

# Kuralt, Moyers weave magical tales



Bill Moyers, sitting, and members of the "Our Times With Bill Moyers" team edit an upcoming story.

By Dave Potorti

NEW YORK—Where do ideas originate when Charles Kuralt and Bill Moyers set out to document the life and times of America?

The tales are as varied as Americans themselves. And as both veteran correspondents bring their own styles of reporting to prime time this summer, viewers will see a marked difference in who and what is in

the spotlight.

"We look for a human drama that has a context that affects all of us," said Andrew Lack, executive producer and director of *Our Times With Bill Moyers*. "If we can isolate it into two or three characters who are struggling with that drama, and capture the right time in the life of the drama, it can reveal a much larger picture of not only what those people are struggling with, but how all of us may be

associated with that issue."

"We're trying to tell stories that contain characters and drama, without so reducing the artistic value of the stories that they become 'mere journalism,'" Moyers said. "A story that works on television tells itself. You forget that O. Henry wrote *Gift of the Magi* as you're reading it, because the characters take over and tell the story itself. So instead of the journal-

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# BROADCAST WEEK

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■ The teletext gamble  
■ AM radio alive, well

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## BW IN BRIEF

### Turn of events

NEW YORK—After five years as president of ABC Entertainment, Tony Thomopoulos assumed the newly created post of president of the ABC Broadcast Group last week. Meanwhile Lewis Erlicht, senior vice president of prime time for Entertainment, will assume Thomopoulos' former role. **Page 2.**

### NBC's second season

LOS ANGELES—NBC is gearing up for the 1983-84 second season—with producers like Normal Lear, Lorne Michaels and Allen Burns developing mid-season series. **Page 3.**

### By the numbers

WASHINGTON—As long as the Electronic Media Rating Council is around, it appears unlikely that broadcasters will have problems with quality of ratings surveys done. **Page 4.**

### NAB taps Schmidt

WASHINGTON—Gert Schmidt, Harte-Hanks vice president, has pledged to keep the ball rolling at the NAB in his new role of chairman of the Joint Radio and Television Boards. **Page 5.**



### The looking glass

NEW YORK—Are major television productions returning to the Big Apple? If spacious studios and star-studded casts are any measure, the answer could be yes. **Page 15.**



## Debut of 'Electra' slated on WKRC in Cincinnati

CINCINNATI—Taft Broadcasting Co. and Zenith Radio Corp. made it official last week that Cincinnati will be the first American city with full teletext capability next month when Zenith begins selling its \$300 decoders and Taft's WKRC-TV continues its experimental teletext magazine, *Electra*.

Dudley Taft, president of Taft Broadcasting, said the only way a consumer could get information any faster would be to have a wire service printer in the house.

Taft began testing its service last July and found that viewers used it on average twice a day, from five to 45 minutes. News, sports and financial data were the most popular subjects and 80 percent of test viewers gave *Electra* good or excellent ratings.

"By acting now," Taft said, "we pre-empt the competition for the home information marketplace that we know will

come from cable and publishing interests. We can give advertisers a new medium for their messages and we can build localism, a key Taft strategy for broadcast success in the '80s."

Decoders may be plugged into most 1983 and all 1984 model Zenith color TV sets. They will be distributed through normal retail channels.

Zenith and Taft have a five-year agreement under which Zenith has agreed to make and distribute adequate numbers of decoders in the market, supported by an advertising and promotional campaign.

A Zenith spokesman here said the company is already beginning promotion using its mobile research laboratory vehicle to perform demonstrations of teletext at dealers and other locations throughout the area.

(Related story on page 17.)

## Belo deal shakes industry

By Bill Dunlap

NEW YORK—With the kind of no-nonsense flair that Texas businessmen are known for, Dallas-based A.H. Belo Corp. came into New York the week of June 13, worked out a deal with Dun & Bradstreet Corp. to buy its Corinthian Broadcasting Group for \$606 million and signed a definitive agreement that Sunday afternoon.

The deal thrusts Belo, a fair sized publisher and station group owner, into the top tier

of television station ownership. It also leaves Belo with eight VHF stations and one UHF on its hands. Federal Communications Commission rules limit ownership to seven stations, only five of which can be VHF.

Ward Huey, Jr., president and chief executive of A.H. Belo's Belo Broadcasting Corp. subsidiary, said the company will spin off KFDM-TV, a CBS affiliate in Beaumont, Texas, WTVC-TV, an ABC affiliate in Chattanooga, Tenn.—both of which already were Belo stations—and "most likely" WISH-TV, the CBS affiliate in Indianapolis, a Corinthian station.

Other stations acquired in last week's deal were KHOU-TV, CBS in Houston; KXTV,

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## CPB promises action to heal NPR wounds

By Angela Burnett

WASHINGTON—Despite a flurry of resignations last week and a projected \$9.1 million overall deficit for fiscal year 1983 for National Public Radio, the Corporation for Public Broadcasting announced its willingness "to preserve essential public radio programming and interconnect services" and to work "quickly and prudently."

In a statement read by CPB Board Chairman Sharon Rockefeller she said, "CPB is unquestionably committed to radio interconnection services and to preservation of certain national programs, particularly *All Things Considered* and *Morning Edition*." Rockefeller said with public radio licensees, NPR and CPB working together, the overall service may be "somewhat diminished, but not interrupted."

Rockefeller said the plan to assist NPR in its "extremely grave situation" would in no way jeopardize others, especially public television. "We know how we must move. We know what we must do—we ask the nation's public radio stations to join us in resolving this problem," she said.

According to the draft of an audit conducted by Coopers & Lybrand final projections for the fiscal year ending Sept. 30 show a new loss of \$7.6 million, a working capital deficit of \$9.1 million and an overall deficit of \$4.3 million. This contrasts with the totals released last week, for the deficit through April 30, which showed a net loss of \$4.5 million, working capital deficit of \$6.5 million and overall deficit of \$1.2 million (*BW*, 6/20/83).

According to Arthur Roberts, *Continued on page 16*

## Metromedia, HBO sign joint venture agreement

By Bill Dunlap

NEW YORK—Metromedia Inc. and Home Box Office, two of television's most active deal-makers of late, have signed an agreement with each other to put made-for-HBO movies on the Metromedia Movie Network and to co-produce movies for pay TV and broadcast airing.

The agreement, announced jointly last week by Robert Bennett, senior vice president of Metromedia Inc. and president of Metromedia Television, and Michael Fuchs, president, HBO Entertainment Group, calls for the licensing of eight

HBO premiere films to Metromedia in the first two years.

Metromedia's first acquisitions from HBO will be *Right of Way*, starring Bette Davis and James Stewart, *The Terry Fox Story*, starring Robert Duvall, and *The Cold Room*, starring George Segal.

The agreement is the first in which programming made specifically for cable television will move to conventional broadcast television.

HBO and Metromedia also agreed to co-produce an unspecified number of made-for-television movies that will air

*Continued on page 16*

## AT DEADLINE

### American Bell brings out seven-bit software

NEW YORK—American Bell Consumer Products is expected to announce a seven-bit version of its eight-bit presentation level protocol at this week's Videotex '83 conference at the New York Hilton. American Bell's terminal, which allows for "interim teletext frame creation," costs \$41,900 with either the seven-bit or eight-bit software. Each software package individually costs \$7,500.

### BPA meet breaks attendance record

NEW ORLEANS—Before the sessions opened last Thursday, attendance at the Broadcasters Promotion Association annual meeting broke all previous records, with 1,350 broadcasters turning out for the three-day meeting. BPA Executive Coordinator Lance Webster attributed the high turnout to the fact that stations

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# Thomopoulos seeks marriage...

By Dave Potorti

NEW YORK—"I hope to accomplish what I feel I've done with ABC's Entertainment division: to marry the creative process with good business sense."

That's how Tony Thomopoulos sees his mandate as president of the ABC Broadcast Group. After five years as president of ABC Entertainment, he assumed the newly created post last week.

Meanwhile, Lewis Erlicht, senior vice president of prime time, ABC Entertainment, will assume Thomopoulos' former role.

Reporting to ABC President Fred Pierce, Thomopoulos will be responsible for ABC Television, ABC Radio and ABC Motion Pictures as well as the operations of ABC News and ABC Sports.

"We have taken the areas of broadcasting and brought them together into one cohesive unit," Thomopoulos said. "I see my role as being one in which I meld the broadcast group into a very efficient and hopefully profitable division for the corporation."

"I hope to control costs while keeping the creative aspects of



Tony Thomopoulos

our broadcast business, whether radio or television, as successful as possible, yet as efficient as possible," he added.

Thomopoulos' move appears to be part of a general restructuring at ABC aimed at streamlining the operation. Another newly created position, senior vice president, ABC Inc., was assumed by Mark Cohen, vice president of ABC and senior vice president of ABC Television. He will coordinate all

operating areas that report directly to Pierce, including the ABC Broadcast Group.

Roone Arledge, president, ABC News and Sports, will work with Thomopoulos on the "operations and organization" areas of news and sports, while continuing to report directly to Pierce in regard to news policy—a situation that existed even while Arledge's duties fell under the realm of ABC Television President John Severino.

"That's been the precedent in our corporation," Thomopoulos said. "It's not an out of the ordinary situation."

Severino, meanwhile, will now report to Thomopoulos.

"We are a family of people," Thomopoulos said. "I was president of the Entertainment Division while John was general manager of KABC. He became president of ABC Television and I reported to him; now I've become president of the ABC Broadcast Group and he reports to me. So it's a very good working relationship."

In other moves at the network, Michael Mallardi has been named executive vice president and chief financial officer, American Broadcasting Cos. Mallardi will report to Pierce.



Larry Gershman and "Fame's" Debbie Allen

## 'Fame' gets solid 'go'

By Bill Dunlap

NEW YORK—*Fame* is a firm "go" this October in syndicated form on the Metromedia Network, Larry Gershman, president, MGM/UA Television Distribution, announced here last week.

Gershman said the series, cancelled last month by NBC, had cleared 82 stations, which put it over the 70 percent penetration figure needed for a commitment. Gershman said he expects 80 percent penetration by the fall.

Gershman said of the 82 stations that had committed to the show, 22 are NBC affiliates, 11 are ABC affiliates and three are CBS affiliates.

Richard Reisberg, president MGM/UA Television Production, said the syndicated version of the show will be no different from the network version and that the cast will be, for the most part, unchanged.

Episodes will be shot on 35mm film with 22 to 24 episodes scheduled. Some production will take place in New York. Production will be budgeted at more than \$700,000 per hour. MGM/UA has committed \$1 million for promotion.

Gershman said most stations will air the show on Saturdays or Sundays at 7 p.m. and a 7 to 10 rating will be enough to

survive, although "we expect to do better."

Stations will be permitted a second play of each episode in other than prime-time dayparts within a week of the first run. A spring and summer rerun of the whole series is anticipated.

The show is offered on a barter basis with 10 minutes of advertising split between national and local advertisers. Lexington Broadcast Services will provide a major portion of the production budget on behalf of various national advertisers.

Much of the impetus for continuing *Fame* comes from the show's popularity overseas, where it is a major hit in many countries. Gershman said commitments are in hand from 58 international markets and that he expects a total of 65. International licensing fees will be up about 30 percent from last year, he said.

"The support for *Fame* has been astounding," Gershman said. "It could not have happened without the positive participation of Lexington Broadcast Services, Metromedia, advertisers and the Screen Actors Guild, which has given us a special waiver to air each show twice in the same week."

The show resumes production in August at MGM/UA's studio in Culver City, Calif.

## .. Erlicht endorses the proposal

By Ed Harrison

LOS ANGELES—With Lewis Erlicht ascending to the presidency of ABC Entertainment, don't look for any dramatic shifts in programming philosophy.

As senior vice president, prime time, Erlicht was a chief architect of ABC's fall schedule. His rise to the top programming post assures the network of continuity in attitude and strategy developed over the years with Tony Thomopoulos who was named president of the ABC Broadcast Group.

"Over the years, there is an ABC philosophy imparted on you," said Erlicht, who has been widely rumored of late to be in line for the job. "There are differences in style, appearance and manner but on a pragmatic basis we've always been in total accord."

Reporting to ABC Television President John Severino, a friend since 1968 when both worked at WLS-TV Chicago, Erlicht said it's ABC's priority "to be number one again. Over the last three years we've narrowed the gap with CBS



Lewis Erlicht

and we expect to be very competitive next year and hopefully narrow it further."

Erlicht said that "future development will stay the same in terms of the number of comedies versus dramatic series." He did acknowledge that half-hour sitcoms have declined in recent years in terms of share of audience.

"Looking at the three networks, the average all comedies is a 24 share and for new comedies it's at 22 or 23. Kid and teen audience has declined from 34 percent to 23 percent since 1975. Levels being down can be attributed to different reasons," Erlicht said.

Most importantly, he pointed to the increase in multiple TV set households resulting in different viewing habits among household members. Traditionally, the younger audience, the core sitcom viewer, would lure adults to the set. By 9 p.m. when kids either go to sleep or do homework, the set would revert back to adults and hour dramas take over.

Erlicht said that popularity of comedy or drama runs in cycles and at ABC there is no shift or emphasis away from comedy.

Asked to predict what new series stands the best chance of long term success, Erlicht said, "Hotel, coming out of *Dynasty* will generate a legitimate new hit. Keep an eye on *Hotel*. By the end of the season I won't be eating my words," he said.

## KRLA—rock'n with the Raiders

LOS ANGELES—Will oldies but goodies rock 'n' roll and professional football make for a good marriage?

Well, KRLA-AM Los Angeles and the Los Angeles Raiders are hoping for a long life together.

Beginning this summer and lasting through the winter, KRLA takes over as radio broadcaster of Los Angeles Raiders football games.

Additionally, the music station soon will inaugurate a weekday sports program to air during commuter hours. There has been a lot of speculation lately as to what sports announcer will be named to the new job.

But the burning question that remains is how will Raiders football impact on KRLA's audience that is predominately male and ethnic-oriented. And does '50s rock 'n' roll and football mix?

"Football adds a new audi-

ence to the station," said Program Director Jack Roth. "We hope to increase cume with a new audience and build upon it. No matter how long we've been in the city, there are still people who don't know who we are and where we are on the dial."

"KRLA has not had an enormous amount of television or outdoor advertising," Roth said, "so it's harder to bring in a larger cume. It's a question of getting people to sample us. With football, we can promote what we have before and after games."

In addition to the games themselves, KRLA will broadcast a preview show, coach's show and a pre-game show before the action begins and continue afterwards with a wrap-up show consisting of highlights, a post-game show and NFL Scoreboard. All together, there will be some four hours of Sunday sports.

Football coverage begins Aug. 7 when the Raiders play their first exhibition game. Initial coverage will begin in mid-July when the Raiders begin training in Santa Rosa, Calif. KRLA will send a correspondent there who will file daily reports.

Bert West, KRLA vice president and general manager, said, "It's necessary to offer something special and give a reason for people to tune in."

## Telepictures grabs KMID

LOS ANGELES—Just one week after announcing the formation of a production company, Telepictures Corp. has acquired its first broadcast property.

The television distribution firm has agreed in principle to acquire KMID-TV, the ABC affiliate in Midland, Texas,

## Networks grab 71.1 share

NEW YORK—In a week in which the top nine-rated TV shows were all CBS or NBC reruns, the combined three-network share of audience rose again, to 71.1 for the week ending June 19 as compared with 70.3 a week earlier.

ABC's highest rated show for the week, however, was a first-run *Barbara Walters Special*, which finished 10th with a 15.8 rating and 28 share.

Other non-repeats during the week faltered, however. NBC's *Buffalo Bill* dropped out of first place in its time period for the first time, finishing tied at 30th with a 12.8/23. The premiere of *The News is the News*, which

followed on Wednesday night, came in last in its time period and ended up 49th for the week with a 10.5/20. The second half of NBC's heavily promoted *Adult Comedy Hour*—a new episode of *Taxi*—fared worse than the news satire, finishing at 56th with a 9.4/18.

ABC's Friday night *USFL Football Special* was the lowest-rated program of the week, 72th with a 4.8/10. Even NBC's *Monitor*, 5.9/12, did better.

CBS won the week with 13.1/25.7, followed by NBC with 12.2/23.8 and ABC with 11.0/21.6.

NBC's *Knight Rider*, with its highest numbers ever, finished second with 17.7/35. Other NBC reruns in the top 20 were *The A Team* (4th), *Hill Street Blues* (tie for 6th), *Eisched* (tied for 13th), *Remington Steele* (16th), *Family Ties* (tied for 17th) and *Cheers* (tied for 19th).

The week's top-rated show was CBS' *Newhart* with 17.9/31.

As the summer season bloomed outdoors, the combined network rating fell to 71.1, the previous week's

from Midessa Television Co.

The acquisition of KMID by Telepictures, subject to governmental approval, could loom as a precursor to a Telepictures Broadcast Group. The firm reportedly is looking at additional broadcast acquisitions down the line.

## FOR THE RECORD

■ Helen Ann Britton has been named director, program acquisitions, TeleFirst Entertainment Recording Service, a division of ABC Video Enterprises. Britton will report to David Wyler, vice president, programming, TeleFirst, and will assist him in acquiring programming, including feature films as well as educational, information and cultural programming. Prior to joining TeleFirst, Britton was executive director of marketing and programming, new markets development, Group W Cable.

■ Edward Fritts, National Association of Broadcasters president, has termed a petition filed by Action for Children's Television a "1984 Orwellian prediction come true." The ACT proposal calls for a reactive device that would black out commercials (BW, 6/20/83). "This petition has broad ramifications, which could ultimately lead to a governmental rather than a commercial system of broadcasting," Fritts said.

■ The National Association of Broadcasters has joined with eight other media organizations asking the U.S. Court of Appeals for the Eleventh Circuit that the court expedite the review of a district court decision "before First Amendment interests suffer irreparable harm." The NAB friend of the court brief states that the Tampa court should have applied a balancing test when petitioned to quash subpoenas requiring five reporters to testify.

■ The Federal Communications Commission denied three applications for review stemming from alleged violations of the Fairness Doctrine. Denied were requests filed by the American Security Council, Accuracy in Media and the Joint Council of Allergy and Immunology. Commissioner Stephen Sharp, citing problems with evaluating the criteria of public importance, noted, "This is a classic example of why the Fairness Doctrine should be abolished."

■ Veteran sportscaster Curt Gowdy will call the play-by-play for the NCAA's Kickoff Classic Aug. 29. As a sportscaster for more than 35 years, Gowdy has covered eight Super Bowls, 16 World Series, 12 Rose Bowls and six Olympic Games. He also has won three Emmy Awards for ABC-TV's *American Sportsman*, which he has hosted for 19 years.

■ Metromedia Producers Corp. has named sales executive Tony Brown as the company's new vice president of special projects. The move is aimed at boosting the company's position in the syndication marketplace, said Carl Menk, vice president and director of sales. Brown will be responsible for the domestic syndication of *Dynasty* and *Vegas* as well as sales of Metromedia Producers' growing catalogue of movies.

■ The Eastern Educational Network's Inter-regional Programming Service has purchased four series and a comedy special from BBC-TV and a series from ABC/Australia for broadcast on more than 100 public broadcasting stations in the United States. The BBC programs include the 10-part *de Bono's Thinking Course*; the six-part *The Real Thing: By the Sea*, a one-hour comedy special with Ronnie Barker and Ronnie Corbett; *Glittering Prizes*; and the seven-part *Great Little Railways*. From ABC/Australia, the network bought *I Can Jump Puddles*, a nine-hour biography of handicapped author Alan Marshall.

■ *America Works*, an eight-week series of half-hour specials produced by the Labor Institute of Public Affairs, has been cleared by 32 stations including nine of the top 10 markets. Stations set to carry the series, which premieres next month, include WNEW-TV, New York; KHJ-TV, Los Angeles; WPWR-TV, Chicago; KTSF-TV, San Francisco; WQTV-TV, Boston; WGPR-TV, Detroit; WCLQ-TV, Cleveland; KTWS-TV, Dallas; and WPGH-TV, Pittsburgh.

■ Robert Edwards has been appointed vice president of Metromedia Inc. and chairman and chief executive officer of Metromedia Telecommunications. Edwards was president of Metromedia's Telecommunications Division.

■ The Corporation for Public Broadcasting has awarded grants to the Eastern Educational Television Network, Central Educational Network, Pacific Mountain Network and Southern Educational Communications Association to develop training programs for public broadcasting professionals. The training programs will be delivered to public broadcasting affiliates via a Regional Training Delivery System to be developed as part of the joint project.

■ Fremantle International, the worldwide distributor of the ABC-TV soap opera *Ryan's Hope*, will distribute ABC's newest serial, *Loving*, outside the United States. The new serial is set to begin its daily run today.

■ A listing of FM stations carried on cable systems outside their own markets is included in *The 1983 Cable Audio Yearbook*, published by Waters & Co., the Binghamton, N.Y., consulting firm. The \$45 volume also contains directories of locally originated cable FM stations, satellite operators with audio channels to lease, satellite-distributed cable audio services, cable video services with stereo audio and manufacturers of analog and digital equipment used to transmit audio by satellite or cable.

■ CBS News examines the plight of senior white-collar workers forced into early retirement on *CBS Reports: After All Those Years*, set to air on the network July 4, 10-11 p.m. EDT. Produced and reported by Jay McMullen, the program features interviews with several white-collar workers forced to retire early by financially troubled firms trying to cut costs. Most of those interviewed had devoted most of their lives to one company.

## NBC catches second wind

By Ed Harrison

LOS ANGELES—NBC is gearing up for 1983-1984's second season.

Norman Lear, Lorne Michaels, Allen Burns and other leading producers are developing midseason series.

Lear and Embassy Television are developing *Good Evening, He Lied*, described by NBC Entertainment President Brandon Tartikoff as a half-hour "character comedy" about a man and woman with different personalities who work at a local television station involved in putting a news program on the air.

Embassy is also developing another half-hour comedy called *Double Trouble* about the "comic adventures" of twin girls.

Allen Burns, of *Mary Tyler Moore Show* fame, is producing *Duck Factory*, a half-hour comedy set in an animation studio. The series will feature an ensemble cast and combine live action and animation.

Multi-Emmy Award-winning producer/writer Lorne Michaels, creator of *Saturday Night Live*, is producing a prime-time one-hour comedy series called *The New Show* that will originate from New York. Tartikoff described it as a "1980s version of the *Colgate Comedy Hour*," which aired on NBC from 1950-1955.

Also in the works is *Night Court*, a half-hour comedy produced by Reinhold Weege, who formerly worked on *Barney Miller*. Illusionist/comedian Harry Anderson will star.

Tartikoff also revealed some changes being made in many of next season's pilots during a recent confab with the Televi-

sion Critics Association.

The *Boone* pilot actually will be the sixth episode to air so that the leading character can be more fully developed. An additional young cast member is being added to *Jennifer Slept Here* to open up more script possibilities. Tartikoff said it is still undecided if this new member will be able to see Jennifer, the ghost played by Ann Jillian.

New ways of transforming Simon McCorkindale from human to animal in *Manimal* are being worked on while all characters in *We've Got It Made* "will get an increase in I.Q. points," said Tartikoff. *The Roustlers* will veer more toward comedy/adventure than the melodramatic (and be less violent) and *Love & Honor* will shoot for more humor.

Insofar as returning series go, Tartikoff said that *Remington Steele* will have "more open mysteries" to alleviate viewer confusion. Blair and Jo go off to college and a new girl arrives at Eastland School on *Facts Of Life*, and *St. Elsewhere* will focus more on the personal lives of its doctors. David Birney will not return next season.

Tartikoff said he sees nothing in CBS' new schedule that has him "shaking in his boots." There's nothing that commercial to be an immediate hit or of quality that would give us trouble or diminish what we're doing quality-wise."

Tartikoff lamented that of all the series that got pink slips, *Fame* was the one he "felt the most remorse about." He cited the show's failure to build a loyal audience after two years as reason for its exit. There was thought of moving *Fame* to

Sunday at 7 p.m. but the network went with *Monitor* instead. "Over the long haul, there is an audience watching *60 Minutes* who will watch another news program. It's important having a news presence in prime time," Tartikoff said.

Tartikoff insisted *Taxi's* demise was not due to the show's quality but NBC's inability to provide it with a strong lead-in, something critical to a show's survival.

He said that he doesn't think shows like *Family Ties*, *Cheers* and *St. Elsewhere* would have been renewed by the other networks.

Tartikoff added that NBC decided not to go with its highly rated *V* as a regular series because research showed the public didn't have an appetite for it on a weekly basis. Also, costs were prohibitive. Tartikoff said that to produce an hour of *V* would cost \$2 million compared to \$750,000-\$800,000 for other one-hour series.

"There would have been no end to the renegotiations of licensing fees on other shows that got ratings that high," he said.

NBC Chairman Grant Tinker reaffirmed his priority areas in need of quick fixes: daytime, *The Today Show* and *The Nightly News*.

"Daytime is a nightmare but it won't continue," Tinker said. "The clearances of programs will take care of itself once the affiliates have confidence in the schedule."

While he said he doesn't expect to be number one next season, Tinker said NBC's goal is "parity."

## 'Newsroom Girls' offers candid view

By Adam Buckman

PHILADELPHIA—Can a woman rise to the top of the television news heap and still hold her family together?

No, says Marjorie Margolies, author of *The Girls of the Newsroom*, a new novel that examines the careers of three TV newswomen from different backgrounds called to New York to compete for an anchor spot on a network news show.

The novel is "my effort to try to tell about the highs and lows of the (television news) business," said Margolies, who has been a reporter for WNBC-TV, New York and WCAU-TV, Philadelphia. Margolies now works as a part-time reporter at WRC-TV, Washington, D.C.

Although she wouldn't characterize *The Girls in the Newsroom* steamy, Margolies said it's "definitely a sexy book." She described the book, which is "about 300 pages" and available only in paperback, as "a

good summer read."

*The Girls in the Newsroom* addresses the difference between men and women in the competitive television news arena, Margolies said.

"It's an extremely challenging field for women," she said. When men become older on TV, "they become venerable. We don't know how a woman will age on TV," she said. She noted that there aren't really any women 55 or 60 years old who could be characterized as venerable.

"But the book deals with much more than aging," Margolies said. The novel delves into the problems encountered by women in a field in which most of the hiring and firing is done by men. "Sometimes I think some women are hired because they remind some man of someone they once dated," she said.

"There are still some stations out there that have their token blonde, token brunette and

token black woman" on their news staff, Margolies said. "Have we really gotten away from tokenism? These are the kinds of issues addressed in the book," she said.

The three newswomen in *The Girls in the Newsroom* are "combination characters," Margolies said. "They're based on a lot of different people." In regard to the rest of the characters populating the novel, she said, "I knew every one of these people," but declined to name names.

The three protagonists include a "very hard-nosed" journalist, a woman who returned to the newsroom after five or six years of raising her preschool children and a black woman "from an extremely rough background," Margolies said. Every story that the three report on in the novel "is one that I did myself," she said. "There is some of myself in each character."

## AMIP '83 drawing good response

NEW YORK—Seventy-six programming vendors from 24 countries around the world have signed up to exhibit wares at the first American Market for International Programs being held Nov. 7-10 in Miami Beach, Fla.

Twenty-five more exhibitors are expected to join the fray within 60 days, said Harvey Seslowsky, managing director of AMIP '83. There are currently 125 potential buyers from broadcast groups, cable networks, ad agencies, station reps and U.S. programming distributors signed up to attend,

AMIP, which is the first market of its kind to be held in the U.S.

The list of domestic buyers includes representatives from Metromedia TV, Meredith Broadcasting, Cox Broadcasting, The Movie Channel, USA Cable Network, Rainbow Channel, Blair Television, Petry Television, Colbert Television Sales, Dancer Fitzgerald Sample, Embassy Telecommunications, Viacom Program Acquisitions, Tribune Entertainment, and the Nashville Network.

AMIP officials are surprised and happy about the amount of interest in the show five months

before it makes its debut. "The first year is really a test," an AMIP spokesman said. "We hope it will become an annual thing." The 76 exhibitors represent 55 percent of AMIP's exhibit space.

The market is drawing exhibitors from countries including France, West Germany, the Netherlands, Australia, Lichtenstein, U.K., Egypt, Czechoslovakia, Sweden, Nigeria, Brazil, Belgium, Spain, Israel, Venezuela, South Africa, Ireland, New Zealand, Italy and Lebanon.

## Iselin: Fiscal picture healthy for WNET-TV

NEW YORK—"It's hard to find an institution that's been harder hit by budget cuts than public broadcasting. For us, the bottom line is that we're still alive," said John Iselin, who since 1972 has been president of New York's public television station, WNET-TV, channel 13.

But, Iselin, who offered his comments during a luncheon talk sponsored by the New York chapter of the National Academy of Television Arts and Sciences, said WNET's financial picture is "healthy" with a "minimum of \$36 million production contracts" for 1983 and an operating budget of "\$63-65 million."

He said WNET has tried to avoid the mistakes of national Public Radio, which has been wracked by deficits estimated at \$6.5 million. NPR "wrong-guessed" on the budget reductions imposed by Congress while anticipating revenues that failed to materialize from several joint communications ventures, Iselin said. "That's the lesson of NPR." He predicted, "there will be more bad news about NPR before this thing is done."

"We have a real exciting season coming down the line," Iselin said. He noted WNET has a "powerful science lineup" including 26 new episodes each of *Innovation* with Jim Hartz and *Nature*, "the sleeper hit of last season."

WNET's fall season also includes 26 weeks of *Walk Through the 20th Century* with Bill Moyers and the widely anticipated *MacNeill/Lehrer Newshour*, Iselin said.

## CBS/American ink in-flight pact

NEW YORK—CBS Broadcast International will supply half-hour feeds of the *CBS Early Morning News* to American Airlines, beginning July 11, as part of the airline's in-flight programming.

CBS already provides two non-broadcast programs produced especially for the airline under an earlier agreement—*Eye on Science*, hosted by Charles Kuralt, and *Magazines of the Air*, hosted by Douglas Edwards.

But the latest agreement between American and CBI marks the first time that same-day news will be offered as part of an airline's in-flight programming. There currently are no plans to offer any other CBS programs—news or otherwise—to American or other airlines under similar arrangements, a CBS spokesman said.

The *CBS Early Morning News*, anchored by Bill Kurtis and Diane Sawyer, is broadcast daily on the network from 6 to 7 a.m. EDT. For the half-hour American Airlines version, all network advertising will be pulled and a different schedule of ads inserted into the broadcast.

When the new ads have been added, a 30-minute tape of the show will be sent via cable from the CBS building to World Communications' satellite uplink in the Empire State Building, where it will be transmitted to locations in Chicago, Dallas, Los Angeles and San Francisco.

Videocassettes of the show, recorded simultaneously in New York and the other cities, will then be rushed by courier to the gates of American Airlines flights beginning at 9 a.m.

# By the numbers

## Electronic Media Ratings Council plays watchdog role

By Angela Burnett

WASHINGTON—With most broadcasters, before any programming decision is made, before any salesman can sell even a 10 second spot, somebody is going to ask about the ratings. Whether there's a re-scheduling or a program cancellation involved, the bottom line—in this business—is the numbers.

But, what if those numbers are wrong?

As long as the Electronic Media Rating Council Inc., a unique industry watchdog, is around, it appears unlikely that broadcasters will have problems with the quality of surveys that are done. "There's nothing else comparable—nothing else like this service in the broadcasting or electronic media," said John Dimling, executive director.

Explaining the Rating Council's new publication, Dimling

said, "The Rating Council operates on behalf of radio and television and the entire electronic media industry to assure that ratings are done as honestly and as thoroughly as possible by accrediting the services and auditing the ratings. "Maintaining Rating Confidence and Credibility" is scheduled for public release next week."

Created in 1964 on the heels of a congressional investigation that found "fraud" in the ratings industry, the Rating Council maintains as its primary objective the provision of accurate and honest ratings to broadcasters. "Now, as opposed to before, we know that the rating services are doing what they say they're doing," Dimling said.

Accreditation by the Rating Council, which is entirely voluntary, first involves a request from the rating service. The Rating Council then sends out a questionnaire that evaluates what the service measures

and how it works.

If the service meets a minimum industry standard, a certified public accountant is sent to verify the service's questionnaire answers in an operational audit, Dimling explained. If the auditors approve the service's operations, accreditation is granted.

The rating service pays only for the audit, which is done by auditors chosen by the Rating Council. Audits are updated annually and currently include three reports from Arbitron Ratings Company, four A.C. Nielsen Co. reports and Statistic Research Inc.'s Radio's All Dimension Audience Research.

The annual audits generated by the CPA firm are reviewed by Dimling and a broad committee that includes an advertising agency and advertiser member. A new feature of the Rating Council's service, the review gives a detailed analysis of the rating service's disclo-

tures, procedures and policies.

In addition to being closely involved with the ratings process, the council will serve in an informal mediation role to resolve problems between broadcasters and rating services or to improve the service. Dimling explained that one of the recent results of such efforts has been the incorporation of a radio differential survey treatment that balanced out different population demographics.

With radio, television and cable committees, the Rating Council is also considering a new committee directed to emerging electronic media like teletext. "We want to work with the electronic media."

"The numbers that are used to make programming decisions and to sell time are honest and meet minimum standards," Dimling said. "Their disclosures statements reflect accuracy of the data and how it can be best used."

Blair's Los Angeles Management Team:

# THEIR PERSPECTIVE ON SELLING SPOT TELEVISION HELPS BLAIR STATIONS GROW.



Left to right: Marc McKinney, Sales Manager, CBS Team; John Thackaberry, Vice President/Sales Manager, NBC Team; Ed Youngmark, Vice President/Sales Manager, Independent Team; Bob Manown, Vice President/Sales Manager, ABC Team; and Bob Billingsley, Vice President/Manager, Los Angeles Office.

## Purina buys herald season

NEW YORK—Continuing its tradition as first in the water, Ralston Purina has completed its buys on all three television networks, heralding the official start of the upfront buying season (*BW*, 6/20/83).

Estimated at more than \$30 million, the Ralston buy normally sets prices for all of the schedules to follow.

"Early indications are that it should be a more reasonable marketplace this year," said Rick Besiglio, senior vice president/director of national broadcast, U.S.A., McCann/Erickson. "Conditions will not be identical to last year. There's no great rush, agencies are just getting their budgets together and the ball now seems to be in the network's court."

"The season might be moving a little slower than anticipated," said Alice Greenberg, senior vice president/director of network negotiations.

July should again prove to be the busy month for upfront buying, she said.

# UPDATE

## Schmidt vaults into NAB post on 22-19 vote

WASHINGTON — Gert Schmidt, Harte-Hanks vice president, newly elected chairman of the National Association of Broadcasters' joint Radio and Television Boards, has pledged to keep the ball rolling at the NAB.

In a narrow 22-19 win over Kathryn Broman, president of Springfield Television, Schmidt expressed relief that the election was over and was optimistic about his upcoming tenure. "I'm going to get her to keep working with us," said Schmidt promising to keep Broman involved. "...there's no rancor between us, we're not enemies..."

Tackling one of the issues that Broman had introduced into the bid for the chairman's seat, Schmidt said he would assume the position without any compensation. "My company's 100 percent behind the NAB," Schmidt said, "my com-

pany is giving my services without charge to the NAB." The NAB had allotted a \$50,000 annual stipend for the chairman's company.

Other votes at the board meetings resulted in the election of Ted Snider, president, KARN-AM/KKYK-FM, Little Rock, Ark., as radio board vice chairman; Martin Beck, chairman and chief executive officer, Beck-Ross Communications Inc., Rockville Center, New York, as radio board chairman; William Turner, president and general manager, KCAU-TV, Sioux City, Iowa, as television board vice chairman; and Jerry Holley, vice president, broadcasting, Stauffer Communications Inc., Topeka, Kan., as chairman of the television board (*BW*, 6/20/83).

Ending the meeting on an upbeat note, the board reiterated the NAB's support for deregulation as "never more appropri-

ate or justified." While the television board indicated a willingness to embrace deregulation that could include quantification, the radio board was adamant in maintaining that no quantification standard should be applied to radio.

The joint board asked that the Federal Communications Commission "act expeditiously" with the "goal to liberalize" the 7-7-7 ownership rules. They also affirmed action by the staff

in "difficult, volatile and changing times" in the "pursuit of improving the industry for all broadcasters."

Changes may be expected in the NAB bylaws that would encourage participation by minorities and women, could increase the television board by three members to a total of 18, and allow participation by low power and subscription television stations on the television board side.

## 'Big Bird' wins VBA honor

NEW YORK—*Big Bird in China* won best overall broadcast programming honors at Videotape Production Association Monitor Awards ceremonies held here last week.

The VPA, formed 14 years ago, encourages a level of excellence in all video crafts. The yearly Monitor Awards

ceremony is the group's showcase event honoring outstanding videotape productions.

Other broadcast programming winners included *American Survival* (best direction); *Shark Suit-The Challenger* (best editing); *1982 World Series Pre-Game* (best art/graphics); and *Tight Times-Reading Rainbow* (best photography/lighting director/video engineer).

National/Regional commercial winners included *Actual Size-Sony* (best overall/best direction/best editing); *Allyn St. George-Designer Men's Wear* (best art/graphics); and *Special Delivery Days Introduction-Toyota* (best photography/lighting director/video engineer).

In the local commercial area, winners were *Boot Camp: The New Secret Weapon-Newscenter 8 Promo* (best overall); *Bed/Bath-Monroe Savings Bank* (tie, best direction); *Open Door-Portland General Electric* (tie, best direction); *The Epcot Experience-Newscenter 8 Promo* (best editing); and *U.S. Open-Kim Sportswear* (best photography/lighting director/video engineer).

## U.S. homes 37.9% cabled

NEW YORK—Cable television penetration has reached 37.9 percent of all U.S. households, according to A.C. Nielsen's cable universe estimates for May. That means about 31,766,550 homes in all 50 states have cable TV.

The designated market area with the highest percentage of households with cable TV is Santa Barbara/San Marino/San Luis Obispo, Calif., with cable penetration of 77.4 percent, Nielsen said.

But New York City has the most cable TV households of any DMA with 2,064,970, according to Nielsen's estimates.

## KDVR hits air July 18

DENVER—KDVR-TV, this city's first new commercial television station in 31 years, will begin broadcasting on channel 31 on July 18, the owners announced last week.

The station is owned by Business Mens Assurance of America, a group of local investors and Jack Matranga, president and chief executive.

Business Men's Assurance, a Kansas City life insurance company, also owns KTXL-TV, Sacramento-Stockton, Calif., and soon will begin operating KPDX-TV, Portland-Vancouver, Ore.

**T**o make it in the sprawling, 5000-square mile Los Angeles market, a television rep firm has to be big, smart and experienced. L.A. media buyers work with unusually short lead times. They want accurate buying information and they want it fast. The representative these buyers rely on most is Blair Television.

Bob Billingsley, manager of our Los Angeles office, along with Marc McKinney, John Thackaberry, Ed Youngmark and Bob Manown, who lead Blair's four sales units, are L.A.'s most experienced rep management team, with over 80 years, collectively, in sales and management. Together, they manage the solid, effective sales organization of more than fifty people who provide Blair Television client stations with L.A.'s most extensive national sales coverage. Last year alone, they did business with over 200 agencies and nearly 800 accounts in what is now the nation's third largest national spot buying center.

Our Los Angeles managers offer another dimension: a unique perspective based on immediate access to a wealth of information unrivalled in the industry. They see sales trends early and move quickly so that our station clients benefit from them. You'll find this perspective in our Los Angeles office and in Blair Television offices all across America.

Manown, Youngmark, Thackaberry, McKinney and Billingsley represent what Blair Television stands for in selling: honesty, integrity, knowledge, reliability...tough but fair negotiations. That's why when agencies and advertisers think of the leading television representative, throughout Southern California or anywhere else, the one they think of and turn to first is Blair. Because Blair delivers... for both buyer and seller.



**Blair Television**

A division of John Blair & Company

Our perspective helps our stations grow.



## Flynn chosen to head TvB ad committee

NEW YORK—Walter Flynn, vice president and general manager of ABC Television Spot Sales, is the new chairman of the Television Bureau of Advertising's National Sales Advisory Committee. David Allen, president of Petry Television Sales, has been elected vice chairman of the NSAC.

The elections took place at the NSAC's annual meeting in Montauk, N.Y. Other actions included selecting Walter Schwartz, president of Blair Television, for a three-year term on the TvB board of directors; and Victor Ferrante, senior vice president of Katz Television, for a two-year term on the TvB's board. Robert Kizer, president of Avery-Knodel, was chosen to fill a one-year seat on the board.

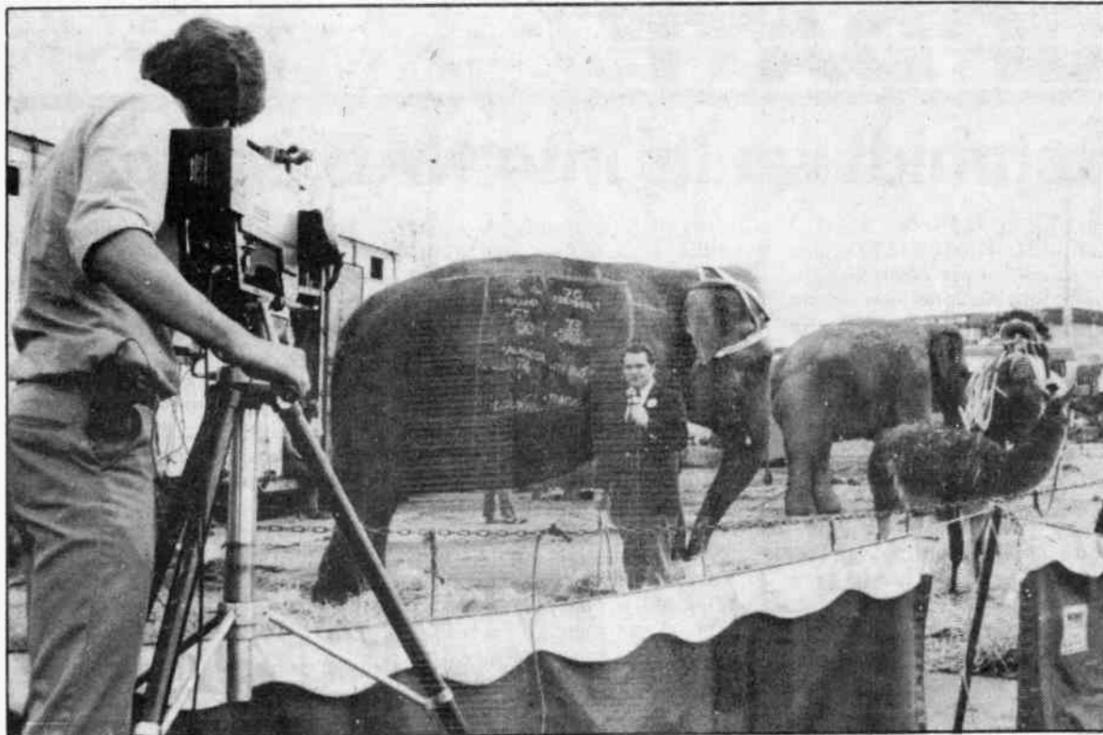
The NSAC also filled several seats on its executive committee. Named to the seven-member committee were Ferrante, Flynn, Bernard Hirsch, vice president of sales for NBC Spot Television Sales, and Roderick Perth, vice president and general manager of national sales for CBS-TV's Stations Division. Allen, Kizer and Schwartz, the retiring chairman of the NSAC, are members of the executive committee.

During the annual meeting, the NSAC heard several reports on the television industry and new technologies.

Basic cable penetration will reach 49.9 percent of U.S. households by 1989, according to Paul Bortz, managing partner in Browne, Bortz and Coddington, Denver. A.C. Nielsen's May 1983 cable estimate places current cable penetration at 37.9 percent.

Ellen Gibbs, vice president of Goldman Sachs & Co., predicted that some of the 18 advertiser-supported cable services would be consolidated because they "can't make it on advertising alone." She noted that the \$313 million in cable advertising estimated for this year "isn't much" when divided 18 ways.

The quality of the audience for network TV is increasing and affluent people are watching more TV, according to David Poltrack, vice president of research, CBS. He said the most significant development in television today is the growth of both independent stations and independent producers of syndicated programs.



### Memorable forecast

It was an unusual assignment for KKTV weatherman Jack Ryan as well as for Anna Mae, one of the featured performers with Circus Vargas. With encouragement from her trainer, Anna Mae stood still while KKTV artist Ken Rote drew a map of Colorado on her side for Ryan's Newcenter 11 weather report.

## 45 television stations clear 'BreakAway' for premiere

LOS ANGELES—*BreakAway*, a new syndicated daily hour of news, features and entertainment set to premiere Sept. 12, has been cleared by 45 TV stations around the country including eight in the top 10 markets.

Stations planning to carry the program, which will be broadcast live during late afternoon, include WNEW-TV, New York; KTTV-TV, Los Angeles; WFLD-TV, Chicago; WCVB-TV, Boston; WJLA-TV, Washington, D.C.; WJKW-TV, Cleveland; KRIV-TV, Houston; and KFBN-TV, Dallas.

*BreakAway* will have two hosts and several journalists to handle news, interviews and investigative reports. The two hosts and most of the on-air talent have yet to be lined up, but syndicated columnist Jack Anderson and investigative reporter Steve Wilson of WKBW-TV, Buffalo, N.Y., will appear regularly on the program.

The show, which will originate from Metromedia Studios in Los Angeles, will cost \$280,000 a week to produce,



Jack Anderson

according to Ken Manheim, spokesman for The Bennett Group, the creator of *BreakAway*.

Aimed primarily at women 25-54, *BreakAway* is designed to "fill the void" in stations' programming schedules during late afternoon—after the day's soap operas have run their course and before local stations begin the evening news, Man-

heim said.

He recommended *BreakAway* for stations that lose viewers—primarily women—during late afternoon by scheduling cartoons, old movies or syndicated talk shows.

The first half hour or so of *BreakAway* will carry features oriented toward women while the second half of the show will include more news and features aimed at both men and women, Manheim said. The strategy is designed to lure women who might turn a station off after the soaps are over as well as men and women who come home from work in time to catch the show's second half, he said.

*BreakAway* will be produced by Imero Fiorentino Associates, Los Angeles, and distributed by Colbert Television Sales and Orion Entertainment Corp. Jorn Winther has replaced Don Ohlmeyer as the show's executive producer. Ohlmeyer, president of New York-based Ohlmeyer Communications, withdrew from the show when production was moved recently from New York to Los Angeles.

## WNVC joins rank and file of public TV

FAIRFAX, Va.—Nestled in the suburbs of Washington, the Central Virginia Educational Television Corporation has given birth to a new station dedicated entirely to news and public affairs programming.

WNVC-TV, now located on channel 56 will include coverage of Congress, national press briefings, major speakers, old movies, sports, musicals and performances by Virginia groups—all in a public television format. Joining sister station WNVT-TV, channel 53, the two stations will periodically simulcast programming.

WNVT, on the air since 1972, broadcasts educational and instructional programming that includes programs for Virginia schools, courses for college credit and a number of "how-to" shows. While programming was being developed for WNVC, WNVT was used to test the waters and gauge public acceptance.

WNVC/WNVT are fully accredited public television stations, but are not affiliated with the Public Broadcasting Service. According to a member of the stations' staff they are the only independent public television broadcasters left in the country.

Operation on channel 56 marks the end of a long haul during which channel 14 was leased as a translator station to improve signal strength and reception.

## Media critic Powers joins CBS lineup

NEW YORK—Pulitzer Prize-winning critic Ron Powers will join the on-air lineup on *CBS News Sunday Morning*. Powers, who won a Pulitzer for distinguished criticism in 1973 when he was a TV and radio critic for the *Chicago Sun-Times*, also will contribute to the *CBS Morning News* and other CBS News broadcasts on both television and radio.

Powers comes to CBS from Paramount's syndicated *Entertainment Tonight*, where he was a media critic from July 1982 to last May. Before that, he contributed to the *CBS Morning News with Charles Kuralt and Diane Sawyer* (1981-1982). He also has been a critic/commentator for WNET-TV, New York; WMAQ-TV, WFLD-TV and WBBM-TV, Chicago; and KMOX-TV, St. Louis.

## Correction, clarification

In the June 13 issue of *Broadcast Week*, Rich Warren was identified as program director at WFMT, Chicago. He is actually a staff producer.

That same issue reported that WFMT had ordered a Denon DN-300F professional compact disc player. Robert Heiblim, Denon's national sales manager, has since told *Broadcast Week* that the station has only expressed interest in the unit and a demonstration is planned for August.

In the meantime, Heiblim said, the professional player should get its first on-air test this week or next at WNCN-FM, New York.

## CES spotlights AM stereo, teletext

**Editor's note:** The following reports on AM stereo and teletext were inadvertently omitted from last week's wrap-up on the Summer Consumer Electronics Show in Chicago.

### Standards in AM stereo

Chris Payne, Motorola's AM stereo broadcasting manager, said Motorola was exhibiting at CES to "expose dealers and receiver manufacturers to the opportunity to hear the stereo." He reported that he was being "honest with people." Dealers who asked where they could get AM stereo radios were told that "there have been multiple-system receivers announced."

"The standards issue is between Harris and Motorola," Payne said. "Magnavox is not aggressively pursuing it, and although Kahn was an early broadcaster favorite, their interest in the service seems to

have waned."

Indeed, Magnavox, which had a large exhibit at the show, was not promoting AM stereo. And Kahn, which unveiled an AM stereo radio of its own for consumers several months ago, was nowhere to be seen.

Jensen Sound Laboratories displayed a prototype AM stereo car radio, which was receiving the Harris system over WLS, but David Robin, senior product manager of the Car Audio Division, said the company has not committed to anyone. Jensen does, however, favor having one system over the multiple-system concept of Sansui and Sony—largely because of price.

Robin reported little retailer reaction to the Jensen AM stereo display. "It has not gathered a lot of interest," he admitted. "I'm kind of disappointed. System confusion has delayed the transfer of the

concept to the consumer."

### Teletext trickles in

James Slade, project engineer at Matsushita Technology Center's Video Division, said reaction to the Panasonic/Quasar NABTS teletext decoder was "very good. Retailers seem to know a little more about it (teletext) than I expected them to."

General Electric, which had failed to produce promised teletext news at a New York press conference several weeks ago, finally came through at CES. In a private back room, the firm demonstrated NABTS teletext—using Norpak professional equipment.

"We've committed ourselves to NABTS at this point," said a GE spokeswoman, because of "superior graphics." She added that GE has not yet manufactured any equipment because "we want to see what the soft-

ware is and what the acceptance to consumers is. We're very market-driven in our business. We find out what consumers want, and then market it."

World System Teletext, the British-developed competitor to NABTS, also was present at CES. A prototype TV set with built-in WST decoder was displayed at the Sharp exhibit. However, General Manager-Television/VTR Jack Callahan said, "We haven't made a decision to go to any system... We're showing we have the technological ability."

The Sharp set was tuned to the Keyfax service transmitted over Metromedia's WFLD-TV, as were several Zenith sets in locations around downtown Chicago. Zenith, which did not exhibit at CES, was actively promoting its introduction of the first commercial teletext decoder—set to begin rollout soon in Cincinnati.

# PEOPLE ON THE MOVE

## Goodgame sticking to winning formula

Tom Goodgame is the kind of TV station executive that, when settling down to business in a new market, doesn't apply a massive revamping strategy to programming or staff. The man who until two weeks ago was at the helm of Group W owned KDKA-TV, Pittsburgh, as vice president and general manager won't start changing tactics now—even while he adjusts himself to running another Group W outlet, WBZ-TV in Boston.

Goodgame will be spending the next six to eight months in this new post—vice president and general manager of WBZ—understanding the marketplace, one of the most competitive in the country. The education process is already underway, Goodgame said.

"You can hardly pick up any publication, trade or consumer, and not learn something about TV in this market. There's no need for radical changes, because it's positioned very nicely now. What we'll try to do is

maintain what we have and build on it. I've got a few thoughts that will help make the challenge successful, but I'm not ready yet to disclose them," he said. Based on his efforts at KDKA, a good bet is that Goodgame will inaugurate campaigns encouraging community involvement with station public service activities. After joining the station in March 1981, Goodgame helped conceive efforts to promote health services, performing arts and better sanitation for Pittsburgh residents. But the last eight months of his career there have been marked by one of the most important efforts in KDKA history, a drive to curb unemployment.

The effort began in November, when station commentator Al Julius received a \$60 check in the mail from a viewer concerned that many city residents would not enjoy a Thanksgiving dinner, because of unemployment. The viewer urged Julius to buy some turkeys for a

needy family with the money. Ten days before the holiday, Julius made the letter public, and urged others to contribute. By Thanksgiving, KDKA received some \$90,000 in cash or check donations, later given to the Central Pittsburgh Food Bank.

"That was the tip-off to us that we were meeting community needs, and the people who did have jobs were concerned enough to help out," Goodgame said. "My belief is that the TV station is here to service the community."

The following month, Goodgame organized what became known as the Food Fleet, a joint effort between the station and volunteers to collect food for the unemployed. That drive netted close to 43,000 pounds of food, according to Goodgame. Since then, the station has held weekly seminars on job-hunting, featured job-seeking residents nightly on its early newscasts, and held a job-a-thon in prime time.

Goodgame entered the broadcasting trade when KRTV, a UHF station in Little Rock, Ark., launched in April 1953. "I was hired to be an announcer, but I never did any announcing in my life," he recalled. "The official title I had was salesman, but I managed to do practically everything behind the scenes. I'd work the camera on a children's show during a regular day, go back home to eat supper and come back to run cameras and audio on give-away programs."

He moved into sales work full time one year later, when the station was acquired and transformed into KATV, an ABC affiliate. Goodgame moved up from local sales manager in 1957 to general manager by 1969. When Lake Broadcasting, the parent company, lost a general manager at another of its stations, KTUL-TV, Tulsa, Okla., in 1971, Goodgame moved there, eventually becoming vice president.



Thomas Goodgame



James Conley

**William McReynolds** is the new president of Meredith Broadcasting Group. McReynolds, who was the Broadcasting Group's executive vice president, replaces **James Conley**, who has been named a senior vice president of Meredith Corp. Conley had been president of the Broadcasting Group since 1974. McReynolds had been executive vice president since 1978.

Tribune Entertainment Co. has appointed **Richard Moran** vice president and general manager of program development and sales for the East Coast. Since 1982, he has been director of syndication and station relations at WPIX-TV, New York, for *The Wall Street Journal Report* and *INN Midday News*.

**Arthur Levine** has joined Westwood One as executive vice president and chief financial officer. Most recently he was an attorney with the Los Angeles law firm of O'Melveny & Myers as well as serving as outside financial consultant for Westwood One for the past five years.

WJLA-TV, Washington, revamping its sports department under newly named Sports Director **Frank Herzog**, has announced three new additions to the sports department. **Mjke Springirth**



William McReynolds

will join the station as sports producer, **Mike Gilliam** will sign on as sports producer and **Chris Barch** will serve as tape editor.

**Tom Bresnahan** has been named to the newly created position of general sales manager for WLTT-FM, Washington. Bresnahan has been with the station since 1976.

**James Bucholtz** has been appointed vice president of corporate development and planning for United Satellite Communications Inc., New York. Bucholtz comes to USCI from Sony Corp. of America, where he was responsible for strategic planning, research, evaluation and development of new technologies and businesses and allocation of corporate resources.



Rudy Brown

**Rudy Brown** has been promoted from associate producer to producer of *Black News*, a weekly half-hour news and public affairs program of interest to minorities airing every Saturday at 10:30 p.m. on New York's WNEW-TV. Brown began his broadcasting career at WNEW in 1975.

**Stephanie Campbell**, manager of Taft Broadcasting Co.'s DCA Productions, has been named program manager for WDCA-TV, Washington. Campbell has been with the station since 1980.

**Barry Stagg** has been promoted to publicity director for Embassy Communications. He had been publicity director for Embassy Television since January 1982.



B. Thomas Hoyt

**B. Thomas Hoyt**, vice president of sales and marketing for Bonneville Broadcasting System, will become vice president and general manager of NBC's WMAQ-AM, Chicago, July 5. Hoyt joined Bonneville last February after selling his interest in KYSR-AM/FM, El Paso, Texas. He has been president and chairman of Hefel Broadcasting Corp. and vice president of Taft's Broadcasting Division.

In Boston, **Jeff Rosser** has moved from WBZ-TV, where he was news director, to WNEV-TV, where he has been named vice president of news. The announcement was made by Sy Yanoff, WNEV executive vice president and general manager, who moved to WNEV June 2

after serving as general manager of WBZ since 1973.

Sony Broadcast Products Co., Los Angeles, has named two regional sales engineers. **David Howell** has been named sales engineer for Central and Southern California and **Robert Combs** has been appointed sales engineer for New York. Howell comes to Sony from Ampere Electronics, where he was responsible for all recording head products. Combs specialized in two-way radio communications at Motorola Communications.

The new vice president of regulatory affairs in the National Association of Broadcasters' Government Relations Department is **Belva Brissett**. She had been the NAB's director of congressional liaison since May 1980.

**Rob Battles**, assistant director of advertising and promotion at ABC's WPLJ-FM, New York, has been named manager of promotion for the ABC Radio Networks. He'll be responsible for promoting ABC's Entertainment, Information and Direction networks. Also at ABC, **Cathleen Pratt** has been promoted from administrator to manager of station relations for the ABC Direction Network. She joined the ABC FM Network in March 1981.

**Rick Ludwin** is NBC Entertainment's new vice president of specials. Ludwin, who was NBC's director of specials and variety series, will be responsible for developing specials and supervising *Real People*. **David Benjamin** has been named producer of NBC-TV's *Friday Night Videos*, a 90-minute late-night series of rock videos set to premiere July 29 at 12:30 a.m. EDT. Benjamin comes to NBC from CBS Records, New York, where he was vice president of business affairs, East Coast.

## Flynn closes briefcase on 36-year NBC career

NEW YORK—Stephen Flynn, vice president of Sales Services for NBC-TV since 1970, will retire July 1 after 36 years at the network.

Flynn, who will be a consultant for NBC on the network's coverage of the 1984 political conventions and election night, began his career at NBC in 1947 in the Co-op Sales Department. He was director of Sales Services from March 1958 to March 1970, when he was named vice-president.

For the 1984 elections, Flynn will be responsible for communicating with stations and coordinating commercials, "as he has done ever since NBC News began covering the conventions in the summer of 1948," said Pierson Mapes, president of NBC-TV.



Steve Flynn

# A Special Offer From

# BROADCAST WEEK

## Stay Tuned In... For the





Jim Davey

## AM radio—alive and well

A continuing issue in these days of increasing FM dominance of the radio marketplace is the health of AM radio. Some in the industry even say AM is dead. *Broadcast Week* offers profiles of four successful AM stations—WARM, serving northeast Pennsylvania; WTIC in Hartford, Conn.; WDAF in Kansas City, Mo.; and WCCO in Minneapolis-St. Paul—as evidence that AM radio, if not as strong as it used to be, is still far from fading away. The stations profiled offer a mix of information and music, with the general feeling being that it takes more than music to make a station. The profiles don't necessarily relate a formula for success in AM radio, but rather four examples of how AM stations can succeed.



Phil Lewis

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# SECTION 2 BROADCAST WEEK

June 27, 1983

## FINANCE & REGIONAL REPORTS

# Odds evening out for teletext gamble

By Les Luchter

After five years of experimentation, tests, and a tug-of-war among competing technologies, commercial teletext has arrived in America.

In Cincinnati, consumers can now purchase teletext decoders to see "Electra," a 100-page magazine broadcast over the vertical blanking interval of Taft Broadcasting's WKRC-TV.

Taft's teletext service may be first into the marketplace, but it certainly won't be the last.

Such heavyweights as CBS, NBC and Time Inc. (via cable) have made investments in the field. But unavailability of decoding equipment threatens to keep their teletext services out of the public's eye for several months at least.

Time and the two broadcast networks have opted for NABTS teletext—the "North American Broadcast Teletext Specification" developed by AT&T, France's Antiope and Canada's Telidon.

Taft, on the other hand, uses World System Teletext, already a commercial success in its native Great Britain—and with home decoders now available from Zenith Radio Corp.

The Zenith Hi-Tech Teletext Decoder, costing for \$299.95 and selling through normal Cincinnati retail channels, can be connected to all 1984, and most 1983, Zenith color TV sets. Zenith already has supplied decoder-equipped sets to 50 homes and businesses as part of Electra's experimental phase, which began in July 1982.

"We see teletext as an opportunity to hold our existing viewers longer and to attract new viewers to our stations," said Terry Connelly, vice president of news for Taft Broadcasting. "We also see it as a commercially viable enterprise for our TV facilities by enhancing our news, information and advertising services."

The time when teletext can be a



CBS' teletext offerings include several games.

profit-making enterprise for broadcasters is unclear. A "critical mass of viewers to make advertising viable" is still a long way off, according to a Taft spokesman, who added that the company is "really in it (teletext) for the promotional value at this point."

Cincinnati was selected as the launch city, the spokesman said, because that's where Taft's corporate headquarters are

located. And Taft has no definite plans to add teletext services to its six other TV stations.

The broadcaster, however, has committed to the Cincinnati project for at least five years. That's the initial length of time that Taft and Zenith have agreed to meet each other's needs—Taft, by assuring Zenith of a service that its decoders can work with, and Zenith, by

assuring Taft it will meet market demand for those decoders.

But, besides assuring that Electra will continue for a reasonable time, the agreement also has helped the service get off the ground in the first place. As Robert Hansen, Zenith senior vice president put it, "By providing teletext receiving equipment when the broadcast service begins operating commercially, Taft and Zenith will avoid the dilemma of which comes first, the program service or receiving equipment."

"In the future," the Taft spokesman said, "we hope teletext will be as common on TV sets as UHF tuners are now." But he attached an important condition to this optimistic scenario—that a "uniform standard be adopted."

### WCPO sits tight

World System Teletext could take a big step toward becoming that standard if other Cincinnati stations would adopt it to take advantage of the decoder availability.

That's easier said than done. While Taft's WKRC, an ABC station, doesn't have to concern itself with conflicting network teletext plans, its two main competitors belong to networks who have staked a great deal of money—and prestige—on the future of the NABTS system.

WCPO-TV, the Cincinnati CBS affiliate, is already "passing the network's "Extravision" teletext service through its VBI. But, since nobody can yet decode that NABTS signal, the station hardly can be accused of making a commitment to any standard. That would come if WCPO ordered local origination equipment, or, at the very least, a data bridge to pass the network teletext signal through 24 hours, even when regular network programming is not airing.

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But WCPO has no such plans. "We're looking at the entire field," said Bob Regalbuto, general manager. "We don't see the necessity of doing anything at the current moment."

Regalbuto especially is concerned with the recent FCC ruling that permits cable systems to "strip" a VBI off a station's signal. "We're going to wait and see what happens with the whole teletext thing," he said.

#### KSL bucks CBS

Another CBS affiliate facing a tough decision is Salt Lake City's KSL-TV, the Bonneville station that launched the first U.S. teletext transmissions in 1978.

After five years of continuous tests, said KSL's Paul Evans, general manager of teletext, "we're certainly trying to do something to get it before the public."

But KSL's teletext service uses a combination of British and Canadian technology that's incompatible with either NABTS or WST.

"Ours was put together before these others were even known about," Evans explained. He added, "We think CBS picked up the cue from us."

After KSL's tests began, CBS began its own teletext experiments at KMOX-TV, St. Louis, (March, 1979) and then at KNXT-TV, Los Angeles (April, 1981). Those tests led CBS to eventual adoption of NABTS, while KSL stayed with its hybrid system.

Now KSL has all but decided to switch to World System Teletext. An agreement—similar to Taft's in Cincinnati—has been drafted with Zenith. It awaits only board of directors action before being signed.

Evans expressed regrets that KSL probably won't adopt the graphically superior NABTS system "We would like to go with CBS," he noted, "but we just don't see the consumer getting into it at this point. The manufacturers CBS said they're talking to have said they're not ready. And the cost (of home decoders) will be 10 times the British."

#### WBTV backs CBS

Extravision, however, can boast of one major victory. Jefferson-Pilot's WBTV, Charlotte, N.C., which had been considering World System Teletext, recently became the first CBS affiliate to commit to local origination for the service.

The station's local teletext operation will begin by the end of this year, said Joseph Young, Jefferson-Pilot's vice president-research and planning, with consumer decoders expected "mid-to-late 1984."

In the meantime, Jefferson-Pilot has ordered a bunch of professional NABTS decoders from VSA-Videographic Systems of America. These will be placed in about 20 public places, according to Young.

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The local portion of WBTV's Extravision will be programmed by a staffer Young said. The service will be on 24 hours a day, with continual updating for up to 12 of those hours.

Jefferson-Pilot also owns an NBC station—WWBT-TV in Richmond, Va. Young said the station will pass NBC Teletext full-time once data bridge equipment is installed this summer, but added that "the Charlotte station is the test for the company."

No NBC station has yet announced definite plans for local origination. Bill Putnam, chairman of the board of Springfield Television Corp. (which owns NBC stations WWLP-TV, Springfield, Mass., and WKEF-TV, Dayton, Ohio) and chairman of the NBC Affiliates Teletext Committee, said, "I don't know when we'll start."

Putnam expects delivery of Wegener data bridge equipment by November. "Wegener is capable of being upgraded for local origination," he added.

#### Group W awaits decoders

Those broadcasters who see little need to rush into teletext tend to support the slow-to-develop NABTS industry.

"If timing were a severe issue, we might take a different course," remarked Howard Miller, vice president for technology at Group W, which tested the French Antiope system last year with "DirectVision" at KPIX-TV, San Francisco. "But the medium will take several years to develop."

Miller said that "quality and flexibility" took precedence over "timing" in choosing NABTS over WST for Group W's six stations.

While it has chosen a teletext system, Group W has no timetable for launching its local services. "We're watching for set manufacturers to start making a move," Miller explained. "We expect to see several TV set manufacturers announce NABTS built-in decoders in the fall."

Meanwhile, Miller revealed that Group W's next teletext move will involve a full-channel pay cable experiment in California.

#### Keyfax corrals cable

Cable itself is no stranger to teletext. Time is testing its full-channel service in San Diego, Calif., and Orlando, Fla. And Keyfax—a World System Teletext venture of Field Enterprises, Centel

Corp. and Honeywell Inc.—has been sent out nationwide over the VBI of Atlanta's WTBS-TV since last November.

Despite being continuously updated, however, no decoders have been available for the 25.8 million homes that receive the WTBS signal.

Until now, that is. Chrystalate Holdings Ltd., a British firm, is reportedly beginning to ship decoders to cable systems, which they can in turn "lease" to subscribers for some \$9.95 per month. A potential flaw in this marketing plan, however, is that fact that the new Zenith decoders—or any other WST units—can also decode the Keyfax signal.

Besides WTBS, Keyfax is transmitted over the VBI of Chicago's WFLD-TV, a former Field station that originated the service in April 1981 and has been running it ever since.

WFLD's current owner, Metromedia, transmits Keyfax as "an interested bystander," according to the station's Chief Engineer David Schoonover. "We're keeping an eye on it to see if it's still a business," he said, adding that Metromedia has no plans at the moment to develop teletext commercially. Zenith has not even spoken to WFLD about supplying consumer decoders to Chicago.

Schoonover noted that the station has "an agreement" with Keyfax to run the teletext signal, but wouldn't say what sort of a financial arrangement exists. "It sure ain't a profit center," he joked.

While the FCC originally authorized WFLD to use VBI lines 13 to 16 for its teletext experiments, the station has now stopped using line 13 because of "viewer complaints," said Schoonover. He noted that vertical retrace lines had appeared "on certain TV sets."

#### WNET nestles in with WST

At least one part of the VBI has been in commercial use since March 1980. That's line 21, used by many broadcasters to transmit closed-captioned programming to viewers with special TeleCaption decoders. But line 21 can also be used to transmit other textual information through those same decoders.

New York's public station WNET-TV, for instance, has been broadcasting the Reuters newswire in this manner for

the past year. It's not a true teletext service, since viewers don't have a choice of pages, but it does represent the first step in the station's teletext plans.

A three-month World Systems Teletext data transmission test with Merrill Lynch is just drawing to a close at WNET, as well as at WTTW-TV, Chicago, and WPBT-TV, Miami. The experiment—in which Merrill Lynch transmits data to its network of offices—will probably be extended, according to David Othmer, WNET's director of telecommunications.

The station also was expecting to launch a 30- to 50-page WST magazine over line 14 by the end of this month. WNET has not yet decided whether to sell its services to end users or to accept advertising.

#### KCET sets its sights high

KCET-TV, the Los Angeles public station, launched Newsline, the country's first line 21 text service in May 1981. Newsline consisted of the AP News Cable service, plus local inserts.

Ronald Goldman, KCET's teletext services director, attributes Newsline with helping to spur an increase in the number of Southern California TeleCaption decoders from 3,000 to 6,000 in about two years.

This May, KCET introduced News Scan, a second service on line 21. While Newsline offered nationally oriented half-hour blocks of information, News Scan presents six-minute blocks of 11 or 12 stories—including local and national news, weather, sports and business. When the news service began, KCET stopped the local inserts on Newsline.

News Scan employs three editors who update material for 15 hours daily. The service, however, can be seen during KCET's entire 18-hour day.

In a revenue-generating move, KCET has leased News Scan's "secondary" rights to a new firm called Silent Radio, which shows the service on 5x30-foot LED signs in such high-traffic areas as shopping centers.

For about \$360 for a three-month period, advertisers can have a 256-character, 10- to 15-second ad appear every six minutes on Silent Radio. Each cycle contains five ads, usually from stores near the sign. KCET receives a guarantee from Silent Radio, plus royalties on gross revenues.

The station also has been running a demonstration teletext service, "Now," since April 1981. It still uses the French Antiope service, but Goldman said, "We will switch to NABTS at such a time when converters are available to consumers. I'm willing to have the service on the air at KCET when I know decoders will be in the marketplace."

Goldman doesn't think that day is too far off. "We're not going out of our way to promote TeleCaption decoders," he admitted. "We want people to realize that teletext is around the corner and will be available."

The 97th Congress re  
its lame duck session.

The lawmakers are expected  
an increase of five cents a gallon  
the gasoline tax to finance road  
repairs.

The session will also deal with battles  
over military spending, nuclear waste  
disposal and immigration law revision.

Members of Congress are expected to  
deny themselves a pay raise scheduled  
to go into effect next month.

# AM radio—alive and well

A continuing issue in these days of increasing FM dominance of the radio marketplace is the health of AM radio. There are some in radio today who say AM is dead.

The following profiles of four successful AM stations are offered as evidence that AM radio, if not as strong as it used to be, is still far from fading away.

The profiles are of stations offering a mix of music and information. As a whole, they don't constitute a formula for success in AM radio, but rather examples of how four stations are succeeding in AM radio.



## WARM format succeeds with 'personalities'

By Bill Dunlap

The vice president and general manager of a successful AM station in northeast Pennsylvania believes full service radio is what succeeds best on AM these days, but he warns that "If you are going to hang your hat on full service, you had better have excellent people who go at it and do it right."

Jim Davey of WARM, serving the Scranton and Wilkes-Barre area of northeast Pennsylvania, should know. WARM has been a dominant number one in its market for 25 years, using a mix of information, entertainment, music and personalities to stave off FM.

In terms of weekly cumulative audience as a percentage of market population, the station is in the top 1 percent of the country's stations. Among adults 25 and over, the station has a cume of 154,700 total listeners with the second place station delivering 93,000.

"We bill ourselves as a full-service radio station—information, entertainment, music, personalities and so forth," Davey said. "We are successful as an AM station by furnishing the necessary information that listeners need for their day-to-day lives."

"We concentrate on news, weather, heavy on sports information, traffic and what's happening in northeast Pennsylvania and the world," he said.

Davey attributes much of WARM's success to station people, many of whom have been on board for a number of years. "Our morning man, who is well established and has been with us 20 years, is the personality in the market."

The station's news budget is by far the largest in the area, according to Davey, and it has paid off with repeated Associated Press news awards.

"It seems as though other radio stations here have conceded the information side to us—even some of the other AMs have hung their hats on music formats," Davey said. "That kind of thinking is a plus for us because people do need information and I think that's what they rely on radio for."

The music side is adult contemporary, with an emphasis on established, known music aimed at the 25-plus demographic.

"The right combination of music and information is a big key to success," Davey said. "We've had all-news stations in this market and found it was an extremely difficult format to go to."

"WARM provides more news than other stations. If something is happening in 'WARM-land,' as we call it, we feel a lot of people would stay tuned in to WARM at 590 to find out what's happening, or what that explosion was, or where the fire is or what's happening in the White House."

Last September the station affiliated with Mutual to bolster its national-news

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## WTIC role: Community involvement

By Bill Dunlap

For top-rated WTIC Radio in Hartford, Conn., an attitude that helps keep them on top doesn't seem, at first glance, to be consistent with success.

"We look at WTIC-AM as just a radio station," said President and General Manager Perry Ury.

In doing that, he said, WTIC avoided pitfalls that have kept other clear channel AMs from achieving the same degree of success as WTIC.

"The fact that a station has 50,000 watts and a 1-A channel meant something 20 or 30 years ago, before you had FM," Ury said. "A lot of these large AM stations thought because they covered several states that it automatically gave them the franchise to have tremendous listenership."

"We recognized eight or 10 years ago the trend that radio is really local. We programmed for Hartford and our metro area and we programmed a full-service radio station. What we try to do is make it almost impossible to start your day without us," Ury said.

The numbers tell how well the station is succeeding. Morning man Bob Steele has the top average quarter hour share in the country during the 6-10 a.m. period with a 38.3 and in the fall 1982 book, the station had a 21.1 overall, dominating the market. The second place station, which happens to be WTIC-FM, has an 11.1 followed by five other stations with 5s and 6s.

"We have an airplane up for traffic, the largest radio newsroom, our engineering is superb, we advertise the heck out of the station and it doesn't hurt to have a morning man who has been on the air for over 40 years," Ury said.

Tom Barsanti, station vice president for operations, elaborated.

"Successful AM stations must be very in tune with their individual marketplaces and really reflect their audiences well on the air," he said. "They must be very involved with their communities. In Hartford, if there is a major event of any sort, you can bet that WTIC is intimately involved in it."

Barsanti cited the upcoming July 4th extravaganza being put on by Hartford and East Hartford, across the Connecticut River.

"WTIC is the official station for the event," Barsanti said. "We'll be broadcasting from the Hartford side and from a boat in the river. The day-long event culminates with a spectacular fireworks

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## WDAF credits new success to promotions

By Ed Harrison

The turnaround for WDAF-AM, Kansas City, Mo., the only country outlet there on the AM dial, came in February 1977 when the station changed its format from adult contemporary to country.

Neal "Moon" Mullins, WDAF program director, said during the first rating book following the change, its adult audience increased 300 percent.

In the spring of 1980, WDAF became Kansas City's top rated station, 12-plus average quarter hours, and has remained there since.

But it took more than just good country music to gain and maintain a loyal audience. "We'd never have made it if we depended solely on music," Mullins said. "AM better offer more than music if they have any FM competition." KFKF-FM is the country competition.

Complementing WDAF's music is a full mix of news, information, Paul Harvey, talk (with an accent on personalities), sports, traffic and weather.

News reports are delivered twice an hour during drive times and hourly throughout the remainder of the day. Farm news, ranging in length from 60 seconds to five minutes, is delivered five times between 5-6:45 a.m. and three times at midday.

Another important factor in WDAF's success has been its emphasis on promotions. "We continuously have a promotion going on. As soon as one ends, another begins. Sometimes we have multiple promotions," Mullins said. "I don't know if a contest builds ratings but they do build excitement." Although the station is big on concert ticket and album giveaways and other promotional items, it's the grand scale promotions that have registered large audience participation.

Tying in with WDAF's 61st anniversary and 610 dial position, the station gave away a 1961 Corvette along with \$10,000. The contest drew nearly 8,000 in-person registrants. A current promotion offers a trip to Bermuda.

Weekends, Mullins said, take on special characteristics. Each Saturday morning from 6-10 a.m., WDAF has its own oldies show with music dating as far back as the '30s and '40s. Between 10 a.m.-2 p.m. there is a top 30 countdown show that Mullins said has eliminated the need for syndicated product.

Saturday evenings are filled with

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## WCCO offers something for everyone mix

By Ed Harrison

When WCCO-AM, Minneapolis-St. Paul, took out a trade ad stating "We are one of the two dominant influences in this area. The other is weather," it was more than off-the-cuff boasting. For when it comes to radio in this market, WCCO is the radio station.

Few AM stations in the country have enjoyed the consistent success of WCCO, a full-service station in the truest meaning of the term, a station whose Arbitron average quarter hour 12-plus share usually is somewhere in the high 20s.

A 50,000 watt, clear channel station, WCCO serves 100 counties. Its groundwave daytime coverage covers nearly 150 miles—at night, if skywave conditions are right, WCCO can be heard almost anywhere in the country.

WCCO's programming mix successfully combines something for everyone. There's news, both regional and national from the CBS Radio Network, weather, agricultural reports, sports, public service, personality chatter and music.

"If you add up all the qualities anyone would want in a dream radio station, WCCO would be it," said Station Manager Clay Kaufman. "We have a 50 year tradition and spirit of performance and service to the community but we still have to be in tune with today and mindful of tomorrow."

"In the last 25 years, with the great proliferation of radio stations there is a trend toward specialization. But there is room and a need for at least one station that serves the tastes and needs of the total audience. WCCO goes for the whole ball of wax," Kaufman said.

WCCO, Kaufman said, likes to refer to itself as "full sized complete radio." Despite the importance of all its programming as a whole, "the glue holding it all together is the excellent staff of air personalities."

"Our personalities are the most important part of our success," Kaufman emphasized. He pointed to WCCO's morning team of Charlie Boone and Roger Erickson, who came to the station as individual personalities back in 1959 but developed into a regional institution working in tandem. In afternoon drive is Steve Cannon and sandwiched in late morning is Howard Viken.

"They are warm genuine people who enlighten, entertain and inform," said Kaufman.

WCCO's dominance can be directly linked to geography. The closest top 40 market is 400 miles away in Chicago or Kansas City. "Minneapolis is the hub for a big region," said Kaufman. "The city (St. Paul included) is more stable and there's a great diversity and variety in people and industry."

"There's a balance between agriculture and manufacturing along with ethnic diversity."

A former CBS O&O until 1952 (the station is now owned by Midwest Communications Inc.), WCCO maintains excellent relations with CBS and carries nearly all of its programming—news, features, sports and weekend specials.

Because WCCO is the station people turn to for information, news takes on greater importance. Local and regional news is presented at five minutes before the hour followed by the CBS Network news on the hour.

From 7-8 a.m. there is an all news block and there are half-hour information blocks at noon, 4:55-5:35 p.m. and

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capability. Previously, it had not been a network affiliate.

News is offered for five minutes on the hour, with headlines on the half hour. Drive time sees expanded news coverage.

"We are a foreground radio station, not a background music station. There is more talk during the afternoon, with a topic of the day open to call-in discussion from 1-3 p.m.," Davey said. "Most of the FMs here have gone in for five, six or seven plays in a row, and you can die waiting for a sports score or weather report."

The station maintains a sports image by carrying Phillies baseball—after research showed a closer following for the Philadelphia team than for the New York Yankees or Mets or Pittsburgh Pirates—and Penn State football, which Davey said ties in nicely with the local high school sports scene. "Last year—and it appears this year, too—WARM was the only local station tying in with high school sports, providing reports from key basketball and football games," he said.

WARM is situated roughly between Scranton and Wilkes-Barre, which are about 18 miles apart. The station considers itself a service for the whole northeast Pennsylvania area, including the Pocono Mountains, rather than just one or the other of the two cities.

WARM serves the area with a 5,000-watt signal and it is the only AM that doesn't power-down or shut off at sundown. Growth of FM radio in the market has been slower than the national average with share of FM listening near the bottom among the top 75 markets.

Station Sales Manager Phil Condron pointed out that the market is the second oldest in the country, after St. Petersburg, Fla., with the average listener 42 years old according to Arbitron and the average WARM listener 44.

"We play music and target ourselves to a 25-54 audience, but we garner a surprising number of teens, 18-24s, which gives us a complete 12-plus dominance in the market," he said.

The station is quite profitable according to Davey, with 25 to 35 percent of sales coming in the form of national spot buys. Locally, Davey said the station doesn't try to sell by the numbers, even though those numbers are very healthy indeed.

"We've been in the market for 25 years—we're here for the long haul," he said. "A lot of businessmen know the radio station. They've stopped by, they've tied in with promotions. Some of them have been with us 20 years or more. They are very familiar with us and they know what we can do."

The station is active in local promotions, the most visible of which is the "Flagship," a Dodge motor home that houses a portable radio station.

"From Thanksgiving to Christmas we invite people to fill the Flagship with clothing and toys for needy kids and it has been a heartwarming experience," Davey said.

The station also issues a radio card to listeners who fill out applications, a promotion that has turned into a profit center for the station.

Condron explained that over 39,000



WARM actively promotes itself. The most visible promotion is the "Flagship," below, a Dodge motor home that houses a portable station. From Thanksgiving to Christmas listeners are invited to fill the Flagship with toys and clothing for needy kids, and the response is "heartwarming."



card holders receive direct mail pieces from the station with coupons and offers from local merchants.

The station provides editorial content for a 36-page booklet and charges advertisers for their participation.

Of the 39,000 cardholders, Condron said, the average age is 41 and 72 percent are homeowners. The cardholders are on a computer and their names are used in promotional contests, such as the cash call where listeners are called to guess a jackpot amount. If a winner is also a cardholder, he or she wins the jackpot, but also gets a 25-inch television set.

"It lets us promote that station, it ties listeners in and it adds revenue," Condron said.

WARM is owned by Susquehanna Broadcasters.



Jim Davey

## WTIC 1080

### The Pulse of New England

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display synchronized with a special music package on WTIC so that anybody bringing a radio can hear a choreographed music piece to the fireworks."

The station also is co-sponsor of the annual Child and Family Services Horse Show, one of the leading shows in the country, and is involved with the Salvation Army at Christmas time and with other civic and charitable activities.

Barsanti believes that taking roles in such events helps the station achieve a bedrock position in the community. "There are certain anchors in communities," he said, "a bank, a certain department store. We're the anchor

radio station. We're the one that truly reflects the community. People feel that if there is anything going on in this area, they're going to know about it if they are with TIC.

"That's also true for our news programming—we are absolutely the news leader in the market. We're the traffic leader. We're certainly the leader in weather information," Barsanti said. "And we spend a lot of time, energy and money on research to be sure to monitor our positions of leadership in these areas."

Hartford has an all news station, CBS affiliate WPOP, but the station ranked ninth in the fall book with a 3.8 share.

The station, Barsanti said, "is competing with news volume, but we think we are delivering quality news that is really in touch with the marketplace and is offered in the style that is reflective of the marketplace."

Like many successful AM stations offering music, WTIC considers itself adult contemporary in format. Barsanti believes that format is the choice of popular AMs because it is the closest thing to a mass appeal format.

"It's a difficult format to manage because when you have a wide spectrum like that, you are trying to please more people," Barsanti said.

Consistency is one of the ways the station tries to do that. "People, when they listen to WTIC any time, they have already formed in their minds an impression of what to expect," Barsanti said.

"We make it a point never to disappoint them. We give them what they expect from us. That sort of consistency is very important to us.

"Our morning man, Bob Steele, has been with the station for 45 or 46 years, for instance. But we're not stodgy. Listeners grow and change and mature—their feelings and needs change. We try to stay right with that, so they don't wake up and say 'I've changed but my radio station hasn't, or it's changed and I haven't.'"

Barsanti said the mix of talk and music varies from daypart to daypart, with the drive periods carrying the most information and talk.

"That consistency in sound and programming is a big part of our success. We don't have a bunch of people who sound alike, but they all sound like WTIC. They all have a consistent quality—they're first class people on the air—and they're in tune with the marketplace," he said.

Summing up, Barsanti said the station's main ingredient in its success story is "a total commitment to quality, from the ground up, from physical plant to people."

# WDAF

Continued from page 19

programming from the ABC Entertainment network along with a three-hour rockabilly show. WDAF has been running Drake-Chenault's *History of Country Music* and will repeat it again in the fall.

David Lawrence, WDAF's morning

personality, breaks from his traditional programming between 5-6 a.m. when he conducts an hour long talk show. Music and information continues from 6-9 a.m. Other personalities include Don Crowley, 9 a.m.-noon; Johnny Bridges, noon-3 p.m.; Phil Young, 3-7 p.m.; and Al Wyntor, 7 p.m.-midnight.

# WCCO Radio

Continued from page 19

again at 10 p.m. A CBS News roundup is aired from 7-7:15 p.m.

With 10 percent of WCCO's coverage area living on farms, along with the Twin Cities being the corporate home of major grain combines like General Mills and Pillsbury, farm reports and agrimarket news is essential programming.

"It's important to farm operators and those sitting in downtown Minneapolis corporate offices, bankers and financial people," Kaufman said. "There are many jobs related to agriculture. And farm advertising always rates in the top two or three of our national advertisers. No other Twin City station serves the farming community."

Farm and weather reports are broadcast regularly throughout the day along with *Agrimarket Reports*, a five times daily update on farm commodities trading. Each report ranges from 60 to 90 seconds.

When it comes to sports, WCCO is the home of the Minnesota Twins baseball team, Minnesota Vikings football, University of Minnesota baseball, basketball and football, golf tournaments, high school sports as well as hunting, skiing and other winter events.

While WCCO plays its share of music, Kaufman is the first to admit that "music is a secondary reason to listen. If people are turning to radio only for music, there are other choices," he said.

"We're not primarily a music station but it's an important element in our total programming," Kaufman noted.

Actually, the only time listeners don't hear music is during the 7-8 a.m. news block. During other dayparts, the music load can range anywhere from three songs per hour to all music for an hour.

And unlike most rigidly formatted music stations, Kaufman said that WCCO gives its people freedom to select music suitable for the station's adult contemporary playlist regardless

of what other stations in the market are playing.

"We don't go by other stations," Kaufman said. "We have a very broad playlist that is not very formal."

That playlist consists of both currents and oldies with about half the music dating back to 1960 and beyond.

"We don't wait for a record to be a hit. We'll take risks if the record is worthy."

When the sun goes down and WCCO's signal booms across the entire nation, programming becomes a mix of music, information and news. David Hop is on the air from 10:30 p.m. until 2 a.m. and then Joe McFarlin takes over until 5 a.m.

Kaufman reports getting mail from Texas, Arkansas, Mississippi, the Southwest and the Midwest, a testament to WCCO's signal range.

Because of Minneapolis' geographic location and WCCO's signal, the station talks not only to local residents but surrounding states like North and South Dakota, Iowa and Wisconsin, servicing them with regional reports and weather.

Weather information also is vital to area residents as winter temperatures can sink to 25 degrees below zero and summer temperatures peak at about 100. Add to that blizzards, floods and other severe conditions that make listening to the radio extremely important for school closings and traffic conditions.

WCCO maintains a meteorologist on call 24 hours a day, seven days a week. "The weather in the Dakotas tells us what's coming," Kaufman said.

From an advertising standpoint, Kaufman said the maximum commercial load is 18 minutes per hour including the network spots. Despite WCCO's ratings dominance, Kaufman said that the station still must remain competitive in its quest for advertising dollars.

WCCO's close-knit ties with its audience are rooted in heavy involvement in civic activities. Serving the community, in WCCO's case, is an understatement. The station is a co-sponsor of the Twin Cities Marathon to be held in October. For the 17th consecutive year, WCCO will sponsor 50 summer pop concerts by the Minneapolis Orchestra.

The station is involved in other events like the March of Dimes Walk America, the Red Cross Swimathon and other

charitable events and associations. "We're constantly into public service and civic programs," noted Kaufman.

A recent promotion got 65 high schools in the area involved. The promotion, called "They're Playing Our Song," asked all high school marching bands to arrange and record the station's musical theme on tape. Each one was played on the air.

WCCO has taken advantage of its 830 dial position and 1983. Since April, about \$100,000 in sponsor merchandise has been given away.

Demographically, WCCO's audience is evenly balanced despite the high visibility of sports programming.

The most recent Arbitron ratings pegged WCCO's 12-plus average quarter hour share at 20.5. Its nearest competitor was an FM music station at 12.4. Historically, WCCO has enjoyed that sizeable lead over all comers.

"In every market, in order to be successful, you need to develop programming keyed to the market you serve," Kaufman said.

Another contributor to the station's success is the autonomy it enjoyed from WCCO-TV and later WCCO-FM, both also owned by Midwest Communications. "Being separate has been a very successful element for us over the past 30 years," Kaufman said. "When WCCO-FM came on, the same philosophy held."

WCCO's ranking executives include Vice President and General Manager Phil Lewis, Program Director By Napier and General Sales Manager Bob Houghton.

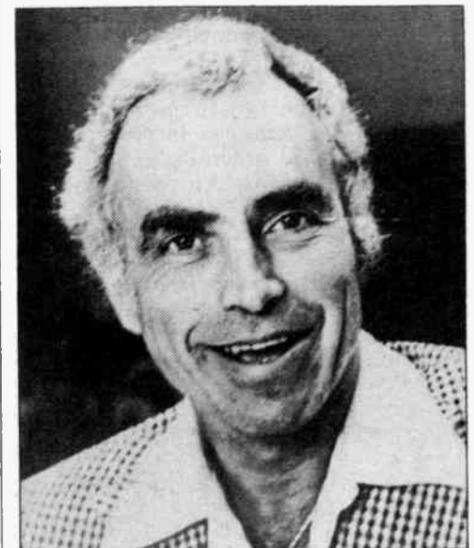
Next year, WCCO will celebrate its 60th anniversary and big plans are in the works to help celebrate the occasion.



Phil Lewis



Clay Kaufman



Steve Cannon



Howard Viken



Charlie Boone and Roger Erickson



# News from coast-to-coast

## EAST

Group W's **WBZ-TV** in Boston, the first television station in New England, celebrated its 35th birthday June 9 and kicked off a summer-long series of events tied to that anniversary.

On anniversary day, NBC's *Today Show* broadcast live from Boston's historic Faneuil Hall, and featured "The WBZ-TV Marching Band and Color Guard," a group made up of more than 90 students from New England high schools.

Later this summer, the station said it hopes to air old commercials, from 1948 to 1970, for an entire day. The sales department is offering clients a free airing of old commercials to give viewers a flavor of early television.

And throughout the summer, WBZ-TV will sponsor contests in conjunction with its birthday, including a search for the oldest working television set in New England.

**WFSB-TV**, Hartford, Conn., named Ron Allen chief of its Eyewitness News Waterbury Bureau. Pat Sheehan joined the station as co-anchor of the noon and 6 p.m. news, returning to channel 3 after four years at **WTNH-TV**, New Haven.

**WPVI-TV**, Cap Cities' channel 6 in Philadelphia, opened a news bureau in Trenton, N.J., with four full-time staffers headed by reporter Phyllis Burke and assignment editor/researcher Donna Louhsbury.

Jerry Policoff, a former account executive for Arbitron in New York, has been named general sales manager of **WKFT-TV**, All American 40, in Fayetteville, N.C.

Metromedia's **WIP Radio** in Philadelphia signed morning man Ken



## Welcome to Worcester

**WSRS-FM** General Manager John Flynn welcomes singer Roger Whittaker to Worcester, Mass. The beautiful music station hosted a reception for Whittaker and listeners who won tickets to his performance.



**Robert French**

Garland to a new four-year contract.

From Memorial Day to Labor Day, Viacom's **WMZQ-FM** in Washington will be operating its "Picnic Patrol." Listeners are asked to notify the station of weekend parties all summer, with the Picnic Patrol picking one party a week to visit with a catered picnic from Holly Farms. A station representative also makes the trip and at the end of the picnic season a Subaru Brat will be given away to one of the summer's hosts.

The I-Team, **WJLA-TV**'s investigative team in Washington, has been given a letter of recognition by the Metropolitan Area Media Committee of the American Association of University Women for its contributions to education, specifically its eight-part series, *Maryland Horse Racing: Hold All Tickets*.

Group W named Howard Murphy controller for its Pittsburgh stations, **KDKA**, **KDKA-TV** and **KPNT-FM**. He was controller at the company's **WBZ-TV**, Boston.

The Baltimore Orioles and **WFBR** Radio are teaming up with the city bus company on a local promotion in which a station personality boards a Mass Transit bus every workday until July 1 and gives each rider two tickets to an Orioles home game. The station expects to give away up to 5,000 tickets.

**WOR-TV**, serving the New York area from its new home in Secaucus, N.J., named Robert French New Jersey sales manager. He was an account executive for the station.

**WGH AM/FM**, Newport News, Va., have been sold by Hampton Roads



**John DeRoche**

Broadcasting Corp. to **COMM COR** Inc., Dayton, Ohio, for \$3.2 million. Blackburn & Co. Inc. was the broker.

**WABC-TV**, New York, and the General Motors Corp. are participating in a salute to youngsters from more than 100 area public high schools who have been selected as class valedictorians. A series of 30-second spots airing through July 3 will feature the students and their schools.

John DeRoche has been named vice president and general manager of **WTVH-TV**, Meredith Broadcasting's channel 5 in Syracuse, N.Y. He was general sales manager for the Meredith station in Kansas City, Mo., **KCMO-TV**.

**WNEV-TV**, Boston, and the John F. Kennedy Library will present day-long programming marking the impact of the Kennedy years on Nov. 22, the 20th anniversary of Kennedy's death. Michael Fields of WNEV will serve as executive producer.

Mike Strug, reporter for **KYW-TV**, Group W's channel 3 in Philadelphia, is back on the job after doing a cameo role in the Dan Aykroyd, Eddie Murphy movie *Trading Places*. Still hoping for a movie career, Strug made an open pitch, via a channel 3 feature, to Hollywood for more work.

Northern Broadcasting Co., Caribou, Maine, named Rene Cloukey program director for **WFST** and **WDHP-FM** and Mark Rediker music director of **WDHP-FM**.

**WCIX-TV**, Miami, a new property of Taft Broadcasting, named Andrew Feldman general sales manager. He was national sales manager. The station also

named Walter Smith director of promotion and marketing. He was creative services director for **WJKS-TV**, Jacksonville, Fla.

## MIDWEST

**WTVC-TV**, Chattanooga, Tenn., the ABC affiliate here, had good success last summer with a Friday evening movie package instead of the network's programming and this summer the station is pre-empting ABC again, this time for *Friday Classics*, two hours of episodes from early television series.

So until Sept. 3, instead of the ABC offering, WTVC viewers will get *Our Miss Brooks*, *Twilight Zone*, *Peter Gunn*, *Mister Ed*, *The Rifleman*, *Perry Mason* and episodes from 20 other series, usually in the 9-11 p.m. time slot.

Don Welch, a veteran Chattanooga broadcaster who hosts WTVC's *Good Morning Don*, will host each Friday's lineup, introducing each show and providing background information on the shows. Lee Armstrong, operations manager, said, "WTTV has served the Chattanooga market since 1958 and offering our viewers an entertaining retrospective of how television has grown is an enjoyable way to thank them for 25 years of support."

Stacy Smith is joining **KDKA-TV**, Pittsburgh, in a newly created position, anchor/reporter, in which he will serve as fill-in anchor on all newscasts as well as a regular reporter. He was an anchor for **WDAF-TV**, Kansas City, Mo.

**WBNS-TV**, Columbus, Ohio, said its Eyewitness News has become the first broadcast news service in the country to have a fully operational computerized newsroom. Larry Maisel, executive director of news operations, said 37 terminals have been installed and are in operation. Known as Eyewitness News-can, the system was developed by McInnis-Skinner and Associates of Oklahoma City.

Dan Streeter, morning news anchor on **WXYZ**, Newstalk Radio in Detroit, has been named news director. He will continue his morning show.

**KLRT-TV**, the new independent in Little Rock, Ark., was set to go on the air last weekend, several weeks ahead of its original schedule. Operating on channel 16, the station is owned and operated by Little Rock Communications. Bruce Mayer, vice president and



**Bob Williams**



Dave Barber

general manager, said the station is looking into innovative viewer participation programming.

**WOJO-FM**, Spanish radio in Chicago, expanded its news department with the addition of three reporters—Tomas Martinez, Ambrosio Hernandez and Eva Feld.

Thomas Paine, station manager of **WGTE-FM**, Toledo, and **WGLE**, Lima, has been elected president of Ohio Public Radio Inc. His term begins July 1.

Aretha Mills has been named manager of community affairs at **WBBM-TV**, the CBS station in Chicago. She was director of public affairs for the Provident Medical Center.

**WNEM-TV** account executive Fred Wenzel has been named "distinguished sales achiever" for the second straight year by the Sales & Marketing Executives of Flint, Mich.

Allen Pearson, former director of the National Severe Storms Forecast Center, has joined **WDAF-TV**, channel 4 in Kansas City, Mo., where he will be a severe weather consultant.

**WTHR-TV**, channel 13 in Indianapolis, achieved what it says is a first in Indiana. The station's news operation, NewsCenter 13, was named as best newscast in Indiana by the Associated Press, United Press International and Sigma Delta Chi.



Larry Bower



Fred Wenzel

Larry Bower has been named director of promotion and operations at **WKJG-TV**, Fort Wayne, Ind. He was director of continuity.

Lorna Ozmon has been named program director at Metromedia's **WOMC-FM**, Detroit. She was assistant program director at **WKQX-FM**, Chicago.

**WILS AM/FM**, Lansing, Mich., have been sold by Lansing Broadcasting Co. to Sentry Broadcasting, Inc., for \$1.4 million. Blackburn & Co. was the broker.

**WCPO-TV**, channel 9 in Cincinnati, named Thomas Regan and Jill Garrett general assignment reporters. Regan was with **KAVU-TV**, Victoria, Texas, and Garrett was with **WNYT-TV**, Albany, N.Y.

Ronda Korzon has been named general sales manager of Viacom's **WLAK-FM**, Chicago. She was a senior account executive. Larry Lemanski, another former senior account executive, was named national sales manager.

Mike Elliott has been named program director of **WTMJ** Radio, Milwaukee. He was operations manager of **WIOD**, Miami.

Two recent changes at **WEYI-TV**, channel 25 serving Saginaw, Flint and Bay City, Mich.: Bob Williams moves from the assignment editor's job to that of co-anchor of the 6 p.m. news. Before joining the station in 1980, Williams was with **WXYZ-TV**, Detroit. And radio talk show host Dave Barber joins the station as host of a new Sunday night talk show, *The Dave Barber Show*. Barber's radio show is *Flint Feedback* on **WTAC**.

Chuck Knapp, operations manager, program director and morning man on **KSTP-FM**, Minneapolis-St. Paul, has been named station manager, too.

Barry ZeVan will join **WTCN-TV**, channel 11 in Minneapolis, on July 3 as an entertainment editor and alternate weatherman. For the past 10 years, ZeVan was a filmmaker.

**WTJZ** Radio, serving Norfolk and Virginia Beach, Va., named Jim Mills program/operations director. He was a feature reporter for **WHTM-TV**, Harrisburg, Pa.

## WEST

In honor of King Kamehameha Day, **KABC's Ken and Bob Company** show traveled from home base Los Angeles to the Hawaiian island of Oahu for a week of remote broadcasts June 6-11. Broadcasts were done from a number of locations and included interviews with entertainer Don Ho, *Magnum, P.I.* co-star John Hillerman, *Hawaii Five-O* star Jack Lord and local officials.

Another ABC-owned station, **KSRR-FM** in Houston, is getting out of the studio this summer with afternoon jock Michael Stevens doing his show from Galveston's East Beach from June 10 to Aug. 5. Listeners to 97 **ROCK** are invited to stop by the Sports Tavern and join Stevens.

**KJCT-TV**, Grand Junction, Colo., awarded a \$1,000 scholarship to the outstanding player of the 1983 Junior College World Series held there. The winner was Lanny Hengst from McLennan Community College in Waco, Texas.

Morning disk jockey Mike Cleary of **KNBR** Radio, San Francisco, will begin hosting the afternoon *Dialing for Dollars* movie on **KTVU-TV**, Oakland, Calif. this week. He succeeds veteran television personality Pat McCormick, who is now pursuing his career in Los Angeles.

**KLZ Radio**, Denver, reports that its broadcasts of the Denver Gold's United States Football League games have garnered impressive ratings. A May game with Boston received a 28 cume share, compared with 8s for second place stations, and an April game against Birmingham got a 27 share of men 18-plus.

**KTXA-TV**, channel 21 serving Dallas and Fort Worth, Texas, named John Gardner general sales manager. He was national sales manager for **WFSB-TV**, Hartford and New Haven, Conn.

James Chabin, a former executive with CBS-TV, and his brother Harry have bought **KKIS**, Pittsburg, Calif., and **KDFM-FM**, Walnut Creek, Calif., from Schofield Broadcasting Corp. for \$1.7 million. The stations are the Chabins only broadcast properties.

**KJCT-TV**, the ABC affiliate in Grand Junction, Colo., named Dan



Steve Robinson, Sam Suplizio and Lanny Hengst

Rath sports director and Randy Jackson general news reporter. Rath was the weekend sports anchor for **WITI-TV**, Milwaukee, and Jackson was in national syndication for *Alcare Communications*, Philadelphia.

**KCPX** Inc., Salt Lake City, named Sharon Smith promotion/research assistant for its AM and FM stations there. She was with the Friday Morning Quarterback Album Report, a radio and records tipsheet.

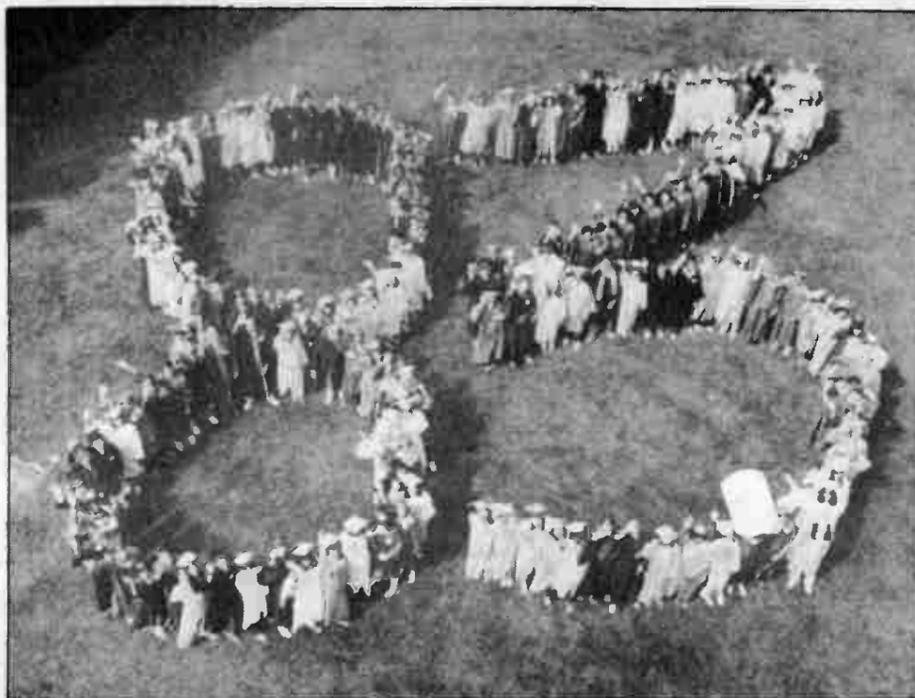
Country **KCBQ AM/FM**, San Diego, Calif., named Jim Donahoe local sales manager for both stations. He joined the station last year from Packaging Corp. of America.

**KCPQ-TV**, channel 13 in Tacoma, Wash., named Bill Oltman news on-air editor and Jeanne McCarthy traffic director. Oltman had been news anchor for **KTVX**, Salt Lake City, and McCarthy was traffic director for **KEZI-TV**, Eugene, Ore.

**KOAA-TV**, channels 5 and 30 serving southern Colorado, named Eileen Boylan Weinert regional sales manager in the Denver office. She had been with **KOA-TV** in Denver as sales research analyst and previously with Arbitron in Los Angeles.

Hubbard Broadcasting, which owns **KOB-TV**, Albuquerque, N.M., has agreed to purchase **KIVA-TV**, Farmington, N.M., and **KSWs-TV**, Roswell, N.M. **KIVA-TV**, an NBC affiliate operating on channel 12, is being sold by Adams Communications, Inc. **KSWs-TV** was a satellite station of NBC affiliate **KCBD-TV**, Lubbock, Texas.

**KOB-TV** also named David Herman vice president and station manager. He



## Head of the class

**KGO-TV** channel 7 in San Francisco and General Motors Corp. paid tribute to 155 high school valedictorians from six Bay Area counties in a public service campaign, "The Salute to the Best of the Class of '83."


 News from  
coast-to-coast


Eileen Boylan



Scott Vaughn



George Schneider

was vice president and general sales manager.

Steve Coppock was named local sales manager for **KVOA-TV**, the NBC affiliate in Tucson, Ariz. Coppock operated his own advertising agency in Tucson for three years and previously was an account executive at **KOLD-TV**, Tucson.

All news **KFWB**, the Group W AM in Los Angeles, named Jeff Williams sales manager. He was assistant general manager of **WDSU-TV**, New Orleans.

**KHEP-FM**, Phoenix, Ariz. the only commercial classical music station in Arizona, received more than 700 business cards from listeners as part of its "business card giveaway" promotion. Listeners who sent in a business card were eligible to win 44 different prizes including a trip to the Grand Canyon.

Marilyn Massucci joined Dallas rocker **KZEW-FM's** sales team last month after a year in the sales department of sister station **WFAA**. Before joining the Belo stations, she was a media buyer for Case Advertising in Dallas.

**KTIM AM/FM**, San Rafael, Calif., were sold by Platt Communications to Marin Broadcasting Co. for \$1.4 million. Broker in the deal was William A. Exline Inc.

**KNX**, CBS Newsradio in Los Angeles, has made the 9-10 p.m. slot Radio Drama Hour Monday through Friday, with two famous half-hour dramas back to back each evening. Monday is the *Green Hornet* and the *Lone Ranger*, Tuesday *Dragnet* and *Have Gun, Will Travel*, Wednesday *Sherlock Holmes* and *Gunsmoke*, Thursdays *Gangbusters* and the *Hidden Truth* and Friday *Famous Jury Trials* and *The Clock*. The shows are distributed by Charles Michelson Inc., Beverly Hills, Calif.

**KHTV**, Gaylord Broadcasting's channel 39 in Houston, is offering the *Houston Business Report* every Sunday at 7 p.m. The local business news show is produced by Comar Communications in association with the *Houston Business Journal* and **KHTV**.

Public television **KBDI-TV**, channel 12 in Broomfield, Colo., taped the Sukutai Marimba and Gwinyai Dance Ensemble at Lu Vason's Casino Cabaret in Denver and presented a half hour special on the native music and dance of Zimbabwe June 14.

**KKTV**, the CBS affiliate in Colorado Springs, named Scott Vaughn vice president and general manager. He had been serving in a similar capacity for **KGUN-TV**, Tucson, Ariz. The station also named Wes Rogers weekend sports anchor and George Schneider news assignment editor. Rogers was with **KVOR** Radio and **KRDO-TV** and Schneider held a similar job at **KRDO-TV**.

**KWHO**, Salt Lake City, one of the country's only AM classical stations and Utah's only classical outlet, will begin simulcasting on the FM band July 1. The station is owned by Northwest Energy Co.

A Phoenix woman, whose guess as to when the temperature in that city would first touch 100 this summer was only one minute off, won the **KPNX-TV** "Hundred Degree" contest. Although it doesn't seem appropriate, she won a jacket for her guess—an NBC satin jacket. For the record, it was 1:35 p.m. May 22.

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- C Station Educational Television
- D Commercial AM Radio Station
- E Commercial FM Radio Station
- F All Other Radio Stations
- G Networks Management Ownership
- H Station Group
- I Management Ownership
- J Subscription Television (STV)
- K Direct Broadcast Satellite (DBS) Television
- L Low Power Television Station (LPTV)
- M Satellite Master Antenna Television (SMATV)
- N Multipoint Distribution Service (MDS)
- O Press Newspapers and News Services
- P Associations (Trade & Industry)
- Q Government Agencies
- R Program Producer Supplier
- S Distributor Syndicator
- T Tele-Production Co's
- U Television Equipment Manufacturer
- V Distributor
- W Attorney Consultants Unions
- X PR Firms Financial Institutions
- Y Research Companies
- Z Libraries Schools Educators Publishers
- AA Advertising Representative Media Buying Firms
- AB Cable System Operator Owner
- AC Satellite Common Carrier
- AD Operator Owner Resale Company
- AE Others (Please specify) \_\_\_\_\_

C3627

# PRODUCT UPDATE

## Delta licensed to produce Motorola's AM stereo unit

ALEXANDRIA, Va.—Delta Electronics has been licensed to manufacture and market Motorola's C-Quam AM stereo broadcasting system.

The system consists of an exciter unit and a modulation monitor unit. A station can be converted to AM stereo with only minor hardware modifications by installing the C-Quam system in the station's AM monaural transmitter plant equipment.

A new solar charger is now available from **Portable Energy Products**, Denver. The charger, which converts sunlight to electricity, can be used to recharge on-board battery packs and battery belts which power ENG/EFP video cameras, tape recorders, film cameras and lighting equipment.

The chargers can replenish both NiCad and sealed lead-acid batteries. Each lightweight charger is equipped with a blocking diode to prevent battery discharge during periods of darkness.

**Satellite Communications Network** is accepting orders for its transportable satellite uplinking service via the Galactic Link, the network's newest facility located in Glen Rock, N.J. Service is set to begin in August.

SCN's Galactic Link has been used since June 30, 1982, to uplink the 24-hour Cable Health Network. A permanent earth station for CHN is expected to be installed in July, leaving the Galactic Link available to anyone interested in placing an order.

SCN operates another transportable earth station at the company's office in Las Vegas and a permanent 11-meter station in Denver. It hopes to complete other transportable facilities by the end of this year.

**Digital Services**, Houston, has selected a signal processing system from Audio + Design, Bremerton, Wash., to complement Digital's new Sony PCM-3324 Professional 24-Track Digital Recorder.

The signal processing package includes an F769X-R vocal stresser and a fully loaded standardized compatible audio modular package with a combination of S01 comp-limiters, S05 dynamic noise filters, S100 noise gates, S23 equalizers and S25 de-esser modules.

The Australian 7 and 9 Networks are using the **Wegener Communications** series 1600 Audio Transmission Systems

## HARDWARE

to transmit network audio from Los Angeles to Australia via Intelsat.

The networks are transmitting four video signals, four program audio channels and four audio cue channels on a single Intelsat transponder carrying programming for NBC, CBS, ABC and CNN.

**Satellite Earth Stations for Television Programming Distribution**, a brochure describing **Scientific-Atlanta's** line of products and services for receive-only and transmit-receive earth stations, is now available.

Scientific-Atlanta's brochure includes description of the SAbus system of earth station monitor and control, which provides operation and status reporting, automatic protection switching, flexibility of hardware configuration and ease of expansion.

A booklet explaining how to care properly for professional videocassettes is available from **Agfa-Gevaert's Magnetic Tape Division**. *The Care of Videocassettes* discusses such elements as dirt, temperature, humidity and magnetic fields and their effects on videocassettes.

**Kelwynn Inc.**, Jackson, Miss., a communications consulting firm that develops videotaped programs for a variety of businesses, has purchased two JVC ProCam high-end teleproduction cameras.

ProCam's lightweight design, low-light sensitivity and auto-shift registration make it ideal for electronic field production, according to Kelwynn Director of Production Bill Fisher. "We're establishing the finest video production facility in the South," Fisher said. "After seeing ProCam at NAB, we selected it as the newest addition to our equipment roster."

**Harris Corp.'s Broadcast Division** has received orders totaling more than \$700,000 from nine TV stations for its 6.1-meter Delta Gain Satellite-to-Studio Link (SSL) since the company introduced it at April's NAB Convention.

The Delta Gain antenna achieves high gain and exceptional side-lobe suppression, improves the signal-to-noise capability of television receive-only systems located in high-traffic RF spectrum areas and rejects noise and interference coming from directions beyond the antenna edge, according to Mark Fehlig, product market-

ing manager for the SSL.

Designed with the Harris Kingpost Pedestal, the antenna can be repositioned to any domestic satellite in less than a minute.

Stations ordering the Delta Gain antenna include WNEM-TV, Flint, Mich.; WKYT-TV, Lexington, Ky.; WWL-TV and WLAE-TV, New Orleans; WZZM-TV, Grand Rapids, Mich.; KIMZ-TV, Yakima, Wash.; KFSN-TV, Fresno, Calif.; WISC-TV, Madison, Wis.; and KAMR-TV, Amarillo, Texas.

**The Rex Humbard Foundation**, Akron, Ohio, producer of the weekly evangelical television program *You Are Loved*, has selected two MCI/Sony JH-24 multitrack recorders and an automated JH-60 series 24-track mixing console.

The equipment will be added to Humbard's new, but unfinished, production facility in Boynton Beach, Fla., to which the Humbard Foundation plans eventually to move all of its production activities from Akron.

Six or seven fully scored musical selections are recorded for each half-hour *You Are Loved*, according to Business Administrator Donny Humbard. The audio tracks, produced on the MCI/Sony 24-track system, are synchronized to video using the SMPTE time code, he said.

**Modulation Associates**, Mountain View, Calif., has introduced the SU 10, a new solid-state satellite uplink, which can be used to transmit audio programming and high-speed digital data. The SU 10 is a dual-channel earth station transmitter using the 10-watt solid-state high-power amplifiers.

The SU 10 is available with audio processor, frequency-agile modulators, dual transponder upconverter, dual HPAs and full dial-up remote control capability from a personal computer. The entire uplink is housed in a five-foot enclosed rack for shelter mounting at the antenna site.

**The Camera Mart Inc.**, New York, has been named the exclusive United States distributor of test signal generators manufactured by Multidyne Electronics, Locust Valley, N.Y. The test signal generators are used in ENG/EFP video production, post-production and in location vehicles.



Ed Salamon, vice president of programming for United Stations, recorded voice tracks with The Tubes' Mike Cotten and Fee Waybill. "The Tubes Story" is the first of a four network artist profile series in the "Hot Summer Rock" package.

## United jolts air with 'Hot Summer Rock'

NEW YORK—The United Stations will celebrate new music this summer with *Hot Summer Rock*, a series of one-hour programs profiling four of today's hottest rock bands. The series is sponsored by Atari.

The series premieres the weekend of July 22-24 with an hour of music and interviews with The Tubes. It winds up the weekend of Aug. 12-14 with the Stray Cats. In between, *Hot Summer Rock* profiles A Flock of Seagulls July 29-31 and Def Leppard the weekend of Aug. 5-7.

The series combines adult contemporary and soft rock sounds has been developed by **SHEPHERDmusic**, Toledo, Ohio. The format, which has been dubbed "ROCK-Lite," is de-

## SOFTWARE

scribed as "a mood-responsive alternative for the 25+ audience," according to SHEPHERDmusic.

Hits and album cuts by traditional A/C artists such as James Taylor, Fleetwood Mac, Dan Fogelberg and Joni Mitchell as well as instrumentals by Chuck Mangione, Tim Weisberg and Grover Washington will be included on the format's playlist. New music hits "with an appeal to adults" by groups such as Culture Club and Men At Work also will be included.

"By varying the tempo, texture and intensity of selections in sequencing, the format is relaxing and at the same time entertaining," according to the syndicator.



## Classic rocker

Producer John Platt visits with Elton John after a recent and extensive interview on "Rock USA," the weekly AOR program produced by Doubleday Broadcasting for the Mutual Radio Network.

# CBS, Koplar link up for Miss Universe coverage

ST. LOUIS—The 32nd Annual Miss Universe Pageant will be broadcast live from St. Louis July 11 on CBS-TV using a satellite uplink provided by Koplar Communications Center, St. Louis.

Koplar will use a dual-redundant, computerized satellite uplink antenna for the pageant, which is scheduled to air from 9 to 11 p.m. EDT. The telecast will be fed from Kiel Auditorium in downtown St. Louis via microwave to Koplar's Technical Operations Center.

part Australian adaptation of Nevil Shute's novel about a romance between an Englishman and woman held captive by the Japanese during World War II, will encore on PBS' *Masterpiece Theatre* beginning July 3. The series, which stars Australia's Bryan Brown and Helen Morse, first aired on PBS two years ago.

**Sunbow Productions**, producer of *The Great Space Coaster*, has received the 1983 ACT Award from Action for Children's Television. Accepting the award before 350 people

gathered at the JFK Library in Boston were executive producers Tom Griffin, Joe Bacal and John Claster.

The weekly *Great Space Coaster*, sponsored nationally by Hasbro Industries and Kellogg Co., is recommended by the National Education Association and the American Federation of Teachers. The show is in its fourth season.

**JVC Co. of America** has added "local cable production" to the categories of video productions eligible to win awards in JVC's 1983 Professional

Video Competition. The new category joins the three existing awards categories: communication, training and promotion/merchandising.

**Turner Network Television** has signed 31 stations for *The Glory of America*, its July 4 spectacle simulcast with cable superstation WTBS. The two-hour special, running 8 to 10 p.m. EDT, headlines The Osmond Family and *Dukes of Hazzard* star John Schneider. It will be taped July 2 on the

Brigham Young University campus in Provo, Utah.

Twenty independent stations and 11 network affiliates are in the *ad hoc* lineup thus far. Among the indies: KTTV-TV, Los Angeles; KICU-TV, San Francisco; KXTX-TV, Dallas; WPGH-TV, Pittsburgh and WDZL-TV, Miami. The affiliate group includes six NBC carriers—WMAR-TV, Baltimore; WDSU-TV, New Orleans; WAVY-TV, Norfolk, Va.; WPTV-TV, West Palm Beach, Fla.; WYFF-TV, Greenville, S.C.; and WBOY-TV, Clarksburg, W. Va.

# FINANCE

## Lexington touts 23 series

By Bill Dunlap

NEW YORK—Lexington Broadcast Services, one of several companies in the advertiser supported syndication business talking about a fourth television network, said last week that it had 23 series for the 1983-84 season and that it was in the process of selling \$120 million in advertising for those series.

Henry Siegel, chairman of Lexington Broadcast, said, "Since we can offer an advertiser a wide spectrum of competitive programming in all dayparts,

with national coverage and compatible program environments, we have truly created the first 'fourth network.'"

Siegel said the company was marketing a total of 10,000 30-second spots.

Recent program additions include the new first run production of *Fame* from MGM/UA, *Too Close for Comfort* from D.L. Taffner and *Break-Away* from the Bennett Group.

LBS will sell 10 30-second spots in *Fame* each week beginning in October, two spots a week in *Too Close for Comfort*

beginning in April 1984, and four spots a weekday in *Break-Away* beginning in September.

Siegel said more than half of the company's spot inventory for the 1983-84 season is sold.

Lexington Broadcast has shows on more than 150 stations. Programs include sports, children's, music, health, movies and prime-time drama and entertainment.

"In our children's programming alone we have more time to sell than all the three networks combined have in their children's shows," Siegel said.

## ABC/Watermark moves into 'networks division'

NEW YORK—ABC has taken its Watermark radio production and syndication arm out of the ABC Radio Enterprises Inc. group and transferred it to ABC Radio Networks where it will be known as ABC/Watermark.

Watermark, which was founded in 1970 and acquired by ABC in January 1982, will continue to produce radio programs for syndication and for primary distribution by the six ABC Radio Networks.

ABC/Watermark will continue to operate under the director of Tom Rounds, the

founder of Watermark and now president, who reports to Edward McLaughlin, president, ABC Radio Networks.

Ben Hoberman, president of the ABC Radio Division, said, "Consistent with its mission, the Radio Enterprises unit brought Watermark into the ABC family and effectively managed its first year under the ABC Radio umbrella."

ABC/Watermark will continue to offer all programs presently being produced, will develop new radio programs and will also pursue non-radio audio opportunities, such as commercial production.

## Bonneville combines 3 operating divisions

SALT LAKE CITY—Bonneville International Corp. said last week that three of its operating entities—Bonneville Satellite Division, Radio Data Systems and Bonneville Data Systems—were being combined in Bonneville Communications Co.

Blaine Whipple, senior vice president of Bonneville International, will serve as chairman

and chief executive of the new division. Kenneth Bentley, formerly program director, advanced small systems planning for IBM Corp., was named president.

Miller Gardner and Bruce Hough will continue as vice presidents and general managers of Radio Data Systems and Bonneville Satellite, respectively.

## Wold unites subsidiaries

LOS ANGELES—Robert Wold Co. Inc. said last week it will bring its subsidiaries, Wold Communications Inc. and Wold Entertainment Inc., under the umbrella of Wold Communications.

The reorganization came about, the company said, when Wold Entertainment President

Wayne Baruch resigned to enter the television packaging and production business.

Gary Worth is president and chief operating officer. William Jackson is vice president, Eastern marketing, and Robert Wold, nephew of the founder, is vice president, Western marketing.

## 5 Harte-Hanks stations join ABC Radio Network

NEW YORK—ABC Radio Networks announced that five Harte-Hanks radio stations were joining the fold Aug. 1—four with ABC's FM network and one with the Contemporary Network.

Joining the FM Network are KKQB-AM and FM, Houston, and WRBQ-AM and FM, Tampa, Fla. Pete Schulte is

vice president and general manager of the Tampa stations.

Joining the Contemporary Network is WRVQ-FM, Richmond, Va., where Phil Goldman is vice president and general manager.

Another Harte-Hanks station, KMJK in Portland, Ore., joined the Contemporary Network last July.

## Cap Cities offering underway

NEW YORK—Public offering is underway of \$200 million of Capital Cities Communications

Inc. 11¾ percent subordinated sinking fund debentures due June 15, 2013.

## CBS & Sony form subsidiary

TERRE HAUTE, Ind.—CBS Inc. and Sony Corp. announced here last week the formation of Digital Audio Disc Corp., a new subsidiary of the two companies' jointly owned CBS/Sony record company, which will manufacture compact audio discs.

Capital investment associated with establishment of the facility will be about \$21 million.

## Metromedia buys Creativity assets

SECAUCUS, N.J.—Metromedia Inc. said it reached definitive agreement last week with Creativity Displays Inc. to acquire all of the latter's Alabama assets, including outdoor advertising structures and related facilities:

Goldman Sachs & Co., manager of the underwriting group offering the bonds, set the price at \$99.50 to yield 11.81 percent interest.

Proceeds will be added to the company's general funds for use in possible future acquisitions.

## Youngstown Co. acquires WYTV for \$8.8 million

WALTHAM, Mass.—Adams-Russel Co. reported completion of the sale of its television station WYTV, Youngstown, Ohio, to Youngstown Broadcasting Co. for \$8.8 million.

Terms called for cash payment of \$4.5 million, a \$4 million subordinated note to be repaid over seven years and assumption by Youngstown Broadcasting of \$300,000 in film and television contract liabilities.

# STOCKS

EXCH	COMPANY	CLOSING 6/15	CLOSING 6/22	NET CHANGE IN PERIOD	% CHANGE IN PERIOD	1983 HIGH	1983 LOW	P/E
NYS	ABC	65.88	65.38	-.50	-.76	69.75	48.50	12
ASE	ADAMS-RUSSELL	29.88	28.38	-1.50	-5.02	30.88	20.00	28
OTC	AEL (AM. ELEC. LAB.)	40.75	39.75	-1.00	-2.45	40.75	8.75	165
ASE	AFFILIATED PUBS.	40.25	41.00	.75	1.86	45.00	26.88	19
OTC	A.H. BELO	49.00	51.88	2.88	5.87	51.88	16.50	18
NYS	AMERICAN EXPRESS	70.38	71.75	1.38	1.95	74.38	50.38	15
NYS	AMERICAN FAMILY	23.63	22.13	-1.50	-6.35	24.13	15.00	14
NYS	ARVIN INDUSTRIES	22.00	22.00	.00	.00	23.00	17.75	13
OTC	BARRIS IND.	8.63	8.75	.13	1.45	8.75	1.63	94
OTC	BBDO INTL.	41.50	45.00	3.50	8.43	45.00	21.25	16
NYS	JOHN BLAIR	66.50	69.75	3.25	4.89	76.00	43.25	15
OTC	BURNUP & SIMS	8.88	9.38	.50	5.63	14.63	7.38	D
OTC	CABLE TV INDUSTRIES	8.50	8.00	-.50	-5.88	9.50	3.00	47
NYS	CAPITAL CITIES COMM.	142.00	153.00	11.00	7.75	153.00	114.75	19
NYS	CBS	68.75	68.25	-.50	-.73	77.63	55.00	14
OTC	C-COR ELECTRONICS	20.75	21.88	1.13	5.42	22.75	14.75	17
ASE	CETEC	10.88	11.00	.13	1.15	12.88	5.38	27
NYS	CHARTER CO.	11.50	11.38	-.13	-1.09	13.75	11.00	21
NYS	CHRIS-CRAFT	23.50	24.00	.50	2.13	61.38	19.25	21
OTC	CHYRON	27.50	29.00	1.50	5.45	29.00	18.75	30
NYS	COCA-COLA	50.88	50.13	-.75	-1.47	57.25	45.50	13
ASE	COHU	9.38	10.00	.63	6.67	10.63	5.25	28
OTC	COMCAST A	23.75	24.75	1.00	4.21	24.75	9.50	25
OTC	COMPACT VIDEO	9.25	9.75	.50	5.41	10.13	2.63	D
NYS	CONRAC	19.25	23.00	3.75	19.48	23.00	14.88	15
NYS	COX COMMUN.	49.00	54.75	5.75	11.73	54.75	40.75	23
NYS	WALT DISNEY PROD.	67.38	65.75	-1.63	-2.41	84.75	60.13	20
OTC	DOYLE DANE BERNBACH	51.00	53.38	2.38	4.66	54.50	17.88	36
OTC	DUN & BRADSTREET*	27.00	27.50	.50	1.85	28.25	14.25	19
NYS	EASTMAN KODAK	70.00	65.25	-4.75	-6.79	70.00	48.88	24
OTC	ELEC. MISSILES & COMM.	12.25	11.75	-.50	-4.08	15.50	10.00	D
NYS	FAIRCHILD IND.	20.13	23.63	3.50	17.39	24.75	14.13	14
NYS	FOOTE, CONE & BELDING	49.63	50.00	.38	.76	50.25	40.00	13
NYS	GANNETT CO.	66.75	67.00	.25	.37	72.00	51.38	19
NYS	GENERAL ELECTRIC	56.63	57.00	.38	.66	57.75	45.38	14
NYS	GENERAL INSTRUMENT	54.88	53.75	-1.13	-2.05	66.88	45.13	16
NYS	GENERAL TIRE	33.00	33.63	.63	1.89	36.38	27.50	10
NYS	GETTY OIL CORP.	65.00	71.63	6.63	10.19	72.38	48.50	8.5
OTC	GRAPHIC SCANNING	26.88	24.50	-2.38	-8.84	28.88	15.50	D
OTC	GREY ADVERTISING	104.00	104.00	.00	.00	104.00	57.00	9
ASE	GROSS TELECASTING	57.25	57.75	.50	.87	61.00	36.50	13
NYS	GULF UNITED	27.00	26.63	-.38	-1.39	29.75	26.00	8.2
NYS	GULF & WESTERN	28.75	29.25	.50	1.74	30.13	16.13	11
NYS	HARRIS CORP.	43.50	42.63	-.88	-2.01	51.88	35.50	22
NYS	HARTE-HANKS	47.00	51.25	4.25	9.04	52.25	34.13	17
NYS	HERITAGE COMM.	13.50	14.13	.63	4.63	15.00	9.50	24
NYS	INSILCO CORP.	25.25	26.25	1.00	3.96	26.50	19.38	22
NYS	INTERPUBLIC GROUP	56.75	56.25	-.50	-.88	58.75	46.00	14
NYS	JEFFERSON-PILOT	34.38	35.00	.63	1.82	37.13	27.50	8.6
OTC	JOSEPHSON INTL.	18.00	17.75	-.25	-1.39	19.50	7.63	12
NYS	JWT GROUP	34.25	34.50	.25	.73	37.00	27.00	131
NYS	KNIIGHT-RIDDER	55.50	59.25	3.75	6.76	59.25	44.25	17
NYS	LEE ENTERPRISES	22.75	23.13	.38	1.65	24.38	18.50	15
NYS	LIBERTY	21.38	20.75	-.63	-2.92	21.63	13.75	15
OTC	LEN BROADCASTING	46.00	48.50	2.50	5.43	49.25	17.63	25
NYS	MACOM	33.88	33.38	-.50	-1.48	34.38	21.75	56
NYS	MCGRAW HILL*	51.00	51.88	.88	1.72	53.88	35.00	23
NYS	MCA	40.00	40.00	.00	.00	42.13	19.00	10
OTC	MCI COMMUNICATIONS	55.38	49.38	-6.00	-10.84	56.88	33.63	29
ASE	MEDIA GENERAL	60.50	62.00	1.50	2.48	63.00	39.00	12
NYS	MEREDITH	115.63	123.63	8.00	6.92	125.00	85.88	13
NYS	METROMEDIA	521.00	548.00	27.00	5.18	560.00	282.00	37
NYS	MGM/UA	18.25	18.63	.38	2.05	22.25	6.38	24
OTC	MICRODYNE	17.50	17.63	.13	.71	18.00	10.75	45
NYS	3M	89.75	86.50	-3.25	-3.62	90.50	72.63	16
NYS	MOTOROLA	133.38	134.25	.88	.66	134.25	82.00	29
ASE	MOVIELAB	5.88	5.75	-.13	-2.13	6.63	3.38	D
OTC	MULTIMEDIA	41.25	42.50	1.25	3.03	43.75	18.13	21
ASE	NEW YORK TIMES CO.	80.00	85.75	5.75	7.19	85.75	54.00	19
OTC	A.C. NIELSEN A	37.75	38.75	1.00	2.65	39.00	32.25	18
NYS	N. AMERICAN PHILLIPS	69.25	65.88	-3.38	-4.87	70.38	47.00	12
NYS	OAK INDUSTRIES	10.88	10.63	-.25	-2.30	14.88	9.50	D
OTC	Ogilvy & Mather	59.50	56.50	-3.00	-5.04	59.50	30.75	16
NYS	ORION	23.13	23.88	.75	3.24	30.00	16.00	32
ASE	ORROX CORP.	5.63	5.38	-.25	-4.44	15.13	4.00	D
NYS	OUTLET CO.	40.63	40.38	-.25	-.62	42.00	29.88	16
ASE	POST CORP.	43.75	43.75	.00	.00	45.50	33.88	19
OTC	PRIVATE SCREENINGS	1.00	1.25	.25	25.00			D
NYS	RCA	29.75	31.13	1.38	4.62	31.63	19.75	19
OTC	REEVES COMMUNICATIONS	21.00	18.25	-2.75	-13.10	22.50	15.50	11
NYS	ROCKWELL INTL.*	30.00	35.13	5.13	17.08	35.13	21.13	15
NYS	ROLLINS	15.63	16.75	1.13	7.20	17.38	12.50	16
ASE	RSC INDUSTRIES	7.50	6.63	-.88	-11.67	7.50	4.75	66
NYS	SCHERING-PLOUGH	44.88	45.00	.13	.28	48.13	37.63	13
NYS	SCIENTIFIC-ATLANTA	21.63	22.00	.38	1.73	22.50	15.25	D
OTC	SCRIPPS HOWARD	23.50	24.50	1.00	4.26	26.75	17.00	13
NYS	SIGNAL COS.	34.25	35.00	.75	2.19	35.25	23.38	67
NYS	SONY CORP.	14.88	15.25	.38	2.52	16.63	12.63	36
NYS	STORER COMMUNICATION	31.50	31.25	-.25	-.79	34.25	19.00	D
NYS	TAFT BROADCASTING	53.75	53.25	-.50	-.93	57.00	38.00	13
ASE	TECH OPERATIONS	33.88	38.50	4.63	13.65	41.50	18.63	26
NYS	TEKTRONIX	81.50	85.25	3.75	4.60	86.50	57.75	25
OTC	TELEMATION	7.25	7.50	.25	3.45			D
OTC	TELEMET(GEOTEL INC.)	3.25	3.25	.00	.00	4.50	1.25	24
OTC	TELEPICTURES	20.25	22.75	2.50	12.35	24.25	11.50	29
ASE	TEXSCAN	25.25	24.88	-.38	-1.49	27.50	17.13	28
NYS	TIME INC.	73.63	76.88	3.25	4.41	78.25	44.50	30
NYS	TIMES MIRROR	79.50	80.75	1.25	1.57	83.63	59.00	18
OTC	TOCOM	10.38	10.13	-.25	-2.41	12.00	6.50	D
OTC	TURNER BROADCASTING	21.50	22.75	1.25	5.81	24.50	9.75	151
OTC	UNITED TELEVISION	12.75	12.63	-.13	-.98	14.13	11.13	16
ASE	UNITED VIDEO	11.50	11.38	-.13	-1.09	13.50	10.38	16
NYS	VARIAN ASSOCIATES	59.50	59.00	-.50	-.84	70.00	35.25	35
NYS	VITACOM	37.50	38.13	.63	1.67	40.75	27.00	20
OTC	VIDEO CORP. OF AMER.	11.25	11.13	-.13	-1.11	11.25	3.75	D
ASE	WARNER COMMUN.	30.25	28.25	-2.00	-6.61	35.25	25.13	11
NYS	WASHINGTON POST CO.	66.25	69.00	2.75	4.15	71.75	54.50	18
NYS	WESTERN UNION	44.38	47.13	2.75	6.20	47.13	34.63	13
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### JUNE

**June 27—Executive Enterprises Inc. and FCC Week** subcarrier seminar, speakers include Thomas McCoy, National Radio Broadcasters Association; Jai Bhagat, Mobile Communications Corp. of America; John Schweizer, American Paging. Information: (212) 489-2680 or (202) 331-8346.

**June 27—National Association of Broadcasters Department of Minority and Special Services** Midwest Regional Hispanics in Telecommunications symposium. Columbia College, Chicago. Information: (202) 293-3534.

**June 27-29—Videotex '83** Conference and Exhibition, sponsored by *London Online Inc.* New York Hilton, New York.

**June 28-30—Jerrold Division of General Instrument Corp.** technical seminar. Hillside Holiday Inn, Hillside, Ill.

**June 29—Public Service Satellite Consortium's** seminar, "2° Spacing: Issues and Implications." Washington Marriott Hotel, Washington, D.C. Information: Marketing Department, SatServ, 1660 L St., N.W., Suite 906, Washington, D.C. 20036, (202) 331-1960.

### JULY

**July 6-8—Association of Catholic Television and Radio Syndicators** annual meeting. Vallombrosa Center, Menlo Park, Calif.

**July 8-12—Television Programming Conference**, 2nd annual conference, Red Carpet Hotel, Milwaukee, Wis. Information: Jim Hall, WCOV-TV, P.O. Box 2505, Montgomery, Ala. 36196.

**July 9-10—"How to Create & Sell TV Shows,"** Marriott Hotel, Washington, D.C. Information: Richard A. Blum & Associates, Box 3793, Gaithersburg, Md. 20878, (301) 869-6929.

**July 10-12—Institute for Graphic Communication** seminar, "Advances in High Definition Television." Holiday Inn, Monterey Bay, Calif.

**July 10-22—Missouri Broadcasters' Association's** minority broadcast workshop. School of Journalism, University of Missouri-Columbia, Columbia, Mo.

**July 11-29—Media Institute for Minorities** in cooperation with NAB second annual midsummer "Institute in Broadcast Management." University of Southern California, Los Angeles. Information: (213) 743-5573.

**July 12—Telemarketing** workshop for broadcasting, advertising and newspaper customers of *New York Telephone*. 1095 Ave. of the Americas, New York. Information: Bernard Cohen, (212) 395-8072.

**July 13-17—Colorado Broadcasters** summer convention. Speakers will include Ed Fritts and Marsha DeSonne (NAB), Jack Pottle (Brown Bortz & Coddington), Roger Blackwell (Ohio State University). Wildwood Inn, Snowmass Village, Colo.

**July 15-17—Oklahoma Broadcasters Association** annual summer meeting. Shangri La, Alton, Okla.

**July 16-18—Louisiana Association of Broadcasters** radio-television management session. Sheraton-Acadiana Hotel, Lafayette, La.

**July 17-20—New York State Broadcasters Association** executive conference. Grossingers Convention Center, Grossingers, N.Y.

**July 20—National Association of Broadcasters "SCA Day—USA,"** video teleconference about subcarrier channels in 21 cities. Washington, D.C. (202) 293-4955.

**July 24-26—California Broadcasters Association** annual membership meeting. Speakers include Senator Barry Goldwater and Rep. Al Swift. Hyatt Del Monte, Monterey, Calif.

### AUGUST

**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. 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.

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

### SEPTEMBER

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

**Sept. 11-13—New Jersey Broadcasters Association** annual convention.

# RANDOM THOUGHTS

## Save NPR\*

\*National Public Radio Needs Your Help!

These listeners and supporters of NPR have given you their name as Friends of National Public Radio.

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**Find friends, not fault**  
*All Things Considered. Earplay. Jazz Alive. Morning Edition. The Sunday Show.*

This fivesome has three things in common: They are among the most critically acclaimed programs on radio today; they are all broadcast on National Public Radio; and they have been, or may be, curtailed in resources or cancelled altogether. Reason: NPR's financial crisis, a funding vendetta that appears to mount with the passage of months. Back in March, NPR officials were estimating a \$2.8 million deficit. One month later, before the organization's annual conference, the figure ballooned to \$5.8 million. Following the resignation of NPR President Frank Mankiewicz later in the spring, it was left to the accounting firm of Coopers & Lybrand to deliver the full extent of the organization's fiscal cramp two weeks ago: a \$6.5 million working capital deficit, plus \$651,000 in withheld federal and state income taxes. Last week the figure soared to a projected \$9.1 million overall deficit for fiscal year 1983.

The situation has taken a human toll as well—140 employees. Mankiewicz's presidency. News Director Barbara Cohen, and just last week, Chairman of the Board Myron Jones and Chief Financial Officer Arthur Roberts. In weighing the situation, Rep. John Dingell (D-Mich.) called NPR an operation "effectively on the brink of bankruptcy." He added that its major officials "should be held accountable for their failures."

We won't argue that NPR deserves its share of criticism for getting waist deep in a funding crisis. In light of federal budget cuts, a decision was made to expand service and enter new ventures such as paging. That thrust was clearly ill timed.

But we argue, and strongly, that all the finger-pointing should not be in NPR's direction. In recent years, Mankiewicz urged the Corporation for Public Broadcasting to dramatically increase public radio funding. There were increases, but incremental ones. When NPR set up a special news and public affairs fund composed of corporate grants and gave it high priority and high visibility, only a few companies put their dollars in the pot. Many more held off.

Last week, some notable people made clear how valuable a resource NPR is to them—Ted Koppel, Robert MacNeil, Jim Lehrer, Walter Cronkite, Charles Kuralt and Judy Woodruff, to name a few. They did it with a fund-raising ad in the

*New York Times* and *The Washington Post* that in their concluding sentence, said it all: "Now is the time when NPR needs friends."

We hope a lot of people catch that spirit—and not just old or new listeners of the service. Now is the time that NPR needs some friendly maneuvers from its affiliates—making a national fund-raising campaign and a boost in public awareness of NPR's plight immediate priorities.

### Crime and punishment

A side issue to Gen. William Westmoreland's \$120 million libel suit against CBS over its documentary *The Uncounted Enemy: A Vietnam Deception* cropped up recently.

It concerns former Defense Sec. Robert McNamara's anger over having a telephone call taped by CBS producer George Crile, who was preparing the program. CBS News apologized to McNamara and others so taped and then suspended Crile.

We are not privy to the details of the conversation between McNamara and Crile, but it seems that more is being made of the taping than is necessary.

Whether McNamara's comments to Crile were on or off the record, if they were offered honestly and without ulterior motive, it shouldn't matter to McNamara whether Crile was in possession of a tape or his own careful notes or, for that matter, a stenographic record made by a third party.

A tape recording would be to McNamara's disadvantage only if he chose to deny saying something that he did say and accuse Crile of lying or misunderstanding.

The advantage to taping the conversation—an advantage that accrues to both sides—is accuracy. Whether the conversation is on or off the record isn't an issue in such taping. What is important is whether information is received accurately and whether any conditions on its use are honored.

A CBS News spokeswoman said she was unaware of any complaints by McNamara or others that Crile had gotten his information wrong or had reneged on any agreement to keep it off the record.

CBS policy forbids taping of telephone calls without the permission of the party on the other end, unless permission from the president of CBS News has been granted in advance.

Crile's violation of that policy is what got him suspended, although the severity of the crime is indicated by the fact that he still is on the payroll.

There is no question that informing someone that he or she is being taped is a courtesy, but the fact is that it does inhibit some people. Those inhibitions are probably the result of publicity relating to the Nixon tapes, police wiretaps and other taping of confidential conversations by a third party.

When an individual—a news source—is talking with a television producer or news reporter, he should assume that the producer or reporter is getting down everything that is said and getting it down accurately. As long as the reporter honors the conditions of the interview and gets the information accurately, it shouldn't be very important how he takes it down.



"I think this is a good time to stop and talk about the hostile pet."

BROADVIEW

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## other voices

### No place like home

"Someone asked me the other day what was going to be the hardest thing about leaving ABC. The hardest thing is finding a place to live here in Los Angeles. So now it's official. I'm on my way back to being a full-time Californian. I won't pretend it was the easiest choice I've ever made. The last 16 years have been a fantastic experience—I've loved every minute of it. But this is the right move at the right time, for me and for ABC. The company is in excellent condition, and the next generation of management—Fred Pierce's generation—has shown how well it can handle the reins of leadership. . . I'll still be involved in this industry as director of ABC, and I have some personal irons in the fire that you'll hear about when the time is ripe."

Elton Rule, vice president of the board, ABC, addressing Hollywood Radio and Television Society

### Hidden best

"Advertising is something you live and breathe and eat. Advertising requires 100 percent—nothing less. And perhaps that's what tonight is all about. About honoring the best, the most creative advertising that reaches for that something special—and hits its target.

But is it really about honoring the best, the most creative advertising? I often wonder what the best, the most creative advertising would be like?

Because I have a sneaking suspicion that the best and most creative advertising isn't even getting to a client's desk."

Neil Austrian, president, Doyle Dane Bernbach and this year's Clio chairman, speaking at the Clio Awards

### One on one

"There is a growing tendency on the part of the print, radio and television advertisers to develop campaigns based on

research and demographics—and advertising that talks to numbers instead of individuals fails to make a human connection. Too many consultants and researchers forget a simple premise: You're not talking to demographics, but living, breathing human beings. You have to deal with them as people with needs. The language of researchers will tell you who you're talking to, but not how to talk to them. When research overlaps into the application, it's too impersonal. The listeners won't respond. Radio offers advertisers a distinct advantage in making that human connection. A very intimate medium, radio invites talking to the individual consumer on a one-to-one basis.

Dick Orkin, president, Dick Orkin Creative Services, addressing the Radio Workshop, co-sponsored by the Association of National Advertisers and Radio Advertising Bureau

### Like it or not

"To start with, television is everywhere. Wherever you do business, it's in 98 percent of all homes. And there's only one reason why everyone has television—people like television. Every year the amount of daily television viewing goes up. For the full year 1982, the average television household watched TV a staggering six hours and 48 minutes a day."

Shelly Ignal, marketing sales executive, Television Bureau of Advertising, addressing the Opticians Association of America

### Shaky ground

"Long term, (broadcast networks') future is a little more uncertain, given continued audience erosion that they're going to suffer from cable or continued growth of the independent stations."

Ellen Berland Gibbs, vice president of Goldman, Sachs & Co., analyzing the broadcast outlook on "Wall Street Week" (6/17)

# From the other side of the looking glass

By Dave Potorti

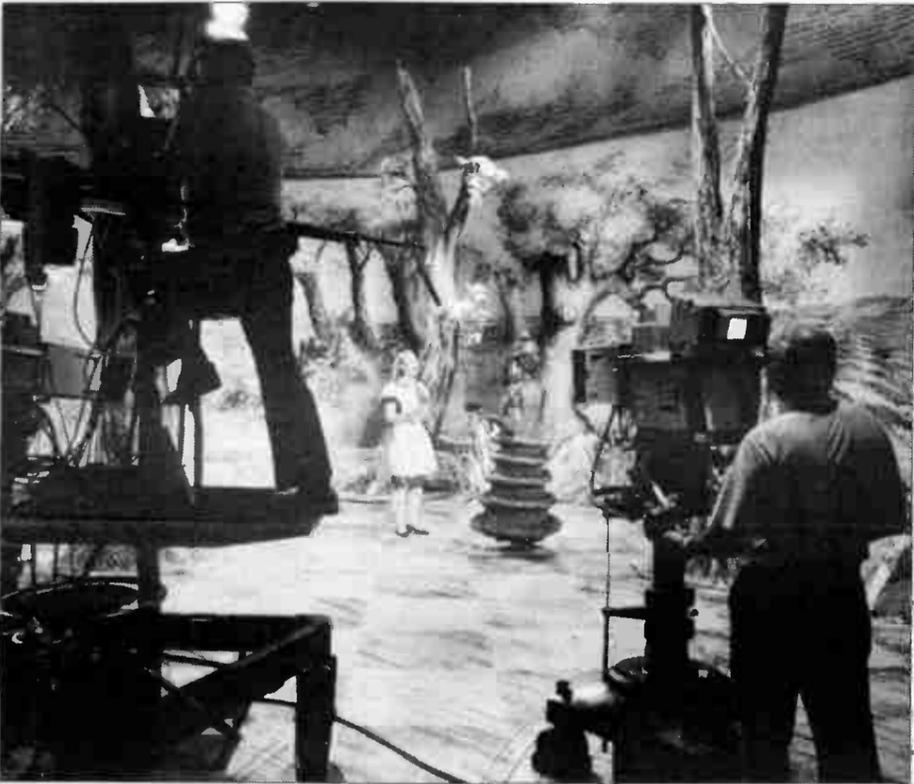
NEW YORK—Are major television productions returning to the Big Apple? If spacious studios and star-studded casts are any measure, the answer could be yes.

Both were in evidence during WNET Channel 13's recent taping of *Alice in Wonderland*, set to air next season on public television's *Great Performances*.

Veteran television director Kirk Browning presided over a cast that included Eve Arden, Kaye Ballard, Richard Burton, James Coco, Andre De Shields, Colleen Dewhurst, Andre Gregory, Geoffrey Holder, Zeljko Ivanek, Donald O'Connor, Auston Pendelton, Maureen Stapleton, Fritz Weaver and Alan Weeks.

The shooting took place in Modern Telecommunications Inc.'s new Television City Building, New York's largest independent television complex. It's a former Pathe News film studio that has undergone, and will continue to undergo, a multimillion dollar renovation.

"When good producers die and go to heaven, this is what they get," said Ann Blumenthal, show producer, basking in the luminary cast and modern facilities.



Sound man Bill Lombardi (top left) was among the host of off-camera technicians who assisted with the recording session of Colleen Dewhurst as the Red Queen and Kate Burton as Alice.



**IMAGES**

# Budget woes haunt CBS news

NEW YORK—A \$12 million budget cut requested by CBS management and a reduction in CBS News' coverage of Pope John Paul II's recent pilgrimage to Poland reportedly are fueling speculation that CBS News is being allowed to slip into mediocrity as CBS tries to bounce back from a shortfall in income, estimated at nearly \$100 million.

Unlike ABC and NBC, CBS declined to broadcast live the Pope's arrival in his homeland. This marks the first time in memory that CBS has allowed itself to get beat by the competition. While the two other

networks reportedly spent about \$1 million each covering the Pope's trip, CBS reportedly was limited to \$600,000 for the eight-day swing.

The CBS News division has a yearly operating budget of \$200 million. In addition to the \$12 million budget cut requested recently, the division cut its budget by \$7 million in April.

Also, CBS Broadcast Group President Gene Jankowski has reportedly requested that the entire group trim its staff by 400. The Broadcast Group currently numbers 8,500.

The closing of two CBS

News bureaus in Hong Kong and Bonn, West Germany, as well as the reduction of the CBS presence in Central America and the Middle East in recent months have spread fears among CBS News rank and file that the news division will suffer the bulk of the staff cuts.

The network's income shortfall resulted from miscalculations in projected advertising sales. The miscalculations, made about a year ago, created a 46 percent decline in 1982 profits.

## Kuralt, Moyers

*Continued from page 1*

ist always crowding the scene or the set with his own face, or the story with his own script, most of these stories create and carry their own momentum.

"They're like a vast ocean into which we drop our bucket and pull it up," Moyers added. "It's not the ocean, but it contains the ocean. Our stories are not America, but they contain America, and by looking at them you get a good sense of what's going on in the country today."

"The best way to explain the stories we're doing is to talk about the stories we're not doing—great events, politics and catastrophes," said Russ Bensley, executive producer, *On The Road With Charles Kuralt*. "We have a lot of human interest material, historical material and some material showing people doing unusual things or in unusual places."

Kuralt estimates that he's driven more than a million miles since his first *On The Road* piece appeared on the CBS Evening News in 1967. He entered this prime-time series with "two bulging portfolios" of ideas before production even began.

"Many of the ideas come to Charles in the mail," Bensley said. "He gets a lot of mail, and some of the ideas aren't bad. We do a lot of reading in newspapers like the *New York Times* and *Washington Post*, as well as less-read publications like *Yankee* and *Grit*. And sometimes we just stumble across ideas."

Kuralt was driving through Nebraska on another story when he noticed a number of mailboxes held up with old plows, milk cans and other out-of-the-ordinary devices. Putting his crew to work, laying on their backs in puzzled people's driveways to shoot the mailboxes, he collected about 40 of them on tape and created a brief but colorful piece.

On *Our Times With Bill Moyers*, ideas seem to evolve on their own, through research or tips from associates. A segment on the unemployed of Gadsden, Ala., came about through a series of phone calls made to chambers of commerce and mayor's offices around the country.

"We asked them what their unemployment rate was, what was peculiar about their particular situation, and as a result of a lot of basic reporting, we chose Gadsden," Moyers said.

A story on the 40th anniversary of Los Alamos, and the Episcopal bishop there who has no moral qualms about the building of bombs, came from a friend of Andrew Lack's who happened to go to Los Alamos every year, Moyers said.

Sometimes the stories develop out of casual conversation.

"Andy and I were sitting in

my office one day, talking about what would be a good story on the Fourth of July, which would not be just another empty tip of the hat to a holiday that no longer matters to most people," Moyers said. "Somehow in the sparking of that conversation we got to talking about how the only other country in the world that celebrates the Fourth of July is the Philippines—they were made in our image, spun from our cloth. We thought we should look at the Philippines along the lines of a '51st state.'"

"Our producers have been there for a month, and have contracted every kind of tropical curse you can get," Moyers said. "If you go out with a good idea and an open mind, you'll come back with more ideas, better than the first, and the story will usually be totally different from what you thought it was when you went out there."

With so many ideas on tap, do Moyers, Kuralt, 60 Minutes and the CBS Evening News share their thoughts? Yes, stories unsuitable for one program or too timely for another might be passed along in a note. A vice president, acting as a "clearing house" for ideas, "blue-sheets" the stories to prevent units from inadvertently pursuing the same leads.

The stories seen this summer will cover most sections of the country, avoiding the New York, Washington slant that might prevail on evening news programs.

"If you had asked whether the 'boonies' were getting slighted at the expense of New York and Washington five years ago, I would have said yes," Bensley said. "I had the feeling that Washington was getting more time on all three networks than it should have. CBS Evening News is doing fewer Washington stories now and more reports in the field illustrating what the people in the capital are talking about, and that's been a distinct improvement for the broadcast."

## Belo deal

*Continued from page 1*

CBS in Sacramento: KOTV, CBS in Tulsa: WANE-TV, a UHF CBS affiliate in Fort Wayne, Ind.; and WVEC-TV, ABC in Norfolk, Va. Belo also owns WFAA-TV, ABC in Dallas.

In addition to its television properties, Belo owns the *Dallas Morning News*, radio stations WFAA and KZEW-FM, Dallas and Queen City Telecommunications Inc., a cable system in Clarksville, Tenn. Belo's purchase of radio stations KOA and KOAQ-FM, Denver, is awaiting FCC approval.

Dun & Bradstreet put the Corinthian stations on the market May 9, saying that although the stations were profitable it believed its best

interests would be served by redeploying its assets into mainstream business services and information activities (*BW* 5/16/83).

Dun & Bradstreet reported its broadcasting group had operating income of \$47.3 million on revenues of \$100.6 million in 1982. The bulk of that income was from the six stations, but it also included contributions, estimated to be more than \$12 million, from the since sold TVS Television Network and Corinthian Television Sales, Corinthian's in-house rep firm.

Huey declined to pin down the multiple of the purchase price to the cash flow of the six stations, saying Belo still "had some homework of our own to do," but some outside observers expressed doubt that the stations generate \$60 million a year in cash flow, the level that would be necessary to place the purchase price at the generally accepted multiple of 10.

Both sides said they expect the sales to begin closing next year. All transactions require FCC approval.

Although the \$606 million price tag raised a number of eyebrows in the broadcasting community most observers said the figure was just part of the high cost of buying major market stations today.

Alan Gottesman, an analyst for L.F. Rothschild, Unterberg, Towbin in New York, even said Belo had made a "very satisfactory deal for itself."

## Metromedia

*Continued from page 1*

on HBO first and then on the Metromedia Network.

The deal is significant to HBO because it increases the amount of production money available and allows HBO to minimize production risk, much the way Hollywood producers do.

For Metromedia, it adds credibility to the notion of the company's role as a fourth television network by providing it with additional programming that hasn't had a network run.

"It creates for us a whole new bag of potential programming that we can use, hopefully successfully, on our lineup of stations," Bennett said.

He added that he and Fuchs first discussed the idea at the National Association of Television Program Executives convention last March in Las Vegas.

"I have a feeling that (HBO) is so enormously successful and growing so fast that we could be of some help in some of the things they are doing and they could be of enormous help to us, if for no other reason than helping us put this movie network together," Bennett said.

He went on to say that something in the co-production area should happen soon. Co-produced movies will run on HBO first, Bennett said, and then will run on the Metromedia

# AT DEADLINE

recognize the growing importance of marketing and this year's "very good agenda."

## Bongarten to join WNBC

NEW YORK—Randy Bongarten, vice president, radio, G.E. Broadcasting, will join WNBC Radio here as vice president and general manager, effective July 25.

Bongarten had been responsible for overseeing G.E.'s eight radio stations and shared responsibility for negotiating sales when G.E. decided to divest itself of its radio properties.

## Braden, Buchanan, Mutual discuss deal

WASHINGTON—Mutual Broadcasting has started preliminary talks with local radio commentators Tom Braden and Pat Buchanan on taking the pair's afternoon news/talk program on WRC-AM here nationwide. Mutual officials confirmed the situation following a June 22 appearance by Buchanan on *ABC News Nightline*, during which he made note of the negotiations. "We think they're a fantastic team and we'd love to have them," a Mutual spokesman said. "But we see a long, long way before we reach an agreement, if in fact we do reach an agreement." Buchanan's *Nightline* remarks were part of a segment on National Public Radio's financial crisis. On NPR, Buchanan claimed the network should be terminated, or be forced to operate without government funding.

## NBC claims Tuesday night

NEW YORK—NBC topped ABC and CBS for the sixth Tuesday night in 10 weeks with a 16.7 average Nielsen rating. The network's success was due mainly to *The A-Team* (8-9 p.m. EDT), which drew an overnight rating of 19.1 with a 38 share. The share figure is the highest for a regularly scheduled Tuesday night show on NBC in 22 years. On Wednesday night, *Buffalo Bill* (9:30-10 p.m. EDT), a possible prime-time show for NBC this fall, garnered an average overnight Nielsen rating of 11.5 with a 20 average share. The show came in first place in New York, third in Chicago and second in Los Angeles.

## 'Morning News' edges 'Today'

NEW YORK—CBS *Morning News* edged ahead of NBC's *Today Show* for the first time during the week of June 13-17, although both trailed ABC's *Good Morning America* by more than a ratings point. *GMA* came in with a 4.6 rating and 25 share, followed by CBS with a 3.5 rating and 18 share and *Today* with a 3.4 and 18.

For the 13 weeks ended June 17, *GMA* had a 5.6 rating and 27 share, followed by *Today* with a 3.9 and 19 and *CBS Morning News* with a 3.5 and 17.

## NPR flap

*Continued from page 1*

who resigned as chief financial officer and assistant treasurer, "the auditors' report contains numerous examples of errors and distortions of fact." Roberts, who will remain as a consultant to NPR through Sept. 30, detailed in a memo to the NPR Board charges that the Financial Department was being "made the scapegoat for NPR management overspending."

Roberts' response to the Coopers & Lybrand audit report said, "Neither report revealed any question of mismanagement and neither report revealed anything in the way of a material weakness. In my mind the greatest weakness lies with the auditors' lack of effort to ascertain their facts."

Myron Jones also handed in his resignation as chairman of NPR's board and washed his hands of the board entirely. Responding to what Jones said was a claim by Ronald Bornstein, acting chief operating officer, that Jones and board member Steven Meuche were "obstacles to funding," Jones said his position was "to resign only if the board votes that I leave."

The board in a six-one vote—with four abstentions—asked Jones to step down as chairman. Jones has completely removed himself from the fray. "I cannot be on a board where the acting chief operating officer can tell the chairman to resign," Jones said.

Admitting that he offered the NPR board the choice of him or Bornstein, Jones said, "I believe in a board-staff separation and I believe it means nothing to be a board member if you do not have authentic board power."

"My feeling is that I honestly don't belong here—the vote (for resignation) tells me that I don't," Jones remained positive that NPR will surmount its

problems. "I tend to feel absolutely certain the NPR will grow and prosper."

Meuche, who Jones said Bornstein had told the board was also a problem for support from the Corporation for Public Broadcasting, did not resign from the board but did step down as chair of the Finance Development Committee. He will assume chair of the Membership Committee that has been vacated by Wallace Smith. Smith also handed in his resignation from the board, effective Sept. 30.

"By resigning now and continuing to serve on the board until the end of our fiscal year in September, I will be able to work with you and the interim management team in the development of plans to resolve the crisis which is upon us," Smith said.

Newly elected board interim chairman was Dr. Donald Mullally will serve until October. Mullally appointed Cyrus MacKinnon chairman of the Finance Development Committee.

"It was probably in the feeling with the board that this was in the best interest in the long run," noted Mullally on Jones' requested resignation. Terming the board's shuffling "just a part of the ordinary activity of any board," he said that there was no controversy between Jones and Bornstein.

"Every company has a life cycle," Mullally said. "This is a part of the life cycle that this company must go through... it involves managing the company well and adapting the company to the changes it will face."

Returning to what may be termed more normal board business, Joe Gwathmey was appointed senior vice president, programming with responsibility for engineering, public information and programming at the network.