

BW IN BRIEF

AWRT gathering

TORONTO—American Women in Radio and Television look at technologies. **Page 2**

Final rules salvo

WASHINGTON—It's up to the FCC to decide the fate of the syndi rules. **Page 2**

'Blood Feud'

NEW YORK—OPT's latest mini-series paces WPIX-TV here to major ratings victory. **Page 3**

By the numbers

NEW YORK—RAB's search for a new leader went according to the planned procedure. **Page 3**

TV usage soars

NEW YORK—Television usage is at an all-time high—6 hours and 48 minutes per day. **Page 6**

Cassette unveilings

NEW YORK—Several firms have revealed new videocassette products. **Page 12**

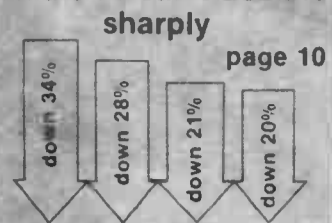
'Family Feud'

LOS ANGELES—Television families of the past three decades battle for charity. **Page 15**

Changing horses

LOS ANGELES—NBC Chairman Grant Tinker has changed his position. **Page 16**

Radio ad sales decline sharply



Section 2
pages 17-24

Finance and
Regional Report

- News directors reaching the top
- Alan Henry, the no book doctor
- WIS-TV—winning the L.A. race

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Poltrack challenges TAA impact scores

By Les Luchter

NEW YORK—According to the qualitative ratings taken last spring and just released by Television Audience Assessment, CBS' *The Jeffersons* and *Magnum P.I.* have high audience appeal, but low audience impact—and thus low commercial exposure.

Findings like that don't sit well with Dave Poltrack, vice president research, CBS Broadcast Group, who declared that TAA has probably "made a major error in their impact scores."

Even though an apparent endorsement of the research by Poltrack was attached to copies of a TAA "executive summary" distributed last week, he stated, "We are very skeptical about the validity of any research that utilizes questions that involve 'socially acceptable' responses—a case where something in the question leads the viewers to respond as they think they ought to respond, as opposed to responding based on their

own beliefs or actions. These questions are really loaded in that regard."

In TAA's case, the program impact scores were determined by viewer responses to two statements: "The program touched my feelings" and "I learned something from this program."

A program like *CBS Reports* received a very high impact score; *A Woman Called Golda* and *Cousteau Odyssey* also scored high.

Yet the highest impact score for a comedy was only 53 for *Facts of Life*, while the lowest impact score for a public affairs program was 49 for *Inside America*.

"We feel there are other emotional responses a person can get out of a TV program (besides 'touching my feelings' and 'learning something')." Poltrack said. "A situation comedy that makes one laugh can be every bit as enjoyable as a show that touches emotions in another way."

Continued on page 4



Print battled broadcasting as ABC's Barbara Walters, NBC's John Chancellor and CBS' Dan Rather took on three newspaper editors at the 97th annual convention of the American Newspaper Publisher's Association.

Anchors, publishers exchange news jobs

By Dave Potorti

NEW YORK—"Television is the best thing that ever happened to the newspaper business," said Abe Rosenthal, executive editor of the *New York Times*.

"I couldn't get along without newspapers, and I don't think that anyone in television could or wants to," said ABC's Barbara Walters.

That was the tone of comments exchanged at a meeting between three television journalists and their peers in the newspaper business at the 97th annual convention of the American Newspaper Publisher's Association here last week. Each group told the other "how I'd run your shop differently."

On hand were NBC's John Chancellor, CBS' Dan Rather, *St. Petersburg Times* Editor Eugene Patterson and Harris Enterprises' Peter Macdonald, who heads a group of 11 Kansas papers.

"Celebrity journalism" was a topic of contention made obvious before the event even began. Several camera-bearing convention attendees thronged the TV journalists without so much as a glance at the newspaper editors.

"How do we deal with it? Not very well," said CBS' Rather. "Viewers should address themselves to the question of which local or network newscast tried to deal with the celebrity journalism problem the best. Are they putting on someone simply because they're another pretty face, or because that person is an experienced reporter who has something to say?" Reputation of a news organization, not image, is the key, he said.

Observing that broadcast journalism now is raising a generation of its own, Rather recalled that some print experience was essential in his day. Stressing the importance for broadcast journalists to read newspapers every day, he claimed to have fired a member of his staff for not doing so.

Chancellor, pointing out that television is only 30 years old, suggested that the next generation of TV journalists will deal with the problem of celebrity better, as viewers become less in awe of TV.

WNET's news appetite

"We do not edit our paper by TV or as a result of TV," said Rosenthal. "We really don't pay much attention to TV at all. But it's the world's best advertising as far as news goes. It spreads information around the country instantly, arousing the appetite of tens of millions

Continued on page 4

CBS affiliates rally behind net on controversy

By Marianne Paskowski

NEW YORK—In the wake of some embarrassing admissions by CBS News about the production of its controversial documentary—*The Uncounted Enemy: A Vietnam Deception*—news directors at CBS affiliate stations are rallying behind their network.

"Whether CBS was right or wrong, and I don't know, it will be a better news operation. The atmosphere will be more responsible," said Bruno Cohen, news director, KPIX-TV, the CBS affiliate in San Francisco.

Last week a federal district judge ordered CBS to turn over its internal study on the documentary to Gen. William Westmoreland, who is suing the network for \$120 million.

The report, a post-broadcast evaluation, was prepared last year by Burton Benjamin, a senior CBS producer. It determined that while some of the department's regulations on documentary films had indeed been violated in that broadcast, the network still stands by its documentary.

The Benjamin report outlined 11 principal flaws in the preparation of the program ranging from "coddling sympathetic witnesses" to interviewing mostly witnesses who supported the program's conclusion—that Gen. Westmoreland deliberately manipulated information on the strength of enemy troops during the Vietnam War.

"I'm concerned about the apparent breakdown in CBS' usually excellent news standards, that were not adhered to," said Chris Clark, vice president, director of news, WTVF-TV, Nashville.

"But they did the right thing. We are going to make errors and we must be able to analyze them without fear of everything being subject to a court order," Clark added.

CBS earlier had argued that to relinquish the report would

Continued on page 4

Noble glitters with its 'Great Gold' unveiling

By Ed Harrison

LOS ANGELES—Noble Broadcast Consultants has unveiled a new format called "Great Gold," which is designed for AM stations suffering from ratings malaise.

The format features top rock hits from the '50s through the '70s and is targeted for the 25-49 demographic. According to Noble Vice President Bob Harper, who originated the format, it's geared specifically to "the 75 percent of the country's AM stations that are dropping out of the ratings barrel."

"The idea is in the uniqueness of the format," Harper said. "We've designed it to be immediately recognizable and



Bob Harper

easy to listen to. It will generate listeners who are in the key demographic, playing music from their teen and college years."

Harper contends that in most markets, all but one or two of the top stations are FM and the successful AMs are either non-music or extremely specialized.

"FM has become more sensitive to what listeners want programming-wise. In the '60s

Continued on page 4

Inside this week

Update	6
People on the move	8
Finance	10
Calendar	11
Regulatory scene	11
Product update	12
Other voices (editorial)	14
Images	15

(24 pages, 2 sections)

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AT DEADLINE

Chung expected to take NBC post

NEW YORK—Reports circulating both here and in Los Angeles suggest KNXT-TV anchor Connie Chung will exit the West Coast for a network spot with NBC News here. Among the possible assignments for Chung are weekend network anchor duties and a stint on *Early Today*.

'CBS Morning News' jumps in rating race

NEW YORK—While ABC's *Good Morning America* continues to lead the weekly early morning ratings, *CBS Morning News* pulled to within a whisper of a second place tie with NBC's *Today*. For the week ending April 22, *Today* had a 4.1 rating, 19 share with CBS posting a 4.0 rating, 18 share; *GMA* had a 6.0 rating, 27 share.

Continued on page 4

AWRT focuses on technology

By Angela Burnett

TORONTO—Revvng up for the opening of tomorrow's 32nd Annual Convention, American Women in Radio and Television have planned more than just social chit chat, featuring a few discussions about the new technologies.

"I'm very concerned with the people side of things," explained Charlotte Tharp, community relations director at WHAS-TV, Louisville, Ky., and AWRT president. "The new technologies are fine, good, fantastic," she said brightly. "But we don't want to forget the people side."

For the nearly 500 women and men expected to gather here, the "People Turn Us On" theme means a new emphasis on professional development leadership skills and positioning.

Stressing the importance of professional development, Tharp noted that sometimes women are left out of such opportunities. Worse, she said, "is when women just are not considered for professional development opportunities."

Tharp views this convention as a chance to give AWRT members a new perspective on their professional role. "We're trying to give them information about the business. We want to show how everything in the business affects their jobs and puts them in a better position to contribute more."

Citing leadership ability as an example of the skills women need, Tharp noted that "leadership is not just management training." In a work situation where more people are involved and input is sought from all staff levels, the ability to lead is important to everybody.

"We're trying not to teach skills that are geared just for the one single thing they do. We want to teach skills that are good for the future. Our members should have a broad frame



Charlotte Tharp

of reference and should be aware of the entire arena that makes up this industry," said Tharp.

Not all the convention will be professional development sessions, however. The "glamor" includes presentation of the Silver Satellite Award to Loretta Swit and luncheon addresses by NBC News correspondent Jessica Savitch and Virginia Carter, senior vice president of special projects at Tandem Productions Inc./Embassy Television, Tharp said.

Tharp explained that this year's convention reflects a strategic long-range plan developed last fall that included increasing AWRT's visibility and integrity. "We've been working with government entities, whether Congress or the Federal Communications Commission, in making sure that avenues for women are there." She added that the organization has helped develop a number of seminars at the FCC on women's and minority's issues.

The Canadian site reflects an AWRT goal to increase its international membership and

visibility. "The plus," she said, "is that Canada is close enough that it is affordable for our members. It shows that we recognize that communication is no longer just one country or another, it's international."

Tharp voiced strong support for the advances made by women in the business, but noted that there has been some backsliding. "This is my impression, and it's not based on any statistics, it's simply based on what I've seen as I've been traveling around the country," she said.

"We're on hold" in employment and advancement, she said. "We may have even taken some steps backwards. The industry isn't growing as fast and there's a lessened government focus on women." In light of those constraints she urged AWRT members to hold onto the gains made and to become advocates "because the government won't do it."

"At best we're holding onto where we are," Tharp said. "I don't think there's any effort to cut back, but I worry about promotions in areas like sales and news where a lot of women have been given opportunities. Now that they're in, will they make it to the top of those departments?"

Tharp also related the "continual effort to obtain the respect of our co-workers who aren't women." Despite the great strides made by professional women, she remains troubled that women still have to work "twice as hard to do half as well."

"I hate to say mediocre is good, but I look forward to the day when a mediocre woman is equal to a mediocre man. Right now, there's no place for an average woman," she said.

Recently, AWRT has been querying preferences for women, especially in light of preference given to other groups.

FOR THE RECORD

■ AP Radio Network's *Ed Busch Talk Show* premiered with appearances by psychic John Catchings and financial advisor Howard Ruff. Offered Saturdays and Sundays 4-8 p.m., the new show is distributed over AP's satellite system and features audience participation.

■ National Public Radio has received a \$272,700 grant from the Pew Memorial Trust to continue its historical reporting. This is the second consecutive year that the trust has provided funding for use in NPR's news and information programming.

■ Potomac Television Productions Inc. has announced the development of a new daily commentary series for television featuring Eric Severeid. The barter-syndication series, designed for use in local news programs, is scheduled to be available in the fall.

■ WETA-TV, Washington, has signed an agreement with the British Broadcasting Corporation to co-produce *The Africans*, a nine-program series scheduled on air in fall 1985. The \$2.5 million project for the BBC and the Public Broadcasting Service will be under the production guidance of WETA's Charles Hobson and BBC's David Harrison.

■ Sen. John Heinz (R-Pa.) has introduced legislation that will give up to a \$100,000 tax credit annually for corporate contributions to public television stations to produce children's programming. Heinz's measure is introduced to encourage additional funds for public television that faces an increasing federal funding reductions.

■ Jerry Lyman, vice president for government relations, RKO General, has been named RKO Radio Network representative to the National Association of Broadcasters' Radio Network Board.

■ Federal Communications Commission Chairman Mark Fowler received the Communicator of the Year Award from the Washington and Baltimore chapters of the International Television Associations at their annual Communications Day '83 event. Fowler received the award for advancing the video profession and creating new professional opportunities.

■ Harry O'Connor has received confirmation by the Senate Commerce, Science and Transportation Committee for his nomination to become a member of the Corporation for Public Broadcasting board. A vote by the full Senate is expected next week.

■ Following a three-year absence, *Monty Python's Flying Circus* will be returning to public television later this year. Devillier-Donagan Enterprises, *Python* representative, has announced the sale of the original 45-part BBC series to more than 100 public stations throughout the country.

■ Thomas Warnock, executive vice president at National Public Radio under President Frank Mankiewicz, has announced his resignation effective July 1. Warnock will be assisting newly appointed chief operating officer Ronald Bornstein in the interim period.

■ It's good news, bad news time for TV tennis addicts. Starting May 29, NBC will televise tennis on six consecutive weekends, kicking off with the French Open and concluding with the Wimbledon finals. On the other side of the coin, however, CBS has decided not to renew its contract for rights to the Grand Prix championship finals, held in late January at New York's Madison Square Garden. Asking price and sagging ratings led to the decision.

■ *Vietnam: A Television History* premieres on the Public Broadcasting System in late September. The 13-episode examination of America's darkest hour is a co-venture of WGBH-TV, Boston, Antenne-2, France, and England's Central Television. The series currently is airing in Europe.

■ ABC-TV will move *Too Close for Comfort* repeats to 11 a.m. EDT June 27, making way for an 11:30 start for the new Agnes Nixon, soap, *Loving*. The new daytime serial kicks off the previous night, June 26, as a prime-time made-for-TV movie.

■ It's not often that an owned station pre-empts network fare but WCBS-TV, New York, did so Sunday, April 24; in the process the local station won the time period from the other network competition. WCBS' *The '60s: Music, Madness & Magic* pulled a 19.7 rating in the 10-11 p.m. EDT time period, beating NBC's *Casablanca* and the second half of the ABC theatrical, *Melvin & Howard*.

■ The Public Broadcasting Service released its proposed 1984 fiscal year budget for \$62 million, representing no increase in costs over 1983. The final budget will be voted on by PBS members at the service's annual meeting in Washington, June 23-26.

■ Two new sponsors, American Greetings Corp. and McDonald's, have signed on for NBC's Sept. 17 telecast of the Miss America Pageant. Gillette's Personal Care division will be an advertiser for the 25th consecutive year with the Nestle Co. on board for the third straight year.

■ NBC has renewed *Saturday Night Live* for its ninth season starting next fall. *SNL* star Eddie Murphy has agreed to a new contract for the full slate of 20 shows.

■ United Press International will move its headquarters from New York City to Washington, D.C., it announced at last week's convention of the American Newspaper Publishers Association. The move will involve some 250 management and editorial personnel. The Associated Press plans to move its 34 radio news writers to Washington later this year.

Rules factions unleash final salvo

By Bill Dunlap

WASHINGTON—The final salvo of paperwork on financial interest and syndication rules was hurled at the Federal Communications Commission last week. Now the FCC must decide whether to repeal the rules.

Lobbyists on both sides of the issue will keep active until the FCC makes its decision, but April 26 marked the last day the FCC would accept formal comments.

At stake is the close to \$1 billion syndicated programming business from which ABC, CBS and NBC are excluded by the financial interest and syndication rules. Those rules, in effect, force the three networks to be renters rather than purchasers of entertainment programming, with the producers retaining all downstream rights to programs after their network runs.

The theory of the rules, which were enacted in the early 1970s, was that ownership of programming would give the networks undue power to control what the public viewed and therefore would not be in the public interest.

Lately, the FCC under Chairman Mark Fowler has been questioning the rules, along with many of its other regulations. The TV networks have taken the position that the new video marketplace has diluted their strength to the point where the rules are no longer necessary and, in fact, they say, they need a piece of the pro-

gramming action to remain healthy.

The FCC docket office reported that "more than 25" reply comments had been filed by the deadline and a first glance at the comments themselves revealed little new material.

The argument has narrowed in the 90 days since the first comments were filed to whether independent television stations will be dealt with fairly in buying recent off-network product from the networks, whose affiliates and owned stations compete against the indies.

The Department of Justice, which said in its initial comment that a narrower financial interest or syndication rule might be the answer, proposed such a rule in its reply comment.

It suggested a "forced sale" rule, which would put no restriction on network financial interest in programming and would allow network syndication during a show's network run, but would require the network to sell syndication rights to another distributor a relatively short time after the show's network run.

George Vradenburg, vice president and deputy general counsel for CBS, sees the battle as having shifted from one between the networks and the producers to one between the networks and the independent stations. At a Television Academy luncheon last week, he called the danger of network warehousing of off-net shows or other unfair treatment of independent stations "highly hypothetical."

Of the Department of Justice

proposal, he sees the department as having "come a long way in recognizing the rather ephemeral possibility of any anticompetitive risks here. As a consequence, it seems to me that the continuing debate in Washington will be focused on this Department of Justice offer of a very limited 'forced sale' rule," he said.

An NBC statement said the Justice Department proposal "appears to be worth consideration."

The independent station position was presented to the FCC by the Association of Independent Television Stations, which said in its comment: "The networks could restrict the availability of the livelihood of independent station schedules—i.e., recent off-network syndicated programs—either by simply withholding or delaying their syndication or through the far subtler and virtually undetectable technique of favoring their owned and affiliated stations over independents through advance notice and negotiations, discriminatory price concessions and a variety of other methods."

Also supporting the rules was the Association of National Advertisers, whose reply comment said repeal would result in higher advertising rates for local businesses.

The FCC is expected to take two or three months to digest all the comments and testimony it has heard on the matter before making a decision sometime this summer.



Ernest Borgnine



Robert Blake



Cotter Smith

'Blood Feud' storms ratings

By Simon Applebaum

NEW YORK—According to Nielsen and Arbitron overnight reports, *Blood Feud*, Operation Prime Time's latest miniseries, paced WPIX-TV here to a major ratings victory April 26 over network TV competition.

Both services placed WPIX ahead of CBS, ABC and NBC in the 8 to 10 p.m. EDT time period, when the independent station ran part one of *Blood Feud*. Arbitron gave the program a 23.3 rating, 34 share, while Nielsen gave it a 23.2 rating, 33 share.

NBC, which ran *Love, Sidney*, *Family Ties* and the first hour of *How To Beat the High Cost of Living*, finished in second place in New York, according to both reports—a 15.3 rating, 22 share from Arbitron, 14.3 rating, 21 share from Nielsen.

CBS' comedy parade of *Archie Bunker's Place*, *Foot in the Door*, *M*A*S*H* and *One Day at a Time* ranked third in the Arbitron report with an 11.5 rating, 17 share, and virtually tied ABC for third in Nielsen's stats with an 11.1 rating, 16 share.

ABC had an 11.0 rating, 16 share, according to Nielsen, and a 9.5 rating, 14 share from Arbitron. The network ran *That's Incredible* and the first hour of *Wanda Nevada*, the Peter Fonda-Brooke Shields movie.

WPIX was among the first of the 91 stations signed by Operation Prime Time to run *Blood*

Feud. KCOP-TV, OPT's Los Angeles outlet, plans to start its presentation this week, with WGN-TV, Chicago, holding off until next month. With the second half of the historical drama yet to run, WPIX officials said the program could become the highest rated single program in the station's history, topping last spring's *A Woman Called Golda*.

"It's certainly one of the biggest," WPIX spokesman Marty Appel said. "In terms of Nielsen, part one of *Golda* did a little better. But this has a chance."

Station officials also were confident that *Feud* will pull a higher same-week repeat rating than previous OPT shows. The replay ran April 27, going head-to-head with President Reagan's address to a joint session of Congress, carried live by ABC, CBS and NBC and with a Spanish translation over SIN Television Network.

In fact, WPIX scored double-digit results on the *Feud* rerun, according to Arbitron and Nielsen overnights. Arbitron tagged a 10.7 rating, 18 share on the program, with Nielsen posting an 8.2 rating, 13 share. Normally, OPT replays deliver in single-digit shares, Appel said.

"We couldn't have planned it any better," he joked. "It's the Fourth of July (in rating terms for independents) when the president makes a speech on all three networks about Central America."

The affiliate lineup is a shade below previous OPT projects, which normally average about 100 stations a program. Mary Jane Hastings, OPT's administrative and creative services director, said production costs account for the decline. For *Feud* and for the upcoming *Sadat*, which will headline Oscar-winner Louis Gossett in the title role, affiliates grouped together to pay \$1 million an hour in financing.

"The stations had to pay an increase of 25 percent over the OPT V package. That makes it more difficult for markets below the top 100 to buy it. It's more difficult for them to pay that kind of money," she said.

Under the OPT system, affiliates bought *Feud* for six runs over a two-year period and all ad avails.

Until last year, OPT had large audiences for its projects, but critical reaction was mostly negative. That changed with *Golda*, which brought the *ad hoc* consortium its first Emmy Awards for the program, Ingrid Bergman's performance in the title role and film editing. Last month, *Smiley's People*, the John LeCarre spy thriller starring Sir Alec Guinness, won a Peabody Award, another OPT first.

New York critics who reviewed WPIX's presentation generally praised Robert Blake's portrayal of the late Teamsters president Jimmy Hoffa, but gave mixed reviews to *Feud* overall.

'Wild World' blitzing sports anthology field

By Dave Potorti

NEW YORK—The 29th anniversary of ABC's *Wide World of Sports* finds the enduring anthology show tops in the televised sports arena, a position it's held for the past 74 consecutive quarters.

Continuing network competition, especially live boxing, has cut into that dominance considerably over the past few years. But *Wide World's* broad-based appeal and human interest slant have kept it punching.

"My philosophy has always been that people care about people as much as they care about the events," said Dennis Lewin, coordinating producer since 1971. "If you can get viewers at home interested in the people involved in the sports themselves, it will be at least as successful as if you just show the event."

The show's anthology format has changed the face of sports over the years, he added, by exposing viewers to new areas.

"We generally put on events to reach the greatest demographic base, and people often complain that they have to sit through events that they don't care about. But in the long run, it's built an enormous audience for us, the organizers and the participants."

The show has a much larger audience of women and young men than other sports shows, Lewin said. But boxing, which attracts adult males, has become an "expedient means" for the other networks to catch up.

"We've definitely cut back on the amount of boxing on *Wide World* to maintain the stature of the show, and to avoid making it the "fight of the week," Lewin said. "They should be major, competitive fights. We don't believe in putting a fight on for fight's sake."

Boxing fans may have noticed the absence of Howard Cosell from ringside.

"Howard feels that professional boxing is not being conducted in a manner in which he can condone its activities," Lewin said. "The *Sports Beat* series (of which Cosell is commentator and senior producer) also occupies a lot of his time."

Wide World acquires rights to 75-125 sporting events per year, based on a variety of criteria. Highest rated shows have involved Muhammed Ali, the Harlem Globetrotters, Evil Knevil, gymnastics and figure skating events.

"We assess the quality of the events based on a number of factors," said Bob Iger, director of planning since 1976. "Is it a legitimate sports event; is it competitive; is it important in the overall world of sports; is it visually interesting on television; is it televisable—can we physically televise the event without spending huge amounts of money on it?"

ABC sometimes buys events without knowing when they will air, due to their distance in the future or their unpredictable quality. But even putting an event on a TV schedule doesn't ensure its delivery.

"In many cases, the unpredictable occurs," Iger said. "A boxer might be injured in training five days before a professional fight, and that fight must be replaced with other elements. This might cause a domino effect in the schedule from moving the events that were planned elsewhere. There's probably 70 different revisions of each *Wide World* schedule we put out, because the process is constantly changing."

Often there's no way of predicting the success of a particular event. ABC took a chance on *The Great American Bike Race*, investing \$500,000 into the production of an event that had never been seen before: four bicyclists racing from coast to coast.

The network used two film crews, one covering the lead biker and the other covering the rest of the action, which was often separated by hundreds of miles.

"There were two camera trucks and two trucks carrying production teams," recalled Jim Lampley, the commentator on the scene. "Each had to be on the road for 24 hours a day for 10 days. Twelve drivers were split into eight-hour shifts. And where did we put them? In three more trucks. And who drove those trucks? Twelve more drivers. It mushroomed enormously."

RAB search executed 'by the numbers'

By Marianne Paskowski

NEW YORK—False starts, loose lips, bruised egos and hiring decisions by committee could have bogged down the Radio Advertising Bureau's search for a new president.

Despite the odds, RAB's search went off like clockwork, according to one outsider who became a key insider in RAB's search for a new leader.

Right on deadline, the RAB has a new president and chief operating officer—Bill Stakein—signed, sealed and delivered in time for its annual board of directors' meeting this week May 4-6 in Orlando, Fla.

"It went down by the numbers. Early May was the deadline," explained Gary Kaplan, managing vice president/western region, Korn/Ferry International, the Los Angeles-based executive search firm.

Kaplan, who also heads up Korn Ferry's Entertainment Specialties Practice, which has worked for broadcasters including Golden West, conducted the search for RAB.

Eight executive search firms initially pitched for RAB's assignment. "Most of our clients don't operate that thoroughly," Kaplan said, praising RAB's research.

In fact, Kaplan said he never heard any criticism of the six-month search. Right from the start, he said, "it was a unified, professional effort."

"RAB did not want a repeat of the Eddie Fritts scene, although the problem there (National Association of Broadcasters) was not so much the selection of the person, but the process. Political camps had been mounted," Kaplan explained.

"So I got my marching orders to non-politicize the process, plus directions on where to begin looking," Kaplan explained.

"Most of the time there was a cloak of secrecy surrounding the search, but it's hard to keep things quiet in this industry. The minute a candidate would get off the phone with me, I knew he would be making 12 more phone calls," Kaplan

laughed.

Somehow, word got around that the job was going for \$175,000, and candidates were disappointed when they learned that it was not," Kaplan said.

"\$175,000 is grossly inaccurate. Bill Stakein was not bought. He didn't make a killing and money was certainly not the motivator," Kaplan added.

Initially, the directive was to look into the allied fields of advertising agencies and consumer package goods companies for fresh blood.

But when Korn/Ferry began screening potential candidates from advertising agencies, many of them suggested that the RAB would be better served by looking in its own back yard for its president.

"Many of them asked, 'where has the RAB been hiding, we haven't heard from radio since the '60s,'" Kaplan said.

"The feedback came time and time again, suggesting there might be a need for change at RAB," Kaplan said.

After the RAB's sales/management meeting in late January



Gary Kaplan

in Dallas, "it was pretty much decided that the guy should come out of radio. Everyone wanted a soul brother."

Along with that new perspective, the search committee began to rethink its needs. The original job description, for example, had the new president

reporting to Miles David, RAB's former president, who had been elevated to vice chairman last year.

"Early on, Miles, myself, and my associate Jim Neckopulos hammered out the specs of the job and mailed it to everyone on the search committee. The board all signed off on it, the spirit of cooperation," Kaplan said.

By the time the search committee met in early April at the NAB convention in Las Vegas, the list of candidates had been whittled down to three, and then quickly two.

"They were leaning toward Bill to begin with," Kaplan said, "one of their mandates was to find a guy with national stature. 'We need it,' they told me," Kaplan said.

"His ability to satisfy the gurus of small markets, plus his big market experience through the NAB, made Stakein acceptable to everyone," Kaplan added.

"He's a warm, decent guy. He and Miles will work well together," Kaplan predicted.

Children's TV hearing sparks animated debate

By Angela Burnett

WASHINGTON—With plenty of action, lively dialogue, but no violence, the Federal Communications Commission *en banc* meeting on children's television programming contained all the makings of a Saturday morning show.

Animated discussion centered around whether the commission should impose a standard

for children's programming beyond that contained in its 1979 policy statement. The networks, independent broadcasters and advertisers urged that no standard was needed because the marketplace was serving children adequately. Consumer groups and media activists countered that children's programming had decreased in quantity, quality and accessibility.

"The outlets for children's programming have, without question, grown in number over the past few years. New over-the-air television stations, ever-expanding cable systems, pay cable services, video discs and cassettes—all have dramatically changed the video landscape. Together these new and old programming services share the responsibility for providing children's television programs and complement each other's efforts to enhance children's television in the video marketplace of today," said National Association of

Broadcasters' President Edward Fritts.

Fritts' perspective was supported by comments from Roger Coloff of CBS Inc., who agreed that there is a duty by broadcasters to their entire audience.

The theme that the networks were programming adequately to children continued through the day's hearing. ABC's Squire Rushnell said there was "an awesome responsibility to children" that must be addressed by parents and broadcasters. Similarly Phyllis Tucker Vinson from NBC expressed "plans

for a strong commitment to children's programming."

Robert Keeshan, known widely as Captain Kangaroo, offered testimony that part of the problem with getting children's programming was one of dollars and cents. "There is no good commercial reason for doing quality children's programming," he said. Problems with affiliate clearance of children's shows were admitted by Coloff and Rushnell, but Vinson said NBC had no greater difficulty with its children's programming than with other shows.

AT DEADLINE

Continued from page 1

Sharp won't seek extension on FCC

WASHINGTON—Stephen Sharp of the Federal Communications Commission has put an end to rumors he might seek to replace Commissioner Anne Jones when she retires at the end of May. Sharp announced that he will not serve on the FCC beyond the expiration of his present term in June. Word from Capitol Hill now is that the Reagan administration would like to find a woman to succeed Jones. However, no specific candidates have been announced.

Oak reports huge losses on STV stations

NEW YORK—Oak Industries Inc. said its soon-to-close ON TV STV stations in Dallas/Ft. Worth and Phoenix, Ariz., suffered \$4.4 million in pre-tax operating losses for the first quarter 1983. The situation contributed to an overall first quarter net loss of \$24.3 million for the company. Oak said the final cost of terminating the stations has not been determined, but will be reflected in second quarter figures.

United Stations to launch fourth series

NEW YORK—United Stations President Nick Verbitsky revealed that the syndicator will be launching its fourth weekly radio series by Labor Day, but network officials are tight-lipped about the format. US now has country, big band/MOR and rock/oldies series.

CBS gives nod to 'Alice' renewal

LOS ANGELES—Warner Bros. TV's *Alice* has been renewed by CBS for the 1983-1984 season, marking its eighth on the network. *Alice*, which survived despite scheduling changes, was rated second in last week's Nielsen.

USFL ratings continue to drop

NEW YORK—ABC's United States Football League game April 24, Boston Breakers at Philadelphia Stars, pulled a 5.8 rating and 16 share. The first eight weekends of USFL coverage have averaged a 7.6 rating and 20 share. Ratings generally have trended downward throughout the eight weeks, as ABC indicated they might before the season started.

Journalists exchange jabs

Continued from page 1

of people for news."

While newspapers may not care to run a story uncovered by television, the reverse is "so often true that it's embarrassing," Chancellor said.

"Television will take stories that have been developed by newspapers and not give the newspapers credit," he observed.

While admitting that national television news is getting better all the time, Rosenthal summed up local news programs in two words—"God awful."

"TV is a hot medium and it encourages passion and emotion. When that passion and emotion arise inherently out of a story, like a bombing or a war, that's genuine and all too good. But when used simply for the sake of drama, repeating action over and over on the local programs, or when a broadcaster deliberately uses emotional words and tones and dramatic flourishes, they're cheap, shoddy and dangerous.

"The printed word allows the reader to decide how he or she will respond emotionally, rather than having emotions imposed upon them," Rosenthal said.

"Newspapers are not always a cool medium. Sometimes they use the hottest of headlines," Walters pointed out. She also found attacks on TV personalities unnecessary.

"I deplore the TV columnists in newspapers who are so vicious in their personal attacks that they represent the worst of the most pugnacious gossip columnists," she said. Walters also resented putdowns of commercials.

"We don't like them but it's a fact of life, it's the way networks stay in business," she said. The fact that an advertisement might appear next to a newspaper critic's review takes the wind out of that argument, she added.

Walters also trumpeted her desire for a one-hour network newscast, claiming that she moved from NBC to ABC mainly because Roone Arledge anticipated that expansion. But affiliate problems have prevented it from happening, she said.

All of the panelists seemed to agree that television and newspapers were not competitive media, but would live or die by their ability to do what they do best.

"I sometimes worry about the television practice, borrowed from newspapers, of using investigative journalism to argue instead of settle issues," Patterson said. "This seems to me to be rather dangerous, because television is a hot medium which carries enormous authority."

Poltrack challenges TAA scores

Continued from page 1

Elizabeth Roberts, president of Television Audience Assessment Inc., acknowledged that comedies in general received lower impact scores than other programming and said that the reasons for such results are being looked into.

She put forth two possible explanations: either TAA's two questions "didn't tap what comedy's appeal was," or there really is less viewer involvement with comedy—which would explain why the networks program sitcoms earlier in the evening than other shows.

Roberts said the two impact questions were found to offer the "strongest indication of a person's response to a program" out of 96 questions that the research program began with two years ago. They weren't geared toward socially acceptable responses.

As evidence of this, she pointed to the high impact scores obtained by *Strike Force* and *That's Incredible*. She also noted that the study didn't find

any greater audience impact for cable programs—despite major funding being provided by eight cable companies, including the now-defunct CBS Cable.

Roberts stressed that the ratings were "designed to determine the value of a small audience show" to advertisers. The material released last week explained that low-impact programs, such as the sitcoms, are less useful for advertisers; viewers of low-impact shows, the study said, are more likely to be distracted and to leave the viewing room sometime during the show.

TAA's conclusion: "High-impact programs capture more attentive and less distracted viewers. They deliver more of these viewers to the advertisers."

Poltrack charged that TAA had "tried to measure commercial recall and abandoned that when they didn't find a relationship with impact and recall scores. Yet they continue to suggest that such a relationship takes place."

Roberts, however, claimed

that TAA telephone research on commercial recall did support the relationship. But, she said, the material wasn't released because of inadequate sample size. She revealed that more recall research has been taking place "in the laboratory," with results to be released in September.

Poltrack said CBS will respond to the TAA study at the Los Angeles affiliates meeting next month. "We have evidence to suggest that there is no real demonstrable relationship between viewers' involvement with a program and their attentiveness to commercials."

"M*A*S*H did average," Roberts noted. "I think that's what triggered this in Dave."

Like much of the rest of the TV industry, Poltrack is not too pleased by the McHugh & Hoffman study recently released by the National Association of Broadcasters, which found that viewers are becoming less positive about the medium's program offerings.

CBS affiliates rally behind net

Continued from page 1

inhibit news organizations from studying the work they had produced. The court countered that CBS had already relinquished its right to withhold the internal document because earlier it had disclosed portions of it last year to substantiate points made in the documentary, while under attack by *TV Guide*.

KPIX's Cohen commented, "I don't welcome intrusion in the newsroom, but neither am I interested in letting people perform in a reckless way."

Over at KDKA-TV, Pittsburgh, Jay Newman, news director said, "CBS handled it all in the right way. They did not dismiss it and they have learned something from the experience."

While Newman thought that the controversial documentary has not hurt CBS' news image, he was concerned about the impact it would have on further eroding the image of television

news in general.

"It tends to raise some suspicions that are already there about the quality of TV news," he added.

Bill Wilson, news director of KDFW-TV, Dallas said, "CBS had a right to keep the study internal. I agree with their effort to keep it out of public hands."

On the quality of journalism demonstrated in that program, Wilson said, "I'm not ready to condemn them. Everybody makes mistakes, and CBS does have some culpability about that documentary. But CBS does the best job in the news business every night."

"The incident has not shaken my faith in the CBS news organization, it's still the best of the three networks," concurred Tom Bier, news director, WISC-TV, Madison, Wis.

"If there was some violation of internal standards, I would hope that they make sure it

doesn't happen again," Bier added.

"Our faith is with them, and I cannot imagine that there was some conspiracy, that they actually went out to do the story with preconceived conclusions," he added.

Over at KJBK-TV, Detroit, John Howell, news director, said, "It was a good documentary. The premise was substantiated on a number of different points. Frankly, they did as good a job as possible without getting Westmoreland, himself, to say those things."

Howell too expressed concern about the courts chipping away at broadcasters' freedom. "It forces television to not put analysis of their own performance in writing," he said.

"This is a bad precedent. News departments should be allowed to do internal audits of their work, and CBS' report was its own property," Howell said.

Noble glitters with new format

Continued from page 1

and '70s, FM had become the programming medium while AM had become a sales medium. Most FM stations developed their audience based on programming reasons," he said.

"There are four or five viable AM stations in practically every market that are pulling terrible numbers, 1 and 2 shares, and going nowhere."

Harper said that the Great Gold format offers stations a "clear identity" with an opportunity to dramatically increase ratings. "We've realized that in order to get back listeners who

went to FM, we had to give them a *bona fide* reason to listen.

"People in AM radio thought that stereo would cure their problem overnight," Harper said. "But many AM program directors didn't realize that listeners were tuning out because they liked FM radio's programming better and stereo had little to do with it in the beginning."

Noble just signed its first client, WLVL-AM, Lockport, N.Y., and expects 20 stations signed by the summer.

"Most stations we've talked

to are AM stations," Harper said. "Of those about 25 percent have tried to do an oldies format themselves, but it's been a nightmare trying to find the records, categorize them and get the format working."

Great Gold is sent to stations on reel-to-reel tape with 80 reels comprising the library. Each month two reels are updated. Together there are 1,800 pieces of music in the library, all categorized chronologically by year and broken down further by importance of each record in the '80s.



We bring you the music that brings in your audience.

There's a proven way to attract and hold today's demanding and discerning audience — give them the music they want to hear. The music licensed by BMI.

BMI, the world's largest performing rights organization, licenses most of the music that audiences prefer, the majority of the music on last year's charts.



The most talented collection of writers and composers. Creating the most popular music. Helping you capture a larger audience. Today and tomorrow. That's BMI.

Wherever there's music, there's BMI.

UPDATE

GSC inks new partner

NEW YORK—Graphic Scanning Corp., which already has filed applications to provide cellular telephone service in a number of markets, has a new partner in its venture, Unity Broadcasting Network, Inc.

Graphic's subsidiary, Cellular Mobile Systems Inc., and a Unity division, Unity Telecommunications Systems Inc., have reached a partnership agreement that will see the two companies jointly pursue cellular applications in Philadelphia, Detroit, Atlanta, Tampa and Miami.

Unity Broadcasting Chairman Gene Jackson said, "This is the first time that African-Americans are in on the ground floor of an industry that is expected to grow to \$6 billion in revenues within the next 10 years."

Unity Telecommunications is the only 100 percent minority owned company to file applications in any of the top 30 markets; the new venture with Graphic, however, now matches up the leading minority-owned communications company with one of the leading telecommunications service companies.

Under terms of the agreement, Graphic's subsidiary will have a 70 percent interest in each partnership, with Unity holding the remaining 30 percent share.

Graphic subsidiaries already have entered into other partnerships to obtain cellular licenses in Indianapolis, Milwaukee, Buffalo and Boston. Construction permits for the first three cities have already been granted by the Federal Communications Commission.

ABC posts ratings win

NEW YORK—ABC won the first post 1982-83 prime-time season weekly ratings race, averaging a 16.3 rating, with CBS and NBC trailing.

Dynasty's season-ending episode wound up as the week's top draw, earning a 27.3 rating, 45 share. An *Alice* original, sandwiched between two CBS repeats, *Jeffersons* and *Trapper John*, was the week's number two program with NBC's *The A Team* the third highest rated program of the week. *A Team* has emerged as the season's top rated new series, and together

with its lead-out, *Remington Steele*, has made NBC a force to be reckoned with on Tuesday night.

For the week that ended April 24, ABC had eight of the top 20 programs, with its new *Ryan's Four* series ending up as the 11th ranked program.

As is usually the case in the repeat season, originals dominated the ratings.

On the network news scene, CBS continued to pace the field with a 13.7 rating, with ABC and NBC each scoring an 11.2 rating.

Viacom delivers 'specials'

LOS ANGELES—Viacom Enterprises' "Special Delivery Package" of monthly movies has begun delivery via the Wold Satellite Television Network.

The seven-month series began with transmissions of *Can You Hear the Laughter?* on April 13 and 14. Future films include *Deadman's Curve* (May 18, 19), *Rainbow* (June 29, 30), *Bogie* (July 27, 28), *Bud and Lou* (August 24, 25) and *Sophia* (Nov. 9, 10).

Wold also has begun satellite delivery of movies for Para-

mount Pictures TV Distribution. The initial transmission, part of Paramount's First-Run Network 1 package, was *The Fan* on April 19 and 20.

Meanwhile, *The King of Jazz*, a "rediscovered" 1930 musical classic, has been licensed by Universal Pay Television for runs on SelecTV, Wometco Home Theater, Preview and other pay TV outlets.

CBS to cut its landlines for radio net

NEW YORK—CBS Radio Networks will cut landline service to "northern tier" states on Sept. 30, with target dates for other areas of the country to be announced shortly. ABC had earlier announced its own phased withdrawal from land lines, to start with most of the Mountain Time Zone on Aug. 29. NBC, however, plans to cut all its land lines simultaneously on Dec. 15.

Canada pay TV market bountiful

NORWALK, Conn.—The emerging Canadian pay TV market may be worth as much as 1.15 billion Canadian dollars in subscription revenue and another \$150 million or so in equipment rentals by 1992, according to a report from International Resource Development, a market research firm here.



Renewal pact

Six stations in the Suburban Radio Group have renewed their program consulting pact with Drake-Chenault Enterprises. Stations included are WCGC, Belmont, N.C.; WEGO, Concord, N.C.; WPEG-FM, Charlotte, N.C.; WYNR and WPIQ-FM, Brunswick, Ga.; and WVVV-FM, Blacksburg, Va. Firming up the details are from left, Bill Rollins, president, Suburban Radio Group; James Kefford, president, Drake-Chenault; and Steve Sandman, Drake-Chenault regional manager.

Television usage hits new record

NEW YORK—A.C. Nielsen reports that television set usage is at an all-time high—6 hours and 48 minutes per day.

That's one of the key findings in the just released 28th annual edition of *Nielsen Report on Television 1983*.

While peak viewing in February has changed little in recent years, Nielsen reports that July viewing has gone up 21 minutes since 1980.

On the average, TV households viewed more than 49 hours of television a week in November. Households with three or more persons viewed

59 hours per week, while pay cable households and households with non-adults viewed 58 hours per week. TV viewing was relatively level across income groups.

In this year's survey, Sunday night continued to attract the largest audience, with Monday evening coming in second. Friday slipped back into last place, a spot it had in 1975. Last year Friday night ranked third.

Averaged over Sunday's prime-time hours, more than 100 million viewers were watching television during November 1982. Adult women made up

the largest segment of the prime-time audience—more than 10.5 million in the average network program audience.

Feature films attracted the largest audiences—nearly 25 million viewers on the average. Suspense, mystery and dramas, situation comedies were close behind with 24.7 million and 24.19 million viewers in the average audience.

Nielsen estimates that 83.3 million households, or 98 percent of all U.S. homes have at least one TV set, with 89 percent owning at least one color set.

Advertisers staying with 25-54 group

NEW YORK—Blair Radio, Eastman and Katz Radio all reported that the demographic most often requested by advertisers in the first quarter continues to be adults 25-54.

Blair's Bob Galen, senior vice president, research and marketing, said the 25-54 group represents almost 35 percent of all the radio rep firm's business opportunities, an increase of almost four percentage points from the first quarter of 1982.

The 18-34 group represents 17.6 percent of Blair's requests, almost double the year-earlier figure, while the 18-49 group is steady at 16.4 percent for third place.

Eastman reported that 35 percent of its requests are for the 25-54 demographic, followed by 18-49 with 15 percent and 18-34 with 13 percent.

Eastman's 18-34 group showed the most growth, due in part to increased drug, fast food and beer business.

Katz showed the largest gain in the top-ranked 25-54 demo, which jumped from 34 percent of requests in 1982's first quarter to 42 percent.



Winner up

Drawing the winners from more than 12,000 postcards sent to WQXR FM/AM in response to a "Porgy & Bess" promotion sponsored by the station and Radio City Music Hall, from left, are John Geddes, WQXR; Priscilla Baskerville, who plays "Bess" in the production; John Ettelson, WQXR; Gloria Ciaccio, Radio City Music Hall director of publicity; and Ellen Schiebelhuth, director of promotions. The 100 winners were sent a pair of tickets to the April 13 performance of "Porgy & Bess" and had the opportunity to compete in a drawing for a weekend trip to the Spoleto Festival, Charleston, S.C., the site of Porgy & Bess's "Cattfish Row."

OUR STATIONS GOT A BIG RISE OUT OF US LAST YEAR.

WE BOOSTED THEIR AUDIENCE 36% DURING TALKNET HOURS.

In just one year, 125 stations have plugged into Talknet, our unique call-in programming service featuring Bruce Williams and Sally Jessy Raphael weeknights and Bernard Meltzer and Dr. Harvey Ruben weekends. Results? During the hours that Talknet is carried, affiliates enjoyed an average increase of 36% in average quarter hour audience. It's happening in big markets (we're heard in 39 out of the top 50), small markets and markets in between. And you know what good nighttime numbers can do for morning shares. If you're not yet on board, call Meddy Woodyard at (212) 664-4745.

Talknet
FROM NBC RADIO



*Source: NBC Estimate for measurable stations, based on Arbitron Ratings/Radio, Fall, 1982 vs. Fall, 1981, AQH, Persons 12 + . Time periods various.

PEOPLE ON THE MOVE



Tom Hoyt

Tom Hoyt has joined Bonneville Broadcasting System as vice president, sales and marketing. Hoyt, who served the company as a consultant during the past year, formed the Great American Broadcasting Corp. in 1981 and, as owner, sold radio stations KYSR-AM & FM, El Paso, Texas, earlier this year. Previously Hoyt had been president of Heftel Broadcasting. Prior to that, Hoyt was vice president, broadcast division, Taft Broadcasting Co. in Houston.

Robert Mann has been named news assignment manager at WKYC-TV Cleveland, the NBC-owned station there. Mann rejoins the station's news team, having served as assignment editor from 1979-1981 before leaving for Buffalo, N.Y.'s WGR-TV, where he was assistant news director.

Tom Spitz has returned to KBHK-TV San Francisco as program director. He was director of program operations for Field Communications and was involved in the transfer of WFLD-TV Chicago from Field to Metromedia. He began his career with Field in 1973 as promotion coordinator at WFLD.

Ame Simon has been named supervisor, children's programs, West Coast, ABC Entertainment. She joined the division in 1981 in a staff support position.

Sylvi Brown has been named director of creative services for KRTH-FM and KHJ-AM Los Angeles. Brown was director of promotion and advertising at KFAC Los Angeles for the past three years.

Larry Attebery has been named senior correspondent for KTTV-TV news, Metromedia's Los Angeles station. In addition to his reporting assignments, Attebery will do live reports nightly from the new satellite national/international news desk. He has been with KTTV since 1973 in talent and management positions.

Albert Moll II has been named station manager of WLZZ-AM, Greenfield, Wis. He is also general sales manager of WLZZ/WZUU. Moll joined the Malrite organization in 1978 as an account executive.

Muriel Fox will be awarded the American Women in Radio and Television

Achievement Award at the association's 32nd annual convention May 3-7. Fox is executive vice president of Carl Byoir & Associates and is chairman of its radio/television subsidiary By/Media Inc.

Rupert Burks has been named director of systems for ABC Video Enterprises' TeleFirst Entertainment Recording Service, previously known as Home View Network. He formerly was manager of systems and applications programming for National Subscription Television's ON TV in Los Angeles.

John Tyler, a founding partner of Satellite Music Network, will resume primary operational responsibilities and will devote full time efforts to managing the company. He assumes the duties of former president **Ivan Braiker**, who left to pursue other interests.

Media critic **Jeff Greenfield** has joined ABC News as a political and media analyst. He had been a special correspondent for CBS News since 1979.

Michael Cassutt has been appointed director, prime time, CBS Broadcast Group, program practices, Hollywood, Calif. He had been manager, administration, program practices, since January 1982.

Peter Duran joined Katz Independent Television Sales in Boston as sales manager. He previously was an account executive with Tele-Rep.

Bruce Meyer has been named broadcast features editor for United Press International. He joined UPI in 1968 and, most recently, served as an editor in the national broadcast department, Chicago.

Kenneth Miller has been appointed vice president and office manager of Blair Radio's Los Angeles office. He previously was vice president and general manager of Golden West Broadcasters' KMPC in Los Angeles. **Allen Keir** has been named to the new position of vice president and sales manager, previously having served as Blair Radio's vice president and office manager.

Bonnie Adamson has been named vice president of international operations at Telepictures Corp. She had been director of the division. Adamson, who will work out of the Beverly Hills office, held a similar position at 20th Century-Fox for 12 years.

Ronald Sherman will serve as 1983 chairman of the board of distinguished judges and advisors for the 26th annual International Film &

TV Festival of New York. He is president of Wells, Rich, Greene/East.

Deborah Johnson has been named executive producer of *NBC News Overnight* after serving as senior editor of *NBC Nightly News* since joining the network in 1981. **Cheryl Gould** has been named senior producer of *Overnight*, having served as producer since April 1982.

Ronald Bornstein, newly appointed chief operating officer for National Public Radio, has announced the appointment of three special assistants to work with him when he joins NPR in May. They are **Jack Mitchell**, currently manager of WHA-AM in Madison, Wis., **Steve Symonds**, now director of policy and administration at the Corporation for Public Broadcasting, and attorney **Henry Goldberg**.

Blair's Chicago Management Team:

THEIR PERSPECTIVE ON SELLING SPOT TELEVISION HELPS BLAIR STATIONS GROW.



Left to right: Maria La Palermo, ABC Manager; Owen McKeane, Vice President/CBS Manager; Bob Jacobs, Vice President/NBC Manager; Charlie Hitchins, Vice President/General Manager; and Tom MacArthur, Independent Manager.



Alan Henry

Circumventing the 'good book' has merit

Alan Henry, president of Gulf Broadcasting Group, doesn't believe in the "good book," doesn't like the "good book" and is inclined to fire anyone he catches reading the "good book." Henry makes his stations profitable using the maverick approach. He uses the same technique with his people and the dividends have paid off handsomely over the years.

Page 19

Sense of humor helps ratings race

Rick Dees has been shocking people for years with the things he says over the radio air waves. His personality and style helped KIIS-FM grab the top spot among contemporary stations in the highly competitive L.A. market. Dees and Wally Clark, president and general manager, talk about the station and what keeps it going in a region full of hot properties.

Page 23



Rick Dees

SECTION 2 BROADCAST WEEK May 2, 1983

FINANCE & REGIONAL REPORTS

News explosions propel newsmen to top echelons

By Bill Dunlap

The local news explosion of the last five years has caused significant change at the station level. In the last year or so, news-induced change is even creeping up into the upper echelons of station management.

As the fight for market dominance hinges on developments in station newsrooms, news directors have seen their role in station management grow, along with the likelihood that they will be able to move up to general manager slots.

The news director hasn't replaced the general sales manager as the logical stepping stone to the top job yet, but it is closing. And maybe it's even an edge in more competitive news markets.

Nashville is a highly competitive market and probably the most media-conscious city in the country outside of the top few markets.

Fittingly, two of the network affiliates in town are run by former news directors—Mendes Napoli at WNGE-TV, the ABC outlet, and Mike Kettenring at WSMV-TV, NBC. And both cited the growing importance of news departments as factors in their promotions.

"A news director of any good sized station today is more like a general manager than anybody," Napoli said, "because he is dealing with all aspects of

the television station making the news successful.

"You have to deal with all the people involved in putting together the news, which in many cases is like a minitelevision station. You have so many different kinds of people and labor groups. And you are interfaced with promotion and sales and all the other station departments that are essential," he said.

Kettenring said that because news is the station's biggest department, the news director gains the most experience dealing with personnel matters. Because everything is done with an eye on the early evening news, the director often gains the most experience in solving problems quickly.

The money role

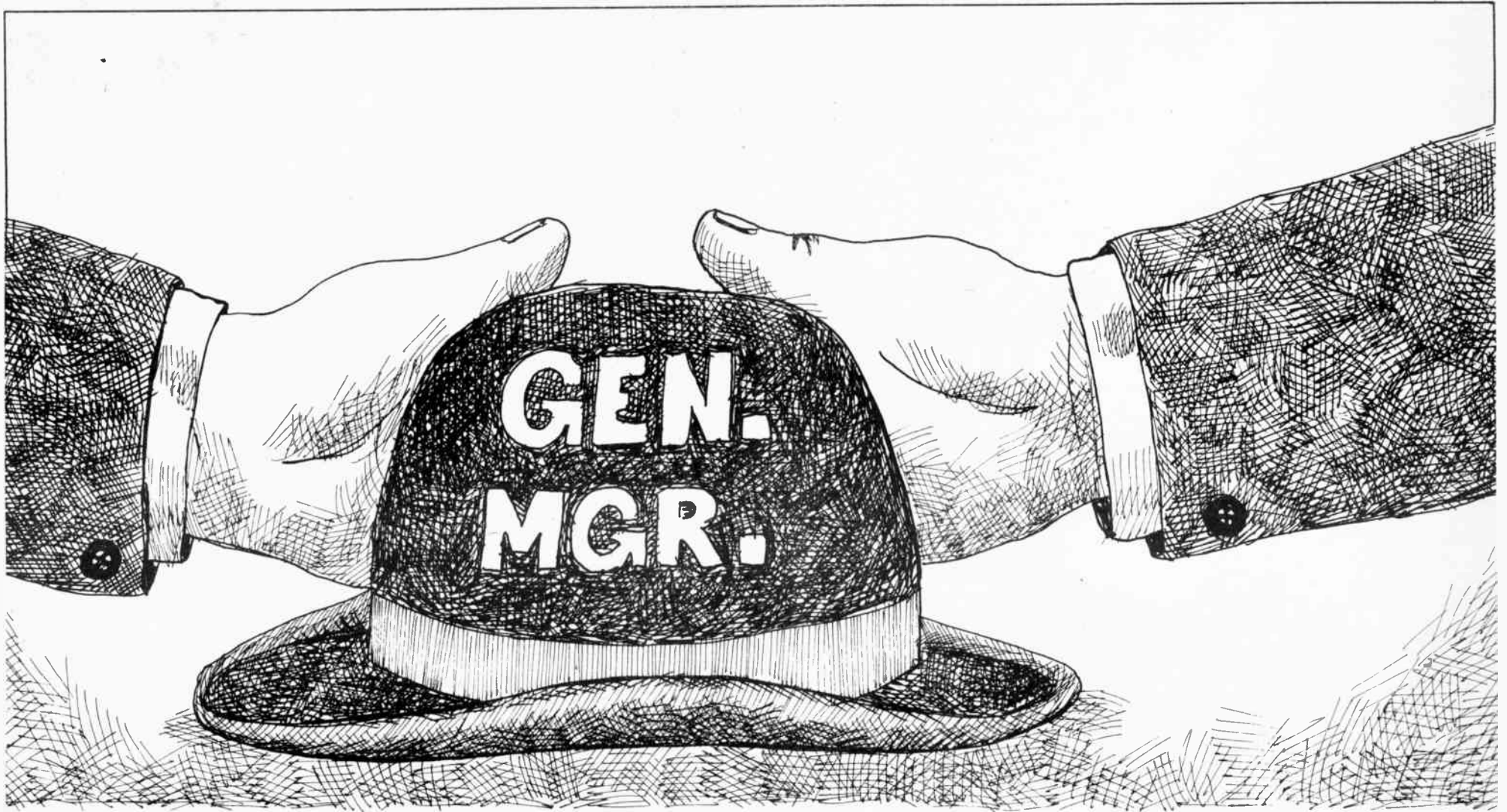
Newsmen also are experienced in financial matters. "Over the past several years, news departments have become the biggest budget department in the company so that news directors gained experience they previously hadn't received in dealing with large sums of money," Kettenring said.

"Most big stations are specialized to the point where the general manager isn't as closely involved with sales as he once was. The general sales manager, national sales manager, local sales manager and sales force handle sales.

Continued on page 18



Rebecca Johnson



Rebecca Johnson

Continued from page 17

From the financial end, most stations, including WSMV, have a vice president in charge of finance," he said.

"So that puts the premium for a general manager on one who can fulfill the job role in the literal sense—the general manager."

Napoli also cited the business savvy of news directors. "There are still a lot of companies that prefer a sales orientation, who feel a sales manager brings a better business sense to the job, but with the size of budgets that news departments have today, the news director is managing a lot of financial affairs, too."

Ernie Schultz, executive vice president of the Radio and Television News Directors Association in Washington, sees the promotions of Napoli and Kettnering as part of a trend, along with Wayne Godsey at WTMJ-TV, Milwaukee, Virgil Dominic at WJKW-TV, Cleveland, and others.

"I wouldn't say it is an overwhelming trend, but it is a definite trend and it's obvious why," Schultz said.

"News departments have become so important to stations. The station that is number one in news also is—nine times out of 10—number one economically in the market."

Because news is so important, news directors are being called upon to supervise large staffs and face very complex problems. So they have to perform on several levels with a great deal of skill and expertise. "I think that translates directly into the same skills that a general manager needs," Schultz explained.

Schultz was able to name several news directors who had moved up at their stations to the general manager's job, but he could think only of one who had moved from news director of one station to general manager of another—Roger Ogden who moved from KBTB, the dominant news station in Denver, to rival KOA-TV as part of the latter's effort to become more competitive (BW, 12/6/82).

Ogden, who doubts that his situation is unique but doesn't know of any others who have made such a move, said he harbored ambitions of becoming a general manager for some time and made an effort to prepare himself for it if an opportunity arose.

"I made the decision in my mind several years ago that I wanted to be a general manager and I did some of the things necessary to make that happen," Ogden said. Broadening his knowledge of engineering, sales and promotion were a few of the steps Ogden took.

"I always thought being a news

director would be a plus," he said. "Good news people have to develop good analytical skills to sort through problems. They have to have a fairly high level of patience and good interpersonal skills, attributes that translate well to the general manager's job."

"I think the news director's job has taken on a much larger umbrella, certainly than it used to, and I think it is probably even larger than the general sales manager's, where only seven or eight years ago that wasn't the case," he said.

"The job has expanded. Before, you didn't have to worry about promotion, and exposure to engineering was limited because you were working with film. You weren't into all the electronics."

Gary Kaplan, managing vice president for Korn/Ferry International, the executive search firm, sees the advancement of news directors to the top spot as part of a general change in mentality in the entertainment industry.

"What we are seeing in broadcasting is management looking to non-traditional areas for talent," Kaplan said. "They're moving up guys who have product expertise."

"So a product guy, in this case a news guy, is in a position to better understand that segment of the industry and as long as he is supported by the appropriate talent underneath, he or she can be very effective," Kaplan said.

Relating well to people is one of the things that Kettnering feels translated easily to the general manager's job from his news days.

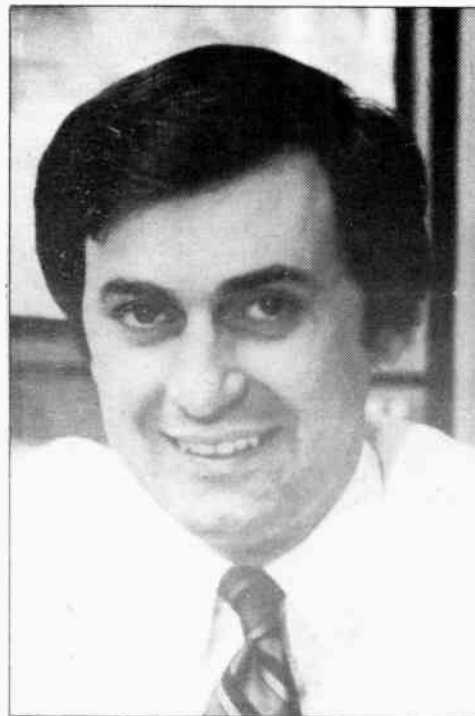
"We are in the process of renewing a contract for the major news talent at WSMV, which is historically the function of the general manager, with the news director handling other newspeople's contracts," Kettnering said.

"Because of my background and the news association, it is far easier for me to get that done. I understand the temperament of the talent and I am not cowed by the process."

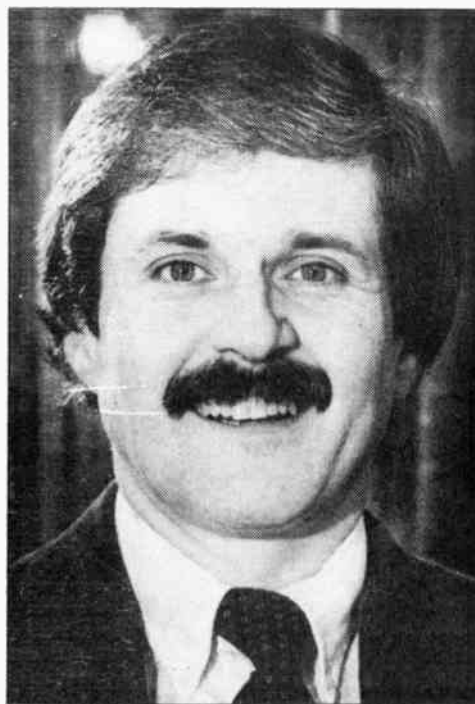
"I know a lot of general managers who fear negotiating with talent because of their lack of background in that area. I not only don't fear it, I look forward to it."

Kettnering, who said he had given some thought to moving up to the general manager's job for some time, has only one misgiving about moving to the front office.

"After 18 years in a highly charged environment where there is a lot of noise and movement, the isolation of this office is hard to adapt to. On more than one occasion I've threatened to have noise piped in from the newsroom."



Mendes Napoli



Mike Kettnering

“ . . . you are interfaced with promotion and sales and all the other station departments ”

“ . . . news departments have become the biggest budget department in the company ”

Ignoring the 'good book' pays dividends for Henry

By Bill Dunlap

Alan Henry is a broadcaster who doesn't read "the good book."

In his mind, the trouble with the broadcasting business is that there are a lot of people in it who "look good, talk good, smell good, but ain't no good."

"That's because they read the 'good book,'" he said. "The 'good book' is broadcasting's bible on how to do it—how you should play the game. We don't have a copy of that book in our place. The first person who reads it gets dismissed," Henry said.

Alan Henry is president of Gulf Broadcast Group, the owner of three television stations, all of them network affiliated VHF's, and eight radio stations. As president of the group, Henry has built a reputation as a man who can turn around floundering television stations.

The foundation of that reputation is the job he did on WTSP-TV, the ABC affiliate serving Tampa-St. Petersburg, Fla. Through the early 1970s the station was third and sometimes fourth in the market, mostly because of disagreements and squabbling between the three Rahall brothers who controlled the station through Rahall Communications.

In 1976, the company and its stations were up for sale and Gulf United Corp. was a prospective buyer, but only if Rahall improved the station's management team.

Henry, who had been approached before by Rahall and "wasn't remotely interested," decided that on that basis, "it was worth the risk." In October 1976 he took over and the following February an acquisition agreement was reached.

Henry said there was no mystery to the turnaround. He installed tight management systems, hired good people and spent money.

"The first thing we tried to do was to get people to quit feeling sorry for themselves," Henry said. "The station had terrible equipment so we spent money there and we were able to bring the station into the 20th century."

When the Gulf acquisition was completed in 1978, Henry recalled that people there saw it was going to be a different operation backed by a very wealthy company.

"We hired the right people, which they couldn't do before because of the squabbling between the three brothers. And after we got them in place, we continued our technical renovation, we went after programming, we overhauled our sales department, we went all through the organization.

"I think the big thing that was singularly instrumental in this company

moving forward was the speed with which we were able to deal with all the problems," Henry said. "You have to give a lot of credit to Gulf United because they really left us alone. They supported us and they gave us the money."

"We spent—between the Rahalls and Gulf United—about \$7.5 million on this operation and that's the biggest part of why we are where we are today."

"While the other stations were thinking about putting a helicopter in the air, we said to ourselves 'we had better not be last,' so we decided to be first and that week we had a helicopter. Most companies can't operate that fast," he said.

Henry, who turned 52 last week, came to Rahall and Gulf with a long list of broadcasting credentials. Starting with Armed Forces Radio, Henry's important stops included KLAC-TV, Los Angeles, where he was vice president and general manager; WINS, New York, which under his direction became the city's first all-news radio station in 1965, and executive vice president, chief executive officer for Sonderling Broadcasting and president, general manager, Fairchild Broadcasting Group.

The turnaround

The turnaround at WTSP has been significant. In July 1977, shortly after Henry arrived but before completion of the acquisition by Gulf United gave him a relatively free hand, the station had a 13 share, sign-on to sign-off, and was in fourth place behind the other two network affiliates and an independent.

Last February, WTSP was a solid number two in the market and had a 23 share, sign-on to sign-off.

On the financial side, Henry said the station is operating on a five-year business plan that will be completed in September. "We have exceeded our goals in both revenues and profits every year," he said, "and we are about two years ahead of where we expected to be now."

Henry doesn't subscribe to the notion that you have to sacrifice profitability to be competitive in the market.

"You can go for the top spot in the market and maintain the bottom line," he said, "if you do things with a strict priority method and you do long range planning. And you try to eliminate the emotional hipshooting that goes on so much."

"If we needed a piece of gear and it wasn't in our budget for, say, the September time frame, then we would wait until the January time frame and put it in next year," he said.

"We budget carefully and adhere to it. We're not bleeders. You can invest in



Alan Henry, Gulf Broadcast president

your product and do it in such a way that you enhance your company's market position and bottom line."

Dollars and cents savvy

Henry also believes strongly that his managers should have a good business background.

"We're not one of those companies run by bookkeepers, but we do approach things on a very business-like basis. We are a business. It is show business, but the accent is on the 'biz' not the 'show,'" he said.

"There's no mystery to a well-run company," Henry said. "There are a lot of well-run companies out there, but they are the companies that have gone into the business side of broadcasting either directly with key management or with a strong business department."

"I've had business managers join us from other companies—big companies, I'd shock you if I told you who they were—and they say, 'this company is so well organized. Everything has a system and I don't waste any time, I don't spin any wheels.'"

If Henry's system sounds as if it depends on stuffy MBAs operating in a rigid system, he quickly puts that notion to rest.

"Most of the people in our company, including myself, are mavericks," he said, not readers of the "good book." "We don't have a formula around here. We have a company of mavericks, guys who are over-achievers."

"I have a station manager who lost his last job because he tended to tell people what he thought. If somebody above him made a mistake, he didn't hesitate to tell them what he thought of it."

"He comes over here and he shouts and screams at me and I listen. It doesn't bother me. People need to express themselves. My philosophy of running a company is that it is more important for

me to get along with the people working for me than it is for them to get along with me."

"The morale in this company right now is like the French Foreign Legion—a terrifically close company," he said.

Henry and Gulf Broadcast now are applying the techniques that turned WTSP around to the company's newest addition, KTSP-TV, formerly KOOL-TV, the CBS affiliate in Phoenix, Ariz. Gulf acquired the station in October, 1982.

"In the July book, we were third or fourth in the market, sign-on to sign-off," Henry said. "We spent a fortune in promotion in the first month, made a lot of changes in the on-the-air look, dolled up the station, brought it into the 20th century—and in the November book we were number one, sign-on to sign-off."

"Before we're done, we will spend \$6 million or \$7 million. It is a similar situation to the Tampa market. The equipment was 20 years old and management was 20 years behind in their thinking. We're three or four years away on this one," he said.

Gulf Broadcasting also owns WGHP-TV, the ABC outlet in High Point, N.C., and eight radio stations in Indianapolis, Dallas, Houston, Cleveland, Washington, D.C., and Atlanta.

Henry said the company is on the lookout for another VHF network affiliate and for another FM station, which would give it a full plate of seven FMs.

"I believe in the theory of 'high risk, high reward.' There are some things we've gambled on. 'High risk, high reward' isn't in the 'good book.' In the 'good book' it's 'safe risk, low reward.'"

"A newspaper down here with whom we do not often agree had a very interesting line about us," Henry related. "It was that 'we're proud and we're feisty.'"

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News from coast-to-coast

EAST

WNYC-FM, the public radio outlet in New York City, has been named the official radio station of the six-week "Britain Salutes New York" arts festival that runs through the end of the month.

The station will air daily one-minute feature spots highlighting more than 40 outstanding events of the festival.

As part of the event, WNYC-FM is airing *The 20th Century English Musical Renaissance*, a celebration of British music, hosted by John Schaefer.

WEBR Newsradio 970 in Buffalo, N.Y., the nation's only non-commercial all-news and information station, named Sharon Friedlander feature editor. She has been a producer-reporter at **WXXI-FM**, Rochester, N.Y., for two years.

WOR-TV, which recently moved from New York to New Jersey, named Brenda Flanagan chief of its new Trenton, N.J., news bureau. She has been with New Jersey Nightly News since 1981 and has covered the state for New Jersey Public Television.

WJUN, the AM Mutual affiliate in Mexico, Pa., will sponsor the Pennsylvania Chicken Flying Championship Aug. 21 in Mifflintown. The event is sanctioned by one Bob Evans of Rio Grande, Ohio, the founder and commander of the International Chicken Flying Association.

WYNY-FM, NBC's owned FM in New York, named Leslie Juceam manager of advertising and promotion. She was manager, advertising services, NBC-TV, with advertising responsibilities for such in-house clients as NBC Enterprises and NBC Radio's *The Source*.

WMAR-TV, Baltimore, received the Maryland Children's Program Award for best television special aimed at ages 12 and under for its S.M.I.R.F. (Symphony Music Is Really Fun) Concert performed by the Baltimore Symphony Orchestra, Alan Balter conducting.

The Saving of the President, a documentary co-sponsored by **WJLA-TV**, Washington, and George Washington University Medical Center, was named best documentary in the 29th annual National Press Photographers Association Awards Competition. Paul Fine and Holly Fine co-produced.

WPCQ-TV, Charlotte, N.C., named Robert Friedman national sales manager. He was an account executive with Group W Television Sales in New York.

WTVY-FM, Dothan, Ala., will sign on with the NBC Radio Network next month. Chris Bence is general manager.

Atlanta Braves manager Joe Torre is hosting a radio sportstalk show exclusively on **WGST** Newsradio, Atlanta. The Monday night show is co-hosted by **WGST** sports director Steve Holman.

WEAZ, Philadelphia, and **WGLD**, serving Greensboro, Winston-Salem and High Point, N.C., have signed agreements to air Schulke Radio Productions' beautiful music/easy listening format.

Sen. Daniel Patrick Moynihan (D-N.Y.) is doing on-air promotions for *Bulldog Job-line*, a public service feature on **WDST-FM**, Woodstock, N.Y. The job-line is a twice a day listing of job openings in the **WDST** listening area.

WTSP-TV, channel 10 serving St. Petersburg and Tampa, Fla., received the grand prize in the Roy Howard Awards competition for outstanding public service for its documentary *Prisoners of the Harvest*, about migrant farm workers in central Florida. Mark Feldstein and Jim Sutherland co-produced.

Janet Davies, co-host of *AM/Philadelphia* on **WPVI-TV**, participated along with Delaware Governor Pierre DuPont in the Gourmet Gala for the benefit of the March of Dimes. She prepared a gourmet dish judged by *New York Times* food critic Craig Claiborne.

Steuben Broadcasters Inc. sold radio station **WHHO** AM/FM in Hornell, N.Y., to Bilbat Radio Inc., owned by William Berry and Richard Lyons. Price was \$450,000 and the broker was Blackburn & Co., Washington.

The new station manager of **WIVB-TV**, the CBS affiliate in Buffalo, N.Y., is Patricia Sroka, who began her broad-

cast career with the station in 1972. She has held several positions with the station, most recently general sales manager.

The World Seniors Invitational Golf Tournament will return to Charlotte, N.C., in September, sponsored by **WBT** television. The tournament, scheduled for Sept. 22-25, will be known as the **WBT** World Seniors Invitational.

Art Horn, formerly with **WGAN-TV**, Portland, Maine, has joined **WNEV-TV**, Boston, as weekend meteorologist. Horn was the weather anchor for **WGAN** early and late newscasts and was staff meteorologist for **WGAN AM and FM**.

WHYY-TV, Philadelphia, will collect a Red Ribbon in the communications-technology category of the 25th annual American Film Festival for *Anatomy of a Newscast*, a 90-minute public affairs special that aired last November. The award will be presented to producer/writer Ron Kanter at the festival in New York, May 30-June 4.

WNEV-TV, Boston, launched a new weekly series, *The Young Editors*, last month. The half-hour show, hosted by Emerson College sophomore Rick Brown, features a question and answer format with leading newsmakers being interviewed by high school newspaper editors and staffs.

WICC, Bridgeport, Conn., celebrated National Energy week in March with a contest inviting students in local elementary and high schools to create commercials about energy. Winners in four age categories got to record their commercials in the **WICC** studios and hear them aired during Energy Week.

WANM and **WGLF-FM**, Tallahassee, Fla., have signed with Blair Radio for national sales representation.

WQRC-FM, Hyannis, Mass., has signed on with Stereo Radio Productions' new beautiful music/easy listening format. The station was a **Bonneville FM 100** subscriber.

Metromedia named Kevin O'Brien vice president, general manager of **WTTG-TV**, Washington, effective April 11. O'Brien, most recently VP/GM at **WXIX-TV**, Cincinnati, has been with Metromedia for almost 15 years.

As part of a recent performance in Hartford, Conn., by Rodney Dangerfield, **WTIC-FM** held a "no-respect" contest and the winning listener got two seats in the back row of the balcony and a can of pork and beans for dinner. The prize went to the listener giving morning man Gary Craig the best insult when Craig asked to be treated with no respect.



Sharon Friedlander

Jobhunters in Amsterdam, N.Y., may send their names and brief descriptions of work they would like to **WMVQ-FM** to be read over the air. The program is being aided by the local office of the New York State Labor Department.

Steven Livengood has joined **WKTU-FM**, New York, as account executive. He had been with Selcom Radio Representatives covering New York and Boston.

WXFL-TV, channel 8 in Tampa, Fla., named Sally Salisbury promotion manager. She had been a free-lance promotion writer and producer at the station.

WMAG-FM, the newest station serving the Greensboro, Winston-Salem and High Point, N.C., area, is giving away \$10,000 as part of a promotion that seeks calls and postcards from listeners naming their favorite songs. Program director Jim Ballard says the promotion will help the station gauge the musical tastes of its audience. **WMAG** went on the air March 13.

WBZ-TV, the Group W station in Boston, named Cynthia Collins public service director. She had been the public information officer for the Massachusetts Department of Elder Affairs.

Two New York AMs celebrated format birthdays last month. **WHN** brought in Ronnie Milsap to play at a Lincoln Center party for the station's tenth year in the country format and **WINS** observed its 18th anniversary as an all-news station. Both were New York firsts.

MIDWEST

Two new radio general managers were appointed to head group-owned FM stations in Chicago.

Doubleday Broadcasting Inc., which just bought **WMET-FM**, promoted Bob Gould to general manager and Viacom International Inc. named Michael Murphy general manager of **WLAK-FM**.

Gould was general sales manager of **WMET** before its purchase by Doubleday and had previously been director of sales for the Enterprise Radio Network in Chicago. Replacing Gould as general sales manager is Kevin Driscoll, who was with NBC's **WMAQ** and **WKQX-FM** in Chicago.

Elsewhere in the Windy City, **WLUP-FM**'s promotion department was busy last month with a Three Stooges Film Festival and a Kawasaki motorcycle giveaway.

The Stooges festival was held at the Granada Theater on the north side in conjunction with the Movieland Express Co. The show consisted of cartoons and eight Three Stooges films.

Two Kawasakis were given away as part of the station's Freeride program. Listeners registered at dealers or at the station for a chance to win one of the bikes.



Larry Robinson, Easter Seal Society of Cleveland 1983 Telethon, talks with Amy Shamel, David Falk, Easter Seals board president, and Jesse Anderson, board member.

WCXI radio in Detroit has been named "Station of the Year" in the 1982 Michigan United Press International Broadcast Awards competition. The station also won in 1981. Other UPI awards to **WCXI** were news director Mike Freedman for best newscast, sports director Chris McClure for best sports feature and the station news department for best public service program.

WLUP-FM sports director Bruce Wolf signed a one-year contract renewal with the Chicago rocker. A practicing lawyer for Holstein, Mack and Associates, Wolf has been with **WLUP** since April 1982.

WBBM-TV, Chicago, received four first-place awards, an outstanding achievement award and "station of the year" honors from the Illinois UPI. The awards were presented over the weekend in Rock Falls, Ill.

On the radio side of the Illinois UPI awards, **WCFL**, Chicago, was honored in three categories. The station's *Special Tylenol Report*, aired Sept. 30, took first place among radio documentaries. An eight-part series on school bus transportation won in the investigative journalism category. The third honor was for outstanding achievement for a radio newscast for the overall quality of **WCFL** news.

WWKX-FM, Nashville, Tenn., named Major Market Radio national sales representative, replacing Jack Masla.

WMVS/WMVT-TV, public television stations in Milwaukee, are producing and making available to other stations a new series for bicycling enthusiasts called *SPOKESman*. The 13-part series started last Tuesday.

WCCO-FM in Minneapolis-St. Paul and a number of other Minnesota radio stations have teamed up with Coca-Cola to sponsor the Explore Minnesota program—a package of discounts at vacation spots and a sweepstakes of more than 140 vacation packages.

Part of the program is the issuance of plastic credit cards entitling bearers to discounts at various vacation-oriented hotels, resorts and campgrounds.

Art Caruso, general manager of **WJW** Radio, Cleveland, received the Certificate of Merit Award for the National Radio Broadcasters Associa-

tion for a special four-hour program on drug abuse that resulted in phone-in tips that helped police make 50 arrests.

James Graham, general manager of **WKEF-TV**, Dayton, Ohio, was appointed vice president of the parent Springfield Television Corp.

WRIF, the ABC-owned FM in Detroit, is giving away 20 hours of studio recording time to up and coming Detroit area rock and roll bands. Four blocks of time were awarded last month, made possible by Pepsi-Cola, which donated 25 cents to the project for every ticket sold during **WRIF**'s and Pepsi's Motor City Concert Series.

Dan Dillon joined **KMOX-TV**, St. Louis, as director/producer. He was video promotion coordinator and then assistant promotion director at **KTVI** there.

Public broadcaster **KTCA-TV**, serving Minneapolis-St. Paul, said it has received a grant of \$88,000 from Burlington Northern Inc. for production of a 30-minute documentary on Iowa-born painter Grant Wood. The documentary will be produced by Catherine Allan for national airing this fall on PBS.

Another grant to the station in the amount of \$14,167 was given by the Minnesota Humanities Commission for a 30-minute documentary on wolves, *Legend of the Wolf*.

WEYI-TV, the CBS affiliate serving Saginaw, Flint and Bay City in mid-Michigan, has completed installation and testing of a new 9-meter satellite receiving station. One of the first ways the station will take advantage of its new capabilities is by taking Independent Network News, scheduled to air later this month at 11 p.m. weeknights and Sunday.

Larry Robinson, principal partner in Cleveland radio stations **WBBG** and **WMJI-FM**, has been named the "1983 Citizen of the Year in Business and Industry" by the Cleveland Area Board of Realtors.

Among other civic activities, Robinson is chairman of the Cleveland Area Easter Seals Telethon.

At **WBBG**, Cleveland, Tom Armstrong joined the big band station as the morning drive personality. The long-

Continued on page 22



News from coast-to-coast

Continued from page 21

time Cleveland jock has held the morning drive slot at **WGAR**, **WDOK** and **WJW**.

WTVC-TV, Chattanooga, Tenn., expanded its local live morning show *Good Morning Don* from 30 minutes to an hour. The show, which features local guests and call-ins, is produced and hosted by Don Welch.

WNEM-TV, Saginaw, Mich., won two Gold Awards for its *PM Magazine* segments in a national competition against other stations' *PM Magazine* segments. A "best editing" prize went to "The World's Longest Tug-of-War" and the "best ins/outs" prize went to co-hosts Dick Fabian and Debbi Larson.

The station also announced that Fred Ertz joined as news director from **KELO-TV**, Sioux Falls, S.D., where he had held various news jobs on his way up to news director.

The co-owned Cleveland stations **WBBG** and **WMJI-FM** are now being represented nationally by Eastman Radio. Their former rep was Torbet Radio.

WCPO-TV, the Scripps-Howard station in Cincinnati, is offering viewers *Sunday Exchange*, a new program highlighting interesting people and activities throughout the tri-state area. John Quigley, community affairs director and consumer reporter, is hosting the show.

The station also announced that it was the only Ohio station to win a 1983 Ohio State Journalism Award. It won for *The Parent's Drug Test*, a three-part series on the effects of drugs on today's youth. **WCPO** anchor Jon Esther produced.

WEST

In what it is billing as a spring tradition, **KZEW-FM**, Dallas, presented Zoo World '83 April 22-24.

The three-day Lifestyle Fair and Exposition featured performances by Nick Lowe, Paul Carrack and Joe "King" Carrasco along with local and regional rock bands.

The various exhibits and booths at the sixth annual Zoo World took up 200,000 square feet at the Dallas Convention Center grand hall with the latest audio and video equipment, fashion shows, fitness demonstrations and the like.

Most important, admission was free.

In Los Angeles, **KABC** Talkradio's four-week talent search for a sports commentator has come to a close and the job goes to Merrie Rich, 27, a New York City entertainer who has, among other things, sung the National Anthem before Knicks and Rangers games at Madison Square Garden.

A panel of judges from the Los Angeles media and sports clubs assisted with the decision. In her new job, which will pay at least \$25,000, Rich will be teamed with **KABC** Sportstalk's Bud Furillo and Tommy Hawkins.

KTOK, the Broad Street Communications outlet in Oklahoma City, received three 1982 first prize awards from the Oklahoma Associated Press Broadcasters Association. Prizes won were for best newscast, a documentary on the state criminal justice system and a feature profiling construction workers.

Nostalgia-minded **KMND** and contemporary country **KNFM** in Midland, Texas, are now being represented nationally by Blair Radio.

KJCT-TV, Grand Junction, Colo., named Lisa Lyden weekend anchor and reporter. She was with **KBTB** in Denver. **KJCT** also promoted Sally Burgess from assignment manager to news anchor and Janis Kincaid from general assignment reporter to assignment manager.

William Simmons, Jr., has been named general manager of **KTVL-TV**, Medford, Ore., replacing Dennis Williamson who moved over to **KREM-TV**, Spokane, Wash., as GM. Simmons, formerly national sales manager, also becomes vice president, Freedom Communications, the licensee of **KTVL** and **WLNE-TV**, New Bedford, Mass.

Other changes at **KTVL** include Russ Jamison to director of administration, Steve Norman to general sales manager and Ryhan McDermott to local sales manager.

KPIX-TV, Group W's channel 5 in San Francisco, is providing special on-air recognition to the top nine companies in each city area that create summer jobs for young people aged 16-21.

Lee Allen Smith, vice president and general manager of **KTVY** in Oklahoma City, has been named to head the city's 1983 United Way campaign.

Greater Media's **KHTZ-FM**, Los Angeles, named Major Market Radio national sales representative. Selcom Radio had repped the station.

KNTV, channel 11 in San Jose, Calif., was awarded "best newscast" honors by the California-Nevada chapter of the Associated Press. The *Channel 11 News* is anchored by Doug Moore and Maggi Scura, produced by Trish Hardman and directed by Nancy Loftus.

KRLB, AM and FM in Lubbock, Texas, named Blair Radio national sales representative.

KYXI Radio in Portland, Ore., is offering a program of free advertising to new companies in the area that hire 10 or more full-time employees and to existing companies that add 20 or more jobs through expansion. The "Portland Employment Project" will offer a total of 25 packages of free advertising and other incentives.

According to Talkradio **KGO-FM**, San Francisco, its new afternoon talk

show, *Sex Talk* with Don Chamberlain, is the first time that Bay Area radio has had a prime-time show dealing specifically with issues of a sexual nature. The show premiered last month.

All news **KFWB**, the Group W station in Los Angeles, has won two California Associated Press awards. Cleve Hermann won for his news commentary *1982 Political Campaign* in the best original news commentary category and editorial director Rita Cash took second place for an editorial about the Rapid Transit District bus strike.

Also at the station, Orange County bureau chief Barbara Riegle was elected president of the Orange County Press Club.

All news **KGUY** in Palm Desert, Calif., won the small market category prize in investigative reporting from the California Associated Press Television-Radio Association News Competition for a five-part series, *Consumer Fraud*. The series was written and produced by Ward Johnson and Kate Neiswender.

The annual **KFWB**-Leukemia Society of America radiocast in Los Angeles in March resulted in \$16,597 in pledges, all of which is earmarked for research.

Jon Rivers, producer of Mutual Broadcasting's weekly program *Lee Arnold On A Country Road*, has been named program director at country radio **KLIF**, Dallas. He had been with **KLVU** in Dallas.

KYST Radio in Houston last month became the first AM stereo station in the U.S. to broadcast Mutual's *Dick Clark National Music Survey* in stereo by satellite, the network reported.

The California Teachers Association has given its John Swett Award for Contribution by an Individual to Tom Woods, Sacramento bureau chief for **KFWB**, Group W's all-news AM in Los Angeles. Woods was cited for making outstanding contributions to the interpretation of issues facing schools and support of education.

KICU-TV, channel 36 in San Jose, Calif., received a 1983 Ohio State Journalism Award for *Birthright*, its documentary about adult adoptees who search for and find their natural families.

KSCI-TV, channel 18 in Los Angeles, has reached an agreement with the Korean Broadcast System for exclusive broadcast rights of KBS Korean language programming in Southern California. The agreement calls for **KSCI** to air 12 hours of Korean programming per week.

KTRU, Houston's radio 740, premiered a new weekend travel guide program last month in which listeners can hear lore of places off the beaten path in Texas within driving distance of Houston. *Ray Miller's Texas* is hosted by Texas historian Miller.

It takes a sense of humor. . .

Did you hear what Rick Dees said today?

Chances are it was something controversial, hilarious or just downright silly.

But that's been the trademark of KIIS-FM's morning man throughout his career. Now, however, more people than ever are catching on to Dees' sense of humor. During the winter Arbitron, Dees had his highest 12+ rating, 6.1, up from 5.5, making him the most listened to morning music station personality. Only talk KABC-AM and all news KFWS had higher morning drive ratings.

Dees is one of the more visible Los Angeles air talents. He is the voice of the CBS television network, doing promos for their children's and comedy programming. He has been seen on *Love Boat*, *Strike Force*, *Cheers* and countless commercials. In 1976, Dees gained national recognition with his off-the-wall recording of "Disco Duck," which spent two weeks at the top of the pop music charts.

Dees, who came to Los Angeles in 1979 via Memphis (WMPS, WHBQ), labels his brand of comedy "observational humor. It's largely satire," he said. "I like to take it to the limit." Among his favorite topics are driving, frustration with cars, grocery store shopping, how products are marketed and a category he calls "helping the body and sex," which he said "is a natural homerun whenever I do something on that."

"My form is going in and doing improvisational comedy, but with a plan. Playing the moment for better or worse is what great acting is about."

In preparation for his daily airshift, Dees does "a whole day's worth of preparation" the day before—observing, reading and making notes to himself while driving.

However, he always leaves room for the spontaneous. "If you plan your whole show the day before, then the mind says to do what's already planned. But news is always happening. If someone just got caught in bed at the Holiday Inn, there has to be a joke in it. If your show is totally planned, you tend to forget the Holiday Inn."

Despite his knack for saying the unexpected, Dees abides by one rule: "If it will hurt you more than it will help, don't do it."

Dees has more than 700 cartridges at his disposal to spice up his show, comprised of sound effects, celebrity impressions and other voiceovers. He also gets the cooperation of celebrities and city officials such as Los Angeles Mayor Tom Bradley. "One of my call phrases has been the mayor saying 'Yes,'"

Continued on page 24



. . . to grab the best ratings

By Ed Harrison

The Los Angeles winter Arbitron numbers are in and Gannett's KIIS-FM has emerged as the big winner among contemporary music stations. KIIS' average share 12+ rose to 4.7 from 4.4 in the fall. Closest competition came from RKO's KRTH-FM with a 3.5, up from 2.6.

On the AOR side, KROQ-FM, the flagship station of Rick Carroll's "Rock Of The Eighties" new music format, widened its lead over its competitors. KROQ's average share rose to a 4.6 from a 3.9. KLOS-FM, the ABC album rocker, also increased, going to 4.0 from 3.7, but Metromedia's KMET-FM plunged to a 3.0 from 3.7.

Wally Clark, president and general manager of KIIS and sister station KPRZ-AM, said KIIS' ratings resurgence over the last year was due to its emphasis on strong personalities, creative promotions and a contemporary music mix.

In fact, Clark now positions KIIS as the top station in the country. "This breed of station hasn't existed in years," he said. "We're a mass appeal station and there is no other contemporary station close to us."

The KIIS success story began about a year ago when Clark arrived in Los Angeles from KSD in St. Louis, another Gannett property. The station had a 2.1 average share and a reputation as the city's disco station.

"KIIS was most active in disco," Clark said. "We had the opportunity for people to sample us and even though many didn't like it, they still tuned us in. We decided to make it more contemporary, add more currents and see if the samplers stayed with us. We used disco"

Continued on page 24



Walter Clark, president and general manager



Rick Dees, disc jockey at KIIS-FM

“As long as I project the image that this place is out of control and you never know what's going to happen, then my goal is accomplished”

“The music mix sets the tone of the station. If you don't have that right, you can't build. Everything is together now”

L.A.



It takes a sense of humor

Continued from page 23

sir, Mr. Dees.' We had Tom Bradley at our sister station KPRZ and he cooperated.

"I'd play Billy Joel and ask the mayor if he liked it. He'd reply, 'Yes, sir, Mr. Dees.' Or I'd ask if the traffic was bad and he'd say, 'Yes, sir, Mr. Dees.' For people to have trust in my judgment makes me feel terrific."

Are Los Angeles audiences tougher to please than other markets?

"L.A.'s not that different," Dees said. "But it does take longer getting ratings. People love good entertainment no matter where they are. People are attracted to someone being themselves but with a little flair. The only difference is that there isn't a dependency on radio here like there would be in, say, Minneapolis. That's because there's little change in the weather. People don't turn on their radio to hear weather so there have to be other reasons to listen."

Dees is supported each day by a talented group of improvisational comics whose voice and character contributions helped develop station loyalty. Dees' wife Julie, a talent in her own right, appears on the show once a week but also phones in daily with put-downs. "If I'm not hot one day, then one of the regulars will be," said Dees.

"As long as I project the image that this place is out of control and you never know what's going to happen, then my goal is accomplished."

The "Did you hear what Rick Dees said?" promotion was launched when Dees joined the station. He fondly recalls the incident two years ago when he was yanked off the air for something he said. During one of his shows, he was suddenly pulled off the air. Station management went on, apologizing for Dees' remarks. The incident attracted the local news media and press coverage.

Dees returned to the air the following day. And what did Dees say?

"It was a wonderful promotion gimmick," Dees recalled. "People still ask me what I said that got me yanked off the air."

Dees likes to get out and meet his listeners and accomplishes that by doing three or four personal appearances a week at shopping centers and office buildings.

"Someday, somewhere, I'm going to shake someone's hand and she's going to say, as she walks off to her 1968 Ford Pinto with ding marks, 'You're so nice to shake my hand and give me a kiss that I'm going to tell all these 70 people in my house that have those Arb books to write your name down.'"

... to grab the best ratings

Continued from page 23

as a base to build upon and became the kind of station they wanted us to be."

KIIS has taken a leadership role in the area of creative promotions, many of which have been applied at other stations. For instance, last spring it initiated the concept of playing four songs in a row and when they were repeated later, callers had the opportunity to win cash prizes. Since then KIIS has given away Mustangs and \$50,000 in cash.

Currently, there is a daily cash payoff. A song is played at 7:10, and audiences are told it will be repeated before 8 p.m. and worth a specified amount of money to the lucky caller.

"We know our audience enjoys the promotions. They enhance our audience and keep them with us," Clark said. "Before we commit to the next promotion, we make an overview of the market. We may decide on no promotion at all and let it rest for awhile."

KIIS has been successful in reaching its targeted 18-49 demographic and especially on target with the younger end of it.

On weekends, special programming encompasses Casey Kasum's *American Top 40* and *Soundtrack of the '60s*, hosted by Gary Owens, both from the

“
This breed of station hasn't existed in years. We're a mass appeal station”

ABC contemporary network. There are also occasional live broadcasts.

KIIS also is extremely personality-oriented, spearheaded by zany morning man Rick Dees (see accompanying story).

Credit, he said, also goes to program director Gerry DeFrancesco and music director Mike Schaeffer. "The music mix sets the tone of the station. If you don't have that right, you can't build. Everything is together now."

The increased average share numbers made a sizeable impact on sales revenues. In fact, this year KIIS is headed for its most successful year ever. While Clark wouldn't divulge numbers, an industry source predicts that KIIS will realize \$13 million in sales. Its previous best year saw sales of \$4-\$5 million.

Clark, who has been referred to as the "Lee Iacocca of the radio industry," has worked magic at other stations. In addition to resurrecting KSD, St. Louis, Clark managed WWWW-FM, Detroit, for Shamrock and WIL-AM/FM, a Lin Broadcasting property in St. Louis.

In other L.A. Arbitron reports, ABC's Talkradio continued its dominance of the market as KABC-AM posted a 6.2, up from 5.6 in the fall. Bonneville's beautiful music KBIG-FM placed second with a 5.3, up from 5.1.

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Super Bowl coverage flourishes on little touches

By Dave Potorti

NEW YORK—"A network establishes its imprint on the American consciousness with its Super Bowl coverage. Our aim is to do the best we can with the equipment we feel is needed and justified."

So said Neil Pilson, CBS Sports president, in an attempt to explain the presence of 23 cameras and 11 playback devices at Super Bowl XVI last year, the most hardware ever used in televising a single football game.

Joined by 20-year veteran director Sandy Grossman, executive producer Terry O'Neil and sportscaster John Madden, Pilson's remarks came at a Museum of Broadcasting sports seminar here last week.

"You want to tell a story, with a beginning, a middle and an end, and develop a cast of characters," Grossman said. "With something

as large as the Super Bowl, you need more cameras and need to narrow the focus of each one in order to tell the story in a better fashion. You could get coverage with six cameras (the normal number), but you'd miss a lot of the little touches."

Part of the challenge of directing 23 cameras is making them look like only 10, he said.

"You don't want to overcut, or make the people at home aware of how many cameras you have. You don't want to show all of the tension that's going on behind the scenes. The viewers should be able to sit there, enjoy it and be comfortable."

The Super Bowl also allows time to cover pre-kickoff activities like player introductions, the national anthem and the flip of the coin, Grossman added. But each element adds new variables. When Diana Ross decided to lip-synch the national anthem, Gross-

man had to determine where the tape machine echo would be coming from to keep her lips in time with the music during close-ups.

"TV gets knocked for taking cheerleader shots and crowd shots," Grossman said. "But when you're sitting in the stands, you have the option of looking at the band, the scoreboard or the field. You've got to give everybody something, you can't just make the football purists happy."

Candid crowd shots are difficult today because audiences are so sophisticated about the red lights on the cameras that they tend to react and wave, Grossman noted.

John Madden, who joined CBS as a sportscaster and analyst in 1979, premiered Interand Corp.'s Telestrator during Super Bowl XVI. Using microprocessor technology, the \$12,000 device permits Madden to draw electronic lines and arrows over a

replay to highlight certain players.

"The problem is going back and forth from the Telestrator to live announcing," Madden said, explaining how he managed to accidentally dump the electronic stylus in a glass of Tab during one exciting game. He didn't report the malfunction.

"The first thing I learned as a coach is never to admit when you're wrong," Madden said. "The next time Sandy put a play up on the screen, I said, 'Hey, it doesn't work!'"

Remarking on his switch from coaching to announcing, Madden made a plea for wider camera shots.

"As a coach, I was always on the sidelines and could see what all 22 players did. From the booth, it was a totally different game. I was told to watch the monitor, but the shots were always too tight," Madden said.

“

You've got to give everybody something, you can't just make the football purist happy

”

CBS to air 109 games

NEW YORK—CBS Sports has announced a 109-game schedule of National Football League broadcasts during the 1983 season, culminating with Super Bowl XVIII on Jan. 22, 1984.

Of 101 regular season games scheduled, 76 are National Football Conference contest with 25 inter-conference games between National and American Football Conference teams. Three pre-season games and four post-season playoffs also are scheduled.

Eight double-headers are on the slate and national broadcasts will take place on Thanksgiving Day, between Dallas and St. Louis, and on two Saturdays, Dec. 10 and 17. The regular season broadcasts begin Sunday, Sept. 4.

Rivera backs minority act

WASHINGTON — Federal Communications Commissioner Henry Rivera voiced strong support for the Minority Telecommunications Tax Act as a necessary step toward improving minority involvement in telecommunications.

"The biggest problem to minorities is financial," Rivera said in a luncheon hosted by the FCC Consumer Assistance and Small Business Division. He added that the measure, introduced by Reps. Mickey Leland (D-Texas) and Charles Rangel (D-N.Y.) (BW, 3/28/83), would change the tax certificate standard, amend investment tax credit and achieve an expansion in minority job and advertising base.

Rivera said he did not foresee the commission extending programs for minorities into non-broadcast areas. He added there was a congressional mandate that gave minorities special benefits to enter new technologies. He did not predict any firm timeframe for progress on the measure.

According to Rivera, administration support for H.R. 233 is inherent in the bill since it is recommended by the largely Republican FCC. "I am sure that we will be requesting specific support of the measure shortly," he added.

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REGULATORY SCENE

NAACP request rejection upheld

The U.S. Court of Appeals for the District of Columbia Circuit affirmed the Federal Communications Commission decision that dismissed a proposal to amend the FCC rules submitted by the National Association for the Advancement of Colored People.

The NAACP asked for an amendment of the multiple ownership of AM and FM radio station rules. The appeals court ruled that the FCC was justified in dismissing the request to avoid unnecessary disruption of extant broadcast systems and to maximize utilization of available FM frequencies.

The court also upheld the FCC's explanation of its actions opening clear channel frequencies for additional AM stations, tax certificates and distress sale policies. This combined with the desire to assess the effectiveness of ongoing reforms in related areas prompted rejection of the NAACP proposal. The commission, however, recognized that the increasing economic viability of independent FM stations has eliminated one of the reasons not to proscribe cross-ownership of AM-FM stations.

FCC sets policy on AM/FM assignments and transfers

The FCC Audio Services

Division has established a policy for the processing of applications for assignment of license or transfer of control for AM/FM facilities (Forms 314, 315, 316) that determines the branch which will process the application.

The AM Branch of the division will process AM/FM combined license applications for all "K" call letter stations and for AM stations with call letters "WA" through "WC." The FM Branch will process applications where the AM station has call letters beginning with "WD" through "WZ."

Applicants seeking consent to the sale of AM/FM combined stations should file a combined application with the commission. The FCC will then assign two file numbers to the application for the assignment or transfer of both the AM and FM stations.

FCC extends filing deadline on technical regulations

The FCC has extended the filing date for comments on its planned re-examination of technical regulations. Comments in the proceeding will be accepted through Aug. 5. Reply comments will be accepted through Sept. 30.

The FCC noted that the scope of this proceeding, complexity of the issue and far-reaching consequences merited the extension.



Happy Birthday

RadioRadio celebrated its first anniversary on April 25 with a party at New York's Tavern on the Green. Sponsors, their agencies and RadioRadio executives attended. Sales staff members on hand included (1) Thom Leidner, (2) Jeffrey Taylor, (3) Tom Reeve, (4) Gary Schonfield, (5) George Ponte, (6) Simona McCary, (7) Carolyn Gibbons and (8) Gerry Vernon.

CALENDAR

MAY

May 3-5—1983 Electronic Distribution Show, Hilton Hotel Las Vegas, Nev. Information: T. Zdzienicki, Blonder-Tongue Laboratories Inc. One Jake Brown Road, Old Bridge, N.J., (201) 679-4000, Ext. 349.

May 3-7—*American Women in Radio and Television* 32nd annual convention. Royal York, Toronto. Future conventions: 1984 convention, to be announced; May 7-11, 1985 New York Hilton, New York, and May 27-31, 1986, Loew's Anatole, Dallas.

May 3-7—*American Women in Radio and Television's* 32nd annual convention featuring presentation of Silver Satellite Award to M*A*S*H star Loretta Swit. Luncheon speaker (Wednesday): Jessica Savitch, NBC correspondent. Royal York, Toronto.

May 6-8—*Carolinas UPI Broadcasters Association* spring meeting. Holiday Inn, Wrightsville Beach, N.C.

May 7—*Radio Television News Directors Association* Region 13 meeting with Virginia AP Broadcasters. Sheraton Fredericksburg, Fredericksburg, Va.

May 7—*Georgia AP Broadcasters Association* annual meeting and awards banquet. Omni International Hotel, Atlanta.

May 8-11—*International Television Association's* 15th international conference. Keynote speaker: Dr. Frederick Williams, Annenberg School of Communications, University of Southern California,

Los Angeles. Royal York Hotel, Toronto.

May 9-11—*ABC-TV affiliates* annual meeting. Century Plaza Hotel, Los Angeles.

May 10-12—*Jerrold division of General Instrument Corp.*, technical seminar. Holiday Inn, Minneapolis.

May 15-18—*NBC-TV affiliates'* annual meeting. Century Plaza Hotel, Los Angeles.

May 18-20—*The International Radio Festival of New York*, a worldwide awards competition for radio advertising, programming and promotion, will hold its second annual program. Michael Hauptman, vice president of ABC Radio Enterprises, will chair the panel of judges and advisors. Entries in all categories are due March 25 at the festival offices: 251 West 57th St., New York, N.Y. 10019.

May 18-21—*American Association of Advertising Agencies'* annual meeting. Greenbrier, White Sulphur Springs, W. Va. Future meetings: March 11-14, 1984, Canyon, Palm Springs, Calif., and May 15-18, 1985, Greenbrier, White Sulphur Springs, W. Va.

May 19—The Midwest Regional MDS Conference sponsored by *NAMSCO-National Association of MDS Service Co.*, Holiday Inn International Airport, Minneapolis.

May 19-22—The International Conference on Television Drama at *Michigan State University*, Kellogg Center on campus. Speakers will be the

vice presidents for comedy development from CBS and NBC and vice presidents for dramatic development from PBS and the Canadian Broadcasting Corp. Information: Frederick Kaplan, Humanities Department, 503 S. Kedzie, Michigan State University, East Lansing, Mich. 48824.

May 21—"Production Lighting Techniques" is the sub-

ject of the Spring Tutorial Seminar organized by the Hollywood section of the *Society of Motion Picture and Television Engineers*. Universal Studios, stages 43 and 44. Information: Jack Spring (213) 464-6131 or Howard La Zare (213) 462-3161.

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

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

JUNE

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



Diamond affair

Ronnie Milsap (center right) receives his diamond "10" pin at WHN 1050's 10th anniversary party held April 18 at the New York State Theatre at Lincoln Center. From left are Pam Green, WHN music director; Joel Raab, program director; Brian Moors, general manager; Martin Rubenstein, Mutual Broadcasting president and CEO; and Michael Valentino, general sales manager. Milsap, country singer, later performed.

PRODUCT UPDATE

Viacom buys rights to 200 classic films

NEW YORK—Viacom Enterprises has purchased North American pay television and syndication distribution rights to more than 200 Thorn-EMI classic motion pictures.

Titles, some of which will not be available from Viacom until present license agreements expire, include *The Cruel Sea*, *Cry the Beloved Country*, *The Heart of the Matter*, *Kind Hearts and Coronets*, the *St. Trinian's* trilogy, *The Sound Barrier* and *Tales of Beatrix Potter*.

George Merlis has been named executive producer for both *Entertainment Tonight*, the daily syndicated series, and *Entertainment This Week*, the hour-long weekend edition.

Merlis comes to *Entertainment Tonight* from *CBS Morning News* in New York, where he was executive producer. Prior to CBS, Merlis spent 14 years at ABC in New York, the last six as executive producer of *Good Morning, America*.

Entertainment Tonight is produced by Paramount Tele-

SOFTWARE

vision Domestic Distribution in association with Cox Broadcasting, Taft Television Production and Television Program Enterprises.

NBC-TV is wrapping up production on location in Atlanta for *Six Pack*—the working title for a one-hour comedy show.

Six Pack, written by Gy Waldron, creator of *The Dukes of Hazzard*, features a hard-edge race driver raising five orphaned children who double as his pit crew.

In creating the project Waldron said he drew from the idea from the recent film of the same name, but expanded the characters and story.

Six Pack is produced by Gy Waldron Productions Inc. in association with 20th Century-Fox Television. Waldron is the executive producer with Jim Heinz as producer and Rod Amateau the supervising producer and director.

'NEWSNOTES' adds Morton as contributor

NEW YORK—CBS News correspondent Bruce Morton will become a regular contributor to *NEWSNOTES*, a forum for commentary by CBS News correspondents on the CBS Radio Network.

Morton will be heard on



Bruce Morton

NEWSNOTES every third Friday, rotating with correspondents Andy Rooney and Bob Schieffer. CBS correspondents contributing to the broadcast throughout the week are Charles Kuralt on Mondays, Harry Reasoner on Tuesdays and Thursdays and Diane Sawyer on Wednesday.

A multiyear agreement between *Mutual Sports* and the *U.S. Tennis Association* will lead to exclusive multicasts live via satellite. Originating at court-side, the transmissions begin August 29 and will continue through the final championship match Sept. 11.

Mutual Sports also has exclusive North America radio broadcast rights to U.S. Indoor Tennis, U.S. Clay Court Tennis and Davis Cup competition, and will produce a combination of short- and long-form reports, commentaries, analyses, highlights and/or interviews at the U.S. Open.

Tennis star Jack Kramer and U.S. Womens' Doubles champion Rosemary Casals will be the reporters and commentators. The broadcasts will be produced and reported by tennis author Richard Evans.

New York classical station WQXR-AM and FM will devote 60 hours of air time April 29-May 1 to raise funds for the New York Philharmonic. The sixth annual *Radiothon*, broadcast live from the lobby of Avery Fisher Hall, will feature interviews with personalities including Zubin Mehta and New York Mayor Ed Koch, along with announcements of special premium items available only to KQXR listeners.



Art Linkletter

Art Linkletter has signed on as host of a new public affairs radio series, *Getting Off The Hook*. The daily commentaries will deal constructively with a wide range of addictions and compulsions, ranging from diet fads to drugs. Rep. Lester Wolff, former head of the Congressional Drug Investigation Committee, will be a consultant on the project.

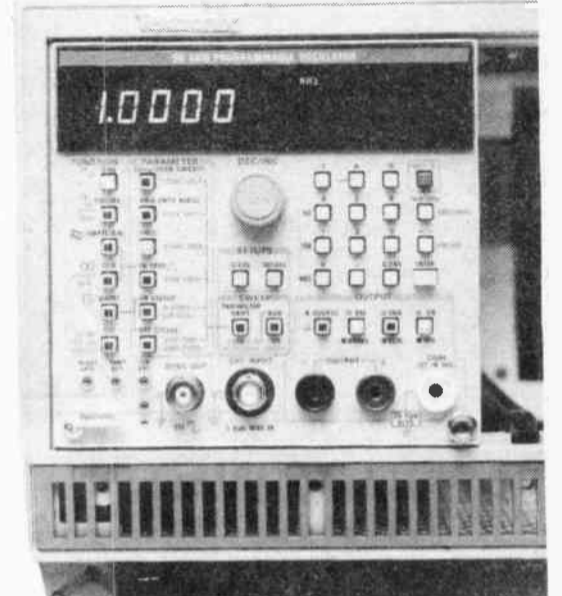
Gladney Communications will produce the series, which is currently arranging funding.



Fuji's H521 tapes



Agfa "Professional Performance" series



Tektronix's SG 5010 oscillator



Swintek's wireless microphone

Videocassettes deluge market

NEW YORK—Recent videocassette introductions have included:

In the 1/2-inch field, Fuji Photo Film U.S.A. unveiled two professional tapes—Super High Grade H421 for "M"-format VHS use and Super High Grade H321 for Betacam use. The tapes, featuring Fuji's Beridox formulation and Duro-back backcoating, will be available late summer in 10- and 20-minute lengths.

Maxell Corp. of America has introduced the HGX Pro Tape for VHF machines only. It features Maxell's Epitaxial coating.

In the 3/4-inch category, Maxell's new KCS videocassette initially is being offered in a 20-minute format, with a 10-minute version expected soon.

Fuji's H521 tapes will be available this summer. Configurations include KCA (10, 15, 20, 30 and 60 minutes), KCS (10 and 20) and KSA (10, 15, 20, 30 and 60.).

Agfa-Gevaert added two tapes to its "Professional Performance" series—the KCS 10 minicassette for portable in-field use and a standard KCA 10.

Agfa also introduced a bluk-duplicator series, available in six KCA lengths: 5, 10, 15, 20, 30 and 60 minutes.

HARDWARE

Digital systems highlight recent developments in audio broadcast products.

JVC Corp. of America announced field tests of a new Digital Audio Mastering System—the DAS-900—that stores the digital computer code on 1/2-inch VHS videocassettes rather than on 3/4-inch U-Matics as with the DAS-90 model. The DAS-900 consists of a BP-900 Digital Audio Processor and AE-900 Electronic Edition.

Auditronics Inc., meanwhile, introduced the RTW Studio Processor Set, consisting of a modified Sony PCM-F1 Digital Audio Processor and a specially designed interface unit that allows digital audio recording using any EIAJ standard VCR.

Other new products from Auditronics include the PPEQ-1 Programmable Parametric Equalizer System. It offers up to four mono or stereo tracking three-band units, each with variable Q, variable frequency and variable boost/cut.

Auditronics' 300 Series Audio Production Console is available in standard mainframe configurations of up to 32 inputs—

for two-, four- or eight-channel outputs. It includes mono and/or stereo inputs, each available with or without equalization, audio-follow-video and mix-minus capability.

Agfa has unveiled PEM 428, a 1 ml. version of its PEM 468 two-inch studio mastering tape. It offers 4800 on a 12 1/2-inch reel, resulting in an hour's recording time at 15 ips.

Swintek Enterprises Inc., Sunnyvale, Calif., offers a modular six-frequency wireless microphone system, including the MARK Q/50A/dB lavalier transmitter, RFSB antenna switching diversity option with the MARK Q/AC six-frequency receiver.

A new automated audio test system will be available from Tektronix next fall. Products include the SG 5010 programmable oscillator, which combines state-variable circuitry for less than 0.001 percent residual distortion, with synthesizer techniques for 0.01 percent frequency accuracy to over 160 KHz with four- to five-digit resolution. The AA 5001 Programmable Distortion Analyzer also will be available.

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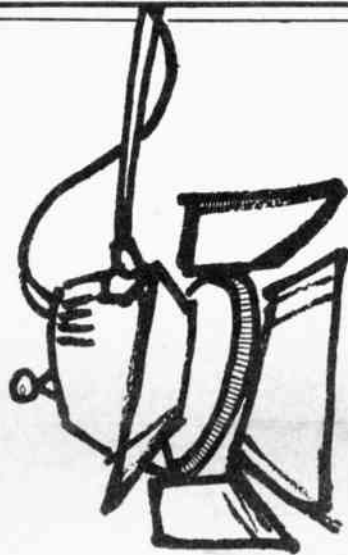
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RANDOM THOUGHTS

Vicious cycle

Jim Lampley, Diana Nyad, Larry Kamm, Peter Lasser and Ted Winterburn—take a front seat and pedal a victory lap for yourselves.

Respectively, they are the commentators, producer and co-director, co-director and supervising film editor responsible for one of the more fascinating sports features we've seen in a long time, *The Great American Bike Race*, shown April 18 and 23 on ABC's *Wide World Of Sports*.

By now you probably know the circumstances: Lon Halde- man, Michael Shermer, John Howard and John Marino, four cyclists with different backgrounds, but a common purpose, organized and participated in a cross-country bike trek in August, spanning some 2,900 miles.

The race began on a Santa Monica, Calif., pier, ending in the heart of Manhattan. Halde- man finished first, after cycling

for more than nine days. Marino, who conjured up the event, finished last, after more than 12 days.

There were many notable moments in the broadcast. Lampley's thoughtful narration, Nyad's reminders of all the obstacles the riders faced, the use of radio broadcasts on the soundtrack as a means of establishing the passage of time and the words and emotions of the cyclists themselves were a few.

Two other things about the production also stood out. One was the inventive use of music, including lovely panoramic shots of the Southwest countryside to the tune of "Ride Like the Wind" and the finishing drive of cyclist John Marino to the accompaniment of "I Made It Through the Rain."

The other standout was a surrealistic sequence dramatizing hallucinations cyclist Howard suffered during the race. Instead of relying on computer-generated magic, Winterburn and his crew made creative use of weird angle shots, extreme close-ups of route lights and pictures of Howard pedaling backward in broad daylight to tell of his ordeal.

All told, it was a superb job by all involved, covering a competition where, in terms of the human spirit at least, every- one won.

Gridiron parity

Last week the Baltimore Colts made Stanford University quarterback John Elway the No. 1 pick in the annual National Football League draft.

The lowly Colts did so even though Elway swore he'd never play for the team, and would play only for teams of his choice. Elway, of course, has an option, playing baseball for the New York Yankees. Thus he is in the unique position of forcing his own destiny.

Conventional wisdom suggested the Colts would make a deal with one of Elway's preferred teams and trade him for a batch of draft choices and starting players. But that hasn't happened yet and Elway may indeed wind up in Yankee pinstripes.

Deadly game

"Over the next several years, we intend to spend over a trillion dollars on national defense, most of it to defend ourselves against the Soviets. Each nation now has the capacity to destroy the other with a half-hour's notice. Misunderstanding or lack of information about the other superpower could produce disastrous results, and yet with rare exceptions the media in general and television in particular spend less time, energy and money covering the Soviet Union than they routinely give the NFL on a football Sunday. One is a game, the other isn't. It's time we quit playing around with the coverage."

Horning Carter, chief correspondent of "Inside Story."

has to be if we are to be trusted and believed by the public we serve."

S. William Scott, Satellite News Channels president, chief operating officer, speaking before Sigma Delta Chi members, Cleveland.

Open channel

"Many millions of dollars have been lost by cable networks who believed that there was a future for programming to reach an intellectual elite. But the fact that cable opened up added channels did not mean it could open minds. People do not change as fast as technology is capable of changing today."

Miles David, vice chairman/ chief executive officer, Radio Advertising Bureau, before the 78th annual convention of Outdoor Advertising Association of America.

Tinkering around

"What made *The Thorn Birds* and *The Winds of War* spectacularly successful is the great disenchantment and indifference with what we normally feed them. There have been four more years of disenchantment since the networks pulled back from miniseries in 1979. We have been boring the audience for the past four years."

Grant Tinker, NBC chairman, from "The New York Times," April 24.

It's a hit

"What is going to happen when there are 15 miniseries on the air in a season? The question is how do you hit (viewers) with a 2x4 so they know that this is the one to watch. They are all going to be playing the same game. The network that does it better will win."

David Wolper, executive producer of "Roots" and "The Thorn Birds," from "The New York Times," April 24.

other voices

Deal hopping

"I still think it is possible to field a weekly show to attract a wide audience. *60 Minutes* proves that every week. The problem is that viewers have learned over the last few years that there isn't going to be anything different in prime-time television. The adventure that once came with the new shows in the fall now comes from hopping around 30 channels on the dial."

Norman Lear, speaking to "The New York Times" (4/19)

Television rock

"Elvis was never comfortable on TV—what rock act has ever been shown to good effect on this medium, saving the Monkees? Rock and TV are the ideal illustration of Marshall McLuhan's dictums about the incompatibility of hot performers and cool media."

Albert Goldman, on Elvis' first "Ed Sullivan Show" appearance, from the biography, "Elvis"

Anchors' allure

"Many reporters entering broadcast journalism do so today not out of respect for the legacy left by Murrow and carried forward by Cronkite, but by the allure of Dan Rather's salary. Perhaps the worst turn of events for American journalism has been, as we all know, the glamorization of the anchorperson. Insensitive to the rigors of reporting and the demands for objectivity, a journalistic generation has been spawned looking for the quick kill, the easy—yet exploitable—story catapulting the reporter to fame, and glory, and ratings, and glamour. You know, there really shouldn't be any anchor, or other news-person, who is more glamorous than the real life we report every day. And that is the way it

letters

Matter of opinion

I've just finished reading the April 4, 1983 issue of *Broadcast Week* and am somewhat perplexed as to why "The TM System" justified what amounted to a full page & 1/2, two color ad. Perhaps if TM was offering a unique product, or was offering a something new, I could understand the decision to give TM such glorious coverage under the guise of news.

Frankly, "The TM System" is nothing different than products offered by over 5 production houses throughout the country. Philadelphia Music Works Inc., on the other hand, does offer a unique service. For the past 10 years, PMW Inc. has produced client jingles on speculation for over 500 radio/TV stations. What makes our service so unusual is the fact that we don't require payment up-front for a station to have a jingle produced. If the work is accepted by the client, then and only then does the client pay us for our services. The advantages to the station are obvious, the greatest advantage being a huge savings by not paying a company like TM \$1,500.00 per month for the right to use

some record albums with generic jingles on them. Hell, with the savings a station could realize by using a service like ours they could hire another sales person or a copywriter!

I feel you should let your readers know that there are much better ways to approach client jingles than "The TM System."

*Kevin Collins
Sales Manager
Philadelphia Music Works*

Editors note: It is sad that many publications over the the years have not seen fit to separate the church of news and the state of advertising. *BW* does practice such separation and a creative, lively graphic presentation can be construed as "free" advertising only by those who do not know better. News is information. News is information our readers find important. There is no guise—there is fact. Unfortunately in this highly competitive world competitors see such coverage from a veil covered with dollar signs. It is impossible to cover everyone, everywhere, but we give it a "hell" of a try.

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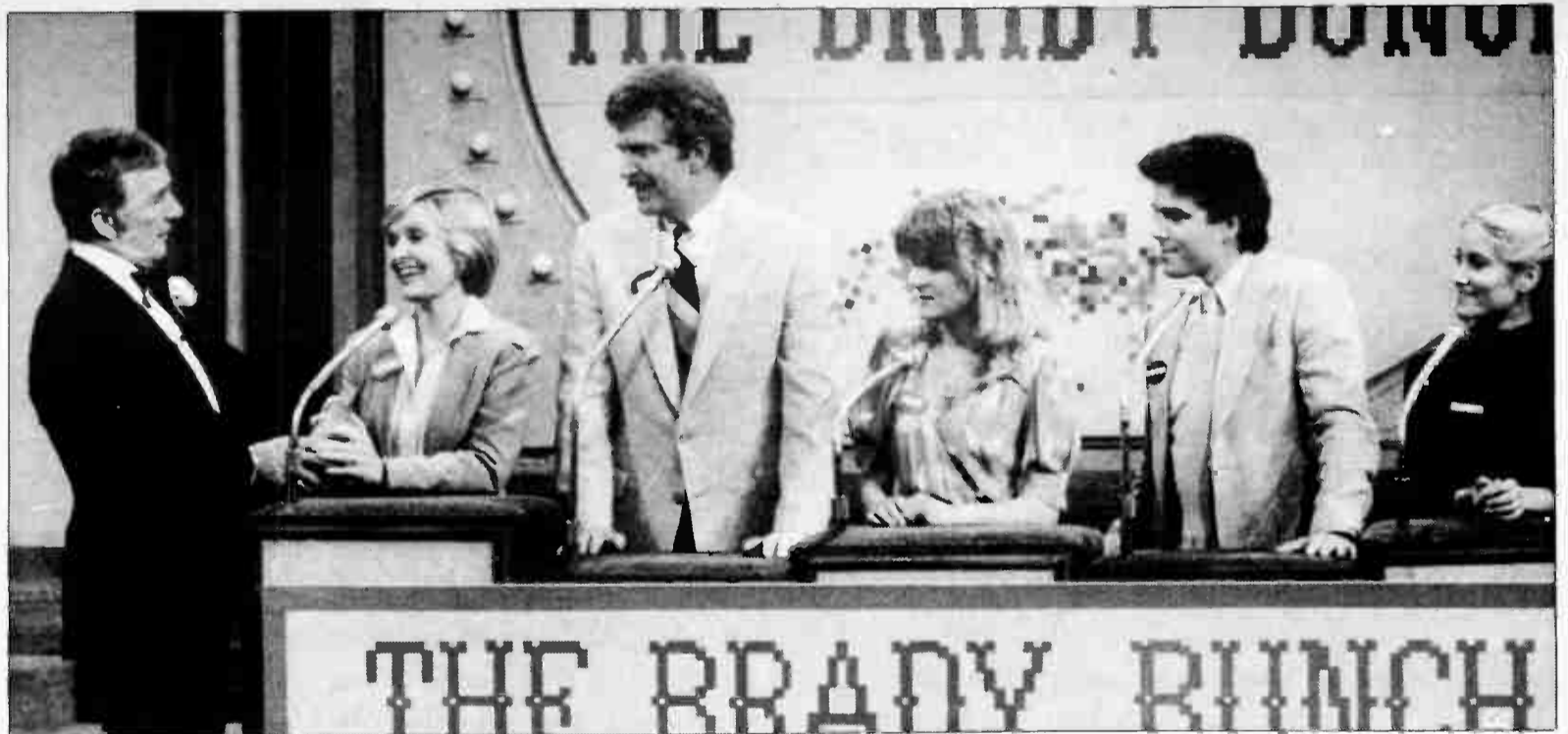

IMAGES

Television 'families' feud for charities

Television nostalgia buffs clamoring to see some of their favorite stars of the '50s, '60s and '70s get that opportunity this week and next as "TV's All-Time Favorites" play *Family Feud*. The 10 *Family Feud* specials, hosted by Richard Dawson, will feature 40 actors from eight series who will play the popular game for their favorite charities.

Among the shows and cast that will be represented are *Leave It To Beaver* (1957-1963) featuring Jerry Mathers, Barbara Billingsley, Frank Bank, Richard Deacon and Ken Osmond (top right); *The Brady Bunch* (1969-1974) featuring Florence Henderson, Robert Reed, Susan Olsen, Christopher Knight, and Maureen McCormick (bottom right); *Petticoat Junction* (1963-1970) with Meredith McCrae, Gunilla Hutton, Linda Kaye Henning, Lori Saunders, and Frank Cady (above).

Also *Your Hit Parade* (1950-1974) starring Russell Arms, Andy Russell, Snooky Lanson, Gisele McKenzie and Bea Wain (below); *Batman* (1966-1968) featuring Adam West, Burt Ward, Yvonne Craig, Lee Meriwether and Vincent Price; *Gilligan's Island* (1964-1967) starring Alan Hale Jr., Jim Backus, Natalie Schafer, Russell Johnson and Dawn Wells.



Tinker changes horses, supports rules repeal

By Ed Harrison

LOS ANGELES—NBC Chairman Grant Tinker, "talking personally, not corporately," told the largest audience ever to attend an Academy of Television Arts & Sciences luncheon why he's changed his position to favor repeal of the financial interest and syndication rules.

"It's been brought to my attention, directly and indirectly, that some of my friends feel that I've sold them out," said Tinker, former president of MTM Enterprises. "Whatever my job, I will have no trouble living with the conclusions I've come to or the position I'm taking. Yes, it's the network position as opposed to the producer position."

"But what I've told some of my producer friends who have questioned me about where I've come out on these issues is simply this: I know more things now, and different things, than I did when I'd worked on only one side of the fence," Tinker said.

"It's not a case of change of job, change of heart. It's a case of change of mind, based on an educated conviction that our basic business will be threatened absent at least some of the remedies the networks seek in Washington. I've tried to persuade those producer friends that we are not engaged in a contest in which one side will win and one side will lose. I'm convinced that either both sides will win or both sides will lose."

The NBC executive said network good health depends "on some acceptable number of dollars falling to the bottom line." Tinker said the escalating price of programming is threatening the bottom line.

Coupled with the rising cost of programming, said Tinker, is the shrinking of the network's share of audience. "Is there a cure? I see it in being allowed to participate, modestly, in the after-market."

He stated that there is one fact that always seems "to get lost" in all discussions pertaining to financial interest. "Since

“
It's not a case of change of job, change of heart.
It's a case of change of mind, based on an educated conviction
”

we're talking about participation in programs which have not even been born yet, and since it takes four or five years to produce enough episodes to make a show syndicable, as a practical matter networks could not benefit, nor producers share, until 1988 or later.

"Given events which must first take place in Washington," Tinker continued, "under the speediest and rather unlikely scenario, realistically, we're talking the end of the decade, probably beyond, to begin to participate."

"I am convinced, with the added insight the last 20 months have afforded me, that our mutual business is in jeopardy. It is at serious risk if we networks must live by rules which do not apply to others."

Tinker said he would have no reservations about returning to the production end of the business under a new set of rules. "As a producer, I would rather surrender a small share of my business to insure a vigorous marketplace than to

risk having no business at all."

Pointing to producer fears of "networks as foxes loose in the henhouse," Tinker said that if there were "abuses by the networks" in dealing with producers in the pre-rule days, then those abuses must be identified so they can't happen again.

Congress puts Radio Marti into 'limbo'

By Angela Burnett

WASHINGTON—On the heels of passage of H.R. 2453 in the House International Operations Subcommittee, the Senate Foreign Relations Committee considered its version of the Radio Marti Bill without taking a strong position.

The Radio Broadcasting to Cuba Act was passed by the full House in the 97th Congress but was not voted on by the Senate. Sen. Charles Percy (R-Ill.) described S. 659 as a "simplified" proposal aimed at providing reliable information for Cuba.

Key to S. 659 will be the inclusion of a \$5 million "facility compensation" fund, according to Sen. Paula Hawkins (R-Fla.). Hawkins has proposed an amendment that would "compensate radio broadcasters for the cost of altering their facilities in an attempt to overcome the effect of Cuban interference." Rep. Dante Fascell (D-Fla.) introduced a similar provision on the House side, also calling for a \$5 million fund.

Sen. Charles Grassley (R-Iowa) offered amendments that would limit Radio Marti to the 1180 kHz frequency and bar the government from using any AM or FM frequency unless there were a national emergency. Grassley termed these amendments necessary if the committee were "determined" to utilize an AM frequency for Radio Marti, rather than limiting it to shortwave.

Resistance to Radio Marti has come from broadcasters who anticipate interference from Cuba if the system is set up. Some also fear that the proposed compensation package is insufficient.

National Association of Broadcasters President Edward Fritts noted that the compensation will "help only a small group of broadcasters." He added that other stations—in Utah, Wyoming, New York and Indiana—also could be affected by Cuban interference and would not be able to draw on the fund.

According to Fritts, in his conversations with the State Department, the government has ruled out shortwave use and considered leasing commercial stations. He added that he also had been concerned for U.S. listeners were a "radio war" to result.

"I would characterize their (State Department) response as saying they would take extreme measures if there were further retaliatory efforts," Fritts said.

Despite NAB's adamant opposition to operation of Radio Marti on the AM band as a separate entity, Matthew Liebowitz, general counsel for the Florida Association of Broadcasters and special counsel for the South Florida Radio Broadcasters Association, voiced support of the measure with the \$5 million compensation for Florida broadcasters.

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