SPECIAL REPORT ON RADIO 1980
It is red hot

Broadcasting Aug 25
The newsweekly of broadcasting and allied arts
Our 49th Year 1980

Stations Coast-to-Coast Pick A Winner

Your New Day
WITH VIDAL SASSOON

Premieres September 8th

From New York (WABC-TV) to Los Angeles (KTTV-TV)
From San Francisco (KRON-TV) to Buffalo (WVIB-TV)
From Chicago (WGN-TV) to Dallas-Fort Worth (KTVT-TV)
From Flint/Saginaw/Bay City (WEYI-TV) to Kansas City (KMBC-TV)

Stations who are leaders in their markets are picking this season's hottest new daytime half-hour — YOUR NEW DAY with Vidal Sassoon

For more information in your market contact:
John Doscher, Jack Thayer, John Murphy, Dave Grimm, Virginia Jucius
at SFM Entertainment, 1180 Avenue of the Americas, New York, N.Y. 10036, (212) 790-4800
Come on down!

Join us in New Orleans for the best NAB Radio Programming Conference ever!

Special for McGavren Guild Radio clients & friends:
Dr. Roger Blackwell presents "PROGRAMMING FOR LIFESTYLES."

McGAVREN GUILD RADIO
People who know the territory.
TOP RANK FIGHTS OF THE 70'S

AN EXCITING SERIES OF FIGHTS WITH PLENTY OF "PUNCH"...NETWORK QUALITY SPORTS EVENTS FOR LOCAL PROGRAMMING.

It was the greatest decade boxing's ever known. And now 13 of these action packed one hour programs can be yours, including some of the highest rated sports events ever to air on television. These bouts showcase all the great names and excitement that characterized this golden era of boxing, featuring 8 of Muhammad Ali's historic fights, as well as Duran, Frazier, Norton and Monzon. Guaranteed to deliver top ratings, this unique series is now available for a January start.

For further information, contact your 20th Century-Fox Television representative.
Merv tops Merv. Again.

For "The Merv Griffin Show" it was a very good year.

Look at the impressive gains... in both rating and share... this high-flying program brought to early fringe from May '79 to May '80 in these top 50 D.M.A.'s!

EARLY FRINGE: PERCENTAGE INCREASE, MAY '79-MAY '80

<table>
<thead>
<tr>
<th>MARKET</th>
<th>RATING</th>
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<tr>
<td>Albany</td>
<td>+38%</td>
<td>+32%</td>
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<tr>
<td>Cleveland</td>
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<td>+31%</td>
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<td>San Francisco</td>
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In every one of these markets, Merv increased the rating, share, number of households and total women. Also, Merv delivered more women 18-49 and women 25-54 in virtually every one.

And in Miami, one of the nation's top 15 D.M.A.'s, Merv's May '80 share was among the top 10 of all shows - sign-on to sign-off - Monday through Friday.

There's no stopping the man!

METROMEDIA PRODUCERS CORPORATION
485 Lexington Avenue. New York 10017. (212) 682-9100

Source: NSI May '79 and May '80 (3-6 pm)
Like soft pretzels and the Mummers, KYW Newsradio 1060 is a Philadelphia tradition. Because it's the only station in Philadelphia to deliver over a million adult listeners. Every week for over a decade.* According to the April/May 1980 Arbitron, KYW Newsradio has the largest market penetration of any all-news station in the country's top ten markets.**

**Arbitron, April/May 1980, MSA Adults 18+, Monday-Sunday 6AM-Midnight. average quarter hour share of audience.
The audience figures shown are estimates, subject to the limitations of the techniques and procedures used by the service noted.
OVER AT LAST □ ABC, the last holdout among the three networks, settles with the Justice Department and brings an end to the eight-year antitrust suit. PAGE 31.

STRANGE SEPTEMBER □ As the actors strike continues, the networks are forced to develop "strike schedules" for the fall season. NBC will buttress its line-up with Shogun and Centennial, ABC will lean on sports while CBS has 60 Minutes and Tim Conway. PAGE 31.

OPENING UP □ Major markets across the country are awarding, or are in the process of studying, cable franchises. This survey examines the progress in the top 30 ADI's. PAGE 35.

Radio 1980

Broadcasting's annual examination of the Fifth Estate's first medium finds a lot happening. PAGE 40. Overviews on national sales (PAGE 43), opinions on the regulatory climate (PAGE 48) and the world of formats (PAGE 62) look at the changes in the past year. An interview with Kent Burkhart and Lee Abrams offers the views of the premier consultant team on radio's state of the art and where it's heading. PAGE 54. What ever happened to top-40 genius Gordon McLendon? He's still very much around and in love with a new medium — film. PAGE 60. Which are the top-rated stations in the country? A list of the top 10 outlets in the top 50 markets, along with format and number of listeners begins on PAGE 62. It's been a good year for program syndicators, with sales up, new programs and services and more competition. PAGE 77. News hasn't been standing still either. Local stations are going for far-away stories, new networks are offering more choices and demographics are becoming more important. PAGE 86. Digital is the latest word in the technological evolution that began with computers and was refined with microprocessors to make business, programming and monitoring more efficient. PAGE 92. National Public Radio, long respected for its news programming, wants to broaden its appeal. A new line-up of arts and entertainment shows and a full-scale promotional campaign to begin in the fall is the network's strategy. PAGE 98. FM's are the hot properties, but no one's counting AM out. The trends in station trading begin on PAGE 99.

PAY PIRACY □ The legal battle over unauthorized STV decoders heats up and seems to be turning in favor of the stations. PAGE 103.


THE WINNER IS . . . □ Cox Cable gets the nod for the cable TV franchise in Omaha. The clincher is Cox's proposal for two-way interactive data exchange it calls Index. PAGE 110.

DEBATABLE □ Lee Hanna's career in broadcast journalism — at stations in New York, Boston and at CBS and NBC — has prepared him well for his current project as director of the League of Women Voters presidential debates. He's approaching it like he does all his other tasks — at full throttle. PAGE 137.

A NEW STRENGTH IN RADIO BROADCASTING EQUIPMENT

BROAD PRODUCT LINES OF AM AND FM TRANSMITTERS
Starting October first, Continental Electronics will offer broadcasters a complete line of high quality AM and FM radio transmitters, stereo studio consoles, antenna systems and related equipment.

The transmitter product line will include AM and FM transmitters 1 kW thru 50 kW.

This expansion is brought about in part by Continental’s recent purchase of Collins Broadcast Products Group from Rockwell International Corporation.

NEW FACILITIES
New manufacturing facilities have been completed at Continental’s plant in Dallas, to handle the additional product lines.

MARKETING AND FIELD ENGINEERING
Continental broadcast equipment, and existing Collins radio transmitters, will be serviced by a world-wide Continental field support and marketing group headquartered in Dallas.

This group has been expanded to meet customer requirements in a professional manner.

PIONEER AND LEADER IN HIGH-POWER RF SYSTEMS
Since its founding in 1946, Continental Electronics has pioneered many advances in high-power rf transmitter and systems technology at power levels from kilowatts to megawatts; for communications, radio broadcast, radar and scientific research applications.

Continental medium wave and short wave broadcast transmitters have achieved a world-wide reputation for quality components and construction; circuit innovations and unique, simple-to-operate designs which produce superior performance.

STRENGTH YOU CAN DEPEND ON
Whatever your radio broadcast needs may be, Continental offers quality equipment and competent marketing and engineering support.

For information on Continental broadcast equipment, call (214) 381-7161 or contact Broadcast Marketing Department, Continental Electronics Mfg. Co., P. O. Box 270879, Dallas, Texas 75227 Telex: 73-398

See us at the NRBA, booth 405 & 406.
Hangers on

Likelihood of major broadcast legislation this session of Congress still appears dim, but opening for last push is nonetheless at hand, and at least some plan to take advantage. With mark-up of Representative Al Swift’s (D-Wash.) crossownership bill tentatively scheduled for this week, vehicle for offering broadcast amendments is available to all takers. “This could turn out to be a Christmas tree broadcast bill,” was observation of one Capitol Hill source.

Planning to use opportunity are Representatives Richardson Preyer (D-N.C.), who will introduce part of his anti-piracy bill (BROADCASTING, Aug. 18), and Andrew Maguire (D-N.J.), who will offer as amendment H.R. 7311, designed to get VHF service for his home state. Head counts were uncertain last week, but Maguire could count on at least two Commerce Committee members for support—James Florio (D-N.J.) and Matthew Rinaldo (R-N.J.). Whether others also would bring up amendments was still up in air late last week, although some were said to be considering it, particularly since this could be last chance of session.

Old Salt on consultants

Blast by Admiral Hyman G. Rickover, Navy’s still-on-active-duty octogenarian nuclear submarine expert, against hiring of private consultants by government (he called it “racket”) is bound to cause consternation at FCC when it reconvenes after August hiatus. Rickover, revered by President Carter, who served under him as nuclear engineer, told Senate subcommittee last week that he hadn’t used consulting services for 20 years and if all were “drowned” it wouldn’t make any difference in way government operates.

FCC is among large users of outside consultancies by independent agencies. Nearly $2 million of its fiscal 1980 budget of $72 million (which ends Sept. 30) will have been expended for consultants, including contract services for various projects, such as network inquiry, for which assortment of college professors was retained, along with Rand Corp. (BROADCASTING, Aug. 11).

INTV joins parade

Recognizing need for stronger presence where laws and regulations are made, Association of Independent TV Stations (INTV) is moving its headquarters to Washington. Trade association, formed in 1972, hopes to shift by mid-October to Ring building (two blocks from FCC), which also houses its law firm, Pierson, Ball & Dowd.

Herman Land, INTV president, is moving to Washington to head operation. Marketing offices are being maintained in New York, Chicago and Los Angeles. Membership includes most of VHF independents, but with preponderance of U’s. Robert J. Wormington, KBMA-TV, (Ch. 41) Kansas City, Mo., is incumbent chairman. INTV budget is said to exceed $500,000.

Story behind story

Press last week was playing up renewed jamming of Voice of America by USSR. What escaped notice is fact that jamming of other incoming signals—notably Radio Liberty, Kol Israel and Chinese broadcasts aimed toward Russia—has never stopped. Soviets just redistributed their existing jamming mechanism to block VOA frequencies and those of BBC and West Germans.

Seriousness Soviets attach to excluding outside information is indicated by magnitude of that effort. USSR maintains 2,000 jamming transmitters, run by over 5,000 technicians. Budget, on equivalency basis (that is, what it would cost Western nations to maintain similar apparatus), exceeds total annual budgets of Voice, Radio Liberty and Radio Free Europe—currently $180 million. On occasion, West has massed its transmitters in brute force efforts to break through Soviet electronic curtain, has always failed.

Fit to print?

For ABC Inc. brass, there were no surprises in two-part series on Spelling-Goldberg programing inquiries other than surprise that New York Times played up stories on page one Aug. 17 and 18. They regarded dissertations as essentially old news since investigations already had been reported in both trade and general press (BROADCASTING, May 5). That Securities and Exchange Commission and Los Angeles county district attorney were investigating charges had been known for months after former ABC Entertainment contract lawyer blew whistle on allegedly loose bookkeeping practices and possible fraud involving profit participation of actor Robert Wagner and actress Natalie Wood, his wife, in earnings from Charlie’s Angels.

One lawyer pointed out that FCC preliminary report on its network inquiry, released last June (BROADCASTING, June 23), covered so-called “blind commitments” to producers who have had previous successes for network, and, while all network executives were reluctant to make them, they nonetheless did indulge in practice. But fallout from allegations could affect network’s owned and operated television stations. Said one public interest attorney last week: “KABC-TV’s (Los Angeles) license renewal comes up in November, and I’m licking my chops.”

Silver lining department

With actors strike delaying ABC and CBS major fall programing plans, NBC has beamed up its expectations from mid-September play of 12-hour Shogun miniseries. Executives, although leaning over backward to avoid overoptimism, now are admitting to projections of audience shares in low 40’s. When it was thought that competitors would be able to roll out big guns, guess was low 30’s.

Reports persist that, at all three networks, there’s optimism of short-term financial gains from strike. Costs ordinarily incurred for September have been cut drastically, while revenues are holding up.

Diplomatic recognition

Further evidence of growing cable strength in traditionally broadcast conferences came last week when National Association of Television Program Executives decided to add cable meeting to sidebar forums it offers to ABC, CBS and NBC network affiliates, independent stations and Public Broadcasting Service. And National Cable Television Association may well be most courted trade organization in communications field these days. Already this summer, representatives of NATPE and International Radio and Television Society have met in Washington with NCTA President Tom Wheeler. Broadcasters Promotion Association also is looking forward to discussion.

Over here

For first time, 10-person engineering bureau of European Broadcasting Union will hold annual meeting off continental soil—in U.S., next February, coincident with annual TV meeting of Society of Motion Picture and Television Engineers in San Francisco. Chairman of bureau is Carlo Terzani of Italy’s RAI; its full time staff engineer is Rudolph Gressman, based in Brussels headquarters. Lead item on agenda: search for international digital TV standards.
Why Are So Many Cars Recalled?

Tough question?
Sure it is.
But it’s just one of hundreds of tough questions fielded each year by the Communications staff of the Motor Vehicle Manufacturers Association.
As the national trade association for U.S. car, truck and bus makers, we have the resources to provide answers and information—quickly and reliably.
If you’re looking for industry views on some of the tough transportation issues of the day—or statistical data on just about any aspect of motor vehicles—we can help.

Pennington Seed □ Grass seeds. Begins this week for three weeks in about...
“Hey partner, our rep has doubled its prize winning herd in the last 12 months. Don’t be a maverick - put the MMR brand on your station.”

MAJOR MARKET RADIO SALES
“Your Success Is Our Success”
Introducing the 1980 Fraudmobile.

Among the 1.1 million cars stolen last year was a growing fleet of Fraudmobiles...vehicles like the one you see above.

Some car owners, you see, keep pace with inflation by having their cars dismantled in whole or part. Then they hide the remains,
collect the claims...and do a reassembly.
Others solve the energy crisis by hiring a “torch” to roast their gas-guzzler and then put in for a total loss.
These are only two ways owners pocket millions annually in illicit payments and drive up auto rates for everybody.¹
Is anyone out there tempted to join them? Ætna Life & Casualty offers a few words of warning.
We’re participating with other insurers in the National Automobile Theft Bureau, whose central computer doggedly sniffs out Fraudmobile traffic.
Over the past two years, we’ve devoted ourselves to seminars which help John Law pinpoint Fraudmobile owners.²
And along with using “fraud profiles,”³ we’re offering cash rewards to our 37,000 employees for information leading to the recovery of stolen vehicles.
More can be done. It should be. It will be!⁴ Because neither you nor Ætna wants to see a day when insuring your car might cost more than paying for it.

Ætna
wants insurance to be affordable.

¹ Another popular technique is the “paper” car—a phantom automobile registered and insured solely to be reported stolen, then collected on. Thanks to such methods, auto theft in general is accelerating at over 10% a year, and cost Americans $2 billion plus in 1979.

² Ætna participated in the 1978 National Workshop on Auto-Theft Prevention and was a primary sponsor of last year’s Connecticut Auto-Theft Reduction Seminar.

³ A “fraud profile” asks such questions as: Was the theft reported within 60 days of the insurance policy’s effective date? Or was it not reported to the police—a basic policy violation? Was the car recovered burned, and hence of no value except to support a claim? Can the claimant produce no ownership title at all? The more suspicious answers, the higher the red flag gets hoisted.

⁴ Ætna supports standardizing title procedures and effective disposition of vehicle identification numbers at the wrecking yard. This would put the brakes on “paper” car theft by giving every legitimate vehicle its own “birth” and “death” certificates.
THE KIDS
A CHANCE TO MAKE MONEY,
AND THEY GAVE IT AWAY.

The kids were part of a Junior Achievement project supervised by our Flagship Station in Washington, D.C. They didn't exactly know what they wanted to do, so we gave them an idea.

Since they wanted to learn how a business really operates, we asked them if they'd like to produce one of our shows.

Working with a team of employee advisors—each of whom volunteered over 100 hours of his own time—the kids actually put together a full half-hour edition of "Stuff", our award-winning local series for young people. They wrote their own scripts, contacted celebrity guest stars to appear on the show, and even sold commercial time to advertisers.

That's how Junior Achievement works. Each project group creates its own company. Sells stock. Produces a product or service. Markets it. Then dissolves after closing the books. This time they did something else, too.

They gave their profits away.

This particular group of young executives decided that if WRC-TV could give time and money to a non-profit organization like Junior Achievement, so could they. In fact, they donated $750—the first time that's ever been done in local JA history. And that was just the beginning. Each kid also voted to donate half of his own earnings to other needy groups, like the American Cancer Society, Red Cross and the United Negro College Fund.

It was their idea but it made the people at our Flagship Station feel good, too. After all, it's nice to help kids grow up. Especially when so many others can profit from the experience.

THE FLAGSHIP STATIONS OF NBC

WRC-TV WASHINGTON, D.C. WNBC-TV NEW YORK WKYC-TV CLEVELAND KNBC-TV LOS ANGELES WMAQ-TV CHICAGO
Cheese blitz. American Dairy Association, in $4 million dollar effort, will promote cheese in TV campaign beginning Sept. 8, for nine weeks on CBS and NBC networks during prime time and seven weeks during daytimes on ABC and CBS. "Cheese adds a slice of life" is theme in spots depicting various uses of cheese as snacks. Through special effects, foods "come to life," jiggling as cheese is added. Campaign is targeted to upper income adults, 18-49, with emphasis on women. Remainder of budget includes: point of sale displays in 25,000 food stores, print ads, radio and outdoor advertising.

Ready for a change. According to a new study by the Gallup Organization on the mood of American television viewers, "Americans are indeed ready for the new technologies in home video," according to Dean J. Maitlen, Gallup executive vice president. The pols said that 40% were "not too satisfied" or "not at all satisfied" with the current commercial television system, 48% were "fairly satisfied" and 13% "very satisfied." On television broadcast movies, 40% were also in the "not too" or "not at all" groups while 52% were "fairly satisfied" and 8% "very satisfied." Among disenchanted groups were college educated homes with incomes exceeding $25,000, over 35 parents with children living at home and Westerners.

Ads via cassette. Herbert A. Granath, vice president in charge of ABC Video Enterprises, predicted that advertising will be carried on videocassettes, as well as on pay cable, but said commercials will not interrupt programing. He did not specify when this development would occur. In talk before New York chapter of National Academy of Television Arts and Sciences, he focused on growth potential of videocassette market and said its success would be predicated on programing aimed at specialized rather than mass audiences.
This week

September

Sept. 1—Deadline for entries for annual Women At Work broadcast awards sponsored by National Commission on Working Women for radio and TV reporting and programming about working women in categories of spot news, news series, editorials, public affairs/documentaries and entertainment. Entries must have aired between May 1, 1979, and July 31, 1980. Information: Deborah Ziska, NCWW, 1211 Connecticut Avenue, N.W., Suite 310, Washington 20036; (202) 466-6770.


Sept. 5-6—Radio-Television News Directors Association board meeting. New York Hilton.


Sept. 7-11—International Institute of Communications 11th annual conference. Ottawa, Information: Robert Frith, IIIC, 312 Tavistock House East, Tavistock Square, London WC1H 0EG, (01) 388-0671.

Sept. 8-9—Society of Cable Television Engineers technical seminar on testing and test equipment, microwave, preventive maintenance and construction techniques. Princess Ka'ulani hotel, Honolulu.

Sept. 9-10—National Association of Broadcasters executive committee meeting. NAB headquarters, Washington.


Sept. 10-12—Minnesota Broadcasters Association fall convention. Normandy Inn, Duluth.


Sept. 13-14—Pacific Foundation board of directors meeting. Miramar hotel, Santa Monica, Calif.


Sept. 15—Deadline for submissions to Atomic Industrial Forum’s Forum Award competition. Award carries $1,000 prize in both electronic and print media for excellence in reporting on nuclear issues and nuclear power information. Mary Ellen Warren, Atomic Industrial Forum, 7170 Wisconsin Avenue, Washington, D.C. 20014; (301) 654-9260.


Sept. 18-19—30th annual Broadcast Symposium, Institute of Electrical and Electronics Engineers, Broadcast Cable and Consumer Electronics Society, Hotel Washington, Washington, D.C.

Sept. 19-20—Fourteenth annual South Dakota Broadcasters Day South Dakota State University campus and Holiday Inn, Brookings. Information: (605) 688-4191.

Sept. 20—Deadline for entries in annual U.S. Television Commercials Retrival. For first year competition is open to spots from Australia, Ireland, and the United Kingdom in addition to U.S. and Canada. Information: U.S. Television Commercials Festival, 841 North Addison Avenue, Elmhurst, Ill. 60126; (312) B34-7773.


Sept. 21-23—Nebraska Broadcasters Association annual convention, Midtown Holiday Inn, Grand Island. Former FCC Chairman Richard Wiley, now with Washington office of Kirkland & Ellis, will receive Nebraska Broadcasting Award.

Sept. 21-24—Texas Association of Broadcasters annual meeting, San Antonio Marriott hotel.


Sept. 24—Cable Television Administration and Marketing Society-Southeast regional marketing seminar, Atlanta Hilton.

Sept. 24-26—Tennessee Association of Broadcasters annual meeting. Hyatt Regency, Knoxville.

Sept. 24-28—Indiana Broadcasters Association fall conference, Executive Inn, Vincennes.


Sept. 28-30—New Jersey Broadcasters Association 34th annual convention. Bally’s Park Place hotel, Atlantic City.


October
Oct. 1—New deadline for comments in FCC rulemaking proposal to modify FM rules to increase availability of commercial FM assignments (Docket 80-50) and inquiry to streamline FM rules to expedite processing.
AP Radio Network goes satellite. And that means you just can't get higher-quality, better-sounding news and information programming.

The AP Radio Network is in the forefront of the movement to satellite transmission.

The benefit to you: an unexcelled new high in sound quality (8 kHz).

We've already begun transmitting via satellite in many markets. And by year's end, several hundred more stations will be receiving the new AP Radio Network ultra high-quality sound via satellite.

Take a new look at the profit potential in AP Radio Network—the news programming service that brings the voices and sounds of the world to your station.

We're sounding better all the time.

Associated Press Broadcast Services,
50 Rockefeller Plaza,
New York, N.Y. 10020
(212) 262-4011.

**INNOVATION for better news programming**

VISIT US AT SUITE 2332, HYATT REGENCY AT THE NAB RADIO PROGRAMMING CONFERENCE.
WHEN THE DEAL LOOKS TOO GOOD TO BE TRUE
YOU ARE PROBABLY RIGHT.

You need to have the information told “like it is”, and that is what we do. We have the depth of radio knowledge to advise and help you with every aspect of the deal. Why waste your time with “unsolvable opportunities” as a buyer or seller.

We have a number of large market and medium market radio station opportunities available — and we specialize in finding you the station within your market objectives.

When confidentiality, integrity and experience are important . . .

Robert O. Malish, Inc.
Six The High Road
Bronxville, New York 10708
914-779-7003
Consulting Appraisals Brokerage Executive Search

annual seminar: The Playboy Great Gorge Resort and Country Club, McAllee, N.J.


Oct. 6-8 — Electronic Industries Association 56th annual fall conference. Century Plaza hotel, Los Angeles.


Oct. 8-9 — National Association of Broadcasters television convention. Hyatt on Union Square, San Francisco.


Oct. 8-10 — National symposium on videodisk programming sponsored by Nebraska ETV Network, KUON-TV Lincoln, Neb., University of Nebraska-Lincoln and Office of Engineering Research, Corporation for Public Broadcasting. University of Nebraska-Lincoln, Information: Chuck Havlicek, 205 Nebraska Center, University of Nebraska-Lincoln, Lincoln 68583; (402) 472-2844.


Oct. 9-12 — Missouri Association of Broadcasters
The World's First Solar-Electric Community

This Indian village is Sun-Powered with the help of LEAD

The Papago Indian village of Schuchuli, Arizona gets all of its electricity directly from the sun and stores the excess in a huge lead-acid battery.

The upper left photo shows the village's solar cell array field which has 192 photovoltaic power modules that convert sunlight directly into electricity. This gives Schuchuli's 96 residents more than enough power for 15 refrigerators, a community washing machine, sewing machine and 5,000 gallon-per-day water pump, plus lighting for the village's 15 homes, church, feast house and domestic services building.

The excess electrical energy is stored in a battery system, having 53 lead-acid cells in series, which supplies power when the sun isn't shining. The upper right photo shows David Santos, Village Chairman, flanked by the battery system which was specially designed by C & D Batteries Div. of Eltra Co. for this purpose.

The Schuchuli Photovoltaic Village Power Project was funded primarily by the Department of Energy and managed by the NASA Lewis Research Center. The U.S. Public Health Service administered local portions of the project. The power system was installed by the Papago Construction Company and the pole-line distribution system was erected by the Papago Tribal Utility Authority.

Lead is a vital material for today and for the future.

Oct. 9-12 — National Black Media Coalition annual meeting, Mayflower hotel, Washington.

Oct. 11 — Florida Association of Broadcasters meeting, South Seas Plantation, Captiva Island, Fort Myers.


Oct. 14-15 — Advertising Research Foundation’s second conference on business advertising research and research fair, Stouffer’s Inn on the Square, Cleveland.


Oct. 15-18 — Society of Cable Television Engineers annual fall meeting on “Emerging Technologies,” Playboy Great Gorge Resort and Country Club, McAltee, N.J.


Oct. 15-19 — American Association of Advertising Agencies Western region meeting, Doubletree Inn, Montebello, Calif.


Oct. 16-18 — American Women in Radio and Television east central area conference, Bond Court hotel, Cleveland, Ohio.

Oct. 16-19 — American Women in Radio and Television Southwest area conference, Airport Marina, Albuquerque, N.M.

Oct. 16 — National Association of Broadcasters broadcast town meeting, Community Center Theater, Tucson, Ariz.


Oct. 18-22 — National Association of Broadcasters television code board meeting, Hotel del Coronado, San Diego.


Oct. 24 — Colorado State University’s ninth annual CSU Broadcast Day. CSU Fort Collins. Featured guest: FCC Commissioner Anne P. Jones. Information: Dr. Robert MacLauchlin, Department of Speech and Theatre Arts, 312 Willard Eddy Building, CSU, Fort Collins, Colo. 80523.

Oct. 25 — American Council for Better Broadcasts annual fall conference, Annenberg School of Communication, University of Southern California, Los Angeles.


Oct. 28-30 — National Association of Educational Broadcasters 56th annual convention, Las Vegas.

Oct. 27-28 — New Jersey Cable Television Association annual meeting, Meadowlands Hilton, Secaucus.

Oct. 27-29 — Mid-America CATV Association, 23d annual meeting and show, Williams Plaza hotel, Tulsa, Okla.


Oct. 28-29 — Ohio Association of Broadcasters fall convention, Carousel Inn, Columbus.


Oct. 31-Nov. 1 — National Translator Association annual convention, Hotel Utah, Salt Lake City.

Oct. 31-Nov. 1 — Broadcasters Promotion Association board meeting, Hyatt Regency, Chicago.

...for a prime access news magazine to be seen weekly on the Five ABC Owned Television Stations. Your chance to showcase your talents on the Number One group of stations in the country.

We need creatively produced and photographed feature stories, one to six minutes in length, on film (any format) or tape (1/2 or 3/4" cassette). Topical or evergreen, humorous, poignant, entertaining—great classic shots, too.

Call Norman Fein at (212) 887-5486. If he’s interested, we’ll pay for shipping (see below) and, if we use the material, we’ll pay you $150. Call him today!

Shipping instructions ONLY on Confirmation by Norman:

Tell Affiliate or news source to send your material counter-to-counter with waybill number. Send to JFK or LGA airports only. Address to ABC News, Attention: Norman Fein.

Affiliate or news source should call ABC News transport desk — Nick Nicholson, Clyde Bennett — and tell them the cassette number, the waybill, and the flight information.

ABC OWNED TELEVISION STATIONS

WABC-TV New York / WLS-TV Chicago / WXYZ-TV Detroit / KABC-TV Los Angeles / KGO-TV San Francisco

In Aug. 4 special report on football and broadcasting, WKBW/AM Buffalo, N.Y. — not WKBM/WBH there — should have been listed as local originator of professional Bills games. WBN is in second year of three-year contract that runs through 1981.
"The same skill and technology that helped put me on the moon goes into every DC-10 we build."

Pete Conrad
Former Astronaut

"As an astronaut, I travelled more than 17 million miles in spacecraft built by McDonnell Douglas. I saw up close how well their products perform. After I came to work here, my confidence was confirmed. Spacecraft, fighter planes, jetliners—you can depend on them. Our DC-10 is a prime example. It's built with a remarkable combination of space-age automation and meticulous hand craftsmanship. I'm convinced the DC-10 is the most thoroughly-tested jetliner ever built. Along with U.S. Government certification, it has passed structures tests just as demanding, in their own way, as those required of U.S. Air Force fighter planes. "The DC-10 flies to more places, more often, than any other wide-cabin. It now flies more than a million miles a day."

If you'd like to learn more about the DC-10, write: "DC-10 Report," McDonnell Douglas, Box 14526, St. Louis, MO 63178.
Introducing... Richard Simmons*

Who is this guy Richard Simmons*? And what kind of show is strong enough to stand up against your biggest daytime competition? Or be the strongest holding lead-in from your #1 daytime show? Or be the best-bet lead-in to your daytime schedule?

The answer is The Richard Simmons Show! A new 1-hour strip barter show built around the most talked about, exciting and unique health, diet, physical fitness personality you've ever laughed with.

He's been called: The Weight Saint; The Pied Piper of Pounds; The Health Guru of the 80s. The Billy Graham of Health and Beauty... and now he's the star of his own daytime show!

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*Newly released in over 60% of the country! Now available for September, 1980 airing.

If he looks odd, it's probably because 30 million people know Richard Simmons as a regular on one of the most popular soaps, General Hospital.
Never too late

EDITOR: As the sole nonindustry member of the FCC's advisory committee on AM broadcasting in Region 2, I respectfully take issue with your editorial, "A Little Late" (Aug. 18), opposing 9 kHz AM channel spacing.

Even if only 300 new stations are created, the change will enormously benefit consumers and add vitality to the industry. The lack of enthusiasm of some broadcasters for new competition is understandable. However, the FCC's mandate is to provide the public with the maximum possible number of new voices. As the industry calls for greater reliance on marketplace forces as opposed to content-based regulation, it must accept initiatives designed to make this same marketplace an open place.

This is the meaning of Section 303(g) of the Communications Act, which requires the commission to "generally encourage the larger and more effective use of radio in the public interest."

The commissioners are to be commended on their decision to pursue 9 kHz spacing. Hopefully those traditionally excluded from broadcast station ownership, particularly minority groups, will obtain the lion's share of the new assignments.—David Honig, lecturer, School of Communications, Howard University, Washington.

Time's wasting

EDITOR: Who is radio to thank for another year's delay in AM stereo? FM penetration should continue to increase nicely, thank you, since any kind of quality in AM receivers is now at least that far off.

All broadcasters could benefit by the new vitality this could bring to radio. But instead, omniscient engineering departments worry about whether their audience would be larger if only one channel were wiped out by skywave ... or about the lack of "complete" coverage area in stereo.

Anyone remember that FM gave up some loudness when FM went stereo? Nothing is a free ride, and it seems time to put self interests aside. The biggest benefit could be derived from boycotting those who delay progress on the issue — that of a standard AM stereo system.

On the other hand, I can see the open marketplace concept as envisioned by those enlightened few. Once approved, I could envision the elimination of the National Bureau of Standards. In lieu of supporting that extravagant clock, we could give each mayor a watch. Some cities might like to operate at night, to avoid desert heat. Others could free citizens to enjoy beaches in daylight. After all, why should a solar reference be standard everywhere? There is merit in local time being an open marketplace concept. I could sell my quad receiver anytime then.—David H. Solinske, Chicago.

Praise for Pack's piece

EDITOR: Richard Pack's "Monday Memo" (July 28) says it all — and without "moo'm pitch-UHs"! Someone should read it to every owner and TV GM in the country — perhaps with slides, though, lest his attention span be lost.

Thirty-eight years in the industry tell me that for anchors, producers, photographers, writers — anyone, even remotely connected with TV news — Mr. Pack's memo is "must" reading.—L.W. Jensen, Dover, Mass.

How do you handle a hungry lion?

Feed him a car thief.

The familiar voice of Gary Owens offers this advice along with other public service tips on keeping fire, burglars and other everyday hazards out of your listeners' lives. There are four 30-second and four 60-second audio tapes, all in the typically-light Owens style. And they're yours for the asking from State Farm Fire and Casualty Company. Mail the coupon or, if you're in a real hurry, call 309-662-6402.
A matter of character in great advertising

The first thing we have to do is agree on what great advertising is.

The television spots that win all the awards? Sometimes. Although judging panels tend to give the highest marks to the funniest commercials. Or the jazziest big productions.

And great advertising isn’t always a direct correlation of sales success. Product, pricing, distribution, promotion, competitive activity all play roles in sales.

So I’ll give you my definition of great advertising. It is advertising that accomplishes both its short-term objectives (whether that be awareness, trial generation, whatever) and, perhaps more importantly, helps create a long-term franchise for the brand.

Grey has certainly created more than its share of great television and radio campaigns. (It’s a reason Grey is successful.) But what is it, we have asked ourselves, that’s the common denominator in those successes? How can we achieve it even more often?

During the past year, a small group of Grey people set ourselves the task of answering that question.

We examined what we had done well. And not so well. We looked at reels of television commercials done outside the agency, outside the country. The hits and the misses.

The popular notion of the 1970’s was: Positioning Is Everything. Develop the right positioning for the product, do a good storyboard, hire a competent director - and you’ve got great advertising.

Not so.

I can name you a dozen cases in which competitive products have virtually indistinguishable positionings and one is successful and the other not. So it must be something beyond positioning. Beyond a communication of what the brand is and what it does.

We believe it’s the added dimension of who the brand is. A who that makes it recognizable and appealing to the consumer. It’s that extra dimension — who the brand is—combined with the positioning and the product that Grey calls Brand Character.

Product + Positioning + Personality = Brand Character.

A totality that expresses how a brand looks and feels to the consumer. What its unique character is that distinguishes it from its competition. That lifts it above the crowd.

A television campaign that helps create that strong character has a look, a sound, a feeling as personal—as identifiable—as those characteristics which distinguish one person from another.

And, like the character of a person, it endures. The brand with a strong character is recognizable from commercial to commercial, from campaign to campaign over the years. Just as a person is recognizable over the years no matter how much weight they have put on (or taken off), what clothes they are wearing or how they’ve changed hair styles.

Case in point: No Nonsense pantyhose.

Before Grey developed the phraseology of Brand Character, we intuitively had developed the philosophy for this product, a pantyhose of consistently superior construction sold in supermarkets and other mass outlets. The product was designed and priced to appeal more toward the functional end of the attitude scale rather than the fashion end. So the name, package and in-store displays were created with that in mind.

The strategic thinking that led to the positioning kept that point of view in the forefront.

And the television campaign—a spokesperson demonstrating the functional aspects of the product—had a personality that was entirely consistent with and supportive of the attitude. All the elements working together to create ... well, Brand Character.

Without this discipline, some of those elements could have been out of tune. Ineffective. And, as a matter of fact, during the mid-’70’s, we produced some No Nonsense commercials that while strategically sound and well-executed, failed.

Today, in retrospect, we know why. They just didn’t “feel” like No Nonsense. The look, the attitude, the casting, even the cinematography didn’t fit with the consumer’s notion of what No Nonsense stands for.

It was as if Winston Churchill went on TV to do a juggling act.

The Brand Character concept raises some new issues. Is it strictly an advertising idea? Not solely. If product X is distributed only through supermarkets and mass merchandisers, the consumer perception of the brand will not be the same as it would if product X were only found in better department stores, upstair.

The product name, color, pricing all can affect. The shape of the package. The in-store material, promotion, publicity can each help shape or distort the Brand Character. (Would we recommend a “Find the Hidden Words” sweepstakes for the Canon AE-1? It’s out of character for Canon no matter how effective such a promotion would be short-term.)

Media type and selection are part of the communication’s effect on Brand Character. Editorial environment. Because appropriateness of the medium is more than efficiencies. The same message delivered on Meet the Press or an access time quiz show is not the same message. That’s obvious. But not so obvious — and I believe still a difference—is the same message delivered in different dayparts.

Or a special vs. a movie vs. a sitcom. Network vs. spot. :30 vs. :60.

Another issue gives my friends in research quite a new task. If Brand Character is the magic ingredient in great advertising, new kinds of commercial testing must be developed and perfected.

Overnight television recall wasn’t designed to measure it, nor were any of the conventional persuasion and communications methodologies. Grey (not surprisingly) has already done some pilot work in this area and our research people are compiling some very good theoretical and practical knowledge.

In short, we believe that a distinctive, appealing and enduring Brand Character is the magic ingredient in great advertising.

We have now developed the vocabulary to express this philosophy to our people. Ways and means to think about it, ask the right questions about it to help ignite that creative spark which will always be the essential magic making it happen.

If the ’60’s was the decade of the creative boutique and the ’70’s the positioning decade, I, for one, am convinced that the ’80’s will be the decade of Brand Character. The logical synthesis of creative and positioning that truly can make the magic happen.
SELLING IS OUR BUSINESS
AND WE KNOW IT!

Larger and more experienced sales staff  •  Superior in-depth radio research  •  More productive sales management  •  More man-hours per station  •  Fast comprehensive communications  •  Strong network capability  •  Stability and continuity of management  •  Quality of stations.

Serving today’s needs with a focus on tomorrow for our client stations, the markets they serve, the listeners they attract and the products they buy.

WE KNOW OUR BUSINESS.

Torbet Radio

No rep can offer more.

New York  Philadelphia  Boston  Chicago  St. Louis  Detroit  Atlanta  Memphis  Dallas  Denver  Los Angeles  San Francisco  Portland  Seattle
TO WHOM IT MAY CONCERN:

When we started in radio it was governed by a Federal Radio Commission. Since then we have pioneered AM, FM, TV and Cable, and even common carrier to better serve people who live in Northern California and Southern Oregon areas. Those of you who operate under FCC Rules and Regulations in smaller communities have some knowledge of the price that must be paid in money and energy to continue to serve, work and survive in our business.

In 1933, it was the first AM station in Eureka. In 1939, it was the second when we started the first AM station in Grants Pass, Oregon. In 1953, we put TV Channel 5 on the air in Medford, Oregon, the first VHF station in the state. Later that same year we put Channel 3 on the air giving first TV to Eureka, California. In 1956 we bailed out a failing permittee and put Channel 2 on the air at Klamath Falls, Oregon. In 1963, we bought Channel 7 Redding, California.

It was in 1958 we went into cable building and rebuilding systems in Southern Oregon and Northern California. By 1976 under FCC regulations on ownership of cable and TV, we had sold the last of our broadcast interests in Eureka and then later, the last of our cable interests in California.

Now because of the latest FCC edict, grandfathering of cable and TV interests in the same market appears to be out the window, and if so, then either Channel 2—Klamath Falls and Channel 5—Medford: or our cable systems in Oregon must be sold.

If any non-aliens want to buy either Channel 5, Medford or Channel 2, Klamath Falls, Oregon, they can write to me giving their background and indication of financial capability to pay what they want to pay and how they want to pay it.

Write to:

Personal to Bill Smullin
Chairman, Government Dictated Divestiture
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McCurdy Radio Industries offers a complete range of broadcast audio accessories complementing our line of quality audio consoles. Each of these accessory modules incorporates the features and reliability required by the broadcaster while being fully compatible with modern, modular audio console design. Four units of our comprehensive range are illustrated; L to R, CP8496 Compressor, OT8494 Multi-Frequency Oscillator, EQ155D Variable Equalizer and PPM02 Peak Program Meter.

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CENTURY 10 includes PATTON and POSEIDON ADVENTURE - two of the highest rated movies ever on TV.

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CENTURY 10 offers the big action adventure films of the last ten years. Its 30 color features are jam-packed with the superstars that today's viewers want to see.

CENTURY 10 has marquee power:
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Plus eight World Premieres with the audience drawing power of Cliff Robertson, Jack Lemmon, Shelley Winters, Bernadette Peters and Sean Connery.

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CENTURY'S SUCCESS IN CHICAGO...
A TRADITION.

Winning traditions are built, not born. We started building ours in 1964 with WLOO/FM 100, a station that has since established itself as one of Chicago's and the nation's premier adult audience outlets. The next step: our purchase and reprogramming of WAIT/AM 82 in 1979. And now, we're proud to announce that the Century Combination in Metro Chicago—WLOO/FM 100 and WAIT/AM 82—is attracting more 12+ listeners, for the entire broadcast week, than any other of Chicago's AM and FM stations. These figures are based on Arbitron ratings for January/February 1980.

Chicago's New Century Combination—just another reason why Century, exclusively in radio, has become America's most successful independent radio operator and entertainer.

A Century of Entertainment:

- WLOO/FM 100
  - Chicago
- WAIT/AM 82
  - Chicago
- WABX
  - Detroit
- KSHE
  - Crestwood/St. Louis
- K-WEST
  - Los Angeles
- KMEL
  - San Francisco
It's settled: ABC, Justice comes to terms

Third consent decree is reached over antitrust suit; restrictions in other networks' agreements may be renegotiated as latest settlement has different provision

ABC, which had appeared determined to force the Justice Department to go to court to prove the antitrust charges the department originally filed against all three networks eight years ago, last week followed the examples of NBC and CBS, and agreed to settle the litigation.

Justice filed a proposed consent decree terminating the suit against ABC, along with a competitive impact statement, last Friday (Aug. 22) in U.S. District Court in Los Angeles. The judgment will not become final until approved by the court. Interested parties will have 60 days in which to first comment.

The provision that ABC accepted limits for 10 years the amount of entertainment programming the networks may produce for their own use—two and one-half hours per week of prime time material the first five years, escalating to five hours per week in the ninth and 10th years; eight hours of daytime, and 11 hours of fringe time.

The provision accepted by NBC and CBS does not escalate for prime time material, but rather remains at two and a half hours per week for 10 years. According to the competitive impact statement, ABC initially sought to shorten the term of the prime time internal production limit to five years, to increase permissible internal production to a maximum of five hours per week, to permit borrowing from fringe to daytime hours and to grandfather existing daytime programs.

"ABC sought such changes because it foresees significant changes in the industry in the next 10 years which would alter the market for television entertainment programs and the structure of the industry," the document stated. It added that ABC perceived significant technological, regulatory and legislative changes in the coming years, along with changes in the supply and demand for television entertainment programs. "For these reasons, ABC asserted that it needed greater flexibility to produce and exhibit prime time television entertainment programs than is provided by the CBS and NBC judgments," it said.

In making the decision to escalate the number of hours for prime time material, Justice also noted the recent petition for CBS and NBC to petition for a like provision.

The Justice Department, in filing its December 1974 suits, charged that ABC, CBS and NBC used their control over access to their networks to restrain and monopolize prime time television entertainment programming. (News, public affairs and sports programs are not involved in the suits.)

NBC settled with Justice in November 1976 and CBS followed last May (Broadcasting, May 12). Certain of the key provisions in those consent decrees—aimed at curbing the networks' power in dealing with program suppliers—were conditioned upon the department's obtaining similar relief against ABC, and will take effect upon entry of the ABC consent decree by the court.

As is true of the other decrees, Justice's proposed settlement with ABC would limit the contractual rights, including exclusivity, that ABC could obtain in connection with network exhibition of a television program. It also mirrors the other settlements in that it enjoin the network from obtaining any interest in independently produced programs other than the right to exhibit them, and bars the network from domestic syndication. In addition, it enjoins ABC from distributing programs in foreign countries except those it produced itself, and further prohibits for 10 years reciprocal program deals between the three networks. The proposed judgment would also, for periods of 10 or 15 years, limit the contractual rights which ABC may obtain in connection with network exhibition of a television program, including limitation of ABC's right to exclusive use of a program.

Like the CBS agreement, the ABC decree is designed to prevent the network from prohibiting talent it has under contract from moving with a show that shifts from ABC to another network. The ABC decree does not contain a similar provision.

In addition, it prevents ABC from prohibiting talent to move to another network with program series based on ABC-rejected pilots. ABC, as the last holdout in the case, was left with the pivotal role of determining the power the networks would have in exhibiting syndicated repeats. CBS bailed out last May when the fight had become too expensive.

The networks vamp to fill for September

NBC appears in most aggressive posture with 'Shogun' and 'Centennial'; CBS will counter with sports; CBS sets out one week; Emmys in jeopardy

There will barely be a fall this September.

The actors strike in Hollywood, entering its sixth week today, has forced all three of the commercial television networks to alter their September schedules. And the financial fall-out is spreading to other segments of the broadcasting and general economies.

Despite a return to the bargaining tables on Thursday, it appeared last week that the walk-out by some 60,000 members of the Screen Actors Guild and the American Federation of Television and Radio Artists was still far from settled.

- NBC-TV took the initiative last week and issued what one network spokesperson called its "strike schedule," beginning Sept. 15 and firm through Sept. 30.

- ABC-TV fashioned a schedule mixing repeats and a few original programs through Sept. 21.

- CBS-TV, which as late as last Thursday had nothing scheduled in prime time after Sept. 14, was said to be preparing an interim programming package, although it had already canceled its fall co-op advertising campaign.

- A group of over 100 prominent actors issued a call for a boycott of the Sept. 7 Emmy awards telecast on NBC, and the fate of the annual ceremony was placed in jeopardy.

- Alan Landsburg Productions, maker of two hours of network prime time programming as well as syndicated shows, broke ranks with fellow production companies and signed a new SAG contract.

- And lay-offs resulting from the cessation of film and television production in Los Angeles have idled at least another 40,000 technicians and support personnel at the studios.

NBC dropped the first shoe last week, issuing a "revised schedule," according to NBC Entertainment President Brandon Tartikoff, laying out the Sept. 15-30 programming. Although the network is the strongest of the three in regards to regularly scheduled series programming—11
NBC can’t contain itself over ‘Shogun’

Promotional barrage will make the most of its good luck in having miniseries in the can for opening week of new season

"If we don’t do it with this, we should all commit seppuku."

That remark making the rounds in the NBC-TV press department these days, refers to the ritual suicide by Japanese samurai in Shogun times—a custom that viewers of the upcoming NBC miniseries will become familiar with.

But so high is NBC’s faith in the quality and audience appeal of the 12-hour adaptation of James Clavell’s best-selling epic and so oiled are the publicity wheels that the press, promotion and advertising departments are far from expecting professional suicide. And the enthusiasm has only been bolstered by the actors’ strike, which means that the Shogun week (now scheduled to begin Sept. 15) won’t be fighting it out with many of the expected top draws such as the CBS-TV premiere of Dallas and all the interest in “who shot J.R.?”

For press and promotion alone—a range of activities from screenings and Japanese lunches to scripts and promotional material to schools and libraries—NBC President Fred Silverman is understood to have given his approval to a budget of $250,000.

That does not include what is believed to be NBC’s strongest advertising commitment to print for a single project. During Shogun week in TV Guide, for example, the opener will be publicized with a spread, followed by others for each of the remaining four nights. Ads also will run every night in newspapers in major markets. In addition, the NBC-owned radio stations are campaigning and spots also will be running on NBC’s radio networks. A half-hour “video viewer guide” also was prepared for possible station play.

Conceptually, NBC is treating the promotion of Shogun not as a television miniseries but as a theatrical movie. The Los Angeles-based Intralink agency was the creative force behind the on-air and print advertisements. Intralink specializes in theatrical movie ads, and although its movies credit are “10” and “Young Frankenstein.”

On-air NBC-TV promotion already has begun with the network rolling out the 20-25 spots of the campaign. And an early 10-second spot run last week clearly put the movie message across, with the voice-over: "The most important movie event of the year is not coming to a theater near you. Shogun. The week on NBC . . ." The 10-second teasers began last week, will run for another couple of days and are to be followed by 10’s, 20’s and 30’s that will play up various aspects of the miniseries. Plans call for no less than five or six promotional spots per day in and out of prime time.

Whether or not Shogun will bring forth high ratings and shares remains to be seen, but the promotional efforts already appear to have set up some assigned viewing. In the Chicago school system, for example, junior and senior high school students are getting Shogun as homework—part of the results of a 145,000 piece national mailing campaign NBC used for schools and libraries.

The Shogun barrage also is coming from sources outside NBC. Paramount, which produced the miniseries in association with NBC, has to whip up interest for its play as a theatrical movie overseas. And as for the merchandise licensing—said to involve a list of about 70 items ranging from Shogun T-shirts to beer mugs—that’s under the control of author James Clavell, who is also the miniseries’ executive producer.

Promotional materials galore

World Records special and the theatrical release, “Midnight Express”

Marilyn, a made-for-television project, will air Sunday, Sept. 28.

CBS played even closer to the vest, announcing a schedule only for the week beginning Monday, Sept. 15. It features primarily reruns of returning series and two specials in prime time. The premieres of 60 Minutes (Sunday) and The Tim Conway Show (Saturday), which were unaffected by the strike. Other first-time programming include the movies, “Foul Play” (Monday) and “A Piece of the Action” (Tuesday), the made-for-TV film, “Rodeo Girl” (Thursday), and a Lynda Carter: Encore special (Saturday).

According to B. Donald Grant, vice president for programs, CBS Entertainment, the CBS schedule released for the week of Sept. 15 will set the pattern for the following weeks, until the strike is settled. “Our tentative schedule for the week of Sept. 22, which has not been released, will have a similar pattern," he said.

From CBS’s point of view, he said, the 1980-81 television season will not officially begin until the majority of the programs announced for the new season are on the air. “We do not look on this as the start of our season at all,” he said.

One traditional September program left

hours weekly—it is sticking to its previously announced plans to debut the 12-hour miniseries, Shogun, Sept. 15-19. Immediately thereafter, it will hand its schedule over to reruns of the 13-hour miniseries, Centennial, Sept. 20-23, 27.

Elsewhere in the two-week schedule are The 18th Anniversary of the Tonight Show Starring Johnny Carson (a traditional September prime time entry); two first-run made-for-television movies; the theatrical release “The Boys from Brazil”; original episodes of Little House on the Prairie (featuring the wedding of characters Laura and Alonzo). CHiPs, Quincy, World, The Men of the Baja and the WXYZ World, Series; the nine-hour Godfather Saga, and such theatrical films as “All the President’s Men,” “Julia,” “The Gauntlet,” and “The Eyes of Laura Mars.” The network claimed that 75% of its prime time schedule through Oct. 27 would be programming never before seen on commercial television.

Meanwhile, a quieter ABC programming department was moving to fill in its blanks in September. That network has scheduled a mixed bag of originals and repeats, relying heavily on evening football and original product made for its regular movie slots.

Sept. 8 will see an original That’s Incredible, followed by the premiere of NFL Monday Night Football, a bout between the Dallas Cowboys and the Washington Redskins. Sept. 9 and 10, ABC will repeat the first two parts of the seven-hour miniseries, Pearl. Sept. 10 will feature the Los Angeles Rams playing the Tampa Bay Buccaneers. Part three of Pearl will air Sept. 12. On Sunday, Sept. 14, ABC will lead the night with an original Those Amazing Animals, followed by the made-for-television film, The Women’s Room.

Monday Sept. 15 will again feature an Incredible-football line-up (Houston versus Cleveland). An original Family Feud special will air Sept. 17. Sept. 19 will see a repeat special, Benji at Work, and an original made-for-television movie, Once Upon a Spy. Sept. 21 will have an original Animals, an original Guinness Book of
in doubt is the annual broadcast of the Emmy awards. Although, previously, actors had said they would support the annual ceremony, it appeared last week that significant numbers of prime time's most recognizable faces would not be seen on television that night.

Over the weekend, actors took out advertisements in Hollywood trade papers last week urging their fellow SAG and AFTRA members not to participate in "game shows, talk shows, sports shows, award shows and various variety programs."

According to Hank Rieger, president of the academy, that group and NBC are still proceeding with plans to telecast the ceremony. Votes were scheduled to take place last weekend, and production of the special was still going on—despite notification from at least two presenters, Estrada and Robert Blake, that they had joined the boycott.

The major portion of the academy's annual budget is furnished by the $400,000 license fee paid by the network for the broadcast, and the academy's future, Rieger said, was threatened by a boycott. This Friday (Aug. 29) marks the date that the network will have to start moving its equipment into the hall where the Emmys are awarded, and Rieger said there would have to be a decision by then.

Rieger said it would be unlikely that the awards would be held without television. But the question whether television would want the show without stars remained unanswered.

While the workers seemed as adamant as ever last week, there was a chink in the solidarity of the producers. Alan Landsburg Productions signed a three-year SAG contract in order to continue making That's Incredible. The company agreed to SAG's terms for 6% of the gross from supplemental markets (pay television), and is bound to the agreement regardless of any industry-wide contract that may be signed in the future, according to Howard Lipstone, president of the company.

(Confusion has arisen about the status of Incredible. Lipstone explained that although the show is made like the other, unaffected actually shows, "it was originally designed as a show to be made under SAG agreements").

"We felt it was important for our company to stay in production," said Lipstone, explaining why ALP signed the contract—which applies to all its other projects.

The strike is having economic ramifications across the production community and the broadcast world. According, to Commissioner Maureen Kindel of the Los Angeles Board of Public Works, shooting permits for August are being issued by her office at a rate of "three or four a day," as compared to a normal August daily rate of 30 or more. She estimated that one on-location shooting is worth $40,000 to the city's economy. Furthermore, Kindel estimated that 40,000 technicians and other support personnel have been laid off as a result of the actors strike that has brought all but commercial production in the city to a complete halt.

ABC and Ferris fence over DBS

Network tells Hill that FCC has already made up its mind on issue; chairman accuses network of standing in way of progress

ABC went over the FCC chairman's head last week and asked Congress to review the commission's position on direct satellite-to-home broadcasting. ABC charges that the commission has prejudged in favor of proceeding with DBS.

But Chairman Charles Ferris was not about to keep silent. In a statement released from his office, he said: "There are a few in the industry that apparently consider it very threatening if the FCC merely contemplates providing the American public with more choices in broadcasting.

I have always said the FCC's responsibility is more than simply protecting the economic interests of those we regulate, but extends to insuring that the public obtains the maximum service available through the existing technology as well. Some in the industry do not agree. One quickly discerns who of the existing providers of service will be the leaders in the years ahead by their attitudes towards the technologies of the future."

It all began when ABC sent letters to Senator Howard Cannon (D-Nev.) and Representative Harley Staggers (D-WVa.), chairman of the Senate and House Commerce Committees, charging the FCC has its mind made up about the issue, and saying that such a decision should instead be made by Congress.

ABC's letters stemmed from the wording of a July 25 FCC notice of inquiry relating to preparation for the 1983 Region 2 Administrative Radio Conference. In the notice was the following paragraph, which,

National Association of Broadcasters has released study showing that cross-ownership of media in top 50 markets dropped 16% from 1968 to 1978. Study said largest decrease occurred in top 30 markets, where radio owners increased 348 to 522, television from 60 to 117, newspapers from 40 to 47 and owners of three media combined decreased from 20 to 10.

Both candidates and TV networks expressed displeasure with League of Women Voters last week over specifics of presidential debates. White House reportedly complained about sites of forums—none of which are in Southern cities. Networks, meanwhile, were apparently not happy about dates; NBC was upset about one session being scheduled during week of Shogun, while ABC noted that last two debates were scheduled against Monday Night Football. League, which stresses that announced dates are tentative, has scheduled meetings for this week with representatives of candidates and networks to explain its position and field questions.

Tuesday Productions, San Diego, plans to launch Satellite Live, national call-in radio show in 20 markets, by Sept. 21. Program will air Sundays, 7-9 p.m. pacific time and signals new direction for company, which is producer of radio and TV station identity campaigns. Also trying to jump into satellite distribution by this fall is John Blair & Co. Its new subsidiary, Starfleet Blain, plans to distribute live concerts and programs to stations and networks and hopes to be on satellite by October. And in third development, Robert World Co. has announced Satellite Radio Express, which will rent satellite time to radio syndicators and stations.

Los Angeles county grand jury has subpoenaed four witnesses in Spelling-Goldberg Productions inquiry concerning possible fraud involving profits of company's ABC-TV series, Charlie's Angels (also see page 103). Said spokesman for county's district attorney's office last week: "We're going to the grand jury to get information from these four witnesses, period. We're not seeking an indictment at this time." Called to testify this morning (Aug. 25) are David Soult and Paul Michael Glaser (stars of S-G's Starsky & Hutch, series to which Angels profits are said to have been diverted), ABC-TV vice president for business affairs and contracts, Ron Sunderland, and George Reeves, former vice president for entertainment contracts.

Soviet Union has resumed jamming of Russian-language Voice of America short-wave broadcast in its country after seven year hiatus. Jamming is apparently intended to censor Western reports of labor and political unrest in Poland. Broadcasts of BBC and West German Deutsche Welle are also being jammed. According to Voice of America, Soviet Union, before last Wednesday, has not jammed any Western broadcast since Sept. 10, 1973.

Loyola University, licensee of clear channel WIVW New Orleans has asked U.S. Court of Appeals in Washington to "set aside and vacate" FCC's May 29 action opening up clears for 125 full-time stations.
It's The Best Selling Professional Tape Machine In The World.

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Because of quality that delivers unmatched reliability. Because Otari designed this machine to go to work—overtime. Because it offers the performance and features of machines which cost more than twice as much. Because of ingenious production technology and intelligent design decisions from the manufacturer of the most comprehensive line of professional tape machines in the world.

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The Otari 5050B can ease your production burdens while assuring your banker its return on investment. You can also avoid the hassles of a used or rebuilt machine with The New Workhorse.

It's a tough act to follow—but we're doing it. Keep in touch and check out the 5050B at your nearest dealer.

Dollars for dB's, it's the best tape recorder made.
ABC contended, showed the commission had prejudged the importance of DBS: "In the near future, the commission will be starting to develop the policy considerations that should govern domestic direct-to-the-home satellite service. As part of our effort to insure that the American people gain the maximum possible benefits from this technology, it is our intent to foster, and not to stifle, the potential development of this new service at the 1983 regional conference." But ABC, calling DBS "one of the most important communications policy issues of the 1980's," said decisions about the technology should not rest with the commission. "Direct satellite-to-the-home broadcasting, which would necessarily by-pass local television and radio stations as well as local cable systems, is the kind of basic communications policy which, in ABC's view, should be first addressed by the Congress. Simply put, it is far too fundamental to do otherwise. Whatever judgments may ultimately be made about the role of direct satellite broadcasting in the United States, ABC believes they should emanate from the Congress." In the letters, ABC asked that the "appropriate legislative proceedings" be considered to explore the subject.

One by one, big cities open up to cable

Major markets are moving through the franchise process; Omaha biggest award in past week

Omaha was at centerpiece last week in the award of its cable television franchise to Cox Cable, one of six major cable companies that had bid for it (see story, page 110). In the wings, scores of other cities, towns and counties, offering franchises for several hundred to several hundred thousand homes, are going through the laborious process leading up to the day when they award their franchise and the industry spotlight momentarily falls on them.

A BROADCASTING survey of communities in the top-30 DM's revealed that four large cities are close to that day: Dallas, Cincinnati, Indianapolis and Portland, Ore. But it found others—Baltimore, Cleveland, Washington, Detroit and Chicago—still are in the earliest stages of the franchising process.

The survey also found that the show doesn't always end with the award. There are law suits and federal investigations surrounding the franchise awards in Pittsburgh and Houston and a law suit against Los Angeles for the failure to award a franchise. And in Minneapolis, the award Northern Cablevision won last December has been jeopardized by complaints filed with the state cable board, which must put its stamp of approval on the award. But an award is not, of course, always followed by bad news. Recent franchise winners in Kansas City, Mo., and Nashville have recently hooked up their first subscribers, formally adding those cities to the expanding cable universe.

The National League of Cities wrote many of the cities included in the survey in July, suggesting that they impose a franchise moratorium to protest cable sections in the Senate's communications rewrite bill (S. 2827). Although the letter made city officials wary of the legislation, it did little to stop or slow down the franchise process in any of the communities surveyed. NLC, in a second letter (see page 111), has said a moratorium may not be necessary now that the Senate Commerce Committee has announced it will hold hearings on the legislation.

1. New York □ Four of the five unbidding boroughs are reviewing proposals at various levels of jurisdiction in New York. After the Board of Estimates refused to affirm a franchise award in Queens to Knickerbocker Communications, the awards process was started again. The second request for proposal (RFP) is due the first week in September. Warner Amex, Orato-vision Inc., Cablevision and Gotham Cable Co. have submitted applications. In Staten Island, Brooklyn and the Bronx, local citizens boards are reviewing the RFP's of their respective applicants. In those boroughs, public hearings are expected in early September.

Franchising in New York City is complex. The Bureau of Franchising first receives proposals applications and refers them to the City Planning Commission and the local borough boards. The local boards make a recommendation to the Board of Estimates which narrows the field and sends its report back to the Bureau of Franchising, which draws up contracts, which are sent back to the Board of Estimates. Public hearings are held with the board making the final award.

On April 24, the Board of Estimates authorized the Washington law firm of Arnold & Porter to work with city agencies in making a study of cable and what criteria the board could use to judge proposals. That report, examining service options, economies of scale and available technology is due Sept. 24.

2. Los Angeles □ After the Los Angeles city council rejected both bids it received for the East San Fernando Valley (150,000 homes) and ordered that the city readvertise for bids, one of the bidders, Cable Entertainment Corp., slapped the city with a law suit alleging that the city violated its right to equal protection under the law. The suit is designed to force the city to award the franchise to one of the two original applicants.

Meanwhile, the city, which has already awarded several franchises, has received bids for its three remaining franchise areas: Boyle Heights (24,000 homes); South Central (210,000 homes) and Wilmington (32,000 homes).

South Central CATV Associates, a joint venture of Universal Cable systems Ltd. and Six Star LA Ltd, has applied for all three franchises and subsidiaries of American Television & Communications has applied for South Central and Wilmington. Also, Community Telecommunications has applied for South Central and a subsidiary of Colony Communications has applied for Wilmington. According to a city official, awards should be made within two or three months.

3. Chicago □ The Windy City has begun to move toward cable as Mayor Jane Byrne has set up a committee of aldermen to oversee the franchising process. Chicago is also in the process of hiring a consultant.

In the suburbs, the Northwestern Municipal Conference, an amalgamation of 21 communities, has set Nov. 1 for a decision on whether they will seek one franchise for all the communities or leave the decision to the individual towns.

In Evanston, nine bids have been received for the city's franchise and members of the Human Services Commission and a cable television task force are visiting on the systems of the various applicants that include Cox, Teleprompter, Warner Amex and Cablenet. Mairkey, Taylor & Associates has been hired as consultant and the city (population 76,000) expects to award the franchise by December.

Meanwhile, Skokie is working on an ordinance and RFP but already 20 companies, including most of the major MSO's, have shown an interest in Skokie's franchise. It is expected that the ordinance and RFP will be completed within the next two months and that an award will be made by next spring. The franchise includes 23,000 homes.

4. Philadelphia □ The 10 bids for the four Philadelphia franchises are still in the hands of J.W. Brown, commissioner of public properties. Brown has referred some questions he has on the proposals to the city solicitor's office and will eventually send a report and recommendation to the mayor and city council.

The bidders are AEL Industries, ATC, Comcast, JNW Telecommunications, McLean-Hunter/University of Pennsylvania, Philadelphia Cablevision, Rollins, Storer, Teleprompter and Times Mirror.

5. San Francisco □ Viacom International has operated a cable system in San Francisco since February 1953.

6. Boston □ Boston last week sent out requests for applications, but because of state law it has different procedures than other cities. Company representatives can submit applications, but no guidelines have been issued. Only after the city receives the proposals and reviews them will an RFP be issued. The mayor's cable staff plus academic and industry consultants will develop the RFP when it is formally issued, the applicants can amend their applications. The proposals are reviewed again, public hearings are held and the mayor eventually awards the franchise.

The city has supplemented the initial requests for proposals with a questionnaire
aimed at "insuring the integrity of the franchise process." According to Rick Borton of the mayor's cable staff, Mayor Kevin White has issued an executive order prohibiting social contact during the process between city hall and any representatives of the cable applicants.

Nearby Cambridge (population 100,000) is in the earliest of franchise stages, with an advance committee, after a year's study, about to make a report and recommendation on cable in the city to the city manager. Another committee, possibly with members of the previous one, will be appointed by the city manager to address specific issues in preparation of a franchise ordinance.

7. Detroit □ According to Lois Pincus, chairman of the five-member Detroit Cable TV Advisory Committee, the group continues to study RFP criteria and expects to issue one sometime this fall. Detroit has 428,000 homes that could be wired for cable.

8. Washington □ The city from which federal telecommunications regulations emanate is far behind most other jurisdictions in the franchise process. Legislation setting up the process has moved through the hearing stage, and the city's public service and consumer affairs staff is working on a mark-up.

In suburban Fairfax county, Va., an enabling ordinance splitting the county into three franchise areas was passed in April. The county expects to release an RFP by Sept. 26. The Reston area of the county already has a Warner system operating, but there never has been an official franchise awarded for the system, and it comprises one of the three franchise areas to be awarded. The other two are the northern and southern half of the county. Discounting Reston, there are 200,000 homes that can be wired.

According to Delores Early, head of cable television for suburban Prince George's county, Md., the county is now going through the "tedious process of needs assessment" and hopes to have an RFP out sometime this fall. The county is offering two franchises, each now covering only 100,000 homes. While the county slowly gears up, eight municipalities within it have awarded franchises on their own. Cross Country picked up Capital Heights, contingent on its landing a franchise for a contiguous community. And Storer won the rest: Bladensburg, College Park, Cottage City Hyattsville, Md., Rainier, Riverdale and North Brentwood.

Northwest of Prince George's, in Montgomery county, Md., the county council got the ball rolling by passing an enabling ordinance in July (Broadcasting, July 28). At that time, John Hansman, the county's cable television project manager, said the county hoped to have a request for an RFP ready by February 1981. The franchise includes more than 200,000 homes and 20 companies have shown an interest in it, including Cox, ATC, Warner, United Cable, Times Mirror, Metromedia, Viacom and Douglas Communications.

9. Cleveland □ The word from Cleveland is that nothing has happened since spring. The city law department continues to study the franchise ordinances of other communities.

10. Dallas-Fort Worth □ The Dallas city council is to receive a report on Sept. 17 recommending a franchise to one of six bidders: Cox, Sammon, Storer, United, ATC and Warner. Amex had replied to the RFP and the Cable Television Information Center made a preliminary report in July on the strengths and weaknesses of each, said Tom Jones, director of public utilities. The companies were then brought in for questions on their proposals and oral presentations before council in late July. The September report by the city's staff and a consultant will precede public hearings with the award's target date, set for mid-October. Fort Worth has set Oct. 10 as the deadline for RFP's for the system that will pass approximately 180,000 homes. The council then has four months to consider the proposals and expects a decision in January 1981.

11. Pittsburgh □ Pittsburgh's franchise was awarded to Warner Cable of Pittsburgh on Jan. 30. Shortly thereafter, one of the three losing bidders, Thiare Rivers Cablevision, a subsidiary of ATC, sued the city, charging that the franchise process was a "sham" (Broadcasting, March 31). A federal grand jury and the FBI have been investigating the franchise process following intimations of bribery and influence peddling (Broadcasting, July 14).

12. Houston □ On Jan. 10, 1979, the city council of Houston awarded five franchises to five different cable companies. But two of the franchisees sold control to major MSO's, Warner and Storer. A deal to sell control of another of the franchisees to Storer has been stalled by a law suit against the city and one of the franchisees by a losing bidder, Billy Goldberg. While the suit goes on, the deposition process, a federal grand jury is investigating the franchise process, looking for violations of antitrust laws, some city officials, including Mayor Jim McConn, have appeared before the grand jury.

13. Minneapolis-St. Paul □ The troubles of Northern Cablevision, the Storer subsidiary that won the franchise for Minneapolis last December, continue and multiply. Northern's plans to build a 40-channel system in the city were stalled in May when the Minnesota Cable Communications Board failed to give its approval to the city's franchise agreement with Northern. Questions about the agreement and the franchise process were raised by the state board's staff and a public interest group and instead of granting a license, the state board turned the matter over to a hearing examiner (Broadcasting, May 19).

According to W.D. Donaldson, executive director of the state board, 21 days of hearings before the hearing examiner ended last Monday. But now all must sit tight for a round or two of briefs as briefs and transcripts. Donaldson doesn't expect the hearing examiner to make a recommendation on whether to approve the franchise until late December. The board will then consider the recommendation and make the final decision on Northern's fate.

Northern's further agitated by a city resolution of Aug. 8 reactivating the dormant city cable advisory committee to begin a "needs assessment of the advisibility of awarding a second cable franchise ... and the feasibility of a city or municipally owned system." The resolution was based on the uncertainty of the franchise agreement with Northern and the feeling that cable technology has advanced so quickly that the proposed Northern system was no longer state of the art. Across the river, seven companies responded to the RFP from St. Paul, including Viacom, Warner, Teleprompter, Capricorns, Cablevision and a joint venture between ATC and Heritage. The Cable Television Information Center is analyzing the proposals and will report to the council in 90 days. Public hearings will then be held with the franchise tentatively scheduled to be awarded in November.

14. St. Louis □ A six-member study group of St. Louis officials has issued a final report that recommends the hiring of two consultants (CTIC and a local engineering firm) and the creation of a citizens panel. Bill Kuehling, a member of the study group, said the consultants and the panel will develop a basic system plan, to be approved by the city aldermen, as a prelude to an RFP. The RFP will be issued after bids are received and the basic system plan approved. The latter is expected no earlier than this winter.

15. Miami □ The city manager's office of Miami has prepared a draft ordinance which will be brought to the city commission for review on Sept. 15. Clark Merrill, an assistant city manager, said he hopes the commission will adopt the ordinance so that he and a soon-to-be-formed committee of city staff can get on with the work of preparing an RFP for release "some time this fall." Miami has approximately 135,000 homes and two smaller incorporated communities, West Miami and Coral Gables, are the only remaining unfranchised areas in Dade county. As reported in March (Broadcasting, March 31), Ultracom, United Cable, Cablecom- General, Dynamic Cablevision, Warner and Storer have expressed interest in acquiring the Miami franchise.

16. Atlanta □ Although Cox was granted the franchise for Atlanta in 1973, the system grew slowly and had only 120,000 subscribers when it was sold to Cable Atlanta in February of this year for $5.5 million. The buyer is a subsidiary of Cablecasting Inc., a Canadian MSO.

In DeKalb county, outside the city, the local government decided nine months ago to straighten out some of the vagaries of its existing franchise system by seeking to improve service to its residents. Pat Gilsson, director of finance for the county, said that the original ordinance proved to be "insufficient and many years out of date." With the help of the Cable Television Information Center, the county drew up a new one and the board of commissioners adopted it in July.

In addition to defining the franchising procedure for a little more than a third of the county's territory, the ordinance also confirmed three existing franchises for the bulk of the county and some changes in the ownership of those franchises. As it now stands, the existing franchises are owned by Cable DeKalb, a subsidiary of Cablecasting Inc.; Cable Atlanta, another Cablecasting subsidiary, and Cable
Kodak earned a gold in the 152,400-meter run.

During the 1980 Olympic Winter Games, Eastman Kodak Company set its own record. Working nonstop from 8 a.m. till 2 a.m. in a temporary Lake Placid lab, Kodak processed motion picture film for domestic and foreign news stations covering the games. By February 25, Kodak had processed almost a half-million feet of motion picture film (152,400 meters). And had helped TV viewers in countries as far away as China see the Olympic Games.

Motion picture film played a vital role in bringing the world the 1980 Olympic Winter Games. And Kodak played a vital role in getting the film where it needed to go. Being where we're needed is part of our philosophy. Supplying the communications industry with the best tools available to do their job is our business.
Television Co., a partnership of United Cablevision and South Media.

The cable company is now operating in the "growing" third of the county were received from Cable DeKalb, South Media and Wometco on Aug. 1.

17. Tampa-St. Petersburg □ Tampa's five-member committee of city staff and private citizens is now drafting a franchise ordinance and hopes to have it ready by Nov. 15 for comments from the public and interested cable companies. At that time comments will also be solicited on all questions concerning cable for the city. According to Robert Morrison, head of the city committee, there are between 150,000 and 175,000 homes in the city. Teleprompter has operated a cable system in St. Petersburg since 1970.

18. Seattle-Tacoma □ Viacom International has operated a system in Seattle since June 1981. Teleprompter has operated a system in nearby Tacoma since August 1971.

19. Baltimore □ Preliminary public hearings in May gave the green light for cable there. Baltimore has now established eight task forces, to find out the needs of its citizens in such areas as education, health and business, and to make those needs part of the franchise ordinance and RFP. Baltimore has also hired Telecommunications Management Corp. to consult and write the RFP. A draft of which is to be ready for the Board of Estimates by next February. Plans call for the system to pass 300,000 homes.

20. Hartford-New Haven, Conn. □ Times Mirror, which owns Hartford CATV, is in court with the state over a divestiture order. After Times Mirror acquired the franchise and The Hartford Courant, the state Division of Public Utilities Control ordered the divestiture of either the newspaper or the cable system. Times Mirror has brought suit against the decision and awaits further action. Systems TV Inc. has operated a system in New Haven since 1976 with a total subscriber count of 5,124.

21. Denver □ Denver's next big cable step is a primary vote on Sept. 9, amending the city charter to empower the city with franchising authority. Current laws do not address all parts of the process. The amendment would allow the council to specify areas of service, evaluate proposals and make a selection. After that vote the city will decide exactly what to do, although it has drafted an RFP. The consultant Denver hired has recommended lowering franchise fees in order to save money and operator rates. Bill Bradley, head of staff for the city council, said the consensus of the council is that one franchise be awarded. The council has passed a resolution to that effect. But one of the companies that is interested in the Denver franchise is a joint venture between Daniels & Associates and ATC. The city has approximately 250,000 homes to wire.

22. Indianapolis □ By the end of September, the Indianapolis city council expects to be able to award a franchise. The Board of Public Works has four franchise applications, plus the reports and recommendations of a city-county council committee and a consultant. The board will hold public hearings in the next 45 days before making their end-of-September report to the city.

23. Sacramento, Calif. □ After deciding that the city of Sacramento should award a franchise on its own, the county has had to go back and "rework" the franchise ordinance and RFP that had included the city William Freeman, assistant county executive, said that the revised ordinance and RFP should be ready for board scrutiny, approval and issuance "in a month or a half." Three other small towns in the county are considering whether to award franchises on their own or join with the county. According to Freeman, a joint venture of ATC and McClatchy Newspapers, TCI, Teleprompter and United Cable have all expressed interest in the county franchise.

Meanwhile the city is not sure what it is going to do, after the county bowed out in a 4-1 vote. Assistant city manager Mac Malies said he is to go before the council in 30 days to recommend a new course of action. The homework on the franchising had been completed earlier when the city and county were contemplating a joint franchise, so the city is not too far away from issuing an RFP. Malies did point out that the density of the city is higher and would make it more profitable to the cable entrepreneur than the county.

24. Portland, Ore. □ It appears that Cable Systems Pacific, a limited partnership of Canadian Cable Systems and 41 local investors, is on its way to winning the Portland franchise, or at least the 120,000 homes in eastern Portland that are unwired.

A citizens task force unanimously voted for the Pacific franchise proposal and the mayor concurred. The city council held hearings and has scheduled more hearings for Sept. B to clear up ownership structure questions of all four companies that applied. Cox, Storer and Liberty were the three other bidders. The council is expected to designate an applicant but that doesn't mean it wins the award. Negotiations are pursued and the five-member council takes a final vote, with four votes needed for passage.

Liberty Communications operates a system in western Portland, passing 30,000 homes. It may be forced to sell its franchise to the city winner in 1988. But, said Steve Jolin, director of the Office of Cable Communications, if the city can negotiate to bring Liberty up to the same level of service as the franchise winner, its sale may not be required.

25. San Diego □ Cox Cable's Mission Cable TV renegotiated their franchise agreement with San Diego last year. The system that was started in 1968 now has 201,500 homes.

26. Milwaukee □ Since March Milwaukee has moved along in developing an ordinance and RFP. Both are now with the city attorney and will be turned over to the council for public hearing in September. At that time the city will send questionnaires to companies and evaluate their responses before issuing an RFP early next year, said Mackie Westbrook, deputy city clerk. So far 10 companies, including Warner Amex and Viacom, have shown interest in the franchise, which contains 120,000 homes.

27. Kansas City, Mo. □ American Cablevision of Kansas City Inc., a subsidiary of ATC, hooked up its first home in May. This past weekend, American held an open house to unveil its new studios, with program suppliers and Cable News Network's Dan Schorr scheduled to attend.

The franchise is being built in three hubs with 80 of the approximately 1,600 miles of cable having been laid. There are 186,000 homes in the franchise area. In Kansas City, Kan., Six Star Cable operates a system in the southern half and Kansas City Cable Inc. operates a system in the northern half.

28. Cincinnati □ The city has held several public hearings on the six proposals to wire Cincinnati's 161,000 homes. Currently a citizens cable board is reviewing the proposals and after receiving comments from the Cable Television Information Center, the board will make a recommendation to the city council by early October. Warner, ATC, Teleprompter, Cablecom, Metrovision and Cincinnati Cablevision (58% owned by Golden West Broadcasters and 42% owned by local partners) have submitted proposals.

29. Buffalo □ Courier Cable Co., owned by The Buffalo Courier Express, has operated a system in Buffalo since 1972.

30. Nashville □ Viacom Communications wired its first home in Nashville on June 24 and now has about 500 homes on line. Joe Foster, director of the city's Office of Telecommunications, said a second service area of between 1,000 and 1,500 homes is expected to be on line by Sept. Foster says penetration is already 62%. Viacom has until November 1984 to complete construction; 187,000 homes are available for wiring.
Radio
State of the Art 1980

Sales Power
Every day from Katz.
Sing no sad songs for radio. The medium is having a ball . . . making money . . . broadcasting to both its heart’s and its head’s content. To hear them tell it on the audio side, that’s where most of the fun is these days, as well as an increasing amount of the action. Billings are booming, new networks are springing up all over, advertisers and their agencies are paying increasing heed, FM’s surging and AM’s springing back, personalities are coming into their own again and, whatever the travail over new technologies worrying others among the electronic media, radio’s road is clear and its course certain: Flat out for the finish line.
When your listeners want to know the outcome of their income, can you tell them?

Beginning November 1980 in the top 50 radio markets, The Wall Street Journal Report will be broadcast live, Monday through Friday, 17 times daily, from The Journal's newsroom in New York. It's all the money news your listeners want—and need—to hear.

Plus...

An international network of more than 250 Wall Street Journal reporters and editors will be covering late-breaking events from the world of business and finance. These correspondents are on the scene—gathering the business news that affects you and your listeners: your companies, your careers, your lives.

Plus...

On Saturdays, The Wall Street Journal Report will broadcast two special features. Reviewing the highlights of the week past...previewing the week to come. There'll be interviews with newsmakers and views of the business world from the unique perspective of The Wall Street Journal.

What does all this mean for your station?

It means association with The Wall Street Journal—America's #1 newspaper—and its prestigious readership.

It means gearing your station toward an affluent community—a target group your advertisers want to reach.

It means combining the quality and accuracy of The Journal's research and reporting with the immediacy of radio.


WSB Radio is a beacon that lights the way in the growing Southland. Named “Radio Station of the Year” by the Georgia Association of Broadcasters, WSB each year promotes dozens of community improvement programs, youth activities and civic projects in Atlanta and surrounding area. For 18 years, its “Shining Light Award,” co-sponsored by The Atlanta Gas Light Company, has honored outstanding Georgians who have contributed unselfishly to humanity. WSB ... More than a radio station!
Record-setting pace running upwards of 30% over 1979; local performance is spotty, although in some cases, it also is performing spectacularly.

National radio advertising, running at unprecedentedly high levels, is leading all of radio to a virtually guaranteed record sales mark in 1980.

National and regional spot and network sales have been moving at a clip of 25% to 30% and more ahead of their pace last year—which itself was a strong year.

"Radio is doing well," M.S. Kellner, managing director of the Station Representatives Association, said in what seemed the most conservative statement of industry leaders surveyed. Radio Advertising Bureau President Miles David called it "a phenomenally good year" for national radio advertising but said it is "a difficult sales period" nevertheless, particularly at the local level, although he saw bright spots there, too.

Local sales, although reported "going through the roof" in many markets, particularly major ones, have not matched the national sales pace, but on the whole are believed to be running about 10% ahead of a year ago. They have been suffering from cutbacks by local auto dealers and banking institutions, and to some extent from reductions in general retail spending.

Radio sales experts are currently predicting that radio sales in total will climb about 14%-15% above the 1979 record, with national spot and network both getting increases of around 25% and local ending the year with a 10%-12% gain.

At those rates, 1980 total radio sales would reach the $3.6 billion range, with local exceeding $2.6 billion, national and regional spot reaching $806 million and network exceeding $168 million.

Those projections are based on RAB's estimate that in 1979 local accounted for $2.4 billion, national spot $645 million and network $135 million. RAB has made no projections for 1980 but clearly expects gains—strong ones—over 1979.

For the first six months of 1980, reports from station reps indicated their total sales were 32.5% higher than in the like period of 1979. Estimates of gains for the conventional networks were in the 30% range. Executives noted that there was one more broadcast week in this year's first half than in last year's, but the extra period would account for a relatively small part of the growth.

Since then, reps say they have been going at or near—and in some cases
above—the first-half level, and indications are that the networks, too, are close to their former pace, although some have slowed a little. Moreover, the prospect of new-car promotion that normally breaks heavily around this time of year promises to put new zing into both network and spot.

The trouble with all these big percentage gains is that they don’t apply to all stations. For example, rep sources estimate that in the first half of 1980, about 38% of spot volume went into the top 10 markets, leaving 62% to be shared by all the rest. Compared with the first half of 1979 however, this was bad news for the top 10 and good news for the others, for a year ago about 45% went into the top 10 and the others split up 55%.

Ken Swetz, president of Katz Radio, widely regarded as the biggest radio rep, provided a different, geographical view of variations among markets. During the first six months, he said, Katz-represented stations averaged a 29.3% increase, but those in the East South Central, South Atlantic, East North Central and West North Central regions averaged well above 29.3%, while the West South Central, Pacific, Mountain and Northeast regions were all below the average.

These comparisons, Swetz said, were on a “like station to like station” basis—the same or equivalent stations in both years. Katz Radio’s total business for the first half, including stations added since last year, was up more than 35%, according to Swetz.

He also said that, again on a like-station basis, the Katz stations with the biggest average first-half gains were those in the top 10 markets (35.9% average gain) and in markets 26 to 50 (35.4%). Gains for those in markets 11 to 25 averaged 24.4%, in markets 51-100, 27.7%, and those in markets 101+, 18.4%.

“Tremendous” was Swetz’s word for the first half, in which, he said, Katz Radio exceeded its sales goal by 13%. For the third quarter, which has 13 broadcast weeks as against 14 last year, he thought he might miss the goal by a couple of percentage points but still come in around 14% ahead of last year’s third.

Swetz wasn’t the only rep surprised by spot’s strength in 1980. Virtually all those canvassed said it had surpassed their best expectations.

John Boden, president of Blair Radio, Katz’s chief rival for the title of biggest radio rep, wouldn’t put a figure on it but said his firm is “up nicely” for the year and should finish well ahead of 1979.

“We’re going to meet our projections,” he said. “It’s a little scary at the beginning of each quarter, because people are buying later and later. They’re holding onto their money until the last minute, to see how the economy is going. But then they start buying and we meet our projections after all.”

Frank Boyle, chairman of Eastman Radio, said his firm’s first half was a record-breaker, with sales about 27% ahead of a year ago, “which is fantastic.” A slow-down set in about mid-June but August is to be a good month, he said, and around the end of August agencies and advertisers usually “get their act together” and start buying, and presumably will do so again this time.

Ralph Guild, president of McGavren-Guild, said his firm’s business was up 35%-40% from a year ago on a like-station basis. “Fantastic” was his word for it, especially as it follows a year that itself was up 16%-18%.

Mike Bellantoni, executive vice president of Torbet Radio, said Torbet volume is “running way ahead this year,” with total volume up 30%-40% from 1979’s at this point.

Robert J. Duffy, president of the Christal Co., called his business “extremely good.” In addition to sharing in the spot business’s 32.3% gain for the first

The radio industry will soon have its own major conference devoted specifically to sales and sales management techniques. The Radio Advertising Bureau last week announced plans for a “Management Sales Conference,” to be held Jan. 31-Feb. 3 at the AMFAC hotel at the Dallas-Fort Worth airport.

RAB President Miles David said “there have been conferences for many other subjects but never one designed for sales managers and sales-minded general managers.” David added that the conference will provide a forum for the exchange of ideas on sales management techniques, including hiring, training, rate-card planning, motivation and goal setting. “If we are to continue to make sales gains,” he said, “we will need more motivated, trained and knowledgeable sales executives. This conference, which will bring together hundreds of the best managers, fits a vital need.”

Robert H. Altar, RAB executive vice president, has been working with Richard H. Harris, president of Group W’s radio division and chairman of the conference committee, on planning an agenda. After said: “We plan to survey advertisers and agencies about their attitudes toward media salespeople and report these findings at

Sales will have its days in Dallas

the conference. We will also have panels of advertisers and sales executives giving their views on such subjects as format considerations in buying. In discussions with managers across the country, we find their response to the conference idea is very enthusiastic.”

Some of the subjects already planned for panel discussions include: creating, developing and directing sales ideas, staff and organizational sales department, training and motivating the sales staff, selling a specific format and sales research.

The cost of the conference will be $195 if registered before Dec. 31, and $250 if after.

Other members of the conference planning committee are Frank Boyle, Eastman Radio; Dwight Case, RKO General; Judy Curry, KLKAM San Jose, Calif.; Charles DeBare, ABC Radio; Louis Faust, Selcom Inc.; William Grimes, CBS Radio; Richard Rakovan, Outlet Broadcast; Thomas McKee, Sheridan Broadcasting Corp.; Richard Montesano, RAB; Robert Mounty, NBC Radio; Dean Sorenson, Sorenson Broadcasting; Philip Spencer, WCSS/AM Amsterdam, N.Y.; Carl Wagner, Taft Broadcasting, and Fred Walker, Inisico Broadcasting.
It's been the heritage of Americans to take a great idea, and make it grow. That's just what The Money Machine has done. So, with our expanded capabilities, we changed our name.

For years we've been famous for our highly successful production libraries such as "The Wizard" and "Country Punch." We've developed audience-building radio station I.D.'s like "The Spirit" and "Nashville Plus." And we've produced special weekly syndicated programs like the warm and charming "Sunday at the Memories."

Now, we have combined our talents with those of video animation experts to create "Great Impressions," a new package designed for television stations. We offer a unique modular plan that gives you the flexibility of selecting your station's needs from five exciting components including production libraries, news and movie themes and distinctive image campaigns. In addition, we also offer impressive theme music and animation packages for radio station promotion.

We're blending bold new concepts with proven experience, and the results are so alive you couldn't ask for more. But if you do, we'll come up with that as well. And that's another American Tradition.

AMERICAN IMAGE PRODUCTIONS
P.O. Box 23355
Nashville, Tennessee 37202
1-800-251-2058
half, he said, Christal’s July sales were up around 25% despite “a few pockets of inactivity” during the month, and August business, up about 16% at mid-month, should get a gain going “well into the 20's” as a result of late buys.

Saul Frischling, president of HR/Stone, called his first half “superb,” up about 65% from a year ago in total volume and expected to lead into a 60%-70% gain for the full year. “I’m not worried about 1980 now,” he said, “but I am concerned about the first quarter of 1981.” Retail business, he suggested, is going to be one of the keys to 1981. Right now, he added, some of the leading economic indicators are behaving “crazily.”

Warner Rush, president of Major Market Radio, said his firm’s year has been “excellent” to this point, and he anticipates “a very good fourth quarter.” He estimated business is running 18%-20% ahead of a year ago. But he, too, felt the first quarter of 1981 might be “a question-mark,” due to inflation, manufacturers’ cutbacks in inventory and other economic uncertainties, plus such factors as declining incomes of the airlines, important spot radio users. But over-all, he said, “I’m bullish.”

Jack Masla, president of Jack Masla & Co., said business had been a “delightful surprise,” up 32% for him in the first half and up about 25% in July and again in August. “But collections,” he said, “are terrible.” He told of a major agency that he said had notified him payments would be delayed because of “a computer problem.” But when his people checked the agency computer department, he said, they were told there was no computer problem. “It’s the 1974 recession all over again,” he said. “They’re using our money.

Bernard Howard, head of Bernard Howard & Co., said first-half business was up about 15%, that July was “fantastic” and August “good” but that September at this point “looks a little weak.” Business this year, he said, differs from most years, in that “when it does slow up, it doesn’t slow up for long—the period may last two or three weeks, but then, bingo, it gets busy again.”

The gains registered by the conventional networks are being matched, station reps say, by the unwired networks that many reps operate. And they are not at the expense of two new specialized wired net-

works—NBC’s The Source and the RKO Radio Network.

Tom Burchill, vice president and general manager of the RKO Radio Network, said that when the network was launched some 10 months ago, 1981 was targeted as a break-even year. This August could be a break-even month, and 1981 is expected to show a profit. Richard Verne, executive vice president, NBC Radio said The Source, which started selling last January, expects to break even next year.

Elsewhere, Martin Rubinstein, president of the Mutual Broadcasting System, says that for the company’s fiscal year (beginning Sept. 1), business is up 23%, and on a calendar year basis, up 30%. Eugene Jackson, president of the National Black Network, is claiming 25% growth. And Tom McKinney, president of another black-targeted operation, the Sheridan Broadcasting Network, talks about being up 17%.

With national radio’s strength taking most of its practitioners by surprise, the question became: Where is the strength coming from, and why? The practitioners had a variety of answers.

Much of the growth, they said, is coming from larger expenditures by a growing number of advertisers, among them auto manufacturers, airlines, the travel and leisure-time categories, national retailers and what Eastman’s Boyle called “the Bristol Myerises and Colgates of the world.”

Other big-name advertisers that have stepped up their radio outlays include General Foods, Revlon, Standard Brands and—what could be most promising of all—Procter & Gamble.

P&G, which is TV’s biggest spender and years ago was a powerhouse in radio, seems to be gradually increasing its radio use. It’s using radio for a new feminine hygiene product. Rely; it’s using radio in several test situations and it has used radio to back up a couponing project. It’s believed to have reached the $4-million level in radio spending. Radio people hope this is a harbinger.

Radio’s relatively low costs make it especially attractive in a recession—a factor cited by many—and it’s quick turn-around time offers an extra plus to advertisers that, as Christal’s Bob Duffy said, “have money but want to sit on it till the last moment.” But some credit recessionary factors less for this year’s resurgence, pointing out that although radio outperformed other media in the 1974-75 recession, it didn’t do nearly as well as it’s doing in this one.

With advertisers, said McGavren-Guild’s Ralph Guild, “radio has become the in medium now.” Like many of his colleagues and competitors, he attributed the in-mass to increasing sales development work by reps and by the RAB and SRA in recent years.

Torbet’s Mike Bellonanti noted that “RAB, SRA and most of the major reps joined together to present the values of radio to advertisers and agencies. The general attitude of the entire industry is to work together better.”

“Radio is hot,” said CBS Radio’s president Sam Cook Digges, paraphrasing the theme line of the RAB “Radio: It’s Red Hot” campaign, which was credited by many reps with a share in radio’s surge. RAB estimates that more than $1 million worth of time was donated by some 3,500 stations and the radio networks to carry the campaign’s radio sales promotional messages from last October through June. In addition, $250,000 was spent for business press space and for print advertising and radio production, plus $186,000 in space in Time and Newsweek through trade-outs arranged by broadcasters. Almost 10,000 bright red radios, built in the shape of the word “Radio,” have been distributed to advertisers and agencies by broadcasters as a further boost for the campaign. Phase two of the campaign started last week (Broadcasting, Aug. 11).

Others suggested that, in addition to a more consistent and effective sales-promotion effort by reps, stations and organizations in recent years, many advertisers on their own, for whatever reasons, had decided to take a look at radio, tried it and found it effective and came back for more.

RAB’s Miles David saw it in the context of focusing more attention on radio’s values. He elaborated on that, and also offered some views on other needs and prospects—and prospects for improvement—in a statement:

The industry has succeeded in focusing the attention of many in the advertiser and agency community on radio as a red hot national marketing medium. That’s had favorable impact on national business. And we know from contacts with ad man-
"Since the Katz takeover of WTIC AM-FM in January 1977, our share of market, substantial to start with, has increased each year.

"And even though WTIC performs well in the ratings, Katz sales people never take any order for granted.

Each opportunity is a new ball game and is treated accordingly by knowledgeable motivated sales personnel at all Katz offices."

Generating Sales Power is Katz Radio's business. We're committed to doing it better than anyone.

"Katz Radio sales people never take any order for granted."

Perry S. Ury
President and Chief Executive Officer
The Ten Eighty Corp/WTIC AM-FM
Hartford, Connecticut
Overview: Jockeying for position in the marketplace

AM’s plotting a comeback after FM’s decade of dramatic advance; national networks on the climb; but some worry about government plans to cut channel bandwidth, add more facilities to the fray.

At the turn of the ’70’s decade, AM was the undisputed king and FM held only minor field doms. At the turn of the ’80’s, FM listenership already had overtaken AM. The number of competitors fighting hard for marketplace shares, in effect, doubled. AM towers, however, didn’t come tumbling down. Both bands are flourishing.

A decade ago, ABC Radio was virtually alone in its experiment as a network of several networks. Today, specifically targeted national demographic radio services are the thing. No longer can the number of networks be counted on one hand or even two. Yet the network business is thriving.

On both the local and national levels, the radio pie has expanded as new competitors carved out their pieces. Of the 150-odd stations affiliated with the new RKO Radio Network, for example, about 80% were not tied to another network at the time of sign-up. Similarly, NBC Radio’s new effort, The Source, claims about 50% former independents from its current 147-station line-up.

The veteran networks, far from falling victim to the new guard, claim strong growth as well. CBS Radio has added close to 100 stations in the past 12 months, bringing its total to about 365. ABC reports another 100 affiliates among its four networks so far this year, bringing the tally up to 1,732. Mutual Broadcasting System has some 940 but as its president, Martin Rubenstein, reminds, it’s not the number but the quality of the line-up, and there too the networks are claiming success.

With the growth of radio in the 1970’s, it could be expected that unbridled optimism prevails about the medium’s capacity to cope with further competitive upheavals.

Wrong.

In several segments of the radio business, there is more than routine concern about the number of competitors that are slicing up the pie. As one from the medium points out, “We’ve never had a year like this before,” when “so much has depended on the actions of so few people.” The “so few people” are the regulators in Washington. And “the actions” are a laundry list of regulatory items that could open the doors to a good number of new competitors that many radio veterans fear could shake up the industry economics like never before.

Probably the gravest concerns to emerge have come from the FCC’s stance in favor of a proposal to reduce AM channel spacing from 10 kHz to 9, thereby making room for new allocations. The National Telecommunications and Information Administration also has ideas about the use of FM directional antennas to allow more players in that game. And add to this the FCC-approved plan to reduce clear-channel protection and a proposal from the commission for a new class system for FM’s that would allow stations to operate where currently restricted.

Edward Fritts, chairman of the National Association of Broadcasters radio board and owner of the Fritts Broadcasting group, claims that it’s “mindboggling” and “unprecedented” that all the regulatory activity is “culminating at the same time”—with more in the balance than he had experienced in his 17 years at the management level.

Arnold Lerner, chairman of the NAB task force on radio allocations and a local owner himself, of WLLH(AM)-WSSH(FM) Lowell, Mass., claims that the biggest concern not only is the “slow pace of deregulation” but the attempted “restructuring of our industry from a technological standpoint.”

Lerner, Fritts and others who are vocal about their anxiety about what has been approved or what is pending say their concerns are technological and add they aren’t against competition. As Fritts explains, “I don’t think we’re asking for protection.” But he does stress, “I’d like to see orderly growth.” The NAB, itself, is pushing the FCC for a comprehensive plan for all radio channel assignments. Fritts contends “we need an over-all orchestrated effort on this matter so we don’t end up with a piecemeal communications policy.”

Radio broadcasters do not report that their day-to-day business decisions have been affected by all that they see happening in the balance. But for the longer-term decisions, there clearly has been an impact. Some station owners, for instance, say they are strategically procrastinating over the purchase of, say, a transmitter, or the move of a radio tower to a new site.

Cy Bahakel, owner of the Bahakel Broadcasting Group, is another who expresses concern about “the depth and breadth and pace” of the regulatory activity and says that broadcasters are looking “with a wary eye more than ever before.” He explains that “you don’t know what the competitive marketplace will look like.”

Technological changes are in the works at Bahakel stations, but their owner says...
Perceptions can mislead. Quite often, they bear little relationship to fact.

In New York, for instance, everyone knows that everyone reads The New York Times.

But that's perception. In the New York market, an estimated 89 percent of the households do not—do not—receive the Mon.-Fri. Times.

Now we don't mean to knock one of the world's great newspapers.

But the simple fact is that The New York Times' weekday circulation—like that of most other major newspapers—falls far short of the total households in their respective markets. And, as we said, The Times is hardly alone in this. The above table tells the story in seven key markets where CBS owns radio stations.

In most U.S. markets, anywhere from one-half to nine-tenths of the households do not receive the leading newspapers.

Well, you may say, so what? You enjoy your newspaper and that's that.

It really doesn't make any difference.

Unless you're an advertiser. In which case, it can make a great big difference.

And in addition to the large number of homes not reached, there's another significant reduction in the potential for your advertisement.

In Starch terms, if a newspaper ad is "Noted" by 45 percent of the issue readers, that's a good score ("Noted" meaning that the reader has seen the ad, but doesn't necessarily remember the specific advertiser).

A "Read Most" score of 15 percent is a good score: 15 percent of the issue readers have read half or more of your advertisement.

So we started with many households being missed. Then—in the households that are reached—we have further reduction, down to perhaps 15 percent, representing those who really read the advertisement.

It adds up to too many golden opportunities missed to talk to your potential customers.

But wait.

Here's how radio can help.

Without taking the time here to go into all the numbers (which we'll gladly do whenever you say the word)—if a newspaper ad is reduced by half, say, from a page to a half-page, and if that money is put into radio, the radio-newspaper mix will give the advertiser four to eight times as many ad/listener impressions as will the full-page newspaper ad alone.

And for the same amount of money.

The same thing happens, by the way, when you mix magazines and radio—or television and radio.

So to extend your reach—as well as your frequency—you just can't ignore radio.

There are over 450 million radios in the United States. Of these, more than 100 million are automobile radios—which exceeds by 80 percent the combined circulation of all morning and evening newspapers in the country.

It is also larger than the combined circulation of ten major magazines. And of all U.S. homes with television. And there are still more than 300 million radio sets elsewhere!

The bottom line on all this:

Whether you're a national or local advertiser, you can develop formidable effectiveness (and efficiency) when you make radio an integral part of your media plans.

The quickest, surest way to turn a product into a household name, after all, is with sustained saturation advertising. You can't afford it in television or print.

You can afford it in radio.

That's right. No advertiser—not General Motors, not Procter & Gamble, not Chrysler, Sears, Ford or General Foods—can dominate television or print the way they can dominate radio.

And radio, in turn, delivers—as our track record so clearly demonstrates. Above all, it's the cash register that rings up the definitive proof of advertising effectiveness. And in cash registers all over the country, as local advertisers well know, radio rings the bell.

Please write or call Sam Cook Diggles, President, CBS Radio, 51 West 52 Street, New York, NY 10019, (212) 975-4421, for more detailed information on how radio can work for your business.

Or call the other radio networks: ABC, Mutual, National Black, NBC, RKO or Sheridan.

Or ask radio station representatives to tell you what radio can do for you.

Call on your local radio station.

Or call on the Radio Advertising Bureau. It has been helping advertisers for years, and would welcome the chance to serve you.

We all believe.

CBS RADIO

THE CBS RADIO NETWORK - WCBS AM & FM NEW YORK - KNX AM & FM LOS ANGELES
WBBM AM & FM CHICAGO - WINS AM & FM NEW YORK - WHDH AM & FM BOSTON
WEEI AM & FM BOSTON - FMXO AM & FM ST. LOUIS - WBSB AM & FM SAN FRANCISCO

CBS RADIO SPOT SALES - CBS FM NATIONAL SALES

that they are based on decisions the company made a few years ago and that more would be done today "if we had more peace of mind."

And many are quick to add, that while radio is growing by leaps and bounds, the average radio station took in the neighborhood of $300,000 or less, with a profit in the low to mid-teens. The wrong regulatory moves, they say, could damage an industry they characterize as a business of small businesses.

Arthur Carlson, senior vice president for radio at Susquehanna Broadcasting Co., adds a more optimistic note. "I think people in our business get used to living on the edge," he says, adding that "I'm not afraid of Washington." His rationale is based on radio's homespun wisdom that successful local service means a successful operation. "Any radio broadcaster doing a good job, honestly and fairly, shouldn't be afraid," he says.

Richard Harris, president of Westinghouse Broadcasting Co.'s radio station group, also isn't nail-biting over the regulatory possibilities because, he says, even if enacted, he expects they would take years to become reality, with "grandfathering" and other ramifications involved. Furthermore, he says he's been through and survived worse regulatory scares such as "when radio with pictures was coming."

Whatever regulatory climate emerges, program diversity at both the network and local levels seems likely to increase. The creative sparks may emanate more from one segment of the industry than the other, depending on the times, but wherever, the sparks remain.

Carlson is among those who believe it's the AM band where the real innovation will show itself in the coming decade. "Things have flip-flopped," he says, explaining that in the 1970's, it was FM that was fledging and had to experiment with new formats to find its niche. Today, he continues, it is the AM operators that are searching, and the "creative part will come out of AM in the next decade."

The extent to which AM will become more information and FM more "free music" is a matter of subjective prophesy. But as long as information increases on AM, that's good news for networks.

Many operators like Lerner have been sensing "a desire on the part of our AM listeners" for "wider, more dramatic information" and therefore are looking to affiliate. Others already have made the affiliation cross-over such as Susquehanna which Carlson says was "proudly independent for many years," but now has four of its stations on line.

The primary benefit of network news, of course, gives local stations stories they couldn't cover otherwise and frees up the staff for community coverage. And as Carlson points out, there also is an advantage when covering stories right in a station's backyard. Susquehanna's WFMS(FM) Indianapolis, for example, has been covering the Indianapolis 500 race for years but since connecting with NBC and having NBC on its mike, Carlson explains, the station has gotten "infinitely more cooperation" with its coverage.

While news makes up the bulk of the network's programming in 1980 and is likely to remain so, that's not to the exclusion of other forms—particularly not now. As Edward McLaughlin, ABC Radio network president says, "the pendulum is swinging towards more long-form programing."

And other network presidents agree, whether they talk about beefed up sports play-by-play, concerts, expanded features and other specials.

In McLaughlin's case, he can talk about 84 long-form shows solely from an arrangement with DIR Broadcasting including 52 King Biscuit Flower Hour weekly concerts; 26 country-music specials; five Supergroups in Concert specials and an annual Rock Music Awards show.

The DIR/ABC deal, announced last June, in essence ties a production house to a radio network, a commonplace arrangement for television but unusual for modern-day radio. But it's an arrangement that many expect will be a trend.

Mutual's Rubenstein anticipates that the syndicators of today will be program suppliers to the networks in the future. Tom McKinney, president of Sheridan Broadcasting's network targeted to blacks calls it "a fabulous idea" since its in-house produced programing is news-oriented and he doesn't have the personnel for the entertainment programs he envisions.

The production community too is interested. As McLaughlin explains, after the DIR deal became public, "we've had a number of people come to us with shows they would produce and we would market."

Syndication in radio, however, is burgeoning and it does not seem likely that networks will just take over syndicators. Instead, the scenario may find production houses, again like television, licensing some to the networks and others through local syndicated sales.

And the potential number of network
THE RKO RADIO NETWORK.
LISTEN TO US IN STEREO AT THE NAB IN NEW ORLEANS.

You can listen to our full programming schedule in stereo via satellite at our exhibit at the Hyatt Regency in New Orleans. You can also hear about the new programming concepts and innovative station services designed to make you more competitive in your marketplace.

The RKO Radio Network.
The Network of the 80's.
buyers seems only to increase. The RKO Radio Network, for one, may only be 10 months old but for some time already, Tom Burchill, vice president and general manager, has seen his next big challenge to "start a second network as soon as we can." Burchill reports no calendar date as yet however. And on another front, network-watchers for some time have been waiting for ABC Radio to make an announced move into a fifth network. Elsewhere, Richard Verne, president of NBC Radio, talks about the possibility of "quasi-syndicated networks."

More specifically on the news side, the National Black Network, led by its president, Eugene Jackson, already has announced another networking move. In late fall, it hopes to be operating the American Black Information Network. Jackson says it will have five-minute feeds similar to NBN but with more of an emphasis on investigative reporting and features. Last year, with the advent of NBC's Source and RKO's operation, the thrust was towards the young audience. The next demographic target may well be the post-40 listeners. No announcements have come yet from any of the networks but it is an age group many believe is underserved and lucrative territory.

The demographic targeting trend fits well with radio's futuristic technology—especially the satellite transmission already being utilized by Mutual, RKO and others and which for ABC, CBS and NBC is only a matter of time. ABC's McLaughlin, for one hopes to have all bids in for a system by September and would like to be at least in the satellite testing stage next year.

With satellite technology, the possibilities, of simultaneous, different feeds become easy realities as networks look forward not only to quality improvements but quantity as well.

The ability to form ad hoc networks also stands to make a quantum leap which could lead more people to agree with Mutual's Rubenstein who claims the word "network" is "overworked" because "when you look at it, every program is its own network."

This ad-hoc route may prove an attractive entrance for station groups into the radio syndication business, particularly when satellite distribution becomes routine as is expected. Speaking generally about groups getting into syndication, Westinghouse's Harris explains that it makes sense since "you automatically have an economic base" with which to underwrite programming expenses through airplay on commonly owned stations. Harris says his company is "anxious to get involved in [radio] syndication" but for the next year or so, the main priority is the building of its FM business.

Whatever the future means of distribution or the programming source, bigger and better are common words. As Richard Brescia, CBS Radio vice president and general manager, says, the over-all industry trend has been to concentrate more on program quality, rather than just treat it as a place to put commercials.

This difference may well be psychological since networks are created for nationwide exposure of advertisements. However, like others, Brescia explains that the networks "are all being very aggressive. The networks are starting to concentrate more on the program value of what their service is."

NBC's Verne adds a sobering note into the excitement over long-form, mentioning that advertiser demand for the expanded programming has not yet approached the demand from stations. Attracting substantial advertising support for such proliferating specials, he says, "is not going to be easy"—especially for buyers now barraged with ad pitches and not accustomed to that radio form.

What network presidents agree on, however, is that the trend towards higher program quality and longer forms could eventually lead to increased advertiser association with specific programs. If that happens, there would likely be more program acceptance from affiliated stations and less delayed broadcast of commercials (without the program) at certain networks.

From the words of network executives, there hardly seems to be a question that the industry has been thriving as competition increases. The pie has been getting bigger as more networks take their pieces. Whether or not future regulation will mean too many stations and therefore too much competition at the local level, however, remains to be seen. But, for the present, most are reporting enough to go around.

Overview: Images sharpen as formats blur

Fragmentation is the key to what's happening in today's radio formats. Top 40 is divided into standard, adult and album. Country competes with modern and easy country and rock is spreading its audience among soft and progressive practitioners.

Even beautiful music, which for the past few years has divided itself only vaguely into classic, MOR and country modes, is showing signs of lining up in vocal-oriented and standard-instrumental camps. In religious, the difference is between listener-supported block programming and Christian music stations. In news/talk, it's light-talk versus news-oriented.

But those are just the labels, and what's outstanding about today's radio is that it's harder than ever to get a program director to apply one of them to his or her station. "It's not so much the format as the presentation that's important," says Bob Craig of WMGN(FM) Philadelphia, who says minor adjustments in the music mix were not as effective as a new direction in promotions and image in catapulting that station to its current number-three position in its city. "The music is part of it," says Craig, "but what's most important is our over-all image and the way we relate to the people of our city."

Image is the key to competing in today's fragmented radio scene. And everything a station does contributes to its image.

"Years ago, a new image meant a jingle package," says Pat Shaughnessy, vice president of the TM Companies. "Today, it's a complete package allowing a station total continuity. Five years ago, says Shaughnessy, a station would spend from $500 to $15,000 for a good jingle package.

Today, it can spend from $30,000 to $75,000 for an image campaign involving everything from stationery to TV advertisements.

According to David Graves, director of radio programming and promotions for Group W, the stations in that group have more than doubled their promotional budgets in the last two years. Stations in every format are reporting the same trend. But promotions are only part of a station's total strategy in addition to maintaining the right mix music, stations are sharpening their news and information services to become more a part of their listeners' lives. "We want to provide listeners with what they need to know when they need to know it," says Arnold Chase, program director at WTIC(FM) Hartford, Conn.

Bigger promotions and more information enhance a station's image, but its personalities are emerging as this year's most vital component. "The days of three-by-five cards are over in radio announcing," says Walter Sabo, vice president, NBC Owned and Operated FM stations. "As other media proliferate, radio's immediacy will become more apparent. Radio's ability to react instantly to what's happening around it depends on a personality's ability to relate to his listeners."

Relating to the listener seems to be the primary goal of programming radio in 1980. "A radio station should sound the way a city feels," says Sabo, "and a successful station should not be able to be transferred to another city."

All this sounds like the beginning of a
"BPI LETS MY JOCKS DO WHAT THEY DO BEST."

"Live-assist programming assists my jocks. BPI programs the top Country sound around. A sound unique to KRED. Because instead of our jocks spinning their favorite 'losers,' they do what they do best. That's relating to our listeners... which is why they're on the air in the first place.

It boils down to one word: consistency. BPI's unannounced format gives me complete control of our music. It's consistency most Station Managers just dream about...helping us attract a 30.6 share in the last book? And for a six station market, that's not too shabby.

BPI works for us. Compared to our previous tape syndicator, BPI does a better technical job. Has a finer, more current music selection. And really gives us superior service. (Plus BPI's prices are lower, too!) Fact is, BPI sounds so good on AM, we've put their Adult Contemporary format on our new FM.

Programmed success.

BPI is the original total music syndicator, offering more formats than anyone else. Both announced and live-assist. Call us, toll free, for details and a free market profile.

1-800-426-9082.

James Hoff
Vice President & General Manager
KRED & KPDJ FM - Eureka, CA

*Arbitron: April/May, 1979
M-F 6:00 AM - 7:00 PM
creative revival in radio programing. Even in music selection, where radio stations are notorious for copying one another, there is a new breed of program director using gut feel and local research to determine the sound its audience wants.

Comments John Young, program director at WZGC(FM) Atlanta: "There are a tremendous number of people in our business who aren't 100% sure that what they are doing is right. As an industry we often copy and as a business we often panic. In the next few years we're going to see who the strong 'gut feeling' program directors are."

Hand in hand with this revival is what may be the beginning of a new attitude toward selling radio. "We're the number two station in Atlanta," says Scotty Andrews of WVEE(FM) Atlanta, "and yet advertisers consider us a black radio station. We can't be that high and not have white listeners, and yet we miss the general market buys. We're going to be marketing our station a great deal more in 1981."

And according to Sabo: "In the next 10 years those who succeed will be those who can make a drastic change in the way we do business. Rather than presenting advertisers with sheer tonnage of audience, we've got to be better at marketing the qualitative aspects of a station."

Radio 1980

Kent Burkhart and Lee Abrams became partners in 1971. Since then, they've built Burkhart/Abrams/Michaels/Douglas & Associates into one of radio's most well-known consulting firms. Their superstar format has helped propel rock to its prominence in the marketplace. Their pioneering of the disco format on WKTU(FM) New York revolutionized the contemporary format. Their work with modal programing has influenced the direction of continuing format development. With 120 stations under contract, Burkhart and Abrams remain on the medium's leading edge. In this "At Large" with BROADCASTING editors, they share their perceptions of today's radio, and tomorrow's.

Staying in tune with the times

Was the disco format your first big hit?

Burkhart: No. One of our first big hits was with the superstars, on WLS(FM) Philadelphia. It was an instant smash there. But while that was going on, we had other formats working, too. You see, we work all formats—we work contemporary, top 40, middle of the road, country western, whatever it is—so we had other things going at the same time. And while, for example, superstars was doing very well at WLYI, we were also on at KSTP(AM) Minneapolis—and were doing extraordinarily well up there.

So what we were doing was taking all of our research information and applying it to various kinds of formats and making those formats fly.

How do you go about your research?

Abrams: We have done several different forms of research over the years. One is the call back card—that's amazingly valuable. At about 700 or 800 record stores every week, you distribute these little cards, and whenever anybody buys a record, they fill out their name, age, phone number, the record they bought, and put it in the box. And at the end of the week, the music director in that market would select a box filled with cards and send them back to us. We would then have a record of thousands of people who bought any given album. Let's say a Fleetwood Mac album comes out on Jan. 1; by Jan. 7, we have called back thousands of people who bought the album to find out the demographic spectrum of the record, the favorite song, what they don't like about it. We'd find amazing things. We'd find exactly which cuts sold the album, exactly the right one or two songs to play, and we'd also find that although an album might sell, all people were really interested in was the stereo version of the single.

As this record recession continued, that study is actually more important. People may buy only one record, but we can call back and ask them,
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CAN BONNEVILLE GUARANTEE PROGRAM CONTINUITY?

Not only do we pay strict attention to the flow of the entire programming mix, but also, music rotation is controlled by computer on a day-to-day, week-by-week basis. Personnel may come and go, but we remain as a stable and constant programming resource.

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“O.K., if you had the money, what are three or four other records you might want?” So we can find out popular music that may not be selling because of the economic conditions or whatever.

We also do massive distributions of questionnaires. One in particular is distributed yearly. There were 60,000 or 70,000 of them every year, all around the country—asks such simple, straightforward questions as: What are your favorite groups? What are your favorite songs? Every year we do a tabulated response sheet and put together a graph for any song or artist. Take the group, Chicago. We look back at the graph and we see that in 1970 they had 85,000 responses as the favorite group. By 1974 it went down to about 30,000. By 1978 to 6,000. And now, 2,500, 5,000.

So you want to know, right now, where Chicago stands, you pull out the graph and the results are all there, including demographics, by city.

That information continues to multiply. We find out which artists are trending up, which are trending down, so we can get a good handle on exactly what music styles are happening. For example, in the last four or five years we’ve seen a dramatic decline in singer/songwriters in popular music. So we have a pretty good idea that that style of music really isn’t happening much any more. About three years ago we saw a real boom in orchestral rock—groups like Styx, Kansas and those kinds of groups started trending up.

And then we do a lot of promotional surveys to find out exactly where people are at, particularly with the superstar format. It’s very important to know about the 18-24 age group, for example. The older we get, the more difficult it is to get a handle on how that group thinks.

Do you think that “new wave” is a significant form of rock right now?

Abrams: There are several points to be made regarding new wave. First, it’s been over-hyped because the record industry is scared. It’s misdirected. They’re trying to create a sensation. Now it is in England, or it was. But having spent quite a bit of time in England recently, they’re so socially different, musically different, right now, that, O.K., it worked over there, but it has nothing to do with the mentality of the people over here. Also, a lot of the new wave music is more oriented, and the American rock audience generally isn’t really into dance oriented music. They may dance, but people who are into dancing are generally not dancing to new wave records.

As a new wave record—trying to relive the sixties, instead of progressing forward. I wish it would happen—it would stimulate me—but, boy, I just don’t see it.

Has there been anything striking in your research about today’s 18- to 24-year-olds?

Abrams: The most amazing thing over the last 10 years has been the swing to the right, politically. Just the other night, we were in Chicago, and we were broadcasting live from the Chicagofest—like the World’s Fair, with hundreds of thousands of people there every day. And we were broadcasting from the booth, and there are about 8,000 or 9,000 people in front, cheering, and some guy holds up an American flag. It had been 10 years ago, they would have burned it—these are all 16- to 22-year-olds—but this time they go cheering, and they started to throw “F . . . Iran” buttons up and all of this kind of thing. It was just complete heaven.

So politically, definitely, it’s switching to the right, and I would say that from a musical standpoint, the fanaticism as far as the instrumental characteristics is dying down. Several years ago people were much more conscious of different bass players and great guitar licks and all that, and now people tend to be more into songs and not techniques.

Burkhart: The same thing is happening with other forms of music. In the past year or year and a half we have been in a period of what you could term contemporary nostalgia. It’s sort of a replacement value, like the Beatles, to some degree, for a lot of people.

Robert Palmer’s band became Elvis’s band, mentally. Queen sounded like Ricky Nelson. And there was this feeling a year or a year and a half ago, a negative feeling about that Watergate, Nixon, Vietnam war-type era that was really a bad thing, and people didn’t really want to hear anything like that. So they used music to bridge that Watergate pond, so to speak. Some of the artists like Dionne Warwick and Herb Alpert like What, the group, came back, in this contemporary nostalgia type of field, as well as the artists I mentioned above. More current artists got involved with a contemporary feeling, but with an older type of material.

But what has happened in the past two or three months is that contemporary nostalgia has become sort of pure nostalgia, which means that the conservatism in the music has absolutely gone. It is now very conservative and the Watergate era, the Nixon era, is now the good old days. It’s changed that quickly. And it’s changed for economic reasons, too. People are looking back at that time and saying: “Good God, prices were only 8%, the cost of living increases were only 2% or 1% or whatever it was.” Those must have been the good old days. So now they are picking up the music from the good old days, and it’s now an accepted part of planning on the air, whereas it was not accepted for a long period of time because that music brought back bad memories.

So contemporary nostalgia was all the remakes, and pure nostalgia is actually playing the oldies?

Burkhart: That’s right. Now we’ve moved full force into a full nostalgia period.

So how has that affected your programming? What’s the percentage of oldies that you’re playing?

Burkhart: It varies. Anywhere from 20% to 50%, depending on what kind of station it might be—like a country station or a superstar station or whatever.

Has this conservatism in the young audience, or just today’s population, affected your approach to the non-music elements of your programming?

Abrams: Yes. Quite a bit. I think what has adjusted considerably is our news and public affairs. It’s treated a lot more seriously. Before it was very cosmic, as far as superstar’s standpoint was concerned, but now we’re trying to get it down more to the street level. We’re doing one featured called “Sixty Seconds,” where a guy takes a tape recorder out on the street to ask such a question as: “If you were in charge, what would you do about the hostages?” And they get all these responses and edit them together and put them on the “Sixty Seconds” segment, with tickling in the background. Things like that are real life as a programming item, whereas they would have been taken a lot more lightly in the past.

We’re heaving up on news, too, trying to get real news personalities rather than some guy who does the news on an all-night show, who’s probably taking naps/wars on the side or something

We’re also trying to get more personality back on the air. In the past, really—especially in the early seventies—the attitude was pretty much just, play the music and keep everybody kind of shut up. Now we’re getting back to guys like Steve Dahl at WLS/Chicago, getting much more of a personality and a flair on the air. We were meeting with that station’s staff several years ago, and we were doing the checks of radio station disk jockeys from the late fifties and early sixties, and tried to get everybody to get into the attitude of reinterpreting them.

What is “modal” programming?

Abrams: Well, let’s say you’re looking at the whole music spectrum, and you just analyze it and find out where the real peak people are. For example, take a line from one to 100 and find where that’s happening—whether in the late sixties or not in age, but on the graph. There’s this huge number of people in the 60 to 65 range that represents let’s say, real hard rock—that is, Led Zeppelin and Lynard Skynard and artists like that.

What we do is just take that mode of music and go right after it. We do everything we can to preserve that mode. The first reaction might be, well, you’ll be so narrow that nobody will listen. But what actually happens is that the curve goes up because you have the people who thrive on that kind of music, and of course, listen. And then you have the others who may not have listened to the station before, but now they know that, well, when they’re in the 65 range for real hard rock, they know exactly where to go.

The curve goes up because more people listen to it. And the quarter hours just go through the roof because there are a significant number of people by that time, and they’re really heavily into it, and they’ll just listen day in and day out, and that’s great.

Now in the old days, from an AOR standpoint, for example, stations might have been real wide, played everything from Carly Simon to Frank Zappa, to the Beach Boys, to the Beatles. It’s happened then was that somebody who was really into Led Zeppelin would hear Carly Simon, and vice versa. Or somebody who would really be into Carly Simon would end up hearing Led Zeppelin. And so what we did was pick a spot where the most listeners would go right in there.

I think it also works for a variety of formats. Probably the best example of modal programming, really, is the beautiful music stations, which some people thrive on. They listen to them day in and day out. And then there are other people who might listen to more of a contemporary station, but even there they’re in the mood to relax, they know exactly where that easy listening station is, and they listen to it. And if the beautiful music station were not modal, but instead, if they were real wide, and played a lot of rock or vocals, a little of this and a little of that, they’d have nothing. It’s this superspecialization that makes them modal. They’ve developed very loyal audiences.

Do you see modal programming as the future of radio?

Abrams: Well, I think the more competitive the market is, the more important the programming is going to be. There’s always a misinterpretation, particularly from an AOR standpoint, people think it’s modal when you play real hard rock, and that’s not necessarily true.

Well, what’s next in radio? What do you think the next big format innovation is going to be? Next year, for instance?

Burkhart: Well, let’s see—I’m sure it’s not going to be all-pole—I would make a guess—just from looking at what we are going to stay in this nostalgic vein until January. I would guess that in January—if in fact we have
The National Symphony Orchestra is a national treasure. But it would be just a memory if not for the efforts of WGMS AM-FM in Washington, D.C. The RKO Radio classical music stations originated a series of radiothons during which they auctioned off a variety of items to raise funds in order to continue the musical heritage of the orchestra.

The radiothons resulted from the discovery of a unique phenomenon: because the District of Columbia is a federal city there is no state, county or city tax program to support such vital cultural efforts as the symphony.

To date the WGMS radiothons have raised almost one million dollars to preserve the National Symphony Orchestra. In Washington there might have been no strings had it not been for WGMS AM-FM.

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We care. And it shows.

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WAXY Fort Lauderdale-Miami/KHJ • KHJ-TV
KRTH Los Angeles/WHBQ • WHBQ-TV Memphis
WOR • WOR-TV • WXLO New York/KFRC San Francisco
WGMS AM-FM Washington, D.C.
a new President in January — that a lot of the nostalgia will drop at that time, and there will be a big forward movement in the minds of the people — a "let's charge ahead" type of movement, and I think they'll drop a lot of the nostalgic feel.

If, on the other hand, the current President stays in, I think people are going to be a little lackadaisical about coming out of nostalgia. They're still going to listen to the good old days. Now, if we do break into a new type of arrangement in January, it's my best guess that we're going to come up at that time with a new energy in the country that's going to translate itself into music. It will definitely be on the up-tempo side, will definitely be aggressive — and, probably, extremely reflective of the futuristic verbiage that will be going on in the country at that point.

Is there a middle of the road in radio today?

Burkhart: Yes — but that's a very hard definition. You'll go to a market and a guy will say, "Well, that's our middle of the road station," and that station will be playing the Eagles and they'll be playing GTO Electric Light Orchestra and they'll be playing Fleetwood Mac. All hits. All hygiene. medium tempo to slow tempo. Then you'll go to another market, and an operator will say, "This is our MOR station over here," and they will be playing Frank Sinatra's "New York, New York" followed by Helen Reddy or whatever. So... it depends on the frame of reference as to what middle of the road is. I think you can safely say that there is a "bridge" format that is very acceptable in most markets — probably two or three or four stations between rock, hard rock and medium rock and beautiful music.

Do you think markets will be able to support more than one station of each format — say, two or three MOR's?


What about AM radio? Where do you think it's going?

Burkhart: It is in the greatest position it's been in in years, and I have read all of these derogatory reports that have been circulating in the past six months about the troubles of AM stations. I've got to tell you what kind of "trouble" they're in: They're in no trouble whatsoever. They are, in fact, in most markets, in the best competitive position they've been in in a long while. The reason is what we call acute fragmentation of FM stations, or "frag out.

What all this means is that the FM stations, which came on like a tornado six or seven or eight years ago, now have a lot of competitors, and their audience is being fragmented. Instead of having the 20 shares that they used to have, they now have sevens and eights. When they came on the air, they knocked a lot of the AM stations from 15 to 20 shares down to 5, 6 and 7. So what happens is that the AM stations have improved, still staying within the 5, 6 and 7 levels, but the FM stations have fragmented themselves down to the 6, 7, 8 levels, for example. Therefore, the AM stations are now competitive again.

So I think AM is very significant, and I think it's going to be bigger and bigger. I don't know what stereo AM is going to do; my best guess is that probably won't make too much difference. But I have a very firm and fond belief for AM, and it's a really good time for broadcasters to consider this if they're purchasing radio stations.

Do you agree, Lee, that AM stereo won't be that significant?

Abrams: Well, the line I always use is that now you'll have static in both channels. I think it will be about as effective as quad was on FM.

With the satellites and with the new technology, does radio sound better now?

Burkhart: I think it sounds much, much better.

Abrams: Much.

There are a lot more of these big and better portable radios now. Does portability show up as a factor in any of your research?

Abrams: Yes. It is very, very important, and the technology of portable radios has improved dramatically, too. Just over the last few years, the stereo portables have come out, and Sony now has both stereo cassette players and radios that are amazing, with light weight headphones and sound almost equal to that of your stereo at home.

Burkhart: We represent about 150 stations, and one of the first things we do is make sure the technical quality of the station is right because the speakers are getting better.

How do you feel about some of the predictions that AM will be all non-music and FM will be all music?

Abrams: Well, I don't necessarily think that's going to be true.

Burkhart: No, that's not going to happen.

What effect are satellites going to have, specifically on network and syndicated program producers?

Burkhart: Now that is a very difficult question to answer. Satellites are going to be extraordinarily influential in the design of programming for radio stations. I am sure that a lot of syndication and network feed will be coming down the pipe from the satellites. For example, it may be that we have this idea for satellite six or seven years from now, and the stations will pick it up and insert their own local commercials and insert local disk jockey chatter, and the rest of it, including all the features, will be from the satellite.

There are problems to overcome, such as time zone problems and other things of that nature, when it comes to dayparting music. But I think it's going to be very significant. It's very difficult to say where it's going to go, but all of the think tank people in the business of producing the manufacturing equipment are all betting in that direction, and they have been very good at predicting the future. But I do think it's going to be big.

Is that going to make radio more of a national medium, then? I'm thinking specifically about Steve Dahl's morning show being heard in Chicago and Denver simultaneously. Are we going to have national morning shows, national 6 o'clock news?

Burkhart: I think it's possible, but not for the next 10 years, with the exception of Steve Dahl and things like that.

But do you think national radio is going to replace local radio?

Burkhart: No, because just when national satellite radio becomes really big, some smart operator will come along with some great new ideas about local radio.

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Today, 60 years later, WWJ is still the leader in broadcast journalism, with one of the first total news stations. All day and all night you get the latest news, up-to-the-minute weather reports from Weather Command, late breaking sports scores and commentaries, business news, a world of information, and traffic reports from Detroit's only trafficopter. Stay tuned.

The original news station—WWJ NEWSRADIO 95—is leading the way into the 80's.
Gordon McLendon: the legend lives on

No matter how radio programing has changed, "playing the hits" remains the formula that wins. Developed in the late 50's, the top 40 format ended a 10-year decline in radio revenues by replacing tired block programing with a rapid-fire medley of music, news, contests and creativity.

While the late Todd Storz is credited with first using the music formula of repeating the hits, it was Gordon McLendon who brought pizzazz to the hit parade, and to whom the current generation of broadcast operators acknowledges its debt. Known for extravagance in promotional campaigns, McLendon promotions included flag-pole sitters, $50,000 treasure hunts and showering downtown crowds with money-weighted balloons. He is credited with the innovative use of news on the hour, jingles, produced news "intros," mnemonic call letters and mobile news units. He experimented early with beautiful music in San Francisco, with all-news in Chicago and put an all want-ads station in Los Angeles.


The McLendon radio formula was to acquire good facilities that were failing in the ratings and to turn them around—often in a matter of weeks. Recalling what it was like to enter a market with a McLendon station, Don Keyes, once McLendon's national program director and now owner of WNYM(AM) Canton, Ohio, recalls: "Our biggest coup was at WAKY in Louisville. The only music station in town was WJNN, a low power daytimer. They were playing 15-minute segments of one artist at a time, mixing Kay Starr with Nat King Cole and Mantovani. We came in there with the top 40 format and all flags flying, with jingles, promotions, contests, DJ's and mobile news units and in 60 days we had a 60% share of the audience."

McLendon was one of the first radio broadcasters to editorialize on the air after the FCC approved that practice in 1942. Known for his conservative views, McLendon opinionized about everything from politics to record lyrics. He ran unsuccessfully in an election primary against Senator Ralph Yarborough in 1964. McLendon sold his last radio station in late 1978. He left broadcasting to manage his family's other interests in oil and real estate, and, he says, "because I had done all I could in the aural medium, and wanted to paint on a broader canvas."

Capital from the sale of his stations went into precious and strategic metals—gold was then $40 an ounce—and McLendon in recent years has kept busy lecturing on finance and investments around the U.S. and overseas. He'll soon be commenting on investments and finance four times daily on ch. 33 KSNB Dallas, an "all financial" station. Will he editorialize? "I'll have to," he says, "in talking about today's financial and economic situation."

McLendon is one of the larger stockholders in Columbia Pictures and is part owner of Subscription Television of America Inc., with franchises in several major markets. In addition to investing and authoring several books on the subject, he has recently returned to a past career—one involving his greatest ambition. "All my life I've wanted to produce a major motion picture," he says. He recently returned from Budapest, where United Artists filmed "Escape to Victory," an upcoming film starring Sylvester Stallone, Michael Caine and Max von Sydow. "It's the largest film ever mounted in Hungary," says McLendon, who is the executive producer.

McLendon the financier is as active as ever and, listening to him, one gets the impression he may get into a performing role again, if possible. "No one ever had more fun behind a mike than I did," he says. "Those were the halcyon days of my career and they might have continued behind a camera, but I had to make that esoteric decision between staying with what I loved and acquiring the time and money to achieve what I really wanted."

What did he learn from radio? "That it all begins with creativity and programing. You can have the greatest sales staff and signal in the world and it doesn't mean a thing if you don't have something great to put on the air."

Broadcasting Aug 25 1980
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The fortunate 501

Depending on where the line is drawn, either contemporary or beautiful music is the top format among the top 10 stations in the first 50 markets.

There's a semantics battle going on in the radio format race, and it's a matter of interpretation whether contemporary or beautiful music leads the pack.

Broadcasting's examination of the programming of the top-10 stations in each of the top-50 markets, as measured by Arbitron's April/May Metro survey, finds beautiful music filling 15.7% of 501 positions (there was one two-way tie for 10th place), down from 17.2% in last year's review.

But contemporary, if all sub-groupings of that format are counted, rolls up an impressive 32.2%, including contemporary, 8.4%; adult contemporary, 12.6%; urban contemporary, 1.4%; top 40, 5.4%, and other contemporary (bright contemporary, contemporary), 4.4%. Last year all forms of contemporary totaled 26.1% of formats.

AOR formats gained during the year, rising to 11.6% of the slots, up from 9.1% last year, while other forms of rock amounted to 3.4%, down from 4.2%. All forms of country also increased, accounting for 10.2% of the top formats, as against 4.2% last year.

Other formats showing gains were MOR, up to 8.0% from 6.9% and news and news/talk, up to 7.4% from 7.1%. Showing dips were black (including soul/R&B/gospel/black) which occupied 4.0% of the top slots, down from 5.7%, and disco, at 1.2%, down from 4.2%.

FM widened its lead in the top total slots with 294 of the 501 places, up from 269 last year, while AM dropped to 204 from 229 in 1979. There were also three AM-FM combinations in the rankings.

The data on formats was compiled by Broadcasting from a variety of sources. The following are Arbitron's April/May rankings of the top-50 markets, as ranked according to total persons aged 12+ in the metro survey area. Audience figures represent total persons, 12+, average quarter hour, Monday-Sunday, 6 a.m. to midnight. (The Arbitron data is copyrighted and may not be reprinted or used in any form by nonsubscribers to Arbitron's syndicated radio service.)

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<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
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<tbody>
<tr>
<td>1. New York</td>
<td></td>
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<tr>
<td>1. WBLI(FM)</td>
<td>Urban contemporary/R&amp;B</td>
<td>201,700</td>
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<tr>
<td>2. WKTU(FM)</td>
<td>Contemporary</td>
<td>165,700</td>
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<tr>
<td>3. WCBS(IAM)</td>
<td>All news</td>
<td>135,300</td>
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<td>4. WOR(IAM)</td>
<td>Talk</td>
<td>128,200</td>
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<td>5. WINS(IAM)</td>
<td>All news</td>
<td>120,400</td>
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<td>6. WZWF(FM)</td>
<td>Beautiful music</td>
<td>115,700</td>
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<td>7. WABC(IAM)</td>
<td>Contemporary</td>
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<td>8. WINS(IAM)</td>
<td>Contemporary</td>
<td>101,600</td>
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<td>9. WPWF(FM)</td>
<td>Album oriented rock</td>
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<td>10. WQFX(FM)</td>
<td>Beautiful music</td>
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<tr>
<td>1. KGO(IAM)</td>
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<td>2. KCBS(IAM)</td>
<td>News</td>
<td>39,000</td>
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<td>3. KFRC(IAM)</td>
<td>Beautiful music</td>
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<td>4. KFRC(IAM)</td>
<td>Contemporary</td>
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<td>5. KSOL(FM)</td>
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<td>6. KNBR(IAM)</td>
<td>MOR</td>
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<td>7. KYUJ(FM)</td>
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<td>8. KSFX(FM)</td>
<td>Contemporary</td>
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<td>9. KSFO(IAM)</td>
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<td>22,500</td>
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<td>10. KDA(IAM)</td>
<td>Adult contemporary</td>
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<td>1. KYW(IAM)</td>
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<td>2. WIP(IAM)</td>
<td>MOR</td>
<td>46,100</td>
</tr>
<tr>
<td>3. WWLS(FM)</td>
<td>Beautiful music</td>
<td>39,700</td>
</tr>
<tr>
<td>4. WMGK(FM)</td>
<td>Adult contemporary</td>
<td>39,500</td>
</tr>
<tr>
<td>5. WDAS(FM)</td>
<td>P&amp;B</td>
<td>38,600</td>
</tr>
<tr>
<td>6. WMMR(FM)</td>
<td>MOR</td>
<td>37,000</td>
</tr>
<tr>
<td>7. WJVR(FM)</td>
<td>Beautiful music</td>
<td>35,100</td>
</tr>
<tr>
<td>8. WFLI(IAM)</td>
<td>Adult contemporary</td>
<td>32,600</td>
</tr>
<tr>
<td>9. WWSY(FM)</td>
<td>Progressive rock</td>
<td>29,900</td>
</tr>
<tr>
<td>10. WUSL(FM)</td>
<td>MOR</td>
<td>29,500</td>
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<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Detroit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. WJR(IAM)</td>
<td>MOR/news/talk</td>
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<table>
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<th>Station</th>
<th>Format</th>
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<td>2. WRIF(FM)</td>
<td>MOR</td>
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<td>3. WMG(CFM)</td>
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<td>34,600</td>
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<td>4. WCYZ(FM)</td>
<td>Beautiful music</td>
<td>33,200</td>
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<td>5. WCHX(IAM)</td>
<td>Country</td>
<td>32,100</td>
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<tr>
<td>6. WWJ-FM</td>
<td>Beautiful music</td>
<td>30,900</td>
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<td>7. WJR-FM</td>
<td>Beautiful music</td>
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<tr>
<td>8. CKLW(IAM)</td>
<td>Adult contemporary</td>
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<tr>
<td>9. WDR(FM)</td>
<td>Top 40</td>
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<td>10. WNCT(FM)</td>
<td>Adult contemporary</td>
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<th>Station</th>
<th>Format</th>
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<tbody>
<tr>
<td>7. Boston</td>
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<tr>
<td>1. WHDH(IAM)</td>
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<td>2. WBSI(IAM)</td>
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</tr>
<tr>
<td>3. WEBI(IAM)</td>
<td>News</td>
<td>40,800</td>
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<tr>
<td>4. WJ(FFM)</td>
<td>Beautiful music</td>
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<td>5. WBBN(FM)</td>
<td>Progressive rock</td>
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<td>6. WB(R)FM</td>
<td>Adult contemporary</td>
<td>27,100</td>
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<td>7. WWSF(FM)</td>
<td>Contemporary/disco</td>
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<tr>
<td>8. WCOZ(FFM)</td>
<td>AOR</td>
<td>21,100</td>
</tr>
<tr>
<td>9. WROR(FM)</td>
<td>Adult contemporary</td>
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<tr>
<td>10. WRO(AM)</td>
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<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
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<tbody>
<tr>
<td>8. Washington</td>
<td></td>
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<tr>
<td>1. WMRAL(IAM)</td>
<td>MOR/news/sports</td>
<td>44,400</td>
</tr>
<tr>
<td>2. WPGC-AM</td>
<td>Contemporary/oldies</td>
<td>43,900</td>
</tr>
<tr>
<td>3. WPGC-AM</td>
<td>Contemporary/oldies</td>
<td>43,900</td>
</tr>
<tr>
<td>4. WPGC-AM</td>
<td>Contemporary/oldies</td>
<td>43,900</td>
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<tr>
<td>5. WXYK(FFM)</td>
<td>Disco</td>
<td>27,300</td>
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<td>6. WGAY-FM</td>
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<td>26,400</td>
</tr>
<tr>
<td>7. WASH(FFM)</td>
<td>MOR</td>
<td>21,700</td>
</tr>
<tr>
<td>8. WAW(FFM)</td>
<td>Adult rock</td>
<td>21,000</td>
</tr>
<tr>
<td>9. WTOP(AM)</td>
<td>News</td>
<td>20,900</td>
</tr>
</tbody>
</table>
WE REACH FOR THE STARS.

And we get them. Bette Midler, Willie Nelson, Barry Manilow, Paul McCartney, Melissa Manchester and Olivia Newton-John. Just a few of the big, big superstars who have sung their songs and told their stories with their own special brand of magic on the NBC Radio Network.

Our very special music specials. Not just an interview. More than a concert. The music you want to hear. The entertainment no one else can produce. Listen to the stars shine on the NBC Radio Network.

Don’t miss upcoming specials with Carly Simon and the Captain and Tennille on most NBC Radio Network stations.

Check your local listings for time and station.
THE ARBITRON GUIDE
TO THE BEASTS OF THE
RATINGS JUNGLE

THE BIAS BUZZARDS
ONE OF A SERIES

THE ARBITRON COMPANY

a research service of
CONTROL DATA CORPORATION
DESCRIPTION OF BIAS BUZZARDS: Nefarious creatures that tend to imbalance the results of television and radio surveys.

HABITS: The Bias Buzzards pick at the randomly placed diaries, causing the usable sample to differ from the population. Thus, some sample variables may not be in proper proportion to the market being measured. Sample variables attacked by the Bias Buzzards are:

GEOGRAPHY: Causing the % of returned diaries by county or geographic area to differ from that of the market.

WEEK: Causing some weeks to have a disproportionate number of returned diaries. This could affect the four week estimates reported for television viewing.

AGE/SEX: Causing a disproportionate number of diaries from young males to be excluded, while leaving too many from older respondents in the sample. (In television we also watch for Buzzard attacks on age of head of household.)

RACE: Causing the true representation of Blacks and Hispanics in the sample to be affected. Arbitron takes special care to achieve a proportionate response.

CABLE: Causing a lower rate of return in television surveys from non-cable households, bringing their representation out of line.

CAUTION: Unless a way is found to correct for the effect of these Bias Buzzard attacks, sample returns may not reflect the actual population.

HOW TO TREAT ATTACK: Since all surveys are attacked by these biases, Arbitron uses a technique called Sample Balancing. This allows the variables of a survey to be weighted to minimize the effect of the Biases. So Arbitron can help keep survey results more accurate.

For more detailed information on Bias Buzzards and other beasts in the ratings jungle, contact your Arbitron representative.
First — Chuck Blore and Don Richman created a monster

Our Remarkable Mouth has been a "monster" — the single most successful television commercial ever created for radio.

And now — something not humanly possible

"The Chimps," a three spot package — day parted to promote specific features and personalities. The Chimps will do things for your radio station that aren’t humanly possible.

Television commercials that get people to listen to your radio station. Available now for the Fall Book from . . .

Chuck Blom & Don Vman
Incorporated
1606 N. Argyle, Hollywood, California 90028 (213) 462-0944

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Aug. Personae</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. WMZQ(FM)</td>
<td>Modern country</td>
<td>19,200</td>
</tr>
<tr>
<td>10. WOOK(FM)</td>
<td>Black</td>
<td>17,500</td>
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9. Houston-Galveston

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<tr>
<th>Station</th>
<th>Format</th>
<th>Aug. Personae</th>
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<tbody>
<tr>
<td>1. KRLY(FM)</td>
<td>Disco</td>
<td>37,500</td>
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<tr>
<td>2. KIKK-FM</td>
<td>Modern country</td>
<td>33,000</td>
</tr>
<tr>
<td>3. KPRL(AM)</td>
<td>News/talk</td>
<td>26,900</td>
</tr>
<tr>
<td>4. KYND(FM)</td>
<td>Beautiful music</td>
<td>25,600</td>
</tr>
<tr>
<td>5. KBRE(FM)</td>
<td>Contemporary</td>
<td>20,300</td>
</tr>
<tr>
<td>6. KMJQ(FM)</td>
<td>Contemporary rhythm</td>
<td>19,700</td>
</tr>
<tr>
<td>7. KLOL(FM)</td>
<td>AOR</td>
<td>18,800</td>
</tr>
<tr>
<td>8. KAUM(FM)</td>
<td>Contemporary/country</td>
<td>18,100</td>
</tr>
<tr>
<td>9. KILT-FM</td>
<td>Progressive rock</td>
<td>17,700</td>
</tr>
<tr>
<td>10. KTRH(AM)</td>
<td>News/talk/sports</td>
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10. Nassau-Suffolk, N.Y.

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<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Aug. Personae</th>
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<tbody>
<tr>
<td>1. WNBC(AM)</td>
<td>Contemporary</td>
<td>29,400</td>
</tr>
<tr>
<td>2. WCBS(AM)</td>
<td>News</td>
<td>25,900</td>
</tr>
<tr>
<td>3. WRFM(FM)</td>
<td>Beautiful music</td>
<td>18,700</td>
</tr>
<tr>
<td>4. WBLI(AM)</td>
<td>Adult contemporary</td>
<td>17,300</td>
</tr>
<tr>
<td>5. WBLS(AM)</td>
<td>Urban contemporary</td>
<td>15,700</td>
</tr>
<tr>
<td>7. WPLJ(FM)</td>
<td>Adult standards</td>
<td>14,100</td>
</tr>
<tr>
<td>10. WINS(AM)</td>
<td>News</td>
<td>13,900</td>
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11. Dallas-Fort Worth

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Aug. Personae</th>
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</thead>
<tbody>
<tr>
<td>1. KVIL-FM</td>
<td>MOR</td>
<td>35,600</td>
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<tr>
<td>2. WBAP(FM)</td>
<td>Country/MOR</td>
<td>33,400</td>
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<td>3. KSCS(FM)</td>
<td>Country</td>
<td>28,600</td>
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<tr>
<td>4. KRLD(FM)</td>
<td>News/talk</td>
<td>24,300</td>
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<tr>
<td>5. KOAX(FM)</td>
<td>Beautiful music</td>
<td>23,000</td>
</tr>
<tr>
<td>6. KMEZ(FM)</td>
<td>MOR</td>
<td>19,800</td>
</tr>
<tr>
<td>7. KDTH-FM</td>
<td>Disco</td>
<td>16,600</td>
</tr>
<tr>
<td>8. KZEP(FM)</td>
<td>AOR</td>
<td>17,900</td>
</tr>
<tr>
<td>9. KTXO(FM)</td>
<td>AOR</td>
<td>16,200</td>
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<tr>
<td>10. WFAA(AM)</td>
<td>News/talk</td>
<td>15,800</td>
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12. St. Louis

<table>
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<tr>
<th>Station</th>
<th>Format</th>
<th>Aug. Personae</th>
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</thead>
<tbody>
<tr>
<td>1. KMOX(AM)</td>
<td>Talk, news, sports entertainment</td>
<td>70,200</td>
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<tr>
<td>2. WWK(AM)</td>
<td>Top 40-rock</td>
<td>25,200</td>
</tr>
<tr>
<td>3. KSHE(FM)</td>
<td>Progressive rock</td>
<td>24,600</td>
</tr>
<tr>
<td>4. KEZK(FM)</td>
<td>Beautiful music</td>
<td>20,900</td>
</tr>
<tr>
<td>5. WIL-FM</td>
<td>Modern country</td>
<td>18,500</td>
</tr>
<tr>
<td>6. WART(AM)</td>
<td>Standard MOR</td>
<td>17,300</td>
</tr>
<tr>
<td>7. KSLO(FM)</td>
<td>Adult contemporary</td>
<td>16,500</td>
</tr>
<tr>
<td>8. KHOL(AM)</td>
<td>Bright contemporary</td>
<td>16,200</td>
</tr>
<tr>
<td>9. KMJM(FM)</td>
<td>Urban contemporary</td>
<td>11,800</td>
</tr>
<tr>
<td>10. KMOX-FM</td>
<td>MOR</td>
<td>11,400</td>
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13. Pittsburgh

<table>
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<th>Station</th>
<th>Format</th>
<th>Aug. Personae</th>
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<tbody>
<tr>
<td>1. KDKA(AM)</td>
<td>MOR/talk</td>
<td>84,700</td>
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<tr>
<td>2. WISH(FM)</td>
<td>Beautiful music</td>
<td>24,300</td>
</tr>
<tr>
<td>3. WJET(AM)</td>
<td>Adult contemporary</td>
<td>22,100</td>
</tr>
<tr>
<td>4. WJVE(FM)</td>
<td>AOR</td>
<td>18,200</td>
</tr>
<tr>
<td>5. WXXK(AM)</td>
<td>Contemporary</td>
<td>17,500</td>
</tr>
<tr>
<td>6. WAMO(AM)</td>
<td>R&amp;B</td>
<td>15,400</td>
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<tr>
<td>7. KQV(AM)</td>
<td>News</td>
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<td>8. WPFM(FM)</td>
<td>Adult contemporary</td>
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<td>9. WEEA(AM)</td>
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<td>10. WJOI(AM)</td>
<td>MOR</td>
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14. Baltimore

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<th>Format</th>
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<tr>
<td>1. WBAL(AM)</td>
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<td>2. WJZ(AM)</td>
<td>AOR</td>
<td>24,200</td>
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<tr>
<td>3. WXIO(FM)</td>
<td>Urban contemporary</td>
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<tr>
<td>4. WLIF(AM)</td>
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<td>23,400</td>
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<td>5. WPOC(AM)</td>
<td>Country</td>
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<tr>
<td>6. WPBR(AM)</td>
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<td>7. WCBN(AM)</td>
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<td>8. WWIV(AM)</td>
<td>R&amp;B</td>
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<tr>
<td>9. WCAC(AM)</td>
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</tr>
<tr>
<td>10. WMAR-FM</td>
<td>Beautiful music</td>
<td>11,800</td>
</tr>
</tbody>
</table>
"It must be hard to be a hostage for such a long time . . ."

WJFM Radio in Grand Rapids, Michigan, broadcast a series of public service announcements urging listeners to send letters in care of the station to the hostages in Iran. The response was tremendous, but WJFM's operations director was particularly touched by the letters he received from a group of 5th grade students in a nearby farm community. One girl wrote, "I'm sad and mad at the same time. I'm sad that you have to be cooped up while over here we are all free. I'm mad because they won't let you go. We are doing all we can to help you get out."

A young boy lent his encouragement by saying, "When you get out, it won't take us long to get you home because we have ships, planes and infantry stationed all around Iran."

Another boy said, "I hope you all are fine. And I hope you all come home safe even if I don't have any brothers or a father there."

And this little girl summed up everyone's feelings. "I'm sorry you have to be there. I hope you get out soon and safe."

Providing the opportunity for people of all ages to express their support for the right of men and women to be free is all part of the Fetzer tradition of total community involvement.

The Fetzer Stations

WKZO WKZO-TV KOLN-TV KGIN-TV
Kalamazoo Kalamazoo Lincoln Grand Island
WJFM WKJF(FM) WWAM KMEG-TV
Grand Rapids Cadillac Sioux City
### 15. Minneapolis-St. Paul

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
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<tr>
<td>KSTP-FM</td>
<td>Contemporary/MOR</td>
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<tr>
<td>KORS-AM</td>
<td>AOR</td>
<td>24,700</td>
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<tr>
<td>KQRS-FM</td>
<td>AOR</td>
<td>24,700</td>
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<tr>
<td>WOOG(AM)</td>
<td>Modern country</td>
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<tr>
<td>WAYL-FM</td>
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<tr>
<td>WLOL(AM)</td>
<td>Adult contemporary</td>
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</tr>
<tr>
<td>KSTP-AM</td>
<td>Adult contemporary</td>
<td>12,900</td>
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<tr>
<td>WCCO-FM</td>
<td>Adult contemporary</td>
<td>12,700</td>
</tr>
<tr>
<td>KEEKY-FM</td>
<td>Beautiful music</td>
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<tr>
<td>WWTC(AM)</td>
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### 16. Cleveland

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<td>WQAL(AM)</td>
<td>Personality/Beautiful music</td>
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<tr>
<td>WMMS(AM)</td>
<td>Modern country</td>
<td>22,500</td>
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<tr>
<td>WDOK(AM)</td>
<td>Beautiful music</td>
<td>20,700</td>
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<tr>
<td>WBEA(AM)</td>
<td>News</td>
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<td>WKV(AM)</td>
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<td>WZZP(AM)</td>
<td>Rock</td>
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<td>WGCL(AM)</td>
<td>Top 40</td>
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<tr>
<td>WQW(AM)</td>
<td>MOR</td>
<td>13,700</td>
</tr>
<tr>
<td>WKAR(AM)</td>
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</tr>
<tr>
<td>WJW(AM)</td>
<td>MOR</td>
<td>11,800</td>
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### 17. Seattle- Everett- Tacoma

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KIRI(AM)</td>
<td>News</td>
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<tr>
<td>KGDO(AM)</td>
<td>MOR</td>
<td>19,500</td>
</tr>
<tr>
<td>KSEA(AM)</td>
<td>Beautiful music</td>
<td>14,800</td>
</tr>
<tr>
<td>KISW(AM)</td>
<td>AOR</td>
<td>14,300</td>
</tr>
<tr>
<td>KVJR(AM)</td>
<td>Personality contemporary</td>
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<td>KPFL(AM)</td>
<td>Adult contemporary</td>
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<tr>
<td>KZAM(AM)</td>
<td>Adult contemporary</td>
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<tr>
<td>KV2(AM)</td>
<td>Talk</td>
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<td>KBKD(AM)</td>
<td>Beautiful music</td>
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<td>KYYX(AM)</td>
<td>Contemporary</td>
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</tr>
<tr>
<td>KZOK(AM)</td>
<td>AOR</td>
<td>9,300</td>
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</table>

### 18. Anaheim- Santa Ana- Garden Grove, Calif.

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KBIG(AM)</td>
<td>Beautiful music</td>
<td>20,300</td>
</tr>
<tr>
<td>KMET(AM)</td>
<td>Rock</td>
<td>18,500</td>
</tr>
<tr>
<td>KABC(AM)</td>
<td>Talk</td>
<td>15,000</td>
</tr>
<tr>
<td>KKR(KF)</td>
<td>Adult contemporary</td>
<td>13,200</td>
</tr>
<tr>
<td>KLAC(AM)</td>
<td>Country</td>
<td>13,100</td>
</tr>
<tr>
<td>KFI(AM)</td>
<td>Adult contemporary</td>
<td>11,100</td>
</tr>
<tr>
<td>KNX-FM</td>
<td>Adult contemporary</td>
<td>10,400</td>
</tr>
<tr>
<td>KJIO(AM)</td>
<td>Beautiful music</td>
<td>9,600</td>
</tr>
<tr>
<td>KMPC(AM)</td>
<td>Adult contemporary</td>
<td>9,400</td>
</tr>
<tr>
<td>KXTN(AM)</td>
<td>News</td>
<td>9,000</td>
</tr>
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### 19. Atlanta

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>WSBI(AM)</td>
<td>Personality/Adult contemporary</td>
<td>27,700</td>
</tr>
<tr>
<td>WVEE(AM)</td>
<td>Disco</td>
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</tr>
<tr>
<td>WZGC(AM)</td>
<td>Contemporary</td>
<td>24,200</td>
</tr>
<tr>
<td>WKLS(AM)</td>
<td>AOR</td>
<td>20,100</td>
</tr>
<tr>
<td>WGXI(AM)</td>
<td>Contemporary/Top 40</td>
<td>18,800</td>
</tr>
<tr>
<td>WPDB(AM)</td>
<td>Beautiful music</td>
<td>16,200</td>
</tr>
<tr>
<td>WPLO(AM)</td>
<td>Modern country</td>
<td>10,300</td>
</tr>
<tr>
<td>WUXA(AM)</td>
<td>Classic Rock</td>
<td>9,700</td>
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<tr>
<td>WSBI-FM</td>
<td>Beautiful music</td>
<td>9,400</td>
</tr>
<tr>
<td>WGST(AM)</td>
<td>News/Talk</td>
<td>9,800</td>
</tr>
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### 20. San Diego

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KJOY(AM)</td>
<td>Beautiful music</td>
<td>20,200</td>
</tr>
<tr>
<td>KFMB(AM)</td>
<td>Personality/Adult contemporary</td>
<td>17,100</td>
</tr>
<tr>
<td>KPFI(AM)</td>
<td>Contemporary</td>
<td>13,500</td>
</tr>
<tr>
<td>KG-AM</td>
<td>Contemporary</td>
<td>13,600</td>
</tr>
<tr>
<td>KDOS(AM)</td>
<td>News</td>
<td>11,600</td>
</tr>
<tr>
<td>KFTR(AM)</td>
<td>AOR</td>
<td>10,800</td>
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<tr>
<td>KGAM(AM)</td>
<td>Contemporary</td>
<td>10,700</td>
</tr>
<tr>
<td>KFMB(AM)</td>
<td>AOR</td>
<td>10,100</td>
</tr>
</tbody>
</table>

---

**We're here for you...**

A Brilliant New ID Series!

Finally! All the strong, creative and effective programming and marketing elements have been combined, into one powerful and original on-air campaign. Fifty unparalleled, fully orchestrated tracks, to help you enhance listener retention of your call-letters... increase diary entries... or, simply, outclass and outdistance the competition and increase sales:

"WE'RE HERE FOR YOU" will give you the unbeatable marketing edge! Call us collect at (617) 426-3131 for more information and a demo.

---

**CONTINENTAL RECORDINGS**

210 SOUTH STREET, BOSTON, MA 02111

---

Broadcasting Aug 25, 1980
Radio is our only business. That's why we're better at radio entertainment than anyone else.

Ever since the Lone Ranger rode our radio waves and The Shadow lurked on every Mutual Radio station, we have been the inventive leaders in radio entertainment.

The Larry King Show lights up the night with celebrity interviews from the screen, stage, book and political worlds. The famous gravitate to Larry, and so do millions of people listening to him on over 200 radio stations nationwide. Listeners hear things on Larry's show they've never heard before.

Mutual takes center stage for drama with Mutual Radio Theater. It's a living stage of westerns, comedies, mysteries, love and adventure, hosted by Lorne Greene, Cicely Tyson, Vincent Price, Leonard Nimoy and Andy Griffith.

Mutual hits the high notes of entertainment with musical holiday specials throughout the year. Frank Sinatra himself rang in the New Year for Mutual's audience; Johnny Cash rekindled patriotic flames with his Silver Anniversary Special on July 4th; and this Labor Day, listeners will hear "Jamboree In The Hills," starring the names who have made country music everybody's music — Loretta Lynn, Tammy Wynette, Larry Gatlin and more. Plus every week "Jamboree USA" sets toes tapping from New York to California.

Music. Comedy. Interviews. Drama. That's entertainment. And no one does it better, because no one understands radio entertainment like Mutual.

During the NAB Radio Programming Conference visit Mutual's Hospitality Suite in the New Orleans Hyatt Regency.
120 Incomparable Episodes Available September, 1981
By Every Yardstick...

There is Nothing Like it.  
...There Never Will Be.
27. Phoenix

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KNIX-AM-FM</td>
<td>Modern country</td>
<td>22,600</td>
</tr>
<tr>
<td>KAR(AM)</td>
<td>News/talk</td>
<td>15,600</td>
</tr>
<tr>
<td>KOY(AM)</td>
<td>MOR</td>
<td>15,300</td>
</tr>
<tr>
<td>KQYZ(FM)</td>
<td>Beautiful music</td>
<td>14,500</td>
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<tr>
<td>KOPA-FM</td>
<td>Top 40</td>
<td>14,100</td>
</tr>
<tr>
<td>KMEO-FM</td>
<td>Beautiful music</td>
<td>12,500</td>
</tr>
<tr>
<td>KDBB-FM</td>
<td>AOR</td>
<td>12,000</td>
</tr>
<tr>
<td>KJQJ(AM)</td>
<td>Country</td>
<td>8,100</td>
</tr>
<tr>
<td>KCOL-FM</td>
<td>Adult contemporary</td>
<td>8,000</td>
</tr>
<tr>
<td>KUPD-FM</td>
<td>Top 40/AOR</td>
<td>7,900</td>
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28. Kansas City, Mo.

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<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
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<tbody>
<tr>
<td>WDAF(AM)</td>
<td>Country</td>
<td>20,200</td>
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<tr>
<td>KMBZ(AM)</td>
<td>MOR</td>
<td>18,300</td>
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<tr>
<td>KYYS(FM)</td>
<td>AOR</td>
<td>17,200</td>
</tr>
<tr>
<td>WHLB(AM)</td>
<td>Adult contemporary</td>
<td>14,500</td>
</tr>
<tr>
<td>KMRR(FM)</td>
<td>Beautiful music</td>
<td>13,700</td>
</tr>
<tr>
<td>KPRS(FM)</td>
<td>R&amp;B</td>
<td>11,600</td>
</tr>
<tr>
<td>KEZ(AM)</td>
<td>Beautiful music</td>
<td>10,100</td>
</tr>
<tr>
<td>KUDL(FM)</td>
<td>Adult contemporary</td>
<td>8,800</td>
</tr>
<tr>
<td>KBECQ(FM)</td>
<td>Contemporary</td>
<td>7,800</td>
</tr>
<tr>
<td>KCMQ(AM)</td>
<td>News</td>
<td>6,900</td>
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29. Buffalo, N.Y.

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJYE(FM)</td>
<td>Beautiful music</td>
<td>22,700</td>
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<tr>
<td>WBEN(AM)</td>
<td>MOR</td>
<td>20,800</td>
</tr>
<tr>
<td>WKBW(AM)</td>
<td>Adult contemporary</td>
<td>15,700</td>
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<tr>
<td>WBEN-FM</td>
<td>Rock</td>
<td>15,500</td>
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<tr>
<td>WGLR(AM)</td>
<td>Contemporary</td>
<td>15,300</td>
</tr>
<tr>
<td>WGRQ(FM)</td>
<td>AOR</td>
<td>11,500</td>
</tr>
<tr>
<td>WJLK-FM</td>
<td>R&amp;B</td>
<td>9,200</td>
</tr>
<tr>
<td>WADY(FM)</td>
<td>MOR/jazz</td>
<td>8,600</td>
</tr>
<tr>
<td>WPCH(FM)</td>
<td>AOR</td>
<td>8,600</td>
</tr>
<tr>
<td>WWOL(AM)</td>
<td>Modern country</td>
<td>4,300</td>
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30. San Jose, Calif.

<table>
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<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
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<tbody>
<tr>
<td>KGO(AM)</td>
<td>News/talk</td>
<td>14,000</td>
</tr>
<tr>
<td>KLOK(AM)</td>
<td>Adult contemporary</td>
<td>8,700</td>
</tr>
<tr>
<td>KOME(FM)</td>
<td>Rock</td>
<td>8,200</td>
</tr>
<tr>
<td>KBAY(FM)</td>
<td>Beautiful music</td>
<td>7,600</td>
</tr>
<tr>
<td>KCRS-FM</td>
<td>Adult contemporary</td>
<td>7,300</td>
</tr>
<tr>
<td>KSOL(FM)</td>
<td>Urban contemporary</td>
<td>7,300</td>
</tr>
<tr>
<td>KNBR(AM)</td>
<td>MOR</td>
<td>6,800</td>
</tr>
<tr>
<td>KARA(FM)</td>
<td>Contemporary/jingles</td>
<td>6,700</td>
</tr>
<tr>
<td>KEZ(AM)</td>
<td>AOR</td>
<td>6,600</td>
</tr>
<tr>
<td>KYYU(AM)</td>
<td>Adult contemporary</td>
<td>5,200</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>WFOG-FM</td>
<td>Beautiful music</td>
<td>14,900</td>
</tr>
<tr>
<td>WMYK(AM)</td>
<td>AOR</td>
<td>14,600</td>
</tr>
<tr>
<td>WCMX-FM</td>
<td>Country</td>
<td>13,800</td>
</tr>
<tr>
<td>WBGH(AM)</td>
<td>Contemporary</td>
<td>11,600</td>
</tr>
<tr>
<td>WNOR-FM</td>
<td>AOR</td>
<td>11,300</td>
</tr>
<tr>
<td>WQFM(AM)</td>
<td>R&amp;B</td>
<td>11,200</td>
</tr>
<tr>
<td>WATR(AM)</td>
<td>MOR/personality</td>
<td>10,100</td>
</tr>
<tr>
<td>WYDE(AM)</td>
<td>Adult contemporary</td>
<td>9,400</td>
</tr>
<tr>
<td>WRAP(AM)</td>
<td>Black</td>
<td>8,500</td>
</tr>
<tr>
<td>WKEZ(AM)</td>
<td>Beautiful music</td>
<td>7,000</td>
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32. Portland, Ore.

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Avg. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>KGW(AM)</td>
<td>Contemporary</td>
<td>16,500</td>
</tr>
<tr>
<td>KXL-FM</td>
<td>Beautiful music</td>
<td>12,000</td>
</tr>
<tr>
<td>KCON(AM)</td>
<td>AOR</td>
<td>11,700</td>
</tr>
<tr>
<td>KEK(AM)</td>
<td>MOR</td>
<td>10,800</td>
</tr>
<tr>
<td>KULP(AM)</td>
<td>Beautiful music</td>
<td>10,600</td>
</tr>
<tr>
<td>KJU(AM)</td>
<td>Contemporary/rock</td>
<td>9,100</td>
</tr>
<tr>
<td>WJQJ(AM)</td>
<td>Modern country</td>
<td>8,300</td>
</tr>
<tr>
<td>KYTE(AM)</td>
<td>Country</td>
<td>8,100</td>
</tr>
<tr>
<td>KX(AM)</td>
<td>News/MOR</td>
<td>6,700</td>
</tr>
</tbody>
</table>

BIG COUNTRY BRINGS AUTOMATION TO LIFE

Automated programming keeps costs under control and programming practical. But automation doesn't have to sound automated.

Big Country is the automation format that sounds totally live. Big Country provides a balanced blend of contemporary hits, hosted by five major market personalities who prepare new and different voice tracks for each and every day. And it's simple to use — there's a new format, Big Country II that can run on just about any automation system. Call us for details. We'll show you how Big Country brings automation — along with profits and ratings — to life.

Big Country
Live Sound, Inc. 1741 N. Iver, Suite 101 Hollywood, CA 90026, (213) 462-3351
Listen

It's what we've been doing better than anyone for the last twelve years.
And here's how it pays off for you.

THE HOTTEST NEWS. We've got the biggest news organization in radio, with more than 100 reporters and researchers in New York and Washington alone. And we specially tailor the news to fit your format.

THE HOTTEST SPORTS. Prestige events like the Olympics. The Kentucky Derby. The Sugar Bowl. A grand total of 68 sportscasts every week—nobody else in radio can match a score like that. Covered by pros who give every program a hard news focus. And always, the live action coverage and interviews you expect from ABC.

THE HOTTEST ENTERTAINMENT. The kind of high-voltage specials that make people take notice. We've slated 34 of them for 1980. That's far more than any other radio network. With a constellation of superstars like Fleetwood Mac. Blondie. The Beach Boys. The Eagles. Tammy Wynette. Styx. Waylon Jennings. Dionne Warwick. ABC means entertainment that's geared to every format. Every audience. Entertainment that's geared to make you a winner in the ratings game.

It's no accident that ABC has been the leader in network radio since 1969. Or that we have the deepest and strongest station lineup. It's simply because we've taken the time to find out what you need and what you want. People listen to us because we listen to you.
<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Aug. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHAM(AM)</td>
<td>MOR</td>
<td>17,500</td>
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<tr>
<td>WEZQ(FM)</td>
<td>Beautiful music</td>
<td>15,900</td>
</tr>
<tr>
<td>WMJQ(FM)</td>
<td>AOR</td>
<td>10,400</td>
</tr>
<tr>
<td>WBB(FM)</td>
<td>Contemporary</td>
<td>9,500</td>
</tr>
<tr>
<td>WVOR(FM)</td>
<td>Adult contemporary</td>
<td>9,200</td>
</tr>
<tr>
<td>WHFM(FM)</td>
<td>Contemporary rock</td>
<td>7,500</td>
</tr>
<tr>
<td>WNYI(AM)</td>
<td>Country</td>
<td>6,200</td>
</tr>
<tr>
<td>WCMF(FM)</td>
<td>AOR</td>
<td>6,100</td>
</tr>
<tr>
<td>WDKX(FM)</td>
<td>Urban contemporary</td>
<td>5,400</td>
</tr>
<tr>
<td>WPXY(FM)</td>
<td>AOR</td>
<td>5,400</td>
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### Rochester, N.Y.

### Fort Lauderdale-Hollywood, Fla.

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Aug. Persons</th>
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<tr>
<td>WLYF(FM)</td>
<td>Beautiful music</td>
<td>13,000</td>
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<td>WHY(FM)</td>
<td>Contemporary/Top 40</td>
<td>8,900</td>
</tr>
<tr>
<td>WKOS(FM)</td>
<td>Beautiful music</td>
<td>8,300</td>
</tr>
<tr>
<td>WNSAM(FM)</td>
<td>Talk</td>
<td>8,000</td>
</tr>
<tr>
<td>WAXY(FM)</td>
<td>Adult contemporary</td>
<td>8,900</td>
</tr>
<tr>
<td>WRBQ(AM)</td>
<td>Black/soul</td>
<td>7,400</td>
</tr>
<tr>
<td>WZIN(AM)</td>
<td>News/talk</td>
<td>6,600</td>
</tr>
<tr>
<td>WAIF(AM)</td>
<td>MOR</td>
<td>6,500</td>
</tr>
<tr>
<td>WSHE-FM</td>
<td>AOR</td>
<td>5,700</td>
</tr>
<tr>
<td>WIOD(AM)</td>
<td>Personality/MOR</td>
<td>5,600</td>
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### Memphis

<table>
<thead>
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<th>Station</th>
<th>Format</th>
<th>Aug. Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHRK(FM)</td>
<td>Disco</td>
<td>12,600</td>
</tr>
<tr>
<td>WEZI(FM)</td>
<td>Beautiful music</td>
<td>10,500</td>
</tr>
<tr>
<td>WZKR(FM)</td>
<td>AOR</td>
<td>10,200</td>
</tr>
<tr>
<td>WMC(AM)</td>
<td>Modern country</td>
<td>8,700</td>
</tr>
<tr>
<td>WMC-FM</td>
<td>Contemporary rock</td>
<td>9,400</td>
</tr>
<tr>
<td>WDAI(AM)</td>
<td>R&amp;B</td>
<td>8,700</td>
</tr>
<tr>
<td>WLOK(AM)</td>
<td>R&amp;B</td>
<td>6,700</td>
</tr>
<tr>
<td>WQDI(AM)</td>
<td>Adult contemporary</td>
<td>5,600</td>
</tr>
<tr>
<td>WRE(C)</td>
<td>Adult contemporary</td>
<td>4,500</td>
</tr>
<tr>
<td>WHBI(AM)</td>
<td>Contemporary</td>
<td>3,800</td>
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### Dayton, Ohio

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<th>Format</th>
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</thead>
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<tr>
<td>WHO-FM</td>
<td>Beautiful music</td>
<td>19,900</td>
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<tr>
<td>WHQI(AM)</td>
<td>Personality/MOR</td>
<td>14,700</td>
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<tr>
<td>WTU-FM</td>
<td>AOR</td>
<td>11,600</td>
</tr>
<tr>
<td>WONE(AM)</td>
<td>Country</td>
<td>10,800</td>
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<tr>
<td>WDAO(FM)</td>
<td>Stereo soul</td>
<td>8,800</td>
</tr>
<tr>
<td>WVUO-FM</td>
<td>Adult contemporary</td>
<td>8,200</td>
</tr>
<tr>
<td>WING(AM)</td>
<td>Adult contemporary</td>
<td>8,400</td>
</tr>
<tr>
<td>WAVI(AM)</td>
<td>Telephone talk</td>
<td>6,800</td>
</tr>
<tr>
<td>WLW(AM)</td>
<td>MOR</td>
<td>2,600</td>
</tr>
</tbody>
</table>

### Automated Music

**Two Music Formats For Live Assist or Fully Automated**

**The Best Country Music**

- **15 Reels of Recurrent** (Hit Songs Less Than Two Years Old)
- **30 Reels of Gold** (Hit Songs Over Two Years Old)
- **2 Reels Each Week of Up-To-The-Minute Hit Songs**

**The Inspirational Sound**

- A New MOR Sound for Religious Stations
- **Basic Library of:**
  - **30 REELS — PLUS AT LEAST 4 REELS PER MONTH UPDATE**

**Broadcasting Aug 25 1980**
“MMR outbilled my former rep two-to-one!”*

John T. Lynch
Vice President
General Manager

XTRA
AM/FM
San Diego

*1st 6 months 1980 vs. 1979

MAJOR MARKET RADIO SALES
“Your Success Is Our Success”

NEW YORK • CHICAGO • LOS ANGELES • PHILADELPHIA • DETROIT • BOSTON • SAN FRANCISCO • DALLAS • ATLANTA • SEATTLE • PORTLAND
"We find that your features help give us the type of prestigious material we need to supplement what we're doing in local time periods. The features are unique... something we can call our own."

Joe Gries
General Manager
WBRE, Wilkes Barre

"Monitor pieces can often be used as backup—or a sidelight—for a developing news story."

Mel Miller
Director of News
WEEI, Boston

"The News Service offers material which is not available through other services... material that gives us total insight into the American lifestyle. It's probably the best service that we have in our system at this point."

Don Foley
News Director
Canada All News Radio
Ottawa

"Radio News Service stories are included on-the-air by our producers when the stories blend in or tie in with what we're already doing. We use all 20 of the stories every week."

Bob Wilbanks
News Director
WHO, Des Moines

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RNS-11
Program syndicators sing a happy song

The market for formats, specials and other programming is booming, with companies offering new services to gain an edge over the ever-increasing competition

Ask any producer of syndicated radio programming how business is going in 1980 and the same one-word reply is likely to result: "exploding." Increased competition in markets of every size, rapidly changing technology and a growing demand for quality talk programming by AM stations have opened a new frontier of demand for syndicated formats and special programs.

Format syndicators all report increased numbers of client stations this year and most have upped the price tags on their services. Many of the companies introduced new formats this year, and as TM's Alpha One, Shukle's Shulke II and Radio Arts' Encore make their way into market competition, formats from new companies—Al Ham Productions' Music Of Your Life, Musicworks' Pop Adult Lifestyle and Far West Communications' Gold Plus—are also entering the fray.

From two-minute commentaries to 48-hour epic weekends, special programs are available in greater numbers than ever before.

"A carefully marketed special program," says TM's special projects vice president, Ron Nickell, "can bring a station a 600% to 800% return on its investment," not to mention the promotional opportunities that can be built around it.

In special program production, barter syndication is seen by many firms as the make or break factor. The ability to barter, says Westwood One President Norm Pattiz, will allow syndicators to compete with networks when large-scale satellite distribution is a reality. "A station doesn't have to give away 10% of its time and inventory to a syndicator as it does to a network," says Pattiz.

But barter dollars are hard to find and will be scarcer still if the networks fulfill plans to double their affiliate program output next year. Golden Egg Inc. President Ron Cutler calls barter the "toughest field in radio syndication" especially during the current recession. "New networks," he says, "are taking a percentage of barter profits away from syndicators." And according to Watermark Inc. President Tom Rounds, "mountains of product are being held back by both syndicators and networks because the advertising community still prefers strategic buying to long-term commitments on radio."

But while ad agencies are still largely perceived by syndicators as being in the dark about radio syndication, some syndicators feel the agencies are showing signs of seeing the light. According to Radio Works President Stacey Hunt, who says she spends half her time on Madison Avenue, the increasing segmentation of the radio audience allows advertisers to better pinpoint their target demographics in that medium. "Advertisers are not sure they're getting their audience on TV any-

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Broadcasting Aug 25 1980 77
are its largest growth area, according to vice president, marketing and sales, Jim Kefford. Its 48-hour History of Rock 'n Roll aired in the spring of this year and will appear in a revised version in spring 1981.

Its newest venture, Satcon I, is another 48 hour "weekend epic." Scheduled to air in late October, Satcon I cleared 34 stations the first four hours it was on the market. Drake-Chenault will barter Satcon I, with Blair Radio's concert division arranging the advertising.

Drake-Chenault's first regular feature, The Weekly Top 30, accumulated a more than 200-station lineup in its first year of production.

Claiming sales in excess of $2 million in 1979, TM Programming's 300 client stations pay from $600 to $5,000 per month for one of its formats. Clients include WBJC(FM) Buffalo and WLOO(FM) Saginaw, Mich. (Stereo Rock), WOOF(FM) Waterloo, Conn. and KMGC(FM) Dallas (Beautiful Rock), KABL-AM-FM San Francisco and WZRN(FM) Bridgeport, Conn. (Beautiful). Its fastest selling format is Modern Country which has increased its number of client stations from 38 to 63 since January. Clients include KYGO(FM) Denver, WSGC(FM) Charlotte, N.C., and WNOE(FM) New Orleans. TM's newest format, Alpha One, is black adult contemporary. Vice president, general manager, Lee Bailey says the company plans to have another new format—one designed for AM—on the market by the end of the year.

In its first 18 months, TM Special Projects claims revenues of $2 million and projects a similar figure for fiscal 1980. TM Special Projects charges from $2,100 to $15,000 for two runs of its major shows, the newest of which is a 40-hour album rock marathon, Platinum Meltdown.

Another special in the works is a 12-hour country music special, Country Love, hosted by Dottie West and Bob Kingsley.

In addition to its music specials, TM Special Projects presented a stereo simulcast of this year's televised Grammy Awards and plans to do the same next year. Division vice president, Ron Nickell calls stereo simulcasting "a way for radio to take advantage of TV's pictures" and says the company is technically ready for simulcasts done live via satellite on a large scale basis.

Seventy-five percent of Bonneville Broadcast Consultants' 120 client stations are using its Beautiful Music format. The other 25% use Adult Contemporary or Country. The company claims revenues of $2 million for 1979 and charges fees ranging from $500 to $6,000 per month. Seventeen of its stations are using its Program Management Service, a consulting operation. Company vice president Martin Taylor doesn't foresee distributing formats by satellite, but says the company is looking carefully at other opportunities offered by satellite distribution, and will make several major announcements within 90 days.

According to Jim Shulke, 54 of the 65 stations using Shulke Radio Productions's Beautiful Music format were first, second or third in over-all ratings in the April/May 1980 Arbitron survey. Of those, he says, 51 were first, second or third in 25-54 demographics and 42 were the number one station in their market.

Shulke currently charges between $900 and $7,000 per month for a Beautiful Music format and plans similar rates for his company's new format, Shulke II.

Although originally designed for AM, Shulke II is being marketed to FM stations also. Scheduled to launch by Nov. 15, Shulke II is middle-of-the-road, with nearly 100% vocals and matched-flow quarter hours. It's a format, says Shulke, that was eight years in the making.

In addition to its new formats, the Chicago-based, FM 100 Plan is doubling the number of beautiful music titles it will custom record this year. The company's Beautiful Music format, introduced in 1974 on WLOO(FM) Chicago, is heard on more than 100 stations. Its Beautiful Contemporary, introduced in January, features titles from the 60's to the present and is 70% vocals. Company president, Darrell Peters describes the new format as "designed to provide programing to stations competing with both beautiful and adult contemporary stations." It is currently being used at 24 stations in markets including Boston, Chicago, Minneapolis...
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The wireless goes by wire. It's always been known as cable television, but that may be somewhat of a misnomer. The transmission of audio services to the home has long been a part of the cable business, and it's currently on the rise.

Traditionally, cable systems have picked up radio stations off the air to use as background audio on text channels. But as the industry has become more sophisticated, so has its use and marketing of radio broadcasting and other audio services. Many cable systems now offer retransmissions of a number of radio stations that, for a nominal charge, can be hooked up to a high-fidelity receiver so that the subscriber can enjoy the stations in full stereo. More significant, there are now specially produced audio services, and on the horizon a pay service, featuring as many as seven channels at a monthly cost of a couple dollars.

Mission Cable in San Diego offers 21 FM radio stations and Home Box Office audio as part of its basic service. Most of the stations are local, but two are imported from Los Angeles and one from Tijuana, Mexico. Bob Schettino, spokesman for the system, said that although there is no charge per se for the service, subscribers wishing it must pay $1.75 per month for the connection to their stereo receivers. He couldn't estimate how many of the system's 192,000 subscribers have taken advantage of the service because FM receiver connection charges are lumped together with second television outlet charges on the Mission books.

At the ARTEC system in Arlington, Va., 14 stations and HBO audio are offered in the basic package. But unlike the Mission package, four of the channels are local television audio.

To compete with satellite-delivered audio services, the most widely circulated is United Video's retransmission in full stereo of whatever Chicago on Satcom 1, transponder 3, along with its superstation service, WGNTV. Not all the 150 subscribers receive the radio service. According to Bob Price, United's marketing director, 29 systems serving 285,000 subscribers now take the service. The cable systems are charged one cent per subscriber per month for the service, he said.

United Video plans go beyond WGN. However, Price said United is putting together a pay radio package that will include WGN and five to seven other audio services and be sold to the cable operator for around $1 per month. The operator would charge subscribers between $2 and $2.50 per month for the service. The channels to be included in the package have not yet been finalized, but will probably include a couple additional radio stations and a couple music channels programmed by Drake-Chenault and the Seaburg music library in Raleigh, N.C. Because of the technological limitations of the transponder, Price said only WGN would be transmitted in stereo. Price said a "talking book" channel might also be included in the mix.

Another audio cable company, the Disco Network, celebrated its first anniversary early this month. The Disco Network, a function of Satellite Productions, New York, offers 24-hours-a-day, seven-days-a-week disco music for one cent per month per subscriber. According to Michael Egan, the programming is sent in full stereo on Satcom 1 transponder 21, piggybacked on the Satellite Program Network, a service of Southern Satellite Systems.

According to a spokesman for Southern Satellite Systems, a religious-oriented audio channel is carried on a subcarrier of SSS's transponder six on Satcom 1. It is called "Jesus Is Savior and Lord," and features monaural easy listening music interrupted after every four or five selections for reading of Bible passages. The service is the work of Tulsa businessman Dick Cavit. The service is free, but donations are solicited through literature sent to subscribers.

and Sacramento, Calif.

Also new this year is FM-100 Plan's Beautiful Country format, which is also 70% vocal. It is currently being used at six stations. Monthly fees for formats start at $650.

According to Peters, the company ordinarily custom records 100 titles each year, some of them with big-name vocalists, the majority with chorals and instruments. This year, the company is custom recording on a monthly basis and hopes to end the year with more than 200 new titles.

Also claiming seven-figure 1979 revenues is Parkway Productions of Bethesda, Md., which provides 40 hours of fine arts programming to more than 300 stations each week. With broadcast rights to 42 orchestras, Parkway's main staple is live concert recordings.

Company president Neil Curry says an average client station airs five hours of Parkway programming six days a week. The company's best selling programs are First Hearing in which leading critics review new recordings and Starlight Concert, which claims a 4.1 million weekly cumulative listenership.

Much of Parkway's non-music programming is drama and from the BBC includes such offerings as the Lord Peter Wimsey mysteries. Its newest venture and one which signals a new direction for the company, is European Perspective, a half-hour talk show hosted by Martin Agronsky in which European journalists based in Washington offer an overview of what's happening in the world.

Parkway receives from $5 to $20 per hour for its programming with the exception of European Perspective, which is underwritten by the European Common Market. Half of the 75 stations carrying European Perspective are all news stations.


Two-thirds of its 175 clients are in small markets, according to vice president/general manager Dave Scott. Eighty percent of Century 21's clients run fully automated formats with the remainder running live-assist operations. The company charges from $500 to $1,500 per month for dayparted and non-dayparted formats.

According to Scott, the company's 19 categories of music allow it to localize each station's format.

Casey Kasem's American Top 40 celebrated its 10th anniversary this year. The company producing it, Watermark Inc., puts the total of stations carrying its various programs each week at 1,400. Watermark's fastest growing program, American Country Countdown, is heard on 274 stations weekly and its newest offering, Soundtrack of the 80's, is now on 74.

Watermark's programming is the kind most difficult to barter, as evidenced by the termination this year of two of its programs, Alien Worlds and Profiles In Rock. Company president Tom Round, who is regarded among syndicators as the first major experimenter in the modern drama for commercial radio, says Alien Worlds failed to attract an ongoing sponsor because its demographic appeal was too broad and considered inefficient by advertisers. Because listener and station response to the program was enthusiastic, Rounds is negotiating with the Mutual Broadcasting System about carrying the program.

With sales of close to $1 million in 1979, O'Connor Creative Services estimates the number of stations carrying some of its programs each week at 1,200. New programsdeveloped this year include The Senators and daily commentaries by Howard Ruff, Cleveland Amory and Albert Lowery.

O'Connor's musical offerings include Superstars 80, a series of two-hour profiles of major pop music artists. O'Connor also plans to begin syndicating the beautiful music format developed at KCAC-FM Los Angeles in the coming months.

Currently the largest distributor of syndicated radio programming in Australia, O'Connor's office in Sydney distributes programming for TM, Diamond P and KRO Radio in addition to its own. Company president Harry O'Connor was elected first president of the Association of Independent Radioproducers, an industry association formed earlier this year and claiming 23 member companies.

With 1979 sales of $1 million, Radio Arts Inc.'s formats are now carried on 130 stations, 10 of which are using its newest, Encore, a nostalgic MOR format. Its other formats are its Traditional MOR, The Entertainers and Adult Contemporary, Sound 10. It collects from $550 to $3,600 each month from client stations, including KUPL-FM Portland, Ore., and WWD-AM Hampton, Va.

An all-barter company, Westwood One distributes one or more of its programs to more than 1,200 stations each
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Not nearly so many take the time to hear.
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Westwood's Pattiz

week. Company president, Norm Pattiz estimates 1979 sales in excess of $300,000. Westwood One’s best selling program is Off the Record, a series of two- and-a-half-minute interviews with big- name rock stars hosted by KMET(FM) Los Angeles air personality, Mary Turner. The company’s newest program, Special Edition, is a weekly one-hour interview hosted by Sid McCoy. Other program offerings include Spaces and Places, Shootin’ the Breeze and Ace & Friends, all short interviews.

Future offerings from Westwood One are to include six annual two-hour rock music and interview programs hosted by Mary Turner, the first of which, Off the Record With the Rolling Stones, had cleared on 200 stations by Aug. 8. Live From Gilley’s, weekly one-hour concerts recorded live, will debut in October and Rock Years: Portrait of an Era, a 48-hour special, is scheduled for release by next April.

Westwood’s Pattiz believes the key to barter syndication is a company’s ability to serve its advertisers as well as its stations. Westwood One’s computerized system provides sponsors with weekly reports on how many listeners heard each of its spots in each market run.

What may be the largest producer/distributor of informational feature programming, Public Affairs Broadcast Group of Los Angeles, totaled its 1979 sales at $330,000 and projects 1980 revenues at $450,000. New programs from the company this year include Enterprise, a daily feature offering information from a business point of view on current economic issues, New Energy, on continuing development of energy sources and Where In the World, on domestic and international travel.

Most of the seven-year-old company’s programs are five minute daily features and include Consumer Chronicles, Lifetime, On Diet and From A to Z. Its longest regular feature is In Depth, a half- hour informational program.

Company president Mark Bragg believes there are voids in informational programing. Future plans at PABG include offering more of what Bragg calls “encouraging information” on how to handle living today and how to direct our lives.
The company's newest project, tentatively entitled, *Issues at the Center,* is underwritten by the National Humanities Center in North Carolina. The half-hour weekly program will offer scholars' thoughts on social issues.

With its new 24,000 square foot production facility in San Diego, *Peters Productions* has doubled in the number of TV station identity campaigns in its portfolio this year. Its radio station campaigns include KLAK(AM) Denver's "Your Home, 1600 Country Lane".

The company also provides 175 radio stations with formats, which have been adjusted this year to appeal to older audiences. According to Redd Gardner, director of sales and marketing, the company's most widely used format is Crossover Country, and the one generating most interest this year is Adult Contemporary. Monthly fees for format services range from $450 to $3,000.

Formed in January 1979, *Golden Egg* of Los Angeles is another company doing most of its business through barter. While its disco show, *Steppin' Out* went the way of most disco shows, its *Future File* is heard twice daily on 170 stations and has an estimated weekly listenership of more than 12 million people. Aired for the most part by FM rock stations, *Future File* speculates with such guests as Gloria Steinem, Senator William Proxmire and Stan Lee on what will happen in science and technology in the next 30 years.

*Golden Egg* president Ron Cutler plans to introduce a new program in early 1981 and describes it only as a "new idea in radio." Katz Radio will represent the new program and has an option to rep the company's subsequent product.

*Inner View,* another barter company and the name of its major program, is now five years old and places its number of clients at 160. The average sponsor buys *Inner View* for six months at a time, a loyalty company president Jack Morris attributes to quality of program content and a merchandising plan geared to generate in-store traffic.

In addition to *Inner View,* which presents weekly one-hour interviews with big-name rock stars, the company produces six two-hour music specials each year. Its current project, the *Musicians for
Safe Energy Radio Special, recently began airing and will continue in various markets through October.

Claiming 1979 sales in the quarter-million dollar vicinity, Radio Programming Management provides more than 50 stations with one of three formats: Contemporary Beautiful, Classic Beautiful and Progressive MOR. It's current best-seller is Contemporary Beautiful, which company president, Tom Krkorian says is comprised totally of contemporary titles and delivers a demographic spread of 20 to 54 years. Rates for RPM formats range from $500 to $5,000 per month.

Stations on RPM's client list include WKS(FM) Hartford, Conn., KCMO(Am) Kansas City, Mo., KESY(FM) Omaha, Neb. As with all beautiful music syndicators, RPM faces a dwindling supply of suitable product from U.S. record manufacturers. Krkorian looks to computer generated music as a future solution to the problem, but one that will be years in the making.

Beautiful music syndicator, Kalamusic of Kalamazoo, Mich., increased its number of clients from 24 to 35 in the past year. Its format, offered in three variations, combines beautiful music standards with contemporary vocals. About half of the titles currently used in the format are from music of the 1970's, according to Dennis Weidler, national sales manager. Rotation of selections on the format is scheduled by computer to guarantee separation. The company charges between $500 and $3,000 a month for format services.

Another beautiful music syndicator claiming a highly contemporary title list is Master Broadcast Services of Morrisville, Pa. Estimating 1979 sales of over $100,000, the nine-year-old company maintains its format at 12 stations including WYOR(FM) Coral Gables, Fla., KHTZ(FM) Los Angeles and KNOB(FM) Long Beach, Calif.

Along with Kalamusic, Churchill and Noble Broadcast Consultants, MBS buys most of its new product from overseas producers and the Independent Beautiful Music Association, which also produces music for 11 radio stations. According to MBS president Jason Taylor, the company charges its stations between $700 and $3,500 a month.

With a beautiful music format on 10 stations and religious programming on 12, Churchill Productions receives between $750 and $4,500 per month from each client using its format service. Vice president Tom Moran says the company will introduce a new MOR format in November. With much of its music from the late 60's and 70's, the format will set itself apart from others with custom recordings—one airing approximately every two hours—of past hit songs. The new format will also utilize matched flow quarter-hours.

A company formed just six months ago, Noble Broadcast Consultants of San Diego has its Noble One beautiful music format on KESY(FM) Tijuana, KYFM(FM) Bartlesville, Okla., and WMUM(FM) Marathon, and KNPT(FM) Newport, both Florida. With a $600,000 first-year operating budget, vice president general manager, Rich Wood is negotiating for contracts with six more stations.

Noble is owned by a consortium of six private investors. Wood formerly programed beautiful music for TM Programming and at WJIB(FM) Boston and KFOG(FM) San Francisco. He is currently IBMA creative committee chairman.

Wood describes Noble One as a "contemporized category service that 'sounds like matched flow.' The company charges from $750 to $6,000 per month for its formats and that includes 50 updates a year and announced themes, beds and written copy for 1D's.

In addition to its format service, Noble offers a daily 90-second feature, You Make a Difference, hosted by Jim Newman and offering suggestions for positive living. According to Wood, it is the first of a number of non-music features compatible with its format that the company plans to offer.

Musicworks inc. of Indianapolis is moving to Nashville in early September. The three-and-a-half year old company produces four formats, of which the most widely used is its Pop Adult Lifestyle. Its Modern Country format, offered in three variations, is available fully announced by major market personalities, Charlie Douglas, Gary Havens, Lee Shannon and company president, Bill Robinson. Musicworks provides formats to 41 stations and has six more under contract. Stations pay fees ranging from $250 to $1,800 per month for company services.

Lloyd Heavey of Weedock Inc., Los Angeles, refers to his company and stations carrying its programming as a network. "Advertisers will more readily sponsor 'network' programs than they will syndicated programs," says the former Blair TV staff member who with Ron Martin, presides over one of the newer barter syndication companies.

Since January, Weedock has produced three radio specials in conjunction with major film releases: Columbia Pictures' "Electric Horseman," and Universal Studios' "Coal Miner's Daughter" and "Smoke and the Bandit II," the last of which will air on 400 stations and American Forces radio.

The company's regular programs are Country Report, heard daily on 200 stations and Inside Rock, featuring 10 original three-and-a-half minute programs each week. Its newest program, Country Report Countdown is being distributed on a cash basis.

First-year revenues for Los Angeles-based Radio Works are estimated at $250,000 and the company expects to double its business in 1980. Doyle Dane Bernbach represents the company's Forbes Magazine Report, a daily, two-and-a-half minute financial commentary aired on 37 stations including WTOP(AM) Washington, KSFQ(AM) San Francisco and WCFL(AM) Chicago. According to Hunt, Forbes Magazine Report is a first venture into radio syndication for both Doyle Dane Bernbach and the program's first sponsor, Mobil.

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Represented Nationally by Torbet Radio, Member Insilco Broadcast Group
Beat With Cathy Rigby is a daily, 90-second interview targeted to women, 12 to 24. Young & Rubicam represents this program, the sole sponsor of which is Johnson & Johnson.

A newcomer to radio format syndication is Al Ham Productions, New York. Its Music of Your Life format airs on 31 stations including WHLI(AM) Hempstead, N.Y., WMAS(AM) Springfield, Mass., and WXXS(AM) Boston. The format features non-rock classics from the 1940's to the present and targets a 30-plus audience, which, according to Jim West, national marketing director, has been "musically ignored" for the past 20 years by the broadcast media's emphasis on rock programming.

Promoted as an AM format, Music of Your Life is part of a merchandising plan geared to generate in-store traffic and listener loyalty. Listener membership in the WHLI and WMAS Music of Your Life fan clubs is approaching 13,000, according to West. Fees for the format range from $600 to $2,500 per month.

Another of the newer syndication companies is Botik Broadcast Services of Austin, Tex. Its Customized Adult Contemporary format is being used at WQAF-FM San Antonio, Tex., which increased its share of adult lisenership from 1.7 to 6.0 in the latest Arbitron survey.

According to company President Bob Botik, the format combines contemporary hits with country crossovers or commercial jazz, depending on the market in which it is used. Monthly fees range from $700 to $2,500.

Gold Plus is the format offered by Los Angeles-based Far West Communications, another new company this year. WCAV(FM) Brockton, Mass., WCHS(AM) Portland, Me., and WLYV(AM) Fort Wayne, Ind., are using the format, which creator Paul Ward describes as a rock format for adults, 25 to 44.

Specifically designed to pick up adults who at one time listened to top 40 and are now searching for a format, Gold Plus is heavy on music of the late 60's and 70's. Monthly fees range from $700 to $4,000.

Audio Stimulation's Wolfman Jack program airs from three to six hours weekly on 134 stations. Its Charlie Tuna program airs from three to six hours weekly on 47 stations and Wolfman Jack's Graffiti Gold airs from three to six hours on over 100 stations. All three programs are customized for client stations with in-week promotions, spots for advertisers and localized chatter. Fees for each range from $60 to $350 per week.

With so much emphasis on nostalgia this year, someone had to syndicate a live big band show. JP Productions, Washington, may lay claim to being the first.

Radio 1980

Carving out a niche in news

Two camps are evident in radio news these days - the traditional coverage and the newscasts that are demographically targeted - perhaps there's room for both.

On the local scene, radio journalism reflects the growing network trend toward news broadcasts that compliment the formats of the stations and away from the traditional, hard-news approach. At the same time, however, some stations across the country have moved toward establishing themselves as sources of national and international reporting.

Taking their cues from the networks such as RKO, NBC's The Source and the older formatted ABC Radio news services, local stations are now tailoring their new reports to reflect what news and program directors see as the informational interests of their audiences. It is a trend that is not universally endorsed, especially by more traditional journalists, but one that seems to have caught on with audiences.

Curtis Beckmann, president of the Radio-Television News Directors Association and news director of WCCO(AM) Minneapolis, counts himself among the traditionalists: "I'm a journalist first and think news is hard news. But, I think there's room for all of it."

Indeed, that may be the reason for the new trend. Unlike television, major-market radio deals with specialized, segmented audiences and ratings success is measured in audience share, often of 5% or less. And just as the entertainment programming attempts to satisfy these smaller numbers of listeners, news programs do, too.

One example is WABQ(AM) Cleveland, a black-oriented soft-soul and jazz station that has a policy either to avoid completely or to play-down news stories featuring violent crime. It is not an anti-bad news or serious news policy, explains Program Director Mike Love, but an "anti-blood and guts" policy.

"We try to keep our news positive, uplifting, inspirational," he says. "We try to remind our listeners there can be a positive side of the day."

The station runs national news from the Sheridan Broadcasting Network and supplements it every hour with five minutes of local reporting. National stories of major violent crimes, Love says, are likely to be included in the network feed and "you really can't block that out." But on the local air, the stories are not at all likely to air and, if they do, Love says, "We'll put them in the simplest perspective possible." Love credits the station policy to General Manager Lynne Rogers.

In Boston, Tony Beradini, program director of WBCN(FM), also stresses the importance of tailoring news to the audience. A rock station that plays, according to Beradini, "anything from Chuck Berry to Elvis Costello," is number-one with the 18-34-year-old group in Boston. It has reached this target coverage of youth-oriented news such as environmental and nuclear energy issues.

Last spring the station reported on a nuclear accident in Le Havre, France, a full 12 hours before the wire services moved the story. And last fall it won a UPI award for its coverage of demonstrations at...
On first meeting with management of the Bernard Howard Company, I was impressed by their genuine interest in my station. Their extensive knowledge of WNWS and its market in that initial interview was remarkable. I have continued to be as pleased with the thoroughness of their research as I was with the initial preparations for station representation.

It is to the credit of Bernard Howard management that the aggressiveness, the creativity, and the high degree of professionalism are apparent throughout their organization. I have encountered qualified and gracious people at every level.

This new relationship is proving itself to be both profitable and pleasant. It is clear to WNWS management that in selecting the Bernard Howard Company, we chose the better rep.

Richard Casper
President & General Manager
WNWS
Miami, Florida
the Seabrook, N.H., nuclear power plant site.

Beradini insists that WBCN covers major stories, just as the more traditional stations do, but does so from “alternative points of view.” And, he adds, “We approach the issues more than the sensationalism.”

He takes umbrage at the criticism leveled at his station’s type of reporting from the traditionalists. (One hard-liner said stations and networks that rely on demographics to tell their news people what the news is result in running lead stories throughout day about “the Rolling Stones getting busted for drugs.”)

“It depends on who you perceive your listeners are,” says Beradini. “If you treat your listeners like idiots, you’ll get idiots for an audience. If you go for the lowest common denominator, that’s what you’ll get.”

The station has a Sunday morning magazine, Boston Sunday Review, that features lifestyle, entertainment and political interviews and features. It airs, usually live, from 8 a.m. to noon. Promotion of the program is especially noteworthy—the station uses the weekly alternative paper, The Boston Phoenix, to acquaint readers with the guests and features on the upcoming program. Regular advertisers, including decidedly mainstream McDonald’s, are highlighted in the regular Phoenix ads.

As untraditional as WBCN may be, CBS News is traditional, and Emerson Stone, vice president for radio, represents the height of no-nonsense journalism. He is aware, however, that the universe is changing.

“A number of people in this industry are targeting in on certain audiences,” Stone says. “At CBS, we try to prepare news that is informative to everybody. That means our news is not so abstruse or delivered so slangy that it’s not informative.”

Over there, Radio news departments are busy in places other than their own backyards. At left: WXYC San Francisco's Peter Laufer with a gun manufacturer in Pakistan. Right: KGOAM San Francisco's Owen Spann conducts a live talk show from Tel Aviv.

Stations such as Beckmann’s, the traditional, market-leading MOR’s, are running counter to the trend he calls toward “narrowcasting.” “The MOR stations are still trying to do something for everybody,” he says.

Like others, however, Beckmann does not appear to like the trend toward news defined by research: “What some seem to be doing is responding to public surveys. The hard-line journalists feel we should determine what is the news.” But, he adds, that given the number of stations available in most markets, stations must find their niches and serve their particular audiences. Across the dial, he says, “there should be something for everybody.”

The more traditional networks have responded to the trend, too. The soft-news feature, Beckmann says, has become as common on CBS as on KKO. “Soft news is being packaged and syndicated, and what’s happening on radio pretty much shadows what television is doing with all these magazine shows,” he says. “And the new shows have features and soft news that won’t quit.”

Concurrent with the rise of the national networks, regional radio networks are coming into their own. In 1973 when the National Association of State Radio Networks was formed, it had four members. Today, under the presidency of the Louisiana State Network’s Tim Patton, the association has 18 members.

“State radio networks fill a niche that has not been filled,” says Patton. “It’s not local news and it’s not national news.”

It is, however, farm news, sports, state and regional weather and special features. Clyde Lear of the Missouri Network reports that his 70-station network uses freelance contributors for local history feature pieces, state business news and political commentary. “We try to give the local stations what they can’t get anywhere else.”

State networks have also taken it upon themselves to cover Washington and the national political conventions with the same attention they previously paid to the state capitals.

Two newcomers to the ranks of the regional networks are the Maine Information Radio Network and the Woodruff Pacific Network, which covers Washington, Oregon and California. The Maine Network, which went on the air June 23, is the first all-news effort for that state. Woodruff replaces the old Don Lee Network, which operated until the late fifties, and the Columbia Pacific Radio Network, which was operated by CBS until the early seventies.

With all of the packages available and all of the networks on line, local stations it seems, would have enough. Not so. Just as their program sources are expanding, local stations, especially major-market ones, are moving into areas that before were practically the exclusive province of the large news-gathering organizations.

The Group W radio stations have instituted national call-in shows (pioneered by Mutual Broadcasting’s Larry King), and the programs have featured a number of leading national political figures. One topic was inflation, and Alfred Kahn of the White House was the guest.

KGO(AM), the ABC talk-news O&O in San Francisco, may have pulled off the ultimate local-station interview coup, however. For six days last February, morning host Owen Spann held forth from Cairo and Tel Aviv, taking calls from his San Francisco audience half way around the world.

In Cairo, his guests included then Prime Minister Mustapha Khalil. As Spann tells the story, the technical logistics of the 18 hours of programs were horrendous. The interviews were held from 7-10 p.m. Middle East time for live 9 a.m.-noon broadcasts in San Francisco. The audio signal went from Cairo to Paris via land lines, was transmitted via satellite to New York.
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sent on another satellite to Los Angeles and, finally, delivered to San Francisco by land lines again. Listeners in San Francisco were connected to Cairo by traditional telephone circuits. Occasionally, the telephone connection would go dead, and "we would go to straight interview," said Spann.

The Middle East programs grew out of national call-in shows the station had instituted two years ago from the lobby of the Hyatt-Regency on Capitol Hill in Washington. The idea of doing the program from Egypt began, in fact, with an invitation from that country's ambassador in the capital. The six days of broadcasts cost the station about $40,000. Although KGO will be continuing with its six-times-a-year broadcasts from Washington, it has no plans for more international shows this year. The station is considering doing a show from Mexico City next year.

Another San Francisco O&O, KYUU(FM), went the international route this year. For six weeks last spring, reporter Peter Laufer filed 13 reports daily from Afghanistan. It was his second trek to the Middle East for a Bay area station. Last year he reported on the war between the San Francisco listener of what life in the Middle East was about." As a result, Laufer said that much of his reportage was softer, "side-bar" material that would not generally be provided by networks or wire services—which "tend to homogenize their news."

Equipment for Laufer included a small Sony tape recorder, a pen and a pencil, and an expense account that ran about $1,000 a week (not including phone charges). "Being a foreign correspondent is the epitome of this business and what I really want to do," Laufer says. "I wasn't going out to play Hemingway, I don't really consider myself a war correspondent."

North and South Yemen for KXRK(AM) San Jose.

"We have gotten rid of those old limitations of local news," says Laufer. "Local news for us is what is of interest to our local audience. We covered Afghanistan the same way we would go after a story in Oakland."

Still, the Middle East is considerably farther away than Oakland, and it has not traditionally been part of local stations' beats to cover international news. According to Laufer, the same research the station uses to keep up with its audience in the entertainment field showed that during the first part of the year, Afghanistan and the Middle East were "predominant on people's minds." That being the case, he says, he set out to "get some feeling for..."
Radio 1980

The dawning of digital in radio broadcasting

Microprocessors and their big brothers, the computers, make their way into stations, aiding in bookkeeping, programming, some technical areas; there's still a question whether digitized audio is worth it

The digital revolution that has enveloped the television industry over the last few years has been quietly creeping up on the radio industry as well.

Computers, programmed for functions ranging from program automation to bookkeeping, were the advance guard. They are being followed by a flood of microprocessors, miniature integrated circuits that can monitor and control conventional analog circuitry and can do many of the same jobs as the computers and do them in less space and at a lower cost. The final wave of the digital takeover will be digital audio itself, when all the equipment in a radio station will handle sound in digital form—except for the microphone, which will, as one engineer said, remain an analog device until people learn to speak in binary code.

At the last National Association of Broadcasters convention in April, there were no fewer than 30 companies selling computer systems and services. The computers do a variety of jobs at both the business and programming ends of a radio operation. The business systems do billing and traffic control, and keep track of availabilities, accounts receivable, payroll and other accounting functions. In the studio, they can be programmed to cue and run every sound that goes out over the air or they can be used to assist the disk jockey to create the most attractive mix of music and talk. (Computer systems also have given birth to the all-electronic newsrooms, but thus far it seems this use is beyond the needs of radio stations, unless they are all news.)

When the computer technology was first introduced into the radio stations primarily as an accounting tool, they were "off-line" systems—terminals linked by costly telephone lines to big computers miles or states away from the station. These computers have been replaced by "in-house" systems, self-contained units that can be operated without the additional expense of hook-up charges. According to Chris Payne, assistant to the senior vice president for engineering at the NAB, the transition was made possible by the rapid advance of the technology. More specifically, the rapid decline in the cost and size of computer memories. Payne says business computers are "common" in medium-sized stations, "more common" at large stations and at combination facilities that have enough work for the computers to make them cost-effective.

The program-automation computers and microprocessors have become popular in the stations' search for economy. The computer can mean fewer personnel and more efficient utilization of those already on the payroll. However, Dennis Eberly, chief engineer at WQSA(AM)-WIOV(FM) Ephrata, Pa., thinks the cost saving as far as jobs may be overstated. He says although a station with the automated system needs fewer people, "you still need someone who understands how it works and how to make it do what he wants it to do." A new type of employee is needed, one who is part programmer and part technician, Eberly says.

Nonetheless, he says automated programming does have some clear advantages. "It frees creative people to do more production" and allows the stations to do more "tricky and complicated" programming at night and on the weekends, he says.

The rise of radio program syndication is one reason for the use of automated programming. With some stations buying all their music and voice tracks from syndicators, it makes sense to turn over the actual running of the tapes to computer or microprocessor-based machines.

Tom Krikorian, president of RPM, says his firm uses a computer to create a "skeletal structure of a format" for each client. The format, he says, specifies how many commercial spots each hour, the order of those spots, the number and order of IDs and, most important, the music mix—the ratio of different types of music—at various times of the day. Once the format is worked out it is sent to the client-station along with the music tapes and voice track. Krikorian feels that an automated system insures "that the programming gets on the way it was designed to go on ... The computer executes the given progression of music ... and never forgets what time it is," he says.

But not all syndicators have opted for the automated approach and certainly not all broadcasters. The trend today is toward computers as tools for the live operator or disk jockey. "Automation systems in the past were used almost exclusively to operate stations at an absolute minimal cost and absolute minimal service to the public," says John Bailie, director, radio division, engineering, NBC. "Automatic systems today are looked upon as operator assists. They are there to maximize the talents of the on-air person. They give him more time to think of something creative to say and less time to worry about the business of the station."

Bailie cites one example of how the computer is used to assist the disk jockey at NBC's owned-and-operated clear channel AM in Chicago, WMAQ. There he says, the on-air person can call upon a full color weather information video display from a computer in Oklahoma City. The personality can then give local weather and the weather on every interstate highway within the station's nighttime coverage area. "It's quite a public service and quite a revenue-maker for us," Bailie says.

Because of the relatively low cost and size of computers these days, there are often more than one at a station doing different jobs. One of the challenges of the future is to develop interfaces between the business and programming computers, which often speak different languages. According to Bailie, Harris, maker of the 9000 series of program automation systems, and Marktron, a business computer system company, are working together on how to make their machines compatible.

Computers have also been called upon to perform some specialized functions for broadcasters. Eric Small, Eric Small & Associates, took a PDP-11 Digital Equipment Corp. computer and turned it into a modulation analyzer. According to Small,
And now something for the "compleat" sports fan.
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the analyzer “listens to a piece of music” and then extracts statistical information from it. It quantifies information on modulation, amount of processing, dynamic range, loudness, stereo phasing and frequency response. Small suggests it be used to compare the audio products of several stations in a market, so that a client-broadcaster can see clearly and objectively how his station measures up.

Small says the analyzer can also be used to compare what goes out over the air with the music that comes off the record. In this way a broadcaster can see exactly what his station is adding or subtracting from the original audio.

It is a thin line between the computer or mini-computer and the microprocessor: the technical distinction is blurred. Microprocessors, which are the central processing units of computers, can be used independently in a variety of monitoring and control applications. In this mode, they are or will be found in radio transmitters, consoles, test equipment, audio processors and tape recorders. And, like computers, they can be used for automation, since one of their chief attributes is performing a sequence of functions in response to a particular condition or event.

One of the hot items at the NAB show this year was the microprocessor-controlled cassette deck of Eumig USA. Not only do the microprocessors provide a certain ease of operation, but allow each machine to be controlled by an external computer, says Jeff Thielen, marketing manager for Eumig. And a microprocessor-based opto-electronic capstan control corrects transport speed and gives the operator random access to material on the tapes. Thielen says another feature is the ability of the machine to “read or write” digital information on the cassette, allowing the cassette to be used for data storage.

Another use of the computer/microprocessor technology is in automatic transmitter systems—or for what passes as automatic transmitter systems these days. A few years ago, the FCC granted broadcasters the authority to automate radio stations, except AM’s with directional antenna arrays. The catches: The station had to monitor the transmitter at the studio, and there is a whole list of conditions under which an automatic transmitter would have to shut itself down. Ralph Green, vice president of engineering for CBS Radio, was a member of an NAB committee that petitioned the FCC for a rulemaking on ATS and was disappointed with the rules that the FCC did create. Green says the committee envisioned a transmitter that “would just sit there and run itself. It would be self-monitoring and self-correcting, and in the event of a situation where it could not correct itself, it would shut itself off or switch to an alternate facility.” But since the FCC rules require someone to be at the station or “alarm point” and since the station must maintain links from the transmitter to studio for monitoring, Green says there are “really no economic incentives” to employ ATS. Green’s counterpart at another network agrees. “We studied the rules and came to the conclusion that it really wouldn’t buy us anything,” says John Hidle, vice president, radio technical operations, ABC.

NBC’s Bailee suggests another reason why the system never really caught on. He says since broadcasters live in such highly competitive environments, few want to trust the sound that goes out over the air to a machine. Perhaps because some engineers feel that the FCC rules allow nothing more than a sophisticated remote control system instead of true ATS, Delta Electronics has gone out and developed a sophisticated remote control machine that makes ample use of computer and microprocessor technology.

According to Charles Wright, vice president of engineering, Delta’s RCS-1 displays on its video terminal a complete technical log formatted in a style that the owner selects. And, Wright says, the display information can be set down on paper with an optional hard-copy printer. The RCS can be hooked up to monitor any digital, analog or on-off switch at the station or at the transmitter site. Each monitoring point is assigned a channel number that appears on the display along with a description of the function being monitored, the data (a four-digit number with decimal point and plus or minus sign if necessary) and the unit of measurement. Wright said tolerances for each function are preprogrammed into the system. If any of the parameters slip outside these limits, the information on the display gives a visual alarm, telling the operator that corrective action has to be taken. Those corrections can be made from the display terminal.

The use of the computer and the microprocessor will continue to proliferate at the radio station, but digital’s real impact will be felt some time this decade when digital audio finally becomes a reality. While estimates of its arrival vary, Green puts the upper and lower bounds on it: in a minimum of two or three years and a maximum of five to seven.

The consensus feels the delay is being caused by economics. Carl Lahm, chief engineer for KMPC(AM) Los Angeles, says,
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"the cost of digital audio has not yet come down to a point where it makes economic sense." Radio, as several engineers point out, operates on a different economic scale than does television. "No radio station would spend $100,000 for a tape machine," he said. But such a machine "is a normal tool of the trade in television."

Lee Cochran, general manager of the audio products group at Ampex, which is working on a four-track audio digital recorder for use in record production, said that it is the high cost of the digital converters (analog-to-digital and digital-to-analog) that is keeping digital technology out of the hands of the radio broadcasters.

There was also some suggestion that there is no desire for digital audio since broadcasters are restricted in what they can do by the nature of their medium—the gains in sound quality inherent in digital audio cannot be passed through conventional transmitters to the radio audience.

Len Feldman, a Long Island, N.Y., consultant, said although digital holds out the prospect of dynamic range as great as 90 db, the signal will still have to be processed (compressed) to fit the 60-65 db window of the radio transmitter. "Broadcasters will not be able to take full advantage of the digital audio that's coming," he says.

Despite the limitations imposed by the medium itself, there seems to be ample benefit to be derived from digital sound. "I think broadcasting is a very competitive field," Bailie says, "Once digital technologies become affordable, radio stations will go for them in a big way." In addition to the wide dynamic range afforded by digital audio and much improved signal-to-noise ratios, Green says digital audio will allow for the "copying of material many, many times without degradation." He adds, "You can also manipulate digitally encoded signals in all kinds of ways... Again, as you manipulate, you don't degrade."

Currently there are few digital products on the market for radio broadcasters. One is Eventide Clockwork's BD955 broadcast delay line, which broadcasters can use to create a several-second time delay to censor language in talk show production. According to Richard Sactor, vice president of Eventide, the time delay is one of the few places where digital makes economic sense.

The record industry is already enjoying the benefits of digital audio. J3M and Son have both introduced machines that are used for making record-making masters and several other firms, foreign and domestic, are developing machines. The equipment costs upwards of $100,000 and, of course, too costly for broadcasters. But it may be that it won't be the digital recorder that leads broadcasters to the digital promised land but digital software. Bart Locanthi, a vice president at Pioneer Electronics and head of an Audio Engineering Society committee on digital audio, said "The thing that is going to pace it all is the software from the record companies." Without the software the digital form, the broadcaster cannot get digital.

Locanthi suggests that broadcaster might be able to make use of the audio disk that Philips and Sony are developing for the consumer marketplace and plan to introduce in 1983. Locanthi says the disk about five inches in diameter, should be an easily stored source of digital music. (Locanthi adds that it's his hunch that the working prototype of the Sony-Philips machine will be demonstrated at the audio fair in Japan and at the AES meeting in New York, both in October.)

The most immediate use of digital audio by the broadcasters will probably be in satellite transmission. Through a technique known as time division multiple access, a satellite can squeeze twice as many audio channels on a transponder as analog ones. ABC's Hilde says the ABC radio networks have asked for bids for satellite transmission service and two of the quotes it received—from RCA Americom and American Satellite Corp.—have proposed digital systems. Others, like Western Union, have proposed analog systems, he says, and are being studied by ABC.
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Radio 1980

NPR seeks to broaden arts, entertainment offerings

Heavy fall promotional pitch will emphasize specials, new series in effort to attract listeners who think of network mainly in terms of news programing.

Since its founding in 1970, National Public Radio has gained a reputation for being primarily—exclusively, to many—a news and public affairs network. That notion was undoubtedly fueled by All Things Considered, the early evening news show that gradually emerged as NPR’s brightest star, setting the standard, in many regards, for radio news in general. Added to the lineup last year was Morning Edition, a two-hour companion to ATC which quickly found favor with a lot of member stations. And there were other news and information shows as well: Communiqué, Options in Education and the Spanish language newsmagazine Enfoque Nacional—all helping to reinforce the belief that NPR, for the most part, was a one-interest network.

But while the public affairs side of NPR was being beefed up—an emphasis that came with NPR’s current president, Frank Mankiewicz—its entertainment menu was also being expanded. The problem, however, was that not everyone was noticing—a problem NPR is now looking to rectify.

For NPR, October will be “Public Radio Awareness Month,” its first major national effort to reach out and touch everyone within listening range—which is currently 65% of the population. The campaign, “Discover Public Radio—A World of Difference,” will coordinate heavy local and national advertising—something that NPR, with a traditionally limited budget, has not yet had the luxury of trying—along with special shows and season premieres of its on-going series.

Beth Cole, special assistant to the president, who is coordinating the campaign, believes the month-long push for high visibility will have a definite impact on the size of NPR listenerhip. The $1 million effort will include print ads, billboards, posters and TV spots—all designed to find new support and bolster NPR’s position with the already faithful. “We know public radio listeners are radio users,” Cole says. “Their allegiance is growing. We think there are more ways we can attract their loyalty, and we’ve made a start. This campaign is an important system-wide effort. It’s probably a prototype of what should happen more often.”

Included in the October lineup are such offerings as The Mind’s Eye, a series of programs demonstrating the creative use of sound; O’Neill and the Sea, a one-hour portrait of Eugene O’Neill featuring the American premiere of an opera based on his play “Ile”; Vanished Voices: New Yorkers in the Thirties, a five-part series based on material recorded by members of the Federal Writers Project during the Depression; Invisible Men: Life in Baseball’s Negro Leagues, a four-part series, narrated by James Earl Jones, which traces the history of black baseball, and A Question of Place: Sound Portraits of 20th Century Humanists, a series that NPR is particularly high on. The 13-part series examines contemporary humanist thought with profiles of 12 leading historical figures, including Robert Frost, Sigmund Freud, Igor Stravinsky and William Faulkner as performed by playwright Tennessee Williams.

With series like this sort, as well as its on-going shows, NPR is trying to enhance its image as the network offering programing not found anywhere else on the dial. And it hopes to expand this concept even further with what may be its most ambitious undertaking.

With its satellite system firmly in place, NPR is now looking to take advantage of the new technology. Its first proposal is the Music and Arts Project, a two-hour, nightly presentation that will offer live performances, features and reports on various art forms. The shows would have permanent hosts and would use the satellite for maximum flexibility: material might be collected and assembled and then fed back to the stations; the show might originate from a concert hall; or it may spotlight works specifically commissioned for the series, offered in studio performances.

NPR is enthusiastic about the project, which it hopes to get underway some time next year, but there are two major roadblocks now standing in the way: a lack of funding and station resistance. It’s possible that outside funding may be necessary to carry off the idea the way it’s conceived, and NPR may look to national under-writers. The skepticism expressed by some stations stems from their fear of loss of

With feeling. John Houseman portrays Bertrand Russell in NPR’s new A Question of Place 13-part series premiering in October.

No cold feet. Walking off with one of the many awards National Public Radio has won recently is Ira Flatow, NPR’s science correspondent, who received a Clarion Award for Antarctica: The Invisible Continent. The five-part series, which described an expedition to the South Pole, had considerable input from Antarctica’s residents.
Radio1980

FM's still setting the pace in radio trading, but AM's no slouch

FM is the glamour stock in station trading, but AM volume is holding up well.

Of the total $294 million spent in radio station deals so far this year, FM's share amounts to $88.2 million, $7.1 million more trading dollars than AM sales have generated. The AM-FM combination share surpasses both, and, with one extraordinary figure—Gulf United's acquisition of San Juan Racing for $67 million—accounts for the remaining $124.7 million.

The record shows that the big-buck deals predominantly involved FM stations. Of the nine stations involved in the SJR/Gulf United merger, six were FM's. At $67 million, that's an average of $7.4 million per station, extraordinary considering that the average price of an FM today is $1.5 million, while a combination trade is worth $1.05 million and an AM yields $617,200.

The number of million-dollar-plus deals in each category was close. Twenty-one combinations surpassed that mark while 18 AM and 17 FM deals accomplished that feat as well. Six FM stations yielded $5 million or more as did two AM's and one combination. Several big spenders emerged in 1980. Last March, Karl Eller paid a record $12 million for KIOI(FM) San Francisco. He joined forces with The Charter Co. in April to form Charter Media Co., which acquired the right to purchase KIOI and in July purchased KRTT(FM) San Diego for $6 million. In late June, Representative Cecil Hefel (D-Hawaii) and family spent $8.7 million to buy WTWF(FM) Lake Success, N.Y., and the following week dealt KJJO(FM) San Diego to Westinghouse Broadcasting for $6.4 million to finance the buy. The week after Westinghouse purchased KJJO it bought KOSI(FM) Denver for $7.5 million.

Doubladelay Broadcasting initiated its plan to double the size of its broadcast holdings (concentrating in the top 10 markets) with its purchase of WBGF(FM) Detroit for $5.25 million.

Contrary to a trend, Metropolex Communications owners Norman Wain and Robert Weiss headed east—after selling Sunbelt property KOAX(FM) Dallas last fall to Westinghouse Broadcasting for $7 million—to purchase WPIK(AM)-Alex- andria-WXRA(FM) Woodbridge, Virginia (Washington) in February for $4 million. A month later they bought WOKE(FM) Clearwater, Fla., for an additional $4 million. The latter was purchased from Ragan Henry's Broadcast Enterprises National.

The three most outstanding AM deals so far in 1980 have been the sales of KIR Seattle for $10 million, KNEW San Fran- cisco for $5 million and KBRT Avalon, Calif., for $4.5 million. KIR was sold by ac- tor Danny Kaye and his wife, Sylvia, and Lester Smith to Metromedia—which sold KNEW to Malrite Broadcasting. KBRT was sold by Bonneville International to Donald Crawford.

Kaye-Smith also sold its Cincinnati combination (WUBE-AM-FM) for $3.3 million to Plough Broadcasting. Other notable combination sales were: WLAC(AM)-WKQB(FM) Nashville to Subdrink Broadcasting for $5.3 million; KMAC(AM)-KISS(FM) San Antonio, Tex., to Raleigh, N.C.-based Capitol Broadcasting Inc. for $4.65 million; KMEO-AM-FM Phoenix to Scripps-Howard Broadcasting for $4 million; KPAM-AM-FM Portland, Ore., to Christal Co. president Robert Duffy and others for $3.5 million; K W(KAM)-KFWM(FM) Waterloo, Iowa, to Forward Communications for $3.5 million; WEMP(AM)-WNUK(FM) Milwaukee to LIN Broadcasting (which sold KHPI-FM Austin, Tex., for $1.5 million) for $3.3 million; WBOC-AM-FM Salisbury, Md., to Evening Post Publishing Co. for $2.35 million, and WXLW(AM)-Peoria-WZRO(FM) Pekin, both Illinois for $1.75 million to Charles P. Manship and family.

All in all, station brokers across the country, big and small, are upbeat about the way business is going. The consensus—to use the words of Cecil Richards, a Falls Church, Va., station broker—is that FM is "the demand medium." But none "sound the death knell for AM," as Frank Kalil, of Richter-Kalil & Co., Tucson, puts it. What the AM deals lack in size they make up for in number. Of the 299 radio stations sold in the first seven months of the year, 189 involved AM stations, 110 involved FM's. Jim Blackburn of Blackburn & Co. says 1980 has been a "good year" for the business. The high interest rates that were causing some problems for buyers in the spring are gone and are no longer a great cause for concern. According to Blackburn, "most buyers today prefer the Southern-tier growth market." He agrees that this trend reflects the over-all population and economic growth of that region, although he calls it "disproportionate." Buyers, he said, are investing high stakes in the form of high-ly-inflated station prices so that they'll be
there when future growth materializes. Two other reasons Blackburn says prospective radio buyers are attracted to the area: (1) fewer unions and (2) "none of the deteriorating urban situations" like those being experienced further north and east of the sunbelt.

Is the bottom going to fall out of the bullish FM market any time in the foreseeable future? Responds Blackburn: "The bottom never has fallen out." And in any event, he says, "Westinghouse isn't going to go broke," referring to that group's recent buying spree in FM. Although it will take several years for them to realize a profit on their latest acquisitions, "10 years from now they'll be making a lot of money [from them] and will be a premier [radio] broadcasting company."

Although FM station values continue to increase, Blackburn said, AM prices may have peaked. Market values of AM's are determined more strictly by their current business volume and profit figures. Those factors also are considered in FM pricing but not as importantly as the growth potential. However, he said, the AM situation may improve somewhat with the advent of stereo, should the FCC resolve the matter within a year as expected—an opinion in which other brokers concur.

Blackburn believes that recent FCC policy changes encouraging the sale of broadcast properties to minorities have been successful. "Several sales have taken place that wouldn't have otherwise," he said, including the "distress" sales of WOL(AM) Washington (BROADCASTING, Aug. 11), WUEX(AM) Salem, Va.; WCTM(AM) Tupelo, Miss., and WIZR-AM-FM Johnstown, N.Y. among others (BROADCASTING, March 31). However, he said, minorities should not rely too heavily on the distress sale policy if they expect to acquire quality broadcast properties. First of all, these sales account for less than 1% of all radio station trades. Moreover, Blackburn said that black-balled FM's will have to contend with transactions of this nature tend to be bad deals "involving second-rate stations." True, the policy is effective in enabling minorities to enter the broadcasting business, "but" says Blackburn, "by the time these stations get to the distress sale stage, they usually aren't profitable," meaning that the person who buys into one—especially an inexperienced broadcaster—will have a tough road to follow in guiding the acquisition from red to black.

In today's market, financing often is arranged through the seller. In the small and medium sized markets a seller attracts more buyers—and at higher prices—by offering to "hold paper"—say, with a 25% down payment and the rest payable over five years at prime interest, below the prime rate. In the larger markets this type of financing arrangement may also be the best for AM's but not necessarily for FM's. As a rule, Blackburn claims, "banks aren't interested in radio loans of less than $1 million, sometimes $2 million."

The alternative then to seller financing is a cash deal. If the seller insists on cash, however, he can expect to receive "15% or 20% less" for his station then if he were to hold paper.

Cecil Richards suggests that FM is more in demand because of its "superior signal coverage and higher fidelity of signal." The dynamic growth of the FM market will continue, he said, because "audience shares are still much higher than revenue shares."

Richards cited the Denver market as an example. In 1977-78 FM's in that market commanded 45%-50% of the total listening audience while the total revenue share was significantly below that, at around 18%. Now, he says, the gap has closed somewhat with revenues climbing fast and audience share remaining at about 50%. The bottom line: Westinghouse was willing to pay $7.5 million for KOSI-FM Denver, a 100 kw station put on the air a scant 12 years ago.

Financing for the buyer without cash? Richards agrees with his colleagues that the most desirable method is to have paper held by the seller and says it's usually willing to do so, being "reluctant only to take a first time buyer," who has yet to prove himself in the broadcast world and is therefore unpredictable. Some banks, he believes, have "a feel for the cash flow nature of the business." Others still adhere to traditional banking policies of analyzing assets to determine collateral, "which will prevent them from getting involved." In most cases, excluding real estate values, the material assets of a station rarely exceed 10% of its market value. And without sizable collateral, a banker has no way of securing the debt. Richards regards the FCC tax certificate and distress sale policies as "helpful" in fostering minority ownership of broadcast stations. His firm brokered the first, and so far the biggest, radio distress sale, WDAV-AM-FM Philadelphia, two years ago to the National Black Network, headed by Eugene Jackson, for $6.25 million (BROADCASTING, Oct. 23, 1978).

Richards' view on the significance of AM stereo to the trading market is that AM broadcasters will be forced to take it in whatever form eventually emerges "as a defensive measure," simply to keep pace with the AM competition. He is of the opinion that it won't add anything to the fidelity of AM radio, and it won't help recapture audiences lost to FM.

Frank Kalil says the West is "a region of opportunity," where station buyers will do well to invest. The FM supply is there, he says, and although the prices are high, "they are later justified." His company brokered the sale in March of KIOI(FM) San Francisco to Karl Eller for $12 million, the record price for a FM.

One reason for the upsurge in the FM market in the last couple of years he says, is that all the FM's in any given market "are created equally . . . they will all cover the entire market." Not so for AM's, where "seldom do two in the same market cover that market in the same way," considering the array of power alternatives—full time, day time and various directional antenna systems. But he emphasizes that a "good AM is still worth a good price." The effect of future AM stereo on the selling market? "It has to be favorable, but it won't improve the signal."

According to Kalil, the size of a sale will determine its financibility: Large ones are all cash and smaller ones are preferably seller financed, "because few other [sources] give long term terms." Floating-rate financing from banks "can be a hell of a problem," as it was last spring when the prime soared to above 18%.

Reggie Martin, a broker based in Key Biscayne, Fla., says that the domination of FM stations is making itself felt in the smaller markets, thus affecting the daytimer trade. "Unless the daytimer sellers are willing to come down in price," he adds, they will have a difficult time selling at all.

Martin is an AM fan from way back and still believes very much in that medium's future. He foresees AM stereo helping to counterbalance some of the "glitter that has attached itself to the FM market."

Many others believe the FCC is going to give daytimers full time status, enhancing their market value.

Don Capozolli, general manager of Carolina Media Brokers, Charlotte, N.C., agrees that station brokering so far this year has been "good, very good." Carolina Media has been active lately in the Midwest. From that vantage point Capozolli sees a lot of Midwestern broadcasters

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"moving to the south" because economically it is a fast growing region yet the cost of living remains low. These southbound buyers have been particularly interested in AM-FM combos with a full time AM coupled with a class B or C FM in markets of 100,000 or better. "AM's by themselves are tough," says Capozoli, because there are so many available. On the other hand, FM's are hard to come by.

Ted Hepburn, a Cincinnati-based broker, does more than half of his business east of the Mississippi, but only because there is "more activity there ... more people and more stations." Although FM's are "in vogue," especially in the sunbelt, the strongest demand is for AM-FM combinations, he says—even though all such purchases including and subsequent to the Combined Communications-Gannett merger are granted with the proviso that if the FCC should decide to prohibit common ownership of an AM and FM in the same market one of the other will have to be spun off. Owning a combination sale provides "insurance," says Hepburn. "If you own two stations in a market, you can weather fluctuations in ratings better," among other things.

Radio goes marching in to New Orleans

NAB's third 'programming' conference will offer more workshops with greater emphasis on news, promotion and other larger-world topics

With sales at a new high, programming on an innovative upswing and technology offering new creative opportunities, radio broadcasters will have much to discuss at the NAB Radio Programming Conference opening today in New Orleans. NAB is offering a bigger event this year, with more workshops, exhibitors and entertainment than at its previous two conferences. And more broadcasters: There were more than 1,200 registered last week.

Commencing Sunday afternoon, a total of 30 workshops, eight format rooms and several all-day forums will offer participants opportunities to exchange ideas and find out what's new in their industry. The Hyatt Regency's French Market Exhibit Hall will be the scene of 42 exhibitors displaying their products. Forty-eight suites will offer hospitality and sales pitches, and concerts by the Commodores and Chuck Mangione will cap working days with entertainment.

Keeping in step with trends in radio, this year's conference will offer more emphasis on news, public affairs and promotions, than in the past. Planning committee member Denise Oliver of WYY(FM) Baltimore says program directors, who formerly were music specialists, are broadening their involvement in news and public affairs presentations. Oliver also notes that program directors have never been able to hear enough about promotions, and as radio moves to a more competitive beat, interest in promotions is on the rise.

Here's a complete agenda of activities offered in the next three days (lists of exhibitors and hospitality suites are on page 102:

**Sunday, Aug. 24**

**Research Q&A session.** Hyatt Regency Ballroom H. 4-6 p.m. Participating: Rob Balon, Multiple Systems Analysis; Gary Donahue, Arbitron; Steve Elliott, NAB; Benny Griffin, FACTS Inc.; Fred Jacobs, ABC FM.

**O&O's:** Larry Patrick, NAB; Ted Wallace, Radio Index Inc.; Ron Werth, Mutual Broadcasting; Fred Schmidt, Reymers & Gerins Associates.

**Cocktail buffet.** 6:30-8 p.m. Hyatt Regency Ballroom D-E.

**Format rooms.** 8 p.m.-until. Hyatt Regency meeting rooms.


**Country.** Ballroom B. Host: Hal Jey, KPLX(FM) Fort Worth.

**Adult contemporary/Hot.** Ballroom A. Host: Russ Knight, WNEV(FM) New York.

**AOR.** Ballroom H. Host: Lee Abrams, Burkhardt/Abraums.

**Beautiful music.** Burgundy A. Host: Al Braud, program director, WBXY(FM) New Orleans.

**NewTalk/Imports.** Ballroom C. Host: Don Robbs, KHVH(HI) Honolulu.

**Black rhythm/fusion/jazz.** Burgundy B. Host: Candice Wessling, Plough Broadcasting.

**Promotion.** Burgundy C-D. Host: Harvey Mednick, KKO Radio. Cohosts: Otis Conner, RKO Radio; Otis Conner Productions; Bob Cambridge, ABC Radio; Henry Kavett, ABC Radio; Bob Klein, Klein &.

**Monday, Aug. 25**


**People management forum, part I.** Hyatt Regency Burgundy A-D. 10:15 a.m.-noon. (Part II will take place at 3 p.m.) Presented by: Donald H. Kirkley Jr., University of Maryland. Topics for part I: forum overview, management overview and motivation and the creative/artistic personality.

**Five concurrent workshops.** 10:15-11:30 a.m. Superdome meeting rooms.


**DJ's and the FCC.** Superdome SE-8. Moderator: James Popham, NAB, Panelists: Mark Bader, Haley Bader & Potts; Ashton Hardy, Jones, Walker, Waechter, Poitevent, Carrere & Denegre; Richard Marks, Dow, Lohnes & Albertson; Jason Shrinik, Shrinik, Eisen & Weitzman.

**Luncheon.** Hyatt Regency Ballroom. 12:30-2:30 p.m. The meal will be followed by a panel session,”Making Money with Your Mouth” Moderator: Merry Griffin, Merry Griffin Productions. Panelists: Don Imus, WABC(FM) New York; Dan Ingram, WABC(FM) New York; Robert W. Morgan, KMPR(AM) Los Angeles.

**People management forum, part II.** Hyatt Regency Burgundy A-D. 3-5 p.m. Continuation of morning session. Topics for part II: What kind of manager are you?, nuts and bolts management, problem-solving.

**Five concurrent workshops.** 3:30-4:45 p.m. Superdome meeting rooms.
Tuesday, Aug. 26

Four concurrent workshops. Hyatt Regency Ballrooms, 8:9-15 a.m.


Five concurrent workshops. Hyatt Regency Ballrooms, 10:1-15:30 p.m.


Luncheon. 12:30-2:30 p.m. Hyatt Regency Ballroom D-E. Hi Brown, producer-director of CBS Mystery Theater, explores the future of radio drama.


Four concurrent workshops. Hyatt Regency Ballrooms 3-4:15 p.m.
Rotation & playlists & playlists . . . Ballroom F. Moderator: Doug Hall,
Legal warfare escalates over STV decoders

Industry begins to make some headway against pirates as government gets into the act

Pay-television piracy was still in the news—and the courts—last week as lawyers for subscription television firms, companies manufacturing and selling the suspect decoder boxes and the government waded into the uncharted legal waters surrounding the new over-the-air program service. Whereas in previous weeks the tide seemed to be flowing against the STV operators, last week, for a change, it appeared to be heading their way.

- U.S. Attorney James K. Robinson filed federal criminal charges in Detroit claiming that makers of the decoders have conspired to violate Sections 605 and 501 of the Communications Act and Section 371 of the Criminal Code.
- A federal appeals judge in Cincinnati moved to bar Detroit-area businessmen from making, selling or otherwise providing unauthorized decoders or their plans to the public as well as from intercepting and decoding the signal of ON-TV Detroit.

The two federal actions came as the STV industry itself prepared to launch what Subscription Television Association Chairman Rinaldo S. Brutoco called “an all-out war on television pirates.”

Last Wednesday (Aug. 20), the Justice Department, through the U.S. attorney’s office for the eastern district of Michigan, filed a criminal complaint against Philip Westbrook (Pony Electronics) and Robert Moser Jr. (Video Vend and Signals & Systems Inc.) charging that they had conspired “to receive and to assist others not entitled thereto to receive STV programs and to use them for their own benefit, in violation of Section 605 and 501 of the Communications Act and Section 371 of the Criminal Code.” Thirteen overt acts were named on this count, ranging from placing advertisements through the manufacture and sale of kits, schematics and the like.

The attorney also charged the two men with selling decoders that had not been type-approved by the FCC and of selling decoders in violation of an FCC policy requiring that decoders only be rented to consumers.

(A copy of the suit was unavailable last week, but a summary, from which the above quotes were taken, was provided by STVA.)

Robert V. Cahill, vice president of Chartwell Communications Group, counsel for National Subscription Television and a director of STVA, said of the attorney’s move: “Obviously we’re elated with this indictment.”

Cahill pointed out that the Justice Department move had been predicted on a legal decision issued only days before—Circuit Judge Cornelia G. Kennedy’s injunction barring the continued distribution of the unauthorized decoder boxes. That ruling was issued late Friday (Aug. 15) by the Sixth Circuit Court of Appeals and reversed two earlier rulings by district judges in Detroit and Los Angeles that went against the STV operators (BROADCASTING, Aug. 18).

The case must still be heard by a three-judge panel of the Cincinnati appeals court, however.

Judge Kennedy’s order held that:
- STV “is not intended for the use of the general public; it is only intended for the use of the paying customers. Therefore it does not fall within the exception of

FCC says it’s wrong. On the Washington side, the FCC has offered a cautionary note to STV equipment manufacturers and distributors, reminding them that there are rules prohibiting the use of illegal decoder boxes. Because the commission was getting a number of queries from the media and the public about the legality of the decoder boxes, the FCC last week issued a public notice explaining that its rules state that subscription television decoder boxes must be leased. The commission adopted these rules in 1968, when it become aware that there was a growing market in STV decoders, and it determined that not only must consumers be protected against inordinate pricing of the devices but that system operators must be protected under Section 605 of the Communications Act.

That section states that “no person receiving, assisting in receiving, transmitting or assisting in transmitting any interstate or foreign communication by wire or radio shall divulge or publish the existence, contents, substance … except through authorized channels of transmission or reception.”

The FCC, however, is reviewing its mandate that the decoders may only be leased. It is reviewing the role with an eye toward making the devices available in other ways, but also in a manner to protect the system operator from abuse.
...its action against Premiere with talk

It files with court memos sent among producers as they formulated pay TV joint venture

Stripped to its essentials, Premiere is nothing more than a price-fixing arrangement and a group boycott, both per se violations of Section 1 of the Sherman Act.

That's one of the claims made by the Justice Department in asking the United States District Court for the Southern District of New York to grant a preliminary injunction preventing the four motion picture producers participating in the Premiere joint venture from supplying product to it, or, along with co-defendant Getty Oil, from taking further steps "to effectuate the implementation of Premiere," a joint venture.

Justice is seeking the injunction pending the adjudication of its allegation that the defendants entered into an unlawful contract and are in "a combination and conspiracy in unreasonable restraint of trade" (Broadcasting, Aug. 11).

Cited in the Justice memorandum in support of the motion for the injunction are producers' internal memoranda that, Justice said, prove "the driving purpose behind the formation of Premiere was to raise prices and control supply".

Richard Frank, Paramount's pay TV operations chief, was quoted as saying in a December 1978 memo: "The desire to enter the pay television area with a program service of our own or in combination with Universal comes from our frustration along with that of Universal's of what we feel is the disproportionate amount of money being retained by the cable operators and the programing companies, i.e., Home Box Office and Showtime."

A 1976 Paramount memo cited by Justice, from Alan Fields, then director of market development, to Paramount head Barry Diller, said: "Our goals are basically the same. To erode HBO's ever increasing leverage and eliminate any further attempts to enter the pay television business." We know from Universal's statements that they feel the television business can happen, and don't want it to happen again.

A third Paramount memo contained in the affidavit filed by Justice Department lawyer Seymour Dussman, was from Ron Nelson, director of distribution financing, to Frank on the subject, "pay TV joint venture" dated Feb. 22, 1980. It started by noting that major MSO's are planning to enter the pay programing production field. "Should the MSO's succeed and establish a foothold in controlling their own programing distribution channel... studies may not participate fully in the anticipated explosive growth of the pay market," Nelson said.

He went on to say: "without control of the distribution mode, our production volume will likely be dependent upon an order from the sources controlling the channel. The frustrating aspect of this situation is that control of the distribution channel is not beyond the studio's reach as future films "will likely continue to be the driving force behind this medium."

Nelson also said a joint venture "will allow a driving force margin to productions into the pay TV distribution channel." He concluded by suggesting that "acquisition of all or part of Showtime... may be the vehicle that gets our service into the market in the quickest and most cost-effective manner."

Affidavits were also filed from top executives of the three principal competitors in the cable field: Nick Nicolas, chairman of HBO, Jules Halmovitz, senior vice president, programing and operations, of Showtime and John Schneider, president of Warner-Amex. The three set forth their views on the importance of feature film product to their operations and the impact of Premiere on their businesses.

The government requested on Aug. 25...
But we’re not resting on our laurels. This season, *Hee Haw*’s gonna be a whole new can of corn! We’ve revamped the whole dang show, with new sets, new comedy spots, bigger and better guest stars, a new studio in Nashville’s OPRYLAND and even new jokes. But above all, we’re still havin’ fun.

Maybe that’s why we’re still number one.
meeting to set a hearing date for the case. Meanwhile, Premiere has filed a motion to make it party to Justice’s against Premiere’s corporate parents—Getty Oil and the four movie companies. President Burt Harris said “fairness dictates” a company be allowed “to participate directly in defense” of the suit. “We have some vitally important points to make about the need for Premiere” Harris asserted, in an announcement that took swings at alleged “monopolist” HBO.

Final blow to the AT&T bill?
Van Deerlin’s legislation gets referred by Speaker O’Neill to Judiciary Committee, where it may remain as Hill adjourns Oct. 3

The up-and-down prospects for moving any type of telecommunications legislation through this Congress took a nosedive last week. House Speaker Thomas O’Neill (D-Mass.) referred H.R. 6121, which would revamp the telephone industry, to the House Judiciary Committee. The move will delay, perhaps for a month, any floor action.

Representative Peter Rodino (D-N.J.), chairman of the Judiciary Committee, has asked O’Neill for time to review the legislation, which had been approved by the House Commerce Committee on July 31. Six sponsors of the bill, including Communications Subcommittee Chairman Lionel Van Deerlin (D-Calif.), had lobbied against the referral. In a letter to O’Neill, they argued that a referral might not leave enough time for the full House to consider the measure. Instead, they suggested that Rodino could amend the bill on the House floor.

Although O’Neill did not set a specific time limit on action by the Judiciary Committee—which can only hold hearings, and not amend the bill—most referrals of this sort are given 30 days. With an Oct. 3 target date for adjournment, Rodino’s handling of the bill becomes crucial. If his committee holds it the full 30 days, action by the full House this session is unlikely.

As approved by the Commerce Committee, the bill would substantially deregulate the telephone industry and require AT&T to set up over an eight-year transition period, at least one fully separate subsidiary for offering any unregulated telecommunications services. The bill would also bar AT&T from offering mass media services, such as teletext.

In allowing AT&T to compete in areas not regulated by the FCC, the bill modifies a 1956 consent decree between AT&T and the Justice Department. This was the basis of the concern expressed by members of the Judiciary Committee, who said the legislation could have an effect on Justice’s pending antitrust suit against AT&T.

The Senate, meanwhile, showed no signs of changing its position: no consideration of its version of the legislation, S. 2827, can come before further hearings are held on matters involving AT&T. No dates for hearings have been set.

Senate sources said last week there was still some interest in moving legislation to the floor, but the prospects of that happening were still dim. They added that the referral of the House bill to the Judiciary Committee would not likely affect the decision on whether or not to proceed with consideration of their bill.

FCC turns down request for station’s financial records

The FCC, reversing an action by its Broadcast Bureau, denied Alaskans for Better Media access to the financial reports of Northern Television Inc.’s two television and three radio stations, whose licenses ABM is challenging.

ABM is opposing the renewals of KTVU-TV, KBYR(AM) and KNK-FM, all Anchorage and KTVF-TV and KRBI(AM), both Fairbanks, on grounds that the stations engaged in network clipping, extended stations breaks and poor program performance.

It had previously asked for, and was granted by the commission, access to Northern’s 1974-78 financial reports, claiming that Northern made its financial condition an issue with references to financial difficulties it had experienced. The FCC, in issuing that decision last December, said “the licensee made assertions in the instant case which went beyond a description of general market conditions and which alluded to its own financial statement. By Northern’s voluntary choice, its financial condition has become relevant and material to our consideration of the petition to deny.”

The Broadcast Bureau had denied that request (Broadcasting, Dec. 17, 1979), contrary to its ruling in this latest one. The December request was upheld April 18 in a court decision, but is still under appeal.

The FCC said that Northern relied on its financial condition only in relation to activities occurring before 1979, and therefore, ABM’s last request was not valid. The FCC said, “ABM’s allegations about commercials concerned activities that occurred before March 21, 1978, the date ABM petitioned for denial of Northern’s licenses.”

Source confidentiality: a matter of contract?

A former San Jose, Calif., policeman has filed a $1.1-million law suit there charging that a television reporter’s revealing of supposedly confidential source constitutes breach of an oral contract and intentional misrepresentation. Implicit in the suit is the claim that news sources, as well as journalists, are protected by the doctrine of reporter’s privilege.

The alleged revelation was not prompted by any court action against former KNX-AM San Francisco reporter Mary Civiello, however, and the station claims that no mention of the source’s name was ever made during a broadcast. The station is also suggesting that there may have been no promise of anonymity actually made to Joseph Fries, a former Santa Clara county police sergeant.

Fries, currently an aluminum products salesmen, claims Civiello identified him to other members of the police force as the source of a story about alleged improprieties committed by an officer, resulting in Fries leaving the force after 13 years on it.

Also named in the suit are NBC, the San Francisco Chronicle, KRON-TV and the station’s San Jose bureau chief Henry Chu. Civiello left the employ of the station last July, 11 months after the incident involving Fries. Then a bureau reporter for the station in San Jose, she is now a general assignment reporter with WSB-TV Hartford, Conn.

Civiello declined to comment on the suit and directed all calls to KRON-TV’s attorney, Mark Tuft of the San Francisco firm of Cooper, White & Cooper.

“there is no policy of this station to violate the confidentiality of a news source,” said Tuft. “There is a question here whether he was a confidential source.”

Tuft claimed that he had reviewed the tapes of Civiello’s August 1979 reportage and found no mention of Fries in any of her stories. “The officer has a bit of a problem in that he wasn’t identified in a story,” Tuft said, adding that he expected to file a reply to the suit within the allowed
Last year 93 million people watched the Jerry Lewis Labor Day Telethon, and over 30 million dollars was pledged to help fight Muscular Dystrophy. This weekend, Jerry is shooting for his 15th straight record-breaking total. The Hughes Television Network is proud of its continued association with this outstanding effort. HTN interconnects the LOVE NETWORK of over 200 stations throughout the U.S., Canada, & Puerto Rico, enabling Jerry to deliver his message of love. He helps open millions of hearts. We help spread the word.
The suit was filed by Fries's attorney Jim McManis of the San Jose firm of McManis & Holley, who said its precedent exists "on the very simple issues of contract."

"The agreement between a reporter and a news source is an oral contract," McManis said, "There's got to be an agreement between the reporter and the source that they are going to talk. That agreement, McManis claimed, extends to everyone, even a reporter's editors--"It's an obligation a reporter needs to honor as far as the whole world is concerned."

McManis admits that Civillo probably did not reveal Fries's identity on the air: "My client was probably never mentioned in the reporting. But that's not the issue. He didn't want the other officers and his superiors to know he had talked to the press."

More questions raised about Spelling-Goldberg, ABC relationship

"Times" gets documents outlining money arrangements network had with program production firm

The Securities and Exchange Commission, previously known to be investigating the relationship between ABC Inc. officials and producers Aaron Spelling and Leonard Goldberg, now is said also to be looking into ABC's accounting. This additional aspect of the SEC investigation was cited in two major articles published by the New York Times Aug. 17 and 18. It is said to be an effort to determine if ABC has fulfilled its obligations as a public company in the way it keeps records of its business dealings with the two producers.

The extensive Times articles published last week were based upon subpoenaed ABC documents the newspaper said it obtained independently. According to the Times, ABC paid Spelling-Goldberg "tens of millions of dollars...without requiring them to account in detail for the money. The documents show that the payments have frequently been based upon 'oral agreements' and sometimes involved alleged 'double billing.'"

ABC last week would not respond to the articles beyond saying that it is cooperating fully in the SEC investigation and that "at the appropriate time," it would "comment in detail. Spelling-Goldberg had no comment last week.

Among the detailed information drawn from the subpoenaed documents was that ABC's involvement with the joint producers of the ABC first-run hits, Charlie's Angels, Hart to Hart and Fantasy Island, amounted to more than $75 million in 1979.

Another point said to emerge was that there was "consistent failure by the producers to sign contracts with ABC" and that "ABC lawyers who complained...were often rebuffed or ignored by top ABC executives." The Times reported that "million-dollar payments" were made to Spelling-Goldberg "without detailed explanation by the producers of why the money was needed."

Dips down. The typical television station in 1979 experienced a 2.64% drop in pretax profits from the previous year, while increasing its revenues 6.70% from $3,764,600 in 1978 to $4,016,800 in 1979, according to figures released by the National Association of Broadcasters (Broadcasting, Aug. 18). NAB's annual survey of television stations revealed that 88.5% made a profit last year for a total average of $1,040,000, or a 25.96% profit margin, compared with $1,072,900 in pretax profits and a 26.50% margin for 1978.

NAB said that the modest 1979 increase in time sales and net revenues resulting in a profit decrease, "is the result of greater participation of secondary market, low-grossing UHF stations in the 1980 survey. Only 58.2% of the stations in operation during the full calendar year participated in the survey.

And in another issue, this one involving ABC Inc. President Elton H. Rule, it was said that Rule was involved "with Goldberg, the producers' lawyer and others in a multimillion dollar private real estate deal." The Times asserted that such relationships are not necessarily illegal but "in some instances the relationship may have to be disclosed to shareholders."

The memoranda acquired by the Times were said to show that Spelling-Goldberg was given about double the leeway of other producers in series cost overruns.

The dealings of Spelling-Goldberg first began to draw public attention in the spring with allegations that the company...
was defrauding profit participants in its series, particularly actor Robert Wagner and his wife, actress Natalie Wood.

Coming to light: Network shows being prescreened by advertisers

GF flap with church group points up practice that allows sponsors to see programs before airing and allow them to switch placements

General Foods Corp.'s recent brouhaha with a church group over television programming has elicited the little-known fact that GF and other advertisers regularly prescreen prime-time programs to determine their fitness for sponsorship.

Network officials acknowledged last week that they permit advertisers to prescreen programs, excepting news and documentaries. And for sufficient cause, networks allow advertisers to shift commercials out of specific program segments.

The issue arose after General Foods responded to a boycott threat made two weeks ago by the Rev. John M. Hurt, pastor of the Joelton, Tenn., Church of Christ and leader of a national "Clean Up Television" campaign that claims more than 2.5 million supporters. Hurt cited eight TV programs the church considered offensive, and threatened to start a boycott of GF products on Oct. 1 unless GF withdrew its sponsorship. The programs mentioned were *Soap*, *Three's Company*, *Charlie's Angels*, *Dallas*, *Saturday Night Live*, *The Newlywed Game*, *The Dating Game* and *Three's a Crowd*.

General Foods made it clear in a statement issued after the boycott threat that it did not intend to bow to pressure. It said the prime responsibility for selection rests with the broadcasters, but said GF is aware of its own responsibility and places its commercials on programs it considers "meritorious."

In that connection, General Foods, television's number two advertiser - it spent almost $300 million in the medium in 1979 - said it prescreens individual prime-time network programs or episodes in series in which it advertises to make certain they meet its standards of propriety. It said that on average, it has declined to advertise on more than 100 programs each season.

General Foods also said that program selection is a subjective matter and it intends to reach its own determination as to which programs it will sponsor.

Donn O'Brien, vice president, program practices, CBS/Broadcast Group, said advertisers may prescreen programs and may pull out of a segment if they don't feel comfortable with the theme or content. The network likes advance notice of any
such action in order to re-sell the spot, he said.

O'Brien said CBS-TV does not allow advertisers to dictate program content. The network, he noted, programs for its audience, while agencies and clients base their decisions on its own advertising considerations. He said he has not come across any case in which an advertiser asked a network to tamper with program content, and he said that the networks have not avoided adult and sensitive themes because of possible skittishness by potential advertisers.

Charles Allen, vice president, sales administration, ABC-TV, recalls that as long as 17 years ago advertisers were invited to prescreen programs to determine if their commercials were scheduled in an appropriate part of the segment or if the color was compatible. In more recent years, he said, there has been increasing concern by advertisers over the reaction of the general public and special-interest groups, and prescreening has increased. "An advertiser concerned with his image may not want to be in a particular episode," Allen continued. "We're willing to cooperate, but the advertiser must recommend the advertising immediately. We always like to get advance notice of the client's decision so that we can have the opportunity to sell the spot that's being vacated."

He contended that there's no pressure, overt or otherwise, to shape television programming because of the possibility of advertiser defection from a certain program. Allen said that television must mold its programming to appeal to many diverse groups of the viewing audience and cannot be influenced by narrower interests.

Robert Blackmore, vice president, sales, NBC-TV, said prescreenings had been held for years for such reasons as noting placement of the commercial and the nearness of competitive products, but has increased because scatter plans involve large advertisers in a multitude of programs. Advertisers have different points of view, he continued, and often one client who may want to leave a particular episode can trade off with another.

He doesn't consider advertisers' desire to shift out of a specific show a problem for the network because substitutions are readily available. He noted too that changes are made often for reasons unrelated to an advertiser's disaffection with a particular program. Blackmore said a client at the last minute might want added reach and move to a more highly rated show and conversely might decide he needs more frequency and buy more heavily on a lower-rated program.

Blackmore dismissed the suggestion that an advertiser might influence program content with the weapon of moving out of an episode. He said this may have held true in the days of program sponsorship but is hardly valid today in the era of participating advertisers.

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**The Media**

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**Cox Cable gets Omaha franchise; two-way proposal is winning factor**

Interactive system expected to surpass Columbus Qube in size; five tiers of service offered

Cox Cable landed the franchise to wire 125,000 homes in Omaha, last week, principally on the strength of its proposed two-way interactive system.

City council President Steve Rosenblatt summed up the difference between the Cox proposal and the five others in one word: Indax.

Indax is Cox's two-way interactive data exchange system that was part of its proposal, and the only one of the proposals to promise that service. "All six of the proponents were good," said Rosenblatt, but the potential of Indax was enough to boost [Cox] over the hump."

The 400 mhz Cox system "is the latest state of the art," Tom McGuire, Cox's vice president for franchise development, said. It will provide 54 video and 54 textual channels. There will be five tiers, the first being free of charge, the others ranging from 28 channels to full textual and interact capabilities, costing from $5.95 a month to $10.95. It was those prices that also helped sway the council to vote 5-0 (two abstentions) for Cox. Rosenblatt said Cox's rate structure "was one of the better ones."

Although Warner-Amex had one of the better proposals, Rosenblatt said, selling 20% local control to Creighton University while ignoring other area universities, plus proposing higher prices, hurt Warner's cause. American Television & Communications, Heritage, United Cable and Cablecom were the other bidders.

McGuire said the council's action was "a vote for the future of cable television," especially for what two-way interact can provide. "Cable can't rely on pure entertainment for growth viability in the years ahead," said McGuire. Rosenblatt did say the other companies had verbally said two-way interact could be added when the technology was feasible but Cox was the only one to promise two-way in its proposal.

McGuire said going two-way was "a tough decision to make" but said it reflected Cox's corporate commitment to Indax. He said Indax is part of Cox franchise proposals in Dallas, New Orleans and Portland, Ore.

Cox's initial capital investment to build the 1,000-mile Omaha system is $37 million, with another $7.2 million committed to building local origination facilities and a 10-year operating budget for 14 full-time and six part-time employees.

The city's cut in the franchise is a 5% fee which Rosenblatt estimates will return from $300,000 to as much as $900,000 once the system is completely operational. As in many other cities, the winner had sold 20% of the system to about 10 local investors, with a proviso that their shares
can't be sold back to Cox for five years.

The first tier carries 17 channels, including several educational access channels. The second and third tiers have 28 ($5.95 per month) and 54 ($7.50) channels respectively with the fourth tier ($8.50) combining the video and textual content and the fifth ($10.95) comprising full interactive service. Installation will cost $25.

Although Cox has 400 mhz systems in Chicago and Jacksonville, Fla., Omaha is the largest two-way interactive system to be awarded and will surpass the 82,000 homes passed in Warner's Qube system in Columbus, Ohio.

There was "no major bloodletting," in the franchise process said McGuire, "but it was intensely competitive." It was too early to tell if there will be any court challenges, McGuire said, like those that have saddled other cities' franchise processes.

One thing that helped prevent any politicization was the council's conduct, said McGuire, since the members did not make themselves available for individual lobbying.

Rosenblatt said the council did not want to follow the lead of nearby Council Bluffs, Iowa and the "circus-like" atmosphere surrounding its award. Rosenblatt said that city held a referendum to let the voters decide, which spawned TV sales pitch ads in a campaign that he called "a zoo."

Cox's franchise expires in 15 years; it expects to have the first homes on line in nine to 12 months.

What hath cable wrought?

That's the subject of Arbitron report to be released this week on impact of basic and pay services on TV, public

The Arbitron Co. is expected to release this week an exhaustive report examining the impact of basic cable and pay cable, based on research conducted last May in the top 25 Arbitron ADI markets.

The complete report will include nine volumes with more than 8,000 tables while volume 1 (the general report) will contain 1,400 tables. Arbitron said that if orders are received before the study is mailed to subscribers, sometime this week, the cost will be $16,500 for volume 1 and $21,000 for the complete report. Otherwise the purchase price rises to $21,500 and $30,000 respectively.

Arbitron would disclose only a small portion of the findings in the study during a news conference in New York last week. It discussed only the attitudes and impact sections of the report. Arbitron explained that since clients are paying a stiff tariff for the information contained in the New Electronic Media Study, it felt it would not be appropriate to reveal the extensive statistical data it contains.

Arbitron said about 50 companies have subscribed either to one or both reports, including ABC, CBS, NBC, Teleprompter, Viacom, Dow Jones, Sears, Roebuck & Co., Mobil Oil, J. Walter Thompson, the Interpublic Group of Companies, Young & Rubicam, Eastman Cable and Dancer Fitzgerald Sample.

Information in the study is based on questionnaires returned by 9,100 households with Arbitron diaries in cable, pay cable and non-cable homes. The study was conducted by Arbitron in conjunction with Video Probe Index.

Among the findings dealing with attitudes and impact revealed last week by Arbitron: movies not shown on regular television are the single most important reason why households subscribe to pay television; 40% of cable subscribers do not take the pay channel because of the added cost; only 15%-20% of basic cable and non-cable households believe the R-rated movies should never be shown; television announcers are the most popular source of television program information among cable, and non-cable households.

The Arbitron study provides a two-part report. The general report will give viewing data and daypart estimates, demographic profiles and viewing status data for basic cable, non-cable and pay cable homes. In addition there will be special interest reports, consisting of eight separate reports providing syndicated cross-tabulation of respondent attitudes and behavior relating to specific groups, such as cable/pay TV, television broadcasters, home video, superstition/satellites, advertiser/agencies, movie attendance, sports attendance and two-way TV.
The sale of
WZZK-FM
Birmingham, Alabama
for
$2,600,000
from Johnston Broadcasting Company to
Park City Communications has been closed.

We are pleased to have served as brokers in this transaction.

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400 Colony Square
(404) 892-4655

BEVERLY HILLS, 90212
9485 Wilshire Blvd.
(213) 274-8151

New Address
South Sioux City, Wayne and Dakota City, all Nebraska. KVOP is on 1400 khz with 1 kw day, 250 w night. KATX is on 97.3 mhz with 100 kw and antenna 500 feet above average terrain.

- **KNIO(FM)** Thousand Oaks, Calif.; Sold by Alan Fischer (72%) and John H. Poole (28%) to Thousand Oaks Radio Corp. for $1750,000. Fischer and Poole have no other broadcast interests. Buyer is owned by Palomar Broadcasters Corp., which is owned principally by Arthur B. Hogan and John D. Feldmann, partners in Encino, Calif., media brokerage firm. Palomar is licensee of KOWN-AM-FM Escondido, Calif., and owns 47.5% of KMYC(AM)-KRFD(FM) Marysville, Calif. Hogan and Feldmann also own 45% each of KRKC(AM) King City, Calif., and 31% each of KCML(AM)-KKC(FM) Ashland, Ore. Licensee of KRKC has application pending for new FM in King City. KNIO is on 92.7 mhz with 560 w and antenna 630 feet above average terrain.

- **WMOC(AM)** Chattanooga: Sold by Robert Mayer to Quality Media Corp. for $550,000. Mayer has no other broadcast interests. Buyer is owned by William Kitchen, Columbus, Ga.-based broadcast business consultant. He owns WBFI(AM) Winston-Salem, N.C. and is applicant for UHF's in Birmingham, Ala., and Colorado Springs. Quality Media has also acquired licenses to build two AM's (50,000 w), one FM and one VHF on both the British protectorate of Anguilla in the West Indies and the independent Caribbean nation of St. Vincent and the Grenadines. WMOC is on 1450 khz with 1 kw day and 250 w night.

- Other approved station sales include: WETU(AM) Wetumpka, Ala.; WEBT(AM) Calhoun, Ga.; WFM(AM) Johnstown, Pa., and KWLD(AM) Henderson, Tex. (See "For the Record," page 115).

**Done.** Fuqua Industries and Belo Broadcasting Corp. this month consummated their agreement whereby Belo acquired WCNY Chattanooga for $19.5 million. Fuqua is selling its broadcast portfolio, citing inadequate return on investment (BROADCASTING, Nov. 19, 1979). From the left are Mike Shapiro, president, Belo; James M. Moroney Jr., chairman, Belo; C.L. Patrick, vice chairman, Fuqua, and Ward L. Huey Jr, executive VP Belo. Mickelson Media Inc. for approximately $1.2 million. Lewis also owns system serving Vandenberg Air Force Base, Calif. Buyer, principally owned by Walter K. Mickelson, also owns systems in Los Alamitos, Deming, Taos and Las Vegas, all New Mexico; Aichison, Kan., and Chisolm and Hutchinson, both, Minnesota. Mountain Home systems have total of 1,100 subscribers and passing 4,000 homes with plans to expand to 6,000.

**Duty roster for NAB**

The National Association of Broadcasters has announced the members of its 1980-81 committees. They are:


- Children's television—Don Curran, Field Communications, San Francisco, chairman; Leonard A. Swanson, vice chairman; William Dilday Jr., WLBT-TV Jackson, Miss.; Michael McCormick, WTMJ-TV Milwaukee; Lucy Salanayn, Taft Broadcasting Co. Philadelphia, and Irwin Statt, KREM-TV Spokane, Wash.


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Hundred plus markets television—Harden, chairman; Cari Anderson, KRES-TV Grand Junction, Colo.; Bill Bentgson, KOAM-TV Pittsburg, Kan.; Lawrence Busse, WEAU-TV Eau Claire, Wis.; Walter Dickson, WBAA-TV Bangor, Me.; Marvin Reutem, WDA-M-TV Hat-tesburg, Miss., and Donald Smith, WKB-TV Medford, Ore.

International—Arch L. Madsen, Bonneville Interna-

tional Corp., Salt Lake City, chairman; Brazzi; Ray-


Membership—Ted A. Smith, KLAA-AM-FM Pendleton, Ore.;s chairman; Chapman; Reid L. Congo, KKBW(AM) Hutchinson, Kan.; Harden; Ray A. Redmon, WFTM-AM-FM Maysville, Ky.; William L. Steklen, WHOO-AM-FM Orlando, Fla.; Stephenson, and

Windsor


Whitlock.


Metro market radio—Len Hansel, WSM-AM-FM Nashville, chairman; Willie D. Davis, KACE-FM Los Angeles; George Duncan, Metromedia Radio, Secaucus, N.J.; William Grimes, CBS, New York; Richard Harris, Westinghouse Broadcasting, New York; Michael F. Kelleher, KROI-FM Dallas; Tom Donnelly, Sheridan Broadcasting Corp., Pittsburgh; Rubenstein; Gary Stevens, Double-
day Broadcasting Co., Minneapolis, and Carl Wagner, Talf Broadcasting Co., Cincinnati.

Research—Windsor; chairman; Richard Dudley, For-

Science and technology—Lilley, chairman; Paul

Boltz, Brown, Boltz & Coddington, Denver; Joel Chassner, Post-Newsweek Stations, Washington; Thomas Cookerly, WLA-TV Washington, and David E. Henderson, WJAR-TV Providence, R.I.

Task force on radio allocations—LeMert, chairman; Ralph Green, CBS Radio, New York; Jackson; Johnson; Lavee, Lee; May and Wright.

UHF television—Broman, chairman; Broman, vice chairman; Frederick Breitenfeld Jr., WMPP-TV Owings Mills, Md.; Cuman; James C. Dowdle, WTOG-TV St.

Petersburg, Fla.; Milton D. Friedland, WICS-TV Springfield, III.; Robert Ratcliff, WKPT-TV Kingsport, Tenn.; Cyril E. Vetter, WRBT-TV Baton Rouge; Bob O. Worthington, KBMA-TV Kansas City, Mo., and John Auld, WWHTV(AM) Fairfield, N.J.

Copyright violaters fined

Former owners of three Maine radio stations have pleaded guilty to 50 counts of criminal copyright infringement under the U.S. Copyright Law and have paid $11,600 in fines, said officials of the American Society of Composers, Authors and Publishers, which initiated the charges. ASCAP said it was the first federal prosecution based on unlawful performances of copyrighted music.

The defendants were identified as the licensees of WPNQ(AM) Auburn and WSKW(AM)-WTO(AM) Skowhegan, prin-
cipally owned by John and Gerald Pineau. ASCAP officials said the Pineaus have since sold the stations. The infringements were said to involve 50 separate performances during 1976 and 1977 of copyrighted songs written and published by ASCAP members. In addition, ASCAP said it had obtained judgments exceeding $20,000 in two civil suits against the same defendants in 1976, and that the infringements alleged in the criminal case are now the subject of a civil infringement action. The criminal-case hearing was held June 20 before Chief Judge Edward T. Gignoux of U.S. District Court in Maine, according to ASCAP.
As compiled by Broadcasting Aug. 11 through Aug. 15 and based on filings, authorizations and other FCC actions.

Ownership Changes

**Actions**


- **WEBM** (AM) Calhoun, Ga. (AM: 1110 kHz, 250 w- D)— Granted assignment of license from Emmons To stocks and family to Tom Pledger and Sanford Orkin (41% each), Kenyon Payne (16%) and his brother, Morgan Payne (2%) for $395,000. Seller: Stocks family holds cable franchise for Calhoun. They have no other broadcast interests. Buyer: Pledger is former chairman of Burnup & Sims, Fort Lauderdale, Fla., diversified company that includes cable holdings. He is currently chairman of Palm Beach county, Fla., construction company. Orkin is Atlanta investor and member of Orkin Exteminizing Co., family, whose firm has been sold to Rollins Inc. Atlanta. Kenyon Payne is former general manager of WQTLU (FM) Rome, Ga. Morgan Payne is president of Cypress Corp. Atlanta investment company owned by group broadcaster J.B. Fu- quay. They have no other broadcast interests. Action July 31.

- **KKLS** (AM)-**KKHI** (FM) Rapid City, S.D. (AM: 920 kHz, 1 kw-D; FM: 93.9 kHz, 60 w)—Granted assignment of license from Bland Group Inc. to Conenough Communications for $115,000. Buyer: William C. Bland who also owns WNCC (AM) Bernesboro, Pa. Buyer: Fred Glosser (100%) who is Johnstown businessman and has no other broadcast interests. Gary H. Kleiman, vice president and general manager of Conenough, will acquire 49% interest in station. Action Aug. 8.


- **WMOC** (AM) Chattanooga (AM: 1450 kHz, 1 kw- D, 250 w-N)—Granted assignment of license from Robert Mayer to Quality Media Corp. for $550,000. Mayer has no other broadcast interests. Buyer: William

**FM Application**

- **New Bedford, Mass.**—Filmsway Televising Inc. seeks ch. 28, ERP: 1000 kw, 1000 w-air, HAAT: 1000 ft; ani. height above ground: 944 ft. Address: 2049 Century Park East, Los Angeles, Calif. 90067. Estimated construction cost: $2,800,000; first quarter operating cost: $43,400; revenue: $71,700. Format: MPR. Principal: Hofer is general manager, and 49% owner of KRED (AM)-KP31 (FM) Eureka, Calif. An Aug. 18.

**TV Application**


**New Stations**

**FM Application**


**TV Application**


**Summary of Broadcasting**

**FCC Tabulations as of June 30, 1980**

<table>
<thead>
<tr>
<th>Licensed</th>
<th>On air</th>
<th>CP's</th>
<th>Total</th>
<th>CP's</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td><strong>Commerical AM</strong></td>
<td>4,554</td>
<td>3</td>
<td>0</td>
<td>4,557</td>
<td>119</td>
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<tr>
<td><strong>Educational FM</strong></td>
<td>4,214</td>
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<td>1</td>
<td>4,216</td>
<td>112</td>
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<td><strong>Educational FM</strong></td>
<td>1,049</td>
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<td>1</td>
<td>1,050</td>
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<td><strong>Total Radio</strong></td>
<td>8,817</td>
<td>5</td>
<td>1</td>
<td>8,823</td>
<td>363</td>
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<tr>
<td><strong>Commerical TV</strong></td>
<td>175</td>
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<td>0</td>
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<tr>
<td><strong>VHF</strong></td>
<td>155</td>
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<td>0</td>
<td>155</td>
<td>5</td>
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<tr>
<td><strong>UHF</strong></td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>100</td>
<td>8</td>
</tr>
<tr>
<td><strong>Total TV</strong></td>
<td>977</td>
<td>12</td>
<td>12</td>
<td>979</td>
<td>100</td>
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<tr>
<td><strong>FM Transmitters</strong></td>
<td>317</td>
<td>0</td>
<td>0</td>
<td>317</td>
<td>174</td>
</tr>
<tr>
<td><strong>TV Transmitters</strong></td>
<td>2,538</td>
<td>0</td>
<td>0</td>
<td>2,538</td>
<td>190</td>
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<tr>
<td><strong>VHF</strong></td>
<td>1,304</td>
<td>0</td>
<td>0</td>
<td>1,304</td>
<td>422</td>
</tr>
</tbody>
</table>

*Special temporary authorization

**Includes off-air licenses**
ERIC 0.140 kw. ant. height. 36 ft.; install new trans. and ant. (BPE-D-790313AD). Action July 25.


In Context

**Facilities Changes**

<table>
<thead>
<tr>
<th>FM application</th>
</tr>
</thead>
<tbody>
<tr>
<td>WFFP-FM Columbia, Miss.—CP to make changes in ant. sys., change to: Horeshoes Drive, Columbia; change type ant.; increase HAAT: 300 feet; operate trans. by RC from main SL and change TPO. Action Aug. 11.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AM applications</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHJA(AM) Cheektowaga, N.Y.—Granted CP to increase power to 1 kw (BP790727AI). Action July 31.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TV applications</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJFT-TV Albany, Ga.—Seeks CP to change ERP to vis. 5000 kw(M) 1392k (RMS), 139 kw (RMS); change TL to E. of Hwy 41, 2.25 mi. NE of Brooksville, Ga.; SL to: designated type: trans. ant. and HAAT 1518 ft. Ann. Aug. 18.</td>
</tr>
</tbody>
</table>

**Designations for hearing**

- Denver.—Designated for hearing competing applications of Trinity Broadcasting of Denver Inc., and LUB Television Associates Limited for new commercial television station on ch. 31 Denver to determine whether Trinity's ascertainment effort was adequate, regarding LUB, (a) whether stock subscribers have sufficient liquid assets; (b) whether Spanish International Network possesses enough net liquid assets to buy broadcast equipment and lease it to LUB; (c) whether LUB is financially qualified; and (d) whether its ascertainment effort was adequate; on comparative basis, which application would better serve public interest; and which application should be granted (BC Docket Nos. 80-500-1). Action Aug. 17.

- Eugene and Springfield, both Oregon.—Designated for hearing competing applications of Sterling Recreation Organization Co., Community Vision Systems Inc., Whistler Broadcast Corp., and Springfield Broadcasting Associates Limited Partnership for new commercial television station on ch. 16 at Eugene or Springfield to determine whether common ownership, operation of both KSDM-FM Springfield, and Sterling's proposed television station would be in public interest; which proposal provides fair, efficient and equitable distribution of television services which proposals would best serve public interest; and which application should be granted (BC Docket Nos. 80-441-1). Action Aug. 1.

**Decisions**

- Joliet, Ill.—Broadcast Bureau approved settlement agreements removing conflicts among applications for ch. 66 Joliet: dismissed applications of Lago Grande Television Co., Channel 66 of Illinois Inc., and American Television and Communications Corp. for same facility; granted reimbursement of application expenses of Lago Grande and American; and granted both application and subscription television application of Focus Broadcasting Co., subject to condition that Focus is required to broadcast some non-subscription local programming between 6 P.M. and 11 P.M. (BPCT-790101K). Action July 22.

- Tulsa, Okla.—Broadcast Bureau Dismissed applications of Lago Grande Television Co., Channel 66 of Illinois Inc., and American Television and Communications Corp. for same facility; granted reimbursement of application expenses of Lago Grande and American; and granted both application and subscription television application of Focus Broadcasting Co., subject to condition that Focus is required to broadcast some non-subscription local programming between 6 P.M. and 11 P.M. (BPCT-790101K). Action July 22.

**In Contention**

Lumberton, Roanoke Rapids, Rockingham and Jacksonville, all North Carolina—Broadcast Bureau, in response to petition by University of North Carolina (UNC), proposed assigning Ch. 31 to Lumberton Ch. 36 to Roanoke Rapids and Ch. 53 to Rockingham, all reserved for noncommercial educational use, retaining existing Ch. 19 at Jacksonville for noncommercial educational use; and reassigning Ch. 31 to Kenbridge, Va., to Farmville, Va.; comments due Oct. 14, reply comments Nov. 3 (BC Docket No. 80-505, RM-3393).


Actions

San Diego, Calif.—Broadcast Bureau, in response to request by Center City Complex Inc., assigned UHF TV ch. 69 to San Diego as its sixth TV channel, effective Sept. 22, and terminated proceeding, Mexican concurrence has been obtained (BC Docket No. 78-313, RM-3052). Action Aug. 4.

Snowmass Village, Colo.—Broadcast Bureau, in response to petition by Pitkin County Broadcasters, assigned 103.9 mhz to Snowmass Village as its first FM channel, effective Sept. 22, and terminated proceeding (BC Docket No. 80-27, RM-3275). Action Aug. 4.


LaGrande, Ore.—Broadcast Bureau, in response to petition by Oregon State Board of Higher Education on behalf of Oregon Educational and Public Broadcasting Service, reserved VHF-TV Channel at LaGrande for educational use, effective Sept. 22; deleted reservation on UHF-TV 16 at LaGrande to continue providing channel for educational use, and terminated proceeding (BC Docket No. 80-5, RM-3449). Action Aug. 4.


Pasco, Wash.—Broadcast Bureau, in response to petition by Tri-City Christian Center, proposed assigning 98.3 mhz to Pasco as its first FM assignment, comments due Oct. 3, replies Oct. 23, Canadian concurrence must be obtained (BC Docket No. 80-448, RM-3575). Action Aug. 3.


Ladysmith, Wis.—Broadcast Bureau, in response to petition by Ruth Nelson of Flameau Broadcasting Co., proposed assigning 92.7 mhz to Ladysmith as its second FM assignment, comments due Oct. 6, replies Oct. 27, Canadian concurrence must be obtained (BC Docket No. 80-503, RM-3587). Action Aug. 6.

Translators
Applications
Speculator et al., New York—Page Hill Community Telecasters Inc. seeks CP for new VHF translator on ch. 4 (TPO: 1 w, HAAT: 80 ft) to rebroadcast directly WMIY-TV Schenectady, N.Y. Ann. Aug. 11.

Cedar City et al., Utah—Iron County seeks CP for new VHF translator on ch. 4 (TPO: 10 w, HAAT: 50 ft) to rebroadcast indirectly KSTU(TV) Salt Lake City. Ann. Aug. 11.

Cedar City et al., Utah—Iron County seeks CP for new VHF translator on ch. 5 (TPO: 10 w, HAAT: 50 ft) to rebroadcast indirectly KBYU-TV Provo, Utah. Ann. Aug. 11.

Kanarraville et al., Utah—Iron County seeks CP for new VHF translator on ch. 6 (TPO: 10 w, HAAT: 50 ft) to rebroadcast indirectly KBYU-TV Salt Lake City. Ann. Aug. 11.

Modena and Baryl Junction, both Utah—Iron County seeks CP for new VHF translator on ch. 9 (TPO: 10 w, HAAT: 40 ft) to rebroadcast indirectly KSTU(TV) Salt Lake City. Ann. Aug. 11.

Actions


Earth station applications
New Matamoras, Ohio—Eastern Cable Corp. (4.6 m; S-A; E2447).

Newark, N.J.—Hi-Net Communications Inc. (5 m AFC; E2448).

Stuart, Fla.—Hi-Net Communications Inc. (7 m AFC; E2449).

Vernon, Ala.—Communications Systems Inc. (5 m Microphone/AFC; E2451).

Brunswick, Me.—Casco Cable TV. (6 m; Hughes 22564).

Russell Springs, Ky.—Cumberland Valley Cablevision Inc. (5.6 m; Gardner Communications Corp. E2466).

Kernersville, N.C.—Cable Services of Kernersville (5 m; S-A; E2468).

Old Smar, Fla.—Action CATV Inc. (6 m; Harris E2469).

Harbor Creek, Pa.—Erie Communications Inc. (1 m; Andrews; WB58).

Other

Call Letters
Applications
KSKO WCMX Public Broadcasting Co., McGregor, Alaska
WADC WA-AD of Trenton, Trenton, N.J.
WEAK Lyon County Broadcasting Co., Eddyville, Ky.
New FMs
WGGK-FM Howard F. Sprints, Greenville, Ky.
WGSSN Granite State Public Radio Inc., Concord, N.H.
WGLE Greater Toledo Educational Television Foundation, Lima, Ohio.
WCHP Lac Coule Oreille Ouluwa Public Broadcasting Corp., Reserve, Wisc.
New TV
KSHO Mauna Kea Broadcasting Co., Honolulu
KCIR WCHR Musical Inc., Mt. Pleasant, Ind.
WDNQ WRNN Clare, Ind.
WMVY WKMY Amherst, Va.
Existing FMs
WXRIT WART Plainfield, Ind.
WFPV WOFN Syracuse, N.Y.
PETO WFWU Oak Ridge, Tenn.
WXKK WZDO Soddy Daisy, Tenn.
Grants
Call Assigned to
WPCN Mount Pocono Broadcasting Inc., Mt.
Poucono, Pa.
WB8A Radio Musical Inc., Guayama, PR.
WSGI Fred Harmon, Springfield, Tenn.
K2EU McDougal Broadcasting Inc., Victoria, Tex.
Existing AM
WGYY WCER Charlotte, Mich.
Existing TVs
WECA WECA-TV Tallahassee, Fla.
WWMC Will Conway, S.C.
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  - Pop Filter

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- A Tie Clasp Mini...Perfect for TV Use!
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- Dynamic Cardioid
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  - 80-15,000 Hz w/ Blast Filter

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**EV-RE50**
- Shockproof Dynamic- Omnidirectional
- Designed for Hand Held News Work and Other Remotes
  - 80-13,000 Hz w/ Built in Windscreen

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Audio-technica: Innovation

**ATM-10**
- Fixed Charge Cond. Omnidirectional
- Great for... Announce - Production - Panel Discussion - Remotes!
  - 40-18,000 Hz
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Reg. $100.00 Audio's $71.00

**ATM-11**
- Fixed Charge Cond. Unidirectional
- Super for... TV News - Production - Announce - Hand-Held Interviews
  - 50-20,000 Hz
  - Battery (AA) Life: 3500 hr.

Reg. $179.95 Audio's $135.00

**ATM-31**
- Fixed Charge Cond.
- Omnidirectional
- Perfect for... Announce - Production - News - Instrumental Pick Up
  - 40-20,000 Hz
  - Battery (AA) Life: 3500 hr.

Reg. $115.00 Audio's $82.00

**ATM-41**
- Dynamic Unidirectional
- Music Vocals - Close-Up Announce - PA - Production
  - 50-16,000 Hz
  - Internal Blast Filter

Reg. $135.00 Audio's $97.00

**ATM-91**
- Fixed Charge Cond.
- Omnidirectional
- Super Proximity Effect!
- Great for... Announce - Production - News - Vocals
  - 70-18,000 Hz
  - Battery (AA) Life: 3500 hr.

Reg. $135.00 Audio's $97.00

**ATM-21**
- Dynamic Unidirectional
- Ideal for... Production - Panel Discussion - Vocals - Announce
  - 50-18,000 Hz
  - Good Proximity Effect

Reg. $120.00 Audio's $86.00

**Sennheiser 421U**
- 10Z - Balanced
- Dynamic Cardioid with Flat Response!

- The Perfect Announce Mic!
- Tight Punchy, Bottom... Clean, Bright Highs
- 5 Position Cardioid Roll Off Switch
- 30-17,000 Hz

Reg. $327.00 Audio's $280.00

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RADIO
HELP WANTED MANAGEMENT

Group owner is in need of a Sales Manager capable of applying, researching in local sales. "Rep" background helpful, but not essential. You must be able to mold a cohesive local sales force and maintain strong personal billing. This southeast station offers excellent base, incentives and fringe benefits. EOE. Box H-162.

Station Manager — Supervise installation and operation of new NPR, 100,000 watt public radio station. Five years broadcast related—three years supervisory—experience required. MA degree preferred (may teach one course). $22,500. Deadline September 22. The University of Alabama Employment Office, Box 6163, University, AL 35484. An equal opportunity employer.

WJMS and WIMI, Ironwood, Michigan is looking for a top flight general manager. The right person must have a solid sales background, be familiar with small market radio operations and ready to settle into a lucrative resort area in the heart of God's country. Contact The President, Roberts Broadcasting Inc., immediately at 715-588-3852 or 906-925-2411, EOE.

General Manager for midwest radio station. Must be aggressive having strong background in local and national sales. Equal opportunity employer. Send resume and references to Box H-263.

General Manager for growing N. Illinois small market AM/FM, ideal candidate presently sales manager of Illini AM/FM with desire to manage a station. EEO/AA Employer. Box H-204.

General Manager. Experienced administrator with strong sales and programing background for major market west coast AM/FM. Career must exist in excess of $2,500,000. Stations part of group operation, if proven track record, send resume and salary requirements in confidence to Box H-206.

Group Broadcaster needs 2 Sales Managers. Medium Southern Markets. If you're an aggressive RAB trained salesperson with a good track record looking for your first management slot, send complete resume to Box H-239.

Manager wanted for Minnesota station. Must be strong in sales. An equal opportunity employer. Write Box H-241.

Station Manager for group owned small market automated and profitable class 4 AM in northern New England. Must be sales oriented with strong sales experience, bonus plus strong incentives, other fringe. Box H-248.

General Manager for absentee owned, separately programed AM/FM near top fifty metro in northeast. Must be well organized and able to coordinate and communicate to progressive plants with all departments. Energy company ownership, local commitment, broad radio background and FCC knowledge are all musts. This growth position in an expanding company is available immediately. EOE. Reply to Box H-257.

HELP WANTED SALES

The opportunity demands you investigate. If you are presently an account executive or a sales manager and are looking to learn, grow contribute and prosper; I strongly suggest you investigate this exciting AM-FM sales manager opportunity. The pay is excellent, the market is expanding, and the future is bright. We are an equal opportunity employer and employees know about this advertisement. Send a mailgram or letter to Box H-56.

Account Executive — Great opportunity in the South for you young self-starter. Account list plus fringe benefits. Chance to prove yourself with management a real possibility. Contact Station Manager, S04—446-5604.

Northern Illinois — established AM/FM looking for bright, articulate self-starter to handle AM & FM sales. Some experience or education desired. If interested, send resume to: Vickrey, Sales Manager, WJAI & WAJK, PO Box 215, La Salle, IL 61310. An Equal Opportunity Employer M/F.

Upper Midwest Group seeks local salesperson with sales management potential. Liberal expense account, commission and guarantee for the right person. All medium market operations, EOE M/F Dakota North Plains Corporation. Box 1770, Aberdeen, SD 57401.

Sales Manager for central Minnesota station who can sell and lead others to high sales volume. May move into management in future. Must have positive outgoing nature to match station format. Box H-246.

Senior Account Executive sought for Duluth Superiors new and only AOR station. First class situation. A highly experienced sales person who has record results will seek this fabulous opportunity. He or she will find all the tools and promotion they need. Duluth is a regional center for retailing, transportation, and tourism on beautiful Lake Superior. This top market where beautiful living abounds is ready for a radio pro at a station staking claim to "number one." Resume to: General Managers, KOAN, Box 6167, Duluth, MN 55806.

Salesperson/Announcer. Small market. Send tape and resume to B. Hall, KVCL, Winfield, IL 61743, EOE.

Radio Sales. If you are a proven radio account executive and can substantiate it! If you want to make money by selling for an east coast 50K major market number one 12+ radio station! If you are looking for management opportunity as a result of good work then we have a position for you. Please note you must have a proven record! All benefits, top commissions and excellent working conditions. We are an EEO employer. This just might be the break you've been looking for. Today, send resume to Box H-256.

Account Executives — expanding sales department at two Pattern Corporation stations in Florida WNYJ-FM (Beautiful Music-The Palm Beaches), WDOO-FM (Top Forty in Daytona Beach), both outstanding leaders in the market. Grow with us in Florida. Excellent benefits including an E.S.O.T program. We're looking for winners and for people who want big earnings. Write Carl Como, Box Q102, Daytona Beach, FL 32015.

Sales/Air Combo with AM, shift and handle established local list in expanding small market, $175/week salary and Draw. Proven Systems team trained will. Tape and resume to WPMB/WKRV, Box 100, Van- dalia, IL 62471, EOE, M/F.

HELP WANTED ANNOUNCERS

Wanted entry level announcers for beautiful New England small market AM/FM, Only college on-air experience necessary. Send resumes, Box H-91.

Indiana community involved small market station seeks announcer. Play by play also helpful but not required. Up to $15,000 to start! EOE. Reply Box H-149.

Nice Community to live and work in! Need announcer who also likes to do other things like production, news and perhaps play play 2AM average pay. WCKS AM/FM, Box 1577, Martinsville, IN 46151 or call David Kestler, 317—342-3934, EOE.

Welcome to the Ocean State! WPRO has an immediate on air opening for experienced Top-40/Air personality. If you have a dynamic on-air presence along with impeccable references, send tape, and resume to: Gary Berkowitz, Operations Manager, WPRO AM/FM, 1502 Thames Street, Providence, RI 02915, WPRO is an Equal Opportunity Employer.

Major AM in medium southeast market needs morning personality for new big band format. EOE. Reply Box H-168.


Top 40 station in market 60 miles from Pittsburgh still hiring for right middle person. Fast opening in 5 years. TIR to Mike Farlow, WCRO, Johnstown, PA 15901, E.O.E.

One of America's top rated contemporary stations is looking for a super talent. Send tape and resume to: Tony Booth, PO Box 200, Ann Arbor, MI 48103. WFBG is an EEO and an AA employer.

Maryland—Full time, AM, immediate openings, 10-3 PM, Mon.-Sat., $170, per week, for. Send tape and resume to Pierre, PO Box 1726, Rockville, MD 20850. EEO-MIF.

Experienced Announcer with good voice and good production abilities. Top rated 103,000 watt Stereo FM Country Station in a fast growing market. Send resume and air check immediately to KBAT Radio, 3306 Andrews Hwy, Midland, TX 79703, EOE.

Staff Announcer—Good voice, reading ability and commercial experience. Send tape and resume to: WKBK, 12 Valley Road, Stillington, NJ 07860. EOE.

A 3-Market Detroit Station in Colorado/Nebraska has openings for Engineering/Announcer, Sales and Announcers with good creative production. Immediate openings. Send resume to Ray Lockhart, Box 509, Ogaila, NE 69153 or call 308-286-3633.

WESB/Bradford PA is seeking an announcer with strong newscast background. Send play by play tape and resume to Bill Winn, PO. Box 545, Bradford, PA 16701. Equal Opportunity Employer.

South Florida Modern Country AM seeking warm, friendly communicator. Automation experience for FM sister station helpful. Tape resume to: WEAT, Box 70, West Palm Beach, FL 33402. An equal opportunity employer.

Five thousand watt fulltimer in Hobbs. New Mexico needs easy listening announcers. Apply to KW EW, Box 777, Hobbs, NM or call 505-393-3137.

Drive time announcer needed for dominant mid-west station. Strong voice, personality and production skills required along with community involvement. Equal opportunity employer. Box H-203.

Morning Drive Personality needed at area's No. 1 Country Station. Experience and talent a necessity. Great opportunity for growth. Send tape and resume to Henry Beam, WAEY Radio, PO Box 1011, Princeton, WV 24740, EOE.

Needed Immediately. Announcer with 1st Class FCC License for Top AM Contemporary Music Station in largest market in North Carolina. Send tapes and resumes to Bill James, WCOS Radio, PO Box 8717, Greensboro, NC 27410. EOE/Minorities Encouraged.

12,000.000 a year. Texas Station. Need good voice and pleasing personality. Beautiful plant, new production facilities in a fast growing city. EOE. Send resume to Box H-211.

HELP WANTED TECHNICAL

Chief Engineer for Milwaukee area AM-FM Excellent salary and fringe benefit for experienced, hard-working engineer. Position available immediately at this group-owned station. Send resume to Box H-48.

State of the Art ability required to build new FM. Seeking chief engineer who demands the best signal in town from his equipment and gets it. Brand new studios just completed needs finishing touches. This young growing AOR broadcasting group has plenty of opportunity for the engineer who can perform. Applicant must have ability and desire to advance to technical director. KODS AM-FM, Box 6167, Duluth, MN 55806.
HELP WANTED CONTINUED

HELP WANTED CONTINUED

Nashville,
Please send
of FCC Rules and
experience.

First Phone and
Austin,
Experienced Chief
Wanted:
Station owned by
Tired
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25,000 watt Collins
Resume
son
Radio
must
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-201.

-240.

In

Chief engineer.
Experienced
Chief Engineer
Chief Engineer
-SE Florida coast 100kw FM
First Phone and experience with transmitters, studio

Wanted: Chief Engineer with complete knowledge of FCC Rules and Regulations, strong in administrative capabilities for a major market AM/FM radio station in the midwest. We are an equal opportunity employer. Send all replies to Box H-172.

Transmitter engineer: Minimum two years
experience. First class license required. Prefer high power FM or TV experience. Send resumes to Department of Electrical Engineering. Box H-107.

Tired of metro rat race? Come to the country. Excellent facilities, top-notch station, $15,000 per year plus benefits, must know AM/FM directional, two-way radio experience. Five years experience, references, carefully checked, engineering excellence a must. Station owned by technical people. Box H-240.

Wanted: Chief Engineer. AM radio experience necessary. Please send resume, qualifications, and salary requirements. An Equal Opportunity Employer. Box H-201.

Live in Paradise. Chief Engineer wanted. Experience

Needed-Chief Engineer—experienced, professional person must be able to properly integrate and maintain wide range of equipment, including fully transistorized transmitter. Position offers broad area of responsibility in a friendly quality-oriented AM station. East Coast, Mid-Atlantic region. Please answer to: TRA, 305 White Plains Court, Severna Park, MD 21146.

Wanted: assistant chief engineer for major Southwestern broadcaster. Experience in contemporary audio, digital, and directionals a must. First phone necessary BSEE helpful. No beginners. Send resume and salary requirements to Box H-248.

HELP WANTED NEWS


Radio—Experienced News Director. Immediate opening with top midwest C&W AM station. This person must have strong sales, supervisory, and production skills. Send resume with production listings, for all interested with six months experience. EEO. Please reply Box H-86.

50,000 Watt FM in a beautiful northeastern coastal community is looking for an experienced news & sports director. Must have strong writing and delivery skills. Salary is competitive. Living conditions fabulous. EEO. Resume to Box H-75.

Dominant news facility seeks addition to morning drive team. Looking for experienced news reporter to work for 50K AM/100K FM in North Carolina. Arbitron rated No. 1, CBS affiliate. Send tape and resume to: Doug Felker, WUNC, PO Box 35297, Fayetteville, NC 28303. EOE M/F.

I need a super general assignment reporter. New and exciting modern country format. Excellent writing skills and one year experience required. Send tape and resume to: Program Director, KSKX, Radio, PO Box 4407, Topeka, KS 66604. Equal opportunity employer.

Major Ohio market seeks an experienced news professional. Duties include extensive outside coverage and weeknight anchoring. Contact Art Barrett at 513-294-5553 between 9AM-3PM weekdays. EOE.

Ambitious Person with experience in commercial radio news gathering and reporting wanted to direct a growing AM/FM News department in central New York. We have built two award winning news departments and the right person can make No. 3. Send tape and resume to: Program Director, PO Box 511, Herkimer, NY 13350. Equal opportunity employer.

Immediate opening for local news reporter 80 miles from N.Y.C. EOE. M/F Call H. Borwick. WYOS 914-292-5533.

WCVS needs a newsperson. Good writing and coproduction skills required. EOE/MF. Tapes and resumes to: Greg Thomas, PO Box 2989, Springfield, MA 01107.

Immediate opening: WAVS Radio has an opening in the news department for a full-time reporter. News Reporting, billing. Send resume and tape of newspaper experience helpful. Send tape and resume to 400 Road Atlanta, South Carolina 29216. EOE.

News Director. Outstanding AOR station in midwestern market seeks professional on-air newscaster who is also very knowledgeable on public affairs and can do disk work comfortably. Must be willing to settle in!博士学位 and resumes to General Manager, KODS, Box 6167, Duluth, MN 55806.

KLEB/KZZO is in immediate need of a full-time news director and DJ. Contact Randy Cherame at 504-475-5534. 1842 Henry Street, Golden Meadow, LA 70057. KLEB/KZZO is an affirmative action, equal opportunity employer.

Georgia small market AM/Daytimer needs news director to continue award winning news commitment. EOE. Send resume and salary requirements to Box H-212.

News Person—At least 1 year experience in commercial news operation. New Savvy. General assignments. Must be able to develop rapport and sources and dig and uncover other than obvious. Responsible for one 1/2 hour weekly newscast. Excellent copywriting skills. Salary history—Current air check to: News Director, WRL Radio, PO Box 3333, West Glen Station, Peoria, IL 61614. No phone calls. Equal Opportunity Employer.

50,000 watt FM on beautiful Cape Cod in need of an experienced news person. Must have strong delivery and writing skills. Play by play sports a plus! Call Jim Connors at 617-548-3102. EEO.

News Director: Direct local news operation, produce and host news and public affairs programs; supervise student reporters; teach one class per semester. BA required, MA preferred. Experience in broadcast journalism. Good people sense desirable. Send resume and references to Dr. Mary Bolin, General Manager, KRWP, FM, Box 31, New Mexico State University Las Cruces, NM 88003. Equal Opportunity/Affirmative Action Employer.


Newsperson: Career opportunity for experienced, aggressive broadcast journalist in leading media market station. Tape, resume and writing samples to: News Director, WIBX, Box 950, Utica, NY 13503.

Experienced professional wanted for community college teaching position. If you like people and can communicate, write Box H-242.

HELP WANTED PROGRAMMING, PRODUCTION, OTHERS

Music Programmer: For Top-rated and respected major market radio station with excellent library. Look for College Program Director who understands how to select and combine melodic currents and standards from both Adult-Contemporary and Adult-Mountain categories. EOE M/F. Send resume with salary history to Box H-89.

Experienced Program Director for major market 50,000 watt country facility needed. Must have thorough knowledge of modern country music programming. Immediate opening for complete resume immediately to General Manager, WYDE, PO Box 3325-A. Birmingham, AL 35255.

Classical Music Producer for all classical WNEW-FM. We're expanding our local production effort and seek a candidate to produce host live music events. Requires radio production and classical music recording experience and professional on-air skills. Resumes, references and a non-returnable audition tape should be sent to Contact looking for Goldsmith Program Director: WNEW-FM, 23 North Street, Buffalo, NY 14202. WNEW-FM is an equal opportunity employer.

Music Director—Must know classical music and its proper presentation. Duties: produce, develop and present record library, announce daily shift, supervise student workers. Salary $10,000+ and attractive, competitive benefit program. Resume and audition tape before Sept. 15th to Director, WDAV, Davidson College, Davidson, NC 28036.

Excellent opportunity for individual with minimum five years experience in programming and production. Creative, personnel ability to deal with customers by telephone. Good job, good pay, good benefits for right person. Novices need not apply. Western Pennsylvania market. Box H-262.

SITUATIONS WANTED MANAGED

General Manager: Lengthy experience with exceptional performance record in major and medium markets, AM & FM, various formats. Excellent administrator, strong sales management, plus all other qualifications for successful station management person to join group having honest, well-regarded long term association with quality organization. Box H-10.

Wisconsin Broadcasters. Former broadcasters, now successful Advertising Director of award-winning newspaper group wants to return to first love—radio. Consider all opportunities. 312-584-4460 after 4:30.

General Manager: Highly experienced general manager with successful track record desires change. Interested only in Pacific West Coast markets. Currently large market, also medium market background. Expertise in turning around sagging property. Box H-150.

I'm seeking promising opportunity with small-medium market facility having honest, well-regarded station management person to add to small group. Must have strong sales ability, combination of managing & sales responsibilities. EEO/affirmative action program. Interested parties should contact Bob Fite, owner. Box H-187.

Turn your station around! Increase billing overnight! New unique format commands large, active audience and high-ticket advertisers. Broadcast veteran can design a non-competing satellite network in all major markets. Strongly interested in affiliation with major network.jump in on the ground floor. Strong sales & management abilities. National distribution. Box H-394.

Small market for sale: Excellent opportunity to own, manage, and live the American Dream in true Small Town America setting. 20,000 watt AM/FM station with excellent Arbitron numbers and good mix of music, news, sports, and talk. Very little competition. Located in heart of the country. Contact for more details. Box H-197.

Small market for sale: Excellent opportunity to own, manage, and live the American Dream in true Small Town America setting. 20,000 watt AM/FM station with excellent Arbitron numbers and good mix of music, news, sports, and talk. Very little competition. Located in heart of the country. Contact for more details. Box H-197.

Turn your station around! Increase billing overnight! New unique format commands large, active audience and high-ticket advertisers. Broadcast veteran can design a non-competing satellite network in all major markets. Strongly interested in affiliation with major network. jump in on the ground floor. Strong sales & management abilities. National distribution. Box H-394.

Small market for sale: Excellent opportunity to own, manage, and live the American Dream in true Small Town America setting. 20,000 watt AM/FM station with excellent Arbitron numbers and good mix of music, news, sports, and talk. Very little competition. Located in heart of the country. Contact for more details. Box H-197.

I'm seeking promising opportunity with small-medium market facility having honest, well-regarded station management person to add to small group. Must have strong sales ability, combination of managing & sales responsibilities. EEO/affirmative action program. Interested parties should contact Bob Fite, owner. Box H-187.
5 years experience. Manager of a large radio market in the Midwest. Successful record achieving maximum profits with an AM/FM in a 25 station market. Desire a competitive situation where I can exercise all of my creative, production skills to their fullest. Carefully looking for a long term association with a quality organization. Box H-60.

SITUATIONS WANTED TECHNICAL

9 Years experience AM-FM-TV operations/maintenance, studio/transmitter. Relocatable, Box H-51.

Experienced BSEE with First Phone. Can do studio and transmitter work, computer programming, micromanagement, interfacing and more. Hard working, willing to relocate, and seeking for challenging work. Box H-218.

SITUATIONS WANTED ANOUNCERS

D.J., experienced, good board work, news and commercials, can follow directions any format. Box G-184.


Experienced PBP announcer looking for full time sports job. Trained and talented with third ticket. Wants to do more PBP; has said radio time and will double on news. Any size market, willing to travel. Sal Connell, 1505, Alta Vista Court, Seaside, CA 93955. Call 408-394-7635 or 408-724-9371.


Morning pro of 14 years wants to work for a winner again. Prefer nights, good market or major only and MD responsibilities. Country Box H-134.

Experienced Announcer wants to move up. Sincere, cooperative and hard working. Call Bob Long at 414-547-0748.


5 years experience. BA in Radio-Television 1st class with radar endorsement! want to move up into or be a program assistant. In 25 years of broadcasting, I have over 500 broadcast years under my belt. I have the experience and the ability to do the job. Call 414-242-1234.

“Coming home!” to relocate in the USA after 14 years with family in Europe (W. Germany). I have 22 years combined experience in radio and films; 3 years drive time at 50 kw AM, American Forces Network, Munich, 4 years in announce/translator with the North American English Shortwave Service of Radio Deutsche Welle, Cologne, 7 years as freelance announce/translator; automatic for industrial, documentary and business films. Some news experience. Excellent voice, best references, 3d phone. I seek production, programming and announcing at BTV. Music or MOR format in a medium or major market with a chance to move up to PD or OM. I prefer NC or VA but will consider other east coast areas. Available mid. Sept. 1980. For resume, references, contact: John Hamilton, Fish, 208 Merwin Road, Raleigh, NC 27608 Phone 919-851-3474.


38 yr. old professional seeking small to medium market station that would like creative morning host with pro program, plus handle ppb. Box H-205.

4 yrs. on air (1½ as MD). Female, BA. Seeks NYC vicinity 212-338-1789 mornings.


Top-notch Florida easy listening, beautiful music, adult contemporary stations. Hire a dependent announcer with 10 months experience, good voice, automation, board and production skills. Box H-254.

SITUATIONS WANTED PRODUCING, PRODUCTION, OTHERS


Attention — Experienced PD, has developed a winning adult format. Different. Contact Mike 319-482-4100 evenings.


Need a creative, promotionally minded person? This is one 56 yr. old communications/administrator. Box H-221.

Country expertise plus sales and promotions. You move, I pay the freight! Box H-170.

Small/Medium markets: Want a major market sound and willing to pay PD for it? Rated No. 1 Top 10 market. Box H-213.

Program-Music Director/Announcer seeking similar position with good company 8 years experience in station operations. Proven No. 1 Arbitron record. Let’s form an effective management team to enjoy proffits/highest ratings. Bill McCown 803-226-1408.

Music/Program Director. Black female, 26. Prefer New York area but will relocate. Two years professional experience. Excellent English, Bachelor’s in music, Third Class with Endorsement. Would also be interested in public relations/affairs position and/or position of responsibility with any station. Box H-215.

Seeking Responsibility to build Top 40, AOR, AC operation. Prefer Pacific Northwest, will consider all. Extensive automation, music oriented audio research, experience, creative production. Sharp attention to detail, staff supervision, FCC includes airshift, employed. 702-733-8540 mornings, late afternoons.

Young PD/M.D. Now on-air at lentegardy major market A/C wants to return to medium market A/C or Country programming. 812-339-6878.

Program/Operations Director. Solid, organized, hard worker with over 9 years experience. Staff supervision, copywriting, special events, and automation programming. Prefer off air position but for right company will do top notch air shift. Box H-216.

TELEVISION

HELP WANTED MANAGEMENT

Development Manager: Plan and execute KTEH fundraising efforts including development of individual and corporate contributions, special events, program underwriting and grant proposal activities, plan and supervise the publication of monthly program guide, supervise volunteer activities, produce and administer station budget for development activities. 502 408-724-9371. Contact: Larry Condit, Personnel Commission, 100 Spyder Drive, San Jose, CA 95110, 408-299-2754.

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 television programming and production staff, and demonstrated ability to design and implement on-air and broadcast schedule, or equivalent television experience. Current knowledge of "state of the art" television production techniques and experience in long-range planning for a broadcasting organization. Salary negotiable in range of $31,680 to $35,207. EOE. Letter of introduction, resume, 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 Statletz, Executive Director Department of Personnel Services, Denver Public Schools, 900 Grant Street, Denver, CO 80203, with copies of all materials to: WTVY, 733 Dalton, 31701. No phone. Contact: Larry Leonard, Program Manager, KRMA-TV, 1261 Ginnam Place, Denver, CO 80240. All materials to be received by September 5, 1980.

Director of Donor Service—directs activities for viewer support, organizes pledge campaigns, directs major special events. Ability to do on-air fund-raising activities. Marketing & management experience required. Working knowledge of computerized membership systems helpful. Send resumes to: Personnel, WTVY, Channel 56, 7441 Second Blvd., Detroit 48262, EEO/M.

HELP WANTED SALES

Southwest Sun Belt top 50 market needs aggressive self starter. Great potential for right person. Some experience helpful. Send resume to Box H-210.

Account Executive, station in top 100, seeks experienced salesperson. If you can sell, there's no stopping you in our 4-station group owned network. An Equal Employment Opportunity Employer. Send resume and income history immediately to Box H-227.
HELP WANTED TECHNICAL

Looking for good Assistant Chief Engineers familiar with RCA transmitters—TR 600, TX 600. Previous experience desirable. Send resume and salary requirements to: Jack Verker, 1018 West Peabody St., Atlantic, IA 50002. A Equal Opportunity Employer.

ENG Maintenance Technician trained in repair of SONY TR9100, TR9080, and 40. Send resume to: Dan Heckel, KTVH-TV, Box 12, Wichita, KS 67201. 316-838-1411.


Chief Engineer: Major TV, group-owned and net affiliated in Florida. Strong technical management background necessary. Send resume and salary requirements to: Jim Shealy, PO Box 17000, Jacksonville, FL 32218. EOE.

Held wanted News

Weathercaster. Excellent opportunity for person with on-air experience and high interest in weather. Work with state of the art weather equipment in market known for climate extremes. Good benefits. Equal opportunity employer. Send resume and reply to: Box G-50.

Accepting Immediate Applications for experienced reporters who are energetic and creative. MAI cassette and resume to Gary Long, PO Box 748, Little Rock, AR 72203. An equal opportunity employer. Female & male.

Immediate Opening for experienced ENG news photographer and video tape editor. Good opportunity for right person. Send resume and tape to Gary Long, PO Box 748, Little Rock, AR 72203. An equal opportunity employer.

Sunbelt VHF Television Station looking for an experienced, take charge, News Director and Assignment Editor. Salary for both positions negotiable. E.O.E. Station. Address all inquiries to Box H-99.

It’s almost football time in this medium market SEC City. Need a sports director/anchor to cover one number one and we’re looking for a professional personality who can give this town the best in local sports. Only experienced people need apply. EOE/MF Resumes to Box H-107.

Meteorologist/Weathercaster—Group owned station in a mid-sized market. Our sun belt needs an experienced weathercaster to help build a complete weather services department. EOE/MF. Send resume to Box H-146.

Anchor, Midwest network affiliate seeks strong talent with regional reporting background. Mid-size market with good growth opportunity for right applicant. Box H-147.

A high performing aggressive news operations has an opening for a News Director. We have an excellent organization committed to that needs line-tuning. Must have total newsroom experience ranging from reporting to management. A southwest network affiliate. E.O.E. Reply to Box H-155.

Sportscaster. We need a sports-nut who eats, sleeps, and lives the game. If you are a great sportscaster, small midwest market station with a great future. Box H-180.

Producer/Anchor for a four-station statewide television news network. Excellent news organization, and beautiful country setting. Pay and resume to: MTH News, Box 1331, Great Fall MT 59450.

Anchor/Reporter for growing News Department. Must have production skills and some experience. EOE. Box H-179.

Weathercaster. Small, upper midwest opera- tion needs weathercaster who can deliver lively, informative weather presentation. Box H-158.

Expanding News operation and EOC requirements make a potential opening in our news staff. If you are a pro at writing and delivering news, we know about it. Send resume and tape to: Ron Beardsome, WJAN-TV, 6600 Atlantic Blvd., Louisville, OH 44042. We are an EOC affiliated with PTL of Heritage Village Church & Missionary, Inc. of Charlotte, NC. No phone calls.

Reporter/Assistant Producer for award winning news program, KOCE TV PBS, Huntington Beach, CA. Combination reporting, writing, research and producing assignment. Freedom and excellent opportunity to do in-depth investigative reporting. Salary range $1578-$1919/month. Excellent fringe benefits. Contact Coastal Community Colleges, 1370 Adams Ave., Costa Mesa, CA 92626. 714-556-5840 by 5 PM September 5.

Reporters. Growing news operation is looking for young, aggressive reporters. Prefer folks from small market who are ready for the fast-paced, group-owned, network affiliated, Box H-185.

Reporters. Unique opportunity with tropical island cable TV system. Winner of national award for cable news. Tapes and resumes to: Claiborne Clark, News Directors, Guam Cable TV, 530 West O’Brian Drive, Agana Heights, GU 96910. EOE/MF.

Top 50 Southern Market—Seeking a strong weather personality. Must have on-air experience. We need a pro with a proven track record. Not a beginner’s position. Send tape and resume to: PO Box 2009, Durham, NC 27707. A Equal Opportunity Employer.

Public Affairs Reporter to co-anchor hour-long midday news and public affairs broadcast. Develop and produce segments with newsmakers, and provide daily field reporting. Equal opportunity employer. Top 50 market news leader. Send resume and references to: Bob Brunner, News Director, WSAZ-TV Box 2115, Huntington, WV 25721.

Director for a live, 15 min. nationally televised weather show. 3 yrs. exp. with one yr. of directing exp. Must supervise crew and maintain early morning to noon schedule. $13,455 to $14,482 depending on exp. and ability. Send resume by Sept. 12 to Dorothy Peterson, Maryland Central Public Broadcasting, Owings Mills, MD 21117 EOE M/F.

E.N.G. On your way to the big time? Number 1 market, UHF TV News Department is accepting applications for an experienced E.N.G. Camera Person/MF Send tape and resume to News Director, WWWT, 415 Argyle Avenue, West Orange, NJ 07052. No phone calls or beginners please.

Co-anchor for 6:00 & 11:00 PM newscast needed for WRBL, Columbus, Georgia. Salary commensurate with ability. Send resume, tape to: News Director, WRBL, 2115 Argyle Road, West Orange, NJ 07052. No phone calls or beginners please.

Anchor/Reporter for growing news staff. Must have strong investigative aggressive news gathering ability. Please forward resume and video tape to Eric Bell, News Director, WKTVU-TV Box 1294, Albuquerue, NM 87103. Course your knowledge of New Mexico would be a big plus. Equal Opportunity Employer.

Wanted: aggressive, innovative, small market newscaster with a big time attitude. We are looking for a hard working, enthusiastic reporter/weekender anchor who can fill a week-day co-anchor slot very soon. Reply and resume to Box H-260.

WRDW-TV 12 has an immediate opening for the position of Director of General Assignment Reports. Entry level position. Journalistic or Broadcasting degree preferred. Knowledge of TV equipment desirable. EOE Please send resume to: Cynthia Santos, Affirmative Action Officer, WRDW-TV, Drawer 1212, Augusta, GA 30903. A Davis News Station, EOE.

Anchor/Reporter for television news staff. Must have strong investigative aggressive news gathering ability. Please forward resume and video tape to Eric Bell, News Director, WKTVU-TV Box 1294, Albuquerue, NM 87103. No phone calls accepted, please. Equal Opportunity Employer.

Assignment Editor ... Looking for aggressive, serious, person who can motivate and direct a large newsroom. Prod. exp. helpful, Degree, exp. E.O.E. Send letter, resume and salary req. to: Box H-285.

Midwest small market TV station is looking for a production director. Must have strong production skills and be able to handle live newscasts. Develop public affairs programming efforts of the station. 2-11 PM, Monday thru Friday. Previous experience necessary and must be one who wants to be in a very challenging, attractive TV news environment. Good growth opportunity. Equal opportunity employer. Send resume to: Box H-289.
HELP WANTED NEWS CONTINUED

Meteorologist—Excellent opportunity at station in the top 100 markets equipped with color radar and weather satellite. Must be known for climate extremes. Good benefits. E.O.E. Box H-232.

Producer—Seeking an individual who can produce a well paced, journalistically sound newscast. Must know the value of visuals and promos. Immediate, opening for ABC affiliate in Des Moines, IA. E.O.E. and letter with resume and salary history to Box H-228.

Investigative Reporter—Applicant must have solid experience, not only in television news, but also as an investigative reporter. Should also have the ability to transform complex investigative reports into intelligible television news stories. Prior investigative reporter experience is required. Please send resume and tape to Dick Atkins, WF5B-TV, 3 Constitution Plaza, Hartford, CT 06115. An Equal Opportunity Employer. M/F.

HELP WANTED PROGRAMMING, PRODUCTION & OTHERS

On-Air Promotion Producer—Strong writer with imaginative flair who has at least two years experience in location and in-studio production. Position demands quick and efficient ability to conceptualize and produce high quality promos for both radio and TV. Responsibilities include scheduling promos, maintaining and slide storage systems, and preparing and maintaining an audition tape. B.A. degree in a communication related field. Position is at ABC affiliate in Portland, OR. E.O.E. Box H-183.


Experienced talk show host for established live daily show in Southeast top 20 market. Send full resume to Box H-169.

Program Manager—For group owned network affiliate in growth market in Southeast. Must be experienced production manager, with supervisory experience in production departments. E.O.E. Send resume to Box H-163.

Assistant Promotion Manager, major sunbelt market. Responsible for all facets of media and on-air promotion. Send resumes to: Box H-170.

Directors—Medium market west coast station is now accepting applications for qualified directors. Control room and field production desirable. FCC 1st not necessary. EEO/AA. Send resumes to Box H-159.

South Florida TV Station seeks promotion manager. E.O.E. Please send resume to Box H-130.

Program Director/Producer for university center. Must be creative and experienced in all aspects of production. Minimum of five years of commercial or public TV experience in producing and directing. B.A. required. Advanced degree preferred. Send resume, tastes, references and tape to: Director of Telecommunications, Youngstown State University, 410 Wick Ave, Youngstown, OH 44555. Closing date August 28. An Equal Opportunity Employer.

Southwest Florida ABC Affiliate accepting applications for experienced commercial video/producer. Would expect maximum work effort for minimal salary the only way to go is up! Write Box H-177.

Co-host—Morning talk show. Pacific Northwest, 25th market. Must be experienced, knowledgeable interviewer with a verifiable record of achievement in this format. Our program has been highly successful for the past six years and rates consistently high. No phone calls please. Submit written resumes and 3x4" audion cassettes as soon as possible. All inquiries confidential: Production Manager, PO Box 8799, Portland, OR 97208.

Producer/Director for upset NY TV station. Entry level position responsible for producing and directing assigned projects. Requires Bachelors degree in TV related professional experience essential, ability a plus. Submit resume, salary history and writing sample by 8/3 to WCFE-TV, PO Box 617, Plattsburgh, NY 12901. No calls, please. Equal Opportunity Affirmative Action Employer.

Senior Producer/Production Coordinator, University of Northern Iowa. Serves as producer and host of programs. Provides coordination and direction for special and continuing production efforts. This is an administrative/production position requiring experience in administration, production management and technical production. Must have valid FCC license and a thorough knowledge of standard broadcast procedures and regulations. Starting salary $14,000-$16,000. Send letter of application and tape by September 15, 1980 to: Vicki Pospisil, Personnel Services, 225 A & I Building, UNI, Cedar Falls, IA 50613. Members of protected classes need feel free to identify themselves for purposes of Affirmative Action.


Director of Programming—For KCOS-TV, El Paso, TX. Five years PBS experience with strong background in on-air Fundraising, programming with some production of nonbroadcast dependent upon experience. Reply to General Manager, KCOS-TV, PO Box 146, El Paso, TX 79942. An affirmative action employer M/F.

We are looking for a Director/Producer with special skills in writing, producing and directing of sports remotes. Experienced in computer editing a must. In addition, this person may be called upon to direct public affairs shows, news, etc. Send resume to: KWGN-TV, PO Box 15588, Denver, CO 80217. Attention: Production Department. An Equal Opportunity Employer.

Production Supervisor—Southeast sunbelt network affiliate seeking aggressive, individual with creative, technical and supervisory experience. Hands on production work with news, commercials, and public affairs programs is essential. E.O.E. Send resume and salary requirements to Box H-202.

SITUATIONS WANTED MANAGER

Successful 22 year career in broadcasting sales, programming production. Available in September to manage your radio or television station. If not satisfied with ratings or revenue, contact me now because I can make your company successful. Box H-178.

SITUATIONS WANTED TECHNICAL

TV-FM-AM—Field Engineering Service. Established 1976. Installation-maintenance-system design—consulting. Inquire-inter, midnor to five year commercial or public engineer. Available by the day week or duration of project. Phone Bruce Singleton 813-866-2989.

It is 100 hours a week enough? If that's what it takes to prove myself—you've got it FCC First Phone with light exp. and unquenchable energy Carmine, 201-634-3297.

Technical School Graduate with FCC 1st Class and some camera experience wants to work in TV. Willing to learn any job your way. Call Mitchell at 215-606-I.A. Requires $250 or $225 for $250 Peppi

SITUATIONS WANTED NEWS

Sports Director with major market experience wants a change of location. Must remain in sports crazy city. Can be your Number 1—willing to relocate. For video tape contact Charles Freeman, 1404 Hillwood Drive, Charlotte, NC 28210. 704—552-2473.

Recent college graduate with BA degree in dual major of Mass Media/Management, 4 years R/TV broadcasting experience including General Manager and Production Director responsibilities. Proven ability in ENG shooting and editing, plus good directing skills in all assigned positions. Looking for a challenging position on your team. Michael Coughley, 215—643-7691, 1098 Kurt Drive, Blue bell, PA 19422.

Hard worker looking for reporting position. Television production and radio stringer experience. BA Broadcast Journalism. Good work ethic and delivery will relocate. For video tape contact Charles Freeman, 1404 Hillwood Drive, Charlotte, NC 28210. 704—552-2473.

Young Television newsman, experienced anchor reporter. ENG photographer seeks full time reporting position at station with a definite commitment to news. Write to Matt Leon, 971 Summit Ave, Maconi, CA 91031. Phone 818-514-0122—745-7124 evenings. Tape and resume available.

News/Sportscaster—Experienced anchor, reporter & producer looking for an active position in medium to large market. Box H-183.

TV Reporter, 3 years experience. Wants position in top 60 markets. Box H-233.

Number one market assignment editor seeks same or related position in metropolitan area. Major radio & TV experience. Credentials upon request. Box H-209.


Feature Reporter. Talent, creativity and enthusiasm abounding. BA in Journalism and 2 years experience. Box H-230.


Meteorologist—Two years experience, medium market, seeking top 40 eastern market as a professional and personable weathercast. Box H-245.

Experienced, aggressive, award winning journalist seeking TV street reporting position in larger market. Working at network affiliate as anchor-reporter, experiences in producing, ENG photography and editing. Willing to relocate. Call 207—762-2881 (9AM-2PM).

Award Winning Sports Director looking for a challenge. Bright young and hardworking looking for right market. Reports accepted by CBS network. Can do it all. available now. Call 207—496-8761 after 7 PM.

Hardworking radio pro seeks TV news opportunity. Anchor and/or reporter: 9 years experience. Solid journalist. Currently radio GM. Will travel for interview. Good voice, appearance. Tape and resume. Box H-244.

SITUATION WANTED PROGRAMMING, PRODUCTION, OTHERS

Personable and Versatile Writer/Producer will bring talents to a creative, challenging and responsible production/promotion position. Achieve positive results for your station: Call 717—562-3137.


Creative, flexible graduate needs a start. Extensive film/theatre background, management and communication skills. Willing to work and learn. Heidi Holtz 301—865-5804.

Broadcasting Aug 25 1980 124
Help Wanted Management

PROVEN SUCCESSFUL SALES MGR. BECOME A FLORIDA AM/FM OPERATOR

I seek a second in command dynamic shirt sleeve type manager who can successfully direct the sales forces of a well rated Florida coastal C-FM/AM combo. You can immediately purchase 10% to 20% of my stations for 60K to 120K. You must have 60K to invest now, and can earn in proportion to accomplishment. Send me your experience, success, and earning history today! All replies completely confidential. Here is the ultimate career opportunity. Box H-258

SALES MANAGER

To supervise local staff of WDMT, Cleveland's most powerful FM, Major market sales experience required. Management and promotional background important. Contact Bob Manning, Exec. V.P. Beasley Broadcasting, PO Box 1355, Goldsboro, N.C., 734-8003.

Help Wanted Announcers

CREATIVE AFTERNOON DRIVE PERSONALITY

For 50KW Capital Cities’ Operation. High profile adult contemporary format with heavy community involvement. Demonstrated “personality” more important than years of experience. Excellent opportunity for the right person. Tapes & letter of intent to Neil McGinley, Program Director, WKWB Radio, 695 Delaware Ave., Buffalo, NY 14209. An EOE.

Help Wanted Technical

Major Broadcast Group seeking hands-on Engineers for Management Positions. Must have experience in all phases of AM/FM Operations. Send your resume and letter of application to Box H-84. An Equal Opportunity Employer.

Help Wanted News

WE NEED A RESOURCEFUL skillful newscaster who can handle tape, two-way radio, editing and rewriting (license). Drivers license. Good at interviewing and handling people. Good creative on-air delivery. (Southern California) We urge minimum experience for this position. Write PO Box 3011, Pompano Beach, FL 33062.

OPERATIONS MANAGER/PSD

To direct staff Cleveland’s most powerful FM, WDMT, and do air shift. Major market program management in contemporary format necessary. Contact Bob Manning, Exec. V.P. Beasley Broadcasting, PO Box 1355, Goldsboro, N.C., 734-8003.

Help Wanted News

NEWS DIRECTOR

Experienced newscaster interested in moving up to direct aggressive news staff at medium market AM/FM in Northeast Ohio. Will be responsible for planning and executing news programming, EOE. Send resume and salary requirements to Box H-255.
Help Wanted Programing, Production, Others

TRIPLE CROWN WINNER
Sportscaster, with outstanding credits in sportstalk, play-by-play and reporting seeks major market sports position. Ten years experience in medium-major markets. College degree, married, family man … LET’S TALK. Replies to Box H-218.

PERSONALITY
Top 10 market AM drive all news anchor-formatted talk/music personality—wants back in people radio with phones, guests and fun. One to one communicator with humor and top notch credentials. Cheap skates need not apply. Box H-207.

Help Wanted Management

PROMOTION MANAGER
Top broadcast group needs promotion manager for top 35 market. Candidate should know advertising, production, and media buying. Must be experienced in print and radio advertising as well as on-air promotion.

Send resumes to Box H-252
An Equal Opportunity Employer.

Help Wanted News

FILM/ENG EDITOR:
Join major State-wide Nightly News Program with opportunities for career advancement. Will consider experienced news film editor anxious to develop ENG skills. Send resume and cassette to: Herb Bloom, Executive Producer, N.J. Nightly News, 1573 Parkside Ave., Trenton, N.J. 08638 (EEO)

Help Wanted News

TELEVISION
Help Wanted Programing, Production, Others

PM magazine

Now seeking candidates for Talent (Host & Hostess) and Producer for January premiere of PM Magazine. Preference given Producer/Talent combo. Prior experience with magazine-type format a must for Producer. Send resume, tape and salary needs to Larry Pete, WALA-TV, PO. Box 1548, Mobile, AL 36633.

An EEO Employer

Attractive, energetic co-host needed for PM Magazine show in mid-size television market. Broadcasting and/or theatre background considered. Show has good ratings and station commitment. Send resume, tape will be requested from those being considered. Box H-236.

Help Wanted Programing, Production, Others

Help Wanted Programing, Production, Others

Situations Wanted Announcers

Continued

Situations Wanted News

Gene Steinberg Seeks New Horizon:
This newsman/talk-show host is heard late nights on a major East Coast clear-channel station… and he’s ready to move on.
Got a radio/TV slot in a top five market? Want a guy with 12 solid years of multimedia experience? That’s Gene Steinberg.

CALL HIM AT: (212) 631-9290

Help Wanted Programing, Production, Others

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Continued

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Sportscaster, with outstanding credits in sportstalk, play-by-play and reporting seeks major market sports position. Ten years experience in medium-major markets. College degree, married, family man … LET’S TALK. Replies to Box H-218.
TV NEWS PEOPLE

On behalf of our clients, we are looking for experienced anchors, reporters, weathercasters and sportscasters. All replies will be kept strictly confidential. Send videocassette and resume to P.O. Box 909, Fairfax City, Virginia 22030. Tapes will be returned promptly.

M & H
McHugh and Hoffman, Inc.

Help Wanted Technical

International Opportunities for Audiovisual Services

The King Faisal Specialist Hospital and Research Centre has current openings in its Audiovisual Department. The Hospital is a 250 bed specialty referral facility with a rapidly expanding Audiovisual Department.

The following positions are available:

Television Engineer—B.S. Degree in Electronic Engineering with 5 or more years practical experience in maintenance and repair of television and video systems. Thorough understanding of system set-ups and use of test equipment.

Television Technician—Associates Degree in Electronics or 2 years trade school and 5 years relevant experience including 2 years in maintaining and repairing television and video systems. Both positions offer exceptional benefits including 30 day annual vacation, transportation, furnished housing, bonus pay and more.

Interested qualified candidates should submit a resume with current salary to:

Linda Hogan
Hospital Corporation International
International Representative
One Park Plaza
Nashville, TN 37202

CONSULTING ENGINEER NEEDED

to design telecommunications delivery system for KVCR-TV, Channel 24, San Bernardino, California. Design is needed for replacement and relocation of transmitter and necessary support technology to extend coverage to outlying areas. Write or call for details: Fred Burgess or Judy Herl, San Bernardino Community College District, 701 South Mt. Vernon Avenue, San Bernardino California 92410: (714) 889-6511 ext 127. An Equal Opportunity Employer.

CHIEF ENGINEER

Sunbelt station looking for an experienced chief engineer to manage an up-to-date VHF television engineering department. Must have leadership abilities and a progressive attitude towards TV engineering. This is an excellent opportunity to work in an innovative and creative environment. Send resume and salary requirements to Box H-238.

Employment Service

BROADCASTER’S ACTION LINE

The Broadcasting Job you want anywhere in the U.S.A.

1 Year Placement Service $40.00

Call 812-899-2307

R3, Box 64, Lexington, Indiana 47138

Help Wanted Instruction

CHAIR IN JOURNALISM TROY STATE UNIVERSITY

Looking for the top person in the field of broadcasting or newspapers to fill a newly established Chair in Journalism. The person we are seeking must have a national reputation in one of the above fields. The person named will be expected to teach at least one course a quarter as well as help develop and implement the programs of the Chair. Appointment will be on the basis of an academic year but will consider quarter basis. Liberal stipend to the right person. Prospective nominees should submit inquiries by September 30, 1980 to: Dean, Hall School of Journalism, Troy State University, Troy, Ala. 36081. An Equal Opportunity and Affirmative Action Employer.
Help Wanted Programing, Production, Others

IF YOU THINK OF PRODUCTION AS A CAREER—NOT A SIDE LINE, READ ON . . .

Nationally known creative production company, located in Hollywood is growing again. We need career production people for exciting and varied, "hands-on" production positions.

Must be contemporary, creative and capable of assuming responsibilities, must have radio background. Send resume and salary requirements today to Box H-237.

Public Notice

PUBLIC NOTICE APPLICATIONS FOR CABLE TELEVISION LICENSE
BOSTON, MASSACHUSETTS

The City of Boston, Massachusetts, will accept applications for a cable television license pursuant to the regulations established by the Massachusetts Community Antenna Television Commission. Applications must be filed with the City Clerk, City Hall, Boston, Massachusetts 02201. Applications, along with seven (7) copies, must be filed on the Massachusetts C.A.T.V. Form 100, supplemented by Form B100 required by the City of Boston, and must be accompanied by a $1,000 non-refundable filing fee payable to the City of Boston. The applications will be filed with the City Clerk Office, City Hall, Boston, Massachusetts 02201.

Public Notice Continued

PUBLIC NOTICE

The Long-Range Planning Committee and the Executive Committee of the Board of Directors of National Public Radio will meet September 3-5, 1980, for a planning retreat. The meeting will be held at the Belmont Conference Center, Belmont, Maryland, from 11 a.m. to 4 p.m. September 3, from 9 a.m. to 4 p.m. September 4, and from 9 a.m. to 12 p.m. September 5, 1980. The Technology/Planning Committee of the Board of Directors of National Public Radio will meet September 14-16, 1980, for its semi-annual planning retreat. The meeting will be held at the Palms and Pine Inn, King and John Streets, Niagara-on-the-Lake, Ontario, Canada, from 8:30-9:30 p.m. on September 14, 1980, 9 a.m.-11:30 a.m. and 1-4 p.m. on September 15 and 9 a.m.-3 p.m. on September 16, 1980.

For further information concerning these meetings, please contact Ernest T. Sanchez, NPR General Counsel at 12043 785-5369.

Radio Programing

LUM and ABNER
5 - 15 MINUTE PROGRAMS WEEKLY

Program Distributors
410 South Main Jonesboro, Arkansas 72401
Phone: 501-972-5884

PAUL FREES
"Can Help Your Radio Station Become No. 1"
Charles H. Stern Agency, Inc.
9220 Sunset Boulevard Los Angeles, California 90069, Telephone: 213-8890

Miscellaneous

BIG BANDS

We have client that wants to advertise on big band radio programs and stations. If you fit the description please call ASAP:

Joan Grant
Northlich, Stolley, Inc.
Cincinnati, Ohio
(513) 421-8840

Business Opportunities

PROFIT
THE HOTTEST WORD IN TELEVISION

TV Tempo is in the television business and we're offering you a share in the profit.

Cable systems are growing with more channels and larger capacity systems. Subscribers now need a complete guide to know everything that is offered to them.

TV Tempo is a low-cost, comprehensive local entertainment television and cable guide. Each locally owned magazineguarantees advertising for insertion in its local edition. TV Tempo is well established covering markets of more than 200 cable systems in over 20 states.

We have expertise, experience, and facilities to handle all production, programming, planning, scheduling for each area and comprehensive training.

An investment of $10,000 is required. Call 404-540-8458 in Georgia and 800-221-7988 in all other states or write TV Tempo, Inc., PO Box 5443, Athens, Georgia 30604.

Investor(s)

wanted for new program service. Its time has come. Reply Box H-214.

Wanted To Buy Stations

WOULD LIKE TO PURCHASE

Small to medium radio station in Florida or the Southeast. Willing to negotiate terms. All replies confidential.

PCG
PO Box 381171
Miami, Florida 33138

For Sale Stations

MIDWEST AM & CLASS C FM

1,000 Watt AM—100,000 Watt FM Antenna 870 ft. above average terrain. Choice Medium Market. Well equipped. Good growth market. Box H-258.

THE KEITH W. HORTON COMPANY, INC.

For prompt service contact
Home Office: P.O. Box 948 Elrama, N.Y. 14002
24 hr Phone: (607) 733-7138

Bob Kimel’s office:
P.O. Box 270, St. Albans, VT 05478
24 hr Phone: (802) 524-5963

Brokers and Consultants

R.DHANNA COMPANY

Real estate sellers, brokers, appraisers, consultants
5544 Luther Ln., Suite 305, Dallas, 75225 - 214-696-1022
8340 E. Princeton Ave., Denver, Co. 80237 - 303-771-6757
1816 Peachtree Rd. N.E., Suite 606, Atlanta, Ga. 30309 - 404-351-5555

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For Sale Stations  Continued

CHAPMAN ASSOCIATES®
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<th>STATION</th>
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<td>Small AM $85K $30K J.T. Malone  (404) 458-9226</td>
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<td>Small Fulltime $350K $75K Bill Cate  (904) 893-6471</td>
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<td>Metro Fulltime $850K Cash Bill Whitley  (214) 387-2303</td>
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<td>Major AM $1300K Cash Art Simmons  (617) 848-4893</td>
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To receive offerings of stations within the areas of your interest, write Chapman Co., 1835 Savoy Dr., N.E., Atlanta, GA 30341

LARSON/WALKER & COMPANY
Brokers, Consultants & Appraisers
213/226-0265 Suite 214
202/223-1583 Suite 417
11001 San Vicente Blvd.
Los Angeles, CA 90049
Washington, D.C. 20038

RALPH E. MEADOR
Media Broker
AM - FM - TV - Appraisals
P.O. Box 36
Lexington, Mo. 64067
Phone 816-259-2344

Milton Q. Ford
Media Brokers, Appraisers
5050 Poplar Avenue, Suite 810
MEMPHIS, TN 38120-7635

W. John Grandy
Broadcasting Broker
1029 Pacific Street
San Luis Obispo, CA 93401
805-541-1900

CENTRAL TEXAS SMALL MARKET POWERHOUSE.
Possibly best equipped small market station in the state of Texas. Like new equipment. 1980 sales at our about $80,000.00. Full particulars when you visit the facility. Price: $250,000 cash...

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213/226-0265 Suite 214
202/223-1583 Suite 417
11001 San Vicente Blvd.
Los Angeles, CA 90049
Washington, D.C. 20038

RALPH E. MEADOR
Media Broker
AM - FM - TV - Appraisals
P.O. Box 36
Lexington, Mo. 64067
Phone 816-259-2344

Milton Q. Ford
Media Brokers, Appraisers
5050 Poplar Avenue, Suite 810
MEMPHIS, TN 38120-7635

W. John Grandy
Broadcasting Broker
1029 Pacific Street
San Luis Obispo, CA 93401
805-541-1900

Dan Hayslett
Media Brokers, Appraisers
RADIX, TV and CATV
(214) 691-2076

Broadcasting Aug 25 1980

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Volney Taylor, corporate VP, Dun & Bradstreet Corp., New York, elected senior VP. He will be responsible for company’s Official Airline Guides and Corinthian Broadcasting, which includes five television stations, TVS Television Network (sports programming), and Peters Griffin Woodward, station representative firm. Phil Lombardo continues as president of Corinthian, and will report to Taylor, who reports to Charles Mortiz, vice chairman of Dun & Bradstreet.

Edward A. Bennett, VP-marketing, Viacom Communications, New York, named senior VP-operations, responsible for operations of Viacom’s cable systems on East Coast, which includes Dayton and Cleveland, Ohio, Long Island, N.Y., and Nashville. Danny Radcliff, general manager of Viacom’s Diablo region on West Coast, named senior VP-operations, responsible for cable systems on West Coast, except San Francisco system. Systems under Radcliff will be franchises in San Francisco Bay area, Seattle, Everett, Wash., and Salem, Ore. Neil McHugh, general manager of San Francisco system, named senior VP-operations.

James McClatchy, VP for development for McClatchy Newspapers, Sacramento, Calif., elected chairman of board. He will also be chairman of long-range planning and development committee created to analyze possible new publishing, broadcasting and related activities. In addition to its newspapers, McClatchy owns five AM and four FM stations. Erwin Potts, VP-newspapers, elected VP of McClatchy.

Orrin McDaniels, VP-general manager of Mutual Broadcasting System’s WCFL(AM) Chicago, named VP-Midwest station relations for Mutual. John A. Bibbs, general sales manager, WMAQ(AM) Chicago, named to succeed McDaniels.

James DeBold, VP-general manager, WAGM-AM-TV Presque Isle, Me., named general manager of WSBA-TV York, Pa., succeeding Robert Stough, who retired.

James Muller, general sales manager, WOC(FM) Des Moines, named president and general manager of WCYA-AM-FM Detroit. He succeeds Fritz Bonkemyer, who leaves station to join Charter Media as executive VP-general manager of KIDW-FM San Francisco. It has been purchased by Charter, pending FCC approval.

Robert Finke, general manager, WALA-TV Mobile, Ala., elected VP of licensee, Universal Communications Corp.

Art Ortega, production manager, WNN(FM) Columbus, Ohio, named general manager.


Ronald M. Miller, general manager, WIBB(AM) Vineland, N.J., joins WTRU(AM)-WCNP(FM) Muskegon, Mich., in same capacity.

Joseph Dejanovich, graduate, Lewis university, Aurora, Ill., joins WLM(FM) Wilmington, Ill., as general manager.


Harry Dorr, former manager of Hutchinson, Kan., cable system for Communications Services, joins American CableSystems Corp. as regional manager-Southwest, responsible for systems in Virginia, West Virginia and Tennessee. Robert Bartlett, former marketing manager of Morris Cablevision, Morristown, N.J., joins American CableSystems as general manager of its Rockland CableSystems in West Haven, N.Y.

Laurie Young, associate administrator, ICAP, distributor of independently-produced film and video, joins Daniels & Associates, Denver, as director of marketing services.

Thomas McNulty Jr., account executive, Tracy-Locke Advertising, Denver, joins MultiVision, cable company in Anchorage, Alaska, as marketing director.

Susan Beckett, senior attorney, NBC, New York, named senior counsel. Laura J.C. Nurse, employee counselor, NBC, named manager, employment.

Phil Watson, president of Performance Communications, Washington-based consulting firm, and former director of telecommunications division of Booker T. Washington Foundation, joins Corporation for Public Broadcasting as deputy special assistant to president for legislative affairs.

Anna Owens, from 3M National Advertising

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Co., Argo, Ill., joins Public Broadcasting Services, Washington, as personnel associate, responsible for coordinating affirmative action and equal employment opportunity efforts.

Thermai Stewart, assistant business manager, KPLR-TV St. Louis, named business manager.

Thomas Mulr, business manager for United Television’s KTVX-TV Salt Lake City, named controller for United. He will be based at United’s KTVK-TV Minneapolis.

Charlyn Cooks, supervisor in sales administration, WYCT-TV Cleveland, named manager of financial analysis and revenue.

Marilyn Smith, marketing manager, United Video, Tulsa, Okla., assumes additional duties as marketing relations manager.

Debra Stearns, from NN Life Insurance Services, Johnson, R.I., joins Outlet Broadcasting, Providence, R.I., as assistant controller. Frank Hampshire, formerly with Xerox Corp., joins Outlet as market researcher.

Barbara Mann, formerly with Metromedia’s WTG(TV) Washington, joins personnel and business department of Metromedia’s WXIX-TV Cincinnati.

### Advertising

Ken Umansky, VP-management supervisor, Benton & Bowles, New York, joins Foote, Cone & Belding there in same capacity.

Richard Watson, creative director in Mexico City office of Foote, Cone & Belding, named to same position with Jennings & Thompson/FCB in Phoenix.

William Mund, account supervisor, D’Arcy-MacManus & Masius, St. Louis, elected VP in charge of sales for the Continental division.

Katharine Fuentes, product manager with L’Oreal division of Cosmair cosmetics firm, joins D’Arcy-MacManus & Masius/de Garmo’s Spanish Advertising and Marketing Services (SAMS) division, with account executive responsibility for Lorillard, Gilda Mios Cosmetics and Colgate-Palmolive products.

Joelle Anderson and Hai Edrich, associate research directors, Grey Advertising, New York, named VP’s.

Jerry Conner, account supervisor, Dale Freres, director of TV services, and David Olson, associate director of research, Leo Burnett Co., Chicago, named VP’s.

Joe Robertson, VP-account executive, Associated Advertising Agency, Wichita, Kan., named senior VP, M. Gene Countryman, in creative services with Associated Advertising, named senior VP-client services.

Lynn McCormick, assistant controller, W.B. Doner and Co., Detroit, named VP-work flow and cost control.

Clyde Boyle, broadcast buyer, Ogilvy & Mather, Houston, named media planner. Jean Wellikson, media estimator-biller, named assistant broadcast buyer.

Mona McMurray, with Weekley & Penny, Houston, named account executive.

Judith Lynn Bernat, VP-marketing, Video Information Systems, New York, joins The Katz Agency there as account executive in special sales development unit.

Steve Schussler, formerly with Field Communications, Chicago, joins Harrison, Righter & Parsons there as account executive on gold team.

Don Oylear, local sales manager, KECI-TV Missoula, Mont., joins Northwest Television Sales as sales representative in Seattle office.

Douglas Streff, VP-sales, Central division, ABC-CTV, Chicago, named senior VP in charge of sales for Western division, Los Angeles. John Grace, VP-sales manager, Central division, named VP-sales, Central division.

Mike Perez, Latin American sales manager for ABC Sports Syndication, New York, appointed manager, worldwide sales, NBC International Division.

Michael Penzell, VP-sales, Mutual Broadcasting System, New York, resigns to form radio and television production company, but will be retained by Mutual as consultant.

Ronald Weston, director, ABC-FM Network, New York, joins Sheridan Broadcasting Network there as Eastern sales manager.

Robert B. Hance III, VP-local sales manager, WNEW-TV New York, joins WDIV(TV) Detroit as general sales manager.

Chris Sehring, national sales manager, WTVN-TV Columbus, Ohio, named general sales manager.

Robert Swan, sales manager, continental division in Chicago, Katz Agency, joins WICS(TV) Springfield, Ill., as general sales manager.

Robert Trageser, senior account executive, WKKO(AM) Bostons, joins WGNQ(AM)-WPBM(FM) Kingston, N.Y., as general sales manager.

Randall Dreasher, salesman, KPAS(FM) El Paso, Tex., named general sales manager.

Steve Lapa, formerly in sales position with WYFH(FM) Tampa, Fla., joins WGOQ(AM)-WYOR(FM) Coral Gables, Fla., as general sales manager.

Bernie Ziegler, director of advertising, promotion and research, broadcast division of Wometco Enterprises, Miami, joins WCKX-TV Miami as director of marketing.

Ed Allen, regional manager, Radio Advertising Bureau, Atlanta, joins Capitol Broadcasting Corp., radio station group owner based in Mobile, Ala., as director of sales.

Nancy Winchell, former regional sales manager, WWMV(FM) Endicott, N.Y., joins WGOQ(AM)-WPBM(FM) Binghamton, N.Y., as local sales manager.

Robert Carpenter, regional sales manager, WYCT-TV Battle Creek, Mich., assumes additional duties as local sales manager.

Alan Caplan, account executive, WATS(AM) Boston, named local sales manager.

Janet Hildebrandt, sales representative, WHBF-AM-FM Rock Island, Ill., named local sales manager.

Clyde Koopman, sales representative, H.J. Cooper Dodge, Kalamaoo, Mich., joins WKBU(AM) there as local sales manager.

Jeff McKeever, account executive, WOW(AM) Omaha, joins WXSU(FM) Lafayette, Ind., as sales manager.

Dennis Milich, account executive, KZQ-H-AM-FM Miami, named director of co-op development.

Jerry Pollock, from RKO Television Represenatives, New York, named account executive for RKO’s WAGN-TV Boston. Mary Faretra, sales department administrative assistant, WAGN-TV, named sales coordinator.

Maria Kent, formerly with WPVI-TV Philadelphia, joins KEMS-TV Minneapolis-St. Paul as account executive.

Cynthia Lindsay, formerly with Cavalcade Advertising, Scotts Valley, Calif., joins KMST(TV) Monterey, Calif., as account executive.

Kevin Mashek, former account executive, WILKAM-WIZQ(FM) Kenosha, Wis., and Patrick Sepe, from retail food services sales, join WBBM-FM Chicago as account executive.

Paula Creager, account executive, WYJ(AM) Detroit, joins WRIF(FM) there in same capacity.


### Programming

Barbara Coriday, director of comedy series development, ABC Entertainment, Los Angeles, named VP-comedy series development.

Earl David Greenburg, director, compliance and practices, NBC, Los Angeles, named VP-compliance and practices, West Coast. Warren Lifield, manager, comedy development, NBC Entertainment, named director, current comedy programs, West Coast. Ruth Meyer, director, program development, NBC Radio networks, named VP-programs, network radio, NBC.

Tom Klemesrud, former videotele editor, Metrotape West, Los Angeles, joins CBS-TV there, videotepe unit.

Robert W. Piltman, director of pay programming of Warner Amex Satellite Entertainment Corp’s The Movie Channel, named VP-programming.

John Cosgrove, district manager, affiliate relations, CBS-TV, New York, joins Viacom there as Northeast division manager, responsible for market-by-market sale of all Viacom programing, including syndicated features, series and specials, and first-run and off-network, in Northeast U.S.

John Walden, formerly with 20th Century-Fox, Los Angeles, where he was responsible for research involving network and syndicated shows, joins Columbia Pictures Television there as VP-research and sales development.

Cari Sallach, from Modern Talking Pictures, New York, joins Glen Lau Productions, Oscars, Fla., as VP in charge of sales and marketing.

Jennifer Lawson, director of The Film Fund, New York, joins Glen Lau Productions, Oscars, to independent filmmakers, named program coordinator for Corporation for Public Broadcasting’s program fund.

Ellen Katz, former news editor, KWW-TV Philadelphia, joins NBC Radio, radio production company there, in program development department.

Dick Dreyfuss, from programming position with WPKN-TV Pittsburgh, joins Action TV, pay television network in New Kensington, Pa., and will be responsible for programming development.

Andy Musser, member of Philadelphia Phillies baseball team’s radio and television broadcast
team, who has also been part of New York Knicks radio and television announcing staff for past four seasons, joins Prism, Philadelphia, as sports announcer.

Bruce Kaplan, producer of Evening Magazine on KDKA-TV Pittsburgh, named executive producer of programming.

Robert Bolen, production supervisor, KOVR(TV) Stockton-Sacramento, Calif., named operations manager of Stockton studios.

Jim Montgomery, assistant promotion manager, KUTV(Salt Lake City, named co-host of PM Magazine. Karen Exeter, studio technician, KSL-TV Salt Lake City, joins KUTV as associate producer of PM Magazine. Don Yanlik, photographer, PM Magazine on KAZX-TV Wichita Falls, Tex., joins KUTV in same capacity.

David Miller, from noncommercial KBYU-TV Provo, Utah, joins KUTV as production assistant on PM Magazine.

Erica Broman, formerly in urban planning in Boston, joins WLPX-TV Springfield, Mass., as co-host, with her mother Kathryn, of morning magazine program, 22 Alive.

Rick Johnson, acting production manager, noncommercial KNME-TV Albuquerque, N.M., named production-operations manager.

Dianne Atkinson Hudson, associate producer, Kelly & Co. on WXYZ-TV Detroit, named coordinating producer for WDIV(TV) there.

Erik Fox, operations director, WWOXAM Omaha, joins KXTC(FM) Phoenix as program director.

Rod Kackley, news director, WBUK(Am) Kalamaooz, Mich., assumes additional duties as program director.

George Prentice, reporter and program host, WHLD(Am) Niagara Falls, N.Y., named director of programming.

Holland Cook, air personality, WPROA(M) Providence, R.I., joins WKBRA(M) Manchester, N.H., as program director.

Larry Mathis, former public affairs producer, WLUPA(M) Chicago, joins WLMT(FM) Wilmington, Ill., as program director.

Dave Scott, talk show host, WLPF(Am) Pinellas Park, Fla., assumes additional duties as program director.

Pegg Carroll, formerly with WBBK-TV Alpena, Mich., joins noncommercial WGWCV(TV) Grand Rapids, Mich., as producer-host of public affairs program.

Kurt Behm, sports director, WPBN-TV Traverse City, Mich., joins WNEM-TV Bay City, Mich., as assistant sports director.

Todd Donoho, sports anchor and reporter, WTVI(TV) Grand Rapids, Mich., joins sports department of WTVI(TV) Cincinnati.

Jeffrey Schelman, producer-director, Nebraska Television Network, Kearney, and Matt McCandless, producer-director, WEXR-TV Pittsburgh, Pa., join WTNV-TV Columbus, Ohio, in same capacities. Sandy George, production assistant, WTVN-TV, named continuity coordinator.

China Altman, program host, noncommercial WGBH-TV Boston, and Steve Anthony, announcer, KFIL-TV Dallas, join WKOA(M) Boston as air personalities.

Bill Daniels, former air personality, KDKO(Am) Littleton, Colo., joins KLAI(Am) Denver in same capacity.

Bob Reitman, morning announcer, WQFM(FM) Milwaukee, joins WWQD(FM) there as morning air personality.

News and Public Affairs

Katie Cowdery, assignment editor, WSMW-TV Worcester, Mass., named news director.

Allen Sundbraa, special news projects producer, KDKA-TV Pittsburgh, joins Kansas State Network as executive producer and assistant news director, based at KARD-TV Wichita Falls, Tex., joins KUTV in same capacity.

Larry Sturholm, from communications staff of Oregon Governor Vic Atiyeh, joins KOMO-TV Portland, Ore., as assignment editor. Sam Thomas, staff member, Portland, Ore., Mayor Connie McCready, joins KOMI-TV as reporter.

Wendy Sherman, co-host of entertainment show and arts reporter, WNEU-TV New York, and researcher-writer for Time magazine, named reporter for WOR-TV New York.

Jim Asendorf, former news director, WIND(Am) Chicago, joins WINS(NY) New York as reporter.

Terri Cline, anchor, The Source, NBC Radio's young adult network, New York, named correspondent.

Susan Peterson, CBS News correspondent based in London, joins NBC News as Washington correspondent for new weekday magazine program, It's Your World, which will begin early next year.


Marina DeCarlo, freelance writer, and formerly with WHEC-TV Rochester, N.Y., joins WGAL-TV Lancaster, Pa., as general assignment reporter.

George Popkin, news producer, W AffTV Huntsville, Ala., joins WGAL-TV in same capacity.


Tony Romeo, reporter, WBAM-FM York, Pa., joins WLYH-TV Lancaster, Pa., as Reading, Pa., reporter.

Tom D'Antoni, former producer of Evening Magazine on WZTV Baltimore, named producer of 5:30 p.m. news on WMMTV Baltimore.

Joan Gartlan, reporter, WTVY-FM Norfolk, Va., joins WMMTV as consumer reporter. Philip Yzaguirre, producer, WHIP-TV Harrisburg, Pa., joins WMMTV as writer and weekend producer.

Dan Day, news producer, noncommercial WVUB(FM) and noncommercial WVUTTV, both Vineyards, Ind., joins news department of WTVN-TV Washington, N.C.


Gil Tyree, reporter, WPEI(Am) Jacksonville, Fla., joins WTVI(TV) there as sports reporter and weekend anchor.

Malcolm Sillars, weathercaster, WIR(Am) Detroit, named chief meteorologist, WTVI(TV) there.

Ira Joe Fisher, weather anchor, KHQ-TV Spokane, Wash., joins WRCR-TV Cincinnati in

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John Flanders, meteorologist, WCBS-TV, Chicago, joins WTVK-TV, Indianapolis as weather anchor and environmental reporter. Warren Mills, news photographer and reporter, KBX-TV, Shreveport, La., joins WTHR as news photographer.

Gene Cuny, public service director, KDFW-TV, Dallas, named director of community affairs. Mary Bonnick, in public service department of KDFW-TV, succeeds Cuny. Phoebe Ophelia Tree, editorial assistant to general manager responsible for production of public affairs-research program, named assistant to director of community affairs.

Blanquita Cullum, former program host, KENS-TV, San Antonio, Tex., rejoins station as community affairs director.

Nancy Brooks, freelance reporter, joins KYW(AM) Philadelphia as news writer.

Gregory Groce, national cable television executive in charge of cable relations on East Coast, based in Tampa, Fla., for Associated Press, named to direct AP's cable services.

Barry Zuckerman, on news production crew, WPLG-TV, Miami, joins WANN-TV, Huntsville, Ala., as news photographer.

Promotion and PR

Jerry Kauter, director of creative services, Viacom Enterprises, New York, named VP-creative services.

Judy Santarsiero-Torello, manager of press information, WABC-TV, New York, joins Home Box Office there as director of program publicity.

Diane Talsma, exhibit and sales promotion manager, Interstate Electronics, Anaheim, Calif., joins Convergence Corp., Irvine, Calif., as communications manager.

Lois Hinkle, VP-promotion director, WLKY-TV, Louisville, Ky., joins WKRC-TV, Cincinnati as creative services manager. Judy McDonald, promotion assistant, WLKY-TV, joins WKRC-TV in same capacity.

Karin Ericson, graduate, Boston university, joins KYW(AM) Philadelphia as promotion assistant.

Luanne Nelson, promotion assistant, Promotions West, Salt Lake City, joins KUTV(7) there in same capacity.

Donna Cunningham Babecki, group supervisor, Harsh-Rootman & Druck, named VP of Chicago office. David Reiners, account executive, Hill & Knowlton, joins HRD as account supervisor.

Elizabeth Higginbotham, office manager, Batz, Hodgson, Neuwoehler Public Relations, St. Louis, named account coordinator. Barbara Rea, with BHNPR, named account executive.

Susan Gordon, former freelance copywriter, named public relations manager, Reid Advertising and Public Relations, Newport Beach, Calif.

Dan Shannon, managing editor, Video magazine, New York, joins Cunningham & Walsh there as account executive in public relations division.


Technology


Virgil Faulkner, account executive, Jerrold Division of General Instrument Corp., Hatboro, Pa., named north central district sales manager, based in Indianapolis. Armando Espinosa, from Pima county (Tucson) attorney's office, joins Jerrold as industrial relations manager for plant in Nogales, Mexico.

Albert Zoller, national sales manager and applications engineer in San Diego headquarters of Cahu Inc., named Southeastern regional sales engineer, based in Atlanta.

Dorothy Hartigan, supervisor of broadcast traffic department of Waring & LaRosa, New York, joins Blaisrats, subsidiary of John Blair & Co., that provides distribution of television commercials by satellite, as director of traffic.

J. David Lawson, former production and news technical director, WLOX-TV, Biloxi, Miss., joins KCW-TV, Casper, Wyo., in same capacity.

Paul Swedberg, on engineering staff of WMET-TV, Bay City, Mich., named lead technician. Bob Parker, student, Delta College, University Center, Mich., and Dave Urrytes, audio-visual technician, Bridgeport-Spaulding School District in Michigan, join engineering staff of WMET-TV.

Donald Linehan, marketing communications supervisor of 3M's micrographics products division, named manager of marketing communications and merchandising for 3M's magnetic audio-video products division, industrial markets, based in St. Paul.

E. Jeanne Hamm, administrative assistant to chief operating officer of Oak Industries, San Diego, named corporate secretary, succeeding Helen O'Connell, retired.

Nick Browae, field engineer for General Electric, joins Cramer Video, Needham, Mass., as salesmanager.

Allied Fields

Yolanda Tisdale, former Washington Post newspaper columnist, joins National Association of Broadcasters, Washington, as director of employment services, minority and special services. She succeeds Wanda Townsend who joined National Cable Television Association (Broadcasting, Aug. 4).

Nancy Sher, director of film programs for New York State Council on the Arts, joins American Film Institute, Washington, as director of AFI exhibition services.

Thomas Watchorn, VP-finance and administration, Stenor Equipment Corp., Miami, named director of finance and administration for National Captioning Institute, Falls Church, Va.

Kathleen Sheekey, legislative advisor for consumer protection issues, Federal Trade Commission, Washington, named deputy assistant general counsel for legislative and congressional liaison.

Deane Parkhurst, former editor of Broadcast Communications magazine, joins Station Business Systems as broadcast account manager, based in Kansas City, Mo.

William Giorda, acting director of communication center, University of Texas, Austin, named director.

International

Roy Gibbs, head of television sales for BBC Enterprises, London, named sales director. He succeeds Peter Lord who retires after 22 years with BBC.

Alan Lafferty, with BBC for nine years, named manager of engineering promotions, succeeding Gwyn Morgan who joins computer firm Logica Ltd. A.U.K.

Andrew Alles, news operations manager based in London for news syndication service, Visions, named North America manager. He succeeds John Tuttle who becomes news operations manager.

Deaths

Victor C. Diehm Sr., 77, president of Mutual Broadcasting System from 1969 to 1972, died of cancer Aug 17 at Geisinger Medical Center in Danville, Pa. At time of his death, he was chairman of board of Hazelton Broadcasting Co., licensee of WAZL(AM), WCVDFM in Hazleton, Pa. He had been associated with WAZL since 1932 and established WCVDFM in 1949.

Survivors include his wife, Hazel, daughter, son, Victor (Buddy) Diehm Jr., president and general manager of stations, and 7 grandchildren.

Max Sapan, senior VP-creative director, Leber Katz Partners, New York advertising agency, named former ABC president Richard Stg-Kettering Cancer Center in New York. He had been with agency since 1971. Before that, he operated his own agency during 1960's. Earlier in his career, he worked for J. Walter Thompson Co., Grey Advertising and Compton Advertising. Survivors include his wife, Tessa, and two sons.

Fredrich LeRoy Wilson, 82, early program director for CBS Radio in New York, died of cancer August 1 at his home in Columbus, Ohio. During his career, he also served as unit manager at NBC and was president of Wilson, Powell & Hayward where he worked with such stars as Kate Smith and Singin' Sam and Dorsey Bros. Orchestra. Survivors include his wife, Mabel, son, daughter and two grandchildren.
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Here's a compact guide to help you evaluate AM audio processors. OPTIMOD-AM costs more with good reason—judge for yourself.

Is it easy to set up, yet versatile enough to give you the sound you really want?

Some processors are so difficult to set up that only the designer can give you the sound you want. Others lack sufficient control range to get your sound regardless of who sets it up. OPTIMOD-AM is versatile, yet its setup controls are easily understood. And we provide excellent documentation—In Program Director's Language—that provides a clear explanation of the relationship between the controls and the subjective air sound.

Once you've found your sound, can you keep it?

Some processors have been designed by non-professionals who tuned a single prototype "by ear" and then closed their eyes and hoped that all production units would match its sound. Essential design parameters such as sensitivity to normal component tolerances, component aging, and temperature variations were ignored.

OPTIMOD-AM's design underwent rigorous, professional computer analysis of these parameters before the first unit ever came off the production line. Many costly, high-stability components are employed. The result: find the sound you want, and it will be there tomorrow... or next year.

Will you get prompt, efficient, fair-priced service if you have problems in the field?

Some processor manufacturers are so small that the company's principal(s) have to "wear all the hats"—including customer service engineer. Orban maintains a responsible, knowledgeable, effective Customer Service Department that's fully equipped to support the thousands of Orban processors already in the field—and we're committed to supporting future sales with equal professionalism. Our toll-free "800" number and our service loaner program are just two facets of our total product support.

We're proud of our service record. Ask the man who owns one.

Does it sound loud... and good... on typical AM radios?

Your audience doesn't listen over your air monitor—they listen on narrowband auto, table, and pocket portable radios. Does the processor sound good on the air monitor—but dull in the car? Or does it sound crisp and defined on a majority of consumer AM radios?

OPTIMOD-AM can compensate for typical consumer radio deficiencies in a way that makes them sound "almost high fidelity"—and its design avoids the hole-punching, distortion, and other problems that usually arise when you try such compensation with simple equalization or other "half-way" approaches.

Does it sound loud on music... and stay clean on voice?

Or do you set it up to sound loud on music... only to find voice sounds somewhat clipped and distorted?

OPTIMOD-AM's exclusive "Smart Clipper" recognizes and controls clipping distortion as perceived by the ear. The result: you can sound both loud and clean on all program material—without readjustment. Many broadcasters have become so accustomed to slight voice distortion that it no longer bothers them—until they hear how truly clean-sounding OPTIMOD-AM voice can be.

Can it compensate for transient response problems in real-world transmitters?

Not every station is fortunate enough to own a state-of-the-art transmitter. Does the pulse response (tilt, overshoot and ringing) of the transmitter/antenna system cause the processor to overmodulate the transmitter? Or does it include a "transmitter equalizer" that can compensate for these problems? OPTIMOD-AM's equalizer can be switched remotely for different "Day" and "Night" curves.

Is your investment well protected?

OPTIMOD-AM comes with a rigorous 189 page Operating Manual which provides clear and complete explanations of setup, operation, and servicing procedures. It enables any competent engineer to install, maintain and repair the unit—you're not tied to a single engineer, an "expert from afar," or even to the longevity of the manufacturer. It's nice to know, however, that Orban is a strong, financially stable company with over ten years in business.

Your investment is also protected by OPTIMOD-AM's adjustability. If your format changes—or if AM stereo results in new receiver standards—you can re-tailor OPTIMOD-AM's sound to suit. And OPTIMOD-AM is really stereo-ready—it's been designed from the beginning to be compatible with the sum-and-difference processing that AM stereo will almost certainly require.

How much does it really cost?

A conservative estimate (5 years life; 18 hours/day operation; no salvage value) reveals that OPTIMOD-AM costs less than $37/hour. When you look at it like this, it becomes clear that the financial impact of a processor is almost entirely its effect upon your ratings and advertiser acceptance. Can you afford not to go with OPTIMOD-AM?

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Lee Hanna: TV expert for the candidate debates

When the 1980 presidential debates get under way this fall, the logistics involved in televising the sessions should be well taken care of. Putting together this year's debates, sponsored once again by the League of Women Voters, is Lee Hanna, who may be a novice at arranging such forums, but who has experience to spare in arranging camera coverage of news events.

Hanna's career, which progressed at the networks to director of television news at NBC, with responsibility for the NBC Nightly News, The Today Show and news specials, started at the other end of the ladder as a producer-writer for CBS News in New York. That was 1954, and times were different. There was no local news department at CBS; instead, Bill Leonard, now president of CBS News, read a five-minute local news cast following 15 minutes of network news. A change was in the wind, and Hanna, who had no doubts about the road he wanted to travel, not only kept pace with the change, but in some cases helped pave the way.

Hanna's entry into the communications business was by no means an accident: He merely followed in the footsteps of those around him.

His father was the closest source of his interest, working as a publicist and motion picture producer for Warner Bros.—the same company that four of Hanna's uncles worked for, and the same company at which he spent two summers during college, working as a synopsis writer and later an assistant unit manager.

Television was in its infancy, and Hanna, who was majoring in journalism at college, was excited about the possibilities of broadcast journalism. "There was never any question about what I wanted to do or how I would earn my living," he says. "I wanted to get into TV."

And he wanted to get into the news side of the medium, in part, he says, because he was intrigued with it as an art form, and what it was capable of doing.

With news departments modest in size, Hanna had a chance to work with the leaders of the business—including Frank Stanton, whom he says was one of the greatest influences on his career. And a respect for the news and the job of being a journalist is something that has, over the years, become an integral part of his personality, something that he speaks of with intense seriousness. But also with great excitement.

"I was very fortunate throughout my entire career," he says. "I was called upon to put out fires."

The first such assignment, in 1959, was at WNEW-AM-FM-TV New York, where the task at hand was to build the country's first full-sized local news operation. Hanna went recruiting, bringing in the likes of Morton Dean, Bruce Morton and Ike Pappas, and establishing what the New York Times called "the standard of the industry."

Hanna went out to cover news like a network, sending crews all over the world, interrupting shows with special reports, and turning news into a high priority. "If we had a satellite back then, we would have done what Independent Network News is doing today," he says.

His next fire was at WCBS-TV New York, where he helped smother low ratings by pioneering the beat system for TV reporters, putting correspondents on permanent coverage of science, business, entertainment, etc. In addition, there were the behind-the-scenes reporters doing investigative work—something that didn't show up in most news rooms for another decade.

But perhaps his biggest test came with his move to NBC, where its New York property, WNBC-TV, "had an asterisk" for a news rating. In other words, no measurable audience.

"Getting that position was like being invited to a banquet," he says. "The condition was I was in the doghouse."

But it didn't stay that way. NBC made a commitment to its news operation, and with WNBC-TV as the prototype, Hanna redesigned. He brought in new anchors, new reporters and invented the NewsCenter concept. He also moved to a two-hour format and climbed to number one.

And then it was up another notch to vice president for TV news at NBC, the kind of job that people say might lead to ulcers, at best. "I loved it," Hanna says. "I couldn't wait to wake up in the morning. There was the impeachment and resignation of Richard Nixon, the fall of Saigon, the Bicentennial. I couldn't ask for anything more. In fact, I would have paid them to let me do that."

Now, however, Hanna wants to pay others to run his operation. The debates, he says, are a stopover on the way to what he hopes will some day be a group of seven TV stations. For the moment, there are applications pending for stations in Wichita and Des Moines, and if he soon finds himself as an owner, chances are he'll keep close tabs on the news operation. "I have some new formats I'd like to see on TV," he says. Such as? "Maybe something completely different."

In the meantime, while the deals are being worked out, Hanna jumps around the country scouting campaign debate sites. His family occupies a lot of his time, and at least one of his three daughters is starting where he left off, working as a CBS News intern. Another is currently at the Rhode Island School of Design, and his youngest daughter hopes to be an actress.

His wife, he says, a former ballerina, grew up in show business, and understands the travels and travails of the broadcasting business, and the fact that you don't get to live a normal 9 to 5 life like everyone else.

And when he finally becomes a licensee—which he's certain he will—he'll stay based in New York, where he grew up, and where he wants to stay. There will, of course, be frequent trips to the stations, undoubtedly to keep a close eye not only on the programing, but particularly on the news operations, which seems to occupy at least every other thought. "There's only one thing more fun than the news business," he says. "And you know what that business is."
If the glass slipper fits...

Radio, a medium that more than most has had its ups and downs, is currently and happily at a peak—in service, in sales, in the creative juices that bring change and progress and, more often than not, success. A Special Report elsewhere in this issue puts it all into perspective in some detail.

Radio 1980 is much different from the radio of 10 years ago—as anybody in it then and now can testify. FM radio then was struggling, AM radio still dominant. Now it is getting to be the other way round (and AM, with any luck and a sensible FCC, will get its own version of the stereo tool that so helped FM in the earlier competition). The number of commercial radio stations has grown by more than 20%, but by adjusting with the times, carving out specialized audience segments to serve and finding new ways to serve them, both old and new stations, as a group, have not only survived but, in large measure, prospered.

The potential for prosperity was never more clearly apparent than in the current state of radio sales. National advertisers, for many years the foot-draggers among radio’s users, are investing in radio as if they had just discovered how well it sells things—as, indeed, perhaps some of them just have. Local advertisers, who provide the backbone of radio’s revenues, keep plugging along, too, although they have suffered some casualties in the current recession. Where national radio spending has been running around 30% higher than a year ago, local sales are estimated to be up about 10%.

A caveat is called for here. Not every station in every market is enjoying a boom. Invariably, and often unaccountably, some markets and stations are taking their licks when others are setting records. But the atmosphere of success is good even for them.

Radio as a whole is doing well first of all because it is serving its audiences well. It is also, we think, beginning to get the benefit of a recognition of its values along a broader spectrum of advertisers. Kenneth Roman, president of Ogilvy & Mather, spelled out many of those values in a masterly Monday Memo” here a week ago. Roman also recalled a statement that the legendary David Ogilvy made to a client 10 years ago. Considering the trials that radio has gone through, the state seems even more pertinent now than then: “I have discovered a new medium. Lo and behold, it is radio. The Cinderella medium.”

Catch-up law

The fast pace of technology in telecommunications tends to make existing law obsolete. Example: the pirating of pay TV through use of unscrambling devices. That is unabashed stealing: The signal snatchers are unlocking the back door for program service for which others pay.

In Detroit, a district judge refused to enjoin the sale of decoder kits because of his interpretation of the law. In Cincinnati, a federal judge reversed that decision—that holding that pay TV broadcasters would suffer irreparable damage if such sales continued during litigation. Appellate Judge Cornelia Kennedy enjoined the three kit manufacturers from making, advertising or trading the device.

Meanwhile, the newly formed Subscription Television Association speaks optimistically of legislation against air piracy, buttressed by the Cincinnati court ruling and an FCC notice supporting court enforcement of criminal and civil penalties in such cases (see page 103).

Chartwell’s ON TV in Los Angeles and Detroit didn’t dawdle in attacking the problem. And it’s evident that the Washington-headquartered STVA is covering all bases (with Hill & Knowlton handling public relations). It behooves other video media, including video tape and cassette entrepreneurs, who are riddled with losses from purloining of their products, along with beleaguered record manufacturers, to involve themselves in revised legislation by Representative Richardson Preyer (D-N.C.) that is anticipated on the Hill this week.

The morning after

No matter what the ratings show, broadcasters have reason to exult over their coverage of the political conventions. The conventions, however, were only the prelude because the nominees were preordained. The post-Labor Day, head-to-head combat is about to begin, to be highlighted by the now traditional Great Debates, established 20 years ago when John F. Kennedy emerged the victor over Richard M. Nixon.

The erstwhile monotony of gavel-to-gavel coverage was shattered for good this year as the major networks let news value, rather than tradition, prevail. This is in keeping with the basic legislative mandate that licensees provide a larger and more effective service to the people, not the politicians.

With the 1980 convention history, these verities emerge:

- TV is the dominant campaigning medium, and for that reason will be maligned as unfair, partisan and profit-motivated.
- TV is not only the indispensable medium but is itself a newsmaker. This puts a premium on objectivity and pristine purity because not only the politicians but the pressure (public interest) groups will nit-pick with their minds ever on tax-exempt endowments and free-will contributions.
- Local and regional coverage by group owners, individual stations and tailor-made associations, to supplement network service, is expanding, as was evident at both the Detroit and New York conventions. This follows the pattern of major newspapers which supplement press association coverage (also available to radio and TV stations) with special correspondence. But the costs of telephone line and satellite connections far outstrip print overhead.

While all broadcast election costs won’t be in until after the Nov. 4 moment of truth, let the doubters note that the three-major networks spent some $50 million for the two conventions. This aside from the several millions estimated for group owners, independents and the National Public Radio arm of public broadcasting.
Meet Neil Rockoff
KHJ-AM LOS ANGELES

Throughout the broadcasting industry certain call letters are legendary. KHJ is one set which overwhelmingly qualifies for that honored position. For over fifteen years the RKO station in Los Angeles has mirrored the musical tastes of the most complex radio market in the country. To keep pace with a legend, you need a legendary manager and Vice-President and General Manager Neil Rockoff brings that quality to KHJ. A veteran, committed broadcaster, he has a track record which stretches back through research, sales and management for almost two decades. He brings to the staff of KHJ a unique blend of strength and understanding which reinforces their responsibility to those magical call letters and their legendary position.

Neil's humanity stretches from coast to coast. While in New York he was honored with the Jewish Humanitarian of the Year Award and served on the New York Arts Consortium. In Los Angeles he is active with PATH, Performing Arts Theatre of the Handicapped and the International Radio and Television Society. A man for all seasons, Neil skis in the winter and sails in the summer aboard his thirty foot boat. Leading a legend is an awesome challenge and RKO is proud to have given you a chance to meet the man who does it so capably at KHJ.
A RECORD TO BE PROUD OF

EMPLOYMENT

FEMALE
JAN.1, 1968     JUL.1, 1980

HISPANIC
JAN.1, 1968     JUL.1, 1980

ETHNIC
JAN.1, 1968     JUL.1, 1980

KGGM-TV HAS ALWAYS BEEN A LEADER IN HISPANIC EMPLOYMENT