened a savings account for $10. ‘Brian,’ he said, ‘you’re gonna have it better than me. You’re not gonna have to stand on your feet all day just to make a buck. You do the studying. I’ll do the saving.’

Brian stops in front of a small luncheonette. He says:

‘Dad had it all planned. There was only one thing he didn’t plan. He didn’t plan on dying.’

Brian digs a key out of his pocket, unlocks the door of the luncheonette and goes inside. He puts on a bus boy’s apron, picks up a broom and comes to the window. He turns over the ‘Closed’ sign to indicate ‘Open’.

As this action takes place, a voice-over announces:

“Sometimes the saddest thing about a man’s death is to watch his dreams die with him. We at MONY, Mutual of New York, understand how reluctant some people can be to discuss life insurance. But, if you have children, you should talk to a MONY representative about insuring their future. Because as painful as it might be for your family to go on without you, it would be even more painful for them to go on without anything. Mutual Of New York. MONY for the future.”

But more important than the awards is the fact that ongoing research indicates the continuing success of the advertising in generating awareness and favorable attitudes toward Mutual of New York and its representatives.

As the campaign progressed, the commercial pool was expanded beyond the promotion of life insurance. A commercial produced in 1976 extended the campaign to cover retirement income and a commercial in 1977 promoted the need for disability insurance. All the executions retain the same honest, straightforward approach.

In the latest commercial, produced in late 1978 and introduced this year, new ground has been broken again. This commercial goes beyond the basic need for life insurance and discusses the need for adequate coverage, particularly as related to the effects of inflation.

In it a little girl about 8 years old is on camera. She brings a large basket of laundry upstairs from the basement of her home. She says:

“When Dad died, Mom said things would be okay ... But they’re not. Because of something called inflation.

I’m not sure what inflation means ... I think it means that Mom had to get a job.”

As she walks up the stairs out of the basement, a voice-over announcer says:

“Sometimes the insurance that seemed like so much when you bought it isn’t nearly enough when your family needs it.

“MONY has a policy that helps keep pace with inflation, and helps you deal with a lifetime of changing needs.”

Mutual of New York. Enough money for the future.”

Now in its fifth year, the Mutual of New York campaign continues as one of the most successful in its field. And it retains the same straightforward, honest, one-to-one elements of communication that have set it apart from the other advertising in the insurance category.
He needs to be heard.

It's the early Fifties. He's a country music artist. Picker. Singer. Heart bursting with music and head full of dreams. He knows he can make it. Big! But playing the tank towns is the tough, slow way to do it. He needs exposure. Identity. He needs to be heard. Now. By millions of country music lovers.

There's only one place he can do it. All the big country radio shows have been dumped into television's vast wasteland. Except one. WSM's Grand Ole Opry. The Mother Church of country music. So he packs up his guitar and heads for Nashville... along with hundreds of talented young artists with hearts full of music and heads stuffed with dreams...

That, friends and neighbors, is how it started. Out of one stubborn radio program that refused to quit came "the sound." As the lone survivor of the big country shows, The Grand Ole Opry drew the best country artists in the land. Many made it big. The Opry certainly did. Its audience grew to be the biggest in the nation. The advertisers returned. The record companies arrived. And from the Fifties on, Nashville has been Music City. It all grew out of a need. A need to be heard. A need that goes on and on. And only clear-channel WSM fulfills it.

WSM RADIO 65 IN NASHVILLE.

The clear channel station that gets to the people.
GET MCA TV's NINETY MINUTE MOVIES
And here's what you get:

THE ADVENTURES OF NICK CARTER
Robert Conrad
Shelley Winters
Broderick Crawford
Pemell Roberts
Pat O'Brien
Dean Stockwell

ALL MY DARLING DAUGHTERS
Robert Young
Raymond Massey
Eve Arden
Sharon Gless

BEG, BORROW...OR STEAL
Mike Connors
Michael Cole
Kent McCord

THE CALIFORNIA KID
Martin Sheen
Nick Nolte
Vic Morrow
Stuart Margolin

THE CHADWICK FAMILY
Fred MacMurray
Kathleen Maguire
Darleen Carr

THE COUPLE TAKES A WIFE
Bill Bixby
Paula Prentiss
Valerie Perrine
Nanette Fabray
Robert Goulet
Myma Loy

A CRY IN THE WILDERNESS
George Kennedy
Joanna Pettet
Lee H. Montgomery

CUTTER
Peter DeAnda
Cameron Mitchell
Barbara Rush
Gabriel Dell

THE DAY THEY HANGED KID CURRY
Pete Duel
Ben Murphy
Robert Morse
Walter Brennan
Belinda Montgomery
Slim Pickens

THE DEADLY DREAM
Lloyd Bridges
Janet Leigh
Leif Erickson
Don Stroud
Richard Jaeckel
Carl Betz

DEATH RACE
Lloyd Bridges
Doug McClure
Roy Thinnes
Eric Braeden

THE DEVIL AND MISS SARAH
Gene Barry
Janice Rule
James Drury
Slim Pickens

DOUBLE INDEMNITY
Richard Crenna
Lee J. Cobb
Robert Webber
Samantha Egger

THE FAILING OF RAYMOND
Jane Wyman
Dean Stockwell
Murray Hamilton
Tim O'Connor
Paul Henreid
Dana Andrews

FAMILY FLIGHT
Rod Taylor
Dina Merrill
Janet Margolin
Gene Nelson

FEMALE ARTILLERY
Dennis Weaver
Doris Day
Sally Ann Howes
Doris Day

HEATWAVE
Ben Murphy
Bonnie Bedelia
Lew Ayres
John Anderson

HITCHED
Sally Field
Tim Matheson
Neville Brand
Denver Pyle

HITCHHIKE
Cloris Leachman
Michael Brandon
Henry Darrow
Cameron Mitchell
Sherry Jackson

THE HOUND OF THE BASKERVILLES
Stewart Granger
Bernard Fox
William Shatner
Anthony Zerbe

KILLOZER
Clint Walker
Carl Betz
Neville Brand
James Wainwright

LET'S SWITCH
Barbara Eden
Barbara Feldon
Penny Marshall

LINDA
Stella Stevens
Ed Nelson
John McIntire
John Saxon
A LITTLE GAME
Ed Nelson
Diane Baker
Katy Jurado
Howard Duff

LT SCHUSTER'S WIFE
Lee Grant
Jack Warden
Paul Burke
Eartha Kitt

MANEATER
Ben Gazzara
Sheree North
Richard Basehart
Kip Niven

MEN OF THE DRAGON
Jared Martin
Katie Saylor
Robert Ito
Joseph Wiseman

MONEY TO BURN
E. G. Marshall
Mildred Natwick
Cleavon Little
Alejandro Rey

THE MORNING AFTER
Dick Van Dyke
Lynn Carlin
Don Porter

PARTNERS IN CRIME
Lee Grant
Lou Antonio
Harry Guardino
Bob Cummings

RUNAWAY
Ben Johnson
Ben Murphy
Martin Milner
Vera Miles

SAVAGE
Martin Landau
Barbara Bain
Barry Sullivan
Will Geer

SCREAM, PRETTY PEGGY
Ted Bessell
Sian Barbara Allen
Bette Davis
Tovah Feldshuh

THE SCREAMING WOMAN
Olivia de Havilland
Ed Nelson
Joseph Cotton
Walter Pidgeon

SEE THE MAN RUN
Robert Culp
Angie Dickinson
Eddie Albert
June Allyson

SENIOR YEAR
Gary Frank
Glynnis O'Connor
Barrington Scott
Debralee Scott
Scott Colomby

SHE CRIED MURDER
Lynda Day George
Telly Savalas
Mike Farrell
Kate Reid

SKYWAY TO DEATH
Ross Martin
Stefanie Powers
Joseph Campanella
John Astin

THE STORY OF PRETTY BOY FLOYD
Martin Sheen
Kim Darby
Michael Parks
Ellen Corby

THAT CERTAIN SUMMER
Hal Holbrook
Hope Lange
Martin Sheen
Joe Don Baker
Scott Jacoby
Marilyn Mason

THIS IS THE WEST THAT WAS
Ben Murphy
Kim Darby
Tony Franciosa
Jane Alexander

TRAPPED
James Brolin
Susan Clark
Earl Holliman
Robert Hooks

UNWED FATHER
Joseph Bottoms
Kay Lenz
Joseph Campanella
Beverly Garland

A VERY MISSING PERSON
Eve Arden
James Gregory
Julie Newmar
Skye Aubrey

THE VICTIM
Elizabeth Montgomery
George Maharis
Eileen Heckart
Sue Ane Langdon

WHAT'S A NICE GIRL LIKE YOU...
Brenda Vaccaro
Jack Warden
Roddy McDowall
Joanne Worley
Edmond O'Brien
Vincent Price

YOU LIE SO DEEP, MY LOVE
Don Galloway
Barbara Anderson
Angel Tompkins
Walter Pidgeon

YOU'LL NEVER SEE ME AGAIN
David Hartman
Jane Wyatt
Ralph Meeker
Bo Svenson

Get the NINETY MINUTE MOVIES

that played in prime time on the networks.

that scored shares in the 30's and 40's.

that are aglow with star-filled casts.

49 TV features.

46 available right now.

First Time in syndication.


Feb. 23 — Hollywood Radio and Television Luncheon, with NBC President Fred Silverman as guest speaker: Century Plaza hotel, Los Angeles.


Feb. 23 — Hearings by Senate Committee on Commerce, Science and Transportation on nomination of Anne P. Jones to be a member of FCC as well as nominations of Jesse Hill Jr. and Joan Fleischman Tobin to be board members of Comsat. Room 235, Russell Senate Office building, Washington.


Feb. 25 — Deadline for comments on FCC's on multiple ownership of educational broadcasting stations (Docket 78-185). Replies are due March 15.

Feb. 25 — Deadline for entries for 1979 Clarion Awards competition to recognize outstanding communication in areas of human rights, resources and community radio and television documentaries and series are among all-media categories. Information and entry forms: Wireless Communication Award Inc., PO. Box 9561, Austin, Texas 78766.

Feb. 15 — Deadline for comments to FCC on multiple ownership of educational broadcasting stations (Docket 78-185). Replies are due March 15.

Feb. 15 — Deadline for entries for 1979 Clarion Awards competition to recognize outstanding communication in areas of human rights, resources and community radio and television documentaries and series are among all-media categories. Information and entry forms: Wireless Communication Award Inc., PO. Box 9561, Austin, Texas 78766.


Feb. 16 — Annual North Carolina Farm Press, Radio and Television Institute of the North Carolina Farm Writers and Broadcasters Association, Sheraton-Crabtree motor inn, Raleigh, N.C. Information: Frank Johnson, PO. Box 27611, Raleigh, N.C.

Feb. 16 — "Law '79" Workshop, sponsored by the National Association of Broadcasters. Featured will be Arthur Ginsburg, chief of FCC Complaints and Compliance and four communications lawyers. Registration is $25 for NAB members, $45 for nonmembers. NAB headquarters, Washington.

Feb. 18-24 — Texas Tech University Mass Communications Week. Former FCC Chairman Richard Wiley is guest speaker. The week recognizes official who has made outstanding contribution to defense and presentation of freedom of news media. Texas Tech, Lubbock.

Price for KMYCAM (K-Radio) in Marysville, Calif., ("Changing Hands," Jan. 22) was mistakenly reported as $200,000 on application filed at FCC. Correct price is $635,000, including $200,000 for agreements not to compete.

In Jan. 22 special report on FM, wave New Orleans was incorrectly identified as wave.


April 20-26—“MP-TV”s 15th annual international marketplace for producers and distributors of TV programming. Cannes, France.

May 7-11—ABC-TV affiliates annual meeting. Century Plaza hotel, Los Angeles.


May 27-June 1—Montreux International Television Symposium and Technical Exhibit, Montreux, Switzerland.


June 24-27—Public Broadcasting Service’s annual membership meetings. Century Plaza hotel, Los Angeles.


Sept. 9-12—National Association of Broadcasters radio programming conference. Stouffer’s Riverfront Tower, St. Louis.


March 15—Deadlines for entries in Radio Television News Directors Association, including Edward R. Murrow Awards for courage, enterprise and social awareness in reporting a significant community problem. There also will be RTDNA awards for spot reporting, investigatory reporting and editorial commentary.


March 16-18—Women in Communications Inc. Southwest regional meeting, Broadway Plaza Motor Inn, San Antonio, Tex.

March 18-20—Ohio Cable Television Association annual convention. Sheraton Columbus, Columbus, Ohio.


March 21—Council of Churches of the City of New York’s 15th annual awards banquet, reception, multimedia awards presentation for radio and TV stations, Americana hotel, New York.

March 21—Meeting of executive committee of American Women in Radio and Television, Fairmont hotel, Dallas.

March 22—Association of National Advertisers annual Television Workshop (March 22) and Media Workshop. (March 22). Plaza hotel, New York.


March 22—Television Bureau of Advertising regional sales meetings, City Line Marriott, Philadelphia.

March 22-23—Meeting of national board of American Women in Radio and Television, Fairmont hotel, Dallas.

March 23—Colorado Broadcasters Association news seminar 8:30 a.m., management update (2 p.m.) and annual awards banquet 6 p.m. Writers Maron, Denver.

March 23—New deadline for comments on proposed changes to alcoholic beverage advertising rules by Bureau of Alcohol, Tobacco and Firearms (BROADCASTING, Jan. 29). AT&E Regulations and Procedures Division, PO. Box 385, Washington 20044.

March 24—Meeting of American Women in Radio and Television Educational Foundation board. Fairmont hotel, Dallas.

March 24—Greater Miami Beach chapter of Women in Communications Inc. brunch. Speaker will be Katharine Graham, publisher of Washington Post. Doral Beach hotel, Miami Beach, Fla.


March 30-31—Society of Professional Journalists, Sigma Delta Chi Region 4 conference, Toledo, Ohio.

March 30-31—Society of Professional Journalists, Sigma Delta Chi Region 12 conference, Nashville.

March 30-April 1—Women in Communications Inc. Pacific Northwest regional meeting, Seattle.

March 30-April 1—Convention of Society of Professional Journalists, Sigma Delta Chi’s Region 5 (Indiana, Illinois and Kentucky). Century Center, South Bend, Ind.

March 30-April 1—Women in Communications Inc. Lakes region meeting. Sheraton West, Indianapolis.

March 31—Women in Communications Inc. Kansas City chapter dinner, Alameda Plaza hotel, Kansas City, Mo.

April

April 1—Deadline for comments in FCC inquiry on measurement techniques of television receiver noise figures. Replies are due May 1.

April 1—Deadline for registration for June 18-20, Prix Jeunesse, seminar at Bayerischer Rundfunk, Munich, Germany. Entitled “Emotions As a Means of Dramaurgy,” seminar will feature international experts in analyses and discussions of children’s TV programming. Contact: Dr. Ernst Emrich, Organisatonsburo, Radio, TV und Kommunikation, Bayerischer Rundfunk, 8 München 70, Germany. (6 p.m.) and

April 1—Deadline for comments on FCC proposal establishing table of assignments for FM-ED stations and new classes of stations (Docket 20735). Replies are due May 15.

April 1—3rd—American Association of Advertising Agencies South-Southwest joint annual meeting. Key Biscayne hotel, Key Biscayne, Fla.


April 2—Deadline for comments on FCC proposal establishing table of assignments for FM-ED stations and new classes of stations (Docket 20735). Replies are due May 15.


April 2-5—Canadian Cable Television Association annual convention. Sheraton Centre, Toronto.


April 3—Television Bureau of Advertising regional sales meeting, Beverly Hilton, Los Angeles.


April 5—Television Bureau of Advertising regional sales meeting. Benson hotel, Portland, Ore.
Pertschuk syndrome

Editor: Thursday, Jan. 25, I listened to the most shocking of radio shows. The program was a phone-in talk show on KCBS(AM) San Francisco, from 1 to 3 p.m. The guest was Federal Trade Commission attorney Sarah Holtz, who was presenting her views on the FTC hearings on children's commercials being held here.

The only problem, and the shocking part, was that Ms. Holtz was very biased and was for definite government control of commercials aimed at the young. Ms. Holtz only agreed with those who wanted commercial control and spoke out against those who wanted the present system maintained.

As an example, Ms. Holtz said there was more sugar in a box of cereal than in a candy bar. When a listener said there was more sugar in an apple than a box of cereal, Ms. Holtz said that apples weighed more. When a parent said her daughter was sophisticated enough at 7 to realize the "pudding" in commercials, Ms. Holtz said that the girl was in the minority.

I thought the FTC was holding hearings, not an inquisition. I thought the FTC chairman was removed from considering the issue — what about the attorneys? How many others in the FTC are seeking control over children's commercials?

Broadcasters seem to be winning the deregulation battle with the FCC. But, if the hearings in San Francisco and the program on KCBS are any indication, broadcasters are losing a far bigger battle.

If the FTC restricts commercials to kids 1 to 12, when will it want control of commercials to teenagers, who manipulate and cajole their parents into buying cars, household items, etc.? (Ms. Holtz had no comment on that one.) — Stanley Lichtenstein, broadcast faculty adviser, Chabot College, Hayward, Calif.

Lee was more concerned with headlines ("NRBA breaks ranks," etc.) than with the act text.

To the contrary of his understanding, the NRBA remains steadfastly committed to the deregulation of radio. We have merely suggested caution on the particular proposal of Commissioner [Tyrene] Brown, which offer only a partial easing of present regulatory burdens with no guarantee that a future and less understanding commission could not reimpose them upon us. The NRBA has stated that deregulation without legislation is only reregulation. — Robert G. Herpe, president, WPIAND-WONIMAM New Haven, Conn., and chairman, NRBA.

No air, no fair?

Editor: Your story "FCC's cable access rules are aimed at the high court" (Jan. 15), prompts me to add a little fuel to the fire. Since last year, we have been trying, unsuccessfully, to obtain access on the local cable system. The reply we get is that it is not required to provide access since the system has fewer than 3,500 subscribers.

This is crazy. A lot of small cable systems are located in nonurban areas such as Kan. It seems the FCC has turned its back on rural America in favor of the cable companies. This is the only reason I can come up with in regards to the 3,500-subscriber minimum. The residents of small communities need and deserve television service just as much as the large ones. Since most communities are already wired for cable, access to these systems seems a better and cheaper way than the low-power, minitelevision proposal made by the National Telecommunications and Information Administration (BROADCASTING, Jan. 15).

I don't think broadcast TV would be cost-effective in small communities, but cablecast TV would. Perhaps the NTIA should endorse a change to do away with the 3,500-subscriber rule and open up the opportunity for local TV cablecasting in small markets. — Robert E. Smart, president and general manager, Kote 'N Shyne Co., Kane, Pa.
WE DON'T ALWAYS AIR OUR BEST PROGRAMS.

Some of the best programs we're involved in are community programs.

1. THE CHARLES RIVER RUN:
The Charles River Run is one of the community programs WNAC-TV is involved in. The Charles River Run is a Mini-thon that raises money for the Greater Boston Association for Retarded Citizens. Through promotions and spot announcements run on WNAC-TV, 2700 runners were pre-registered for the race and $6000 was raised for the Association.

2. H.O.T. CAR:
H.O.T. Car (hands off this car) is an anti-auto theft program in Massachusetts that WNAC-TV is helping with. WNAC-TV donates 500 public announcements each month to maintain a very high level of public awareness and concern. Newsroom 7 joins in with investigative and consumer reports on the subject. And both NAC and RKO Radio broadcast descriptions and license plate numbers of stolen cars. So far the auto theft rate is down 23%.

3. LIFE LINE:
Life Line is a series of community programs that set up preventative medicine clinics. "Life Line" is co-sponsored by WNAC-TV and such groups as the American Cancer Society, American Red Cross, The American Diabetes Association, and the Department of Health and Hospitals. WNAC-TV gives, in addition to the on-air promotions, pre news and post news coverage to events like: mobile clinics that check for oral cancer and diabetes; blood drives during the holidays; children’s immunization programs at neighborhood health centers. There are even pet care and pet adoption clinics.

WE DO MORE THAN REACH PEOPLE. WE TOUCH PEOPLE.
Mr. David Shurtleff  
General Manager  
WSYR-TV3  
1030 James Street  
Syracuse, New York 13203

Dear Mr. Shurtleff:

On behalf of the Muscular Dystrophy Association and the patients it serves, please accept my thanks for your support of MDA throughout this past year.

Without the support of Bill Everett, you and the fine staff at WSYR, it would have been impossible for the Association to raise the funds necessary to continue the fight against neuromuscular diseases. You and your staff may feel proud that in 1978, $20,172 was generated through your station's promotion of the Carnivals Against Dystrophy program.

I would also like to compliment your News Department for covering many of the local MDA functions and your Public Service Department for generously telecasting many public service announcements on behalf of MDA.

It is indeed a pleasure to have the opportunity to work with you and your staff, and I look forward to your continued participation in the fight against muscular dystrophy and its related neuromuscular diseases.

*Once again, "Congratulations WSYR!"

Sincerely,

Anderson Bradshaw  
District Director

THE NEWHOUSE BROADCASTING CORPORATION

WSYR AM/FM/TV  
Syracuse, N.Y.  
WSYE-TV AM/FM/TV  
Elmira, N.Y.  
KTVI FM/TV  
St. Louis, Mo.  
WTPA FM/TV  
Harrisburg, Pa.  
WAPI AM/FM/TV  
Birmingham, Ala.
Broadcast and cable: Future is bright, says Commerce

Annual 'Industrial Outlook' predicts 10% jump in TV revenues, 9% for radio and 16% for cable, with pay climbing over 20% each year for the next five years.

The Department of Commerce has seen the future, and it looks good. In its just-released "1979 U.S. Industrial Outlook," the department's Industry and Trade Administration paints an optimistic picture for the broadcast and cable media through 1983.

Preliminary data for 1978 shows total advertising expenditures approaching $42 billion, a 13% rise over the previous year. Newspapers grabbed approximately 30% of the total, with an estimated $12.4 billion. Television ranked second in advertising dollars with 20% of the total, nearly $8.6 billion. Radio and magazines took 7% and 5%, respectively.

Here is a rundown of 1978 totals and predictions of economic indicators for the next five years for TV, radio and cable television:

- Advertising expenditures in television climbed 13% last year and are expected to increase another 10% this year to approximately $9.5 billion. Net revenues of the industry, meanwhile, amounted to an estimated $6.6 billion in 1978, and are projected to rise 11% this year to $7.3 billion. Pretax income rose an estimated 12% to $1.54 billion, and the experts look for an 8% jump to nearly $1.66 billion.

- Also on the rise last year was employment in the TV industry, with a 3% gain over 1977. A similar gain is expected this year, which would put the total at 71,200 workers.

According to the report, there is "some indication" that the rising cost of network television is diverting advertising dollars to magazines. But predictions are that revenues of the TV industry will increase over the next five years at a compound annual rate of 11% to $11 billion in 1983. Pretax income will be under strong pressure from rising costs, but is expected to climb to about $2.2 billion by that year.

"This continued growth is an indication of the effectiveness that television has demonstrated as a mass advertising medium," the report concludes.

- Radio experienced a "healthy growth" in 1978, with advertising expenditures increasing 10% to $2.9 billion, and net revenues rising at the same rate to $2.5 billion. Projections for this year show a 9% rise in advertising to nearly $3.2 billion with revenues reaching $2.7 billion.

- Pretax income of the industry increased about 13% in 1978 to an estimated $260 million. A further increase of 10% in income to $285 million is projected for 1979. Also on the rise is employment, which nudged up 2% last year to 90,700. An equal rise is expected this year, which would push the total to 92,500.

Revenues through 1983 are expected to increase at a compound annual rate of 10% to a level of about $4 billion. Pretax income also is expected to rise over the next five years, but Commerce expects a somewhat slower rate than revenues because of rising costs.

- The number of cable subscribers reached 14 million last year, up 9% over 1977, and a gain of 1.2 million is forecast for 1979. The number of pay cable subscribers is also up, with 2.6 million at the end of 1978. An additional 1 million subscribers are expected this year.

Cable revenues were up 16% last year to $1.2 billion. A similar increase is predicted for 1979, which would up the total to $1.4 billion. Revenues from pay cable are projected to be $295 million for this year.

The next five years look good as well. The number of cable TV subscribers is expected to increase at a compound annual rate of 7.4% to 20 million in 1983, and basic subscriber revenues are projected to reach about $2.3 billion, for a compound annual growth rate of 13.9%. Pay cable subscribers are expected to increase at a compound rate of 23.9% annually over the same period, and total 7.3 million. Pay cable subscriber revenues are expected to increase at an annual rate of 30.3%, and amount to about $850 million in 1983.

Commerce also predicted that broadcast's chief competitor for ad revenues, newspapers, will continue tough. During 1979, advertisers are expected to again favor newspapers over other media and place $13 billion to $14 billion of ads there.

Even with escalating costs of newprint, Commerce predicts the industry can look for another year of "solid growth." It expects that ad revenues will be healthy, circulation gains will occur, and readership interest will continue. The long-range forecast shows a real growth rate of 3%-4% annually into the mid-1980's. If predictions hold up, current dollar receipts in the newspaper industry will approach $24 billion by 1983.

As for magazines, however, the department was not so sanguine. The big question mark for this medium is advertising revenues. In 1967, ads accounted for 60% of total receipts; in 1976, they were down to 45%. According to the report, "Whether or not advertising receipts will continue to be the magazine industry's prime revenue source will depend largely on its ability to attract substantial advertising away from other media." Other compounding problems are rising postal rates and production costs. Receipts are estimated to reach $11 billion by 1983, increasing at a compound annual rate of 11% over the 1978 level.

INTV gets into political swim

Independents gather in Washington and make their cases with regulators over children's TV and superstations

Superstations and children's advertising—two issues independent telecasters put near the top of their list of concerns—dominated much of the discussion in Washington last week when the Association of Independent Television Stations (INTV) held its sixth annual convention at the Shoreham-Americana hotel. INTV estimated that 510 delegates attended the four-day meeting, up from the 462 who attended the 1978 convention in San Diego. As of last week, total INTV membership
reached 110 stations and organizations.

In the opinions of INTV Chairman Bob J. Wormington (KBMA-TV Kansas City, Mo.) and President Herman W. Land, the site of last week's meeting turned out to be an especially good one. Mr. Land called the meeting the "beginning of political recognition" for INTV.

Mr. Land noted that INTV was considering an expansion of its regular Washington operations, saying the group was contemplating hiring a lobbyist there.

What government officials who were in attendance at the convention last week heard was that independent television broadcasters have put the children's advertising issue—the Federal Trade Commission's proposed rulemaking and the FCC's inquiry—at the top of their list of priorities. The independents are convinced they are "disproportionately affected" by the plans now before the regulatory agencies. According to Mr. Land, for example, about half of independent broadcasters' schedules could be affected by any government-imposed restrictions on advertising in children's television.

Mr. Wormington was especially critical of an FTC staff proposal that children's programs be redefined along the lines of audience composition and not target audience. (The proposal is that any program with an audience composed 20% or more of children would be defined as a "children's program." Mr. Wormington said such a redefinition "impacts tremendously on family programming," the breadand-butter of many local independent stations. INTV is "opposed to an audience-composition type of redefinition of children's programing," Mr. Wormington said.

The INTV board met during the convention and reaffirmed its "determination to go all the way" in fighting the proposed children's advertising restrictions.

The board has yet to come up with a firm position on the other issue of the meeting—superstations. "This was the superstation convention," Mr. Land declared, admitting that the broadcasters are still "groping our way, trying to find a position on it."

The broadcasters' feelings on the subject were buoyed considerably by Mr. Bortz's call for "retransmission consent"—a plan that would require the superstations to negotiate with copyright holders before cable systems could receive their signals.

If the independents felt they had found a friend at NTIA, they were less enthusiastic with the FCC—which one participant said had become an acronym for "First Comes Cable."

Delayed a full hour by what the local papers said was the worst snow storm to strike Washington in five years, Chairman Ferris met with the broadcasters Wednesday morning and for 45 minutes fielded questions from the audience. And one broadcaster, Harry J. Pappas of KMHP-TV.

In Brief

Three commercial networks are said to be close to agreement with Public Broadcasting Service on system of providing closed captioning for deaf viewers. Joseph Califano, secretary of health, education and welfare, who has taken lead on issue for administration, is expected to announce within next four weeks that four networks will put new system into effect early next year. With negotiations continuing, some details remain to be settled. But it's understood that three commercial networks would each contribute $500,000 to establishing center where captioning would be coded for captioning that could be seen only on sets equipped with decoders. It wasn't clear last week how much of its programming each commercial network would encode, but PBS, which has pioneered captioning system and is providing administration with negotiating arm and technical expertise, is said to be committed to 10 hours weekly. Still to be determined is cost of decoding device, but estimates put price at $100 and higher.

Elizabeth Hanford Dole resigned from Federal Trade Commission last Friday (Feb. 9), effective March 9. Commissioner Dole has occupied position since Dec. 4, 1973, with term due to end Sept. 26, 1980. In resignation letter to President Carter, Mrs. Dole said she looked forward to continuing her "commitment to consumer protection and robust competition." No official reason for resignation was given, but spokesman for husband, presidential hopeful Senator Robert Dole (R-Kan.), said, "It would be fair to speculate that this makes it more likely he will run." Commissioner went on leave of absence from post in 1976 when Senator Dole ran for Vice President.

FCC this week considered what is understood to be staff recommendation that renewal of WDS-AM-FM Philadelphia be designated for hearing, reportedly on payola and plugola charges that are said to involve management. Also pending is application for sale of stations to black group—National Black Network—for $5 million. Complicating matter further is opposition to that sale that has been filed by black groups in Philadelphia, who say station should be owned by locals blacks.

Mobil Corp., currently backing Edward the King on ad hoc network of affiliates and independents (Broadcasting, Jan. 29) has bought rights to Edward and Mrs. Simpson, seven-hour miniseries about Edward's grandson, Duke of Windsor, who abdicated British throne in 1936. Latest buy comes from Thames Television and is expected to be scheduled next season similarly to current "Mobil Showcase."


Television Bureau of Advertising estimates that total TV advertising expenditures in 1978 rose by 18% to $8.97 billion (for similar Commerce Department estimates, see page 23). Roger D. Rice, TVB president, said bureau placed local TV up 24% at $2.415 billion, spot TV at $2.645 billion, up 20%, and network TV at $3.91 billion, up 13%. He reaffirmed earlier industry projections for 1979 and 1980. He called 1979 "harmock year" haging between high political years of 1978 and 1980 and said this year local will increase by about 13%; spot by 9% and network by 10%. Mr. Rice said 1980, both Olympic and presidential year, is expected to show gain in local TV of 24%, and in network and in spot of 15% each, with total TV gain of 19%.

While Senate Communications Subcommittee Democrats and Republicans have had respective staffs working on separate omnibus bills amending Communications Act up to this point, they plan to get
Starr officers hit with SEC suit for fraud

Buckley settles immediately, promising to pay stockholders $1.4 million; troubles stem from broadcast group's purchase of faltering investment firm that was founded in 1971

An expansion program undertaken by Starr Broadcasting Co. with considerable optimism eight years ago led last week to the filing by the Securities and Exchange Commission of a court suit charging author and columnist William F. Buckley, the company's former chairman, and others, with fraud and other violations of the securities laws.

At the heart of the suit was the charge that Mr. Buckley and three co-defendants—Peter and Michael Starr, former Starr officers and directors, and Gordon Ryan, former general counsel of the company—had engaged in illegal activities in an effort to save themselves from personal bankruptcy.

As part of an immediate settlement of the suit on his part, Mr. Buckley has agreed to return some $1.4 million in stock and cash to the stockholders of what is now the Starr Broadcasting Group Inc. Some of that has already been paid. Mr. Buckley has also agreed not to serve as a director or officer of any publicly held company for five years. Indeed, he said last week he would never again serve on such a board.

In settling the suit, which was filed in U.S. District Court in Washington, Mr. Buckley asked that the charge he had committed fraud be deleted since he had not committed a fraud in the sense that it was "deliberate." Mr. Sporkin refused, saying, "We must perform our law enforcement functions as required by law."

Besides Mr. Buckley, the Starr brothers—Peter had been president and Michael, vice president—and Mr. Ryan, the defendants are Starr Broadcasting Group Inc., former directors Glen E. Burris, Maurice L. McGill, Norman Francis, Robert H. Smith Sr., and Mack H. Hannah Jr., and the Columbia Union National Bank & Trust Co. of Kansas City, which has made a number of loans to SBG and other defendants. Peter Starr and Messrs. McGill, Smith, Hannah and Francis have not settled, and the SEC suit against them will proceed.

As outlined by the SEC, the events leading up to last week’s action began in 1971, when Mr. Buckley, the two Starrs and Mr. Ryan formed an investment company, Silco, a limited partnership. By that time, Starr Broadcasting, which was established by Mr. Buckley in the early 1960’s together after Lincoln Day recess, ending Feb. 19, to combine them into one. Subcommittee Chairman Ernest Hollings (D-S.C.) announced joint effort in Senate floor speech last Wednesday, ranking Republican Barry Goldwater (Ariz.) said it in interview (see page 26).

Procter & Gamble confirmed it is developing one-hour prime-time series with NBC-TV ("Closed Circuit," Jan. 29). Two-hour Universal pilot for untitled, family-oriented show is to star Shirley Jones as widow struggling to make it in new city with three children. P&G says it was already considering move into nighttime when NBC Fred Silverman suggested in speech last fall that advertisers do just that; NBC says speech "spurred" P&G’s bringing idea to NBC.

Teleprompter Corp. attained record high net income in 1978, amounting to $14,231,000 (84 cents per share) on record revenues of $146,847,000. Results were paced by cable television division, whose operating profits (before depreciation, amortization, interest and income taxes) rose to $41.4 million, 22% above 1977. Filmination production subsidiary sold 55 half-hour programs to TV networks. Its operating profits for 1978 totaled $1.5 million, up from $1 million in 1977.

President Carter has urged tips in White House and State Department to be careful of what they tell reporters. He is said to be concerned about news reports he feels give distorted view of administration foreign policy. As of late last week, there were no complaints that President’s appeal has choked off news. One television news bureau chief said, "It hasn’t shut up people with something to say."

Justice Department has given WOXM/NM Sterling-Rock Falls, Ill., permission to go ahead with broadcasts of English-language programs from Radio Moscow. Question regarding shows was raised after it was learned of Justice policy to have stations broadcasting such programs register as foreign agents (Broadcasting, Dec. 18, 1978). In letter to station’s lawyers Justice said wasn’t had no obligation to register although "it appears much of the material would fall within the definition of political propaganda." Justice said station would not have to register because programs were free to it and because station would be exercising sufficient editorial control.

NBC-TV will not follow ABC-TV’s lead in cutting commercial time in weekend children’s programming, President Robert E. Mulholland said in speech prepared for delivery Saturday. "There are many better ways to improve television service to children," he said in speech accepting Man of the Year award from Advertising Club of Baltimore.

Among NBC’s projects for children, he said, are 75-second Saturday morning sports briefs emphasizing physical fitness, capsule news reports for children and one-hour Saturday morning entertainment series, all starting next fall (Broadcasting, Jan. 22, 29). CBS-TV announced earlier it would not cut weekend children’s commercial time.

Reid L. Shaw, president of General Electric Broadcasting and General Electric Cablevision, named president of newly formed owned stations division of John Blair & Co., diversified company with extensive interests in broadcasting and graphic arts. Jack W. Fritz, Blair president, said Mr. Shaw will play key role in expanding as well as managing Blair’s station ownerships. Blair owns WNDIM/W-ZCFW/EM Boston, has applications pending for FCC approval of acquisition of KSBN-TV Salinas and KSBY-TV San Luis Obispo, both Calif., and has announced plans to acquire KOKH-TV Oklahoma City GE and Cox Broadcasting are developing merger plans under which Cox would become GE subsidiary headed by Clifford M. Kirtland Jr., currently president and chief executive of Cox (Broadcasting, Oct. 9, 1978, et seq).

Robert Daubenspeck, VP and director of media for Foote, Cone & Belding, Chicago, named senior VP and national director of broadcast for agency, New York, responsible for negotiation and purchase of network TV and radio for all FCB offices.
with one station, had begun developing into a substantial force; it owned seven stations.

Over the next several years, Sitco purchased property in Coral Cables, Fla., and a string of outdoor theaters—ultimately 17 of them in Texas. But the investments turned out poorly, and by 1974, Sitco's bank indebtedness totalled $8 million, while the partnership's interest expenses were approaching $100,000 monthly.

To solve their financial problem, the SEC said, Mr. Buckley suggested to the Starr brothers that SBG, which was under their control, purchase Sitco's assets and liabilities. As part of the presentation of the offer, according to the SEC, the Sitco partners said Sitco's investment plan "has proved very sound," and neglected to mention that personal loans of the Starrs and Mr. Ryan were among Sitco liabilities. The suit also indicated the partners had inflated the value of the Sitco properties.

Those directors who were not among the Sitco partners—Messrs. Burrus, McGill, Hannah and Smith—considered the matter in a private meeting in August 1974, and eventually accepted a modified version of the sale plan. It provided for the purchase of an option for $400,000—the amount Sitco partners said they needed to meet their debts through June 30, 1975—to acquire the theatre properties. The option was to expire on June 30.

The SEC noted that the meeting of the four directors was conducted by Mr. Burrus, who, while regarded as a "disinterested" director, was the Columbia Union loan officer on $850,000 in loans to Sitco and three of its partners.

The suit said the four directors would not have entered into the proposed transaction with anybody else. "They knew at the time . . . that Buckley, Ryan and the Starr brothers faced personal bankruptcy unless SBG extricated the Sitco partners from these financial situation," the SEC said.

The SEC said the option was ultimately exercised without SBG receiving an independent audit of Sitco's financial condition, without a vote of Sitco's shareholders, and without prior consent of the company's senior lenders.

The bail-out effort ultimately failed, however. The former partnership which had become subsidiary of SBG called SB Theaters, filed for bankruptcy in 1976.

Meanwhile, pending before the FCC is the proposed merger of SBG into Shamrock Broadcasting Inc., of Los Angeles. Shamrock stockholders would receive $15.25 for each of their shares, or a total of $21.6 million. Mr. Buckley resigned as chairman of Shamrock last August, but still owns 20% of the stock.

SBG stations are KKLJ(AM) North Little Rock, Ark.; KABY(AM)-FM Oakland-San Francisco; WBOK(AM) New Orleans; KYOK(AM) Houston; KULD(AM) Kansas City, Kan.; WWWF(AM) Detroit; KMGC(AM) Dallas; WTVO-TV Lexington, Ky.; and KITV(TV) Honolulu; KHYO(TV) Hilo, and KMWV-TV Wailuku, all Hawaii.

New boys on the beat in the Senate

The Senate Communications Subcommittee, in comparison to its counterpart in the House, has been mostly dormant the last two years. Now, however, with work far along on omnibus amendments to the Communications Act by Chairman Ernest Hollings (D-S.C.) for the Democrats and Senators Harrison Schmitt (R-N.M.) and Barry Goldwater (R-Ariz.) for the Republicans, that state of affairs is on the verge of changing dramatically.

Most of the members are familiar to broadcasters from their past participation in broadcast matters. Besides Mr. Hollings, these include Warren Magnuson (D-Wash.), one-time chairman of the subcommittee and immediate past chairman of the full committee (which is now headed by Howard Cannon (D-Nev.)); Daniel K. Inouye (D-Hawaii); Wendell Ford (D-Ky.); Donald Riegel (D-Mich.); Mr. Schmitt, and John Danforth (D-Mo.).

Opponents of spectrum fee have an ally in Goldwater; networks, on other hand, evoke an old bitterness

Broadcasters holding out against the proposed license fee in any Communications Act reform legislation may find their strongest ally in Senator Barry Goldwater (R-Ariz.), the new ranking Republican on the Senate Communications Subcommittee.

So strongly does he feel about the issue that he calls the concept of requiring annual payment for the use of spectrum "unconstitutional." "What a man does with his property, even extending into the skies, is his own business," he says.

The senator says he sees no way to compromise the point with Communications Subcommittee Chairman Ernest Hollings (D-S.C.), who has endorsed the fee concept. But he does see a way to exact payment from broadcasters for their licenses—by requiring prospective owners to buy their licenses for their market value at the time they are acquired—paying as much as half a million dollars for a TV station, he says.

Mr. Goldwater, dean of the Senate conservatives and a one-time Republican presidential nominee, says he gets along well with the broadcasters he knows: "They know I'm very sympathetic to them." They will find him in their corner on license renewal issues, certainly. Senator Goldwater says he doesn't like a system that enriches Washington lawyers fighting the renewal of a station's license every three years. It would be "OK" with him, he says, if licenses were issued in perpetuity, to be kept as long as the broadcaster lived within the rules.

He indicates he is in general sympathy, too, with broadcasters' arguments against unleashing cable television. There is nothing wrong with cable programming and paying for its own production, he thinks, but when it can pick up TV signals for a nominal charge and import them from dis-

In addition there are four new subcommittee members: Senators Goldwater, J. James Exon (D-Neb.), Larry Pressler (R-S.D.) and John Warner (R-Va.). With one notable exception they arrive on the subcommittee without prior involvement in communications and with higher priorities elsewhere in the Senate. In the case of at least one, Senator Warner, Communications was an afterthought. He agreed to take the assignment in return for the ranking Republican position on Merchant Marine, another Commerce Subcommittee.

The exception is Senator Goldwater, who has been a member of the subcommittee since last year, and who is firmly grounded in the complex issues of communications. He is spotlighted here because he is the new ranking minority member. Following are first impressions of the new four.

•

Goldwater
Collect All The Kids For Easter
Easter Is!
A Family Special from Lutheran Television

Collect the kids and a lot of community goodwill with this half-hour springtime special. A loyal audience awaits Benji, Waldo and the beautiful voice of Leslie Uggams. No program charge, 4 minutes for sales or PSA. Also available in Spanish. Call Jan Naji at 314-647-4900. Come see us at NATPE.

Lutheran Television A Service of The International Lutheran Laymen's League, 2185 Hampton Avenue, St. Louis, Missouri 63139
unspecific terms about making them more responsive to the stations they serve.

Senator Goldwater calls the Communications Act "renovation" the most complicated issue with which he has been associated during his 22 years in the Senate. That would seem to be saying a lot, coming from a man fluent in the language of hertz and decibels. He has been associated with radio since the early 1920's—when he worked after school for a man who made radio sets—and is an avid amateur radio operator to this day.

Senator Goldwater says he is so concerned that the drafters of legislation understand that there is more to communications than television and radio that it is personally conducting a trip for staff members to Bell Laboratories in New Jersey to review some other communications technologies such as fiber optics and microwaves, he says.

It is Senator Goldwater's hope that the Republicans and Democrats on the subcommittee can combine their work on the Communications Act into a single bill. But the area (especially broadcasting) is complicated and controversial enough that he doubts one will be passed in the next two years.

**Small business bias no help to the networks in Exxon's approach to regulation**

Freshman Senator J. James Exxon (D-Neb.) went to Washington with a background in small business, making him a likely friend to local broadcast station owners but a dubious one for the networks.

The senator spent the last eight years as governor of Nebraska, his first elective office, during which he became extremely popular for his fiscal conservatism. He says he got to know the broadcasters of the state well while governor and that they left a good impression on him by publicizing a safety-driving campaign that resulted in Nebraska's being ranked next to last among all states in traffic fatalities in 1978.

Prior to his election as governor, Senator Exxon ran his own office equipment and business machine firm in Lincoln, Neb., an enterprise that grew to employ 25 people from the tiny operation he and his wife started in their basement in 1954. (Starting as Exxon's Inc., the name was changed to J.J. Exxon Co. when the oil company changed its name to Exxon. "I always tell people they're the double-crossed boys," the senator says.)

Largely because of the small-business experience, he shares broadcasters' anti-regulation feelings. He says his message to Senate Communications Subcommittee Chairman Ernest Hollings (D-S.C.), who is currently at work on a "renovation" of the Communications Act, would be to "get away from as much business regulation as we possibly can."

"In general," he says, "the broadcast industry has been an overregulated industry." He thinks it is not possible to get away from all regulation: "We must have laws where people are using the airwaves that are ... not private," he says. But the government has intruded too far into the business by telling broadcasters what to do and how to do it—"if not with [overt] controls, with the threat of controls."

Senator Exxon refers to the networks, however, as "the other side of the coin" in broadcasting. "I've always pointed out that the networks, with their collection and dissemination of news, must always be aware of the grave responsibility that they face," he says. He feels there is the "threat of too few corporations, run by too few individuals having too much control over the thought processes of the American people."

On that theme, Senator Exxon, a movie fan, says he enjoyed "Network"—a movie not to be taken literally, he thinks, but with a message to be learned. Senator Exxon adds that has no specific legislative action in mind; he just thinks it is "necessary that [the networks] always be reminded of the responsible role they must play."

Although the senator requested assignment to the Communications Subcommittee, it is not high on his list of priorities. He says his major concerns—those in his platform for election—are: (1) strong measures to stem inflation and balance the national budget; (2) a responsible farm program that will relieve some of the pressure on the family farmer (this is an issue on which his criticism of the Carter administration has gotten wide coverage), and (3) reversing the deficit in trade, primarily getting a "fair return" in the international marketplace for the products of farmers and ranchers.

**Pressler: Rhodes scholar, friend of the farmer and anti-media-conglomerate**

Senator Larry Pressler (R-S.D.) had a reason for requesting assignment to the Communications Subcommittee—his concern that a few media conglomerates are gaining too much control.

The former Rhodes scholar who grew up on a family farm in South Dakota says he wants to preserve the opportunity for people to own their own businesses. Translated into the communications field, he says, that means he wants to see the continuation of individually owned newspapers and broadcasting stations; he would rebuff takeover attempts by group media owners.

In conversation, the senator indicates his greatest concern is for print media, particularly newspapers. But he says his list of giants includes CBS, whose interests arise from broadcasting include book and magazine publishing and record manufacturing.

It is not that he is against bigness per se, the senator says. "I don't mind people making money." But he does mind that control over the flow of information in this country seems to be falling to ever fewer people. "By 1984," he says, "we may have as few as 30 or 40 people making directional decisions in news and publishing."

Senator Pressler is requesting investigations into the direction of media ownership in this country, to be performed by a number of panels, including the Commerce and Small Business Committees in the Senate, Congress's Office of Technology Assessment and the Justice Department.

Having served two terms in the House before winning election to the Senate in 1978, Mr. Pressler was not deeply involved in communications issues. What stimulated his interest in the ownership question, he says, was an investigation of the commodity futures market in the House which turned up the fact that most of the agricultural figures affecting trade decisions were supplied by publications of Dow Jones. It did not strike him as right that the source of such figures is a firm that might be biased toward "agribusiness," he says. Ultimately, his concern branched into the whole field of information dissemination, including broadcasting.

Senator Pressler counts himself a defender of the First Amendment and is co-sponsor of legislation to reverse the Supreme Court's decision in the Stanford Daily case, which upheld the right of police to use search warrants to enter newsrooms.

As with most legislators, Senator
THAT'S ENTERTAINMENT...

In the early sixties, before "live-action cameras" or TV-Radio stereo simulcasts were in vogue, WJIM-TV was broadcasting a regular schedule of programs using these innovative techniques.

"Live-remote" telecasts of the Lansing Symphony Orchestra in prime-time brought magnificent classical music to Mid-Michigan viewers.

Michigan State University talent was featured monthly in the "Cap and Gown" series. Again, these programs appeared in prime-time. But, the unique aspect of this series was its innovativeness in "sound". WJIM-TV and Radio joined forces to broadcast what was, perhaps, the first TV-Radio stereo simulcasts.

Today, as in the early sixties, WJIM-TV is a broadcast innovator. In entertainment. In on-the-air editorials. In meaningful community service.

WJIM-TV
IMPORTANT IN MID-MICHIGAN

Gross Telecasting, Inc. — Lansing, Michigan
Pressler’s interests are largely shaped by the interests of his constituents. Agricultural matters being among his top priorities, there was a “Welcome Farmers” sign on his door to greet the farmers who demonstrated in Washington last week. Indeed, so closely does he identify with them that he piloted one of the tractors that snarled Washington traffic last Monday morning.

Similarly, his interests in the Communications Act “renovation” will be largely shaped by the interests of his South Dakota constituents. For broadcasting, that means he is looking most closely at small-market radio issues. He says he shares small-radio owners’ objections to burdensome paperwork and regulation.

**Warner has some background in military communications, but is basically a raw recruit on Hollings subcommittee**

John Warner, freshman senator from Virginia, is the third member of a Republican clique of Communications Subcommittee members with backgrounds in communications engineering. A lawyer by trade (a former member of the Hogan & Hartson law firm, although he specialized in banking, not communications), he has studied in engineering, having received an undergraduate engineering degree and has done radio work in the Navy (he was a communications officer in Korea).

The background gives him a kinship with Senator Goldwater, an acquaintance of 15 years, he says, and Senator Harrison Schmitt, both of whom are deeply active in the Senate side’s revision of the Communications Act.

Senator Warner says he wants to become involved in that project, but has not given it much thought up to this point. Last week, he was preoccupied with trying to keep the Navy from moving renovation work for the aircraft carrier Saratoga from Newport News, in his home state, to Boston, an issue tailored for Senator Warner, former secretary of the Navy and now ranking Republican on the Merchant Marine Subcommittee.

He has no close acquaintances with broadcasters, or any close knowledge of their concerns at this stage. Asked about his attitude toward the growing movement for business deregulation, he says he is aware of the airline deregulation bill that was passed last Congress and of the good reviews that have been given its performance. But without a closer look, he is not sure the same principles are applicable in the field of communications, he says.

The senator’s initial impressions about broadcasting are based on his view of the impact it has had on his three children by his first wife while they were growing. What struck him was how much it was part of their learning process, he says. Prompted on the issues of TV violence and sex, he shares concerns about those with most parents, but added that advertising aimed at children is also a concern of his. He said he appreciates the potential First Amendment conflict in trying to control expression on television. “But then, by golly, there’s the pragmatic, practical question to deal with—that television is so ‘accessible to kids. What do we do about it?’”

Not having had a chance to make his mark in the Senate yet, Senator Warner is probably better known at this stage as the husband of actress Elizabeth Taylor. His present wife has an interest in Senate affairs and is likely to involve herself from time to time, he says. But he cannot think of a reason his wife would be involved in any events where broadcasters might gather—“in Washington or at any conventions. The couple has agreed, he said, that her first role will be wife and homemaker. In addition, he said, he is encouraging her to continue his acting career.

**Paley says networks should take turns at high-class TV one night each week**

Autobiography says it’s time to make fuller use of ‘magic’ medium

William S. Paley, chairman of CBS Inc., proposes in his forthcoming memoirs that the three commercial TV networks agree to set aside about two hours each per week, on different nights, “for special, high-quality programs that would appeal to educated, sophisticated tastes more than to the mass audience.”

He writes in the autobiography, “As It Happened,” that he made a similar proposal to “the presidents of NBC and ABC” about 10 years ago. “My proposal did not evoke any interest at that time,” he says, “but perhaps the time is ripe for the idea now.”

The Paley proposal also resembles one made first by FCC Chairman John C. Doerfer in the 1950’s, and echoed on later occasions by others of similar station. Mr. Doerfer volunteered to intervene with the Justice Department on behalf of the networks, to seek antitrust exemption. That proposal fell first on deaf ears, and eventually from sight.

A network could not do it singlehandedly, Mr. Paley says, because it would lose its share of the audience not only in the hours involved but quite possibly for the whole evening. “Forfeiting the whole night through the domino effect would make the cost [to the network] untenable,” he asserts.

If all networks participated, on the other hand, “the losses would be divided among us.”

“I believe such programs would increase in popularity as time went on and the television audience came to appreciate this kind of fare,” he continues. “There would be a point when at least some of them might become income-producing. In any event, the public would get a chance to see programs of greater cultural, educational and informational value and the television industry would be making a fuller and better use of this magic form of communications.”

Television, he says, “would be much better off and the public better served” if ratings were secondary in importance, but in reality they “are terribly important.”

For his idea to work, he writes, the networks must not only agree but also “persuade their affiliates that it is incumbent upon us all to do something about the paralyzing effect of network competition on high-quality programming.”

“If we must compete, I would like to see the three networks vying to put on the very best program of the year in this special category—best in quality, not in audience ratings. It seems to me that the networks should seek out those subjects which are not popular with the mass audience and treat them on the air so that they would be more easily appreciated . . . .”

Mr. Paley concedes that the Justice Department might raise antitrust questions. But he suggests this problem might be overcome by getting advance clearance—as long as it is clear that the government would have nothing to do with program content.

“My inner feeling,” he writes, “is that now the time has arrived when a large part of the American public is asking for a new, major change in television programming. High-quality programs in prime time may be the beginning of such a change.”

“As It Happened” is to be published March 15 by Doubleday & Co., New York. The thrust of Mr. Paley’s proposal was disclosed in advance of the publication date by Newsweek in its Feb. 12 issue.
Radio is different from television, different in its communications ability and in virtually all aspects of its operation. That's why BIAS has developed a unique automation system for a unique medium—BIAS Radio.

"Hot clock" stations, preferred times within segments, clusters ordered for special program segments, orders or avails for requested break codes, automatic rotation maximizing reach and frequency, control over break lengths and numbers of units—all these items and more are part of the BIAS Radio system.

One vital element of BIAS Radio is the management reporting system, by far the most comprehensive available. Detailed daily, weekly, and monthly management reports provide tight control over budgets, revenue and inventory with constant monitoring of avails and sales performance.

For more than ten years BIAS has provided the broadcast industry with the best automation services and innovative computer programs (just ask one of our more than 200 customers). BIAS Radio is the latest and most comprehensive system available to radio broadcasters—what else from the industry leader?

For the full story on BIAS Radio, call collect (901) 345-3544. Data Communications Corporation, 3000 Directors Row, Executive Plaza, Memphis, TN 38131.
Get the competitive edge in your radio market.

Leading radio stations in 80 of the country's top 100 markets are already boosting their audience and sales by broadcasting The Wall Street Journal Business Report on an exclusive basis.

For a free information kit, write Donald Sutphen. Or call him collect at (609) 452-2000.

You'll get eight timely and authoritative newscasts every business day prepared by the editors of The Wall Street Journal. They'll be wired directly to your station—without cost—via The Journal's own communications circuits. And you'll be the only station in your market to broadcast them!

Exclusive business news coverage that attracts an upscale audience.
The Business Report ranges over a broad spectrum of business and business-related topics, and includes stock market highlights. It gives listeners a real incentive to tune in to your station—and to stay tuned.

Eight opportunities a day to boost sales.
Advertisers are eager to reach the upscale audience attracted to the Business Report. And you'll be able to sell those prospective clients with morning and afternoon drive-time newscasts, and with six newscasts (on an hourly basis) in between.

The Business Beat
Nation's Press Devotes
More Space, Manpower
To Economic Coverage
Chicago Tribune Introduces
Special Sections: A Paper
In Texas Doubles Its Staff
Gannett Looks for Editors

By DAVID McCLINTICK
Staff Reporter of The Wall Street Journal.
The American press, much of it flush with profits but still afflicted by the post-

The growing interest in business news is reflected in this recent article from The Wall Street Journal.

It won't cost you a cent in cash.
In exchange for exclusive rights to the Business Report, we're looking for a credit line with each newscast, and air time (to be negotiated) for commercials promoting The Wall Street Journal.

A reliable, time-tested business booster.
We've been transmitting the Business Report on a regular basis for over two years. All told, some 150 stations—including the most prestigious in the country—are already benefitting from these unique broadcasts. And we're rapidly expanding our base to include all major markets in the country.

Now is the time to explore the possibility of sponsoring this valuable program. Write or call Donald Sutphen today.

P.O. Box 300, Princeton, N.J. 08540
INTV panel is up in the air over superstations

Independents' stated fears dismissed by Y&R cable expert; baseball man deplores loss of sports' control over product

Young & Rubicam's vice president for new electronic media, William Donnelly, touched a few nerves at last week's INTV convention when, during a "Supersations" panel, he said that Y&R's research indicated that local independent broadcasters "have nothing at all to worry about" from the likes of WTCGTV Atlanta or WGN-TV Chicago "except when you're supplying the same vintage syndicated product.

Donnelly contended, "I don't see how the public interest is served by protecting one used car dealer from another.''

The session was the finale and the climax of the four-day convention when several in the audience vented their frustrations with the emerging superstations. And those on the dais threw a few barbs that suggested their feelings on the subject were equally intense.

The most heated of those exchanges was one between Mr. Donnelly, who was the center of much of the discussion, and Martin M. Colby, station manager, XETV-TV Tijuana, Mexico, the leading independent serving the San Diego market. Mr. Colby, who admitted to suffering severe cases of "cable-itis" and "superstation-itis," called the presence in his market of satellite-fed superstations and traditionally dependent independents in Los Angeles on San Diego's cable television system "significant contributions to piracy." He read a letter from XETV's general manager, Julian Kaufman, who said the influx of distant signals was putting independent stations on a "doomsday schedule. Your very survival is in the utmost peril."

Citing the example of the heavily cable San Diego market, Mr. Colby said his station, which televises games of the San Diego Padres baseball team, now faces the possibility of seven other teams being shown in the market via imported independent signals. "Can the audience you've attracted in the past, when the only baseball in town was your telecasts of the home team's away games, continue to prosper in an environment of seven other big league teams?" he asked.

Mr. Colby also suggested that independent stations should refuse to buy programing from syndicators and packagers who also sell to the superstations. "All film distributors who sell the superstations should be embargoed by us, in concert, effective immediately," he said.

But it was Mr. Colby's assertion that there is a loss of audience share among local independents as a result of the importation of the distant stations that touched off Mr. Donnelly's retort: "We don't buy shares, we buy ratings. We buy eyeballs. That's what you sell us, and that's what we buy. "We who have the money to spend see no problem."

Donnelly continued as he described a Y&R study of the San Diego market that revealed that Mr. Colby's own station should "get down on your knees and thank cable" for delivering its signal. The Y&R study, he said, indicated that XETV had a significantly higher rating in cable homes than in broadcast homes. He said Mr. Colby's stance in the discussion was "demagogic."

Those two were joined on the panel by Leavitt Pope, president of WPIX-TV New York; Henry W. Harris, president of Cox Cable Communications Inc.; Fritz Attaway, vice president of the Public Broadcasting Association of America, and Tom Villante, executive director of marketing and broadcasting for the commissioner of baseball. The moderator was Crawford Rice, executive vice president of Gaylord Broadcasting Co.

Mr. Harris said that cable operators were

Noncommercial's per-person cost. The U.S. public broadcasting system, radio and television, costs $2.86 per person, the Corporation for Public Broadcasting reported. According to the CPB study, which was released after the Carnegie Commission on the Future of Public Broadcasting called for expenditures in the range of $5 per person in the mid-1980's (Broadcasting, Feb. 5), the current U.S. expenditure is far less than expenditures of Canada, Japan or the United Kingdom.

The same report also noted that the commercial broadcasting system, which had total 1977 expenses of $65 billion, costs $30.13 per person. The system's $8.2 billion in revenues came to $37.73 per person.

In 1977, the most recent year for which statistics are available, the public television system cost $530.2 million ($416.5 million from the system) and $113.7 (from federal appropriations) or $2.46 per person. Public radio cost $87 million ($65.5 million from the system and $21.5 million from the federal government) or 40 cents per person. The federal appropriation for both radio and TV totalled $33 cents.

According to that CPB report, CBS, NBC, and ABC earn $5.15 per person while its radio service costs two dollars. Japan's NHK television costs $6.06, and radio averages $1.52. The Canadian Broadcasting Corp's television service costs $15 per person, and radio $4.23.

The non-federal revenues of the public television system, CPB said, constituted "only 7% of those of commercial television's total revenues of $5.9 billion; Commercial radio's $2.3 billion in revenues "continued to dwarf" public radio's system revenues.


| WOR | New York | KND | Midland |
| KJNY | Los Angeles | WHTC | Minneapolis |
| WWBM | Chicago | WKRK | Mobile |
| WJLO | Akron/Canton | KECY | Modesto/Turlock |
| KOB | Albuquerque | KOCN | Monterey County |
| WRNO | Atlanta | WSUL | Monticello, NY |
| KBJR | Austin | WAZX | Muskogee |
| WYBR | Belvidere/ | WNOC | Naples/ |
| WXKP | Binghamton | WCVI | Newport Island |
| WAPR | Birmingham | WAMB | Nashville |
| WFMV | Blairstown | WABT | Nashville |
| KYME | Boise | WELI | New Haven |
| WZZL | Boston | WBLI | New Orleans |
| K60L | Boulder | WDKT | Norfolk |
| WJOY | Burlington | KTOQ | Oklahoma City |
| WCIB | Cape Cod | WKIS | Orlando |
| KCHQ | Cedar Rapids | WIBR | Palm Beach |
| KXOF | Chatsworth | WMEM | Pensacola |
| WTPF | Charlotte, WV | WCAU | Philadelphia |
| WSOC | Charlotte | KSTAR | Phoenix |
| WQM4 | Charlestonville | KQV | Pittsburgh, PA |
| WDEF | Charleston | WADB | Point Pleasant |
| WLOA | Columbus, OH | WPAC | Port Arthur |
| KLRL | Dallas | WGDN | Providence |
| WDNW | Danville | KNOI | Pullman/Spokane |
| KOA | Denver | WWJR | Ralston/Durham |
| WHO | Des Moines | WRVA | Richmond |
| WWKO | Detroit | WCWC | Richmonrd-
| EKX | El Centro | KDFX | Roanoke |
| KGGO | Eureka/KArcata | KDIG | Riverside/San Bernadino |
| WNFC | Fayetteville | WRFS | Roanoke |
| KIIX | Fort Collins | KROC | Rochester, MN |
| KFWX | Fort Smith | WRCO | Rochester, NY |
| KMJ | Fresno | KSAC | Sacramento |
| WMAW | Grand Rapids | WSOW | Saginaw/Bay City |
| WBGO | Greenboro/ | KMDO | Salt Lake City |
| WFCN | Greensboro | KMXX | San Antonio |
| WJS | Greenville/ | WPAC | San Antonio |
| WPOR | Harrisburg | KXRA | San Diego |
| KHNN | Honolulu | KZST | Santa Rosa |
| KTRH | Houston | WQSB | Savannah |
| WHHE | Huntington, WV | WBCC | Savannah |
| WJLX | Indianapolis | WARM | Scranton/Williamsport/Barre |
| KCMS | Indiana | KJRO | Seattle |
| WEXI | Jacksonville, FL | KBOB | Sioux City |
| KLINK | Jefferson City, MO | KSPO | Spotsylvania |
| WQDR | Kalamazoo | WNUS | Springfield, MA |
| KMRR | Kansas City | KBUG | Springfield, MO |
| WKKP | Kingman | WTVQ | Stevens Point |
| WEZK | Knoxville | KWGY | Stockton |
| WIOU | Kokomo | WONO | Syracuse |
| KNUJ | Las Vegas | WOIS | Tallahassee |
| KOMS | Lebanon, OR | WBBA | Tampa |
| WLSX | Lima | WSPX | St. Petersburg |
| KARN | Little Rock | KAIX | Tucson |
| KEDO | Longview | KRGM | Tulsa |
| WVET | Louisville | WNPT | Tucalaoa |
| KL1L | Lubbock | WBBO | Upland/Rosemead |
| WGLM | Lynchburg | WTOP | Washington, DC |
| WIBU | Madison | WNVR | Warwick |
| WMOA | Marietta/ | WWIN | Watertown |
| WPBS | Parkersburg | WPSB | West Palm Beach |
| WEMP | Paterson | WLM | Wilmington, DE |
| KIRI | McAllen | WNA | Yorkton |
| WEEC | Memphis | WSBA | York/Lancaster/Harrisburg |
| WVCG | Miami | WBBW | Youngstown/Warren |
| Coral Gables | WBMG | WBBW |
beginning to view the superstations as a part of the "substantial cafeteria of services" that are now available to systems. The superstation is "not by any means the make-it-or-break-it of our business today."

Cox's research, too, indicated that people liked the older series on the superstations. As a result, he said, the newer syndicated shows that have become popular on leading independents do not appear popular to the superstations.

Mr. Attaway said the superstations tend to "exacerbate the unfair competitive advantage of cable over local independent stations." He suggested that NTV and MPAA join forces to fight the proliferation of the superstation signals. Otherwise, he said, the satellite stations could place "the local independent stations on the endangered-species list."

Mr. Villante said the superstation has threatened the traditional "buyer-seller" relationship. The advent of the stations, he said, had brought about a condition whereby the "property rights holder has lost control of his product." Baseball teams "are deprived of all control" over the distribution of their games and that the sport faces the possibility of reaching "the saturation effect of a glut of telecasts." (Mr. Villante said that in 1979 approximately 600 baseball games would be carried by the superstations.)

**NTIA dips into discard pile to solve copyright problem caused by superstations**

*Retransmission consent idea, once considered by FCC, would offer marketplace solution as to who pays when CATV competes with local broadcaster*

The National Telecommunications and Information Administration is dusting off an old FCC idea, and plans to offer it—so Congress and the commission as well—as a means of deregulating cable television and treating copyright owners more fairly than NTIA feels they are being treated under present law.

The idea is retransmission consent. The commission proposed it, in a notice of proposed rulemaking, in 1968. But it was rejected when the commission adopted its package of cable rules in 1972.

Under the proposal, being introduced largely in response to the problem that superstations are causing copyright owners, the marketplace would be the controlling factor in determining the price that copyright owners would be paid for the carriage of their programs by cable systems outside the markets where they are broadcast.

The proposal was first disclosed by Henry Geller, head of NTIA, at a UCLA Communications Law Symposium on the future of television networks, on Feb. 3 (see page 42). Last Tuesday, Paul Bortz, Mr. Geller's deputy, discussed it in more detail in remarks to the Association of Independent Television Stations.

Essentially, the proposal would apply to new cable systems and to existing ones obtaining new sources of broadcast programming. The present system of compulsory licensing for cable systems carrying the signals permitted them under FCC rules would remain in effect, at least for the foreseeable future. Mr. Bortz said it would be "unfair to drastically change the rules of the game" for cable systems that were built on the principle of either no copyright or a compulsory licensing scheme. But those systems would continue to be governed by the FCC's syndicated exclusivity and network nonduplication rules.

Those systems affected by the proposal would be free of the syndicated exclusivity rules, but would have to obtain the consent of originating stations for retransmission of nonnetwork programs.

As explained by Mr. Bortz, the stations that provide the signals would be forced to compete with local broadcasters for the right to distribute programs in the areas served by cable. Thus, the copyright owner could claim compensation for the distribution right.

At present, Mr. Bortz said, copyright owners have no control over the use to which their product is put once they sell it to a station. If a fight promoter, for instance, wanted to black out television coverage of the event in the local area but sell the television rights to a station in a distant city, he could not block the importation coverage of the fight into the local area by a cable system.

And if a copyright owner demands compensation for the broader distribution of his programing that results from carriage of a superstation's signal by satellite common carrier, Mr. Bortz said, the broadcaster contends correctly that he cannot control that kind of distribution of his programing.

The only player in the communications chain now being compensated for the program is the carrier, which is paid by the cable system. Yet, an independent broadcaster in the same town would have to pay the copyright owner to deliver the same program to the same number of households. The copyright owner's only choice is to accept or, not being compensated for the extra distribution or to decline to sell the program to the originating broadcaster, Mr. Bortz said. "In either case, there is a breakdown in the market process."

Under the retransmission consent idea, a broadcaster's "exclusive" rights to a movie package would truly be exclusive and a sports promoter would be able to restrict the area where the attraction is televised. When Mr. Bortz said, the copyright owner would be "fairly compensated"; broadcasters and cable operators would compete equally for the programing.

"This is a reasonable and workable reconciliation of the principal incompatibility between the two delivery systems for nonnetwork programs," Mr. Bortz said. "The independent superstation whose broadcast service area could be enlarged to include a nationwide or regional cable audience would be in a position to pay the program owners for such distribution rights. The originating station could pass some of the programing costs along to cable by charging a fee for retransmission consent." And at the same time, he added, cable could "aggregate its requirements to establish a fund for programing and common carrier costs."

Simply deregulating cable and adjusting the compulsory payment schedules in the 1976 copyright act, as some have suggested, is not a reasonable solution to the problem, Mr. Bortz said. The copyright tribunal, which sets the fee, is a government entity and not the marketplace, Mr. Bortz noted, and compulsory license schedules "do not and cannot reflect the marketplace."

Both Mr. Geller and Mr. Bortz were careful to state they have no suggestion for how the copyright owners' payment would be arranged. Mr. Geller expressed confidence that the parties involved would establish the necessary mechanisms, as, Mr. Geller said, mechanisms have been established in connection with payment for programs shown on pay cable.

The NTIA idea will be presented to Congress after the House Communications Subcommittee resumes deliberations on the
<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>RATING</th>
<th>SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Merv Griffin Show</td>
<td>10</td>
<td>29</td>
</tr>
<tr>
<td>Talk/Variety Competition</td>
<td>9</td>
<td>26</td>
</tr>
<tr>
<td>Situation Comedies</td>
<td>8</td>
<td>24</td>
</tr>
<tr>
<td>Movies</td>
<td>7</td>
<td>21</td>
</tr>
<tr>
<td>Hour-Long Action/Drama Shows</td>
<td>7</td>
<td>21</td>
</tr>
</tbody>
</table>

Source: NSI, Nov. 1978. 3:30-6 pm. Rating and share averages not weighted. Estimated audiences subject to limitations of the rating service.

Merv: America's No.1 fringe benefit.

The news about early-fringe ratings is too good to be untrue.

In the top 50 markets with network affiliates, talk/variety shows outscore all other types of programs in average rating and share of audience.

Among these talk/variety attractions, "The Merv Griffin Show" does best. Merv enjoys the largest average rating and share of audience.

And this larger audience enjoys him.

What a nice arrangement!

"The Merv Griffin Show"
proposed rewrite of the Communications Act next month. It will be presented even sooner to the FCC, perhaps this week, in the form of a petition for rulemaking.

Mr. Boritz indicated NTIA has not run out of interest in the area. He said the nonnetwork exclusivity rules and distant signal limits should be re-examined for existing cable systems. And NTIA, he said, will address and legislative proposals dealing with them.

However, NTIA would retain commission cable rules it regards as basic—those requiring cable systems to carry local signals and to afford simultaneous non-duplication protection.

Not surprisingly, the NTIA proposal won a quick endorsement from the Motion Picture Association of America, whose film-making members feel they have been dealt with unfairly under the compulsory licensing scheme now in effect, a feeling that has been intensified with the development of the superstation.

"Retransmission consent would go a long way toward solving the copyright problem," said a spokesman for MPAA.

"Retransmission could provide the link to the marketplace that has been missing." 

Spokesmen for the cable and broadcasting industries, however, are not so sure. A National Association of Broadcasters official said broadcasters would not feel comfortable until cable was under "full copyright liability."—and even then he was not sure they would accept the retransmission idea. The fear is that the superstation involved might delete commercials from the programs before they are transmitted, which would permit the cable systems carrying the shows to insert commercials. And the advertisers they would likely recruit, he said, would probably be those now advertising on radio.

Robert Schmidt, president of the National Cable Television Association, flatly opposes the idea. He feels it would be unfair to cable systems, at least in their present state of development. "The cable system doesn't have the leverage to deal for the rights," he said. "The parties wouldn't come to the tables on a par with each other."

But the man whose opinion will count for much if the idea is to have a legislative future, Representative Lionel Van Deering (D-Calif.), chairman of the House Communications Subcommittee, indicated he had at a minimum an interest in achieving the results of the retransmission consent idea. Representative Van Deering, chief architect of the Communications Act rewrite, said there would be a provision in the bill aimed at increasing cable's copyright payments, and added that he is attempting to secure the cooperation of the House Judiciary Subcommittee on copyright in amending the Copyright Act.

What's in store for Rewrite II?

Van Deering says latest version will put a limit on any fees, reinstate 'public interest' standard, call for trade-off of cable deregulation for higher copyright payments; he sees broadcaster objection to whole idea declining

The Communications Act rewriters will clear up what was for broadcasters one of the major uncertainties of the first rewrite by putting a "cap" or limit on the license fee for broadcasters in Rewrite II. House Communications Subcommittee Chairman Lionel Van Deering (D-Calif.) said last week that that news may quell some outcries that erupted when broadcasters saw that some of them would have to pay amounts equaling anywhere from half to all of their profits under a subcommittee staff schedule proposed last year. But the cap proposal drew no cheers from Van Deering's audience in Washington, the Association of Independent Television Stations, a group still cold to the notion of any fee.

In a Q&A session with reporters Monday, Van Deering said the next draft of the rewrite, to be introduced in the House by March 1, will leave the setting of fees to the Federal Communications Commission (the name will be reinstated in Rewrite II in place of the originally proposed "Communications Regulatory Commission"), but under a ceiling established by Congress. The bill will say something like "not more than X% of revenues," the congressman said. What X would equal, he didn't divulge, offering only that "we have to keep in mind what is politically achievable."

Among other changes to expect in the next bill, Mr. Van Deering indicated, will be a reinstatement of the "public interest" standard which the majority of witnesses at last year's rewrite hearings urged be kept as the guiding principle for communications regulation. But the subcommittee chairman repeated his reluctance to let the standard be used by "a majority of four out of seven commissioners to decide the will of Congress." The drafters "will spell out what we mean" by public interest, he said.

Also going into the new bill will be a regulatory mandate for cable television, which was completely excluded from the first rewrite. At the cable operators' urging, Mr. Van Deering has agreed to insert language to keep state and local regulatory authorities from making rules affecting

How Ferris rates. House Communications Subcommittee Chairman Lionel Van Deering (D-Calif.) was asked last week to rate the performance of FCC Chairman Charles Ferris on a scale of one to 10. "A strong 8.5," was his reply during a session of the Association of Independent Television Stations convention in Washington Monday. Mr. Ferris, he said, has "come much further much faster than lesser men."

Multimedia Broadcasting is television and radio in some of the most rapidly expanding midwest and sun-belt markets in the nation. A total communications company with a commitment to excellence, Multimedia continually invests in the latest equipment. Recent purchases include ENG equipment for TV news departments and a maximum-height tower in Cincinnati.

Multimedia Broadcasting produces and syndicates nationally the award-winning DONAHUE and YOUNG PEOPLE'S SPECIALS and for midwest markets, THE BOB BRAUN SHOW, Cincinnati Reds Baseball and Bengals Football.

Three Multimedia mobile units in Cincinnati round out production activities. They travel throughout the region broadcasting sports events for the major networks and WLWT.
WMAZ

Is Television In Macon

...Serving Middle Georgia Viewers With Honor

A dynamic leader in Georgia television, WMAZ has served viewers for over 25 years. TV 13 is committed to the concerns, problems and issues affecting Middle Georgia.

Quality programming has rewarded WMAX with "Station of the Year" by the GAB. An Atlanta area Emmy, a National ISIS nomination for children's programming and numerous Associated Press News Awards!
WCJB-TV Gainesville, Florida

is pleased to announce

the appointment of

Katz Television Continental

as our sales and marketing representatives

effective

January 29, 1979

WCJB-TV. Katz. The Best.
Communications

Chairman Ernest
reminded
sessions on competition between
casters
gressman
protect existing
first
broadcasters
level
said.

But the deregulation of cable will not
come cost-free to that industry, the
government said. He agrees with broad-
casters that if there are to be no restric-
tions on competition between cable and
broadcasting, cable operators should pay
more than they do now in copyright
payments for the broadcast programs they
retransmit. His bill, he said, will make
deregulation contingent upon the raising
of those rates through amendment to the
copyright law.

On the whole, Representative Van
Deerlin said, the amount of deregulation
in the new bill will be “about the same” as
in the old. He said the drafters will “look
again” at some of the deregulation—the
bill’s EEO provisions, for example—but at
the same time may be rethinking provi-
sions that to broadcasters sounded like
new regulation. Mr. Van Deerlin said, for
instance, that he is “not wedded” to the
 provision requiring news and public affairs
programming to be broadcast on TV stations
throughout the day. His intention with that
language had been only to prevent broad-
casters from dispensing their public
affairs responsibilities during the hours
when few people are watching television,
he said.

The congressman also said the provision
in the bill requiring allocation of frequen-
cies so as to provide every community in
the nation “regardless of size” with
maximum full-time television and radio
service was intended—at least in his own
mind—only as an attempt to get daytime
radio stations operating on a full-time
basis.

The subcommittee chairman continued
to talk optimistically about chances for
passage of a bill, but admitted it will be
tough and that he will not “get every-
ting we started out to get.”
When reminded that his counterpart in the
Senate, Communications Subcommittee
Chairman Ernest Hollings (D-S.C.), has
rejected the rewrite approach in favor of
“omnibus amendments” to the existing
Communications Act, he indicated he

supports his and Mr. Hollings’s approaches
will be complementary. He said he will not
be concerned if ultimately the bill turns
into the Hollings-Van Deerlin bill:
“There’s really no pride of authorship here.”

He indicated he is not receiving much
support from the White House up to this
point. “Sometimes I wonder who you
should be listening to down there,” he
said.

If broadcasters pose an obstacle to
passage, he indicated that barrier is grow-
ing smaller. Broadcasters’ opposition to
the license fee is declining, in his opinion,
for instance, and he predicted they would
find enough to make them happy in the
new bill. Another point he was optimistic
that it appears his commitment to devoting
money from the license fees to public
broadcasting, a provision in the old bill
that broadcasters strenuously opposed,
has softened considerably. The idea, he
said, was to provide an “insulated” source
of funds that would circumvent the con-
gressional appropriations process. But
after the report of the Carnegie Commis-
sion two weeks ago, he said he now thinks
it may be impossible to supply public
broadcasting with all the funds it needs
without going through appropriations.

First Amendment
pep talk from
FCC’s Quello

Commissioner tells INTV group
that UHF operators have made
great strides and now they
should fight for full freedom
of speech for broadcasters

FCC Commissioner James H. Quello told
the nation’s independent broadcasters last
week that their fortunes have improved,
are likely to get even better—and that the
time has come for them not only to
improve service to the public but to the
broadcasting industry generally.

Commissioner Quello, in a speech to
the Association of Independent Television
Stations, noted that profits of independent
broadcasters increased “dramatically” in
1977. And he reported “significant
progress in two areas in the effort to make
UHF comparable to VHF—steady
improvement in the noise-figure perform-
ance of UHF television receivers and in
that the economics of the UHF service.

Those factors, combined with the
“almost universal availability of UHF
receivers,” he said, “are leading very
rapidly to a very robust UHF television
industry with even greater future prom-
ise.”

With the new “positive outlook,” he
said, “comes the opportunity to provide
better service to more people.” And that’s
not all. “It should also bring a sense of
responsibility for the welfare of the indus-
ty as a whole.”

By that he meant, as he has told
broadcasters at other meetings, that they
should “sell with all their resources and
energy, the concept of complete freedom
of the press and freedom of speech” for
the media and themselves.

Commissioner Quello said the “general
deregulatory thrust” of the Communi-
cations Act rewrite being prepared by the
House Communications Subcommittee is
an important first step. It “can be con-
verted into specific overdue freedom—it
has the potential of emancipating broad-
casters from all First Amendment
restraints.”

Washington review

INTV delegates are briefed on
status of fight for UHF parity,
FCC’s network inquiry and value
of earth stations, and are warned
that independents will suffer
if cable distant-signal
regulations are relaxed

“Washington Update,” a review of some
of the political issues of special concern to
independent television stations, touched
on four broad areas of regulatory policy for
the INTV delegates: UHF comparability
with VHF; the FCC’s network inquiry; the
new copyright law, and a shortened look at
the FCC’s cable economic inquiry.

UHF was discussed by Jonathan D.
Blake, a partner with the Washington law
firm of Covington & Burling, which
represents the Association of Maximum
Service Telecasters and the Council for
UHF Broadcasting. Speaking in broad
terms, Mr. Blake said the trend toward
UHF comparability has made some sig-
ificant advances in recent times—
especially the FCC’s decision last year
to lower noise figures (“equivalent to a
quadrupling of power,” he said) and the
commission’s requirement that all tele-
vision receivers equipped with an attached
VHF antenna must have an attached UHF
antenna as well. While he stressed that
these two “accomplishments” have gone
far to help UHF achieve signal parity with
VHF, Mr. Blake cautioned that there is
“no one solution to the UHF handicap.”

“Diversity of service is the key phrase in
Washington today,” the attorney said,
and he said he saw a developing position at
the commission that UHF could provide
much of that. He said he sensed a strong
stance at the commission against the
break-up of the UHF spectrum. Mr. Blake
also touched on another point that sug-
gested that the so-called Texas Instru-
ments receiver in which many UHF broad-
casters have placed considerable confi-
dence and hope, may be little more than
another “spectrum reallocation
scheme”—making it easier tech-
ologically to continue dividing the UHF

[Image: Quello]
hand and reducing spacing between channels.

Citing the assumed benefits of the receiver, Mr. Blake said the "greatest single problem" facing UHF was a prevalent concern at the FCC for "squeezing more television into a smaller amount of spectrum."

Thomas G. Krattenmaker, a George-town University law professor on two-year leave to serve as co-director of the FCC's network inquiry staff, reviewed what his group is up to in its study and tried to relate its work to the independent stations. One of the staff's interests, he said, was the "possibility of new networks."

In pursuit of that possibility, Mr. Krattenmaker said, the inquiry was examining interconnection rates, spectrum allocation, the UHF handicap, the FCC's ownership policies, viewer and advertising industry interest in new networks and the impact of occasional networks. He said the staff planned to complete its "factual report" by the summer of 1980, but, he said, "we're not a recommendatory body," and the staff would produce no specific suggestions for how the commission should deal with the network question.

In answer to a question from a member of the audience, Mr. Krattenmaker said the FCC may well have to consider some kind of "trade-off" between its trend toward the deregulation of cable television and the "opportunities for further over-the-air television." The FCC official also touched on some of the "upside of technology" that appears to promise much for independent television stations.

In that category, Mr. Krattenmaker was especially intrigued by the "remarkable possibilities" of satellites. "Having an earth station ought to be regarded as a must for anyone starting an independent station today," he said. He also ventured a forecast—that in four to five years successful independent stations will have to have earth stations.

The two other issues dealt with during the Washington overview session were much narrower in their focus. David Polinger, vice president of WPix Inc., New York, implored the independent broadcasters to "copyright your programing," so that they, too, may receive their share of the $12 million now being held by the Copyright Office for payment to program suppliers. The first distribution of that money, paid by cable television operators, is expected in the fall of this year. The number of claimants has already reached 254, he said.

INTV President Herman Land had to fill in for Washington attorney J. Laurent Scharff, who unexpectedly had been delayed by the tie-up of Washington's streets that morning by protesting farmers. The INTV counsel, a partner in the firm of Pierson, Ball & Dowd, was to have discussed cable television. Mr. Land drew the attention of the broadcasters to the FCC's ongoing cable economic inquiry, in which the commission is attempting to assess the financial impact of cable on broadcast television, by saying that the "independents would be disproportionately affected" by any relaxation of the rules governing the importation of distant signals. He called it a "monumental truth" of independent broadcasting that "if you lose your money into distant signals, you can't do very much in programing."

**Broadcasters don't like new plans for fees**

With its fee refund scheme finally in the works (Broadcasting, Feb. 5), the FCC now has to look toward future fee programs. And judging by final comments, the broadcast industry is not pleased with the commission's proposals.

Part C of the program proposes a two-part schedule for calculating fees based on the direct cost of FCC services and the indirect costs distributed "in accordance with value conferred." This part is intended to establish fee schedules replacing those that the courts have twice rejected. Part D proposes commission authorization to obtain the "fair market value" for use of the spectrum, fees that would not be constrained by the FCC's budget.

Both proposals were unanimously rejected by broadcasters. The prevailing sentiment concerning Part C was that the FCC guidelines were inconsistent with those laid down by the courts. As for the spectrum fee, most lambasted it as being a discriminatory tax.

The law firm of McKenna, Wilkinson & Knauer, on behalf of 22 licensees, with 69 TV and radio stations, recognized the commission's efforts to fashion a fee schedule within the bounds defined by the court, but said the proposals do not satisfy these guidelines.

The National Radio Broadcasters Association found another flaw in the spectrum fee proposal. It noted that the House Communications Subcommittee in its rewrite legislation has proposed a provision permitting the commission to impose similar fees. "It seems the height of folly for the commission to undertake a proceeding which will run parallel to a congressional effort," NRBA argued.

ABC, meanwhile, complained that the commission's analysis of the way the fee schedule guidelines should be fashioned was off target. "The recurring emphasis in the notice to the effect that the proposed fee schedule will not collect amounts in excess of the commission's budget exemplifies the commission's misreading of the court decisions," ABC argued.

"The clear teaching of the court is that no individual fee may exceed the specific direct and indirect costs incurred by the commission to provide service to an identifiable recipient. The level of the commission's budget is thus irrelevant."

---

**FEATURED BY AMERICA'S OUTSTANDING MEDIA BROKER**

**NORTHEAST FM**

$750,000

Class "B" facility serving major market from suburban location. Excellent chance to break into large market FM ownership. Choice of formats. All cash required.

---

**BLACKBURN & COMPANY, INC.**

RADIO • TV • CATV • NEWSPAPER BROKERS / NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D.C.  
20008  
1725 K Street, N.W.  
(202) 331-8270

CHICAGO 60601  
330 N. Michigan Ave.  
(312) 346-6460

ATLANTA 30308  
400 Colony Square  
(404) 882-4655

BEVERLY HILLS 90212  
9455 Wilshire Blvd.  
(213) 374-8151

2/12/79
Proposed

- **WINO(AM)** West Palm Beach-WJNO-FM Palm Beach, both Florida: Sold by Walter-Weeks Broadcasting Inc. to Fairbanks Broadcasting Co. for $3 million. Seller is owned by James Walter and Robert M. Weeks who also own WSPB-AM-FM Sarasota and WMPF(AM)-WQQX(FM) Daytona Beach, both Florida. It recently sold WTN(T(AM)-WLTV Tallahassee, Fla., for $1.1 million (BROADCASTING, Feb. 5). Buyer is principally owned by Richard M. Fairbanks. It also owns WJNO-AM WLTV and WQXQ(FM) Framingham-Boston, both Massachusetts; WZQD(AM) Philadelphia, and KVIL(AM) Highland Park and WLIF-FM Highland Park-Dallas, both Texas. WINO(AM) is on 1230 khz with 1 kw day and 250 w night. WINO-FM is on 97.9 mhz with 100 kw and antenna 340 feet above average terrain. Broker: Reggio Martin.

- **WKJZ-FM** Huntington, W. Va.: Sold by Reeves Telecom Corp. to Capitol Broadcasting Co. for $1.9 million. Seller is publicly traded company in process of liquidating its assets which include WHCA-AM-FM Baltimore and real estate in North Carolina and South Carolina (BROADCASTING, Jan. 29). Hazard E. Reeves is chairman and J. Drayton Hastie, president. Buyer is principally owned by A. J. Fletcher (68%) and James F. Goodman (21%). It also owns WRAL-FM-AM Raleigh, N.C.; Tobacco Radio Network; North Carolina News Network, and weekly North Carolina Leader. WKJZ(AM) is 5 kw daytimer on 800 khz. WKJZ-FM is on 100.5 mhz with 53 kw and antenna 560 feet above average terrain.

- **KJAZ(AM)** Alameda, Calif.: Sold by Patrick Henry to Mabuhay Corp. for $1,675,000. Mr. Henry has no other broadcast interests. Buyer is owned by Dr. Leonilo L. Malabed (70%) and Romeo A. Esperanza (30%). Dr. Malabed is San Francisco physician with interests in travel agency, bank and newspaper. He is also medical director for Pacific Union Assurance (insurance company) and Air Manila. Mr. Esperanza is real estate investor with interests in California and Hawaii. KJAZ is on 92.7 mhz with 1.85 kw and antenna 370 feet above average terrain.

- **KSLV(AM)** Monte Vista, Colo.: Sold by George O. Cory to H. Robert Gourley and Marion L. Goad for $225,000. Mr. Cory also owns KRAJ-AM-FM Craig, Colo. Mr. Gourley is general manager of KISO(AM), KLOZ(AM)-FM El Paso, Tex. Mr. Goad is Carlsbad, N.M., businessman. KSLV is 1 kw daytimer on 1240 khz. Broker: Holt Corp. West.

- **WPGD(AM)** Winston-Salem, N.C.: Sold by Forsyth County Broadcasting Co. to Quality Media Corp. for $280,000. Seller is owned by Robert A. Mayer, who also owns WMOA(AM) Chattanooga. Buyer is owned by William J. Kitchen, former executive vice president of CLW Communications Group Inc., licensee of WCRJ(AM) Jacksonville, Fla.; WYDI(AM) Columbus, Ga., and WSCW(AM) South Charleston, W.Va. WPGD is 1 kw daytimer on 1550 khz.

- **WOGA(AM)** Sylvester, Ga.: Sold by Dr. William R. Crews (51%) and his wife, Freda (49%), to Feldman Broadcasters for $250,000. Sellers have no other broadcast interests. Buyer is owned equally by Irwin R. Feldman and his wife, Martha, who own men’s clothing store in Booneville, Miss. Mr. Feldman worked for several Mississippi radio stations between 1952 and 1962. WOGA is 1 kw daytimer on 1540 khz.

- **Other station sales proposed last week include:** WTX(AM)-WDBR(FM) Springfield, Ill.; WFKY(AM)-WKYF(FM) Frankfort, Ky.; WBBY-FM Westerville, Ohio; KPCB(AM) Redfield, S.D.; and KPEP(AM) San Angelo, Tex. (see “For the Record,” page 74).

- **Approved**

- **WGNI-FM** Granite City, Ill. (St. Louis): Sold by Norman Broadcasting Co. to Doubleday Broadcasting Co. for $2 million. Seller is owned by Charles Norman who retains WGNI(AM) Granite City. Buyer, subsidiary of Doubleday & Co., publisher, owns KHGW(AM)-KXXH(FM) Denver, KDBM-AM-FM Minneapolis and KWWK(AM) St. Louis. WGNI is on 106.5 mhz with 50 kw and antenna 500 feet above average terrain.

- **KCOI(FM)** Newport Beach, Calif.: Sold by Success Broadcasting Co. to Hutton Broadcasting Inc. for $2 million. Seller is owned by Gary W. Burrell (90%) and his uncle, Frederick T. Burrell (10%). They have no other broadcast interests. Buyer is owned by Betty L. Hutton (90%) and A. William Retzlaff (10%). Mrs. Hutton is Villa Park, Calif., businesswoman who owns crude oil sales firm in Hong Kong, real estate, computer company and chain of yogurt restaurants. She has no other broadcast interests. Mr. Retzlaff is former general manager of KSOA(AM) Ontario and KRJ(AM) Orange, both California. KCOI is on 103.1 mhz with 2 kw and antenna 300 feet above average terrain.

- **KGU(AM)** Honolulu: Sold by The Copley Press to Wilson Broadcasting Co. for $650,000. Seller is owned by James S. Copley Revocable Trust and James S. Copley Foundation and publishes San...
The same words keep popping up at a UCLA law symposium on what's in store for TV networks, and they're an indication of the starting points for debating future of television

Deregulation, marketplace, competition, structure—if there were any doubt these have become, as Henry Geller put it, "buzz words" in discussions of broadcast regulation, it was put to rest at the Feb. 2-3 UCLA Communications Law Symposium on the future of networks (BROADCASTING, Feb. 5). Government officials, lawyers, economists, producers and even a federal judge who had been assembled in Los Angeles to discuss the subject used those words as though they had become lingua franca among communications policymakers.

But what was equally clear is that the words do not so much define policy as provide the basis for new debates, certain among them the House Communications Subcommittee's revised rewrite of the Communications Act. And one thing that emerged in the day and a half of discussions was that whatever the policy, it will not evolve without causing some bumps and bruises to those now in the system.

FCC Chairman Charles D. Ferris, for instance, talked of technology making possible a multitude of networks that would compete with existing ones in providing a wide variety of programming.

And Mr. Geller, assistant secretary of commerce, who heads the National Telecommunications and Information Administration, in talking of "deregulation" and "marketplace competition," disclosed that NTIA plans to offer a proposal—both to Congress and to the FCC—that would help promote that kind of competition. The proposal, recycled from one the commission had considered in 1968, when Mr. Geller was its general counsel—would free new cable systems of the syndicated exclusivity rule but at the same time require them to obtain program-retransmission consent from the originating station. This would obligate the originating station to negotiate with the copyright owner for the right to distribute the programs in the cable systems' markets (see page 34).

To the extent that the NTIA proposal would open the door to nationwide programming via cable systems, it would cause headaches for the networks. But it would presumably help solve a problem that producers at the symposium said has grown out of the technology now in place and the commission's increasingly hands-off attitude toward cable television.

Richard Frank, president of Paramount Television Distribution, described the problem—exemplified most vividly by the "superstation" whose programs are transmitted to cable systems around country by satellite—as one of "piracy." Southern Satellite Systems (which distributes the programs of WTCG-TV Atlanta and KTVU-TV Oakland, Calif.) takes my property without license and sells it to viewers through cable systems," he said. How different is that, he wondered, from someone video taping a copy of a Paramount show and selling it on the street corner? (That, incidentally, is precisely one form of "piracy" that, said Steven Roberts of 20th Century-Fox's Telecommunications Division, home video recorders and video disk players make possible.) Cable systems pay a compulsory license fee that is divided among program suppliers. But it is relatively small; Mr. Frank said "the paltry sum of $6 million was collected from CATV systems for the first six months" of 1978.

Robert Hadl of MCA is also concerned with what he viewed as a lack of concern for the producer on the part of the government. "Software is the product that makes the hardware go," he said. "It's important for the FCC to look at what is happening on both the software and hardware sides before deciding that deregulation should be the code word of the future."

(Kip Farmer, of Southern Satellite,
Now Ampex provides a new dimension of video control with increasingly popular Duca-Richardson production switchers. The most advanced, most capable, most flexible big boards in the world of video creativity.

Think of an effect, and get it. A simple, calculator-type keyboard gives you access to 100 patterns. Key ahead of mix/effects from two buses simultaneously. Create each composite from as many as five sources, using just a single mix/effects.

Ten different standard systems let you go for Duca-Richardson quality in a number of size/capability combinations.

Duca-Richardson production switchers. A perfect complement to Ampex color cameras and VTRs. Now the Ampex brand is on the big boards, too.

AMPEx MAKES IT EXCITING.

Ampex Corporation, 401 Broadway, Redwood City, California 94063, 415/367-2011
<table>
<thead>
<tr>
<th>Market</th>
<th>Station Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>El Paso</td>
<td>KDBC</td>
</tr>
<tr>
<td>Evansville, Ind.</td>
<td>WTVW</td>
</tr>
<tr>
<td>Florence, S.C.</td>
<td>WBTW</td>
</tr>
<tr>
<td>Fort Myers</td>
<td>WEVU</td>
</tr>
<tr>
<td>Fort Smith</td>
<td>KFPW</td>
</tr>
<tr>
<td>Fresno</td>
<td>KMPH</td>
</tr>
<tr>
<td>Greensboro-</td>
<td></td>
</tr>
<tr>
<td>High Point</td>
<td>WGHP</td>
</tr>
<tr>
<td>Greenville-</td>
<td></td>
</tr>
<tr>
<td>New Bern</td>
<td>WCTI</td>
</tr>
<tr>
<td>Greenville-</td>
<td></td>
</tr>
<tr>
<td>Spartanburg</td>
<td>WSPA</td>
</tr>
<tr>
<td>Greenwood-</td>
<td></td>
</tr>
<tr>
<td>Greenville</td>
<td>WABG</td>
</tr>
<tr>
<td>Houston</td>
<td>KRIV</td>
</tr>
<tr>
<td>Huntsville-Decatur</td>
<td>WAAY</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>WTTV</td>
</tr>
<tr>
<td>Jackson, Miss.</td>
<td>WLBV</td>
</tr>
<tr>
<td>Jackson, Tenn.</td>
<td>WBBJ</td>
</tr>
<tr>
<td>Jacksonville</td>
<td>TBA*</td>
</tr>
<tr>
<td>Jonesboro</td>
<td>KAIT</td>
</tr>
<tr>
<td>Kansas City</td>
<td>KBMA</td>
</tr>
<tr>
<td>Knoxville</td>
<td>WATE</td>
</tr>
<tr>
<td>Lafayette, La</td>
<td>KATC</td>
</tr>
<tr>
<td>Las Vegas</td>
<td>KVYU</td>
</tr>
<tr>
<td>Lexington</td>
<td>WLEX</td>
</tr>
<tr>
<td>Little Rock</td>
<td>KATV</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>KCOP</td>
</tr>
<tr>
<td>Louisville</td>
<td>WDRB</td>
</tr>
<tr>
<td>Lubbock</td>
<td>KCBD</td>
</tr>
<tr>
<td>Macon</td>
<td>WMAZ</td>
</tr>
<tr>
<td>McAllen-Brownsville</td>
<td>XRIO</td>
</tr>
<tr>
<td>Memphis</td>
<td>WHBQ</td>
</tr>
<tr>
<td>Minneapolis</td>
<td></td>
</tr>
<tr>
<td>St. Paul</td>
<td>KMSP</td>
</tr>
<tr>
<td>Mobile-Pensacola</td>
<td>WEAR</td>
</tr>
<tr>
<td>Monroe-El Dorado</td>
<td>KTVE</td>
</tr>
<tr>
<td>Montgomery</td>
<td>WKAB</td>
</tr>
<tr>
<td>New York</td>
<td>WPIX</td>
</tr>
<tr>
<td>Panama City</td>
<td>WMBB</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>WKBS</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>WPGH</td>
</tr>
<tr>
<td>Richmond</td>
<td>WTTR</td>
</tr>
<tr>
<td>Rochester, N.Y.</td>
<td>TBA*</td>
</tr>
<tr>
<td>Sacramento-</td>
<td></td>
</tr>
<tr>
<td>Stockton</td>
<td>KTXL</td>
</tr>
<tr>
<td>St. Louis</td>
<td>KDNL</td>
</tr>
<tr>
<td>San Antonio</td>
<td>KENS</td>
</tr>
<tr>
<td>San Diego</td>
<td>XETV</td>
</tr>
<tr>
<td>San Francisco</td>
<td>KBHK</td>
</tr>
<tr>
<td>Savannah</td>
<td>WJCL</td>
</tr>
<tr>
<td>Shreveport-Texarkana</td>
<td>KSLA</td>
</tr>
<tr>
<td>Sioux City</td>
<td>KMEG</td>
</tr>
<tr>
<td>Tallahassee</td>
<td>WCTV</td>
</tr>
<tr>
<td>Toledo</td>
<td>WDHO</td>
</tr>
<tr>
<td>Tucson</td>
<td>KZAZ</td>
</tr>
<tr>
<td>Tulsa</td>
<td>KTUL</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td>WDCA</td>
</tr>
<tr>
<td>West Palm Beach</td>
<td>WPEC</td>
</tr>
<tr>
<td>Wilmington, N.C.</td>
<td>WWAY</td>
</tr>
</tbody>
</table>

*Station call letters to be announced.
HERE'S HOW WE'RE DOIN':

HERE ARE THE SHOWS WE REPLACED:

<table>
<thead>
<tr>
<th>MARKET</th>
<th>FORMER PROGRAM IN TIME PERIOD</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRIME ACCESS:</strong></td>
<td></td>
</tr>
<tr>
<td>Los Angeles</td>
<td>Adam 12</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>Star Trek</td>
</tr>
<tr>
<td>Atlanta</td>
<td>Badge of Honor</td>
</tr>
<tr>
<td>Louisville</td>
<td>My Three Sons</td>
</tr>
<tr>
<td>Shreveport-Texarkana</td>
<td>Andy Griffith</td>
</tr>
<tr>
<td>Monroe-El Dorado</td>
<td>Mary Tyler Moore</td>
</tr>
<tr>
<td><strong>EARLY FRINGE:</strong></td>
<td></td>
</tr>
<tr>
<td>New York</td>
<td>Star Trek</td>
</tr>
<tr>
<td>Cleveland</td>
<td>Badge of Honor</td>
</tr>
<tr>
<td>Houston</td>
<td>Badge of Honor</td>
</tr>
<tr>
<td>Charleston-Huntington</td>
<td>Gunsmoke</td>
</tr>
<tr>
<td>El Paso</td>
<td>Dragnet</td>
</tr>
<tr>
<td>Augusta</td>
<td>Beverly Hillbillies</td>
</tr>
<tr>
<td>Las Vegas</td>
<td>Andy Griffith</td>
</tr>
<tr>
<td><strong>LATE NIGHT:</strong></td>
<td></td>
</tr>
<tr>
<td>Chicago</td>
<td>Moe's后再夜</td>
</tr>
<tr>
<td>St. Louis</td>
<td>Night Club</td>
</tr>
</tbody>
</table>

HERE'S HOW THE AUDIENCE WENT UP:

<table>
<thead>
<tr>
<th>MARKET</th>
<th>RATING</th>
<th>HOUSE HOLDS</th>
<th>WOMEN 18-49</th>
<th>WOMEN 18-34</th>
<th>MEN 18-49</th>
<th>KIDS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRIME ACCESS:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Los Angeles</td>
<td>UP 60%</td>
<td>UP 69%</td>
<td>UP 87%</td>
<td>UP 104%</td>
<td>UP 57%</td>
<td>UP 56%</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>UP 67%</td>
<td>UP 84%</td>
<td>UP 104%</td>
<td>UP 48%</td>
<td>UP 112%</td>
<td>UP 150%</td>
</tr>
<tr>
<td>Atlanta</td>
<td>UP 150%</td>
<td>UP 116%</td>
<td>UP 226%</td>
<td>UP 243%</td>
<td>UP 96%</td>
<td>UP 279%</td>
</tr>
<tr>
<td>Louisville</td>
<td>UP 120%</td>
<td>UP 124%</td>
<td>UP 131%</td>
<td>UP 100%</td>
<td>UP 220%</td>
<td>UP 146%</td>
</tr>
<tr>
<td>Shreveport-Texarkana</td>
<td>UP 39%</td>
<td>UP 42%</td>
<td>UP 90%</td>
<td>UP 50%</td>
<td>UP 50%</td>
<td>UP 131%</td>
</tr>
<tr>
<td>Monroe-El Dorado</td>
<td>UP 44%</td>
<td>UP 43%</td>
<td>UP 70%</td>
<td>UP 133%</td>
<td>UP 75%</td>
<td>UP 400%</td>
</tr>
<tr>
<td><strong>EARLY FRINGE:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York</td>
<td>UP 38%</td>
<td>UP 46%</td>
<td>UP 59%</td>
<td>UP 10%</td>
<td>UP 37%</td>
<td>UP 98%</td>
</tr>
<tr>
<td>Cleveland</td>
<td>UP 83%</td>
<td>UP 87%</td>
<td>UP 145%</td>
<td>UP 112%</td>
<td>UP 154%</td>
<td>UP 106%</td>
</tr>
<tr>
<td>Houston</td>
<td>UP 25%</td>
<td>UP 27%</td>
<td>UP 142%</td>
<td>UP 144%</td>
<td>UP 30%</td>
<td>UP 7%</td>
</tr>
<tr>
<td>Charleston-Huntington</td>
<td>UP 75%</td>
<td>UP 65%</td>
<td>UP 44%</td>
<td>UP 50%</td>
<td>UP 75%</td>
<td>UP 210%</td>
</tr>
<tr>
<td>El Paso</td>
<td>UP 50%</td>
<td>UP 45%</td>
<td>UP 133%</td>
<td>UP 150%</td>
<td>UP 60%</td>
<td>UP 200%</td>
</tr>
<tr>
<td>Augusta</td>
<td>UP 85%</td>
<td>UP 83%</td>
<td>UP 75%</td>
<td>UP 56%</td>
<td>UP 113%</td>
<td>UP 73%</td>
</tr>
<tr>
<td>Las Vegas</td>
<td>UP 50%</td>
<td>UP 67%</td>
<td>UP 83%</td>
<td>UP 60%</td>
<td>UP 150%</td>
<td>UP 83%</td>
</tr>
<tr>
<td><strong>LATE NIGHT:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago</td>
<td>UP 50%</td>
<td>UP 34%</td>
<td>UP 44%</td>
<td>UP 54%</td>
<td>UP 16%</td>
<td>UP 1125%</td>
</tr>
<tr>
<td>St. Louis</td>
<td>UP 50%</td>
<td>UP 94%</td>
<td>UP 45%</td>
<td>UP 33%</td>
<td>UP 78%</td>
<td>UP 300%</td>
</tr>
</tbody>
</table>

(Change)

Source: Arbitron. Details available upon request.
Announcing an unprecedented offer
for an off-network smash series. There are 141 episodes,
but you buy only one year's stripping,
not the usual multi-year deal.

Just a 1 year commitment
of 260 plays.

In other words, we are taking the chance
on the long term strength of the show and you get the short term advantage.
It's an offer you can't afford to miss
and it's available immediately...

Maude

...for laughs, for ratings, for a year.

A TANDEM Production • Distributed by Pele T+S Films
In Association with M.I.S.
1901 Avenue of the Stars, Suite 666 • Los Angeles, CA 90067 • 213-553-3600
DuPont-Columbia Awards for 1977-1978

Water: Arizona's Most Precious Resource, KOOL-TV, Phoenix
Laser Con-Fusion, KPIX-TV, San Francisco
For Documentary Programming, WBBM-TV, Chicago
For Investigative Reporting, WFAA-TV, Dallas
Nova series and Chachaji: My Poor Relation, WGBH-TV, Boston
Banned in Chelsea, WGBH-FM, Boston
Inside Albany series, WMHT-TV, Schenectady, N.Y.
For Investigative Reporting, WPLG-TV, Miami
The Living Sands of Namib, The National Geographic Society
and WQED-TV, Pittsburgh
The New South: Shade Behind the Sunbelt, Associated Press Radio
NBC Reports: Africa's Defiant White Tribe, NBC-TV

DuPont-Columbia Special Award for 1977-1978
Richard Salant, President, CBS News

DuPont-Columbia Citations for 1977-1978
Crisis at the Crossing, KAIT-TV, Jonesboro, Ark.
...And Justice For All, KENS-TV, San Antonio
The Michael Quinn Case: A Question of Justice, KFWB-AM, Los Angeles
The Originals: Women in Art—Georgia O'Keeffe, WNET-TV, New York City

DuPont-Columbia Special Citation for 1977-1978
Panama Canal Treaties Debate Coverage, National Public Radio

The Alfred I. duPont-Columbia University Awards in Broadcast Journalism for 1977-78
were announced on Tuesday evening, February 6, in ceremonies broadcast on
the Public Broadcasting Service (PBS).

The television broadcast of the DuPont-Columbia Awards in Broadcast Journalism for 1977-78 originated on PBS through WNET/13, New York, and was made possible by a grant from Atlantic Richfield Company.
rejected the “piracy” charge. That business, he said, was established in compliance with FCC rules. “We’re not regarded as responsible for copyright or programing,” he said. “Cable systems order us to deliver programs from one point to another.”

The producers’ anxiety was expressed with the most vehemence, however, by Katrina Renouf, counsel for the National Association of Independent Television Producers and Distributors. She made it clear that what she regards as the commission’s failure to implement adequately its prime-time access financial interest rules—aimed at strengthening the program suppliers in their dealings with the networks—leaves her with little confidence in the commission’s ability to act when needed.

“Nonregulation cannot be transmogrified into a philosophy by dressing it in the emperor’s new clothes and calling it deregulation,” she said. “By whatever name, it is abdication of responsibility for the consequences of past regulation because the free market to which it has become fashionable to refer resolution of industry problems simply does not exist.”

And the absence of that market, she said, results from commission actions to replace it with “a regulated network monopoly.”

The prime-time access rule, which requires top-50 market stations to make at least a half hour of prime time available for nonnetwork programing, incidentally not only continues to fuel controversy and debate more than a decade after it was proposed, but is also cited by those who argue that the government lacks the wisdom to restructure the industry.

Where Ms. Renouf said any failure on the part of the rule to effect change in the relationship between affiliates and networks results from a failure of will on the commission’s part to apply it properly, Jerome Shestack, of the Philadelphia law firm of Schnader, Harrison, Segal & Lewis, which represents NBC, said the rule is an example of government “tinkering” with the marketplace. It was designed, he said, to aid suppliers, who have no public interest responsibilities, and it has resulted in the airing in access time “of shoddy local production and the cheapest type of first-run syndication.”

For the economists who participated, much of the rhetoric seemed irrelevant. For some of them, at least, structure fashioned in response to economic principles is what counts. Nina Cornell, chief of the FCC’s Office of Plans and Policy, introduced a panel of economists on Feb. 3 with the observation that discussions of the preceding day had indicated “how little the FCC is understood, and how little economics is understood.”

However, the economists had no easy solutions. Roger Noll of the Caltech economics department, said it isn’t economics that is running the system but the commission’s rules. He said public television and cable television could have served as the mechanism to provide competition, but were not used. And Bruce Owen, who is on the faculty of the advertising agency. To the local sales staff at WFSB-TV, our billings make us a very desired customer.”

Dealing with customers like Gary Lessner means being candid. We want them to know that they mean business to us.

“They are as professional as anyone I’ve encountered. They’re good to work with.”

Customers like Gary Lessner demand straight answers. They want the details of their buys spelled out when they buy.

“I want somebody to talk to me in common sense... show me some numbers and give me reasons why. Post-Newsweek responds with what I want.”

We make sure customers understand the value of their buys. No matter how much business advertisers do with Post-Newsweek Stations, we try to treat them all the same... fairly.

“We get the kind of treatment we ought to as a major

Gary Lessner, Senior V.P. and General Manager, Provandie and Chirurg Inc., Connecticut

Broadcasting Feb 12 1979
UHF: Suddenly it's sexy

Whatever growth is going to come in over-the-air television is going to come in UHF.

Not long ago, that realization—one dawning on more and more people these days—might have seemed a bleak prospect. UHF's were the ugly ducklings of TV, and no one expected them to turn into swans.

Better than that, they turned into moneymakers—not only operating at profits but selling at premiums. No wonder that among other evidence of UHF's exploding prospects—there's been a three-fold increase in applications for facilities.

BROADCASTING, which has had its reportorial eye on UHF all along, thinks this medium's time has come. We'll say so at great length on February 26.

Among other things, we'll talk about:

- **The growth factors.** How much UHF has advanced over the last 27 years, and why.
- **The technology.** How much better it can get, and when.
- **The bottom lines.** Totalling up the dollar values of the UHF business and station-trading marketplaces.
- **The pioneers.** Profiling a special breed of believer who dared to be different, and lived to tell the tale.
- **The good with the bad.** Satellites, The boon and the bane of superstations. The plusses and minuses of cable. The born-again prospect of pay TV.
- **Plus.** A complete listing of UHF assignments, showing occupants, applicants or availability.

We've even got the title—"UHF: The Last Frontier." Now all we need is you. Prime positions are available through the BROADCASTING representatives listed below.

---

**You belong in Broadcasting** | Feb 26

*Our end of the line. For advertising placements from the North, Midwest and East, call Win Levi or Dave Berlyn at (212) 757-3260.

From the South, call Peter O'Reilly at (202) 638-1022.

From the West, call Bill Merritt at (213) 463-3148.

From any point of the compass, call David Whitcombe or John Andre at (202) 638-1022.

---

Duke Law and Business School said the commission made "two drastic mistakes 30 years ago," in creating the present intermixed VHF-UHF system, and creating a vested interest in the status quo. Improving conditions, he said, require more than "behavioral rules."

And he offered 10 ways to "break up the networks," not many of which seemed feasible. Deintermixture, for instance, would promote competition, but politically it would appear to have little chance. Transforming the networks into common carriers that would simply take programing others provided—as they largely did in the 1950's, when advertisers supplied the product—possibly at regulated rates, seemed another idea that might have trouble being realized. And while forcing networks to divest themselves of their owned-and-operated stations would, as Mr. Owen said, "make some people feel good," it would "have no effect" on any of the problems now requiring solution.

The one suggestion that seemed to offer him hope—at least "in time"—was the one that attracted most attention during the symposium—promote cable television and pay television.

But there were those at the symposium who felt structure does not represent the only problem—that behavioral regulation is also needed. Donald McGannon, president of Westinghouse Broadcasting Co., whose petition led to the commission order instituting its current network inquiry, said the commission is duty-bound to see that the role of television stations in serving local needs and interests "is enhanced and not diminished or curtailed by the sheer force of further network encroachment on the relatively small amount of time left for the local station's own use." Chairman Ferris, while stressing the need for structural reform, said behavioral regulation cannot be overlooked. The commission's initial notice of network inquiry, issued in January 1977, expressed concern over possible network dominance of affiliates and program suppliers. And Stanley Besen, co-director of the inquiry, said that "good industry performance probably requires both good structural characteristics for the industry and some conduct regulation." The problem, he said, is determining the right proportions.

And Alan Pearce, a former economist with the FCC who is now a consultant, did what he could to disabuse those in the audience of the notion that, despite its growing number of supporters, "deregulation" is a "panacea."

"We talk about deregulation because it is politically fashionable," he said. "But don't count on it. It doesn't promise us a better future."

In his view, regulation is needed. "The marketplace exists with the haves trying to perpetuate their power at the expense of the have-nots," he said. "That's why we need a President, a Congress and the FCC—and antitrust laws. These are needed to make the marketplace work more fairly."

Mr. Pearce, then, seemed to represent
one end of the spectrum of comment. On the other end was Gene P. Mater, vice president and assistant to the president of the CBS/Broadcast Group, the only network official who participated; NBC and ABC representatives declined invitations. For Mr. Mater, the bottom line was that people enjoy what they see on television and that choices are available. "Unless you want the government to start deciding the kind of programing people ought to want to watch," he said, "then television programming—the kind we like and the kind we don't—will have to continue to find acceptance in the marketplace."

Media Briefs

The name's the same. Two Washington law firms have announced merger. Hamel, Park, McCabe & Saunders and McMurray & Pendergast will continue to be known under firm name of Hamel, Park, McCabe & Saunders.

Not quite as good. Retailer-broadcaster Outlet Co., Providence, R.I., says its earnings and revenues for fiscal year ended Jan. 31, 1979, are expected to top previous year's record but will fall short of company's earlier $11 million forecast in net income. Bruce G. Sundlun, president and chief executive officer, said broadcast revenues and earnings exceeded projections, but that six-week strike against its Hughes & Hatcher stores in Michigan lowered revenues and earnings.

Profs meet pros. Seventh Annual Faculty/Industry Seminar of International Radio and Television Society will be held Feb. 21-25 at Harrison Conference Center, Glen Cove, N.Y. Seminars serve as forum for exchange of ideas between academicians from communications departments of colleges and universities and broadcast executives.

International backgrounder. State Department will hold next national foreign policy briefing Feb. 21-22 in Washington. Invitations will be sent on written request to members of news media. Secretary of State Cyrus Vance will be host at sessions in which top government officials will provide background information on international issues. Contact: Conference Manager, Room 5351, Bureau of Public Affairs, Department of State, Washington 20520.

That's about it. The rate of ABC-TV's new-affiliate acquisitions has probably peaked, Robert F. Fountain, the network's vice president in charge of station relations, told a luncheon of the National Academy of Television Arts and Sciences in New York. Mr. Fountain said ABC would continue to try to strengthen itself, but he doubted it would continue "to attract or be interested in" as many new affiliates in the next three years as in the past three. "We're at parity now," he said.

"They call me... because if I have to call them, it's going to hit the fan."

Tough customers like Lee Edwards test the way we do business every time they buy. They test our candor and our truthfulness. "Our business relationship with WJXT over these 8 years has been tremendous. I know they will let me know and explain what happened if there's a problem."

We make sure our customers know what will happen whenever they do business with us at Post-Newsweek Stations. There are no surprises. After the handshake we take meticulous care in maintaining the schedule as ordered. And when we have to make changes, we get the word out fast.

"The people over there are a good bridge to Post-Newsweek. They're not just sales people. I'd call them friends."

Doing business this way keeps customers like Lee Edwards coming back.

Lee Edwards, V.P. Marketing
First Federal Savings and Loan Association of Jacksonville, Jacksonville, Florida
Slow growth in C-P-M's noted

Bates study finds network TV, network and spot radio running with consumer prices, spot TV holding at 1977 levels

Cost-per-thousand increases for major media stayed close to the general rate of inflation in 1978 and probably will do so again this year, Ted Bates & Co. said in its annual analysis of media trends.

The 1978 performance represented a marked slowing of the C-P-M growth rate for broadcast media in particular. Despite it, the report said, the big increases of 1976 and 1977, capped by the more moderate rise in 1978, turned the 1976-78 period into a "boom years" for the broadcast media in terms of C-P-M and boom years for virtually all media in terms of advertiser investment.

While the consumer price index (CPI) rose 7.5% in 1978, the report said, daytime network and evening network C-P-Ms were each up 9% (as opposed to more than 25% in 1977), newspaper supplements were also up 9% and outdoor was up 11%.

"Network radio's increase of 7% and spot radio's 6%;" the report continued, "along with newspapers' increase of 7%, all correspond closely to the CPI growth. The only media in the analysis which held C-P-M's in 1978 to levels similar to those experienced in 1977, thus effectively resisting inflationary pressures, were spot television with an unchanged C-P-M and magazines' nominal increase of 1%," the report said.

"Expenditures in 1978 rose at levels exceeding the corresponding CPI increase across all media," the report asserted, "ranging from 9% for newspapers and supplements to 17% for network radio. However, in almost all cases the increases were essentially the same or lower than those registered in 1977.

"The only exception to this was spot TV, advancing 16% as opposed to only 2% the previous year. Since this medium exhibited only marginal gains in unit costs and audience levels in 1978, this increase in expenditures would suggest a significant expansion of commercial inventory in the spot TV area." Tracing trends since 1970, Bates found "an erratic pattern when pairing C-P-M increases for the major media against the performance of the consumer price index." Thus while the CPI rose 68% from 1970 through 1978, the report said, daytime network and evening network—both of which had lagged behind the CPI growth through 1976—are now 91% and 83% higher, respectively, than in 1970, while the newspaper C-P-M is up 81%.

"Outdoor and supplement C-P-M increases in the '70's paralleled the CPI.
growth rate closely with increases of 69% and 61%,' the report said. "Spot radio's C-P-M performance, rather stable in the early part of the decade, appears to be surging in the last few years but still is up only 48%, considerably below the CPI.

"The media elements that emerge as the bargains in the '70s and are increasing at a rate significantly below the +68% CPI increment are magazines (+24%), spot TV (+22%) and network radio (+16%). As the tables indicate, these media have demonstrated the ability to offset the inflationary impetus through expanded audiences due largely to universe growth and through continued moderation in unit cost increases."

The report cited a study, "1979 Media Overview," by Walter Reichel, Bates senior vice president, media and programming, in developing the 1976-78 'boom years' theory. This held, the report said, "that although there's generally been a consistent upward trend in C-P-M across media during the '70s as a whole, a disproportionate amount has occurred in the period from 1976 to 1978, especially in the broadcast media.

"For example, on a C-P-M basis the broadcast media have demonstrated the following average annual percent changes: Day network TV from 1970-75 was up 4%, from 1976-78 up 21%; evening network TV increased 6% from 1970-75, 15% from 1976-78; spot TV increased 1% from 1970-73, 10% from 1976-78; network radio was down 1% from 1970-75 and up 9% from 1976-78; spot radio was up 4% from 1970-75 while accelerating at a 9% average annual rate in 1976-78.

"It's interesting to note that the CPI rose at the same annual percent rate of 6.6% during both the 1970-75 and 1976-78 periods. This clearly indicates that the broadcast media increased costs at rates far exceeding inflationary growth during the past three-year period.

"As the table indicates, expenditures in all media have also increased at an accelerated rate in the 1976-78 years versus the 1970-75 period, lending additional support to the 'boom years' view."

The report offered these illustrations, drawn from "1979 Media Overview":

"Network television expenditures rose from $2.31 billion in 1975 to $3.85 billion in 1978, an increase of 67% in three years or an annual increase of approximately 19%. This phenomenal growth is attributable in large part to the flexible and diversified economic base the medium currently enjoys.

"For example, in the past few years there have been dramatic increases in expenditures in broad categories such as fast foods/hotels, cameras and photo supplies, insurance, feminine hygiene products, beer and noncarbonated soft drinks. Substantial increased network activity in these categories obviously enables the networks to capitalize on this increased demand with repeated sizable price increases.

"In the spot TV area, national and local expenditures collectively have also spiraled upward, from a base of $2.96

There's a good bunch of human beings over there."

When customers like Bob Wolf recognize us as people rather than a sales department, we're working up to our own standards. We try to do business up front and person to person.

"I'm not reluctant to raise a question at WPLG... even if the answer isn't yes. They encourage me to be direct and frank in the way we do business together"

Answering questions and volunteering information is how we do business at Post-Newsweek Stations. In person and on paper.

We act as effective marketers by suggesting availabilities that meet your needs. And meeting rotations as scheduled. It's all a part of being a responsive broadcaster.

"They've proven to me they've got a good knowledge of our business... if I didn't get what I paid for I wouldn't be working with Post-Newsweek."

Bob Wolf
Manager, Advertising Services
Eastern Airlines

Broadcasting Feb 12 1979
billion in 1975 to $4.84 billion in 1978, an increase of 64% or an annual increase of 18%. If we examine the spot TV expenditure growth in terms of its two major components, national and local spot, we find that they both moved up in this three-year period substantially (58% and 71% respectively).

"The '79 Media Overview" also points out that local TV spot expenditures, which accounted for approximately 40% of total spot TV advertising at the onset of the decade, now account for close to 50%, a substantial increase.

Ted Bates views this development as a reflection of an expanding retail base at the local TV spot level, enabling stations to be less dependent on national spot advertising revenues. Ultimately we see this development exerting upward pressure on costs in the medium, specifically to national TV spot advertisers.

"In the 1976-78 period, network radio, with an annual expenditure increase of 25%, and magazines with 20%, have certainly enjoyed years of boom proportions. The other media, spot radio, newspapers_SUPPLEMENTS_ and outdoor, have all experienced expenditure increases of a more moderate nature, approximately 14%.

"Again, bear in mind that the inflationary rate in the first six-year period of the '70's, 6.6% annually, was identical to the annual rate the CPI grew over the next three years. This enables us to put the performance of the various media into better perspective and supports our designation of the 1976-78 period as the 'boom years.'"

For 1979, Bates envisioned further C-P-M increases in all major media but said it expected them "to closely parallel the government's estimated rate of inflation of approximately 7-8%." The report had a reservation about 1980, however: "These increases, which we have come to view as moderate through a subtle conditioning process, specifically in the broadcast area, may be a prelude to larger increases in 1980 due to contracting availabilities relating to elections, Olympics coverage, etc. However, in our opinion, the major factor impacting on 1980 media C-P-M performance is the direction our national economy assumes in the near term."

The analysis and report were prepared by the media information and analysis division of the Bates media-program department.

INTV sees trouble ahead at FTC

Panel at independents' gathering sees great threat to programing if FTC wins with plans to ban advertising to children

Members of the Association of Independent Television Stations heard it howled last Monday that the industry might be "right in the eye of the hurricane" concerning the future of children's programing.

The remarks came from Field Communications President Don B. Curran, moderator of the INTV convention session, "What's Ahead for Children's Television?" And the panel of five responded by backing up Mr. Curran's forecast.

The gloomiest prediction came from Richard Woolen, Metromedia Television's vice president for program operations. Admitting he was the "voice of doom," Mr. Woolen summed up the status of independents concerning children's TV with nine major points that included four "great ingredients for chaos": a diminishing supply of new product, an alarming escalation of costs for existing product, increasing fractionalization of audience base and the potential loss of exclusivity of programing.

The key, Mr. Curran said, is the Federal Trade Commission. "If the FTC is successful in any measurable degree in banning certain advertisers from sponsoring children's television, such a decision will be the final blow. It will put the cap on all the other problems ..."

One of those advertisers, General Foods, was represented by David Braun, director of media services. Mr. Braun predicted a reduction in commercial time would force some advertisers to abandon TV, which might ultimately have a negative effect on the quality of programing.

Mr. Braun also took a jab at the FTC, predicting that its proposals, along with those being explored by the FCC in the same area, would produce "undesirable consequences" for both children and parents. He added that there was a way to insure a bright future for television, but it didn't include "counterproductive regulations."

The answer, he said, might be for the independents to pool their resources to produce quality children's programing—the kind his company would be interested in looking at.

The problem facing producers of children's shows was spelled out succinctly by Daniel Wilson: money. The president of Daniel Wilson Productions, producer of a number of children's programs, including some ABC After School Specials, said the cost of programing has skyrocketed. He predicted that if commercials were suppressed, there won't be any good new programing on the horizon. "We'll be seeing reruns of programs produced 20 years ago," he concluded.

Roger Cooper, a research consultant who conducted a study for INTV, said the proposed FTC bans would have the greatest effect on independents since so much of their programing is directed to either children or family audiences.

The only real note of encouragement was sounded by Brenda Fox, assistant general counsel for the National Association of Broadcasters. She said she was very pleased at the outcome of the FTC hearings in San Francisco, and predicted no ban will be instituted. She said it was very clear that the First Amendment offered protection to commercial speech, and added that, to her mind, proponents of the bans have not been able to establish that there is in fact harm to children from advertisements directed at them.

One audience member expressed concern that much of his programing for the coming years was already ordered, and he
may be left with no way to pay for if the commercial bans are implemented.

Another audience member had the strongest words of all for the Federal Trade Commission. "We've had it up to our eyeballs with the FTC," he said. "To say we are angry is to put it mildly."

Blair gets its acts together

Rep firm announces unification of what were two sales teams

Blair Television, which for 25 years has functioned with two operating sales divisions has decided to consolidate.

The Station Division generally represented the larger market TV stations and the Market Division, the smaller. Under the reorganization announced last week by Jack W. Fritz, president of John Blair & Co., Blair Television will operate as a single, unified structure.

Mr. Fritz said the new organizational alignment "sharpens our lines of executive authority and gives all of our represented stations increased access to Blair Television's top management." He said the unification move is being accompanied by an expansion in the middle management group.

Another reason for the change was said to be the development by Blair of a sophisticated computer information retrieval system that speeds up communications and reduces the need for reliance on a more decentralized operation.

In the changeover, Harry B. Smart, president of the now discontinued Market Division, becomes chairman and chief executive officer of Blair Television, and Walter A. Schwartz, who has been president of the Station Division, has been designated president and chief operating officer.

Mr. Smart, who is based in Chicago, will spend more of his time in New York in his new assignment. He is beginning his 30th year with Blair Television and has served as account executive, vice president, Midwest sales manager and, since 1974, president of the Market Division. Mr. Schwartz was appointed president of Blair's Station Division in 1975 following a 12-year tenure with ABC. He served as president of ABC Television and president of the ABC Leisure Group.

Reporting to Mr. Schwartz will be four newly named senior vice presidents, each with new responsibilities under the reorganization plan. James R. Kelly, former vice president and general sales manager of Blair Television, has been appointed senior vice president/national sales, with responsibility for Blair's 13 regional sales offices and the Market Development Division. Patrick J. Devlin, previously vice president and general sales manager of Blair's Chicago television sales office, moves into the post of senior vice president/sales operations as executive in charge of New York sales and of the firm's sales associate training program. William A. Morris, who has been vice president and director of Blair's sales strategy division, has been appointed senior vice president/sales support and strategy in research, computer systems development, programing and management information services. Arthur C. Stringer advances from his post of vice president and national sales manager of Blair Television to senior vice president/sales administration, with responsibility for the total administration of the television division.

Reporting to Mr. Morris will be Joseph N. R. Poulin, formerly director of research for the Market Division, who has been appointed to the new post of director of sales research, with responsibility for the day-to-day sales support activity for all Blair-represented TV stations.

Back to work

Commercial performers return to the job as AFTRA, SAG reach agreement on management on session fees, unit rates and payments for alternate scenes

Television and radio commercials union performers returned to work last Wednesday (Feb. 8), ending a strike that began on Dec. 19 (Broadcasting, Jan. 1, et seq.).

Following intensive bargaining sessions for several days, negotiators for the American Federation of Television and Radio Artists and the Screen Actors Guild reached agreement with management representatives on Feb. 4. The respective boards of the unions accepted...
the proposals last Tuesday (Feb. 6), paving the way for resumption of work by union commercials performers.

The new contract is to run for three years, effective last Wednesday (Feb. 7).

In television, the session fee was increased by 1.5% to $150. The usage fee was raised by 18% to $32, depending on the markets used. An additional increase of 50% was granted for session fees for joint promotions by two advertisers.

In radio, session fees were raised by about 17%. Unit rates covering use of commercials in additional cities were increased by 25%.

One of the issues that held up settlement centered on advertisers' demand for the right to make alternate scenes or use alternate lines without additional payment unless these changes were used in the final commercial. Under the settlement achieved, advertisers may make changes without additional payment for "legal" or "continuity" reasons. The "legal" aspect refers to state or federal restrictions governing certain products. The "continuity" provision refers to the policy of a network, group or station.

Management gained the right, at the discretion of the commercial's director, to make changes based on creative judgment without additional payment as long as the basic theme is not changed.

The pension and welfare contributions are raised from 8.5% to 9% in the new pact. As in the old contract, there is a cost-of-living escalator clause applying to both

Mutual pleasure. Richard W. Dodderidge (r), president of Brewer Advertising, Kansas City, Mo., accepts the keys to a 1979 Buick Regal, a thank-you from Mutual Broadcasting System. It started last winter and spring when the radio network visited 23 cities with its sales presentation. "The Feeling is Mutual." At the accompanying luncheon, guests participated in a crossword puzzle with the auto as grand prize. Formal presentation was made Jan. 25 at a Kansas City luncheon by Robert Ingram, president of Mutual's affiliate there 

radio and TV and effective as of May 16, 1980, with a top of 10%, regardless of the increase.

An industry spokesman said the over-all settlement falls within President Carter's guidelines for wage increases. Representing management in the talks was the Association of National Advertisers-American Association of Advertising Agencies Joint Policy Committee on Broadcast Talent Union Relations.

Advertising Briefs

Weed killer. Ban on broadcast advertising and mandatory warning labels haven't been enough to slow down cigarette sales, said Representative Robert Kastenmeier (D-Wis.), who reacted by introducing bill to take away tax deduction allowed tobacco industry for all advertising.

Gillette cuts JWT. Gillette Co. is ending long-term relationship with J. Walter Thompson Co., involving about $25 million in worldwide billings of which $15 million is in domestic serviced out of JWT's Chicago office. Estimated 85% of U.S. billings is in broadcast. Reason for move is that JWT now has Schick Razor account in some overseas markets, posing possible conflict with Gillette razors. Gillette has made no decision on reassignment of brands, which include Atra, Daisy and Twinejector (razors), Adorn and White Rain shampoos and Tame creme rinse.

Bates buys. Ted Bates & Co., New York, has agreed to acquire Sawdon & Bess, New York agency that specializes in retail advertising and has billings of an estimated $30 million (more than 70% in broadcast). J. Walter Thompson & B. will operate autonomously, retaining its name, staff and offices. Among its accounts are F. W. Woolworth, Pontiac dealer associations, Arthur Treacher's Fish & Chips co-operatives and newly acquired Brooks Brothers.

SINTRONIC AM & FM TRANSMITTERS

A 27.5 KW FM transmitter with a solid design, terrific performance, and at a price that makes our cost-performance ratio hard to match. Call or write for all the details.

Sintronic

212 Welsh Pool Road, Lionville, PA. 19355 (215) 363-0444.

The networks' draft picks: cops and life in the working class

The mass of development projects all three have in the works for next season trend toward blue-collar life styles and a return to crime fighters

It's pilot-ordering time at the three commercial television networks, where programers are looking to next fall even as their current midseason choices are launched.

Although many deals are still to be made, the field is already crowded, not least for the networks that need product most. CBS-TV and ABC-TV executives from the three networks ran down their development rosters for broadcasting last week, and a couple of mini-trends emerged.

Most noticeable is CBS's return to the fight against crime, as no fewer than six of its 15 one-hour drama projects focus on cops, detectives or special agents of one institution or another. Hawaii Five-O, now 11 years old, and Barnaby Jones, now seven years old, are the only police action shows now on the CBS schedule. Bud Grant, vice president of programs, said he expects at least one new defender of justice will make it on his network's lineup next fall, and that a western will also be a likely addition to the mix.

Detectives are also prominent on NBC's development list, although perhaps less so than the fantasy-adventure genre that characterized so many of its second-season shows. More of a distinction between NBC and CBS may be that, while CBS's projects generally adhere to the standard forms, a few of NBC's are a bit farther out. Try, for example, a variety show that traces "the day in the life of a television schedule," or a mystery hour in which a panel of real-life crime experts steps in at the last moment to try its luck solving each case.

Most embryonic at this point is a leaning toward class-conscious programs with special emphasis on blue-collar dignity. Anthony Thomopoulos, president of NBC Entertainment, has identified several ABC projects of that sort (broadcasting, Jan. 29), and similar themes pepper the development lists of CBS and, to a lesser extent, NBC.

Marvin Mord, head of ABC's program research operations, points to "a positive rather than a negative appraisal of blue-collar life" that has been turning up in recent attitudinal surveys. "Lawyers and businessmen in general have not been overwhelming [favorites]," he said. On the other hand, "a college girl doesn't think it's a come-down any more to marry a blue-collar worker—it's just another
choice. That wasn't the case with the over-50's generation.

With the white-collar workers at the networks put any of those shows on the air remains to be seen, of course. They'll still have plenty of competition from doctors, cowboys and cops, in any case.

Following are the development projects listed last week by ABC, CBS and NBC.

Seymour Aulen, vice president of program development for ABC-TV, who is calling as many as 50 shows into development, said what the network basically is looking for are shows that are not like what is on the air already. Nevertheless, ABC's pilots, like those of its counterparts, portend a come-back for crimefighters.

Arlen Aulen's list of pilots ordered thus far includes:

In comedy, an Inspector Clouseau-type show from Universal, called Heart of San Francisco, about a bumbling English detective on an exchange program there; Danny Arnold's Triangle, a 'rather sophisticated' concept about a black man and a white man in love with the same black woman; Max, from James Komack, about a young girl coming to live with her divorced father; a Marvin Worth production based on the wacky movie, Where's Poppa?: a spin-off from Soap featuring the Benson character played by Robert Guillaume; Joe Hamilton's I Do, I Don't, about a confirmed bachelor who suddenly finds himself married with two teenage children; a May/June/Terry/Phil/Alan/Howard/Spelling project from Paramount, as yet untitled, about two modern-day Rip Van Winkle's who wake up 200 years from now; The Hollywood Crowd (like many others, a working title expected to be changed), about two women and their children living together (no producer assigned); The Horse is Dead, a Nick Vanoff show set in a small town, a Superman-like Aaron Spelling project, in which an 'ordinary guy' gains super powers from vitamin pills.

In drama, pilots include Danny Thomas Productions' Samurai, about a San Francisco detective of Japanese, Samurai descent; 240 Roberts, about a unit of the Los Angeles police department specializing in hard-to-get-to cases; from Filmways, a Lorimar spin-off from Eight Is Enough, in which the older son played by Grant Goodeve goes traveling around the country with a young woman reporter; For Heaven's Sake, a Bill Blinn/Jerry Thorpe project about an angel who intervenes in people's lives at crucial moments; The Man With The Power, an Aaron Spelling show about a stunt pilot who flies through an electrical storm and emerges with 'shocking' abilities; Heart to Heart, starring Robert Wagner and Stephanie Powers as a rich couple doing detective work for fun, from Spelling/Goldberg; The Lazarus Syndrome, starring Lou Gossett Jr. as a doctor/administrator in a large hospital, a 'quality' concept from Bill Blinn and Jerry Thorpe; The American Dream, about a middle-class white family moving to a large house in a black neighborhood, from B.N.B. Productions; Stone (or Celebrity Cop), a Universal program starring Dennis Weaver as a detective who gains recognition as a writer but stays on the force. The Whistle Blow, a comedy-drama about blue-collar workers, from the new team of Leonard Goldberg and Jerry Weintraub; Nightside, another Universal show dealing with the doctors, cops and others working on the night shift in a major city; Casino, a Mr. Lucky-type program about the owner of a floating gambling spot, from Aaron Spelling; The Yeagers, a Witt/Thomas/Harris production about a family of loggers struggling to adjust to the modern world: Vampire, an MTM show about a young man whose family is destroyed by a vampire, and who then sets out to destroy the ghoul; Night Rider, described as a sophisticated Zorro, from Universal, and Billion Dollar Threat, a David Gerber project about a James Bond-type character.

For CBS, Mr. Grant listed these comedy pilots in the works: Pottsville, focusing on wealthy, middle-class and blue-collar employees of a small-town manufacturing plant, from Rod Parker/Hal Cooper Productions; The Big Bus, about an enormous, atomic-powered bus and its passengers, from Paramount; Bumbles, a Skorpios production about a small traveling circus; Getting There, a one-hour comedy revolving around an auto leasing center in Los Angeles, from Lila Garrett; Housecalls, based on the recent movie, produced by Universal; Just Us Kids, based on another movie, I Wanna Hold Your Hands, also from Universal; On Ice, a TAT project about a young woman who owns a saloon in the wilds of Alaska; The Dooley Brothers, about two inept cowboys who buy into a bad-guy-chasing "franchise", produced by Arnold Margolin with Bud Austin; The Last Resort, an MTM gang comedy featuring five college students working summers at a resort; Madame Sheriff, an Allan Carr/Ass Maynor/Columbia production about a true-life woman sheriff of Belmont county, Ohio; Alphabet Soup, a Danny Thomas Productions project about a middle-aged pediatrician raising two daughters; All You Need is Love, a Four/7 Warner Brothers show about the romance between a middle-aged businessman and a single female doctor in her 30's; Phyll and Mikhly, in which a defecting Russian athlete, male, and an American track star, female, marry, also from Rod Parker/Hal Cooper; The 416th, a First Artists production about a "superfluous" Army reserve unit stationed in New Jersey during the Vietnam War; Struck by Lightning, an Arthur Fellows/Terry Kagan show focusing on a young science teacher who inherits an inn equipped with its own Frankenstein monster; Working Stiffs, about two bumbling maintenance men, from Paramount; Star Struck, a Bert Leonard/Arthur Kopit science fiction project involving a family that operates an orbiting space station, and My Brother's Keeper, about twin brothers, one a "flying radical liberal" and the other a police-
man, from King-Hitzig Productions.

Drama pilots include Bender's Force, a Carpani/Becker production about a New York cop relocated to a California desert community; Big Shamus, Little Shamus, about a "house dick" in an Atlantic City hotel/casino; from Lorimar, Crusin', a Warner Brothers production about "such current youthful phenomena as cars, music, the streets and teen-age relationships"; Dear Detective, a Viacom project starring Brenda Vacarro as a Los Angeles police detective (this show has an on-air commitment, with a two-hour pilot and three-one-eight-hour episodes ordered); The Disciple, a spin-off from The Incredible Hulk, featuring a San Francisco police officer who resigns to run a martial arts school; Hagen, starring Chad Everett as an Idaho woodsman who tracks down criminals in cities, from Twentieth Century-Fox; Hunter's Moon, also from Fox, about a young sheepman in Wyoming taking revenge on marauding cattle herders; a Lorimar production called Knots Landing, which will explore modern marriage through the lives of four suburban couples; Paris, a Lamonte/Brothers project starring Earl Jones as a police captain in Los Angeles, from MTM; Steeltown, a Paramount project focusing on the relationship between a white-collar family and a blue-collar family; Time Train, a Warner Bros. fantasy-drama in which a time machine takes people back to turning points in their lives (this series, which will be killed, also has an on-air commitment, with four one-hour episodes ordered); Trapper John, M.D., another Fox pilot that finds M*A*S*H's Trapper John character 25 years later, working as chief surgeon in a San Francisco hospital; The Ultimate Impostor, about an undercover intelligence agent, brain damaged by the Chinese, who can be computer programed with voluminous information, allowing him to impersonate people, from Universal; Young Maverick, a Warner Bros. western, picked up when ABC let its option run out, and Stuntin', a Martin Poll adventure series dealing with professional stuntmen on dangerous assignments.

NBC's vice president of programs on the West Coast, John J. McMahon, said there are quite a number of deals still to be signed for his network's inventory; but he listed these projects last week:

In comedy, Arthur Alsburg and Don Nelson are developing Crash Island, about two charter pilots marooned with a YMCA group on an island; an untitled "blue-collar" comedy from TAT; Good Time Harry, a Charlie Joffe/Universal project starring Ted Bessell as a newspaperman in San Francisco; Gossip, a re-make of an earlier pilot about two hustling young reporters on a gossip sheet, from EMI; Highcliff Manor, a "crazy soap opera" from TAT, about a widow's old mansion and the "weird proclivities" of its inhabitants; and Heaven on Earth, also a re-worked concept from the midseason crop, about two angels who do deeds to stay among the living, from M*A*S*H writers Everett Greenbaum and Jim Fritzell, for Universal.

Also in the works are several variety shows, including Sign On to Sign Off, the take-off on a TV schedule, including short bits kidding different elements of a typical broadcast day. Art Fisher is producing with Frank Brill. Four variety hours starring Susan Anton have also been ordered, as have projects from George (Laugh-In) Schatter and Sid and Mary Krofft.

Among TV movies in the works being considered as "backdoor" pilots for series are King Tut's Best Friend, about a boy who gets a pyramid for his birthday which takes him back in time to befriend King Tut, from Ron Howard; The Grey Panther Express, a Ten-Four Production about a group of senior citizens at the Last Horizons retirement home, and Dracula, a spin-off in advance from the new series, Cliffhangers, from Kenneth Johnson/Universal. Pilot commitments include Sloon of the Secret Service, a Quinn Martin secret agent show; Jackie's Girls, a Penthouse production about women pilots in World War II; Harper & Co., about "four great looking men, based at a Club Med-type resort, who work in Mission Impossible style to solve unsolvable crimes," from David Gerber; Doctors and Nurses, "an adult excursion" into the lives of doctors and nurses, from MTM; Who Dunnit, the mystery show in which the panel interrupts the concluding scene to guess which character dunnit, from Marble Arch, based on a British program, and Every Stray Dog and Kid, an MTM project based on the true story of a female ex-convict who adopted six-teen-agers.

Networks join lead-time lament

Three head programers say they aim to solve the problem by announcing next fall's schedule earlier, they hope around April 15.

Chief program executives from the three commercial TV networks last week decreed a problem they themselves are often accused of creating: inadequate lead time for the production of new series.

Taking questions at an International Radio and Television Society luncheon in New York, the presidents of the ABC, CBS and NBC entertainment divisions all said they were aware of the problem and that efforts are being made to correct it.

CBS's Robert Daly went furthest of the three in suggesting that a "step plan"...
might be undertaken in which fall schedule commitments would gradually be made earlier over the next two or three years. He called the lead-time squeeze "a serious problem" that he has come to appreciate more fully since CBS moved its program operations to the West Coast about a year ago.

Bud Grant, vice president of programs under Mr. Daly, said after the luncheon that CBS is shooting for an announcement of next fall's schedule some time between April 15 and May 1. ABC and NBC programmers have said they will announce by April 15. Mike Weinblatt, president of NBC Entertainment, said that date would be three to four weeks earlier than NBC announced last year, and said it would be a "major" move in the right direction. However, John McMahon, NBC's vice president of programs and talent on the West Coast, said later the April 15 date may be "unrealistic" due to the probably late delivery of some pilots. A new target date of a week after April 15 has now been set, he said.

Also during the IRTS luncheon, the program chiefs defended the wholesale stunting that fills the ratings sweep periods of A. C. Nielsen and Arbitron. "Competition is the best thing in the world for this medium," said Anthony Thomopoulos of ABC. Mr. Daly of CBS agreed. "We may be living in the golden age of television in what we are offering to the public," he said. But he added: "The time has come ... to re-evaluate how stations are measured. The present system is fine, but I think we can do better." Better, he suggested, would be a 52-week measurement, but Mr. Thomopoulos said stations in many smaller markets would find such a system too expensive.

Asked if any one network could ever again dominate the ratings for a 20-year span, as CBS did until 1976, Mr. Thomopoulos said he hoped so, but that he doubted it would happen or that it would be "healthy" if it did. Mr. Daly replied that "a few hits can change the circumstances around. I don't think anybody will be dominant for 20 years." NBC's Mr. Weinblatt said, "It's clear it's our turn."

---

**Weak performances by midseason shows**

Ratings for Jan. 29-Feb. 4 have ABC, as usual, coming in first while 'Rocky' pushes CBS to a close second, but replacement series turn in modest numbers

The ratings news for midseason schedule changes was not good for any of the three commercial networks during the prime-time week of Jan. 29-Feb. 4. As for the more immediate concerns of the February sweep period, CBS-TV got its expected boost from "Rocky," keeping the network just off ABC-TV's leading pace.

"Rocky" pulled a 36.9 rating and a 52...
share on Sunday, making it the highest-rated entertainment program of the season and the third highest-rated movie ever, behind "Gone with the Wind" and "Airport '75," CBS said. Weekly averages showed ABC with a 21.3, CBS with a 21.1 and NBC-TV with a 17.6. ABC won four nights—all on the strength of its regular series, which swept eight of the top 10 program spots. NBC won only Monday, season and the third highest-rated movie of the week's bottom three. On NBC, Thelma and Louise scored with a 38 share, while Dallas beat House. CBS, besides its Sunday win with "Rocky," took Friday with a solid performance from The Dukes of Hazzard, the only new series behaving as though it might be a hit.

Hazzard had a 34 share at 9-10 p.m. and a 25 share at 10-11 p.m. New series faltered on both competing networks that night. NBC's new comedy block took a decided turn for the worse, a decline all the more noticeable in juxtaposition with the growing success of its lead-off show, Diff'rent Strokes. Strokes had a 38 share, which beat a special Happy Days episode on ABC by a remarkable 10 share points. Happy Days was there to lead into the new Makin' It, which also had a disappointing 28 share, 11 points off its special preview behind Mark and Mindy the previous night.

New Bob in Brothers and Sisters, 10 points off its lead-in but two points better than its last outing. From there it was downhill. Turnabout came in with a 23, Hello, Larry a 22 and Sweeptakes a 19, putting all three in the week's bottom five programs. ABC had a 32 share from a made-for-TV movie, "The Girls in the Office."

CBS's troubles came on Wednesday. The Incredible Hulk, still plagued by affiliate defections for Mobil Oil's Edward the King, came in with a 24 share at 8-9 p.m., a point lower than a week earlier. One Day at a Time's 29 share showed some strength, but far less than the 39 it had displaced in its former Monday-night time slot. The Jeffs extended up to a 30, but Kuz dipped a point to a 29. ABC's Eight is Enough, Charlie's Angels and Vega$ were stronger than ever, averaging a 41 share for the night. NBC barely saw daylight with a 25-share circus special and a 20-share movie, "Viva Knievel."

ABC's Salvage premiered against somewhat tougher competition in its regular time slot at 8-9 p.m. on Monday. Facing M*A*S*H and WKRP in Cincinnati on CBS and Backstairs in the White House on NBC, the fantasy-adventure came in with a 28 share. How the West Was Won was preempted for the Pro Bowl, which pulled a 19 share, and a 9-10 p.m. Although the schedule that night was atypical, the 29-share performance of WKRP could be ominous for CBS; that was six points off M*A*S*H's lead-in, twice the drop of a week before. The 31 share turned in by CBS's highly touted special, The Corn Is Green, could be considered disappointing. Among the week's other notable performances, CBS previewed Coed Fever behind "Rocky," giving the new sitcom a 36 share of audience. That network's two-part, Mr. Horn, had a 31 share on Thursday and a 27 on Saturday. ABC's new Delta House dropped three share points from its previous outing, coming in with a 28 on Saturday, while Welcome Back, Kotter, rejoined the schedule behind it with a 24. Also lagging for ABC is Starsky and Hutch, which lost nine points from Taxi's 39-share lead-in on Tuesday.

Program Briefs

Patty's story. ABC-TV has scheduled The Patty Hearst Story as three-hour TV movie Sunday, March 4. Dennis Weaver stars as former FBI agent, Charles Bates, upon whose recollections story is based. Lisa Eilbacher plays Miss Hearst for David Frost's Paradine Television.

Thrillers' seekers. ITC Entertainment's Thrillers package of recycled made-for-TV movies has been sold in 57 markets so far, including nine of top 10. Among takers are WPIX-TV New York, KCPT (TV) Los Angeles and WGN-TV Chicago.

Jeopardy out. Daytime quiz show Jeopardy has been canceled by NBC-TV to make room for expansion of Another World to 90 minutes (BROADCASTING, Jan. 29). New line-up effective March 5, also has new hour for Password Plus (12 noon-1 p.m. NYT and Hollywood Squares (12:30-1 p.m.).

New cops for ABC. Filmways TV Productions announced order of 90-minute action-adventure pilot from ABC Entertainment. Called 240-Robert, it concerns underwater and mountain rescue team of Los Angeles County Sheriff's Department. Rick Rosner, producer of CHIPS for NBC-TV, is executive producer.

CBS plays some put and take on Wednesday

Sagging 'Hulk' repositioned; two others sidelined; two subs waved in

ABC-TV has moved quickly to shore up trouble spots on its second-season prime-time schedule—removing Wonder Woman and Coed Fever and adding Billy and Married: The First Year.

A prime focus of the changes announced last week is on Wednesday night, where The Incredible Hulk has been sinking badly, presumably due to affiliate defections for Mobil Oil's Edward the King. Beginning Feb. 23, Hulk will air in Wonder Woman's former time period, Friday, 8-9 p.m. NYT. With The Dukes of Hazzard blossoming as a possible 9-10 p.m. winner that night and Dallas holding up behind it, CBS's new Friday schedule looks formidable.

Going into the Wednesday kids' sweeps that slowed the Hulk is Married: The First Year, a Lorimar production about "a young couple facing contemporary problems on the age-old rocky road to romance." CBS has long had the series on the back burner as a short-order replacement possibility.

CBS said that Coed Fever had been postponed due to "production problems," although it received overwhelmingly bad reviews from both critics and advertisers (BROADCASTING, Jan. 8, 15). It had aired once in a special preview following "Rocky" on Feb. 4, scoring a 36 share. To replace it, CBS moved its other new Monday sitcom, Flatbrush, up half an hour to 8:30-9 p.m. As has been the case with the series, movie production of Wonder Woman, and Married: The First Year, is to have a one-time special broadcast on Monday, Feb. 19, at 8-9 p.m., before taking hiatus. CBS said production on the series will continue and that its new time period will be announced. The same goes for Coed Fever.

Fogarty scores TV networks for quality and effects of children's fare

To say it's inane is to pay it undue compliment, FCC commissioner tells PTA group; he says best defense is to turn off the set, protest to networks, stations, advertisers

FCC Commissioner Joseph Fogarty used a meeting of the Rockledge Elementary School Parent-Teachers Association (in Bowie, Md.) as the forum for a sharp attack last week on the children's television programming offered by the networks. He noted that the commission is now in the process of determining whether broadcasters are discharging their "special responsibility" to children but said parents could help improve the programming by turning off the set.

"To say that the vast bulk of today's TV fare for children is inane is perhaps to pay it an undue compliment," the commissioner said. What's more, he said, there is a growing body of evidence to suggest that television may "be having significant negative effects on child development"—that "too much TV" is responsible for a decline in the reading and writing skills of children. And while the networks offer "much" that is good in children's television, he said, "the plain fact is that by any standard of intelligence, creativity, and caring, the bulk of commercial television is an insult to our children."

Commissioner Fogarty noted that the
commission's ability to act in the programming area is limited by the First Amendment and the no-censorship provision of the Communications Act. But he said the commission has held that broadcasters have "a special responsibility" to children and added that the commission is conducting an inquiry to determine if broadcasters are meeting their obligation to provide "at least some" programming for children, "at least some" of it educational in nature, and "whether there are other regulatory alternatives for advancing the public interest in children's programming."

Commissioner Fogarty said one positive hope for "better children's television" lies with public broadcasting, and a negative one lies with parents. The latter, he said, should turn off the set when their children are watching programs the parents regard as inappropriate. An industry that depends on audience for advertising revenues understands that kind of message, he said.

More than that, he said, parents should write stations, the networks and advertisers to complain about programming. The success of the anti-violence campaign waged by the national PTA and the American Medical Association, he said, "is dramatic evidence that populist protest works."

**Documentaries are alive and well on PBS's new series**

**'Non Fiction Television' starts Feb. 25 and features 12 shows by independent producers**

A new series of independently produced documentaries will make its debut on the Public Broadcasting Service later this month. The series, Non Fiction Television, is a presentation of WNET(TV) New York's Television Laboratory, which administers grants totalling $500,000 from the Ford Foundation and the National Endowment for the Arts.

In the first year of the series, 12 documentaries will run. A subsequent grant from Ford and NEA, totalling $650,000, will enable the Independent Documentary Fund to provide for as many as 15 more independent documentaries in 1980.

Approximately 750 independent film and video documentary makers applied for grants under the program during its first year. Of those, seven projects were fully funded, and five received partial grants.

The series will premiere Sunday, Feb. 25 at 8 p.m. on WYI with the broadcast of Paul Jacobs and the Nuclear Gang, a one-hour investigative report on radiation hazards in Utah, Arizona and Nevada. Mr. Jacobs, a reporter, died during the preparation of the documentary, and his death has been attributed to exposure to low-level radiation during the 21-year, on-and-off-again investigation. The program was produced by Jack Willis.

**Radio returns in this year's duPont awards**

Two out of top dozen honors go to that medium, which was excluded last year; Salant and NPR get special citations

After a criticized absence of a year, radio was back in the winners' circle last week during presentations of the 1977-78 Alfred I. duPont-Columbia University Awards in broadcast journalism.

Last year, lack of funds and the reportedly low quality of entries were given as reasons why radio was excluded (Broadcasting, Feb. 20, 1978). In the selection process this year, however, greater efforts were made to solicit radio entries.

Television still continued to dominate the awards.

Among the 12 award-winners were non-commercial WGBH-FM Boston for Banned in Chelsea and AP Radio for The New South: Shade Behind the Sunbelt. The remaining 10 went to television, WGBH-TV Boston earning two for its Nova series and documentary Chachaji: My Poor Relation. Other TV winners were KOLD-TV Phoenix for Water: Arizona's Most Precious Resource; KPIX(TV) San Francisco for Laser Con-Fusion; WBMM-TV Chicago for documentary programming; WFAA-TV Dallas for investigative reporting; non-commercial WMHT(TV) Schenectady, N.Y., for its Inside Albany series; WPLG(TV) Miami for investigative reporting, the National Geographic Society and non-commercial WOED-TV Pittsburgh for The Living Sands of Namib, and NBC News for NBC Reports: Africa's Defiant White Tribe.

Four citations were presented: to

**Salute to Salant.** "Intelligence, courage and decency" were among the words used by Elie Abel (l) dean of Columbia University's Graduate School of Journalism, in presenting CBS News President Richard Salant with a special duPont-Columbia Award last week. Mr. Salant retires later this year from CBS; Dean Abel, himself, will be moving on to Stanford University Background: John Houseman of CBS's Paper Chase.
commended the networks for "the increased attention they have given to international news of prime importance" and added that "a gratifying number of individual stations sent reporters abroad to see for themselves." He said that entries regarding foreign affairs were more than triple those that were submitted the previous year.

Praise also was extended to "the sustained high quality" of NBC Nightly News's "Segment 3" and other network news broadcasts for devoting "significant portions of time" to a single subject. Investigative reporting on the local level was said to be markedly better and in particular, Westinghouse Broadcasting Co.'s "I Team" and its W27-TV Boston were cited.

The jury, however, was disappointed "particularly on the eve of the proposed deregulation over what seems to us a declining commitment to serious news and public affairs programing by many radio stations." Dean Abel, however, explained that there are "notable exceptions," especially NPR.

"We observe with regret," he added, that an extension of the network evening news "has been shunted into oblivion," and that despite the proliferation of magazine shows, the networks haven't given a weekly prime-time slot to full-scale documentaries.

Dean Abel said that the improvement and maintenance of quality broadcast journalism is a responsibility not just of the journalist but of advertisers, who "can have a great deal to say about the quantity and quality of news and public affairs" and the public which should not be apathetic. And in conclusion, he said that, despite competition from cable and pay-TV, "network broadcasting, a phenomenally profitable industry ... can well afford to increase its commitment to the kinds of programs it does best—news and public affairs documentaries."

Aside from Dean Abel, who presented the special awards, others delivering the silver batons and citation certificates were John Chancellor, NBC News co-anchor; John Houseman, producer/director/actor and former duPont-Columbia juror; Robert MacNeil, executive editor of the Public Broadcasting Service's MacNeil/Lehrer News Report; Pamela Hill, vice president and executive director, ABC News documentary unit; and Eric Sevareid, retired CBS commentator.

Each offered comments before making the presentations. Mr. Chancellor paid tribute to his former colleagues, NBC correspondent Don Harris and cameraman Robert Brown, and San Francisco Examiner columnist Gregory Robinson, killed on assignment in Guyana last November. He said they serve as tragic reminders that journalists all over the world are taking risks and routinely accepting assignments no matter what possible danger there may be.

Mr. Houseman commended the awards program. "We're so used quality," he said, "not the number of people" watching, is important. Mr. MacNeil urged news programs to direct themselves toward that segment of the audience that is genuinely interested in the news. He said their numbers are growing and predicted that eventually one network will make the change to a daily hour news broadcast "and that will be the horserace to watch."

Ms. Hill called on those in "nonfiction programming" to take further advantage of new film-making techniques and said that broadcasters haven't sufficiently worked with the visual innovators both in and out of the industry. She said that generally documentary units have been "far too inhibited to break from the 'rigid' form of the past. Through new ideas, she said, "nonfiction film" might attract more viewers and a stronger place on broadcast schedules. From Mr. Sevareid came the charge that good broadcast journalism is "not an ad hoc experiment," but rather one that is "built on a solid foundation."

Those that earned special awards also had a few words, especially for the network that gave them the awards to Don Harris and others like him, told Mr. MacNeil that broadcast journalists should keep on trying to interest the uninterested viewer, and to Ms. Hill he said he believes it is a "myth" that a picture is worth a thousand words. Rather, he claimed a few carefully chosen words to be more important. NPR President Frank Mankiewicz, who along with Ms. Wertheimer accepted the award for NPR, praised the Senate for opening its doors to the coverage.

Juries for the selection process were Dean Abel; Richard T. Baker, Columbia Journalism School professor; Edward W. Barrett, former Journalism School dean, now publisher of the Columbia Journalism Review; Michael Arlen, author and television critic of The New Yorker; Dorothy Height, president of the National Council of Negro Women and board member of the National News Council; and Michael Novak, author, media critic and religion professor at Syracuse University. Director of the awards program at Columbia is Marvin Barrett.

---

**ENG advantage.** As it builds its case against seven demonstrators arrested in front of the Shah of Iran's sister's house in Beverly Hills, the Los Angeles district attorney's office has subpoenaed news outtakes from five Los Angeles TV stations—KABC-TV, KNX-TV, KNBC, KNXT and KTTV—as well as materials from the Herald Examiner. They're all supposed to appear in court Feb. 23. KNX-TV, for one, last week was still trying to decide whether or not it would comply. At KNBC, however, a decision was made, "We're going to comply fully," said Don Zachary, assistant general attorney, NBC, West Coast. KNX is going to turn over all the outtakes the station has; none, he said, explaining that tapes are routinely erased and reused once the story is cut. KNX was said to have complied with the first subpoena asking for the aired story; by the time another one came looking for the outtakes, Mr. Zachary said, they were gone.

---

**Cablecasting**

**What can cable expect from the Senate side of Communications Act revision**

Hollings tells cablecasters that in exchange for unlimited signal carriage they will be subject to increased competition from others, including telcos, and will face adjustment of copyright rates by tribunal

---

Senate Communications Subcommittee Chairman Ernest Hollings's (D-S.C.) "innovation" of the Communications Act will fit the prevailing mood of the country in favor of deregulation and increased competition, judging by his remarks last Monday to the cable television association in his home state of South Carolina.

And from the sound of it, it will fit the prevailing mood of the cable industry to be free from federal restraints aimed at protecting broadcasting.

Senator Hollings told the cablecasters his bill will be out "in the next few weeks"—which may be about even with the reintroduction of House Communications Subcommittee Chairman Lionel Van Deerlin's (D-Calif.) Communications Act rewrite—and that hearings will begin in the spring.

If the bill reflects the opinions he expressed last week, it will remove restrictions on cable signal carriage, allowing them to be applied by the federal government only "in those limited cases where a broadcaster can demonstrate serious harm to local program service." Aside from that authority, "if there should be any regulation at all," it should be at the local level, he said. "Local origination and local rates would be an area where federal regulation should bow to state or local regulation."

But deregulation would come at the price of increased competition from broadcasters, translators, telephone companies and any other company wishing to provide voice, video or data service, he said. Competition from such giants as the telephone company would have to be "fair," however; a company with a monopoly base "should not be allowed to cross-subsidize," he said. But cable operators should also have to pay "fair" copyright for their programs, he added.

Senator Hollings said the latter problem could be solved by the copyright royalty tribunal, the body created by the copyright amendments of 1976 to adjust fees paid under the compulsory license mechanism. That, however, puts the senator directly at odds with Representative Van Deerlin, who has said that the change should be made in the law itself.

Senator Hollings repeated his objection
a basement-to-attic rewrite, saying that despite his respect for Mr. Van Deerlin, "I came to the conclusion that it was not necessary to wipe out 45 years of history and precedent in order to prepare ourselves for the future." His "renovation" will contain revisions and amendments to the old act, to be submitted as one bill—"what we will refer to as the 'Omnibus Communications Amendments of 1979.'"

The measure's cornerstone, he said, "will be the encouragement of competition and the corresponding deregulation of carriers and services."

The communications world as Mr. Hollings sees it is undergoing explosive changes in technology and structure. The technological advances, he said, are represented by such things as satellites, optical fibers, semiconductors, microprocessors and bubble chip memory. And of the structural changes, examples included were the Storer Broadcasting's acquisition of cable systems and a statement attributed to NBC President Fred Silverman that cable competition is having a positive effect on broadcasting—"just as I was taking it for granted that the relationship between broadcast and cable was much like the Hatfields and the McCoys," Mr. Hollings said.

He said traditional distinctions among voice, video and data communications are eroding, so that regulation "when it must exist, can no longer be based upon the technology being used." He said, "There need be no obvious difference between a telephone terminal and a computer terminal, between a CATV company and a telephone or information transmission company."

What he hopes to create, he said, is a healthy environment for change in communications leading to more choices. For one industry, cable, he said that means "the choice to provide those services which your subscribers desire... Your industry and your customers will define what cable is, what cable can do and what cable will do in the future."

**Cable Briefs**

**Cable bonds.** Unusual public offering of $4.7 million in industrial revenue bonds—with proceeds to go toward cable system construction in suburban Philadelphia—is said to be almost sold out. Multiple-system-operator Comcast Corp. will use proceeds to build 300 miles, passing 30,000 homes. Comcast will lease system and eventually take title.

**All set.** Teleprompter Corp., New York, has signed agreement for $80-million insurance company loan to support company's sale of worldwide marketing rights of Teleprompter Corp. and Teleprompter Products, Inc. to Columbia Pictures Industries, Inc. Proceeds of sale are to be used to reduce Teleprompter's bank debt.

**Music City CATV.** Viacom Communications has won franchise to build 1,700-mile cable system, passing 160,000 homes, in Nashville and surrounding Davidson county, Tenn. It will have 35-channel capacity.

**Cable contract.** RCA Cablevision Systems, North Hollywood, Calif., has been awarded $7 million contract by UA-Columbia Cablevision to supply equipment and installation services for first phase of cable TV system to serve San Antonio, Tex., and surrounding Bexar county. Project's first phase calls for installation of about 860 miles of cable; facility eventually will extend for about 2,500 miles and is scheduled to begin operation later this year.

**New ground.** Home Box Office is scheduling its first documentary—60-minute The Great Consumer Rip-Off—Wednesday, Feb. 28, with George Plimpton as host. Michael J. Fuchs, HBO vice president-special programming, said that "it seems fitting" HBO's first documentary on "evils of commercialism" should be "presented commercial-free, without any subcontract to advertisers."

---

**A Sound Investment:... The New MSP-90 Audio Processor From Harris**

Investing in increased coverage and improved modulation makes good business sense. The Harris MSP-90 Audio Processor delivers increased listening area at a low investment cost.

For any AM or FM format or for TV audio you can obtain the Harris MSP-90 in any of the following configurations:

- AM Limiter
- Dual AM Limiter
- FM Limiter
- Stereo FM Limiter
- AGC Amplifier
- Stereo AGC Amplifier
- AGC Amplifier/AM Limiter
- AGC Amplifier/FM Limiter

Write or call Harris Corporation, Broadcast Products Division, Quincy, Illinois 62301.

---

Broadcasting Feb 12 1979
They came not to praise DVR, but to bury it

At least for the short run, digital video recording was set back a notch or two in consensus of SMPTE experts; success of one-inch formats has dulled enthusiasm for more sophisticated development.

The principal obstacle to digital video recording is that it has come along two years too late. As a consequence of that delay, it is likely to be another five to seven years before it becomes an operational reality.

That was the conclusion of a panel of experts assembled during the Society of Motion Picture and Television Engineers conference in San Francisco Feb. 3. They had just witnessed a demonstration of the first digital system to be made public by an American manufacturer—that of Ampex Corp. (see story below)—but after hearing repeated testimony to user experience with one-inch analog recording. Were it not for the latter, the former would be in great demand. As it is, no one's in a hurry.

The point was underscored by Blair Benson of Video Corp. of America: "If it [digital recording] had come out two years ago, before one-inch, I'd say we have to have it on a rush basis. But we've reached a new plateau with one-inch that makes us look at digital with a jaundiced eye."

Nevertheless, the experts agreed that digital will come to the marketplace. The superiority of its picture quality over analog's, and particularly its promise of "transparency"—that is, the capability of producing multiple generations without significant picture deterioration—make it inevitable for those users with rigid picture requirements. Digital's future is less assured for broadcast users who do not make multiple copies, and for whom one-inch's range of five or more dubs without significant loss is more than sufficient.

The consensus: The use of digital recording for post-production purposes is likely to come within five years. The use of digital for broadcast is not likely to occur before five to seven years.

Whenever that advent, the American manufacturers appear determined to insist on high-end-of-the-line performance. That was the approach taken by Ampex in designing the system demonstrated in San Francisco, and it also was advocated by RCA's Arch Luther in his remarks on the SMPTE panel. Performance should not be compromised to cost, he said, adding that he would prefer even higher standards than those demonstrated by Ampex (a four times color subcarrier sampling rate, for example, instead of the three times sampling rate of the Ampex machine). He also advocated designing in full error correction rather than using error concealment techniques, as has been the approach of European designers who had chosen other digital developments.

"We should not make performance trade-offs to gain either early introduction or low cost in digital recording," Mr. Luther told the conference.

Despite the apparent reluctance of American manufacturers to rush into digital, a cautionary note was sounded by Ed Herlihy of Golden West Broadcasters, who encouraged SMPTE to establish a set of digital standards before a number of competing manufacturers introduce incompatible machines. "Most broadcasters think another standard in their plant will be a disaster," he said, although conceding that up to now the broadcaster has managed to overcome problems presented by a number of existing formats—two-inch, one-inch B and C formats, three-quarter-inch and half-inch U-matic plus two-inch cartridge.

Mr. Herlihy noted that broadcasters don't want to give up the advantages they've gained with one-inch, including a viewable picture for editing, stop action and slow motion, in addition to lower capital and operating costs.

Mr. Herlihy's point was countered to a degree by comments by Mr. Luther of RCA and Marcel Auclair of the Canadian Broadcasting Corp. Both spoke of the need for a range of requirements to meet different user needs. Mr. Auclair, particularly, was concerned that setting standards in advance might limit the possibilities of innovation and variety.

All the panelists were impressed by the Ampex demonstration, if not overwhelmed by it. Said Mr. Luther (while refusing to comment on digital development at RCA): "It demonstrated what we all knew could be demonstrated with the approach that they took." Peter Rainger of the (BBC) complimented the Ampex team on their accomplishment but likened it to making only the first hurdle. "There are about 30 more hurdles to go," he said.

Even Joachim Diermann, one of the two Ampex engineers who presented the digital demonstration, was quick to join the chorus of caution. What's wrong with Ampex's machine? he was asked. Its operational costs are too high, its weight and size are too large and it doesn't have the features and special effects to which users have become accustomed with the new analog machines. By his count "there may be 31 hurdles yet to go."

A surprising degree of attention was addressed to the problem of finding engineers capable of maintaining the increasingly sophisticated equipment being designed for broadcast use. Among the curious problems: Breakdowns are so infrequent that operators forget how equipment works; they grow inexperienced at making repairs. Mr. Auclair said the CBC has had to establish a special team of maintenance experts to go from one end of the country to the other on moment's notice to repair equipment too complicated for the resident personnel. Such considerations led to repeated demands that manufacturers design self-diagnostic systems into their new products.

The problems facing the advent of digital recording were underscored even more by SMPTE sessions documenting the operational success of one-inch helical recorders. Speakers after speaker repeated the wonders in quality, reliability, versatility and cost afforded by that format.

Not only is it good now, but getting better, the engineers said, emphasizing that the digital formats to come will have to beat not only today's analog standards, but tomorrow's as well.

Ampex makes pre-emptive bid on digital

U.S. manufacturer shows SMPTE experimental DVR that produces superior video pictures, but cautions that viable commercial product is number of years away; strategy is to forestall being outbid by lower-standard format

The Ampex Corp. is now on the leading edge of a technical revolution it doesn't want to happen.

That was the anomaly that emerged from the 13th annual television conference of the Society of Motion Picture and Television Engineers in San Francisco. At approximately 3:45 p.m. on Saturday, Feb. 3, two Ampex engineers conducted the first public demonstration by a U.S. equipment manufacturer of a digital videotape recorder. It was a brilliant success, demonstrating signal to noise ratios (from 62 to 68 db) never before achieved in video recording (the typical VTR picture is in the 50-60 db range, and every advance of 3 db is said to represent a doubling of picture quality).

Moreover, the Ampex development eclipsed previous marks set in the DVR field—exclusively, so far, by Great Britain's Independent Broadcasting Authority, whose John Baldwin has led the engineering world in announcing digital developments to date. Mr. Baldwin demonstrated a digital recorder—albeit one that could produce only a still picture occupying half the TV screen—at the Montreux technical symposium in Switzerland two years ago, and a more advanced model—this time producing a full-screen, continuous motion picture—at the International Broadcasting Convention in London last fall (BROADCASTING, Oct. 9, 1978).

The IBA and Ampex approaches are worlds apart, the first using bit-reduction and error-concealment techniques in an empti to crowd as much video information into as little tape area as possible, Ampex taking a high-end-of-the-line direction to produce pictures of maximum quality.
regardless of tape area consumed. (The most obvious difference: Mr. Baldwin used a modified Fernseh one-inch helical recorder, Ampex a modified AVR-3 two-inch machine.) Ampex's results, in the opinion of authorities who have seen both, are dramatically better in picture quality.

But the issue is as much political as it is technical—not in a nationalistic sense of Britain versus the U.S., but in terms of staking out positions along the path of eventual digital tape recording development. And all agree that digital is inevitable (see preceding story). The question is: What kind of system will be developed, and when?

For Ampex's part—and, presumably, on the part of Sony and RCA as well—there's no hurry. Indeed, all three of those companies—committed to marketing the new generation of one-inch, type C helical recorders—are concerned that the prospect of an onrushing digital recording future may divert customer attention from the products at hand. Officials insist that their discouragement of digital has nothing to do with wanting to equip all their users with one-inch recorders before introducing the digital generation. They say, rather, that digital, for all its picture quality, simply cannot, at this stage of the game, match the performance of one-inch. Nor, the engineers insist, will it be able to for the next five years.

All those manufacturers are still scarred from the standardization battle that marked the emergence of the one-inch type C format, and none seem anxious to repeat the battle in digital. (Germany's Bosch-Fernseh, whose one-inch VTR is on the type B format, has had that field pretty much to itself.) Thus Ampex's strategy is to introduce a digital machine with quality so high that succeeding manufacturers will have to match it. In the words of one senior Ampex official, "Being there first with the wrong product can still be attractive." Ampex wanted to pre-empt that possibility by being there first with standards it later could live with, if it had to.

Although Ampex was continuing to show its new device to important engineering visitors on a one-at-a-time basis last week, it will not demonstrate it before the largest market of them all, the annual convention of the National Association of Broadcasters, in Dallas next month. "When you show at the NAB you're suggesting that it's a commercial product," said Ampex's Mark Sanders, and the company is determined to head off that notion.

"This is a status report on an experimental recorder," was the official statement of Donald V. Kleffman, vice president and general manager of the audio-video systems division. "Although its video performance is extraordinary, it is not a product and we are not even suggesting that the format we have chosen is close to ideal. We firmly believe that a practical digital videotape recorder that satisfies the real needs of the broadcast industry is not just around the corner; it will be quite a few years before such a recorder can become a viable product."

The Ampex paper that included the DVR demonstration was delivered by Joachim Diermann (a German) and Maurice Lemoine (a Frenchman) of Ampex's Redwood City, Calif., laboratory. The principal engineering work was done by Mr. Lemoine, who had been assigned to the project for seven years. It took the first four of those years to produce a television picture. (Even three years ago, Broadcasting was told last week, that picture was superior to the first DVR picture shown by IBA a year later.) It is believed that other manufacturers—perhaps as many as a half dozen—have similar developmental projects under way. Whether they will be similarly inclined to go public may depend on the comparability of those developments to Ampex's. None are now likely to demonstrate any device that won't match or exceed what the engineers saw in San Francisco on Feb. 3.

Speaking of specs. The digital video recorder demonstrated by Ampex in San Francisco was a modified AVR-3 quadruplex machine. (Eight recording heads are used in the digital configuration, making it, technically, an octoplex.) According to Ampex's official announcement, the system had a special video head assembly with eight transducers and a writing speed of approximately 1,600 inches per second. The digitized video signal and was sampled at a rate of three times the color subcarrier, each sample being digitized into an eight-bit word. Linear packing density was 27,000 bits per square inch. A conventional tape transport and standard quad tape were used, with a track width of 5.0 mils and a guard band of 2.5 mils. Tape speed was the standard 15 inches per second.

Authors. Maurice Lemoine (l) and Joachim Diermann standing by the experimental digital videolape recorder demonstrated by Ampex during the SMPTE conference in San Francisco Feb. 3. The machine is a modified AVR-3 quadruplex model, reconfigured as an "octoplex"—with eight recording heads—for digital operation. Below, A close-up of the electronics bay.
What's next? A less pessimistic view about the pace of digital evolution than that presented to the SMPTE in San Francisco (see page 64) was presented to the Association of Independent Television Stations in Washington. Although the latter organization had little to say about technology during its convention last week (the one session devoted to the subject was cut short), one who attended the four-day meeting did—Neville H. Bennett, director for engineering at Tele-

tion, a division of Bell & Howell, Salt Lake City.  His prediction. By 1981 someone is likely to produce an all-digital electronic news gathering camera, complete with a built-in tape recorder. "With the progress technology is making in

band-width compression techniques, it is highly probable that the just

recorded information can be transmitted back to the station center by telephone, two-way radio, fiber optic transmission or microwave." Furthermore, he said, all
digital cameras, such as he described could "still provide a video picture of greater quality than we currently are capable of broadcasting."  [1] And more to come. Mr. Bennett also provided an update on just where digital electronics is these days. The last half of the 1970's has seen a tremendous boom in digital

station equipment. In 1974, he said, there was the introduction of the frame syn-


studio, he suggested, may not be too far into the future. He said he expects an experimental
digital studio to be a real likelihood next year.  [1] Up close. Remember those close-up shots of Ron Guidry firing his pitches past the Dodger

batters during last fall's World Series? NBC-TV's tight-in shots that seemed to

bring the Yankee ace's throws sometimes too close for comfort were made possi-

ble by Schneider 30x zoom lenses attached to RCA TK-760's. NBC used the

same rigs for its Super Bowl coverage. The network recently contracted for 21

more of the lenses, bringing to 40 the number it owns. The total complement con-

sists of 30 26-800mm 11.7 lenses and 10 12.5-375mm 11.7's. The Schneider

lenses are now being adapted for other ENG and electronic field production

cameras. Tele-Cine Inc., which markets them, will have some of the other

cameras on display at the National Association of Broadcasters convention next

month in Dallas.  [2] VCR sales. The numbers are in for January, and the sales
to dealers of home video cassette recorders are 72% above the figure for the first

month of 1978, according to the Electronic Industries Association. Sales last

month totaled 23,300 units, as compared to 13,567 January a year ago. (EIA has no

statistics for VCR sales prior to last year, so 1979's will be the first figures available


were up 15.4% last month to 2.9 million units. Television set sales were

up 3.7% with 968,000 sets sold.  [2] Much better. Santa Claus arrived late at

Hatboro, Pa., the headquarters of Jerroid Electronics, a subsidiary of General In-

strument Corp. In January, Jerroid received a record $40 million in orders and

signed agreements for cable television equipment. The agreements represent

more than 5,500 miles of cable plant installations. As well as additional work in the

places where Jerroid will be building are Broward county, Fla.; Essex county, N.J.;

Scarsdale, Hempstead and Yonkers, all New York, and Jacksonville, Fla. Colin

O'Brien, president of Jerroid, commented on the news: "The order input for the

period is a record and represents almost a three-fold increase over last year's

total fourth quarter input."  [2] Sony delivers. Sony Video Products has begun

delivering its BVH-500 portable type C video tape recorders. The first units went
to Compact Video, Hollywood; Opryland, Nashville, and One Pass Productions in

San Francisco. The recorder allows the user to record in the field directly on one-

inch tape without converting formats. The unit will record up to 90 minutes on a


opened a new film-to-tape transfer facility which is the first of its kind in the

eastern U.S. the company says. Studio W, as the facility is called, offers 27

different parameters of color, and design can be individually controlled so that

color corrections are more accurate. The computerized facility permits the blending

of colors from one scene to the next, doing away with abrupt changes.  [2] Audio news. Ampro Broadcasting is marketing a new line of "moderately priced" audio consoles. The New Microtouch line features "electronic mechanical switching, replacing lever key switches, and compact size. The 21-inch model

allows for five audio channels. Its big brother, a 26-inch model, has eight chan-
nels. The units are available with up to 21 inputs in five and eight channel rotary and linear fader configurations with dual mono and dual stereo outputs. The price

ranges from $1,495 to $3,495. The units are marketed in Canada by Ward-Beck

Systems and in South America by Singer Products.
but said it didn’t go far enough. It called for a labeling system for all components of the receiving system. ABC, meanwhile, proposed a further notice of inquiry, saying that this notice failed to elicit consumer views. It further called on the commission to “identify what marketplace deficiencies exist in industry and consider whether voluntary self-regulatory measures might be effective to remedy any such deficiencies.”

And in a separate filing, NAB expressed some concern about the scope of the inquiry as well. It said that if consumers were to really be assisted, the commission should also consider such factors as picture brightness, sound tone quality, automatic fine tuning and power consumption.

**Networks push for identification signal encoding on TV**

ABC, CBC, NBC and PBS ask FCC for permission to encode material in vertical blanking interval they say will help accuracy of rating services; NCTA and AMST don’t like idea

The FCC has received overwhelming network support for a rule amendment to permit the transmission of a program-related source identification signal (SID) on line 20 of the standard TV signal vertical blanking interval.

In final comments filed with the commission, the three commercial networks and the Public Broadcasting Service heartily endorsed the proposal. They all claimed the rule change would benefit consumers by allowing for more accurate program ratings.

In endorsing the amendment, originally proposed by NBC, ABC said the changes would enhance TV service. The reasons, it said, are that the transmission of an SID would afford compatibility with all program material; it would offer high reliability; there would be ready availability to anyone possessing the necessary decoding equipment, and there would be more efficient spectrum use.

ABC said it had been experimenting with SID transmission since 1974, and it believed it would permit continuity in monitoring of the total television system from picture source to transmitter output. ABC predicted this would offer faster and more accurate program ratings.

Taking issue with the proposal was the National Cable Television Association. NCTA agreed that the possibility of interference to program matter in normal over-the-air situations is remote. But it expressed concern that “little if any study has been made concerning the special case of cable television transmission where adjacent channel conditions probably exist beyond those contemplated by the commission require special reduction of aural signal levels and other changes which could cause hyper-sensitivity to vertical blanking signals.”

Also opposing the proposal was the Association of Maximum Service Telecasters, which argued that the commission should promote utilization of the vertical interval for other services, such as teletext and other general data communications systems.

“Since teletext or some other general service to be made available to all of the public would meet the public interest standard of the Communications Act, its introduction by broadcast licensees should not be impeded by network use of line 20 for a radiated SID system,” AMST argued.

**Broadcasters differ on use of UHF for STL, intercity relay**

ABC, CBS and Westinghouse are for plan, AMST says no

A petition concerning expanded broadcaster use of the UHF spectrum has drawn mixed reactions from the industry. The rulemaking proposal would amend Parts 2 and 74 of the FCC’s rules to permit broadcast aural studio-to-transmitter links and intercity relay stations to operate on unassigned UHF-TV channels on a secondary, noninterfering basis.

The petition, originally filed by Moseley Associates Inc., a communications equipment manufacturer, received the support of CBS, ABC and Westinghouse Broadcasting Co. The last reasoned that there will be an increased need for those auxiliary broadcast services in the next few years, particularly in large metropolitan areas, where usage demands are likely to exceed presently available channel space.

The Moseley petition, it said, “appears to be a promising approach which merits careful study and consideration.”

CBS support for the petition was based on claims that STL services are inadequate to meet present and future needs, and that allocation of unused UHF channels for STL services could result in a more efficient use of the broadcast spectrum. ABC took a similar position, but stopped short of complete endorsement. It agreed the proposal should be explored, but suggested that the proceeding “include the broader question of how adequate frequencies for aural STL and similar needed uses can be made available.”

Opposing the idea was the Association of Maximum Service Telecasters, which argued that it wasn’t feasible, and was met by an attempt by Moseley “to profit at the expense of the public’s television broadcast service.”

"Moseley has neither shown the feasibility of the proposed sharing of UHF-TV channels for aural studio-transmitter links nor demonstrated that other feasible present or proposed alternatives cannot or should not be utilized,” AMST argued.
These are the top songs in air-play popularity as reported by a select group of U.S. stations. Each has been "weighted" in terms of Arbitron audience ratings for the reporting station on which it is played. A ▶ indicates an upward movement of five or more chart positions between this week and last.

Sure bet. Music directors are putting their chips on Kenny Rogers's "The Gambler" (United Artists): Bottling from 42 to 25 this week on "Playlist," and chalking up adds at WABC in New York and KFRC in San Francisco, it's a sure bet. The single held the number one spot on the country chart for five straight weeks and has maintained a firm, yet low, position on the contemporary chart for 11 weeks. But it's apparently "turning out to be a big record," says Dave Bishop of WCOAIM Columbus, Ohio. The reason for the previously slow top 40 movement, says Steve Resnick of United Artists: "It's one of those records that top 40 stations have been fighting [saying that] it's not a top 40, pop hit. But it is." And, he continues, more proof is still to come with more major stations adding the single. Another from Joel, Billy Joel continues his hot streak with Big Shot (Columbia), which climbs to 35. The single is from the 52nd Street album and Don Sulas of CKIA in Sacramento, Calif, says "it's going to be a hit. He's so strong and it has a nice flavor to it." Programmer's best friend. Neil Diamond's latest single, Forever in Blue Jeans (Columbia), boldly climbs to 37 from 48. Jerry David Malloy of WHAS in Louisville, Ky, says "it'll be a biggie for him. It's typical Diamond: a very simple-melody line. You hear it the first time and it [sounds familiar], yet it doesn't burn out." Pleasent surprise. Frank Mills's Music Box Dancer (Polydor) comes on at 45 and programers are surprised by the rapid and favorable response to the instrumental. "It's an innocent little piano thing," says Chris Favor of KXR in Topeka, Kans. "It's going to be the left fielder of the year—a record nobody would have expected to be big."

<table>
<thead>
<tr>
<th>Last This week</th>
<th>Title ▶ Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1</td>
<td>Do Ya Think I'm Sexy ▶ Rod Stewart</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4 2</td>
<td>I Will Survive ▶ Gloria Gaynor</td>
<td>Polydor</td>
</tr>
<tr>
<td>2 3</td>
<td>Le Freak ▶ Chic</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7 4</td>
<td>A Little More Love ▶ Olivia Newton-John</td>
<td>MCA</td>
</tr>
<tr>
<td>5 5</td>
<td>Too Much Heaven ▶ Bee Gees</td>
<td>RSO</td>
</tr>
<tr>
<td>6 6</td>
<td>September ▶ Earth, Wind &amp; Fire</td>
<td>Columbia</td>
</tr>
<tr>
<td>12</td>
<td>Fire ▶ Pointer Sisters</td>
<td>Planet</td>
</tr>
<tr>
<td>9 8</td>
<td>Got To Be Real ▶ Cheryl Lynn</td>
<td>Columbia</td>
</tr>
<tr>
<td>10</td>
<td>Hold On ▶ Toto</td>
<td>Columbia</td>
</tr>
<tr>
<td>8 10</td>
<td>YMCA ▶ Village People</td>
<td>Casablanca</td>
</tr>
<tr>
<td>4 11</td>
<td>My Life ▶ Billy Joel</td>
<td>Columbia</td>
</tr>
<tr>
<td>11 12</td>
<td>Lotta Love ▶ Nicolette Larson</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>17</td>
<td>Shake Your Groove Thing ▶ Peaches &amp; Herb</td>
<td>Polydor</td>
</tr>
<tr>
<td>14 13</td>
<td>Heaven Knows ▶ Donna Summer</td>
<td>Casablanca</td>
</tr>
<tr>
<td>16 15</td>
<td>Soul Man ▶ Blues Bros</td>
<td>Atlantic</td>
</tr>
<tr>
<td>19 16</td>
<td>Livin' It Up (Friday Night) ▶ Bell and James</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>21 17</td>
<td>I Don't Know If It's Right ▶ Evelyn King</td>
<td>RCA</td>
</tr>
<tr>
<td>18 19</td>
<td>Every 1's A Winner ▶ Hot Chocolate</td>
<td>Infinity</td>
</tr>
<tr>
<td>26</td>
<td>Somewhere in the Night ▶ Barry Manilow</td>
<td>Arista</td>
</tr>
<tr>
<td>22 20</td>
<td>Tragedy ▶ Bee Gees</td>
<td>RSO</td>
</tr>
<tr>
<td>27 21</td>
<td>Shake ▶ Ian Matthews</td>
<td>Mushroom</td>
</tr>
<tr>
<td>22</td>
<td>Haven't Stopped Dancing ▶ Yvonne Gonzalez</td>
<td>Capitol</td>
</tr>
<tr>
<td>23 24</td>
<td>What a Fool Believes ▶ Doobie Bros</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>28 24</td>
<td>I Was Made For Dancing ▶ Laif Garrett</td>
<td>Scotti Bros.</td>
</tr>
<tr>
<td>42 25</td>
<td>The Gambler ▶ Kenny Rogers</td>
<td>United Artists</td>
</tr>
<tr>
<td>37 26</td>
<td>Sultans of Swing ▶ Dire Straits</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>29 27</td>
<td>Blue Morning, Blue Day ▶ Foreigner</td>
<td>Atlantic</td>
</tr>
<tr>
<td>30 28</td>
<td>What You Won't Do For Love ▶ Bobby Caldwell</td>
<td>Cloud</td>
</tr>
<tr>
<td>38 29</td>
<td>'Til You Toss Me ▶ Chicago</td>
<td>Columbia</td>
</tr>
<tr>
<td>31 30</td>
<td>Don't Cry Out Loud ▶ Melissa Manchester</td>
<td>Arista</td>
</tr>
<tr>
<td>36 31</td>
<td>Dancin' Shoes ▶ Nigel Olsson</td>
<td>Bang</td>
</tr>
<tr>
<td>45 32</td>
<td>Crazy Love ▶ Poco</td>
<td>ABC</td>
</tr>
<tr>
<td>32 33</td>
<td>Every Time I Think of You ▶ Babys</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>23 34</td>
<td>Ooh Baby ▶ Baby's Linda Ronstadt</td>
<td>Asylum</td>
</tr>
<tr>
<td>41 35</td>
<td>Big Shot ▶ Billy Joel</td>
<td>Columbia</td>
</tr>
<tr>
<td>35 36</td>
<td>Home and Dry ▶ Gerry Rafferty</td>
<td>United Artists</td>
</tr>
<tr>
<td>37</td>
<td>Forever in Blue Jeans ▶ Neil Diamond</td>
<td>Columbia</td>
</tr>
<tr>
<td>14 38</td>
<td>We've Got Tonight ▶ Bob Seger</td>
<td>Capitol</td>
</tr>
<tr>
<td>40 39</td>
<td>I Just Fall In Love Again ▶ Anne Murray</td>
<td>Capitol</td>
</tr>
<tr>
<td>44 40</td>
<td>Lady ▶ Little River Band</td>
<td>Harvest</td>
</tr>
<tr>
<td>29 41</td>
<td>I Love the Night Life ▶ Alicia Bridges</td>
<td>Polydor</td>
</tr>
<tr>
<td>26 42</td>
<td>Stormy ▶ Santana</td>
<td>Columbia</td>
</tr>
<tr>
<td>43</td>
<td>Take Me to the River ▶ Talking Heads</td>
<td>Sire</td>
</tr>
<tr>
<td>44</td>
<td>Maybe I'm a Fool ▶ Eddie Money</td>
<td>Columbia</td>
</tr>
<tr>
<td>45</td>
<td>Music Box Dancer ▶ Frank Mills</td>
<td>Polydor</td>
</tr>
<tr>
<td>34 46</td>
<td>Promises ▶ Eric Clapton</td>
<td>RSO</td>
</tr>
<tr>
<td>47</td>
<td>Song On the Radio ▶ Al Stewart</td>
<td>Arista</td>
</tr>
<tr>
<td>48</td>
<td>Don't Bring Me Flowers ▶ Strasend ▶ Diamond</td>
<td>Columbia</td>
</tr>
<tr>
<td>50 49</td>
<td>Stumbin' In ▶ Suzi Quatro &amp; Chris Norman</td>
<td>RSO</td>
</tr>
<tr>
<td>46 50</td>
<td>New York Groove ▶ Ace Frehley</td>
<td>Casablanca</td>
</tr>
</tbody>
</table>

Country

<table>
<thead>
<tr>
<th>Last This week</th>
<th>Title ▶ Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1</td>
<td>Every Which Way But Loose ▶ Eddie Rabbitt</td>
<td>Elektra</td>
</tr>
<tr>
<td>2 2</td>
<td>Back On My Mind ▶ Ronnie Milsap</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>Why You Have Left ▶ Crystal Gayle</td>
<td>United Artists</td>
</tr>
<tr>
<td>4</td>
<td>Come On ▶ Oak Ridge Boys</td>
<td>ABC</td>
</tr>
<tr>
<td>5 5</td>
<td>Texas (When I Die) ▶ Tanya Tucker</td>
<td>MCA</td>
</tr>
<tr>
<td>6 6</td>
<td>Happy Together ▶ T.G. Sheppard</td>
<td>Warner/Curb</td>
</tr>
<tr>
<td>7 7</td>
<td>Your Love Had Me That High ▶ C. Twitty</td>
<td>MCA</td>
</tr>
<tr>
<td>5 8</td>
<td>The Official Historian ▶ Statler Brothers</td>
<td>Mercury</td>
</tr>
<tr>
<td>16 9</td>
<td>The Song We Made Love To ▶ Mickey Gilley</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>I'll Wake You Up When I Get Home ▶ Charlie Rich</td>
<td>Elektra</td>
</tr>
<tr>
<td>11</td>
<td>Alibi ▶ Johnny Rodriguez</td>
<td>Mercury</td>
</tr>
<tr>
<td>12</td>
<td>Fall In Love With Me Tonight ▶ Randy Barlow</td>
<td>Republic</td>
</tr>
<tr>
<td>23 13</td>
<td>Golden Tears ▶ Dave and Sugar</td>
<td>RCA</td>
</tr>
<tr>
<td>14</td>
<td>Mabelle ▶ George Jones &amp; Johnny Paycheck</td>
<td>Epic</td>
</tr>
<tr>
<td>15</td>
<td>It's Time We Talk Things Over ▶ Rex Allen Jr.</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>26</td>
<td>Whiskey River ▶ Willie Nelson</td>
<td>Columbia</td>
</tr>
<tr>
<td>25 17</td>
<td>I Just Can't Stay Married ▶ Crissy Lane</td>
<td>LS</td>
</tr>
<tr>
<td>21 18</td>
<td>Tonight She's Gonna Love Me ▶ Razzy Bailey</td>
<td>RCA</td>
</tr>
<tr>
<td>7 19</td>
<td>Lady Lay Down ▶ John Conlee</td>
<td>ABC</td>
</tr>
<tr>
<td>8 20</td>
<td>Do You Ever Feel Around ▶ Joe Stampley</td>
<td>Epic</td>
</tr>
<tr>
<td>15 21</td>
<td>I Really Got the Feeling ▶ Dolly Parton</td>
<td>RCA</td>
</tr>
<tr>
<td>10 22</td>
<td>Tulsa Time ▶ Don Williams</td>
<td>ABC</td>
</tr>
<tr>
<td>22 23</td>
<td>Lovin' On ▶ Bellamy Bros</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>24</td>
<td>Everlasting Love ▶ Narvel Felts</td>
<td>ABC</td>
</tr>
<tr>
<td>25</td>
<td>Save the Last Dance For Me ▶ Jerry Lee Lewis</td>
<td>Sun</td>
</tr>
</tbody>
</table>
Media


Kelly Atherton, chief executive officer of Orion Broadcasting's WMT Inc., which includes WMT-AM-FM-TV Cedar Rapids, Iowa, and general manager of WMT-TV, appointed president of WMT Inc., in addition to his present duties. He succeeds Lew W. Van Nostrand who retires after 38 years with WMT Inc. stations. Perry Kidd, general manager of WMT-AM-FM, elected VP of WMT Inc. James M. Caldwell, president and general manager of Orion's WAVC(AM) Louisville, Ky., assumes corporate duties as VP of Orion, which is headquartered in Louisville. James R. Markham, executive VP of KCKI(AM) San Bernardino, Calif., joins WAVE as general manager.

Gary Dean, general sales manager, WPEC(TV) West Palm Beach, Fla., appointed general manager.


Doug Peele, sales manager, WEZK(AM) Manassas, Va., named general manager.

Tommy Vasconeli, general sales manager, KGKB(AM)-KIQQ-FM Mesa, Ariz. (Phoenix), assumes additional responsibilities as station manager. Thomas C. Brooks, business manager, assumes additional duties as assistant VP of KDDB-KIQQ-FM, and co-owned KZAM-AM-FM Bellevue, Wash. (Seattle), and KBH(AM) Denver (pending FCC approval of station acquisition).

Robert L. Sill Jr., general sales manager, WWSW(AM) Pittsburgh, joins WEDO(AM) there as VP-general manager.

Robert M. Zitter, director of corporate projects, Schurz Communications, South Bend, Ind., elected to board of directors and named secretary of company, which owns broadcast group, cable systems and newspapers including South Bend Tribune.

Eleanor J. Brown, assistant to general manager of WILA-TV Washington, responsible for personnel and community affairs, named director of management development of Group W, New York.

Frank Jank, station manager, KVOS-TV Bellingham, Wash., elected VP of KVOS Television Corp., licensee of station.

Rod Williams, with KVOS(AM) Wailuku, Hawaii, appointed station manager.

Dick Stevens, operations manager, WIVI-FM Christiansted, Virgin Islands, named VP in charge of operations.


Susan Harris, senior network television buyer, McCann-Erickson, New York, joins ABC Television there as associate director, business analysis and financial planning.

Tom McCoy, staff attorney, FCC, Washington, joins Golden West Broadcasters, Los Angeles, as associate general counsel.

John Halloran, business manager, KCML-TV Kansas City, Mo., joins co-owned WPGH-TV Pittsburgh in same capacity. Cindy Rymarczyk, from WPRO-TV Buffalo, N.Y., joins WPGH-TV as accounting manager.

Harry R. Lipson, general manager of WPMN-TV Traverse City, Mich., and WTVI-TV Cheboygan, Mich., retires after 12 years in that position.

Jan Longhofer, from Associated Druggists, joins noncommercial KPTS(TV) Hutchinson, Kans., as special events coordinator.

George E. Wildey, producer, Penobscot Broadcasting Corp., Bangor, Me., named VP-director of development for Penobscot, licensee of WPBN-FM there, and WHOU-AM-FM Houlton, Me.

Broadcast Advertising

Charlotte Beers, senior VP-director of client services, J. Walter Thompson Co., Chicago, joins Tatham-Laird & Kudner there as managing partner and member of management committee.

Robert Carmody, executive VP, Daniel & Charles, New York, joins C.T. Clyne Co. there as senior VP and senior management supervisor.

John H. Mather, VP-director of marketing and research, Ketchum, MacLeod & Grove, Pittsburgh, named senior VP.

Michael Krugman, account supervisor, and Fred Baker, director of market research, Marschalk Co., New York, named VP's.

Jon Kramer, account executive on Frito-Lay account, Foote, Cone & Belding, New York, named account supervisor.

Dick Rubenstein, corporate officer of Playworld retail stores, based in Farmingdale, N.Y., joins Helitzer, Bartolone Advertising, New York.

QUALITY TALKS FOR KGAR

Vancouver, Wash.

Continental's new 5/10 kW AM transmitter is setting records for acceptance. It has performance and efficiency, with the cleanest sound around. Listen to Continental: quality talks.

Write for brochure: Continental Electronics Mfg. Co. Box 770279 Dallas, Texas 75227 (214) 381-7161
York, as senior VP in charge of agency's youth marketing division.

John MacDaniele, VP-creative director, Dailey & Associates, San Francisco, named senior VP.

Stuart Karu, executive VP, succeeds Mr. Edelson. Mr. Karu joined Kaufman seven years ago and organized Market Research Bureau subsidiary. Michael G. Carberry rejoins Kaufman as executive VP after five years with Forer-Novelli & Associates, marketing-public relations firm.

Michael Anastas, account supervisor, Cunningham & Walsh, New York, elected VP.

Robert Ceaser and Peter Tate, account supervisors, Doyle Dane Bernbach, New York, elected VP's.


Patrick Hodges, manager of Katz Radio’s San Francisco office, appointed VP. Margaret Mazzarella, assistant to VP and director of management and accounting systems, Katz Agency, New York, appointed associate director of management and accounting systems.

Peter Kranzler, in research position with Metro TV Sales, New York, appointed to sales development position.

Frank Quinn, research analyst, ABC-TV Spot Sales, New York, joins Meeker Television Inc. there as assistant director of research and promotion. Joe Sangeorge, buyer-planner, Compton Advertising, and Karen Glass, buyer, Benton & Bowles, join Meeker as account executives in Chicago and New York, respectively.


Bob Kunath, manager of Chicago office of Television Advertising Representatives, appointed VP-national sales manager, moving to New York headquarters. Dan Lawlor, sales manager, WTTV Baltimore, succeeds Mr. Kunath.

Larry Linehan, sales executive, WPXW(TV) New York, appointed sales manager.

Patrick D. Pattison, manager of his own advertising firm in Newport Beach, Calif., joins KTVY(TV) Los Angeles as advertising manager.

Bob Delehanty, general sales manager, WTVH(TV) Syracuse, N.Y., joins co-owned WPCH-TV Pittsburgh in same capacity. Ed Trimble, account executive, KGTV-TV Denver, joins WPCH-TV as local sales manager.

Robert Van Cleave, local sales manager, WDGT(TV) Detroit, joins WORR-TV Louisville, Ky., as general sales manager.

Ralph Garone, local sales manager, WNYY(FM) New York, joins WPXW(FM) there as general sales manager.

Bob Christy, general manager, WWDD(AM) Flint, Mich., joins WEEU(AM)-WDYW(FM) Pittsburgh as general sales manager.

Robert J. Bowen, local sales manager, WMAL(AM) Washington, named general sales manager.

Matt Mills, local sales manager, WHYI(FM) Miami named general sales manager.


Stephen C. Wrath, general sales manager, KMEO-FM Phoenix, appointed VP-sales.

Karen Anderson, account executive, WCFS-FM New York, named retail sales manager.

Sylvia Hargett, national sales manager, WTRV-TV Richmond, Va., joins WTWW(TV) Evansville, Ind., in same capacity.

Gary Heathcott, account executive, KAAY(FM)-KAPA(FM) Little Rock, Ark., named sales manager.

Roger Pasquiler, in sales department of KVI-FM Seattle, named regional sales manager.

Jerry Corbin, account executive, WRMN(AM)-WWKL(FM) Elgin, Ill., joins KESE(AM) Montevideo, Calif., as sales manager.

Bill Mcbratney, account executive in Portland, Ore., office of May/Partners Advertising, joins KMDO(AM) Tacoma, Wash., as national sales manager.


Rick Robinson, graduate, Indiana University, Bloomington, joins sales staff of WSH-TV Indianapolis.

Joe Occhionero, operator of his own merchandising business in music field, joins WUAB(TV) Lorain, Ohio (Cleveland), as account executive on local sales staff.

Terry Williams, general sales manager, WILD(AM) Boston, and Catherine Kelley, marketing director for multimedia show appearing in Boston, join WEEI(AM) there as account executives.

Robin Lappen, in sales department of New England Outdoor magazine, joins sales staff of WOR(AM) Boston.

Programming

Thomas J. Madden, VP-assistant to president of NBC, Fred Silverman, named VP-program department liaison, NBC Entertainment, New York.

Bill Saltzgiver, promotion manager, WPGH-TV Pittsburgh, named program manager.

David Ochoa, producer-host of two public affairs programs, and reporter on evening news, KCOG(TV) Los Angeles, joins WNBC-TV New York as executive producer.

Chuck Martin, air personality, KHJ(AM) Los Angeles, named program director.

Fred Cohen and Diane Berson, associate producers, KYW-TV Philadelphia, named producers. Lynne Haire, from NBC’s America Alive, and Shelley Lawrence, special events

Craig Kellem, VP of Lorne Michaels's Above Average Productions, New York, joins 20th Century-Fox Television, Beverly Hills, Calif., as director of daytime and syndicated program development. Wilt Haff, associate director of business affairs, Fox TV, named director of business affairs.

Dee Eulberg, executive secretary to president of Warner Bros. Television Distribution, Burbank, Calif., named director of product coordination and executive assistant to president.

Meg Antonius, traffic manager, wkow-TV Madison, Wis., named program department manager. Ken Syke, assistant sports director, named sports anchor.

Kenneth P. Murr, director of instructional television, noncommercial WLIW-TV Garden City, N.Y., named program director.

John Wheeling, manager of news operations, WBCS(AM) New York, assumes additional duties as executive producer of station's coverage of New York Jets football.

Bill Chapman, manager of special programming, WIS-TV Columbia, S.C., named executive producer.

Dennis Munson, announcer, WRCV(AM) Muncie, Ind., joins WTVI-TV Tallahassee, Fla., in same capacity. Jonel King, producer-director at WCAV-TV, named production manager. Phil Clark, producer-director, WTVI-TV Terre Haute, Ind., joins WCAV-TV in same capacity.

Mike Hogewood, sports anchor and reporter, WTVI-TV Charlotte, N.C., joins WBTV(AM) Fort Myers, Fla., as sports director.

Roger Springfield, from WSAU-TV Waukesha, Wis., joins WAFF(AM) Huntsville, Ala., as assistant sports director.

Tim Christ, operations manager, WTXA(AM) Springfield, Ill., named farm director.

New officers, Broadcast Advertising Producers Society of America, New York: John Held, Cunningham & Walsh, president; Lincoln Diamant, Spots Alive, VP; Diana Dorken, Scott Paper Co., secretary, and George Sullivan, Colgate-Palmolive Co., treasurer.

**News and Public Affairs**


Jerry Levin, from wabc-TV Birmingham, Ala., joins KHOU-TV Houston as news director.

Curtis O. Peters, executive news producer and director of public affairs, WRET-TV Charlotte, N.C., appointed news director.

Bill Brown, managing editor, wplg(AM) Miami, joins co-owned wxxi-TV Jacksonville, Fla., as news director. Betty Bullock, public affairs producer, wxt, named urban affairs director.

George R. Noory, news director, KMSU-TV Minneapolis-St. Paul, joins KSTP-TV there in news planning and development.

Michael Bradley, news producer, WWSW(AM) Pittsburgh, named director of news and public affairs. Marilyn Hurwitz, reporter, WHP-AM-FM-

**NOW**

**MCMARTIN HAS IT ALL!**

A full line of RPU (remote pickup) equipment for all your news and sports needs.

**FULL LINE FEATURES:**

- Models for 150-175 MHz and 450-470 MHz bands
- Complete Range of Accessories Available
- Exceeds New FCC Requirements
- Dual Channel Capability


**McMartin RPU-1150/1430, 50/30 watt transmitters** — Available in housings for mobile or fixed remote applications. Line/Cassette/Mic inputs with talk-over-line. Built-in compressor-limiter.

**McMartin RPU-1150R/1450R, RPU receivers** — Feature the exclusive McMartin Precise Tracking Decoder for dramatically reduced distortion and noise. Effectively extends useful reception range. Remoteable dual channel capability.
Craig Lundquist, operations director, KKAFT(FM) Aptos-Capitola, Calif., joins KEZK(FM) San Jose, Calif., as news anchor and producer.

Larry Bozman, general assignment reporter, WLIF(FM) Garden City, N.Y., joins WORAI(FM) New York as news writer.

Kathy Hoffman, on news staff of noncommercial WKBW(FM) Laramie, Wyo., joins noncommercial KSU-FM Stillwater, Okla., as assignment editor.

John Harris, weatherman for WPC(TV) West Palm Beach, Fla., joins KPLR-TV St. Louis as meteorologist.

Dan Christensen, graduate, Brigham Young University, Provo, Utah, joins KSSX(FM) Salt Lake City as reporter.

S. Denise Clingham, student, University of Iowa, Iowa City, joins KRNA(FM) there as news anchor.

Ricardo Brown, reporter, WVIT(FM) New Britain, Conn., appointed assignment editor.

George Banks, reporter, WXIX(TV) Syracuse, N.Y., named executive news producer.

Glenn Barbour, reporter, WKRN-TV Augusta, Ga., appointed assignment editor.

Jonathan Le Veen, reporter and weekend anchor, WJMN-TV Lansing, Mich., joins WTVH-TV New Haven, Conn., as reporter and weekend news producer.

Bob Sims, morning news editor, KNXI(FM) Los Angeles, named executive news producer.

Promotion and PR

Betty Hudson, promotion director, WSB-TV Atlanta, named VP-corporate projects, NBC, New York.

Sue Hooper, promotion manager, WDHO-TV Toledo, Ohio, joins WFTV(TV) Pittsburgh in same capacity.

Hugh Brian O'Neill, audience promotion manager, WTVX-Boston, joins co-owned WJZ-TV Baltimore as creative services director.

Jim Paratore, promotion manager, WJXT(TV) Jacksonville, Fla., named advertising manager for co-owned WJXT(TV) Miami. Sally Wasserman, on-air promotion supervisor, WPLG, named information services manager. Mark Darden, on-air promotions manager, WJXT, succeeds Mr. Paratore.

Sherry L. Waldron, assistant promotion manager, KWQX-TV Denver, named on-air promotion manager.

Richard Alan Rubin, senior associate with Western Campaign Group, company specializing in management consulting, advertising and public relations, San Rafael, Calif., joins J. Walter Thompson as director of public relations for San Francisco office.

Richard Rasmussen, publicity coordinator on Mutual of Omaha's Wild Kingdom, Bozol & Jacobs, Omaha, joins Westinghouse Broadcasting, San Francisco, as publicity director for its Evening Magazine and PM Magazine.

Gail M. Tonnessen, coordinator, advertising and promotion, WBNX(C) New York, named administrator of advertising and promotion.

Mary D. (Tibble) Foster, public relations coordinator, St. Luke's hospital, Maumee, Ohio, joins noncommercial WRTV-Cleveland, Ohio, as manager of public information.

Lenecia Anderson, promotion and community affairs director, WHOM(AM) Boston, named director of creative services.

Cable

C. David Batalak, sales representative, American Electronics Laboratory, joins Showtime, New York, subsidiary of Viacom, as manager of sales administration. Sharon Nurick, from Securities Industry Automation Corp., joins Showtime as sales administrator.


Michael Wex, special projects director with Community Video Center, San Diego, joins Cross Country Cable, Bound Brook, N.J., as director of local programming.

Neil A. Flandol, chief technician, Lynchburg (Va.) Cablevision, joins Citizens Cable of Fort Wayne (Ind.) as chief operating engineer.

Appointments to newly established technical operations department of Magnavox CATV Systems Inc., Manlius, N.Y.: Thomas J. Pelle, manager of Magnavox systems design, named head of new unit; Norman W. Lindsay Jr., project systems engineer, named technical services group leader; Timothy Holdsworth, electronic systems sound and vibration test specialist, Carrier Corp., named product environmental engineer, and Robert A. Serwatka, from sales staff of Magnavox, named technical writer.

Broadcast Technology

Donald E. Raydon, VP-chief engineer, KGWV-TV Denver, named VP-director of engineering. Ronald B. Peters, assistant chief engineer, named chief engineer.

Ralph Thompson, chief engineer, WDVM-TV Washington, and former director of engineering. Post-Newsweek stations, joins WVB-TV Buffalo, N.Y., as director of engineering.

Richard Serre, on engineering staff of WOAD-TV Moline, Ill., named engineering maintenance supervisor.

Donald Sanford, assistant studio supervisor and lighting director, noncommercial WHA-TV Madison, Wis., named studio supervisor.

Randy Nordstrom, remote production supervisor and lighting director, named head lighting director.

Dr. Robert Helkies, assistant general manager of semiconductor group of Motorola, joins National Semiconductor Corp., responsible for all of firm's business in Europe and Latin America. He will be based in Europe.


Michael T. Perry, from Oak Industries sales training program, named sales engineer for northern California, based in Los Altos.


Dr. Pierre Dogan, manager of computer sciences division of C.S. Draper Laboratory, joins Analog Corp., Wakefield, Mass., as manager of measurements and control systems group.


Allied Fields


William L. Dalton, from Metromedia, Washington, joins Chamber of Commerce of the United States, Washington, as general sales manager of broadcast group of communications section.

Norm Hatch, chief of audio visual division of Department of Defense, Washington, retires Jan. 12 after 36 years of federal service.

Deaths

Wilbur Moreland Havens, 84, who put WMBG(AM) Richmond, Va., on air in 1927 and later owned WQAD(FM) and WTVR(TV) there, died Feb. 5 following stroke. He was principal in Havens & Martin in that city which in 1920's specialized in automotive and related electrical parts (including Philco units that powered original radio sets). Latter activity prompted Mr. Havens to seek and acquire Commerce Department authorization for 15-watt WMBG on 1363 khz. In 1965, Mr. Havens and his associates sold AM-FM-TV properties to Roy H. Park Broadcasting of Virginia for more than $5 million. Mr. Havens continued on board of stations until his death. Survivors include his wife, former Thelma Chewning.

Edward E. Wilson, 57, founder and president of Television Corp. of Michigan, which operated WILK-TV Onondaga, Mich., and WICO(AM) Jackson, Mich., until stations were sold in 1978, died Jan. 2 after long illness.

Nathan E. Wilcox, 72, chief engineer, KEMU(AM)-KRAV(FM) Tulsa, Okla., died Jan. 14 of complications following fall on ice. Mr. Wilcox also worked for KACK(AM) and KTUL-TV, both Tulsa.

Introducing the new ESP-1 programmer system from SMC, the innovators in broadcast audio control.

The ESP offers a modern microprocessor controller with a deep 4,000 event memory, including subroutines and fully programmable clock. The only simple thing about ESP is the ease of service and the lack of knobs, buttons and complex video terminals.

And what's even better, the ESP just happens to be the lowest priced programmer of its ability on the market.

Investigate before you buy. Call or write SMC for complete information and a proposal on how ESP can work for you and your station.
As compiled by BROADCASTING based on filings, authorizations, petitions and other actions announced by the FCC during the period Jan. 29 through Feb. 2.

Abbreviations: AL-J—Administrative Law Judge.
alt. — alternate.
ann. — announced.
ant. — antenna.
aux. — auxiliary.
CH — critical hours.
CP — construction permit.
day — day.
dir. — directional.
Doc. — Document.
ERP — Effective radiated power.
 freq. — frequency.
HAAT — Height above average terrain.
kHz — kilohertz.
kw — kilowatts.
MEQV — Maximum expected operating value.
mHz — megahertz.
mod. — modification.
N — Night.
PSA — Passenger service authority.
SL — studio location.
SH — specified hours.
T — transmitter.
TPO — transmitter power output.
U — unlimited hours.
v — visual.
W — watts.
— non-commercial.

New Stations

**Applications**

- **KAJZ(FM)** Alameda, Calif. (92.7 mHz, 1.85 kw) — seeks assignment of license from Patrick Henry to Mabuhay Corp. for $1,675,000. Seller, Mr. Henry, has no present plans to operate station. Result: none. Principals: Mr. Henry; Mr. Larry M. Confer, Sr., Mr. and Mrs. Leo Malalde (70%) and Romeo A. Esperanza (30%).

- **WOGA(AM)** Gilroy, Calif. (1300, 1 kw, D) — seeks transfer of control of Worth County Broadcasters Inc. from Dr. William R. Crouse (51%) and Freda V. Crouse (49%) (100% before; none after) to Feldman Broadcasters (none before; 100% after). Consideration: $250,000. Sellers are husband and wife. Buyer is owned equally by Irwin R. Feldman and his wife, Martha. They also own men's clothing store in Boonville, Miss. and Pep's Kitch Inn. He is former Mississippi radio stations in various capacities between 1952 and 1962. Ann. Jan. 23.

- **WTAX(W)WD(B)FM** Springfield, Ill. (AM: 1240 kw, 1.2 kw, D; FM: 103.7 mHz, 19 kw) — seeks transfer of control of Sangamon Broadcasting Inc. to SENTRY Broadcasting Inc. for $2,790,000. Sellers are Shoby T. Hurbison (32.5%); president and general manager of station), Robert V. Prather (25%), Dick Noah Dixon (17.5%) and four others. Group also WDAN(AM)-WDL(N)FM Danville, Ill. Buyer is owned by Jim and Joanne Rippel. It also owns WXYQ(AM)-WSPT(FM) Steveston Point, WRJN(AM) Racine and WBIZ-AM Eau Claire, Wisconsin. John W. Johnson is chairman of Sentry Insurance and Donald M. Colby is president of broadcasting division. Ann. Feb. 2.

- **WFKY(W)WKYW(FM)** Frankfurt, Ky. (AM: 1490 kw, 1 kw, D; 250 w, FM: 104.9 mHz, 3 kw) — seeks assignment of license from Capital Communications to Capital Communications of Kentucky, new partnership formed by selling half interest in station to Ray-Cap Inc. for $400,000. Seller is wholly owned by Lake Communications, principally owned by Raymond Q. Armitage (33.8%), Anthony S. Ocepek (20.9%), William M. France (20.9%) and Richard C. Gehring (13.9%). Group also owns WPVL(FM) Paintsville, Ohio. Ray-Cap is owned, through subsidiary, by Raymond Q. Ocepek (33.8%) and his family, who also own WFUN(AM)-WREO(FM) Ashubula, Ohio. Ann. Jan. 18.

- **KDOM(AM)-WINDOM(AM)** Winona, Minn. (AM: 1580 kw, 250 w, FM: 94.3 mHz, 3 kw) — seeks assignment of license from Schneider Broadcasting to Cottonwood Broadcasting Inc. Larry C. Schneider and Barbara Schneider (husband and wife) and owners) of Schneider Broadcasting, incorporating with no change of control. Ann. Jan. 23.

- **WPGD(AM)-WINSTON-SALEM(AM)**, N.C. (1550, 1 kw-D) — seeks assignment of license from Forsyth-Carver Broadcasting Co. for $280,000. Seller is owned by Robert A. Mayer (100%), who also owns WMOC(AM) Chatauqua, N.C., 93.5%. Buyer is owned by Robert A. Mayer (100%).

- **WBYY(FM)** Westerville, Ohio (101.9 mHz, 2 kw) — seeks transfer of control of CM Communications from William R. Bates (50.1% before; 48.6% after) to The QNP with a premium for $175,000. Buyer has the discretion to buy 15 shares of newly issued stock in order to buy the new transmitter valued at $8,850. Purchase will give it an interest in WQRT(AM) Columbus, Ohio. Principals: Mr. and Mrs. William J. Kuchten, who owns car dealership and other businesses in Phoenix and Ohio. Ann. Jan. 18.

- **KFCB(AM)** Redfield, S.D. (1380 kHz, 500 wD) — seeks transfer of control of Victoria Broadcasting System Inc. from Gordon T. Sjodin, Raymond A. Sjodin, Harry W. Rothfuss and David R. Rothfuss to James and Renae Davis and Steven and Marjorie Kaiser (none before; 100% after). Consideration: none. Principals: Mr. Davis; Mr. and Mrs. Sjodin; Mr. and Mrs. Rothfuss; Mr. and Mrs. Kaiser.

- **KKEP(AM)** San Angelo, Tex. (1420 kHz, 1 kw-D) — seeks transfer of control of Simstone Broadcasting Corp. from Richard D. Sims (50.1% before; none after) to Linda Smith (none before; 50.1% after). Consideration: $15,000 plus $80,000 for agreement not to compete. Mr. Sims wishes to invest in another business. Seller has no other broadcast interests. Majority interest (49.9%) is owned by Robert W. Stonestreet. Miss Smith is manager of oil and gas property leasing firm in Brownwood, Tex., and former Sergeant at Arms for state of Texas. She has no other broadcast interests. Ann. Feb. 2.

- **WBRG(AM)** Lynchburg, Va. (1050 kHz, 1 kw-D) — seeks transfer of control of Tri-County Broadcasting Co. from Harry C. Burdick (50.1% before; none after) to children (49% before; 100% after). Consideration: none. Principals: Mr. Burdick is retiring from broadcasting and giving away his shares to children, who already have minor interests, with following result: Lucy E. Bowman (10% before, 33.3% after), Steven E. Bowman (33.3% before, 10% after) and Roy N. Epperson (20% before, 24.1% after). The remaining 9% is held by grandson, Harold M. Epperson. Ann. Jan. 18.

Actions

- **KXXX(AM)** Little Rock, Ark. (FM: 95.7 mHz, 92 kw) — broadcasts Granted assignment of license from Pulaski Broadcasting Inc. to First Communications Corp. for $255,000 plus $257,000 for non-commercial educational FM station in Little Rock. Consideration: none. Principals: Mr. Pulaski Broadcasting is owned equally by Joseph Mullen. Buyer is equally owned by KBRY Confer, Paul N. Rothfuss, Jerome J. Armentrout and Roy F. Mears. Buyer has 50% of WLYC(AM)-WILQ(FM) Williamsport, Pa.; 39% of WHUM-AM Reading, Pa. and 25% of WKTJ(AM)-WNOZ(FM) Cortland, N.Y. Buyer owns 49% of WLYC-FM in Altoona, Pa., and is vice president of TM Broadcasting Group, Dallas, Mr. Long is also TM Officer and 1% owner of Start, group owner of four A.M.'s, four FM's and three TV's; it has agreed to merge into Shamrock Broadcasting Group (BAPHL708724E). Action Dec. 27.

- **KOCM(AM)** Newport Beach, Calif. (103.1 mHz, 2 kw) — broadcasts Granted assignment of license from Success Broadcasting Co. to Hutton Broadcasting Inc. for $2 million. Seller is owned by Gary W. Burrell (90%) and his uncle, Frederick T. Burrell (10%). They also own other properties. Buyer is owned by Betty L. Hutton (90%) of Villa Park, Calif., and A. William Retzlaff (10%). Mrs. Hutton owns crude oil sales business in Hong Kong; she also has interests in real estate, computers and yogurt restaurants. She has no other broadcast interests. Mr. Retzlaff is former manager of KOSM(AM) Ontario and KORJ(AM) Orange, both California. Action Jan. 10.

- **KBBL(FM)** Riverside, Calif. (99.1 mHz, 49 kw) — Broadcast Bureau granted license of assignment of license from KBBM-FM to Prentice Group Inc. to sell to Dollar and wife, Sylvia, for $500,000 and $75,000, over $75,000 to compete. Seller has no other broadcast interests. Buyers are licensees of KFAC(AM)-FM Los Angeles, and 14.1% stockholder of KDFX(AM) Los Angeles, and KFIC(FM) Fresno, Calif. He is licensed media and real estate broker who has had interest in many
Facilities Changes

AM applications

KINO(AM) Winslow, Ariz.—Seeks CP to change hours of operation from specified to unlimited. Ann. Feb. 3.

KRKC(AM) King City, Calif.—Seeks CP to change hours of operation from specified to unlimited. Ann. Feb. 2.

WORL(AM) Orlando, Fla.—Seeks CP to make changes in ant. system and increase height to 396 ft. Ann. Jan. 31.

KNDI(AM) Honolulu—Seeks mod. of CP to make changes in ant. system and increase height of center tower to accommodate FM ani. Ann. Feb. 3.

KUKA(AM) San Antonio, Texas—Seeks mod. of CP to increase height of existing tower to conform to nighttime authorization, and change type trans. Ann. Feb. 2.

FM applications

WZYP(AM) Athens, Ala.—Seeks mod. of CP to change type trans.; change type ant.; increase ERP: 100 kW (H&V); increase HAAT: 759.5 ft. (H&V), and change TPO. Ann. Feb. 1.

WAYW(AM) Vero Beach, Fla.—Seeks mod. of CP to make changes in ant. system; change TL to St. Lucie-Indian River County line, near Florida Ridge, Fla.; change type trans.; change type ant.; increase ERP: 348 kW (H&V); decrease HAAT: 2.2 ft. (H&V), and chg. TPO. Ann. Feb. 1.

WPVU(AM) Prairie View, Tex.—Seeks mod. of CP to change TL to SW corner of Prairie View A&M University Campus Prairie View, Tex.; change SL and RC to Prairie View A&M University Campus Music Building, Prairie View; change ERP: 9.76 kW (H) and 9.34 kW (V); increase HAAT: 417 ft., and change TPO. Ann. Jan. 29.

AM actions

WTUG(AM) Tuscaloosa, Ala.—Granted CP to increase power to 2.5 kW and make changes in ant. system; change trans. (BP-21,249). Action Jan. 29.

KNIX(AM) Tempe, Ariz.—Granted CP to add nighttime operation with 10 kW DA; change operation of existing tower; change TL to Center St. and McKeldens Rd.; Tempe; change type; conditions (BP-20,428). Action Jan. 24.

KFIA(AM) Carmichael, Calif.—Returned as unacceptable for filing application of Olympic Broadcasters Inc. to increase power. Action Jan. 25.

WJLA(AM) McDonough, Ga.—Granted CP to change city of license to McDonough, Ga.; increase power to 2.5 kW (1 critical hours); change TL and SL to Racetrack Rd., 78 miles E of highway 23, McDonough (BP-21,155). Action Jan. 25.

WNTS(AM) Indianapolis—Granted CP to add nighttime power with 500 w; change hours of operation to unlimited; install DA-2; change SL to Beech Grove, Ind.; conditions (BP-20,252). Action Jan. 15.

KQKI(AM) Bayou Vista, La.—Granted mod. of CP to add nighttime power to 500 w; change type trans. (BMF-14,219). Action Jan. 24.


FM actions
- KYLO(1FM), Davis, Calif.—Granted CP to make change in ant., system; change studio and remote control location to 17 Arboretum Drive; Davis; change type trans. and ant.; change TPO; granted CP of FM for extension of completion date for new station to June 1, 1979 (BPH781106.AL, BPH7812010.AM). Action Jan. 15.
- WNYN(1FM), Coldwater, Mich.—Granted CP to relocate trans. and ant.; change TL to Herricksville Rd., near Old 27, Girard, Mich.; change studio and remote location to 174 N. Angola Rd., Coldwater; change type trans. and ant.; ERP, 5 kw (H&V); ant. height, 1,073 ft (BMPET-905). Action Jan. 29.
- Harlingen, Tex.—Granted CP for new educational TV station requesting noncommercial operation (Doc. 102.5). Action Jan. 23.

TV actions
- *WCET(1TV)—Granted mod. of CP to change ERP to visual: 2233.6 kw (max.); 1990.9 kw (H&V); 199 kw (H); change type trans.; ant. height: 1073 ft (BMPET-905). Action Jan. 9.

Petitions

Allocations

Complaints
- Total of 4,669 complaints from public was received by the FCC in December, decrease of 5,001 from November. Other comments and inquiries for December totaled 1,855, decrease of 51 from previous month. FCC sent 1,133 letters in response to these comments, inquiries and complaints. Ann. Feb. 1.

Translators

Action
- K5I6E Outlying Areas of Joshua Tree, Twenty Nine Palms, Yucca Valley and Landers, Calif.—Broadcast Bureau granted Morongo Basin TV Club CP for UHF TV translator station on Ch. 61 rebroadcasting signal of KNBC-TV Los Angeles (BPTT-787251K). Action Jan. 17.

Other
- Alabama—FCC has granted request of Central Alabama Broadcasters Inc., licensee of WSLA-TV Selma, Ala., to inspect confidential financial records of WCFT-TV Tuscumbia, Ala., and WBNG-TV Birmingham, Ala. It denied Central’s request to inspect annual financial reports of WKRG-TV Mobile, Ala.; WTOP-TV Meridian, Miss., and VLEX-TV, Lexington, Ky. Action Jan. 25.
- Washington—FCC has denied William A. Albaugh review of Sep. 11 ruling by Broadcast Bureau that no further FCC action was warranted on his Fairness Doctrine complaint against noncommercial educational station WETA-TV there. Action Jan. 31.
- Southampton, N.Y.—Federal appellate court has been asked to review Dec. 12, 1978, FCC decision granting assignment of license of WWRI(1FM) there from Sandpiper Broadcasting Co. to Beach Broadcast Corp. Ann. Jan. 30.
- Asheville, N.C.—FCC has found that application for assignment of license of WAND-TV there from Wise TV Inc. to Carolinian Broadcasting Inc. raised questions regarding hearing, and directed applicants to notify it within 20 days whether they intended to prosecute application through hearing process. Action Jan. 17.
- FCC announced that updated minority buyers listing is now available from the FCC’s Consumer Assistance Office. New listing includes names of approximately 40 minority persons and groups who are interested in purchasing broadcasting facilities and wish to make their interests known to sellers, brokers and others who are looking for buyers. Ann. Feb. 2.

Call Letters

Applications

Grants

Call

For Address Changes Place Most Recent Label Here.

Broadcasting Feb 12 1979 76
RADIO
HELP WANTED MANAGEMENT
NC's dominant FM station accepting applications for Station Manager. Must be capable of training, motivating and leading staff of 4. Limited inventory and top ratings require ability to maximize dollar return. Full details and earnings history to: Personnel, WRAL, PO Box 12000, Raleigh, NC 27605, EEO/FFMF.

NC's dominant FM station still accepting applications for the new position of Station Manager. Must be effective leader and strong administrator. 1st class opportunity with advancement possibilities for person capable of handling this challenging position. Full details and earnings history to: Personnel, WRAL, PO Box 12000, Raleigh, NC 27605, EEO/FFMF.

Dominate Middle Tennessee growth market AM contemporary seeks AM Station Manager with proven sales track record. Person will handle top agency/local list plus direct activities of sales staff and report to corporate supervisor. Send resume to: Jim Broadway, Music Square Services Corporation, 200 Fourth Avenue, North, Nashville, TN 37219.

General Manager, Northeast major market adult contemporary, self-starting, sales oriented motivator with good management background ready to work hard with this growing station. Group operation, Resume/salary requirements first letter. Box B-15.

General Manager for major West Coast market sought by young, dynamic broadcast group. Sales management background required. Send resume with compensation history to Box B-18.


Radio Station Manager, KAMU-FM, College Station, Texas. NPR member station, easy listening, classical, jazz, and informational BA required, MA preferred, 2 years broadcast experience desired. Will teach one class per semester. Salary $12,000 per year. Position available now. Send resumes and references to Dr. Mel Chadik, Director of Educational Broadcast Services, Texas A&M University, College Station, TX 77843.

General-Sales Manager—New FM outlet under construction in the beautiful Virginia resort country capable of recruiting and motivating a small staff to high professional broadcast standards. Send resume, references, and salary requirements to FM Manager, PO Box 1106, Harrisonburg, VA 22801.

Development Director for 50KW public station. Responsible for fundraising and promotion. BA and 1 to 2 years experience in development and/or fundraising. $9,000. EOE. Resume to: KVPR-FM, 1515 Van Ness, Fresno, CA 93721.

HELP WANTED SALES
Number One, Top 40 Radio Station in 45,000 market needs qualified salesperson to take over number two sales list. Contact Sales Manager, Bob Benson 601-636-1494.

Southwest. Expanding daytimer in medium market, needs experienced Salesperson. Gary Beckner, Box 4041, Midland, TX 79701.

Experienced salesperson for hometown radio station. No flostters. Send resume to George Walker, WKEI/WJRE (FM), PO Box 266, Kewanee, IL 61443, Equal Opportunity Employer.

Sell one of Seattle's best radio stations! If you have three to five years experience, are aggressive, want to work hard and learn, then play our version of Ron Carter at the FM xvi, Plaza 600/600 Stewart Street, Seattle, WA 98101. 206-223-5730 An Equal Opportunity Employer.

Top-rated, Tampa FM, beautiful music station. We're looking for experienced sales executives with knowledge of how to sell the format. Send resume to M.F. Kershner, Rounsvailie Radio, PO Box 7475, Orlando, FL 32854, or call 305-841-7467.

Sell WQIG AM-Super Country, and WSBI FM-Adult Contemporary and make money for both of us. On the Ocean mid way between Savannah and Jacksonville, Sports play by play also available. You must have at least one year's experience selling on the air with a minimum level of $1,000 per week, plus 15% plus gaz allowance. You should average over $1,100 per month. Write or call Alan Bissell, 12935 Broad Street, Brunswick, GA 31520, 912-265-3870.

Experienced radio salesperson needed for dynamic growth area. Send resume and references to Ray Stephen, KGK Radio 401 East Coal Ave, Gallup, NM 87301. Phone: 505-863-4444.

Experienced Radio Salesperson wanted for Florida's beautiful modern country station, operable with knowledge of Central Florida Market. Good opportunity and company benefits. An equal opportunity employer. Contact WGTG, PO Box 123, Cypress Gardens, FL 33892.

Come to Paradise. KBAI, soon to be the most powerful AM-FM in the Central California Coast. KBAI has openings for 3 additional salespersons. Located in a resort hotel at the water's edge. KBAI is looking for pros with strong track records, EOE. Send resume and income history to Bill Penney, KBAI, PO Box 1150, Moro Bay CA 93442.

Rounsvailie Radio chain is seeking several experienced sales executives for a few of our major Florida market Stations. Excellent opportunities for self-starter. Send resume to M.F. Kershner, Rounsvailie Radio, PO Box 7475, Orlando, FL 32854, or call 305-841-7467.

HELP WANTED ANANNOUNCERS
WVMT, Burlington needs a cheerful, relaxed Adult Contemporary midday announcer. We are Vermont's oldest and largest radio station. Good pay benefits for the right person. Send tape, resume, references, and salary requirements to: WVMT, Attn: Personnel, PO Box 66, Stockbridge, VT 05732.

Beautiful Alaska's Beautiful Music Station and No. 1 Rock-Sticker Station looking for experienced, mature sounding radio announcer. Beautiful Music Station. Send resume and references and salary requirements to: WWSV, Attn: Personnel, PO Box 701, Anchorage, Alaska 99513.

WITN is looking for a stable, experienced mature morning-drive personality who would like to move to our Central Virginia Community Community involve very important. Send tape, requirements and resume to General Manager, WITN, PO Box 1230, Charlotteville, VA 22902.

Small Market Modern Country Radio Station looking for disc jockey with 5 years minimum experience—send tape, resume & salary requirements to Jerry Sane PO Box 123, Cypress Gardens, FL 33892. No phone calls please. An equal opportunity employer.

Sunshine—All Pro talent needed for major group operator located far away from ice and snow. Positions now open for modern country and contemporary air personalities. All must be able to sell solid minded groups. Send resume, rap and resume immediately. Women and minorities encouraged. First phone also helpful. Salary open, outstanding group benefits and future assured. All replies in confidence to: Tom Allen, Gulf Broadcast Group, WVOJ, 1935 Ellis Road South, Jacksonville, FL 32205.

Experience announcer, 5:00 p.m.—Midnight shift. Contemporary music mix. Send tape/resume to George Walker, WKEI, PO Box 266, Kewanee, IL 61443, Equal Opportunity Employer.

WSAR, Fall River—New Bedford is a full-time personalitity/MOR/News/Sports medium-market station seeking morning keystone personality. For details phone Mike McLean. 517-877-8477.

No. 1 FM Contemporary plus AM beautiful MOR has excellent opportunity with smooth voice. Send tape, resume to General Manager, WFKM, Fulton NY 13069. 315-343-2630.

Immediate opening for Announcer with news & production skills for non-automated. Beautiful Music format. Only thoroughly experienced, mature sounding pros need apply. Tape & resume to WRSD, West Side Station, Worcester, MA 01602. EOE.

Great Opportunity for someone who wants to become a Program Director. We are looking for an announcer with a musical background that has experience in music and/or programming. Initially you'll do mid-days and be Assistant Program Director-Music Director, Suburban Washington, D.C. location. Call Randy Swingle 301-3108 weekdays before 3 PM EOE.

Boston/ Providence AOR—Need jock who can project mature personality. Station is very new. We will be running a very broad music-oriented format including rock, jazz, and folk. Talent more important than experience. Send resume, references, and resumes to Carl Beattie, WJHE-FM, 37219.

Full time. We are looking for an experienced announcer with strong track records. Send resume, references, and resumes to Carl Beattie, WJHE-FM, 37219.

Open line talk show personality wanted for new NewsTalk station in Southern New England market. Prior air experience at all news stations a must. Send resume and salary requirements: EOE. Box B-58.


Immediate opening for clever morning person. Minimum one year experience. Some sales available if desired. Send tape and resume along with salary requirements to Al Kain, WAGR, Lumberton, NC 28358.

Midwest market station looking for top flight announcer with smooth American accent and the kind of warm, friendly, professional delivery that will complement our format. Our AM/FM station is located in one of the most beautiful vacation areas in the world and it's a happy, fine radio market. We offer $15,000 starting salary and near perfect working conditions. Send your resume in confidence to Box B-9.

WANTED ANNOUNCER-Salesperson to become num ber 2 at good operation. 314-565-8572 for Manager.

Beautiful Music Station seeks beautiful voices. We offer two outstanding facilities, one with evening drive with big band beautiful music shift in metro Good pay and benefits for right person. Resume and salary requirements to Box B-9.

WANTED ANNOUNCER-Salesperson to become number 2 at good operation. 314-556-8572 for Manager.

See last page of Classified Section for rates, closing dates, box numbers and other details.
HELP WANTED ANNOUNCERS CONTINUED

WGAC Augusta's leading Adult Contemporary Station is looking for a Morning Personality. Send your tape and resume to Webster James, Program Director, WGAC PO Box 1122, Augusta, GA 30903. WGAC is an equal opportunity employer.

HELP WANTED TECHNICAL

Assistant Engineer with accent on studio and recording experience, familiarity with learning automation, direction and other engineering fields. EOE. Mr. Smith, 503-882-8833.

Live in Paradise ... Chief Engineer wanted. Minimum five years FM maintenance. KRZU ... Santa Barbara, CA 93101.

Full charge-Chief Engineer. 1,000 watt AM ... 3 KW FM. Excellent equipment, etc. New Castle, PA. Great Station. 215-326-4000.

Chief Engineer—WYRD, Raleigh, Class C FM. Strong automation and studio maintenance experience required. Send resume to: Greg Rogers, Chief Engineer, WKXK, PO Box 12526, Raleigh, NC 27605. EOE.

Maintenance Engineer for Western NY automated stereo FM. Average salary based on ability & experience. Box 4-45.

Complete Charge of AM-FM, partly automated. Some announcing. Box B-54.

Tired of winter? Mild climate, Coastal Virginia, metropolitan FM-AM needs organized, responsible chief engineer. Duties include management of all equipment, purchases, and physical plant. We need a committed professional. Send complete resume and salary requirements to Box 8-72.

Chief Engineer for small market AM/FM. No air shift. First phone required. Ideal for beginning engineer. Box B-74.

Opening—Chief Engineer—In 2 months our present engineer will leave to join a consulting firm. The position requires a tape looking for must have a good working knowledge of directional systems and will be responsible for the maintenance of all equipment at a full time 5KW station located in Florida and part of a large broadcast group. We are an equal opportunity employer. Send all resumes to Box B-77.

Chief Engineer—experience with automated AM/FM transmitters, STL and RPU, Quality Audio, adept at studio construction. Immediate opening for full time engineer. Salary $15,000-18,000. Send complete resume to Arnold Lerner, WLL/WSHS, PO Box 1400, Lowell, MA 01853.

HELP WANTED NEWS

Afternoon Anchor/Reporter/Assistant News director for leading radio news station in good news town. Excellent equipment preferred, mature voice required. Contact Tim Tyson, WSHB Radio News, Box 547, Huntsville, AL 35804 EOE.

Needed Immediately ... Two reporter/anchors for regional radio station in Upper Midwest. These people should sound really good on the air. He/She may do our morning drive newscasts. Experience preferred. Salary is negotiable and our company has good fringe benefits. 44 hours with each three weekend shift of 12 hours. Contact: Jan Thomas, News Director, KFYR Radio, Box 1738, Bismarck, ND 58501. Equal Opportunity Employer.

Anchor-Reporter. Must be strong in street news, delivery and writing ability. Six person staff; good news commitment. 3 years commercial experience preferred. Tape and resume to Neil Carman, WSDP Radio, 125 S. Superior, Toledo, OH 43602. EOE.

A News, Sports and Talk Station on the Gulf Coast is seeking a full-time reporter to add to our eight person news staff. The reporter we are looking for must be able to gather, write and work with tape and be capable of anchor work. Applicants should have five years experience or three years and a broadcast journalism degree. Please check, resume and references to Kip Allen, New Director, WKRG Radio, 162 S. Louis St, Mobile, AL 36601. Equal Opportunity Employer.

Kentucky—Sports news and play by play pay equal to effort. Call Jim Ballard 606-248-5842. Immediate Opening.


Needed: on-air reporter/announcer with experience. Good voice and strong on air. Production abilities a must. E.O.E. Send tape, resume, salary requirements to WRRA, PO Box 272, Altoona, PA 16603.

We're No. 1 in the market and we want to stay that way! Upper Midwest adult contemporary leader is looking for an aggressive, take charge news, sports and public affairs personality. Must have an instinct for news and be willing to go out and get it. Play-by-play experience a must for football and basketball seasons. Here's your chance to get in on the ground floor of a growing organization and build and administer your own department. EOE. MF Send a letter of application stating salary expectations along with resume and references to Box 9-34.

Newsperson Experience—Sunny and warm South Texas Medium Market Station needs local news gatherer. Write KOVU, Box 758, Uvalde, TX 78801.

Florida WIRK AM/FM immediate opening, Drive anchor some street reporting, First opening is in two years. John P. Canio, ND, Box 3828, West Palm Beach, FL 33402.

Opening for complete newswoman. We want a broadcast journalist with 2 plus years experience; solid writing and reporting abilities. Apply only if a self-starter. Tape and resume to Jim Burnett, News Director, WHBC, PO Box 1045, Canton, OH 44701. Equal Opportunity Employer.

KDHK/KFMD, Dubuque is looking for a morning news anchor. We need an aggressive reporter with a strong on-air sound and strong writing ability. Two years experience; college degree preferred. Stations have strong local news commitment and reputation for excellence. EOE. Send resume, tape to Doug Breitich, ND, KDHK/KFMD, 8th & Bluff Sts, Dubuque IA 52001.

I am still looking for a strong, authoritative, aggressive, versatile newswoman to join an 11-member award-winning team. Previous applicants, I have on file. Send tape, resume and writing samples to: George Wymer, WING, 717 East David Road, Dayton, OH 45429.

I'm building a news department for a new owner and I'm looking for a strong person-who will fit in well and then read well. I will consider talented beginners very strongly. Women and minority applicants are especially encouraged. Send tape, references and writing samples to: Bill Benig, News Director, WOBY, 201 W. Main, Inver Grove, MN 55077. Equal Opportunity Employer.

Program Director—24 hour class C FM in the Midwest seeks experienced Contemporary PD/morning drive personality. Station has programmed live 6A-10A; Afternoon News Team, Previous applicants, I have on file. Send resume to: Dick Alan, KDYS, PO Box 2155, Altoona, IA 50009. Equal Opportunity Employer.

Knowledgeable Sportswoman. Entire program will be department. Day looking for take-charge type who really knows how to take advantage of Harris automation system capabilities. Must have degree or equivalent of FCC regs. Also able to supervise announcing staff, develop sales promotions, handle public affairs/ascertainment requirements, music selections, graphic and salary requirements. EOE. B-8-22.

Twenty-four hour Country Station seeks p.m. drive personality who can handle position as Production Manager, Phone (205-339-3700) or write: PD, WJRD, PO Drawer 4, Tuscaloosa, AL 35402.

Program Director for Contemporary FM, Supervise music format, news, production, contests promotions. Harris system. Knowledge of all new facilities. Large company Security Equal opportunity employer. Reply Box 2188, Minot, ND 58701.

Program Director: Midwest, two automated stations, AM-FM. Both rated No. 1. Strong pipes, must be creative, solid production background. Managerial position. Good benefits and salary. Box B-95.

Operations director for leading AM in vital upper Midwest market. We are a "full service" personality adult contemp with strong emphasis on news, sports, information. You will supervise announcers, promotions, production, music, etc. as well as pull a morning shift. This responsibility, take charge position desirable. Excellent salary, good benefits and an opportunity to follow through; a minimum of five years of strongly related, progressive experience is required. Floaters, "stars"; and problem personalities discouraged. Career broadcasters desiring to settle in a highly desirable community are invited to investigate this to-be-created position, EOE. Resume with references, immediate hire. EEOC/AA equal opportunity employer.

Expanding 50KW Religious-Commercial FM in Midwest medium market seeking experienced, persona, programing personality with creative local involvement. Excellent pay and working conditions. Send resume and tape to: Ed Moore, GM, WCMR/WXAX, Box 307 Elkheart In 46515. Phone 219-875-5166.

Program Director needed by regional adult AM in a friendly Northern Indiana community Experience needed. Must enjoy communicating one to one. Excellent pay and working conditions. Operations personnel by religious programing. Send resume and references to Ed Moore, GM, WCMR/WXAX, Box 307 Elkheart In 46515. Phone 219-875-5166.

SITUATIONS WANTED MANAGEMENT

General Sales Manager who is not a gambler looking for stable permanent position with proper company. Top credentials, references. Box 144.

General Manager, running successful station in top 35 market. Family desire to relocate Florida; 43 year old with excellent twenty year record. Box S-112.

General Manager, running successful station on West Coast. Interested relocating as general manager, on West Coast only. Owner and leader, no sales, no morning show, no promotion. Highly experienced broadcaster. Top track record, and qualifications. Many years in the business. Box B-29.

15 years broadcasting experience, six in management at successful Medium Market Station, Seek Florida position. No revolving doors please. Will consider position as Assistant Station Manager, Operations Manager, Public Affairs or News Director or Program/Production Manager ... qualified for each. Send all inquiries to A. Tolat 215 Larwood Lane, Bristol, VA 24201. Female.

General Manager wants to relocate as general manager only, in Florida. Would consider CBS affiliate. Running successful station. Mature sales, and administrative experience. Highly experienced programing, all aspects of responsible broadcasting. 25 years radio. Box S-42.

See MBA's in Television Section.

Program Manager, Administrator. Outstanding credentials includes impeccable references. GM oriented. Top 100 markets. Box S-201.

Management Plus—Sales, engineering, announcing. The Husband/wife team, currently West Coast. Box B-75.

General Manager, Seeking challenging senior management level opportunity. Strong background in sales, programming and administration in medium and major markets. Accept positions in major market. Experience, personnel responsibility. Take charge pro with over 20 years experience. Let's Talk! 714-658-2414.

Let's make money. Management, successful sales all levels. Want professional operation middle market Southeast. Box B-19.

Wanted. An ethical, creative financially stable sales manager who has the nous of imagination and wherewithal to hire one of the best damned, some- times sophisticated, leaders in the business. Have sales lead, trained sales manager, experienced, commended, promoted, sold and profitably managed in radio, television, newspapers in all sized markets. Can document all of above. Contact: Realistic Egomanesic. Box B-68.
SITUATIONS WANTED MANAGEMENT

We work. She runs station, keeps books, has seven years in news and broadcasting. He sells, and hires, trains, develops super sales staff, has Pl, twenty years in sales, and seven in sales and management. If you can use this professional team in your small or medium market, send best offer to Box B-90.

General Manager: experienced in administration, sales, and programming. Present station being sold. Looking for a challenging, permanent position with a station that wants to grow. Box B-102.

SITUATIONS WANTED ANNOUNCERS


3rd endorsed, D.J. 24; promotional & public relations experience; ad/sales & writing; Top-40 & AOR experience. Prefer Florida or N.J. Tom Srioli. 201 - 543-5816 days.

"Just Jazz" The way it should be played. Let's talk. 9 yrs radio, 31, single, 1st, Write, dedicated jazz jock. Box S-181.

Announcer Production Pro with over eight years experience and 1st phone seeks relocation in South eastern market. Call Steve 022-364-9396.

Personality DJ working Northeast Country format seeks new challenge in Rock or other Contemporary station. Available immediately, will relocate anywhere. Experienced. Box B-12.

Morning Smiles don't come cheap, neither do we. Team ready to move up! Box B-13.


Four Years Experience. Excellent voice. First phone. Family Medium or major markets only! Call Ron at 817-322-6754.

Read Me! Morning adult contemporary personality available. Top 15 market. 10 years experience. Your search could end with this call. 615-388-2453.


Still Looking for a station that desires a Super creative & innovative program director/personality with a "fun" approach to the serious business of broadcasting. B.S. degree in communications & nine years experience in all size markets. Will relocate anywhere for the right opportunity. 216-732-8383.

2 years commercial experience, Communications Degree, good voice, 3rd endorsement at 305-743-3565.

Production Director—creative, skilled, and ready for a larger market. Many years in broadcasting, radio, TV, a carwash or two—1933 E. Lee St. Pensacola, FL 32503, 904-437-7350.


Recent college grad seeking broadcasting and/or PBP position. 3rd endorsed, will work anywhere. Dave. 615-865-5900.

16-year broadcast veteran looking! 38-year old solid family man. Present position of jock, sales, and play-by-play through 1978. Seeking similar position with MOR or country. Would accept other assignment where my experience could be utilized. Prefer small town living but will consider all. Box B-63.

SITUATIONS WANTED TECHNICAL

Studio Engineer 3 years radio and TV operations plus announcing experience. Seeks position, 1st class license in near future. Will relocate. Owen Rankin, 212-324-6671. 1233 E 22nd Street, Bronx, NY 10469.

SITUATIONS WANTED NEWS


Experienced Woman Sportscaster seeks on-air reporting or color commentary spot in medium or major market. Three years experience with excellent credentials. Have covered the NHL, NBA, WHA, NASL, and other major sporting events for top rated Midwest station. CBS stringer. Some newspaper and TV reporting experience. Features are my specialty Box B-35.


A current hard-working news director who is a former play-by-play radio sportscaster is looking for a better opportunity. Contact William Hawkins Agency 24500 Bashian Drive, Novi, MI 48050.

Have experience and ready to move from one a man news department to your news oriented station. Contact Bill Gilmer. 419-782-1038 or 784-5224; PO Box 251, Defiance, OH 43512.

Helicopter pilot, seven years experience including Viet Nam, recent journalism graduate, seeking helicopter reporter position. Call 602-288-7709.

Female News Anchor Reporter, single 31, Talented, trained, on-air experienced, and 3rd endorsed. Potomac River, Annapolis, South San Francisco, CA 94080 or phone 415-441-5700.

Experienced Black Weathercaster. Articulate, hardworking, personable. Ready to relocate. For tape and resume write Box B-56.

Award-winning newsman/investigative reporter seeks position in, or leading to, broadcast news management. Excellent references. B.S. Journalism. Young/experienced. Presently drive-time New York anchor/reporter. Box B-60.

SITUATIONS WANTED PROGRAMMING, PRODUCTIONS


Conservative Talk Show Host looking for PD position with talk radio. 7 yrs exp. with talk radio. 13 yrs. exp. as broadcast eng (Radio & TV). Box B-87.

I have the world's most unique format, if you have the guts to do it. Ratings guaranteed. Major markets only. Box B-101.

Looking for production director or production position only Write Rob Sprinkle. WHUN, Huntington, PA 16952.

Production Director—creative, skilled, and ready for a larger market. Many years in broadcasting, radio, TV, and cable. Box B-232. 503 E. Lee St. Pensacola, FL 32503. 904-438-7370.

Let me lead your Southern top 40 or A/C to higher ratings and profits. Currently top 25 market assistant PD/pissapive research department head—I can help. Box B-96.

TELEVISION

HELP WANTED MANAGEMENT

Director of Learning Services for major urban-based public television station. Provides overall direction to instructional and other educational services of station reaching 2.5 million viewers. Bachelor's degree and five years successful full time professional experience in educational television or equivalent combination; demonstrated success as full time supervisor of broadcast education staff, and demonstrated ability to design and manage an instructional television service for both children and adults. Current knowledge of "state of the art" television production techniques and experience in long range planning for an educational organization. Salary negotiable in range of 224,446 to 258,886 E.O.E. Letter of application, recommendation, resume relating education and experience to specific job requirements, and three professional references with full knowledge of candidate's background and abilities should be sent to: Dr. Harold A. Stelte, Executive Director, Department of Personnel Services and Management Relations, Denver Public Broadcasting, 500 16th Street, Denver, CO 80202.

HELP WANTED SALES

Number 1 Network affiliate, Top 50 Sun Belt Market, seeks aggressive person for new account development. Broadcast sales, retail and marketing experience helpful. Responsible for developing new television clients of all types. Imagination and tenacity a must. Income depending upon qualifications. Box S-154.

Account Executive: Looking for energetic, motivated salesperson to cover large account list. Outgoing, ambitious, motivated. Prepared to establish and maintain an effective sales force for your station. Must be able to work with a large group of people. A.S. degree a must. Income depending upon qualifications. Box S-154.

Director of Programming for major urban-based public television station. Provides overall direction for program scheduling, acquisitions, and production for station reaching 2.5 million viewers. Bachelor's degree in mass communications, Journalism, or related field and five years full time professional experience in broadcasting or equivalent combination; demonstrated success as full time manager of programming and production staff, and demonstrated ability to design and manage public television broadcast schedules or equivalent television experience. Current knowledge of "state of the art" television production techniques and experience in long range planning for a broadcast station. Salary negotiable in range of $25,886 to $33,214. E.O.E. Letter of application, resume relating education and experience to specific job requirements, and three professional references with full knowledge of candidate's background and abilities should be sent to: Dr. Harold A. Stelte, Executive Director, Department of Personnel Services and Management Relations, Denver Public Broadcasting, 500 16th Street, Denver, CO 80202.

General Manager, KRMA-TV, 1261 Glenarm Place, Denver, CO 80204. All materials to be received by February 21, 1979.
HELP WANTED TECHNICAL


Chief Engineer for a growing television production facility. Solid background in maintenance and repair of studio equipment, with strengths in color cameras and/or quadraplex video tapes. Please send resume and salary requirements to PO. Box 25990, Los Angeles, CA 90025. Equal Opportunity Employer: M/F.

Chief Engineer, Small market VHF network affiliate in mid South. Need management skills plus transmit- ter, studio and ENG experience. Send resume and salary requirements. EOE. Box 3-175.

Maintenance—1st FCC—studio, ENG, transmit- ter. Experience preferred. Send resume to KFMB-TV, PO Box 80888, San Diego, CA 92138. Attn: John D. Weigand, Manager of Engineering. An equal opportunity employer: M/F.

Maintenance Professional—Group owned com- mercial station seeks experienced maintenance technician to provide professional production and news department by maintaining and troubleshooting RF, RCA cameras and associated terminal equipment. Position requires expertise in audio, video, analog and digital, microwave, and an FCC First Class. Experience highly desired. Excellent working relationship with salaried, fringe and progressive atmosphere to complement. Submit resumes and salary history to: Tom Stewart, Chief Engineer, WTVH-TV, 980 James Street, Syracuse, NY 13203. EOE: M/F.

Chief Engineer. New TV station located in major Northeast suburban market requires a 1 class licensed Engineer knowledgeable in all phases of TV station equipment. Attractive salary benefits. All replies strictly confidential. Send complete resume, salary history and references to Box 8-9.

KAMU-TV, a public broadcasting facility located to Texarkana, Mail VTR's, RCA cameras, and associated equipment. The complete engineering position open—RX/DYTV Engineer—must have experience in the operation and maintenance of broadcast equipment and an FCC 1st class. Salary: $8,000 to $10,000. Send resume to Chief Engineer, KAMU-TV FM. College Station, TX 77843. An EEO: AA employer.

Television Chief Engineer needed for established medium market VHF station in environmentally ideal Oregon. Send application in confidence to Hammell & Edison, Inc., Box 68, International Airport, San Francisco, CA 94128.

Chief Engineer for new public TV station under university license. Will participate in initial installa- tion. Must assume complete responsibility for electronic maintenance and opera- tion. Requires solid experience in transmitter, studio, VTR, and STL. 1st class FCC license mandatory. Searching for aggressive individual willing to devote time and talent toward building fully professional facility. Excellent growth opportunity. Salary range $15,000 to $20,000, plus. Send resume to: Mr. Robert N. Will of three professional references to Dr. Harold Young, Vice President for Administrative Affairs, Central Missouri State University, Warrensburg, MO 64093.

Television Engineer—Chief engineer for community college television station. Must have experience in studio, must be strong in maintenance and a good planner. Salary depends on experience. FCC 1st class license required. Send resume to: SL. Louis Community College Personnel Dep't, 5001 Winton Avenue, St. Louis, MO 63110. An Affirmative Action/EQual Opportu- nity Employer.

Maintenance Engineers familiar with RCA cameras and quad tape. Grass Valley switching for major Coast Coast and production in studio, production van and disc unit. Resume to Director of Engineering, E. J. Stewart, Inc., 388 Reed Road, Broomfield, PA 01580, or call 312-543-7900.

Staff Engineer, for PTV station WMMU-TV, in Dallas, Texas. Requires a minimum of a B.S. degree in electronic technology and broadcast related experience. Requires FCC 1st class license, entry level position. Base salary $8,000. Send resume to Personnel Department, Northern Michigan University, Marquette, MI 49855. Equal Opportunity/Affirma- tive Action Employer.

Assistant Chief Engineer position immediately available in Honolulu. First Class License, supervisory experience required. Must be experienced in VHF transmitter, audio, MCW and studio maintenance and repairs. Contact Al Ono, Chief Engineer, KHON-TV 1170 Aukai St., Honolulu, HI 96814. 808-531-8958.

Chief Engineer: California Public Television Licensee needs qualified "working" Chief Engineer to build staff and equipment. Experience in all engineer- ing aspects of color and digital remote controlled UHF 30 kw transmitter as well as studio. Minimum 5 years experience. Salary consideration for placement on step 2 may be granted based on experience. Applications are being taken for the purpose of establishing eligibility list for San Mateo County Department of Education. Personnel Office, 2134 Mariposa Street, San Francisco, CA 94121. Deadline: Open until applicant selected from list.

The WTA-E-Engineering department is con- sidering hiring an electronics technician. We are seeking an experienced electronics technician who has a thorough knowledge of electronic news gather- ing equipment, TV studio and maintenance and that equipment. Applicant should possess superior skills in the maintenance of 3/4" umatic, video tape decks, remote control of the art portable ENG cameras. Since a portion of their schedule will be ENG news coverage, they should have a good working knowledge of ENG operations such as lighting, writing and editing. Pay scale will be commensurate with experi- ence. Reference required. Equal Opportunity Em- ployer. M/F: Box B-62.

Electronic Technician. Operation and maintenance of C.R. equipment, tape decks, quad, umatic and film carts. First phone required. EOE. Top 50, N.E. Box 7-89.

HELP WANTED NEWS

Reporter—for Southern affiliate station. Experience and/or education required; photo experience desir- able. Equal Opportunity Employer. Send photo cassette and resume to Art Angelo, VP/KPC-TV, PO Box 1488, Lake Charles, LA 70601. No phone calls.


Wanted: Experienced News Director, Mid-West Top 100-Market. Must have strong administrative background. Requires ability to day to day operations and assignments, production and writing background essential. Salary open. EOE. Box S-144.

Wanted: Experienced Anchor Person for 6 and 11 p.m. news programs. In active top 100 mid-West Market. Must have solid news judgment and prior anchor experience. Send resume to WTVH-TV, PO Box 1488, Lake Charles, LA 70601. No phone calls.

Sports/Anchor: We're looking for someone who knows sports and how to present it on the air. Send tapes and resumes to News Director, WTAJ-TV, 5000 Sixth Ave., Altoona, PA 16002, EOE.

Weekend Co-Anchor/Reporter—West Coast medium market network affiliate is seeking experi- enced Anchor. Must have news and field reporting skills. Applicants should have strong writing skills and thorough knowledge of Television news production. EOE/MF: Resume including salary history to Box B-33.

Midwest ABC Affiliate looking for talent to double as afternoon reporter/10 pm anchor. Box B-44.

Producer/Reporter—Miami public broadcasting station is seeking producer/reporter to assist in writing, editing and producing public affairs and news programs, in addition to acting as Producer/Anchor of other news and public affairs programs. Candidates must be bilingual with experience in public broadcasting or print. News reporting and writing skills required. College degree, course work in economics, political science or related field; or comparable work experience. Experience as on-air talent a plus. Apply Personnel, PO Box 610001, Miami, FL 33181.

Producer—KRCA-TV's News Department seeks producer to handle variety of producing chores. Must have television news background and strong writing skills. College degree preferred. Scripts and/or tapes to: Executive Producer, KRCA-TV News, 310 Tenth St., Sacramento, CA 95814, C.O.D.

Top 50 Northeast ABC-TV affiliate is accepting applications for news director. Our 15 person news team needs an effective leader for growth and development—film and ENG knowledge necessary. An equal opportunity employer. Full details first letter—Box B-61.

Photographer, experienced in film and ENG shooting and editing. Upper Midwest medium market. EOE. Send letter and resume to Box B-78.

Anchor. Veteran journalist willing to get involved. Must be able to write, report, co-produce, edit tape. With anchor easy to talk in large Sunbelt market. Experienced anchors only, please. Box B-81.

HELP WANTED PROGRAMING, PRODUCTION, OTHERS

Producer/Writer/Host for public affairs program and other programming. Must have strong writing skills. Equal Opportunity employer. Send resume to S-169.

Creative hands-on Production Manager for VHF network affiliate in small southern market. Must be able to do it all and teach others, include salary requirements with resume. EOE. Box S-178.

Wanted: Person capable of directing lighting, cameras, operation, audio, video production, video production board shifts (on air), set building and graphic arts creation. Send resume to Mike Dupont, General Electric Cablevision, 602 W. Glen Avenue, Peoria, IL 61614.

Program Director for group owned Midwest network affiliate market size 50-75. Experience should include program development, administrative skills, knowledge of FCC rules, supervision and motivation tech- nique. Must possess contact and interpersonal skills. Equal opportunity employer. Salary negotiable. Send resume, references and requirements to Box B-38.

Production Director—to head department in Mid- west ABC station. $15,000 to the person who can write, produce, direct. Box B-43.

Producer-Director: Top ten eastern market network affiliate seeks producer-director with experience in both commercial and program production. Equal opportunity employer, male of female. Send resume to Box B-29.

Production Manager—Top 25 market affiliate seek- ing an experienced Production Manager or Assistant Production Manager. Must have solid administrative, studio, remote and commercial experience. Station is an Equal Opportunity Employer Write Box B-47.

Director-Producer for public station in Toledo, Ohio. Minimum of five years broadcast station TV director experience. Ability to conceive, write programs of all kinds: $14,000 to $18,500. Call or write Ms. Scheuer for job description and application procedure. WGET- TV, 3291 S. Saint Clair, Toledo, OH 43604, 419-255-3330. Equal Opportunity Employer.

Major market Northeast affiliate looking for Promo- tion Manager. Must have at least 2 years experience as Promotion Manager or Assistant Promotion Manager. Must be an Equal Opportunity Employer. Write Box B-46.

Director experienced in agency and local commer- cial production in studio and on location is wanted by network affiliate in growing SE market. Resume, salary history and references required. EOE. Box B-64.
HELP WANTED PROGRAMING PRODUCTION, OTHERS CONTINUED

Editor for prime time magazine program. Top ten market. Must know ENG, Datatime and have broad knowledge of music. EOE employer. Box B-57.

Camerman/woman freelance, for major market prime time magazine show. Experience and speed im- portant. Rate negotiable. Possible permanent position. Immediate response desired. EOE employer. Box B-73.

Producer/Director—Opportunity for Television Pro- ducer/Director specializing in directing news pro- grams. Applicants must have academic background required. Send resume and salary requirements to: Sharon Stinnette, PO Box 741, Dayton, OH 45401. Tapes may be requested later. Equal Opportunity Employer M/F.

Public Affairs Producer/Director wanted for PBS station. Requirements: BA, thorough knowledge of studio production, ENG, post production, quad and camera operation. Quarter-time teaching. Prior broad- cast and public affairs experience preferred. Salary $11,088. Send resumes to Rod Zen, Station Manager, KAMU-TV, Texas A&M University College Station, TX 77843. An EEO, AA employer.

Director—Producer—top ten. major Group, N.E. mar- ket network affiliate. Seeking proven professional with heavy sports, studio, news, film and EFP experience. An Equal opportunity employer. Box B-100.

SITUATIONS WANTED MANAGEMENT

MBA Student from top 5 business school at Car- negie-Mellon University seeking meaningful summer employment in television industry in New York Philadephia area. Background as award winning student film maker. Phillip Buehler, C-118 1000 Morewood Ave., Pittsburgh, PA 15213.

Program Manager at affiliate seven years—now has itch. Let’s talk at NATPE about your medium/major market station. Box B-94.

SITUATIONS WANTED ANNOUNCERS

Sports Director, Weatherman, news anchor, 4 years experience, superb voice, delivery, appearance 609—883-8990.

SITUATIONS WANTED TECHNICAL

Female First Phone with Radar technical back- ground, seeks employment in Houston, Texas area. Key—Phone 1—713—498-4774.

Twelve years television experience in mainte- nance, operation, and supervision. Want to move up. Resume on request. Box B-19.

Transmitter Engineer wants to locate on West Coast. Box 7222, Amarillo, TX 79108.

SITUATIONS WANTED NEWS

Health and medical reporting is in. Ambitious 76 journalism graduate with heavy medical training seeks position as medical correspondent in New England area. Box S-103.

Aggressive young sports talent looking for week- day or weekend on-air position in Southern or South- west location. Accomplished sports delivery with some experience in film and photography and editing. Four years play by play experience. Can travel for interviews. Contact John Dailey, 3089 7th Pl. N.W. Rochester, Minnesota 55901. 507—286-9942.

What A Catch … young sportscaster with college PBP color and internal program experience. Can miss collegiate game and athletic plus good appearance and personality. Box S-197.

Anchor-News Director prefers anchor only. Top rated. A winner with extensive news background, currently employed. Box B-32.

Perserverence, Resourcefulness, Drive, Re- portorial qualities I can offer your top 50 newsroom. Add some experience, knowledge, 'tillability. The sum is an accomplished reporter, available now. 417—483-2153.

Weathercaster/Meteorologist seeking small or medium sunbelt station. Presently employed major market Box B-76.

Anchorman accomplished reporter/producer/writer 3 years continuous on-air work. Youth, but with rich news credibility. Confidential resume and tape available. Box B-97.

Major market radio news anchor—with 7 years TV news experience. Has medium market anchor slot, or major market weekend anchor/producer posi- tion. Reply: Box B-60.

Top 10 Producer ready for position as news director in top 50 market stations. Prefer to lead young staff dedicated to news and hard work. Reply Box B-61.


Serious-minded Meteorologist seeks Midwest TV position—substantial forecasting experience—and extensive radio included. Box B-84.

Sharp female anchor seeks small-medium market TV opportunity. TV reporting anchorman experience plus top market radio background. Journalism degree. Box B-65.

Mature Broadcaster (newsman/weatherman/MC/ host talk show) seeks position utilizing any of the above skills. Salary commensurate with your market goals. Call 312—825-7978.

Anchor/Reporter who gets off his anchor and gets me ratings seeks organization with commitment, not quick fix. Box B-53.

Ready to move up, Aggressive, bright Journalist seeking reporter and/or anchor job in Top 50 market. Currknty News Director in small market. Journ. degree. 3 yrs. exp. Mathews 515—797-5220.

I Demystify the Law—make it easier to understand, fun, clear, and informative. See for yourself. Experienced law rep. Available this fall. Box B-85.

SITUATIONS WANTED PROGRAMING, PRODUCTION, OTHERS

Director with 9 years of commercial broadcast experience looking to improve his expertise. I can shoot from the hip in the studio or at the remote. Experienced on all types of equipment, tight news shows, and a long list of pleased agencies and house clients. Please reply Box B-86.

See MBA’s in situations wanted, management.

ALLIED FIELDS

HELP WANTED TECHNICAL

Video Editor/Engineer—Expanding Midwest com- pany seeks a production oriented television engineer capable of heavy to light maintenance when needed with the accent on editing. New equipment, new cameras with CMX and con- vergent editors. All replies kept strictly confidential. Excellent salary. PO Box 4, Elk Grove Village, IL 60007.

Donrey Media Group is seeking all around TV studio maintenance engineers, radio engineers, and microwave technicians for positions in Nevada and Arkansas. Send resume or phone: Director, Broadcast Engineering, Donrey Media Group, PO Box 70, Las Vegas, NV 89101, 702—385-4241, ext. 330. An equal opportunity employer.

Television Transmitter Field Engineers. Good opportunity in a growing company specializing in television transmitting equipment. Telephone or write to Bob Bromley, Townsend Associates, Inc., PO Box 1122, Westfield, MA 01085. Tel: 413—582-5055.

HELP WANTED INSTRUCTION

PhD to teach broadcast law, criticism, manage- ment; direct graduate program. Tenure track, excellent fringe. Females, minorities especially encouraged to apply Write: Head, BCA, Central Michigan University, Mt. Pleasant, MI 48859. Deadline February 28. Non-discriminatory educational institution and employer.

SITUATIONS WANTED MANAGEMENT


WANTED TO BUY EQUIPMENT

Wanting 250, 500, 1,000 and 5,000 watt AM FM transmitters. Guarantee Radio Supply Corp., 1314 turfible Street, Lawed, TX 78040. Manuel Flores 512—723-3331.

Instant Cash For TV Equipment: Uglyroom new UHF transmitters, microwave, transmitters, equip- ment. Call Bill Kitchen, Quality Media Corporation, 404—588-1155.

We need everything for new UHF-TV except tower Call 405—495-1065 or PO. Box 750755, Oklahoma City 73107.

Wanted V.H.F. Television Transmitter preferably Channel 13, contact J. Devine, 307—382-4027.

FOR SALE EQUIPMENT


RCA TR-4 Hi Band—Two available, new heads, one with editor $14,000 ea.


General Electric 4770 And Band bottom transmitter; also vestigial side-band filter, low band, 4P3YB-3 tuned Channel Six. KTAL-TV, 3150 North Market, Shreveport, LA 71107. 318—425-2422.


RCA TR’S & 4’ts, film camera, RCA slide projector, microwave link, C141/1 & 1/2 inch studio machines, RCA film machine, switch camera misc, good—International Cinema—306—756-0699.


Prizes! Prizes! Prizes! National brands for promotions, contests, programming. No barrier or trade neighbor! For fantastic deal, write or phone: Television & Radio Features, Inc., 166 E. Superior St., Chicago, IL 60611, call collect 312-944-3700.

"Money Makers"—Proven radio sales idea book and weekly planning guide. $19.95 Barnes Advertising, PO. Box 602, Poteau, OK 74953.


The Secrets of Radio Programming Power are revealed in a new Book! Send $15.00 to: Pat Martin, 509 Third Street, Stevens Point, WI 54481.

Free Jobsheet! See why the Best is not the most advertised. "Hot Tips", PO Box 678, Dayton, FL 32017. 904-252-3861.


INSTRUCTION

OMEGA STATE INSTITUTE training for FCC First Class licenses, color TV production, announcing and radio production. Effective placement assistance, too. 237 East Grand, Chicago, 312-321-9400.


REI teaches electronics for the FCC first class license. Over 90% of our students pass their exams. Classes begin March 26 and May 7. Student room at the school, 61 N. Pineapple Ave., Sarasota, Fla. 34237. 813-853-6922.

First Class FCC License in 6 weeks. Contact Elincky Radio License School, PO. Box 48765, Dallas, TX 75245. 214-352-3242.

1st class FCC, 6 wks., $500 or money back guarantee. VA appvd. NAT Inst. Communications, 111485 Oxford St., N. Hollywood CA 91608.

First Class License in 6 weeks at First Class Communications School—4801 Classen Blvd., Oklahoma City, OK 73118—405-842-1978.

RADIO

Help Wanted Sales

IF:
You're into radio and you're good.
You're good and you want in to radio sales.
You're looking for fast advancement with a group owner who's also into cable TV.

THEN:
DO IT NOW
Send Resume To
Bob Evans
WEZG Beautiful Music
Box 20
North Syracuse, N.Y. 13212
OR PHONE (315) 458-1220, EOE.

Help Wanted Sales Continued

REGIONAL RADIO NETWORK
New York & Dallas

Southwest division of Mutual Broadcasting System is expanding its sales staff and has immediate openings for qualified sales executives in its Dallas and New York City Offices. Must be aggressively proven with a sales record. Network experience and background in selling radio sports helpful. Previous agency and client level selling desired. Send resume and call John Butler, Vice President, Mutual Southwest Radio Network, 4141 Office Parkway, Dallas, Texas 75204, (214) 827-2800.

An Equal Opportunity Employer M/F

Help Wanted News

NEWS DIRECTOR

To Direct Five-Person Staff. This Is a Pace-Setting Station In Broadcast Journalism. Midwest Metro Contemporary. Box B-83

EEO

1. News and A.O.R. can coexist successfully.
2. There is no reason to assume that young adults don't care about the world around them.
3. News can be bright, imaginative and demographically relevant without being shallow or flippant or foolish.
4. If you have at least five years' on-air experience, a couple of them in major markets, agree with all three of the above statements and would like to help us prove them, send your tape and resume without delay to: Box 891, Radio City Station, New York, New York 10019.

An Affirmative Action Employer.

Help Wanted Sales Continued

COMEDY

Free sample of radio's most popular humor service! OL'NERS, 366-C West Bullard, Fresno, California 93704.

Guaranteed Funnier! Hundreds renewed! Freebie! Contemporary Comedy, 5804-8 Twinwing. Dallas, TX 75227.

Overwhelming Response. Exclusive to area. Complete show material! 850 days. $5 monthly Advantage, Box 153, Mt. Prospect, Ill. 60056.

MISCELLANEOUS

**Help Wanted Programing, Production, Others**

**PROGRAM DIRECTOR WPEN PHILADELPHIA**
We’re looking for a top flight pro for an adult contemporary format. Demonstrated creativity and leadership ability is required. Air shift is not. Send your resume and a tape presentation of your station to:
Larry Wexler
General Manager
WPEN
One Bala Cynwyd Plaza
Bala Cynwyd, PA 19004
EOE/MF

**Help Wanted News**

**NEWS REPORTER**
Top rated South Florida TV station seeks a top notch news reporter with at least 3 years experience at an ENG station. Must be able to handle live broadcasts in the field & in the studio & have the ability to come up with fresh, imaginative ideas. Good salary & benefits.
Send resume in confidence to:
Box B-98
Equal Opportunity Employer M/F

**Television News Director**
Position requires extensive background in journalism, programming, management and financial management. Applicant should have minimum of college degree and sufficient work experience to satisfy selection criteria. Application should be made no later than February 15, 1979 to Richard M. Coulter, WGS-TV, PO Box 357, Columbia, SC 29202. Equal Opportunity Employer.

**Help Wanted Technical**

**Television Training Engineer**
Sony Tape Production Services has a position open for an engineer with extensive experience in the operation and maintenance of Broadcast and Industrial Helical VTR, Color Camera and related studio equipment. To research, write and produce technical training tape series. Solid technical ability needed to analyze the circuitry involved and good communication skills are required. If you would enjoy the challenge involved in the production of technical video tapes, please call or send your resume to:
Ken Baird
Tape Production Services
Sony Corporation of America
100 W. Artesia Blvd.
Compton, Ca. 90220
(213) 537-4300

**Help Wanted Programing, Production, Others Continued**

**BROADCAST FINANCIAL ANALYST**
One of the industry’s leading broadcast consultants seeks young, talented Radio-TV business manager to join growing, creative organization.

Accounting major with good communications and writing skills. Primary responsibility will involve financial and business analysis. Occasional travel to client stations. Background in economics, computer tech, and/or advanced degree, helpful.

Excellent opportunity for personal and financial growth. Long established company. Salary 20 to 30K. Please send resume in confidence to:
Box B-48

**Help Wanted Programing, Production, Others**

**BEAUTIFUL MUSIC PROGRAMMER**
One of America’s most successful beautiful music stations needs a Program Director who knows music, promotion, ratings and people. It’s a challenging job with plenty of tough competition. But the rewards are great. An opportunity with a fine station in one of America’s most desirable family living communities, a major market in the West. We’re looking for one of the best programmers around and pay accordingly. EOE M/F

BOX B-93

**WANTED**
General Manager
WPEN
One Bala Cynwyd Plaza
Bala Cynwyd, PA 19004
EOE/MF

**Help Wanted Programing, Production, Others Continued**

**NEWS PRODUCER/WRITER**
Applicants must have previous experience in TV news operations. Must be creative, well organized, and have the ability to handle personnel & assignments. Good salary & benefits. Top rated TV station in South Florida. Send resume in confidence to:
Box B-99
An Equal Opportunity Employer M/F

**Help Wanted Programing, Production, Others Continued**

**ANCHOR**
We’re a net affiliate in Top 100 Midwest Market. We have aggressive, hardworking news team, prestige reputation, all ENG. We need a fresh, bright anchor to take us over the top—a skilled communicator with journalistic credentials to match. Show us your experience and track record. No beginners, please. Good market for moving up. Perfect spot for No. 2 or weekend anchor looking to be primary anchor. Salary: $25,000 or more. EOE Employer. Send resume to Box B-36.

**VITAL HAS A FUTURE FOR YOU**

**Help Wanted Programing, Production, Others Continued**

**TOP RATED RADIO TALK HOST**
Available now for national host.
Open to all situations. Medium/Market markets
Bud Brewer
1522 Yorkshire Dr.
Winter Park, Fla.
32789
1305 678-6988 after 5.

**Help Wanted Programing, Production, Others Continued**

**WANTED**
REPORTER
General Manager
WPEN
One Bala Cynwyd Plaza
Bala Cynwyd, PA 19004
EOE/MF

**Help Wanted Programing, Production, Others Continued**

**HELP WANTED**
PROGRAMMING
**HELP WANTED**
Program Director who knows music, promotion, ratings and people. It’s a challenging job with plenty of tough competition. But the rewards are great. An opportunity with a fine station in one of America’s most desirable family living communities, a major market in the West. We’re looking for one of the best programmers around and pay accordingly. EOE M/F

**Help Wanted Programing, Production, Others Continued**

**VITAL HAS A FUTURE FOR YOU**

**Help Wanted Programing, Production, Others Continued**

**Help Wanted Programing, Production, Others Continued**

**Help Wanted Programing, Production, Others Continued**

**Help Wanted Programing, Production, Others Continued**

**Help Wanted Programing, Production, Others Continued**
Help Wanted Technical

Continued

DIRECTOR OF ENGINEERING
Beautiful Shenandoah Valley
Progressive, unique market in Virginia seeks a Director of Engineering. Require solid knowledge of studio, engineering and transmitter equipment. Prior supervisory experience necessary. Contact Arthur Hamilton, PO. Box TV 3, Harrisonburg, Virginia 22801, (703) 433-9191. EOE.

Help Wanted Management

Development Director
BA in Communications or equivalent, 3 to 5 years experience in development. Knowledge of public broadcasting and demonstrated fund raising ability. Knowledge of business management, marketing, advertising and related fields. Salary $17,098—$19,094. Send resume to:
  Robert M. Gordon
  Managing Director
  KNME-TV
  University of New Mexico
  1130 University Blvd. NE
  Albuquerque, NM 87131
On or before February 20, 1979
Equal Opportunity employer

Situations Wanted

Pair of Salesmen

to:
  Television and Radio Stations
  1330 University Ave.
  300,000 pop.
  First 30,000 pop.
  Minimum $1,000 to $1,500 per year.
  Send resume to:
  Jim Gillis
  KNME-TV
  Albuquerque, NM 87131

Situations Wanted Sales

“THE KATZ ASK”

Yes, ask any KATZ representative station about Jim Gillis’ sales performance. Seventeen years of broadcast experience NOW AVAILABLE for top radio and/or TV sales position. contact
(213) 762-1947 or (213) 769-3812

ALLIED FIELDS
Help Wanted Technical

LENCO, INC., ELECTRONICS DIVISION
The fastest growing video broadcast product company in the United States, offers the following challenging positions to a few outstanding individuals.

VIDEO SYSTEMS PRODUCT MANAGER
Minimum five years professional experience. Must be able to plan and develop state-of-the-art video systems for broadcast applications.

VIDEO DESIGN ENGINEER ANALOG/DIGITAL
BSEE or five years professional experience in broadcast product design.

VIDEO ENGINEERING TECHNICIANS
At least three years experience with state-of-the-art broadcast equipment. For a bright future with a company that is in the forefront of video technology, send your resume to Personnel Director
LENCO, INC., ELECTRONICS DIVISION
300 N. Maryland Street
Jackson, Missouri 63755
(314) 234-3147

An Equal Opportunity Employer

Employment Service

BROADCASTER’S ACTION LINE
The Broadcasting Job you want anywhere in the U.S.A.
1 Year Placement Search $25.00
Call 812—889-2907
R2, Box 25-A, Lexington, Indiana 47138

Public Notice

Situations Wanted News

DIRECTOR OF FINANCIAL SERVICES
A challenging, newly created position for a take-charge individual on the corporate staff of a group television broadcaster. Responsibilities include the coordination of accounting and reporting systems and procedures, budgeting, forecasting and financial analysis for the separate entities of the company. The successful candidate will have a college degree (MBA, CPA desirable), a minimum of 7 years business experience which should include accounting, auditing, and budgeting plus experience in and a demonstrated ability to manage a wide range of financial activities. Position reports directly to the Executive Vice President-Business Affairs and requires a “people” person able to work well with others. Washington, D.C. location.
Please send resume including salary requirements in confidence to:
  M.L. McCull
  Director of Personnel Services
  Post-Newsweek Stations, Inc.
  2139 Wisconsin Avenue, N.W.
  Suite 200
  Washington, D.C. 20007
  An EQUAL OPPORTUNITY EMPLOYER M/F

VETERAN NEWS PRODUCER WANTS TO RELOCATE TO SMALLER CITY (up to 500,000 pop.)
If you have a news/management slot which requires administrative tough-mindedness, creative decision-making backed by 10 years of television production know-how, let’s talk. Broad background includes major market news production, documentary filmmaking, and 2 years as corporate film director. Money is important, of course, but quality news operation and living have top priority.

Box B-55

February 15-18, 1979 Public Broadcasting Service Finance Committee meeting, 9:00 a.m. PBS offices, Washington, D.C. Discussion of FY 1980 budget, revision of FY 1979 budget, audit subcommittee report. Open to the public.

The Villages of Pelham and Pelham Manor, in Westchester County, New York, invite applications for a cable television franchise. Applications shall be prepared and submitted in accordance with a Request for Proposals available from the undersigned. Applications will be accepted until April 16, 1979, and all applications received will be available for public inspection during normal business hours at Village Hall, 4 Penfield Place, Pelham Manor, New York 10803, (914) 738-2030. Richard Baisinger, Village Administrator

Broadcasting Feb 12 1979 85
For Sale Stations

| S | Sm | AM | $110K | Cash |
| S | Sm | AM | $120K | Terms |
| W | Sm | AM | $300K | 5STX |
| S | Sm | AM | $550K | Cash |
| M | Major | AM | $550K | Cash |

For Sale Stations

The KEITH W. HORTON COMPANY, INC.
P.O. Box 948
Elmira, NY 14901
(607) 733-7138
Brokers and Consultants to the Broadcasting Industry

For Sales Stations Continued

Select Media Brokers

NC Daytimer 225K Small
NC Daytimer 260K Suburban
PA Daytimer 57K Suburban
WA Daytimer 250K Suburban
GA Daytimer 48K7K Metro
GA Daytimer 36K Small
AL Fulltimer 63K Small
NY Fulltimer 15MM Major
AM-FM Fulltimer 60K Major

P.O. Box 5
Albany, Georgia 31702
(912) 883-4908

LARSON/WALKER & COMPANY
Brokers, Consultants & Appraisers
213/826-0365
Suite 214
1181 St.
1/30 Rhode
Vicenza Blvd.
Island Ave. N.W.
Los Angeles, CA. 90046
Washington, D.C. 20036

H.B. La Rue, Media Broker

BROADCASTING'S CLASSIFIED RATES
Payable in advance. Check or money order only. (Billing charge to stations and firms: $1.00).
Deadline is Monday for the following Monday's issue. Orders and/or cancellations must be sub-
mitted in writing. (No telephone orders and/or can-
cellations will be accepted).

For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
For ads) 40C per word.
## Broadcasting

### Broadcasting

<table>
<thead>
<tr>
<th>Stock symbol</th>
<th>Exch.</th>
<th>Closing Wed. 3/7</th>
<th>Closing Wed. Jan. 31</th>
<th>Net change in week</th>
<th>% change in week</th>
<th>1978-79 High</th>
<th>1978-79 Low</th>
<th>P/E ratio</th>
<th>Total market capitalization (000)</th>
</tr>
</thead>
</table>

### Broadcasting with other major interests

<table>
<thead>
<tr>
<th>Name</th>
<th>Interest</th>
<th>Change</th>
<th>Stock andex Wed. 3/7</th>
<th>Stock andex Jan. 31</th>
<th>Wed. 31-30</th>
</tr>
</thead>
</table>

## Cablecasting

### Cablecasting

<table>
<thead>
<tr>
<th>Stock symbol</th>
<th>Exch.</th>
<th>Closing Wed. 3/7</th>
<th>Closing Wed. Jan. 31</th>
<th>Net change in week</th>
<th>% change in week</th>
<th>1978-79 High</th>
<th>1978-79 Low</th>
<th>P/E ratio</th>
<th>Total market capitalization (000)</th>
</tr>
</thead>
</table>

### Cablecasting with other major interests

<table>
<thead>
<tr>
<th>Name</th>
<th>Interest</th>
<th>Change</th>
<th>Stock andex Wed. 3/7</th>
<th>Stock andex Jan. 31</th>
<th>Wed. 31-30</th>
</tr>
</thead>
</table>
**Programming**

COLUMBIA PICTURES

DISNEY

FILMWAYS

FOUR STAR

GULF & WESTERN

MCA

MGM

TRANSAMERICA

20TH CENTURY-FOX

VIDEO CORP. OF AMER

WARNER

WARNER

**Service**

BBDG INC.

COX

DOYLE DANE BERNACH

FOOTE CONE & BOLDING

GREECE ADVERTISING

INTERPUBLIC GROUP

MCI COMMUNICATIONS

MOVIELAB

MPD VIDEOMICRO

NIELB

OSILY & MATHER

TPC COMMUNICATIONS

WARNER

WESTERN UNION

**Electronics/Manufacturing**

AEL INDUSTRIES

AMPEX

ARVIN INDUSTRIES

CCS ELECTRONICS

CEC

COHN

CONRAC

EASTMAN KOOD

FARINON

GENERAL ELECTRIC

HARRIS CORP.

HARVEL INDUSTRIES

INT'L VIDEOMICRO

M/A COM INC.

3M

MOTOROLA

N. AMERICAN PHILIPS

OAK INDUSTRIES

RCA

ROCKWELL INTL.

SONY CORP.

TEKTRONIX

TELEPROMPT

VARIABLE ASSOCIATES

WESTINGHOUSE

ZENITH

---

**Stock**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Closing Wed, Jan 31</th>
<th>Net change in week</th>
<th>% change in week</th>
<th>P/E</th>
<th>Approx. shares</th>
<th>Total market capitalizations</th>
</tr>
</thead>
<tbody>
<tr>
<td>CPS</td>
<td>N 20 7/8 21 3/8  - 1/2 -  2.33  24 1/2  3 7/8  3</td>
<td>9.749</td>
<td>203.511</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIS</td>
<td>N 38 41 3/8  - 3 3/4 -  8.15  47 5/8  32 1/4  13</td>
<td>32.416</td>
<td>1,231.801</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FHY</td>
<td>N 14 1/8 14  - 1/8 +  0.69  17 6 7/8  6 1/2  13</td>
<td>60.980</td>
<td>155.099</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GY</td>
<td>N 1 1/4 1 1/4 -  5/8 -  0.26  1 3/4  1 3/4  13</td>
<td>46.663</td>
<td>66.115</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TA</td>
<td>N 16 5/8 17 1/4  - 3/4 -  1.01  2 1/2  1 3/8  13</td>
<td>66.475</td>
<td>1,105.141</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TF</td>
<td>N 33 33 5/8  - 5/8 -  1.05  39 3/4  10 1/4  4</td>
<td>7,907</td>
<td>260.973</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WC</td>
<td>N 14 1/8 14 1/8  - 3/8 -  1.17  18 7/8  4 1/2  35</td>
<td>2.308</td>
<td>30.292</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total** 246,049 5,901.031

---

**Stock symbol**

**Exch. Feb. 7**

**1978-79 High & Low**

**P/E ratio**

**Approx. shares**

**Total market capitalization**

---

**Grand Total** **1,193,784** 59,273.859

---

**Standard & Poor's 400 Industrials Average**

100.00 111.32 -3.32

---

**A-American Stock Exchange**

**M-Midwest Stock Exchange**

**N-New York Stock Exchange**

**O-over the counter (bid price shown)**

**P-Pacific Stock Exchange**

---

**Over-the-counter bid prices supplied by Loeb, Rheam, Hornblower, Washington.**

**Yearly high-lows are drawn from trading days reported by Broadcasting. Actual figures may vary slightly.**

**Stock did not trade on Wednesday, closing price shows last traded price.**

**No P/E ratios are computed, company registered net loss.**

**Stock split**

**Traded at less than 25 cents.**

**P/E ratios are based on earnings per-share figures for the last 12 months as published by Standard & Poor's Co. or as obtained through Broadcast's own research. Earnings figures are exclusive of extraordinary gains or losses.**

---

**Broadcasting Feb 12 1979**

88
C-P-M's on one hand, Melville and Thoreau on the other: Reichel

Walter E. Reichel has found the perfect counterbalance to his rigorous days at Ted Bates & Co., where he oversees the placement of approximately $400 million in billings, about two-thirds of which goes to broadcast.

In his spare time, he's deeply involved in English literature. He's finished all the requirements for a PhD, except his thesis. "I find this activity gives me a sense of order at the end of the day—which is often chaotic in this business," he says.

As senior vice president, media and programing, at Bates, Mr. Reichel supervises a staff of more than 160 specialists. His imprint is evident on accounts active in all the broadcast and print media. Day-to-day involvement in the key sector of network television ($150 million in 1978) is the domain of Joel Siegel, senior vice president in charge of network TV and radio, who reports to Mr. Reichel.

Like so many of his agency colleagues, Walter Emil Reichel was uncertain as to his career goal when he was growing up in his native Irvington, N.J. He was adept at mathematics and was offered a scholarship to Johns Hopkins University to specialize in that subject. But he passed it up to enroll at Columbia University in New York in the pre-medical curriculum in 1954.

But after a few semesters at Columbia he realized he enjoyed the liberal arts subjects more than the science-oriented pre-med courses and switched to English literature. Work, even then, was no stranger to Mr. Reichel, who had to hold down outside jobs while at Columbia. He says he had no definite career goal when he emerged from the university with a BA degree in 1958. But "the more I thought about it I felt that my skill with numbers and my interest in literature might make me a suitable candidate for the advertising field," he says.

After a short spell of job-hunting, he landed a job as a media trainee at Benton & Bowles. He was exposed to all facets of media during his tenure at B&B, calling that agency "a great training ground." It was, in fact, also great for his career. Within eight years, he was a vice president in the media department.

He left B&B in 1967 and moved to Bates, starting as a vice president in the media department and after several promotions was elevated to his present post in 1974.

Mr. Reichel, with his penchant for figures, keeps a sharp eye on costs, and, in fact; the Bates media department has earned a reputation for its annual report on media trends and costs. Network television costs, of course, have been a primary concern in recent years of Mr. Reichel and other media planners, but he characterized 1978 as a "leveling-off" year (see story on page 53).

"We found that in 1978 the growth curve for network TV was flattening," he says. "We held back on our buys and were able to negotiate with only modest increases." (This is, in a way, high praise from an executive who only a few years ago termed network TV prices "unconscionable.")

And he is less than a harsh critic of the quality of programing on network TV. "Everybody has an opinion on the quality of network TV programs," he says. "But as an agency we are not guided by the quality of a program in making a business decision. Except for special situations, we are looking for circulation."

What has concerned agencies more in the past year or so, according to Mr. Reichel, has been the proliferation of miniseries. This development, he says, has led to "turmoil" in scheduling.

"But this can be an opportunity for an advertiser," he says. "For example, if we bought into a time period that is preempted later on for a special, we have the option for a make-good. And we have found that there have been instances where we were able to upgrade our buy. It means a lot of work but it can be done."

As an agency executive and as a father of a 4-year-old son, Mr. Reichel is also a keen observer of developments in programing and advertising to children. "I agree with the networks that the government is trying to pre-empt the parents' role," he says. "I don't see any point to it."

"I also happen to think there's a gamut of programing available for children both on commercial and public TV. And I also happen to think that many of the cartoon programs on television are excellent and many should be watched by children, as long as they are guided by the parents."

In response to criticism that the commercial TV networks do not offer a balanced program schedule, Mr. Reichel says that "commercial TV is not a perfect system but what it has offered has stood the test of time."

In a modest way, Bates has been contributing to the reservoir of programing available to television. The agency is responsible for production of The Doctors on NBC-TV and was involved also in Police Surgeon several years ago (both for Colgate-Palmolive Co.).

"We're involved in a number of other development projects at the moment but we can't talk about them," he says. "Production is a high-risk proposition and we're on the cautious side about proceeding in this area. We feel there must be a demonstrated need for a client before we move into this sort of activity."

For the future, Mr. Reichel is watching closely the development of TV superstations. He believes that these cable-distributed outlets can be a highly attractive advertising medium that can be cost efficient for certain types of advertisers. He noted that cable TV subscribers tend to be better educated and have a higher income than the general population.

Mr. Reichel lives with his wife and son in a restored brownstone in the Cobble Hill section of Brooklyn. He says he is not "a physical person" and shuns such pastimes as golf, tennis or jogging. Instead, he relaxes by reading classical American literature, including the works of 19th century writers, Hawthorne, Thoreau, Melville, Emerson and Whitman.

"I don't know when I'm going to get around to finishing my PhD thesis," says this man who is so involved with the most contemporary of media. "But it will be on these writers and on the period in which they wrote."

---
Rerun worth reviewing

With Henry Geller, assistant secretary of commerce, old ideas never die, even though fayed and left for dead by shorter-memoried disputants. His National Telecommunications and Information Administration is about to dust off another in the Geller cache, a requirement that cable systems obtain retransmission consent from broadcasters whose programs they carry.

The revival is presented as an answer to the inequities created by the recent development of superstations, relayed by satellite to distant cable systems. Retransmission consent was originally considered, but discarded, by the FCC as an alternative to federal regulations protecting broadcasting from abusive cable competition anywhere. At the outset, this page found merit in the proposition, and finds merit in it now, although the effects at this stage of cable maturity would be of smaller magnitude than if the requirement had been adopted back in 1968 when Mr. Geller, as FCC general counsel, was suggesting it.

In essence, the requirement of retransmission consent would create the means, now lacking, for negotiations between broadcasters and cable systems at a stage when programs and program suppliers for rights defining the areas in which programs would play. Cable operators hated the idea at the time of first broaching for its threat to expose them to payments for broadcast programming they were taking off the air at no cost. They will like it no more now, having in the interval persuaded the Congress to pass a copyright law that gives them broadcast programming at bargain-basement prices. There are broadcasters who would still prefer direct federal protection, even though cable rules are all but disappearing at the FCC.

In public statements last week both Mr. Geller and his deputy, Paul L. Bortz, spoke as though they believe the FCC to have authority to extend the retransmission provision of the existing Communications Act to apply to cable. They also mentioned legislative proposals they will make. It is obviously a subject to be dealt with both at the FCC and on the Hill, and it could be the answer to some sticky questions.

The Washington-Baltimore local of the American Federation of Television and Radio Artists has lost a test case that, if it had won, could have exposed broadcasters everywhere to exorbitant pressures in collective bargaining. As an "In Brief" item in last week's Broadcasting had no room to report, a little background is in order.

AFTRA struck WPAC-AM-FM Morningside, Md., a Washington suburb, in May 1977 on issues having nothing to do with the test case that ultimately arose. The stations remained on the air with substitute staffs. At that point the AFTRA chapter attempted to enforce "letters of adherence" it had signed with local advertising agencies with which it had contracts conforming otherwise to the standard provisions negotiated on a national scale by AFTRA and the national negotiators for agencies and advertisers.

The letters of adherence gave AFTRA performers the right to withdraw any of their recorded commercials from any station that AFTRA might strike. If AFTRA had been able to call in all those chips, WPAC-AM-FM would have been almost without commercial inventory or prospect. Not only that, the Washington-Baltimore chapter of the union would have pioneered in the application of a device to be adopted anywhere that a strong local chapter was in operation.

Fortunately for broadcasters, the Marriott family that owns WPAC-AM-FM and large interests in the Marriott Hotel-restaurant chain had the resources to resist. The stations' licensee, First Media Corp., had at last won a National Labor Relations Board ruling that the AFTRA agreements with the agencies were in violation of the secondary boycott and hot cargo prohibitions of the labor laws. AFTRA will not contest the finding.

If a broadcast union were free to sign up advertising agencies as allies in disputes with broadcast stations, its bargaining power would be enormously enhanced. As has been noted here before, the labor laws are designed to give both sides a reasonable chance to survive a labor negotiation. That balance was threatened, but has now been restored by First Media's defense of its rights.

The market at work

Ted Bates & Co.'s annual analysis of media trends, reported elsewhere in these pages, finds relatively little to complain about in 1978 media pricing. Give or take a percentage point or two, costs-per-thousand in all major media increased roughly in parallel with the rise in the consumer price index, except in the case of magazines, whose C-P-M went up more modestly, and especially in the case of spot TV, which produced no C-P-M increase at all.

Reflecting the instincts of buyers generally, the study does find cause for at least implicit complaint in pricing over the three-year period, 1976-78, which it calls the "boom years." During this period, the report says, the broadcast media in particular engineered price increases—primarily in 1976 and 1977—that sent their C-P-M's climbing faster than the CPI. And their billings went up, too, with expenditures rising 67% in network TV, 58% in national spot TV, 71% in local TV, 25% in network radio and a more modest 14% in spot radio.

The report identifies spot TV and network radio, along with magazines, as "the bargains in the '70's," since their C-P-M's have lagged behind the CPI since 1970. In our opinion, all elements of the broadcast media are bargains, and the gains they have made in advertiser expenditures are a clear answer to anyone who wants to argue that their prices are out of line: If advertisers considered the prices higher than the results would justify, surely their expenditures would have gone down, not up.
TEST YOUR CHICAGO TV I.Q.

GUESS THE RANKING OF CHICAGO TELEVISION STATIONS IN DMA RATING, SHARE, AND HOUSEHOLDS, 3:30-5 PM, MONDAY THROUGH FRIDAY, IN THE NOVEMBER, 1978 NIELSEN SURVEY SWEEP.

<table>
<thead>
<tr>
<th>STATION</th>
<th>RATING</th>
<th>SHARE</th>
<th>HOUSEHOLDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WBBM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WMAQ</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WGN</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WFLD</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(ANSWER: UPSIDE DOWN)

32
WFLD

REPRESENTED BY FIELD SPOT SALES

WGN - 7 RATING, 18 SHARE, 234,000 HOUSEHOLDS.
WMAQ - 6 RATING, 20 SHARE, 243,000 HOUSEHOLDS.
WBBM - 8 RATING, 19 SHARE, 221,000 HOUSEHOLDS.
OTHER STATIONS: WLS - 9 RATING, 22 SHARE, 252,000 HOUSEHOLDS.
ANSWER: WFLD LEADS WITH A 9 RATING.

NSI, NOV. '78, 3:30-5 PM AVG. SUBJECT TO QUALIFICATIONS OF REPORT.
IF YOU DON'T HAVE 'SQUEEZZOOM' You Don't Have Switching!

Vital has put it 'all together' for you!

VITAL INDUSTRIES, INC.
A HIGH TECHNOLOGY COMPANY

VIX-114 VIDEO SWITCHER
- 12 to 24 inputs and 4 to 10 bus systems
- Multiple keys on each Mix/Effect
- Auto Transition Control programmable in frames
- Interface for Editor and Computer control
- RGB or Encoded Shadow Chroma Key
- Varikey for Soft, Hard, or See-thru keys
- Digital controlled
- Many more advanced features fully described in the 114 Series brochure

PSAS Production Switching Automation System
- Controls the VIX-114 Switching Systems and SQUEEZZOOM with Smart microprocessor systems
- Autolearn or Endpoint Plotting with no time restrictions
- Unlimited floppy disk storage with 1875 events per diskette
- Editor Interfaceable
- Output controls for character generators, frame stores, camera shot box, and other TV devices
- Human engineered control panel fits in switcher control panel

SQUEEZZOOM® is...
- Frame Syncronizer
- Frame Freezer
- Video Compressor
- Electronic Zoom
- Very special Optical type effects
- Avoid FCC violations with Blanking correction
- Up to 4 channels on one screen
- Ask to see Demo Tape

MAIN OFFICE:
3700 N.E. 53rd Ave. Gainesville Fl. 32601
Phone 904/378-1581 TWX 810-825-2370

ROBERT McALL Northeast
4444 North Seventeenth St.
Terre Haute, Indiana 47804
Phone (812) 496-3218

GORDON PETERS Southwest
34 Autumn Lane
Hicksville, N.Y. 11801
Phone (516) 735-0055

ERIC KING Southeast
Fox Hill Road
Lynchburg, Va. 24503
Phone (804) 384-7001

BARRY HOLLAND West Coast
7960 West Beverly Blvd.
Los Angeles, California 90046
Phone (714) 497-7416

VITAL INDUSTRIES, INC.
A HIGH TECHNOLOGY COMPANY

NTSC or PAL