

Harden & Weaver ride high, wide and handsome

By Adam Buckman

"I'm the tall, good-looking one."
—Frank Harden
"I'm the short, fat guy."
—Jackson Weaver

WASHINGTON—Ask Frank Harden and Jackson Weaver to explain why they're the number one attraction on morning radio in this city and they'll say things like, "We don't aim our program at anyone in particu-

lar" or, "Anyone who has an ear is meat for our market."

While their philosophy is anathema to radio programming consultants accustomed to pinpointing specific audiences with computer-generated playlists, it has resulted in one undeniable fact: The *Harden & Weaver* morning show on WMAL has been "riding a crest of popularity" for more than 20 years as the number one morning show in Washington.

"We have the number now; we've had them for years," said Weaver, who has worked at WMAL for almost 40 years. Their popularity has been established for so long that "it's almost like no one even challenges us anymore," he said.

In a recently released joint autobiography—*On the Radio* by Frank Harden and Jackson Weaver with Ed Meyer—Weaver compares his role in the Washington community to that

of a public utility. "Just like an electric light, when you hit that radio button in the morning, we'd better be there," he said.

WMAL is one of those stations whose format could not be transplanted into another market. The station's programming, tailored specifically to Washington, includes local news, talk, a smattering of music and several other teams of personalities including Bill

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EXTRA

Radio: Network Shakeout? ...
■ RADAR 27: Good news or bad?
■ Network affiliation—how important?
■ RKO 1 reaps big dividends

BW IN BRIEF



Lucille Ball and Bob Hope

'I Love Lucy' marathon

LOS ANGELES—It's Lucille Ball's 72nd birthday, and Metro-media's KTTV is celebrating with a marathon. **Page 3.**

'Occasional' network

NEW YORK—Paramount and four television station group owners are talking about another independent network. **Page 13.**

Rain check

NEW YORK—Calling Diana Ross' rained-out concert "the perfect promo," Blair rescheduled its radio simulcast for the following evening. **Page 5.**

Network share drops

NEW YORK—The combined three-network rating and share both dropped a full point for the week ending July 24. **Page 6.**

'Menudomania'

LOS ANGELES—Some call it "Menudomania." But Embassy Communications' Alan Horn calls it "Lear Lunacy." **Page 19.**

Regional report

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NPR OKs loan accord

By Angela Burnett

WASHINGTON—For the staff at National Public Radio, copies of the memo announcing "The Train is Back on the Track Party" were the frosting on the cake as NPR and the Corporation for Public Broadcasting announced that a loan agreement to cover NPR's \$9.1 million deficit has been reached.

The agreement calls for the transfer of title of NPR's interconnection equipment to three trustees for a minimum of three years. The trustees—Henry Geller of Duke University's Washington Center for Public Policy; former CPB board member and producer for KQED-TV, San Francisco, Virginia Duncan; and Elliott Richardson, former Nixon cabinet member—will hold the title to the distribution equipment for a minimum of three years.

At the end of the holding period, during which NPR will have full control and management of the system through a leaseback arrangement, NPR member stations will decide by a majority vote who should hold title to the equipment and under what terms.

CPB also agreed and almost immediately turned over to NPR a check for \$500,000, a partial advance of the August payment for program production and support, allowing NPR to meet Friday's payroll of nearly that amount. Earlier in the week the \$1 million program contract had been in grave jeopardy during a stalemate in which CPB pointedly reminded NPR that it was \$1.8 million short in meeting its July commitments.

The loan agreement, a letter of indemnification from CPB President Edward Pfister and opinion letters also must be completed, signed and exchanged by closing, scheduled for Aug. 2. According to NPR Board Chairman Donald Mul-lally, these items already have been completed. Also to be completed will be the trust agreement, equipment lease, bill of sale/deed, inventory of equipment and master agree-

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Reuven Frank and Connie Chung

News anchors scrambled

Rumors run rampant as affiliates express a variety of opinions

By Dave Potorti

NEW YORK—Suddenly, the news is the news.

Roger Mudd's departure from *NBC Nightly News* effective Sept. 5 triggered mixed reactions from NBC affiliates. Meanwhile, ABC is still undecided on a replacement for Frank Reynolds, who died unexpectedly two weeks ago. And Connie Chung's departure from CBS to anchor *NBC News At Sunrise* puts the spotlight on the early morning news race.

Mudd will remain with NBC as a senior political correspondent and as host/principal reporter for the network's expanded *White Paper* series. But even with seven years remaining on his contract, Mudd was quoted as being "open to all offers," raising speculation about a move to Frank Rey-



Roger Mudd

nold's anchor seat.

"ABC is not talking to Roger Mudd about anchoring *World News Tonight*," said an ABC spokeswoman, firmly quieting those rumors. While *Nightline*'s Ted Koppel seems a prime candidate for the role, he is said to prefer the freedom and format of the late night show over the demands of the early evening news. London correspondent Peter Jennings will continue to anchor *World News Tonight* for the foreseeable future.

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CNN Radio scores coup via Detroit

By Les Luchter

ATLANTA—Mark down today, Aug. 1, as a major milestone in the 16-month history of Ted Turner's CNN Radio.

From 5-6 a.m. EDT, the service planned to use its own anchorpeople for the first time, rather than relying on the audio track from TV's CNN Headline News. At the same hour, ABC's Detroit O&O, WXYZ, was set to join up as CNN Radio's first affiliate in a top 10 market.

WXYZ will join CNN Radio at 5:06 a.m. each day, following its regular ABC Information Network newscast. An ABC Radio spokeswoman explained that the O&O wanted to carry a full hour straight of news and information, and ABC itself doesn't offer such a service.

WXYZ's affiliation with CNN Radio was called part of a format "restructuring" designed to "keep pace with the news and talk programming needs of the Detroit metro listener," said Charles Fritz, the station's vice president and general manager.

WXYZ's Arbitron rating (12+, 6 p.m. to midnight) re-

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Tanner signs media rights to IFL games

By Simon Applebaum

MEMPHIS—A budding rival to the United States Football League received its first sign of establishing credibility on the television field last week.

William B. Tanner Co., the Media General division responsible for syndicating Monday night college basketball conference games to local stations the last few seasons, signed a letter of intent for exclusive TV, radio and broadcast rights to games played in the International Football League, a planned 12-team venture that would stage its gridiron clashes in an early March to late July season, beginning next year.

If a contract is reached, Tanner will have at its disposal rights to regular-season and playoff games of the league's first five seasons, lasting through summer 1989, with three one-year renewal options.

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AT DEADLINE

FCC opens door for TV SCAs

WASHINGTON—The Federal Communications Commission seems willing to allow a variety of uses for the aural baseband subcarrier frequencies of television transmitters and recently released a Further Notice of Proposed Rulemaking to that effect.

According to an FCC spokesman, stations will be limited only by their bandwidth restrictions, interference standards and their own performance standards. The proposed rule change will include an increase in modulation.

WNYC chief to resign by January 1984

NEW YORK—John Beck, director of WNYC-AM/FM/TV, announced that he will resign from the city-owned stations "no later" than Jan. 1, 1984, for personal reasons. In a letter to Mayor Ed Koch, he said the stations by then "will have accomplished your mandate of self-sufficiency in operation and improvement in programming and public support."

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WMAR charges at Baltimore with Hot Hits

By Angela Burnett

BALTIMORE—"What he does," explained WMAR-FM Vice President and General Manager Mike Vince of Hot Hits guru Mike Joseph, "is builds up the jocks to a tribal frenzy and then—when he thinks everything is ready—he says, 'Go'. I'm just hoping we'll have 15 minutes to tear the paper off the billboards and get the TV commercials going."

Go is just what WMAR has done. After narrowing down the kick-off date to a three-day span this week, the new and improved, vitamin-fortified WMAR was ready to take the market by storm last week. Gone for good is the former WRLX-FM, with its beautiful music format, replaced by the top 40 hits picked by the Baltimore market.

But what makes a station, consistently seventh or eighth in the market, with a comfortable format it's made money on

FM station throws out its contented image

since 1967, change so drastically? Vince offered one explanation. "This is the flagship station of A.S. Abell Communications. They've got their TV station here, their corporate offices here and their other communications activities in Baltimore."

"This is the one station they want to see happen the most. They don't just want another station here, not in Baltimore," he said.

There's also the success that the format has had in other markets, where Joseph has led the change on CBS' O&O stations (*BW*, 7/25/83). Stuart Frankel, president of Abell Communications' Radio Division, said, "This is the format of the '80s... top 40 is really coming back. It's mainstream America."

Frankel explained that through the '60s and '70s album

rock was the big winner, but its hold on markets consistently is being eroded by Top 40. "What we're doing, what Hot Hits is all about is market triggered. It's based on research of record sales in the market. Every week we'll be polling record stores to see what they're selling and then, based on their sales, we'll determine what we'll play."

Frankel added that the Joseph formula becomes unique to every market because of the polling involved. The final mix a station may come up with reflects the tastes of its record-buying public. "You'll be hearing things that could also be urban contemporary, album rock, country/western—whatever it is that people are buying, that's what we'll be playing," Frankel said.

Still, there are more surprises. Despite a \$500,000 promotion budget for television commer-

cial, bumper stickers, T-shirts, billboards and a host of other promotional material, you probably know more about the format change than the Baltimore audience.

"To launch a station like this, you just explode the station in a very short amount of time. All of a sudden, we're going to be everywhere, all at once," said Leo Zaccheo, Abell's vice president for advertising and promotion.

Vince confirmed that the change was being kept hush-hush until the "fine-tuned instrument" is ready to go. In the meantime, the station has hired seven new disc jockeys, from

nearly 700 applicants around the country. It has invested an additional \$100,000 in equipment and increased its signal, and the sales department is having a heyday selling the new format.

"I can hardly wait for this thing to break. I've second guessed everything and I think it's right," Vince said.

After nearly eight years in easy listening music, Vince describes the transition as "the most fun I've ever had in the business."

Frankel noted that "No one is doing what we're doing. This station will draw from every other station in the market. We're talking about a gigantic crime, an incredible circulation."

CBS shuffles fall schedule

By Ed Harrison

LOS ANGELES—The first change in the fall prime time schedule has come from CBS.

Whiz Kids, the hour-long adventure series about four high school freshman who use computers to crack mysteries, will switch time periods with *Cutter To Houston*, an hour drama about three doctors recruited to run a small hospital in Cutter, Texas.

Whiz Kids will now be seen on Wednesdays from 8-9 p.m. EDT instead of its initially

announced Saturday slot (same time) while *Cutter* takes over the Saturday 8-9 p.m. time period.

"In the months since we set our fall schedule, the character, creative direction and expected audience appeal of these series have come into sharper focus," said Harvey Shephard, senior vice president, programs, CBS Entertainment.

"We feel that on the new nights, both programs will attract a larger audience and perform better against their competition," he said.

Whiz Kids will now compete against NBC's *Real People* and *The Fall Guy* on ABC. *Cutter To Houston* will be up against ABC's *T.J. Hooker* and NBC's *Different Strokes* and *Silver Spoons* sitcoms.

In other changes:

- CBS' new serialized drama *Navy*, airing Monday 10 p.m., has been renamed *Emerald Point N.A.S.*

- ABC's *Yes But I'm Married*, slated for Thursday at 9:30 p.m. and starring Madeline Kahn, has been renamed *Oh Madeline*.

- ABC's *Trauma Center*, Thursday 8 p.m., has been retitled *Medstar*.

- ABC's *Hotel*, Wednesday 10 p.m., has been renamed *Arthur Haley's "Hotel."*

Turner offers three shows in package

ATLANTA—Turner Network Television this week plans to start clearing a lineup of stations to carry a package of three events during the fourth quarter—the Miss World Pageant from London on Nov. 17, the Louisville at Kentucky basketball game on Nov. 26 and the Hall of Fame Bowl from Birmingham, Ala., on Dec. 22. TNT previously has syndicated programs on an individual basis.

The Miss World Pageant will be offered in same-day coverage for only the second time in its 33-year history. The two sports events will be live, with Louisville meeting Kentucky for the first time during the regular season, since 1922 and the Hall of Fame Bowl moving to Thursday night from its traditional Friday night setting.

All three programs also will air on WTBS-TV, the Atlanta superstation.

O'Neil assumes RKO helm

NEW YORK—RKO General Inc. did some shuffling in the front office last week with Shane O'Neil moving to president and chief operating officer from executive vice president.

Thomas O'Neil continues as chairman. Hubert DeLynn continues as vice chairman and was named chairman of the

executive committee.

The O'Neils and DeLynn will constitute a new management entity called the "office of the chairman" that will run the company.

Frank Shakespeare, the former president, was named a vice chairman.



Pluria Marshall, executive director of the National Black Media Coalition, shakes hands with William Tricarico, FCC secretary.

Marshall praises KIEL bid

By Angela Burnett

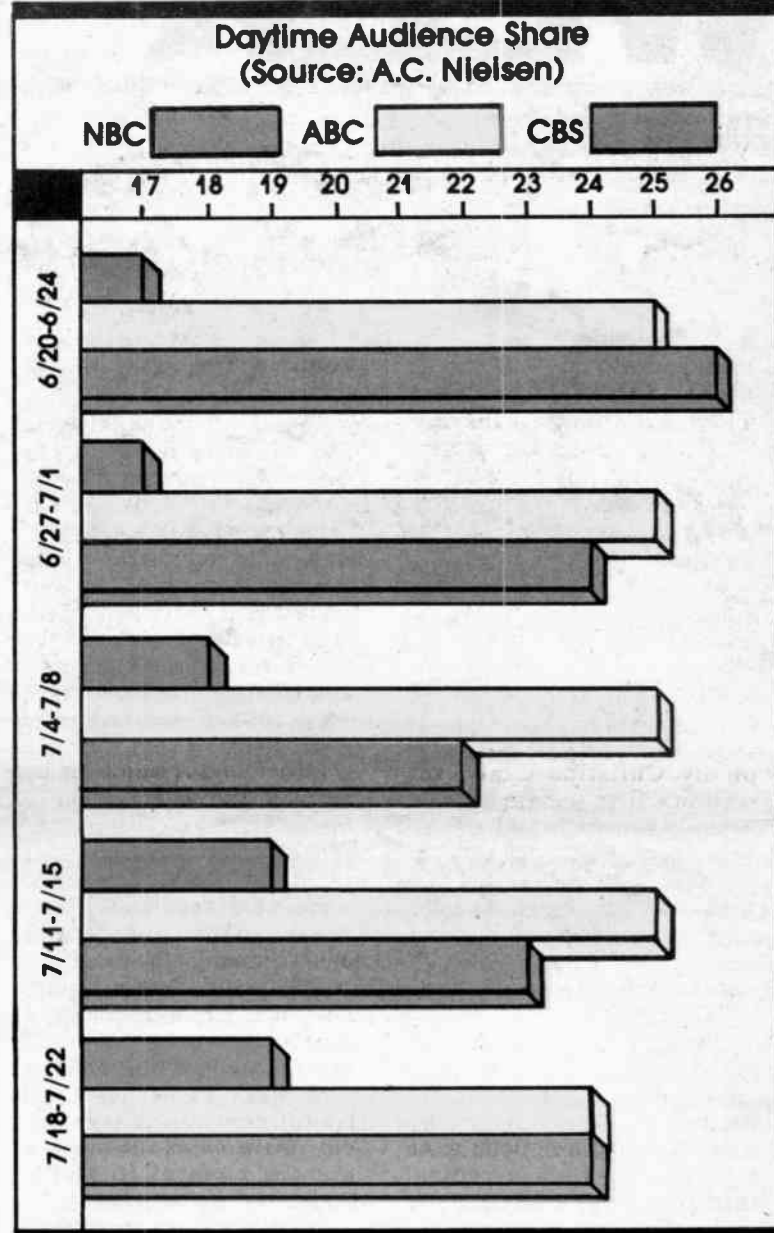
WASHINGTON—"This is the first time a station has been given to a public interest group to embrace minority interests, programming, training and services," beamed National Black Media Coalition Executive Director Pluria Marshall on the application for KIEL-AM, Jacksonville, Ark.

KIEL has been owned by KEZQ Limited Partnership, which ran the station as part of a simulcast with KEZQ-FM. The owners of KEZQ have made a bid for a stronger AM signal station in the market, where they plan to continue their country/western format.

"Now we have a chance to do what we've been talking about to broadcasters all along in terms of programming, employment and community service," Marshall said. Although a format has not officially been chosen for the new station, Marshall reported the NBMC is leaning toward black inspirational. The station will be operated as a commercial facility.

Although located in Jacksonville, KIEL's service area includes Little Rock, just a few miles away. The station represents NBMC's first application for a radio property. Marshall added that no competing applications are anticipated. Action by the Federal Communications Commission is expected within 60 days.

"This is a fantastic opportunity for us to serve the local community while developing a reservoir of capable broadcasters who will be qualified to assume substantive positions in broadcasting elsewhere," Marshall said.



ABC recaptures daytime race lead

NEW YORK—After three straight weeks of daytime losses to CBS, ABC pulled back into the lead for the July 18-22 period. While ABC's 7.0 rating just edged out CBS' 6.9, they both came in with an audience share of 24. NBC finished with a 5.4/19.

While CBS had earlier taken over the lead from ABC, its audience had not increased significantly. ABC had lost viewers largely as a result of replacing reruns of *The Love Boat* with *Too Close for Comfort* and the soap *Loving* on June 27. While running a soap before noon was an unusual step in itself, ABC officials noted that new soaps always take time to build audiences and the low ratings for *Loving* had been expected.

Despite losing the daytime ratings to CBS from June 27 to July 8, ABC continued its dominance among women aged 18-49. Nielsen demographic figures, released last week, showed ABC reaching 3.4 million such women, CBS 2.4 million and NBC 1.65 million.

Meanwhile, NBC replaced its noon *Battlestars* game with *Facts of Life* reruns on July 4, and zoomed to its highest share in the time period in three years. The following week, *Sale of the Century* at 10:30 a.m. and *Dream House* at 11:30 a.m. achieved their highest shares ever.

As NBC's daytime ratings rise steadily, the network is making moves to replace its lowest-rated show *Fantasy*, which airs from 3-4 p.m. One possibility is *Personal and Confidential*, which begins a one-week tryout today, Aug. 1. The Alan Landsburg Production, hosted by Steve Edwards, features "segments on some of today's hottest topics" along with celebrity interviews.



'Lucy' running marathon

LOS ANGELES—It's Lucille Ball's 72nd birthday on Aug. 6 and Metromedia's KTTV-TV here is celebrating the occasion with a 13-hour *I Love Lucy Marathon*.

From 9 a.m.-10 p.m., KTTV will broadcast 26 classic episodes of the perennial sitcom favorite. It also marks the first time the station has turned over an entire broadcast day to "marathon" type programming.

The *I Love Lucy Marathon*, ironically, comes a month on the heels of rival KTLA's successful *Twilight Zone Marathon*, which scored extremely well ratings-wise on the July 4 holiday, leading the market from sign-on to sign-off according to Nielsen.

Included in the *Lucy* tribute will be taped birthday wishes from many of the stars who have appeared on the show.

Craft: Reassignment based on sex

By Ed Harrison

KANSAS CITY, Mo.—Does a television station have the right to fire or reassign an anchorperson solely on the basis of research findings regardless of how well that person is performing?

That's the question a jury in Kansas City will deliberate on once attorneys for both sides state their case in the sex discrimination suit against KMBC-TV and its former owner Metromedia, brought on by Christine Craft, the station's first female anchor, who claims she was demoted solely because of her sex.

Craft, 38, told the court last week that she was reassigned after research "said I was too old, too unattractive and I didn't defer to men."

She is asking for \$1.2 million in damages. Craft told the jury it was hard for her to work on the air because of all the make-up the producers made her wear. "I found it difficult to be myself with such a radical makeover," she said. "I think that you should look human, but I don't think you have to be a beauty queen."

Craft is now employed by KEYT-TV, Santa Barbara, Calif.

"I'm surprised at the approach Craft is taking claiming that the decision was based on research," said Andy Fisher, news director at WAGA-TV, Atlanta. "I wonder if they (the station) really said that."

"It's extremely unusual that research would be the sole reason for reassignment. That just doesn't play in most newsrooms. I don't make decisions

based on research and I don't know who does. The most important thing is professional judgment."

Fisher feels that it's ironic that Craft is claiming her demotion was based on age. "Thirty-five (approximately her age during her employment at KMBC) is not old," he said. "In fact it's normal. I would think twice about putting someone on as anchor who wasn't in their 30s. There is an increasing trend toward maturity rather than youth."

Fisher said research "is useful as a double check on our instincts. It confirms what appears to be happening in the ratings and before our eyes."

He said results of focus groups, diaries and questionnaires must be viewed with caution and not taken literally. Research, he said, should be used as a tool to remove any distractions and obstacles.

"I don't know many successful news operations who base research as the most important element in making decisions," Fisher said.

Marv Rockford, news director of KOA-TV, Denver, said, "There's two radically different cases being argued. The defendant is saying one thing and the plaintiff another. There's no objective reality to whether what's being said is right or wrong."

"Whether it's fair to say 'you're too old or too ugly or you're hair doesn't look good' isn't the issue. That's all been brought up before. The new element is whether a station is within its rights to make a decision based on research."

"It's okay and appropriate to

use research as a guideline in making a decision," Rockford said.

"Research is used to determine if the personalities will play well," said Mike Ward, assistant news director at WEWS-TV, Cleveland, where he also handles personnel and operations. "It's not the sole criteria in making a decision but one of many."

"Negative research doesn't always mean a person will be let go but says that an improvement is needed in market recognizability. We've never taken anyone off because research showed up poorly."

"You have to have research as a way to get a pulse on how you're perceived but it isn't the only thing we use to determine if a person is likeable and trustworthy," Ward said.

Ward added that WEWS regularly does focus groups on all talent, gauging an audience's reaction to compatibility, friendliness, etc.

CBS expands 'Falcon Crest' and 'Dallas'

LOS ANGELES—CBS has informed its affiliates that it has made expanded production commitments to two of its most successful series: *Dallas* and *Falcon Crest*.

CBS has ordered 30 original episodes of *Dallas* and 28 original episodes of *Falcon Crest* for the 1983-1984 season. This compares with 28 *Dallas* episodes this past year and 22 for *Falcon Crest*.

"During our affiliates conference in May, some of you suggested that we take a step to further strengthen our Friday night performance by enriching the mix," said Tony Malara, president, CBS Television Network in a letter to affiliates.

"We indicated at the time that we were certainly attentive to your concerns, which this announcement bears out."

Malara noted that based on CBS' best research estimates "had we been able to offer as many originals last season as we have committed for next season, we would have averaged a 5 percent increase in the ratings achieved by these two strong performers, which are important elements in the dominance of your network's prime-time schedule."

AP severs its landlines

WASHINGTON—AP Network News has announced that it will no longer be linked from its new headquarters here to its Western Union uplink in New Jersey by landlines, opting instead for a new uplink in close-in Bren Mar, Va.

Mutual Broadcasting System operates the uplink for AP, having constructed two 4.6-meter dishes for AP's use. The new uplink is fully redundant, with emergency power and computerized fail-

safe systems. It also will provide a better signal-to-noise ratio, less distortion, more dynamic range and greater reliability.

AP also has installed satellite backfeeds from its bureaus in New York, Los Angeles and Dallas to improve quality throughout the system. Additionally, the new uplink will allow AP to reach more channels, some of which are currently not in use, on its transponder.

FOR THE RECORD

■ ABC-TV announced that two new summer series, *Eye on Hollywood* and *Two Marriages*, will be closed-captioned. *Eye on Hollywood* premieres this Thursday, Aug. 4, while *Two Marriages* makes its first appearance on Tuesday, Aug. 30, before moving to its regular night the following evening.

■ Warner Bros. Television signed executive producer Marc Merson and his Brownstone Productions to an exclusive contract to develop and produce series and motion pictures for television. Merson has executive producer for such TV series as *Kaz*, *Jessica Novak*, *We'll Get By* and *The Waverly Wonders*.

■ The Stray Cats, Berlin and A Flock of Seagulls will be featured on *Rock of the '80s*, a Paramount TV production to be simulcast by Showtime and Westwood One at midnight Sept. 9. Radio stations in Showtime's top 85 markets are expected to carry the stereo audio feed.

■ The House Commerce Committee has completed the mark-up of the Radio Marti legislation, sending the measure to the full House. Senate version also awaits final action. Compensatory fund was scaled down to a one-time \$5 million amount.

■ Howard University's WHMM-TV hosted a salute to Georgia Avenue businesses that have contributed more than \$10,000 to the 1½-year-old public station. Highlights of the event included recognition of the oldest and newest businesses along the 20-mile Washington strip.

■ Meteor Burst Communication Systems have been approved by the FCC for public and commercial use in Alaska. Under such a system, remote transmitters and base stations are linked by bouncing radio signals off of meteor trails.

■ The NBC Radio Network has announced five new affiliates: KGRV, a contemporary Christian station in Winston, Ore.; WMOU and WXLQ-FM, adult contemporary stations in Berlin, N.H.; and KXRB and KIOV-FM, country stations in Sioux Falls, S.D.

■ Coleman Research, Dallas, has begun a study of the impact of MTV: Music Television on radio audiences. Results will be released Aug. 28 at the NAB Programming Conference in San Francisco.

■ Tribune Entertainment Co. was named national ad sales representative for Metrosports. The company previously has handled ad sales for the regional Chicago Cubs network as well as producing and syndicating *At the Movies* to 133 stations.

■ Victor Lai, after a decade with Group W, has been named vice president of finance and administration at Boston's WNEV-TV. The station also promoted Karl Renwanz from director of engineering to vice president of engineering and operations.

■ About 26.9 million adults 18 and over listened to live coverage of the 50th annual *Major League All-Star Game* on the CBS Radio Network July 6, according to a survey by Bruskin Omnitel. The network said more than 16 percent of all people over the age of 18 listened to all or part of CBS Radio's coverage of the game, which was played at Chicago's Comiskey Park.

■ KTHI-TV, channel 11 in Fargo, N.D., will become an NBC-TV affiliate Aug. 22. The station currently is an affiliate of ABC, but will make the switch as WDAY-TV, channel 6 in Fargo, becomes an ABC affiliate.

■ CBS will regain two full-time network television affiliates from ABC, while at the same time losing three affiliates to NBC. KWTX-TV, Waco, Texas, and KBTX-TV, Bryan, Texas, were CBS affiliates from 1955 through 1977, when they became part-time ABC affiliates. They will go full time with CBS Sept. 1. Three part-time CBS affiliates will go full time with NBC at the same time: KECI-TV, Missoula; KCFW-TV, Kalispell; and KTFM-TV, Butte, all in Montana.

■ National Public Radio has received a \$40,000 grant from the Charles Stewart Mott Foundation for use in its News and Information Fund. The grant is earmarked for a series of environmental reports on the Great Lakes.

■ NBC Enterprises and Trans Global Films Inc. have signed a mutually exclusive, long-term agreement for in-flight distribution of NBC owned or produced programs on all domestic and international airlines.

■ ABC Television's news advisory workshops will be held Aug. 2-3 in San Francisco and Aug. 9-10 in Chicago. Topics will include ethics in television news, salesmanship for news managers, and coaching and critiquing news talent. Workshops are open to all ABC affiliates.

Four Star selects Charnay

LOS ANGELES—David Charnay, chairman of Four Star International, has assumed the additional duties of president and chief executive officer in the wake of the death of Henry Kyle, who was shot in his Bel Air home July 22.

Kyle, 59, had become president and chief executive of Four Star in September 1982 and had been on the company's board of directors since 1970. Four Star has been in the midst of revitalizing its production activities in film and television.

Kyle recently led Four Star's negotiations to acquire Gold Key Entertainment, the distributing arm of Technicolor Inc.

Charnay said that the acquisition will be completed.

Four Star Productions was formed in 1952 by Dick Powell, David Niven and Charles Boyer. Ida Lupino and Robert Taylor alternated as the fourth partner. At one point, Four Star was a major producer of television programming but recently it has been involved solely in syndication and distribution.

Among the series included in Four Star's catalog are *Big Valley*, *Dick Powell Theatre*, *Burke's Law*, *The Detectives*, *Wanted: Dead or Alive*, *Stagecoach West*, *Ensign O'Toole*, *Honey West*, *Zane Grey Theatre* and others.

AT DEADLINE

Continued from page 1

Beck, who was general manager of Boston's WGBH-FM before joining WNYC three years ago, reportedly will take a long vacation and work on a socio-political book.

'Eischied' ratings may prompt return

LOS ANGELES—NBC-TV is thinking about possibly bringing back *Eischied* for the 1983-84 season. The short-lived 1979-1980 series, starring Joe Don Baker, is racking up respectable Friday night ratings during the summer. The network is compiling research to see if *Eischied's* current success is due to actual audience interest or is benefiting from a lack of competition.

Fowler departure 'drivel' dismissed

WASHINGTON—Federal Communications Commission Chairman Mark Fowler is the latest target of gossip here. Rumors claim he will be leaving his post to work for President Reagan's re-election campaign. A top aide to Fowler dismissed the rumor as "pure junk."

MPC readies 'On Stage America' debut

NEW YORK—Metromedia Producers Corp.'s *On Stage America*, the group's first prime-time syndicated series entry, is targeted to start in April 1984. The two-hour weekly variety show will be produced by MPC with Dwight Hemion, Gary Smith and Nick Vanoff, who reportedly will spend up to \$1 million per episode if the program succeeds as a series.

The series will combine music and comedy by bringing together a name entertainer with a regular group of eight comedians. It is expected to be taped before a live audience in Los Angeles and then transmitted via satellite.

Lexington buys 'Greatest American Hero'

NEW YORK—Lexington Broadcast Services announced that it bought 42 episodes of *The Greatest American Hero*, a one-hour action/comedy series that ran on ABC-TV from 1981 until earlier this year. The show is scheduled to premiere next April on LBS' ad hoc network of syndicated programs.

The Greatest American Hero is the fourth show acquired by LBS from ABC-TV. The others are the animated *Superfriends*, *Family* and *How The West Was Won*.

WHTZ premiere slated for 'around Aug. 8'

NEW YORK—WVJN-FM was planning to vacate its frequency sometime this week, but new owner Malrite Communications would reveal only that its new WHTZ Top 40 station will premiere "around Aug. 8."

CBS Broadcast hands out pink slips

NEW YORK—Two divisions of the CBS Broadcast Group last week laid off 49 employees as part of a plan to eliminate 300 of the Group's 8,000 jobs by the end of this year. Fourteen employees were let go by CBS News and another 35 were laid off by the CBS Stations Division. Those laid off included managers, but most were clerical workers, production assistants and support personnel.

CBS Motion Pictures names Silberling

LOS ANGELES—Robert Silberling has been named vice president, CBS Motion Pictures for Television, responsible for all CBS Entertainment-produced features. Peter Frankovich assumes Silberling's former position as vice president, motion pictures for television, handling all features broadcast on CBS produced by independent companies. Additionally, Norman Powell is named vice president, production operations, CBS Entertainment, responsible for television production emanating from the CBS/Fox Studios in Studio City.

Outlet board approves acquisition

PROVIDENCE, R.I.—Outlet Co., which owns five television and six radio stations, said its board approval the company's acquisition by Rockefeller Center Inc. of New York. Rockefeller Center previously ratified the contract, Outlet said.

An application to the Federal Communications Commission for transfer of control is expected to be made this week. It will be followed by a proxy statement and a special shareholders meeting likely to be held in October.

Ad effectiveness studied in Chicago

CHICAGO—The Chicago TV Stations' Research Committee announced the completion of a newspaper readership study conducted by Starch Research. The Starch Readership Report was commissioned by WBBM-TV, WGN-TV, WLS-TV and WMAQ-TV to measure the effectiveness of advertising in Chicago's newspapers.

The study's results, which are expected to be released soon, are designed to assist advertisers to plan media buys, said Mary Daugherty, research director at WGN. The study's results are also meant to arm Chicago's TV stations with information about newspapers that would help the TV stations compete with newspapers for advertisers, she said.

Grade steps down as Embassy chief

LOS ANGELES—Michael Grade has relinquished his position as president of Embassy Television in favor of a long-term independent production deal with Embassy TV. His new production company, The Grade Company, will develop a number of projects for Embassy including Jeffrey Archer's best-seller *Kane & Able* as a CBS miniseries; *Doctor In The House*, a half-hour comedy for HBO; *Shoestring*, an hour action series; *Hushpuppies*, a half-hour network comedy; and *Mr. American*, a miniseries based on the novel.

Alan Horn, president and chief operating officer of Embassy Communications, will assume the day-to-day operation of Embassy Television until Grade's successor is found.

SIN's suit sparks showdown

By Simon Applebaum

DALLAS—SIN Television Network started on the road to a legal showdown with the Spanish Radio Broadcasters of America, when it filed a civil suit in U.S. District Court here accusing the trade association of antitrust violations.

The suit was filed July 20, less than a month before a scheduled open hearing by the Federal Communications Commission on the Spanish-language programmer's ownership status and practices.

It is expected to cover the extent of SIN's relationships with Televisa—the Mexican broadcaster that supplies about half of the network's programming—and Spanish International Communications Corp., operator of SIN's New York, Los Angeles, Miami, San Antonio, Texas, and Hanford, Calif., affiliate stations. SICC is a partner with SIN in the civil suit.

The relationships are at the heart of a long-running feud between SRBA and SIN. SRBA petitioned the FCC three years ago to look into

SIN's dealing with SICC and Televisa, on grounds that the network's dealings with both parties was restricting competition in Hispanic broadcasting.

The following year, the FCC started an investigation into the matter, which will move into the open hearing phase Aug. 17. At the time of the investigation announcement, SIN officials said they would cooperate fully with the FCC, but vehemently denied SRBA's allegations. In its civil suit, SIN called SRBA's actions "baseless and repetitive" and a move to eliminate competition.

According to a network press statement, the suit charges SRBA, association President Edward Gomez, Caballero Spanish Media owner Eduardo Caballero and a group of radio station owners in five states with "improperly interfering" with SIN and SICC relationships with current and potential advertisers.

In regards to its antitrust violation charge, SIN charges that SRBA members "conspired among themselves" to boycott SIN's attempt to move into

Hispanic radio as a sales rep and programming supplier. SIN announced plans in 1979 to form a new national radio network, but withdrew its intentions after a few months of soliciting interest from stations and advertisers.

SRBA attorney Matt Leibowitz said the civil suit filed by SIN "is absurd on its face," claiming the allegations have no merit or foundation. He also denied involvement by SRBA in a 1979 radio boycott. "There were no events or activity," he said. "As far as I know, there is no factual basis for that allegation."

"In my opinion, the filing of the suit was an attempt by SIN of intimidation and harassment (toward SRBA) as a result of the FCC proceeding," Leibowitz added. "The charges are false."

Norman Leventhal, attorney for SIN and SICC, denied any link between the antitrust filing and the FCC investigation. "It was filed principally because the plaintiffs feel that SRBA and their members violated laws in restraining trade in Spanish broadcasting."

FROM PAGE ONE

Riding high

Continued from page 1

Trumbull and Chris Core, who have been the station's afternoon team for the last five years.

But Harden and Weaver, who launched their morning show in 1960, are the station's mainstay. "They're dinosaurs, but they're irreplaceable," says WMAL Executive Vice President Andy Ockershausen, who started his broadcasting career at WMAL 33 years ago.

"They have a God-given chemistry. One of them thinks and the other answers," he said.

The loosely structured *Harden & Weaver* show consists of idle chit-chat between the two principals, local news with periodic traffic and weather reports, snow emergency information when necessary and comedy routines featuring a myriad of characters created by Jackson Weaver.

Weaver, who describes Frank Harden and himself as "a poor man's Bob and Ray," is an expert in voice characterizations. As a staff announcer and sometime character actor at WMAL-AM and TV in the 1950s, he learned to play an assortment of characters on various local programs, particularly children's shows.

As the team's straight man, Harden has had on-air conversations with such Weaver characters as Dr. Willoughby, a psychiatrist, and Dr. Headcold, a musicologist and professor at Albino State Teachers' College "across from Goldfarb's Hacienda, overlooking the river Shannon." In the Weaver world, Albino State's chief football rival is Abernathy Normal College—"old Ab Normal."

Other members of the Weaver clan include roving reporter Bosco Osgood; Dudley Stokes, described as the "comptroller of any organization"; poet Percy Dovebreath; and garden editor Phil Dirt.

But Weaver said he hasn't had to come up with any new, fresh characters in recent years because the old characters "are kind of burned into the tube as you say in TV."

"Every once in a while, we have need for another character and we can pull one out of the hat for that short period of time," he said. In *On the Radio*,

Weaver noted, "I don't think our listeners expect us to be too fresh. Most of our routine is based on repetition."

Both Harden and Weaver admit they owe much to Bob Elliot and Ray Goulding, radio's most famous team, who still hold court every Sunday afternoon on National Public Radio. "Bob and Ray would be my favorite in the radio field," Weaver said. Harden called Bob Ray's material the "best" on radio.

Weaver's Bosco Osgood and some of his other characters are based on those created by Bob and Ray and others, but most of Harden and Weaver's material is their own.

And, in a society as stratified as Washington's, Harden and Weaver have outlasted six presidents to become as formidable an institution as the Smithsonian and as durable as the Washington Monument.

"We have the military population. We have the international population. We have the business and professional community and a smaller blue-collar community and so on," said Harden in describing WMAL's eclectic audience. "We cut across all strata of society."

"When we go to formal functions with the secretary of state or even the vice president of the United States there, someone at the head table will ask for our autographs. But so does the man who parks our car or the taxi driver on the way down," Harden said. "They all listen."

The *Harden & Weaver* program seems to cut across racial boundaries as well. That's important in a city whose population is almost 75 percent black according to the 1980 U.S. Census.

While *Harden & Weaver* has remained number one during morning drive, WMAL has received the most competition for overall audience in recent ratings books from urban contemporary WKYS-FM.

In Weaver's opinion, "Anybody out there regardless of what color you are or where you're from would either enjoy or find something interesting on the *Harden & Weaver* program."

"I think that stations that



Harden & Weaver

(aim their programming at a specific audience) exclude a lot of other people," Weaver said. "And they get that target audience, but everybody else tunes out."

One of the secrets of *Harden & Weaver's* success, according to WMAL's Ockershausen, is that "they've reached out to people from the first day." He said the pair has averaged two personal appearances a week in the Washington area for the last 24 years.

NPR woes

Continued from page 1

ment governing the entire transaction.

"We have secured for the licensee a very large measure of control and at the same time assured accessibility by NPR to the interconnection equipment," Mullally noted of the agreement. He added that the negotiations with CPB, running until 3 a.m. Thursday, had been "very difficult indeed."

The announcement that an agreement had been reached, made by an interconnect to NPR member stations and broadcast in the same room where the Coopers & Lybrand report was first read, was met with sporadic applause and a sense of euphoria.

"We are very relieved indeed," noted CPB Board Chairwoman Sharon Rockefeller, "as I know the nine million listeners of NPR are." Pfister confirmed, "The business of public radio remains in public radio's hands. I think this is just a wonderful, wonderful conclusion to a lot of work."

NPR's acting Chief Executive Officer Ronald Bornstein added, "No side ever walks out completely satisfied, but I think both sides feel that a responsive agreement has been struck."

Network TV antithesis...

ATLANTA—Households with access to Cable News Network have been watching less and less network affiliate television, according to Nielsen Home Video Index figures released by Turner Broadcasting System.

The combined 24-hour three-network share in CNN homes dropped to a 1983 low of 38 on Sunday, July 24. For the entire

July 23-24 weekend, the affiliates' share was only 40, down three points from the corresponding weekend a year earlier.

Yet, while only 38 percent of the CNN households watched network affiliates on July 24, not many of them watched CNN. Basic cable-originated networks, of which CNN is one, garnered only an 18 share.

..is cable really a threat?

COLUMBUS, Ohio—Arbitron Television Ratings said its county coverage report of the heavily cabled Columbus market found that broadcast stations serving the market performed strongly, willing an 86 share of the average daily audience.

The report was based on the four ratings sweeps taken

between May 1982 and February 1983.

The highest share in any daypart was 88, recorded in both the afternoons and prime time.

The survey covered Franklin County, Ohio, where almost 40 percent of television households are served by cable.

'Dallas' star spurs lobby

WASHINGTON—Just when you thought that all the huffin' and puffin' on them financial interest and network syndication rules was 'bout to be finished, who should ride in with the sunrise but Dallas star Larry Hagman.

Speaking to the elected officials from the Longhorn State on Capitol Hill, Hagman voiced his support for H.R. 2250, which would institute a five-year moratorium on any changes in the rules. The bill was introduced by Rep. Timothy Wirth (D-Colo.) and Henry Waxman (D-Calif.).

The lil' spell of "personal lobbying" was coordinated by the Committee for Prudent Deregulation, which is in ardent opposition to any changes in the rules. According to a CPD representative, Hagman volunteered his services. Them television folk can be right nice sometimes.



Diana Ross

Blair raincheck given for Ross show

By Simon Applebaum

NEW YORK—As Diana Ross—soaked by thunderstorms—urged attendees at her Central Park concert last week to reach out and touch someone, Joe Mirabella was preparing his Starfleet Blair staff to reach FM radio stations with news of whether a simulcast of the event would go on that night.

It didn't.

But at least one of the 55 stations, which had signed to carry the planned simulcast with pay TV network Showtime, managed to get an audio feed of Ross' 45-minute performance and run it at the originally scheduled 10 p.m. slot.

WALA, Miami, opted for the broadcast after monitoring Showtime's live transmission, even though Blair had rescheduled its radio simulcast for the rescheduled concert the following evening, said Chris Gable, WALA's program director.

"We had gone through extensive promotion about the concert and the original simulcast time, which in our market had double penetration through Showtime and ON TV," Gable said.

Although it had cancelled a full simulcast for the night, Blair transmitted the audio over a Westar IV transponder, with WALA agreeing to pick it up. The station also made

special on-air announcements before the feed that the simulcast had been postponed. Regular programming resumed after the feed concluded, when Ross told the crowd of around 500,000 to go home.

"For all the craziness that went on that night, the result was well worth it," Gable noted.

Although Mirabella said the rained-out concert ended up being "the biggest Diana Ross promo in history," Blair decided against a simulcast that night because it didn't want to carry a shortened concert. By the following morning, 51 of the 55 stations originally signed to carry the simulcast agreed to the rescheduled time.

That any agreement would be reached appeared doubtful at the beginning of last week as NPR and CPB went head-to-head over the establishment of a trust to protect the satellite distribution system.

Upon NPR's refusal, CPB offered a second proposal that would see the interconnection system with a group of stations acting as trustees. NPR viewed this offer as an effort by CPB to restructure NPR as it sat on the brink of bankruptcy and turned it down, stressing its offer of only a secured loan agreement.

Midweek found NPR and CPB being reminded of the "tacit agreement" with Congress on the management of public broadcasting as meetings were held with Reps. William Natcher (D-Ky.), chairman of the House Appropriations Committee, John Dingell (D-Mich.), chairman of the House Energy and Commerce Committee, Timothy Wirth (D-Colo.), chairman of the House Telecommunications Subcommittee, and Sen. William Proxmire (D-Wis.)

Wirth was described as taking a "personal role" in the talks, participating in their negotiations late into the evening. As explained by a CPB staffer, NPR had to be reminded that the controls being sought by CPB were not self-serving, but imposed by Congress at the risk of jeopardizing all public broadcasting funding.

NPR faced an additional rude awakening as National Information Utility Corp., which just last week arranged to purchase 20 percent of NPR Ventures satellite data distribution system (BW, 7/25/83), was revealed to be in precarious financial straits. NIUC was shown to have less than \$4,000 in its bank accounts, owes back taxes to Virginia and the Internal Revenue Service and was not in receipt of final Securities and Exchange Commission permission for stock offerings said to be necessary to provide with the promised \$5.5 million.

News anchors

Continued from page 1

In opting for a single *Nightly News* anchor, NBC chose to put Tom Brokaw head-to-head against Dan Rather. While few affiliates argued against the

idea of a single anchor, there was some disagreement over which anchor should have gone solo.

"NBC has made an irremediable mistake. Roger Mudd was the stronger of the two, and Reuven Frank was wrong to cancel him in favor of Brokaw," said Walter Saddler, news director, WLBT-TV, Jackson, Miss. "A lot of viewers in this market who watch regularly, and who are serious about their news, will be unhappy."

"I have no axe to grind with Brokaw, except that he's not as strong a news person and personality as Mudd," Saddler said. "Mudd has good depth as a news journalist. I'm very disappointed."

"The change will have little or no effect on our market," predicted Steve Haskins, executive news producer, KCRA-TV, Sacramento, Calif. "Historically, *NBC Nightly News* has been by far the strongest national newscast here, and we suspect that while people probably like Roger Mudd a lot, the strength of our local news and the national newscasts will keep us rolling along."

"Personally, I think it was a poor choice, because Mudd is very strong and competent at what he does," Haskins said. "But NBC didn't call and ask, either."

"The success of the *Nightly News* is not tied to any single anchor," said Randy Covington, executive news producer, WBZ-TV, Boston. "NBC News has traditionally done very well here, and it's currently number one. Brokaw is very good, Mudd is very good, and for us, that team worked very well. But I don't perceive great fear or concern about the change."

"People I've spoken with actually prefer Mudd to Brokaw. But I don't think the change will affect us," said Kris Wilson, news director, KNAZ-TV, Flagstaff, Ariz. "*NBC Nightly News* is not rated highly in this market, so we don't imagine a lot of people turning away because of it. But it was a surprise to have it happen."

"They've probably done their homework, and the change represents a good move on the part of the network," said Chris

Walden, program manager, WJAB-TV, Providence, R.I. "We're number one in this market, and probably are the strongest NBC affiliate in the top 100, so we don't think it will have any effect at all. People will not tune out."

Tuning in is the aim of *NBC News At Sunrise*, airing daily from 6:30-7 a.m. Network news chief Reuven Frank has given the show a mandate to find people who are not now turning on their television sets in the morning—or who are turning on the radio instead. "We have to give them a reason to open their eyes," he said.

Calling *Early Today*, the program's predecessor, a "fuzzy concept," Frank said that confusion arose from having no distinction from between *Today* and *Early Today*, in which the same anchors did interchangeable things.

Tanner accord

Continued from page 1

Tanner plans to start contract talks with the IFL this week, following completion of an in-house feasibility study undertaken to determine the potential of advertiser and broadcast station appeal in the league. Tanner officials said the company hopes to conclude a deal within two to three weeks.

Published reports on the letter of intent suggested that Tanner plans to pay the IFL \$21 million for the rights package if a contract is worked out. That's some \$6.5 million more than the amount the USFL will get from its initial contracts with ABC and the Entertainment and Sports Programming Network. Both contracts expire after the league's 1984 season. IFL Commissioner Jerry Saperstein said the payment would be in that range; Tanner did not confirm the \$21 million report.

Once a contract is reached, Tanner would line up an *ad hoc* broadcast network for the league's proposed 16-week regular season, to begin April 1. The network would tentatively televise four or more games simultaneously each Sunday evening during the season in prime time, subdividing the network into regions. The concept is structured along the lines of Tanner's current Monday night college basketball package,

where regional networks are assembled for games in the Big East, Metro, Pacific 10 and Southwest conferences.

"One of the things we feel gives us an advantage is that doing four regional games stimulates more interest in local viewers than one national game," said Tanner Executive Vice President Edward Harnett. "The regionalization will strengthen local franchise attendance."

Saperstein said the concept was the major factor in entering discussions with Tanner. "Our goal is to use TV as a tool to build the live audiences," he said. "This is a great marketing vehicle that gives the league maximum exposure for the first season, and builds interest within home markets." Tanner would aim for station clearance covering 70 percent of TV households for the IFL's first season, 10 percent below its current clearance rate for its basketball programming. Harnett expects most of the takers will be independent stations. "Asking network affiliates to pre-empt 16 weeks of prime time will be difficult for us to clear, and for them to do," he acknowledged.

Under consideration in the format is a national wraparound element, where the full network would get scores, highlights and updates on games outside of a specific region. The technique is not used in Tanner's NCAA package.

Initial IFL franchises are planned for Chicago, Los Angeles, New York, Milwaukee, Houston, Honolulu, San Francisco Bay, Nebraska, the Carolinas, South Florida, Ohio and Tennessee, where Tanner is headquartered.

CNN Radio coup

Continued from page 1

bounded to 5.5 this spring, after falling from 5.6 to 4.4 in the winter book.

Following the CNN Radio hour, WXYZ has added *Morning Newstalk*, a four-hour all-news block hosted by News Director Dan Streeter and station personality Jerry Whitman. Mark Scott's *Newstalk* now airs from 10 a.m. to 2 p.m., Dr. Sonya Friedman from 2 p.m. to 4 p.m., and *Ask the Doctor* with Leonard Partner

until 5 p.m.

WXYZ *Radio Theater*, which premieres at 11 p.m. tonight, features a daily hour of such classic radio series as *Inner Sanctum*, *The Green Hornet*, *Jack Benny* and *Fibber McGee and Molly*. "Our audience research has indicated that the missed aspect of radio programming has been the lack of radio theater," said Michael Packer, WXYZ operations manager.

Because of WXYZ *Radio Theater*, Kevin Joyce's *Open Line* program now begins an hour earlier, at 7 p.m.

Changes at CNN Radio

CNN Radio named Dave Straub and Eileen Kimbell, two Atlanta-based radio newscasters, as anchors of its new 5-6 a.m. block. Straub was formerly news director and morning anchor at WPLO, while Eileen Kimbell was news director and morning show co-host at WKLS.

A third anchor will be added Aug. 15 when CNN Radio adds its own 10-minute newscasts on the half-hour through 11:40 a.m.

The 5 a.m. and 5:30 a.m. half-hours start with a 10-minute newscast, followed by CNN Radio's own seven-minute *Business Briefing*, a four-minute simulcast with CNN *Headline News*, and two 90-second radio-only *Talkabout* features. *Business Briefing* and the eight separate *Talkabout* programs also continue at their previously scheduled times throughout the morning.

Each of the 5-6 a.m. half-hours includes 8:10 of local ad availabilities, 90 seconds more than the other half-hours on CNN Radio's 24-hour schedule. CNN Radio also plans to start selling national advertising for the first time, said the spokesman.

The network's goal is to eventually disassociate itself entirely from all TV simulcasts. The *Talkabout* features, each hosted by an expert in his or her field, were the first step in this direction when they premiered May 16.

CNN Radio now has 75 affiliates, with 100 expected by year's end, according to the spokesman.

UPDATE

Networks drop full point

NEW YORK—The combined three-network rating and share both dropped a full point during the week ending July 24—dipping to 35.9 and 70.2 respectively.

ABC rebounded from its record-setting 9.8 rating of the previous week to finish in second place with 11.9/23.4. CBS topped the charts with 12.5/24.3, while NBC garnered an 11.5/22.5.

ABC's *Hart to Hart* repeat (16.8/30) and *Dr. No* movie (16.8/32) tied for first place, while a *Trapper John, M.D.* repeat (16.3/30) led the CBS list in second place. NBC's top-rated show was a *Hill Street Blues* rerun, which finished eighth (15.3/29).

First-run summer series showed some improvements. CBS' *On the Road with Charles Kuralt* (37th, 11.0/23) edged past ABC's *Half Hour Comedy Hour* (41st, 10.4/21) for the

first time in their head-to-head competition.

Our Times with Bill Moyers, following Kuralt's show on CBS, also showed significant gains as it finished 46th with a 10.0/19. Kuralt's show gained 1.2 rating points and 3 share points over the previous week, while Moyers' show gained 1.1 rating points and 2 share points. NBC's competing *A Team* repeat, meanwhile, fell 1.4 rating points and 3 share points—finishing 9th with 15.2/30.

NBC's *Buffalo Bill*, renewed for next season, continued its ratings decline. It finished 45th, last in its time period, with a 10.2/19—down 1.2 rating points and 2 share points from the previous week.

NBC's first *Family Tree* repeat came in 55th (8.6/16), 1.9 rating points and 3 share points lower than the previous week's final episode of *The News is The News*.

Belo breaks WVUE talks

DALLAS—A.H. Belo Corp., which signed a contract in June (*BW*, 6/27/83) to buy the six Corinthian television stations and which already owns three stations, said last week it has dropped negotiations to buy WVUE-TV, New Orleans, from Gaylord Broadcasting.

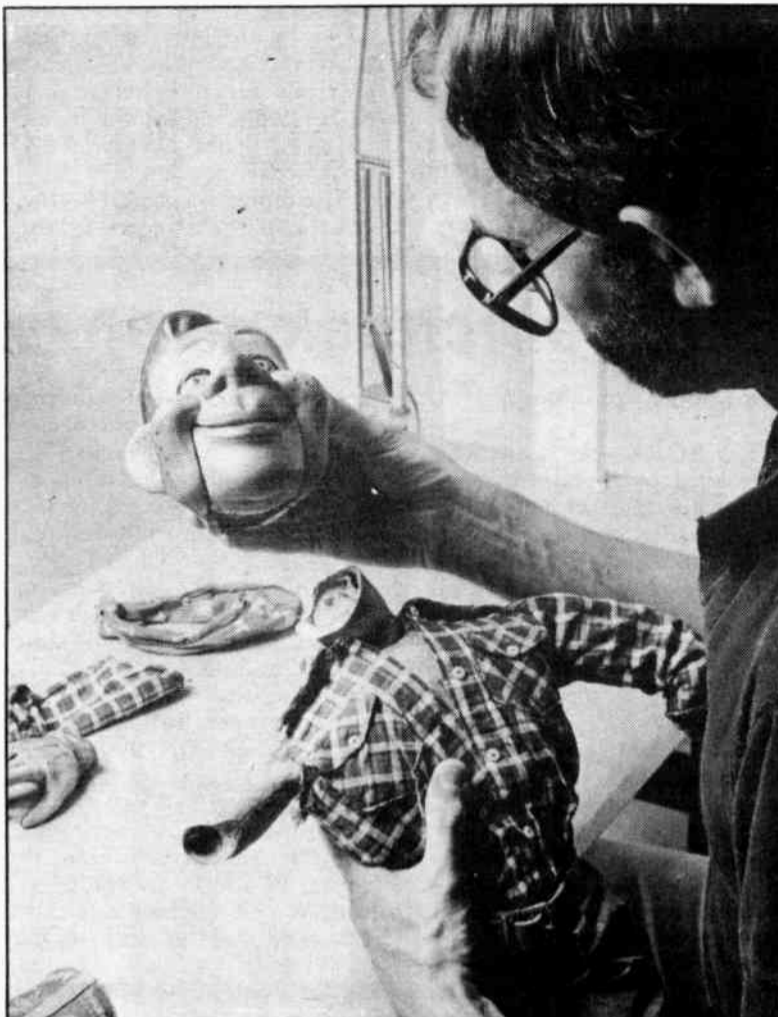
Belo said it couldn't come to a definitive agreement with Gaylord because of various differences, including "price-related" disagreements. The companies signed a letter of intent on the sale in March. Channel 8 WVUE is an ABC affiliate.

With the Corinthian purchase, Belo owns or has agree-

ments to buy nine television stations, including eight VHF stations. Federal Communications Commission rules limit ownership to seven stations and five VHF's. Belo is offering three of the VHF's for sale.

A.H. Belo also reported second quarter earnings of \$7,961,000, or 85 cents a share, compared with \$6,379,000, or 68 cents a share, in the same quarter last year. Revenue was up to \$60,801,000 from \$51,973,000 a year before.

First half net was \$13,599,000, or \$1.45 a share, up from \$9,110,000, or 97 cents, in the 1982 period. Revenue grew to \$112,963,000 from \$95,216,000.



Howdy no Humpty

Unlike Humpty Dumpty, there is somebody to put Howdy Doody back together again. Last May, the original Howdy Doody puppet was all but destroyed when vandals broke into the Larchmont, N.Y., offices of Nicholson-Muir Productions, the producers of both the original Howdy Doody show and a new version. Roger Muir, president of Nicholson-Muir, was anxious to have Howdy restored and he turned to Pady Blackwood for the job. Blackwood, whose "Dreamstuff Puppets" tour with symphony orchestras, is known as a master builder of puppets. Muir says that Howdy has been restored to his former self and is going to a secret new home where "he can live in peace and safety."

Talknet given merit citation

WASHINGTON—NBC Radio's Talknet has received August's Certificate of Merit from the National Radio Broadcasters Association.

The network was recognized for its fast action June 23 in saving the life of a woman in Saginaw, Mich. The woman had phoned Talknet host Sally Jessy Raphael to tell her she was despondent because her husband had walked out on her earlier that day.

She then informed Raphael that she had "emptied the medicine chest." But a Talknet staffer was able to learn the woman's address just as the woman was slipping into incoherence. Authorities were notified in Saginaw and the woman was rescued.

As a recipient of the NRBA's award, Talknet will be included in an engraved honor roll of other certificate winners that will be presented to the chairman of the FCC and the chairmen of the House and Senate Communications Subcommittees.

Jones tapped for new slot

BOSTON—Michael Jones, associate producer of special projects at WNEV-TV, was named executive producer of the new hour-long afternoon program that will replace the recently canceled *Look* series. Vickie Jones, coordinating producer for *Look*, will continue in that capacity with the new show.

Swift: Paranoia biggest obstacle to deregulation

MONTEREY, Calif.—"There is a chance for meaningful deregulation of television this season but the biggest obstacle is paranoia," said Rep. Al Swift (D-Wash.) during his address to the California Broadcasters Association mid-year meeting here July 24-26.

Swift, who recently unveiled a compromise bill as a discussion vehicle only—recommending a quantification public interest standard for television—said that "the paranoia level on the part of the broadcast industry and the House" was making ironing out legislation difficult. "Everyone thinks they are being hoodwinked," he said.

Addressing the prospect of a spectrum fee proposed by House Telecommunications Chairman Tim Wirth (D-Colo.), Swift said "It's my judgment that broadcasters won't pay for a spectrum fee twice.

'Fame' topic of waiver bid

WASHINGTON—MGM/UA has requested a waiver of the Prime Time Access Rule from the Federal Communications Commission to permit top 50 market network affiliate stations to carry off-network rerun episodes of *Fame*.

Although MGM/UA plans to syndicate new episodes of the show, some of the original episodes would be included in the packaging, requiring the FCC waiver. Comments will be accepted at the FCC during the next two weeks.

"That fee would get dumped into the Federal Treasury and be used at the federal level instead of at the local level of license."

Joining Swift was Sen. Slade Gorton (R-Wash.), who is a member of the Senate Communications Subcommittee. Gorton, who replaced Sen. Barry Goldwater, who had to cancel due to illness, commented on Goldwater's bill to deregulate radio in exchange for new industry fees. The bill, S. 55, passed the Senate and is now in the House.

The bill, Gorton said, eliminates the comparative renewal process for radio and TV and does away with a num-

ber of programming guidelines for radio. "Comparative renewal is an expensive and uncertain process," he said. "The challenge to broadcasters is in programming, and by that I mean cable."

In a related meeting, John Summers, executive vice president of the National Association of Broadcasters, and Bill Clark, chairman of the board of directors for the National Radio Broadcasters Association, put their organizations' differences aside for the time being.

"This year is the year for broadcast deregulation for television. It has to be this year. If we don't get it we won't get another opportunity for several

years," Summers said.

Summers said radio broadcasters will not accept quantification of radio and "roll back what they already acquired."

Clark said before you can attain television deregulation, you must first achieve deregulation of radio.

Summer defended the recent NAB mailgrams sent to television stations which advised stations that participation in the House Telecommunications

data collecting survey was optional.

In recent months, the NAB and NRBA have taken opposite sides on deregulation issues. However, Clark said, "Any time the NAB takes a position that's in the best interest of radio, they will have an ally with the NRBA."

To that, Summer added, "The sooner we can stop this inter-association rivalry, the better it will be for our membership. I don't think we've worked closely enough."

Swift's draft bill stirs flap

WASHINGTON—The release of the long promised "draft bill" (*BW*, 7/18/83) by Rep. Al Swift (D-Wash.) triggered a brief flurry of activity on how deregulation will proceed through the Telecommunications Subcommittee and still make its October mark-up deadline.

Swift, noting that his bill was designed "to focus some of the issues we have to work through, most of which do not require the extensive information that the subcommittee has requested from the industry," stressed that his draft was developed for discussion purposes only. It includes portions of deregulation positions introduced in H.R. 2382 by Reps. Thomas Tauke (R-Iowa) and W. J. Tauzin (D-La.), discussions

with the National Association of Broadcasters and Swift's earlier measures.

Response from subcommittee Chairman Timothy Wirth (D-Colo.) was predictably terse as he continues to try to hold the reins on deregulation. Much of the subcommittee's most recent efforts have been focused on the industry survey sent out over the last two weeks.

The survey got an extra boost as Reps. Tauke and Tauzin wrote broadcasters urging them to answer the subcommittee's questions. NAB insiders report the association predictably was taken aback by the move, stressing that the survey is not only "purely voluntary" but unnecessary as well.



Reagan honored

President Reagan receives award from National Radio Broadcasters Association President Sis Kaplan, Board Chairman Bill Clark (right) and Executive Vice President Abe Voron (center) for "superlative use of radio." Kaplan said, "The President's innovative use of radio for his regular Saturday afternoon broadcasts and on other important occasions manifests an extraordinary and sensitive recognition of the power of radio and the role that radio enjoys in American life."

BW EXTRA

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New in **Broadcast Week: BW EXTRA**, a weekly, in-depth, analytical section devoted to covering topical issues in the broadcast industry.

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This week **EXTRA** looks at "Radio: New trends shake up network formats."

Turn the page and take a look.

PEOPLE ON THE MOVE

Ben Kittner has been named director of production and administration at the North Carolina Agency for Public Telecommunications, Raleigh. Kittner has been editorial associate at the Public Broadcasting Service in Washington.



Frank Miller

Frank Miller has been named to the newly created position of executive vice president of domestic distribution and program development for Western-World Television. Miller comes to Western-World from Group W Productions, where he was vice president of marketing.

Lynne Easton will join Dann Shively as co-anchor for KCRA-TV in Sacramento. She was previously with KIRO-TV in Seattle.

Ron Jacques has joined WABC-TV, New York, as an account executive after 10 years in various positions with A.C. Nielsen Co.

John Curley, president of the Gannett Newspaper Division, and **Meredith Brokaw**, a trustee of the National Home Library Board, the Gannett Foundation and the Coro Foundation, have been elected to the board of directors of Gannett Co.

Seltel Executive Vice President and Chief Operating Officer **Edgar White** has resigned as an officer and

director of the company. Seltel has named two national sales managers to its New York office: **Dan Harrison** has joined the Raiders independent sales team and **Art Wagner** has joined the Rebels independent sales team. Harrison was vice president of sales for Blair Television's ABC Group and Wagner was a divisional vice president at Katz Independent Television. **Edward Outland**, San Francisco sales manager for Corinthian Television Sales, has been named Seltel's San Francisco sales manager.

William Weber has been promoted to vice president of engineering and technical operations, WHYI Inc., Philadelphia/Wilmington, Del. He was managing director of engineering and technical operations. Also at WHYI, **Harold Parsons** has been elevated to manager of operations from assistant general manager of production.

Tony Brown, vice president of special projects for Metromedia Producers Corp., Boston, today joins Blair Video Enterprises as vice president and general sales manager of its Syndication Division.

Blair Television has appointed **Rhoda Santamaria** account executive with its ABC/Green sales team in New York. Santamaria comes to Blair from Seltel's New York office, where she held the same position.

Jon Nottingham has been named manager of Arbitron's newly created Southern Television Station Sales Division in Dallas. Nottingham has been with Arbitron for four years as manager of Southwestern Television Station Sales in Arbitron's Dallas office. **Susan Howard**, a television sales rep for MMT Sales, has joined Arbitron's Eastern Television Station Sales Division in New York as an account executive.



Walter Schwartz

SRA effort being guided by Schwartz

The new president of the Station Representative's Association is Walter Schwartz, president and chief operating officer of Blair Television.

Schwartz, who was the association's vice president of television, was elected late last month at the SRA's annual meeting at New York's University Club.

David Allen, president of Petry Television, was elected the SRA's vice president of television. Michael Bellantoni, executive vice president of Torbet Radio, was elected vice president of radio.

The association's new secretary is Victor Ferrante, senior vice president of Katz Television. The association's board of directors also elected Bill Fortenbaugh, vice president of stations in Katz Radio's Atlantic Division, as its new treasurer.

The newly elected officers will serve one-year terms, ending next July.

Swanson's goal: Be number one

Dennis Swanson has one overriding responsibility as the new vice president and general manager of ABC-owned WLS-TV in Chicago—to pull the station out of its perennial second-place standing in the local news wars.

"We want to make WLS Television the number one station in news," Swanson stated, "to demonstrate to the people in this community that we're the ones they (should) turn to."

Swanson sees Chicago as a "better news town" than Los Angeles, where he worked since 1976 at KABC-TV—starting as executive producer of local newscasts before moving up to assistant news director, news director and finally station manager in July 1981.

The executive is no stranger to the Windy City, having worked there from 1966 through 1975. He was a news producer and assignment editor for WGN Radio/TV for two years, an assignment editor and field producer for NBC News for three years, an on-air sportscaster and producer for NBC-owned WMAQ Radio/TV for three years and then a sports/marketing executive with Television News Inc.

Swanson feels there are no quick routes to news dominance. "I want to take a look at our product and take a common sense approach," he said. "When we do make some changes,



Dennis Swanson

they'll be well thought out.

"The profitability of the TV station goes hand-in-glove with the news," Swanson stressed. While WLS wants to be number one in all local dayparts, he noted, the next important daypart after the news is the station's 3 p.m. movie "because it leads into the news."



Don Sundeen

Otis Conner Productions, Dallas, has named **Don Sundeen** as its new marketing director. He comes to Conner Productions from TM Companies, Dallas, where he held a similar position.

Diane Seaman, who for the last two years has been NBC-TV's director of daytime sales, has been elevated to vice president of daytime and children's program sales. Also at NBC-TV, **Ray Solley**, producer of *Soundstage* for PBS, has joined the staff of *The Tonight Show Starring Johnny Carson* as a talent coordinator. **Douglas Arango** and **Phil Doran** have been named producers of NBC-TV's new comedy series *Jennifer Slept Here* starring Ann Jillian. From 1975 to 1976, Arango and Doran were story editors and head writers on CBS-TV's *Ail in the Family*.

Michael Crew, formerly executive producer of news at WRC-TV, the NBC-owned station in Washington, D.C., has moved to New York to become executive producer of WNBC-TV's *News 4 New York*, including *Live at Five* and the 6 p.m. and 11 p.m. editions of the news.

Allan Wilson has been appointed station manager of Chicago's WAIT radio, owned by Century Broadcasting Corp. In his new job, Wilson

continues as vice president of Century, which is based in Chicago.

Margery Lipton, field producer for ABC News based in London, has been awarded a fellowship by the National Endowment for the Humanities for the 1983-84 academic year at Stanford University.

Jim Cameron, president of Cameron Communications, Brooklyn Heights, N.Y., a radio consulting firm, has become the East Coast editor of *Earshot*, a national bi-weekly trade publication serving radio journalists.

Nick Young, who for the last four years was morning drive anchor for WHDH, Boston, has joined RKO 1 as a news anchor and correspondent.

NBC Entertainment has named **Paul Stupin** manager of current drama programs. Stupin joined NBC in November 1981 as an associate in the programming department in Burbank, Calif.

Lynne Simon has joined the Los Angeles office of Hillier, Newmark, Wechsler and Howard as an account executive. She was an account executive at MMT Sales.

David DePatie has resigned as president of Marvel Productions effective mid-1984. DePatie will help Marvel Entertainment Group President James Galton find a new president for the productions unit.

Golden West Television has named **Jocelyn Chan** director of research. Chan joined Golden West in July 1982 as research coordinator.

Dale Sheets, who for the last 10 years managed Dale Sheets & Associates, has been named a vice president of Metromedia Producers Corp., Boston.

Phil Howort has joined Ohlmeyer Communications' New York office as executive vice president. Howort comes

to Ohlmeyer from ComWorld Productions, Los Angeles, where he was senior vice president of programs.

Netcom International, a San Francisco-based satellite communications company, has announced several promotions and personnel changes. **Paula Nunes**, vice president of special projects, becomes vice president of special projects and creative services. **Lillian Chin**, director of administration, has been promoted to vice president of administration. **Paul Minkiewicz**, an assistant controller with Honig, Schmelzer & Associates, a financial consultant, has joined the company as director of accounting. **Christopher Guthrie**, formerly director of sales for Bauer Audio Video, Dallas, has been named manager of video projection services for Netcom's new Video Division. In the same division, **Deborah Smith** has been promoted from office manager of Netcom International to administrative manager of the video unit.

Netcom International's new office manager is **Vicki Landesman**, formerly production assistant for KGO radio, San Francisco.

At Netcom Enterprises, Burbank, **Craig Landis** was promoted from operations coordination to operations supervisor and **Patty Thometz** was promoted from executive secretary to office manager of Netcom Enterprises.

In Netcom's Washington, D.C., office, **Bonny Kroll** has joined the company as office manager.

Satellite Television Corp. has announced that **Vanstan Stevenson** has been named senior advisor to the marketing division. Stevenson joins STC from Warner Amex Cable Communications Co. where he was government affairs manager for the QUBE system in Cincinnati. STC also announced the promotion of **Janise Johnson** to assistant vice president, market development. Johnson previously was director, marketing analysis.

RADAR 27 pays off



RKO RADIO NETWORKS

RADAR 27 already has started to pay off for RKO I, the youth-oriented network from RKO. Tom Burchill, president of RKO Radio Networks, said in just the two weeks since the report was

issued, stations have started calling to see about affiliating. Burchill attributes the success of RKO's networks to positioning, claiming that RKO II is the only network addressing popular adult needs. *Page 10*

BW EXTRA

RADIO

Network affiliation

How important is network affiliation? Do special music programming and network news give stations a competitive edge over non-network-affiliated stations? De-



Greg Stevens

pending on whom you talk to, the answers are yes—and no. "It's important being affiliated to the network especially when a major news bulletin happens," says Greg Stevens of KISS in San Antonio. Others echo his views. *Page 10*

New trends shaking up traditional forms

By Bill Dunlap

The good news for network radio is that RADAR 27 isn't as bad as it looks at first glance.

When Statistical Research Inc. released the second part of RADAR 27, the network ratings part, last month (*BW*, 7/18/83), the fact that eight of the 11 networks rated in the previous report were down in total audience levels seemed to paint a gloomy picture for network radio.

But, as the first part of RADAR 27, issued in June, showed, overall network listenership was up.

Volume 1 of RADAR 27 showed cumulative audience of persons 12 and over in all dayparts reached 149.3 million or 80 percent of the country, a 1.8 percent gain from RADAR 26.

The average audience was 14.5 million, up 0.8 percent.

Those gains, though modest, were accomplished during a period when total radio cumulative audience was static and average audience dropped 3.1 percent.

What volume 1 also said, setting the scene for volume 2, was that the share of audience for FM stations had reached an all time high of 65.3 percent, cutting AM's share to 34.7 percent.

And it said the drop in average audience for radio was all on the AM side, with the quarter hour rating dropping from 5.3 last fall to 4.8. FM's rating was unchanged at 9.0.

That and the addition of four new networks to RADAR's rating list created a situation in which lower AM listenership hurt the old-line AM-oriented networks while increased competition for the younger, FM-oriented listeners cut that pie up into smaller slices.

Thomas Burchill, president of RKO Radio Networks and vice chairman of the Radio Network Association, said a network operating within this trend toward FM listenership would suffer if its affiliate lineup was mostly AM stations, no matter how many affiliates it had.

"Traditionally, the older stations, those that broadcast more information and less music, were the ones that more readily affiliated with networks," Burchill said.

Those were AM stations, and they affiliated with such networks as ABC Information, CBS, Mutual and NBC.

"It's only in the last few years that we've been able to win some of the younger stations over," he said.

Nick Schiavone, vice president of radio research at NBC, sees it the same way for the older networks.

"Mutual and CBS have declined at the same rate as AM radio listening because

these networks have their roots in AM radio," Schiavone said.

What has kept the youth-oriented FM networks from showing growth has been the intense competition for that segment of the audience, Schiavone said.

"As late as 1979, there were only two contemporary networks, ABC Contemporary and ABC FM. Now you also have The Source, RKO I, ABC Rock and RadioRadio," he said. "It suggests to me that we have passed saturation on youth networks."

Two of those networks, ABC Rock and CBS RadioRadio, were added to the RADAR report this time. The other two new networks for RADAR 27 are ABC Direction and National Black Network.

Burchill disagrees with any suggestion that network radio is reaching a saturation point.

"There are roughly 8,100 commercial radio stations and only about half of them have a network," he said. "You may not see many more networks than we have now, but you will see growth within these networks because we can still affiliate the rest of those stations as we learn better and become more sophisticated in serving radio station needs."

"And by 1985 or '86, the FCC is dropping in another 1,000 or so FMs. There are some formats that are currently underserved. As we address them, you will see growth," Burchill said.

He believes that the RADAR results will force the networks to take a hard look at their competitive mix—what they offer stations and the type of station they target.

"There's no question in my mind that some networks are addressing the growth formats and the growth band better than others," he said.

"The proliferation of youth networks since 1979 has made it more competitive, but also primed the pump for that youth advertising dollar because advertisers see that they can get good weight and penetration across the country against an audience that is hard to reach by television," Burchill said. "There's a lot of talk about MTV: Music Television on cable, but they still only reach a fraction of the national audience," he said.

"It doesn't make it any less attractive for advertisers. It simply makes them decide which networks to place their money with. Some are hotter than others, that's all."

Burchill is definitely bullish, not just on RKO, but on network radio as a whole, because he sees it as being well positioned for the next five years.

"We offer a national alternative to network television," he said. "It's undervalued. Our prices haven't caught up with our growth."

EXTRA

RKO I reaping dividends from RADAR 27 findings

RADAR 27 already has started to pay off for RKO I, the youth-oriented network from RKO.

Tom Burchill, president of RKO Networks, said in just the two weeks since the report was issued, stations

have started calling in to see about affiliating.

"What we are finding now," he said, "is that stations are calling us and saying, 'We're the number one 18-34 station in this market and you're the number one network, so I

think we ought to be with you.'"

"We're 4 years old. The other guys are 50 or 60 years old. To be the dominant number one in as many demographics and dayparts as RKO I is, it's unheard of," Burchill said. "We're real happy about it."

Burchill attributes the success of RKO's two networks to positioning. "The reasons that RKO I and RKO II both did very well is that they have a high FM mix in their total audience," he said.

"RKO I is probably 80 percent FM in audience and RKO II 45 to 50

Network affiliation, does it really work?

The answer is yes or no, depending on who and when the question is presented

By Ed Harrison and Adam Buckman

How important to a station is network affiliation? Does special music programming and network news give stations a competitive edge over non-network affiliated stations?

Depending on whom you talk to, the answers to the above questions are yes—and—no.

"It's very important to me because it puts the world at our fingertips without the benefit of a heavy news budget," said Bobby Sherman, program director of country **KJIB-FM** and **KWJJ-AM**, Portland, both of which are affiliated with the ABC Entertainment Network.

In addition to carrying ABC news on the AM and FM, both stations simulcast *Silver Eagle*, the weekly 90-minute music show that is produced by DIR for ABC.

"I don't know if being affiliated with a network has given us a competitive edge," Sherman said. "I'd think not. It's certainly an asset but not a competitive edge. Two years ago, a station not affiliated with a network gave us a run for the money but it wasn't our network affiliation that tipped the scale in our favor."

At AOR station **KISS-FM**, San Antonio, Program Director Greg Stevens uses regular newscasts from NBC's Source to supplement the station's own overnight news. Additionally, KISS utilizes Source news, which is used as correspondent reports.

Stevens praised The Source's long form special programming, including concerts and artist interviews that average about two hours of programming a week.

Print material from The Source containing such information as rock star birthdays is passed around the station and often inspires "some good ideas."

"I like The Source because you can take what you want and pass on the programming that doesn't work," Stevens said. "I like the flexibility of taking what I want."

"It's important being affiliated to the network especially when a major news bulletin happens. There's no way that locally we can get the story. I wouldn't want to be without it. If nothing else, it's backup even if we don't use it."

Les Foerster, operations manager of **WGUL-AM/FM**, Tampa, Fla., said, "Our listeners in our demo love news." The station, which simulcasts Al Ham's Music of Your Life, is affiliated with the Mutual Broadcasting System and AP Radio.

From Mutual, the station gets hourly news reports and *The Larry King Show* from midnight to 5 a.m. every weekday. The station's news is enhanced by actualities and correspondent reports from AP.

Foerster said WGUL currently is negotiating for some of Mutual's sports and financial programs, but he is careful not to let the network's programming intrude on the station's format, which is its principal selling tool.

"Most station's affiliate with a network because it gives the station's

Average Commercial Audience, Persons 12+ Monday-Sunday, 6 a.m.-midnight

	RADAR 27	RADAR 26	% Change
ABC Info.	1.733	1.943	-10.8
NBC Radio	1.666	1.730	- 3.7
ABC Ent.	1.617	1.642	- 1.5
RKO I	1.599	1.530	+ 4.5
ABC Cont.	1.511	1.611	- 6.2
NBC Source	1.306	1.465	-10.9
CBS	1.278	1.373	- 6.9
ABC FM	1.270	1.439	-11.7
Mutual	1.114	1.363	-18.3
ABC Rock	1.032	—	—
RKO II	.831	.615	+35.1
Sheridan	.733	.635	+15.4
Radoradio	.643	—	—
ABC Direc.	.642	—	—
Nat'l Black	.577	—	—

Figures in millions

Average Commercial Audience, Adults 18-34 Monday-Sunday, 6 a.m.-midnight

	RADAR 27	RADAR 26	% Change
RKO I	916,000	872,000	+ 5.0
NBC Source	905,000	975,000	- 7.2
ABC Cont.	813,000	875,000	- 7.1
ABC FM	757,000	894,000	-15.2
ABC Rock	640,000	—	—
ABC Ent.	569,000	522,000	+ 9.0
ABC Info.	452,000	473,000	- 4.4
NBC Radio	443,000	474,000	- 6.5
Sheridan	361,000	348,000	+ 3.7
Radoradio	339,000	—	—
Mutual	268,000	401,000	-33.2
RKO II	262,000	184,000	+42.4
Nat'l Black	260,000	—	—
CBS	220,000	264,000	-16.7
ABC Dir.	205,000	—	—

Figures in thousands

Cumulative Commercial Audience, Adults 25-54 Monday-Sunday, 6 a.m.-midnight

	RADAR 27	RADAR 26	% Change
NBC Radio	15.188	16.845	- 9.8
ABC Info.	13.465	14.339	- 6.1
ABC Cont.	13.109	13.376	- 2.0
CBS	12.584	14.176	-11.2
ABC Ent.	12.239	12.859	- 4.8
RKO I	10.392	10.508	- 1.1
Mutual	9.931	11.003	- 9.7
NBC Source	7.503	7.606	- 1.4
RKO II	7.217	5.740	+25.7
Radoradio	7.119	—	—
ABC Dir.	6.911	—	—
ABC FM	6.444	6.534	- 1.4
ABC Rock	5.132	—	—
Sheridan	4.360	4.086	+ 6.7
Nat'l Black	4.111	—	—

Figures in millions

percent FM, in audience, not number of affiliates. We have designed RKO II as the only adult network to address the needs of the popular adult WYNY-type FM music station."

Burchill explained that this meant programming content and commercial inventory levels.

"FM stations usually carry fewer commercials and our inventory levels are much more competitive for a music station than those of NBC or CBS or Mutual, some of which are two to three times our inventory level," he said.

RKO I, the more youth-oriented of the two, did well because of the resurgence of what Burchill calls "classic top 40 radio, the hot hits phenomenon."

"That kind of radio builds excitement. It's enjoying a resurgence as more stations move to it. We just happen to be fortunate with RKO I that a very high percentage of our affiliate lineup is in the contemporary hits arena," he said.

"What we have always positioned ourselves as, right from 1979 when we went into business, is a programming

and management resource for the radio music station.

"On FM, it used to be you were hard-ass rock 'n' roll or beautiful music and there wasn't much in between. Now you have adult pop listening appeal," Burchill said.

"So both our networks are well positioned for what's happening, either AM vs. FM or within the music side of radio at the moment."

Burchill said RKO would add programming, do more long form programs and more live programs to keep the networks on the climb.

EXTRA

Cumulative Commercial Audience, Persons 12+ Monday-Sunday, 6 a.m.-midnight

	RADAR 27	RADAR 26	% Change
NBC Radio	28.407	30.398	- 6.5
ABC Cont.	26.783	27.066	- 1.0
ABC Info.	25.387	27.338	- 7.1
CBS	24.603	27.000	- 8.9
ABC Ent.	22.278	23.142	- 3.7
RKO I	21.432	21.406	+ 0.1
Mutual	18.879	19.150	- 1.4
NBC Source	18.645	19.801	- 5.8
ABC Rock	16.254	—	—
ABC FM	14.423	14.817	- 2.7
Radloradio	13.417	—	—
RKO II	12.481	10.145	+23.0
ABC Dir.	11.302	—	—
Sheridan	9.013	8.537	+ 5.6
Nat'l Black	7.879	—	—

Figures in millions

Cumulative Commercial Audience, Adults 18-34 Monday-Sunday, 6 a.m.-midnight

	RADAR 27	RADAR 26	% Change
ABC Cont.	12.748	13.178	- 3.3
NBC Source	11.587	12.020	- 3.6
RKO I	11.049	12.088	- 8.6
ABC Rock	10.125	—	—
NBC Radio	8.840	9.177	- 3.7
ABC FM	8.501	8.896	- 4.4
ABC Ent.	7.845	7.651	+ 2.5
Radioradio	7.244	—	—
ABC Info	6.579	7.626	-13.7
CBS	6.020	6.580	- 8.5
Mutual	5.950	6.158	- 3.4
RKO II	4.656	3.782	+23.1
Sheridan	4.427	4.438	- 0.2
ABC Dir.	3.648	—	—
Nat'l Black	3.371	—	—

Figures in millions

Average Commercial Audience, Adults 25-54 Monday-Sunday, 6 a.m.-midnight

	RADAR 27	RADAR 26	% Change
ABC Ent.	919,000	889,000	+ 3.4
ABC Info.	888,000	915,000	- 3.0
NBC Radio	883,000	982,000	-10.1
ABC Cont.	720,000	802,000	-10.2
RKO I	715,000	688,000	+ 3.9
CBS	625,000	680,000	- 8.1
Mutual	562,000	744,000	-24.5
ABC FM	524,000	573,000	- 8.6
NBC Source	508,000	506,000	+ 0.4
RKO II	480,000	338,000	+42.0
Nat'l Black	379,000	—	—
ABC Dir.	343,000	—	—
ABC Rock	341,000	—	—
Sheridan	308,000	298,000	+ 3.4
Radioradio	294,000	—	—

Figures in thousands

news credibility," Foerster said.

"We're appealing to a 45+ audience that has been interested in world and national events for most of their lives."

One of the most important reasons a local station affiliates with a national news network is because "a local station couldn't cover events of national importance such as the Reagan assassination attempt without a network," Foerster said.

For Bob K., program director at CBS Radio affiliate WCAU-AM, Philadelphia, the network's programming enhances WCAU's image as a sports station. Besides carrying live coverage of local sports such as the Philadelphia Phillies, 76ers and Big Five college basketball, the station carries the Major League All-Star Game and Monday Night Football from CBS Radio Sports.

"Hourly news and a good number of features" also enhance WCAU's news/talk format, K. said. Carrying CBS Radio News on the hour "gives us a national and international dimension," he said.

But WCAU has been a CBS station for so long—it's been owned and operated by the network since 1922—that, K. said, "I don't think people are consciously aware of radio networks."

WCAU's program director said that for smaller stations, though, "a network's long form programming allows local stations in small markets to offer high quality programming at relatively low cost." WCAU also carries Mutual's *Larry King Show*, but is not affiliated with the network.

Doug Masters, assistant program director at adult contemporary KWOD-FM, Sacramento, affiliated with RKO I, said the station carries 10 network newscasts a day in addition to selective public affairs and concert offerings.

"For a station like ourselves, it's important to be affiliated with a network because we're small and independently owned and don't have access to news sources," Masters said. Additionally, KWOD has access to the UPI wire service.

"RKO I network news is a good quick newscast targeted toward the 18-34 adult. We don't rely on the network for music other than the occasional music special. We rely more on local input for music."

Andy Lockridge, program director at KZEW-FM, the Dallas rocker affiliated with NBC's *The Source*, said network affiliation offers concerts and special programming that otherwise would be available only from a syndicator.

Compensation from the network, he said, adds to the bottom line. "Programming and compensation is a nice combination," Lockridge said.

In addition to programming for the station's target audience, news from *The Source* "helps ease the station's news commitment," Lockridge said everything is re-voiced, with the exception of actualities.

"Network affiliation is not important to a station's survival," Lockridge said, "but it's important in evolving the station into a full service image. I know of stations who don't have network affiliation but in the long run it's an enhancement for any programming."

Clearing product commercials became a problem for KPPL-FM in Denver, which was associated with RKO I. "We just couldn't clear enough product commercials for them," said Program Director Roger White.

Continued on page 12

“... it's important to be affiliated with a network because we're small and independently owned and don't have access to news sources”

Networks bracing for onslaught of guarantees from advertisers

By Bill Dunlap

The reaction to RADAR 27 in the advertising community is that it is going to make the buyer's job harder and it may result in negotiators using their bargaining power to extract more guarantees from the networks.

Natalie Swed, manager, network radio for BBDO, expressed disappointment in RADAR 27 and indicated many others in the business share that feeling.

"It's the first time we've seen major drops this way. We've been warned that we have to be more careful," she said.

"We use a RADAR 6 months old to buy current plans because it's always been the case that networks don't change that much RADAR to

RADAR. People are going to start talking about (audience) guarantees a lot more than they have been. If this sort of thing can happen, we don't want our clients to get hurt," she said.

Currently, radio networks sometimes give guarantees to long-term advertisers, but the practice isn't widespread.

"It makes the buyer's work tougher," Swed said, "because we have to worry about who is going to fall off next time. With so many networks, there are going to be a lot of affiliate changes. I think that's what happened in the case of The Source, where ABC Rock took some of its affiliates," she said.

"We're all disappointed that there were so many drops because the radio networks are always telling us how

they're going after a new share, how they're going to get new stations and expand the pie rather than cannibalize each other," she said.

The competition between networks serving the youth demographics has given the advertisers some leverage in negotiating with them, but they have had that leverage for a while now.

"Network radio is strong and healthy overall," Swed said. "Sales are strong. The more networks we have, the better our negotiation leverage, but then again, there are more networks we want to use to expand our reach."

Robert Coen, senior vice president, forecasting and worldwide liaison, McCann-Erickson Inc., in an outlook for the balance of 1983 issued last month, predicted that network radio sales would grow faster than any other medium during the year.

Coen forecast a 20 percent increase in network radio to \$305 million.

A question of affiliation

Continued from page 11

"They wanted us to carry their total amount of commercials per week but we couldn't clear them. We had only a certain amount of availabilities a week that we could run so we couldn't fulfill spot clearance requirements."

In addition to actuality bits from the Associated Press, KPPL still carries the RKO *Hot Ones* music feature each Sunday night.

"From an audience standpoint, I don't know if network programming is important," White said, "except if you're a news station and then there is prestige carrying it. For a music type format, audience perception is not great. It's not what they came to the station for."

Ken Thompson, general manager of KWG-AM and KWGF-FM, Stockton, Calif., utilizes programming from The Source on the FM, which is a soft rock station and affiliate news on the AM, which is all talk, news and sports.

"Affiliation is very important to us," Thompson said. "It allows us to cherry pick what we want."

Thompson said KWGF-FM will become more heavily involved with programming from The Source once the station's satellite is installed. He expects to have a dish by the end of the year.

Meanwhile the station is using 2½ minutes per hour of news from The Source.

In addition, because not all The Source's music programming fits the station's format, KWGF pulls special programming from Mutual, including Dick Clark's weekly feature.

"We used to be a Mutual affiliate before the station was bought," Thompson said. "We also carry Notre Dame football off Mutual on the AM."

With landline delivery expected to be cut on Dec. 15, Thompson said it boiled down to a "dollars and cents decision" on whether to install a dish and remain with the network or forego it. "It comes down to whether we want to stay with the network, and we do."

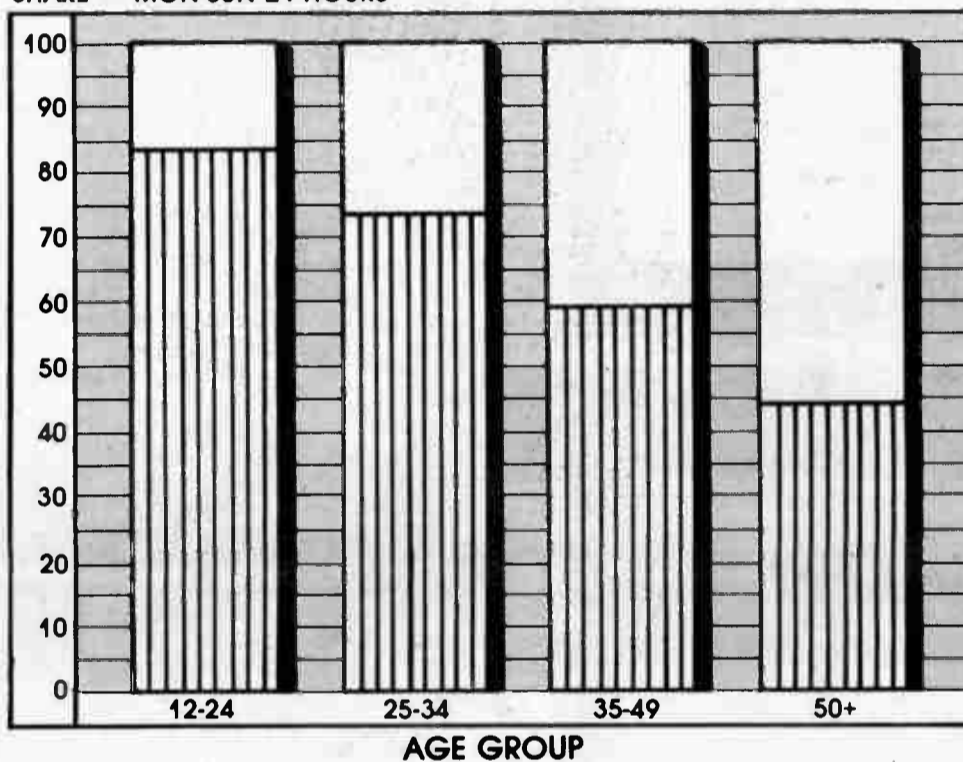
Although special programming offers station salesmen another selling avenue, Thompson believes that "if promoted as a market exclusive, special programming makes a difference in the listeners' mind."

In Washington, D.C., adult contemporary WASH-FM is an affiliate of RKO I, but uses a "very low proportion" of the network's programs, according to station Program Director William Tanner.

From RKO I, the station carries

AM  SHARE OF NATIONAL RADIO USAGE
FM  AM VS FM

SHARE — MON-SUN 24 HOURS



the weekly, five-hour oldies show, *Solid Gold Saturday Night*, as well as a limited number of newscasts, Tanner said. The station uses actualities and correspondent reports from AP Radio on an irregular basis, he said.

Using a network's news reports "adds to a station's image on a certain level," Tanner said. "People are accustomed to hearing the news this way—on an hourly basis with authoritative voices reading straight news copy."

But, he added, WASH has been able to generate the same authority by using its own news people and, therefore, limits its use of network news reports.

"Network affiliation is important to some stations, but not to ours," said J.D. Spangler, program director of country KSAN-FM, San Francisco, a former ABC Entertainment Network affiliate.

"We play a lot of music and our only news is in the morning," Spangler said. "Using network news is ill advised for what we do. We can't outdo a news station. Everyone has to find their own niche."

"What's wrong with taking something on a weekly basis is that there aren't 52 killer acts. Our normal

programming does well, so it has to be a Kenny Rogers, Alabama or Barbara Mandrell for us to change," Spangler said.

Although KSAN does carry some affiliate actualities, the station has, on occasion, carried some special programming such as HBO simulcasts.

Jeff Satler, program director at KDKB-FM, Phoenix, an AOR station affiliated with The Source, said, "It's a valuable resource for us being supplied with worldwide overviews in news and lifestyle features. It's like having a window to the world."

"When a major story happens around the world, we'll have somebody there. It gives us a competitive edge in getting a scoop and accurate information. It's very important and functional."

B.K. Kirkland, program director at KBLX-FM, Berkeley, Calif., an urban station associated with Sheridan, said only news is incorporated into the station's programming mix.

"News is good because when you're operating on a limited news budget and staff, it adds credibility. It extends the news department far above what we can afford on our own," Kirkland said.

Sheridan gains broad based

Sheridan Broadcasting, the Pittsburgh-based network serving mostly black-oriented stations, also showed gains in the broadest listener categories.

A spokeswoman for Sheridan attributed the network's success to the strength of the urban contemporary format played by a number of its 96-station lineup of affiliates.

About half of Sheridan's affiliates, and most of its urban contemporary affiliates, are FM broadcasters.

ENTERTAINMENT WEEKLY

PRODUCT UPDATE

ABC's 'Reggie' debuts August 2

NEW YORK—Richard Mulligan, who won an Emmy Award for his part in ABC-TV's *Soap* and then went on to make several motion pictures, returns to ABC-TV in the title role of *Reggie*, a new half-hour sitcom premiering Aug. 2, 9:30-10 p.m. EDT.

The show, which deals with an average American coping with a mid-life crisis and stresses caused by a wife, kids and a young abrasive boss, will be aired in its regular time slot two days later on Aug. 4, from 9 to 9:30 p.m. EDT.

Also starring in *Reggie* is Barbara Barrie, who was last seen on ABC as the wife of *Barney Miller* (Hal Linden.) *Reggie* is a Can't Sing Can't Dance Production in association with Columbia Pictures Television.

ABC also will premiere *Eye On Hollywood* Aug. 4, from 8 to 8:30 p.m. The show, to be hosted by Chuck Henry, Tawny Schneider and Johnny Mountain, is described as a "fast-paced" look at the lifestyle of Southern California.

On Aug. 30, ABC will introduce *Two Marriages*, a drama from Lorimar Productions, with a special 90-minute episode. The hour-long show will move to its regular time

slot the next day, Wednesday, Aug. 31 at 9 p.m.

The executive producer of *Two Marriages* is Phil Capice, executive producer of *Eight is Enough* and CBS-TV's *Dallas*. Carol Newman, producer of ABC's *Family*, is producer of the new series.

Production has begun in Hollywood on *It's Not Easy*, a new ABC comedy series starring Ken Howard. The show, which focuses on two households coping with each other's step-families, is produced by Patricia Nardo Productions and the Konigsberg Co. in association with 20th Century-Fox Television.

NBC-TV will re-broadcast *The Godfather: The Complete Novel for Television* over four nights, Aug. 28-30 and Sept. 1. The nine-hour event is a re-edited version of *The Godfather* and *The Godfather, Part II*—both directed by Francis Coppola.

The epic story of the Corleone crime family stars Robert DeNiro, Marlon Brando, Robert Duvall, Al Pacino, James Caan, John Cazale, Talia Shire, Abe Vigoda, Diane Keaton, Richard Castellano and Lee Strasburg. Footage edited from the theatrical

SOFTWARE

versions of the two films has been added to the telefilm.

Production began last week on NBC-TV's *Manimal*, an adventure series slated for this fall that stars Simon MacCorkindale as a police consultant who can transform himself into animals.

The show, which is scheduled for Fridays at 9-10 p.m., is being filmed at Fox Studios in Hollywood. Glen Larson is executive producer.

The *Budweiser Million*, the richest thoroughbred horse race in the world, will be televised live on NBC-TV on Sunday, Aug. 28 from 5 to 6 p.m. The race, which is run each year at Arlington Park in suburban Chicago, offers a first-place prize of \$600,000, racing's richest purse. Commentators for the NBC Sports telecast will be announced soon.

Jean Stapleton, the winner of three Emmy Awards for playing Edith Bunker on CBS-TV's *All in the Family*, and Dinah Manoff, a Tony Award winner, both star in *Scandal* in



The cast of "It's Not Easy" includes, from left, Bert Cowpy, Carleen Watkins, Evan Cohn, Rachel Jacobs, Ken Howard, Billy Jacoby and Jayne Meadows.

Willmar, an NBC world premiere drama directed by Lee Grant, Manoff's mother.

The film, which details a

two-year struggle by eight women for equal pay at a bank in Willmar, Minn., will be aired Oct. 17, 9-11 p.m.

SOFTWARE



Chris De Vany

Jess Ellis

NBC's *The Source* adds 'Body Language' to lineup

NEW YORK—NBC Radio's young adult network, *The Source*, has added *Body Language*, a new one-minute feature, to its daily programming lineup.

The series, which deals with health and fitness, is hosted by *The Source*'s Dara Welles, an anchor for Sourcecasts and Sourcebreaks as well as an exercise instructor.

Body Language joins *The Source*'s other daily features, which include *Screen Scenes*, *Coping With...*, *The Rock Report*, *One Minute With...*, *Rock Chronicles: Today in Rock History*, *Mini-View*, *High-Tech* and *The Money Memo*.

Source News Director Shelley Lewis said health and fitness are the number one topics of interest to listeners in all demographics in the Radio News Study recently conducted by NBC Radio Research.

Sneak Previews, a new series from *Westwood One* featuring cuts from new albums prior to their national release, premiered last month on *Westwood One* affiliates around the country.

The first half-hour *Sneak Previews* featured tracks from *Drastic Measures*, a new album by Kansas. Group members

Phil Ehart and John Elefante hosted the segment. Future segments, which are provided to affiliates at no cost and commercial-free, will feature Epic recording artists Survivor and Heart.

Jess Ellis of Los Angeles and Chris De Vany of Boston College were both winners last month in the 1983 Intercollegiate Competition for radio commentators sponsored by *In the Public Interest*, a daily syndicated radio program heard on more than 425 radio stations.

Ellis' winning commentary was called *Frozen Eskimos* and contrasted the lives of a Stone-Age Eskimo family found frozen in the ice and a modern American family. De Vany's *Contrast or Inequity?* looked at disparities of class and opportunity and offered "preliminary suggestions for improvement."

The two winning tapes were played on the syndicated program last month.

Perspective on the Economy, produced and distributed by *The Syndicate*, Oakland, Calif., has shifted from its former five-week production schedule to a biweekly schedule.

M/A-COM signs consulting pact

BURLINGTON, Mass.—M/A-COM Inc. will help Inter-American Satellite Television design and procure ground equipment for its satellite-to-home broadcasting service under a consulting agreement signed by the two companies last week.

InterAmerican Satellite Television, controlled by News Corp. Ltd., plans to offer subscription television services via direct broadcast satellite beginning later this year.

Ampex Corp., Redwood City, Calif., has installed video equipment valued at about \$1 million at Rustad/Wickhem/Video Inc., a video production facility in Madison, Wis.

The facility includes Ampex's Digital Optics system, an ACE TouchScreen editor, a 4100 Series production switcher, three VPR-80 1-inch Type C helical scan videotape recorders and a VPR-20B portable VTR.

Rustad/Wickhem is also equipped with two videotape editing suites, and audio production center, a studio and a mobile truck.

Microdyne Corp., Ocala, Fla., has unveiled its new 1100 LPR receiver, a high-performance, low-cost four GHz satellite TV receiver.

The receiver, which is designed to the same specifications as the company's top-of-the-line receivers, features a single conversion 24-channel frequency synthesized tuner and SAW filtering technology.

The 1100LPR is 1 3/4 inches high, 10 inches deep and fits a standard 19-inch rack. The unit is five pounds and uses 20 watts of power.

Australia's *Seven Network* has expanded its Los Angeles studio with new equipment from Sony Broadcast Products Co., Park Ridge, N.J. The new equipment includes several BVH-2000 1-inch Type C videotape recorders.

The Los Angeles studio

HARDWARE



received its new equipment at the same time that the *Seven Network* was outfitting its studios in Sydney, Canberra and Melbourne, Australia, as well as London.

Nine BVH-2000s were purchased for the Sydney facility. Five Sony BVP-330As were also bought for the Sydney studios. Two units were added to the Canberra facility and one was installed in London.

The *Camera Mart*, New York, has been named a full-line dealer for a line of video graphics generators from Quanta. The store also has been appointed a distributor of Series 200 Stereo Sound Mixers made by Soundcraft Electronics, Santa Monica, Calif.

Quanta's video graphics generators range from the high-performance Microgen MG100 to the Select 7 Full-featured Graphic Titler. Soundcraft's Series 200 is a line of compact, portable stereo mixers available in 8-, 16- or 24-channel sizes.

The Hollywood Section of the *Society of Motion Picture and Television Engineers* and the School of Cinema-Television at the *University of Southern*

California will offer a 14-week course beginning this September on the modern video facility.

The course will be taught from 7:15 to 10 p.m., Sept. 7 to Dec. 14 at USC's Norris Theater. The course, which costs \$200, is open to video professionals as well as amateurs.

Entitled *Video Facilities: Planning for Your Needs*, the 14-week course will examine production philosophy, financial considerations, facility planning, design and layout, video cameras, recording and editing equipment, lighting techniques, studio recording, location production and other topics.

Telecommunications Transmission Systems, Salt Lake City, has received a contract from Modulation Associates, Mountain View, Calif., to provide a transmit/receive antenna and related equipment for an uplink station being constructed for Accelerated Christian Education, Dallas.

Under the contract, *Telecommunications Transmission Systems* will also handle FCC licensing, frequency coordination and on-site integration and installation.

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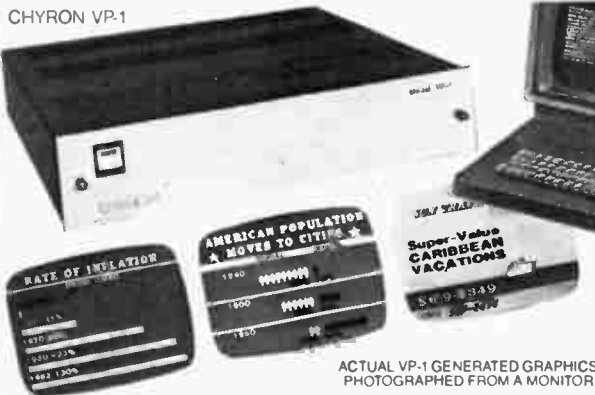
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Comment dates extended on educational FM rules

The Federal Communications Commission has extended for the fourth time the dates it will accept comments on changes in the rules relating to non-commercial educational FM stations, Docket No. 20735.

Responding to requests from the National Association of Broadcasters, Association of Maximum Service Telecasters, National Public Radio, Taft Broadcasting Co., McGraw-Hill Broadcasting Co., Capital Cities Communications Inc. and Storer Broadcasting Co., the FCC

found that a month and a half extension was warranted. The commission recognized the continuing delays in conducting analysis of various engineering studies and field tests relating to the educational FM/TV Channel 6 interference problem.

The FCC noted that an adversary relationship exists between some of the parties in the proceeding and has urged the petitioners to reach a consensus on appropriate remedial action to facilitate the resolution of the proceeding. However, it feels that the information being developed will prove

to be useful of its own merit.

Comments will now be due Sept. 6 with reply comments due Oct. 25. The FCC contemplates no further extensions.

FCC releases June station totals

The FCC announced that as of June 30 there were 4,720 AM, 3,441 FM and 1,091 FM educational radio stations licensed by it. There were additionally 316 commercial UHF television stations and 528 on the VHF band. Educational stations numbered 172 UHF and 111 VHF.

FCC corrects lottery Report and Order

The FCC issued a series of corrections to its Report and Order on selection among several competing applicants using random selection or lotteries instead of comparative hearings, General Docket No. 81-768, released in May.

The corrections apply to consolidations, amendment of applications, acceptance of applications, processing of TV broadcast, low power TV and TV translator station applications and grants of license.

CALENDAR**AUGUST**

Aug. 1—Deadline for entries in *San Francisco Video Festival*. Information: 229 Cortland Street, San Francisco, Calif. 94110.

Aug. 2-3—"Communications Strategy in the Year 1 A.D. (After Divestiture)," sponsored by *Yankee Group*. Plaza Hotel, New York.

Aug. 3-5—*Arkansas Broadcasters Association* convention. Camelot Hotel, Little Rock, Ark.

Aug. 5—*Kansas Association of Broadcasters* sports seminar. Kansas City Royals Stadium, Kansas City, Kan.

Aug. 7-12—World Conference on Community Radio, sponsored by *Association des Radiodiffuseurs Communautaires de Quebec*. University of Montreal, Quebec. Information: AROQ, Case Postale 250, Succureale DeLormier, Montreal, H2H 2N6, Canada.

Aug. 9-10—Videotape editing seminars, sponsored by *JVC Co. of America and Convergence Corp.* Brookhollow Hilton Hotel, Houston, Texas. Information: Ray Festa, (201) 794-3900. Additional seminars scheduled for Los Angeles, Chicago, New York and other locations.

Aug. 14-20—*Banff Television Festival*, international program competition. Banff Center, Alberta, Canada. Information: P.O. Box 1020, Banff, Alberta, Canada T01 OCO, (403) 762-6248.

Aug. 15—Deadline for programming entries for "Women At Work" broadcast awards sponsored by *National Commission on Working Women*. 2000 P St., N.W., Washington, D.C., 20036. Information: Sally Steenland, (202) 872-1782.

August 16-18—Third annual *WOSU Broadcast Engineering Conference*, at the Fawcett Center for Tomorrow at Ohio State University, Columbus, Ohio. Speakers include: John Reiser, FCC; Dr. George Brown, formerly of RCA; Dr. John Kraus and Wally Johnson. Information: (614) 422-9678.

Aug. 17—*Ohio Association of Broadcasters* novice sales school. Columbus Marriott North, Columbus, Ohio.

Aug. 18-21—*West Virginia Broadcasters Association* fall meeting. Greenbriar, White Sulphur Springs, W. Va.

Aug. 22-24—*Television Bureau of Advertising/Sterling Institute* performance management program for experienced account executives. Georgetown Inn, Washington.

Aug. 25-26—*American Newspaper Publishers Association, National Association of Broadcasters and Libel Defense Resource Center*, "A Workshop for Media Defense Counsel: Libel." Hyatt Regency O'Hare, Chicago. Information: (202) 293-3570.



Aug. 28-31—*National Association of Broadcasters' Radio Programming Conference*. Westin St. Francis, San Francisco.

SEPTEMBER

Sept. 10—Deadline for entries in *Tokyo Video Festival* sponsored by *JVC Co. of Japan*. Information: JVC Co. of America, 41 Slater Dr., Elmwood Park, N.J. 07407.

Sept. 10-13—*Nebraska Broadcasters Association* annual convention, Holiday Inn Central, Omaha, Neb.

Sept. 11-13—*Illinois Broadcasters Association* annual convention. Abbey on Lake Geneva, Fontana, Wis.

Sept. 11-13—*New Jersey Broadcasters Association* annual convention. Gold Nugget Casino/Hotel, Atlantic City, N.J.

Sept. 11-13—*Washington State Association of Broadcasters* fall meeting. Rosario Resort, Orcas Island, Washington.

Sept. 11-13—*National Religious Broadcasters* Western regional convention. Los Angeles Marriott, Los Angeles.

Sept. 13-16—*Nebraska Videodisc Symposium*, presented by the *Nebraska Videodisc Design/Production Group*. Nebraska Center for Continuing Education, Lincoln, Neb. Informa-

tion: Ron Nugent, Acting Director, Nebraska Videodisc Design/Production Group, P.O. Box 83111, Lincoln, Neb. 68501, (402) 472-3611.

Sept. 14-16—*CBS Radio Network* affiliates board meeting. Waldorf Astoria, New York.

Sept. 15—Deadlines for entries in *Southern Baptist Radio and Television Commission Abe Lincoln Awards*. Information: Bonita Sparrow, SBRTC, 6350 W. Freeway, Fort Worth, Texas 76150.

Sept. 15—"Buying Your Earth Station: Making the Right Decisions" seminar sponsored by *Public Service Satellite Consortium*. Shoreham Hotel, Washington, D.C. Information: Marketing Department, PSSC, 1660 L St., N.W., Suite 907, Washington, D.C. 20036. (202) 331-1154.

Sept. 16—Deadline for applications for certification exams of *Society of Broadcast and Communications Engineers*. Information: Certification Secretary, SBCE, P.O. Box 50844, Indianapolis, Ind. 46250.

Sept. 18-20—*National Association of Black Owned Broadcasters* annual fall conference. Sheraton Washington Hotel, Washington, D.C.

Sept. 19-28—*Western Public Radio* drama production workshop. WPR Headquarters, Fort Mason Center, Building D, San Francisco.

Sept. 21—*International Radio and Television Society* newsmaker luncheon. Speaker: FCC Chairman Mark Fowler. Waldorf Astoria, New York.

Sept. 21-23—*National Religious Broadcasters* Midwestern regional convention. St. Louis.

Sept. 22-23—*Institute of Electrical and Electronics Engineers* broadcast symposium. Hotel Washington, Washington, D.C.

Sept. 22-24—*Radio/Television News Directors Association* international conference. Caesar's Palace, Las Vegas, Nev. Future conference: Dec. 3-5, 1984, San Antonio, Texas.

Sept. 23-25—*North Dakota Broadcasters Association* annual meeting. Ramada Inn, Minot, S.D.

Sept. 24-27—*International Institute of Communications* annual conference. Americana Aruba, Aruba, West Indies. Information: IIC, Tavistock House East, Tavistock Square, London, WC1H 9LG.

Sept. 25—35th annual Emmy Awards, sponsored by *Academy of Television Arts & Sciences*. Telecast on NBC-TV from Pasadena Civic Auditorium, Pasadena, Calif.

Sept. 28-30—*National Religious Broadcasters* Southeastern regional convention. Stone Mountain Inn, Atlanta, Ga.

Sept. 29-Oct. 2—*American Advertising Federation* Western regional conference. Vacation Village, San Diego, Calif.

Sept. 30-Oct. 1—*Massachusetts Broadcasters Association* annual convention. Sheraton Regal, Hyannis, Mass.

Sept. 30-Oct. 1—*American Advertising Federation* District 9 conference. Holiday Inn, Topeka, Kan.

OCTOBER

Oct. 2-4—*Central Canada Broadcast Engineers* Convention and Trade Show. International Trade Center and Constellation Hotel, Toronto, Ontario, Canada. Information: Bob Burger, c/o CHML Radio Station, 848 Main St. E., Hamilton, Ontario, L8M 1M1, Canada.

Oct. 2-5—*Association of National Advertisers'* annual meeting, Homestead, Hot Springs, Va.

Oct. 2-5—*National Radio Broadcasters Association* annual convention. Hilton Hotel, New Orleans.

Oct. 3-5—*Ohio State University's* "Videotex: Implications for Marketing III." Hyatt Regency Hotel, Columbus, Ohio.

Oct. 3-6—*Southern Educational Communications Association* annual conference, "SECA '83: Bridge to 1984." Peabody Hotel, Memphis, Tenn.

Oct. 4-6—*National Institute for Low Power Television's* LPTV East conference. Sheraton Washington, Washington, D.C. Contact: Darlene Geller, 17 Washington St., Norwalk, Conn. 06854, (203) 852-0500.

Oct. 8-11—*Texas Association of Broadcasters* fall engineering conference and convention. Hyatt Regency, Fort Worth, Texas.

Oct. 9-11—*National Religious Broadcasters* Southwestern regional convention. Tulsa, Okla.

Oct. 9-11—*Pennsylvania Association of Broadcasters* Convention, Buck Hill Farm, Buck Hill Falls, Pa. Contact: Robert Maurer, 407 N. Front St., Harrisburg, Pa. 17101, (717) 233-3511.

Oct. 12-13—*Pennsylvania Association of Broadcasters* fall convention. Buck Hill Inn, Buck Hill Falls, Pa.

Oct. 12-13—*Ohio Association of Broadcasters* fall convention. Hyatt Regency, Columbus, Ohio.

Oct. 16-18—*North Carolina Association of Broadcasters* annual convention. Marriott Hotel, Raleigh, N.C.

Oct. 18-21—*Public Service Satellite Consortium* and its subsidiary, *Services by Satellite Inc.* eighth annual conference. Washington Hilton Hotel, Washington, D.C.

Oct. 19-21—*Public Service Satellite Consortium/Sat-Serve* eighth annual Satellite Communications Users Conference. Washington Hilton Hotel, Washington, D.C.

Oct. 25-27—*International Broadcast Equipment* Exhibition sponsored by *National Association of Commercial Broadcasters in Japan and NHK (Japan Broadcasting Corp.)*. Tokyo Ryutsu Center, Tokyo.

Oct. 30-Nov. 4—*Society of Motion Picture and Television Engineers'* 125th Technical conference and equipment exhibit, Los Angeles Convention Center.

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"Gentlemen . . . the viewer is not interested in a prime-time soap about rich people who are nice to each other!"

letters

No. 2 established

A last word, if you will, in reference to your recent article (June 20) about Doubleday's new WMET in Chicago, and your correction/clarification of July 4.

The Chicago April/May Birch Report did rank WMET fifth; however, the May portion of that report, which reflected Doubleday's initial programming and promotional launch of our new station, did indeed establish WMET as Chicago's #2 station.

The subsequent May/June Birch Report confirms WMET's ascendancy to the #2 position in the Chicago market.

David Barrett
Executive Vice President
Doubleday Broadcasting Co.
Arlington, Va.

Eloquence appreciated

We read with interest your July 16 interview with Bo

Donovan of Tuesday Productions.

Bo is an eloquent spokesman for our side of the industry and we at The MotionGraphics Group are excited about several co-projects we are planning with Tuesday, including that *Hot Concepts* commercial package.

Bo was especially eloquent this morning when I asked him where he ever got the idea that Jim Rafferty, MotionGraphics' executive producer, created the Pillsbury Doughboy and CBS Sports Logo as he was quoted in *Broadcast Week*. For the record, although Rafferty has been actively involved in concept and animation production a number of years, he claims no credit for either logo. Nor do I. Nor does Bo.

However, Donovan did invent the steamboat.

Jim Ramsburg,
Vice President, Marketing
The MotionGraphics Group
Chicago, Ill.

other voices

Inner circle

"I see TV going in circles. They're still doing situation comedy the same way we did. They use the same techniques we developed. The highest-graded shows are still based on crazy situations, which is what we did . . . Everything happens in cycles. In that sense, TV is no different today that it was 30 years ago."

Lucille Ball, commenting on the future of TV in a conversation with "USA Today"

Easy come, easy go

"The hyperintensity of the nightly newscast format, along with the dark absurdities of the events it capsulizes, offer what seem to be irresistibly easy targets for the lampooner's barbs. But the art of generating more guffaws than groans remains as elusive for a news

parody as for any sitcom."
"Newsweek" media critic
Harry Waters, reviewing
"The News Is The News"
(7/11 issue)

Broadcasters hedge

"Just about everyone in the business wants HDTV (high-definition television)—broadcasters, cable operators, manufacturers. But of these major players, over-the-air broadcasters are in a seemingly vulnerable position. Why? Because all that extra bandwidth can't be handled by a regular television receiver, and there is no easy way known to make conventional TVs and HDTVs compatible. So broadcasters aren't sure they want to spend huge sums installing high-definition camera and broadcast equipment until new television sets are available."
"Forbes," 8/1/83

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RANDOM THOUGHTS

Women in the news

The story of Christine Craft, the 38-year-old anchorwoman who last week filed an age and sex discrimination suit against her former employer, KMBC-TV, Kansas City, Mo., struck some sympathetic chords with viewers.

In a man-on-the-street poll conducted by *USA Today*, viewers were of the consensus that it didn't matter to them whether an anchor was male or female, or young or old, as long as they were doing a fair and accurate job.

Like hell it doesn't. What noble words coming from those TV viewers whose fickle behavior undercuts the kind thoughts.

Jessica Savitch tells a story in her autobiography, *Anchorwoman*, about the delicate balance between looks and ability in television journalism.

At her first on-air reporting job at KHOU-TV, Houston, Savitch covered a killer flood and raced back to the station to prepare for her broadcast. Being that she had only 45 minutes before air time to write and edit the story, Savitch concentrated on the story, rather than going through the ritual of fussing with her hair and makeup. "I merely washed my face, gave my hair a hasty brushing and hurried to the studio," she writes.

As Savitch left to go home after the newscast, proud of the job done, the station switchboard operator stopped her saying, "Lawdy mercy, these phones have been ringing off the hook. Aw honey, don't be too upset, but everybody says you looked awful."

More than 60 viewers had called in with remarks about Savitch's appearance, unusual, she says, for a newscast in that market, which normally might inspire a call or two from viewers.

As journalists we don't condone the fact that TV stations rely on audience ratings to select their key news people. But judging from the performances of top-notch TV journalists across the country, ability enters into the equation too. Television is big business, and a station's bottom line depends on audience ratings. And a newscaster's survival, unfortunately, depends on the ever changing whims of the American TV viewer.

Is it any wonder then that a network news department, in its pursuit of an anchor who will make ratings soar, would turn to physiological measurements of audience response like the galvanic skin response test to measure a potential anchor's charisma with an audience?

Obviously, none of this is fair, especially from the perspective of a talented journalist who didn't make it in show business. But take comfort that the present day hiring practices in TV news bear only slight resemblance to a scene painted in this summer's popular novel about the business, *The Girls In The Newsroom*.

The author, Marjorie Margolies, herself a TV reporter, spins the tale of an anchor hunt at a mythical TV network, Empire Broadcasting System. Because of ever-eroding ratings, and management's distrust of its news department judgment to find the right talent, the network brings in the entertainment division to conduct the anchor hunt. Let's hope it's only fiction.

Trouble in the family

While the rest of America was wondering how a group of people like National Public Radio could have the audacity to say what they would or would not do to get the much needed \$9.1 million loan from the Corporation for Public Broadcasting, those closest to public broadcasting understood the real problem.

At issue was not whether NPR was acting like a spoiled brat, all the while trying to get someone to cover for its past mistakes. At issue was not whether CPB was bullying NPR around, saying, "Do it my way or else." At issue was whether one of the most incestuous conglomerations of broadcasters could trust itself to protect itself—maybe even from itself.

Look at CPB's initial proposal—transfer of the inter-connection equipment—and remember that CPB holds the purse strings not just to NPR but to the Public Broadcasting Service as well. CPB's second proposal, most vehemently rejected by NPR, called for transfer of the equipment to the 17 NPR uplink stations. But among these stations, a number belong to American Public Radio, are jointly held with television stations, hold seats on NPR's board or are part of state systems.

NPR staffers were virtually pulling out their hair with the prospect that CPB, APR, PBS or any state would hold such a stake in their future. Yet CPB wasn't totally off its rocker. NPR had some how managed to evade CPB's safeguards over the last year to amass this wondrous debt, and its latest independent bail-out plan was found to be full of holes when National Information Utility Corp.'s bank account balance was revealed to be a paltry \$3,600.

The stalemate was based on incest at its best. How could broadcasters trust each other beyond the limits at which they themselves would act responsibly? How could they be expected to let the future of this country's public radio system rest with stations who had such blatant vested interests in other areas?

And the problem wasn't just with the stations, which CPB's Edward Pfister so readily acknowledged. The problem, as alluded to very early to the scenario, was a donating American public, underwriting corporate body and a funding foundation group that doesn't always differentiate between NPR and PBS. After all, both are funded by CPB.

In fact, nearly all public broadcasters go to the same group of people—whether listeners, viewers or philanthropists—for their daily bread. Sharon Rockefeller began CPB's involvement in the rescue, stressing that it was a bail-out for NPR; and she announced the final agreement as assuring the "future of public broadcasting."

The handing over of the check Aug. 2 will mark the end of a long ordeal for NPR and it shows what strange bedfellows broadcasters can make. Ronald Bornstein, a former TV and CPB employee, along with Donald Mullally have protected NPR's most valued resources—even if it took all night staying up with the family.



Michael Del Rossi

Embassy connects with Menudomania

By Ed Harrison

LOS ANGELES—Some are dubbing it "Menudomania." Embassy Communications President Alan Horn said "around here we call it Lear Lunacy." Whatever the moniker, Embassy foresees big things for the Puerto Rican teenage singing sensation.

Embassy Communications has entered into a multifaceted agreement with Menudo to develop and produce English-language television programs and theatrical motion pictures in the U.S.

The announcement of the deal came last week at a press conference attended by Embassy co-owners Norman Lear and Jerry Perenchio, Horn, Menudo, Carlos Barba, president of Embassy Latino who also doubles as president of WNJU-TV, the New York Spanish language station; Edgardo Diaz, the group's manager; and hundreds of screaming teenagers, mostly Latin in origin, who stormed the lobby of the Sheraton Universal Hotel, calling the names of their heartthrob idols.

Embassy Television will have exclusive rights to all of Menudo's English language TV appearances in the U.S. be it specials, series or guest appearances. The only exception is Menudo's recently announced deal with ABC-TV for a series of four-minute music/educational segments airing during the network's Saturday morning lineup.

Menudo will make its U.S. television debut when they guest on the Embassy series *Silver Spoons* to be broadcast on the show's second season opener Oct. 15. Menudo immediately left the press conference to begin working on the series at Universal Studios.

Additionally, Menudo will star in as many as five Embassy films with the first picture to be announced within the year.

Asked whether Menudo can duplicate its Spanish-speaking popularity in the U.S., Lear answered, "They've captured the hearts of 200 million Spanish speaking people. We're gratified with that alone."

It was noted by Barba that Lear and Perenchio's track record of producing family-oriented sitcoms jells with Menudo's family-oriented image.

Last month, the group sold out 80,000 tickets for four concerts at New York's Madison Square Garden. Interestingly, the group recycles its members once they reach the age of 15 or 16 when they grow too tall or their voice changes. Ricky Melendez is the only original member of Menudo who still remains with the group.



Alan Horn



Jerry Perenchio, Menudo members Miguel, Johnny, Ray, Ricky and Charlie, and Norman Lear.



Miguel, Carlos Barba and Ricky

REGIONAL REPORT

News from
coast-to-coast



Signal Media buys AM/FM properties

LITTLE ROCK, Ark.—Multi-media Radio has sold its **KAAY-AM** and **KLPQ-FM** to Signal Media Corp. of Dallas for \$4.25 million. The deal, which is subject to FCC approval, means Signal Media will have to sell its other AM property in Little Rock, **KLRA-AM**.

No decisions have been yet to change the programming on either **KAAY** or **KLPQ**, but Signal Media Chairman Philip Jonsson said the formats are "under study." **KAAY** currently plays hits of the '60s, '70s and '80s, while **KLPQ** plays country.

Signal Media also owns **KELI-AM** and **KSNE-FM**, Tulsa, Okla.

Art students at Cleveland's Midview High School have sent eight samples of their work to **WMJI-FM** (Majic) as part of a project to design a logo for the station. Art teacher Joe Filipiak asked his students to listen to the station and develop a symbol they feel interprets the

CENTRAL

station's format.

But **WMJJ** already has a rainbow-shaped logo, which it sent to Filipiak's class to show them how the station interprets its format.

Hope Daniels, director of public affairs for Century Broadcasting's **WAIT-AM** and **WLOO-FM**, Chicago, has won four awards for outstanding achievements in broadcasting and contributions to the Chicago community.

She recently won the National Radio Broadcasters Association's July 1983 Certificate of Merit, an honorable mention journalism award from the American Academy of Family Physicians, a certificate of recognition from the Child Care Association of Illinois and the 1983 Golden Angel Award from National Religious Broadcasters.

WBBG-FM and **WJKW-TV**, Cleveland, sponsored a 14-hour dance marathon to benefit the Muscular Dystrophy Association of Greater Cleveland on July 29. The marathon was held at Stouffers Inn in downtown Cleveland.

KTVH-TV, Wichita, Kan., will change its call letters today to **KWCH**. The station, which went on the air in July 1953, is the oldest TV station in Kansas.

WKYC-TV, Cleveland, devoted one hour of prime time on July 22 to a special focusing on a new Ohio law aimed at curbing the number of crimes committed with handguns. Using local actors, channel 3's *Hard Crime, Hard Time* dramatized two crimes—a purse-snatching and a mugging. The program followed the fictional felons through the trial process to sentencing.

Also at **WKYC**, Neal Van Ellis, vice president and general

manager of the station since 1969, will retire from broadcasting Sept. 1. He had been with NBC for the last 21 years.

Kansas City, Mo., **KCTV-TV**, channel 5, held a telethon July 27 in an effort to save the children's petting zoo at the Kansas City Zoo. The Save Our Zoo telethon was planned after the station learned the petting zoo would be eliminated due to lack of funds. The telethon was hosted by **KCTV's** Fred Broski and Stan Cramer.

Investigative reporter Marsha Walton and photographer Dick Vance are on a five-week assignment in Japan for Milwaukee's **WISN-TV**, channel 12. The two are producing features on Japanese lifestyle and business as well as working on two documentaries—one concerning survivors of the Hiroshima and Nagasaki atom bombs and the other dealing with Wisconsin's connection with business in Japan.

WEST

Deal complete on KBHK-TV

SAN FRANCISCO—United Television of Minneapolis has completed its purchase of Field Communications' TV station in San Francisco, **KBHK-TV**, channel 44. The deal was worked out in November 1982, but was approved by the FCC last month.

United also owns and operates **KMSP-TV**, Minneapolis/St. Paul; **KTVX-TV**, Salt Lake City; and **KMOL-TV**, San Antonio, Texas. United has formed **UTV** of San Francisco Inc. to operate its recent acquisition in that city. John Siegel, a director of United Television, has been named president of the new corporation.

For the second consecutive year, San Antonio's **KISS-AM** sponsored Young Donor Week last month in association with the South Texas Regional Blood Bank. The event is aimed at attracting blood donors, whose numbers tend to decrease during the summer, though the need for emergency blood does not.

During Young Donor Week, blood drives were scheduled at several area high schools and colleges. The station said about 10 percent of the area's blood is donated by high school students during the school year, but their absence is felt by hospital blood banks between June and September.

KTRH-AM, Houston, has added clinical psychologist and sometime TV personality Dr. Ed Reitman to its program lineup. His new call-in program, which discusses topics such as marriage and divorce, is heard Monday through Thursday from 7:15 p.m. to 10 p.m. In September, his Monday show will be replaced by Monday Night Football.

KTRH has also added *Money Matters*, a daily economic review, to its *Sheila Rushlo Talk Show*, heard every weekday at 3 p.m. *Rushlo* is joined each day by **KTRH** Business Editor Dick Brasie, who recaps the day's activities on the stock market, commodities exchanges, metals markets and other business indicators.

Los Angeles' **KFWB-AM** will offer free dental information over the phone on Aug. 3. The station's "expert lines" will be staffed by dental experts from 4 to 8 p.m.

This expert day is part of a continuing series of such days that have included experts in medicine, taxes, abused children, recreation, cocaine, crime, home care, personal finance and others. The expert program is conducted entirely off the air.

Work is nearing completion on the tower and transmitter for Denver's new TV station, **KDVR-TV**, channel 31. When finished, the tower will stand 375 feet above Lookout Mountain and beam 5 million watts to much of Colorado.

KDVR Chief Engineer Larry Ries said, "Great pains have been taken to preserve the environment."



Willie at WHN

Willie Nelson (seated) got a warm reception from **WHN/1050** when he appeared as a guest disc jockey. From left are Dan Taylor, Brian Moors, Pam Green, Joel Raab and Lee Arnold. Nelson asked listeners to call him at **WHN** so he could talk to them personally.



Long distance listener

Warren Bodow, president and general manager of **WQXR**, New York, reviews this month's program listings with Roland Akesson, who lives in a small town outside Stockholm, Sweden, and listens to **WQXR's** AM signal every month. Akesson was on vacation in the United States.

KDKA noon anchor marks 30th anniversary

PITTSBURGH — When **KDKA-TV's** *Eyewitness News at Noon* aired for the first time in 1953, it was anchored by Bill Burns. Thirty years later, the program is the number one rated noon news program in the country and the anchor is celebrating his 30th anniversary with the station.

In the May sweeps, the show posted a 20 rating and 63 share. Burns has, during his tenure with **KDKA-TV**, covered everything from 11 different political conventions to the Pope's visit in 1979.

To celebrate Burns' anniversary with the station, **KDKA** aired an hour-long special, *Bill Burns' Pittsburgh: 30 Years*, July 18. The program took a reflective look back at the

EAST

major news stories of the Burns era and the impact they had on the city.

WWRL Radio, New York, hosted what it calls the first annual gospel picnic to raise money for the Sickle Cell Foundation of Greater New York. Those attending were entertained by Vy Higginson's *Mama, I Want to Sing*, featuring Benny Diggs and the New York Community Choir. **WWRL** is a subsidiary of Unity Broadcasting Network Inc.

In Philadelphia, **KYW-TV's** I-Team received an American Bar Association certificate of

merit award for its report, "The LCB: Behind Closed Doors." The award recognized the investigative team's ongoing examination of the Pennsylvania Liquor Control Board as "a commendable example of a public service."

Will McDonough, *Boston Globe* sports columnist and reporter, will appear on the weekly sports shows produced by **WNEV-TV**, Boston, beginning later this summer. He also will be in the broadcast booth for New England Patriot pre-season games.

Public Broadcasting **WNET-TV**, New York, will present five days of taped and live coverage this month of the 1983 Empire

State Games in Syracuse. The games, the largest multi-sport event in the country, will air Aug. 10-14. Some 80,000 athletes are expected to compete in 23 Summer Olympic sports in three divisions.

WMZQ-FM, Washington, was searching last month for the city's "king crab," and the person who is chosen as the "crabbiest" will win an Alaskan vacation to sample the real thing—Alaskan king crab. The contest closed July 29 and a number of grousches, dominated by husbands and bosses according to the station, are waiting for the winner. Morning man Dino DeCallo conducted the contest and will pick the winner.