

The Fifth Estate

RADIO TELEVISION CABLE SATELLITE

# Broadcasting Sep 14

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### 3 HOLIDAY CLASSICS



#### The Stableboy's Christmas

Through this engaging fantasy, a child learns what everyone needs to re-experience at Christmas—the happiness that comes from real generosity. Starring Danielle Brisebois of "All In The Family."



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An entire town discovers the meaning of Christmas in this animated special featuring young Benji and his dog, Waldo. The voices of Sebastian Cabot, Louis Nye and Charles Nelson Reilly add dramatic appeal.



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Benji and Waldo go back in time to become visitors at the Nativity...in a charming story of love and joy starring Hans Conreid. Schedule with "The City That Forgot About Christmas" for an hour of holiday viewing.

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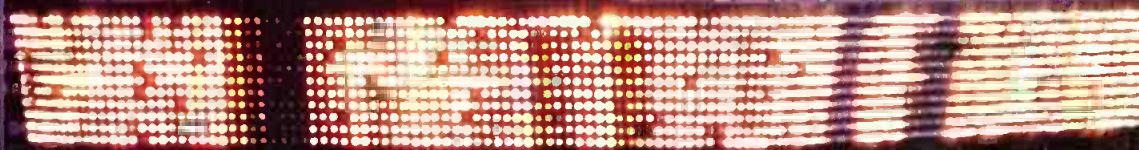
58th Year 1987

# CBS

The first  
60 years —  
and then some

HAPPY 60th BIRTHDAY  
CBS  
FROM BLAIR TELEVISION

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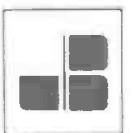
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TELEVISION



# STILL THE TOPS!



FIVE OF  
THE TOP TEN  
Animated Series  
in Syndication  
(Source: NSI Cassandra, May 1987)

1. The Jetsons
2. Smurfs' Adventures\*
6. Scooby-Doo (tie)
6. The Flintstones (tie)
9. The Funtastic World of Hanna-Barbera

\* A Sepp/Hanna-Barbera co-production  
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## Hanna-Barbera Productions

A Division of The Taft Entertainment Company



**LORIMAR**<sup>TM</sup>  
**SYNDICATION**  
A LORIMAR TELEPICTURES COMPANY

NOT SOON ENOUGH! IF IT DOES THE DISTANCE ON THE NETWORK, IT WON'T BE READY FOR US UNTIL 990! BUT I MIGHT WAIT FOR "GOLDEN GIRLS" - IT HAS THE NUMBERS AND IT'S FROM WITT/THOMAS.



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WELL... WHAT ABOUT "IT'S A LIVING?" IT HAS 100 HALF-HOURS, IT'S FROM WITT/THOMAS, IT'S BEEN PROVEN AS A STRIP, IT'S AVAILABLE THIS MARCH AND WE DON'T HAVE TO SELL THE FARM TO GET IT!



ONE SEASON LATER..

THANKS, LORIMAR!



**It's a Living**  
A WITT/THOMAS PRODUCTION

*Play it Safe.  
Smart!*

# Broadcasting Sep 14

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**CBS: EYE ON THE PAST** □ CBS, which celebrates its 60th anniversary this month, in many ways reflects evolution of radio and television. BROADCASTING has tapped memories and insights of some of participants in that growth, offering rich portrait of both company and industry. **PAGE 45.** **THE INTERVIEWS** □ William Paley, **PAGE 64.** Laurence Tisch, **PAGE 55.** Frank Stanton, **PAGE 75.** Walter Cronkite, **PAGE 80.** Eric Sevareid, **PAGE 84.** Fred Friendly, **PAGE 89.** Joseph Flaherty, **PAGE 95.** Gene Jankowski, **PAGE 103.** Chronicle of Lou Dorfman's career. **PAGE 98.**

**LOOK TO THE FUTURE** □ After several troubled years, CBS has emerged in its 61st year increasingly cash rich, but some weaknesses need to be addressed as it attempts to regain its former dominant position. **PAGE 107.**

**THE HART BEAT** □ Appearing on *Nightline* in his first interview since withdrawing from presidential race, Gary Hart says he was unfaithful to his wife, and that he does not intend to re-enter 1988 race for White House. **PAGE 38.**

**EARLY RETURNS** □ First full week under new peplemeter systems produces different prime time winners. **PAGE 40.**

**MASS MEDIA MAN** □ FCC Chairman Patrick picks new chief of Mass Media Bureau. **PAGE 40.**

**NAB RADIO '87** □ Broadcasters meet in Anaheim to compare strategies, address issues and plan for future. **PAGE 35.**

**RISE OF THE FALL** □ Three commercial broadcast networks unveil their first-run programming for 1987-88 television season. **PAGE 111.**

**ADDRESSING THE ISSUES** □ RTNDA's international conference examines tough issues, including reporting on AIDS, preparing for presidential election and increasing minority presence in broadcasting newsrooms. **PAGE 114.** RTNDA has second thoughts on holding next year's meeting in Phoenix. **PAGE 116.** About 140 exhibitors show their wares. **PAGE 120.**

**DISH SUPPORT** □ TVRO supporters convene in Nashville at home satellite trade show. **PAGE 125.**

**VETERAN NEWSMAN** □ Douglas Edwards was first anchor of CBS's evening television newscast; he worked with Murrow, and has reported from around world. After almost 45 years at CBS, he says he is busier than ever. **PAGE 143.**

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In the last two years, Americom has  
brought radio station owners over  
**\$200,000,000.**



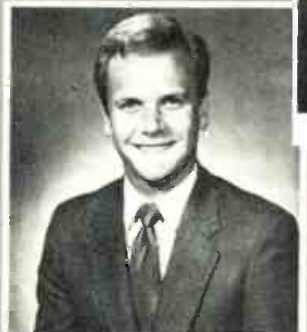
Dan Gammon



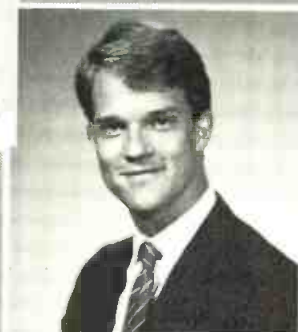
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Bill Steding



Craig Culp



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When you don't want to hear...  
*"You could have gotten more."*

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in Washington!

**BLAIR. ONLY BLAIR.**  
TELEVISION





## Set for action

Idea of Congress waiting year before acting to codify fairness doctrine, as advocated last week by National Association of Broadcasters President Eddie Fritts (see page 35), got cold reception on Capitol Hill. Experimenting with repeal of doctrine "would not be considered favorably," was view expressed in House. Source there said Congress intends to codify doctrine. "We're not dealing with a minor issue," source said. "If fairness goes down the tubes, then the whole system of broadcasting goes down the tubes."

## Alliance for city power

Association of Independent Television Stations, National Association of Public Television Stations and National League of Cities have banded together to push amendment to Cable Communications Act of 1984 that would give cities authority to settle disputes over channel positions of must-carry broadcast signals and PEG (public, educational and governmental) channels. Three associations are now looking for sponsors on Capitol Hill. National Association of Broadcasters has been invited to join group, but has yet to respond.

## Summer buildup

NBC-TV has begun to look at ways of expanding original programming during summer months to stem audience erosion. One idea under consideration is to increase number of series orders for such hits as *The Cosby Show*, *Family Ties*, *Cheers* and *Alf*, according to Warren Littlefield, network's executive vice president of prime time programming. NBC now orders 25 or 26 episodes per show each season, he said.

Limited series and other forms of quality original programming are also on drawing board, but nothing has been decided. Move toward 52-week season, of which NBC Entertainment President Brandon Tartikoff has long been advocate, has more to do with competition from cable, VCR and independents than availability of new demographic information throughout summer from peplemeters, Littlefield said.

## Indemnity

If National Football League responds to possible players strike this week by playing games with second-string teams,

networks may not be hurt by lower viewing levels anticipated for such broadcasts. Reason: Football advertising contracts this year do not contain guarantees entitling make-goods for lower-than-expected viewing levels. According to ad agency source, however, expectation is networks would ask NFL to lower rights payments, passing relief on to affected advertisers.

## Touchy subjects

Executive committee of National Cable Television Association had breakfast with FCC Chairman Dennis Patrick at Willard hotel in Washington last Friday—day after NCTA board meeting. On agenda were FCC initiatives that have upset cable industry: proceedings aimed at reimposing syndicated exclusivity rules, eliminating compulsory license and dropping prohibitions against telephone companies owning cable systems. Neither Patrick nor NCTA would comment afterward.

## Asociacion Espanol

Ed Caballero, president of Caballero Spanish Media Inc., New York rep firm, is trying to form association of Hispanic radio and television broadcasters. Principal goals of Spanish Broadcasters Association would be to promote Spanish-language stations among big advertisers and to improve audience measurement of such stations. Caballero said group would not stray into regulatory and legislative matters, leaving that to National Association of Broadcasters. Caballero said he has obtained NAB's blessing for new group through Dwight Ellis, NAB vice president, minority affairs.

## Staying put

Bob Horner, CBS News's vice president, news services, is likely to remain in that post despite his talk several weeks ago of resigning. Horner, whose responsibilities include network's Newsnet, its six regional cooperatives and three national services, as well as service to foreign clients, was complaining about heavy travel that kept him from his family. His wife, foreign editor of Cable News Network, lives in Atlanta with their 9-year-old son. CBS News President Howard Stringer told Horner effort would be made to find way to keep him at CBS News while reducing his time on road. In meeting with news directors of affiliates at

Radio-Television News Directors Association conference, in Orlando, Fla., two weeks ago, Stringer said Horner would not be leaving network. That might have been premature; final understanding had not yet been reached. But Horner last week expected final agreement to be reached momentarily.

## Price of entry

Viacom has sold rights to three of its six transponders on GE Americom's Satcom III-R to other cable programmers for "key money" of reportedly between \$500,000 and \$1 million per transponder. Viacom is vacating Satcom III-R transponders, moving programming to less expensive slots on Hughes Communications' Galaxy III. Move is to be completed by Nov. 2. Meanwhile, Tempo Enterprises has become latest Satcom III-R programmer to accept GE Americom's offer for long-term lease on bird at substantial discount over previous month-to-month lease.

## Double director?

One of two available seats on board of Corporation for Public Broadcasting may be offered to Honey Alexander, wife of former Tennessee Governor Lamar Alexander and member of Public Broadcasting Service board. Alexander's husband, chairman of Leadership Institute at Belmont College in Nashville, was to have managed presidential campaign of Senator Howard Baker (R-Tenn.), who gave up aspirations to become President Reagan's chief of staff.

Alexander, who has served PBS since 1983 and whose term expires in 1989, would become second member serving both boards, joining Lloyd Kaiser, president of WQED(TV) Pittsburgh.

## More basketball

ESPN has agreed to cablecast on trial basis three games of fledgling International Basketball Association on consecutive Saturday nights (with repeats following Tuesday), beginning Sept. 19. Los Angeles-based league is fielding teams on four continents, with 12 teams in U.S. and Canada. Former NBA great Bob Cousy is director of operations of league. "We'll see what the product looks like and how it can be promoted," said one executive involved. Network has at least one sponsor for games. Canadian-based cellular telephone company, All Cell, will experiment with long-form "infomercials."

# Where Things Stand

A weekly status report on major issues in the Fifth Estate

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**AM-FM allocations.** In response to FCC inquiry, National Association of Broadcasters told FCC Aug. 31 not to permit FM stations to use directional antennas under any circumstances, claiming it would lead to "AM-ization" of the FM band. However, several FM broadcasters that commented in the proceeding took opposite position, contending that directional antennas would be beneficial to FM radio and the public.

In July, NAB filed comments supporting FCC's proposal to allow most daytimers (1,600 of between 1,800 and 1,900) to provide nighttime service at full power. However, NAB said FCC should authorize new nighttime service on interim basis until it completes comprehensive review of AM interference standards in separate proceeding launched last month. Others said FCC should defer any action until review is completed and new interference standards are adopted. FCC hopes to have final order by fall.

□

**AM stereo.** Motorola's C-Quam AM stereo system moved closer to establishing itself as de facto standard with Aug. 12 release by National Telecommunications and Information Administration of followup report to one released last February on AM stereo marketplace.

Multisystem radios receive signals generated by two incompatible systems battling to be de facto standard—Motorola's C-Quam and Kahn Communications' single-sideband. Second report stated that while there is no inherent degradation of sound quality in multisystem compared to single-system radios, implementation of multisystem technology is not feasible because of lack of support among radio manufacturers and dominance of single-system, C-Quam standard in international marketplace. NTIA recommended to FCC that it protect C-Quam's pilot tone from possible interference.

Motorola has wide support among broadcasters and receiver manufacturers. Auto manufacturers have equipped at least 10 million new cars with C-Quam-only radios over the past few years. In addition, about 500 AM stations broad-

cast in stereo with Motorola's system as compared to fewer than 100 with Kahn's. But Kahn Communications, backed by several major group broadcasters, has proved tenacious. Kahn proponents are apparently willing to stick with it because of what they believe is its technical superiority, despite lack of Kahn-only or multisystem radios capable of receiving Kahn stereo signals (see story, page 76).

□

**Antitrafficking.** Congressional interest in reinstating FCC's antitrafficking rule is building. Legislation is pending in House and Senate that would restore rules requiring broadcast stations to be owned three years before sale. Hill action on any broadcast legislation was put on hold until fate of fairness doctrine is resolved (see fairness doctrine box, page 19), but since FCC declared doctrine "unconstitutional" and will no longer enforce it, likelihood that antitrafficking could move on its own (BROADCASTING, June 29) is said to be even greater. There has been some speculation that such provision could be attached to FCC authorization that Congress is expected to move before end of year. House measure (H.R. 1187), offered by Representative Al Swift (D-Wash.), was focus of Telecommunications Subcommittee hearing last month. In Senate, broadcast renewal bill (S. 1277) contains provision that would reimpose rule (see "License renewal," below). Issue was raised during Senate hearings on bill July 17 and 20, where there was strong indication broadcasters are divided. NAB said it opposed reimposition of rule as stand-alone legislation, but takes no position on matter when it is part of "otherwise acceptable license renewal reform bill." Other witnesses from broadcast industry also refrained from taking stand on trafficking, another sign industry can't reach consensus.

□

**Cable regulation.** Federal District Court Judge Eugene Lynch, in case involving group of California cities led by Palo Alto and Century Communications, ruled two weeks ago that cities'

cable franchise provisions requiring cable operators to provide access channels and universal service and to build and maintain "state-of-the-art" cable system are unconstitutional—violation of the First Amendment rights of cable operators. In earlier decision, Lynch ruled that cities must award franchise to Century even though it didn't go through franchise process. Both decisions run counter to Cable Communications Policy Act of 1984 and decisions in other courts.

FCC's implementation of Cable 1984, and particularly its deregulation of basic cable rates effective Dec. 19, 1986, received report card from panel of U.S. Court of Appeals in Washington. Panel upheld FCC standard for "effective competition"—where three off-air broadcast signals were available in cable community—calling it "for the most part neither arbitrary, capricious nor otherwise contrary to law." Court also agreed to FCC's determination of when it would intervene in disputes under Cable Act's franchise fee provision, which was when those disputes "directly impinge" on national policy involving cable and implicate agency's expertise. Among commission rules overturned: FCC's redefinition of basic cable service; automatic pass-through of certain identifiable costs of providing basic service, and FCC's signal availability standard.

On Capitol Hill, House Telecommunications Subcommittee plans to convene oversight hearings possibly in late October or early November on status of cable industry three years after deregulation (BROADCASTING Sept. 7). Hearing should be gauge for congressional interest in revisiting cable act.

□

**Children's television.** House Telecommunications Subcommittee plans hearing this week (Sept. 15) on children's television. Witnesses include Dr. Jerome Singer, Yale University department of psychology; Gerald S. Lesser, Bigelow professor of education and developmental psychology, Harvard graduate school of education; Dale Kunkel, professor of communication studies program, University of California, Santa Barbara; John Weems, vice president for entertainment, Mattel; Preston Padden, Association of Independent Television Stations, and Peggy Charren, Action for Children's Television. Subcommittee has also invited Hasbro and Sunbow Productions to testify.

Action for Children's Television has asked FCC to reimpose guidelines limiting advertising to nine-and-a-half minutes per hour during "children's prime time"—Saturday and Sunday mornings—and to 12 minutes per hour during weekdays. ACT said that marketplace has failed to limit advertising time as FCC had predicted when it eliminated guidelines in 1984. ACT believes guidelines would effectively ban what it considers "program-length commercials" for toys.

ACT believes U.S. Court of Appeals in Washington set stage for its petition by remanding FCC action eliminating guidelines for children's programming on ground FCC had failed to justify the deregulatory action with either facts or analysis.

A Constructive Service to Broadcasters  
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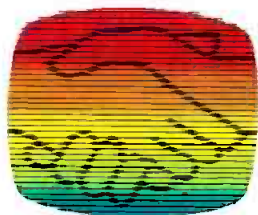


## **Without Laurel, Hardy wouldn't carry much weight.**

Without Miss Piggy, Kermit would be just another frog. Without Livingston, Stanley would still be lost.

Teams work. They get things done. They make history. They make money.

Without the team of Lionheart and local Public Television stations, America wouldn't be giving a royal welcome to *EastEnders*, the most popular series in British



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*The BBC<sup>TM</sup> in America.*  
*Your Allies.*

television history.

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Without Lionheart's eagerness to create alliances with other dynamic people in our business—many stations would be left without options... and audiences without choices.



LBS

**BONANZA: THE NEXT GENERATION**—"Return again to the Ponderosa for a story of love, loyalty, honor, and one man's determination to keep his family together."

**THE IMPOSSIBLE SPY**—"Superb! Eli Wallach and John Shea star in the riveting true-life drama about Israel's master spy, Elie Cohen."

**VIETNAM WAR STORY**—"... a trilogy of stories that bring home the reality, the emotion and the conflict of a war impossible to forget, impossible to ignore!"

**MIRACLE OF THE HEART: A BOYS TOWN STORY**—"Art Carney's portrayal of Father O'Halloran warms the heart... this story of compassion, love and dedication is truly inspiring!"

# ECTRUM I

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*"Finally, a feature film package with a quality difference."*

*"Star-studded world and broadcast premieres, plus proven favorites . . .  
LBS Spectrum has it all!!"*

*"TV's smash hit movie season begins January '88."*

*" . . . a dream package . . . No prior theatrical or network exposure for any title!"*

*" . . . action, adventure, drama and comedy . . . LBS Spectrum I  
has something for everyone!"*

REUNION AT FAIRBOROUGH—"Robert Mitchum and Deborah Kerr are lovers reunited after too many years and too many memories."

THE CANTERVILLE GHOST—"Sir John Gielgud— is enchanting as the roguish spirit of Sir Simon who uses ghostly pranks and practical jokes to rid his castle of unwelcomed guests."



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## Fairness update

Eight former FCC commissioners led by Glen O. Robinson have expressed their support for the FCC's repeal of the fairness doctrine in a letter to House Energy and Commerce Committee Chairman John Dingell (D-Mich.) and all members of the Senate. The doctrine, the commissioners said in their Sept. 3 letter, had "serious adverse—chilling—effects" on broadcasters' editorial decisions. "The fairness doctrine should be allowed to pass into history." The letter was signed by Robinson, Mark Fowler, E. William Henry, Lee Loevinger, Stephen Sharp, Robert Wells, Margita White and Richard E. Wiley.

A week before the Robinson letter went out, several broadcasting and journalism associations asked the FCC to repeal two "corollaries" of the fairness doctrine—the personal attack and political editorializing rules, which the FCC made a point of saying were not included in its repeal of the general doctrine on Aug. 4.

The petitioners, which include the National Association of Broadcasters and the Radio-Television News Directors Association, said the FCC should get rid of the rules by either clarifying its fairness doctrine action or by issuing an order in a four-year-old rulemaking that proposed elimination of the rules.

Efforts to resurrect the general doctrine are under way. Just three days after the vote repealing the doctrine, the Media Access Project, on behalf of the Syracuse Peace Council, the antinuclear citizen group whose 1983 fairness doctrine claim against Meredith Corp.'s WTVH-TV Syracuse, N.Y., led to the FCC action, asked the U.S. Court of Appeals for the Second Circuit (New York) to overturn the action. MAC will argue that Congress codified the doctrine in 1959 and that, as a result, the FCC lacked the jurisdiction to repeal it. The Office of Communication of the United Church of Christ and the Communications Commission of the National Council of Churches joined MAC in appealing the FCC action a few weeks later. The appeals were filed in the federal Court of Appeals in New York, but, on motions of the FCC and Meredith, the case was moved to the Court of Appeals in Washington—the court that set the stage for the FCC decision by remanding the Meredith-SPC case to the FCC. On behalf of SPC, Henry Geller filed petition for reconsideration with FCC on Sept. 1 primarily to preserve arguments for possible future court action. Geller concedes that there is little chance FCC will reconsider its decision.

Despite its legal maneuverings, SPC's immediate hope, as well as that of other proponents of the doctrine, is that Congress will act this fall to put the doctrine into law. Congress seems willing to oblige. The FCC's abolishment of the doctrine, which required broadcasters to air opposing views on controversial public issues, created an uproar in Congress. Senate Commerce Committee Chairman Ernest Hollings (D-S.C.) and Dingell have vowed to codify it and are expected to attach the fairness bill to the first "veto proof" measure Congress considers when it returns in September. President Reagan vetoed a bill codifying the fairness doctrine last June, and doctrine proponents lacked the votes to override.

In support of the FCC action, the NAB has begun a letter-writing campaign and formed a coalition with the print media to work the Hill. Robinson's letter to Dingell was prepared at the request of NAB, which wanted to counter a letter sent to Dingell by former commissioners led by Abbott Washburn condemning the FCC action. (see page 101). As part of its fight against codification, NAB plans to send its own letter to Capitol Hill. Letter will be endorsed by number of media organizations (BROADCASTING, Aug. 31), as means of showing Capitol Hill media is solidified on issue.

In petition, ACT cited University of California, Santa Barbara, study released in July, that asserted that commission's argument that marketplace would take care of commercialism in children's programming was faulty (BROADCASTING, Aug. 3).

Also on Capitol Hill, Senator Frank Lautenberg (D-N.J.) introduced children's programming bill that would require each commercial television network to air seven hours per week of educational programming designed for children, and would require FCC to hold inquiries into "program-length commercials" and programs featuring interactive toys.

**Compulsory license.** FCC received comments first week of August in inquiry into whether compulsory license should be preserved. National Association of Broadcasters, for sake of inter-industry peace, softened its long-standing opposition to license, arguing that license should be left alone for time being. Most broadcasters, however, urged elimination or modification of rules to limit importation of distant signals. They were joined by motion picture industry. Cable industry, on other hand, argued to keep license intact. Inquiry is expected to form basis for legislative recommendation to Congress. Replies are

due Sept. 21.

Meanwhile, National Cable Television Association and Motion Picture Association of America have discussed possibility of reaching some kind of accommodation on compulsory copyright license. However, prospects for success appear bleak; MPAA President Jack Valenti described status of those talks as going "nowhere" during appearance at Eastern Cable Show in Atlanta (BROADCASTING, Sept. 7). Efforts by INTV to use MPAA-NCTA discussions as forum to reopen debate on must carry (BROADCASTING, June 29, July 20) has aggravated situation. NCTA views INTV's initiative and its compulsory license comments (which called for limiting application of license to carriage of local signals only and abolishing license for distant signals altogether) as violation of must-carry agreement that broadcast (INTV is signatory) and cable industries reached last year. INTV, nevertheless, denied its "gone back on their word" and defended its actions (BROADCASTING, Aug. 10).

**Crossownership.** FCC has opened inquiry into telco-cable crossownership that could lead to recommendation that Congress drop Cable Act's prohibition (BROADCASTING, July 20) against

telco's owning cable systems within their telephone services areas. Comments are due Oct. 2.

As part of first triennial reassessment of modified final judgment that resulted in breakup of AT&T, District Court Judge Harold Greene is considering whether to lift prohibitions against Bell operating companies' providing "information services," which include everything from electronic mail to videotex to cable television. Even if Greene decides to lift MFJ prohibitions, BOC's still wouldn't be free to provide cable service wherever they wanted because of prohibitions in Cable Act.

**Equal employment opportunity.** FCC has amended its broadcast equal employment opportunity rules and reporting requirements. Every station's EEO program will be subject to review at renewal time regardless of employment profile, but FCC said review will focus more on EEO efforts than numbers (BROADCASTING, April 27). Stations with five or more employees are required to file detailed reports. FCC's EEO requirements for broadcasters will likely be topic of discussion during Sept. 25 hearing by House Telecommunications Subcommittee on minority broadcasting issues.

For cable, FCC has adopted rules implementing EEO aspects of Cable Communications Policy Act of 1984 (BROADCASTING, Sept. 23, 1985).

**High-definition television.** National Association of Broadcasters HDTV Television Task Force approved expenditures of \$200,000 through end of first quarter of 1988 for HDTV research projects and demonstrations. Funds will come from \$700,000 earmarked for task force's work by NAB board last June. Most projects are intended to support work of the Advanced Television Systems Committee, industry group that is trying to set standards for HDTV transmission and videotaping.

Congress could also get into act. House Telecommunications Subcommittee is planning to convene HDTV hearing for Oct. 8 to assess status of new technology.

On July 16, FCC launched inquiry into what it has dubbed advanced television (ATV) systems and their impact on current television services, and ordered formation of ATV industry-government advisory committee. Announcement by FCC Chairman Dennis Patrick on makeup of committee is reportedly imminent.

Most advanced HDTV system, Japan's Hi-Vision (with 1,125 scanning lines), although not compatible with NTSC, is already gaining experimental use for high-end video production, while bandwidth-reduced TV receivers and other home video gear are expected to reach market in time for launching of Japan's HDTV direct-broadcasting satellite system in 1990. Working group on high-definition electronic production of Society of Motion Picture and Television Engineers unanimously approved parameters for HDTV production standard as 1,125 lines and 60 hz field. After approval by full organization, SMPTE will submit standard to American National Standards Institute.

**Land-mobile.** National Association of Broadcasters and Association of Maximum Service Telecasters are optimistic that FCC, in response to their petition, will delay decision on reallocation of UHF channels to land-mobile radio service until completion of its study on advanced



# FRONT PAGE NEWS

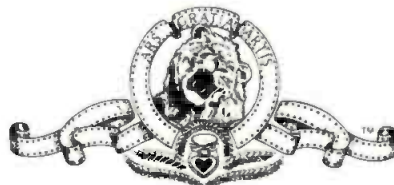


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television systems and local broadcasting (see High-definition television, above). Broadcasters believe UHF spectrum that would be lost in reallocation may be important to their being able to implement ATV systems.

□

**License renewal reform.** Bills to reform comparative renewal process are pending in House and Senate, but fate of proposed measures is unclear. Hearings were held July 17 and July 20, by Senate Communications Subcommittee on S.1277 (BROADCASTING, July 20), where FCC Chairman Dennis Patrick and Commissioner James Quello stated reservations about bill's renewal standard and National Association of Broadcasters stated its strong opposition to measure. Department of Justice is also objecting to S. 1277 and Assistant Attorney General John Bolton said agency would recommend presidential veto should measure pass.

Most of broadcast industry's attention has been focused on draft of bill in House, where Representative Al Swift (D-Wash.) has been working with NAB and public interest groups to devise compromise package that would eliminate comparative renewal in exchange for public service obligations. Draft of bill, however, was rejected by NAB board and association says it wants to renegotiate (BROADCASTING, June 29). Swift has since said he will introduce bill with or without broadcaster support (BROADCASTING, July 13). Swift has been trying to iron out differences with Representative Tom Tauke (R-Iowa), author of H.R. 1140, broadcast bill that NAB is backing.

Hill leadership has indicated that no broadcast legislation (at least any measure industry wants) will move until outcome of fairness doctrine is determined (see fairness box, page 14).

At FCC, broadcasters may get some relief from groups that file petitions to deny broadcast stations' renewal or sale applications and demand payoffs from affected stations to withdraw them. Under proposed rules, now subject of FCC rulemaking, groups filing such petitions would be limited to recovering only costs involved in preparing and prosecuting their filings.

□

**Low-power television.** FCC's freeze on low-power applications and major changes—in effect since 1983—thawed, with new window opened June 22-July 2. Estimated 1,200 applications were received, far fewer than FCC officials had expected, giving hope applications will be processed well before year's end.

Important new buyer may soon emerge in syndicated programming marketplace. Community Broadcasters Association, which represents budding LPTV industry, is considering forming cooperative to buy and distribute syndicated programming for 160 or so LPTV stations that are now originating programming. CBA is awaiting go-ahead from antitrust lawyers before proceeding further with plans.

□

**Mergers.** ■ Cablevision Systems has proposed purchase of Adams-Russell for roughly \$310 million cash and assumption of \$174 million in liabilities. By time purchase is expected to close, sometime before January 15, Adams-Russell will have roughly 230,000 subscribers. ■ SCI Holdings has retained three investment banking firms to explore sale of Storer cable systems, serving 1.4 million basic subscribers.

No offering documents are yet available. ■ Taft Broadcasting Co.'s \$157-per-share buyout by joint venture composed of leading shareholders was approved by Taft board June 5 and will be voted on at special meeting of shareholders scheduled for Sept. 29 in Cincinnati. Buyout filing still pending with FCC is subject of two protests seeking to block transfer. ■ FCC administrative law judge has urged revocation of RKO Broadcasting station licenses. Full commission now is expected to decide whether public interest would best be served by allowing completion of proposed \$320 million settlement of KTLA-TV Los Angeles license challenge, in which Walt Disney Co. would end up owning station. ■ Still under review is initial decision by FCC transfer branch on proposed \$270 million sale of WTVJ-TV Miami by Wometco Broadcasting to joint venture of NBC and General Electric Property Management. ■ Awaiting close following FCC approval is restructuring of Storer Television and purchase of half interest in six-station group by Gillett Holdings. Two entities, SCI Television Inc. and Gillett Communications Inc.-General Partnership have preliminary prospectus before Securities & Exchange Commission for \$550 million in debt securities. Companies will also undertake \$600 million in bank credit and each contribute roughly \$100 million to finance group's \$1.3 billion price tag and pay \$48 million in financing fees. Sale of group will be staggered, depending on license renewal date for each station, with last being WITI-TV Milwaukee, in December.

□

**Minority preference.** FCC deadline for returning minority ownership questionnaires was July 31. At last count—about month ago—about

70% of broadcasters had returned questionnaires. Since then several hundred more have come in, with FCC spokeswoman saying they will continue to be processed, although those coming in after deadline may be subject to penalty for tardiness.

OMB had ruled that broadcast licensees need not return special FCC questionnaire targeted to generate data for its pending reexamination of constitutionality and advisability of preferences for minorities and women (BROADCASTING, April 13), but FCC overruled veto—with OMB approving final wording of questionnaire—holding that participation is mandatory. (FCC rules require that broadcasters respond to written requests for statement of fact from commission.) FCC received comments on proceeding in June (BROADCASTING, June 8). Reply comment deadline has been extended to Aug. 20.

In Congress, interest in legislative action on minority issues has gained ground, House Telecommunications Subcommittee is convening hearing Sept. 25 to address minority preferences and other issues. Subcommittee Chairman Ed Markey (D-Mass.) is said to be committed to action on matter either as part of omnibus broadcast bill or as separate legislation (BROADCASTING, July 27). Legislation is pending in Senate that would codify FCC's women and minority preferences and tax certificate and distress sale policies. In House, draft of broadcast bill includes same provisions.

□

**Multichannel television.** Multichannel television (MCTV), otherwise known as MMDS or "wireless cable," has made appearance in several markets, including Cleveland, Washington

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and San Francisco. Using mix of microwave (2 ghz) channels allotted to three services—multi-point distribution service, instructional television fixed service and operational fixed service—pioneer MCTV operators are offering multiple channels of cable programming—sometimes in direct competition with cable systems.

Growth of MCTV has been retarded by regulatory and financial problems. But, according to some MCTV proponents, chief problem is securing distribution rights to popular cable services like Home Box Office and Showtime. Metropolitan had to go to court to get rights to Showtime.

□

**Multiple ownership.** FCC received comments on proposals to relax its duopoly rules for radio and to loosen strictures of its one-to-a-market rule for broadcast ownership (BROADCASTING, June 22). Agency has also received comments on its proceeding reexamining cross-interest policy (Docket 87-154). It deals with elimination of prohibitions on "key" employees holding "non-attributable" ownership interests in competing stations (BROADCASTING, Aug. 10). NAB was joined by major broadcasters in urging FCC to eliminate rules, complaining of vagueness and saying cross-ownership concerns were already covered under ownership rules. Consumer Federation of America and Telecommunications Research and Action Center vehemently opposed change, saying ownership rules that would supercede cross-interest were about to be changed also.

□

**Must carry.** Group of cable operators, including United Cable and Daniels & Associates, have

asked U.S. Court of Appeals in Washington to find FCC's new must-carry rules unconstitutional—violation of cable operators' First Amendment rights—just as it did old rules in summer of 1985. New rules, which are less onerous for operators than were old rules, are product of compromise between cable and broadcasting industries. Not appealing rules was Turner Broadcasting System, whose First Amendment suit was one of two that led to court outlawing old must-carry rules two years ago. In light of limited scope and duration of new rules—they're set to expire after five years—TBS said it was "unnecessary" to pursue further judicial challenge.

In House, Representative Edward Markey (D-Mass.) has introduced bill to repeal five-year sunset provision of rules that set guidelines for cable carriage of broadcast stations. Action on measure had been put on hold until Congress resolves fairness issue. Some observers even say Congress is far less sympathetic to lending its support on must carry since abolition of fairness doctrine. Senate broadcast license renewal bill also would eliminate sunset. But that provision was attacked by Justice Department in letter to Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii). Justice argued that five-year sunset is needed to justify constitutionality of rules (BROADCASTING, Aug. 17). However, Justice sent out conflicting signal when it filed one-sentence brief with U.S. Appeals Court on must-carry in which it indicated department was neither supporting nor opposing rules (BROADCASTING, Aug. 17).

□

**People meters.** Both Nielsen and AGB began officially to measure television audiences with

their new people meter systems last week. Data from two systems—which generally shows lower numbers than Nielsen's outgoing audimeter service, was challenged by networks, but AGB stood by its numbers, which it was characterizing as preliminary (BROADCASTING, Sept. 7).

NBC was first network to announce it would sign three-year contract with A.C. Nielsen for people meter service. Both ABC and CBS have formally indicated to Nielsen their intention not to renew three-year contracts with ratings service. First on-line people meter—launched in late April in Denver—was Arbitron and SAMI-Burke's ScanAmerica. Arbitron announced several weeks ago it was postponing national launch of service, previously scheduled for September of 1988, and is buying out SAMI-Burke, Time Inc. subsidiary. Another local service is being launched in New York in September by Seattle-based R.D. Percy & Co., which will monitor both program and commercial ratings.

Nielsen has not signed any broadcast clients exclusively for its people meter service. CBS and NBC claim service's sample base is unreliable and have requested conventional (NTI) ratings service for another season. Nielsen vice president, John Dimling, has confirmed that Nielsen has not ruled out retaining current NTI audimeter household panel next season (at least through fourth quarter) to cross check people meter ratings.

ABC wants Nielsen to proceed with people meter, but has asked for sampling performance guarantees. Nielsen has agreed and is negotiating money it will pay networks if it falls short of guarantees.

As of July 1, 1987, according to Nielsen, people meters had been installed in 2,000 households, with 4,000 anticipated by September 1988. ■ ScanAmerica has signed one station in

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Denver market so far: KDVR-TV. All advertising agencies that buy in Denver on Arbitron are being supplied ScanAmerica numbers. ■ Percy now has about 400 homes installed in New York (out of 1,200) and has signed three stations there WCBS-TV, WNBC-TV and WNYW-TV.

□

**Public broadcasting.** Search committees have been formed to fill vacancies in presidencies of American Public Radio and National Association of Public Television Stations, and resumes have been received in response to ads for position of vice president-treasurer at Corporation for Public Broadcasting. Former APR President Al Hulsen and former NAPTTS President Peter Fannon both resigned effective Sept. 1, while former CPB VP-treasurer Don Ledwig was promoted to president in July (BROADCASTING, June 29, July 6, Aug. 10).

CPB board, which grew to eight members with addition of William Lee Hanley, Archie Purvis, Marshall Turner and Sheila Tate in June (BROADCASTING, June 29), is likely to see nomination of former Tennessee First Lady Honey Alexander for one of two remaining spots on board. Still under consideration is Charles Lichenstein, who has been faulted by noncommercial system for reputedly believing that funding to CPB should be cut ("Closed Circuit," June 29). Candidates have emerged for CPB chairmanship and vice chairmanship, to be decided at October meeting of board. Current acting chairman and vice chairman, Howard Gutin, has expressed interest in top post, while former chairman, Lee Hanley, has said he will consider num-

ber two spot ("Closed Circuit," July 13, and "In Brief," Aug. 31).

Full House passed Labor-HHS bill Aug. 5, funding Corporation for Public Broadcasting at \$238 million for FY 1990, \$10 million more than FY 1989 level and highest figure ever approved for CPB, which had asked for \$254 million.

Board of National Public Radio recently sent to member stations "discussion paper" outlining alternatives to current service structure and concept known as "unbundling" ("In Brief," Aug. 10).

□

**Syndex.** In comments to FCC, cable operators expressed opposition, while broadcasters and program producers expressed support for FCC's proposal to reimpose rules requiring cable systems to black out syndicated programming on distant signals if it appears on local stations.

The cable industry argued that FCC lacks jurisdiction to reimpose syndex, that absence of rules has not harmed broadcasting and motion picture industries and that rules would violate cable operators' First Amendment rights.

Most broadcasters and program producers contended that rules are needed to protect sanctity of their "exclusive" programming contracts. And, contrary to what cable industry says, they have been harmed economically by cable importation of distant signals with programs that duplicate those of local stations. Reply comments were due Sept. 8. Among latest broadcaster organizations to take stand on syndex is Television Operators Caucus which reached consensus on issue two weeks ago

(BROADCASTING, Sept. 7). TOC is slated to announce its support for reimposing syndex during second round of comments.

□

**TV stereo.** Maintaining lead in transmission of stereo programming is NBC-TV, which will broadcast majority of its new prime time schedule in stereo. Five of network's fall additions to prime time lineup will be in stereo, bringing totals to 22 programs representing 16½ hours. With hours from late-night shows, NBC will broadcast 29½ hours in stereo weekly. Nearest competitor is PBS, which carries 35 to 45 hours in stereo per month. By end of 1987, NBC projects that 152 affiliates will have stereo capability, representing 92% coverage of U.S.

According to Electronic Industries Association, stereo sound television receivers sold to dealers for year to date, as of Aug. 21, total 2,077,357, up 26.6% from 1,640,639 sold in same period in 1986. Seven percent of U.S. TV households have multichannel sound TV's, although vast majority of homes are within reach of broadcast stereo station. Receiver penetration is expected to increase, with 37% of all TV sets and 22% of all VCR's sold to dealers and distributors this year featuring stereo, according to Electronic Industries Association. In 1988, stereo TV's will represent 43% of color sets sold, and 24% of VCR's will have stereo, EIA projects. Some 400 stations will be broadcasting TV stereo by year's end.

□

**Unions.** Talks have broken off for second time since NBC's 2,800 technicians, newswriters, producers and others went on strike June 29. General membership meeting for the union was scheduled in New York and other cities for last week to review situation. Negotiators for network and National Association of Broadcast Employees and Technicians had resumed Aug. 25 in Washington after intervention of New York Archbishop John Cardinal O'Connor, who met with NBC's Robert Wright and AFL-CIO Treasurer Thomas Donahue. After eight days of negotiations under federal mediation, however, meeting was adjourned, with dispute still centering on network proposal to expand temporary and non-union hiring.

Negotiations for new Directors Guild of America staff contracts with ABC and CBS broke off Aug. 14, with both sides reporting little progress after two days of discussions. No new talks are scheduled. DGA's national board will meet Sept. 19 to decide its next step. Guild spokesman said plan is under discussion to submit two networks' final offers to membership for vote at same time separate agreement with NBC is mailed out for ratification. National board has recommended approval of NBC pact. Biggest issue standing in way of agreement with ABC and CBS continues to be networks' personnel rollback demands, guild spokesman said.

Screen Actors Guild national board of directors has unanimously approved new three-year pact retroactive to July 1 with four major Hollywood animation studios: Disney, DIC, Marvel and Filmation. Tentative agreement came July 24, ending five-week strike by voice-over actors. Board voted 48-0 for new contract, which includes 10% pay raise, reduction in recording sessions from eight to four hours in most cases and 10% bonus when actors must provide voices for three characters in one session. Accord was not subject to membership vote. □

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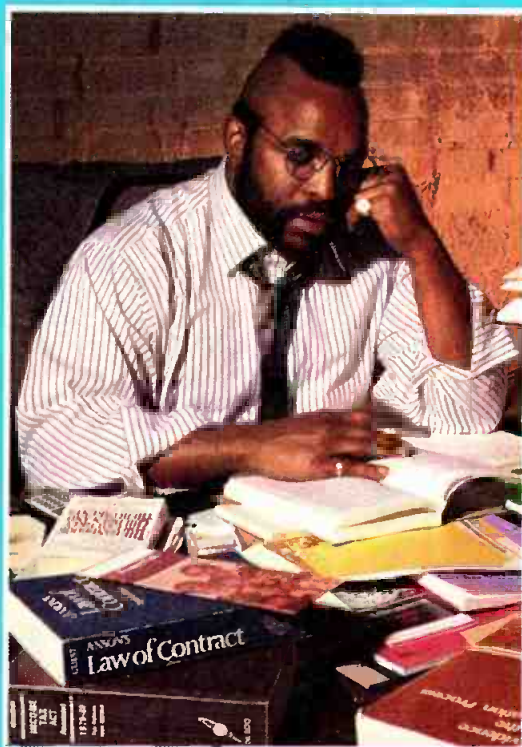
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# Datebook

■ Indicates new entry

## This week

**Sept. 14**—Second deadline for entries for 30th *International Film & TV Festival of New York*, competition for TV programing, commercials, promotions and music video. Information: Michael Gallagher, (914) 238-4481.

**Sept. 14**—*Ohio Association of Broadcasters* small market radio exchange. Holiday Inn, Wapakoneta, Ohio.

**Sept. 15**—*Cabletelevision Advertising Bureau* local advertising sales workshop. Columbus Marriott East, Columbus, Ohio.

**Sept. 15**—*National Religious Broadcasters* Southeastern chapter meeting. Atlanta. Information: (201) 428-5400 or J. Richard Florence, (305) 737-9762.

**Sept. 15**—Deadline for entries in *Writers Guild of America's* annual Television-Radio Awards for television and radio script and screenplays. Information: Marge White, Writers Guild of America, (213) 550-1000.

**Sept. 15**—*New York Women in Cable* meeting, "Top Guns." HBO Media Center, New York. Information: Beth Araton, (212) 661-6040.

**Sept. 15**—Deadline for applications for Fulbright grants for research and university lecturing, sponsored by *Council for International Exchange of Scholars*. Information: (202) 939-5401.

**Sept. 16**—*National Academy of Television Arts and Sciences* luncheon. Topic: "The Information-Entertainment Explosion—Why the Financial News Network, SCORE and TelShop Are Expanding So Quickly in a Static Environment." Speaker: David Meister, executive vice president, consumer, information group, Biotech Capital Corp. (controlling shareholder, FNN). Copacabana, New York.

**Sept. 16**—"Television Without Frontiers: The U.S. Agenda," conference sponsored by *American Bar Association's International Communications Committee*, in cooperation with *National Association of Broadcasters*, *American Advertising Federation* and *Georgetown Center for Strategic and International Studies* and *International Law Institute*. NAB headquarters, Washington. Information: (212) 351-2347.

**Sept. 16**—*Ohio Association of Broadcasters* small

market radio exchange. Centrum, Cambridge, Ohio.

**Sept. 17**—Annual Everett C. Parker Ethics in Telecommunications lecture, to be delivered by William Baker, president and chief executive officer of noncommercial WNET(TV) New York. Co-sponsored by *Office of Communication of United Church of Christ* and *Communication Commission of National Council of Churches*. Riverside Church, New York. Information: (212) 683-5656.

**Sept. 17**—*Cabletelevision Advertising Bureau* local advertising sales workshop. Stouffer Concourse hotel, Denver.

**Sept. 17**—"An Introduction to Community Access Television," sponsored by *Chicago Access Corp.* Chicago Access Corp. Center, 322 S. Green Street, Chicago. Information: (312) 738-1400.

**Sept. 17**—*National Academy of Television Arts and Sciences*, *New York chapter*, drop-in breakfast. Speaker: Ellen Novack, casting director, NBC's *Another World*. 30 Rockefeller Plaza, New York. Information: (212) 765-2450.

■ **Sept. 17**—"Does Regulation Inhibit Entrepreneurship in Communications?" communications forum sponsored by *Massachusetts Institute of Technology*. Bartos Theater for the Moving Image, Wiesner Building, MIT, Cambridge, Mass.

**Sept. 17-18**—37th annual fall broadcast symposium, sponsored by *Institute of Electrical and Electronics Engineers*. Washington hotel, Washington. Information: (202) 659-3055.

**Sept. 17-19**—*American Women in Radio and Television* South Central area conference. Houston.

**Sept. 17-20**—*American Women in Radio and Television* Western area conference. San Jose, Calif.

**Sept. 18**—Cable television technology conference, sponsored by *Massachusetts Cable Television Commission*. Massachusetts Transportation Building, 10 Park Plaza, Boston. Information: Bill August, (617) 727-6925.

**Sept. 18**—Reception for FCC bureau chiefs, sponsored by *Broadcast Pioneers, Washington chapter*. National Association of Broadcasters, Washington.

**Sept. 18**—*Association of Federal Communication Consulting Engineers* annual fall social. Potomac restaurant, Washington.

**Sept. 18-19**—*North Dakota Association of Broadcasters* annual convention. Minot, N.D.

**Sept. 18-20**—"Hard Choices: Economics and Social Policy," conference for journalists sponsored by *Foundation for American Communications*. Stouffer Westchester hotel, White Plains, N.Y. Information: (213) 851-7372.

**Sept. 18-20**—*Investigative Reporters and Editors* regional conference, "U.S. & Canada: When the Story Takes You Across the Border." Buffalo Hilton Waterfront, Buffalo, N.Y.

■ **Sept. 19**—Elizabeth P. Campbell Lecture Series, featuring Joyce Campbell, program vice president, WETA(TV) Washington. WETA studios, Arlington, Va. Information: (703) 998-2713.

## Also in September

**Sept. 20-22**—*National Religious Broadcasters* Western chapter meeting. Los Angeles Airport Marriott, Los Angeles. Information: (201) 428-5400 or Ray Wilson, (818) 246-2200.

**Sept. 20-22**—*National Association of Broadcasters* "Hundred Plus Exchange," meeting for small market television broadcasters to discuss increasing television revenues and recruiting employees. Capitol Hill Hyatt Regency hotel, Washington. Information: (202) 429-5362.

**Sept. 20-23**—*American Marketing Association's* eighth annual marketing research conference. Marriott Desert Springs Resort and Spa, Palm Desert, Calif. Information: (312) 648-0536.

**Sept. 20-24**—*Southern Educational Communications Association* conference. Hyatt Regency, Baltimore. Information: Jeanette Cauthen, (803) 799-5517.

**Sept. 20-24**—*National Association of Telecommunications Officers and Advisers* seventh annual conference, "Options and Opportunities." Speakers include: Jack Valenti, Motion Picture Association of America; James Mooney, National Cable Television Association; Preston Padden, Association of Independent Television Stations. Piester hotel, Milwaukee. Information: (202) 626-3250.

**Sept. 21**—Deadline for reply comments in FCC proceeding (Gen. Docket 87-25) aimed at building case

**Oct. 6-8**—*Atlantic Cable Show*. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

**Oct. 18-21**—*Association of National Advertisers* 78th annual convention. Hotel del Coronado, Coronado, Calif.

**Oct. 31-Nov. 4**—*Society of Motion Picture and Television Engineers* 129th technical conference and equipment exhibit. Los Angeles Convention Center, Los Angeles. Future conferences: Oct. 14-19, 1988, Jacob K. Javits Convention Center, New York, and Oct. 22-27, 1989, Los Angeles Convention Center.

**Nov. 11-13**—*Television Bureau of Advertising* 33d annual meeting. Atlanta Marriott.

**Dec. 2-4**—Western Cable Show, sponsored by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif.

**Jan. 6-10, 1988**—*Association of Independent Television Stations* annual convention. Century Plaza, Los Angeles. Future convention: Jan. 4-8, 1989, Century Plaza, Los Angeles.

**Jan. 23-25, 1988**—*Radio Advertising Bureau's* Managing Sales Conference. Hyatt Regency hotel, Atlanta.

**Jan. 29-30, 1988**—*Society of Motion Picture and Television Engineers* 22d annual television conference. Opryland hotel, Nashville. Future meeting: Feb. 3-4, 1989, St. Francis hotel, San Francisco.

**Jan. 30-Feb. 3, 1988**—*National Religious Broadcasters* 44th annual convention. Sheraton Washing-

## Major Meetings

ton and Omni Shoreham hotels, Washington. Future meetings: Jan. 28-Feb. 1, 1989, and Jan. 27-31, 1990, both Sheraton Washington and Omni Shoreham, Washington.

**Feb. 10-12, 1988**—19th annual Country Radio Seminar, sponsored by *Country Radio Broadcasters Association*. Opryland hotel, Nashville.

**Feb. 17-19, 1988**—Texas Cable Show, sponsored by *Texas Cable Television Association*. Convention Center, San Antonio, Tex.

**Feb. 26-28, 1988**—*NATPE International* 25th annual convention. George Brown Convention Center, Houston. Future convention: Houston, Feb. 24-26, 1989.

**April 9-12, 1988**—*National Association of Broadcasters* 66th annual convention. Las Vegas Convention Center, Las Vegas. Future conventions: Las Vegas, April 29-May 2, 1989; Atlanta, March 31-April 3, 1990; Las Vegas, April 13-16, 1991; Las Vegas, April 11-14, 1992, and Las Vegas, May 1-4 (tentative), 1993.

**April 10-12, 1988**—*Cabletelevision Advertising Bureau* seventh annual conference. Waldorf-Astoria, New York.

**April 17-20, 1988**—*Broadcast Financial Management Association* annual meeting. Hyatt Regency, New Orleans. Future meeting: April 9-12, 1989, Loews Anatole, Dallas.

**April 28-May 3, 1988**—24th annual *MIP-TV*,

*Marches des International Programmes des Televisions*, international television program market. Palais des Festivals, Cannes, France.

**April 30-May 3, 1988**—*National Cable Television Association* annual convention. Los Angeles Convention Center.

**May 18-21, 1988**—*American Association of Advertising Agencies* 70th annual convention. Greenbrier, White Sulphur Springs, W. Va.

**June 8-11, 1988**—*American Women in Radio and Television* 37th annual convention. Westin William Penn, Pittsburgh.

**June 8-12, 1988**—*Broadcast Promotion and Marketing Executives/Broadcast Designers Association* 32nd annual seminar. Bonaventure, Los Angeles. Future meeting: June 21-25, 1989, Renaissance Center, Detroit.

**Sept. 7-9, 1988**—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Merchandise Mart, Atlanta.

■ **Sept. 14-17, 1988**—Radio '88, sponsored by the *National Association of Broadcasters*. Washington. Future meetings: Sept. 13-16, 1989, New Orleans; Sept. 12-15, 1990, Boston, and Sept. 11-14 (tentative), 1991, San Francisco.

**Sept. 23-27, 1988**—*International Broadcasting Convention*. Metropole Conference and Exhibition Center, Grand hotel and Brighton Center, Brighton, England.

**June 17-23, 1989**—16th International Television Symposium. Montreux, Switzerland.

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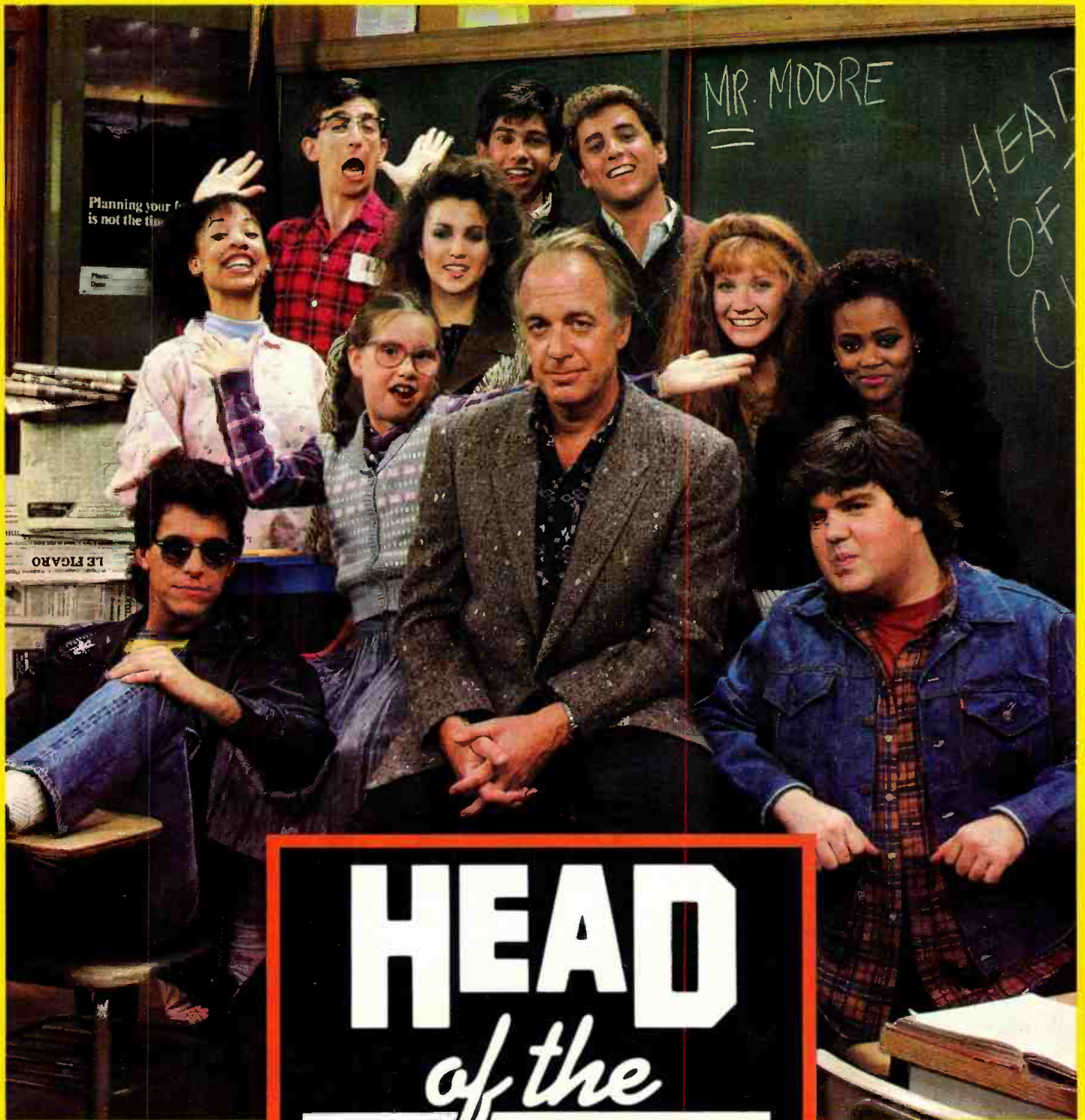
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**Sept. 21**—*Ohio Association of Broadcasters* small market radio exchange. Holiday Inn, Chillicothe, Ohio.

■ **Sept. 21**—*Better World Society* (co-founded by Ted Turner) second annual awards dinner, for work in peace, environment, population and communications. Waldorf-Astoria, New York. Information: Laurie Pearlstein, (212) 489-5630.

**Sept. 21-23**—Fifth annual Great Lakes Cable Expo, sponsored by cable television associations of Illinois, Indiana, Michigan and Ohio. Theme: "Cable Means Business." Keynote speaker: Jim Cownie, co-founder and executive VP, Heritage Communications. Indiana Convention Center, Indianapolis.

**Sept. 21-24**—Third Pacific International Media Market for film and television programs. Regal Meridian hotel, Hong Kong. Information, in Australia: (03) 509-1711.

**Sept. 22**—Symposium on reporting health risk information, sponsored by *Georgetown University Medical Center Institute for Health Policy Analysis, Schools of Public Health and Journalism at University of North Carolina at Chapel Hill and Duke University Center for Health Policy Research and Education*. UNC. Chapel Hill, N.C. Information: (919) 966-4032.

**Sept. 22**—*Cabletelevision Advertising Bureau* local advertising sales workshop. Ramada Hotel O'Hare, Chicago.

■ **Sept. 22**—"The Fairness Doctrine: Adequate and balanced coverage vs. the big chill," colloquium sponsored by *Annenberg Washington Program*. Panelists: Charles Ferris, former FCC chairman; Henry Geller, Washington Center for Policy Research; Tim Dyk, attorney, Wilmer, Cutler and Pickering, and Ford Rowan, author, "Broadcast Fairness: Doctrine, Practice and Prospects." Offices of Wahington Program, 1455 Pennsylvania Ave., N.W., Washington. Information: (202) 393-7100. Reservations required.

■ **Sept. 22**—*Women in Cable, Southern California chapter*, meeting. Speaker: Tony Cox, chairman-CEO,

Showtime/The Movie Channel. Carlos 'n Charlie's, Los Angeles. Information: (213) 659-4080.

**Sept. 22-24**—Ninth annual Satellite Communications Users Conference. Infomart, Dallas. Information: (303) 220-0600.

**Sept. 22-24**—*Wisconsin Broadcasters Association* annual sales seminar. Eau Claire-Appleton-Madison, Wis.

**Sept. 23**—"Career Opportunities in Television," seminar sponsored by *Global Village*. Global Village Video Study Center, 454 Broome Street, New York. Information: (212) 966-7526.

**Sept. 23-25**—*National Association of Black Owned Broadcasters* 11th annual fall broadcast management conference, "Overcoming the Barriers to Profitable Station Operation." Ramada Renaissance hotel, Washington. Information: (202) 463-8970.

**Sept. 23-25**—*Oregon Association of Broadcasters* annual meeting. Shilo Inn, Lincoln City, Ore.

**Sept. 23-26**—*Asian American Journalists Association* first national convention. Los Angeles Downtown Hilton. Information: (213) 389-8383.

**Sept. 24-25**—*National Religious Broadcasters* South-central chapter meeting. Hyatt Regency, Memphis. Information: (201) 428-5400 or Buck Jones, (901) 725-9512.

**Sept. 24-26**—International Symposium on Broadcasting Technology, sponsored by *Radio and Television Broadcasting Society of China Institute of Electronics and China Institute of Radio and Television*. Beijing, China.

**Sept. 24-28**—Second Italian Broadcasting and Telecommunications Show. South Pavilion of Milan Trade Fair, Milan, Italy.

**Sept. 25**—*Society of Broadcast Engineers Chapter 22, Central New York* 15th regional convention. Liverpool, N.Y.

**Sept. 25**—*Cabletelevision Advertising Bureau* local advertising sales workshop. Hyatt Regency DFW Airport, Dallas. Information: (212) 751-7770.

**Sept. 25-26**—21st annual South Dakota Broadcasters' Day, sponsored by *South Dakota State University*.

SDSU campus, Brookings, S.D.

**Sept. 25-27**—*Massachusetts Association of Broadcasters* annual convention. Brewster, Mass.

**Sept. 26**—"An Introduction to Community Access Television," sponsored by *Chicago Access Corp.* Chicago Access Corp. Center, 322 S. Green Street, Chicago. Information: (312) 738-1400.

**Sept. 27-29**—*Microwave Communications Association* annual convention. Ramada Renaissance hotel, Washington. Information: (301) 464-8408.

**Sept. 27-29**—*Kentucky Cable Television Association* annual convention. Keynote speaker: Senator Wendell Ford (D-Ky.). Marriot's Griffin Gate Resort, Lexington, Ky.

**Sept. 27-29**—*New Jersey Broadcasters Association* 41st annual convention. Buck Hill Inn, Buck Hill Falls, Pa.

**Sept. 28-Oct. 2**—Video Expo New York, sponsored by *Knowledge Industry Publications*. Jacob K. Javits Convention Center, New York. Information: (914) 328-9157.

**Sept. 29**—*National Academy of Cable Programming* annual fall forum luncheon, "Cable TV: How High Is Up?" Panelists include Kay Koplovitz, USA Network; Frank Biondi, Viacom International; Charles Dolan, Cablevision Systems Corp.; Michael Fuchs, HBO, and Fred Silverman, Fred Silverman Co. Grand Hyatt hotel, New York. Information: (202) 775-3611.

**Sept. 29**—*Cabletelevision Advertising Bureau* local advertising sales workshop. Omni hotel, CNN Center, Atlanta. Information: (212) 751-7770.

**Sept. 29**—"Doing Business with New York and Hollywood," breakfast seminar sponsored by *Producers Council of International Communications Industries Association*. Gangplank restaurant, Washington. Information: (703) 273-7200.

**Sept. 29-Oct. 1**—*Society of Broadcast Engineers* national convention. St. Louis Convention Center, St. Louis.

**Sept. 29-Oct. 3**—Fifth Canada-Japan TV executives meeting, coordinated by *Canadian Broadcasting Corp.* Toronto. Information: (613) 738-6862.



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# Open Mike

## Salute

EDITOR: I want to commend BROADCASTING for its thorough coverage of and forthright stand on the fairness doctrine. Your news columns and editorial pages have been a consistent model of clarity in a morass of misunderstanding and politics.

It is disheartening to see how many persons of good will and sound judgment can disagree so radically on an issue involving freedom. Perhaps the bitterness of the controversy serves us best by reminding us that freedom can never be taken for granted, because there are always those who would take it from us.

As one who has seen four NBC News correspondents lose their lives in the course of trying to cover their news assignments, it is a rude cruelty to be told we need federal supervision to make us be fair. I do not believe the issue could have reached its current stage if all broadcasters were firmly united behind the elimination of the fairness doctrine, and understood that their freedom is more important than the transitory issues of daily business.

No one is better equipped to educate those who need it, to strengthen the fainthearted, and carry the dropped torch, than BROAD-

CASTING. The story is not yet finished, and I know you will keep it up. Sol [Taishoff] would be proud, as I am.—*Julian Goodman, retired board chairman, NBC, Larchmont, N. Y.*

## Daytime dreams

EDITOR: The Aug. 31 letter from Douglas M. Sutton Jr., who has an AM station in Moultrie, Ga., hit home, as have other comments now being heard from Class II stations operating on clear channels.

We've been complaining about this for 23 years, being an AM station on clear channel 1500. We always figured that there was nothing we could do about it, as we watched other AM's getting relief from Mexican and Canadian clears, but feeling like orphans since there were not enough of us to have significant influence to affect our domestic clears' power. Now, we are encouraged that maybe, just maybe, our time is coming and logic will prevail, and the big clears will stop keeping us from serving our areas, which means nothing to them.

The station whose skywave we 'protect' is WTOP(AM) Washington which has absolutely nothing to do with the northern New Jersey

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area we serve. Listeners call us greatly puzzled as to why we have to go off the air so early, and they have to listen to a Washington station that is giving information about the traffic on the Washington Beltway. That is, if they even realize whom they are listening to, or if they leave the radio on at all.

It's really ridiculous. As has been noted, the rules are truly archaic. We don't even want to be on all night. Just to be able to stay on until 6 or 7 p.m. would be a vast relief. Perhaps each situation could be decided on an individual basis... after all, there are many radio stations between D.C. and northern New Jersey, the Eastern Seaboard is crowded with stations. We might as well be in Canada as far as interfering with WTOP's true coverage is concerned.

Hopefully, as this is brought to the forefront, and those of us in similar situations voice their comments, something can be accomplished—*Lee Novak, president, WKER(AM) Pompton Lakes, N.J.*

EDITOR: I heard Doug Sutton "loud and clear." I also own an Arizona Class II clear on 780 khz, and I reduce from 5 kw to 250 watts to preclude interference to WBBM(AM) Chicago.

My "null" signal is distorted one mile from the station and eliminates night service to the northeast of Sedona. We estimate one-tenth of Sedona's 12,000 population is "nulled."

Doug's idea to protect Class I clears to their daytime secondary service is realistic. No one is tuning to AM crackle outside the secondary in this day and age. We must assume that no one is tuning to that frequency for night service by skywave.

In the last 12 years, KAZM(AM) has performed 37 emergency broadcasts utilizing 1 kw nondirectional night signal, to serve the "nulled" area during life-threatening storms, flooding, rock slides and forest fires. Not a single word of interference has resulted to anyone else's service.

AM can be improved. The FCC and all broadcasters including clears must be realistic, reidentify the service area, reassess or throw out unproved theoretical formulas and shrink down those "white (noise) elephants." Let's get to the real world and service those who can hear us.—*J.P. Tabback, owner/president, KAZM(AM) Sedona, Ariz.*

### Taking exception

EDITOR: As a communications lawyer who has worked both in and out of the FCC—and who, for a time, was Mass Media Bureau counsel on the RKO General-Fidelity case—I take strong exception to your series of personal attacks on Administrative Law Judge Edward Kuhlmann. The latest of these appeared in the Aug. 17 BROADCASTING.

It now appears that BROADCASTING is piqued at Judge Kuhlmann because he refused to cooperate with the press while the case was going on (something that good judges are ordinarily loath to do), because he was institutionally biased against RKO (a serious charge you do not even begin to support) and because he has done exactly what he was hired for: promptly given the commission his initial decision recommendation on a case unrivalled for its length and com-

plexity, based on his first-hand review of the evidence and the witness testimony. You do not mention the fact that the Mass Media Bureau made a similar recommendation in its brief.

The various FCC ALJs preside over literally scores of broadcasting cases at any given time, most, obviously, involving licensees and other applicants less prominent than RKO. Rarely if ever are these cases given even an inch of space in BROADCASTING. One can speculate about why you have singled out this one for such contested FCC litigation.

That Judge Kuhlmann is a firm judge does not make him an unfair one. He works extremely hard and the speed with which he wrote and released his initial decision in the RKO case is both remarkable and insures that the delays to which your editorial speaks will be minimized. Your latest editorial omits this fact, among others. It generates far more heat than light.

The last word on RKO's qualifications has not been heard, and perhaps there will be a different final result. Whatever happens, in my opinion, Judge Kuhlmann's performance merits much more than repeated sniping from your magazine.—*Lawrence Bernstein, of counsel, Mehler, Frantz, Conlon, Knapp, Phelan & Varnum, Washington.*

### Commercially viable?

EDITOR: Under the heading "Remote possibilities for remote sensing," your issue of July 20 contains a discussion of the likelihood that media will soon become seriously interested in using any significant amount of satellite-supplied photography for newsgathering or news enhancement. I would like to respond by making the following points:

1. Commercialization of Landsat has so far proved a failure, both because of the present limited market for data (about \$20 million per year) and the failure of the government to provide the expected subsidy to EOSAT, the "winner" of the competition, to operate Landsat as a commercial enterprise.

2. The reaching of commercial viability could be hastened if the systems supplying earth imagery were combined with similar systems used to provide weather data to the National Oceanic and Atmospheric Administration. NOAA would be a large customer for such data, and signing it up as a customer would go far toward commercial break-even.

3. Commercial pressures will drive such systems toward higher and higher resolution, to the point (assuming they stay in business) that they can provide very satisfactory quality of photography for newsgathering purposes. (Although there is no one specific required resolution-quality for all purposes, a three-meter resolution is probably a reasonable compromise between quality and cost. This compares to 10-meter quality from the French SPOT system and 30-meter quality from the existing Landsat. Both systems are expected to achieve improved quality in later satellites.)

4. The U.S. government has a serious stake in the proliferation of non-U.S. systems for photographing the earth from space;

these interests include foreign policy and defense issues, the viability of U.S. systems in the face of increasing competition for what so far has been a very limited market, the value of satellite-gathered data for arms control and peace keeping and concern about high-resolution photography of military installations.

5. Satellite imagery from "commercial" systems such as SPOT will be of increasing importance to all those concerned with military matters. Properly used, such systems can evolve into a powerful force for peace-keeping purposes. Unless there is a move to coordinate the distribution of data from such systems, there is likely to emerge a contentious environment among those nations operating such systems and other countries.

6. The trend toward the use of satellite imagery for news purposes is bound to accelerate. Unfortunately, it is difficult to see the commercial viability of mediasat, so the media will likely remain for the foreseeable future only one of many users of data generated for a broad spectrum of users.

7. At present, there are only two companies offering commercial space photographs, the American Eosat and the French Spot Image. I believe we can have the advantages of a system built and operated by an international consortium. We should start by having the U.S. and French create a council to study the various issues involved, and to invite others to join.—*John L. McLucas, Alexandria, Va.*

### No problem

EDITOR: BROADCASTING's Aug. 3 issue contained an article on the "marked increase in commercial interruptions aired during children's programming in 1985" ("FCC upbraided for children's TV policies"). I obtained a copy of the full report on the study conducted by Professor Dale Kunkel at the University of California-Santa Barbara, which formed the basis of that article, and a subsequent petition filed at the FCC by Action For Children's Television (BROADCASTING, Aug. 31).

Professor Kunkel believes that his research allows him to draw two conclusions:

■ The FCC's deregulation of commercialization levels in children's programming has led to a marked increase in commercial interruptions.

■ The marketplace offers no incentive for broadcasters to limit commercial content in children's programming since there are so few viewing alternatives.

With respect to Professor Kunkel's first point, this conclusion is totally unfounded by his data. He concludes that 1985 commercialization levels have increased for specific independent television stations over 1984 levels. It is interesting to note that he only measures commercialization levels in 1985. Normally, when a competent researcher talks about an "increase" in something, he or she has the benefit of at least two data points. Having not measured the commercialization levels on these stations in 1984, I fail to understand how Professor Kunkel arrives at his conclusion.

Turning now to the second major conclusion Professor Kunkel offers in his study, it

is unclear to me why he chose to exclude from his consideration of what constitutes the "marketplace," other sources of children's programming like cable, home video, public stations and network affiliates. Since cable and videocassette recorders are now in half of all U.S. television households, this is a significant omission. There are at least 1,500 children's titles available on videocassette, hundreds of hours of children's programming on cable each month and the latest trends point to increased children's programming on broadcast stations.

Our analyses support the conclusion that, in fact, the marketplace in children's television is working.—*Richard V. Ducey, senior vice president, research and planning, National Association of Broadcasters, Washington.*

### AM advocates

EDITOR: I would like to encourage all AM broadcasters to adopt the new NRSC standard for the AM band, 75 microsecond pre-emphasis and 10 khz bandwidth.

The new standard pre-emphasis should result in moderate improvement for existing narrowband radios, with improved fidelity on wideband radios, plus should generate less interference to adjacent channels than higher pre-emphasis curves.

The 10 khz bandwidth will virtually eliminate interference to second and higher adjacencies and will allow receiver manufacturers to produce wideband receivers. (Most receivers are now typically only 3 khz.)

The standard is voluntary but should be quickly adopted by all AM stations. This is an opportunity to bring AM fidelity close to that of FM on many radios and a chance to significantly reduce interference and noise on the AM band.

Our station is now using the new standard, not so much a benefit to us, but to other AM stations. Implementing the new standard is relatively inexpensive.

All of us need to quickly adopt this new standard before receiver manufacturers will start producing wideband radios. By reducing adjacent channel interference, this is a great opportunity to bring new life to the AM band.—*Gary Leonard, operations manager/ chief engineer, KXEO(AM) Mexico, Mo.*

□

EDITOR: This is an open letter to all consultants, engineers, technicians, hams, hobbyists, and others concerned that the AM band is sick, perhaps terminally:

*Ladies and Gentlemen:*

You are familiar with the remedies already considered—various methods of transmitting stereo audio, more transmitter power, wider receiver bandwidth, limit transmitter high frequency response, pre-emphasis/de-emphasis, audio compression, antennas to reduce skywaves, etc.

Ogden Prestholdt, a veteran radio engineer (for more than 50 years) summed it up this way: "We started as a transparent medium. Have we gone wrong? How do you pile corrections on corrections to get where we started? It's like trying to unpeel a bad

apple. Putting on another Band-Aid doesn't really get out of the problem." Amen!

My suggestion is that we go back to the beginning and start over—on the right foot this time. I propose that we adopt NFR (noise free radio), a transmission system that will provide the following advantages:

- It is not susceptible to noise from natural and manmade sources.

- It effectively reduces interference between co-channel and adjacent channel stations.

- It permits the addition of thousands of new stations in the same spectrum space as now occupied.

- It improves the audio frequency response range as compared to present AM service.

- It reduces audio distortion to less than 1%.

- Existing transmitters can be modified at modest cost, probably less than \$2,000.

- A new type NFR receiver will be required to accomplish the objectives listed above. However, signals transmitted by NFR transmitters can be received by AM radios, subject to the usual noise, interference and limited audio response characteristic of AM radio.

- Finally, receiver manufacturers will rush to market NFR receivers because all existing radios will quickly become obsolete. Design of NFR re-

ceivers will be based on simple well known techniques and utilize currently available components. Manufacturing costs may be even less than AM models.

Please note carefully that all the above NFR advantages are stated in the "present tense." That implies that these advantages are being enjoyed now.

If there is any doubt in your mind on that point, just ask the policemen, firemen, taxi drivers, ham radio operators, airplane pilots, boaters, cellular telephone owners, and others who are benefitted by the use of NBFM (narrow band FM).

But, broadcasting is a sophisticated, highly professional service. We will never stoop to the use of anything "narrow." Therefore, (even though it works like and sounds like NBFM) we will be much happier and stand taller with noise free radio.

I could go on for hours about the optimum frequency swing of a 550 khz carrier, IF bandwidth, the relative merits of various limiters, demodulators, etc. I have some thoughts on how to accomplish the transition from AM to NFR with minimum anguish and expense, but those details deserve the attention of all of you.

Are you interested?—*George W. Yazell, P.E. (retired), Box 8086, Lakeland, Fla. 33802, (813) 682-2270*

## BROADCAST EXECUTIVE & MANAGEMENT SEARCH

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# Tillinghast Reid & Company

A commentary on the three-year rule from David E. Schutz, ComCapital Group, New York

## Why a three-year rule?

The era of broadcast deregulation may be drawing to a close as both the House and Senate have recently held hearings regarding a reinstatement of the FCC's former antitrafficking regulations, often called the three-year rule. The arguments for and against this regulation have divided the broadcasting community.

For 20 years, ending in 1982, the broadcasting industry operated with this regulation which prohibited the resale of a station at a capital gain if that station was owned for less than three years. The intent of the regulation both then and now was to preclude speculation in station licenses, which is perceived as being inherently contrary to the public interest.

The FCC's measure of what constituted a capital gain was always quite liberal and included in its calculation all working capital advances and routine transaction costs. In its final years it even provided for a "nominal return for station owners and outside investors." Contrary to popular belief, it never restricted the repayment of bank loans or precluded outside investors from liquidating their holdings when a broadcast station encountered severe financial problems or bankruptcy.

For the past 10 years our firm has kept a detailed record of all of the commercial broadcast station transfer applications filed with the FCC. The data focuses on the financial and economic aspects of both radio and television station sales from 1967 to the present. Among other things, it includes a comprehensive listing of capital appreciation and depreciation of individual station sales prices and information regarding typical ownership periods. This material forms the basis of ComCapital Group's publication, "Radio Station Transfers—1987," which records more than 1,600 sales of commercial radio stations that occurred in 1985 and 1986.

In the course of my computing "Appreciation in Station Sales Prices" for that publication, it was noted that among the radio stations that were resold for a significant capital gain during those two years, 29% had been held for less than three years. This provides conclusive evidence that a significant number of station sales would be affected by the proposed legislation.

The realization of short-term capital gains in many economic activities, through what is often referred to as speculation, is not inherently bad. However, in the broadcasting industry speculative ownership of stations frequently results in significant reductions in the quality of programming and community service offered to the audience. If a string of bankruptcies or distress sales result from this speculation, it could threaten the long-term



David E. Schutz is managing director of ComCapital Group, a New York-based investment banking firm specializing in the placement of acquisition financing for the buyers of radio and television stations. He has worked in the broadcasting industry for 20 years, the past 15 concentrating on the economic and financial aspects of the industry. He has been involved with consulting projects at more than 250 stations. In June he testified before the House Telecommunications Subcommittee on the reinstatement of the "Three-Year Ownership Regulation."

availability of acquisition capital for both experienced and first-time station buyers. Such economic restraints upon the entry of new station owners clearly would not be in the public interest.

The danger in speculative ownership most commonly occurs when nonbroadcasters acquire a station and attempt to quickly inflate its operating profits, usually referred to as cash flow, so that the station suddenly appears to have a higher apparent fair market value.

It is important to recognize that most broadcast stations operate in a highly competitive environment where long-term maximization of operating profits is dependent upon overall public service. Both dedicated broadcasters and speculative owners seek to maximize a station's operating cash flow, and in so doing, its fair market value. However, in terms of public policy issues, the methods and time frame used by each vary greatly.

The dedicated broadcaster attempts to improve all areas of a station's operations in his attempt to improve profitability. Greatest priority is given to revenue generating activities, such as improvements in programming and community involvement, which will boost the station's overall popularity. Since virtually all broadcasters face some form of competition, audience increases provide a measure of success in the broadcaster's at-

tempts to recognize and serve the needs and tastes of his local community. In this context the broadcaster epitomizes the image of a highly responsible public trustee.

Improving a station's programming is a long-term project. A minimum of 12 months and more commonly 24 months will elapse before the new owner of the typical station can translate improved programming into larger audience levels and ultimately higher revenue and cash flow. The speculative station owner is deterred by the considerable amount of time, energy and skill required to boost revenues and cash flows through improvements in programming and community service.

In contrast, the speculative buyer immediately slashes operating expenses to create a dramatic one-time, short-lived increase in cash flow. News, public affairs and community relations departments typically find their budgets greatly reduced, or in some instances, an entire department may be eliminated. Do these drastic expense reductions adversely affect the quality of a station's programming and community service as indicated by aggregate audience sizes? Of course they do.

However, considerable time, typically one to two years, elapses before the resulting erosion in audience can be consistently documented and produces a corresponding decline in revenue and cash flow. During the period the speculator has resold the station at a considerable profit on the basis of the temporarily inflated cash flow and has moved on to new ventures.

In its well-intended efforts to curtail speculative abuses, Congress must give careful consideration to selecting an appropriate time span with which to define speculative trafficking. That span should not be selected arbitrarily, but should be the result of careful deliberation. It appears that the period used in formulating the FCC's former antitrafficking regulations—three years—was adopted on an arbitrary basis. Most likely, it resulted from the requirement for a licensee to own and operate a station for the equivalent of one license period, which, in 1962, was three years. Regardless of the FCC's rationale in selecting its original holding period, the competitive forces that influence station operations today are significantly different than those that existed more than 25 years ago.

In view of the current structure of the industry, a two-year minimum holding period would appear to be more appropriate. Such a time period would virtually eliminate the short-sighted speculative owner. At the same time it would not restrict the liquidity and availability of acquisition capital for dedicated broadcasters who have the right to realize the capital gains they have earned, by operating their stations responsibly. ■





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# Broadcasting Sep 14

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TOP OF THE WEEK

## Radio '87: convergence of critical issues

**NAB convention in California brings together industry aims: to improve AM technical quality, to retain advertising deductibility, to oppose codification of fairness doctrine and to fight proposal to require 30% discount on air time for politicians**

The home of Disneyland in Anaheim was transformed into radioland last Wednesday (Sept. 9), when nearly 6,000 industry executives and exhibitors converged at the Hilton and Marriott hotels in the southern California city for the National Association of Broadcasters' "Radio 87" convention. Most appeared to be optimistic that the aural medium, faced with a flurry of critical issues on several fronts, including the improvement of AM technical quality (see story, page 36) and a congressional proposal that would limit tax deductibility for advertising, can improve its competitive position among the media.

At the opening general session on Thursday (Sept. 10) morning NAB President Eddie Fritts discussed some of the association's legislative battles. "There are proposals pending in Congress which, among other things, could return us to the days of governmental oversight of our journalistic freedoms," Fritts said.

He said the NAB will send a proposal to Capitol Hill "in the next few days" suggesting that "Congress defer any action on codification of the fairness doctrine" (BROADCASTING, Aug. 10) for one year. (Fritts later told BROADCASTING he would solicit support to postpone congressional action on fairness from those members said to be "on the fence" and who might welcome a delay in voting.) "We have lived without the fairness doctrine for over a month. The sky has not fallen, and it won't," Fritts said. "But make no mistake about our intentions. We strongly oppose the codification of the fairness doctrine now and in the future. It seems to me Congress should at least give broadcasters a chance to perform without presumption of guilt."

Fritts said the NAB arranged a letter-writing campaign for those attending the convention to "register your opinion with your member of Congress" about the possible codification of fairness.

"There is another threat on Capitol Hill," said Fritts, "that could cost radio \$400 million in revenue... That's the proposal to reduce by 20% or defer 20% of the tax deductibility of advertising as a legitimate business expense."

Fritts said the NAB was instrumental in



Fritts



Lyman

helping to form a coalition in the advertising community against the proposal. "Either advertising is a legitimate business expense or it isn't. We have testified in both the House and Senate against this legislation," Fritts said.

The final issue raised by Fritts was the congressional campaign reform proposal that would require a 30% discount in charges for air time sold to political candidates. "This 30% discount goes well beyond the traditional concept of the [station's] lowest

unit rate," he said. Asking broadcasters to make up the difference for costly campaigns is "outrageous," said Fritts.

At the same session, Jerry Lyman, RKO Radio president and NAB radio board chairman, stressed the role of radio as a public servant of the community. "To look at radio as just another enterprise or tax write-off," said Lyman, "is contrary to the very principles that have built our industry."

Radio's role as community leader was reflected in the creation of the "Crystal Awards

for Excellence in Local Achievement." Ten stations were selected to receive this first-time honor (see "In Brief").

Much convention conversation focused on new formats, particularly "The Wave" format of KTWV(FM) Los Angeles and the all-sports format of WFAN(AM) New York.

When asked to describe the "The Wave" during a session on new radio formats that immediately followed the opening session, Frank Cody, KTWV program director, said it's composed of three musical elements: "melodic new age" music that incorporates record labels such as Windham Hill; so-called light jazz music, and "soft" rock songs. "It is a mood service," said Cody. The format has no personalities or back-announcing of records. (Metropolitan Broadcasting, owner of KTWV, just signed a deal with Dallas-based Satellite Music Network to distribute the format nationally ["Riding Gain," Aug. 31]).

John Chanin, vice president and director of special projects for WFAN, said the station's all-sports sound is programmed like a top-40 rock station. "Everything is moving at a fast pace and the sound is always changing," Chanin said. "Our goal is to carve out a chunk of audience and play to that audience."

Over all, the agenda for the three-and-a-half day event comprised 77 workshops on management, sales, programming and engineering. There were more than 140 exhibitors (floor traffic during the first day was moderate). Also, 100 firms hosted hospitality suites, primarily in the Hilton and Marriott hotels.

This year's NAB radio convention steering committee chairman was Nick Verbitsky, president of United Stations Radio Networks.

### NRSC introduces second standard for 'masking' RF emissions

The opening day of Radio '87 was a busy one for AM station owners and engineers examining the issues that may make or break the band in its competition with FM.

Last Thursday morning (Sept. 10) representatives of the National Radio Systems Committee, jointly sponsored by NAB and the Electronics Industries Association, announced a second set of voluntary standards calling on AM stations to "mask" radio frequency emissions that cause interference to stations on nearby frequencies.

According to a draft of the new standards, there are "characteristics of the AM transmission process that may cause the RF occupied bandwidth to exceed 20 khz." The new proposals set voluntary maximum RF occupied bandwidth and RF occupied bandwidth testing and control limits.

The NRSC first standard, issued last January, calls on broadcasters to use a specific preemphasis curve in audio processing with a complementary deemphasis curve for radio sets, and to limit audio in the studio to a bandwidth of 10 khz. The goal of the voluntary standards was to reduce second-adjacent channel interference so that receiver

manufacturers could build wideband AM radios with frequency response approaching 10 khz.

The response of most of today's AM radios is less than 5 khz, well below FM's 15 khz. It is believed that bringing AM to 10 khz would greatly increase its chances in competition with FM.

During a press conference last week, John Marino, a member of the NRSC's AM subgroup and vice president, engineering, New-City Communications, Bridgeport, Conn.,



Williams

said that although the earlier standard dealt with the way audio was processed, the new standards directly address interference caused by the transmitter. He stressed that although the proposed standards would do nothing to affect an AM broadcaster's signal, they would help "clean up the AM band" and further reduce interference among adjacent channels.

In the exhibit hall, NAB demonstrated wideband AM radios with a frequency response of 10 khz. NAB engineer Ed Williams, who manned the NAB booth, showed with a flick of a switch the difference between typical AM radios and wideband radios that can be obtained if there is wide implementation of the NRSC standard. He also demonstrated what he said was the relatively small difference between the wideband radios and compact disk. According to Williams, the kits needed to convert a station to the NRSC standard cost about \$700.

Also appearing at the NRSC press conference was the NRSC chairman, Charles T. Morgan, vice president of engineering for Susquehanna Radio Corp., York, Pa. He said that so far 200 AM broadcasters have complied with the NRSC standard and another 700 have ordered kits from manufacturers.

Some of the manufacturers making those kits appeared later that day at a session examining possible AM improvement through audio processing. Bob Orban of Orban Associates described his 9100B audio processor that incorporates the NRSC standard. "In our box," Orban said, "the NRSC filter...is designed to be a notch filter that works with the existing 12 khz filter so that you get a very, very sharp cutoff at 10 khz." He said his processor also employs a 5 khz filter. "Not only is this appropriate for international use," Orban said, "but there's also some talk that maybe it would be a good idea for some stations to go 5 khz at night, particular-

ly under conditions of mutual first-adjacent interference." He said that the machine includes a day/night switch that could be operated by remote control.

Glen Clark of Texar Inc., Pittsburgh, another manufacturer of AM processors incorporating the NRSC standard, said processing is more important for AM than for FM because AM signals are more susceptible to "outside effects" caused by weather and the use of directional antennas.

According to Stan Salek of Circuit Research Labs, his company has equipment now available to convert processors to NRSC as well as processors with NRSC built in. He said CRL mailed surveys to AM stations about NRSC, asking if they intended to implement the standard. Of the 600 that responded, Salek said most were planning to convert by early 1988. "There were only 11 who responded saying they were not interested," Salek said, adding: "In the industry itself it looks like the NRSC standard is doing very well." Salek said that of the stations that have already converted, there has already been a perceivable improvement in sound quality even without the use of wideband receivers. He said that elimination of problems in intermodulation distortion caused by the conversion might be a reason for better quality at some stations.

According to the session's moderator, Tom McGinley of First Media Corp., two other companies—Innovonics and Energyonics—are also making AM audio processors with NRSC filters.

Following the panel's discussion, Randy L. Michaels of Jacor Communications Inc., Cincinnati, asked why co-channel interference, which he called "one of the biggest problems AM broadcasters have," is not being treated through the use of synchronous detectors. Orban said the two issues were not really related. "Co-channel is one of the issues that needs to be addressed by the notice of inquiry the commission has out [on AM improvement]," Orban said. "I don't think there is any hardware solution. I think there is an allocation solution."

Clark agreed. "The synchronous receiver is not going to really affect that one way or another," he said. "A synchronous detector is going to give you significant improvement in the rejection of noise. In fact I can't understand why everyone doesn't have one already," Clark said, adding that it would not solve co-channel problems.

Orban also noted that distortion results when mixing synchronous technology with AM stereo unless a great deal is done to receivers to prevent it.

Chris Payne of Motorola, manufacturer of C-Quam AM stereo equipment, said that Motorola has built an AM stereo receiver with a synchronous detector that "works pretty good." He agreed with Orban that while a synchronous detector will reduce some noise and skywave interference, it does not solve co-channel interference.

Payne said the future of AM stereo will lie in an integrated circuit now being tested by Motorola which will have adaptive bandwidth capability. The bandwidth of the radio will change depending upon the interference

conditions around the station being tuned in. Payne called it "the first smart AM IC."

Payne also appeared as a questioner earlier in the day at a "town meeting" session with officials from the FCC and the National Telecommunications and Information Association. He asked FCC officials when they planned to act upon the recommendation made by the NTIA last month to protect the pilot tone of the C-Quam AM stereo system from possible interference. Peter Pitsch, FCC chief of staff, said that the commission would respond to the NTIA recommendation "expeditiously" and that he expected the FCC to consider the subject in the next few months.

NTIA's Anita Bassett was also at the town meeting session. She conveyed the opinion of NTIA head Alfred Sikes that "the ball is really in the broadcasters' court." She said that he believes that AM broadcasters should make a widespread commitment to stereo broadcasting.

Also discussed at the session was the notice of inquiry on AM improvement issued in July by the FCC. Larry Eads, chief of the FCC's audio services division, said it was too early to tell what might result because, he said, a notice of inquiry "is the broadest kind of inquiry you can have." He said it was just a general fact-finding procedure with its goal "to do what we can ultimately to improve the AM service."

A member of the audience asked if there was a chance the FCC would allow the practice of AM broadcasters negotiating bandwidth protection with broadcasters on adjacent channels. Pitsch said again that it was too early to predict, but said that "as we generally perceived, in the marketplace these kinds of transactions take place commonly in many other resources." Said Pitsch: "As a concept I'm not going to apologize for the consideration of it because it seems to me it's very much consistent with the general approach the commission's been trying to take of the deregulation of broadcasting.... There's a lot of reason to think that [broadcasters] will do the job better than we will as long as the incentive structure is right."

### Station trading is big business, but financial sources are looking harder at quality of buyers

Although the financial community continues to view the radio business as a good investment, its optimism is being tempered by several factors, including a slowdown in ad revenue, higher station prices and turnaround sales.

"Radio remains a very good investment for the banking community," said Kathy Marien, of the Bank of New England in Boston. "Most of us hope to continue lending money to this industry for quite some time to come."

At the same time, Marien told a panel at the convention that over the next 12 to 18 months "we're going to see a fairly significant number of radio stations come back on the marketplace from deals that were done in late 1984 and 1985 and now find themselves

in the uncomfortable position in 1988 of having to start paying back principal on their debt." Marien predicted a number of refinancings and spin-offs because many of the original projections assumed double-digit ad revenue growth which hasn't materialized. "I think we will see more inventory next year than we're seeing now," she said.

Marien also said that although the absence of the three-year rule for holding stations has opened new financing sources and brought higher station prices, but the influx of "quick buck" money has created a "degree of instability in the marketplace that in the long term may not be good for the radio industry."

Ed Christian, of Saga Communications, Detroit, said he sees a growing reticence by banks to finance buyers who lack expertise but want to start a radio company. Eighteen months ago, he said, the banking industry was much more receptive to somebody from Wall Street or others who decided they wanted to go into radio but did not have an industry background. "I think the window of

opportunity is definitely closing," he said.

Even so, there was little disagreement that trading in radio stations has become big business. Panel moderator Charles Giddens of Washington-based Chapman Associates noted that the total transaction volume for radio was \$3.2 billion in 1987 compared to \$339 million in 1980.

Bob Bachelder, vice president of the communications division at the Bank of Boston, told the panel that he sees no shortage of deals, transactions or creative financing vehicles. But he said that many deals are unwinding because of a shortage of available talent. "The type of people who are going to attract the best financing right now have to be more well-rounded," he said, adding that they can't just be good at sales, operations or negotiating acquisitions. "They have to understand the financial implications of what they do.

"Radio companies are run much differently than they were five or six years ago," Bachelder said. "They are much more entre-

**Banned in Anaheim.** "Isn't it great to have a trade association that thinks the First Amendment doesn't apply to radio," said Randy Michaels of WLW(AM) Cincinnati. Michaels, who was referring to the National Association of Broadcasters, expressed his frustration with NAB during his appearance on a AM radio panel (see story, page 36). He has been unhappy with the association's decision not to oppose the FCC's latest policy on indecency. "My first reaction was to pull our membership," Michaels told BROADCASTING, although he didn't. (He was also disappointed with NAB's initial decision not to oppose congressional attempts to codify the fairness doctrine.)

What motivated Michaels to speak out during the AM panel was an event that occurred at the radio show. He had learned that NAB "banned" the playing of a videotape at its own membership booth on the exhibit floor. The tape, produced for NAB by Art Vuolo, president of The Radioguide People Inc., Detroit, was a comical piece featuring various air talent around the country. Vuolo has produced such tapes for NAB's convention in the past two years and has developed a following. The videos were played at NAB's membership booth to attract traffic.

But this time, according to Vuolo, NAB found his work to be "too obscene." He said association executives felt some of the video's humor was "too crude." After one showing, the tape was pulled. For example, he said, NAB was troubled by a segment in which Detroit radio personality Dick Purtan of WCZY(FM) Detroit was seen holding up a pair of blue satin underpants with his name written on it. And NAB didn't like a scene featuring one well-known disk jockey pulling down the zipper of his pants.

NAB's David Parnigoni, senior vice president for radio, said he was not acting as a "censor," but that this was a matter of "good taste." He felt some people would be concerned about the content. "We were lucky no one raised any complaints last year. I just didn't want to take the chance... We try to avoid anything controversial." Although NAB felt the material was too risqué, Vuolo, nevertheless, found interest in his material. UPI offered to play the tape at its hospitality suite.

Michaels condemnation elicited some response at the AM session. He had a hearty debate on First Amendment issues with the panel's "reactor," Ron Alridge, editor and publisher of *Electronic Media* magazine.

Alridge asked Michaels if he believes "the First Amendment is a license to do anything under the sun... in particular, do you believe even if you have the right to do something there are times when perhaps one shouldn't do it?"

"Certainly, there are many things you have the right to do that you shouldn't. I find it amusing that someone from the print media is concerned that broadcasters all of a sudden aren't going to have Big Brother telling them what they can and can't do," Michaels replied. The remark drew applause.

Furthermore, Michaels said there are fewer newspapers than radio stations. "Why we shouldn't have freedoms as great as yours, I can't imagine," said Michaels.

Alridge later pointed out he was on the panel to "provoke" a debate and that he was not necessarily representing the views of his publication. In pressing Michaels further, Alridge said there is a difference between broadcasting and newspapers. "If I want to be in your business, I have to have a government license, if you want to be in my business, you don't," he said.

preneurial. That's more exciting because when you win in this business you really win. The problem now is that the turnaround properties are really getting tough to see in the market." Bachelder also said that he sees station prices peaking in 1988.

Brian McNeil, who does venture financing with Burr Eagan Deleage in Boston, said there is good news and bad news for the radio industry. On one hand, he said that owners who bought properties before 1986 have for the most part seen a tremendous increase in value. McNeil said there is a tremendous opportunity for these owners to leverage up into a new acquisition without giving up equity.

On the other hand, first-time buyers are facing a very expensive marketplace. "It's more

difficult to do deals in today's marketplace than it was in 1982 and 1983," said MacNeil. "We look for deals where there is a very well thought out defensible plan for the cash flow to grow more than the marketplace over a five year time period," he said, adding that with the margin for error thinning at today's high prices, "we look real hard at the ability to add value through cash flow growth, knowing the market and knowing the station."

**Sally Jessy Raphael, with NBC's Talknet since its debut six years ago, hired by ABC Radio for personal advice call-in show**

ABC Radio took the spotlight on Thursday at the Radio '87 convention with the an-

nouncement that the network division had hired radio and television talk personality Sally Jessy Raphael away from NBC Talknet.

Raphael had been with Talknet, NBC Radio's nighttime talk program service, since its inception nearly six years ago. Her program is currently carried on some 300 stations.

Although she had been in negotiations for a new contract with NBC since before her last agreement expired in January, the move apparently surprised some NBC Radio officials. Raphael was scheduled to do her Talknet show live from Anaheim last Thursday and Friday evenings, but NBC asked her not to go on the air after the ABC announcement

## Change of Hart on ABC News

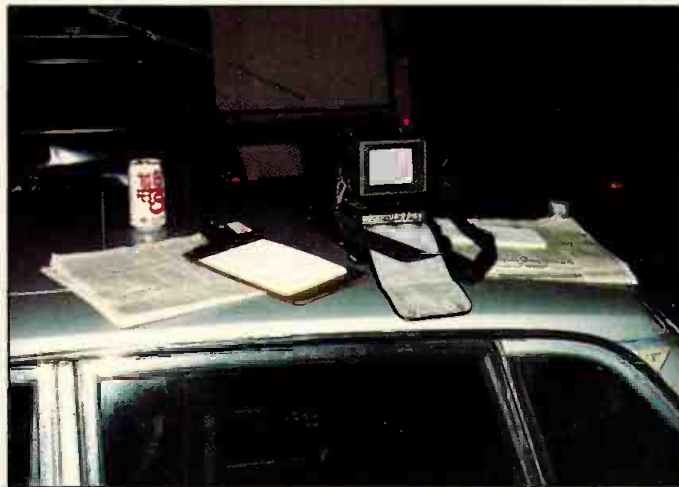
**Appearing on 'Nightline,' Gary Hart admits being unfaithful and says he does not plan to re-enter '88 presidential race**

ABC News's *Nightline* scored again last week with an interview with former Colorado Senator Gary Hart (D-Colo.), the Demo-

cratic presidential candidate who withdrew from the race in May amid allegations that he had an affair with Donna Rice of Miami. It was Hart's first interview since withdrawing from the presidential race. Hart made news during the interview, seen in an expanded one-hour edition of *Nightline* on

Sept. 8, by confessing to Ted Koppel that he had not been faithful to his wife of 29 years, and that he had no intention of re-entering the race for President.

During the interview, Hart also retracted earlier statements, that he characterized as having been made in the "heat of the mo-



**They also serve...** This was the scene outside ABC News headquarters in Washington between midnight and 1 a.m. last Wednesday as the media gathered to cover the media. Inside, Ted Koppel was interviewing Gary Hart on *Nightline*. Among the expectant: NBC, CNN, C-SPAN, *Time*, *People* and various other groups both

national and international.

It was all for naught. After a four-hour wait for some, the elusive erstwhile presidential candidate snuck out the back, leaving only a retiring host to say a few words for those diehards who persevered to the last.

was made. (NBC Talknet personality Neil Myers filled in for Raphael that day in Anaheim).

"After Westwood One bought the NBC Radio Networks [BROADCASTING, July 27], we were just unable to reach an agreement," Raphael said. In a prepared statement, Westwood One President Bill Battison said Raphael's contract was "not assumed by Westwood One as part of the NBC Radio Network acquisition, and subsequent arrangements for her continuation on Talknet failed to materialize." ABC Radio Networks President Aaron Daniels said ABC had been in negotiation with Raphael for the past nine months.

Raphael will precede *The Tom Snyder*

*Show*, which begins today (Sept. 14) from 10 p.m. to 1 a.m. NYT live each week night, beginning Monday, Jan. 11. She will be on the air with her personal advice call-in show from 7 to 10 p.m. NYT. However, the broadcast, which will originate from New York, will be on a tape-delay basis for West Coast stations from 10:00 p.m. to 1 a.m., following Snyder, who is based in Los Angeles. (At NBC Talknet, Raphael was on from 10 p.m. to 1 a.m. NYT). Raphael's ABC contract is for three years.

Daniels said the ABC-owned stations and affiliates will have the right of first refusal for the two programs, which will be offered to stations in addition to ABC's already established Talkradio service.



Raphael

Aside from Talknet, Mutual originated *The Larry King Show* from the convention site last week. □

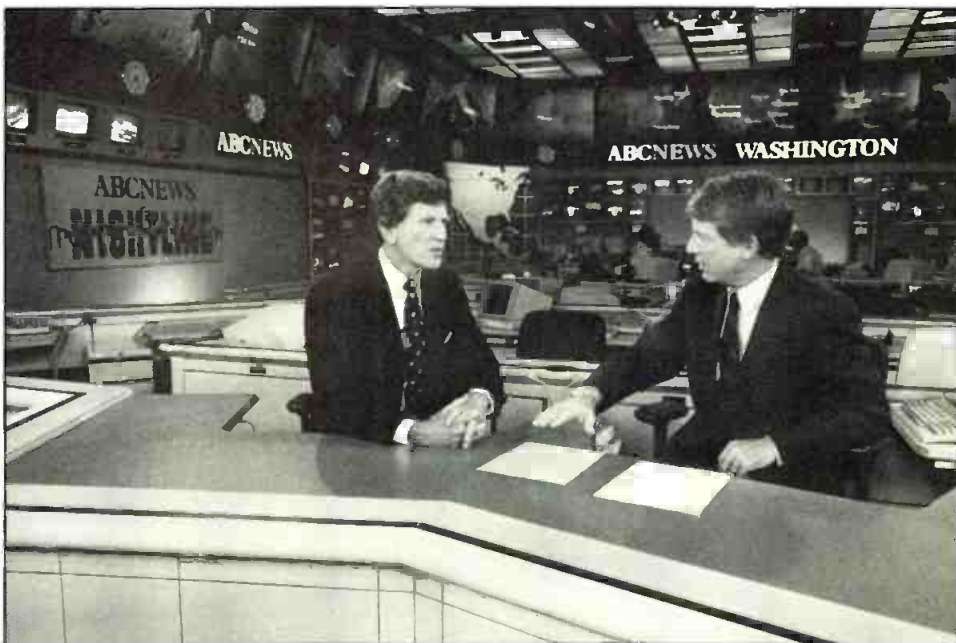
ment," blaming the media for his downfall and for invading his privacy. Hart took full responsibility for the situation he found himself in, and, to his many supporters during his brief campaign he said: "I want to say to all of you how sorry I am, and apologize to you for [my] actions." He added that, "I want to make it crystal clear I do not blame the press in this country. I feel strongly that some issues of personal privacy of public officials have been raised and ought to be debated, but I've not consciously tried to shift blame to the press, and I never will."

*Nightline* booking agents had been pursuing Hart from the day that he resigned four months ago, a spokeswoman for the program said. At deadline, neither Hart nor Koppel could be reached for comment on exactly why Hart chose *Nightline*, or Sept. 8, as the place and date he chose to state his case. But on the program, Koppel asked his guest if the strategy was to try to put behind him once and for all a scandalous, if painful, chapter in his life.

Hart didn't disagree, but he did qualify the theory offered by Koppel. Hart noted that Koppel and other senior journalists had told him earlier that "you're just crazy" if he thought he could resume a role to try to influence the country's political and social direction, without answering questions concerning his withdrawal from the race.

"It sounded a little like I had to get a license to exercise my First Amendment rights," said Hart. "But I think it was a practical observation that had some merit to it. I don't have any strategy or game plan here. I will [I] presume be peppered by one or more irrelevant questions for a long time to come. I'm not under any illusion about how certain members of the press operate. I have stated my case tonight. I have made—I have answered a question that is about as painful as I think anybody in public life can answer. I have said that I'm not going to answer any more questions about that, and that's my position. But that's not a strategy so much as it is just an attempt to deal with a complicated question."

Koppel asked Hart if he had an affair with Donna Rice. Hart declined to answer, indicating that he would never answer any questions about any individuals in his personal life. He then went on to answer the question asked of him at a press conference last



Hart and Koppel

spring—whether or not he had been totally faithful to his wife. "I regret to say the answer is no," he said, adding that he was being forced to answer that question now, in part, because some suggested he did not tell the truth by avoiding it. He also said he was doing it for other elected officials.

"I have no privacy," said Hart. "My wife has privacy and other innocent people have privacy, and I don't care what questions are asked tonight or any time in the future. I'm not going to answer them on any specific instance. Now I've been made, I've been forced to make a declaration here that I think is unprecedented in American political history, and I regret it. That question should never have been asked, and I shouldn't have to answer it, but I will say to you this—and I would say this to the national press corps—I never ask another candidate that question."

Not unexpectedly, the *Nightline* interview was picked up by the national electronic and print media. A mob of press people staked out ABC News headquarters in Washington while Hart was there last Tuesday giving his story to Koppel. Representatives of NBC, CBS, CNN C-SPAN, *Time* and *People*, among others, waited until almost 1 a.m. in anticipation of buttonholing Hart as he left

the ABC News studio. Instead they got Koppel, who once again beat those waiting outside to a major national news scoop. Hart had left some time earlier through another exit, after promising to return after the interview, according to one reporter at the scene.

Hart's people put out word that the former presidential candidate had agreed to the *Nightline* interview on Wednesday Sept. 2, which gave ABC plenty of time to prepare for, and promote, the upcoming interview. In the 15-market overnight results (the only ratings available at press time) the Hart program averaged a 9.8 rating and a 29 share, which researchers believed to be the third highest ranked *Nightline* broadcast, surpassed only by the Jim and Tammy Bakker interview last May 27, and a broadcast analyzing the U.S. bombing of Libya on April 14, 1986.

The show with Hart, with the extra half-hour and eight additional 30-second spots to sell, brought in some premium advertising. Larry Fried, vice president of news and early morning sales at ABC-TV, said that the show is usually not sold on the particular subject matter of a broadcast, because that can change on any given day, depending on breaking news events. But in the case of the

Hart interview program, Fried said the second half hour was sold to advertisers who were "reasonably assured" Hart would be on. AT&T bought three spots in the second half-hour, under a new agreement with the network that it automatically receives three additional spots in an expanded broadcast.

Fried said some of the extra time was used for make-good advertising, while a few other clients simply bought in at premium rates, above the \$15,000 a spot in the show the third quarter usually goes for. The hour-long broadcast had 13 minutes of advertising time, including eight minutes of network time and five minutes of local time. The program is having one of its strongest years ever editorially, which is boosting ad sales as well. In the fourth-quarter scatter market, the program is getting rate increases as high as 40% from a year ago with spots as high as \$45,000. Fried cited increased demand for *Nightline* as well as the generally strong fourth-quarter television scatter market this year. □

## Patrick names Felker Mass Media chief

**Technical aide to FCC chairman tapped to succeed James McKinney in post**

FCC Chairman Dennis Patrick's search for a new chief of the Mass Media Bureau ended in his own back offices.

Patrick announced last week the appointment of his technical aide, Alex D. Felker, to succeed James McKinney as chief of the bureau, the office that handles matters affecting broadcasting and cable. Felker, a 15-year FCC veteran, will officially assume his new role Friday, Sept. 18.

Bill Johnson, who has been acting chief since McKinney left the agency last June for

a post at the White House, will resume his former duties as deputy chief of the bureau.

Felker is the third member of Patrick's staff to move on to bigger things at the FCC in the past year. Former legal aide Bradley Holmes, now chief of the Mass Media Bureau's policy and rules division, is the White House's unofficial nominee to become the fifth commissioner. Another former Patrick aide, Diane Killory, is now the FCC's general counsel.

At the end of a busy day last week, Felker said his diverse experience at the FCC over the past 15 years has made him a "jack of all trades." If he has any particular expertise, he said, it's in spectrum management. He said he shares Patrick's belief in the "efficiency of markets." But, he said, he also recognizes that markets are not "perfect" and that it sometimes falls to government to provide "regulation and guidance to enhance consumer welfare."

Felker joined the FCC in 1972 after graduating from Virginia Polytechnic Institute and State University in Blacksburg, Va., with a degree in electrical engineering (after many years of part-time study. Felker received a masters from George Washington University last spring.) During his first seven years at the FCC, Felker saw duty in the Common Carrier Bureau reviewing microwave applications; in the FCC field offices in Norfolk, Va., and Long Beach, Calif., monitoring the performance of broadcast stations and cable systems, and in the executive director's office.

In 1979, he settled down in the FCC's Office of Plans and Policy, where he specialized in spectrum management. Because OPP is on the eighth floor of the FCC along with the offices of the commissioners, Felker said he got to know Patrick as they worked together on various issues. Around the time Holmes became chief of the Mass Media Bureau's policy and rules division, Felker became deputy chief of the division. Last spring as Patrick prepared to take over the

chairmanship, he tapped Felker to help him with technical matters.

A member of an Air Force family, Felker moved from base to base as he was growing up. He attended high school in the Virginia suburbs of Washington and now lives there with his wife, Vonnie Malek, and two children, Andrew and Michelle.

At most places, the 38-year-old Felker would be a young man, but not at the the Patrick FCC. Indeed, Felker said, he's the oldest professional in Patrick's office.

Although there had been some speculation that Johnson would receive the permanent appointment to head the Mass Media Bureau, he said last week he was never "on the list." Johnson said he told Patrick that he wasn't eager to hang on to the job. Johnson also said he has never been part of Patrick's inner circle, and, for reasons that have mostly to do with personality, it's unlikely he ever would. Philosophically, he and Patrick are in tune, he says. "If you hang around here long enough," he said, "you come to realize that most of this stuff [regulation] is nonsense."

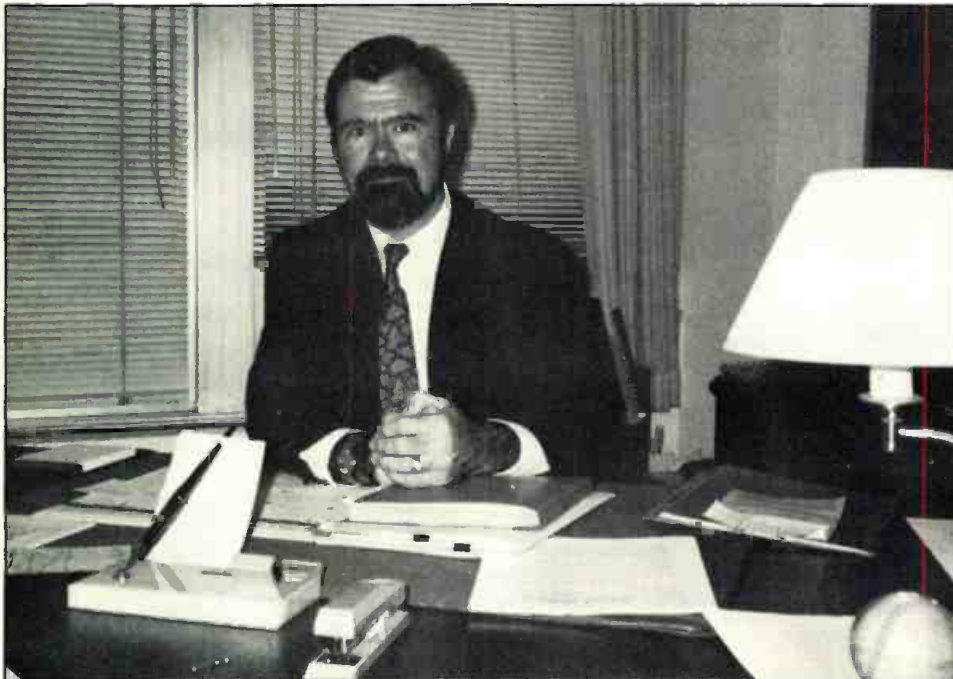
## Peplemeters: ABC wins with Nielsen; NBC with AGB

**First week of new rating systems produces different prime time winners; Rather back in first, says Nielsen; network research chiefs say more accurate test of peplemeter will be next week, when fall season begins**

The results of the first full week of prime time ratings (Aug. 31-Sept. 6) under the new peplemeter systems of Nielsen and AGB are in, and ABC won the week, according to Nielsen's system (NPM), while NBC took the honors, according to AGB. NBC also won, according to Nielsen's outgoing audiometer/diary (A/D) measurement service. In the evening news race, as expected, *CBS Evening News with Dan Rather* turned up in first place once again, according to the NPM survey, after weeks of placing third by the count of the A/D service. AGB did not have news numbers at deadline.

And, with two weeks to go before the start of the new prime time season, CBS announced last week it had signed an agreement with Nielsen to take that company's peplemeter service for a minimum of three years, with an option for two additional years. However, Nielsen has agreed to certain performance guarantees relating to its NPM service, and if the company fails to meet those guarantees, CBS has the right to cancel its contract on 60 days notice.

Both AGB and Nielsen continued last week to work the bugs out of their peple-



Felker in Chairman Patrick's office



meter systems. AGB continued to have the more serious technical problems to deal with. Its electronic station clearance lineup system is still not functioning adequately, and David Poltrack, vice president of marketing for CBS, so far the only broadcast network client of AGB, said its numbers to date had to be taken "with a grain of salt." AGB has contracted out the work of station clearance verification to TV Data, a TV listings company owned by Scripps Howard. AGB officials hope AGB's system will be up and running by Oct. 1.

Gerald Jaffe, a research vice president for NBC, and Poltrack, said it is really too hard to draw any conclusions on the peoplemeter numbers of the past week, because they are measuring mostly repeat programing. The patterns will very likely change, and no one really knows how, when the regular season begins next week.

The ratings for the *Murder, She Wrote* broadcast of Sunday, Sept. 6, illustrate some of the problems and confusion the peoplemeter has wrought. All three systems put the show in first place with Nielsen's A/D system giving the show a 12.4/25. The AGB number was 5% less than that, an 11.9/23, but Poltrack challenged that number, noting that AGB only credited 152 stations with clearing the program, while it routinely clears 190 stations or more, and did so last week according to Nielsen. The NPM rating for the program was a 14.3/29, 20% higher than the AGB number.

For the first full week of daily delivery of prime time peoplemeter numbers, the old A/D service gave NBC the win with an 11.9/22, followed by ABC with an 11./20, and CBS with a 10.5/19. The NPM gave ABC the victory with an average 11/21, followed by NBC with a 10.9/20 and CBS, with a 10.1/19. AGB gave NBC the nod with an 11.1/20, followed by CBS with a 9.7/17, and ABC with a 9.6/17.

The Thursday evening numbers took some by surprise. NBC won the night according to all three services, but by 13% less according to PM, compared to the outgoing A/D service. AGB gave NBC's Thursday lineup the highest margin of victory, almost 7% higher than Nielsen's A/D system.

Poltrack said last week that until AGB "gets its act together," it will be hard to assess that company's ratings. As to Nielsen's PM numbers, he said, the patterns were generally consistent with the previous NPM test data, indicating lower overall viewing levels for CBS and NBC in prime time, and a slight gain by ABC. Male demographics seem to be up slightly, while female and children's demographics are down overall, he said.

As for the terms of CBS's agreement with Nielsen, the network will pay the same annual rates as NBC—\$4.5 million for the 1987-88 season, \$4.7 million the following year and \$4.8 million the year after that. If CBS picks up the two option years, it will pay \$4.9 million in each year. By comparison, under a five-year deal with AGB, CBS is paying \$2 million the first year, and \$3.5 million in the years after that.

Nielsen has agreed to three performance guarantees with CBS for peoplemeter ser-

vice. The first is that the sample will be in balance geographically when the season starts. Both services are working to correct geographic imbalances at present (BROADCASTING, Sept. 7). Second, Nielsen's PM sample will be in balance by age of head of

household, which has not been a problem, so far. Third, as the sample increases from the current 2,000 homes to 4,000 homes over the next year, the company will maintain a 55% cooperation rate in signing on new homes.

## Federal judge retains ban on information services by BOC's

**Greene says ban is still needed to prevent regional companies from engaging in anticompetitive behavior**

The federal judge overseeing the breakup of AT&T has rejected recommendations of three government agencies, including the FCC, and the seven regional companies into which the 22 Bell Operating Companies were organized three years ago, and has retained the ban on the entry of those companies into the business of providing information. He would not, however, prohibit the regional companies from providing the infrastructure needed to transmit the information originated by others. The decisions were among several in a 223-page order that focused on a section of the 1982 consent decree concluding Justice's antitrust suit against AT&T, a section that prohibited those companies from entering a number of businesses.

Judge Harold Greene noted that the ban was designed to prevent "the new owners of the local bottlenecks"—the regional companies—from engaging in the kind of anticompetitive activities that had given rise to the antitrust suit. "It is the attempted destruction of that careful design that the motions now before the court are all about," he said. He indicated he was not about to preside over that destruction; the original order was left largely intact. In the provision of information services, Greene said, "the incentive and ability of the regional companies to engage in anticompetitive conduct remains the same as it was when the decree was entered."

The cable television industry and the nation's newspapers were concerned about proposals to permit the telephone companies to enter the information business. Greene's order eased their minds. If regional companies were allowed to compete in the sale of information services, he said, their control of the networks essential to the transmission of that information would enable them to discriminate against their competitors.

But Greene lifted the ban to the extent necessary to enable telephone companies to provide the means by which the information generated by others could be transmitted. He referred specifically to videotex, the service that employs a graphic format on a video display and a keyboard that enables consumers to tap into databases or engage in such activities as teleshopping or electronic banking. Greene said the ban on the telephone companies' provision of information services need not mean that the public "must be deprived of the revolutionary changes that are possible if information... can be made

available to vast numbers of consumers instantaneously by means of the telephone network."

National Cable Television Association President James Mooney issued a brief statement indicating satisfaction with Greene's order. "It doesn't seem to adversely affect any of our interests," he said. "Therefore, it's fine with us." An official of the American Newspaper Publishers Association also seemed pleased. "We're quite positive," he said. "It [the order] will provide fresh incentive for getting electronic information services moving in this country."

But the matter may not be settled. For officials at the seven regional companies, not surprisingly, took a contrary view; some, at least, were considering appeals, either to the courts or to Congress. And although the Justice Department, which had taken the lead in urging Greene to lift the restrictions from the regional companies, was not commenting on the order, Assistant Secretary of Commerce Alfred C. Sikes and FCC Chairman Dennis Patrick were not as reticent.

Sikes said "one of 525 federal district court judges" has taken a position contrary to that recommended by the rest of the government. "We intend to argue strongly for an appeal," he said, "and will be assessing other options," a reference to seeking relief



Greene

## Comings and goings at King World

King World, the company behind the top three shows in syndication, welcomed back its chairman and said goodbye to its chief operating officer last week.

King World's chairman, Roger King, was sentenced to two years of probation in Broward County Circuit Court in Florida on Tuesday (Sept. 8) for an incident in February in which he was charged with auto theft, cocaine possession and strong-arm robbery in Fort Lauderdale, Fla. The incident involved a fight with a taxi driver during an evening when King had been at a nightclub. King had pleaded no contest to the first two charges. The strong-arm robbery charge was dismissed.

King World's board of directors released a statement following the decision welcoming the end of King's "legal entanglements." The statement ended by saying that King "is on the job and working very hard to successfully launch our new season."

On last Thursday, King World chief operating officer Stuart Hersch announced his resignation, and Steve Palley, senior vice president and general counsel for the company was named acting chief operating officer.

Hersch was part of King World troika (with brothers Roger and Michael King, the company's president and chief executive officer) responsible for the growth of the company with *Wheel of Fortune*, *Jeopardy* and *The Oprah Winfrey Show*. Hersch's exit from the company was said to be a mutual decision with the Kings.

Hersch said that he was leaving the company because he had accomplished "what I wanted to do. We've had three-and-a-half good years," he said. Hersch owns roughly 2% of King World's stock (600,000 shares), worth more than \$16 million. Hersch is under contract with King World through 1989.

from Congress. And Patrick said the regulatory safeguards the commission has adopted "should be significant to protect consumers and competition from any significant threat of anticompetitive conduct" by the regional companies, and added, "It appears that the court is intent on insuring that it, rather than the desires of consumers, will be the key force in determining whether and how new and innovative services will be provided to the American consumer." □

## Moll named to head TVB

**Harte-Hanks Television executive to succeed Roger Rice in November**

William G. Moll, president and chief executive officer of Harte-Hanks Television, San Antonio, Tex., was elected president of the Television Bureau of Advertising by the TVB board of governors last week, effective Nov. 1. Moll succeeds Roger D. Rice, TVB president since 1974. Rice, who announced his retirement last May (BROADCASTING, May 18) will continue at TVB through January 1988. Rice said after he leaves TVB he and his wife will divide their time between their homes in Palm Springs, Calif., and Hawaii. "I want to work on getting my golf

handicap down and get back to an early love, painting large abstracts. I have really enjoyed being president of TVB. I feel I have made a contribution to the industry. I'm proud of what the TVB staff has done." He said he is looking forward to Moll's arrival. "We work very well together," said Rice. Moll is immediate past chairman of the board of TVB, serving in that position from 1983 to 1985.

Moll said last week of his appointment that his first order of business as president of TVB will be "to be a really good listener." He said that TVB expects to be naming its next chairman in November—to succeed E. Blake Byrne, LIN Broadcasting Corp., whose two-year term ends this year.

Moll has been with Harte-Hanks, the

owner of three network-affiliated TV stations and a number of cable systems, for 15 years. Harte-Hanks stations are CBS affiliates WFMY-TV Greensboro, N.C., and KENS-TV San Antonio, Tex. (he is also president and general manager of that station), and ABC affiliate WTLV-TV Jacksonville, Fla. Harte-Hanks also operates a cable channel in San Antonio, KENS II, in association with Rogers Cablesystems.

Moll joined the company in 1972 as vice president and general manager of KENS-TV. Following that he became president of the Harte-Hanks Television Group and later assumed responsibility for the company's entertainment group.

Moll, a native of Missouri, has a BA from Southeast Missouri State University and an MA from the University of Texas. His start in broadcasting came at age 16 as an announcer with KSIM(AM) in his home town of Sikeston, Mo. Throughout college he worked at radio and television stations on-air and as a copywriter. Prior to joining KENS-TV, Moll was vice president and general manager of WSMW-TV Worcester, Mass., in 1969-72, and helped put educational KRLN(TV) on the air in San Antonio in 1962.

Moll is on the board of both the National Association of Broadcasters and the International Radio and Television Foundation. He has also been president of the Texas State Broadcasters Association and has been a member of the CBS affiliates board.

Moll's roll at Harte-Hanks will be filled by a team of three from within the company: Michael J. Conly, who will be president and general manager of KENS-TV (he had served in that capacity at WFMY-TV); Linda Rios Brook, president and general manager of WTLV-TV; and Larry Franklin, executive vice president and chief operating officer of Harte-Hanks Communications. Frank Bennett, general sales manager at WFMY-TV, will become acting general manager after Conly's move to San Antonio. □



Moll



Rice



ABC News photo

**Papal problems.** A fierce thunderstorm knocked local pool coverage of Pope John Paul II's mass off the air last Friday morning just outside Miami where he was greeted by President Reagan, and forced the Pope to cut short his outdoor public mass. The three cameras providing local pool coverage (coordinated WLTV-TV Miami) were hit by lightning and one cameraman was knocked off his platform. ABC-TV, CBS-TV and NBC-TV were not carrying the mass live, although two Hispanic networks, Telemundo and Univision were, as was CNN. Once the storm hit, they lost the live production feed.

## No hoorays for Hollywood from NCTA's Cownie

**In speech to Washington cable club, cable executive blasts TV producers for their efforts to keep cable out of program production**

Through public policy, National Cable Television Association Chairman James Cownie told members of the Washington Metropolitan Cable Club last week, the big motion picture studios represented by the Motion Picture Association of America are trying to hamper cable's ability to produce programming so they can maintain their "stranglehold" on program production.

"There can be no doubt that when Hollywood complains about vertical integration in the cable industry, they are complaining about the cable industry's ability to create its own programming," said Cownie, who is president, telecommunications group, Heritage Communications, in his luncheon speech. "These eight or nine... [studios] are clearly trying to put the cable industry in the same position they cleverly managed to put the broadcast networks in with the financial interest and syndication rules.

"What I find most mystifying is, given the sordid details of Hollywood's historical anti-competitive behavior, that policymakers should give any credence at all to the motion picture industry's thinly veiled attempts to retain their historic entertainment industry stranglehold," he said.

The MPAA has been waging a rhetorical war against cable for over a year, arguing on Capitol Hill, at the FCC and elsewhere that some MSO's, principally Tele-Communications Inc. and American Television & Communications, are getting too big and too powerful. At one time, it was thought that MPAA wanted concessions on cable's compulsory copyright license, but it now appears that the association wants new regulations to limit the MSO's size and power. At the Eastern Cable Show two weeks ago, MPAA President Jack Valenti said prospects of his and NCTA's ironing out differences through talks were "bleak."

The tone of Cownie's comments underscored Valenti's assessment.

"After all, why should a few guys in southern California be able to prevent us from investing our own money in bringing better and more original programming to our 43 million customers across the country?" Cownie asked.

"Why should the handful of people responsible for the countless sitcoms and nighttime soap operas on broadcast television be able to prevent American consumers from having access to the possibilities of a cable television world with truly diverse programming?"

"Why should those who historically have produced lowest-common-denominator programming for America's TV viewers control the future direction of all television programming?"

Cownie told reporters afterward that NCTA continues to be "open-minded" in its dealings with MPAA, but the studios "need



Cownie

to come a little toward us" if the talks are to be fruitful. Any agreement between the industries will be "comprehensive," he said. "We would resist any piecemeal approach to this thing."

Valenti is right about at least one thing: Cable operators have a growing interest in developing exclusive programming with or without the MPAA-member studios. One manifestation of that interest was the consortium of cable operators formed last year to bid on rights to a package of NFL football games that later went to ESPN.

Following his speech, Cownie, who is chairman of the consortium, said it is "still alive", but not particularly active. The group has evolved into a "forum" for the discussion of programming ideas, he said. Since the industry has developed a mechanism—an affiliate fee surcharge—to fund special programming like ESPN's NFL schedule and Turner Broadcasting System's Goodwill Games, he said, "maybe the need for a con-

sortium is less valid than it was a year ago."

Cownie also said NCTA would remain neutral in the court battles between some operators and cities over how far the cities can go in regulating cable systems before intruding on the First Amendment rights of operators. He said NCTA will "monitor vigorously" and wait for the Supreme Court's final word on the matter. When the Supreme Court acts, he said, he is confident that it will sustain the "legitimate franchising rights [of cities] consistent with the language" of the Cable Communications Policy Act of 1984.

Like countless cable executives in past speeches, Cownie urged cable operators to provide better customer service. The "message" contained in the Consumer Reports recent survey of 150,000 cable subscribers was that "we have a ways to go," he said. "There is an opportunity to tighten up and shape up, to run better operations and sign up and keep customers by doing so." □

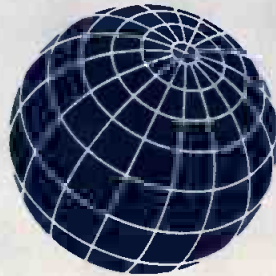
**Taking issue.** WBBM-TV Chicago challenges the report in the Aug. 31 BROADCASTING that WMAQ-TV Chicago is "generally second" to WLS-TV Chicago across the board in news. A spokeswoman says WBBM-TV is generally second. She cites Nielsen reports for May and July sweeps to make her case, although the Nielsen book has WBBM-TV in third place in the early fringe period in both months, Monday through Friday. The Arbitron book, on which the BROADCASTING report was based, has WMAQ-TV in second place in most time periods during both months, Monday through Friday. One exception was in May, when WMAQ-TV and WBBM-TV tied for second for the 10 p.m. period. WBBM-TV also disputes the assertion the station's advertisers were subjected to a "boycott" by blacks in 1985 as the result of management's decision to replace black anchor Harry Porterfield with Bill Kurtis. Jesse Jackson's PUSH—People United to Save Humanity—had called on blacks to picket and to boycott the station, that is, to watch other stations.



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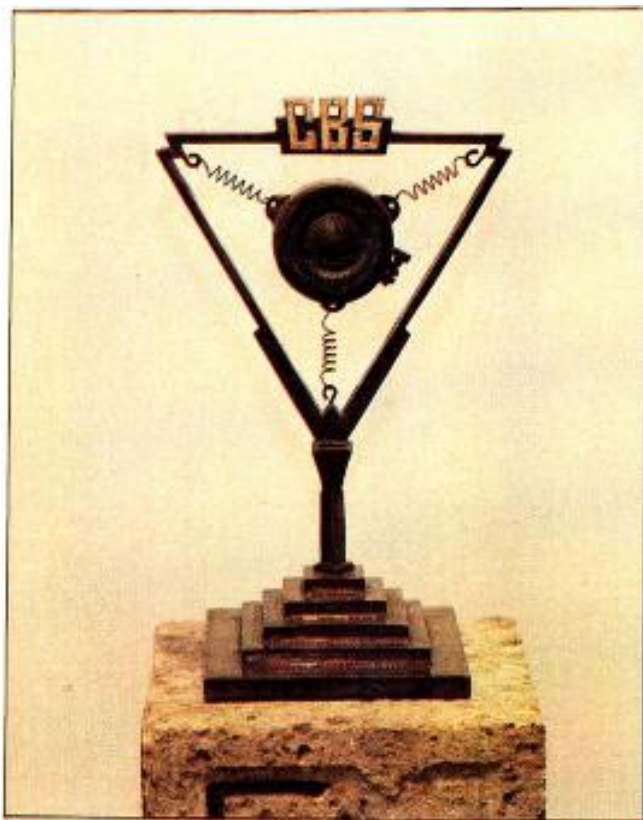


**CBS BROADCAST INTERNATIONAL**

# CBS

## The First 60 Years

BY THE EDITORS OF BROADCASTING



# 1927

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ATLASS AUBREY AUTRY  
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BARLOW BARTON BARUCH  
BATES BECKER BENFIELD  
BENNY BENSON  
BERGBERGEN BERGERAC  
BERNAYS BERNSTEIN BIGGS  
BLOWERS BOHLENDER  
BRADLEY BRASSELE  
BRAUNER BRILL  
BRINCKERHOFF BROCKWAY

BRODY BROOKS BROOKSHIER BROWN BRUCE  
BRYSON BUNKER BURDEN BURDETTE BURKE  
BURNS BURROWS BUTCHER CALMER CANTOR  
CAPOTE CARROLL CHAMBERLAIN CHEN CHESTER  
CHRISTIANSON CHURCHILL CLARK COFFIN COLIN  
COLLINGWOOD COMO CONKLING CONNOLLY  
CONRAD COOMBS CORRELL COULTER COWAN  
COWDEN CRANDALL CRONKITE CROSBY CUSHING. .

CUTLER DALY DANIELS DANN DAVIDOFF DAVIS  
DAWSON DEAN DERROUGH DIAMANDIS DIGGES  
DINE DONOVAN DORFSMAN DORSO DOWELL  
DOWNEY DOWNS EDWARDS EGER EVANS FAULK  
FELLOWS FEENEY FISHER FISKE FITTS FITZGERALD  
FLAHERTY FRIENDLY GAMMONS GARFIELD  
GARTENBERG GEORGE GILPATRIC GITTINGER  
GLASBERG GLEASON GODFREY GOLDEN  
GOLDMARK GOLDWYN GOSDEN GOTIMER GRAY  
GREEN GROSSMAN GUDE HARRIS HART HATCHETT  
HAYES HEATTER HERMAN HEWITT HICKEY  
HILFORD HIRSHON HOLLENBECK HOLMES  
HONEYCUTT HOPPER HOPWOOD HORN HOSKING  
HOTTELET HOUGHTON HUSING HYLAND  
IGLEHART IRELAND JACKSON JACOBINI  
JANKOWSKI JENCKS JUDSON KALAJDZIAN KALINSKI  
KALTENBORN KATZ KEATING KEEGAN KEESHAN  
KENDRICK KESTEN KLAUBER KLEMMER KOOP  
KOSTELA KOVACS KURALT KURTIS LAFFERTY  
LANDON LAW LEAHY LEAR LEE LEISER LEONARD  
LESUEUR LEVY LEWIS LIEBERSON LILLEY LIMAN  
LINKLETTER LIVINGSTON LODGE LOFTUS  
LOWMAN LUND LYONS MACCOWATT MACPHAIL  
MALARA MANNING MARCH MARTIN MASON MATER  
MAULSBY MAYER MCCONNELL MCCORMICK  
MCCOY MCMANN MEADE METTE MEWSHAW MEYER  
MICKELSON MILLER MILLS MINER MINARY MINOW  
MOORE MOYERS MUDD MURPHY MURRAY  
MURROW NORTHSHIELD OBER O'CONNOR  
ORMANDY PADGETT PALEY PAPER PILSON PLAUTZ

POLTRAC PRICE RATHER RAUCHENBERGER REAM  
REASONER REVSON REYNOLDS RICHARDSON  
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SALANT SARNOFF SAUTER SAWYER SAXE SCHACHT  
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SCHOENBRUM SCHORR SCHWEITZER SEGELSTEIN  
SEIGAL SELDES SEVAREID SEWARD SHIRER  
SHOWALTER SILVERMAN SINATRA SIOUSSAT  
SIRMONS SKELTON SLOAN SMALL SMITH SNYDER  
SOHMER SONENBERG SPENCER STANTON  
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TELLER THIERFELDER THOMAS THORNBURGH

TISCH TORICK

TOURTELLOT TREE TROUT

VAN VOLKENBERG

VRADENBURG WALLACE

WALLERSTEIN WALSH

WALT WALTER WARD

WAYNE WEAR WELLES

WERSHBA WEST WHITE

WILDER WILE WILLIAMS

WILLIS WOLFENSOHN

WOLFF WONDER WOLTER

WOOD WOOLLCOTT

WUSSLER WYLAND WYMAN

YETNIKOFF ZAGOREN ETC

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**1987**





WJYY	BRAINE RD, MN	WHAP	HOPEWELL, VA	KQV	PITTSBURGH, PA	WTOP	WASHINGTON, DC	KZMT (FM)	HELENA, MT
KOMC	BRANSON, MO	WHOP	HOPKINSVILLE, KY	WBRK	PITTSFIELD, MA	WATR	WATERBURY, CT	KQFM (FM)	HERMISTON, OR
WKVT	BRATTLEBORO, VT	KZNG	HOT SPRINGS, AR	WEAV	PLATTSBURGH, NY	WTNY	WATERTOWN, NY	KYOK	HOUSTON, TX
WPNI	BREVARD, NC	WKEE	HUNTINGTON, WV	WYNZ	PORTLAND, ME	KWAT	WATERTOWN, SD	KLTR (FM)	HOUSTON, TX
WMOG	BRUNSWICK, GA	WRSB (FM)	HUNTSVILLE, AL	KYTE	PORTLAND, OR	KNEI	WALKON, IA	WQMU (FM)	INDIANA, PA
WBEO	BUCYRUS, OH	KID	IDAHO FALLS, ID	WPAY	PORTSMOUTH, OH	KNEI-FM	WALKON, IA	WTPM (FM)	INDIANAPOLIS, IN
WECK	BUI FALO, NY	WDAD	INDIANA, PA	WPPA	POTTSVILLE, PA	WXCO	WAUSAU, WI	WIFI (FM)	IRONWOOD, MI
WJOY	BURLINGTON, VT	WTUX	INDIANAPOLIS, IN	KYCA	PRESQUE ISLE, ME	WKOV	WELLSTON, OH	WUPY	ISHPEMING, MI
WKQV	BURNSIDE, KY	WJMS	IRONWOOD, MI	WOZI (FM)	PROVIDENCE, RI	WKOV-FM	WELLSTON, OH	WVMT (FM)	ISHPEMING, MI
KBOW	BUTTE, MT	WHCU	ITHACA, NY	WHIM	PUEBLO, CO	WZNO	WEST PALM BEACH, FL	WCKO (FM)	JACKSON, MS
WKJF	CADILLAC, MI	WJCO	JACKSON, MS	KCSJ	QUINCY, IL	WZZZ	WEST POINT, GA	WRQL	JACKSONVILLE, FL
WCKQ (FM)	CAMPBELLVILLE, KY	WSLI	JACKSON, MS	KPCO	RAPID CITY, SD	WCJM (FM)	WEST POINT, GA	WHUG (FM)	JAMESTOWN, NY
KRLN	CANON CITY, CO	WOKV	JACKSONVILLE, FL	WTAD	RAYMOND, WA	WOCB	WEST YARMOUTH, MA	KQDJ-FM	JAMESTOWN, ND
KRLN-FM	CANON CITY, CO	WLDS	JACKSONVILLE, FL	KOTA	READING, PA	WTCW	WHITESBURG, KY	WPJK	JASPER, AL
WVNC (FM)	CANTON, NY	WJCV	JACKSONVILLE, NC	KSOW (FM)	RED OAK, IA	KFH	WICHITA, KS	WQLS	JOHNSON CITY, TN
KEZS-FM	CAPE GIRARDEAU, MO	WKSJ	JAMESTOWN, NY	WRAW	RED OAK, IA	KWFT	WICHITA FALLS, TX	WVSI-FM	JOHNSON CITY, TN
KCTM	CARRROLL, IA	KQDJ	JAMESTOWN, ND	KOAK	RED OAK, IA	WEKC	WILLIAMSBURG, KY	WJNL-FM	JOHNSON CITY, TN
KTWO	CASPER, WY	KWOS	JEFFERSON CITY, MO	KOAK-FM	REDDING, CA	WPPA	WILLIAMSPORT, PA	KTKU (FM)	JUNEAU, AK
WSPC	CASTLEWOOD, VA	WJCV	JOHNSON CITY, TN	KRDG	RENO, NV	WILM	WILMINGTON, DE	KLTY (FM)	KANSAS CITY, MO
KSUB	CEDAR CITY, UT	WJNL	JOHNSTOWN, PA	KOH	RICHLAND CENTER, WI	KIND	WINSLOW, AZ	KFLS	KLAMATH FALLS, OR
WMT	CEDAR RAPIDS, IA	KJNO	JULINE, AK	WRCO	RICHLAND CENTER, WI	WSJ	WINSTON-SALEM, NC	WLXR	LANCROSS, WI
WKYA (FM)	CENTRAL CITY, KY	WKZO	KALAMAZOO, MI	WRCO-FM	RICHMOND, VA	WSIR	WINTER HAVEN, FL	WPJY-FM	LANCASTER, SC
WDWS	CHAMPAIGN, IL	KGEZ	KALISPELL, MT	WLEE	RIPON, WI	WFHR	WISCONSIN RAPIDS, WI	KDJL (FM)	LANDER, WY
WKCJ	CHARLESTON, SC	KGFV	KEARNEY, NE	WCWC	ROANOK, VA	WNEB	WORCESTER, MA	WILS-FM	LANSING, MI
WDXZ (FM)	CHARLESTON, SC	WKNE	KEENE, NH	WFIR	ROCHESTER, NH	WNAX	YANKTON, SD	WQBQ	LEESBURG, FL
WCIS	CHARLESTON, WV	WKIZ	KEY WEST, FL	WWNH	ROCHESTER, NY	WKBN	YOUNGSTOWN, OH	KWKR (FM)	LEOTI, KS
WINA	CHARLOTTESVILLE, VA	WKNY	KEYSTONE, NY	WHAM	ROCK ISLAND, IL	KSES	YUCCA VALLEY, CA		(GARDEN CITY, KS)
WDEF	CHATTANOOGA, TN	KAGO	KLAMATH FALLS, OR	WRHI	ROCK HILL, SC	KBLU	YUMA, AZ		LOS ANGELES, CA
WDEF-FM	CHATTANOOGA, TN	WNOX	KNOXVILLE, TN	WKBF	ROCKY MOUNT, NC				LOUISVILLE, KY
KRAE	CHEYENNE, WY	WEJM	LACONIA, NH	WCEC	ROGERS, AR				LYNCHBURG, VA
WBBM	CHICAGO, IL	KPEL	LAFAYETTE, LA	KAMO-FM	ROLLA, MO				MANHATTAN, KS
KHSL	CHICO, CA	WRD	LAKE PLACID, NY	KZNN (FM)	ROME, GA				MARIETTA, OH/
WBEX	CHILLICOTHE, OH	WLPW (FM)	LANDER, WY	WLAQ	ROSEBURG, OR				PARKERSBURG, WV
WCKY	CINCINNATI, OH	KOVE	LANSING, MI	KRNR	RUPERT, WY				MARIETTA, OH/
WERE	CLEVELAND, OH	WILS	LARAMIE, WY	WYKM	RUSSELLVILLE, AR				PARKERSBURG, WV
WVOC	COLUMBIA, SC	KLDI	LAREDO, TX	KARY	SACRAMENTO, CA				MEMPHIS, TN
WCRM	COLUMBIA, TN	KVOZ	LAS CRUCES, NM	KGNR	SAGINAW-BAY CITY, MI				MIDDLEBURY, VT
WRCG	COLUMBUS, GA	KOBE	LAS VEGAS, NV	WXXO	SALEM, OR				MILES CITY, MT
WCOL	COLUMBUS, OH	KNUU	LEXINGTON, KY	KSLM	SALISBURY, MD				MILWAUKEE, WI
WKXL	CONCORD, NH	WLPW	LINCOLN, NE	WJY	SALT LAKE CITY, UT				MINNEAPOLIS, MN
WHUB	COOKVILLE, TN	KLMS	LITTLE ROCK, AR	KSL	SAN ANTONIO, TX				MINNEAPOLIS, MN
KSIX	CORPUS CHRISTI, TX	KARN	LONGVIEW, WA	WQAI	SAN DIEGO, CA				MORGANTOWN, WV
KLOO	CORVALLIS, OR	KBAM	LOS ANGELES, CA	KFBM	SAN FRANCISCO, CA				MUNCIE, IN
KFAT (FM)	CORVALLIS, OR	KNX	LOUISVILLE, KY	KCBS	SAN JUAN, PR				NEW ORLEANS, LA
WJSB	CRESTVIEW, FL	WCII	LUBBOCK, TX	WOSO	SANTA MARIA, CA				NEW YORK, NY
KRLD	DALLAS, TX	KFYO	LYNCHBURG, VA	KSMA	SARASOTA, FL				NORFOLK, VA
WDVA	DANVILLE, VA	WWOD	MADISON, WI	WSPB	SAVANNAH, GA				NORTH PLATTE, NE
WHIO	DAYTON, OH	WIBA	MANCHESTER, NH	WBMQ	SCOTTSDALE, AZ				OLEAN, NY
WNDR	DAYTONA BEACH, FL	WKBR	MANITOWOC, WI	KOLT	SCOTTSDALE, AZ				OKLAHOMA CITY, OK
WDSB	DECATUR, IL	WOMT	MANTEO, NC	WGBI	SCOTTSDALE, AZ				OMAHA, NE
WDBF	DELRAY BEACH, FL	WVOD (FM)	MARIETTA, OH	KIRO	SEATTLE, WA				ORLANDO, FL
KOA	DENVER, CO	WMOA	MARION, IN	KDRO	SEATTLE, WA				BOWLING GREEN, KY
KRNT	DES MOINES, IA	WBAT	MARSHALL, MI	WSNW	SENECA, SC				BRATTLEBORO, VT
WNJ	DETROIT, MI	WELL (FM)	MARSHALL, MO	WBFM (FM)	SENECA, SC				BUCYRUS, OH
KDIX	DICKINSON, ND	KMMO	MARSHALL, MO	WTCH	SHAWANO, WI				BUFFALO, NY
KGNO	DODGE CITY, KS	KMMO-FM	MARSHALL, MO	WOWN (FM)	SHERIDAN, WY				BUFFALO, NY
WCEB	DU BOIS, PA	WHIE	MARTINSVILLE, VA	KROE	SIKESTON, MO				CADILLAC, MI
WXLI	DUBLIN, GA	KGLO	MASON CITY, IA	KMPL	SITKA, AK				CANTON, OH
KDTH	DUBUQUE, IA	WFTM (FM)	MAYSVILLE, KY	KIFW	SMITHFIELD, NC				CEDAR CITY, UT
KDAL	DULUTH, MN	KURV	MCCALL, ID	WMPM	SOUTH BEND, IN				CEDAR RAPIDS, IA
KDGO	DURANGO, CO	KZID	MEDFORD, OR	WSBT	SOUTH LAKE TAHOE, CA				CHARLESTON, SC
WDNC	DURHAM, NC	KMFR	MELBOURNE, FL	KTHO-FM	SPARTANBURG, SC				CHARLOTTE, NC
WEST	EASTON, PA	WMEL	MEMPHIS, TN	WSPA	SPENCER, IA				CHATTANOOGA, TN
KTSM	EL PASO, TX	WRLE	MENA, AR	KICD	SPENCER, IA				CHEYENNE, WY
WDEA	ELLSWORTH, ME	KENA	MENA, AR	KICD-FM	SPOKANE, WA				CHICAGO, IL
WELM	ELMIRA, NY	KUOL (FM)	MEXIA, TX	KXLY	SPRINGFIELD, IL				CINCINNATI, OH
KGWA	ENID, OK	KYCX (FM)	MEXICO CITY, MEXICO	WTAX	SPRINGFIELD, MO				CLEVELAND, OH
KGDN (FM)	EPHRATA, WA	XHRED (FM)	MIAMI, FL	WIXY	SPRINGFIELD, MO				COLUMBIA, SC
WEYZ	ESCANABA, MI	WFAD	MIDDLEBURY, VT	KGBX	SPRINGFIELD, MO				COLUMBIA, TN
WDBC	ESCANABA, MI	KMTA	MILES CITY, MT	KQYB (FM)	SPRINGFIELD, MO				COLUMBUS, OH
KUGN	EVANES, OR	WCCO	MINNEAPOLIS, MN	WTOE	SUPRICE PINE, NC				CONCORD, NH
KINS	EUREKA, CA	KCJB	MINOT, ND	WFOY	ST. AUGUSTINE, FL				COOKEVILLE, TN
KCRF	FAIRBANKS, AK	KGVO	MISSOULA, MT	KDLX	ST. GEORGE, UT				COQUILLE, OR
WMMN	FAIRMONT, WY	KWIX	MOBERLY, MO	WIDG	ST. IGNACE, MI				DALLAS, TX
WFNC	FAYETTEVILLE, NC	WKRG	MOBILE, AL	KFEQ	ST. IGNACE, MI				DANBURY, CT
WFLG	FITCHBURG, MA	WACY	MONTGOMERY, AL	KMOX	ST. JOSEPH, MO				DAYTON, OH
WDFD	FLINT, MI	WMFL	MONTICELLO, FL	WVVI	ST. LOUIS, MO				DECATUR, IL
WINK	FORT MYERS, FL	WMNC	MORGANTON, NC	WWNS	ST. THOMAS, VI				DELPHOS, OH
WZOB	FORT PAYNE, AL	WMGA	MOULTRIE, GA	WDRV	STATESBORO, GA				DENVER, CO
KACJ	FORT SMITH, AR	WYER	MOUNT CARMEL, IL	WKOK	STATSBORO, GA				DETROIT, MI
KAJJ (FM)	FORT SMITH, AR	WPCN	MOUNT POCONO, PA	KREW	SUNBURY, PA				DODGE CITY, KS
WFOB	FOSTORIA, OH	KEDY-FM	MOUNT SHASTA, CA	WDR	SUNBURY, PA				DUBLIN, GA
WFKY	FRANKFORD, KY	WLBC	MUNCIE, IN	WDR	SYRACUSE, NY				EAGLE, CO
WFMD	FREDERICK, MD	WNOG	NAPLES, FL	WTAL	TALLAHASSEE, FL				EL PASO, TX
WFRL	FREESPORT, IL	WNDH (FM)	NAPOLEON, OH	WPLP	TAMPA-ST. PETERSBURG, FL				ELMIRA, NY
KMAK	FRESNO, CA	WLAC	NASHVILLE, TN	WTZE	TAZEWELL, VA				EPHRATA, WA
WRUF	GAINESVILLE, FL	WNLC	NEW LONDON, CT	KTEM	TEMPLE, TX				FRANKFORT, KY
WGGG	GAINESVILLE, GA	WWL	NEW ORLEANS, LA	KODL	THE DALLES, OR				FRESNO, CA
KGAK	GALLUP, NM	WCBS	NEW YORK, NY	KTRF	THIEF RIVER FALLS, MN				GAINESVILLE, GA
KILJ	GARDEN CITY, KS	WCNL	NEWPORT, NH	WJDB	THOMASVILLE, AL				GALLUP, NM
KES	GLADEWATER, TX	WCNL-FM	NEWPORT, NH	WJDB-FM	THOMASVILLE, AL				GRAND RAPIDS, MI
WENU (FM)	GLENS FALLS, NY	KFBR	NOGALES, AZ	WPAX	THOMASVILLE, GA				GREENSBORO, NC
WENT	GLOVERSVILLE, NY	KICY	NOME, AK	WTIF	TIFTON, GA				HARTFORD, CT
WSSG	GOLDSBORO, NC	WTAR	NORFOLK, VA	WJQ	TOMAHAWK, WI				HAYVE DE GRACE, MD
KLOE	GOODLAND, KS	KBBR	NORTH BEND, OR	WJQ-FM	TOMAHAWK, WI				
WGHJ	GRAND HAVEN, MI	WWLS	OKLAHOMA CITY, OK	WTKY	TOMPKINSVILLE, KY				
WGHJ-FM	GRAND HAVEN, MI	WMNS	OLEAN, NY	WTKY-FM	TOMPKINSVILLE, KY				
KVEE	GRAND JUNCTION, CO	KKAR	OMAHA, NE	WIBW	TOPEKA, KS				
WGRY	GRAYLING, MI	WMMA	ORLANDO, FL	KONA-FM	TRI-CITIES, WA				
WGOH	GRAYSON, KY	KRMS	OSAGE BEACH, MO	KTUC	TUCSON, AZ				
WUGO (FM)	GRAYSON, KY	KBIZ	OTTUMWA, IA	WVNA	TUCUMBIA, AL				
WHAI	GREENFIELD, MA	WDXR	PADUCAH, KY	KBBN (FM)	TWIN HARTS, CA				
WHAI-FM	GREENFIELD, MA	WSP	PAINTSVILLE, KY	KEZJ	TWIN FALLS, ID				
WNCT	GREENVILLE, NC	KCMJ	PALM SPRINGS, CA	KEZJ-FM	TWIN FALLS, ID				
KVLE (FM)	GLYNNSON, CO	KDRS	PARAGOULD, AR	WBTC	TWIN FALLS, ID				
WJEJ	HAGERSTOWN, MD	KLOZ-FM	PARAGOULD, AR	KUKJ	L'HRICHSVILLE, OH				
WTSJ	HANOVER, NH	WCDA	PENSACOLA, FL	WMB5	UKIAH, CA				
WHIP	HARRISBURG, PA	WMBD	PEORIA, IL	WVLD	UNIONTOWN, PA				
WJSY (FM)	HARRISONBURG, VA	WCAU	PHILADELPHIA, PA	WTTB	LITICA, NY				
WPOP	HARTFORD, CT	KKAN	PHILLIPSBURG, NJ	WACV	VALDOSTA, GA				
KHAS	HASTINGS, NE	KFYI	PHOENIX, AZ	KVIS	VERO BEACH, FL				
WHDG (FM)	HAYVE DE GRACE, MD	KCCR	PIERRE, SD	KAFR	VINCENNES, IN				
KCAP	HELENA, MT	WANO	PINEVILLE, KY	WQRA (FM)	VISALIA, CA				
KOHU	HERMISTON, OR	KKOW	PITTSBURG, KS		WALLA WALLA, WA				
KGU	HONOLULU, HI				WARRINGTON, VA				

From 16 member stations in 1927 to today's 769 strong! We salute our affiliates whose enterprise and energy helped make possible these 60 expansive years.



# NAMES AND IMAGES

personify CBS to America and the world. Three hundred and twenty-three of the names that peopled CBS's first 60 years appear on the three preceding pages. They are, of course, not all the memorable contributors to that organization's common weal. The reading of that honor roll will conjure up still others in the memories of those who remember CBS for what it's been to American broadcasting, and who hope for what it will be.

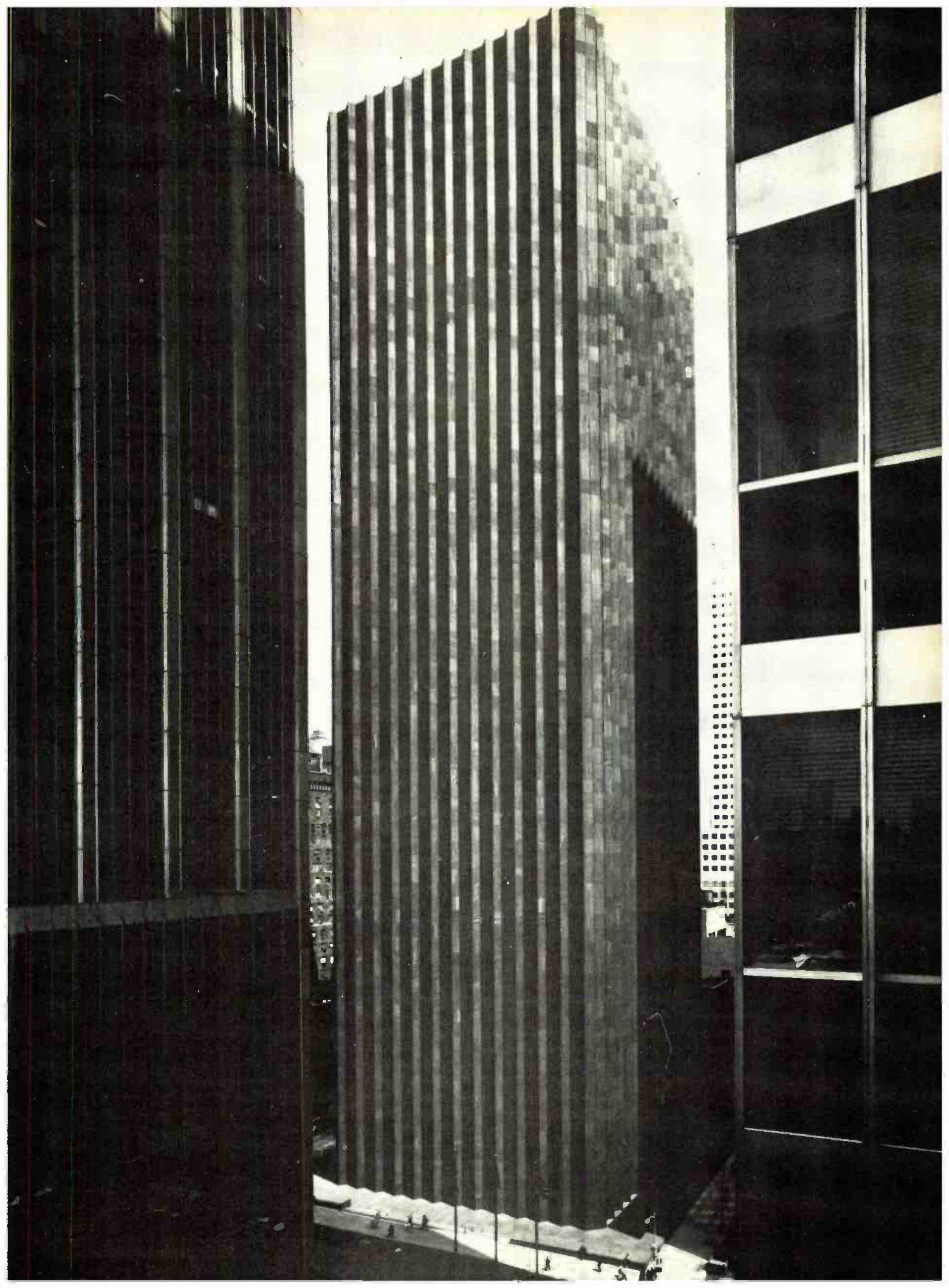
Some of the images appear on the three pages that follow. Black Rock, the magnificent office building at 51 West 52d Street that emerged from the vision of Eero Saarinen in collaboration with William S. Paley and Frank Stanton. The array of microphones from the first 16 radio affiliates. Bill Paley at the ribbon-cutting ceremony for the new headquarters building at 485 Madison Avenue (on Sept. 18, 1929). Jack Benny. Ed Murrow joining the nation from Atlantic to Pacific when the intercontinental coaxial cable was completed. Archie Bunker and Edith. Freeman Gosden (the Kingfish and Amos) and Charles Correll (Andy), creators of the immortal *Amos 'n' Andy* series. Walter Cronkite during the Kennedy assassination coverage. Admiral Byrd at the South Pole. New York Mayor Jimmy Walker as CBS began the first regularly scheduled television broadcasting in July 1931. Nila Mack, one of the first women directors, on *Let's Pretend*. Beaver. The first "Great Debate" from WBBM-TV Chicago. Ed Wynn. Paley and Stanton at Ed Sullivan's funeral. Ted Turner announcing his bid to take over. Larry Tisch taking over.

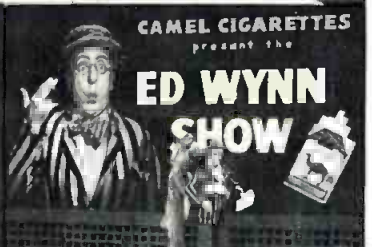
But mainly the names. BROADCASTING's honor roll was drawn from three sources: a new book by Washington communications attorney Lewis J. Paper, entitled "Empire: William S. Paley and the Making of CBS" (St. Martin's Press; \$19.95); any additional names mentioned in this special report, and the recollections of BROADCASTING's editors. Within the broadcasting industry, many are household names; within CBS, many are legend.

The microphone used to exemplify the 1927 end of the CBS rainbow is that used by Ed Murrow for his historic broadcasts from London during World War II. The camera for 1987 is a Sony Betacam, carried by technician Nicholas Rawloc.

To put some of the pictures with some of the names, BROADCASTING reproduces on page 53 a roster of 44 CBS executives compiled in the late 1960's for a purpose now forgotten.

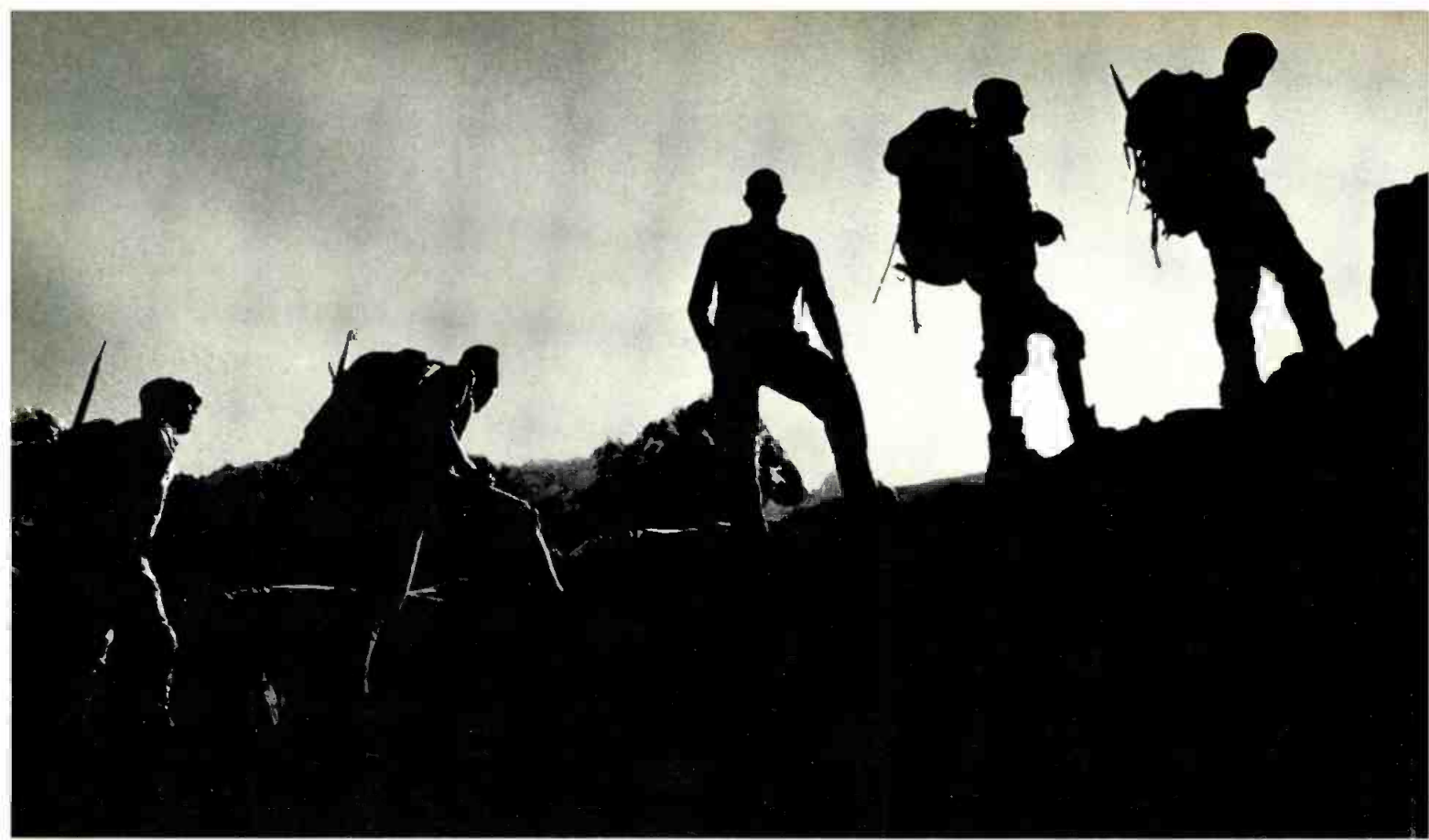
On the pages that follow BROADCASTING has sought to capture both the spirit and the energy of those who created CBS, who managed it and who animated it with their own vision and talent. A relative newcomer in that rank: Laurence Tisch, now principally responsible for what CBS becomes in its 61st year and beyond.





**THE GANG OF 44.** These were among the principal executives of CBS in the late 1960's. Left to right and top to bottom: William S. Paley, the founder and still the chairman. Frank Stanton, the long-time president, later vice chairman and now president emeritus. Jack Schneider, who rose to be executive vice president. Thomas Dawson, a one-time president of the television network. Richard Salant, twice president of CBS News. E. K. (Kidder) Meade, for years the corporation's principal public relations officer. Goddard Lieberson, head of the CBS/Columbia Group (including CBS Records). Peter Goldmark, the genius behind the 33 1/3 RPM record and electronic video recording, among countless other developments. Ed Saxe, the chief administrator of the television network's engineering activities. Drew Brinckerhoff, Saxe's successor in that role. John Cowden, then public relations chief for the television network. Ralph Daniels, head of the CBS television stations division. Michael Dann, senior vice president for programs for the television network. W. Thomas Dawson, long associated with CBS Radio. Sam Digges, then executive vice president for CBS Radio. William Fitts, head of employe relations. Joseph Flaherty, then general manager of engineering for the television network. Clark George, president of CBS Radio. Richard Jencks, then president of the CBS/Broadcast Group, later Washington vice president. Clarence Hopper, head of facilities and personnel; he made Black Rock work. Felix Kalinski, then president of CBS/Comtec. Raymond Klemmer, head of the office of corporate planning. Ernest Leiser, an executive producer for CBS News. William Leonard, then a vice president of CBS News, later president of the news division (after a tour as Washington vice president). William Lodge, head of station relations. Robert Kalaidjian, director of personnel. William MacPhail, then head of CBS Sports. Gordon Manning, a vice president of CBS News. Charles Steinberg, vice president for press information for the television network. Fred Silverman, then a vice president in the program department, later with ABC and NBC (the last as president). David White, general manager of TV network operations. Carl Ward, vice president of station relations. Robert D. Wood, president of the television network. Clive Davis, president of CBS Records. Donald West, assistant to the president of CBS Inc. (now managing editor of BROADCASTING). Robert Brockway, president of the electronic video recording division. Norman Walt, vice president for cable TV activities while CBS was still allowed in that field (and later head of McGraw-Hill Broadcasting). Louis Dorfman, chief of advertising and design. Clifford Benfield, director of management resources. Lawrence Hilford, then vice president of broadcast EVR. William Tankersley, vice president for program practices of the television network (and later head of the Better Business Bureau). Alan Sloan, then general manager of WCBS-TV New York (later an independent producer in Hollywood). Thomas Swafford, then with the TV stations division, later head of program practices. Frank Smith, head of sales for the television network.





## **CBS and Its Affiliates: Scaling the Heights**

It has been a great adventure. For 60 years, CBS and its affiliated stations have met the challenge and climbed to the top... together.

For more than 30 years, Multimedia's CBS affiliated stations in Knoxville and Macon have been part of the team... side by side.

It can continue. Reaching the top is a matter of working together and giving it all you've got.

At Multimedia, we think it's worth it.



# CBS

## The First 60 Years



### TISCH

*Since being named acting chief executive officer almost a year ago to the day, CBS's now-official CEO, billionaire entrepreneur Laurence Tisch, has influenced a great many more people than he may yet have won friends in his efforts to reshape the company in a leaner financial image. His vision for CBS as it begins its next 60 years is contained in the interview that follows.*

**Book after book has been written, or is being written, about CBS. And I have two questions in that area. Will you be around CBS long enough for books to be written about you? And if so, what would you have those books say about you?**

Well, to the first part I hope so. To the second part I'd like them to say that I assured the viability of CBS as a great network long into the future. I believe that really is my goal: to make sure there is always a great CBS.

And not just restricted to its financial viability, which I think we can insure, but as an important medium for information, news and entertainment.

**Do you have a vision of that? I mean, can you project five or 10 years out as to what kind of company that will be?**

Yes, in the sense that it will be a basic broadcasting company.

There are going to be all sorts of changes in the industry in the next five to 10 years— you'll have high-definition television coming in at some point along the way— but, basically, the fundamental nature of CBS will not change that much.

**What about cable? You've got 50% of the country that's now getting its over-the-air signals through cable, and you're essentially blanked out on the system ownership side.**

That's one of the big issues coming up in the next few years.

**Cable?**

No, the whole area of regulation. It really is obsolete. It may have been fine 15 years ago when the networks dominated the airwaves, but that's no longer true.

**Does that include financial interest, specifically?**

Well, financial interest, production limitations, syndication rights—the whole area. It was one thing when you had the three networks monopolizing things. The networks are not monopolies any longer; we're just competitors in this whole arena. Yet Fox, which is a production house, is also a network. They don't come under the same rules and restrictions that we do.

Or MCA buying television stations. Disney is buying television stations. The whole world has changed, and we're still sitting there with one arm tied behind our back. And we're barred from owning cable systems, which is silly. Cable in a sense is a true monopoly. That's the true entrance into the home. I'm not using "monopoly" as a pejorative term, even. I'm just saying that's it's a fact of life. Cable has been allowed to grow. And there's nothing wrong with the growth of cable, as long as it does something for the American people. But by the same token, if cable is a new form of distribution, why should the networks be barred from participating in that form of distribution?

**Are you going to do something about it?**

I think we have to create the awareness in Congress of what's changing in the whole industry, the whole communications industry. I'm sure some in Congress are fully aware, but I don't think Congress as a whole is aware of the rapidity of the changes that are taking place.

**But the sentiment in the Congress at the moment may be anti-cable. It certainly doesn't appear to be procable. Many think cable has gone too far.**

They should be anti-cable because, in a sense, cable took advantage of the Congress when it was deregulated. They raised their prices to the American people way beyond what was necessary to deliver good service.

**But on the other hand, they don't make all that much money.**

Well, it depends on how you define "profits."

**How do you define it?**

You must ask, where you have large depreciation, whether you are looking at the business as a cash-flow business or is it reported as after-tax profit.

I think with cable you look at it as a cash-flow business, and the cash flows have doubled in the last couple of years. And that's why the price per connection has doubled. Or more than doubled.

**Do you think we can ever look to cable as a medium for more than the retransmission of signals?**

Well, that's happening right now. Cable is powerful enough now to start its own programing searches.

**Would you consider trying again with CBS Cable?**

I don't think we're ready for it yet; I think we have a lot of work to do. That is, CBS ourselves and our own programing and our own entertainment and our own delivery and information; we venture out into new areas. I don't like to have people take their eye off the ball over here. We have too much work ahead of us for the next year or two.

**What is ahead of you in the next couple of years?**

I think we're in a very competitive environment, and it's our job at CBS to, in effect, do a better programing job for the whole network. I mean, the numbers speak for themselves; we are now number two, and we were number one a few years ago—and we have to get back to being number one.

**But can you wait until you get back to being number one, if that indeed is in the cards, and let the cable world become dominated by other players?**

Interesting question. I think at the moment we have no choice but to do that because even if we decided to enter some form of cable programing, it would be a few years before we became important in that area. And I'd rather pay a higher price perhaps two, three or four years from today to get into cable than have to fight the battle right now on regular programing as a network.

**Are you fighting an old battle? Is the network still doing the program-**

**ing of the 1960's? Are you approaching it in the same way? Obviously you're dealing with an eroded marketplace.**

We recognize that.

**Is your program mix any different, significantly different from what it used to be to attract a new audience, and to fit into the new communications scheme?**

Well, we're trying to change that. You referred to the term "revolution" a few minutes ago; I think we have to go through an evolutionary process at CBS. We can't afford to alienate all at once our existing audience. We have to enlarge our audience, and we have to bring them a product that they want.

**How much time do you have?**

As CBS or as a network? Are you referring to the three networks now or are you just referring to CBS?

**Just CBS.**

Oh, I think we have a couple of years in which to get this turned around. I think it's going to take a couple of years to turn it around; it doesn't happen overnight. You don't go from number two to number one just by wishing.

**What contribution are you making to that process?**

Well, I'm trying to expand the range of programing—more freedom for the programers, more new ideas for out-of-the-way ideas. And we have to come up with new material; we just can't live with everybody repeating the same sitcoms year after year.

You can't legislate creativity, but you could make the company receptive to creativity; and I think that's the most important job we can do in the next year or two—to attract the creative people, attract the people with the new ideas in programing, whether it be movies, series, drama, news.

**So much in this area is perception. I don't know what perception you have of CBS from the 35th floor. I can tell you the perception I have of it from the street. From the street and from talking to the old timers and my old friends, I think they think CBS is dead. The popular phrase is, "The CBS you knew is no more."**

**Now I don't know if that's necessarily bad, but it sounds bad and people feel bad.**

Yes, it does sound bad. I don't agree with it; I don't know the CBS that you knew, as I wasn't here then, so I don't know what you're referring to.

**Well, the CBS we all knew was the leader of the country. CBS led in every element. This building is to me the greatest office building in the world—and it symbolized CBS. And I think it's a very important symbol, that eye. The CBS Eye meant so much to this country.**

**Two weeks ago I interviewed Ted Turner in Atlanta, and I felt that I was talking to the man with his eye on the future, and the person who is going to regenerate the television medium.**

**It was Ted Turner who came up with the 24 hour-news network, who has the largest single television station in the world—WTBS, the most successful single television station in the world has three networks essentially and is going for a fourth network. Are you competing with Ted Turner?**

Of course. We're competing with everybody. There's a certain amount of air time, a certain number of listeners out there, and we're all competing for the same listeners. I think we're all in competition.

**Turner says that you still command the hill, certainly from the standpoint of broadcasting being an advertising medium, but that you only have one revenue stream, you only have advertising, you don't have those subscription revenues, and therefore, broadcasting is an inherently inferior medium.**

I don't buy that at all. He wanted our revenue stream.

**Well, he also said that he would have done with CBS exactly what you did. What did you have in mind when you did this; did you know what you were getting into? Did you know then that you would have these challenges ahead of you?**

Well, it depends on how far back you go. Certain challenges I recognized a year ago; other challenges develop as you go along. But



# WE'RE ALL PART OF CBS



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I look upon the networks as a very viable communications form for the future. I don't think we're obsolete at all.

**What about stations?**

The same with the stations. It depends on the job that the individual station does. I think there will always be TV stations; how we run them and how we program, that's a different challenge.

**Do you think the affiliate loyalty is sufficient to hold your network together?**

Oh, I think so. I don't know if you'd use the word "loyalty," really. Loyalty is only one component of it. We need each other. There's an economic basis for a network, and for an affiliation contract.

**When you got to CBS, did you find anybody else like you here?**

No.

**How are you unlike everybody else that is here or has been at CBS?**

Well, I was fortunate in the sense of coming in with an objective point of view on the business, the industry, the company. Of course, I didn't have the privilege of having been at CBS, being steeped in its history and traditions and values, and that's something I have to acquire. So I have to blend the two.

**And is it working? Are you blending?**

I think so. I think so. They've taught me a lot and I hope I made some contributions from my side.

**It would be nice to have a reconciliation between you and Loews and all you represent, and this company. I don't know how far your influence has gone, how many people you have converted to your way—**

Now, wait. I have no conflict with David Fuchs or Gene Jankowski or Neal Pilson or Howard Stringer. I'm not trying to convert them to "my way."

**You're trying to lead them.**

But that's my job. I would say on most things we sit down at a meeting and we all come to the same conclusion. I think that's the interesting thing about the business here. I think people on the outside have the wrong impression of what's going on within CBS.

**I don't think people on the outside are important to you. The important people are on the inside, and what impression do they have of what's going on here? I think they have a very negative impression.**

I'm sorry to hear that; I didn't realize that. That doesn't mean that there aren't some people who may not be happy here, with the changes that have taken place, but overall I don't think there is a negative attitude at CBS. I think we have some very good people here. I didn't think it was necessary to bring in new people at this point. I think we have excellent people here.

**But those people were all charged up to do it the Bill Paley and the Frank Stanton way.**

**What's in the Bill Paley and the Frank Stanton way that's so different?**

**They ran it into the ground.**

Now hold on a minute—let's look at the facts. I came here in 1986 after the network had gone on a precipitous slide in its profitability from '84 to '86, where the budget for '87 was in the red for the network.

**And who did that? These are the same people you've still got running the company. Why haven't you changed?**

No, I don't think that's fair. I think they weren't running the company; they were running parts of the company perhaps, but they weren't in charge of the overall direction of the company.

**Well, if they weren't, who was? Was there no one in charge here?**

Sure there was. There was a chief executive here.

**Okay. So you're going to blame everything on Tom Wyman, then.**

Not at all. I wouldn't blame anything on Tom Wyman. I think you had a set of circumstances that overtook this company that really weren't seen perhaps clearly enough or early enough from an economic viewpoint.

I don't think anybody in 1984 at this company predicted the sharp decline in the earning power of the network when it took place in the ensuing three years. Perhaps if they had done so, things would have changed.

A lot of the things that I had to do were thought about and perhaps even started a year before I got here, particularly some of the downsizing.

**What about radio? Do you have any plans to sell the radio network, as NBC has done with Westwood One?**

No, not at all.

**May I guess that you don't want to because you want to retain as much of the CBS identity as you can?**

Yes. I think radio is an integral part of CBS. A very integral part of CBS.

**I think your asset at the moment is in the people at CBS. Perhaps you do too, but I'm not sure how they feel. I think most of them feel they're waiting out retirement. A lot of people have given up.**

**CBS is a larger than life company. Look at the books that are being written about it. Why is there such an inordinate curiosity about this company?**

That's why I feel you have a charge to communicate to the old-timers at CBS that the company that they gave their lives for so



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**happily during those years—that that company still exists, and that you're one of them as opposed to being Mr. Outsider.**

I think you're 100% right, and I agree with everything you've said. That is the charge.

**Does that come easily to you, or is it a hard thing for you?**

It's hard in the sense that I've been here less than a year now, and in that year there's been quite a bit of change. It's going to take a period of "bedding down" before these people will have confidence that CBS will remain the CBS they knew. You just don't do these things overnight.

**In this essentially shrinking company...**

Now why would you call it "shrinking"?

**Because there are fewer people here and fewer places to go.**

I'm not so sure that's shrinking. And I think there are more places for people to go.

**All right. So you're 35 years old, and you feel that you're talented and you want a future with a company. Why would you pick CBS as opposed to HBO? Why would you pick CBS as opposed to Turner Broadcasting?**

Well, I don't know enough about HBO to know what the opportunities are there, but I don't think that HBO opportunities are all that great. I think there's more opportunities at CBS than at HBO.

**But you're not even hiring at CBS.**

We will be hiring, and we'll be hiring young, aggressive people who want to move ahead fast.

**But you've got to convince them. Ted Turner is doing a good job of convincing the world that maybe he's the hope of the future. And CBS isn't. I can't believe anyone in this building thinks CBS is on the leading edge of the future. In the outside world, CBS is not now perceived to be on the leading edge. Let's exclude the outside world.**

There are certain givens in every business. There's no question that the networks—all three of us—have lost market share. The statistics make this very clear. And there is no question that the loss of market share hasn't yet been turned around. So that naturally is an inhibiting factor in the growth of any individual company.

**How do you turn around market share?**

The only way you turn around market share is through programing.

**But that's market share of a declining market.**

No. The market is expanding, The number of viewers for television is expanding, not declining.

**For over-the-air television?**

Surely.

**But the percentage of time that the networks reach that audience is declining.**

Exactly. That's the share.

**Then how in the world do you do that? You're up against a technological bind, too. There are those who would say that programing doesn't come first—that technology comes first. The programing they say, stays the same. There is no new programing—it is movies, it is westerns, it is dramas, it is news shows. The programing stays the same and the only thing that changes is the delivery mechanism. And at this moment, you may not be riding the best delivery mechanism**

You're talking about two different things. In the framework of this industry—and you were talking about market share and how we expand—at the moment, there is a defined battlefield. And we have to do better within that defined area. And we're *not* doing better. We fell from first to second. Now, if our programing improves, if our news gets a larger audience, we will then increase our share of the market. That's one part of the equation.

Technology is *another* part of the equation. They may be similar, but at the same time they're different.

This is the system we're living with today. We can't change the system. If high-definition comes—which may be the next stage—we

have to make sure that we're in the forefront of that and that we do well in that area. But at the moment, we have to use the present playing field as our guideline of where we're going.

**That's true. But don't you have to change the playing field? If the playing field changes, then you've got a chance. Then you can bring all of this other expertise to bear.**

But within the present playing field, we have to do better. We have to fight to do better.

**But can you do enough better to make it go?**

We can do enough better to make it go. Definitely. I'm not in despair about this company. You sound as though the company is over! I don't believe that at all. I think within the present playing field there is tremendous opportunity. It's up to us to take advantage of it. If our programing is right...

**If it's not seen, it doesn't matter; if they've been diverted to cable networks.**

Well, in the first place, we are on cable, so we're competing with cable. I consider cable as just another form of programing. The programs that are on cable are additional competition for the networks, that's all. People don't buy cable for the sake of buying cable. They buy cable to get programing.

**That's right.**

Cable is meaningless without programing.

**That's right—but it changes the name of the game.**

No. It does not change the name of the game at all. It just says there's more competition. And we recognize the fact that there's more competition.

**There's a lot of other technology out there.**

For instance?

VCR's.

But that's part of the whole system that we have now. That's part of the present playing field. That's nothing new. We recognize VCR's, we recognize cable. We recognize HBO and we recognize CNN.

But that doesn't mean we give up and say, "Well, just because they're here, we're going to be permanently a lesser player." No.

**I'm certainly not suggesting you give up. But is it at all useful to think historically about radio, about the position radio was in when television came along? It was dominant. They could use the same "if's."**

Yes, but that's not the future. Let's be realistic. When we talk about the future, let's just talk about the next 25, 30, 40 years, let's not hypothesize about what's going to happen in 2500. There will be a form of television for the next 25 years. It'll get better, the screen will get better, high definition will come—but basically it's television. When you went from radio to television, you changed the medium completely.

**Do you think you could have done what you're doing at NBC or ABC just as well?**

I don't know why not.

There is a difference between CBS and ABC and NBC, and it lies in the tradition of the company, the values in the company. Not monetary values.

I think there's something unique about CBS. And I want to preserve that and enhance it if possible. But the nature of the problems are similar for all three networks. I think the same "downsizing," if that's what you want to call it, that we're going through—they're going through at ABC and NBC as well. But CBS is unique; when we do something, it's front page news. And when the other fellas do the same thing, it's not even reported.

It's an interesting phenomenon.

**What is your reaction to all that's written about you? Has it been grossly inaccurate, has it been at all fair? How would you have written the story?**

Well, I think the best way to describe it is that they built me up too high and they knocked me down too low—and somewhere in be-



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tween is the truth.

**Tell me what you've learned in your lifetime as being the "facts of life" that are applicable to our business, in general; to our business and our time.**

In what sense—what areas?

**The areas that are important to you. The areas that motivate you to do what you're doing. You didn't have to buy CBS. You could have stayed over there watching your Quotron, but somehow, you were motivated to get up out of your chair and do whatever was necessary to come to this company. I'd like to know what that motivation is, among other things.**

Well, some of it has been written about. I felt there was a certain obligation to make sure that CBS stayed independent in the service of the American people. It may sound like pie-in-the-sky to you, but I believed it and I still believe it. And that's why I think this company will always be an independent company. I think it performs the best service as an independent company.

**Does that mean you won't fold it into Loews?**

No plans whatsoever.

**Is that a hard commitment that you'll never sell the stock?**

There's no thought of it.

**No thought of it? It's all in the air—everybody assumes that you're going to fold it.**

But, you see, I don't care what people assume. I don't have to deal with those assumptions; I only have to deal with what my thoughts are. If I spent my full time worrying about what other people were writing about me or about what I'm thinking that I'm not thinking—I'd go crazy.

CBS has to be maintained as CBS, and CBS has to do the right thing. We have three constituencies. Our first constituency is the American people. The second constituency is the employees. And the third constituency is the stockholders of this company.

**How have you done by the stockholders?**

I think the stockholders are satisfied.

**Is it a good buy today?**



I couldn't comment on that. I have no idea what the stock market is going to do.

**I take it you can't enlarge your holding?**

I can. We have no restrictions. We said we would buy up to 25%—which we did. We have no present plans to buy additional stock.

**The present playing field of TV seems to be a fact of life with which you are content to deal.**

The easiest thing to do in business is to say, "Let's not worry about what's going on today—let's look out 10 years." It's like the analysts on Wall Street who say, "I can't tell you what CBS's earnings will be in 1988, but in 1995, they're going to earn X dollars per share."

Business is a combination of both. You have to do your business on a daily basis, and at the same time you have to plan for the future. And I hope that's what I'm doing at CBS. But you can't let the ground come from under you while you're worrying about the future. You have to have a solid base for both.

**What about in terms of CBS and the cable business?**

Oh, I understand what you're saying—and I don't disagree with you. I mean, when 50% of the homes receive our signal through cable, we're intertwined. There's no argument about that. But our signal can still reach the home without cable.

**Not any more. It can't. Cable is a gatekeeper.**

They are not the gatekeeper. We can still reach 50% of the homes without that gatekeeper. Then, of course, the big question comes in: Where does cable fit into the high-definition world?

**It's easy. They can do high definition essentially overnight. They've got unlimited channel capacity. You're restricted. What are you going to do about terrestrial transmissions? Are you going to wait for direct broadcast satellites to go to high-definition, or are you going to do it on the ground?**

That's the big question. We have to wrestle with it. But what if it goes through the satellite? Then it bypasses cable—doesn't it?

**Nothing bypasses cable. It goes from the satellite to the headend. Everything on cable right now is by satellite.**

But if you had a system in which all of high-definition went through satellites, you wouldn't have cable in the home. Why would people pay you for cable?

**Well, you may not go directly to go DBS. The intermediate step may not be DBS.**

I know, but we're talking long term. That might be the final step—all DBS. With a little antenna on your home that you pay \$200 for—and that's permanent—as against paying a monthly fee for cable.

**But that's for everybody then. Where are you and where are your affiliates if that's the way it goes?**

Well, that's another big question. These are all questions that lie ahead. There's no simple answer; that's why I can't opine on it at this point because I don't have enough information.

**But what are you doing to affect the playing field?**

Well, that's the program that CBS has to come up with—to know which route to take.

**Are you doing something in an organized way to get from here to there?**

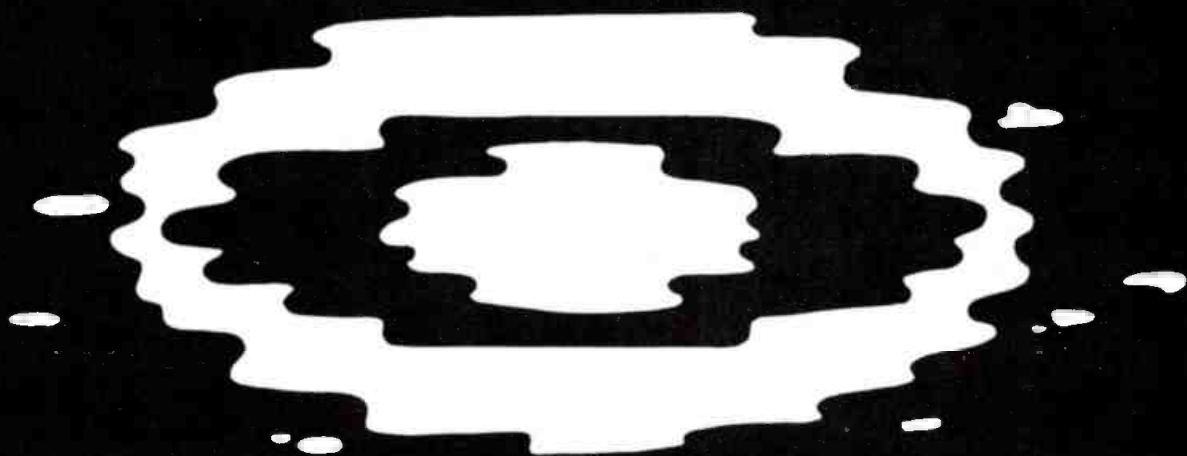
We hope so.

**Do you have a task force on it?**

That's right. We do. Flaherty is involved, Jankowski is involved and David Fuchs is involved. Although we don't call it a "task force"—we have a group that's met a couple of times. We have lunch, we discuss it for hours.

**Will you put the "entire future" question to a task force?**

We may get to that point in the next year or so, we may have to do that. We've had discussions with our directors on the future of CBS, and the directors were involved in all of these discussions.



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# CBS

## The First 60 Years



### PALEY

*The tradition that is CBS is a direct legacy of its founder and current chairman, William S. Paley. In 1928, the then 26-year-old advertising manager of his family's Congress Cigar Co. bought the struggling United Independent Broadcasters, reversed its failing financial fortunes, renamed it the Columbia Broadcasting System and built it into a multi-billion empire.*

**It's hard for me to believe, and it must be even harder for you to believe, that you will be 86 years old two weeks from the day this interview is published. To still be the chairman of a company almost totally identified with you for 59 years is little short of miraculous. Do you believe you were meant to serve a special purpose in your lifetime, and do you think you've done so?**

I know nothing about a special purpose. Nothing like that was in my mind. I sort of fell into it accidentally, but luckily, many, many years ago.

I never dreamed about the future; it just developed as it came along. I didn't say, "I'm doing this because one day I want to have this," or be so and so. It just happened. I worked and worked and worked. I did it as well as I could and every time I did something, I liked it, and I'd go another step in that direction.

I was always going upward, but it wasn't really a path I laid out for myself to follow. It just happened.

**And are you still doing that?**

More or less. Oh, once in a while now I'll do something because of the objectives in my mind, if I want to help certain things out. In those days, I couldn't have done that. I found something I loved and had great enthusiasm for its future. Without trying to think exactly what it was going to be, I knew it was going to be big and important and successful and all of that.

And it just happened. I mean, it may have been a dream and it may have been something else. But it was never put down on a piece of paper and never drawn up or anything of that kind. It was just one of those things that developed year after year after year. Perhaps I got bigger, brighter, and maybe more ambitious—I don't know. So I kept





going up by trying to do a better and better and better job, and having better and better and better people.

And the thing happened.

**The company has been, as I said, almost totally identified with you, and with people whom you've chosen. Some worked out brilliantly, some fell by the wayside, as did some of CBS's grandest ambitions. Do you take responsibility for all of your mistakes, as well as your successes?**

Absolutely, yes. And I had plenty of them, too. CBS Cable cost us \$30 million running it for one year—which was a loss, and we stopped it. I now think that was a mistake.

**A mistake to have stopped it?**

Yes. Much of that \$30 million wasn't in the programing, it was the organization backing it up. And it was all charged to this programing, which was the best I think ever was on cable, and maybe the best anywhere.

**If any of us survive in a position of pleasure and responsibility for a great number of years, there must be a reason for it. Something must have been accomplished during that time. I wonder what it means to you, or if you have yet realized what it means.**

Well, it's meant everything to me. It's my life, as you can imagine. And it will always be the most important thing in my life—outside of my darling wife. But it's something very close to my heart and something that I feel like a father to, a thing of that kind.

So it's an extraordinary kind of relationship. But a lot of people go through that. They start something and go with it for 50 or 60 years. This I think happened to be particularly good because a whole new medium had been introduced—at a time when most people thought it was a mistake.

Most of my friends in Philadelphia, when I said I was going over to do this, thought I was crazy. And when I came to New York, I tried to hire people and they wouldn't come to work for me. They said it was a gimmick; it would be gone in four or five years, or two or three months—they didn't know how soon—and they weren't going to give up a good job and go into something that was going downhill.

As a kid I saw this as a new means of communication. I wonder now how my mind opened up as wide as it did at that particular time. But I saw this as something that would give you a chance to communicate with the entire country at the same time, transmitting information, transmitting entertainment, music. All the things that you can see and do could be put over this radio system to the enjoyment and benefit of the entire population.

I saw that picture loud and clear. I never had one second of disbelief in the future of this business. Yet, almost everybody I came in contact with during that time was very, very leery about it. I went to the guys in advertising agencies with good jobs and offered them a lot of money, but oh, no, they wouldn't take a chance.

So I struggled for two or three years before I started getting the kind of top people I was always looking for. When I started, I was lucky because I got some of the best people in the business.

**Was Ed Klauber one of them?**

Oh, Klauber was a dynamo to me, he was a giant. He's a man who used to work for the *New York Times* as city editor, and I was looking around for somebody to act as my assistant and I knew somebody who was pretty well acquainted with him, and he said, "I've got a guy who might be useful to you." So Klauber came up, I interviewed him, and I didn't like him very much. I said, "I'll see you some day," and he went away.

Then this guy came back to me and I said, "Can't you find somebody for me?" And he said, "I promise you, I'll find nobody better than the guy you turned down. Do me a favor and see him again."

So Klauber came a second time, and the second time I saw something in him I hadn't seen before. So I hired him. He came in as an assistant, but little by little he started to run this, he started to run that, and he became executive vice president. He wasn't the kind of guy you sent out to make a sale. He wasn't the kind of guy you'd send out to impress a newspaper or magazine. He had sort of a

difficult personality—sort of a growly kind of guy—but terribly bright, and he had ideals and standards the likes of which I've never known before in my life.

The standards I developed as far as journalism was concerned all came from Ed Klauber. And he was just great.

He made it possible for me, therefore, when I started into the news part of broadcasting, to set very high standards which have never been compromised. And I always look back and thank him for what he did in getting me started along the road as well as anybody could have been started—and in some cases, I think, way above what most journalists have in mind when they start. He was an idealist. He really was marvelous.

And Paul Kesten came along with him. Kesten came in from one of the advertising agencies and he became sort of the promoter, public relations, policy maker, a couple of different departments. He had them all together.

He was terribly, terribly bright—wrote brilliantly. The copy he used to do for the advertising agency he worked at was just absolutely tops. And it was Kesten I turned to when I left to join the Army in the 1940's, and was gone for about two and a half years. He ran the company and did a beautiful job of it.

And when I got back, I had new ideas as to how this company ought to act and do, and he was pretty enthusiastic about most of them. But the most important thing I wanted to do was to elevate myself to becoming chairman, and to have Kesten step in as president and chief operating officer. Much to my sorrow, he turned to me and said, "Bill, I'm sorry, but I just can't make the grade. I've been very, very sick. I'm holding on to the edge of the pool and I can't go on much longer. But I've got a guy coming up who really can do the job for you, so you're not going to be left uncomfortable, without having the right man for the job."

I said, "What's his name?" And he said, "Frank Stanton." And that's how Frank Stanton came into my life.

Stanton had come here to work in our sales promotion department, and he'd written a paper that Kesten had come across and was so taken with it that he asked him to come in for an interview. As a result of that, he hired him. A very ordinary job, and getting a very low salary and all that, but Kesten found in him this extraordinary person, which of course he did turn out to be. So that when I couldn't get Kesten, I got to know Stanton pretty well. And without much hesitation I said, "I'd like to have you come in and be president when I become chairman of the board."

And that was how Frank and I got together. And poor Mr. Kesten left as he said he was going to—and he died about three months later.

**What do you remember about Vic Ratner?**

That he was a terrific guy. They were all terrific people in those days. Everybody seemed to be a star when you look back at them now. I wish there were more of them around today. They were very spectacular people.

**How about Joe Ream?**

Joe Ream was a great guy, my God, but a different kind of character altogether. He was a lawyer to begin with, and he just took on every other kind of responsibility. He was Mr. Nice Guy, for one thing. And a person whom you could talk to about ambitions and about policy, wide-ranging things that he'd like to think about, and which he was very good at—and very invaluable to me.

Any kind of job you gave him, he would just take it and do it well with no questions. I remember going through that period of McCarthy and the Blue Book and all that—Ream was handling most of that at the time, and did a beautiful job.

We handled that well, considering the kind of position we were in and everybody else was in. Horrible. The McCarthy years were in my opinion the most horrible years in the history of this country. They were just unbelievably bad. But you had to live, so you had to contend with it. You just never forget it.

And a lot of people were hurt by it. It was Ed Murrow's show that did the first thing in getting him down. But the damage had been done and kept on being done for quite a long time after that.

**Was that the first political pressure you experienced, or was there**

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**earlier political pressure back in the twenties and thirties?**

Well, there were pressures, but not of this nature. There were pressures in Congress during those early days—they wanted to restrict broadcasting. They were afraid of us, you know. So today when you start talking about the fairness doctrine and things of that kind, I go crazy. I just can't understand why we still are not entitled to full privileges of the First Amendment. And mark my word, some day we have to be.

**Thinking about people in the CBS past, how about Murrow? What did he mean to you personally and what did he mean to CBS?**

Well, he meant an awful lot to me personally, and I meant an awful lot to him—CBS meant an awful lot to him. He was a special kind of guy. I never knew anyone like him and I never will again, I'm sure.

He was not only a good newsman and a good journalist; not only did he believe in the high standards I believe in, but he had courage



and got very upset when things weren't handled right. He hated injustice and worked like the devil to break it down. He was the perfect man, almost. He had such high ideals, and never backed away from them at all. He had every other quality, too; he was a handsome looking guy, he was very articulate, he read well, he wrote well, popular as the devil.

Yet there was a gleam in his eye, and you always thought he was a little bit hesitant about what was happening in the world. And he never let go. He used to do some wonderful documentaries for us, because he felt so deeply about these particular issues as they emerged.

**Was Cronkite his natural successor?**

No, not at all. Walter came into it later and developed in his own way.

**Arthur Judson was there at the absolute beginning of the company, and I wonder what he had begun that you took over, and what he taught you or told you.**

This goes to the very beginning of it. Arthur Judson was head of the Columbia Concert Bureau, the most important in New York City. He was also manager of the New York Philharmonic and the Philadelphia Symphony.

His world was the cultural world and had very little to do with the popular world. After I took it over, his programing proved OK for a very small audience. So I had to go to him and make a change in the contract in order to be able to fulfill what I thought was needed to make a success out of this venture, and he was very good about it.

He was sort of the number-one man in the world of opera and music in the whole country. He dominated it.

**CBS has always been identified with culture. Did it begin with Judson and that period?**

Well, we had respect for it, and we certainly didn't ignore it. We brought it to the attention of our audience, in sort of limited amounts. But it was certainly something that a certain portion of our audience were very eager to have, so we were very strong in getting things that were exceptionally good on a cultural basis.

I remember the first thing I did was to get the Philharmonic

Orchestra conducted by Toscanini to broadcast its Sunday afternoon concerts for 20 weeks every year. That was a great contribution to the entire country.

And there's a story about my getting the New York Opera Company, too. I finally had to see Otto Kahn, who was the number-one person in the opera world. He finally agreed to come to my office and listen to how it would sound. So we wired the Opera House and he was there with four or five friends. At first he looked sort of dour, and I didn't know how he was reacting to it. And then he finally said, "Dammit, isn't that wonderful? Listening to all of that wonderful, wonderful music and not having to look at all of those unattractive faces!"

Imagine that. So, I got it and I left to work it out with his manager. He was going to Europe, and he met a guy in Paris who was very close to NBC, who said to him, "My God, you're going on the air—you don't want to go with the next to the last company, you want to go with the best and the largest." So he got him to change his mind, and he sent instructions to his manager to drop negotiations with me and start negotiations with NBC.

So I was responsible for getting it, but they got the benefit of it. And I was sore as hell about that, one of the dirtiest tricks ever played on me in my entire life.

**That brings up another giant of that period, David Sarnoff. It strikes me that you took away more from him than he ever took from you.**

Well, we were good friends, it's hard to believe. It was a very strange relationship. As far as he was concerned, it was sort of a love-hate thing. He liked me very much, liked to confide in me.

**Was he older than you?**

Oh, yes, he was older by a large margin, if that's possible to believe. But he wasn't enthusiastic about radio's future. He didn't care about radio, really. He was a guy who liked the scientific side of things, the new things that were being invented. I think he probably looked down his nose at it to some extent—he liked opera and things of that kind.

So we got along famously until I did something that he didn't like, such as stealing an artist from him or something of that kind, like a couple of top clients. And then he would get sore as hell.

But we always got together, and as I say, he was a charming man. His life was really not in the broadcasting side of things, it was almost entirely on the manufacturing side of things. Any mistakes that NBC made and the fact that they allowed someone to break in and go on top of them wasn't due to his own direction because he didn't pay much attention to that. Maybe in selecting people to run it, maybe that was one of the things he did. It gave me the opportunity to get ahead maybe faster than I could have, if it had been better managed.

**Were you ever aware of having a philosophy of management?**

If I had a philosophy of management, it wasn't very complicated. It's much more complicated these days. But I think I was a good manager. I put people in the right places and made them integrate effectively and efficiently, and it was sort of a natural thing for me.

I'd gone to business school and gained some knowledge there, but not much. The Wharton School. So I knew something about business and about management and about balance sheets and things of that kind. Some of it I picked up working for my father, which was quite a bit.

But it wasn't a complicated thing. We had a business department, we had a sales department, we had a program department, which was headed by a certain person who had the obligation to do the job and he had the authority to do it.

And I just oversaw the whole thing, helped wherever I could—and in those days, I was in every damn one of them. It was so small and so important, I became a star salesman, I became a star program man, I became a star sweeper of the floor and all of the things that had to be done.

And it was fun. I enjoyed it very much—much more than I enjoy it today, I would say. Some people would have liked to live it, but I did live it. And particularly when the success started to show itself. That made it all the more attractive.

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**When did that success begin to be real?**

Well, we were making money... let me see now, in 1928 I took it over. The latter part, I think we lost a little money in 1929, but very little. We made some money in 1930. And once we crossed the line, we started to make a lot of money.

It was a very small organization—everybody did everything. And it just happened, you know? We worked awfully hard at it. In those days, you sold largely on the basis of what program ideas you had, and we didn't know too much about circulation or about ratings or that sort of thing. A lot of people were listening to it, liked it, advertisers gingerly got into it little by little, and they'd look at different ideas and if they liked them, they might try them out for 13 weeks and see what happened to their sales.

And in many, many cases, their sales went up considerably, and so they gained their confidence in radio through experience rather than through a ratings system or anything of that kind.

So, we were pretty comfortably off. Paramount bought half of CBS, as I say, about 1929 or '30, and we had the right to buy their stock back if they wanted to sell it; but in order to do that, we had to make a certain amount of money, I think it was \$2 million over a two-year period. And we made that easily, so I know that by '31-'32 it came very fast once we got over the hump.

Luckily, I was able to buy the stock back then.

**When did that success—and you resist this word—but when did the success begin to end?**

Well, it hasn't ended yet. You know that.

It hasn't ended yet, but the company has been through some horrible permutations.

Well, not "horrible". Some permutations, period.

**In the last few years. Well, some racking permutations. It's hard to say there's a change of management when you're still sitting here.**

But there was a change of management for a long time.

**CBS had terrible trouble, and seems still to be having terrible trouble, with succession. It was hard to find your natural successor, although you did eventually hand over the CEO title to Tom Wyman. Many of the other successors have come from outside CBS. You didn't pick a broadcaster, you didn't pick someone from the broadcast group out of the natural line of succession, and it's very curious as to why you didn't develop somebody from inside.**

Maybe I was a bad manager, I don't know. But I just didn't. But there sure were all kinds of opportunities—if they'd shown the kind of skill, attitude and all the other things that go into picking a chief guy. I would have recognized it. I guess when I had these younger guys starting up, I was hopeful that one or two of them would come to the top and say to me, "I'm the kind of guy who can run this business." But it just didn't happen. Didn't happen.

**You've been, it seems to me, curiously identified with two aspects of the business. One, you seem to be the sharpest—or have been in the past—the sharpest businessman around. I'm told, that you had an instinct about budgets, that you could put your finger on the weakest link in a budget, or something to that effect—Do you recognize that in yourself. Do you agree with that?**

I do.

**Where did that all come from and how did it manifest itself?**

One never knows where instincts come from. I don't know, I just did it. I had a good background with my father, who was a very good businessman. I wasn't with him very long. I just took to it naturally I think. And I liked it, worked hard at it.

**Do you think you still possess those business instincts about CBS?**

I think so. I'm not sure I'm as up to date on them as I was.

**I just wonder if you think the company is on a good fiscal course now.**

Fiscal course? Yes. Wonderful fiscal course—never been better. Our financial foundation is just terrific now.

**The other thing you've been identified with is programing, and I'm told that you were the one who saved *Guns n' Smokes*—is that correct?**

I wasn't "saving" it, I just had a little idea about putting it someplace else.

**But they wanted to throw it off the air, didn't they? And you said no.**

I said "Let's try it someplace else first," and we got seven more years out of it. That was an instinct I had—and logic. I said they'd had one particular part of the spectrum at 10 o'clock at night on Saturday nights, maybe a very special audience then—so let's try the complete opposite, on Monday night at 7:30. And when it got to Monday night at 7:30, listeners had never heard about it before, most of them.

So the new listeners found it, they liked it and they carried it along for at least seven more years. That's just one of those things that



Paley with Eleanor Roosevelt

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C O M M U N I C A T I O N S , I N C .

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**happens** when you have that kind of instinct about showmanship and about programing and things of that kind. You're not quite sure of it, but you have a feeling. And you get a lot of that feeling by having learned from successes and failures. You keep trying to make contributions to something called "good judgment" or "instinct" or whatever you want to call it.

**If you were to be asked about your favorite programs, would a half dozen or so come to mind?**

Oh, I don't like to do that. I don't want to play favorites here. I've always kept from pointing out something that was better than something else in this particular business. I appreciate everybody's efforts and I don't want to ignore people while I'm building up other people who are more fortunate.

**I was just trying to think of the ones that you were personally identified with. You were personally identified with Bing Crosby, I think. Didn't you choose him?**

I found him. I found Frank Sinatra, and I found the Boswell Sisters, and I found Morton Downey—remember him?

**Oh yes, the Irish tenor, wasn't he?**

The Irish tenor, yes. And the Mills brothers—that was one of the most important ones.

**Really—the Mills brothers?**

Yes. They were all found properties.

**How about Lucille Ball? How did she come into CBS?**

Well, she was an actress in California, and we did a situation comedy and she happened to be in it and it was a great success. And we became closely related, good friends and all of that. She's a natural, one of the great comediennees of our time.

**Outside of CBS—if I might divert for a moment—who had been the greatest influences on your life? Other than your father, I suppose—that influence seems almost to be legendary.**

I think most of the influences that did me good were influences from within the company. And I talked about Mr. Klauber when he was a person who worked for me, but he had certain knowledge I didn't have; he was able to inspire me to work along certain lines, which I think made me a better executive and certainly a better programmer.

And Paul Kesten was another bright young man with ideas of his own, and a series of people—Frank Stanton of course, I just leaned on him so heavily; he and I worked very closely together. He understood me and I understood him. He had certain particular talents that I didn't have and vice versa.

So for a long time, I was very lucky in that way, in having people who went with me very well and who served me very well, and together we did a good job.

**But you did have a very conspicuous life outside CBS, in other activities.**

Such as?

**Well, the shorthand is that you were a jet-setter, had a big role in society, you had a legion of friends—that your life outside of CBS was completely unlike your life inside CBS.**

It was a separate life. I did that quite purposely. When I was young, I used to look at businessmen and what happened to them after they got to a certain age and how little fun they were having, and I just sort of made up my mind that when I got older, I was going to do it differently.

And one of the things I decided was to retire at a very early age—which I didn't do. The other one was to not bind myself so much with business that I missed everything else. There was another part of the world that I thought might be enjoyable, relaxing and fun, and why shouldn't I have a part of that, too, if I could?

So it wasn't done by any snobbishness, I can tell you that; it was just done because I thought I could have a more interesting life that way. And it turned out to be pretty good.

This jet set business is a lot of nonsense. I just live an attractive life think, doing fun things and having enjoyment out of it.

**What are your convictions? What do you believe?**

About what, about life itself?

Yes.

Well, I'm not a very religious person, so that part of my life isn't very important. I believe in honesty and fairness, all of the virtues that most of us think are right I believe in, and I try to live by them; I like to enjoy myself.

Of all things, I like beautiful things—I have a real passion for beauty, and whenever I see it, I just enjoy it so much. So some of my life has been given to those things that I find very beautiful. But that's been a very important occupation of mine—to find beautiful things and enjoy them.

**Are you content with the way things are going now?**

Where?

At CBS.

No.

**How are you discontent?**

Well, I think we came off from our pedestal, you know. And we're not there any more; and I see that and I don't like it. We ought to be there, and I'm bound to put us there if I can possibly do it. I think we can recover, I think we're on the way toward doing that now. But it was much nicer when we were paraded as number one, which brings with it a certain momentum which is very, very important. And very enjoyable.

So I am dissatisfied, yes.

**What are you doing to change things?**

Well, I'm working very hard in the program department, to be as helpful as I possibly can, to produce newer things, better things. This fall I think we'll have a better schedule than we've had for some time. I don't think it's going to catch up to NBC, but I think we'll narrow the gap. It's on the road toward doing it, and I'll give it all I have in order to get there again.

I knew how to do it before and I think I know how to do it again—and I want to very much.

**Will you try again in cable?**

That's a business question and I can't really give you an answer to that now. It's one of those things—should CBS be in cable? We're not allowed to be in cable according to the FCC regulations.

**But you can be a network.**

Yes, we can be a network, which we were once.

You know, I'll tell you—things have changed an awful lot in recent years, and the competitive factors have gotten very strong and more numerous.

What happens today is that in almost every living room, every place where people gather at night, families throughout the world, everybody is trying to get their attention. And television had it very much, though not completely, as radio has always had part of it, even when it went downhill.

But there wasn't much that could happen inside the family circle that we weren't relating to through radio and television and getting their attention and making their lives fuller, I hope; educating them to a certain point—we've certainly given them enjoyment that they probably wouldn't have had before.

And that was a real contribution to the company and to the country. We got rich rewards from that, no question about it.

But we did it in a very businesslike way, a very high standard type of way, which allowed us to be regarded as a very outstanding company. People used all kinds of terms in order to classify us as being better than anybody else. It was very nice living in that kind of world, and I enjoyed it very much. And I was behind the people around me who did an awful lot to accomplish that, a task very worthwhile—which we all enjoyed and we will enjoy again.

I am not giving up one damn bit.

**So is CBS still the "Tiffany network"?**

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# CBS

## The First 60 Years



### STANTON

*"If Bill Paley gave CBS the entrepreneurial brawn of a showman," said BROADCASTING at the marking of that company's golden anniversary, "Frank Stanton gave it the brains, grace and organizational discipline of an academic and stylist." In his quarter-century plus as president, he presided over some of CBS's finest hours. Here he looks at life after CBS.*

It seems as though you've never been away from CBS although, in actuality, it's been 14 years since your retirement. You were president for an incredible quarter of a century, and I use the word "incredible" advisedly. Indeed, you still have a connection to that company until next December as a consultant, and you will carry the title of president emeritus forever. How hard has it been to say goodbye?

It's always hard to say goodbye to any relationship that's been enduring and rewarding. But in a very real sense I never said goodbye. On a day-to-day operating basis, obviously. On an interest basis, never. Many of the friendships continue although they are falling away with retirements and age. Make no mistake about it, despite the planning, fascination and promise of the next job, it's not easy to step away

from one of the great opportunities in the contemporary world. CBS is the only full-time job I ever had. I went to 485 Madison from the campus of Ohio State. Yes, I miss it.

Accepting that you are now physically gone from CBS, however you haven't forgotten it, what have you been up to since 1973? We know you were with the Red Cross. What did you do in the role? Where did you go? What did you accomplish?

The day I walked away from 51 West 52d I went to Washington to fulfill a presidential appointment as chairman and principal officer of the American (National) Red Cross. This in many ways was a complete change, dealing with disaster, public health, massive fund raising, military assistance and the collection and distribution of

blood. ARC took me many places and took a lot of my time. But not 100%. Along the way I had a hand in some business ventures, joined some boards, took a look at USIA [the U.S. Information Agency] and, in a sense, went back to school.

The Red Cross—I accepted two three-year presidential appointments—not only involved humanitarian and emergency needs in this country but it had worldwide activities that took me to the international organization in Geneva, where I served as a vice president and a member of the 16-nation executive council.

The International Red Cross, or more precisely the League of Red Cross Societies, which is made up of 124 National Red Cross and Red Crescent societies—some are voluntary, some are government. The leadership of these groups is frequently central to the affairs of their governments, so that there were facets of the Geneva-based activities that provided new associations, from Moscow to Singapore, and windows and doors on current affairs. Enormously interesting.

Shortly after I began my work at the Red Cross, Leo Cherne, chairman of the State Department's Bureau of Educational and Cultural Affairs, and Hobart Lewis, chairman of the U.S. Advisory Commission on Information, asked me to head a panel of experts to examine how the two organizations might rearrange their functions for more effective performance. The task, which was to have taken a few months, took well over a year. The report: "International Information, Education and Cultural Relations—Recommendations for the Future," was adopted in part by the Carter administration.

#### Which boards of directors were you involved with?

Directorships gave me opportunities to see new worlds of commerce that were only obliquely visible from Sixth Avenue. I had the good fortune to have been invited to join the board of Atlantic Richfield just as the Prudhoe Bay fields were being developed, with all the environmental and engineering problems of the Alaska pipeline. I had another look at the energy question as a board member of American Electric Power. In that largest of private utility companies I watched the start of nuclear power with all of its regulatory complexities. Parenthetically, I used to think broadcasting was unduly regulated. At AEP I came to know state and federal public utility

regulation and the FCC began to look downright reasonable.

My regulatory experience was expanded as a director of PanAm. Not only domestically but internationally; route structures are dictated by governments. And I got to know two great leaders in aviation: Charles Lindbergh and Juan Trippe. I watched the 747 come on line, and tried to help get PanAm back into the People's Republic. Almost at the same time the Shah of Iran was in serious negotiation for a sizable piece of that U.S. carrier.

Shortly after my retirement I accepted appointment to the board of a mutual fund, the New Perspective Fund. The reason it was appealing went beyond the inside look at money management. By self-imposed plan, it was the policy of this fund to make half of its investments off-shore. This meant more open windows. Western Europe and Japan. But it also took me to Malaysia, Australia, Sweden, Mexico and Korea.

When Marion Harper launched the Interpublic Group of Companies, I said: "It won't work—you can't handle competing brands in the same house." Yet he made it the model for today's mega-agencies. And well before the Saatchi brothers, I joined the IPG board at the invitation of Paul Foley.

Inevitably I got involved in some start-up ventures. One was *Book Digest*. I thought it couldn't miss. So did John Veronis, who persuaded me to invest in this unique publication. Magazine publishing was not new to me; CBS was heavily engaged. But when you start a book from scratch it's a lot different, believe me. We grew *Book Digest* to a million circulation and sold it.

Fortunately for me, I got to see yet another publishing venture. One started in 1796—*The London Observer*. It was acquired by Atlantic Richfield. Saved is a better verb. Bob Anderson asked me to join the board to represent ARCO. Thornton Bradshaw, later RCA chairman, and Doug Cater were other U.S. members of the board who went to London once a month for the eight years that the venerable paper was owned by that U.S. oil company.

Probably the most interesting non-CBS involvement came to me almost by accident. Out of the blue one day I was asked to "stand for overseer." In this case, Harvard—which I had not had the good fortune to attend. Ten overseers are nominated annually for six-year terms. Five are elected by Harvard alumni. I made it—the only non-Harvard soul in this century.

It was like going back to school, and involved a rather large commitment in time. I think I made 23 round trips to Cambridge in a single school year. As an overseer one is expected to serve on various visiting committees, and I had a marvelous mix: the John F. Kennedy School of Government, the Graduate School of Design, the Art Museums, Information Technology. I served as chairman of the Kennedy School Visiting Committee and had an opportunity to see what is the premiere school in its field and to appreciate its importance in today's world.

Altogether my six years at Harvard were an enriching experience.

Outside of things directly connected to CBS, I have done virtually no business ventures with Bill Paley. True, we were in some minor deals in real estate and oil. And one in toiletries. A few years back he introduced me to a group that had ideas for artificial intelligence (AI). I was intrigued, as was he. We both serve as investors-directors of a Boston company, Thinking Machines Inc., a small organization that is deep into computer science and applications in AI. Another venture closer to home in context and personal involvement is a modest cable operation in Florida. It was started by Leonard Reinsch after he retired as co-chairman of Warner Amex Cable—earlier having built Cox Communications. Leonard and I knew each other from the days of radio and an outside abortive effort to build a handful of Muzak franchises. He organized Sunbelt Cable and later asked me to come in. Together we are the major owners of what we hope will become a significant player in this developing field.

**If you were to break up your life into segments, into how many would it be divided and how much time do you devote to each?**

I don't know how to assign percentages to the various activities I have just touched on. Percentages notwithstanding, one thing I do know is that there aren't enough hours in the day. So many activities are interesting.

Among those are Channel 13 in New York, the Museum of Broad-



Stanton in 1942



# Saluting CBS

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Stanton in 1957

casting, the Center for Communication, the William Benton Foundation, the National Portrait Gallery, the President's Committee on the Arts and the Humanities.

I have Lou Dorfsman to thank for membership on the board of the International Design Conference in Aspen. IDCA is a nonprofit operation responsible for organizing a design-related conference in Aspen each June. They took me in as a rank outsider.

One item I should have mentioned earlier is the *International Herald Tribune*, Paris. When Bill Paley acquired a one-third interest in this global paper—the other thirds are owned by the *New York Times* and the *Washington Post*—he invited me to join his group on the board of this remarkable paper.

**Have you made a lot of money during this period? More than in your days with CBS?**

I would prefer to put my response this way: Life has been good to me.

**I believe it was Arthur C. Clarke who said: "I'm retired. Far too busy to work." Does that shoe fit you?**

Perfectly.

**What about your personal interests? "Hobbies" seems too trivial a word to apply to your zest for creativity, but will you tell us about what you do off duty?**

One interest I have not mentioned—Freud might have an observation about the omission. It is Access Press Ltd. This is a specialty publishing company, now located in New York City. It was started by an architect/designer in Los Angeles, Richard Saul Wurman. I acquired a half-interest five years ago. We have published city guides for Los Angeles, San Francisco, Hawaii, Tokyo, New York, Washington, New Orleans and, most recently, a trio—London, Paris and Rome. Other books include the Olympics and Medical Access. Now in production are books on investments and the Museum of Modern Art.

Wurman is the designer-editor of each book. A genius. He's now redesigning all of the Yellow Pages for the Pacific Bell Directory. The annual printing is 23 million copies.

**Are you going to write a book? And if not, why not?**

No. Writing is not a skill that comes easily for me. And I abhor ghosts.

**Are any books being written about you? And if not, why not?**

None that I know of. I discouraged one.

**Looking back on your 38 years with CBS, excluding the last 14, who**

**were the people whom you would rank in the top 10 or 20 or whatever in their effect in shaping that company?**

That list would of course be headed by Paley. Included, but not in any particular order, would be Ed Klauber, Paul Kesten, Paul White, Dick Salant, Eric Sevareid, Ed Murrow, Fred Friendly and Walter Cronkite, all of whom played monumental roles in CBS's journalistic enterprises. Then there were Joe Ream, Peter Goldmark, Skee Wolff, Hubbell Robinson, Jack Van Volkenburg and Merle Jones.

Goddard Lieberson, of course, became synonymous with Columbia Records. And no list of CBS greats would be complete without Jack Schneider, Lou Dorfsman, Bob Wood, Oscar Katz, Don Hewitt, Neil Keating and Harvey Schein. Bill Golden will always be immortal because of the CBS "eye." Less known to this generation, but unforgettable to me, are Leon Levy, Jim Conkling and Harold Fellows.

**What were the qualities that characterized the CBS of your day? Why was it called the Tiffany network? Are those days over?**

I am not sure that the characterization should come from me. I can tell you what Bill Paley and I strove for, in a word: Excellence. We wanted to be the leaders in people, broadcast entertainment, news, records, advertising and promotion, research, architecture and management.

I like the thrust of your question, but I am unable to explain the chemistry or comment on the future. It's a totally different world today. I was lucky.

**In the most definitive book yet written about CBS, "Empire," by Lew Paper, it is said that you were broken-hearted about not being named CEO of CBS at the top of your career. Is that description apt?**

No.

**How would you describe your relationship to Bill Paley?**

A solid working relationship. We both wanted the same thing for CBS. But like all good relationships we had our highs and lows. Obviously more of the former. Or I would not have been in the job for 28 years.

**Where do you go from here, literally and figuratively?**

I have no master plan. I hope to be able to continue to enjoy interesting work, good friends and good health.

**Is there, indeed, life after CBS?**

Sure. I have had 14 wonderful years of it. I hope for many more, but if it were all over tomorrow I would have no complaints.

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ON THE WORLD  
FOR 60 YEARS.



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# CBS

## The First 60 Years



### CRONKITE

*Next to Edward R. Murrow, the name Walter Cronkite is the one most closely associated with the traditions of CBS News. From elections to riots to a moon landing and beyond, Cronkite, in his 19 years as anchor and managing editor of the network's evening newscast—14 of those as ratings leader—came to embody the responsibility and integrity that were the network's standard.*

**As a board member at CBS, and as a former leading news man, how do you feel now about the company?**

Well, obviously we have gone through dramatic changes and a traumatic time over the last couple of years. I'm reluctant to discuss internal board matters—and would not discuss them as a matter of fact—but in general, I can say that it's pretty clear that we're getting out of the financial difficulties that we were forced into by the attempt to buy us out. That all began with the Ted Turner offer, and even before that—I guess it was kind of put into play by Senator Helms's bid, as unlikely as that was to succeed—it still put the idea in people's minds, I believe.

And that was an expensive proposition to defend ourselves against that; I'm glad we did. And I think, as you know, we still have the same board in place, and Larry Tisch has turned out to be a very

dynamic leader. I think he's probably a good man to put the company in the right financial position for the "new realities," as people call them, of network television, which is an expectation of somewhat reduced revenue, a larger market, but with a smaller share, with the competing forms of video entertainment.

All of that I think is probably to the good. I think that the market confidence as shown in the stock prices in recent weeks has probably underlined that.

**So you're relatively sanguine about the company now after all the turmoil it has faced lately.**

I think the company is in a good financial position now and it can begin to concentrate on product again.

**How have the new realities you mentioned affected the news divi**



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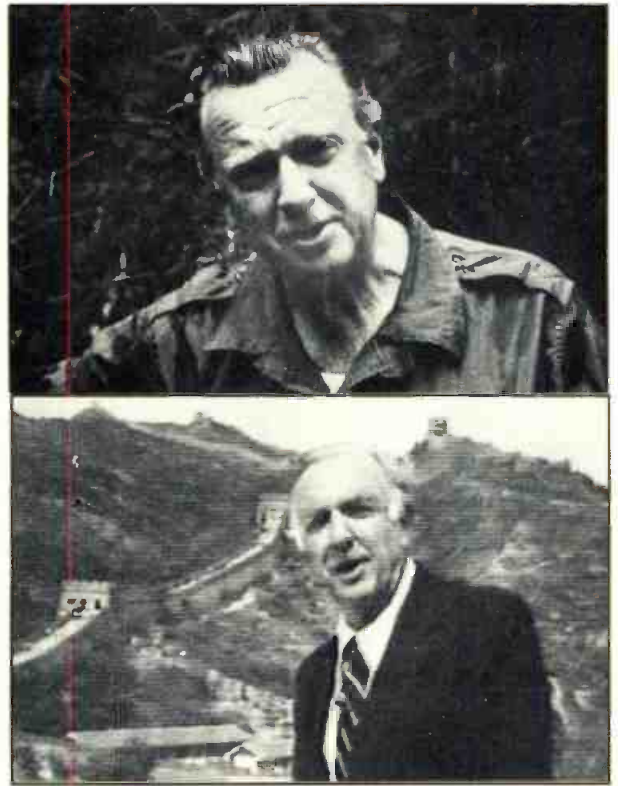
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Above: Cronkite in 1953



Top: In Vietnam □ Bottom: In China

sion? What is your assessment of how the news division has weathered these storms?

Well, I'm still not happy about it. I think that considerable financial responsibility and efficiency was needed in the news department, but I feel that the rather Draconian measures earlier this year were unfortunately harsh.

You're referring to the cutback in personnel?

And I'm not at all sanguine about the future of television news as it is now being pursued by all three of the networks.

What is it that bothers you?

I think that they are going the wrong route—almost a diametrically wrong route—in cutting back on foreign bureaus, foreign correspondents and domestic bureaus and domestic correspondents at a time when there are a lot of possible growing competitors in world coverage.

Thanks to satellite communications, we've seen the growth of syndicated providers of news coverage. We're really on the threshold of sort of an Associated Press of local station cooperatives that can do a pretty good job of furnishing their own news. And it is a time when the networks should be concentrating on doing the thing that a cooperative effort of that kind would have difficulty doing, and that's the sort of job that the radio and the early television networks used to do—and that is, top correspondents stationed around the world who lived in and worked in the countries in which they were reporting, knew their news sources, knew the stories, knew the subtleties, and were not just sent in as firemen from some distant hub bureau. I think that is a specialty that the networks have always been able to offer, and could continue to offer, but they're backtracking and they're not going to offer that.

Fred Friendly mentioned that the affiliates are now able to choose the best news from a variety of syndicated things they can pick up and the satellite things they can pick up, and that the networks have fallen. Do you think that's reasonable or should the networks strive to always be the premiere news gathering organizations?

Taking the last part first—yes, I certainly think the networks should strive to do that. They have the ability, they've got the reputation, they've got the background, they've got the infrastructure still, al-

though they're dissipating it quickly. But they've got the ability to do that, and I think we should have strong national news services.

I rather applaud, however, the local stations' effort to improve their news when it is a serious effort, as it has been on the part of some stations. And to do that by really becoming what local newspapers have been—and that is a full news service. They now have that capability by buying syndicated features and daily news coverage. I don't get to see all of that, so I don't really know how good the coverage is. But it should have the capability of doing a good job for the local stations.

The local stations, however, have to put the effort in. It's just like a local newspaper. They can either be very good or they can be very bad. It depends on the will of the publisher—and the will in this case, of the station owner, and how much he's willing to put into it.

Of course the truth has been that in broadcasting generally, entertainment is the first order of business and the tail has been the news. Now, however, on the local stations news is the prime money maker and therefore, possibly, the broadcasters will gain a new sense of importance and responsibility, and put on really adequate or better news service.

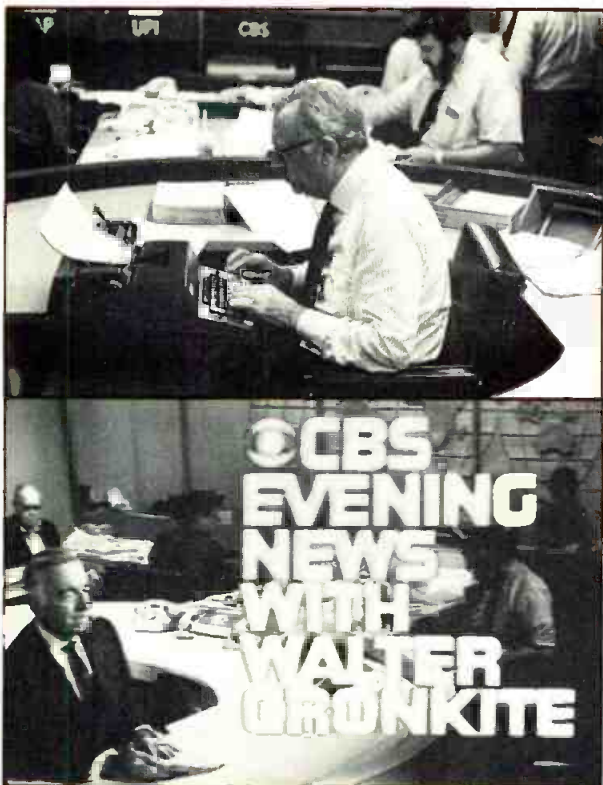
Do you see network news management handling things any better or worse these days, given the new financial realities?

I always felt personally that our management was superb. I never felt any real pressure from top management in doing the news. I felt that we had more freedom than I'd known anywhere else I'd ever worked—newspapers or magazines or press services—maybe not press service—but total freedom.

We never had any hint of top level management business side interference with what we did on the evening news or the daily news. There may have been some of that that happened in documentaries, but I was not aware of it.

Do you have faith in management today, and in Dan Rather and Howard Stringer and the folks in the news division, as compared to then? Is the news tradition still alive and will it be protected?

I don't know; I think we're going to have to wait and see. I think they have to prove themselves. I disagree basically with the philosophy of the news today, and of news management, but that's an honest disagreement and they know about it.



Top and Bottom: In the anchor slot



Above: Collecting an Emmy

### Where are you at odds with them?

I think that the news programming ought to be more serious and less feature oriented. They've retreated somewhat from the heavy featurization under Van Sauter, the glitz of that period; but it's still not hard enough to suit me. But that's a philosophical thing, arguable, I suppose, but that's my position.

And of course, as I already expressed myself about the cutbacks. I don't think we're going in the right direction there.

**When people reminisce about CBS's 60-year history, the words "the Murrow tradition" are often invoked. What do you consider the Murrow tradition to be?**

It's kind of hard to put your finger on it. But I think it's basically the integrity of the news. What Murrow brought to the news was a sense of responsibility which radio news broadcasting did not have up to that time. You have to appreciate what it was up to 1939; it was a pretty schlock operation.

It had gone through a period in the mid-1930's when the established news services wouldn't sell to the networks, the newspapers objected to the local stations getting AP and UP, there was something for them called "Trans-Radio Press," which was really a hip pocket news service organization.

Most local stations got their news out of the newspaper and re-wrote it; hardly any had reporters on the scene. There were featured personalities on the networks who might have been news people at one time—some of them were fairly responsible, a lot of them weren't—and they'd give their 15-minute commentaries. Most of the broadcasting was a vocal trick of one kind or another, a dramatic presentation as opposed to substance.

And Murrow brought integrity to it. He hired young news people in Europe and put together a staff that made some sense. And back in New York, Paul White at CBS had the same thrust, and together they put together a solid news organization that served the country in beautiful stead in World War II. And that tradition carried on.

It was a tradition where there was a full understanding of the importance of the work and the fact that it could be influential, that it wasn't an entertainment medium when used for news—and these were all important matters. Very important matters.

And I'm very proud to say that CBS's Bill Paley and Frank Stanton, and over at NBC with Samoff and Goldenson at ABC, followed

that tradition then, that Murrow had established something that was the standard of the business. And we have seen it maintained, until recently, when it's been under assault.

**Do you represent that tradition on the CBS board now?**

I'd like to think I do. I certainly am not yielding anything in my fight for that tradition—I certainly hope that I represent it.

But I must point out that these things really aren't discussed at the board very much—boards scarcely go into the substance of broadcasts, it's nearly all the financial aspect. They've got enough to do to handle that.

In fact, I'd be a little concerned if boards were dipping their toes into the water of editorial criticism.

**But in terms of expressing the direction of the network, do you think that at the "Tiffany Network" that news is still priority A as it was in Murrow's day?**

I don't know that it was priority even then. And I don't know that it's any less a priority than it was then. It may be more of a priority than it was then, in the sense that it is now recognized as a money maker. This is denied by some of the bookkeeping, that we make money, and I don't know what the figures actually show, whether if you put it all together properly to do a real cost accounting on it, you'd come out with a profit or not, but certainly in the Murrow days it wasn't considered as likely. It was a loss leader; it was a prestige item.

The priorities of the network were entertainment, and this business was turned over to some professionals to put on the best, most responsible news broadcasting that we could.

**Should the networks always have news, even though it may be at a loss?**

I think so. When you get into the basic philosophical arguments, some people suggest that perhaps the news should not be sponsored. And I kind of tilt toward that idea these days. Not that sponsorship is evil, because I have never seen any evidence that in this modern day, that the sponsor has any influence on the broadcast. That's way in the past—by my time that had all ended.

But simply, to maybe take some of the rating game pressure off.

**In the context of CBS's 60th year, what recollections particularly**

**stand out?**

One of my greatest recollections is BROADCASTING magazine being in two little offices down the hall from my office on the seventh floor of the National Press Building.

When I came back from Europe in '49, I left the United Press to do a broadcast for a group of CBS stations in the Midwest on my own,

an independent operation; but they were all CBS stations, the principal one being KNBC in Kansas City. And I opened an office on the seventh floor of the National Press Building, and BROADCASTING was down the hall. I don't think it had over two or three offices. And I knew everybody on the staff, from Sol Taishoff right on down to the lowest office boy. We were all kind of buddies together.

# CBS

## The First 60 Years



### SEVAREID

*Eric Sevareid, one of the most respected figures in journalism, began his network career with CBS in 1939, when he was tapped by Ed Murrow as World War II approached. He later joined Murrow in London to report the bombings there and followed that stint with assignments in China, Italy and a return to France for the liberation. Following the war, Sevareid was correspondent and commentator for various CBS programs both here and abroad. His 38-year career with CBS News gives Sevareid a special perspective on the evolution of broadcast journalism.*

**When did you first get involved with the broadcasting business?**

**In '39** when Murrow hired me. I was in Paris working at the *Paris Herald* and the UP at night when Ed called me.

**Did you start in Paris?**

Yes. It was the summer of '39, just before the war started, and he had me come to London—he thought he would meet me there, and then

he realized he didn't need me there and that I was much more useful in Paris, where I'd been for two or three years. So I went right back. They had a man there named Tom Grandon who was on a sort of retainer. He was not a journalist, not a reporter, but he would arrange broadcasts for the politicians. He'd been there for years, and had to act like a reporter, so those first few months, Tom and I would do the broadcast from Paris. Sometimes it was clock around; everything was live. But then he left in the spring and came back to the U.S. so they picked up Ed Taylor and worked with him awhile until France collapsed.

But everything was live, and it was live all through the war, practically. I think that the policy was to give stations only live broadcasts, and this was driving us crazy because it enormously handicapped our coverage of the war, the action of the war.

The BBC and the Germans could go up to the front with mikes with recorders of one kind or another; they were the old-fashioned wire recorders in those days. And I remember a BBC fellow at Anzio Beach had gone up and sat in a foxhole all night and you had the sound of nightingales singing with the guns going off in the background. But we couldn't do things like that.

And then Ed decided to sort of break this policy, and he sent me down to Dover—this was the first blitz, in '40, I think—with some kind of wire recorder and mike, and I was there for a couple of days in one of those cement placements on the cliffs, and was lucky enough to get a dogfight right above me, a Nazi fighter plane, RAF plane, wonderful noise. That was abominable.

So I got back to London with this, and they said, "All right, we're going to put it in. We won't say anything to them, we'll just put it on." So I had to write an introduction with this plane going and the engineer or controller apparently forgot to put up the gain on the volume, so it sounded like popcorn going off two rooms away, and it was a great disappointment for me. That sort of killed that experiment for a while.

But I do remember when Ed was over here during the war on some visit, he and I went to the Pentagon and looked at some stuff they had, their recorders, and later we did use them. So we changed the policy—but just how it happened I can't remember now.

**I always had the impression that you didn't like live broadcasts and that there was at least a legend that you were always very uncomfortable in television.**

Well, that's the legend. Some did say that. I was barely getting used to radio by the time that came along.

**Do you remember the first time you saw television or when you realized that television was here to stay?**

Well, the first time I ever saw it was 1937 at Ed Murrow's flat in London. I had just introduced myself to him, I'd just arrived, and I wouldn't work for anybody then—I'd been fired from the *Minneapolis Journal*.

My wife and I went to Europe, and I had a letter to Ed from Jay Allen, of the *Chicago Daily News*—he'd been covering the Spanish Civil War, was a great reporter and a wonderful man that I happened to meet.

So the Murrows invited us to dinner at their little flat on Queen Anne Street. It must have been October sometime, but here was this big piece of furniture like the old-fashioned Victrolas almost, with a six-inch glass window in there, and Ed turned the thing on, and there was a filmed version of the old World War I play "Journey's End." It was very well done; it was a movie—more or less.

And he said, "That's television; that's the future." Well, I was interested in it, it was nice and clear with good sound. But I didn't know anything about the technical side of this business, and didn't care.

But that was the first time I ever saw it. They were well ahead of us I think, the British. And then it all stopped because of the war.

**Why were you fired?**

I was fired because in a one-paragraph script for the *Journal* about a meeting of the Veterans of Foreign Wars, I called them the American Legion. Or at least that was the excuse. I think the real reason was



In 1947

that Heywood Broun had just organized the Guild, the Newspaper Guild, and we voted for a strike at the *Journal*. I earned about \$15 a week or something. But there was nothing in the contract, the settlement, that stopped them from reducing the staff. So a number of us were let go.

**How old were you then?**

I must have been 23, I guess.

**And what gravitational force brought you to Paris at that age, and without a job?**

I knew there was going to be a war. I was absolutely certain there would be a war, and this was going to be a big story. My wife and I—my bride from college, she ran various projects for the WPA, if you remember that—Mary Hopkins—she was a graduate lawyer from the law school—had saved up \$1,200, which was a lot of money then, and we took a freighter from Hoboken with all of our stuff in one big suitcase, and I went to Europe. And there were no jobs, of course, at that time. The *Paris Herald* was four or six pages long then.

I thought we'd travel around a few months and then see what I could find later on. But I fell into a job the second day in Paris by coincidence. It was wonderful. I had to make a fast speech at the Press Club, and my whole career depended on very judicious cheating and lying at the proper moment.

The first case of that was when I walked into the *Paris Herald* just to get acquainted, really; I wasn't looking for a job that soon. And they sent out a guy named Tommy Wilson—and I said, "Well, I might come around one day looking for a job. I just wanted to meet somebody and see what the situation looks like."

And he said, "Now listen, we're a man short and it's driving us nuts; we're all working 12 hours a day. Give me a quick fill-in on yourself and I'll go tell the boss (it was Murray Hawkins, the managing editor) that you're the best reporter I ever knew." And so I gave him a quick fill-in and he went in and lied through his teeth. So then the managing editor saw me—and hired me.

Another case was when Ed hired me in '39. He'd been reading my

stuff in the *Paris Herald*, and we had met a year or so before, and he said, "How old are you?" I said I was 26 and he said: "Too young, they're not going to buy it. I'll tell them you're 29 and we'll fix it up later."

So he fixed it up later, and if he hadn't, I would have had to retire three years earlier. But he got me hired, God bless him.

And then another time was the landing in the South of France in '44, I think it was. I'd been on the Italian campaign, and I had to get on that landing; there was very little room and we had to draw slips of paper out of a hat to see who got on the 45th division. And there were NBC and ABC, and I just could not get on this thing. It might have been my neck, I don't know.

But I had a buddy there who was going to do the drawing named Danny Lang of the *New Yorker*, and I explained my predicament to him, and he arranged the slips of paper and I won. But then I couldn't sleep all night, I was so damn scared I'd get blown up or something.

But I got it and I think I got a pretty good beat on it, too. I know we used wire recordings on that, because I made a lot of them. I was three days on that LST; the San Tropez was what it was. We dropped my wire recordings off with somebody in a speed boat, and my colleague, Winston Burdett, who was in Rome, was supposed to pick them up. The Army confiscated them; he couldn't get at them for a while. They never got on the air. And I thought somebody was going to make a whole hour documentary out of this—three days of recordings. Nobody ever did that before.

And they just vanished. A year later, the war was all over, and they arrived at my house in Virginia in the form of platters. They had been transcribed by the censor or somebody. But there they were. Last spring, I got a letter from a Dr. So and So from upstate New York, and he said, "I was the naval surgeon on this LST that you were on when we went to South France." I had interviewed him, I guess.

He said, "I have a cassette of all your broadcasts from the ship." Now I didn't have them, and I don't know how he got them. I don't even think he can remember how he got them.

Of course, I wrote to him immediately and he made copies, and I



In Burma in 1943

now have a set of everything I did for three days on that ship. Then I got word that CBS was going to do an hour radio show on broadcasts that were never heard before.

Burdett has even recorded Vesuvius going off from way up on the river, and no one had ever heard that before—they put it on, and the next day they said, "No, we couldn't use it, too much static." They had confused the eruptions with the static, and two hours after we were up there, that whole area blew up. So I might have had a very romantic death at Mt. Vesuvius, but it never got on.

**Are you saying that that has never gotten on yet?**

No, none of that has ever been on the air. Probably bits of my stuff will go into a Public Broadcasting Service program—there's going to be a series on PBS next fall called *The American Experience*. I don't know what else will be on it, but they're going to have an hour based on an old book of mine about the Great Depression and the war and these kinds of experiences—on which we're starting production now, incidentally—and I think we'll use some of this stuff.

**I wonder if it's the book in which, in the introduction, you talked about 'that' and 'which'—that if you had your life to live all over again, you wouldn't have used so many "which's".**

I didn't know anything about public speaking when I started out in this business, nor had I ever given a speech. And radio was not so bad for writers because the word paints pictures. There were no cameras, so that people like Paul White and Ed Klauber and Murrow were looking always for people who could write well, which you had to do to bring this thing alive. Television is another animal.

**Tell us about Paul White and his influence on you.**

Well, Paul was, I think, the first real managing editor the business ever had. He loved the thing, you know—the switching around the world. That was his news, what he called "the fine careless rapture" of the business, which slowly faded. But he was concerned with substance. Oh yes. Paul was all wrapped up in the techniques, and who had a beautiful voice and all that; he was a real newsman. And so was Klauber. And you'd get wires of inquiry—I did in Europe from him—about who said this or that, and the *New York Times* says this, or what about that—this was real editing, substantive, concern with substance.

But we didn't have much of that. We had an editor sitting up there, what we called a foreign editor, and maybe they still do, but it was really more traffic control, scheduling broadcasts, shipping crews and reporters around. And I always wanted some editor who really was an editor, who had many, many years in the news business and who would track a lot of our stuff and was concerned with substance. And I don't think we've really done that now for a long, long time.

**Did White qualify in that role?**

Oh yes, he did; it was simpler, of course, then, too. A chief of a bureau or your Paris correspondent or your London correspondent, whatever, was a correspondent. He also ran the bureau, but he had time to get around town and had time to write and think.

But in television, we became traffic officers. The correspondent then found he was also an administrator, a traffic manager, and eventually he had to have someone else be the bureau manager, because you couldn't combine the two things, which was traditional in newspapers, too.

**How well did you know Howard K. Smith?**

Oh, not well.

**Well, the reason I asked the question is that I really don't know why he was forced out of CBS News.**

I was shocked when Howard was fired, or when I heard about it. The idea of this one in-house commentator is almost a monopoly position—a highly privileged position. And the idea is one of—it's a matter of emphasis. You can't be 100% neutral on everything. You couldn't be—you wouldn't have a mind if you were. Nor can you always be 100% objective, either.

But objectivity has to be the aim in it, and the emphasis must be much more on elucidation rather than exhortation, on explanation

more than opinion. It has to be. If you're going to just let it run, whatever the commentator is itching about that particular day, then you've got to have other commentators, too. That's why we needed an hour news—to have commentators of different persuasions, where they could all editorialize.

But with one, I don't think you can. I think Paley was essentially right about all that. The trouble with Bill's attitude in those days was that he had a feeling he could explain something that happened without any implication of personal feeling about it.

But you can't be that perfect; that's why I said it's a matter of emphasis and intent. I said to Bill, "The Soviets invade Hungary and I'm supposed to be totally neutral on this?" And I just said I cannot do that, I'd have no listeners left.

And I guess he gradually came to accept the notion that there were bound to be variations in this. But Howard took it as his personal pulpit. My attitude was that it's an anonymous position, and that's why I wanted the hour news—they still could vary it if they wanted to. And they should do it now; they should have at least a couple of people taking turns doing the commentary pieces.

**You mentioned the hour news. You were all for that?**

We'll never get it; we tried for 20 years. If we'd had it, that's one of the things that we would have done. You see, the trouble with this whole thing is, the audience can't talk back—there isn't even an ombudsman aspect there. The newspapers do it much better. Therefore, if you're going to do editorials or commentary, you have to be very careful with it.

**Well then, how do you then deal with the fairness doctrine or the elimination thereof?**

Oh, I'd throw it out. If anything is clearly unconstitutional, that is. It's an insult. To believe in the fairness doctrine is to believe that something so fundamental as the First Amendment can be abridged, altered, simply by reason of technological changes in the dissemination of information and ideas. That's it in a nutshell.

And that's a very light-minded way to look at the First Amendment, to just say that the most pervasive medium for communication is not fully free is ridiculous.

Justice Black and Justice Douglas both told me a long time ago that they thought if it came up again, in a good case, it would not be

upheld, the court would change its mind.

**What about the present court?**

I don't know what they're going to do. Justice White said the fairness doctrine enhances the First Amendment. The First Amendment is a prohibition—so how do you enhance a negative? Have you ever seen an airwave? I've never seen an airwave. They exist. As far as I know, there's only the atmosphere and space, and there isn't any people airwave or any other kind of airwave in a practical sense, until someone gets enough enterprise and capital and whatnot to put a signal in—then you've got an airwave.

How can you argue that government can put a hand on the content of that signal, and not put a hand on the content of the newspapers carried by the trucks on peoples' highways? It's incomprehensible.

**But you did say a few moments ago that it's difficult for the audience to talk back to the medium.**

That doesn't mean government. All the citizen groups who want to raise hell about television and radio, fine. It's fine with me; they should. There are a lot of bills up, probably some harmful bills. But you cannot allow government to interfere.

I get up in front of various groups, military groups and others, and one question I always get is—who is the press accountable to? Well, you see, lawyers and soldiers believe in rules, they live by rules. And they can't get it through their heads that for our own safety and freedom, we've got to have at least one free-wheeling institution—at times it's a loose cannon on the deck, but not too often.

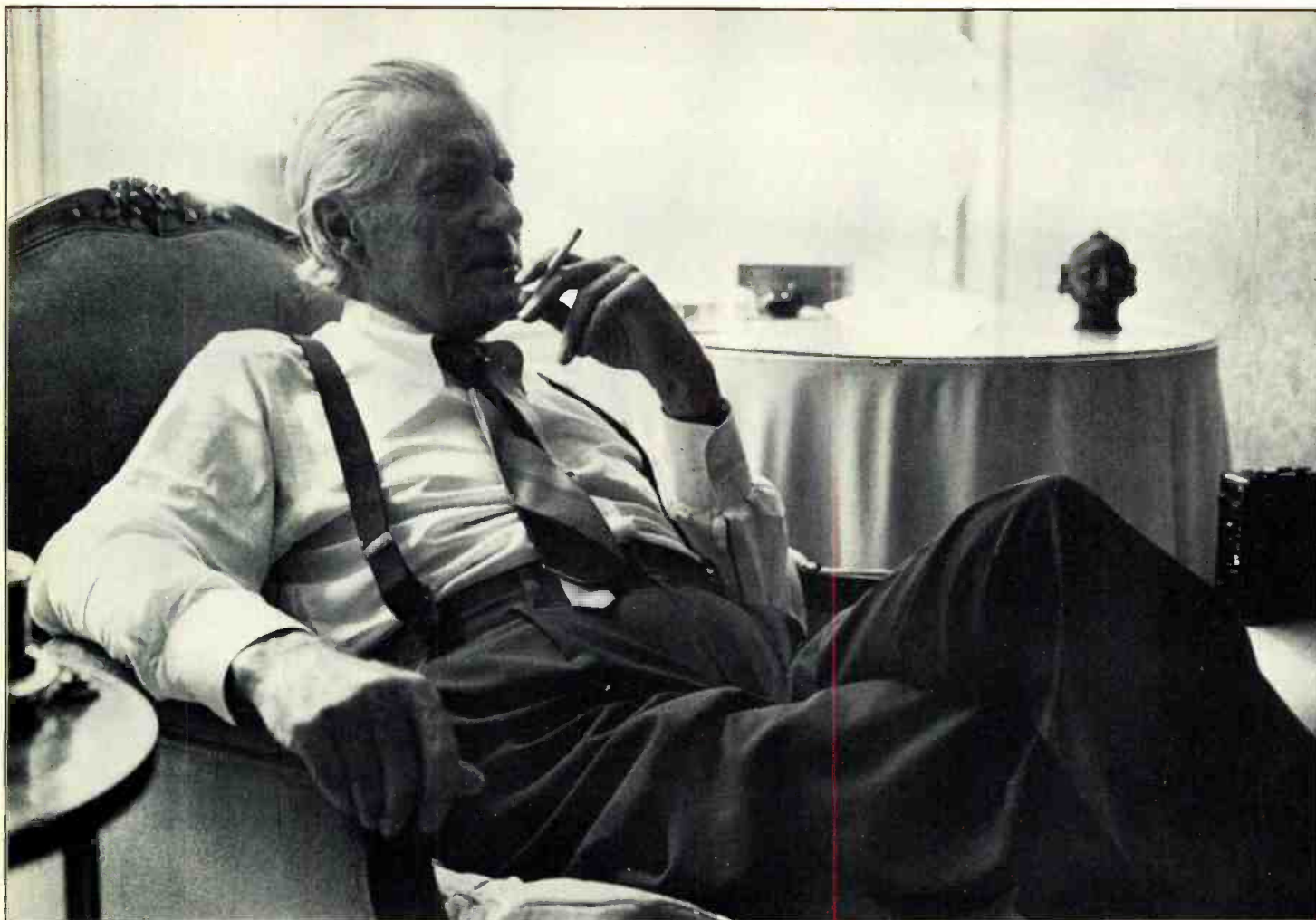
You can't codify the press too damn much beyond common laws, libel and whatnot. And it's very hard for people who live by rules to understand that. In my experience, whenever journalists and lawyers get together, even sometimes on the same side of something, there is always a point where they part company. Because the lawyers have to keep their mind on the rules of the game, and the journalists have to keep it on the game.

We can be bastards; we can be an annoyance; there are lots of people in the press and on the air who are offensive and will go afar one way or another, but that's the price that you live by.

**How do you view CBS as opposed to everyone else in broadcasting? How is CBS different?**



Sevareid (r) with Ed Murrow covering the 1948 elections



Well, I'm a poor judge of that because I was part of—not the birth of CBS certainly, but its very early formative years. That's been my professional home for my whole life. Like Frank Stanton, our hearts are still there, and we don't want to see it go bad.

I think in the first place, way back when all this started, we had people like Ed Murrow who were very special, and they came to sort of personify CBS—Ed, Elmer Davis. But also, you see, we were the first to have our own news staff around the world. NBC had to follow that.

And what happened was, we invented this *World News Roundup*: We'd go on at eight in the morning and seven at night and a couple times a day on radio. We'd go to Paris or some front somewhere. And Elmer Davis or somebody in New York would be summing it all up and so forth—this was all a new thing.

Until then, all they put on overseas were just politicians, newspapermen, authors, other people. And that's what Ed Murrow was sent to London to do—he wasn't sent to broadcast at all. It just turned out that he had a natural gift for it.

And so they conceived this quarter-hour *World News Roundup*, and Klauber probably had his hand in that, and Ed began to hire people like Shirer. And he hired me, Collingwood, and a year or so later, Smith, and so on.

#### **Cronkite?**

No. Walter was with UP at that time. And this proved so popular, people tuned in every morning, government people and whatnot, for years. Alan Dulles told me once that that's how he started his day, and everybody at the CIA bloody well better have heard it that morning, too.

But anyway, it took the audience. Well, NBC was still putting on other people, but they had to follow suit because this was the first thing that put CBS ahead of NBC in anything. That's why Paley loves us all to this day; that's what gave the Columbia Broadcasting System its first real leg up after the war.

So that's how I think CBS News got kind of a special cache. But

beyond that, I don't know—except for Cronkite. I think Walter more recently had a big part in that; he was the perfect public personality for that anchor job. And I think he's the best that has ever been.

#### **Do you think that CBS News is on the right course now?**

I hope so. These have been tough times for them. No doubt there was a certain amount of fat in the operation; I don't think Tisch is wrong about that. I don't know if the way they cut back was the way to do it.

And it's not a question of having X number of correspondents as opposed to a smaller number, or air time—all the greatest reporters in the world, double the number of them, can't get on the air. What do you do with them? That's what would be good about the hour news.

**What if you took the hour news concept, the *World News Roundup* and CBS's *The Morning Program*, and put them all together? What if you did an hour world news roundup at eight o'clock in the morning on television? Do you think that would have legs?**

How about eight in the evening?

#### **Evening?**

Or ten in the evening. ITN in London started the *Ten O'Clock News*, half of it I guess, and my friend Jeffrey Cox was running it then. No one believed this could possibly work—and it became, and probably still is, the most listened-to news program in England.

#### **Is this radio?**

No, television. They had me on for a couple of weeks doing commentary when I retired from CBS. It has been a big success.

#### **It would be more economical than doing movies.**

Probably. If we had an hour at a time like that, I think people would watch. Look at what Koppel has—that's awful late, and still it's an influential program.

#### **Would you go back to television for a show like that?**

Well, somebody would have to invite me first.



# CBS

## The First 60 Years



### FRIENDLY

*Former CBS News President Fred Friendly was partnered with Edward R. Murrow (r) during what many have called the golden age of television news. Since leaving the network some 21 years ago, Friendly has remained a close observer, and often vocal critic, of the changing local and network news environment.*

May I open it up this way—60 years into CBS's history and 23 years since you were president of the news division—what are your thoughts on the state of broadcast journalism at CBS today?

Well, in the fullness of time, I guess I feel as I always did—that CBS News is the preeminent broadcast news organization in the United States and in the world.

The tragedy is that it makes so much money doing its worst, that it can't afford to do its best. And that battle of quality versus excessive profits, I would say, was a drama in my day. Today, the very survival of CBS News as a quality organization is at stake. Where I used to

say "due to circumstances beyond our control," I'm tempted to say, "due to circumstances beyond their control."

I talk to those people at various levels of the company—they're still my friends in the news division and in top management—and they are now in the same trap that Murrow talked about in his 1958 RTNDA speech, and the question is: Can they extricate themselves from it?

Their argument of course is that they have to worry about Wall Street and the price of the stock and the bottom line. And indeed, the news line is something sacred; the bottom line is not so sacred. Now



On the set of "See It Now" in 1951

I don't want them to lose money. I just think that the news line is far more vital to the strength and viability of CBS News than the profits.

I know that I will not be considered a realist and that I have to understand that in 1987, Wall Street reigns supreme. I just don't believe it has to be that way.

**How do you see journalism changing as a result of the increased bottom line pressure?**

I'd say the biggest thing. I've seen the documentary become virtually an endangered species. The hour of news, which was the dream of every president of CBS News—especially me—and Cronkite and Rather and everybody else, and of Larry Tisch, is all but gone. If you go back to Laurence Tisch, in a speech he made at the affiliates meeting last May, he said that one of his dreams was an hour of news. And here was the chief executive officer and president of CBS, and nobody took him seriously. And people within CBS Inc. said it was an "unworkable idea" and the affiliates wouldn't even take it seriously.

In my day—and in other people's day—it was at least a serious argument. Imagine trying to shoehorn the budget of the Persian Gulf, of the deficit, of airplanes crashing in the sky, of garbage, of arms control, of the deficit into 22 minutes on the network of record in this country! It's become a joke.

And to do that in an hour would have been a possibility 10 years ago, but now the affiliates have the bit in their mouth. You can almost turn it around: There are the stations, and there is the affiliated network.

**Have you met with Mr. Tisch and talked to him about this?**

Well, I don't want to deny it, I don't want to say it, either. You can make that assumption if you'd like in whatever way you want to. I've known Larry Tisch for 20 years, long before he was in broadcasting. And in those days, he was always sympathetic.

I did a speech at NYU about six years ago called "The Fight For An Hour of News," and Larry was there. He was chairman of the board at NYU. And he believed in it, and he still believes in it.

**Do you see the hour news, for example, as being really an affiliate-based problem and not a CBS problem?**

I think everybody will tell you that. It's the stations and the affiliated network. In my day, in another day, put it that way, when I worked at WEAN in Providence—an affiliate—we and the 175 other affiliates, whether we were with CBS or NBC (there was no ABC then), we couldn't do anything. I mean, we didn't have equipment; we couldn't do news; we didn't have a Murrow; we didn't have a Kaltenborn; we didn't have a Bob Trout; we didn't have an Eric Sevareid. We joined the network of our choice—CBS or NBC—to get from them what we couldn't do ourselves. It was called "chain broadcasting." You don't hear that word any more.

And the way the formula worked was that of all the advertising revenue—from Procter & Gamble, from Alcoa, from the cigarette companies, from Campbell Soup—about 75% of that money stayed at the network and about 25% percent went to the affiliates. Now it's my impression that the affiliates get less than 5%. Now understand that arithmetic. The network now keeps 95% because it's so expensive to run a network. The affiliates say, "Well, we can do news ourselves." And they can. Some of it is pretty good, like Channel 5 in Boston, like the Westinghouse stations, like KSL in Salt Lake City.

But stations, and I'm speaking now generically, they say, "Well, we can do that news ourselves and now we'll keep 100% of the profits, instead of having to give 95% of it back to the networks."

And to them it's simple business. They now think they can do the news, although they'd be the first to tell you, not quite as good as the networks, but good enough. So most of those stations do an hour of news every evening, with another half hour at 11 o'clock. Some of them do an hour and a half in the early evening, and they get very good numbers and they make a lot of money from it. And they have no intention of giving any of that time back to the networks.

**So from the affiliate point of view, you don't see the allegiance to the networks being very strong at all when it comes to news, is that right?**

Not at all. As a matter of fact, a lot of them don't carry the public service programs, the documentaries. When I'm up at Berkshire,

where I have a little summer cottage, I can't see Koppel [*Nightline's* Ted Koppel]. And if I do, it's very late at night.

I travel a lot, and I can't see Koppel in half the cities I'm in. And when they do broadcast it, and I don't want to oversimplify this, they do it at midnight instead of at 11:30. And often there will be a documentary on, and I'll say, "Gee, you don't see documentaries any more, I've got to see that," and then I get to some place in South Dakota or Arizona and it's not even on.

I said this when I testified. I told the story about 1958 and 1959 when *See It Now* was dead, when Murrow made his speech. And we were dead. Then came the quiz show scandals. In 1959, the quiz scandals—these quiz programs turned out to be fakes. *The \$64,000 Question*, *Twenty-One*—they were all rigged, and there was a big congressional investigation and an FCC investigation, and there was talk that they were going to lose the networks because of them.

And Frank Stanton—to his everlasting credit—stood up and said, "From now on, I take full responsibility, management does, and from now on we're going to do a documentary six times a year next year and eventually every other week, and eventually one a week."

And I, who was then a pariah—almost in limbo—was invited to a meeting. I thought it was called to terminate my contract. Instead they invited me to be the executive producer of that program. Now why did all that happen? Why did *See It Now* get reborn in the form of *CBS Reports* with me as the producer? Because they were scared. They were scared of losing the network. There were senators and congressmen who were saying, "You people are so irresponsible, you don't deserve to be able to run a network." And for the next 15 years, *CBS Reports* flourished—long after I left.

So the point I was making is that when the stations wouldn't run those programs, station relations would say, "You better run that program or you lose your license." So they ran the programs. Until the scare went away. And that's been eroding. And right now if you said, "You better run an hour of news or you'll lose your license," they'd laugh at you.

**I take it you watch a lot of TV news.**

Oh, an enormous amount.

**What do you think of the coverage that local affiliates provide?**

I think in some cases it's pretty good. In most cases though, it leaves a lot to be desired.

**How's that?**

Well, because they have the equipment. I mean, I'm looking at a pencil on my wall that's six feet long, because the *New Yorker* once did a profile about me called "The Thousand Pound Pencil." I used to say that the pencil you're writing with right now, if you're taking notes, weighed an ounce. And the pencil television used weighed a thousand pounds.

Today, a woman reporter or cameraman or woman can carry a camera with sound on her shoulders that probably weighs less than 35 pounds. So the stations have the equipment to do a pretty

good job. But they have achieved excellence in only about 10 stations throughout the country.

**What are their shortcomings across the board?**

Well, they're too much in the entertainment business. First, let me say again the stations I mentioned before—Channel 5 in Boston [WCVB-TV]; and WBZ-TV—well, all the Westinghouse stations are pretty good. KSL-TV in Salt Lake City is excellent—it may be, for its size, the best station in the country; WCCO-TV Minneapolis-St. Paul, and I think I still would put WBBM-TV there in Chicago.

**And what is it that sets these stations apart?**

They do serious news. I mean, we live in a very serious time. Garbage has become one of the great issues of our time, as the story

# CLASS



CONGRATULATIONS  
ON 60 YEARS OF IT.

KOIN-TV  
PORTLAND, OR

KGMB-TV  
HONOLULU

KMTV  
OMAHA

LEE ENTERPRISES, INC.

on Islip proves to you. I've been begging people to do more stories on garbage, on bridges, on tunnels, the fact that our cities are deteriorating, because the trucks and cars are getting heavier and there are more of them than anyone ever dreamed of.

Arms control, the most important subject in the world, has to do with the survival of the planet; deficit spending, what's happening right now in the Middle East, the Persian Gulf. I think that not many local stations are *yet* equipped to do that. I think they are going to be.

I said in a speech that I gave to the RTNDA last year that if I had my life to live again, my career, I would not aspire to be president of a network news department, I would want to be the manager and the news director of a big station.

**Where is it that we might be able to see the tradition of Murrow being continued? Do you see that happening anywhere at the networks now, or is that gone?**

No, I think that Dan Rather would like to be Ed Murrow, and he has many of the qualities you need to be a Murrow. But he's having a hard time just staying in there, for reasons you know all about.

I think part of the problem is that the newspapers keep writing about rating triumphs where it's one-tenth of a rating point or something. In the rating industry an error of four percent is the rule of the



In 1960

game.

And yet you read in *The New York Times*, *The Washington Post* and other papers that Rather is in second place or third place because of a dropoff in viewership; the difference between 8.9 and 9, which is a fraction of a percentage point.

I mean, you don't have that problem in the printed press. Now you asked me about Murrow. People ask me where would Ed Murrow be if he were alive and well today. I think he'd be working at National Public Radio, or maybe doing what MacNeil and Lehrer of PBS's *NewsHour* are doing.

But I don't think there'd be any place for him in commercial television, and neither did he.

**Do you see anyone at the networks at all aspiring to what Murrow did?**

Well, I see Rather aspiring to that, and I think Jennings is. But I would say that the *CBS Evening News* is still the best of the three programs. I think it's possible that Jennings is the smartest of the three. That's all I was going to say. I think they both could play big roles and be like Murrow.

**Following up on what you were saying earlier about how the local stations haven't fulfilled their promise yet—is this what you're saying?**

That's where the destiny is.

**Do you see anyone on the local level at these stations you've mentioned?**

Oh, there are some pretty good ones. I don't want to start singling them out. But at all of those stations, there are some pretty good reporters. The Detroit station, WDIV; I think that's one of the best stations in the country. They've really done Detroit very well. There are some good reporters—but nobody emerges as another Murrow yet because you need an organization to do that with. But there are some very good stations out there, and there will be more.

You know, the fact that Fred Graham is in Nashville is singularly important to me. I think more and more of them will go to places like that.

I'm not sure that 10 years from now, network news will be the preeminent news organizations they are. I think that the CNN's are cutting into them. I think the fact that there's going to be microwave dishes, the audience is going to be fractionated. I would think if I were an anchor at a big network today, subject to all the pressures and chaos and static they have to go through, I would just pick myself out a great city and say I want to do it there—because there I can have an hour.

The first big problem is how the hell can you do anything in 22 minutes? I need air time (and I'm talking now if I were an anchor or producer) and that's where I can get an hour of air time. And I can do the Persian Gulf story.

I saw Lou Bacardi today who is the president of AP. They're getting into the television business; they've been in the radio business for a long time. You know, with newspapers—and there is no national newspaper other than *The Wall Street Journal*, which is not really a newspaper in the true sense of the word...

**You don't consider *USA Today* a national newspaper?**

Well, I consider *USA Today* a television program you can wrap fish in. They're not offended when I say that, either, by the way. I consider it a television program. They modeled it after a television program. Most everything is short, and you can wrap fish in it—and I don't mean that as a crack, it's just a fact of life.

But getting back to that—let's take the 10 best newspapers in the country, which I suppose would range from *The New York Times* and *The Washington Post* to *The Miami Herald* to the *Los Angeles Times*, to what I suppose is one of the best, *The Philadelphia Inquirer*, and I don't mean to exclude any of the better ones. But they are run like local stations. They have their own reporters, some of them have 150-200 reporters. They buy a wire service or two, they subscribe to *The New York Times-Washington Post-L.A. Times News Bureau*.

And when you pick up the paper, it's not edited in New York or Washington. They buy their services, they run syndicated columnists Bill Safire and Lou Cannon and other people, and they make up the paper locally. I think that's what the television stations are going to do because that's where the money is.

**Is that a bad thing for people to get their news that way instead of from the networks?**

No. I think if it becomes harder and harder for the networks to make money, they will begin to vacate that. When they start cutting down on staff, they do that. And I think they will get a service from the AP or from CNN or from the BBC or from Reuters or whoever, just as the newspapers get theirs from the AP and *The New York Times* and the UPI, I can't exclude them. And then they'll just make up their own thing. Now I might say it's not going to be as good as the

networks as I remember them, but a new generation of people are going to say it's just as good, particularly if you wean them away from serious news.

You see, what I miss from the network news now are the Severeids and people like John Chancellor. Well, he's on once a week now I think, but I missed particularly during the hearings on Irangate, serious analysis. I miss serious analysis in the Persian Gulf right now. I think that's missing.

But see, the local stations can do that themselves. They can find a guy who writes good editorials or good news analyses, or they can buy from a syndicated service. And it is now possible by microwave to get that stuff out in five minutes. I just hope the quality will be good; I take it as preordained that in five or 10 years it's going to be that way.

**I wonder if I could change direction here just a bit. It was 21 years ago roughly speaking that you resigned from CBS.**

Right.

**I'm sure you've been over all this a number of times, but how do you view that decision now?**

Well, I think it was inevitable that I would leave, just as it was inevitable that my senior partner, Ed Murrow, would leave. I think the kind of news division that I thought I had signed on to run wasn't going to do the things that I thought were essential.

And I think they knew that. I don't know whether they were surprised that I resigned. I think they would now say: "Good riddance," as I was a thorn in their side.

I think I made my choice. Did I do the right thing? From the standpoint of the Fred Friendly I can live with. I did the right thing. I knew that had I stayed, I'd one day look back on myself as a eunuch. I left. I became a professor at Columbia. I became an executive at the Ford Foundation. I helped create public television; I've done these seminars I do now. I don't make as much money as I used to make. I miss the people I used to work with.



On the radio in 1967

But I had no option but to leave after all the things I had claimed as the noble purpose of CBS News, where broadcast journalism was pioneered. I loved my job; I was sad about leaving, but I don't think I had any choice. And I think even those who thought I'd made a mistake—and there were many in the company who'd asked me to stay in the news division and said I could do more good from the inside than the outside—I think they are all now in the position that I was in then.

A  
CLASS  
ACT  
FOR  
60  
WONDERFUL  
YEARS



**CONGRATULATIONS.**

WEYI-TV  
Flint-Saginaw-Bay City

WRDW-TV  
Augusta, GA

TELEVISION  
STATION  
PARTNERS  
7 West 51 Street  
New York City 10019



In 1970

Now I'm not suggesting that anyone should resign; everybody has to decide that for themselves. But I made my decision 21 years ago and I'm stuck with it, and I can live with it.

**Do you see news division presidents and other executives in the news divisions now laboring under a program—the thing that you avoided—that is, the bottom line pressures?**

The answer to your question is in the day's headlines every day. I mean, you talk to them. I don't want to start mentioning names—having cut 200 employees, or reading the NBC report about what a management consultant told them to do—that must break their hearts.

Imagine the management of a company saying, and I may have my statistics wrong, but I don't think so, more than a third of their stories never get on the air, or more than a third of your stories never get into your magazine, more than a third of the *New York Times* stories never get into the newspaper.

That's the very nature of journalism. But if you take an efficiency expert and tell him to look at the table of organization, he'll look at things and say, "Hey, did you know that some of these stories never get on the air?" Of course they don't get on the air. Some of the best positions are: "This story isn't good enough to broadcast" or "we don't have it right" and then there is the competition for space. Everything can't be broadcast. And for non-news people to do studies of news divisions? That's something very close to being obscene.

News is an expensive business. It was always a loss leader at CBS News and at NBC. I'm excluding ABC because they weren't in this until the middle sixties.

That isn't quite true, because ABC did run the McCarthy hearings when nobody else would. That's because they had no daytime soaps on and it was easy for them to run it.

But news was always something that would cost money. It always costs money. Now they want every piece of news to show a profit.

The criteria for whether a program like *CBS Reports* or *See It Now* or *NBC White Paper* gets on the air today is: Will it make money? Well, news never does. Your interview with me isn't going to make any money. And news has always been expensive.

But Paley at his best—and Sarnoff at his best—always understood that. I can remember William S. Paley saying a dozen times, "CBS News is our main reason for being," and he also said more than once, "If news ever becomes a profit center, be careful." And that still stands.

That is your public service, that is your reason for being. The fact that you are providing a picture of reality on which the American people can act. When you no longer fulfill the mission, you might as well get out of the news business because that is your reason for being.

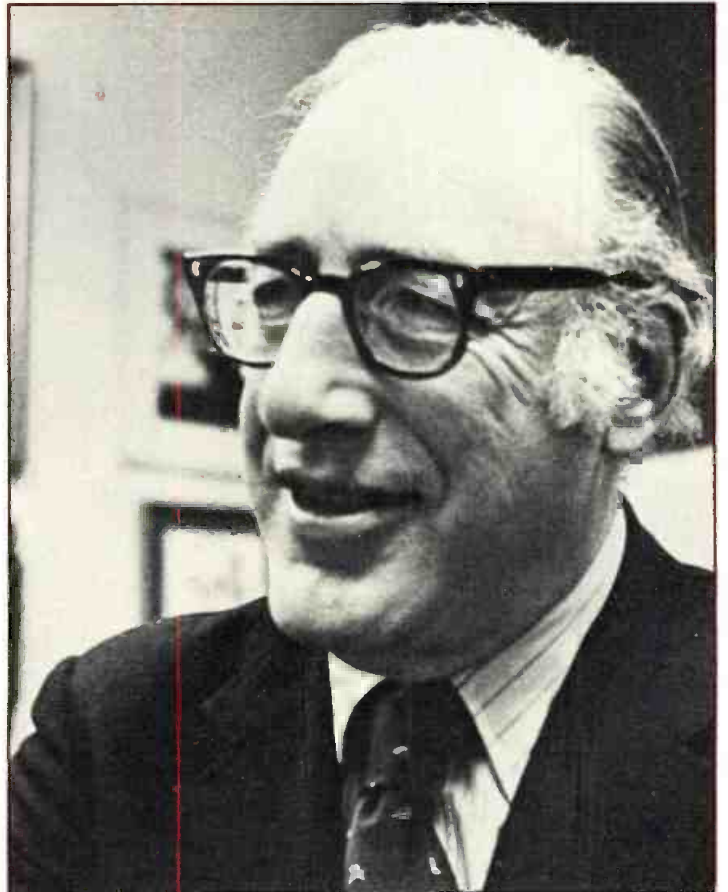
**And does Mr. Tisch think that way also?**

I hope so. I think he does feel that way. That's why he said that one of his greatest ambitions was an hour of news. I hope he can keep that promise to himself.

**Do you have any other thoughts that you'd like to share on this?**

I think of the day that John F. Kennedy was assassinated, and for four days the networks were on the air with not one single commercial, with continuing coverage.

I don't know if that could happen today. I think there's a price tag on everything today. And if the networks decided to do it, I don't know if the affiliates would carry it. And I think of those days, the Kennedy disaster. CBS News held this nation together, it was the glue the cement that made most of able to fight off the potential threat of something that was almost like a revolution. And I think that's what broadcasting is for.



# CBS

## The First 60 Years



### FLAHERTY

*Joseph Flaherty, vice president, engineering and development, for CBS has for 30 years been at the point of that network's pioneering work in broadcast technology, in particular its award-winning news camera and tape developments. His charge is to keep his sights trained on the state of the art in broadcast delivery—most recently the promise of HDTV.*

**CBS has been on the leading edge of television technology for as long as most people can remember—and you've been involved for as long as I can remember. How long have you been part of CBS, and how long have you run the engineering department?**

As CBS celebrates its 60th anniversary, I'm celebrating my 30th anniversary at CBS, on Aug. 26, actually. So I've been here just about half of its life. And as far as engineering is concerned, last week [Sept. 10] I celebrated my 20th anniversary as vice president of engineering and development at CBS.

But this tenure notwithstanding, CBS Engineering—which was established in 1934 as the general engineering department—was a leader in broadcast technology long before my time. Engineering executives like Bill Lodge, A.B. Chamberlain, Howard Chen, Peter Goldmark and Ren McMann blazed the trail and established an

organization that I inherited.

**Can you walk us through a few of the most important developments pioneered by CBS?**

As far back as 1952, the design and construction of CBS Television City in Hollywood, and subsequently the Broadcast Center in New York, were trend-setting, both in plants and in innovative methods especially designed for efficient television broadcasting.

These plans have subsequently been copied throughout the world. CBS pioneered computer control of broadcasting operations by placing in service the first on-line, computer-controlled television station in 1960, when KNXT (now KCBS-TV) in Los Angeles was modernized. Subsequently, the CBS Television Network was automated with an on-line computer in 1962 when the Broadcast Center in New York

was completed; and since that time, the program continuity at CBS has been computer controlled. Similar computer systems now control most television stations and television networks throughout the world.

CBS also pioneered videotape when it was developed by Ampex in 1956, and in fact, CBS shared the Emmy awards for this development and introduction that same year. In cooperation with Philips of Eindhoven, CBS introduced the first plumbicon cameras, the first color plumbicon cameras, and using this same technology, CBS developed the first miniature plumbicon camera for the 1964 political conventions.

Following this, CBS developed the first portable color camera—the minicam—which also introduced triaxial cable and digital camera control now used for virtually all television cameras.

More recently, the concept of electronic cinematography and electronic newsgathering were CBS innovations, as was the development of the first computer-controlled videotape editing system when CMX was a joint venture of CBS and Memorex.

In cooperation with Ampex, CBS also pioneered the first electronic paint box—the AVA-1. With Sony, CBS helped develop and introduce one-inch videotape, which has now virtually replaced two-inch videotape throughout the world.

Naturally, solid state technology played a large part in the development of all broadcast equipment, and helped CBS reduce the size, increase the reliability and reduce the operating costs of television operations.

This work continues unabated with the move to very large scale integrated circuits and the use of digital video technology to improve operations and further reduce costs today.

Naturally, many of our present development projects are of a proprietary nature, but such developments as the rapid deployment earth terminal—or radet—which is a small transportable earth station, have extended the reach and effectiveness of our electronic newsgathering crews, and are a good example of the work being done to improve the tools available to our news colleagues.

**Which of these developments do you consider the most important?**

In my opinion, the most important development has been electronic newsgathering, since it changed the very foundation of news reporting, giving it a timeliness and reach previously unattainable with 16 mm film.

This technology, in the hands of our news colleagues, has brought the nation and the world closer to the reality of events—and that I believe has been the technologists' major contribution to society.

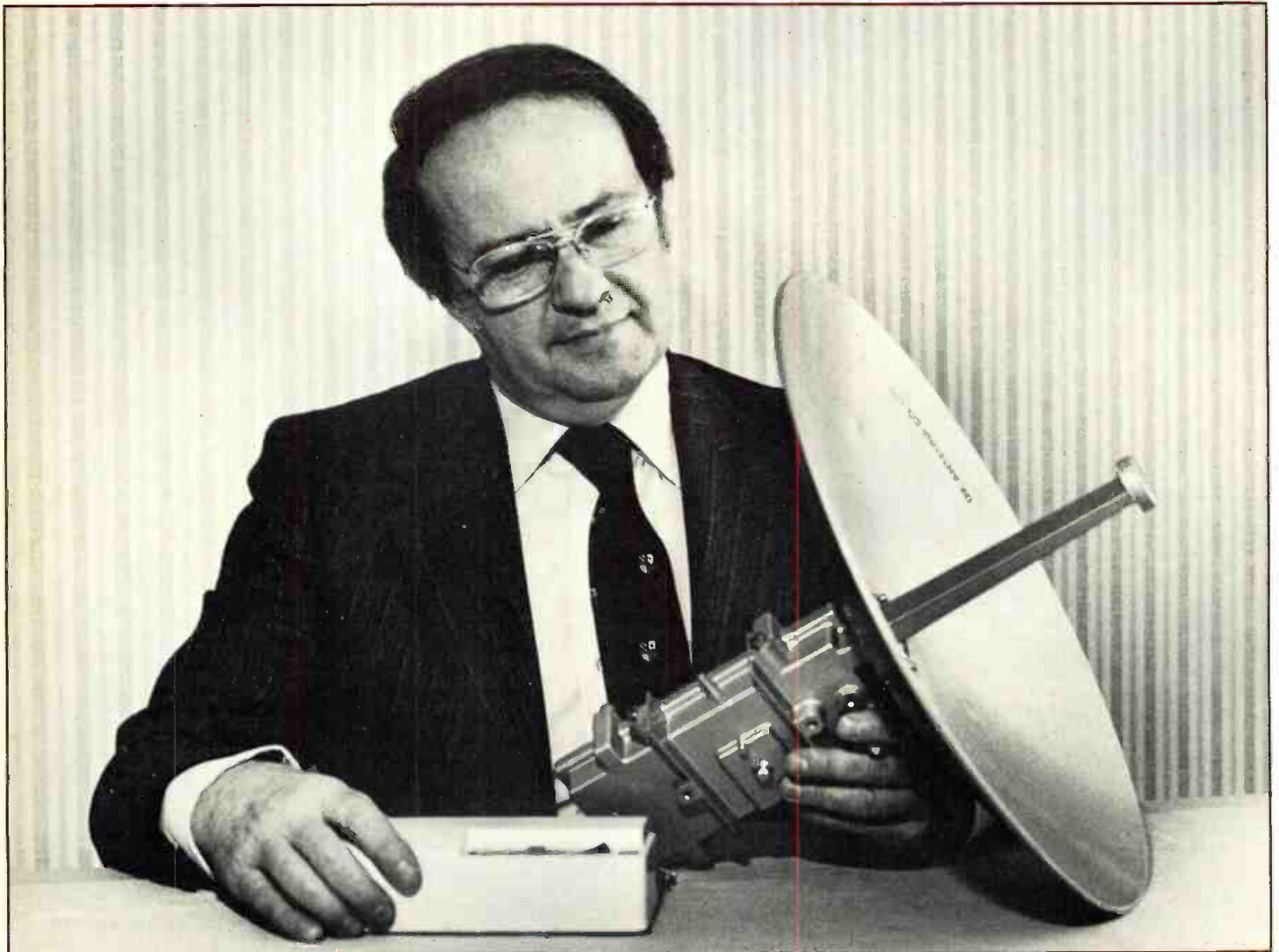
**What do you think made it possible to take and hold a leadership position in television technology for such a long period of time?**

That's simple: Bill Paley and Frank Stanton.

**Why? What did they do? Indeed, in their position, what could they do to forward such highly technical work?**

Mr. Paley and Dr. Stanton created an environment for creativity; this extended not only to programs, news and the things you see on the screen, but to those behind the screen in senior management positions and, indeed, in engineering.

Both of these gentlemen were great motivators, and instinctively knew how to keep the balance between the business side of broadcasting and the creative motivation required to be No. 1.



With a 12 GHz HDTV decoder and receiver in 1982



**And what about today?**

First I think it's important to realize that the spirits of these two men have affected, still affect and will continue to affect CBS in the same way that George Washington and Abraham Lincoln have made an indelible mark on American society and on its outlook.

**Then you think CBS will be No. 1 again?**

There is a dedicated and streamlined management team in place in the Broadcast Group at CBS—and I have no doubt that CBS will be in first place. But after all, I can speak only for engineering and development, and in technology, CBS has never been in second place.

**What do you then think of the future? What will broadcasting look like, and what impact will high-definition television have on its development?**

As you know, broadcasting exists in a much more competitive environment than it did in the past, and while that competition may become more severe, over-the-air broadcasting will continue to be the most powerful force in delivering entertainment and information to the American home.

High definition is the next important step in improving broadcasting and taking it to a new plateau, not unlike the development of television itself and its subsequent conversion to color.

**Then you believe high definition will be able to be transmitted by the terrestrial broadcasting stations?**

Well, first I believe that high definition will become a powerful production tool, producing the same high quality results we have always achieved with 35 mm film production—but doing so more rapidly and at a lower cost.

In the United States, we have produced prime time television in high definition—that is, 35 mm film—for over 30 years and we have yet to deliver a single frame of that quality to the home.

Therefore it's important to produce in high definition even before that quality product can be delivered to the final consumer. Secondly, I do believe that high definition can be delivered by terrestrial television stations. But there is about two years of intensive work and testing to be done to define an appropriate transmission system and to place it somewhere in the RF spectrum. And unfortunately, such work cannot be short circuited; it simply has to be done—and CBS has been working and will continue to work through the Advanced Television Systems Committee (ATSC) and with the National Association of Broadcasters, the Maximum Service Telecasters and our affiliated stations to accomplish this goal.

**Won't it be easier for broadcasters' competitors to deliver HDTV?**

Surely systems without the constraints of spectrum such as cable television, package video—VCR's and videodisks, and wide-band systems such as DBS—have an advantage. But I believe that the broadcasting industry will rise to the challenge and not see itself become a second-class service.

**What about high-definition standards?**

From an international viewpoint, an effort is under way to establish a single worldwide standard for production and program interchange, and I expect that work to be ultimately successful, either on a formal or on a marketplace basis.

Transmission standards, on the other hand, are more likely to be national or

regional standards, since by its very nature broadcasting is a national, or at least regional, service. It's not necessary—and perhaps it's even undesirable—to insist that delivery systems, including broadcasting, have an international standard.

**Some people don't believe that high-definition television will come at all, and certainly not in the foreseeable future.**

This is a normal reaction to the introduction of new technology. In fact, I received a 1931 copy of *Radio Design* magazine from my father's broadcasting library, and I would like to quote a short paragraph from it. The article is entitled, "Is Television Coming Around That Corner At Last?" And the paragraph I'd like to quote for you is entitled, "Will History Repeat Itself?" And I quote:

"The over-enthusiastic televisionists are making their big mistake in thinking that television will repeat the glamorous history of radio broadcasting when every sign indicates it will not, and indeed, cannot. Conditions now are altogether different from what they were 10 years ago. Today we have a Federal Radio Commission, an aggravating patent situation, an overcrowded spectrum, an overabundance of radio factories, a lot of politicians with radio axes to grind, and—worst of all—a sophisticated buying element that has been spoiled by high quality broadcasting and high quality talking motion pictures.

If not for the 'talkies', the present crude televisers might stand a slight chance at the mere novelty of a sight and sound combination. However, the talkies have entirely erased this possibility. People take perfect synchronization and clear reproduction for granted in the talkies.

If one replaces the word "television" with "high definition," one could probably find several articles in today's trade magazines with a similar tone.

**Taking into account all the ups and downs of the last 30 years would you do it again?**

Yes.

# happy birth day CBS

FROM THE GREAT  
SCRANTON/WILKES BARRE  
MARKET

WGBI/WGBI FM  
THE MEGARGEE COMPANY

# CBS

## The First 60 Years



DORFSMAN

### *The Touch of Class*

#### **New book on CBS's Lou Dorfsman chronicles career of chief designer**

William Golden gave CBS the Eye, but Lou Dorfsman gave it "the look."

Rarely has one person (outside of a president or chairman) left so large a mark on a company as has Dorfsman in his 31 years at CBS. For it is in large part due to his standards of quality and taste, coupled with a lively sense of humor, that the company has been viewed by those inside and out as innovative, stylish and, always, first class.

To appreciate the reach of Dorfsman's touch of class, one need only look at a few pages of a new book celebrating his handiwork: "Dorfsman & CBS" by Dick Hess and Marion Muller.

The book traces Dorfsman's design career from its beginnings at New York's Cooper Union design school and designing posters for the Army during World War II. While in the Army he decided CBS would be a great

place for a designer to work after seeing some of the work done there in several Art Directors Annuals. When his hitch was up, he and a friend, Herb Lubalin (later to become one of the country's foremost graphic designers and typographers), took their portfolio of poster and advertising designs to CBS art director Bill Golden. Golden was impressed, but had only one job opening. Since Lubalin had another offer, Dorfsman got the job, as Golden's assistant.

When the company decided to split the radio and TV networks, Golden was put in charge of television, while Dorfsman was made art director for the radio side. His ads for what was already (in the 1950's) being viewed as the weaker medium, were clever, original and attention getting. In his first year as art director for radio, he won a number of gold medals from the New York Art Directors Club. He also won promotion to creative director, then to vice president for advertising and promotion for the radio net-

work. When Golden died in 1959, Dorfsman was named creative director for the CBS Television Network and later vice president and creative director of the Broadcast Group.

The book follows Dorfsman's career chronologically, with pages of accompanying designs that are impressive not only for their sheer numbers, their inventiveness or their effectiveness at solving a particular problem, but also for their apparent timelessness. Cover up the dates (1953, 1955 for examples) on some of the radio promotion kits depicted and they could have been done yesterday. Dorfsman didn't run with the fads. His designs set trends that became standards.

The book is also imposing for the scope of the work displayed. In addition to trade press and consumer press ads, there are on-air promotions for radio and TV; video graphics and designs, including adaptations of Golden's CBS Eye (it was outlined by

sparklers in 1976 during the bicentennial); special projects such as speeches; brochures; books; corporate communications; CBS letterhead and stationery; logos; diaries; packages; news sets, and annual reports. But the biggest design job of all was Black Rock—CBS headquarters at 51 West 52d Street in New York. As the book describes it: "Just as [then CBS President] Frank Stanton had stuck by his choice of the elegant Eero Saarinen design, he was equally determined about the character of the interior and exterior graphics. Dissatisfied with the plans submitted by the architectural firm, he decided to handle the job in-house. He turned the project over to Dorfsman...."

"When the building was just a hole in the ground, instead of the usual plywood fence with peepholes for 'sidewalk engineers,' Lou elected to wrap a clear plexiglass wall around the excavation. Loudspeakers placed at intervals informed pedestrians about the future home of the company and provided periodic CBS News reports.

"While Lou is always invigorated when he saves a buck," says the new book, "he and Frank Stanton gave no quarter when it came to the tone and quality of design projects for the new building. The words 'good enough' never crossed their lips. For the CBS logo outside the building, and for almost all the interior signage, Lou re-styled and hand-lettered the gracious old 17th century typeface, Didot. As an auxiliary to the elegant CBS Didot, he chose a restrained sans serif face, now referred to as CBS Sans. Everything related to the building, from the eight-and-one-half-inch bronze letters over the entrances to the design on the cafeteria paper goods, was unified in the two CBS faces. Some 80-odd Swiss electric clocks were taken apart and fitted with new numerals and hands in CBS Didot. Cafeteria dispensing machines were masked off and repainted with CBS Didot lettering. Floor numerals, door numbers, directories, exit signs—everything read in CBS Didot and CBS Sans."

Dorfsman's ability to solve a problem in an inventive way is perhaps best represented by CBS's cafeteria wall. As Hess and Muller describe it: "A blank wall, 40 feet long and eight and a half feet high, begged to be filled and integrated into the space. Dorfsman resisted the obvious—photo murals, maps, etc.—and opted to treat the wall like an enlarged printer's job case, with a lockup of words and objects related to food. The wall was created in nine separate panels. Most words were jigsawed out of wood, interstices filled with sculpted food items and culinary props, and the entire assemblage was spray-painted in white enamel...."

"It gives Dorfsman particular pleasure, too, to recall that this mega-project—the 'gastrotypographical assemblage,' as he calls it, was produced for \$14,000. It was recently estimated at a value 20 times his original expenditure—a credit to his experience and ingenuity in display design."

"Dorfsman & CBS" is published by American Showcase Inc., New York, and distributed by Rizzoli International and sells for \$49.95.

## Pages from the Dorfsman portfolio



"Be sociable, have a Pepsi." That theme marks one of the important advertising campaigns of broadcast history. Pepsi-Cola's current 15-week drive on all four radio networks of same Pepsi, tapped network radio for this promotion to reach and register with a total population. Campaign magnitude an estimated half-billion impressions. As the company said, "...no other medium offers the speed, penetration, education and continuity, nor can any other medium reach so many people at a comparable cost per thousand impressions." So whether you want all four networks or one, we have the radio network radio, and be sociable. Mix with Pepsi-Cola. Complete more.

CBS Radio  
Network

1958 CBS Radio ad

Westchester, New York

September 8, 1987

Mr Paley:

Camus might have had you in mind  
when he wrote:

*"In the midst of winter,  
I found within myself an  
invincible summer."*

In any season... you are the best of  
what we are.

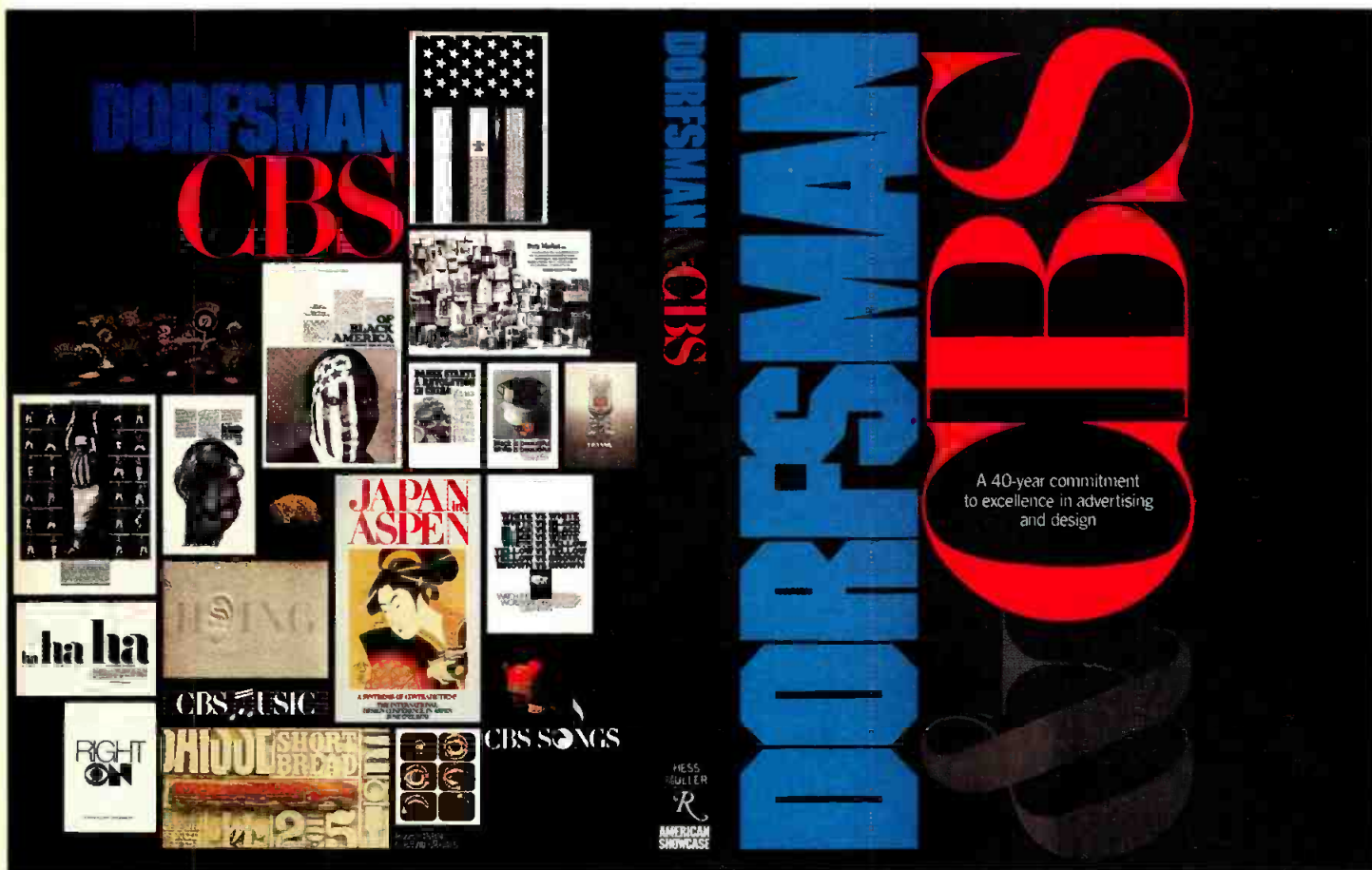
With admiration,

Matthew, David, Kate  
and Bill O'Shaughnessy

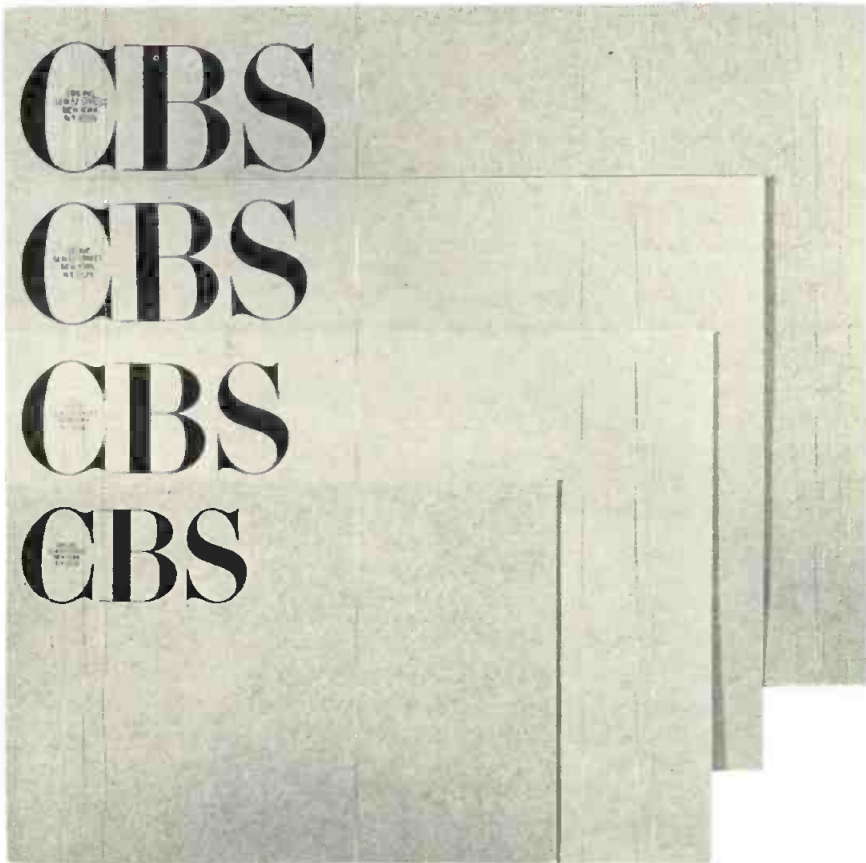
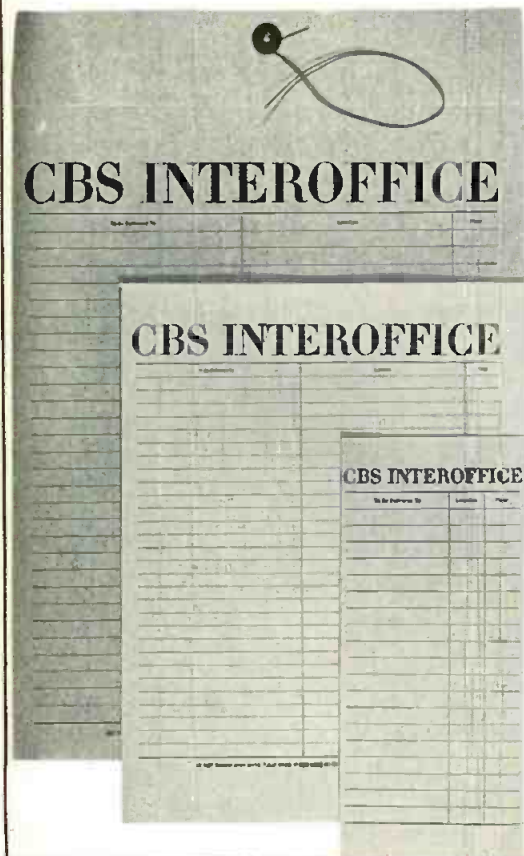
WESTCHESTER - 1480AM  
**WVOX**

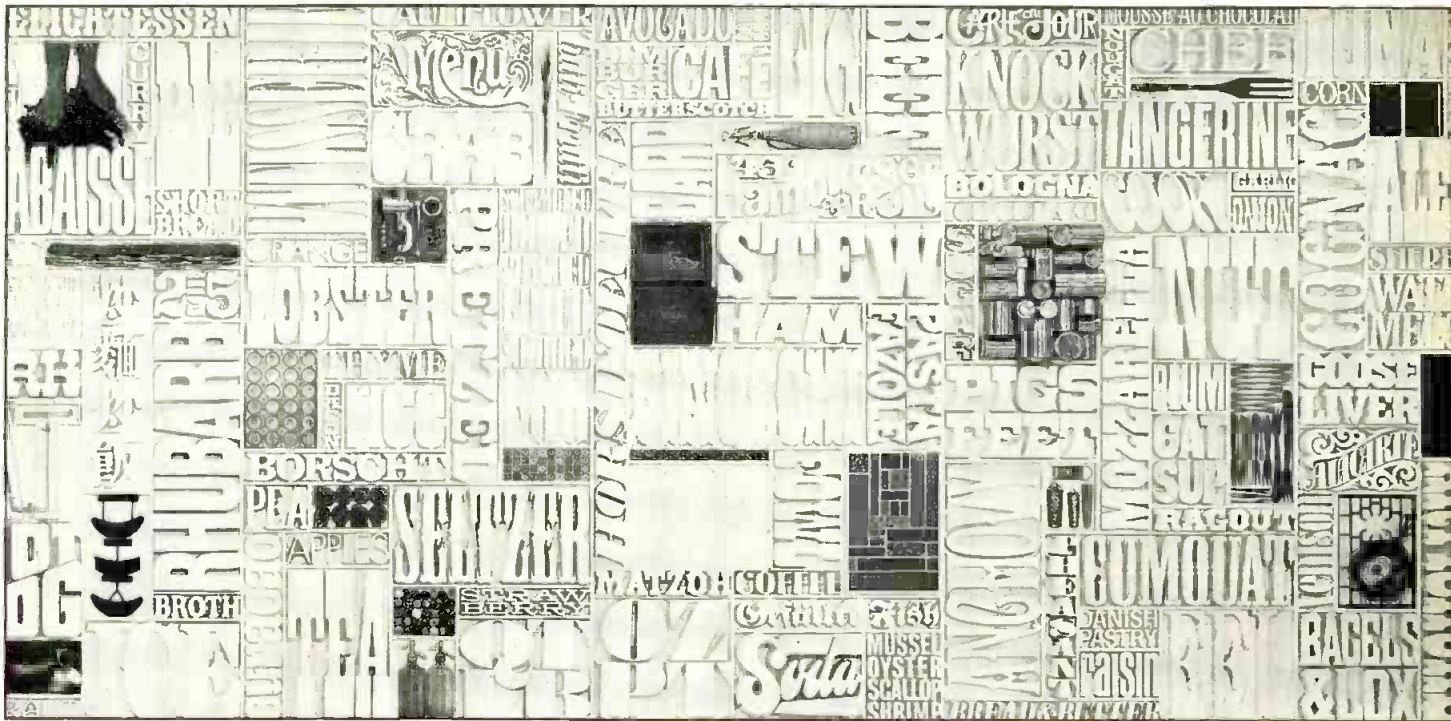


**WRTN**  
RETURN RADIO - (93.5 FM)

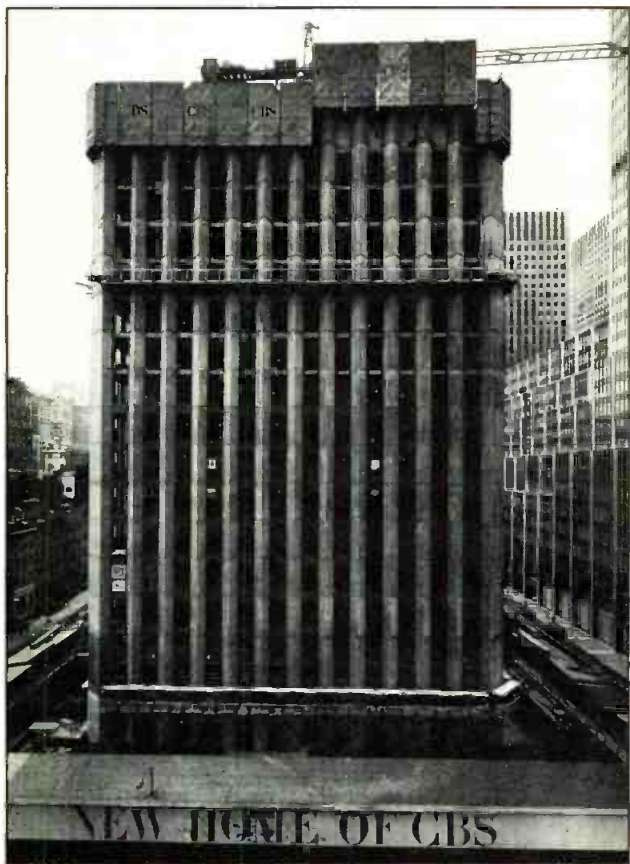


The book, above and stationery, below





The "Great Wall"



Black Rock: A work in progress

Logos by Dorfsman





**A Christmas message**

**Dorfsman bought a two-page spread in Variety and filled it with made-up real estate classified ads, with one prominent exception.**

bdrms. 2 bths. panel family rm. Lndry. 2-car gar. A fine buy at \$46,500.

**BOB MEEK**  
**FAIRFIELD COUNTY PROP**  
 Bedford & 4 St DA 5-4197

**STAMFORD**  
**BUILDER'S SACRIFICE**  
 Colonial Ranch on over 2 acres. Easy commuting. Porch entrance. Flagstone foyer. 40 living rm. fireplace, dining, rm panel den. equipped kitchen, breakfast 4 bedrooms 3 baths, playroom, pool, basement, attic. 2-car car. Asking \$63,900.

**KENNETH IVES & CO.**  
 961 High Ridge Rd. DA 2-3441  
 14 E 25 St. NYC MU 8-3000

**STAMFORD** Pre-Revolutionary home in Putney Center hall Colonial with 1 bedroom on second floor, 1 on third 1 living rooms, dining room, newly remodeled kitchen with dishwasher. First floor utility room, basement playroom, 2 baths, 11 closets, 5 fireplaces, screened porch. Acre lot, large swimming pool. Owner transferred — \$34,900. Two minutes to Merritt Parkway and ten minutes to Connecticut Thruway. Contact **TEK** 317 Times.

**STAMFORD HILLS** — On nearly 3 acres high open land of fields & orchard surrounded by big old maples 150 yr old remodeled farmhouse, living rm, dining rm, both with fireplaces, den, 4 bedrooms, 2 baths. Big barn, little playhouse. Owner transferred — \$52,000.

**EXCLUSIVELY SHOWN BY**  
**ULLA POSNANSKY**  
 Lone Ridge at Erskine DA 2-269

**STAMFORD** An immaculate 3 bedroom 2 bath split in young neighborhood. Liv rm w/ split din rm, kitchen, 1/2 landscaped acre. Won't last at \$26,900.

**JANE CYPRES** DA 2-1675  
 296 High Ridge Rd. open Sun

**STAMFORD** A lost Partnership dissolving, sell at loss Saw Mill Rd. Colonial, 2 acres, lake, 3300 sq ft living area, landscaped, reduced from \$55,000 to \$48,200. This won't last long. Let listing NE 7-2041. DA 4-5266.

**STAMFORD** Beautiful one acre house sits \$7,500 to \$8,500. Also available rm ranch, \$37,000. Merritt Pkwy, Den Rd exit follow signs Barclay Estates. DA 5-1055

**STAMFORD** Ranch 1 1/4 acre, lib-rec rm with fireplace, 3 bedrooms 2 baths, \$48,500. 200 Castles DA 2-1601

**STAMFORD** Distinctive home, 3 bed, rms, 3 baths, swim pool, \$55,000.

**JACK MCLACHLIN** DA 2-1851

**STAMFORD** Desirable split lev. Game rm, 3 bdrms, 2 bths, \$29,000.

**CABLE Rity** FI 8-4247.

**MIDDLESEX** Ridgcrest Apt. View of natural beauty, convert anything, 3 1/2 rms \$120 mo. ME 1-1791.

**MIDDLESEX** vlc 3 1/2 & 4 1/2 rms from \$130. Swimming pool Cedar Hill gardens, 25 So Bway. Irvington. LY 1-5046

**Homes—Virginia**

**BOTETOURT** Englewood, On Trafalgar St. 9 rm, brk & stone 4 bdrms, 3 bath, 2 lav, fam rm, scnd por, r/c rm, 2 car gar, ltr prop. \$69,900. Owner TEANECK 6-5372.

**BOTETOURT** 900, 4 bdrm Cape Cod built garage, brick screened porch, swim finished recreation rm, \$15,000. \$145 mtg may be assumed. TE 3-0316

**BUTLER** \$24,990, 7-rm split 8 yrs 7 bdrms, finished rec rm, espans attic, patios oversized gar. 65x150 plot 4% GI mtg extra, nr everything TE 6-1651

**BOTETOURT** split level Tudor, W. End, Whittier 4 bedrooms, 2 1/2 baths, bsmt, heated attic, 2 car gar, many extras, \$39,900. Price only. TE 7-7734

**BUTLER**  
**ROARING 20'S**  
 Colonial—3 bedrooms, 1 1/2 baths, living room, big dining room, large kitchen, car garage. — \$24,900  
 Ranch—8 year old, living room-dining room combination with fireplace, modern kitchen, 3 bedrooms, tile bath, attached garage, lovely location, \$23,500  
 Colonial—Stone and frame, excellent transportation and school area, foyer entrance, large living room with fireplace, family size dining room, paneled den, farm kitchen with dining area, 3 bedrooms, finished paneled recreation room, patio and garage. — \$24,900  
 Colonial—Brick and frame, 9 years swim, living room with fireplace, dining room, bright kitchen, 1 1/2 baths attached garage, beautiful grounds. — \$29,900  
 Colonial—Mellow and roomy, music room, living room, dining room, modern kitchen, 3 bedrooms, 2 new baths, excellent location. — \$27,800

**SMITH-DAVIS, Inc.**  
 33 County Rd. Tenafly Lowell 7-1166

**BUTLER** Young 3-bdrm, 1 1/2-bth cu Colonial; fireplace, wood, area, \$25,000. Frank Dupigne. LO 7-4300

**BUTLER** Superb Dutch Colonial; Old Smith section, wooded knoll, brook, \$45,000. Garrett Feltner. LO 8-2442

**FENAPL** 1/2 acre, 1st flr master bdrm & bath, 2nd flr family rm, \$55,000. James E. Hanson & Co. TE 7-3800.

**FENAPL** Sparkling Dutch Col; 3 lge bdrms, den, fireplace, \$22,900. Beck Realty. LO 7-5550; 7-1313.

**FENAPL** E Hill—bdrm 3 w/ Cape Immed occup—w/ fireplace, rec, Prestige! \$43,900. Jack Smith LO 7-0089

**FENAPL** E Hill Beautiful 1/2 acre plots, Models on display K & L Custom Homes DU 5-6886; LO 6-5930

**TOTOWA BORO.**  
 6 1/2 rms, 1-fam, ultra mod in every respect. Holly kitchen, oil tile deluxe bath, lge rm w/ picture window, w/c carpet, dining rm w/lge wall mirrored unit & bar, tin bmt playrm, 2 off-street parking, 2 coolers, recessed radiation. Ask \$24,900. "Exclut"

**Homes—Alabama**

Union, Rnch, 3 bdrm, 1 1/2 bths lrgc, large finished rm upstairs; suitable professional or priv; princpl only, asking \$30,000. Murdock. MO 6-7593.

**MONTGOMERY** LARGE HOME! IDEAL LOCATION FOR PROFESSIONAL USE. MURDOCK 6-7593.

**CHEROKEE** 10 min Times Sq, 3 rms, all improvements, elevator. Excell loc. Supt. Union 4-7274.

**CHEROKEE**, 10 min Times Sq; 3 1/2

ing room, bright kitchen, 1 1/2 baths attached garage, beautiful grounds. — \$25,900

Colonial—Mellow and roomy, music room, living room, dining room, modern kitchen, 5 bedrooms, 2 new tile baths, excellent location. — \$27,800

ISS E 23 ST KI 7-8704

**WAKEFIELD** 2 fam brick 4 & 3 rms, plot, 33x177. Price \$28,000 OL 2-8001

**KIEFABER** OL 2-8001

**WARREN ST**, 42, 25x100 store, bmt (3) lofts 15,000, nr sub, rent all-part. Brokers prof. P. Hirth OX 7-6226

**WASHINGTON** 2 fam brick, 12 rms, 3 1/2 baths, parquet flrs, oil, nr transp. Asking \$18,900 MA 2-4347

**Homes—New York**

**CANARSIE**  
 WE HAVE A CHOICE SELECTION OF ALMOST NEW 1 & 2-FAMILY Bungalows, Duplexes & Split Levels. EXISTING VA & FHA MTGS. OTHER SPECIALS ALSO AVAILABLE. TOP DOLLAR VALUE. OPEN EVERY DAY

**TERRY RITY** 9105 Ave. C, CL 1-1200

**BAY RIDGE** 83 St. detached 1 family & spacious rms, 3 1/2 baths, large livingroom with open fireplace, powder room, first floor cheerful kitchen, inspect today and make offer.

**EXCLUSIVE LISTING!**

**3 1/4 MILLION MORE HOMES**

**A CHOICE INVESTMENT**

This season the average nighttime program on the CBS Television Network delivers 785,000 more U.S. homes than the second network, 996,000 more homes than the third. This makes the seventh straight year that our advertisers are winning the biggest nationwide audiences in television. As appraised from A. C. Nielsen Reports 1 October 1960-1 March 1961, 6 to 11 pm, AA basis.

**BEST LOCATION CBS TELEVISION NETWORK**



**BKLYN HEIGHTS**, 4 story bldg, with four 6 rms-bath apts, garden, oil heat, ideal lge family. Only \$10,000 cash req. Owner call evs. MA 4-2419

**BKLYN HIGHTS**, Cobble Hill, Charming 2-family, \$22,000, 4 family, excel cond, \$30,000, 1/2 cash, Evelyn Brown, Bar. JA 2-4824.

**Homes—Georgia**

**WESTPORT BLUEWATER HILL** Contemporary ranch home, private beach, large glass louvered porch, shade trees. \$40,000. Owner Capitol 7-6726

**BLECKLEY** Dutch Colonial \$22,500. Perfect cond, central loc 7 rms, 3 bdrms, brick fireplace, full din rm, lg ditch with pantry, 2-car gar, split rail fence. CAPITAL 7-8224.

**BLECKLEY-WESTON-NORWALK** 1-4 bdrms homes. Priced from \$34,500. S. DOLAN CA 7-8045

**BLECKLEY** 3 bedrooms, 2 1/2 baths, \$34,500. Fairfield Land & Title CL 6-0456

**W BLECKLEY** Large, sunny, attract pv. unit, 2 car-ers, Kiell, priv, own woman UN 4-6844 sun, wkdays evs.

**W BLECKLEY** 680—Extra-lge rm & bath for bath or perf lady with prof

**Homes—Massachusetts**

**WILTON CNTRY** privacy, splendor, small lot development prices, 3 bdrms anch. ac. + Bldr. PO 2-3688

**WILTON, River & falls-1 story, 7 rms 3 baths, 2 acs. \$49,500**

**WOBURN, REAL ESTATE, PO 2-5449**

**WHITE ST**, 51, nr Canal St, 4 rms, 2 1/2 ft store—2 bdrms, Air cond, Hi cell, w/ry load, etc. Price \$12,000. BO 9-8880.

**WHITE MEADOW LAKE**, 1 bedroom furnished ranch home, Oil heat, April-May, June, \$125 mo, 23 Miami Trail Call Union 9-0056.

**WHITE MEADOW LN.** \$9,250. Beaul, 2-bdrm home overlooking lake, Herbert Schwartz Br. WO 2-3454. OA 7-2500/NJ

**HAMPSHIRE** Lake 6 rm brk & stone ranch, fully landsc 1 1/2 ac, ice equipped swim pool, barbecue, Pw, rd, 3 lge bdrms, 2 bths, lge liv rm, flr, cel, hall, lge din rm, mod kit, dishwasher & fridge, lge fr, near rm, Wdar and Tpl Laun rm equipped, 2-car garage, paved driveway, Conv location. \$50,000. 424-3752. NJ

**WOODCLIFF LAKE**, Custom brick stone ranch, 2 1/2 kitchen, half-acre, \$47,800. Thomas Bustard, North 4-7604

**Homes—New Jersey**

**VILL GREEN** Detach  
 95 NORTH BROADWAY  
 Beautiful garden apt in elegant Georgian setting; 3 1/2 & 4 1/2 rms from \$135; free outdoor parking near schools, shopping & all transp. Supt WH 8-5116

**ESSEX-HUDSON** 125 MAIN ST LUXURY ELEVATOR BLDG  
 Huge 5 1/2 (3 Bedrms) 2 BATHS, TERRACE, DISHWASHER ALSO 4 ROOMS Convenient to shopping & schools, unmed occup. Supt or WH 6-0395

**ESSEX-HUDSON** 111 NORTH BWAY Beautifully landscaped garden apt. 4 RMS (1 BATH), \$155-\$160 5 RMS 12 BEDRMS, \$175 Excel location. EN 2-8900, WH 9-3811

**Homes—Maryland**

**PRINCE GEORGE** Beautifully landscaped garden apt 3 rms \$118, 4 1/2 rms, \$130. WH 8-5906.

**WHITE PLAIN** PARK SITE APT'S 2 Westchester Av at circle, Modern, ual elev, bldg, 3 1/2, 4 1/2. Arent on prem.

**WHITE PLAINS**  
**THE WESTBROOK**  
 Modern Elevator Apartments Short Walk to Schools & Shops

**IR 3 ROOMS** ..... \$125  
 1 1/2 RMS 12 Baths ..... \$170  
 RMS 13 Baths ..... \$185  
 10 Franklin Ave. See Supt. RO 1-247.

**WHITE PLAIN**  
 44 NORTH BROADWAY  
 1 STORY MODERN ELEVATOR APTS  
 FULLY FURNISHED  
 4 1/2 RMS ..... from \$172  
 Supt or phone RO 1-0546

**WHITE PLAIN VILL GREEN**  
 95 NORTH BROADWAY  
 beautiful garden apt in elegant Georgian setting; 3 1/2 & 4 1/2 rms from \$135; free outdoor parking near schools, shopping & all transp. Supt WH 8-5116

**WHITE PLAIN** 125 MAIN ST LUXURY ELEVATOR BLDG  
 Huge 5 1/2 (3 Bedrms) 2 BATHS, TERRACE, DISHWASHER ALSO 4 ROOMS Convenient to shopping & schools, unmed occup. Supt or WH 6-0395

**WHITE PLAIN** 111 NORTH BWAY Beautifully landscaped garden apt. 4 RMS (1 BATH), \$155-\$160 5 RMS 12 BEDRMS, \$175 Excel location. EN 2-8900, WH 9-3811

**Homes—South Carolina**

**CHESTERFIELD** Beautifully landscaped garden apt 3 rms \$118, 4 1/2 rms, \$130. WH 8-5906.

**CHESTERFIELD PARK SITE APT'S** 2 Westchester Av at circle, Modern, ual elev, bldg, 3 1/2, 4 1/2. Arent on prem.

**CHESTERFIELD** 1 REMEN ROAL New Garden Elevator Bldg DELUXE 2 BEDROOM APT Terrace, 2 bths, immed occup. SPECIAL TERMS VO 1-5595; LO 8-477

**SPARTAN** 3 rooms, overlooking Bud son, new building, free gas, swimming pool & parking, \$125. Excellent transportation. Immediate occupancy, 50 Warburton Ave. See supt or GI 7-3122.

**CHESTERFIELD 3 VALENTINE LANE** Jew elev bldg, convenient to every thing. Large, fully furnished occup. SPECIAL TERMS VO 8-477

**VO 8-6095** VO 8-477

**SPARTAN** Remsen Rd. New Garden Elevator, 3 bedrooms living 1 1/2, 3 1/2, 4 1/2, 6 large rooms. SPECIAL TERMS VO 1-5595; LO 8-477.

**SPARTAN-478 WARBURTON AVE** 2 story, 4 1/2 rms, \$128. 4 terr, \$19; incl gas, pkg, swim pl. Supt. GR 6-022

**SPARTAN** vic Lincoln Park, Modern 2-story, 2-fam home, 1 1/2 bath; gar, garden. Conveniently located. Upt. \$195. Call 286-3315.

**CHESTERFIELD** 2-fam, two 5-rm apt, 2 bths ea, garages, for rent \$180, w/ 2-car garage, shopping ctr, nr transp. VO 8-7648.

**SPARTAN** 2po VALENTINE LANE new elev bldg, convenient to everything. Large 3 rooms. Special terms VO 5-6156 VO 8-477

**SPARTAN** Grvatoe area, 3 ext, lge elev, excellent location, 6 1/2 bldg, lat floor corner, 30 min GI, convenient schools, shopping. VO 8-772

**SPARTAN** 2po SPRING GARDEN APT; Modern, beautiful 3 1/2 large rms, 51 Car. Gas available. SP 9-2928.

**CIESTERFIELD** River Road, Lvs utious 4 rrm apt fully air cond imm occup KI 3-4484.

**W BLECKLEY** 680—Extra-lge rm & bath for bath or perf lady with prof

# Jankowski looks to the future

Everyone I know at CBS is discouraged about whether CBS can really come back. They think the old CBS is dead, the Paley-Stanton CBS that we all knew as kids, or as relatively young people. I just saw a guy in the elevator who was carrying a CBS umbrella, and I said, "Gee, that's a nice umbrella." And he said, "Well it works—this week."

That's a good sign, though.

**What do the people here think about CBS? Where do they think it's going? Are they optimistic, or are they secretly waiting for retirement? How do you respond to the question, "Is CBS on the skids?"**

CBS is not on the skids and it definitely can come back.

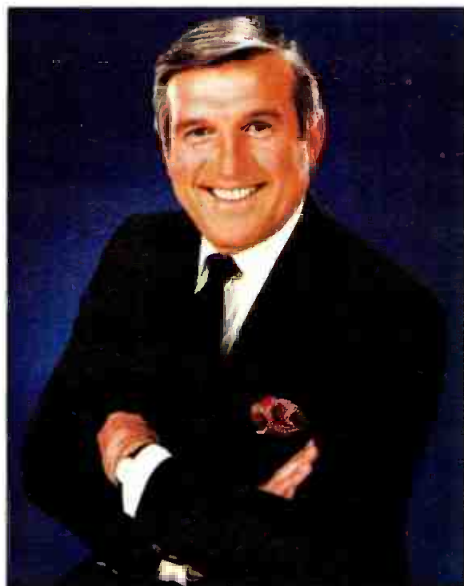
First of all, I don't think it's gone that far. We have suffered an awful lot of damage over the last two years, basically because of some of the activities we've been involved in, whether it was [Ted Turner's takeover attempt] or [the suit brought by General William] Westmoreland. The press has painted a picture of CBS in these last two years the likes of which I don't think any other media company has ever had to face.

On the other hand, if you take a look at actualities, of where we are, where we will be next week, according to some of the latest audience research studies and according to the impressions that our competitors have of us—I'm thinking specifically of CBS News when I make that statement—we're still the standard. If we weren't the standard, we wouldn't have all of these stories written about us, and as my case in point, look at the limited amount of publicity that NBC has been getting with their strike versus the kind of attention paid to us when our writers were out.

I've thought long and hard over the last few years about why it is that somehow or other we're held to a different standard, and the fact of the matter is it's because we're a different organization. CBS is a value system. The other two networks have always been merely networks.

Think about that for a moment. We get press when minor things occur that seem to make good copy. The same things occur at other places—whether they be lay-offs, or changes in personnel or talent, or whatever—and they're buried someplace on the back page. In 1984 we laid off 50 people in the news division, and [reporter] Sally Bedell put it on the front page of the *New York Times*. It got to a point in time when AT&T laid off I think 25,000, and we'd ask ourselves: "Where is it? Is it A1 or D8?" If it was CBS it was first page; if it was another company, it was on the eighth page of the financial section.

Now, would we want it any other way? Probably not. As much as it's an irritant, the fact of the matter is we're with the company because of the special nature that this company has.



In 1977, CBS was heading for third place. Relatively speaking, performance-wise, we were in a worse place than we are now. Affiliates were defecting; ABC was riding a crest. They made 22 challenges at our affiliates, and only one left. The other 21 stayed with us.

Why? We said at that time it was tradition. People expected CBS to get back in first place. And we did. Everything is episodic, and the pendulum swings both ways. In our industry, you know, nothing is forever.

The challenge is that when things go the way you don't want them to go, you have to work hard to get them back. We've gone through two tough years. A lot of management attention was paid to external forces. We're now, I think, better prepared, in better shape than we probably have ever been in, as we look to the future.

Specifics: Our balance sheet is better and stronger than it's ever been in I don't know how long. We've got a lot of cash to do a lot of different things. I think the fact that the chief executive officer of this company is not just another hired hand gives us the muscle that has not existed since the Paley days. I've said this to our affiliates, and I'm convinced of this one, that Tisch's presence has helped us get some things done that we've tried to do. To use the news example, in '84 we said, "We've got to change the way we operate because the world around us is changing, and if we don't change, we're going to be left behind."

Change is painful. When you want to change habits that people have been living with for decades, you wind up causing discomfort and insecurity. And that's true of any industry in any company. American industry is going through it now; you can hardly pick up the *Wall Street Journal* without seeing an article about downsizing, disruption, pain. Articles and books are now starting to be written about the emotional impact of lay-offs in the major American compan-

ies.

When you downsize, it hurts. It's painful to the people who leave, and it's painful to the people who are left behind. But it's unfortunate that unless you're willing to invest your resources more prudently and differently, your problems only get worse.

We have gone through what is, by my standards, one of the most painful cycles this company has ever seen. And that includes 1971, when tobacco advertising went off the air and there was a 10% reduction in the labor force. Everyone around here was required to cut 10%. It was painful, but somehow or other the world understood—it was easy to identify hundreds of millions of dollars of loss with the requirement to do something about it.

What we're going through now—it's not like we've lost a lot of advertising dollars, and it's very difficult to have a lot of people understand why we have to do these things when there hasn't been any obvious manifestation like a big, major advertising category pulling out of television. As a result, a lot of fingerpointing starts to go on.

Unfortunately, a lot of the fingerpointing is pointed in the wrong direction. There are forces at work in our industry that have to be addressed.

We've recently gone through an advertis-

**CHEERS  
TO THE  
SPIRIT  
OF CBS!**

**KXJB** TV  
TELEVISION  
Fargo, North Dakota



CBS veterans (l-r) Charles Kuralt, Bob Keeshan, Jankowski, Eric Sevareid

ing agency review for the first time ever. My opening to the agencies when we invited them in was, "Why do we have to do things differently than we've been doing for so long?" And the simplest way to try to pictorialize it was to show them a 1983 listing of what was available to people in Washington for network television—for television, period. And then to look at 1987.

Now, do we continue to do what we've been doing for so long, the same ways we've done it? The answer is no. We have to put on programming that is more attractive. We have to utilize our people, and every dollar we invest, in more aggressive, more efficient and more effective ways. Hence, the challenge to an advertising agency, we have said, is: "How do we market ourselves to the American public in a way that we've never done before, to get more attention, so that when they come to turn on their television sets—and if they have cable they've got 30 channels of choice—they look at CBS versus the other options?"

Our sales promotion that we sell to Madison Avenue, the programs that we sell to Madison Avenue, should reflect what we're doing on air. What we do in our owned and operated stations should have the benefit of tying into what we're doing at the network and truly bring about a synergistic impact, which we've never really had to do before.

Now, what does it all mean for the future? We're in better financial shape. We have the most exciting prime-time television schedule starting this September I think that we've ever had in maybe three or four years, if not more than that. And that's according to the

affiliates who've seen it, the television critics that went through it a couple of weeks ago, and the articles that have been written about the material that we've put on.

There is a good, upbeat feeling about the introduction of the shows that we've got, whether you're talking *Frank's Place*, *Tour of Duty*, *Beauty and the Beast* or *Oldest Rookie*. Not everyone will like what we put on, but collectively it's making a very positive, aggressive statement. So there's an air of excitement about that material.

We're still the only network with two hours of prime time news every week, with *West 57th* and *60 Minutes*. We're still the network getting most of the kudos for the documentary and special material we put on in prime time. We're still the network that's number one in daytime. And we're going to have a good year from a financial standpoint—all things considered.

We've got the resources and we've got the people.

So the thing that makes CBS special is that I think we are still the only true broadcasting company. RCA always ran NBC as a subordinate operation. Now NBC has been gobbled up by General Electric. ABC is gone. It's been swallowed up by Capcities.

With the financial situation we're now in, with the performance that we currently have, with the excitement about our fall schedule for prime time, we're better poised than either of our two competitors to have some real progress now.

For a company that has great foundations, that still has a very great foundation, I firmly believe some of its better days are still ahead

of it, if not some of its greatest days.

Paley built a major organization here, especially when you consider the miracle of technology, the fact that he started this company 60 years ago when most of the people were still listening on crystal sets. We wound up building a company in 1927 that has gone from most of the people listening to crystal radio sets with limited circulation to color television pictures coming from the moon, bounced off satellites around the world. We can now literally have live pictures from anyplace.

It's spectacular. And he's still here. So within his one lifetime we have been able to pull all that off. The driving force behind our company is still Bill Paley.

And the emphasis is still on programing, because people don't buy technology. They buy the programs, and if the only way they can get the programs is to buy the technology, they do.

Take cable—pay television. People didn't say: "I need to have pay television." They said: "I can have first-run movies, or almost first-run movies, in my house for a small amount of money. The only way I can get pay television, to have these movies in my house, is to buy the cable." And so they did. And pay cable pulled through the basic cable into the home, because prior to that it was just a means of better reception for people who wanted our programing but couldn't get it off the air.

The success or failure of a new channel—even though we're all distributed through the same technological means—is still based on the draw: What is the programing? What's



the event? And if you look at the audience now, even for cable, the bulk of the audience still goes to the commercial broadcasting stations on those cable systems.

Technology has opened up the world, and the next technology that we're tracking very closely is going to be high definition. But even that—people will buy it or they won't, based on what they are going to get that they don't now have.

People buy programing. And if they have another option and they want somebody else's service because it's more satisfactory than yours, they'll go for it. So our challenge is to continually put on the kinds of programs that people want to watch, regardless of the distribution mechanism, regardless of the technology. And with the advent of the VCR, it's a bigger creative challenge, because what the VCR has been able to provide is instant reruns.

Think of that for a moment. If I know I'm going to miss my favorite show, I don't have to wait until next summer to watch it in the rerun. I can watch it the next hour, or the next night, or the next week.

**Are you moving fast enough to counter all those trends?**

I don't think it's a question of moving fast enough. It's a question of moving; the speed is relative. It's not as if, if we don't do anything next month, the world is going to fall apart.

**Well, how are you going to counter VCR's?**

Actually, you don't have to counter VCR's: VCR's extend network television, extensively. What we have to do is address the rerun problem, not the VCR problem.

**I want to talk about another problem: credibility. I think there are two people at CBS who have a credibility problem: [CBS Chairman Laurence] Tisch and you.**

I do?

I've been interviewing you—everyone's been interviewing you—for a number of years, and every time someone else says, "The sky is falling," you say, "The sky is not falling," and it still looks to a lot of people—maybe naively on their part—as though the sky were falling.

I think you've got that cheerleader quality. When I hear what you say, you're very convincing. But I'm going to walk out that door and I'm going to find 10 other people who tell me different things and who don't believe it.

And Tisch has a credibility problem because he's just not a communicator. He just doesn't come off like you do.

But I have to say what I believe, and one thing about me, my story has been consistent. I have never said anything that wasn't true.

**No, but are you selective in what you say?**

No. I think that where we have problems, I'm willing to admit it, and we've addressed it. Our prime time has fallen in the last two years. But one of the other problems is that, when you have success going for you, the toughest thing is to make changes in programs that are working.



The business is cyclical. The fact is that you work to correct those problems, and that's what we've done, to the degree that we've got more excitement about the fourth quarter than we've had in a long, long time.

**So when will I have incontrovertible proof that everything that you've told me today is correct?**

When we see the performance on air. That shows the work done.

Proof means whether our optimism works or it doesn't work.

**You're a Boy Scout: You're clean-cut, you never say a discouraging word—I think you even use discouraging words in an optimis-**

**tic way.**

**You know, sometimes a discouraging word may be appropriate.**

When they are, they are.

I'm convinced that CBS is coming back. People say that sometimes I seem optimistic. I'm dealing with reality; I'm not that stupid. The guy that is an optimist that doesn't understand the real issues is a fool. But the other side of the equation is, if you wind up in a situation where people need some reason to believe in the future, you have to give it to them if you really believe it, because to do otherwise is also dishonest.

We've got good things going on around here.

*Happy* **60<sup>th</sup>** *Anniversary*  
**CBS**

WIFR-TV  
Rockford, Illinois

KDLH-TV  
Duluth, Minnesota

KHQA-TV  
Quincy, Illinois

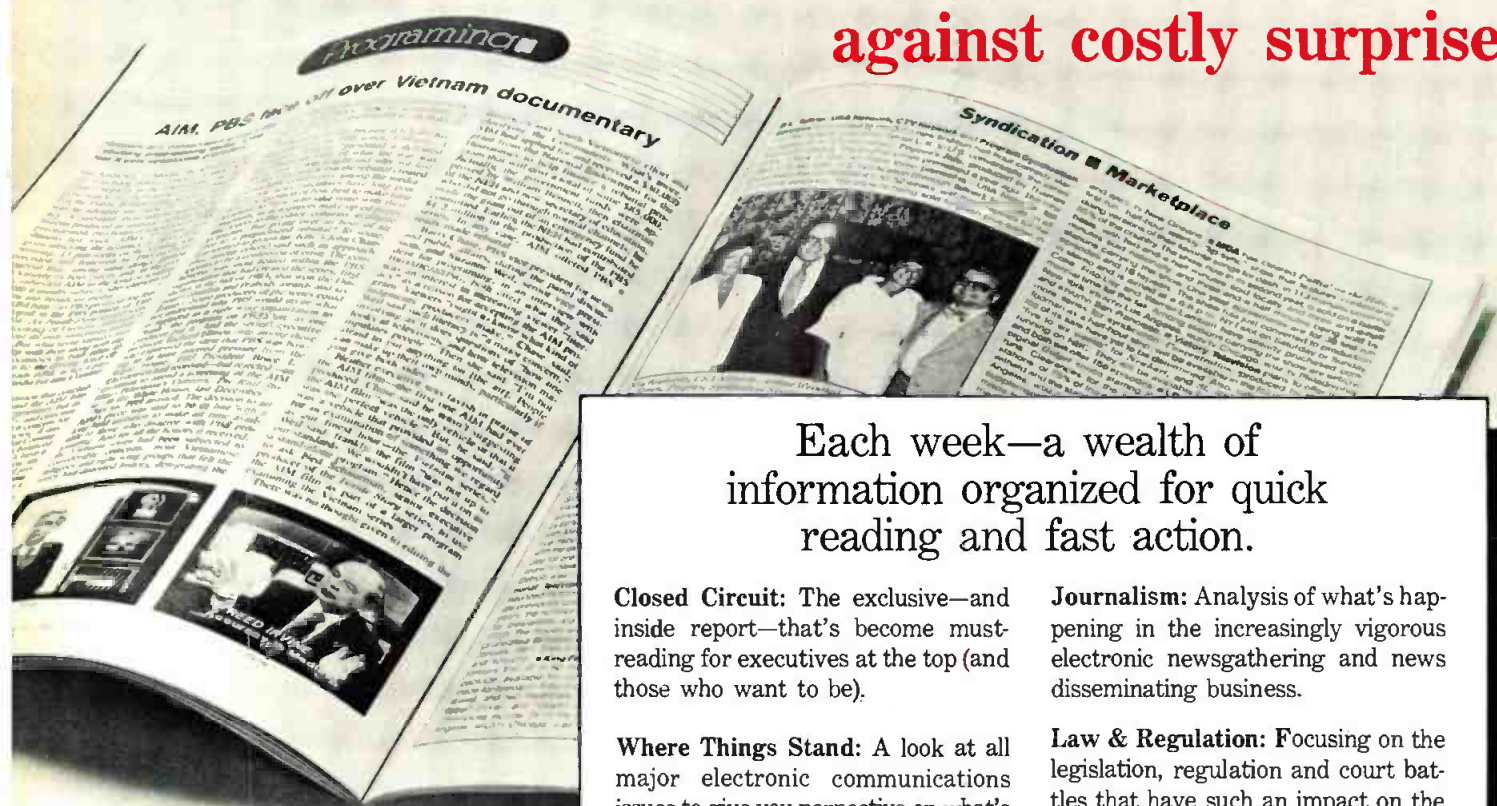
WBNB-TV  
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# CBS charts its path into an uncertain future

**Company is taking some bold moves to try to return network to former number one spot; whether it will succeed is unknown, but most agree it has to take some risks**

CBS, turning 60 this month, would have the industry believe it is entering its second youth. And first appearances tend to support that conclusion. But a second, closer look shows there are still weaknesses in the company that could, if not adequately addressed, hamper its performance in today's dramatically altered media environment.

After several troubled years, replete with TV ratings slippage, job and budget cuts, restructuring and takeover attempts—enough to prematurely age any company—CBS has emerged in its 61st year increasingly cash rich, flush with one of its most profitable upfront advertising markets in years, and sporting a booming record division and an aggressive slate of new fall TV shows.

But for perhaps that most visible of all its segments, the television network, a failure of its high-risk fall schedule could send the network tumbling from second to third place in the next two years and trigger advertiser compensations that would drop the network into the red later this decade.

The company's TV station group, meanwhile, is widely viewed as a weak performer in market rankings and profitability, with mediocre management perceived to be in place at some stations and the group as a whole believed hurt by its current limitation to four stations against the more sizable groups of Capcities/ABC and NBC and the far larger audiences they garner.

In the longer term, the company believes TV audience erosion from cable programmers and independent broadcasters is bottoming out. Others are less certain viewership won't continue to decline, however, and even CBS admits to uncertainty over how much damage home video may do as it matures.

The company's greatest current strength, some analysts believe, is the \$1.7-billion cash cushion accumulated under CBS Chief Executive Officer Laurence A. Tisch largely by the sale of assets, and protecting the company they say both from cyclical weaknesses in the broadcast and record industries and from the possibility of a downturn in national economy.

There is much speculation on the pro's and con's of such a large cash position, however, and even more talk on how the money might be used for additional acquisitions, stock buybacks, or even the financing of some sort of transaction between Tisch's Loews Corp. interest with that in CBS. Few expect Tisch to act precipitously with the company's billions.

CBS/Broadcast Group President Gene Jankowski, in an interview with BROADCASTING (see page 103) said: "CBS is not on the skids. It definitely can come back. We've gone through two tough years. A lot of management attention was paid to external forces. We have gone through what is, by

my standards, one of the most painful cycles this company has ever seen.

"[But] We're now better prepared, in better shape, than we probably have ever been in as we look to the future. Our balance sheet is better and stronger than it's been in I don't know how long. . . . Everything is episodic and the pendulum swings both ways. "Why is it that somehow or other we're held to a different standard? The fact of the matter is it's because we're a different organization. CBS is a value system. The other two networks have always been merely networks. . . . From a company that has great



Grant

foundations, that still has a very great foundation, I firmly believe some of its better days are still ahead of it, if not some of its greatest days."

□

CBS, a company with roots going back to broadcasting's dawn, has probably changed as much as any network in the last few years, if not more, while, unlike its two rivals NBC and ABC, remaining independent. But now that the company, under the Tisch regime, has taken up the complex and difficult challenge of reshaping itself into a more streamlined force, the question remains: What will it do with its lean, mean machine to regain its position as the pace-setting media company?

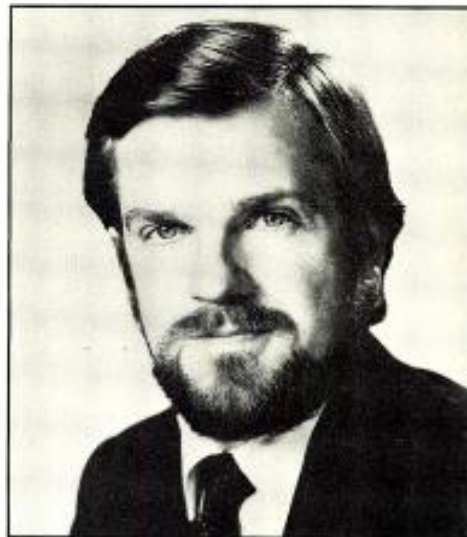
Probably number one on the agenda is putting its high-profile television network back into first place. That step needs not only more than a single season to accomplish, and more than the practice of fiscal conservatism or better cost management practices; it needs a creative critical mass to devise hit television shows and shape them into a winning schedule.

After dominating first place in prime time for most of its history, and regaining the premier spot in 1980 after losing it in the late 1970's to ABC, the network is in second place behind NBC again this season for the third year running. While network executives acknowledge little hope of regaining the top spot this year, they are anxious to narrow the gap with NBC and retain second.

The strategy: to shore up the network's weakest prime time period, 8-9 p.m., re-vamping that part of the schedule every night of the week except Sunday, using new shows, in an attempt to strengthen its lead-in for the rest of the night's programming.

There is substantial risk in CBS's strategy, many argue, since the first hour of programming sets the tone and level of viewership for the evening and any failings will detract from strong shows that follow.

When CBS announced its 1987-88 prime-time schedule in May, executives along Madison Avenue praised the network for



Poirack

taking aggressive steps, including the general reorientation from the traditional older rural CBS audience skew, to a younger urban target; the total reorganization of two nights (Tuesday and Saturday), and the introduction of the most new programming among the three networks (nine new series totaling eight hours).

Last week, on the eve of the debut of the CBS prime time schedule, which begins its roll-out this week and next, a number of advertising agency executives echoed those sentiments. With the 1987-88 schedule, CBS is "saying that they want to turn the look of the network around," said David Lerner, vice president and broadcast supervisor at Foote, Cone & Belding. Steve Grubbs, senior vice president at BBDO, said that the perceived "aggressiveness" in the new CBS schedule owes something to the removal of older programs from the schedule. "CBS needed new blood and they have taken the risks," he said.

Paring down the the number of movie nights in the schedule was also a good move, said FCB's Lerner. Irwin Gotlieb, senior vice president and director of national broadcasting at DMB&B, said that *Tour of Duty*, the one-hour Vietnam war drama airing at 8-9 on Thursday against NBC's *Cosby*, represents a "most aggressive gamble" by CBS. "They took a powerful show and put it in a time period with brutal competition."

Regarding the risks taken by the network, however, DMB&B's Gotlieb said that given

the failure rate among new programs, "the chance of success of the new CBS schedule is slim. They are vulnerable. But they were at a point where they had to take chances. I don't believe a turnaround will be soon, given the risks. It could be several seasons before they have a chance of being number one again. But they have taken the necessary steps."

Wall Street analysts also view the rescheduling as potentially risky. Oppenheimer & Co.'s Dennis McAlpine called the network's fall scheduled a "bet-your-house approach. If history holds up, four nights will be lousy." Commented Francine Blum of Wertheim & Co.: "The backbone of CBS's prime time schedule is old. On the premise that nothing lasts forever, it desperately needs to be refreshed. There's nothing to



Leahy

lose. But with new shows, CBS runs the risk of dropping into third place some time over the course of the next season or two." For number-three network Capital Cities/ABC, she added, "the worst is over. For CBS, the biggest ratings risk is still ahead."

"I don't think this is a bigger than normal risk," commented CBS Entertainment Division President B. Donald Grant last week. "We have to rebuild our schedule. Failure is something we're used to in the entertainment business. Nobody knows what's going to be ahead." Grant praised the company's top management for encouraging more program development to regain the prime time lead and said the division was spending nearly one-third more this year on the creation of new shows. He added that "there's a substantial upside opportunity on every night with a new show. . . . We're investing in the future."

Both Grant and Broadcast Group President Jankowski were also confident the network would remain in the number-two spot over ABC ("it's a shoo-in," said Grant), despite gains expected for ABC from broadcasts of major special events this season, including the World Series, the Super Bowl and the winter Olympics.

"The special events will boost their numbers," said Grant, "but the future of networks is not based on special events, but on series programs, week in and week out. A big event does not a network make."

And by the accounts of most observers at

agencies and elsewhere, ABC would not normally be seen as a threat to retake second from CBS. But this year may not be a normal one. The presence of one key unknown—the peplemeter—could narrow the gap between second and third place this year, helping reverse ABC and CBS rankings next year.

The new peplemeter measurement systems of Nielsen and AGB, which started delivering daily national numbers on Sept. 1 (BROADCASTING, Sept. 7), effectively drop the number of households reached by all three networks (see "Top of the Week"). But according to figures gathered by David Poltrack, CBS/Broadcast Group vice president of marketing, the peplemeter affects CBS slightly more than the other networks.

Peplemeter figures show, for instance,



Pilson

that over the last television year (September 1986-August 1987), prime time was down 3% on a three-network average, while CBS was off 7%. More recent peplemeter data gathered since August using a larger 2,000-home sample, show better prime time performance for CBS, Poltrack added, with the network only off 4%.

□

How is the CBS TV network performing by financial measures? In this case less might be more, with overall revenue and profit relatively smaller than in the past several years but up from expectations earlier this year.

By at least one significant measure—revenue from the upfront network advertising sales market—the network was clearly helped to greater profitability by a larger than expected resurgence of three-network advertising.

Network profit, even with the strong push from upfront and fourth-quarter scatter sales, will still be on the decline. CBS-TV made an estimated \$220 million in 1985, an estimated \$70 million-\$100 million in 1986, when NBC was estimated to have made \$280 million, while ABC lost \$70 million. (The 1986 figures are according to Ray Katz of Mebon, Nugent.)

CBS has upgraded its expectations from the start of the year, when it budgeted for less than \$20 million in TV network profits, and now expects the number to exceed that, according to Network Division President Thomas Leahy. But even the most optimistic

analysts don't expect more than \$60 million in profit this year.

Earnings projections by Wall Street analysts were unquestionably bolstered by the upfront results, revised upward this summer by many firms, with most analysts boosting expected earnings per share this year to \$9 and above on 23.6 million outstanding shares. One of the most bullish views, from First Boston's Richard MacDonald, places 1987 earnings per share up from \$6.60 earlier this spring to \$9.50, with 1988 earnings estimated at \$12, up from \$8. Drexel Burnham Lambert's John Reidy also recently upped earnings estimates to \$9 for 1987 and \$13 for 1988.

Explained Alan Gottesman of L.F. Rothschild, Unterberg, Towbin, Inc.: "An overwhelming source of revenues [for the networks] is national ad dollars—100% of the TV networks, 45% for stations. And that segment of economy is showing great deal of strength." Wertheim's Blum added that "when upfront turned, CBS stock became attractive based on strength of market rather than on company specifics."

Some questioned whether the rush in upfront and scatter sales and in the resulting costs-per-thousand were largely attributable to the quadrennial presidential election-Olympic year cycle. "Both the upfront and scatter markets were tremendous," said Oppenheimer's McAlpine. "But this year was [an anomaly] because of peplemeters and because of the quadrennial boom."

Acknowledged CBS's Leahy: "You can't dismiss the quadrennial cycle in terms of size and reaction, but this is not 1976 all over again. Advertisers are reinvesting in the media." (In 1976, TV made its biggest annual percentage gain in sales.)

But the story on network advertising was not all positive, Leahy added. Daytime sales for 1987-88, for instance, are flat or down at all three networks. He said that some advertisers believe daytime viewers to be less active than other types of viewers. "Where we ran out of prime time, advertisers either went to late night or to other media, not to daytime," Leahy said. The strongest upfront demand, he added, was for 1988, not for the fourth quarter of this year, although that period has been supplemented by a very strong scatter market.

With the increases in upfront, how does the network account for the continued decline of its revenue? Leahy believes the revenue slippage can be traced in part to changes in the national advertising market wrought by the strength of the 1984-85 advertising season, when new groups of advertisers for high-technology and other big-dollar items, as well as financial services, effectively forced out the smaller ticket consumer advertisers traditionally the foundation of network advertising. In a search for alternatives, many advertisers turned to barter syndication, which grew into a \$600-million business in 1986 and is expected by CBS to hit \$1.2 billion by 1990.

"When high tech went south," Leahy said, "we were trying to attract our old friends back to prime time, but they had found a home to some degree in barter syndication; it was now institutionalized. A lot of money was also going toward promotion."

□  
Whether or not the CBS TV network is profitable, some analysts argue, has little to do with the performance of the company as a whole, particularly this year. Its cash assets, they believe, will mask network ratings failures. "The company is throwing off so much cash it can cover loss of broadcast income by interest income, for example," argued Blum.

But other analysts, including L.F. Rothschild's Gottesman, disagree, arguing that because the network has the greatest potential of all the company's business, its underperformance will make a difference on the stock price. Said Leahy: "Because of its visibility and size, the network is a critical part of the enterprise. It has the history of being the most profitable of any of the company's divisions."

It is CBS's extraordinary (for a media company) cash liquidity that has drawn most of Wall Street's recent attention. The company's current \$1 billion in cash, enough to offset \$1 billion in debt, will grow by another \$650 million after accounting for its sale of the publishing group to management earlier this year (\$180 million of that will be paid in tax, leaving \$470 million).

Cash on hand could grow substantially if rumors of the impending sale of CBS Records are realized, analysts say. The records group, which analysts project will have profits of \$175 million-\$180 million this year with the help of new records by Michael Jackson, Bruce Springsteen, Mick Jagger and other top artists, could bring in more than \$1.5 billion and as much as \$2 billion if sold now.

This high cash-to-asset strategy, with one-quarter of the company in cash and three-quarters in assets, is "attractive and unique," believes First Boston's Rich MacDonald, who said it fits well with Chief Executive Tisch's history as a portfolio manager heavy in cash.

Because CBS has "a lot of other weakness," MacDonald added, with cyclical business in records and the broadcast group making it vulnerable if the economy were to turn down, the "building of a cash roof over the company is a compellingly reasonable investment bet to make. It's given CBS a lot of flexibility."

Other analysts, including Rothschild's Gottesman, see the excess cash as a disadvantage. "Cash as cash is not particularly valuable," argued Gottesman. "In effect, you have a cash fund. People will pay a higher multiple for ongoing operations." He added: "Selling the record division is a solution to a problem they don't have. Unless they use the cash to buy back stock and increase stock value, I don't see any need for it. The record business is doing extremely well."

What could Tisch use all this cash for? Some observers believe a repurchase of CBS stock might make sense, while others question whether it would be better to wait for a softer market and a lower stock price. Some have also raised the possibility of Tisch's using his one-third interest in Loews to initiate a transaction or merger between the two companies. Selling his CBS stock to realize gains is considered unlikely now because of

the substantial tax cuts he would take on the sum.

The purchase of new television stations is one possible acquisition that has been under consideration at the network for many months. Some say, however, the network is unlikely to buy a TV station for a number of reasons. One is that many believe Tisch feels the prices being paid for properties are too high and he would rather wait patiently for a softer market than rush into a purchase simply to strengthen the station group.

Radio acquisitions are likely to be limited as well, although for different reasons, according to CBS Radio Division President Robert Hosking. While the 18-station radio group, as well as the company's radio networks continue to be profit centers for the company, Hosking said, CBS can only purchase one more FM station before reaching the FCC-mandated 12-station limit, and while it has room for more AM's, strong stand-alone AM's in major markets are "hard to come by" he said.

□  
The emphasis on more efficient cost management has pleased investors, although it has proved to be a difficult adjustment. Job cuts have been made throughout the company, for instance, leaving the broadcast group with 1,000 fewer staff members than a year ago, according to Jankowski. Most budgets are also showing smaller or no increases this year over last.

According to Oppenheimer's McAlpine, the recent upward revisions on the company's performance by analysts are based on CBS's expense management and other factors. "Cost control is shorthand for management with more of a view to the financial outcome. Better management is often measured in terms of cost controls."

One major cost center, that of programming for entertainment, sports and news, which Jankowski said represents 40%-50% of all broadcast group costs, has begun easing in recent years, perhaps most noticeably in entertainment. According to Entertainment President Grant, for the past several years after a long pattern of substantial cost hikes by studios and others producing network fare, cost increases are being held to between 1.5% and 3%. The 1987-88 season increase over the year before will be 1.5%-2%.

Sports programming costs have also been subject to new downward pressures, according to CBS Sports Division President Neal Pilson. Sports rights fees, such as those negotiated earlier this year in a new three-year contract among the three broadcast networks, the National Football League and cable sports channel ESPN, have been "de-escalating," Pilson said, helping keep the sports division a profit center.

Football, although still unprofitable for the network, this year will take \$10 million less in rights fees, while special events like the Super Bowl, which the network aired last January, were said to have provided a \$10 million-\$12 million one-time profit for the network.

Cost cuts in operations have also been a major emphasis for the company. According to Operations and Engineering Division head Donald Gotimer, the division regis-

tered a 10% budget cut over 1986. Several hundred jobs have also been cut from the division rolls and last year it closed its research and development facility in Stamford, Conn. Further efforts to "streamline the organization and cost structure using better scheduling and more planning and better control of what we use people for" are now being sought for the division, Gotimer said, although he added his focus was more on reducing overtime than head count.

□  
One of those looking most closely at CBS Television's future is David Poltrack, who recently completed a comprehensive study of network television "transition" in the face of new, competing media and found both good news and bad for the company's future.

"What we're saying," Poltrack explained, "is there is an increasingly complex viewing environment which has resulted in a much different competitive framework that inhibits, if not precludes, gains in absolute audience for the network. The network has had no gains in absolute audiences since 1980 and won't between now and 1990."

Poltrack explained that in the past, the network's revenue gains have been fueled by a three-part equation: growing population, growing advertiser demand and growing audiences. Now, however, networks are faced with a static absolute audience, lower population growth and a slower growth in advertiser demand.

"These changes result in expected revenue gains in the single digits as opposed to the historical double-digit increases," he added, "and have forced networks to reexamine the business from A to Z in order to learn to increase profitability in a far less dynamic marketplace."

The network, Poltrack said, feels the worst is now behind it in terms of losing audience and advertising dollars to alternatives such as cable and independent television. But the home video alternative "is the only factor that's somewhat of an unknown," he said. "The VCR phenomenon is more recent and we don't have the same kind of patterns."

"The network business is a more difficult business, a tougher business, particularly this year," said Poltrack, "but it still is an unchallenged advertising medium. It's just a question of learning to manage the business in a different environment. A strong profit is still expected. It's not going to be the free trip to the bank it's been in the past, but in a well managed environment it will still be profitable."

But because the costs of running a network are approximately the same for the three rivals, regardless of the competitive position, "the importance of being first grows more and more," Poltrack concluded. "Leadership is even more important in the new environment. Looking to the future, there's no question first place will continue to be incredibly profitable, but profits are no longer certain for numbers two and three."

Added Leahy: "Our charter is to bring the network back to that [top] position. A marathon starts with one step. As long as we're moving in the right direction I feel good, but you can't look at the finish line." □

# RIDING GAIN

# O N R A D I O

## Radio in the black

The average AM full-time station has a positive cash flow margin (as a percent of net revenues) of 15.3%, while FM stations post 20.3% and AM/FM combos 21.8%.

That's according to financial data from a survey of 1,949 participating stations, jointly conducted by the National Association of Broadcasters and the Broadcast Financial Management Association. The survey's results, just published in a book called the "1987 Radio Financial Report," highlight 1986 revenues and expenses of those stations.

The report showed that, on average, responding stations got 1.6% of their total time sales last year from network compensation; 22.6% from national/regional spot and 75.8% from local advertising.

In other findings, stations in the survey spent the least of their annual budget in 1986 on news (an average of 4.2%) followed by engineering (4.9%) and advertising and promotion (10.5%). The largest portion of the budget was for general and administrative

expenses (35.9%).

"Since the FCC discontinued its financial data collection [in the early 1980's], this report is the only source of detailed information on radio station revenue and expenses," said Jerry Lyman, RKO Radio president, who is also NAB's radio board chairman.

The NAB/BFM survey is available through NAB. Cost is \$95 for NAB or EFM members and \$195 for nonmembers. (Stations that answered the survey receive a complimentary copy of the report.)

## Country sound

The nine-month old MCA Radio Network, Universal City, Calif., and New York, is readying a live country music series for debut later this month. The series will be the third premiere of a regularly scheduled, weekly broadcast from the company since August.

Slated to debut on Sunday, Sept. 27, is *Nashville Live*, a 90-minute call-in music/interview show hosted by country radio personality Lon Helton. Guests for the first three programs, respectively, are Alabama,

Hank Williams, Jr. and Waylon Jennings. The program, to be delivered via Satcom I-R, will air each Sunday night at 8:30 p.m. NYT.

The unveiling of *Nashville Live* will follow introductions of two other new MCA Radio offerings: *A Touch of Jazz* and *Rocktrends*. *A Touch of Jazz* is a three-hour adult contemporary program mixing contemporary jazz (60%) and "new age" selections (20%) with contemporary/pop crossover artists such as Slade, Steve Winwood and Simply Red (20%), designed for "upscale" adult audiences, 25-49 years old. Serving as host for the show, which was scheduled to be launched last weekend (Sept. 11-13), is New York radio personality Alison Steele.

*Rocktrends* is a two-hour, compact disk-delivered, rock show targeted to the 12-24-year-old demographic. Hosted by KROQ(FM) Los Angeles (licensed to Pasadena, Calif.) personality Richard Blade, the program features a top 20 countdown of "progressive" rock hits of the week along with artist profiles and imported singles. The show, which was introduced during the first weekend in August, is produced by Rick Carroll, program director for progressive rocker KROQ(FM).

MCA Radio, headed by Robert Kardashian, is a division of MCA's Music Entertainment Group ("Riding Gain," Dec. 8, 1986).

## Confirmation coverage

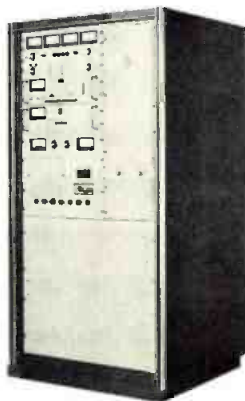
National Public Radio will provide live, gavel-to-gavel coverage of the Senate Judiciary Committee's confirmation hearings of Supreme Court nominee Robert H. Bork, tentatively scheduled for Sept. 15-18, 21-23, 25 and 28-29, as well as a daily, half-hour summary that will include interviews with public officials and commentary by news analyst Daniel Schorr. NPR's regular news programs—*Morning Edition*, *All Things Considered* and *Weekend Edition*—will also provide coverage. Nina Totenberg, NPR's legal affairs correspondent, will anchor the gavel-to-gavel reports, with commentary provided by Joe Volz, Washington correspondent for the *New York Daily News*.

## Public eye

IDB Communications Group, supplier of radio and TV satellite services, will file registration statement with SEC for secondary offering covering about 1.4 million shares of common stock. Of that, 600,000 shares will be offered by shareholders IDB Secretary William Snelling, investors Arthur Levine and Lauren Beichtman and other officers. Proceeds of offering, in September, will be used for expansion of transmission facilities, repayment of bank debt, acquisitions and corporate purposes.

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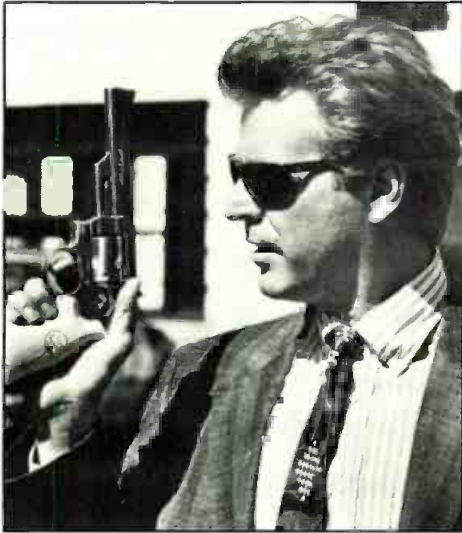


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## Rush to fall: networks roll out new season



ABC's 'Sledge Hammer'



CBS's 'Tour of Duty'



NBC's 'The Cosby Show'

First-run programming appears early this fall, with the three TV networks coming out of the starting gate a week before the official start of the 1987-88 television season.

The pre-season stunting began last night (Sept. 13) on NBC, which has eight new series (including three semi-regular "designated hitters") and 17 returning programs, with the premieres of *Our House*, *Family Ties* and *Private Eye*. To meet the competition, CBS and ABC will begin airing original programs today.

CBS, which will have nine new and 13 returning series, opens with *Frank's Place* tonight at 8 p.m., Eastern time; ABC, with eight new and 12 returning series, starts the season with *Monday Night Football* at 9 p.m. tonight, Eastern time.

Both CBS and NBC will throw first-run programming against the Fox Broadcasting Co. presentation of the Prime Time Emmy Awards on Sunday (Sept. 20), while ABC will stick with reruns that night.

The CBS roll-out plan: *Frank's Place*, 8 p.m. today and Sept. 21 (previews) and official debut 8 p.m. Saturday, Oct. 3; *Dallas*, 8-10 p.m. and *Beauty & The Beast*, 10 p.m., Friday, Sept. 25; *Wiseguy*, two-hour preview 9-11 p.m. Wednesday, Sept. 16; *Jake & The Fatman*, preview 10 p.m. Saturday, Sept. 26 and opening 8 p.m. Tuesday, Sept. 29.

Two-hour preview of *The Law & Harry McGraw* 9 p.m. Sunday, Sept. 27 and premiere 10 p.m. Tuesday, Sept. 29; *Kate & Allie*, 8:30 p.m. tonight; *Houston Knights* (new time period) 8 p.m. Tuesday (Sept. 15); *The Oldest Rookie* two-hour preview Wednesday (Sept. 16); *Newhart*, 9 p.m., *Designing Women*, 9:30 p.m. and *Cagney & Lacey*, 10 p.m., Monday, Sept. 21.

Two-hour preview of *The Equalizer*, 9 p.m. Wednesday, Sept. 23; *Tour of Duty*, 8 p.m. Thursday, Sept. 24, followed by *Knotts*

*Landing at 10 p.m.*; *Everything's Relative*, 8:30 p.m. Monday, Sept. 28.

Repeat of season-ending *Magnum P.I.*

with original footage added, will air 9 p.m. Wednesday, Sept. 30; *Leg Work*, 9 p.m. Saturday, Oct. 3, followed at 10 p.m. by *West*



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ABC's roll-out schedule looks like this: tonight, *Monday Night Football* (with special pre-game show at 8:30 p.m.); *Sledge Hammer!*, 8 p.m. and *The Charmings*, 8:30 p.m. Thursday (Sept. 17); *Growing Pains* (special hour-long season premiere not in regular day and time period), 8 p.m., *Max Headroom*, 9 p.m. and *20/20*, 10 p.m., Friday (Sept. 18).

*Once a Hero* (90-minute special debut) 8 p.m. Saturday (Sept. 19); *MacGyver* (Monday, Sept. 21); *Who's The Boss*, 8 p.m.; *Full House*, 8:30 p.m.; *Growing Pains* (not regular time period), 9 p.m.; preview of *I Married Dora* 9:30 p.m., Tuesday, Sept. 22; *Perfect Strangers*, 8 p.m., *Head of the Class*, 8:30 p.m., *Hooperman*, 9 p.m., *The Slap Maxwell Story*, 9:30 p.m. and *Dynasty*, 10 p.m., Wednesday, Sept. 23.

The *ABC Thursday Night Movie*, *Ghostbusters*, 9-11:07 p.m., Sept. 24; *Full House*, 8 p.m. and *I Married Dora* (regular time periods), Friday, Sept. 25; *Once a Hero*, 8 p.m. Saturday, Sept. 26 (regular time period).

The *Disney Sunday Movie* of *Alice in Wonderland*, 7 p.m., *Spenser: For Hire*, 8 p.m., *Dolly* 9 p.m. and *Buck James*, 10 p.m., Sunday, Sept. 27; *Growing Pains*, 8:30 p.m., *Moonlighting* 9 p.m. and *thirty-something*, 10 p.m., Tuesday, Sept. 29. Premiere dates for returning Saturday series *Ohara* and *Hotel* were not announced at press time.

Frontrunner NBC's rollout schedule: Sunday, Sept. 13, *Our House* (first of a two-parter), 7 p.m.; *Family Ties*, 8-9 p.m. (special hour debut in its new time slot against *Murder, She Wrote*); *Private Eye*, 9-11 p.m. (two-hour movie premiere). On Sept. 20, *My Two Dads* debuts at 8:30-9 p.m.

On Wednesday, Sept. 16, NBC will debut *Highway to Heaven*, 8 p.m.; *Year in the Life*, 9 p.m. and *St. Elsewhere*, 10 p.m.

The network's regular Thursday night lineup will be unveiled over several weeks. On Sept. 17, *Night Court* debuts at 9:30 p.m. (first of two parts). Then, on Sept. 24, *The Cosby Show* debuts at 8 p.m.; *A Different World*, 8:30 p.m.; *Cheers*, 9 p.m., and the *Bronx Zoo*, 10 p.m. (the first in NBC's "designated hitter" block). the new season of *L.A. Law* premieres 10 p.m. Oct. 15 and *Beverly Hills Buntz*, another "designated hitter" debuts 9:30 p.m. Oct. 29.

**Nielsen syndication service**

preliminary audience estimates of syndicated shows for week ended Aug. 30

1. Wheel of Fortune	15.4/220	99
2. Jeopardy	11.1/209	99
3. World Wrestling Federation	10.2/238	95
4. Wrestling Network	8.0*/179	89
5. Wheel of Fortune (B)	7.7/170	81
6. People's Court	7.6/192	97
7. Oprah Winfrey Show	7.5/180	98
8. Entertainment Tonight	7.4*/153	93
9. New Newlywed Game	6.7/181	95
10. All Star Wrestling Network	6.0*/113	85
10. Hollywood Squares	6.0/150	91
12. Mama's Family	5.5*/159	88
13. Charles in Charge	4.9*/100	85
14. Entertainment Tonight Wknd	4.6*/160	93
14. Hee Haw	4.6/218	90
14. It's a Living	4.6*/144	88

\*includes multiple airings

On Friday, Sept. 18, *Rags to Riches* has its two-hour premiere at 8-10 p.m., and *Private Eye* debuts in its regular time period at 10 p.m. The following Friday, *Miami Vice* debuts at 9 p.m.

Saturday, Sept. 19, *The Golden Girls* enters the fall schedule at 9 p.m. and *Mama's Boy* (a "designated hitter") debuts at 9:30 p.m. On Sept. 26, it's *Facts of Life*, 8 p.m.; *227*, 8:30 p.m., *J.J. Starbuck*, 9:30-11 p.m.

(90-minute preview). The rollout of the Saturday schedule concludes on Oct. 3 with *Amen* at 9:30 p.m. and *Hunter*, 10-11 p.m.

On Monday, Sept. 21, are the premieres of *ALF* at 8 p.m. and *Valerie* at 8:30 p.m.

The Tuesday schedule begins Sept. 22 with the rollout of *Matlock* at 8-10 p.m. (special two-hour premiere) and *Crime Story*, 10 p.m. On Sept. 29, *J.J. Starbuck* debuts at 9 p.m. in its regular time period. □

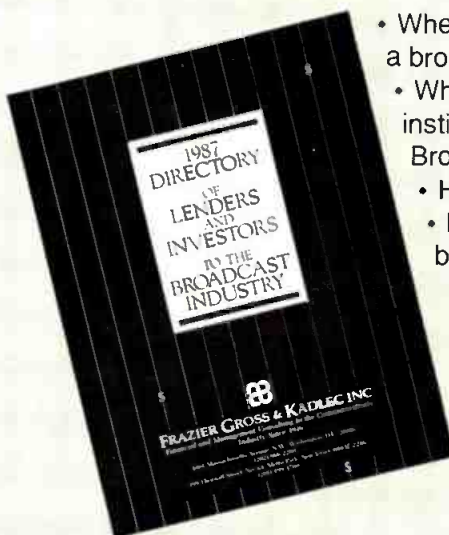
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**Concerned about carriage.** Member survey conducted by National Association of Public Television Stations found 80% of respondents are concerned about cable carriage of public TV. Issue has risen to level of "equal concern" with issue of finding new funding sources, said NAPTS director of research, Bernadette McGuire. Local and national programming, staffing and equipment replacement followed as issues of major concern identified by 126 managers responding to survey, which was conducted late last spring. □

**Bakker probe.** Federal grand jury in Charlotte, N.C., has been convened, believed to be for investigation of PTL ministry formerly headed by evangelist Jim Bakker and his wife, Tammy. Investigation is expected to continue six to 12 months with grand jury meeting on third week of every month. Justice Department refuses to confirm that PTL is target of investigation. It has been widely reported since grand jury was formed that Bakkers and other former PTL executives are being investigated for mail fraud and tax evasion. □

**Gearing up.** William Turner of Citadel Communications Corp., is taking a four-month leave of absence to coordinate the National Association of Broadcasters grass-roots lobbying activities until the end of the year (BROADCASTING, Aug. 31). NAB officials and Turner say the appointment is temporary. A former TV board chairman, Turner started Sept. 8, and will commute home to Sioux City, Iowa, on weekends.

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## Journalists tackle tough issues at RTNDA

### Reporting on AIDS: a tough story that broadcasters want 'get right'

AIDS is not just another story, as the panel on the subject was called. "It's not like a plane crash or a disease for which a cure has been found," said Bob Bazell of NBC News, one of the panelists. "It's not hype to say that it's fatal." The nature of the disease, panelists agreed, imposes heavy burdens on the news media as well as the medical community. And two scientists who participated in the session offered extravagant—though not unqualified—praise for the way the media are covering the story.

The panel, sponsored by the Scientists Institute for Public Information, proved one of the larger draws at the Radio-Television News Directors Association conference, in Orlando, Fla. (BROADCASTING, Sept. 7). And the importance of the story was brought home by the presence on the panel of Jim Merriam, a former Miami area journalist who was diagnosed in 1986 as having contracted the disease.

"Is there too much coverage of AIDS?" he asked rhetorically. "I wrote a lot of early AIDS stories, recognized the symptoms [in myself], went to a doctor who tested me, and sure enough, I had it." Still, he said, the situation in Arcadia, Fla., where the town is up in arms over the effort of a family to send three young hemophiliac sons who carry the AIDS antibodies, to school, "shows people don't understand" the disease.

Indeed, the fear of the disease poses a special problem for the media. In documentaries NBC has done on the subject, Bazell said, he felt it important to appear in a room with an AIDS patient to demonstrate that there is no danger in that kind of contact. But he said it is not always easy to get such pictures. "All three networks have had technicians refuse to go along on an AIDS story."

Laurie Garrett, of National Public Radio, another panelist, said the disease seems to many a mystery that can kill them. But, she said, "science is uncovering the mystery." And journalists, she said, can do "a great service by showing what has been done." Indeed, she stressed the importance of reporting what science has learned about AIDS. If all a station does on an AIDS story is report how a community responds to its appearance, it "does great harm," she said.

Bazell and Garrett are uniquely qualified to cover the AIDS story. Both have studied immunology. Both have been on the story for several years. (Garrett said it once accounted for 10% of her output; now it accounts for 90%.) And both recommended that stations that decide to cover the AIDS story assign a reporter to it full time. Bazell would also have a station make an expert

available for consultation. "It's easy to get something wrong," he said. And Garrett said a reporter on the story has to fight personal biases and fears as well as the biases of editors and producers. For all of that, Bazell said, "This is a story we all have an obligation to get right."

The scientific community, as represented on the panel, seems to appreciate and respect that kind of effort. Dr. John Ziegler, professor of medicine at the University of California at San Francisco and director of the AIDS Clinical Research Center there, expressed his "enormous admiration for the way the media have effectively responded to the AIDS story." The media, he said, represent the most efficient way of getting the message out quickly. "The disease caught us by surprise," he said, adding, "It's a difficult virus to track down." He also said it is a difficult area to cover, one "that covers every aspect of human interaction."

Dr. Walter Dowdle, deputy director of AIDS at the Centers for Disease Control, in Atlanta, was also full of praise. The media,

he said, have done "a fantastic job... Overall, we love you." But he had some reservations about an occasional lead sentence in a story or a headline. He cited, for instance, a reference to "an AIDS expert" that included no definition of what an AIDS expert is, and stories of government being "criticized" that did not include the balance he said was needed to explain what the governmental institutions are doing. And some stories, like those stating the possibility of mosquitoes carrying the disease, overstate the danger considerably, he said. Some developments "are difficult to explain," he said. "But we should try."

One thing that is clear is that, as Dowdle said, more than 41,000 AIDS cases have been reported in the U.S. since 1981 and that 58% of those infected have died. By the end of 1991, he added, the number of cases will have climbed to 270,000. The percentage of deaths will remain constant. So, as the panel's name suggests, media that cover AIDS are covering much more than "just another story." □

## Early returns: Election planning begins

### Networks should already be preparing to cover presidential election next year, say panelists at RTNDA

It is 14 months before the presidential election and five months before voters in New Hampshire participate in the first presidential preference primary. But it is probably not too soon for the nation's broadcast journalists to begin getting into the presidential story—even if the public may not yet be ready to hear about it. "We have to make our decisions as responsible editors and directors as to what we put on the air, even if that is not of interest to a lot of people," says Hal Bruno

political editor of ABC News. "I'm starting to do my own political coverage. It's perfectly legitimate."

Bruno was one of five political observers participating in a panel on "Campaign '88," at the Radio-Television News Directors Association international conference, in Orlando, Fla. The panel was structured by moderator Ed Fouhy, who is heading NBC News's political coverage, as a crash course on political campaign issues and candidates and what to do about them. "Presidential politics is a terrific story," Fouhy said. He said it is the first time since 1960 a sitting President cannot seek to succeed himself and that there

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is "great uncertainty" about such issues as the economy and war and peace. "You won't have trouble getting people interested," he said.

Still, the member of the audience who had asked the question to which Bruno responded appeared to have his doubts. He had referred to the "boredom" with the length of the campaign. And Walter Mears, executive editor of Associated Press, in answering the same question, did not seem to share what seemed to be Bruno's sense of mission. "You look at what's available and make the same judgment you always make," he said, adding, "Everything is compared to what." But while Mears would avoid nonstories, he said, "I don't think it's ever too early to write about politics if there's an interesting story."

What, Fouhy asked the panelists, should news directors be doing and thinking about as the political campaign begins?

■ Bruno advised them to start picking producers and correspondents who will provide the coverage to give them time to immerse themselves in what they must know. They should start "building expertise" about local as well as national politics. Bruno also revealed an antipathy to at least some polls. "You have the power to keep them off the air," he said. Some, he said, "are worthless" and should not be aired.

■ Linda DiVall, president of American Viewpoint, a Republican pollster, told the directors, "Look at the supporters behind the candidates," who turn out the voters. "Who are they? What is their motivation?" Mears made a similar suggestion. Stories about the people around the candidate are important, for "they are the people to whom the government will one day be delivered." Edward Meese III, Mears noted, "was a Reagan retainer long before he was attorney general."

■ Peter Hart, of Peter Hart Associates, a Democratic pollster, made two points: "Don't lose the major thread of the story. It's about voters and America. You get pretty caught up in the intramural activities of politicians and supporters. But voters will tell you the story." And, he said, "Be sure and

cover the changing electorate." He warned the news directors not to be beguiled by the polls; they will change, he said. And he advised his audience to be ready for the long haul. The candidates who emerge as their parties' nominees, he said, will not be known until late in the primary season, perhaps not until after the California primaries, in June. However, he does not expect either of the major parties' conventions next summer to take more than a single ballot to select a nominee.

One of the new dimensions built into the presidential campaign season already under way is the plethora of debates among the candidates—20 have been scheduled among the Democratic candidates and 14 among the Republican. How, Fouhy wondered, should local news directors deal with them? Mears said: "That many debates would wear out viewers and candidates and reporters. The only significance they will have," he added, "is if someone says something stupid." Other panelists disagreed, however.

Mark Shields, a columnist for *The Washington Post*, for instance, said debates "do matter." He recalled that during a debate among Republican candidates before the Iowa caucuses in 1980, Mears asked a question Shields said has yet to be answered. How, he said, boring in on a campaign theme of then-candidate Ronald Reagan, can the defense budget be doubled, taxes cut by a third and the budget balanced? Reagan did not participate in that debate, but then-Representative John Anderson (R-Ill.) responded, "With mirrors." As a result of that candid answer, Shields said, Anderson, who went on to become an independent candidate for president, "raised more money in direct mail in 1980 than both Ronald Reagan and Jimmy Carter."

Shields, who uses humor like a rapier, also recalled the League of Women Voters-sponsored debate in 1976, "When Jerry Ford was President and Poland was free."

So in presidential politics, the news directors were told, in effect, nothing can be taken for granted. □

no excuse to hire people based only on color. They should be good and black, good and Hispanic. I don't like anybody thinking I got a job because of my race or sex." Goode agreed. "I don't want you to hire someone who is not qualified," he said. "We're not asking you to give up on standards."

C. Vernon Mason, a New York civil rights attorney, put a different spin on that issue. Although blacks have heard for years about their "lack of qualifications," he said, "a lot of us have seen average and below average people who should not have gotten the jobs they got." The implication seemed to be that qualifications are not the only thing considered in the hiring process.

Mason at times sounded like the militants of the early 1970's. He said broadcast journalists' talk of "balance and objectivity is suspect"; he said their policies reflect "the bigotry and prejudice and racism that has gone on too long in this country." He said broadcasters should clean up their own house and adopt "aggressive affirmative action" programs. But Mason also said hiring minorities would be in broadcasters' self-interest. Not only would it help a newsroom provide a more balanced picture of a community—he said the lack of black journalists results in "skewed coverage" of blacks—it would assure "substantial" financial benefit. "Your profits will increase if you have people reflecting the community you serve," he said. "That's a bottom-line reality."

Lionel Castillo, who headed the Immigration and Naturalization Service under President Carter and who now is president of Houston International University, cited the rapidly expanding Hispanic market as potentially lucrative for broadcasters, provided they serve it well. He said the explosion in the Hispanic population is producing "the most profound" economic, social and political changes. Yet, he said, the coverage of the community—including the crucial issue of the new immigration bill and its amnesty provision—is "inadequate." The reporters assigned to the story, he said, lack the necessary background. Stations should provide seminars to provide that background and an education in the special terminology of the immigration and naturalization issue. But he also indicated traditional journalism practiced by American media may have a drawback: The effort to afford balanced coverage by providing all sides of issues serves only to confuse Hispanic viewers.

Like Mason, Castillo invoked the bottom line as an argument. "Hispanics get almost all of their news from radio and television, almost none from newspapers," he said. "So the potential for that market is tremendous." What's more, he said, "as a group, Hispanics are more aggressive than native Americans and do better in school, even though they don't speak English. This group will have increasing influence and power."

Jeter said she and Goode had benefitted from the consciousness-raising efforts of civil rights activists of the 1960's and 1970's: The door had been opened for them and others. But Goode said, "The job of the civil rights movement is not finished. Inside, we know what's right, but it takes character to do what's right." □

## Minorities say patience not the ticket

**Panelists propose different ways to reverse drop in minority presence in radio, television newsrooms**

For the first time in years, broadcasters were confronted at a national convention by the issue of minority employment in their business, and how it can be improved. But the remarks of some of the panelists at the RTNDA International Conference indicated subtle changes in the approach some minorities are taking: Do them no special favors; hire only those minority journalists who are qualified, but hire them. What's more, hiring minorities, panelists said, is in the best interest of a broadcast station's bottom line.

The panelists and moderator of "Talking Back—Minorities Tell Us What's Wrong" included three blacks and a Hispanic. And the impatience that had been expressed when minorities discussed the issue on panels at National Association of Broadcasters conventions in the 70's has not dissipated. Mal

Goode—the first black member of RTNDA in the early 1950's and later the first black correspondent hired by ABC, and this year's recipient of RTNDA's Distinguished Service Award—made it clear he feels the time for waiting is over. "If you came here with the idea that these things take time," he said, "you're wasting your time and our time." Goode, now a consultant to the National Black Network, said that early in his career he had refused to accept the admonition of white friends that he be "patient."

The panel was held against the background of research showing a steady decline in the percentage of minorities employed in radio and television newsrooms (BROADCASTING, Sept. 8). Still, there was the response to the white news director in the audience who had asked how he could answer complaints of white reporters about the more rapid advancement of minorities they considered no better than their equal. Felicia Jeter, of KHOU-TV Houston, said, "There is

# RTNDA 'deplores' Arizona as meeting site

**Journalists take issue with governor's action on Martin Luther King holiday and with his treatment of reporter; association looking for new location**

The Radio-Television News Directors Association wound up its 42d annual international conference and exhibition in Orlando, Fla., by expressing second thoughts about holding its 43d, on Nov. 30-Dec. 3, in Phoenix. The 24-member board unanimously adopted a resolution saying it "deplores the inhospitable atmosphere in the state of Arizona inimical to equal rights and First Amendment rights," and directing the staff to find another site. A spokesman for Governor Evan Meacham—against whom the resolution was aimed—accused the RTNDA of acting without knowing the facts on which it was basing its charge. "It's inexcusable, considering their position," said the spokesman.

The board, meeting in Orlando on Saturday, following the close of the conference, was concerned about the governor's action last winter revoking the executive order of his predecessor, Bruce Babbitt, designating the third Monday in January as a state holiday in honor of the birthday of slain civil rights leader Martin Luther King Jr. The third Monday of the month is the day the birthday is observed nationally; the state now observes it on the third Sunday of the month. The resolution also reflects board concern over Meacham's treatment of a columnist for the *Phoenix Gazette*. For a time last spring, Meacham treated John Kolbe like a "nonperson," refusing to answer his questions, even when voiced by other reporters.

The governor's news secretary, Ron Bellus, said RTNDA's complaint raises questions about its "credibility," its failure to check facts. He said Meacham revoked the order of his predecessor—who is now running for the Democratic presidential nomination—not because of racial considerations but on advice of the state attorney general. The attorney general, Robert Corbun, said Babbitt had had no legal authority to commit the state to paying state workers for a holiday—that only the legislature could do that—and that unless the order was revoked Meacham could be held liable for the \$3 million the paid holiday would cost the state.

As for Meacham's declaration of Kolbe "a nonperson," that was made last March, after the *Gazette* rejected the governor's request that it not send Kolbe to the governor's office. But about a month later, the governor

performed what Kolbe said the governor described as "a miracle; he turned me into a person again, and began answering my questions." The episode was the culmination of what Bellus said was "a battle between the two [that] has been going on for years." Bellus said Kolbe has "never written anything nice" about Meacham, and indicated that the final straw came when Kolbe wrote a column on Meacham's appearance at a governor's conference that made him "look like a buffoon." Meacham did not, as some thought he had originally intended to do, physically bar Kolbe from news conferences. But he ignored Kolbe's presence and his questions, to the point of feigning not to hear those questions when repeated by other reporters.

"I hope the board looks at the whole story," said Bellus, "not just what they read in the newspapers." But when informed of the news secretary's response, Ernie Schultz, RTNDA president, was not impressed. He said the governor had created "an atmosphere" that is "inhospitable." And the board, he said, "is afraid that minorities would question the sincerity of our effort to resolve the problem" of a declining percentage of minorities in radio and television newsrooms—a subject the board has determined to create a task force to examine (BROADCASTING, Sept. 8)—"if we went ahead with the conference in Arizona." The governor's critics say that although he has a strong legal argument for his revocation of the order establishing a Martin Luther King Jr. holiday, he has not sought to obtain appropriate legislation from the legislature; that his aides, in fact, worked to kill such a bill in the Senate after it passed the House. As for the portion of the board's resolution regarding the First Amendment, Schultz said RTNDA has in the past issued statements "deploring the practice of refusing to talk to reporters."

The RTNDA board's action—which would deny Phoenix the business of up to 2,800 people, the expected number of registrants and exhibitors' staffs—comes at a particularly inopportune time for the governor. A citizen committee in July began collecting signatures to place him on the ballot in a recall election. As of Aug. 10, the last date on which it filed a report, the committee had collected 103,000 of the 216,000 signatures required by early November. Some in the press are calling the RTNDA action—which received attention in the *Gazette*—"another nail in the coffin," presumably Meacham's.

But an irony generated by the recall effort is that it has led the *Gazette* to take the action Meacham had sought: the governor is off limits as column material for Kolbe. The reason is that Kolbe's brother, Representative Jim Kolbe (R-Ariz.), has been mentioned as a possible candidate in the event Meacham is removed from office.

Meanwhile, the RTNDA staff is investigating the organization's contractual obligations to Phoenix suppliers, and initially, at least, indications are that the organization will have no problem in breaking whatever ties it had established. Robert Vaughn, director of conferences and membership for RTNDA, said the organization, in correspondence, had expressed its interest in renting the city's convention center and in reserving more than 1,400 rooms in four hotels. However, he said, no contracts had been signed. Vaughn, who said he had already discussed the board's resolution with officials at the center and the hotels, said he did not think RTNDA was burdened with "any financial responsibility."

Vaughn also said the staff, in response to another directive in the board's resolution, is already reviewing the qualifications of a number of other cities as a possible replacement for Phoenix in late fall 1988, some time after Thanksgiving and before Christmas. Vaughn said officials in Anaheim and Los Angeles, both California; Atlanta, Las Vegas, Nashville, Dallas, Houston, and San Antonio had been contacted. The necessary facilities in Dallas and San Antonio have already been spoken for, Vaughn said. That leaves six cities—barring any others that are suggested—to consider. □

## In search of the perfect cassette recorder

**Journalists want more basic features and fewer bells and whistles**

"The portable cassette recorders I liked and could afford...had all been discontinued. Sent to tape recorder heaven. And we've paid hell ever since." That was how Chuck Wolf, news director of KIKK-AM-FM Houston, and writer of the "News Doctor" column in the Radio-Television News Directors Association's *Communicator* magazine, described the topic of a column he wrote in April 1987. The column led RTNDA to survey radio journalists on their likes and dislikes in portable cassette recorders, the results of which were released by Wolf during a Sept. 2 session of the RTNDA convention. Joining Wolf was Frank Gentry, morning anchor for the Mutual Broadcasting System and author of "TAPE: A Radio News Handbook."

The complaint that survey respondents had with tape recorders made today, Wolf said, is that they "had all of the bells and whistles. Some even had end-of-tape beeps

**Expanded reach.** The U.S. Information Agency's Worldnet television service is now available in Africa. USIA said the daily, four-hour service to four African capitals—Abidjan, Ivory Coast; Brazzaville, People's Republic of the Congo; Lagos, Nigeria, and Libreville, Gabon—began on Aug. 17, after installation of television receive-only dishes at U.S. embassies in those capitals. Worldnet service to Africa includes news, scientific and cultural features, plus live discussions between foreign journalists and other specialists overseas and their U.S. counterparts in Washington. The service is being provided by the French satellite that has been relaying Worldnet programming to Europe since April 1985. That service was expanded earlier this year from two to four hours daily. Daily one-hour service to Latin America began last October.

and plugs that they didn't use. But they lacked a lot of the basics like a good tight pause button or line level input or a big VU meter you can see across the room."

RTNDA polled 194 radio journalists from 171 stations and major radio networks (ABC, CBS, CNN, Mutual, NBC, United Stations, UPI and AP), asking such questions as how important portable cassette recorders were to their news operations, how much they were willing to pay for recorders and what features they thought recorders should have.

The survey found that an average of 9.2 employees per station used cassette recorders. An average of three new recorders per news operation were purchased in 1985 and 1986 and 1.8 were purchased during the first six months of 1987. According to 72% of the respondents, they were willing to pay \$300 or less for a portable cassette recorder.

Respondents were also asked to list their likes and dislikes about the recorders they were currently using. The top five likes were: good sound quality, small size, light weight and portability, durability and large VU and battery meters. The top five dislikes were: too fragile, switches too small, too big, bad sound quality and uses up batteries too quickly.

Asked what features they would like to see in a recorder, 90% wanted a VU modulation meter and 88% said a pause control button was very important. Eighty percent said that digital tape counters, audible fast forward and rewind cueing, and the use of C or D batteries were also very important.

According to Gentry, "Personally, I don't think there is a professional tape recorder on the market today." He said that the best available could be at best called "semi-professional... They are built by companies that are used to mass producing upper-level consumer stock, not professional gear, and I think it really shows." Gentry said the Sony TC142, which was marketed in the early 1970's, was his favorite recorder.

Manufacturers were invited to attend the session and respond to the survey's findings. Jerry Smith, VP of Sony Corp., said the survey results sounded like "a bashing" of present-day tape recorders. He said that older models, such as Gentry's preferred TC 142, were built by Sony's consumer division and that the chance of returning them to the market was poor because consumers would no longer buy them. □

## Debating effects of changes in medium

The days of wine and roses may be over for broadcast journalism—assuming they ever existed—but there is a dispute among observers as to whether the medium will suffer unduly as a result. Some, like Les Brown, founding editor of *Channels Magazine*, says quality will be adversely affected under the new owners who have moved into the business in large numbers in the past few years. *Time* critic Bill Henry, however, is more optimistic; even the new owners can be educated to the value of news on the networks and

on stations, he said.

Brown and Henry were members of a panel at the RTNDA annual international conference that discussed "Broadcast Journalism after the Days of Wine and Roses." The subject was suggested, as moderator Doug Ramsey, of Foundation for American Communications, explained, by the new era of new ownership of networks and stations, of lean times in the business—even of cuts in staffs, as advertising revenues flatten out—and of technological developments that permit stations to cover events that were once the special preserve of networks.

The most pessimistic in outlook was Brown. "The problem is how to control costs," he said. And when CBS's Larry Tisch or Robert Wright, General Electric's new president of NBC, watch a 30-minute newscast, "they wonder why it costs so much." And cuts in a news budget, he said, are hard to pinpoint. The broadcast still runs 22 minutes. But Brown feels quality will be affected. "What went out [when the new owners came in] was courage and independence of the good green buck," he said.

Henry disagreed. True, "not all management is born to believe in the sanctity of journalism," he said. "But management can be educated; it can become sensitive to the

special needs of journalism." And network news executives, he added, "shouldn't assume that insensitive management will remain insensitive." As for cuts in news budgets, Henry said "There has been no tremendous impact—except in the lives of individuals."

Al Primo, a former broadcast journalist who heads Primo Newservice Inc., a consulting firm, did not see good journalism being practiced in an efficient and cost effective manner as an impossibility. "The business people who buy the stations will recognize that news does drive the value of the station," he said. If they see news can be "maintained responsibly and costs held down, there will be nothing to worry about." But he also stressed what sounded like a caveat: "Television is a mass medium. We have to reach as many people as possible. And maintain integrity."

One panelist, Peggy Ziegler, senior editor of *Multichannel News*, was concerned about what she said was the fierceness of the competition, with stations resorting to gimmicks to hype their ratings during sweeps months. "I question how long you can fool some of the people." She warned that competition is on the rise. Stations, she said, "are no longer the only game in town." □

## 'GMA's Lunden to leave show

**After nine years as anchor of ABC's morning program, Lunden will host syndicated talk/variety show syndicated by Paramount**

Joan Lunden will give up her role as anchor of *Good Morning, America* in the fall of 1988 to host a one-hour talk/variety strip syndicated by Paramount. She said that she will maintain a "continuing presence" on *GMA* after that. Lunden, who has been with the show for nine years, only recently signed a new one-year deal with ABC through fall 1988. Her exit from *GMA* had been rumored for the past year.

Jack Reilly, executive producer of *Good Morning, America*, said that should the Paramount show not go forward in syndication, ABC would still be interested in keeping Lunden on. Reilly said that in the short time since learning of Lunden's decision, he has not planned any reorientation of *GMA*.

The as-of-yet untitled syndicated project

will be produced by Lunden's husband, Michael Kraus, former producer of *The Mike Douglas Show*. The new program will owe something to that show and to the couple's work together on family-oriented topics for Lifetime such as a series, *Mother's Day*, and the insert series, *Mother's Minutes*. Both of those productions offer advice on child-rearing. Co-hosting the new series will be Bob Anderson, a singer and frequent guest on *The Tonight Show*. Each week of the show will also include a celebrity guest host.

Kraus described the series as "feel good television" intended for mothers to unwind to at the end of a day. The show's format is tentatively scheduled to include an opening monologue by Lunden, followed by a song by Anderson, and then the introduction of the show's guest host. Other regular segments of the show will include segments reported by a staff of field reporters. The Lunden show will be produced in New York with a live audience. A pilot will be ready by October.

Cash plus barter clearances of the show will be aimed at affiliates during early fringe, to the surprise of a number of industry observers last week. That time period is currently dominated by *The Oprah Winfrey Show*, and to some extent, *Donahue*, which is cleared mainly during morning time periods.

Early fringe will get a number of new programs this month, including the hour programs, *Geraldo* and *The Wil Shriner Show*. Paramount senior vice president of programming, Frank Kelly, said that Lunden's show is expected to be compatible with all of those shows, as either a lead-in or lead-out.

Paramount is expected to make at least two more announcements of proposed syndicated series for fall 1988. □



Lunden

## Fifth Estate Earnings

**Business Men's Assurance Co. of America's** television segment had second-quarter television operating loss of \$1 million on revenue of \$8.8 million, compared to loss of \$5.8 million on \$10.9 million revenue in same period 1986, which included since-sold KPDX(TV) Vancouver, Wash. ■ Excluding effects of acquisitions, cable operations of **Cablevision Systems Corp.** during first half of 1987 showed increase over comparable 1986 pro forma period of 14% in operating revenue and 22% in operating cash flow, for 111% increase in operating profit, resulting in higher average monthly revenue per subscriber (up \$1.70) and larger subscriber base, according to company. Rainbow Program Enterprises' operations also showed 19% increase in revenue over same period, although operating cash flow was down from \$3 million to negative \$2.6 million due to "certain start-up operations." ■ In previous second quarter, **Control Data** had net loss of \$7.8 million. ■ Second-quarter U.S. revenues for **Foote, Cone & Belding Communications** were up 4%. On six-month basis, U.S. revenue declined 1.3%, affected by late 1986 divestiture of three operating units, while non-U.S. revenue increased 16.9%, due to acquisitions and weakened U.S. dollar, according to company. Without effects of acquisitions and divestitures, and on comparable exchange rate basis, revenue would have increased

8.2% overall, 10.5% in U.S. ■ **Gannett's** broadcasting subsidiary had operating revenue in second quarter of \$96.6 million, up from \$95.4 million in same period last year. Operating income declined \$3.1 million, or 8%, which company said reflected higher prices for TV syndicated program rights, lower radio revenue and radio promotional costs. Television revenue rose 4% for quarter. On pro forma basis, local TV revenue was even and national revenue increased 9%. Radio station revenue declined 9%, 4% pro forma. ■ Communications sector of **Harris Corp.** had total profit lower than fiscal year 1986, with company citing reduced satellite program activity and weak broadcast equipment market. ■ **Infinity Broadcasting Corp.** pro forma revenue at stations company owned during both just-completed and year-ago period, was up 23%, expenses at same stations increased 12%, and earnings jumped 41%. Total earnings from broadcasting (before depreciation and amortization) increased 113%, to \$8.1 million. Revenues at company's other stations increased approximately 23%. ■ Second-quarter operating income at **Jacor Communications** was \$1.4 million, reduced by interest expense of \$1.9 million and depreciation and amortization of \$1 million related to acquisition of Republic Broadcasting in December, 1986, leaving net loss of \$271,000. Jacor has also acquired KOA(AM)-KOAQ(FM) Denver and has agreed to sell WBBG(AM) Cleveland in late third quarter or early fourth, resulting in gain. Broadcast cash flow, defined as profit from broadcast operations before depreciation, amortization, corporate expenses, interest expense and income taxes, was \$3 million for second quarter. ■ **Jefferson-Pilot** figures refer to communications subsidiary only. According to company, "advertising revenues in the broadcast properties are generally sluggish and expense control is being emphasized." ■ **Cosmos Broadcasting** is subsidiary of Liberty Corp. Operating cash flow, affected by purchase last year of two television stations, was up 20% to \$11.2 million. Station purchase resulted in earnings decline, company said, although six TV stations owned prior to acquisition reported 10% increase in earnings for quarter. ■ **Maclean Hunter Ltd.** is reported in Canadian dollars. Cable TV operations account for \$17.9 million in operating income on \$49.3 million in revenue, with broadcasting accounting for \$4.67 million income on \$17.8 million revenue. ■ Profits from **Meredith Corp.**'s television operations declined because of soft advertising conditions, according to company. Fiscal 1987 dispositions and write-downs, including \$7.8

Company	Period	Revenue (000)	% change	Earnings (000)	% change	EPS
Cablevision	Second	\$69,556	83%	(\$10,806)	9	(\$0.54)
Cetec	Second	\$8,563	3	\$181	9	\$0.10
Control Data	Second	\$785,900	5	(\$5,500)	NM	(\$0.14)
FCB	Second	\$85,448	4	\$5,681	9	\$1.36
Gannett	Second	\$789,761	10	\$181,658	8	\$0.56
Harris	Year	\$2,100,000	(6)	\$84,500	42	\$2.05
	Fourth	\$562,100	(3)	\$26,200	55	\$0.63
IDB	Second	\$2,508	73	\$391	41	\$0.09
Infinity	Second	\$18,006	58	\$1,573	113	\$0.17
Jacor	Second	\$10,003	61	(\$271)	NM	(\$0.05)
Jefferson-Pilot	Second	\$30,128	26	\$2,531	6	—
Cosmos	Second	\$28,000	11	\$3,400	(8)	—
Lorimar Telepictures	First	\$163,842	(6)	(\$7,092)	NM	(\$0.15)
Maclean Hunter	Second	\$327,915	15	\$24,246	30	\$0.31
Meredith	Year	\$598,722	12	\$33,938	(28)	\$1.77
	Fourth	\$156,393	10	\$8,360	(14)	\$0.43
Mickelberry	Second	\$32,197	9	\$1,373	248	\$0.23
Ogilvy Group	Second	\$181,045	31	\$8,140	26	\$0.57
Omnicom Group	Second	\$200,272	3	\$10,423	10	\$0.43
Outlet	Second	\$17,383	10	(\$2,867)	NM	(\$0.44)
Republic	Second	\$7,218	6	\$251	(36)	\$0.06
Selkirk	Second	\$45,259	4	\$4,030	(28)	\$0.38
Taft Broadcasting	First	\$95,251	26	\$3,455	4	\$0.37
TCI	Second	\$394,488	144	\$25,958	(50)	\$0.15
Tri-Star	First	\$146,905	297	\$13,725	31	\$0.04
20th Century Fox Film	Year	\$887,786	NM	\$52,718	NM	—
Turner	First	\$137,911	59	(\$39,737)	NM	\$2.66
United Cable	Year	\$222,709	14	(\$3,213)	NM	(\$0.09)

million loss provision for sale of Star CATV Investment Corp. cable properties and \$5.7 million gain from sale of WPGH-TV Pittsburgh, also reduced net earnings by \$5.1 million, according to company. ■ **Mickelberry Corp.** said that "a portion of the increase in earnings and revenue in the second quarter can be attributed to client spending that had been expected to occur later in the year." ■ Operating profit for **The Ogilvy Group** was \$17.8 million, up 50%. Company said U.S. client revenue grew by 3%, while non-U.S. revenue jumped 32%. ■ **Omnicom** said revenue growth was "inhibited" by domestic business lost in merger—among BBDO, Doyle Dane Bernbach and Needham Harper—which formed Omnicom, while helped by stronger foreign currencies. Excluding exchange rate effects, operating expenses increased 2%. ■ **Outlet Communications** reported second-quarter revenue increases over same quarter last year of 11.2% for television and 5.8% for radio and expects to receive approximately \$7.5 million in sale of WMMJ-FM Bethesda, Md., to comply with FCC regulations for agreed purchase of WASH-FM Washington for \$29 million, to be completed in November 1987. Affiliated company, Atlin Communications, which owns independent UHF-TV's WATL-TV Atlanta and WXIN-TV Indianapolis, posted \$2.9 million to company's second-quarter loss, down from loss posted in comparable period last year of \$3.3 million. ■ **Selkirk** reports in Canadian dollars. U.S. subsidiary Seltel has increased its annual billings by 42% with new contract to represent independent station group TVX Inc. Resulting positive effect on company earnings is not expected until 1988. ■ **Taft** reported television operating profit of \$19.3 million on revenue of \$45.6 million. Radio operating profit was \$6.6 million, on revenue of \$15.4 million. Company cited strong results from FM stations and weaker results from AM's. Total operating profit was \$25.8 million, up 5%. Entertainment group posted 1% gain in operating profit, to \$5 million on 3% revenue decrease. Domestic revenue from Worldvision Enterprises declined. ■ Increase in revenue for **Tele-Communications Inc.** reflects acquisition of United Artists Communications and portion of Group W cable at end of 1986 and growth in subscriber levels and rate increases within company's cable TV systems, TCI said. Net earnings were off, company added, because of decreased gains on sales of assets, net of effects of improved operating results, lower interest rates on variable rate indebtedness, reduced share of losses from affiliates and lower income tax expense.

# Stock Index

	Closing		Net	Percent	P/E	Market	Capitali-	Closing		Net	Percent	P/E	Market	Capitali-
	Wed	Wed						Wed	Wed					
	Sep 9	Sep 2				(000,000)		Sep 9	Sep 2				(000,000)	
<b>BROADCASTING</b>														
N (CCB) Capital Cities/ABC	413	417	1/2	- 4	1/2	-01.07	28	6,676						
N (CBS) CBS	190	7/8	196	5/8	- 5	3/4	-02.92	11	4,504					
O (INFTA) Infinity Broadcasting	25	27		- 2		-07.40	-192	210						
O (JCOR) Jacor Commun.	7	5/8	7	3/4	- 1/8	-01.61		43						
O (LINB) LIN	43	7/8	45	1/2	- 1	5/8	-03.57	23	2,352					
O (MALR) Malrite	12	1/2	11	3/4	- 1	3/4	06.38	-17	170					
O (MALRA) Malrite 'A'	12	3/4	11	1/4	1	1/2	13.33	-18	174					
O (OBCCC) Olympic Broadcast	8	8				00.00		20						
O (OSBN) Osborn Commun.	8	3/4	10	1/2	- 1	3/4	-16.66	-7	35					
O (OCOMA) Outlet Commun.	18	18	1/4		- 1/4	-01.36		117						
A (PR) Price Commun.	12	3/8	12	5/8	- 1/4	-01.98		-6	106					
O (SCRIP) Scripps Howard	85	1/2	85	1/2		00.00	28	883						
O (SUNN) SunGroup Inc.	2	2				00.00	-2	4						
N (TFB) Taft	152	5/8	153		- 3/8	-00.24	-26	1,398						
O (TVXG) TVX Broadcast	9	1/2	9	1/2		00.00	-6	56						
O (UTVI) United Television	31	3/4	32	1/4	- 1/2	-01.55	52	348						
<b>BROADCASTING WITH OTHER MAJOR INTERESTS</b>														
N (BLC) A.H. Belo	68	72	1/2	- 4	1/2	-06.20	21	731						
A (AAR) Adams Russell	41	1/4	41	1/8		00.30	687	275						
O (ASTV) Amer. Comm. & TV	5/32	3/32			1/16	66.66		2						
N (AFL) American Family	16	1/8	16	5/8	- 1/2	-03.00	15	1,299						
O (ACCMA) Assoc. Commun.	34	1/2	37		- 2	1/2	-06.75	329						
O (BMAC) Bus. Men's Assur.	42	3/8	40	3/4	- 1	5/8	03.98	-17	443					
N (CCN) Chris-Craft	25	26	3/4		- 1	3/4	-06.54	29	504					
N (DNB) Dun & Bradstreet	66	3/4	65	1/2	- 1	1/4	01.90	27	10,150					
O (DUCO) Durham Corp.	29	30	1/8		- 1	1/8	-03.73	17	247					
N (GCI) Gannett Co.	52	51	1/4		3/4	01.46	28	8,402						
N (GY) GenCorp	105	108			- 3	-02.77	18	2,345						
N (GCN) General Cinema	53	1/2	56		- 2	1/2	-04.46	16	1,955					
O (GCOM) Gray Commun.	199	199				00.00	34	98						
N (JP) Jefferson-Pilot	38	1/4	37	5/8		01.66	13	1,537						
N (KRI) Knight-Ridder	56	1/2	57	3/4	- 1	1/4	-02.16	22	3,242					
N (LEE) Lee Enterprises	27	28	1/4		- 1	1/4	-04.42	16	672					
N (LC) Liberty	48	49	1/2		- 1	1/2	-03.03	17	459					
N (MHP) McGraw-Hill	82	1/4	81	1/4	1	01.23	27	4,156						
A (MEGA) Media General	40	3/8	44	1/4	- 3	7/8	-08.75	59	1,138					
N (MDP) Meredith Corp.	37	1/4	38	5/8	- 1	3/8	-03.55	20	715					
O (MMEDC) Multimedia	68	1/2	69		- 1/2	-00.72	6850	753						
A (NYTA) New York Times	41	7/8	44	1/4	- 2	3/8	-05.36	23	3,430					
O (NWS) News Corp. Ltd.	32	3/8	34	1/4	- 1	7/8	-05.47	20	4,103					
O (PARC) Park Commun.	34	35	1/4		- 1	1/4	-03.54	29	469					
O (PLTZ) Pulitzer Publishing	41	3/4	42	3/4	- 1	-02.33	33	437						
N (REL) Reliance Group Hold.	10	1/4	10	1/4		00.00	11	768						
O (RTRSY) Reuters Ltd.	86	1/4	85	1/2	3/4	00.87	40	35,806						
T (SKHK) Selkirk	23	1/2	23	1/2		00.00	51	190						
O (STAUF) Stauffer Commun.	173	175			- 2	-01.14	28	173						
A (TO) Tech/Ops Inc.	32	3/4	33	7/8	- 1	1/8	-03.32	13	70					
N (TMC) Times Mirror	94	96	1/2		- 2	1/2	-02.59	19	6,063					
O (TMC) TM Communications	2	1/4	2	3/8	- 1/8	-05.26	11	17						
N (TRB) Tribune	43	1/4	43	1/8		00.28	16	3,408						
A (TBSA) Turner Bcstg. 'A'	12	1/2	12	1/4		02.04	-2	272						
A (TBSB) Turner Bcstg. 'B'	12	1/4	12			02.08	-2	266						
A (WPOB) Washington Post	243	1/2	244		- 1/2	-00.20	26	3,127						
<b>PROGRAMING</b>														
O (SP) Aaron Spelling Prod.	9	3/8	9	3/4	- 3/8	-03.84	8	173						
O (ALLT) All American TV	2	3/4	2	3/4		00.00		3						
O (BRRS) Barris Indus.	12	3/8	13	7/8	- 1	1/2	-10.81	6	110					
O (CMCO) C.O.M.B.	17	18	1/2		- 1	1/2	-08.10	-51	310					
N (KO) Coca-Cola	49	1/4	51	3/8	- 2	1/8	-04.13	18	18,616					
A (CLR) Color Systems	8	1/4	8	3/4	- 1/2	-05.71	-4	42						
A (DEG) De Laurentis Ent.	4	7/8	4	5/8		05.40	-3	54						
O (dcp) dick clark prod.	4	3/8	4	3/8		00.00	11	36						
N (DIS) Disney	72	1/2	76	3/8	- 3	7/8	-05.07	25	9,523					
N (DJ) Dow Jones & Co.	49	7/8	50	3/4	- 7/8	-01.72	24	4,829						
O (EM) Entertainment Mktg	9	8	5/8		3/8	04.34	30	110						
O (FNNI) Financial News	10	1/8	9	5/8	1/2	05.19	63	118						
A (FE) Fries Entertain.	3	3/8	3	3/8		00.00	14	17						
N (GW) Gulf + Western	84	3/4	87	1/8	- 2	3/8	-02.72	19	5,149					
O (HRSI) Hal Roach	8	5/8	8	3/8		02.98	-20	60						
A (HHH) Heritage Entertain.	5	5	5/8		- 5/8	-11.11	5	22						
A (HSN) Home Shopping Net.	14	1/2	15	3/8	- 7/8	-05.69	40	1,245						
N (KWP) King World	27	1/2	29	1/4	- 1	3/4	-05.98	28	823					
O (LAUR) Laurel Entertainment	3	5/8	3	5/8		00.00	8	9						
A (LT) Lorimar-Telepictures	15	7/8	16	1/8	- 1/4	-01.55	-11	726						
N (MCA) MCA	62	1/8	60	7/8	1	1/4	02.05	29	4,720					
N (MGM) MGM/UA Commun.	10	1/4	10	1/4		00.00	-12	512						
A (NHI) Nelson Holdings	1	5/8	1	7/8	- 1/4	-13.33	-16	43						
A (NWE) New World Enter.	9	1/8	9	7/8	- 3/4	-07.59	6	98						
N (OPC) Orion Pictures	13	5/8	13	5/8		00.00	21	234						
<b>PROGRAMING</b>														
O (MOVE) Peregrine Entertain.	6	1/4	6	1/4		00.00	-208	14						
N (PLA) Playboy Ent.	14	7/8	15	5/8	- 3/4	-04.80	-10	139						
O (QVCN) QVC Network	10	10	3/8		- 3/8	-03.61	65							
O (RVCC) Reeves Commun.	12	1/8	13		- 7/8	-06.73	1212	152						
O (RPICA) Republic Pic. 'A'	8	1/8	8	1/8		00.00	90	34						
O (RPICB) Republic Pic. 'B'	9	1/4	9	1/4		00.00	66	7						
A (RHI) Robert Haiml.	3	3/8	3	1/2	- 1/8	-03.57	13	75						
O (SMNI) Sat. Music Net.	4	1/4	4	1/2	- 1/4	-05.55	-106	38						
O (TRSP) Tri-Star Pictures	13	3/4	14	1/2	- 3/4	-05.17	25	423						
N (WCI) Warner	34	7/8	35	7/8	- 1	-02.78	21	4,362						
O (WWTW) Western World TV	1	3/8	1	3/8		00.00	8	1						
O (WONE) Westwood One	28	1/2	30	1/4	- 1	3/4	-05.78	38	353					
<b>SERVICE</b>														
O (BSIM) Burnup & Sims	7	7	1/2		- 1/2	-06.66	14	111						
O (CVSI) Compact Video	4	1/8	3	7/8		1/4	06.45	-3	27					
N (CQ) Comsat	31	1/8	31	3/4	- 5/8	-01.96	-12	570						
N (FCB) Foote Cone & B.	62	3/4	63	1/2	- 3/4	-01.18	19	261						
O (GREY) Grey Advertising	126	130			- 4	-03.07	18	152						
O (IDBX) IDB Communications	14	14				00.00	56	56						
N (IPG) Interpublic Group	39	1/4	40		- 3/4	-01.87	19	871						
A (MOV) MovieLab	6	3/4	6	3/4		00.00	11							
O (OGLI) Ogilvy Group	36	3/4	37	3/4	- 1	-02.64	19	507						
O (OMCM) Omnicom Group	26	1/8	27	3/4	- 1	5/8	-05.85	-118	640					
O (SACHY) Saatchi & Saatchi	32	33		</										

## On display at RTNDA

### Brisk exhibit floor traffic views wide array of new products

Although they did not attract the number of visitors that attend bigger conventions—such as those of the National Association of Broadcasters—exhibitors were pleased by the quality of visitors at the Radio-Television News Directors Association's convention (BROADCASTING, Sept. 7).

About 140 companies displayed their products at this year's exhibition, buying 50,600 square feet of space on the floor of the Orange County Convention Center in Orlando, Fla., and 7,900 square feet outside, up slightly from the 1986 show which was held in Salt Lake City's Salt Palace. Among the prominent exhibitors were companies marketing camera and videotape equipment, computerized newsroom systems and satellite news vehicles.

In camera and tape products, the biggest announcement at the Sony Corp. booth was the introduction of the U-matic BVU-950 videotape recorder/player/editor with SP (superior performance) technology. SP recording is a Sony-invented technique for increasing horizontal resolution of TV pictures to 340 lines for luminance and chrominance information. SP machines are compatible with other non-SP equipment. Sony, which has been developing SP for half-inch videotape equipment, introduced a U-matic version because many stations at middle-sized markets are now taping and editing news in that format. About 30-40 BVU-90's would be sold to customers who saw the new machine at RTNDA, Sony officials estimated. Other SP products displayed were the BVW-75 studio recorder/player and BVW-35 portable recorder/player for field use.

Over all, Sony officials said that the strategy at this year's RTNDA exhibition was to show the full range of the communications products division's wares—audio, video and tape. A prominent part of the exhibit was given to the Betacart. Sony emphasized the development of software by many companies to interface with the Betacart machine. As more news directors are looking for computerized newsroom systems, Sony personnel said that a number of time-saving playback applications involving the Betacart and computers from a mainframe to a PC are possible. Also displayed was the BVE-900 editing system for broadcast studio postproduction. It is designed to interface with all Sony videotape recorders.

Stan Basara, president of Panasonic Broadcast Systems, said that RTNDA is a "difficult convention." News directors, he said, are often more interested in attending sessions than in inspecting the exhibition floor. Still, he termed the traffic at his display as "brisk." On the show's first morning,

Sept. 1, Panasonic announced the signing of a three-year contract for approximately \$3 million worth of MII format equipment to Media General Broadcast Group, Tampa, Fla.-based owner of three TV stations (BROADCASTING, Sept. 7). While other groups have bought and used MII equipment, Basara said Media General was the group to commit itself to total conversion to the entire MII line of cameras, editors, recorders and cart machines.

Among the MII equipment displayed in Orlando were the M.A.R.C. I and II cart machines which will be newly available in the fourth quarter of 1987. The M.A.R.C. II, which holds 1,200 cassettes, is designed to play combinations of commercials and programs from four seconds to 90 minutes. The smaller M.A.R.C. I is meant for news production and commercial insertion. It holds 120 cassettes. Robotics for the M.A.R.C. system carts were developed by Panasonic's parent, Matsushita. Panasonic's carts are designed to interface with IBM PC compatible software. Other MII products at the Panasonic booth were the AK-400 CCD camera and field editing system, AU-MX50 field audio mixer, AU-550 field editing recorder and AU-A50 field edit controller.

Another Matsushita company, JVC Co. of America, was also at the exhibition. JVC was showing two cameras, the KY-950BU three-tube production camera, which is priced at \$22,000 without lens, and the lower-end KY-320BU, which sells for \$11,630. JVC officials said that new cameras and MII editing equipment would be introduced at a Sept. 17 press conference in New York. While most of the equipment there will be Panasonic-manufactured and sold under the JVC label, one item, the KR-Z800U videocassette editing recorder, selling for about \$44,000, will be made by JVC.

Also at that press conference there is expected to be an announcement concerning a reorganization at JVC. Another important event in JVC's future will occur on an undecided date in November when the S-VHS tape format will be introduced nationally at the Miami Hilton along with 25 other new products.

One of the oldest firms dealing in newsroom computer automation is Basys Inc. of Mountain View, Calif. In the past year the company has sold systems to 13 stations, contracted to install systems at three other stations and to the ESPN cable service. According to Harn Soper, Basys's director of sales and marketing, the company's philosophy is to make as much of its equipment and software operable with computer equipment that can be bought at any neighborhood electronics store, such as IBM or DEC PC's, for the customers' convenience.

Two new features of the Basys line were shown at RTNDA. New archiving software,

designed to help stations create databases, is now available at \$10,000-\$15,000. Also, a new teleprompter screen and software allow for scripts to appear in multiple fonts and colors. This will be handy, Soper said, for codes and messages between news anchors while they are on the air. The teleprompter system sells for \$5,500. Soper said that Basys will introduce a Betacart interface feature in early 1988. The still unpriced product is being readied for display at the National Association of Broadcasters convention in April.

A newsroom automation firm appearing for the first time on the RTNDA exhibit floor was Twentier Systems Inc. of Emeryville, Calif. Carl Twentier, president of the firm, said that his goal at the exhibit was "to expose as many people to our product as quick as possible." Otherwise, "it would take 100 years to get to the people in the top 100 markets," Twentiers said.

Along with the automated newsroom features offered by most systems, such as scripting, editing, wire sorting and programs designed for the assignment editor, Twentier stresses programs designed to help the news director manage the resources and finances of the news department. The Twentier system can give the news director easy access to such information as where all of his reporters and equipment are. He can store personnel records, salary information, equipment costs, maintenance costs and other information to aid in budgetary matters.

According to L. Sanders Smith, president of Dynatech Newstar, Madison, Wis.-based computerized newsroom system developer, there was an "interesting" class of visitor to his booth at this RTNDA. Besides talking to news directors or program directors, he was able to show his products to broadcast group executives, he said.

Newstar displayed three new products this year. Along with software for adding closed captioning for the hearing impaired (now available), there was also software for interfacing with Chyron television graphics equipment (available within the next month). New hardware shown was the Newstar Advantage, replacing the older and smaller Newstar Discovery. It will provide archiving and information searches from terminals. It is compatible with Newstar Discovery. Dynatech Newstar also displayed a previously shown Betacart interface.

For smaller stations looking to build a newsroom computer system, News Technology Corp. of Mountainview, Calif., showed its IBM-compatible, low-end system. A sign above the company's booth proclaimed to passers-by that News Technology could set up a system for \$1,000. The system, designed for smaller radio and TV broadcasters, mainly works as a wire copy sorter. News Technology President Peter Kolstad, a



former principal of Basys, said that his display received a lot of attention during the exhibition because none of the other companies were making low-end systems. He figured that 10 sales would be generated from his booth.

"It's been a damn good show," said Ron Adamson of Hubbard Communications Inc. (Hubcom), St. Petersburg, Fla., manufacturer of satellite news vehicles. He described the traffic through the company's 2,000-square-foot display as "constant" and containing "serious leads."

A leader in the SNV business, Adamson estimated that of about 110 satellite vehicles in use today, 60 were built by Hubcom. The center of the display this year was Hubcom's new SNG-230. Described as "a third-generation vehicle," it is designed to be a mid-sized alternative to the smaller SNG-220 and

larger SNG-450. WCVB-TV Boston was the first to order an SNG-230. Delivery is scheduled for next month.

The largest display on the floor, at 4,000 square feet, belonged to Centro Corp. Displayed along with the company's Networker and Newsbreaker SNV's were charts and photographs showing off Centro's new Salt Lake City headquarters and manufacturing facility. Earlier this year, Centro moved from San Diego to the new 140,000-square-foot facility. Centro now has the room to build up to 12 SNV's at the same time in the new location. That capability should prove, according to Bruce J. Chan, vice president of marketing and product development, that Centro, which also manufactures postproduction facilities, is fully committed to manufacturing SNV's.

BAF Communications Corp. of Woburn,

Mass., showed the newly redesigned interior of its SNV. According to Charles G. Angelakis, president and CEO, the new design allows for more floor space, more equipment racks and more storage space. He also emphasized the optional microwave antenna option which would allow the BAF truck to be used as an SNV or ENG vehicle.

Also claiming a vehicle with SNV-ENG capability was Dalsat Inc. of Plano, Tex. Its RoadRunner vehicle is more efficient, said Clyde Combs, marketing director, because "before where you needed two trucks now you need one." Along with the satellite uplink capability, Combs said that the RoadRunner, with an added microwave antenna, had the mobility of an ENG vehicle because it uses a Ford E350 chassis, comparatively smaller than most SNV chassis, and weighs only 8,600 pounds.

## Business Briefly

### TELEVISION

**South Carolina National Bank** □ Various financial services will be promoted in eight-week flight beginning in late September in four markets in South Carolina. Commercials will be placed in daytime, fringe, prime and sports time periods. Target: adults, 25-54. Agency: Barker Campbell & Farley, Virginia Beach, Va.

**Serta Mattress** □ Two flights are planned this fall, one to run in September in 15-20 markets and second, to run in about

10 markets in October. Commercials for two-week flights will be placed in early and late fringe and news programs. Target: adults, 25-54. Agency: L. Don Tennant Co., Chicago.

**CertainTeed Fiber Glass Insulation** □ Company has launched fall campaign using network television and spot television in selected markets with advertising scheduled through end of

### Rep Report

WIBC(AM)-WKLR(FM) Indianapolis;  
WHDH(AM) Boston: To Durpetti & Associates from Banner Radio.

□

KBOQ(FM) Marina, Calif.: To Durpetti & Associates from Torbet Radio.

□

KATD(FM) Los Gatos, Calif.: To Durpetti & Associates from Radio West.

□

WCCC-AM-FM: To Durpetti & Associates from Select Radio.

□

WMVP(AM)-WZTR(FM) Greenfield, Wisc.: To Durpetti & Associates from Republic Radio.

□

KTYL-AM-FM Tyler, Tex.: To Durpetti & Associates (no previous rep).

□

WUSA-TV Washington: To Blair Television from MMT Sales.

### AdVantage

**Mini-drama.** Eastman Kodak Co. unveiled last week extensive advertising campaign on network television to launch its Ultralife lithium battery. Thirty-second commercial uses garage door as curtain of 30-second dramas as lithium battery-powered door opens and



closes. Commercial shows boy growing to manhood, moving in and out of garage on tricycle, bicycle, skateboard, motor cycle and futuristic car. Campaign will run until January. Agency is J. Walter Thompson/New York.

**Tasteful tie-in.** Ice cream eating may be on the upswing in noncommercial television households if a new campaign launched by Haagen-Dazs takes hold. The ice cream manufacturer has offered to contribute 25 cents to the Public Broadcasting Service for every response received from a consumer purchasing three pints of Haagen-Dazs ice cream between Sept. 15 and Nov. 15. Consumers who respond will also receive three 25-cent coupons during the "Your Sweet Charity Reward" campaign.

year. Commercials will be carried on sports and prime-time periods on weekends and weekdays. Target: men, 21-54. Agency: Ketchum Advertising/Philadelphia.

**El Al Israel Airlines** □ Company began last week estimated \$1 million fall campaign in New York and Los Angeles for four weeks. Commercials will be carried in all dayparts. Target: adults, 25-59. Agency: Cannon Advertising/AVan Brunt Agency.

RADIO & TV

**Riviana Foods** □ Success Rice will be highlighted in campaign that began last week and will continue on radio until Dec. 5 and on TV until November. Commercials will appear in all dayparts in six markets, including Boston, Providence and Portland, Me. Target: women, 25-54. Agency: Fogarty & Klein, Houston.

RADIO

**Comstock Pie Filling** □ Client is using radio this fall in three-week flights starting in early October and early November. Commercials will appear in five markets, including Nashville and Memphis. Commercials will be placed in all dayparts. Target: women, 25-49. Agency: KSL Media, New York.

**Promoting BPME.** Broadcast Promotion and Marketing Executives, the Lancaster, Pa.-based association of broadcast promotion professionals, has taken a number of steps, and is planning others, to raise its profile in the industry. The creation of an executive director post, according to Lance Webster, who was named to the job (BROADCASTING, Aug. 31), was the "first step in a major plan by the board to increase the efficiency and effectiveness of our member services," which range from its annual seminar and publications to a resource center and monthly satellite-delivered television program.

Another step in BPME's plan is to consolidate its now scattered offices in new headquarters, effective Oct. 1, in 4,200 square feet of office space in the Interstate Building in Hollywood. (Currently, association business is conducted from various venues in Lancaster, San Diego and Los Angeles.) The association's resource center will be moved from San Diego State University to the new quarters Nov. 1, with production of the television program and *Image* magazine also moved from San Diego to Los Angeles production (the new headquarters will also have a small studio for interviews, said Webster). Business and membership records will remain in Lancaster until December 1988, when Pat Evans, administrative director of the association, retires. "She is so valuable," says Webster, "that we held off that part of the move so that she could continue to be involved."

Among the proposals Webster will take to BPME's board meeting in October is one that would seem a must for a promotion organization: a full-time communications manager and assistant to supervise all BPME press and publications. Webster will also recommend that a new category of membership be created for retirees and people between jobs, currently ineligible for membership, and that a committee be set up to explore instituting some form of certification for broadcast promotion professionals.

Also on the publications side, Webster says there are plans for a biweekly newsletter starting in 1988.

## Changing Hands

PROPOSED

**WRIF(FM) Detroit** □ Sold by Silver Star Communications to Taft Television & Radio Co. for \$17 million. **Seller** is Tallahassee, Fla.-based group of two AM's and three FM's principally owned by Dr. John Robert E. Lee. **Buyer** is publicly owned, Cincinnati-

based group of seven AM's, eight FM's and five TV's headed by Charles Mechem, chairman. WRIF is on 101.7 mhz with 27.2 kw and antenna 880 feet above average terrain.

**KNZS(AM) Aptos-Capitola and KMBY(FM) Seaside, both California** □ Sold by C&C Communications Inc. to Vanir Communications Inc. for \$4.2 million. **Seller** is principally owned by Chester Tart and Christopher Murray. It has no other broadcast interests. **Buyer** is subsidiary of Vanir Group, San Bernardino, Calif.-based diversified company owned by H. Frank Domingas and headed by Brett Miller, president. It has no other broadcast interests. KNZS is on 1540 khz with 10 kw day and 1 kw night. KMBY is on 107.1 mhz with 910 w and antenna 570 feet above average terrain. **Broker: Blackburn & Co.**

**WRKM-AM-FM Carthage, Tenn.** □ Sold by Carthage Broadcasting Inc. to Wood Broadcasting for \$400,000. **Seller** is principally owned by Reggie Honey. It has no other broadcast interests. **Buyer** is owned by John Wood, local pharmacist; Bill Jarr, NBC Sports Operations Manager in New York, and Jack Hayes, San Diego-based station broker and consultant. WRKM is daytimer on 1350 khz with 1 kw. WRKM-FM is on 102.3 mhz with 3 kw and antenna 300 feet above average terrain. **Broker: Jack Hayes & Associates.**

**WKFD(AM) Wickford, R.I.** □ Sold by Seacoast Broadcasting Inc. to Inlet Communications Inc. for \$305,000. **Seller** is owned by William Devine, Raymond Wardynski and five others. It has no other broadcast interests. **Buyer** is owned by Paul Pabis and his wife, Patrice. Paul Pabis is engineering supervisor and Patrice Pabis is anchor at WJAR(TV) Providence, R.I. WKFD is daytimer on 1370 khz with 500 w. **Broker: Bob Kimel's New England Media.**

For other proposed and approved sales see, "For the Record," page 128.

## SAGE BROADCASTING CORPORATION

has acquired

### WACO (AM) and KHOO-FM

Waco, Texas

for

### \$3,125,000

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### HARRIS ENTERPRISES, INC.

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# TELECASTINGS



## Jackson review

Television coverage helped Jesse Jackson launch his campaign for the Democratic presidential nomination in 1984—it portrayed him as a legitimate candidate. But, said political analyst C. Anthony Broh, in a report entitled "A Horse of A Different Color: Television's Treatment of Jesse Jackson's 1984 Presidential Campaign," the networks' "horse-race" type coverage hurt him by reflecting the view that he could not win. The underlying reason, Broh said at a news conference, was that Jackson is black. "A candidate that is black is thought not to be able to win," said Broh, who lectures in politics at Princeton University.

He did not accuse the networks of racism but of reflecting the "institutional racism that is built into American society." Broh's study involved reviews of 2,189 reports by ABC, CBS and NBC News that appeared between Nov. 1, 1983, and July 19, 1984. The study was financed by the nonprofit Joint Center for Political Studies, which conducts research on issues involving black Americans.

## Leak control

Lieutenant General William E. Odom, director of the National Security Agency, has asked the administration to prosecute news organizations that report details of "communications intelligence," of the sort dealt with by his agency, which uses eavesdropping devices to intercept telephone, radio and satellite communications worldwide. Odom told defense reporters, according to the *Washington Post*, that his agency has suffered serious setbacks as a result of leaks from administration officials and Congress. He has pressed the administration to rely on a 1950 law prohibiting such disclosures to try to control such leaks through prosecution, he said. According to Odom, Justice Department has not prosecuted cases involving news leaks that he has referred to it, since 1985.

## Begging to differ

Public broadcasters have a sense of humor, according to representatives of the Corporation for Public Broadcasting. CPB has created a limited-edition tin cup to commemorate the 20-year search for stable funding characterized by public broadcasting's fund raisers—termed "beg-a-thons" by political satirist Mark Russell. About 1,000 cups were distributed to public broadcasters. The cup features CPB's logo on one side and the words "support public broadcasting" on the other. According to a CPB staffer, the cups are made of an inferior metal because public broadcasters "couldn't afford tin."

## Not in script

A jury in Los Angeles has awarded \$1.1 million to a stuntwoman who claimed she was fired as a *Charlie's Angels* stunt coordinator by Spelling/Goldberg Productions eight years ago, after complaining about safety on the set. Julie Johnson, who with another stunt woman, was injured in a 1979 accident during the filming of the show, said she hoped the large damage award would serve as a message to the rest of the industry. An attorney for Spelling/Goldberg, who argued unsuccessfully that Johnson was dismissed because of lackluster work and her "attitude problem," said the company will seek a new trial.

## Birds shift

Koplar Communications' VHF independent, KPLR-TV St. Louis, has won a three-year contract to carry St. Louis Cardinals baseball beginning with the 1988 season. The Cards were previously carried by Multimedia's KSDK(TV), an NBC affiliate. The team is owned by Anheuser-Busch.

## You're invited

The National Black Programming Consortium Inc. will salute producers who have demonstrated excellence in black television and film production with its Prized Pieces Competition scheduled to take place Nov. 6-14 in Columbus, Ohio. Producers are invited to submit entries in the following categories: public affairs, cultural affairs, children/teenagers, drama, documentary, black music videos/film, comedy and black independent producer. Official entry forms may be obtained by writing to NBPC at 929 Harrison Avenue, Suite 104, Columbus, Ohio 43215, or calling (614) 299-5355. Deadline for applications is Oct. 5.

## Reading counts

The noncommercial New Jersey Network will sponsor a six-hour celebration of reading on Sept. 21, leading up to a week of broadcasts addressing illiteracy. The four-station television network will air live, two-minute readings from children's books, speeches and other literary works between 9 a.m. and 3 p.m.

August 1, 1987

## Sinclair Telecable, Inc.

has completed the acquisition of the assets of

**WRAP**

Norfolk, VA

from an affiliate of

**Heritage Communications, Inc.**

*Todd Hepburn, Vice President of the undersigned represented the seller and assisted both parties in the negotiations.*

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## Fourth down

ESPN's fourth and final week of NFL football—the Minnesota Vikings at the Denver Broncos—drew a 7.7 rating and 13 share for ESPN, following a record third-week rating for ESPN of 10.2/16 for the game between the Los Angeles Raiders and the Dallas Cowboys. The Vikings-Broncos game reached approximately 4.3 million homes over all, and was carried by KUSA-TV Denver for a 37 rating/59 share. (In Minneapolis-St. Paul, not a metered market, the game was carried by KARE(TV).) The Raiders-Dallas game scored a 10.6 for KTTV(TV) Los Angeles, and was blacked out in Dallas. ESPN's coverage of the Chicago Bears and Miami Dolphins drew a 8.9/15, and its second game, the San Diego Chargers versus the L.A. Rams, drew a 7.0/11 for ESPN.

The sports network has also extended its Big 10 basketball contract for four years, replacing the last two years of its present three-year pact. ESPN will televise 11 games this season and 16 games each season thereafter.

## QVC credit cards

QVC Network Inc., the nine-month-old home shopping service based in West Chester, Pa., will soon be offering its more than 400,000 members access to VISA and MasterCard credit cards. Through an agreement with MBNA, a national financial services subsidiary of MNC Financial, a bank holding company, QVC will issue cards imprinted with its mark and either the VISA or MasterCard designation. The 24-hour shopping service expects 50% of its applicants to qualify for cards, which will be good for QVC purchases and at any vendor that accepts VISA and MasterCard. QVC will offer cards with a lower than average interest rate, cash advance and check-writing privileges, travel, accident and lost luggage insurance, and no annual fee in the first year. Members will be awarded points whenever they charge items on their QVC cards, and the points will be redeemable for QVC purchases. The shopping service will still accept other major credit cards, as well as other organizations' VISA and MasterCard cards.

## Mixing the message

USA Network has begun full-time addressable scrambling of its signal. The Eastern feed of USA goes out over Galaxy I while the Western feed is on Satcom III. USA programming is a part of the satellite TVRO packages of HBO, Showtime and Tempo Development.

## C-SPAN stats

C-SPAN announced that its two services, now in 31.5 million and 12 million homes, respectively, have grown 24% and 33% since the first of the year. C-SPAN is carried by 2,650 systems and C-SPAN II by 430, C-SPAN said.

## Reaching out

The National Cable Television Cooperative has announced that it has reached two million subscribers and signed the Financial News Network to a long-term program commitment. The cooperative is a joint effort of smaller operators who purchase programming under the banner of the cooperative. The FNN agreement calls for co-op members to participate regardless of the expiration date of their individual contracts. NCTC said the two-million figure represented its 1987 year-end goal.

## Addressing the system

The Tocom division of General Instrument has signed an agreement to provide \$1.6 million worth of addressable equipment to Framingham Cable TV for its Framingham, Mass., system. The order includes addressable converters, remote control units, an addressable control system and impulse pay-per-view technology. The system has 10,000 subscribers and passes 25,000 homes. The retrofitting of the existing system is expected to be completed by August 1988.

## New view

United Cable Television in Ocean City, Md., has signed an agreement with Kanematsu-Gosho to buy latter's Sprucer 310 two-way interactive addressable converter for its system. The system permits subscribers to order and bill pay-per-view and pay-per-week events using a credit card. The resort town sees an influx of 500,000 vacationers, said system general manager, Steven Santamaria, and the PPV technology will help it market pay services to those seasonal visitors.

## Cable choice

Telesat Cablevision has been granted a cable television franchise to wire St. Johns county, Fla., which encompasses 27,500 homes. Two other cable operators, Clearview Cable and Cablevision Industries, run systems in the area. Harry Cushing, executive vice president of Telesat, said the company plans at the outset to wire the Ponte Vedra area where Clearview operates, before extending service throughout the county, which is expected to take five years. Telesat said it will offer 40 channels of service for \$9.95 and carry a number of pay services.

## Cable donation

The National Museum of Cable Television, soon to open on the University Park campus of Pennsylvania State University, is \$50,000 richer thanks to a donation from Pennsylvania cable operator Joseph Gans Sr. and his wife, Irene. Joseph Gans is a former member of the National Cable Television Association board, a board member and former president of the Pennsylvania Cable Television Association, president of Northeast Cable Co., and a co-founder of Pennsylvania Educational Communications Systems. He also sits on the cable museum's board. The museum was conceived in 1985 by cable industry groups and will open this fall. It will use documents, technology and programming to record the industry's history and development.

## Unveiling

Cablevision Systems has unveiled its first issue of *Total Television*, a glossy-bound weekly cable guide that goes to its 280,000 subscribers. The first issue, containing an interview with Barbara Walters, ran 116 pages and included 14 ad pages. The guide contains comprehensive and cable channel-specific television program schedules, sports and TV movie indexes, news from Hollywood, a question-and-answer page, and reviews of what's at local movie theaters and in video rental stores. Cablevision is distributing the first few issues free, for sampling purposes, and will charge \$2.25 per month thereafter. Company officials hope 60% of cable subscribers take the guide. *Total Television* has a staff of 20, plus a number of freelancers.

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## TVRO backers pledge allegiance to the dish

**At home satellite trade show in Nashville, programers, dish owners, manufacturers compare strategies**

"The satellite dish is the greatest thing since canned beer."

The thousands of manufacturers, distributors and retailers of home satellite equipment at the Satellite Broadcasting and Communications Association/STTI home satellite trade show at Nashville's Opryland hotel last week didn't agree about a lot of things, but it's a safe bet they agreed with SBCA President Chuck Hewitt's statement during the opening ceremonies.

Their belief that the technology that allows consumers to receive television programming directly from satellites is inherently superior to broadcasting and cable was the principal reason for the optimism that pervaded the four-day show despite the chronic problems of programming, pricing and piracy and the substantial discord over how to solve them.

"We are the new technology in town," said SBCA Chairman Taylor Howard of Chapparral Communications, a major hardware supplier, who followed Hewitt to the podium. "We are sitting on the most modern...technology," he said. "We can be an awesome force. We can be an honest competitor with cable, broadcasting and fiber optics."

While Howard felt that one day 50 million homes would have a satellite dish, others were even more sanguine. "We are going to put a dish in every home in the United States that has a TV set," Charles Ergen, of Echosphere Corp., one of the industry's large distributors, told a group of dealers. "We are going to do it because technology always wins."

The best estimates put the number of homes with dishes today at between 1.7 million and two million.

After five years of phenomenal growth, the home satellite industry started going sour in early 1986 after the cable programers, led by Home Box Office, began scrambling their satellite signals and charging dish owners to descramble and receive them again. Sales of dishes have fallen from a rate of 50,000 a month in late 1985 to a rate of around 15,000 a month today. Manufacturers, distributors and literally thousands of dish retailers have gone out of business since HBO made its move.

To get the industry moving like it was in pre-scrambling days, industry leaders say dish owners need guaranteed access to the scrambled signals of cable and broadcast networks on the satellites at "reasonable" prices. Because more and more of the programming is being scrambled, they say, consumers also need a guaranteed supply of Vi-

deocipher II descramblers (either in stand-alone units for retrofitting existing systems or incorporated into integrated receiver/descramblers [IRD's]).

And, they say, piracy has to be curtailed. The proliferation of Videocipher II scramblers that have been illegally modified to receive scrambled programming without proper authorization (and without the owner paying for the programming) tends to drive legitimate dealers that refuse to handle "pirate boxes" out of business and threatens the future of the business by making programers wary about serving the home market. According to various industry experts, there are between 50,000 and 100,000 pirate decoders in use today.

As Hewitt noted in his opening remarks, the various factions within the industry have the same goals, but are taking "different paths" to achieve them. The home satellite industry is clearly not united. During the show, the United Satellite Industry Association (a group of at least 200 dealers), the Home Satellite Television Association and Chuck Dawson's K-Sat Army, which togeth-

er represent hundreds of dealers and dish owners, held their own rallies, urging their followers to take "different paths" than those urged by SBCA.

Most of the divisiveness is over legislation now pending in Congress. The so-called "viewing rights" bills (S. 889 and H.R. 1885) would, among other things, require cable programers to license all qualified third parties to distribute their signals to the home satellite market and require the FCC to set a scrambling standard and require broad licensing of the technology. A copyright bill in the House (H.R. 2848) would establish a copyright license for the distribution of broadcast signals—superstations—to dish owners.

The SBCA, whose membership includes major cable programers serving the industry and General Instrument, the owner of the Videocipher II scrambling system, is not a strong proponent of the viewing rights bills as they are now written. It's officially neutral on the issue of third-parties and it opposes the scrambling standard provision. SBCA continues pushing for the legislation, how-

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ever, in hopes that it will put pressure on programmers to license third parties voluntarily and to offer more attractive packages.

SBCA's moderate position was reinforced at the convention by several positive developments on the programming front. Both Showtime/The Movie Channel and Home Box Office, the two biggest program packagers, have enhanced their packages. In addition, more and more hardware distributors are using their ability to buy programming at wholesale from some of the programmers, to offer discounted packages to dealers.

The industry's other factions, however, all support the legislation as it is, believing that without it the cable operators and cable programmers will maintain their lock on distribution and pricing and retard the growth of the industry. Tom Burke, president of the USIA, said the legislation is needed so that dealers can put together packages of programming and offer full service—hardware and software—to their customers.

The proponents of the legislation were encouraged by a videotaped speech by one of its principal sponsors in the Senate, Albert Gore (D-Tenn.), who called on the dish dealers to support the legislation passage and his candidacy for the presidency.

"This time they're mad because...we've kind of got them on the ropes," Gore said. Within the next few weeks, he said, the Senate will pass the viewing rights legislation. "We are going to put a stop to the unfair and the outrageously discriminatory practices of these programmers and cable companies. We are going to get a fair marketplace for dish owners."

At the Senate hearings last month, he said, "The evidence was crystal clear. The problems we faced last year still exist. In fact they are even worse in many cases. Major programmers are still shutting out all non-cable distributors. Decoder availability and pricing are still volatile. Cable is still exercising its monopoly powers."

SBCA is joined by most other factions in support of the copyright legislation. More than a dozen broadcast signals are now offered to dish dealers by various distributors. Hewitt and others warned that if the broadcast networks' copyright suits against Satellite Broadcast Networks stop SBN from beaming three network signals and if the copyright legislation is not passed, the dish owners will lose access to all the superstations. Throughout the show, SBCA gathered signatures on a petition in support of the legislation.

The principal opposition to the bill within the industry comes from Chuck Dawson, head of the vocal K-Sat Army of dealers and dish owners. Unhappy with provisions that would require distributors to pay more for beaming signals to dish owners than cable subscribers and would limit the number of future signals available to dish owners, Dawson has vigorously opposed the bill, going so far as to incite his followers to boo House Judiciary Subcommittee member Mike Synar (D-Okla.), one of the bill's co-sponsors, during his keynote address at the show. Dawson is unpersuaded that opposition to the bill might result in the loss of all broadcast signals to dish owners. It might even be a good thing, he said. "The martyrdom that would



**If the courts won't, Synar will.** House Judiciary Subcommittee member Mike Synar (D-Okla.), co-sponsor of legislation (H.R. 2848) that would allow companies to uplink broadcast signals to satellites and sell them to home dish owners, stopped by Satellite Broadcast Networks' booth at last week's SBCA/STTI home satellite show. SBCA's Mark Ellison (far left) and SBN's Todd Hardy were also on hand. Believing it already has the right to deliver broadcast signals to dish owners under existing copyright law, SBN is offering three network-affiliated signals—WXIA-TV Atlanta (NBC), WBBM-TV Chicago (CBS) and WABC-TV New York (ABC)—in the home satellite market. However, the networks and some of their affiliates, whose reading of the current law differs from SBN's, have sued SBN in an effort to stop the sales to dish owners. The three miniature billboards Synar is pointing to say: "Don't Wait-Synar's Great-Support H.R. 2848."

take place would enlighten legislators to create a copyright act that meets today's needs, and that is fair and balanced... That's maybe what we need. Instead of putting a Band-aid on bypass surgery here."

The good news at the show was that the decoder shortage that plagued the industry earlier this year seems to have been alleviated by General Instrument, which has spent millions over the summer to increase production to meet the unexpected demand. GI's Larry Dunham said it and Channel Master, the only other company licensed to build descrambling modules and stand-alone descramblers, are now capable of turning out 100,000 stand-alones or modules a month and, by the end of the year, will be able to produce 130,000 units a month. Twenty manufacturers are now licensed to incorporate modules into IRD's.

Even one of GI's harshest critics, Echosphere's Ergen, admitted that the supply problem is not what it was. "We're not getting all that we order, but we believe that by October or November the supply problem will be less of a problem." He said he is working with GI now to insure that supply meets demand next year.

From the largest manufacturers to the smallest dealer, everyone at the show seemed to think that the future of the industry lies with the Ku-band satellites, which can deliver programming to much smaller dishes than C-band satellites and, thus, can expand considerably the potential market for dishes. GI's Dunham estimated that the total market for C-band dishes was between four million and five million. But, he said, the market for Ku-band dishes, which can be as small as two feet in diameter, is limited only by how much other media can retain.

The question is which Ku-band satellites.

Crimson Satellite Associates, a partnership of GE Americom and HBO, is the principal proponent of medium-power fixed Ku-

band satellites that can beam programming to dishes as small as one meter across. Crimson is building two such satellites, Satcom K-3 and Satcom K-4, and is trying to persuade cable programmers to lease slots on them. Because the two birds will not be ready for launch for a few years, GE is offering the same programmers an opportunity to lease slots on an interim basis on Satcom K-1, a similar satellite already in orbit. HBO has three signals on Satcom K-1—HBO, Cinemax and Festival.

Hughes Communications, meanwhile, is asking cable programmers to sign up for its high-power direct broadcast satellites, which can reach dishes as small as two feet in diameter. Hughes hasn't made the final commitment to build the satellites, and won't until it has the commitment from cable programmers or some other kind of programmer (broadcasters or motion picture studios, perhaps) to lease or buy their capacity. In any case, it's unlikely the Hughes birds will fly before 1991.

The manufacturer's belief in the future of the Ku band is evident in their products. Most of the high-end equipment offered at the show was "Ku-band compatible." Antennas, low noise block converters and receivers were equipped not only to downlink conventional C-band signals, but Ku-band signals as well.

GE Americom was pleased with the turnout for its tutorial on Ku-band technology that included a demonstration—the downlinking of programming from GE's Satcom K-2 satellite on a one-meter offset-feed dish. Approximately 350 packed a meeting room for the two-hour presentation.

At a press conference during the show, Showtime/TMC announced that it was adding the yet-to-be-scrambled Playboy Channel to its already extensive array of cable programming for dish owners. Showtime/TMC, which has the exclusive home satel-

lite distribution rights for the service, said it will offer it for \$10.95 a month or \$120 a year, with substantial discounts when purchased in combination with other services. For instance, Playboy along with either Showtime, TMC or its basic programming package, sells for \$16.95 a month or \$186 a year. All four—Playboy, Showtime, TMC and the basic package—go for \$28.95 a month or \$300 a year. The basic package includes CBN, CNN, CNN Headline News, the Discovery Channel, ESPN, The Learning Channel, Lifetime, MTV, The Nashville Network, Nickelodeon, USA Network and VH-1.

Home Box Office, which is keeping in step with Showtime/TMC in pursuit of home satellite dollars, announced a new marketing scheme at the show for the sale of the four basic cable services for which it has—or is soon to have—home satellite distribution rights—CNN (slash) CNN Headline News, ESPN, USA Network and CBN.

Under the plan, dubbed Flex-Pak, dish owners can subscribe to one service for \$25 a year; two for \$37; three for \$49, and four for \$61. The second, third and fourth “tiers,” as HBO calls them, represent significant discounts since the direct-from-programmer price of each is \$25 a year.

At a press conference, Bob Caird, HBO vice president, direct broadcast, said Flex-Pak will give consumers the value and choice the competition doesn't. The value derives from the fact that they only have to pay for services that are already scrambled, he said. (Several of the services included in the Showtime/TMC package are not yet scrambled.) And the choice comes from the fact that they only have to pay for the services they want, he said.

With Playboy, Showtime/TMC will not have the market for sexually explicit programming to itself. Home Dish Only Satellite Networks Inc. already has more than 18,000 home satellite subscribers paying, on average, a little less than \$20 per month for American Exxtasy, a 12-hour-a-day (6 p.m. to 6 a.m. NYT) “hardcore” adult movie service interrupted several hours each week for a home shopping show offering adult-oriented products from condoms to “marital aids.”

Some of the hardware distributors were getting in on the programming act, buying programming subscriptions at bulk (wholesale) rates from whomever holds the home satellite distribution rights and passing the savings on to dealers. The dealers have the option of selling the programming at its regular retail price and pocketing the savings or of passing the savings along to consumers to promote dish sales or to keep old customers happy.

Delta Satellite Corp., a Cedarburg, Wis.-based distributor, offered two cut-rate program packages to its dealers. It offered Base-Pak—CNN, CNN Headline News, CBN and United Video's Superstar Connection (WWOR-TV New York, WPIX[TV] Chicago, WGN-TV Chicago and KTVT[TV] Dallas-Fort Worth)—for \$55 a year, a savings of \$29, and Prema-Pak—all the Base-Pak services plus SelecTV—for \$131.40 a year, a savings of \$48. Delta drops the Prema-Pak price to \$119.40 a year if purchased along with an IRD or in quantities of 100 or more.

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# For the Record

As compiled by BROADCASTING, Sept. 2-Sept. 9, and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications. ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. Doc—Docket. ERP—effective radiated power. HAAT—height above average terrain. khz—kilohertz. kw—kilowatts. m—meters. MEOC—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. RCL—remote control location. S-A—Scientific-Atlanta. SH—specified hours. SL—studio location. TL—transmitter location. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. \*—noncommercial.

## Ownership Changes

### Applications

■ WEKS(AM) Marietta, Ga. (1080 khz; 10 kw-D)—Seeks assignment of license from Zapis Communications Corp. to Roswell Street Baptist Church Foundation of Marietta for \$240,000. Seller is Cleveland-based group of one AM and two FM's owned by Xenophon Zapis. Buyer is owned by Nelson L. Price, Glen Edward Owens, Miles S. Willis and Charles M. Davenport. It has no other broadcast interests. Filed Aug. 27.

■ WRIF(FM) Detroit (101.7 mhz; 27.2 kw; HAAT: 880 ft.)—Seeks assignment of license from Silver Star Communications to Taft Television & Radio Co. for \$17 million. Seller is Tallahassee, Fla.-based group of three AM's and

four FM's principally owned by Dr. John Robert E. Lee. Buyer is publicly owned, Cincinnati-based group of eight AM's, nine FM's and seven TV's, headed by Charles S. Mechem. Filed Aug. 31.

■ WQKA(AM) Penn Yan, N.Y. (850 khz; 500 w-D)—Seeks assignment of license from David T. Smith and Alan H. Andrews to MB Communications for \$200,000. Seller has no other broadcast interests. Buyer is owned by David W. Mance, Lawrence Bennett and his wife, Kimberly. David W. Mance is general manager of WDNV(AM), Dansville, NY, and 48% owner of CDO Broadcasting, Inc., licensee of WCDO-AM-FM, Sidney, NY. He is also limited partner in application for new FM at Webster, NY. Kimberly Bennett is sales manager of WDNV(AM). Filed Aug. 26.

■ KNFB(FM) Nowata, Okla. (94.3 mhz; 1.7 kw; HAAT: 400 ft.)—Seeks assignment of license from William R. Williams to Moran Broadcasting Co. for \$50,000. Seller is trustee in bankruptcy and has no other broadcast interests. Buyer is owned by Richard J. Moran. It also owns KQKX(AM)-KCIZ(FM) Springdale, Ark.; KWON(AM), Bartlesville, Okla.; KJNE(FM), Hillsboro, KGTM(AM), KNIN-FM, Wichita Falls, all Texas. Filed Aug. 31.

■ KSIW-AM-FM Woodward, Okla. (AM: 1450 khz; 1 kw-U; FM: 93.5 mhz; 3 kw; HAAT: 150 ft.)—Seeks assignment of license from Woodward Broadcasting to Fuchs Communications Inc. for \$225,000. Seller is headed by Lenora Ryan. It has no other broadcast interests. Buyer is owned by Alferd R. Fuchs and family. It has no other broadcast interests. Filed Aug. 31.

### Actions

■ WSJG-AM-FM Magee, S.C. (810 khz; 50 kw-D; 5 kw-N; FM: 107.5 mhz; 100 kw; HAAT: 490 ft.)—Granted assignment of license from Southeast Mississippi Broadcasting Co. to CSB Communications Inc. for \$2.2 million. Seller is Magee, Miss.-based group of two AM and two FM's owned by Jeannette Mathis, her sons, Robin and

Ralph, and J.B. Skelton. Buyer is owned by Craig Scott and Stephen Vunyard. Scott was general manager of WREC(AM)-WEGR(FM) Memphis. Vunyard is president of Clayton Webster Corp., St. Louis-based radio syndication firm. It has no other broadcast interests. Action Aug. 26.

■ WGTM(AM)-WAZX(FM) Georgetown, S.C. (AM: 1400 khz; 1 kw-U; FM: 106.3 mhz; 3 kw; HAAT: 360 ft.)—Granted assignment of license from Seacoast Broadcasting Corp. to Beach Broadcasting of South Carolina Inc. for \$1.1 million. Seller is owned by Richard T. Laughridge, Charles S. Morris and J. William Nichols. It has no other broadcast interests. Buyer is owned by Stewart Freeman and Robert Simpkins. It also owns WWBD(AM)-WWLT(FM) Bamberg-Denmark, S.C., and WPFM-AM-FM Terre Haute, Ind. Action Aug. 25.

## New Stations

### Applications

■ Greenwood, Ind.—Greater Greenwood Broadcasting L.P. seeks 106.7 mhz; 100 kw; HAAT: 708.5 ft. Address: 504 W. Orchard Lane, 46142. Principal is owned by Mary C. Hotopp, who has no other broadcast interests. Filed July 29.

■ Greenwood, Ind.—Metro Broadcasters Inc. seeks 106.7 mhz; 3 kw; HAAT: 328 ft. Address: RR#4, Box 196A, Rushville, Ind. 46173. Principal is owned by Edward W. Roehling, Gene Sease and four others. Roehling has interest in WRCR(FM) Rushville, Ind. Sease has interest in WYTC(AM) Noblesville, Ind. Filed July 29.

■ Greenwood, Ind.—Julia M. Carson seeks 106.7 mhz; 3 kw; HAAT: 328 ft. Address: 2530 N. Park Ave., Indianapolis 46205. Principal has no other broadcast interests. Filed July 29.

■ Greenwood, Ind.—Sanders Broadcasting Co. seeks 106.7 mhz; 3 kw; HAAT: 328 ft. Address: 3740 N. Pennsylvania St., #J, Indianapolis 46205. Principal is headed by Kerry Sanders. It has no other broadcast interests. Filed July 29.

■ Greenwood, Ind.—Morgan County Broadcasters Inc. seeks 106.7 mhz; 3 kw; HAAT: 328 ft. Address: Box 1577, Martinsville, Ind. 46151. Principal is owned by David Keister WMCB(AM)-WCBK(FM), Martinsville. WBCI(FM), Lebanon, WCNB(AM)-WIFE(FM), Connorsville, all Indiana, WCHO(AM)-WOFR(FM), Washington Court House, Ohio, WMLA(AM), Normal, and WMLA(FM) Leroy, both Illinois. Filed July 29.

■ Sleepy Eye, Minn.—Sleepy Eye Broadcasting Inc. seeks 107.3 mhz; 3 kw; HAAT: 328 ft. Address: North Valley, RR#1, Valley City, N.D. 58072. Principal is owned by Jan Ingstad, Curtis D. Fredin and his wife, Linda. It has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—Hillside Broadcasting Ltd. Partnership seeks 107.3 mhz; 25 kw; HAAT: 259.1 ft. Address: 123 Hillside Ave., Englewood, N.J. 07631. Principal is owned by Della A. Baeza, who has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—Atlantic Wireless Broadcasting seeks 107.3 mhz; 25 kw; HAAT: 636.3 ft. Address: 600 Pacific Ave., Suite 203, Atlantic City, N.J. 08401. Principal is owned by Richard D. Young, who has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—Freedave Broadcasting seeks 107.3 mhz; 25 kw; HAAT: 636.3 ft. Address: One N. Union Ave., Margate, N.J. 08402. Principal is owned by David Freedman, who has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—Boardwalk Communications seeks 107.3 mhz; 25 kw; HAAT: 619.9 ft. Address: 1710A Lombard St., Philadelphia 19146. Principal is owned by Jonathan A. Gelula, who has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—A.C. Boardwalk Broadcast Associates seeks 107.3 mhz; 25 kw; HAAT: 137.7 ft. Address: 1501 N. Ohio Ave., 08401. Principal is owned by Robert McCurdy, who has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—Boardwalk Enterprises seeks 107.3 mhz; 25 kw; HAAT: 328 ft. Address: PO Box 1263, 08401. Principal is owned by Dean W. Reynolds, Gen. Partner, 10.9%, LeRoy H. Benedict, Gen. Partner, 6.6% and 25

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others holding 3.3% each. Filed Aug. 27.

■ Atlantic City, N.J.—Tremont Broadcasting Corp. seeks 107.3 mhz; 25 kw; HAAT: 619.9 ft. Address: P.O. Box 1176, 125 S. Main St., Pleasantville, N.J. 08232. Principal is owned by Cecil J. Banks, president (20%); Margo H. Banks, secretary (20%); Warren Only, treasurer (20%), James Dancy, vice president (20%), and Barbara L. Dancy (20%). It has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—American Indian Broadcast Group, Inc. seeks 107.3 mhz; 25 kw; HAAT: 619.9 ft. Address: Country Village Shopping Center, Suite 2, Smyrna, Tenn. 37167. Principal is owned by Jack Bursack, 1/3, Lynwood Eaton, 1/3 and Fritz Niggeler 1/3. Filed Aug. 27.

■ Atlantic City, N.J.—Long Beach Island Radio Corp. seeks 107.3 mhz; 25 kw; HAAT: 328 ft. Address: 12 Robert Dr., Ship Bottom, N.J. 08008. Principal is owned by Patricia M. Rose. It has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—D&L Broadcasting seeks 107.3 mhz; 25 kw; HAAT: 328 ft. Address: 904 E. Gowen Ave., Philadelphia 19150. Principal is owned by Reginald M. LaVong and Sandra M. Delgiorno. LaVong owns WHAT(AM) Philadelphia. Filed Aug. 27.

■ Atlantic City, N.J.—Atlantic Shore Broadcasting seeks 107.3 mhz; 25 kw; HAAT: 193.5 ft. Address: One Gateway Center, Suite 1900, Newark, N.J. 07102. Principal is owned by Glenn F. Scotland, who has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—Feature Productions Inc. seeks 107.3 mhz; 25 kw; HAAT: 223 ft. Address: 1889 Forest Dr., Williamstown, N.J. 08094. Principal is owned by Carmen J. Colucci and Daniel J. Merlo, who have no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—Beach Communications seeks 107.3 mhz; 25 kw; HAAT: 328 ft. Address: 957 Asbury Ave., Ocean City, N.J. 08226. Principal is owned by Neely D. Crosley, William Koplovitz and Steven Sinn. Koplovitz and Sinn own WOBG(AM)-WSLT(FM) Ocean City, N.J. Filed Aug. 26.

■ Atlantic City, N.J.—Maureen H. Meny seeks 107.3 mhz; 25 kw; HAAT: 318.9 ft. Address: 529 Woolf Rd., Milford, N.J. 08848. Principal is owned by Meny, Jacqueline R. Preston and Dena G. Groden. It has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—Knight Radio Inc. seeks 107.3 mhz; 25 kw; HAAT: 328 ft. Address: 63 Bay State Rd., Boston 02215. Principal is Boston-based group of two AM's and three FM's owned by Norman Knight. Filed Aug. 26.

■ Atlantic City, N.J.—Telecommunications Network Inc. seeks 107.3 mhz; 25 kw; HAAT: 325 ft. Address: 2930 South Broad St., Trenton, N.J. 08610. Principal is owned by Adolph N. Weiss and six others. It has no other broadcast interests. Filed Aug. 27.

■ Atlantic City, N.J.—Surf City Broadcasting Associates seeks 107.3 mhz; 25 kw; HAAT: 328 ft. Address: 114 23rd St., Surf City, N.J. 08008. Principal is owned by Kevin O'Kane and family. O'Kane has interest in WTUV(TV) Utica, N.Y. Filed Aug. 27.

■ Highland, N.Y.—William H. Walker III seeks 107.3 mhz; 330 w; HAAT: 295 ft. Address: P.O. Box 1341, 12528. Principal has no other broadcast interests. Filed Aug. 27.

■ Biltmore Forest, N.C.—Owen-Dumeyer Partnership seeks 96.5 mhz; 3 kw; HAAT: 328 ft. Address: 1417 Story Ave., Louisville, Ky. 40206. Principal is owned by George E. Owen and David Dumeyer, who have no other broadcast interests. Filed Aug. 28.

■ Biltmore Forest, N.C.—Shamrock Communications Inc. seeks 96.5 mhz; 3 kw; HAAT: 328 ft. Address: 149 Penn Ave., Scranton, Penn. 18503. Principal is owned by James J. Haggerty and four others. It has no other broadcast interests. Filed Aug. 28.

■ Southern Pines, N.C.—Southern Radio Partnership seeks 102.5 mhz; 3 kw; HAAT: 328 ft. Address: 1345 Niagara Rd., 28397. Principal is owned by David L. Hicks, General Partner, 5.45%, Joan C. Hicks, General Partner, 5.45%, Roy S. Massengill, General Partner, 6.6% and 25 other general partners with 3.3%. Filed Aug. 24.

■ Warrenton, N.C.—WARR Inc. seeks 107.3 mhz; 3 kw; HAAT: 328 ft. Address: P.O. Box 577, 27589. Principal is owned by Ralph Coleman, 24% and Clesie (Cle) Everette, 76%. It owns WARR(AM), Warrenton, N.C. Filed Aug. 26.

■ Edgewood, Ohio—John Anthony Bulmer seeks 102.5 mhz; 3 kw; HAAT: 328 ft. Address: 125 Bayshore Ct., St. Mary's, Ohio 45885. Principal has no other broadcast interests. Filed July 29.

■ Swanton, Ohio—Swan Creek Communications seeks 107.3 mhz; 3 kw; HAAT: 328 ft. Address: 3107 Woodville Rd., Toledo, Ohio 43619. Principal is owned by Jerry Toth and Thomas Gardull. Thomas Gardull is 33% general partner in an application by Fulton Broadcasters for an FM allocation at Wauson, Ohio. Filed Aug. 27.

■ Swanton, Ohio—Swanton Radio Associates seeks 107.3 mhz; 3 kw; HAAT: 328 ft. Address: 3309 Grimby Pl., Toledo, Ohio 43606. Principal is owned by London Mitchell, Gen. Partner, 10.9%; Robert L. Groat, Gen. Partner, 6.6%; Eugene B. White, Gen. Partner, 6.6%, Guy & Willie Potec, Gen. Partners, 6.6% and 21 other general partners with 3.3% each. Filed Aug. 27.

■ Swanton, Ohio—Nunn Corp. seeks 107.3 mhz; 3 kw; HAAT: 328 ft. Address: 2129 Robinwood Ave., Toledo, Ohio 43620. Principal is owned by Irving Nunn and his wife, Cathy. It has no other broadcast interests. Filed Aug. 27.

■ Swanton, Ohio—Welch Communications Inc. seeks 107.3 mhz; 3 kw; HAAT: 328 ft. Address: 1251 S. Reynolds Ave., Toledo, Ohio 43615. Principal is owned by Chries Welch and Paul L. Jones. Welch owns and Jones is program director of WVOI(AM) Toledo. Filed Aug. 27.

■ Northumberland, Penn.—Charles W. Loughery seeks 107.3 mhz; 660 w; HAAT: 682.2 ft. Address: 741 Cybus Way, Southampton, Penn. 18966. Principal is engineering technician for New Jersey Broadcasting Authority, consulting engineer for WNPV(AM), Lansdale, PA, and a general partner of Bucks County LPTV, applicant for two LPTV stations in Pennsylvania. Filed Aug. 27.

■ Northumberland, Penn.—William P. Zurick seeks 107.3 mhz; 2 kw; HAAT: 377.2 ft. address: RD #2, Box 293, Sunbury, Penn. 17801. Principal has no other broadcast interests. Filed Aug. 27.

■ Northumberland, Penn.—Rebecca L. Boedker seeks 107.3 mhz; 1.86 kw; HAAT: 413.3 ft. Address: 95 King St., 17857. Principal has no other broadcast interests. Filed Aug. 27.

■ Aberdeen, S.D.—Alox Inc. seeks 106.7 mhz; 100 kw; HAAT: 708.5 ft. Address: 349 Berkshire Plaza, 57401. Principal is owned by Allen D. Rau, 51% and Mel Hendricks, 49%. It is the licensee of KGIM(AM), Aberdeen, S.D. Filed July 24.

■ Post, Tex.—Southwest Educational Media Foundation of Texas Inc. seeks 107.3 mhz; 50 kw; HAAT: 423.1 ft. Address: 2100 Hwy 360, Suite 1204, Grand Prairie, Tex. 75050. Principal is nonprofit corporation headed by Kent Atkins, president. Filed Aug. 27.

■ Post, Tex.—American Indian Broadcast Group Inc. seeks 107.3 mhz; 50 kw; HAAT: 423.1 ft. Address: Country Village Shopping Center, Suite 2, Smyrna, Tenn. 37167. Principal is owned by Jack Bursack, 1/3, Lynwood Eaton, 1/3 and Fritz Niggeler 1/3. Filed Aug. 27.

#### New TV

■ Salem, Ind.—James Ledford seeks ch. 58; 5,000 kw;

HAAT: 833.1 ft. Address: RR#3, Box 157, Salem, Ind. 47167. Principal has no other broadcast interests. Filed Aug. 27.

#### Actions

■ Boston, Ga.—Granted app. to Boston Radio Co. for 106.3 mhz; 3 kw; change HAAT to 328 ft. Address: Cooper Rd., Route 2, P.O. Box 27-D, Meigs, Ga., 31765. Principal is owned by Cindy M. White and her husband, Jerry, who also has interest in WCLB(AM) Camilla, Ga. Action Aug. 25.

■ Norway, Mich.—Granted app. to James Verkest for 94.3 mhz; 2 kw; HAAT: 1,315.3 ft. Address: 173 N. Main St., Oregon, Wis., 53575. Principal has interest in WFCL-AM-FM Clintonville, Wis. Action Aug. 26.

■ Narragansett Pier, R.I.—Returned app. Cindy A. Rakovan for 102.7 mhz; 3 kw; HAAT: 328 ft. Action Aug. 25.

■ Narragansett Pier, R.I.—Returned app. Ocean Venture Broadcasting for 102.7 mhz; 3 kw; HAAT: 328 ft. Action Aug. 25.

■ Narragansett Pier, R.I.—Returned app. Lighthouse FM Partnership for 102.7 mhz; 3 kw; HAAT: 938 ft. Action Aug. 25.

■ Narragansett Pier, R.I.—Returned app. C.G. Associates of Narragansett for 102.7 mhz; 3 kw; HAAT: 938 ft. Action Aug. 25.

■ Narragansett Pier, R.I.—Returned app. Blount Communications Inc. for 102.7 mhz; 3 kw; HAAT: 492 ft. Action Aug. 25.

## Allocations

#### Applications

■ El Centro, Calif.—Designated for hearing, the mutually exclusive applications of Garcia Communications, SICC Holding Corp., La Paz Wireless Corp., and Imperial Valley Broadcasting for a new VHF television station on channel 7 at El Centro. (MM Docket 87-354 by Order [DA 87-1216] adopted August 27 by the chief, Video Services Division, Mass Media Bureau.)

■ Roseville, Chico and South Lake Tahoe, Calif.—Effective October 19, amended FM Table to substitute channel 229B1 (93.7 mhz) for channel 228A at Roseville and modified license of KRXQ(FM) to operate on the new channel; substitute channel 230B1 (93.9 mhz) for channel 229B at Chico and modified license of KFMF(FM) to operate on the new channel; substitute channel 230B1 for channel 230B at South Lake Tahoe and reclassified station KRTL(FM) accordingly. (MM Docket 86-473, by R&O [DA 87-1225] adopted August 18 by the chief, Allocations Branch, Policy and Rules Division, Mass Media Bureau.)

■ Beverly Hills and Odessa, Fla.—Effective October 19, amended FM Table to allot channel 250A (97.9 mhz) to Beverly Hills as its first local FM service; filing window: October 20-November 19. (MM Docket 86-267, by R&O [DA 87-1221] adopted August 18 by the chief, Allocations Branch.)

■ Perry, Ga.—Designated for hearing, the mutually exclusive applications of RSO Broadcasting, Perry Television, Inc., and Radio Perry, Inc. for a new UHF television station on channel 58 at Perry. (MM Docket 87-353 by Order [DA 871215] adopted August 27 by the chief, Video Services Division.)

■ Hilo, Hawaii—Approved settlement agreement and dismissed the application of Southport Radio, Inc.; granted the application of Irving A. Uram for a new FM station at Hilo; and terminated the proceeding. (MM Docket 86-175 by Order [FCC 87R-43] adopted August 25 by the Review Board.)

■ Honolulu, Hawaii—Granted the application of Lee Optical and Associated Companies Retirement and Pension Fund Trust for a new FM station on channel 262C (100.3 mhz) at Honolulu, and denied the competing application of Phillip R. Antoine and Lan Thi Vuong-Antoine. (MM Dockets 831338-40 by Decision [FCC 87R-44] adopted August 28 by the Review Board.)

■ Millinocket, Me.—On request of Katahdin Communications, Inc., proposed amendment of FM Table by substituting channel 235C2 (94.9 mhz) for channel 249A (97.7 mhz) and modification of Katahdin's license for WSYF-FM to specify operation on the new channel; comments October 26, replies November 10. (MM Docket 87-350, by NPRM [DA 87-1223] adopted August 18 by the chief, Allocations Branch.)

■ Starkeville, Miss.—Effective October 19, amended FM Table by substituting channel 291C2 (106.1 mhz) for Channel 292A (106.3 mhz) and modifying license of WSMU(FM) to specify operation on the new channel. (MM Docket 86-480, by R&O [DA 87-1222] adopted August 18

### Summary of broadcasting as of June 30, 1987

Service	On Air	CP's	Total *
Commercial AM	4,887	170	5,057
Commercial FM	3,969	418	4,387
Educational FM	1,272	173	1,445
Total Radio	10,128	761	10,889
FM translators	1,115	766	1,881
Commercial VHF TV	542	23	565
Commercial UHF TV	461	22	683
Educational VHF TV	114	3	117
Educational UHF TV	198	25	223
Total TV	1,315	273	1,588
VHF LPTV	247	74	321
UHF LPTV	162	136	298
Total LPTV	409	210	619
VHF translators	2,981	145	3,126
UHF translators	1,998	293	2,291
ITFS	250	114	364
Low-power auxiliary	824	0	824
TV auxiliaries	7,430	205	7,635
UHF translator/boosters	6	0	6
Experimental TV	3	5	8
Remote pickup	12,338	53	12,391
Aural STL & intercity relay	2,836	166	3,002

\* Includes off-air licenses.



**First Buy.** Phillip A. Marella of Pinnacle Broadcasting hands \$6.5 million check for its first purchase, number-one-rated WFXC(AM)-WDUR(FM) Raleigh-Durham, N.C. to Donald Curtis of Great American Media. Pinnacle has \$55 million available for the purchase of radio stations. Pictured (l-r) are Richard W. Kozak, Richard A. Foreman Associates (broker); Curtis; Marella, and Richard A. Foreman.

by the chief, Allocations Branch.)

■ Grifton, N.C.—Designated for hearing the applications of William S. Page, Jan B. Greene, Campbell Radio, Columbia Women's Radio, Inc. and Grifton Communications for a new FM station on channel 257A (99.3 mhz) at Grifton. (MM Docket 87-346 by Order [DA 87-1202] adopted August 21 by the chief, Audio Service Division, Mass Media Bureau.)

■ Dallas—Granted Criswell Center for Biblical Studies and Agape Broadcasting Foundation, Inc. partial reconsideration and authorized Agape to continue operation of Station KNON-FM for a period not to exceed 180 days from the date this Order becomes final, or until the new facilities of Criswell Center are ready to commence operation, whichever comes first. (MM Docket 85-288 by Order [FCC 87R-46] adopted August 31 by the Review Board.)

■ Centerville, Park City, Manti, Utah—Effective October 19, amended FM Table to substitute channel 289C2 (105.7 mhz) for channel 288A (105.5 mhz) at Centerville; modified license of KCGL(FM), Centerville, to specify operation on the new channel. (MM Docket 86-448, by R&O [DA 87-1224] adopted August 17 by the chief, Allocations Branch.)

■ Richmond, Va.—Designated for hearing, 35 mutually exclusive applications for a new FM station on channel 266A (101.1 mhz) at Richmond. (MM Docket 87-352 by Order [DA 87-1213] adopted August 26 by the chief, Audio Services Division, Mass Media Bureau.)

## Call Letters

### Applications

Call	Sought by
<b>New TV</b>	
KXSK	Hefty Communications, Salina, Kan.
<b>New AM's</b>	
WTKS	WWVA Robert S. Cannella, Burnettsville, S.C.
WLSQ	WRCD Radio Center Dalton, Inc., Dalton, Ga.
<b>New FM</b>	
KWNQ	KOWN-FM North County Broadcasting Corp., Escondido, Calif.

### Grants

Call	Sought by
<b>New FM's</b>	
KFML	Little Falls Broadcasting Co., Little Falls, Minn.
WNBR	Margaret W. Greene, Big Flats, N.Y.
<b>Existing AM's</b>	
WBEA	WWLB Sumter County Radio, Bushnell, Fla.
WHOO	WWMATK Communications, Inc., Orlando, Fla.
WWHN	WJRC WJRC, Inc., Joliet, Ill.
KIXY	KQSA Foster Communications Co., Inc., San Angelo, Tex.
WLUM	WAWA Suburbanaire, Inc., West Allis, Wis.
<b>Existing FM's</b>	
KHYT-FM	KTTZ Golden State Broadcasting Corp. Oracle, Ariz.
KRPS	KJWR Pittsburg State University, Weir, Kan.
WGUY	WLKN-FM Con Brio Broadcasting, Inc., Lincoln, Me.
KOFN	KDHL-FM KDHL, Inc., Faribault, Minn.
KOHZ	KKLO William R. Reier, Billings, Mont.
KSRV-FM	KXBQ KSRV, Inc., Ontario, Ore.
KNUA	KHIT Pacific and Southern Co., Inc., Breerton, Wash.
WLUM-FM	WLUM Suburbanaire, Inc., Milwaukee, Wis.

Note: Pursuant to the request of Golden State Broadcasting Corp., South Tucson, Ariz., grant of the call sign for AM station KHYT to KMRR has been set aside. Call sign KHYT remains assigned. Pursuant to the request of Eagle Broadcasting Co., Ithaca, N.Y., grant of the call sign for FM station WHCU-FM to WXYL has been set aside. Call sign WHCU-FM remains assigned. Grant of the call sign for ED-FM station KSHW to Sam Houston State University, Huntsville, Tex., has been set aside.

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See last page of Classified Section for rates, closing dates, box numbers and other details.

## RADIO

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**Prettyman Broadcasting Company** is looking for a small-market general manager for a future acquisition. Very strong compensation tied to profit. To make it work, you must hit the street yourself every day, plus write copy, know marketing and promoting a radio station from A to Z, handle the P.D. and engineer, know FCC rules, train and run the local sales folks, know how to talk to regional and national agencies and the national rep. If you max out at forty hours a week, this is not for you! High energy and ambition is what we're looking for. If you do the numbers, you'll love your income. Sell me! Bill Prettyman, P.O. Box 909, Salisbury, MD 21801. EEO.

**General manager,** Northeast Florida small market fulltime AM. Exceptionally attractive college town in fast growing area. Successful applicant must lead sales effort and enjoy community involvement. Compensation plan includes equity and ownership potential. E.O.E. Send resume to Box Y-24.

**Sales manager** needed at two different Florida country FMs. Must have proven sales ability. Be great teacher, motivator, leader. Growing broadcast group offers tremendous opportunity. Call Ron Kight 904-785-9549. EOE/MF.

**Public radio station manager.** Noncommercial, major market community television and radio licensee seeks vice president and radio station manager. Fundraising instincts and experience, sophisticated management skills and thorough knowledge of public radio are sought, along with obvious communications abilities and strong sense of corporate teamwork. Send resume to Deborah Palmer, Director of Personnel, WHYI, Inc., 150 North Sixth Street, Philadelphia, PA 19106 by October 1, 1987. EOE/MF.

**Wanted: Take-charge, street smart, sales manager** for small rated southern market. Opportunity for growth with our expanding company. Send resume to Box Y-46.

**Do you believe in AM** and know what it takes to sell it? Immediate opening for a selling station manager. Small southern coastal market. Do this job and you'll be in line for growth within our expanding company. Send resume to Box Y-47.

**Sconnix Broadcasting Company** is looking for three top management people: Station manager, WBOS, Boston; General sales manager, WHDH/WBOS, Boston; General manager, KFKF, Kansas City. Openings are immediate. If you're interested in joining an exciting company doing exciting things, contact Ted Nixon, Partner, Sconnix, 3300 Monroe Ave., Rochester, NY 14618.

**General sales manager.** Top billing combo seeking experienced, motivated leader with national/local sales knowledge. Great opportunity in fast growing market. Rep. by McGavren Guild. Resume and references to Gen. Mgr., KMEN/KGGI, P.O. Box 1290, San Bernardino, CA 92402. M/F. EOE.

**General manager:** Southeast medium market fulltime Christian station. AM with good coverage. Excellent engineering and programming in place. Needs manager with sales and administrative skills and understanding of Christian dynamics. Reply: David Rodgers, 203-583-9945.

**Sales manager needed** for Brill Media's "Northern Star", KQWB-AM. Motivate staff of six account executives selling Fargo/Moorhead's only non-country AM. Our oldie's rock in stereo at 10,000 watts reaches a population base of 140,000. Three years selling experience necessary and management experience preferable. EOE. Send resume to Chuck Walmer, Pres./G.M. KQWB, P.O. Box 1301, Fargo, ND 58107.

**Sales manager:** South FM with good ratings. Must be aggressive with good track record and good references. EOE. Box Y-37.

**General manager:** South. Must be aggressive with a good track record and good references. EOE. Box Y-38.

**Aggressive, experienced broadcast sales manager** who can move up to management and possibly ownership. Owner retiring. Great town to raise family. No calls. Write or visit KVBR, Brainerd, MN 56401.

### HELP WANTED SALES

**Account executive needed.** AM/FM combo. Top 50 market. Prior experience a plus. Replies confidential. Box X-125.

**Sales professional.** We're looking for an experienced, aggressive sales professional to take substantial account list at one of Connecticut's most successful and respected radio stations. Salary, commission, bonus and incentives. Send resume and references to: Al Tacca, Sales Manager, 940 WINE, P.O. Box 95, Danbury, CT 06813. EOE.

**Fine arts radio for Cape Cod** is growing fast! We need to expand our sales force again. If you have a proven record in direct selling, a capacity to take genuine pride in a quality product, and an energetic desire to make money, then send your resume, achievement history and typed cover letter to Jim Van Law, GSM, WFCC-FM, Box 1308, W. Chatham, MA 02669. List available. E.O.E.

**Sales manager:** Northern California 100,000 watt, #1 rated all important demographics FM station with 40 plus share, seeks a no nonsense, take charge, aggressive sales manager to organize, rule and demand the highest potential out of the already well trained sales team. Must have complete grid card knowledge, at least 10 years radio broadcast sales experience. Your only job is to double the stations sales. Must be fair but tough and ready to work long hard hours. Current sales manager retiring. For more information and rates, look at the full page KXGO ad in the beginning section of the San Francisco September 1987 issue of SRDS. Resume to: James C. Nelly, KXGO, P.O. Box 1131, Arcata, CA 95521. EOE/MF. No calls please.

**Akron's hot FM,** has opening for aggressive account executive. Rated #1 and #2 in the key demos, with a great product to make you big bucks. Call Bill Klaus 216-673-2323. EOE.

**California KFIG AM/FM** is currently seeking a professional, highly motivated salesperson with experience in direct and agency sales. Number one list available. Draw against commission. Outstanding benefits. Contact Wayne Scholle, Box 4265, Fresno, CA 93744. EOE M/F.

**Need experienced salesperson** to produce sales now and advance into management. Send resume to: George Swift, KHLA-KLCL, P.O. Box 3067, Lake Charles, LA 70602. EOE.

**Move up to unlimited sales opportunity** in medium market. Consultant sell, aggressive, people oriented will land you this excellent opportunity. 915-682-5836. EOE.

**Southern California FM** seeks experienced salespersons with management potential. (Part-time news and/or PBP sports earns extra income.) Call Mike Thomas, 805-656-1106, KMYX, P.O. Box 5192, Ventura, CA 93003.

**Sales manager trainee.** We are looking for a sales powerhouse with sales mgt. potential to go to the top. 1 yr. minimum radio sales required. Great area, wonderful SW climate at #1 AM-FM combo in small market area. Send resume: Box Y-44.

**Northeast:** Do you have a positive sales obsession? Are you self-motivated to make lots of money and fulfill your potential? Are you able to set priorities and plan your time to accomplish your goals? If you are a doer, not a procrastinator, come join a great growing broadcast organization. M/F. EOE. Box Y-34.

**Need combo sales and play by play!** Resume, tape, photo. Darrell Sehorn, KGRO, Box 1779, Pampa, TX 79065. 806-669-6809. EOE.

**Rehoboth Beach, Delaware.** WGMD is currently seeking professional highly motivated salesperson with experience in direct and agency sales. Excellent compensation with \$1500/month starting salary plus bonuses. Resumes to: Judith Poulin, General Manager, WGMD, P.O. Box 530, Rehoboth Beach, DE 19971. EOE.

**NY State AM/FM combo** has immediate sales opening. An opportunity to grow with the top AM/FM combo in Orange County, the fastest growing market in the state. Good compensation plan, benefit package and training program. Send resume today to: Sandor Mittleman, One Broadcast Plaza, Middletown, NY 10940. EOE.

### HELP WANTED ANNOUNCERS

**Exciting morning personality** for urban contemporary in resort city. Send resume and tape to Program Director, 60 Markfield Drive, Suite 4, Charleston, SC 29407.

**National-quality voiceover** pros needed for phonepatch sessions. Demo and rates to: Voiceworks, P.O. 17115, Greenville, SC 29606.

**WSP-FM,** Orlando's easy listening station, has a current on-air opening for evenings. T & R to Allen Wilkerson, 140 North Orlando Avenue, Winter Park, FL 32789. EOE M/F.

**Experienced writer/announcer.** Produce daily ski-summer travel reports aired on major Northeastern stations. Knowledge and love of skiing a plus! No calls. Tape and resume to Anne Bridges, New England Ski Areas Council, 10 Cox Road, Woodstock, VT 05091.

**Drive time personality** for WKOK AM, Central Pennsylvania's most popular and powerful "adult contemporary" station. If you are funny, articulate, intelligent and experienced; send your tape, resume and salary requirement to: Joseph McGranaghan, Executive Vice-President, Sunbury Broadcasting Corporation, P.O. Box 1070, Sunbury, PA 17801. Equal opportunity employer M/F.

### HELP WANTED NEWS

**Market news leader** w/strong commitment needs 2 hard working reporter/anchors. AM/FM combo nestled between Hartford, Providence, New York, Boston. T & R to Dean Charles, ND, WICH, Norwich, CT 06360.

**Producer:** we need someone who likes to work behind the camera to put together a great newscast. New station & equipment in a growing aggressive market. New York Times station. Resume to Frank Verdell, News Director, WHNT, P.O. Box 19, Huntsville, AL 35804. EOE.

**News director needed** for Central Alabama's leading radio stations. Applicants must have previous experience in all facets of radio news. Tape and resume's to Sam Faulk; WLWI AM/FM; P.O. Box 4999; Montgomery, AL 36195. EOE.

### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Top 10 classical market** looking for experienced program director and full-time announcers. Send letter and resume to Box X-75.

**Operations manager** for satellite formatted AM/FM. Technical expertise helpful. Studio maintenance, production, and announcing if desired. 915-263-7326. EOE.

**Program director:** Major market AM/FM country station - Southeast. Strong leadership and management skills a must. Send resume, references, and salary history to Box Y-33. AA, EOE.

### SITUATIONS WANTED MANAGEMENT

**General sales manager:** Ten year professional large and medium market, start ups, turnarounds, programming and marketing experience. Motivated, aggressive team builder and leader looking for a new future. Box X-110.

**Manager** with 18 yrs. broadcasting experience seeking full charge radio management in Northwestern U. S., prefer small to medium market F.M. or combo. Call Jack 214-723-2605.

**Former successful business owner, seeking career** change to the world of broadcasting. Experience includes 15 years, all phases of successful business operation. Creative thinker with psychology degree, traditional work ethic, yielding a full appreciation of 'bottom line' performance essentials. Just completed two months orientation/management consulting in small market c/w station. Participated in all phases. Strong interest and ability in talk radio field. Looking for progressive opportunity to demonstrate skills and expand experience. Joint venture possible. Doug 305-225-6470, 2051 N.E. Ocean Blvd., B-12, Stuart, FL 33494.

**Available now,** broadcaster with 20 years in management, sales, programming. GM GSM position desired. All locations considered. 308-384-8621.

**Interim management.** Immediately available short term emergencies, station transfer, transitional management, start-ups, temporary service anywhere. Charles E. Seebeck, Staunton, VA. Phone 703-885-4850.

**Currently employed VP/GM** at a medium market group owned FM station seeks a new challenge. Great attitude, hard worker, winning track record. Box Y-45.

**10 Year pro** with GM/OM/PD experience. Winning track record! New owner running stations himself. I desire med. or small market GM position. Box Y-42.

**Somewhere there's a station owner** who realizes he needs a GM with the experience, expertise and proven ability to make his property reach it's full potential, and will pay for it. If you're serious, call Bill E. Brown 314-348-2153 before 8 AM or evenings.

**General manager:** Large market combo. Experience, skills, abilities, credentials, dynamic, sales oriented. History of success. Seeks relocation. Box Y-32

**Experienced radio sales pro/general manager** looking for small deep South market with ownership potential. Ideal situation would be owner about to retire. Sweat equity, cash, and terms. Excellent track record in personal sales, management, and community involvement. Family man in late 30's. Write in confidence to Box Y-31.

#### SITUATIONS WANTED ANNOUNCERS

**National on-air meteorologist**, 17 years exp., national and local radar. Low monthly cost, Call 619—282-1032.

**Experienced announcer** with good production, copywriting and continuity skills. Anytime, call Bill 308—534-1211.

#### SITUATIONS WANTED NEWS

**Hard-working sports director**, with 8 years experience behind the mike is looking to relocate immediately..Call Mike @ 618—654-4449.

**Stylish 27-year news veteran available.** Great mornings. Authoritative, human, believable, distinctive. James Banzer 1—405—840-2710.

**May '87 graduate University of Michigan:** Top 10%, campus broadcasting network sports director. Seek entry-level on-air sports position. Experience in writing, reporting, PBP. Any market. Tape. Keith 313—732-6196.

#### SITUATIONS WANTED PROGRAMMING PRODUCTION & OTHERS

**Production director**, 20 years exp. including Chicago, New York, Philadelphia. AOR/CHR/New Age/AC. Award-winning sport production/copy, national comedy credits, studio mastery. Extremely competitive. Box 70, Kimberton, PA 19442. 215—933-7672.

## TELEVISION

#### HELP WANTED MANAGEMENT

**Promotion manager:** Top 50 market independent looking for aggressive promotion professional. Minimum two years experience in broadcast promotion required. Applicant must be a self-starter and possess organizational skills for this key position. Equal opportunity employer. Please send resume and references to Box Y-12.

**Director of Narrowcast Telecommunications:** Iowa Public Television Network. To organize, develop, implement, and direct the newly legislated statewide educational telecommunications project. Reports directly to the executive director, and officed in recently completed 62,000 sq. ft. state-of-the-art IPTV broadcast center located in the greater Des Moines area. Must have demonstrated ability to develop complex organizational plans and procedures, analyze major problems, and formulate effective, timely, and economical solutions. Requires excellent communication skills to advocate for the system with other organizations, media, and educational institutions, as well as within the IPTV structure. Strong educational credentials, as well as substantive knowledge of telecommunications, including ITFS, microwave, fiber optics, and satellite activity, essential. Send resume and request for employment application postmarked by September 25, 1987, to: Executive Director, Iowa Public Television, Box 6450, Johnston, IA 50131. IPTV is an affirmative action and equal opportunity employer.

**TV news reporter.** Minimum 3 years experience in all phases of TV news reporting required with exceptional abilities in live reporting. Degree in field or allied major. Consumer and/or community service reporting an asset. Anchor capabilities and/or potential. Must be enterprising, with enthusiastic, positive attitude and high productivity. We're looking for the best to join our talented staff at top 25 Midwest net affiliate. We'll ask for a tape only if you first qualify competitively with letter/resume. Reply to News Director, WISH-TV, P.O. Box 7088, Indianapolis, IN 46207. EOE.

**Promotion and marketing director.** KNTV, ABC affiliate for San Jose and Silicon Valley has outstanding opportunity for an experienced promotion manager. Applicant should be currently employed with a minimum of 2-3 years of solid experience. Excellent salary, benefits. Send resume, references and salary requirements to Station Manager, KNTV, 645 Park Ave., San Jose, CA 95110.

#### HELP WANTED SALES

**Would you like to live** in one of America's loveliest areas forty-five miles north of San Francisco? Market of 150,000 with fifty percent market share! Write George Carl, KVON/KVYN, 1124 Foster Rd., Napa, CA 94558.

**General sales manager** for Northeast network affiliated V in growth market. Minimum three years sales management experience. Box Y-8. EOE, M/F.

**General sales manager** WUSF (FM) and TV. We are now accepting proposals from individuals or firms for the establishing and management, on a commission basis, of a broadcast sales department to acquire business underwriting support and to sell on-air announcements and sponsorships to non-profit entities. All interested should request invitation to Bid No. 7-497-1 from: Division of Purchasing, University of South Florida, ADM 185, 4202 Fowler Ave., Tampa, FL 33620. Call 813—974-2481 and ask for the bid typist. Bids must be received for opening by 3:00 PM EDT, 9/24/87, as specified in the above referenced invitation to Bid. For information, call John Young, Station Manager, WUSF (FM), 813—974-2215. The University of South Florida is an EO/AA employer.

**Small, community oriented television station** in Midwest is looking for experienced salesperson to handle local accounts. One year experience preferred. Salary/comm/bonus plan, excellent benefits. Room to grow. EOE. Send resume and salary history to Robert Raff, TV6, P.O. Box 129, Junction City, KS 66441.

**Sales-production coordinator.** Newly created position for #1 station in market. Strong creative and TV production skills required. No selling, however some client contact involved. Send resume by September 25, 1987, to Personnel Director, WTRF-TV, 96 16th St., Wheeling, WV 26003. EOE.

#### HELP WANTED ANNOUNCER

**Immediate opening: fulltime announcer** for major market TV station. Ability to write promotional copy, familiarity with broadcast operations and commercial announcing experience desirable. At least 3 years live announcing experience for radio or TV a must! Send resume, salary requirements and air check with ID's, promo's and examples of your ability to write and voice a variety of styles to P.O. Box 25277, Alexandria, VA 22313.

#### HELP WANTED TECHNICAL

**Chief engineer** needed for small market UHF station. Must have knowledge of RCA TTU55 and studio maintenance. Opportunity to grow! Call 901—664-1600. Need immediately!

**Maintenance engineer:** Major Florida post production facility with latest digital equipment, has opening for talented self-motivated television engineer. Must have strong maintenance and moderate design skills. Beautiful facility and friendly atmosphere. Contact Bruce Graham, Chief Engineer, 305—920-0800.

**Assistant chief engineer**, WFXT-TV, Fox Television has an immediate opening for an assistant chief engineer. Applicant must have a minimum of 6 years television broadcast experience, with at least 3 years in a supervisory or management capacity. Experience with UHF transmitters a plus. FCC license or SBE Certification required. Send resume with references to: WFXT-TV, 100 Second Ave., Needham Heights, MA 02194. Attention: Bob Badeaux, Chief Engineer. EOE.

**Master control operator** for public television station near Los Angeles with signal coverage throughout southern California. Seeking people with two years fulltime experience in the installation, operation, maintenance and repair of radio and/or television equipment at a broadcast station or equivalent. Salary \$18.6K plus excellent family benefits package. Send letter and resume postmarked by 9/25/87 to Dr. Will Roberts, Acting Personnel Officer, KVCR-TV/FM, San Bernardino Community College District, 633 N.E. E St., San Bernardino, CA 92410-3080. EOE.

**Maintenance engineer:** Qualifications include experience in studio ENG - EFP, 3/4 inch, 1/2 inch Beta-cam. We need people who can fix our equipment. No beginners, please. Resume and salary history to Box Y-2.

**Chief engineer wanted:** Southwest affiliate needs experienced engineer ready to be chief. If you're number 2, with good maintenance skills we want to hear from you. Must have "hands-on" experience and good organizational skill, plus a strong technical background. Resume and salary history to Box Y-1.

**Tape maintenance engineer** needed to work in Philadelphia area television station/production house. Individuals with 3-5 years experience and RCA schooling on TCR100's apply today. Send resume to Box Y-35. EOE.

**Chief television engineer.** University offers outstanding opportunity for chief engineer to oversee technical operations of new, state-of-the-art video facility. You will supervise engineering for multi-camera production, cable, ITFS and satellite television operations; and equipment specification, installation and maintenance. You'll manage our full-time engineering staff. Salary \$30,000-\$34,000. Requires 3-5 years television engineering experience, including maintenance and staff supervision, design of television systems and knowledge of digital and satellite technologies. For more information, call Fred Hurst, Director, TV Services, 316—689-3575. To apply, send resume and letter of application by October 9, 1987 to: Fred Hurst, Media Resources Center, Wichita State University, Wichita, KS 67208, AA/EOE.

**Chief engineer needed** by small market NBC affiliate. Strong "hands-on" technical ability is essential. Good administrative training skills required. Excellent opportunity for aggressive, upwardly mobile individual. EOE. Box Y-43.

**Deep south station** looking for assistant chief engineer. Must have minimum of 3 years experience in television broadcasting and management experience. Send resumes to Box Y-30. EOE, M/F.

**Editor needed immediately.** Client-oriented, experienced. Ampex 1<sup>st</sup> suite w/ACE. Outstanding opportunity. Tape, resume, references: Sunbelt Video, 4205-K Stuart Andrew Blvd., Charlotte, NC 28217.

**Broadcast technician.** WDTN, ABC affiliate, Dayton, OH, has an opening for an experienced broadcast engineer. Minimum 2 years technical education and FCC general class license required and/or SBE certification. Please send resume and salary requirements to Personnel Department, WDTN-TV2, P.O. Box 741, Dayton, OH 45401. An equal opportunity employer.

**Eastcoast television station/production house** needs you if you have at least three years experience in area of broadcast equipment maintenance. Send your resume today Box Y-36.

#### HELP WANTED NEWS

**Reporter.** We are looking for the best. If you are a strong writer, aggressive, independently motivated and streetwise, you should apply for this reporter position. Only experienced need to apply. Send tape and resume to Billye Gavitt, KWTN, P.O. Box 14159, Oklahoma City, OK 73113. EOE, M/F.

**ABC affiliate seeks news director** with management skills to lead and motivate a good young news staff. Send resume to General Manager, KSFY-TV, 300 North Dakota Ave., Sioux Falls, SD 57102. EOE.

**Assistant news director/managing editor.** Supervise newsroom staff and coordinate daily newsgathering at WUFF-TV (PBS) with daily half-hour news plus updates. Requires: Master's degree in broadcast journalism or related field and one year broadcast news experience or bachelor's degree and two years of professional experience. Minimum salary: \$19,440. Send resume for position #959320 by September 12 to Steve Wing, CEC, 446 Stadium West, University of Florida, Gainesville, FL 32611. It is University policy to conduct all searches in the open, subject to the provisions of existing law. Equal employment opportunity/affirmative action employer.

**News director.** Market leader is looking for the best. Successful candidate will be a superb manager with ability to guide and motivate this major market newsroom. We already have the best people and equipment. If you're the person we're looking for then rush resume and philosophy outline to A.R. Sandubrae, Station Manager, KWTN, P.O. Box 14159, OKC, OK 73113. All replies will be handled confidentially. EOE, M/F.

**Anchor:** Mature on-air communicator, writer, reporter needed for medium size network affiliate in the Midwest. Experience necessary. Send resume, references, and salary history if you seek challenge and opportunity in a competitive visible market. EOE, M/F. Box Y-48.

**Weather:** Great Lakes group-owned station seeks weekend weather person who can also report three days a week. Send tape, resume and salary requirements to: News Director, WJET-TV, 8455 Peach St., Erie, PA 16509. No calls. Equal opportunity/affirmative action employer.

**News director/6 PM anchor** for group owned, small market affiliate with staff of 16. Must have strong leadership capabilities. Five years reporting plus two management experience required. Send tape, resume, salary range to General Manager, WBKO, Box 13000, Bowling Green, KY 42101. EOE.

**Broadcast meteorologist** for small market Midwest station. AMS seal or eligible. Experience with Colorgraphics helpful. We are an equal opportunity employer. M/F. Send resume to Box Y-40.

**Weekend weather/sports anchor** with weekday reporting duties. Small market Midwest station. Excellent benefits and good pay. Equal opportunity employer. M/F. Send resume to Box Y-41.

#### HELP WANTED PROGRAMMING PRODUCTION & OTHERS

**Graphics director.** CBS affiliate with excellent benefits seeks experienced graphics designer. Must have strong background in commercial art and design, with abilities in video production and electronic design equipment, preferably DVE, Ampex ESS and Thompson Graphics V. Send resume and 3/4" demo reel to: Director-Creative Services, WISC-TV3, 7025 Raymond Rd., Madison, WI 53711.

**Director of programing & planning:** ABC affiliate is searching for a unique individual with the following skills: (1) minimum three years experience in program acquisition or program research, (2) highly developed analytical skills, (3) fluent in computer technology. More than a program director's job. Send letter, resume, and references to Linda Brook, President & General Manager, WTLV-TV, P.O. Box TV12, Jacksonville, FL 32231

**Production manager/creative services director:** Seeking highly dedicated individual with extensive background. Hands-on position emphasizes creating, writing and producing for local advertisers and in-house demands. Supervisory skills a must. Send resume and tape, complete with salary history to Nelson Pugh, Director of Operations, P.O. Box TV12, Jacksonville, FL 32231

**Producer/director:** Versatile, aggressive, creative. News, programing, commercials. No calls, resumes only! To: Production Manager, P.O. Box 85347, San Diego, CA 92138.

**Director/editor.** Leadership position in expanding 12 member video production facility. Will produce commercials, documentaries, industrials and magazine features. Requires creative and hands-on technical skills with Betacam, 3/4", and one inch. This is a career growth opportunity to work on quality oriented projects using top equipment. Good salary for right person. Send 3/4" demo reel to Metro Communications, 424 Duke of Gloucester St., Williamsburg, VA 23185

**New full service production facility** in Denver, Colorado, seeks highly experienced editor for immediate opening. Must be experienced with Grass Valley edit systems. Send resume, references, and demo tape. VHS or 3/4" to: P.O. Box 4432, Denver, CO 80112.

**Girard Video,** a fast growing producer of news, documentaries, and corporate video productions based in Washington, DC, is looking for a fulltime camera operator with at least 2-3 years experience at a local network affiliate or strong independent production facility. Knowledge of "news style" editing, ability to work with others a must. Contact Karen at 202-662-7363

**Field producer** in news at WJLA-TV 7 in Washington, DC. Applicants must be experienced journalists with demonstrated expertise in the areas of writing and editing scripts both for reports and broadcasts; production techniques and in-field shooting and editing. Send resume to Bob Reichblum at 4461 Connecticut Ave., NW, Washington, DC 20008. Please, no phone calls. EEOE

**Effects editor wanted:** Top Philadelphia production house is looking for editor with 4 to 6 years experience. Applicants should have experience with A-62, ADO, and a wide variety of associated production equipment for use in national and regional commercials and industrial productions. Top salary and benefit programs, including profit sharing and major medical/dental coverage. Call now or we'll kill your dog. 215-568-4134, Dave Culver

**Producer/reporter** for West Virginia Public Broadcasting station. Responsible for researching, writing, and reporting for public affairs documentaries and other programs. Strong writing skills and on-air ability necessary. Experience as on-air host/reporter desired. Minimum qualifications: bachelor's degree in journalism or related field; two years experience in television with producer/reporter credits. Salary negotiable; good benefit package. Send resume only to: Personnel Director, WNPB, P.O. Box TV-24, Morgantown, WV 26507-0897. Deadline Oct. 9. EOE.

**Producer/director** for West Virginia Public Broadcasting station. Responsible for conception, planning, and production of documentaries and other programs. Leadership ability and strong production skills necessary. Minimum qualifications: bachelor's degree in communications or related field; two years television production experience with producer credits. Salary in high teens with good benefit package. Send resume only to: Personnel Director, WNPB, P.O. Box TV-24, Morgantown, WV 26507-0897. Deadline: Oct. 9. EOE.

**Editor.** Facility seeks fulltime senior editor. Experienced (2-4 years) with convergence systems and ADO. Adept in equipment maintenance. Good client relations a must. Qualified applicants call 301-652-7802.

#### SITUATIONS WANTED MANAGEMENT

**Start up or turn around.** Current director of operations and engineering, small station group, seeking challenge. Fast, efficient, station construction and cost effective operations a specialty. Box Y-39.

#### SITUATIONS WANTED ANNOUNCERS

**Broadcast team:** Husband/wife team with humor and style seeking spot with emphasis on travel and entertainment. Currently producing own projects. Call 201-288-6687.

**Experienced, versatile, pleasant personality on/off air talent.** Strong qualifications as: announcer, host, singer, comedian, actor, producer, director, writer, staging, set designer, coordinator, PR, artist. Video sample; Ronnie Treece, P.O. Box 90008, Pittsburgh, PA 15224. 412-661-0456.

#### SITUATIONS WANTED TECHNICAL

**Studio/operations first class engineer:** 7 years of experience in master control, studio cameras and lighting, ENG, and video tape. Box Y-4.

#### SITUATIONS WANTED NEWS

**Small market, full or part-time weathercasting position** desired by 10-year print journalist seeking career change. Five years management experience, some college and work background in meteorology, related fields. Joe, 405-226-0275, or Box 5185, Ardmore, OK 73403.

**Female news anchor:** Beautiful, charming, charismatic, dynamic ratings. Currently SE CBS affiliate. Interested? Let's talk 318-387-4726.

**Sports.** Three years sports director in top 50 market in radio. Seeking television sports position. Good appearance, excellent writer, degree. I will come to see you for interview at my expense. 717-838-6076.

**May '87 graduate University of Michigan:** Top 10% campus broadcasting network sports director. Seek entry-level on-air sports position. Experience in writing, reporting, PBP. Any market. Tape. Keith 313-732-6196.

**Need experience?** 15 year pro gives you solid, entertaining sportscasts, creative packaging, exciting remotes. PBP too. Stable family man willing to make commitment. Box Y-49.

**Attractive, petite, minority female recent B.A.** communications and journalism (work as weekend camera operator at cable TV station) seeks position as TV production assistant or beginning radio/TV reporter. Particularly interested in human interest and entertainment, but will work hard on any assignment. Will relocate immediately call Marquette 313-923-3980.

**Energetic, attractive, female college graduate** seeks entry level reporting position. Experience in radio and TV. Can write and edit. Good voice. Any market. Tape. Mary 202-363-5358.

**Camerman/editor.** Spanish speaking. 12-years experience. Will pay my own moving expenses. Ray 316-682-3157.

**Listen up!** Eager to use education and experience to nail down on air position versus carpentry! Able to shoot, edit, write and work hard. Any market. William 716-652-8897.

#### SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

**Researcher:** Master's candidate seeks research position with station. Strong computer, methodology, math and communication skills. Eager to help station compete. Willing to relocate. Call Tom 713-466-0012.

**Experienced director:** 5 yrs. seeks director, assist. director, or T.D. position with station. Any market considered, S.E. preferred. Resume, tape, references available. 615-870-2627.

#### PROGRAMING

**Attention: News directors.** MediaSource Overseas News Service, now covering Central America, Middle East, News packages, feeds, B-roll, your correspondent or ours. Call 916-447-8477 or Telex 176259 HQ CSAC.

#### INSTRUCTIONAL SERVICES

**FCC General Radiotelephone license** preparation seminars. October schedule includes Boston, Philadelphia, Detroit. Our twentieth year. Bob Johnson Telecommunications. 213-379-4461.

#### MISCELLANEOUS

**Job-hunting?** During the last month we listed nearly 1,500 availabilities/potential openings nationwide. Finding fresh leads is not a sideline—it's our business! Media Marketing, P.O. Box 1476--PD, Palm Harbor, FL 34682-1476. 813-786-3603.

**Primo People needs specialists:** investigative, consumer, medical and feature reporters. Send tapes and resume to Steve Porricelli, Box 116, Old Greenwich, CT 06870-0116. 203-637-3653

**Career videos.** Move to a bigger market with a professional video resume. Major market broadcast team will analyze your situation and produce an effective, hard-hitting video resume that will excite potential employers. 312-272-2917 or 312-433-3172.

## ALLIED FIELDS

#### HELP WANTED TECHNICAL

**Videotape editor.** Full service post-production company seeks full time post editor for CMX 3600, ADO, A-62, VPR-3, on-line and off-line. Computer graphics experience helpful. Resume to: Scene Three, 1813 Eighth Avenue South, Nashville, TN 37203, Attn: Joe Askins. 615-385-2820.

#### HELP WANTED INSTRUCTION

**Assistant/associate professor:** (tenure track) To teach undergraduate courses in broadcast journalism, ENG, and performance. Ph.D. preferred; M.A. (or B.A.) with extensive professional broadcasting experience considered. Competitive salary. Available August, 1988. Application deadline November 15, 1987 (or until filled). Send resume and three references (with telephone numbers) to: Dr. Ken Garry, Department of Radio-Television, Southern Illinois University, Carbondale, IL 62901. EOE.

#### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Financial analyst:** High visibility, challenging position with broadcasting financial consulting firm. In-depth knowledge of accounting, finance, computers. MBA and broadcast experience preferred. Send resume and salary history to: Box Y-29.

#### PROGRAMING

**Radio & TV Bingo.** Oldest promotion in the industry. Copyright 1962. World Wide Bingo. P.O. Box 2311, Littleton, CO 80122. 303-795-3288.

#### EMPLOYMENT SERVICES

**Government jobs** \$16,040 - 59,230/yr. Now hiring. Call 805-687-6000 ext. R-7833 for current federal list.

#### EDUCATIONAL SERVICES

**On-air training:** For TV reporters (beginners, veterans, cross-overs from print). Polish your delivery, appearance, writing. Practice with Teleprompter. Prepare for better career. Learn from former ABC Network News correspondent and New York local reporter. Call 212-921-0774. Eckhart Special Productions, Inc. (ESP)

#### WANTED TO BUY EQUIPMENT

**Wanting 250, 500, 1,000 and 5,000 watt AM-FM transmitters.** Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

**Instant cash—highest prices.** We buy TV transmitters and studio equipment. \$1,000 reward for information leading to our purchase of a good UHF transmitter. Quality Media. 303-665-3767.

**1" videotape.** Looking for large quantities. 30 minutes or longer will pay shipping. Call 301-845-8888.

**FM antenna(s):** Will buy used FM broadcast antenna(s) - any make - any model. Call 806-372-4518.

#### FOR SALE EQUIPMENT

**AM and FM transmitter,** used excellent condition. Guaranteed. Financing available. Transcom. 215-884-0888. Telex 910-240-3856.

**25/20KW FM** \*Harris FM 25K (1986), Harris FM 25K (1983), \*CSI 25000E (1979), \*AEL 25KG (1977) \*\*20 KW FM-CCA 20000DS (1972) \* Transcom Corp. 215-884-0888, Telex 910-240-3856.

**1KW AM** \*\*Harris MW1A (1983) \*Continental 814-R1 (1983) both in mint condition \*\*Bauer 701 (1983) \*Gates BC-1G, 1T, 1J and BC500\* Transcom Corp. 215-884-0888, Telex 910-240-3856.

**50KW AM** \*\*Gates BC-50C (1966) on air w/many spares, in STEREO.\* Transcom Corp. 215-884-0888, Telex 910-240-3856.

**10KW AM** \*\*Harris BC-10H (1980) Mint condition, spares also \*RCA BTA-10H 100% spares just taken off air.\* Transcom Corp. 215-884-0888, Telex 910-240-3856.

**FM transmitters** \*\*Harris FM-10H (1974) w/MS-15 RCA BTF-10D (1969) \*\*RCA BTF-5B also 3B \*\*Sparta 602A 2.5 FM \*Gates FM-1C 1KW\* Transcom Corp. 215-884-0888, Telex 910-240-3856.

**New TV startups.** Quality Media can save you money. Top quality equipment at lowest prices. Business Plans, financing available. Quality Media 303-665-3767.

**Silverline UHF transmitters** new, best price, latest technology. 30kw, 60kw, 120kw, 240kw. Bill Kitchen or Dirk Freeman. Television Technology 303-465-4141.

**Excellent equipment!** UHF-VHF transmitters: 110KW, 55KW, 30KW—used; 1 KW AM, 5 yrs old—perfect! Grass Valley 950/955 sync, 1400-12 switcher Laird 3615A; antennas-TX line; much more! Call Ray LaRue 813-685-2938.

**Over 100 AM-FM trans. In stock** All powers, all complete, all manufacturers, all spares, all inst. books. AM 1kw thru 50kw. FM 1kw thru 40kw. Besco International, 5946 Club Oaks Dr., Dallas, TX 75248, 214-630-3600. New # 214-276-9725.

**Used broadcast & video equipment.** We buy, sell, consign, service. Over 1200 units in stock. BCS-Broadcast Store - 818-845-7000.

**KU earth stations:** Includes 5.5 meter antenna with motor drive and deice, environmentally controlled equipment shelter, redundant uplink/downlink system. \$75,000. Call 505-275-3832.

**Microwave system.** RCATVM-6 one watt 7 Ghz solid state. Includes transmitter/receiver ends, plus 3 channels audio. Single system \$6500.00. Dual system \$12,000.00. Maze Broadcast 205—956-2227.

**Sony BVU-800 3/4" VTR system.** Clean and in good condition. Just removed from service. \$8750.00 Maze Broadcast. 205—956-2227.

**Microwave repeaters** 6 GHZ. Receive and transmit, two polarizations with hot standby, approximately 10 watts per channel, large quantity available. Technichrome 702—386-2844.

**Satellite earth stations** for sale. Both C & Ku band. Fully redundant electronics. Top of the line equipment. Can sell as is or turnkey installations. Technichrome 702—386-2844.

**980' Zone A tower** with GUY's, on ground, 12 bay antenna 93.1 MHz KQID/Alexandria, LA. 318—445-1234.

**5" face solid core steel** Atlas 980 ft. tower capable of carrying multiple antennas. Call 919—376-6016.

**Blank tape, half price!** Perfect for editing, dubbing or studio, recording commercials, resumes, student projects, training, copying, etc. Field mini KCS-20 minute cassettes \$6.49. Elcon evaluated 3/4 videocassettes guaranteed broadcast quality. To order call Carpet Video Inc. 301—845-8888. or call toll free, 800—238-4300.

**Microtime Act 1 squeeze zoom** for sale. All up-grades, 3 mo. old. \$16K/offer, currently on-line. 303—698-1145.

**Convergence 204 editor.** 4 interfaces & time code reader. 1 year old. Excellent shape \$10,900.00 919—833-8888.

**Tektronix test equipment** 521A PAL vectorscope \$3000, 1481R PAL WFM \$3000, 1430 Random noise \$1500, 1480C WFM \$3000. 818—352-6619.

**Building a new AM/FM radio station?** Our turnkey specialists save you money. Nationwide! 602—979-9068.

**Grass Valley 1600-3G** only \$20,000. Grass 1600-7K with EMEM and DVE only \$67,000. RCATCR-100s, TR-600 and others. Slo-mo sports controllers for Ampex 1" VTRs. Sony type 5 editing equipment. Fortel CYIQ TBC, BVH-1100 VTRs, VPR-1Cs, VPR-2s and VPR-2Bs. Vidifont Mark 4 character generators. Hitachi SK-100 cameras. Call now for more information or to receive our complete mailing each month. Media Concepts 919—977-3600.

## RADIO

### Situations Wanted Management

#### RESULTS ORIENTED SALES MANAGER

17 year, top 10 market, major company career broadcaster seeks GM, GSM opportunity. Regional, general, national radio sales management experience. Proven budget overachiever and sales trainer. Can relocate immediately. Excellent references. 513—489-7163.

### Help Wanted Management

#### PROJECT MANAGER SATELLITE SYSTEM

National Public Radio's Distribution Division is seeking a Project Manager for its FUTURE INTERCONNECTION SYSTEM PROJECT OFFICE. Responsibilities include developing, coordinating, and administering tasks related to planning and implementation of the public radio's replacement satellite interconnection system, scheduled for completion in 1991. Qualified applicants must have a college degree or equivalent work experience, with a minimum five years experience in public radio or related field. Specific knowledge of public radio's interconnection system, and satellite distribution technology in general, preferred. Demonstrated ability to manage complex projects, excellent interpersonal and communications skills, and flexibility to vary work schedule a must. Salary commensurate with experience. Interested applicants please send resume with salary requirements to: NPR, Personnel Dept., 2025 M Street, N.W., Washington, DC 20036. EOE/AA.

# National Broadcasting Company Seeks a VP of Sales and a Controller

**A**n established national broadcasting company is looking for two key people for one of our industry's most vital markets, Detroit. We're reshaping the way the industry thinks of radio and represent a truly unique opportunity for the right people.

**VP of Sales:** This special individual will build and manage our sales team, charging it with energy and innovation.

To qualify you must possess detailed knowledge of radio station operation, extensive experience in selling broadcast advertising, well-developed human relations skills and a track record of achievement. Knowledge of the Detroit market is a strong plus, as well as computer literacy and strong communications skills. We prefer a college degree and 3-5 years successful sales management experience in a top-10 market.

**Controller:** This person will have extensive experience in broadcasting or public accounting and be responsible for all financial functions.

We prefer a CPA, degree and 6-8 years experience. Outstanding interpersonal and communications skills, as well as computer literacy are big pluses.

The above positions command excellent salary and benefits. If you have the ability and qualifications, we encourage you to send your current resume promptly to:

## RICHARDSON-WILTON & ASSOCIATES

P.O. Box 3502 Church Street Station  
New York, NY 10008-3502

All replies will be handled in strictest confidence.  
Principals only  
Fee Paid

### Help Wanted Sales

#### Help Wanted: Sales Manager

Love to sell? Love the challenge...the professionalism...the money? Love to manage? We have an opening for a selling (small list) LOCAL SALES MANAGER. It's an outstanding market in Connecticut and a big number one station that's part of a growing communications company.

Resumes to Box Y-50

### Employment Service

#### SALES OPENINGS NOW IN ALL 50 STATES

We have a list of radio stations across the country seeking professional, experienced radio salespeople. Send your resume to this free-of-charge nationwide resume bank. We will re-direct to open positions! Send your resume today to: National Resume Bank, P.O. Box 515969, Dallas, TX 75251.

### Help Wanted Technical

#### CHIEF ENGINEER

to maintain 5KW Directional AM and 3KW FM. Oversee move of FM facilities to AM site and retuning of AM nights from 1KW to 5KW. Assistant provided. Experience with Harris transmitters helpful. Northern New Jersey Area, 35 miles from NYC. Apply to Peter Arnow, WDHA-FM; WMTR-AM, Box 1250, Morristown, NJ 201—538-1250.

- plum (plum), n. 1. edible fruit.**  
**2. something excellent or superior.**  
**3. the GSM post at WCCO Radio.**

The person who moves into the now-vacant GENERAL SALES MANAGER chair at WCCO Radio will join one of the nation's most highly regarded - and rated - stations (tied #1, AQH, top 20 markets)! They will be one of seven managers reporting directly to the VP/GM, with responsibility for local and national sales and the activities of our fledgling - and very promising - regional sales network. He/she will work closely with a Local Sales Manager and a baker's dozen account executives (with a knack for making GSMs look brilliant), a National Sales Coordinator and representatives of CBS Spot Sales.

The new GSM will understand that in-depth research at the terminal (Marketron, RADCOM, TAPSCAN) and a thoughtful presentation get the order when nothing else can. They've been top-biller and now they want to show others how to do it. Inventory management and pricing are second nature.

The Product? It's top drawer! Warm, witty personalities, a free flow of news and information, major league sports and a variety of music - the end result of 63 years of fine-tuning!

O.K., but is it worth giving up the Good Life you have now? We think so. For one thing there's the excellent compensation to get a job done RIGHT! And there's the chance to live in the uncommon Twin Cities, one of America's better kept secrets! We could go on.

If you've been thinking maybe you have the drive, the ideas, the leadership abilities to make it with the best, this just might be the time. Make us a pitch. But no telephone calls, please. Tell us in a letter where you've been - and just how far you'd like to go.

Write:

**L. Steven Goldstein**  
**VP/General Manager**  
**WCCO Radio**  
**625 Second Avenue South**  
**Minneapolis, MN 55402**

WCCO Radio is an Equal Opportunity Employer



**TELEVISION**  
Help Wanted Management

**PROMOTION DIRECTORS:**  
Are you ready to run your own department?

Aggressive mid-western CBS affiliate needs a creative, disciplined advertising and promotion manager. Responsible to the Vice President-General Manager for all phases of station self grandisement including print, radio and T.V. on-air, sales promotion and exploitation. Must be able to supervise four person department while at the same time being a hands-on manager. Please send resume, (no phone calls) on-air tape and references to:

Dave Bailey  
WTHI-TV  
918 Ohio Street  
Terre Haute, IN 47808  
A Wabash Valley Broadcasting Station E.O.E.

**PROGRAM MANAGER**

Aggressive mid-western group owned CBS affiliate needs an experienced disciplined programmer who understands needs of a contemporary television station. Program schedules, syndication, contracts, research and ratings knowledge is the stuff a programmer's career is made of. So if you want to be part of a bright, aggressive team and you have at least three years experience in the field, send your resume (no phone calls) to:

Dave Bailey  
WTHI-TV  
918 Ohio Street  
Terre Haute, IN 47808  
A Wabash Valley Broadcasting Station E.O.E.

Help Wanted News  
Continued

**Director**

The #1 station in the 24th market needs a hot director who can call a perfect news program, blending tape, studio, graphics and live remote cameras. You'll need to work closely with producers, technicians and talent to coordinate pre-production elements and assure a smooth broadcast. The right person can also do some producing and directing on sports, talk and public affairs programs.

We're a Post-Newsweek station, committed to quality and excellence.

Send resume to:

Allen Allshouse  
Production Administrator  
WFSB  
3 Constitution Plaza  
Hartford, CT 06115



An Equal Opportunity Employer

Help Wanted Programing,  
Production, Others

**YOUR  
CHANCE  
TO  
SHINE**

Top Market Network affiliated station wants hottest News promotion writer/producer anywhere. Requires creativity expandable to all promotion; exceptional writing skills; strong editing/directing; ability to make silk purse from sow's ear without cliché'. Women and minorities encouraged to apply. EEO Employer. Resume and letter to Box Y-51.

**FORMER NETWORK T.V.  
NEWS PRODUCER**

Sought for a very lucrative (\$75K + minimum) L.A. - or N.Y.C.-based freelance position as a consultant to an expanding, high-powered TV publicity firm with national clients and contacts. We are a group of former producers doing TV publicity to high journalistic standards. We require the same commitment plus a good working relationship with the most influential contacts at the network TV news level. Work from your home year-round, on easy schedule. Send resume plus general outline of areas of media influence to:

PRIMETIME  
240 MOUNTAIN VIEW LANE  
MILL VALLEY, CA 94941

Help Wanted News

**KSBW-TV  
BROADCAST CONTROLLER**

The GILLETT GROUP, owner of KSBW-TV in Salinas, California, is seeking an aggressive self starter as broadcast controller. Candidate should have 3 to 5 years of public accounting experience and possess good analytical skills, have data processing knowledge, and be experienced with Lotus 123.

Interested candidates should send resume and salary history/requirements to: Larry Haugen, GILLETT GROUP MANAGEMENT, P.O. Box 4, Nashville, TN 37202.

**KCRA-TV NEWS  
Sacramento/Stockton, CA**

Seeking qualified applicants:

1. 11:00PM Producer.
2. Weekend co-anchor to work with female currently on staff.
3. General assignment reporter.

All applicants should send resume/salary requirement, and non-returnable tapes to:

Bob Jordan  
News Director, KCRA-TV  
3 Television Circle  
Sacramento, CA 95814-0794.

Experienced only. No calls, please. EOE M/F.

**Classified Advertising is Your Best Buy...**

**This space could be working for you at a very low cost...  
and it reaches a most responsive audience.**

## ALLIED FIELDS

### Public Notice

The Interconnection Committee will meet on September 29, 1987 at 10:30 a.m. in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. The tentative agenda includes DACS policy, national ITV satellite schedule, transponder utilization, satellite replacement, HDTV, CPB/PBS interconnection agreement, and extension of services to unserved areas.

### Miscellaneous

#### VENTURE CAPITAL DEBT FINANCING

For broadcasters  
Sanders & Co.  
1900 Emery St., Ste. 206  
Atlanta, GA 30318  
404-355-6800

### Consultants

## QUESTION OF LAW?

Contact  
**BROADCAST MEDIA LEGAL SERVICES**<sup>SM</sup>  
a service of McCabe & Allen  
FOR IMMEDIATE LEGAL ASSISTANCE CALL  
**1-800-433-2636**  
(In Virginia, call 703-361-6907)  
QUALITY, FLAT FEE LEGAL SERVICES  
AMEX MC VISA CHOICE

### Help Wanted Management

## MAJOR GROWTH CREATES OPENINGS

TTC is a leading manufacturer of transmitting equipment for High Power TV, Low Power TV, and AM-FM Radio communications. Recent rapid growth has created openings for the following:

**Engineering VP:** To assume full responsibility for Engineering Dept. Also supervise new product design and related manufacturing support for all product areas.

**Manager:** Installations & Customer Service. Layout and plan logistics of field installations, supervise customer support services after sales. Limited travel, including some foreign.

Send resume in confidence to:  
President

Television Technology Corporation  
P.O. Box 1385  
Broomfield, CO 80020  
An Equal Opportunity Employer

### Programming



#### Lum and Abner Are Back

... piling up profits  
for sponsors and stations.  
15-minute programs from  
the golden age of radio.

PROGRAM DISTRIBUTORS ■ P.O. Drawer 1737  
Jonesboro, Arkansas 72403 ■ 501/972-5884

### Employment Services

#### JOB HUNTING?

If you need a job, you need MediaLine. We give you job listings in news, weather, sports, production, programming, promotion, and engineering. For \$37.50 you get a daily report for 6 weeks.  
**1-800-237-8073** (In Missouri 314-442-3364). MediaLine, P.O. Box 10167, Columbia, MO 65205-4002.

*MediaLine*  
THE BEST JOBS ARE ON THE LINE

#### 10,000 RADIO, TV JOBS

The most current and complete computer print-out of job listings published ever. Up to 300 weekly, over 10,000 yearly! Disc jockeys, news, programming, sales engineering. All market sizes, all formats. Complete money back guarantee! 1 week \$7.00. Special: six weeks \$15.95. You save \$26.00.

American Radio/TV Job Market  
Dept. F, 1553 N. Eastern  
Las Vegas, NV 89101

### Production Services

#### 2" TAPES LIVE AGAIN

- Unusable, Problem Tapes
- Restored & Remastered onto 1"
- Hundreds of Restorations Successfully Completed

Warren Rosenberg  
Video Services, Inc.  
308 East 79th Street  
New York, NY 10021  
212-744-1111

### Wanted to Buy Stations

Public Company  
Purchasing  
Television Stations  
Affiliates - Indys  
TV Net - 415-345-8300

### Wanted to Buy Stations Continued

## WANTED: STATIONS TO BUY

Lester Kamin has qualified buyers!  
Financial services also available.  
When you're ready to sell, call us.



Lester Kamin  
& Company  
MEDIA BROKERS

6100 Corporate Drive • Houston, TX 77036 • (713) 777-2552

## WE'RE READY TO BUY!

Curt Gowdy Broadcast Management Inc. is representing a large financially responsible Corporation and we are ready to acquire radio properties in medium to large markets.

Please call Curt Gowdy or John Bassett at 617-685-9500.

Brokers protected

### For Sale Stations

**CHICAGOLAND**  
AM Stereo. Suburban.  
"Valuable Real Estate."  
\$1,750,000 cash.

**SNOWDEN Associates**

919-355-0327

### Southeast Opportunity

Low on Dial - AM Fulltimer with CP for expanded coverage. Only Christian format licensed to medium sized growth market. Good programming - needs commensurate sales effort. Reply Box Y-54.

### MEDIA BROKERS • APPRAISERS

Put my over 30 years of service to work for you ...

BURT **SHERWOOD** INC.  
3125 Maple Leaf Dr. • Glenview, IL 60025  
**312-272-4970**



## 100,000 WATT FM

in nation's most livable city. Medium market of 250,000. \$900,000 cash. Terms available. Box Y-53.



**NEW YORK / PENNSYLVANIA COMBOS**

- Multi-market AM/FM. Profitable with good coverage and ratings in attractive metro area. Asking \$750,000. terms.
- AM/FM serves two small markets near a metro. B-1 CP included will have 60 DBU coverage over the larger market. Ideal for owner/operator. Asking \$600,000 on negotiable terms.

Contact Keith W. Horton

**KOZACKO-HORTON COMPANY**

P.O. Box 948 • Elmira, New York 14902 • (607) 733-7138

Nationwide Media Brokers  
**Chapman Associates**

**NORTHWEST**

#1 rated A/F in small north-western market w/ cash flow. \$1.1 million; \$270K down.

**GREG MERRILL**  
801/753-8090

Nationwide Media Brokers  
**Chapman Associates**

**MIDWEST**

Lakefront AM with cash flow. Good opportunity for first time buyer. Asking \$450,000.

**BERNIE KVALE**  
312/490-0470

**BROADCAST MEDIA ASSOCIATES**

RENO • 702-789-2700 • SEATTLE • 206-643-2116

**HAWAII COMBO**

Profitable FM/AM with good revenues and positive cash flow. Well-equipped - solid audience ratings - good management in place. \$1,900,000.

**UTAH FM**

Class C FM with improving revenues and positive cash flow. Excellent property for aggressive owner/operator. \$3,000,000.

**CLIFF HUNTER**  
206-643-2116

- Daytimer. SW Georgia. Only station in county. \$100,000. Terms.
- 100,000 watts. Coastal Calif. \$1.9 million. Terms
- Fulltimer. Iowa. Covers 500,000 people. Good billing. Bargain at \$580,000. Terms.

**Business Broker Associates**  
615-756-7635, 24 hours

**BILL - DAVID ASSOCIATES**  
**BROKERS-CONSULTANTS**

303-636-1584  
2508 Fair Mount St.  
Colorado Springs, CO 80909

East Texas Class A in growth area. \$400K. excellent terms.

Extremely solid AM in good South Central medium market. Exceptional cash flow \$950K with terms available.

Mississippi combo in solid market. ratings leader. \$1.2M with good cash flow.

Texas Class A. Unrivaled facility for market this size. \$325K.

NUMEROUS PROPERTIES IN ALL MARKET SIZES.. MOST ON TERMS.

John Mitchell or Joe Miot  
**MITCHELL & ASSOCIATES**  
Box 1065, Shreveport, La. 71163  
318-868-5409 318-869-1301

Nationwide Media Brokers  
**Chapman Associates**

**SOUTHEAST COMBO**

Small market AM/FM; good cash flow. Asking \$400,000 with \$125,000 down.

**ERNIE PEARCE**  
404/998-1100

**NORTHWESTERN PA FM**  
**\$450,000**

Attractive college town in resort area. Terms with \$250,000 down. Call Ray Rosenblum 412-836-0399.

**TOP 100 FM**

Cash flows \$400,000. Asking \$4 million. Includes real estate. Details: Box Y-19.

**OWNER-OPERATOR OPPORTUNITY**

Fulltime AM in market of 30,000 where local AM gets 60% of listening audience. \$400,000 cash. Terms available. Box Y-52.

**Minn. 5000 Watt Daytimer**

No. 1 rated . FM CP has been granted. One Owner for 35 years. Downtown Real Estate.

**Box Y-13**

**BROADCASTING'S CLASSIFIED RATES**

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036.

**Payable in advance.** Check, or money order only Full & correct payment **MUST** accompany **ALL** orders

When placing an ad, indicate the **EXACT** category

Deadline is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday, & a special notice announcing the earlier deadline will be published above this ratecard. Orders, changes, and/or cancellations must be submitted in writing. (NO telephone orders, changes, and/or cancellations will be accepted.)

Replies to ads with Blind Box numbers should be addressed to, (Box number), c/o BROADCASTING, 1705 DeSales St., N.W., Washington, DC 20036

Advertisers using Blind Box numbers cannot request audio tapes, video tapes, transcriptions, films, or VTR's to be forwarded to BROADCASTING Blind Box numbers. Audio tapes, video tapes, transcriptions, films & VTR's are not forwardable, & are returned to the sender.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy. No personal ads.

**Rates:** Classified listings (non-display). Per issue: Help Wanted: \$1.00 per word, \$18 weekly minimum. Situations Wanted (personal ads): 60¢ per word, \$9.00 weekly minimum. All other classifications: \$1.10 per word, \$18.00 weekly minimum. Blind Box numbers: \$4.00 per issue

**Rates:** Classified display (minimum 1 inch, upward in half inch increments), per issue: Help Wanted \$80 per inch. Situations Wanted (personal ads): \$50 per inch. All other classifications: \$100 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space. Agency commission only on display space.

**Word count:** Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. Phone number with area code or zip code counts as one word each.

# Fates & Fortunes

## Media

**Michael J. Riley**, senior VP, finance and chief financial officer, United Airlines, Chicago, joins Lee Enterprises, Davenport, Iowa-based owner of five TV's, as VP, finance and treasurer-chief financial officer.



Anderson

**Greg Anderson**, VP, radio operations, Multimedia Radio, division of Greenville, S.C.-based Multimedia Inc., named executive VP of division.

**Tommy Vascocu**, senior VP, radio division, Sandusky Newspapers Inc., Sandusky, Ohio, named general manager.

KAMJ-AM-FM Phoenix.

**Paul Clithero**, general sales manager, KINK(FM) Portland, Ore., named general manager.

**K. David Godbout**, general manager, WZDX(TV) Huntsville, Ala., joins WDKY-TV Danville, Ky., as VP and general manager.

**Peter Minichiello**, president, George Trescher Associates, marketing counselor, New York, joins noncommercial WNYC-AM-FM-TV there as VP, marketing and development.

**Jim Welch**, program director, KMBR(FM) Kansas City, Mo., named VP, operations and programming.

Appointments at Falcon Cable Systems, Pasadena, Calif.: **Marjorie L. Masters**, co-founder and president, Los Angeles-based American Attorney Council, cooperative advertising firm for attorneys, to VP, marketing; **Bill Mashburn**, engineer, to VP, purchasing, construction and special projects.

**Randy Dean**, operations manager, Daniels & Associates' Moreno Valley Cablevision, Moreno Valley, Calif., named general manager, Daniels' Desert Hot Springs Cablevision, Desert Hot Springs, Calif.

**Barbara McLean**, manager, advertising analysis, CBS/Entertainment, Los Angeles, joins CBS-owned KNX(AM) there as manager, financial administration.

**W. Terry Dugas**, director, broadcast operations, KLMG-TV Longview, Tex., joins WCYB-TV Bristol, Va., as operations manager.

**Kirk Jackson**, general sales manager, WIPS(AM)-WXTY(FM) Ticonderoga, N.Y., named station manager.

**Tom (T.C.) Cunningham**, program director and afternoon drive personality, WPST(FM) Trenton, N.J., named station manager.

**Marianne Johnson**, sales manager, WBBG(AM) Cleveland, named station manager.

**Robert G. (Jerry) Webb**, sales manager, WTRS-AM-FM Dunellon, Fla., named station manager.

ager.

**Pamela Allen**, account executive, WSOM(AM)-WQXK(FM) Salem, Ohio, named station manager, WSOM.

## Marketing

Appointments at Griffin Bacal, advertising agency, New York: **Nan S. Keenan**, manager, human resources and office administration, to VP and director, personnel; **Robert Fudge**, senior VP, art director, SSC&B: Worldwide, New York, to VP, senior art director; **Norman Hajjar**, account supervisor, to account management supervisor.



Greening

Appointments at DDB Needham Worldwide: **John M. Greening**, VP, account supervisor, Needham, Harper & Steers, Chicago, to VP, group account director there; **Christian von Glasow**, VP, management supervisor, Ogilvy & Mather, New York, to same capacity, Detroit; **Mike**

**Kearns**, VP, account supervisor, Needham, Harper & Steers, Chicago, to VP, management representative there.

Officers elected to newly formed Sales Advisory Committee, ABC Television, New York: **Bruce Baker**, director, sales, WSB-TV Atlanta, chairman; **George Newi**, senior VP, affiliate relations, ABC-TV, network liaison; **Buff Parham**, general sales manager, WFAA-TV Dallas, vice chairman; **Gary Plumlee**, general sales manager, KTNV-TV Las Vegas, secretary.

**Ron Askew**, senior VP and management supervisor, Tracy-Locke, Dallas-based advertising agency, named executive VP and management supervisor.

Appointments at Turner Cable Network Sales, Atlanta: **Jonathan L. Ozor**, director, market development, MTV Networks, New York, to manager, special projects, marketing department; **Peter Gochis**, account executive, Western sales region, to director, Western region.

**Stephen M. Wegienek**, account executive, NBC Radio Network, Detroit, joins ABC Radio Network in same capacity there.

Appointments at Ensslin & Hall Advertising, Tampa, Fla.: **Deanna Shenn**, associate producer and account executive, Main Street, Richmond, Va.-based film and audio production firm, to associate broadcast producer; **James E. Flemister**, print production manager, to creative department administrator.

**Chris Kinton**, regional planner, Campbell Ewald, Detroit, joins Capitol Radio Networks, Richmond, Va., as account executive.

**Martie Ffrench**, sales manager, WL VH(FM),

Hartford, Conn., named general sales manager, WL VH(FM) and co-owned WKHT(AM) Manchester, Conn.; **Roman Kuchma**, account executive, WKHT(AM), named sales manager.

Appointments at Long, Haymes & Carr Advertising, Winston-Salem, N.C.: **Carl Christie**, senior VP and associate creative director, McCaffrey & McCall, New York, and **Josh Carlisle**, senior VP and executive director, McCann-Erickson, Los Angeles, to associate creative directors.

**Gregg Schafer**, general sales manager, Sainte Limited's Spanish-language KREN-TV Reno, named general sales manager, Sainte Limited, Sacramento, Calif. Sainte Limited also owns Spanish-language KCSO(TV) Modesto, Calif.

**Mike Bouchie**, south Louisiana regional sales manager, J.B. CableAds, cable representative firm, Shreveport, La., named general sales manager.

**Jodi Powers**, marketing manager, publishing division, Warner Communications, New York, joins National Cable Advertising there as advertising sales assistant.

**Greg Gambill**, broadcast sales representative, MZB & Associates, Tulsa, Okla., joins EEV Inc. Broadcast, station representative, Elmsford, N.Y., as Southwestern sales manager, Bedford, Tex.

Appointments at Chiat/Day Advertising, San Francisco: **Robert Marscovetra**, VP and director, client accounting, Ogilvy & Mather, New York, to financial manager; **Al Moffatt**, account supervisor, Ketchum Advertising, Pittsburgh, to same capacity.

**John O'Neill**, account executive, Katz Communications, Chicago, joins TeleRep there in same capacity.

**J. Kipp Monroe**, writer, D'Arcy Masius Benton & Bowles, St. Louis, named associate creative director.

**Stephanie J. Underwood**, communications/community relations specialist, Methodist Health Systems Foundation, New Orleans, joins Sommers Rosen advertising, Philadelphia, as account executive.

**Michael J. Masterson**, sales manager, CBS Radio Representatives, Los Angeles, joins CBS-owned KNX(AM) there as general sales manager.

Appointments at Bridgeport, Conn.-based group owner, NewCity Communications: **Ben Reed**, local sales manager, NewCity's WZZK-AM-FM Birmingham, Ala., to general sales manager, NewCity's KKYX(AM)-KLLS-FM San Antonio, Tex.; **Dave Simons**, general manager, Alabama Radio Network, Birmingham, Ala., joins NewCity's KRMG(AM) Tulsa, Okla., as general sales manager.

Appointments at WRKO(AM) Boston: **Daniel Griffin**, account executive, WCOZ(FM) Paris, Ky., to general sales manager; **Doreen Wong**, account executive, to national sales manager.

**Raymond C. Johnson**, general sales manager,

WHO-TV Des Moines, Iowa, joins WOI-TV there in same capacity.

## Programing

Appointments at NBC Entertainment, Los Angeles: **Warren Littlefield**, senior VP, series, specials and variety programs, to executive VP, prime time programs; **Susan G. Baerwald**, supervisor, story department, to VP, mini-series and novels for television; **Anthony Masucci**, VP, motion pictures for television, NBC Entertainment, to VP, movies for television, NBC Entertainment and NBC Productions.

**Charles F. Barry**, VP and general manager, KMEX-TV Los Angeles, joins Global Media Associates, Los Angeles-based international program syndication firm, as president.

**Ralph T. Smith**, VP and general manager, ABC Water Watermark, Los Angeles, joins Peregrine Entertainment as VP and chief financial officer there.

**Lisa Melamed**, co-producer, syndicated program, *Charles in Charge*, Scholastic Productions, joins Universal Television, New York, as director, development, East Coast.

**Bill Cataldo**, VP, promotion, 21 Records, New York, joins MTV Networks as director, talent relations, liaison to labels, artists and managers, there.

**George Taylor Morris**, host, Global Satellite Network's *Reelin' in the Years*, Los Angeles, named VP, programing.

**Van Johnson**, veteran film actor, featured in over 125 films, joins Bravo Cable Network, Woodbury, N.Y., as host, premiere movies.

**Laura C. Mayer**, assistant producer, CBS News, joins D.L. Taffner, New York-based television program distributor, as office manager.

**Tony Walker**, international servicing manager, Four Star International, Burbank, Calif., joins The Entertainment Network, Los Angeles, as executive director, syndicated services.

Appointments at Fries Distribution Co., New York: **Wendy Levin**, Southeastern sales manager, to Eastern sales manager; **Beth Hines**, account executive, affiliate relations, Capital Cities/ABC, New York, to Mideastern account executive there.



Aaron

**Chloe Aaron**, former senior VP, programing, PBS, joins KQED Inc., operator of non-commercial KQED(TV), KQEC(TV) and KQED-FM, all San Francisco, as director, cultural and children's programing.

Appointments at *Hour Magazine*, Group W Productions, Los Angeles: **Fred Farrar**, supervising producer, *Entertainment Tonight*, Paramount Pictures there, to same capacity; **Morris Abraham**, former director, *Regis Philbin's Healthstyles*, Lifetime Network, New York, to same capacity, Los Angeles.

**Mary Crescas**, sales representative, Showtime/The Movie Channel, New York, joins Orion Television Syndication, Los Angeles, as manager, Southern division, Atlanta.

**Jon Duncan**, syndicated programing account executive, Wold Communications, Los Angeles, joins Video Tape Co., subsidiary of Western World Television Inc., in same capacity there.

**Carolyn L. Lewis**, staff accountant, Southwest Airlines Corp., Dallas, joins International Broadcast Systems Ltd., television program distribution and advertising sales firm there, as finance manager.

**Bob McNeill**, adult contemporary program director, Edens Broadcasting's KOY(AM) Phoenix, WRVA(AM) Richmond, Va., and WWDE-FM Hampton, Va., joins WMZQ-AM-FM Washington as program director.

**Michelle Dodd**, music director, Anaheim Broadcasting's KEZY(FM) Anaheim, Calif., named group music director, Anaheim Broadcasting, owner of one AM and two FM's.

**Trish Merelo**, midnight air personality, WPST(FM) Trenton, N.J., named music director.

Appointments at WOKQ(FM) Dover, N.H.: **Jim Murphey**, program director, assumes additional duties as operations manager; **Mark Jensen**, production director, assumes additional responsibilities as assistant program director.

**Randy Gill**, morning drive personality, WSPV(FM) Buffalo Gap, Va., named program director.

**Michael (Big Mike) Davidson**, afternoon drive personality, WHWH(AM) Princeton, N.J., named music director.

**Steve Jordan**, former program director, KNEW(AM) Oakland, Calif., joins KSAN-FM San Francisco as morning personality.

**Paul Benzaquin**, former talk show host, WEEI(AM) Boston, to weekend talk show host, WRKO(AM) there.

## News and Public Affairs

**Mary Martin**, producer, weekend news, CBS News, Washington, named deputy bureau chief there.

Appointments at Independent Network News (INN) and Independent Exchange (INDX), news services of WPIX(TV) New York: **Christine Gebhardt**, managing director, INDX, adds responsibilities as marketing manager; **Barbara Mortimer**, director, affiliate relations, INN, named director, affiliate relations and marketing.

**Lewis Friedland**, weekend producer, KUTV(TV) Salt Lake City, named 6 p.m. news producer.

**Eric Clemons**, sports reporter and weekend sports anchor, WALA-TV Mobile, Ala., joins ESPN's Sports Center, Bristol, Conn., as sports reporter and anchor.

Appointments at WCAU(AM) Philadelphia: **Steve O'Bryan**, Saturday host, *Sports Weekend Edition*, adds responsibilities as sports director, weekday *Morning Show*; **Jeff Asch**,

sports producer, adds responsibilities as Sunday host, *Sportsline Weekend Edition*; **John Bunting**, linebacker coach, Brown University, Providence, R.I., and former Philadelphia Eagles linebacker, to color commentator, Temple Owls football.

**Scott Blakey**, television correspondent, *The San Francisco Chronicle*, joins co-owned KRON-TV San Francisco as news editor.

**India Simmons**, producer, weekly news-discussion program, *Forum*, KGW-TV Portland, Ore., joins KING-TV Seattle as producer, regional issues program, *Compton Report*.

**Hubie Brown**, former head coach, New York Knicks, National Basketball Association team, joins Prism, regional sports and movie pay TV service, Bala Cynwyd, Pa., as color analyst, NBA's Philadelphia 76ers' broadcasts.

**Cindy Bradford**, assistant news director, KFDX-TV Wichita Falls, Tex., named news director.

Appointments at WNNJ(AM)-WIXL-FM Newton, N.J.: **Jeff McKay**, news director, WWGS(AM)-WSGY(FM) Tifton, Ga., to news director; **Bob Carmody**, operations manager, WMSC(FM) Upper Montclair, N.J., to afternoon news anchor.

**Joel Spivak**, talk show host, 2 p.m. to 6 p.m., WWRC(AM) Washington, named 9 a.m. to noon host and joins WRC-TV as 5 p.m. news anchor there.

**Diane Willis**, assistant professor, journalism, Northeastern University, Boston, and former co-anchor, WNEV-TV there, joins WRTV(TV) Indianapolis as co-anchor, 6 p.m. and 11 p.m. news.

**Jim Finnerty**, host, weekday morning program, KRCA-TV Sacramento, Calif., joins WTVN-TV Columbus, Ohio, as co-anchor, 6 p.m. and 11 p.m. news.

**John C. LaPorte**, off-air reporter and researcher, Chronicle Broadcasting's Washington bureau, joins Chronicle's WOWT(TV) Omaha as assistant news producer.

Appointments at WJAR-TV Providence, R.I.: **Mark E. Annick**, reporter, WNEP-TV Scranton, Pa., to general assignment and nightbeat reporter; **Tim Keegan**, news photographer-editor, WNEP-TV, to same capacity; **Betty Jo Cugini**, day assignment editor, WLNE(TV) New Bedford, Mass., to night assignment editor; **Rhonda Nani**, 6 p.m. news and special projects producer, WLNE(TV), to associate and weekend producer; **Mia DiBenedetto**, section editor, *Providence Journal Bulletin*, to associate producer, 5:30 p.m. news; **Katie Clapp**, assignment desk assistant, WLVI-TV Cambridge, Mass., to weekend assignment editor; **Ronna Florio**, reporter-photographer, Greater Boston/Lowell Cable TV, Lowell, Mass., and production technician and floor director, WJAR-TV, to weekend associate producer.

**Dave Durian**, anchor, WBAL-TV Baltimore, joins noncommercial WMPT(TV) Annapolis, Md., as news and public affairs anchor.

Appointments at KPAX-TV Missoula, Mont.: **Dave Tester**, weekend sports anchor and reporter, KFBB-TV Great Falls, Mont., to sports director; **Greg Shoup**, news and weather anchor, reporter and photographer, KFNB-TV Casper, Wyo., to meteorologist.

## Technology



Strange



Mason

Appointments at Acrian Inc., San Jose, Calif.-based equipment manufacturer: **David A. Strange**, director, program management, Loral Corp.'s Narda Western Operations, microwave equipment manufacturer, Manhattan Beach, Calif., to director, marketing, amplifier division; **Stan Mason**, director, engineering, Narda, to same capacity, amplifier division; **John P. Quinn**, private consultant and former group manager, semiconductor marketing applications, AvanteK, Milpitas, Calif., to Midwestern regional sales manager.

**Philip J. Levens**, VP, broadcast TV operations, ABC, New York, retired this year after 30 years, joins LPL Communications, radio frequency equipment leasing company there, as VP, radio frequency operations.

**Kenneth M. Gores**, director, engineering, Harte-Hanks Cable, San Antonio, Tex., named VP, operations and engineering.

**Mark Bowers**, director, engineering, Cable Communications of Iowa, Algona, Iowa, joins Centel Cable Television Co., Oak Brook, Ill., as director, technical planning.

**Thomas Volpicella**, account representative, magnetic products division, professional products group, Fuji Photo Film U.S.A., Elmsford, N.Y., named special accounts representative.

**David A. Cortese**, program manager, manufacturing strategies, quality assurance and plant modernization, Torrington Co., Atlanta, joins Telecommunications Techniques Corp., Gaithersburg, Md.-based manufacturer of telecommunications test and simulation instruments, as director, quality assurance.

## Promotion and PR

Appointments at Earle Palmer Brown Public Relations, Bethesda, Md.: **Steve Ellis**, VP, Communications of GenCorp., Akron, Ohio, and former general manager, Earle Palmer Brown, to president; **Bruce M. Odza**, executive VP, named executive VP and general manager, Philadelphia office; **Michael J. Collins**, account executive, Philadelphia office, to public relations director.

**Dorothea M. Brooks**, business-financial editor, UPI, New York, named director, news services, PR NEWSWIRE, electronic news release distribution network there.

**Marilyn Stein-LeFeber**, VP, communications, Gannett Foundation, Rochester, N.Y., resigns to start communications and public relations

firm, Stein Communications Inc. **Brian J. Buchanan**, director, media relations, serves as acting director, communications.

**Mary Kichefski**, account executive, Julie Simon Communications, Miami-based public relations and marketing firm, named VP.

**Julie Osler**, former VP, public relations, The Entertainment Channel, New York, and former head, public relations, Showtime there, joins Cablevision Systems Corp., Woodbury, N.Y., as director, public affairs.

**Lisa DeLucia**, merchandising-public relations manager, Pentel of America, Los Angeles-based public relations firm, joins KCOPTV there as media supervisor, creative services department.

**Tom Hayes**, senior promotion producer and assistant to director, creative services, KCST-TV San Diego, joins KOVR(TV) Stockton, Calif., as promotion manager.

## Allied Fields

**Robert E. Fowler Jr.**, president and chief operating officer, Rubbermaid Inc., Wooster, Ohio, joins Josephson International Inc., which includes Talent Agency Group, New York, as chairman and CEO.

**Megan Hookey**, corporate trainer, Philadelphia-based group station owner and multiple cable system operator, Harron Communications, joins National Cable Television Association, Washington as director, industry communications, serving as liaison between NCTA and cable operators and state associations.

**William Lockwood**, account supervisor, client services, Ehrhart-Babic Associates, Englewood Cliffs, N.J.-based market research firm, named VP, corporate director, operations.

Appointments at Corporation for Public Broadcasting, Broadcast Services, Washington: **Lourdes Santiago**, manager, special projects, to manager, station relations; **Patricia Wente**, general manager, noncommercial KGOU(FM) Norman, Okla., to manager, station grant programs; **Monica Medina Karpen**, assistant director, publicity, noncommercial KCTS-TV Seattle, to station relations associate; **Henrietta Dowling**, executive secretary to VP, telecommunications, to grants assistant.



Quinn

Appointments at Audience Research & Development, Dallas: **Nancy Quinn**, director, client services, to talent consultant, talent development division; **Colleen L. Pang**, account executive, Bozell, Jacobs, Kenyon & Eckhardt there, to director, sales/marketing research division.

Appointments at Federal Trade Commission, Office of Public Affairs, Washington: **Susan Ticknor**, public affairs specialist, named news director, assuming duties of deputy director, **Barbara Rosenfeld**, on leave of absence to undertake one year as 1987-1988 American Political Science Association Congressional

Fellowship.

Appointments at newly expanded Washington office, Bryan, Cave, McPheeters & McRoberts, St. Louis-based communications law firm: **Carl W. Northrop**, managing partner, Kadison, Pfaelzer, Woodard, Quinn & Rossi, Washington, and **John Griffith Johnson Jr.** and **Jack R. Smith**, partners, Kadison, Pfaelzer, to partners.

## Deaths



Martin, 1968

**Quinn Martin**, 65, producer of more than 16 hour-long network television series and 20 movies of the week, died Sept. 5 of a heart attack at his Rancho Santa Fe, Calif., home. Most recently president and CEO of Quinn Martin Communications film production company, founded after the 1979 sale of Quinn Martin Productions, he began his career as editor, writer then producer with Desilu Productions for the 1955-1958 *Jane Wyman Theater*. In 1959, he produced a two-part pilot for *The Desilu Playhouse* which would become the weekly series, *The Untouchables* (with Robert Stack; ABC, 1959-1963), the first of many one-hour crime shows that would include *The Fugitive* (with David Janssen; ABC, 1963-67), *Dan August* (with Burt Reynolds; ABC, 1970-71), *Cannon* (with William Conrad; CBS, 1971-76), *The Streets of San Francisco* (with Karl Malden and Michael Douglas; ABC, 1972-77), *Barnaby Jones* (with Buddy Ebsen; CBS, 1973-80), *The Manhunter* (with Ken Howard; CBS, 1974-75), *Caribe* (with Stacy Keach; ABC, 1975) and *Most Wanted* (with Robert Stack; ABC, 1976-77). Other series included *Twelve O'Clock High* (with Robert Lansing; ABC, 1964-67), *The Invaders* (with Roy Thinnes; ABC, 1967-68) and *Tales of the Unexpected* (with William Conrad; NBC, 1977). Since 1979 sale of his production company and his subsequent move to Rancho Santa Fe, he began involvement with University of California, San Diego, endowing a chair there, and became president of La Jolla (Calif.) Playhouse theater board, before returning to developing two feature films for Warner Bros. at time of his death. He is survived by wife, Muffett, daughter and two sons.

**Stephen B. Small**, 40, former VP, Mid America Media, Kankakee, Ill.-based radio and cable group, died Sept. 4 in rural area 13 miles southeast of Kankakee after being buried alive in wooden box by kidnappers who had allegedly demanded a \$1-million ransom after his kidnapping Sept. 2. Beginning as program director in 1972 with Mid America's Kankakee TV Cable, he became manager of system and VP of Mid America from 1973 until the group's dissolution in early 1986. Mid America had owned two AM's, three FM's and two cable systems including Plantation Cable Inc., Hilton Head Island, S.C. Sister, Susanne Small Bergeron, is present owner of WKAN(AM)-WLRT(FM) Kankakee. He is also survived by wife, Nancy Pedersen, and three sons.

## Newsman Douglas Edwards: CBS's marathon man

Last Friday (Sept. 11) Douglas Edwards received the National Association of Broadcasters annual Radio Award in Anaheim, Calif. The night before, he had been a guest on Larry King's late-night radio talk show. On Friday night, he was scheduled to do a call-in program by satellite with a station in Phoenix, then catch a red-eye flight to Boston to give a speech in nearby Danvers, Mass., the next morning. Speeches, interviews and cross-country traveling are common in Edwards' schedule, which includes three daily radio newscasts, a daily one-minute-plus television network newsbreak and the weekly *For Our Times*, a half-hour religious and cultural affairs program broadcast every Sunday morning over CBS.

At the age of 70, Edwards says he's busier than ever. He is now in the third year of a five-year contract that has made him the first CBS newsman to break the 70-year-old barrier on staff. This December, Edwards will mark his 45th anniversary with CBS.

There have been only three anchormen of CBS's evening television newscast, which marked its debut, as a 15-minute report, in August of 1948. Edwards was the first. Like the current anchor, he traces his roots to the Southwest—Ada, Okla., to be exact—where he was born July 14, 1917.

His father died of smallpox when Edwards was nine months old. His mother's roots were in the South, and when Edwards was three they moved to Troy, Ala. It was there that the future newsman developed an interest in broadcasting, listening to clear channel radio stations on a crystal set.

That was in the late 1920's. He landed his first announcing job in 1932 when some older friends built a 100 watt radio station in Troy. Edwards hung around the studio site that summer as the station was going up, and one day did a routine microphone check at a church next door: "I found out what the organist was going to play and did a little 15-minute announcement on her recital. It was only a test, but when I went back to the studio, they asked how I'd like to work as junior announcer. There was no discussion of salary. Later I made \$2.50 a week, which was more than ample at the time."

That led to a 15-minute music program on the station, featuring Edwards singing popular tunes of the day. "I used 'My Buddy' as a theme," he recalls. "I just liked the tune."

At the age of 16 Edwards went off to the University of Alabama, which was followed by a year at Emory in Atlanta and then a stint at what is now known as Georgia State. While in school he had begun working on the *Atlanta Journal's* radio news staff, "pinch hitting" for regulars who wrote and assembled daily newscasts for co-owned WSB(AM) Atlanta. Edwards never finished his formal education, dropping out to work for WSB and adding the *Sunday Radio Page* at



CLYDE DOUGLAS EDWARDS—anchor and correspondent, CBS News, New York; b. July 14, 1917, Ada, Okla.; attended University of Alabama, Emory University and Georgia State, 1935-37; radio news staff, *Atlanta Journal* and co-owned WSB(AM) Atlanta, 1936-38; special news events reporter, WXYZ(AM) Detroit, 1938-40; news anchor and writer, WSB, 1940-42; news writer and anchor, *The World Today*, CBS News, 1942-43, European correspondent, 1943-46; anchor, *World News Roundup*, 1946-47; anchor, *Douglas Edwards with the News*, 1948-62; present position since 1962; m. May Hamilton Dunbar, May 10, 1966; children (by previous marriage): Lynn, 46; Robert, 41; Donna, 39.

the *Journal* to his duties. Before long, he was doing three newscasts a week and writing a column.

After three years with WSB, Edwards headed north to join WXYZ(AM) Detroit, home of the *Lone Ranger*, *Green Hornet* and *Challenge of the Yukon* radio serials. The station fed Mutual Radio and the Canadian Broadcasting Network, as well as the Michigan Network. It took feeds from the two NBC networks and CBS. Edwards was assigned to the department covering special news events for the station, where one of his colleagues was Mike Wallace, who later joined Edwards at CBS.

After two years at WXYZ, Edwards received a call from his old station, WSB, which had since been purchased by the Cox family of Ohio. Edwards had decided while at WXYZ that he wanted to work for CBS, having listened to broadcasts from the network's elite corps of European correspondents, headed by Edward R. Murrow, in the late 1930's. But J. Leonard Reinsch, who headed the Cox broadcast interests, persuaded Edwards to rejoin WSB in 1940. "They offered me a little more money and I decided to go back there for some more seasoning before knocking on CBS's door," Edwards recalls.

In 1942 a colleague from Edwards's days in Detroit who had since joined CBS as an announcer tipped him off to an announcing job that the network was looking to fill and

that could lead to a slot in the news division. He took a chance.

Edwards had the support of key contacts who may have made the difference in getting him a start at CBS. Reinsch, his employer at WSB, put him up at the Plaza in New York when he went to audition for the announcer's job. Edwards found out later that Reinsch also put in a good word with Frank Stanton, then vice president of CBS.

"They immediately began to schedule me on news," Edwards said. The late Paul White, who was running the CBS News division at the time, apparently liked what he saw, and heard, of Edwards. "They checked my background, had me understudy John Daly for a week and then come in on a Saturday and write and put *The World Today* [radio newscast] on the air. By Tuesday of the following week I had a three-year CBS correspondent's contract. So it was a gamble that paid off."

After two years of working on *The World Today* Edwards joined the Murrow staff in London in 1943. He went to Paris after its liberation as head of the bureau there, returning home in May of 1946 to anchor CBS Radio's *World News Roundup*.

In 1946 CBS's owned and operated television station in New York, WCBS-TV was broadcasting an experimental newscast every Thursday evening. When Edwards arrived home from overseas, he was interviewed on the WCBS-TV program about what was happening in the Middle East, an emerging news story. That interview marked the start of his career in television news. "They liked the way I performed and asked me to do more," he said. Later that year, Edwards began anchoring a 15-minute newscast every Thursday and Saturday evening on the station.

By the summer of 1948, CBS had put together a small network along the East Coast which fed coverage of the political conventions, anchored by Murrow, Edwards and Quincy Howe. In August of that year, Edwards got the nod to do the network's first daily television network newscast, which aired at 7:30 p.m. That fall there was a big push to expand the television network coast to coast. That inspired Edwards to adopt the signature sign-on, "Good evening everybody from coast to coast." The signature stuck throughout his 15-year reign on the newscast, ending in 1962 when Walter Cronkite took over to challenge the team of Chet Huntley and David Brinkley, whose newscast on NBC had taken the lead away from Edwards in the 1950's.

Edwards has remained a force on the CBS News team, covering political conventions and a host of other stories for television and radio. And at 70, in good health, he hopes to remain a force. "As long as I can contribute I think I shall," he says. He recently bought some property in Florida. Plans for a house there, he says, look attractive, "at some time. At some time."

**To increase radio industry's \$6.5-billion share of advertising pie,** Malrite Communications Chairman **Milton Maltz** Friday (Sept. 11) urged top management of radio stations, networks and rep firms to **bypass agencies and make pitches directly to large advertisers.** Speaking at Radio '87 convention session (see "Top of the Week") in Anaheim, Calif., Maltz, founder and chief executive of 31-year-old Cleveland-based company that is major player in radio and independent television station business, said three groups should form task force. "I think the time has come that we have to go directly to the top of the corporation—the chairmen and the presidents," he said. "We have to get into a much more sophisticated, hardline approach. . . . It's time to start working together and not cannibalize each other." Maltz's suggestion won applause from nearly full house attending his "How to make \$100 million in broadcasting" presentation. But afterward, some radio station executives and others in broadcasting industry expressed reservations since bypassing agencies could result in severe backlash when it comes to making media buys. "They'll get murdered" if they go through with it, said one outsider who asked not to be identified. Maltz cited recent direct **presentation by Fox Broadcasting Co. to Procter & Gamble** after which P&G agreed to place \$10 million in advertising on programming service, but Fox spokesman said company officials spoke with in-house ad agency.

New York State Cable Commission Chairman William Finneran said last week that commission, New York's Mayor Edward Koch and U.S. attorney general's office in New York are close to agreement that would let **Cablevision Systems** proceed with its build in **Bronx and Brooklyn.** Franchise agreements for all of outer boroughs have been under investigation since citywide corruption scandal broke year-and-half ago. But state commission has been pushing city to get all outer borough builds going in light of years-long delay. Last week, Finneran said that if agreement did not come together early this week, commission would take special action at meeting in New York Wednesday (Sept. 17) authorizing Cablevision to proceed, despite any objections voiced by city or attorney general's office. Finneran said state law gives commission authority to override cities on franchising matters in event of "unreasonable delay." Cablevision is state's largest MSO, with over 300,000 basic subscribers there, although company's total basic subscriber base is more than double that at 698,000.

**ABC News** will be in unusual situation in December of producing **presidential debates** that will be broadcast by another network, **Public Broadcasting Service.** ABC earlier this year accepted invitation from *Boston Globe* to join it in co-sponsoring debates on



**Good news.** The National Academy of Television Arts & Sciences gave out 37 News and Documentary Emmy Awards last week at a ceremony in New York. The Public Broadcasting Service took top honors with 11 awards, ABC and CBS each received 10, NBC had six and syndicated shows got one. Among the presenters were the Rev. Lawrence Martin Jenco, a former hostage in Lebanon (the ceremony was dedicated to the hostages still there); Senator Daniel Inouye (D-Hawaii); Gloria Steinem; and Voyager astronauts Dick Rutan and Jeana Yeager. Above, ABC's David Hartman receives an Emmy from Senator Inouye.

Following are the awards, which recognized programs that aired during 1986:

- **Outstanding investigative journalism (segments)**—The CBS Evening News with Dan Rather: "Helicopter Dangers," CBS, and 60 Minutes: "The McMartin Preschool," CBS.
- **Outstanding interview/interviewer(s) (programs)**—CBS News Special: "The Burger Years," CBS.
- **Outstanding interview/interviewer(s) (segments)**—CBS News Nightwatch: "Charles Manson," CBS, and 1986: "A Promise," NBC.
- **Outstanding background/analysis of a single current story (programs)**—Frontline: "Holy War, Holy Terror," PBS, and CBS Reports: "The Vanishing Family—Crisis in Black America," CBS.
- **Outstanding background/analysis of a single current story (segments)**—Jimmy Breslin's People: "Prison AIDS," ABC, and 20/20: "By His Father's Hand, the Zumwalts," ABC.
- **Outstanding investigative journalism—20/20:** "MIA's—The Story That Would Not Die," ABC.
- **Outstanding coverage of a single breaking news story (programs)**—Nightline: "Pan Am Flight 73 Hijack," ABC, and Nightline: "Philippines: Two Inaugurations," ABC.

- **Outstanding coverage of a single breaking news story (segments)**—CBS Evening News with Dan Rather: "Reykjavik, Iceland," CBS, and NBC News Special Report: "Challenger Memorial Service," NBC.

- **Outstanding coverage of a continuing news story (programs)**—Frontline: "Sue the Doctor?," PBS.

- **Outstanding coverage of a continuing news story (segments)**—20/20: "Ticket to Nowhere," ABC, and The CBS Evening News with Dan Rather: "Racism," CBS.

- **Special classification for outstanding program/individual/technical achievement (programs)**—Today Show: "The Philippines: Life, Death and Revolution," NBC.

- **Special classification for outstanding program/individual/technical achievement (segments)**—ABC News Liberty Weekend: "Waldeen Pond," ABC, and 1986: "Shot in Hollywood," NBC.

- **Outstanding informational, cultural or historical programming (programs)**—The Global Assembly Line, PBS; CBS Sunday Morning: "With Horowitz in Moscow," CBS, and "Before Stonewall," PBS.

- **Outstanding informational, cultural or historical programming (segments)**—Good Morning, America: "East Africa: Changing," ABC.

- **Outstanding individual achievement in news and documentary programming:**

**Sound**—Kenneth Love and Norman Andrews, sound recordists, A National Geographic Special: "Realm of the Alligator," PBS.

**Tape editors**—Tressa Anne Verna, videotape editor, 1986—The Great Race, NBC, and Ed Delgado, Don Wahlberg and Charles Chinn, tape editors, Wasted—Just Say No, NBC.

**Film editors**—Barry Nye, film editor, A National Geographic Special: "Realm of the Alligator," PBS.

**Graphic design**—John Andrews, Judd Pilot and Todd Ruff, graphic designers, electronic graphics, Adam Smith's Money World, PBS.

**Writers**—Mary Lou Teel, CBS Sunday Morning: "We've Grown Accustomed," CBS, and Richard Gerda, Linda Ellerbee and Ray Gandolf, Our World: "Halloween 1938," ABC.

**Directors**—Robert Gardner, The Courage to Care, PBS, and Sharon Sopher, Witness to Apartheid, PBS.

**Cinematographers**—Hugh Miles, "The Frozen Ocean: Nature Kingdom of the Ice Bear, Part I," PBS.

**Researcher**—Andrea Weiss, "Before Stonewall: The Making of a Gay and Lesbian Community, PBS.

**Electronic camerapersons/videographers**—Mark Falstad, CBS News Special: "Big Gamble in Atlantic City," CBS.

**Music**—John Scott, music director, "Cape Horn: Waters of the Wind," The Cousteau Society, syndicated.



**AM excellence.** When the National Association of Broadcasters handed out its Crystal Radio Awards for Excellence in Local Achievement for first time last week at Radio '87 in Anaheim, AM stations swept nine of top 10 awards. Stations were saluted for their public service and local programming excellence at awards ceremony hosted by Gary Owens, morning personality for KF(AM) Los Angeles. Top Crystal winners were: KPAL(AM) Little Rock, Ark.; WMAL(AM) Washington; WOBA-AM-FM Miami; WFMD(AM) Frederick, Md.; KWOS(AM)-KJMO(FM) Jefferson City, Mo.; KMOX(AM) St. Louis; KHAS(AM) Hastings, Neb.; KGFW(AM) Kearney, Neb.; WVMT(AM) Colchester, Vt., and KNOM(AM) Nome, Alaska. (The last, which serves 150,000 square miles in Alaska, holds the double distinction of being noncommercial AM station and running 140 public service announcements per day.) Ten winners were chosen from 50 finalists from across nation. Among award presenters were seven former NAB radio board chairmen.

successive nights—Dec. 7 and Dec. 8—of Republican and Democratic candidates for their parties' presidential nomination. Richard Wald, senior vice president, ABC News, last week said ABC had planned originally to tape debates and run them in *Nightline*, whose normal starting time is 11:30 p.m. ABC is committed to National Football League football on Monday night. Subsequently, Wald and *Globe's* assistant executive editor, Ben Taylor, said decision was made to seek live—and, therefore, larger—audience for television coverage. So Wald contacted PBS, which lost no time in accepting proposal for airing debates over its 318 stations.

**CBS** has received bid from Sony Corp. for all or part of its CBS/Records Group, CBS confirmed last week. CBS, which last year turned down bids in \$1.25-billion range, said it had received inquiry from Sony soliciting CBS interest in discussing possible sale, and would consider offer, but that no negotiations are yet under way. No bid price was made public, but analysts last week said entity as whole could command price close to \$2 billion. Records had 1986 revenue of \$1.5 billion, with operating profit of \$162 million, and, according to Drexel Burnham Lambert estimates, operations profit will climb to \$180 million on \$1.6 billion in revenue in 1987.

**Automotive television advertising** in first half of 1987 rose by 21% to \$1.2 billion, according to Broadcast Advertisers Reports data analyzed by Television Bureau of Advertising. TVB reported that national spot TV advertising for automotive spending in first half increased by 31.6% to \$524.7 million, while network TV advertising moved up by 14.9% to \$463 million. Television advertising by local auto and truck dealers totaled \$183.3 million, gain of 9.3%. Television advertising on national syndication soared by 196.2% to \$7.9 million. Leading advertisers in first half, according to TVB, were General Motors, \$195.7 million; Ford Motor, \$154 million; Chrysler Corp., \$74.8 million and Nissan Motor, \$67.6 million.

House Energy and Commerce Committee Chairman **John Dingell** (D-Mich.), in open letter to colleagues asking them to join him in effort to codify fairness doctrine, rejected notion that FCC's repeal of doctrine has no effect on equal-time law and personal attack rule. "It is clear that there can be no 'surgical strike' on the fairness doctrine; the interrelationships are far too thorough and far too deep," said Dingell. "If *Red Lion* no longer protects fairness—as the commission asserted in its August decision—it can't be relied upon to protect equal time, either."

**National Cable Television Association board**, meeting in Washington last Thursday, approved plan to increase number of programmers on board from two to six and to give newly designated programmer directors' full rights, including right to sit on policymaking executive committee. Top two dues-paying program members will have automatic seats on board. Other four will be elected at-large by

programmer members with one of four reserved for programmer member outside top-10 dues paying members. Like system directors, programmer directors' dues will be based on their annual revenues. None of changes is official until board vote is affirmed by full membership in mailed ballot. Once final, board will have 35 seats for system directors, six for program directors and two for associates (equipment suppliers). Last Wednesday evening, NCTA hosted fundraising reception for House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.).

**"Very modest" percentage of employees** at headquarters of **American Television & Communications** in Denver have gotten ax, another step in decentralization of management, according to ATC's Richard Holcomb. "Operating divisions of company are capable of doing a lot more for themselves than they used to," he said. Corporate staff was cut by about 150 last year, he said. Current cutback will come nowhere near that level, he said.

**U.S. district judge** in San Francisco has issued permanent injunction barring city and county of Santa Cruz from terminating service of **Group W Cable of Santa Cruz**. City and county, which share single system, had refused to renew Group W's franchise in favor of granting application of Greater Santa Cruz Cable, owned by partnership of local businessmen. City and county had selected Greater Santa Cruz on basis of consultant's evaluation of four aspirants, including Group W. Group W's counsel, Harold Farrow, had argued that making cable system dependent on its ability to provide service on discretion of authority on which it was reporting violates First Amendment. In granting injunction, Judge William Schwarzer held unconstitutional technical requirements city and county sought to impose, including access channels and state-of-art equipment. Santa Cruz officials said they had not yet seen judge's order, so could not comment on whether it would be appealed.

**Bill Cosby** is America's richest entertainer, earning \$84 million in 1986-87, according to cover story in *Forbes's* Sept. 21 issue. Cosby fortune includes \$28 million paid this year for 1988 syndication of *The Cosby Show*, plus \$7-million-per-year show salary and another \$7 million for TV commercials.

**Change of venue.** The U.S. Court of Appeals for the Second Circuit has ordered transferred to the U.S. Court of Appeals in Washington the Syracuse Peace Council's appeal of the FCC's action repealing the fairness doctrine. A three-judge panel of the Second Circuit acted on Wednesday, ruling from the bench after hearing arguments on the motions filed by the commission and Meredith Corp. They had argued that the case should remain in the jurisdiction of the D.C. circuit court. It was that court's order remanding to the commission a case involving a Meredith appeal that led to the commission's repeal of the doctrine as a violation of the First Amendment. Meredith had raised the constitutional issue after its WTVH(TV) Syracuse was held to have violated the doctrine.

Meanwhile, Henry Geller, a former FCC general counsel, and Donna Lampert have opened another front in efforts to win a reversal of the commission's action. They petitioned the commission to reconsider the order—not because they expect to persuade the commission but as a means of raising issues on which a court appeal can later be taken. The petitioners' principal contention is that the commission should retain the doctrine but make it subject to a "malice test." They say that would "alleviate to the maximum extent any possible chilling effects and at the same time preserve the public trustee notion underlying the [Communications] Act." Under such a test, the petitioners say, the commission would focus on whether a licensee "has acted consistently with the public trustee requirement—or with reckless disregard of the doctrine."

## Editorials

**Live wire**

Tighter budgets, in news and all departments, are a fact of life these days at the television networks, which are valiantly trying to learn the art of doing more—or as much—with less. In the face of that reality, Don Hewitt, who runs CBS News's *60 Minutes*, has proposed an idea that just may win some points in the network counting houses.

At the Radio-Television News Directors Association meeting in Orlando, Fla. (BROADCASTING, Sept. 7), Hewitt suggested the creation of a cooperative video "wire" service to cover "routine" international stories. The service could provide the networks with two "wires," says Hewitt, one of packaged stories and a second of raw footage. The wire would allow the networks to pare down their overseas staffs—he estimated their combined force at over 500—and concentrate on "enterprise" stories. "If we could leave it to a wire service to provide us with the what and the where," said Hewitt, "we could concentrate on the who and why." The creation of a TV wire service, he also pointed out, might reduce the herds of correspondents who now descend on routine events merely to get short sound bites (for more on "journalistic herds," see the story on the former presidential candidate Gary Hart's *Nightline* appearance, page 38).

Hewitt's proposal on the surface was in some conflict with the views stated by Walter Cronkite in an interview beginning in this magazine on page 80. Cronkite deplores reductions in overseas staffs, asserting that correspondents with experience on the scene are better equipped to cover breaking stories than reporters flying in from elsewhere. Maybe, however, the Hewitt and Cronkite positions can be reconciled.

If a wire service were to be created for TV—and the rudiments of what Hewitt has in mind are already in operation domestically in such private ventures as Conus, Group W's Newsfeed and CNN's Newsbeam—it would not necessarily preempt networks or stations from covering the news their own way. It is doubtful that a Sam Donaldson would be taken off the White House beat if a new and complete wire service bureau were installed there. The *New York Times* keeps a staff of 40 in Washington, a city thoroughly covered by the Associated Press of which the *Times* is a member. With or without a wire service, television network news departments would want knowledgeable correspondents strategically dispersed as long as the departments were practicing serious journalism.

Networks are facing increasingly stiff competition at home from aggressive local stations and cooperatives. It is time to play a new game, said Hewitt. "Six hundred stations are already beating us at the old one."

**Thanks but no thanks**

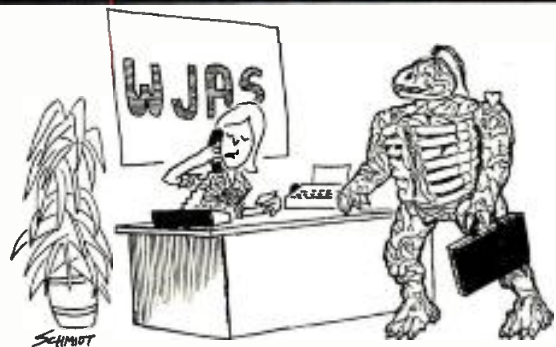
Cable continues to react gingerly to grants of First Amendment protection of a kind broadcasters have been seeking—or should have been when they weren't—since before cable was born. A federal district judge in California two weeks ago, in ruling unconstitutional some of the requirements cities have made the price of doing business for cable franchisees, used language that could, with slight modification, have come straight from a footnote supporting the FCC's fairness doctrine repeal.

The effect of mandatory leased access and PEG (public, educational and governmental) channels, said the court (BROADCAST-

ING, Sept. 7), will be to force the cable operator "to cablecast material by other speakers that it might otherwise choose not to present." The access channels, said the court, "carry the inherent risk that a franchisee's speech will be chilled and the direct, undeniable impact of intruding into the franchisee's editorial control and judgment of what to cablecast and what not to cablecast... Neither result can be tolerated under the First Amendment in the name of an 'attitude that government knows best how to fine tune the flow of information to which the people have access.' " (Were this page to modify that for broadcasting, it would add, as the FCC has concluded, that the chilling of speech and usurpation of editorial control are not somehow justified by the invocation of a shopworn argument about spectrum scarcity.)

To the court's ringing endorsement of cable's First Amendment freedoms, the response of the National Cable Television Association was, well, ambivalent. The NCTA noted that another decision in Pennsylvania had come to a different conclusion about cable's constitutional rights and implied that it would just as soon see that one survive higher court review. Why wasn't the NCTA standing up to cheer the judge in California? It has a problem with members who think franchising regulations of the kind the California court rejected effectively shield existing cable operations from overbuilds in their community. At this point, the prospect of losing that protection is considered too high a price to pay for establishing a firm legal foundation for cable's status as a modern member of the press that is given another kind of protection by the First Amendment. It's just possible that the courts will give cable First Amendment rights in spite of itself. Broadcasters should have it so good.

**Happy birthday.** *What can be said about CBS and its 60th birthday that hasn't been said, at considerable length, elsewhere in this issue? It might be mentioned that NBC, to which CBS provided the first network competition, has been enjoying—indeed reveling in—prime time television supremacy for several years. Before that, ABC was the winner. Before that, CBS was number one for 20 years. It is clear from the interviews with CBS's leadership appearing in these pages that the years in second place have not accustomed CBS to that condition. What to give a network on its birthday? Does Bill Cosby have a clone?*



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