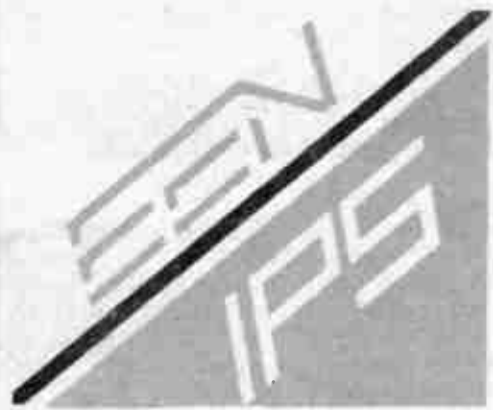


When this 'broker' talks, PBS stations listen

By Dave Potorti

BOSTON—Belt tightening, "commercial experiments" and fund-raisers seem like dreary ways for public television to mine additional revenues. But local stations are taking a look at more creative marketing ideas designed to expand their audience base.

Viewer participation, whether through educational exercises or book purchases, seems popular. Joint ventures between public television stations may become more common.



Station participation is providing American "bumpers" around foreign programming may add to the appeal of certain difficult-to-digest material.

Playing a broker's role in many of these arrangements it Eastern Educational Network and its Interregional Programming Service. IPS offers a program syndication service to its 250 member stations as a supplement to PBS, without duplicating PBS offerings.

IPS facilitated the sale of major programming, like *The Paper Chase*, to public television stations

nationwide, and at the same time meets the less-than-mass needs of smaller groups of stations with programming like *Microwave Cookery*. The program service is supported by membership dues and by a 12 percent administrative surcharge on all programs.

EEN, parent company to IPS, was launched in 1960 and is now composed of 33 corporate member stations in an 11-state region. It is the only interconnect system operating 24 hours a day, seven days a week, and provides

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BROADCAST WEEK

The business news and features weekly for the broadcast industry.

A Titsch Communications, Inc. publication

August 8, 1983 Vol. 1, No. 38/75c

EXTRA

Television:

- Production facilities
- MSI: Historic facility
- Chamber of Commerce: Chamber productions as well as outsiders
- MetroTape: Metromedia's in-house producer

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BW IN BRIEF



Ronald Bornstein and Edward Pfister

Brighter days

WASHINGTON—Final agreement on the loan that will help National Public Radio through its \$9.1 million deficit may signal some brighter days ahead. **Page 5.**

News speculation

NEW YORK—The musical chairs continue in the network news arena, but participants are playing the game without a great deal of fanfare. **Page 2.**

Christian radio

ATLANTA—Burkhardt/Abrams/Michaels/Douglas and Associates is branching into religious broadcasting consulting with a new Christian Radio Programming Division. **Page 3.**

AFTRA appeal

LOS ANGELES—The American Federation of Television & Radio Artists appealed the ruling that found them guilty of antitrust violations and ordered them to pay \$10.5 million. **Page 6.**

Motion denied

LOS ANGELES—Superior Court Judge Jack Zwink denied Dr. Carl Galloway's motion for a new trial in his slander suit against *60 Minutes* and CBS. **Page 6.**

RKO ensnared

NEW YORK—RKO General has money in its pockets and no place to spend it—at least, nowhere in broadcasting—because of hearings and appeals on license renewals. **Page 13.**

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Rules compromise set...

By Angela Burnett

WASHINGTON—Approval of a tentative plan that gives the networks full financial interest in prime-time programming and proposes modification of the syndication rules was offered by the Federal Communications Commission late last week.

Under the compromise plan, worked out by the FCC Chairman Mark Fowler, ABC, CBS and NBC can have up to 100 percent ownership rights of any

shows they air, including syndication rights. However, within six months after the end of a series, the network would have to transfer all of its syndication rights to an independent syndicator.

Similarly, five years after a series first aired, even if it is still on-air, syndication rights of the network would have to be transferred to an independent syndicator, and not the network.

Continued on page 4

... reactions hold to path

By Bill Dunlap

NEW YORK—ABC and CBS were happy, in a reserved sort of way, about the Federal Communications Commission's tentative decision to relax the financial interest and syndication rules, but NBC's first reaction was a little testy.

Supporters of the rules, which include the motion picture industry, producers and syndicators, were disappointed with the FCC's proposal and were of the opinion that what the FCC touted as a compromise was really a victory for the networks.

The CBS reaction came from Thomas Wyman, chairman, president and chief executive, who was at the forefront of the fight against the rules from the beginning.

"We are pleased that the FCC has taken this important step in reducing outdated gov-

ernment regulation of our business," Wyman's statement said.

After commending the commission for its thorough review of the case, the statement went on to say, "We are, of course, disappointed that the FCC has not totally repealed the rules, which we think would be fully justified by the extensive record in this proceeding.

"But we believe the commission has taken a judicious and well considered action that fairly reflects the many points of view it has received."

An unattributed statement from ABC Inc. said the changes in the rules would be "constructive and welcome" and went on to say, "Although ABC believes that full repeal of both rules is justified, television viewers will undoubtedly benefit from the changes the commission does plan to make. The

Continued on page 4

Ad sales flex muscles

By Bill Dunlap

NEW YORK—The strong performance turned in by the three networks in the upfront buying season is inspiring optimism on the part of the television rep firms that national spot sales also will be strong this fall.

Executives at some of the larger rep firms were predicting 10 to 16 percent gains in business in the fourth quarter.

Victor Ferrante, senior vice president at Katz Television, expressed great pleasure with reported upfront business by the networks. "We think that bodes well for good business in

the fourth quarter," he said.

He cited the improving economy and a generally positive atmosphere as contributing to the optimism, although no product categories stood out, as video games did last year.

"The third quarter will finish up with a 10 percent gain and it will be better than that in the fourth. We are anticipating that the fourth will start showing strength building toward the 1984 election and Olympics year. We're pleased, too, that local business has taken a tremendous resurgence this year at most of our stations," Ferrante said.

Jim Kelly, senior vice president and general sales manager Blair Television, said the third quarter is coming in a little higher than the 9 to 11 percent gain he had originally recast. "September looks

Continued on page 5



Launching SSS

Jim Caldwell, co-host of "PM Magazine" on New York's WNEW-TV, broadcast live from the opening festivities of South Street Seaport while a barbershop quartet entertained. Story and additional photos on **page 19.**

Indies plot countermoves

By Ed Harrison

LOS ANGELES—As the network prime-time season draws nearer, independent stations are formulating their counter-programming strategies.

What can network affiliates expect in the way of competition from their independent counterparts? For the most part, they can rely on movies, off-network sitcoms, syndicated dramas and westerns and lots of action/adventure programs—all demographically

skewed to counter network fare.

"As independents, we're finding it easier to do our business against prime time because of network fluctuation," said Henry Boyce, program director of KHTV-TV Houston. "We're the only consistent thing in the universe. We're selling consistency. From a sales point, advertisers know what they're getting."

Boyce said that his approach to movie programming is to

Continued on page 5

AT DEADLINE

CBS leads July sweeps, NBC follows

NEW YORK—CBS topped the July Arbitron sweeps (July 6-Aug. 2) with a 13.2 rating, but NBC may have been the big winner. NBC's numbers rose 15 percent from the previous July, 10.6 to 12.2, as the network moved into second place. ABC slipped 11 percent, from 12.6 to 11.2, falling to third. CBS was down 2 percent, having achieved a 13.2 in July 1982.

With the last day of results yet to come in for the Nielsen sweeps (July 7-Aug. 3), NBC had an 11.9, up 12 percent from July 1982; ABC had an 11.3, again down 11 percent; and CBS had a 13.0, again down 2 percent. As in Arbitron, NBC had moved into second place.

Disney Productions takeover rumor denied

NEW YORK—A spokesman for Allen & Co. Inc. and Alfred Taubman, chairman of Taubman Co., deny they are interested in acquiring a stake in Walt Disney Productions. Rumors that one or both companies were interested in a takeover of Disney drove the company's stock up 2½ points last Thursday.

Continued on page 4

BW1FD02906BRAB8# 554/1
 GEORGE BRANDT GEN MGR
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Jennings, Mudd head list in musical anchors game

By Dave Potorti

NEW YORK—The musical chairs continue in the network news arena, but participants are playing the game without a great deal of fanfare.

ABC's Peter Jennings looks like a good bet to fill Frank Reynolds' anchor seat on *World News Tonight*, his single anchor role leaving Max Robinson's future in question. While an announcement is expected in the near future, official comment is lacking.

Meanwhile, Roger Mudd, still smarting from his removal

as co-anchor of *NBC Nightly News*, has been approached by Metromedia as potential anchor for its forthcoming news network.

At the same time, CBS has set one of its veterans in motion. George Herman, moderator of *Face The Nation* for 15 years, will be replaced by White House correspondent Lesley Stahl this fall, with a corresponding change in the show's appearance.

"No decision has been made at the present time," said David Burke, ABC vice president and assistant to Boone Arledge, in

response to rising conjecture last week that Jennings was set to assume the anchor role. "It's only been two weeks since the death of Frank Reynolds. It was totally unexpected, and these things take time."

If Jennings is named the sole anchor of the program, it means a broad departure from the format developed by Boone Arledge. Such a change undoubtedly would affect the role of Chicago anchor Max Robinson, but Burke downplayed reports of Robinson's fall from grace with ABC.

"Max is an important part of

the team we've built at *World News Tonight*, and we are in ongoing negotiations. He is valued at ABC," Burke said.

Anchor options

Metromedia values experience and credibility as well, and has approached NBC's Roger Mudd with an offer to anchor its news network, according to Bob Bennett, senior vice president, TV broadcast and production/president, Metromedia Television.

"There has been one conversation with Roger, and if he's interested in being with us, we're interested in talking to him further," Bennett said. "If he was available, he would be exactly the kind of person we would want, bringing to our news operation the kind of credibility we need to get started."

Claiming that "finding an acceptable anchor for our prime-time news has been a more difficult assignment than I expected," Bennett restated the group's plan to launch the news service 90 days after an anchor is placed.

Departing veteran

"I have always felt that management has the right to change its style and format any time it chooses. After holding a show for 15 years, I really don't have much ground for complaint."

It sounds like CBS' George Herman has no hard feelings about his departure next month from *Face The Nation*, the Sunday news program he has moderated since 1969. His CBS contract expired in January, however, and he is currently looking for similar spots elsewhere.

"If nothing better presents itself, I will gladly renew with CBS," he said. For the immediate future, Herman is expected to remain a special correspondent for CBS News following his departure from the show.

Meanwhile, Lesley Stahl is expected to bring "a more contemporary feel" to the program, according to Van Gordon Sauter, CBS News president. She will remain as CBS' White House correspondent.

Biondi returning to Chicago radio

By Adam Buckman

NORTH MYRTLE BEACH, S.C.—Veteran air personality Dick Biondi will return to Chicago radio on Aug. 15 after an 11-year absence.

Biondi, who has worked for about 20 radio stations in the last 30 years, will take over the morning drive shift on CBS-owned WBBM-FM, which programs the CBS/FM Hit-radio format.

His return to Chicago is a homecoming of sorts for Biondi, who was one of Chicago's most popular jocks before being fired by WLS in 1968 and then by WCFL in 1972.

Biondi has spent the last 11 years as a disc jockey on WNMB-FM in North Myrtle Beach, S.C., a resort that he called "the best beach on the East Coast." WBBM became interested in Biondi after he appeared in a segment of *Where Are They Now?*—a news feature on WBBM-TV assembled periodically by TV newsman Bob Sirrot, a friend of Biondi's.

He was called in for a week last month to substitute for WBBM morning man Thom Rivers when Rivers took his annual summer vacation. Listener response to Biondi's return to Chicago was so positive that the station offered him a job permanently, said Jeff Schwartz, WBBM's general sales manager.

Chicago's advertising community is also enthusiastic about the return of Dick Biondi.

Nets take split spots

NEW YORK—All three major TV networks have begun accepting split 30-second commercials.

CBS, which refers to the 15-second "piggybacked" spots as "corporate multiple production announcements," has been running such spots for Alberto-Culver in daytime. Five other advertisers reportedly have submitted split commercials to CBS Standards and Practices for consideration.

An NBC source said five advertisers have submitted piggybacked 15-second spots with one of the advertisers planning to run the ads during the week before the new season at the end of this month. The source declined to say who the advertisers are.

And at ABC, a spokesman said the network has accepted "a version of those spots." Without naming the advertiser, the spokesman said the 15-second back-to-back ads met the network's policy for running such ads. The network's policy allows the spots if they advertise products of "a similar use and purpose." The spots have been running on ABC in daytime.

said Schwartz, who is personally elated about WBBM's new morning man. "You judge (the response) by the phone calls from advertisers," he said. "People call and say, 'When does Biondi start?' and 'I want to advertise on the Dick Biondi Show.'"

Schwartz, a Chicagoan who

grew up listening to Biondi on the radio, said the disc jockey "had an allegiance that would have followed him anywhere."

But Biondi was fired by WLS after he "got into a physical fight with the commercial manager," Biondi said. "He was giving me too many commercials. We just disagreed on a few things," he explained.

Blair's Market Development Team:

THEIR PERSPECTIVE ON MARKETING HELPS BLAIR STATIONS GROW.



Burkhart/Abrams organizes unit for religious broadcasting

By Adam Buckman

ATLANTA — Burkhart/Abrams/Michaels/Douglas and Associates, the radio consulting firm best known for its Superstars AOR format as well as its work in top 40, country and adult contemporary radio, is branching into religious broadcasting.

The firm's two-week-old Christian Radio Programming Division already has four clients and hopes to lure many more from the 300 Christian radio stations in the United States, said Dwight Douglas, president of Burkhart/Abrams.

"As far as we know, we're really the first national consultancy for Christian radio stations," Douglas said. The firm's new division will provide the same sort of consulting services to religious broadcasters that the company has offered to its AOR, top 40, country and adult contemporary clients, he said.

The firm's Christian Radio arm is being headed by Brad Burkhart, the son of Burkhart/Abrams Chairman Kent Burkhart and an expert in Christian radio and records.

The younger Burkhart has been Southeast promotion director for the last 2½ years at Word Records, a manufacturer of religious records owned by ABC Inc. and based in Waco, Texas. He also has been the principal programming speaker for the last two years at the National Gospel Radio seminar.

"Like all radio listeners, religious radio listeners have personal lifestyle trends," Brad Burkhart said. Christian music and formats "are strategically placed based on our ongoing research to play what the Christian listener wants to hear when they want to hear it," he said.

In addition to being a radio consultant, Burkhart said he'll help Christian musicians and other artists prepare for tours,

concerts and other live appearances. Douglas said the new division's activities probably will include producing some satellite-delivered religious music programming for radio stations.

Because the audience for religious radio "truly has no age barrier," Douglas said the new division's strategy will be to turn Christian stations into "religious versions" of such full-service AM stations as WMAL, Washington, D.C.; KDKA, Pittsburgh; and WGN, Chicago.

This would be accomplished by adding some news, news features, talk and updated music programming to a religious station's regular regimen of gospel music and prayer programs, Douglas said.

The Christian Radio Programming Division's first clients are KBIQ-FM, Seattle; WFOM, Atlanta; WQCK-FM, Columbus, Ga.; and WLIX, Long Island, N.Y.

'FNV' scores good numbers

NEW YORK—The premiere episode of *Friday Night Videos* on July 29 gave NBC-TV its highest ratings in that late-night time period since the 1970s, the network reported. The 90-minute show garnered a 5.6 rating and 26 share.

Approximately 95,000 calls—at 50 cents apiece—were received for the show's "Video Vote" feature. Duran Duran's "Hungry Like A Wolf" video beat out David Bowie's "Lets Dance" in the competition, and was thus featured again this past Friday in a duel with another hot video.

'The Hamptons' finish 18th

NEW YORK—ABC-TV may have a new hit on its hands.

The Hamptons finished in 18th place during the ratings week ending July 31, with a 13.8 rating and 25 share.

Its head-to-head competition included CBS' three-hour repeat movie, *The Ordeal of Dr. Mudd* (#56), which received a 9.0/17 for the network's lowest-rated Wednesday night of the year.

NBC's *Buffalo Bill*, also opposite *The Hamptons*, climbed up to a tie for #34 with an 11.8/21 showing—1.6 rating points and two share points over the previous week.

CBS' *On the Road with Charles Kuralt* also finished at #34, with an 11.8/22. Because of a presidential news conference, it aired opposite ABC's *Joannie Loves Chachi* rerun, which sank to #59 (8.1/15). NBC's *The A Team* rerun, at the same time, finished sixth with a 16.6/30.

Kuralt's companion program, *Our Times with Bill Moyers*, streaked up to #30 with an 11.9/21—1.9 rating points and two share points over the previous week.

NBC's *Eischied* rerun (11.9/24) tied with Moyers at #30, knocking a *Dallas* repeat down to #45 (10.5/21).

NBC won the week with 12.3/24, followed by CBS with 12.1/23.4 and ABC's 11.8/23.

The highest rated show was CBS' *Jeffersons* rerun with a 19.1/33. NBC's highest rated show was the *Dorothy Stratton Story* on *Monday Night at the Movies*, which came in fourth with a 16.9/31. ABC was led by *20/20*, at #11 with 15.8/30.

The combined three-network rating was 36.2, up from 35.9 a week earlier. The combined three-network share was 70.4, up from 70.2.

'ET' ends up on KTTV-TV

LOS ANGELES—When *Entertainment Tonight* begins its third season in September, it will be on the third Los Angeles station in as many years.

Beginning Sept. 12, the popular daily syndicated show business feature from Paramount Television Domestic Distribution, moves from Golden West's KTLA-TV to Metromedia's KTTV-TV. During *Entertainment Tonight's* initial season, it aired on KNBC-TV.

Why the station changeover? "We liked the show and were happy to keep it on the air but Paramount asked for a substantial increase in fees," said Steve Bell, KTLA vice president and general manager. "In terms of what we're getting in audience, it wasn't justified."

Bell said that Paramount's asked-for increase would have more than doubled the show's current license fee.

While *Entertainment Tonight* has been doing well nationwide, it has never made a ratings impact in Los Angeles. Airing on KTLA weekdays at 4:30 p.m., in the May book *Entertainment Tonight* had a 3 rating finishing next to last in the time period. It never did better than a 4 rating.

Entertainment This Week, the hour-long weekend capsule version, fared somewhat better with an average 3-4 rating during its Saturday 11 p.m. broadcast, while the Sunday 8 p.m. broadcast hovered between 5 and 6.

"Our alternative was to change the time period but we didn't have another one for it," Bell said. "We would have considered it. It's fortunate for Paramount that the competition isn't as set and can justify the higher price."

Define advertiser needs. Take the lead. Initiate contacts. Influence the make-up of the media mix at the planning stage, before media decisions are made. It's the strategy that's made Blair Television's Market Development Division the largest, most productive developer of new spot TV business in the representation field. It's how Michael Brochstein, Dick Giltner, Mike Krupa, Suzanne Stewart-Englert, Charles Miles, and Marie Hagerty help Blair client stations build new national spot business.

All of them are marketing specialists who work primarily with advertisers. They dig into marketing dynamics with research resources such as Simmons, LNA, BAR, and many advanced computer-based services. They combine their expertise with input from Blair's station clients nationwide to demonstrate the value of spot television.

Michael Brochstein, Vice President and Director of the Market Development Division, and his marketing managers show advertisers how to meet their marketing and sales objectives more successfully by matching media weight to sales on a market-by-market basis. This means a shift of dollars to spot television from other media.

Sports Director Mike Krupa's top-level client contacts and thorough knowledge of locally produced sports sponsorship vehicles make him one of the first specialists national advertisers turn to when they want to cash in on local enthusiasm for sports in their key sales markets.

Agri-Marketing Director Dick Giltner uses his specialized research to show how effective spot television can be for agri-marketers.

The Blair Market Development Division is what the Blair Perspective is all about—outworking the competition to help advertisers outsmart theirs... with spot television. It gets great results. For both buyer and seller.

Blair Television
A division of John Blair & Company

Our perspective helps our stations grow.

Getting product movement information firsthand in one of New York's largest grocery warehouses (L to R): Dick Giltner, Vice President/Director of Agri-Marketing; Charles Miles, Marketing Manager; Suzanne Stewart-Englert, Marketing Manager; Michael Brochstein, Vice President/Director of Marketing; Marie Hagerty, Marketing Manager; and Mike Krupa, Sports Director.

AT DEADLINE

Continued from page 1

Walt Disney Productions is unaware of any attempt by another firm to acquire it, Disney Chief Financial Officer Michael Bagnall confirmed. Taubman said he has not purchased any Disney shares and has no current plans to do so.

Westinghouse's Shapiro moves on

NEW YORK—Marvin Shapiro, senior vice president and director of Westinghouse Broadcasting and Cable Inc., has taken early retirement to form his own consulting firm specializing in broadcast and cable investments. His new company, Foxwood Communications, will open for business on Aug. 15 in New York.

ABC, CBS neck and neck in daytime race

NEW YORK—CBS and ABC tied for the daytime ratings lead for the week of July 25-29. Both received a 6.7 in the Nielsens, but CBS had a 24 share as compared with ABC's 23. ABC fell from a 7.0/24 a week earlier, while CBS dropped from a 6.9/24. NBC, on the other hand, rose from 5.4/19 to 5.5/20. The top five programs were *General Hospital* (ABC), *All My Children* (ABC), the second half-hour of *The Price is Right* (CBS), *The Young and the Restless* (CBS) and *As the World Turns* (NBC).

NBC keeps Saturday morning ratings lead

NEW YORK—NBC-TV keeps winning the Saturday morning ratings battle. On July 30, the network received a 4.7 rating and 24 share in the Nielsens, up from a 4.6/22 on July 23. ABC pulled a 3.9/19, down from a 4.2/21 the previous week. CBS stayed the same at 3.9/18. The top three shows, all on NBC, were *Smurfs*, *Gary Coleman* and *Hulk/Spiderman*.

Network switch in South Dakota

SIOUX FALLS, S.D.—KDLT-TV will switch its affiliation from ABC to NBC, it was announced last week. In February, the former NBC affiliates—KSFY-TV and satellite stations KPRY in Pierre and KABY, Aberdeen—announced their intentions to change to ABC within six months.

'Nightly Business Report' adds 13 affiliates

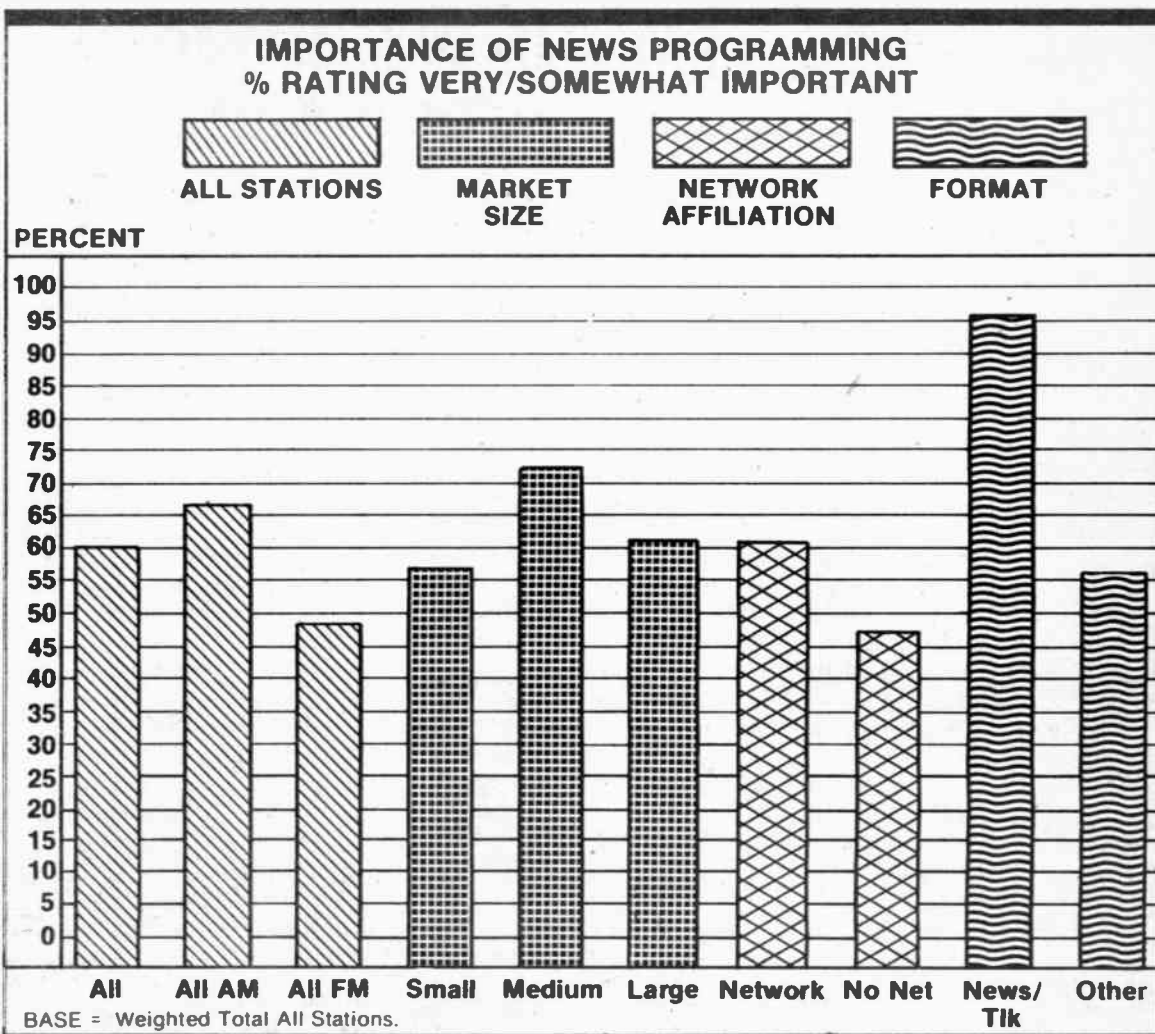
NEW YORK—*The Nightly Business Report*, distributed by the Interregional Program Service, has cleared 13 more public TV stations. The 2-year-old show now has 232 affiliates overall. KERA-TV, Dallas, and the 10 stations of the South Carolina Network will begin airing the show Sept. 5. KQED-TV and KQEC-TV, both in San Francisco, will begin coverage on Oct. 3.

'MacNeil/Lehrer NewsHour' gears up

NEW YORK—*The MacNeil/Lehrer NewsHour*, gearing up for its Sept. 5 premiere, has added 12 producers, seven reporters and three editors to its staff. The appointments include Richard Hunt, former NBC News producer/executive, as news editor. He will be based in New York. The show, co-produced by New York's WNET-TV, Washington's WETA-TV and MacNeil-Lehrer-Gannett Productions, will be seen on more than 270 public TV stations.

Broadcap new investments top \$1 million

WASHINGTON—Broadcap, the private, non-profit venture capital group established by the National Association of Broadcasters in 1978, has approved three new investment commitments totaling \$1.35 million. Scheduled to receive funds from Broadcap are KLMB-TV, Tyler, Texas, for construction of a UHF television station; Spanish Broadcasting Systems Inc. for purchase of an AM radio station to serve the New York/New Jersey area; and Mason Broadcasting Inc. for purchase of an FM radio station in South Carolina. Broadcap's investments will now total \$7 million.



News integral part of radio

WASHINGTON—Ninety-nine percent of all radio stations in the U.S. program news on a regular basis with the average station programming 125 minutes of news per day.

Those are some of the findings of a recently released study of radio news programming commissioned by Associated Press Broadcast Services and conducted by the Washington Division of Needham, Harper & Steers Advertising Inc.

Researchers queried 50 general managers, 50 news directors and 50 program directors in small, medium and large markets around the country—a total of 450 radio station executives were polled.

The study's results reinforce notions that are held widely concerning the importance of news to radio stations with various formats in all markets. The results also provide relevant information about format distribution, network affiliation and the percentage of AM stations to FMs.

While national and international news was found to be important to a radio station's news programming, 86.9 percent of all AM stations responding said local news was the most important. Local news was rated most important by 83.1 percent of all FM stations.

Overall the study found that national, international, regional/state and local news

was more important to AM stations than FM ones.

The AP study found that 82.8 percent of all radio stations have a full-time news director. Sister stations are likely to share news directors as well as news staff, according to the study.

Stations indicated that they use a variety of sources to obtain news, including wire services, networks, staff reporters and newspapers.

Eighty-three percent of all stations are affiliated with either a commercial network, audio service or state/regional network. Two-thirds of the stations surveyed are affiliated with a commercial network.

The study also found that 85.8 percent of the responding stations use actualities in their news programming. More than 90 percent of them rated local actualities as more important than national, international or state ones.

Concerning radio in general, the study reported 76 percent of the nation's stations are located in small markets. More than a third of all stations are located in the Southeast; the Northeast section has the smallest share of stations—13.6 percent.

Fifty-eight percent of this country's radio stations are AMs; FMs compose 42 percent.

FCC gives nod to compromise . . . reactions predictable

Continued from page 1

would then negotiate who could purchase and for how much.

The six-month or five-year transfer requirement would apply only to prime-time programming broadcast between 7-11 p.m. EDT and is designed to prevent network warehousing between 7-11 p.m. EDT and is designed to prevent network warehousing of choice programs. The network could, however, syndicate at any time before the guidelines.

The FCC also proposed a reporting requirement by which networks would notify the commission of sales or transfer of programs within 30 days. The networks would be required to certify that the sale was consistent with the requirements of the rule.

The "Fowler rule" would be applicable only through 1990 in anticipation of greater programming strength by independent stations, lower network audience share and an expanding marketplace. With the addition of direct broadcast satellite, low power television and expansion of cable and

multipoint distributions systems, Fowler noted, "We will be video rich..."

The proposal was approved by a 3-1 vote, with Commissioner James Quello dissenting on calling the plan at "Tentative Decision" and Commissioner Henry Rivera concurring in part and dissenting in part. Because the new proposal is a compromise of the various positions offered on the rules and has not specifically received comments on its merit, comments will be accepted through Sept. 20. The commission may then be expected to take final action by the end of October.

Chief focus of the proposal is to protect independent stations from anti-competitive activities by the networks, an FCC staffer explained. He added that the proposed changes are likely to cause the networks to seek reevaluation of the anti-competitive consent decrees signed with the Department of Justice, although he said this latest proposal has Justice, administration, Federal Trade Commission and National Telecommunications and Information

Administration.

Action by the FCC may be for naught if certain members of the House Telecommunications Subcommittee have their way. In hearings last Monday on the financial interest/syndication rules, members heard testimony about imposing a five-year moratorium on any action the FCC could take on the rules. The bill introduced by Rep. Henry Waxman (D-Calif.), whose home district includes a number of potentially affected producers, was originally scheduled for mark-up Wednesday.

Monday's hearing foreshadowed trouble that came to fruition Wednesday. Members were concerned that H.R. 2250 was being voted too soon without adequate hearings or participation by FTC, FCC, Department of Justice and Commerce Department. "Shotgun marriage," as the proposal was termed by Rep. Matthew Rinaldo (R-N.J.) was avoided as floor session took precedence, after a series of amendments delayed mark-up's progress.

Continued from page 1

FCC's changes will enhance competition in program markets and permit networks to sustain diverse and high quality program schedules in the coming years."

An unnamed NBC spokesman, though, took a different tack, saying "We are naturally disappointed that after six and one-half years of study that the FCC has failed to take final action to repeal the... rules and end these regulatory constraints on the free television system."

The statement said the continuing restrictions on syndication are "excessive and are based on nothing more than wholly theoretical claims."

On the other side of the issue, the Committee for Prudent Deregulation called the FCC proposal unacceptable, labeling it a "non-compromise" and tantamount to outright repeal of the rules.

Speaking for the committee, Mel Blumenthal, executive vice president of MTM Enterprises, said that by gaining financial interest, the networks would

"acquire the position of dominant partner in the creative process. Independent producers like MTM will become little more than robots, responding to the whims of the networks to get our programs aired."

"Without the promise of downstream profits, we will lose the incentive to stretch creativity, to do innovative programs like *Hill Street Blues* and *St. Elsewhere*," Blumenthal said.

"Under the 'Fowler compromise,' we will have no bargaining power. They will hold all the cards," he said.

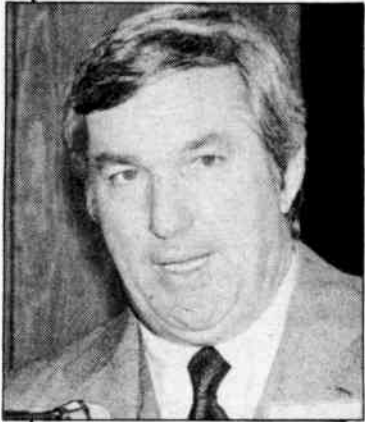
Fritz Attaway, an attorney for the Motion Picture Association of America, said the association's position is that "the FCC, under the guise of a compromise, has turned over the television program marketplace to the three networks. Unless the FCC intends to examine every single contract, wherein a network passes syndication over to a so-called independent syndicator, it's going to be meaningless," Attaway said.

Bennett gazes into future

By Dave Potorti

NEW YORK—"I don't see the networks going under. As a matter of fact, they might get stronger in a different way than they have been."

That look into the crystal ball is courtesy of Bob Bennett, senior vice president, TV broadcast and production/president, Metromedia television. Not surprisingly, his view of the future included a growing role for independent stations in general and Metromedia Producer's Corp. in particular.



Bob Bennett

Having recently met with the Hollywood production community in an effort to score product for Metromedia's Sunday movie nights, Bennett recounted a good reception.

"Everybody in Hollywood would like to succeed. They see us as having another yellow brick road to run down," he said. "But because we don't have 200 affiliates, we don't have the opportunity to pay the kind of dollars that producers would like to have, so we were having a little bit of a problem. We

have made some offers to buy some features; there are movies available, but we're looking for something highly marketable that could be promoted and could establish credentials."

Bennett also met with Chuck Young, Metromedia's new president, to develop "new directions and psychologies for the MPC group."

"As we look to the future, we're trying to find ways to develop programming the group, as opposed to selling sitcom ideas to the networks, which is how MPC was structured before," Bennett said.

"Our markets need product desperately, and always will. We used to have six or seven shows that we'd want to buy coming off network every year, but in the future there's only about one show coming every year for the next three years that's deep enough—with 85 episodes or more—to be potential for us. If we wait for those shows to last four or five years on the network and then come to us in limited numbers, the pricing will be so astronomical that we will lose money buying them."

Satisfying Metromedia's program needs, as well as those of other independents and affiliate stations, led to the resurrection of shows like *Too Close For Comfort* and *Fame*, Bennett said.

"They're first-run network shows running on a sort of 'network of opportunity,'" he said. "If they work, it's possible that we could have six to 10 more shows next year in various stages—either network cancellations or pilots that didn't get on. You can even look back at *Taxi* and *WKRP*; there are those shows that we might be able to start up again or develop new concepts for."

Referring to *Squaring The Circle*, a five-hour MPC co-venture with Television South of Britain based on the life of Lech Walesa, Bennett predicted more co-productions with foreign groups in the future.

"It's very likely that we'll have a lot more. Somehow it does seem to be a lot easier to go outside of the United States. A lot of independents are running to Canada, Great Britain and Australia, and we're looking in all of those arenas," Bennett said.

Bennett targeted the noon-4 p.m. time period as the next realm of conquest by forces outside the networks.

"The networks make the bulk of their money in the daytime, but for years, independents have been running all of their old mistakes in the daytime," he said. "Why do we have to recreate the wheel? Maybe indies, or any group of stations, can do soap operas, and do them as well as or better than the networks. If we can compete, why don't we compete there?"

Indies plot counterprogram moves

Continued from page 1

"target titles to network prime-time programming." On Monday nights when ABC appeals to males with *Monday Night Football*, movie titles will lean toward the female demographic.

"On nights that affiliates are geared more toward kids and females, our thrust is more action-oriented," said Richard Solomon, program director at WAWS-TV, Jacksonville, Fla., which programs movies during prime time.

Solomon deemed Friday nights the toughest to counter-program because of CBS' one-two-three punch of *Dukes of Hazzard*, *Dallas* and *Falcon Crest*. "We've never been able to generate high movie nights on Friday," he said.

Solomon said *Magnum, P.I.* and *The A Team* also present formidable opposition, but added, "Those shows are always strong and it hurts everybody, but it doesn't hurt us as much as it does ABC."

Said Chuck Alvey, program director at KPHO-TV Phoenix, "We do strip series in prime time. We don't look so hard at what the affiliates are doing because it changes every night."

Alvey plans on going with a comedy strip from 7-9:30 p.m. comprised of series like *The Jeffersons*, *Alice*, *Taxi*, *Bob Newhart*, *The Love Boat* and *Barney Miller*. An adventure hour follows at 10 p.m. after the news, and comedy reigns supreme again with *Benny Hill* and *Thicke of the Night*.

At KWGN-TV Denver, Program Director Mark Schacher said movies, particularly westerns, action/adventure and science fiction, have found a niche in the market. He points to the station's 7 rating in the May book, KWGN's highest rating in some time. "As we become more expert at scheduling, we'll continue to grow," he said.

Correction, clarification

CBS did not lose three TV affiliates to NBC as reported in "For the Record," Aug. 1. While Montana's KECI-TV, Missoula; KCFW-TV, Kalispell; and KTFM-TV, Butte will become full-time NBC affiliates on Sept. 1, the CBS affiliates will remain KPAX-TV, Missoula and KXLF-TV, Butte.

Color codes for ABC and CBS were inadvertently transposed in the production of last week's "Daytime Audience Share" chart.

Last month KWGN instigated a "Movie of the Month" promotion whereby one major title gets extensively promoted. Last week it was *Network 2001: A Space Odyssey* slated for September followed by *The Bible*, *Cabaret*, *Tora, Tora, Tora* and *The Turning Point*. "We expect to beat the network competition on a regular basis," Schacher said.

Schacher said titles appealing to females will prevail during the fall because of *Monday Night Football* but usually "male-oriented titles do better because the networks appeal to females."

"We'll counter football with movies geared more toward kids and women," commented Vickie Street, general manager/program director at KSTU-TV, Salt Lake City. "Against network stations with comedy we'll go with drama."

Street said Tuesdays with *Hart to Hart* and Wednesdays with *Dynasty* are the toughest to counterprogram. Surprisingly, she said that Thursday against *Magnum, Cheers, Gimme a Break* and *Hill Street Blues*, KSTU has done well with westerns. "We also do well on Monday with drama and comedy."

At KTVT-TV, Dallas, Program Director Clem Candelaria begins at 7 p.m. with hour adventures like *Hawaii Five-O*

"because the networks have soft material on at that time. We've gotten away from the family hour at seven," he said, "and are competing more at that hour." Movies take over from 8-10 p.m. (Prime time begins at 7 p.m. in Dallas.)

"The same strategy has held well for us for years," Candelaria said. "Come January, maybe we'll make some changes, but we'll sit through a sweep." Candelaria said KTVT has the advantage of being the only VHF indie in the market, but the proliferation of video signals into the market from cable and other indies are making competition tighter.

For the most part, program directors don't seem overly intimidated by the networks' prime-time schedule. They said there isn't much difference this season from previous ones and expect series to come and go.

When it comes to programming movies, Boyce brought up a strong point. "Central time zone independents have it toughest against the networks. Stations dealing with an 9 p.m. prime-time start are in a better position because they are going against the network start and can get an hour jump on the network movies. Here (in the Central zone) there are four, five or six movies starting at the same time."

NPR secures needed funds

By Angela Burnett

WASHINGTON—Final signature of the loan agreement that will help National Public Radio through its \$9.1 million deficit, coupled with the more than \$2 million raised in its "Drive to Survive," may signal some brighter days ahead for the troubled network.

Shortly before midnight last Tuesday representatives from NPR and the Corporation for Public Broadcasting, joined by the three public trustees who will hold title to the interconnect system, placed their signatures on a series of documents that finalized at least one portion of the NPR saga.

NPR received two checks—

one for \$512,000, the balance of the August program contract payment from CPB, and another for \$6.5 million as per the loan agreement. Each of the trustees, attorneys Henry Geller and Elliot Richardson and former CPB board member Virginia Duncan, received \$10 for the one-year leaseback of the interconnect system (*BW*, 8/1/83). Member stations have already pledged \$1.6 million in the form of the community service grants to the network.

Terminating the loan agreement a "good" one, CPB President Edward Pfister said, "It confirms CPB's role as the public steward and ensures the continued independence of NPR."

FOR THE RECORD

■ The first season of *Innovation*, the science series produced locally by WNET-TV here, will go into national syndication via the Eastern Educational Network. The half-hour program will enter its second season with 26 new installments on WNET this fall. Airing Fridays at 10 p.m. and Sundays at 5 p.m., the program is hosted by former *Today Show* personality Jim Hartz.

■ Wometco Enterprises Inc. declared the regular quarterly dividend of 11 cents a share, payable Sept. 9 to shareholders of record Aug. 25.

■ The 25-54 age group continued to be the most requested demographic among advertisers during the second quarter of this year, according to Katz Radio's quarterly availability study. The demo was included in 38 percent of all presentations made by Katz sales staff during the period, the study said. The demo represented 33 percent of all demo requests during the same period in 1982. In addition, the 18-34 demo moved into second place in availability requests during this year's second quarter. The demo was included in 14 percent of total requests, Katz said.

■ Radio networks in the U.S. posted a 24 percent gain in revenue during the first six months of this year over the same period in 1982, according to the Radio Network Association, New York. Ad revenue for the month of June represented an increase of 26 percent over June 1982, the association said. During the first half of this year, the association said, revenues equaled those for the entire year of 1979.

■ The largest regional TV station in West Germany—Westdeutscher Rundfunk—last month began broadcasting segments of CBS-TV's *60 Minutes* and other CBS News broadcasts in a new weekly half-hour program. The show, which will also use segments from *CBS Reports*, *Universe* and *CBS News Specials*, is the first regularly scheduled American programming in West Germany to be broadcast in English. WDR is one of nine regional stations of ARD, the Association of Public Law Broadcasting Corporation of the Federal Republic of Germany.

TV ad sales flex upfront muscles

Continued from page 1

particularly strong," he said. "I think we're looking at 14 to 16 percent gains in the fourth quarter."

"Network sales picked up substantially in the last week or two and the economy still seems to be showing no signs of weakness, at least not in the sectors we're involved with," Kelly said.

He cited strong home sales, despite some recent slippage, that "will bolster some white goods advertising and should augur well for retail, which will help local and keep rates headed in the right direction."

"We also think there's been a high introduction of new products, which usually use spot TV to launch themselves," Kelly said.

At Seltel, President Jack

Mulderrig expressed high optimism, predicting about a 12 percent sales increase for the third and fourth quarters.

"With the turnaround in business and greater confidence on the part of a lot of people, the psychology behind the spending will be positive," he said.

"I think the money spent in 1984 will be substantial—a quantum leap in revenues."

None of those contacted saw any threat to national spot spending from the several *ad hoc* networks being organized by such companies as Paramount and Metromedia. They said national ad dollars in barter syndication programming most likely will come out of network budgets.

The upfront buying season was a good one for the networks,

with prime-time sales approaching the \$2 billion mark.

H. Weller (Jake) Keever, vice president, television network sales for ABC, said strong upfront sales boded well for network television. "Advertisers, when the chips were down, came in and gave us a vote of confidence in the best possible way, by buying our goods," Keever said.

Keever said ABC had made sales for the 1983-84 broadcast year of over \$1.9 billion, counting \$610 million upfront prime-time and totals for daytime, news, *Monday Night Football* and the Summer and Winter Olympic Games. He compared that with calendar year 1982 sales of \$2.1 billion, saying, "We've still got things to sell, but we've got a lot of money on the books."

WTTG grabs 'PM Magazine'

By Angela Burnett

WASHINGTON—Not only is the "national office spearheading a whole new look," but this week marks the return of *PM Magazine* to the Washington market as WTTG-TV picks up where WDVM-TV left off.

"It's the same thing, but different. It'll still feel good, but it'll be more grown up, more honest," said Fran Murphy, executive producer of *PM* at WTTG.

After a continued ratings beating against WTTG's 7:30 p.m. *M*A*S*H*, WDVM decided to drop *PM* in December (*BW*, 12/20/82). WTTG will air *PM* at 8 p.m., using

*M*A*S*H* as a lead-in.

"Airing the show at 8—it's a real challenge. There are some hard-hitters out there in that time slot. But when we were doing the focus groups, we found there were a lot of people searching at 8 for something to turn to. Something to relax with," Murphy said.

"After five-six years in major markets, *PM* is growing up. It's going to have a more adult approach and more freedom. It won't have that rigid commitment to segments 3½ minutes long, or the same segments in the middle every day.

"We're also going to be running our production much closer to airtime... which will

make the program much more up to date," she said. "Instead of producing with three-four weeks lead, we'll sometimes be producing segments within a week of airing."

Murphy added that WTTG's decision to offer *PM* is based on "a very deep commitment to Washington and the community." With the August debut, WTTG will also have a jump on national changes in the show for the new season.

"We're the pioneers and there are definite pluses in that," she said. "We're not stuck in some kind of mindset. We're rethinking the entire project as we do it."



Marcia Brazda and Joel Loy host "PM Magazine" for WTTG.

UPDATE

New trial motion denied for '60 Minutes' lawsuit

LOS ANGELES—Los Angeles Superior Court Judge Jack Swink has denied the motion of Dr. Carl Galloway for a new trial in his slander suit against *60 Minutes* and CBS.

After hearing arguments made by Galloway's attorney Bruce Friedman and CBS attorney William Vaughn, Swink concluded that "both sides had a fair trial" and ruled that "the verdict of the jury will stand."

In June, jurors decided by a 10-2 vote that *60 Minutes* had not slandered Galloway when a program's segment linked him

to auto accidents insurance fraud.

Swink maintained that "reckless disregard for the truth" was the proper standard in the case. He said the jury was not affected by remarks made to a juror by her neighbor and expressed skepticism about the "level of integrity" of a series of tests performed after the trial by a scientific expert hired by Galloway who was called in to determine whether an appointment card used by CBS in its defense was authentic.

Galloway is expected to file an appeal.

Bennett joins caucus board; second meeting set Aug. 18

WASHINGTON—With the addition of Metromedia's television president, Robert Bennett, to its board, the Major Market Television Caucus continues to round out its plans for its second board meeting Aug. 18.

According to David Henderson, president of Outlet Broadcasting Co., the caucus will also be considering a further expansion of its membership base. Currently, membership in the caucus is open to any non-network-owned station in a top 50 market (*BW*, 7/18/83).

"We've had some requests from people who are in station groups and are outside the top 50 markets," Henderson said. He added that the interests are not "earth-shattering" but could result in the addition of another

three to four groups.

"We've drawn up our framework for the top markets... we'd definitely rather have the interest than not to have the interest," he said. "We may have to bend the by-laws, which I've just gotten in my office... but we'll get that fully documented at our next meeting." He added that the final decision will be up to the full board.

Henderson reported that plans continue for a main person and secretary to be based in Washington, probably sharing space with one of the caucus members. The caucus has been collecting names, and he noted that a number of public relations firms have contacted it.

Survey process challenged

Craft discrimination trial heating up

KANSAS CITY, Mo.—Anchorwoman Christine Craft's \$1.2 million sex and wage discrimination suit against Metromedia Inc., the former owner of KMBC-TV, continued for the second week amid testimony from witnesses for the plaintiff and defendant.

At the heart of the case, which also includes charges of fraud and misrepresentation, is the validity of the research findings of an outside consulting firm that were key to the removal of Craft as news co-anchor.

Thomas Beisecker, a University of Kansas professor, identified as a statistical research specialist, dismissed as "not

scientifically defensible" research that was used to oust Craft from her position.

Media Associates, the consultant firm hired by KMBC, had conducted focus group research in the summer of 1981 to determine viewer opinions of local newscasts. Subsequent telephone surveys supported the negative comments about Craft in the focus groups.

Beisecker objected to the telephone survey, finding some of its questions biased against Craft. He testified that he could find "no evidence" to support its negative conclusions about her. Beisecker said the focus group research had its "shortcomings" with its members

being "particularly susceptible to one or two strong members of the group."

He further accused the Media Associates consultant of bias in leading the focus group discussion. At one point the moderator said to one of the groups, "let's spend 30 seconds destroying Christine Craft." In another portion of the research tape, the moderator asked, "Is she a mutt? Let's be honest about this."

Testifying on behalf of Metromedia, Steven Meacham defended the data and his role in assembling it for KMBC. Meacham said the negative research on Craft "was among the most intense I've ever seen."

suits, by admitting "hearsay" testimony as evidence and by computing the damage award on the basis of insufficient facts.

John Collins, Tuesday's counsel, said the district court judge was correct in denying the exemption on the grounds of illegal provisions in AFTRA's national television and radio recorded commercials contracts and the ensuing boycott of Tuesday Productions by AFTRA and its signatory ad agencies.

Furthermore, Collins added that "hearsay" testimony was admissible because it involved statements of co-conspirators and other evidence proved that a conspiracy existed. Tuesday argued that experts for both sides agreed on the sources of data used to compute damages.

After the proceedings, both sides conferred on a reorganization plan for AFTRA, which declared bankruptcy under chapter 11 last November.

A verdict from the appellate court is expected by October.

AFTRA appeals suit payment ruling

LOS ANGELES—The American Federation of Television & Radio Artists, found guilty last year of antitrust violations and ordered to pay \$10.5 million in damages to San Diego-based Tuesday Productions, a commercial jingle house, appealed that ruling last week before the Ninth-Circuit Court of Appeals here.

AFTRA attorneys argued that the U.S. District Court in San Diego erred by denying AFTRA a labor union's traditional exemption from antitrust

Spotnet responses said overwhelming

STAMFORD, Conn.—Group W Satellite Communications said last week that it was receiving "an overwhelming response from a number of advertising agencies" to Spotnet, GWSC's satellite commercial delivery service (*BW*, 7/4/83).

Lloyd Werner, senior vice president of marketing and sales, declined to identify agencies or potential clients, but said, "I'm getting letters every day from agencies saying, 'I read about it; please put us on the list; we would like to use it.'"

Werner said Spotnet had received orders from agencies, but was not accepting them yet. "We're not going to sign up anybody until we are ready to go up," he said.

That date is set at Oct. 1, at which time Werner said 150 to 200 television stations should be equipped with an addressable Sat-a-dat switcher to receive commercials directly from Spotnet.

Stations ordered by an advertiser, but not yet equipped to receive commercials by satellite, will be shipped a tape by Spotnet at the same price for commercial delivery—\$18 per station per commercial—even if it means taking a loss on those orders, Werner said.

Werner compared Spotnet's \$18 cost with duplication and shipping costs of \$18 to \$21 for normal commercial delivery and much higher costs for rush service. "Major users will probably get some discount and the cost is totally commissionable to agencies," he said.

NATPE floor space filling

NEW YORK—Stan Marinoff, president of the National Association of Television Program Executives, said here last week that NATPE '84 in San Francisco now has 119 syndicators, producers, distributors and related companies lined up for space on the exhibition floor.

The major studios, though, are still planning to stay off the exhibit floor and do their business in suites at the Fairmont Hotel.

Marinoff clearly would like to have all exhibitors on the floor, but he minimized the importance of the holdout.

"Those companies that are up there really aren't going to have the major product next year," he said. "They are major companies, but what is MCA or Paramount going to have that is new next year?"

"So I think, unless there are some changes in the next six months, the majors, so to speak, are not going to have the product that perhaps the program directors may want to see," he said, although "I'm sure they will disagree."

As an incentive to make floor exhibits more attractive, any exhibitor taking floor space at NATPE '84, which costs \$4 a square foot, will be guaranteed the same rate for NATPE '85, which will also be in San Francisco.

Lorimar signs deal for K&E

CULVER CITY, Calif.—Lorimar announced last week that it has signed a definitive agreement with Kenyon & Eckhardt to carry out the previously announced acquisition of the advertising agency (*BW*, 3/28/83).

The deal calls for shareholders of Kenyon & Eckhardt, a privately owned company, to receive \$21 million plus additional payments based on future performance.

Lorimar said the transaction will be closed on or about Aug. 15.

BW EXTRA

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

BW EXTRA explores the hot issues affecting television and radio, television one week and radio the next. And provides information from the national and local levels.

Because **BW EXTRA** is presented in plain, straightforward language, it eliminates the mystique of an issue.

This week **EXTRA** looks at "Television: Production facilities—a new look."

Turn the page and take a look.

PEOPLE ON THE MOVE

George Robertson, who has been manager of acquisitions analysis for Viacom International, New York, since January 1982, has been named director of Viacom World Wide Ltd.

David Kennedy has joined Taft Entertainment Co., Los Angeles, as senior vice president. Kennedy spent the last 10 years at International Creative Management, where he was most recently executive vice president of television.

Fred Barbieri has been named director of technical operations for WCBS-AM/FM, New York. Barbieri spent the last 15 years as chief technical supervisor for WCBS-AM.

Lisa Brown has been promoted from account executive to New York sales manager of TeleRep's Tiger sales team. She joined the team as an account executive in 1984. TeleRep also named **Mac Lorimar** vice president and Southwest manager. Lorimar comes from WSB-TV, Atlanta, where he was national sales manager. The station is the flagship station for Cox Communications, TeleRep's parent company.

KUTV-TV, Salt Lake City, has named **David Smith** its new marketing director. Smith comes to Salt Lake City from Columbus, Ohio, where he was promotion manager for NBC affiliate WCMH-TV.



Joseph Ondrick

WOR-TV, Secaucus, N.J., has named **Joseph Ondrick** director of advertising and marketing. Ondrick leaves his position as director of broadcast advertising and promotion for the Entertainment Channel.

Ronald Crowe has joined KPIX-TV, San Francisco, as director of creative services. Crowe comes to KPIX from KIRO-TV, Seattle, where he served as director of advertising and promotion since September 1980.

Donald Young has been appointed New York sales manager for RKO Radio Sales. He held the same position with Torbet Radio.

Rick Patton is the new mid-day host on Chicago's WAIT-AM. Patton, who has worked in a variety of formats, has been on the radio in Chicago on and off for the past 10 years.

Metromedia Producers Corp. has named **Irwin Klein**

Steel City still loves Burns

"You name it and I've covered it," said Bill Burns, who has been this city's most popular TV newsman practically since the first day he stepped in front of the cameras 30 years ago on WDTV-TV.

In 1955, the Dumont Broadcasting Network sold WDTV to Westinghouse, which changed its call letters to KDKA-TV. Burns, who is still anchoring the station's noon newscast, last month marked his 30th anniversary as Pittsburgh's premiere newsman. Pittsburghers first got a look at Burns on July 19, 1953.

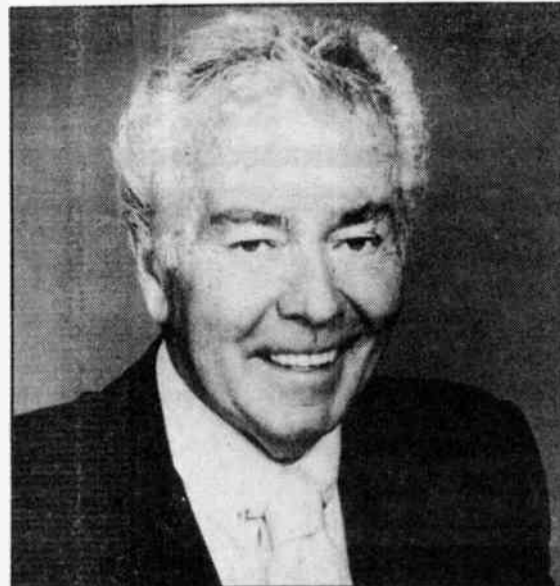
Burns has covered 11 political conventions in his career, which began in the late 1940s at Pittsburgh's KQV radio. He covered Pope John Paul II's pilgrimage to the U.S. in 1979 and has interviewed numerous celebrities and politicians over the last three decades. "I've only had two broadcasting jobs," he boasted.

His 30-year career has had few downs and many ups. "I've been number one, I think, ever since I first came on," he said of his long-lasting popularity. His noon news show, which he has anchored for the last 30 years while anchoring—at various times—the station's news shows at 6 p.m. and 11 p.m., is the highest-rated noon news show in the country.

For a few years in the 1970s, Burns and his daughter Patti co-anchored the noon news, becoming the first and only father-daughter news team anywhere. Patti Burns is currently KDKA's anchor on both the 6 p.m. and 11 p.m. reports.

"I love this city," said Burns, who also said he's refused offers from TV stations in New York, Chicago and Los Angeles. He characterized Pittsburgh's broadcast market as "very competitive" and said he's stayed in the city because "I've gotten to know it so well."

Burns' 30 years of covering news in Pittsburgh has resulted in such experiences as preventing a suicide attempt and rescuing an abandoned baby. But one of his favorite



Bill Burns

stories concerns the time in the late '50s that a killer confessed his crime in a live interview with Burns.

"I'd gotten a tip that the Chicago police were bringing down a suspect for a hearing before two Pittsburgh magistrates," he said. The police had had a problem getting the suspect to talk, Burns said, but as soon as he sat down to be interviewed by Burns, he said, "Damn right I did it."

He later told Burns on the air that when he had come home late one night his wife hit him with a shoe. "I then choked her pretty god-damned good," the suspect told Burns and his viewing audience in Pittsburgh.

Burns later testified at the man's trial. After he was convicted and sentenced, Burns said the murderer said to him as he left the courtroom: "Not everybody can tell about murdering his wife on Bill Burns' 11 p.m. news."

a special consultant on international sales. Klein will be involved in MPC's marketing efforts in Latin American countries.

Mike White has joined Needham, Harper & Steers/USA, Chicago, as senior vice president and director of media resources. White was executive president of media and administration at Cunningham & Walsh, Chicago.

WKTU-FM, New York, has promoted **Frankie Blue** from assistant to the music director to director of music research. Blue joined WKTU in 1981 as an intern in the music department.

John Siegel has become president of UTV of San Francisco Inc., the new owner and operator of KBHK-TV. Siegel is a director of UTV and chairman of the board of numerous UTV telecommunication subsidiaries.



John Siegel

Taft Broadcasting Co., Cincinnati, has elected four senior vice president: **S. Donald Urban**, senior vice president of personnel and administration; **John Chapman**, senior vice president of corporate affairs; **Gregory Thomas**, senior vice president and controller; and **William Baumann**, senior vice president of planning and corporate development.

Frederick Breitenfeld Jr. has been elected president and general manager of Public Broadcasting's WNYU Inc., Philadelphia and Wilmington, Del. Breitenfeld leaves his position as executive director of the Maryland Center for Public Broadcasting.

Jim Ware, a member of the reporting staff for KYTV-TV Action News, Springfield, Mo., has been promoted to managing editor. Also joining the Action News team are **Leanne Gregg** and **Mark Thomas**. Gregg comes to KYTV from WRCH-TV, Chattanooga, Tenn., where she anchored and produced the noon newscast. Thomas was sports director of KPOM-TV, Springfield.

Fran Tivald, who spent the last nine years with TeleRep, has joined Katz Independent Television as national sales manager of the company's Sabers sales team. **Mark Weaver**, an account executive for Katz Television Continental, has been named manager of Katz Independent Television's Detroit sales office.

Frank Stolten has joined the Broadcast Equipment Division of NEC America Inc.,

Sunnyvale, Calif., as Western regional sales manager. Stolten comes to NEC from IFM, a California-based industrial electronics company, where he was field applications engineer.

Irwin Brodsky has been promoted to director of sports information for ABC-TV, a new position. Brodsky, who joined ABC in October 1960, had been manager of sports information since 1976.

Tri-State Broadcasting of El Paso, Texas, has named **Mike Malter** news director. Malter, who was news director at KXMD-TV, Williston, N.D., will be responsible for news operations at KTSM-AM, FM and TV, El Paso.

Michael Volpe has joined KDOC-TV, channel 56 in Los Angeles, as vice president and general manager. Volpe was vice president and general sales manager at WCVB-TV, Boston, for the last 10 years.



Michael Volpe

Yolanda Perez, administrative assistant in the news department of KNTV-TV, San Jose, Calif., has been promoted to public service director. She replaced Kathy Berger, who has retired.

In Denver, **Marty Aarons** has joined KOA-TV's NewsCenter 4 as executive editor and co-anchor. He had been weekend co-anchor at WXFL-TV, Tampa, Fla. At KOA, he joins anchors Janet Zappala and Bob Palmer on NewsCenter 4 at 5 and the Late Edition.

Neal Van Ellis, vice president and general manager of Cleveland's NBC-owned WKYC-TV since 1969, announced plans to retire from broadcasting effective Sept. 1, 1983.

Tim Healey has been named sports director and sports anchor for the 6 and 10 p.m. weeknight editions of NewsCenter 10 for KTSP-TV in Phoenix. Healey previously was sports anchor and sports reporter for KDFW-TV, Dallas/Fort Worth.

KGUN-TV in Tucson, Ariz., announced two appointments: **Harry Spleker** has been promoted to local sales manager. He joined the station in January 1981 as an account executive. **Bruce Franzen** has been named program manager. Franzen was director of operations and film buyer for KEYT-TV in Santa Barbara, Calif.



Roz Abrams

Roz Abrams, who spent the last two years as a news anchor at the Cable News Network, Atlanta, has moved to San Francisco to become a primary anchor/reporter on KRON-TV's NewsCenter 4 Update at 11 p.m.

In Houston, **Lori Dimiero** has joined the news staff of KHTV, channel 39, as news editor and host of the public affairs program, Outlook. She comes to KHTV from KRBE-FM, Houston.

WSQV-FM, Jersey Shore, Pa., named **Tim Menowsky** vice president and general manager. He was vice president and sales manager. **Gerald Getz** was named sales manager.

Mike Wise has joined Barry & Enright Productions as vice president, motion pictures. He will develop motion pictures for theatrical and TV release, and also develop TV dramas and sitcoms. Wise is a former partner in The Production Company.

BW EXTRA

TELEVISION



Production facilities—a new look

With this issue, *Broadcast Week* begins the first in an ongoing series of production facility profiles.

For starters, we travel to New York, Los Angeles and Washington. Large markets, for sure, but still somewhat a quandary for broadcasters and independent producers seeking cost-efficient, state-of-the-art facilities.

Besides being located in three different sections of the country, the facilities profiled here represent operations run by three different types of interests.

In New York, we tour the historic MTI site. An independent facility, MTI is entirely dependent on providing services to outside producers.

In Washington, we visit the Chamber of Commerce production center. Predominantly used for chamber productions and videoconferencing of all types, the facility is also used by outsiders.

And, in Los Angeles, we take a peek at an insider's facilities. In this case, the insider is Metromedia. The studios, located at KTTV, increasingly are being used to further the broadcaster's "fourth network" plans. But they also play host to a variety of other broadcasters' programs.

Lights, cameras, action...

MTI blends past, present

By Dave Potorti

"We've taken what appears to be a downside consideration on the surface, and have made it very appealing."

That's the conclusion of Robert Weisgerber, president of Modern Telecommunications Inc., when asked about the location of the company's latest facilities on East 106th Street in Manhattan. The 11-story building is one of the last remnants of Hollywood-style production facilities in New York, and it's being transformed into the city's largest independent television complex: MTI Television City.

Howdy Doody and WNBC-TV's

Continued on page 10

Chamber unit applies theory

By Angela Burnett

Barely a block from the White House, in a building that resembles so much of the federal architecture in this town, exists a most surprising audio and video production facility.

The first surprise is that the facilities belong to the Chamber of Commerce of the United States. The second is the convenient downtown location, just across from the president and Lafayette Square. The biggest surprise, however, is the completeness of the state-of-the-art equipment used by a well-rounded group of professionals.

"When we first started the show (*It's Your Business*), I talked to a lot

Continued on page 10

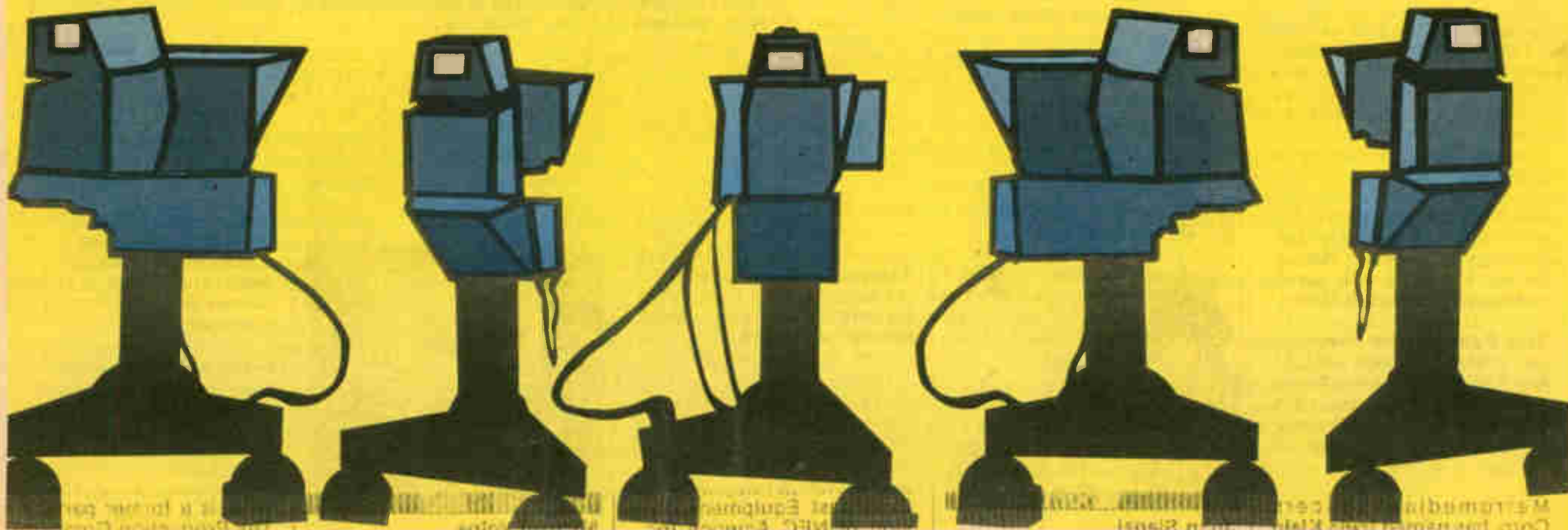
Metro Tape: Dual mission

By Ed Harrison

"Metromedia's mission is to serve all of Metromedia Producers Group product whenever we can and at the same time service the independents," said Steve McPeck, vice president and general manager of Metromedia's video and post-production facility in Hollywood.

Located in 12-acre Metromedia Square, which also houses Metromedia's KTTV-TV, the production facility really came of age in 1975 when its videotape production facilities were expanded with the addition of a 40,000-square-foot building providing offices, rehearsal halls and dressing rooms for

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EXTRA

“Our long-term goal is to provide as many facilities as possible under one company banner”



MTI's Grass Valley 16007K switcher.

MTI facility blends the p

Continued from page 9

local news were just two of the live shows broadcast from the studios between 1948 and the 1960s. But today, the studios are—both physically and psychologically—far from the hustle and bustle of midtown Manhattan and the growing studios of Queens. Since opening Television City in January of this year, the company has been trying to fight the stigma of the location.

“One of the biggest problems we knew we'd run into was that people might think of 106th Street as a ghetto area, a very dangerous place,” Weisgerber said. “But that is the farthest from the truth, fortunately, and we have had absolutely no difficulties or any type of local problems. Once the customer goes up and looks, he falls in love with the facility.”

The lower-priced real estate means more spacious studios without extra expense, Weisgerber said. Customers can arrive at and leave the studios—and the city—via the George Washington and Triboro bridges, thus avoiding the traffic snarls of midtown. A private parking area is provided, along with shuttle services to and from other parts of Manhattan. Catering is available, and fine restaurants like Elaine's are minutes away. It all adds up to a good deal for cast and crew.

“We wanted the growth flexibility of being able to add on new facilities within the same confines of one location,” Weisgerber said. “We were also looking for space that was relatively inexpensive in terms of overhead to provide the best price to our customers. This is a major concern when you're building a studio in which you need a lot of open space

while the cost of real estate in Manhattan is going up and up.

“The most important aspect was making sure that it would be extremely versatile and very adaptable to almost any application of our environment. It had to be first class so that whoever worked in the facility would find it extremely pleasant, from the standpoint of either the technical capabilities or the niceties like parking or food,” Weisgerber said.

Jobs can be turned around relatively quickly, so the studio isn't a “hand-me-down” to the next client, he added.

“The studio is cleaned out, repainted, and modifications to the studio are dismantled so that the next customer takes on a perfectly clean studio. The place is constantly being painted, cleaned and maintained. Historically, that's something the New York marketplace has been unable to follow up on any long-term basis,” Weisgerber said.

Colorful past

The building was constructed in 1930 for the Manhattan Odd Fellows and was taken over in 1932 by the Diesel Electric Co. In 1945, Pathe Industries Inc. took ownership, renting most of the space to RKO Pathe. The space was converted into a fully equipped movie and television production facility with offices, sound stages, film vaults, cutting rooms, dressing rooms and a music recording studio.

A two-story addition, containing a carpenter's workshop and studio service elevator, was added in 1946. In the last few years, movies including *Annie Hall*, *Lovesick*, *Deathtrap*, *All That Jazz*, *King of the Gypsies* and

Chamber production unit applies business theory

Continued from page 9

of friends in the business and syndicators,” explained Bob Adams, vice president for broadcasting. “They said, facetiously of course, ‘The country really needs another public affairs show.’”

“They said, facetiously, ‘Especially a public affairs show produced by the chamber.’ ‘Why would a big syndicator take it on?’ they asked. Well, the success of that show proved that we were capable as an organization and a group of doing something that was acceptable.”

Adams joined the chamber seven years ago after 15 years with NBC. He explained that the chamber's interest in broadcasting can be tied directly to Dick Lescher, named president a year before Adams came on board.

Lescher wanted to beef up the chamber's communications efforts to make it a kind of “communications house,” Adams said. Over the years the chamber had been involved extensively in print, distributing newsletters, magazines, pamphlets and other materials designed for America's business community.

It had also produced *What's the Issue*, a radio program carried by Mutual Broadcasting System for some 22 years. Still, television had been virtually ignored except for *Enterprise*—a monthly, half-hour broadcast offered to cable systems.

The 1979 debut of *It's Your Business*, now a weekly half-hour,

nationally syndicated program, changed all that. *It's Your Business* is seen on 155 commercial stations and achieves an 84 percent penetration. “As far as we can tell, it's one of the most successful public affairs shows in syndication,” Adams said. What's more, the show is written, produced, staffed and syndicated by the chamber.

A word about the chamber, which Adams described as the largest business federation in the world. The Chamber of Commerce of the United States consists of 215,000 member businesses. These companies may be small “ma & pa” operations or major corporations, but collectively include millions of employees, Adams explained.

“Quite simply,” Adams said, “we're in the business of promoting American business. We found that free enterprise, the business side of, news and information, got short-changed.”

Producing *It's Your Business* proves to be a formidable challenge for the chamber. “We want to be objective, so that broadcasters won't reject us because it's too biased or too controversial.”

Yet it appears to be a challenge the chamber can meet. The show is 90 percent sold out and includes national sponsors like Amway Corp., Anheuser-Busch, Goodyear Inc., Dresser Industries, LTV Corp. and the Committee for Energy Awareness.



“IYB” program aired in June featured Dr. Lescher, Rep. Frenzel, Meryl Comer, Rep. Ottinger and Rep. Roth.

Partly to enjoy greater programming content flexibility and partly to meet an increased demand for the programming, shortly after the introduction of *It's Your Business* the chamber set up BizNet. BizNet, self-described as “The American Business Network,” is a closed-circuit informational network broadcast. Subscribers nationwide receive chamber-produced news and information programming from 7 a.m. until 2 p.m.

BizNet News and *Ask Washington*, two spin-offs from BizNet, have been offered this year to stations on a barter basis. *BizNet News*, reaching roughly 22 million homes, is carried over the Modern Satellite Network to broadcast and cable facilities. *Ask Washington*, available only since June, features a call-in format to a national leader and reaches four

million homes.

Through BizNet, the chamber has given its members access to two-way television. Teleconferences, call-ins and regular subscriber input are encouraged. BizNet also has given local groups a chance to recoup their costs through tickets for special programs, series tickets for regular events, access to top names and offering the facilities for private teleconferences to other groups.

The 2 p.m. transition

But, once BizNet's broadcasts have finished, the real fun begins at the chamber. The 55' x 85' studio is transformed from the in-house production set-up to prime teleconference or international production facilities.

“Sometimes we have so many other groups using our space and

ast with needs of present

Eyes of *Laura Mars* were filmed at the facility.

"They had no investment in the property, did what they had to do and got out. That's the nature of film production," said Shirley Abraham, MTI operations manager. "We are investing in the building and making it workable for our clients."

While much of the building has yet to be renovated, taping is already taking place in the columnless 75'x90'x30' Studio 1. Three remaining columnless studios measuring 30'x53'x18', 32'x42'x18' and 63'x54'x18' need little more than the addition of control booths, Abraham said.

Post-production currently is done at MTI's midtown Manhattan studios, but the uptown facility eventually will offer on-line CMX and Datatron Suites (1- and 2-inch) along with off-line Datatron (1- and 3/4-inch) and off-line Sony and JVC suites (3/4-inch).

Ikegami HK-312 computer-assisted cameras with pneumatic pedestals and Ikegami HL-79DA hand-held cameras are used in conjunction with a Grass Valley 16007K switcher fully loaded with EMEM. The company has filed with the FCC for a second uplink that should be functioning by the end of the year.

Full-service facility

In addition to occasional commercials and a couple of broadcast projects for PBS—*Alice In Wonderland* and *The True West Show*—the facility has hosted *Co-Ed*, a teen talk show for the USA Network featuring WNEW-FM personality Meg Griffin, and a large number of Hearst/ABC *Daytime* projects and co-production including

Good Housekeeping, Better Way, Mother's Day and *80's Woman*.

"We can house a full operation here under the auspices of MTI Television City," Abraham said. "Hearst/ABC, for example, could move in, do their production and post-production here, and we would give them office space as part of the package. So we for all intents and purposes would be their production office."

"Because we're not affiliated with any union, customers can use our facilities with their crew or with our crew," Weisgerber said. "They can take our facility on like a motel, where they get just a front desk (engineer in charge) and porter (maintenance service). Or they can take the entire facility and crew and get a package price based on that."

MTI's total staff numbers around 125, with about 30 full-time employees situated at the uptown facility. The staff can be absorbed in other areas if a company takes over the studios for an extended period of time, Weisgerber said.

Is television and film production returning to New York City? Weisgerber was optimistic but not unrealistic.

"There's a need for large-scale facilities in New York, but I'm not convinced that we'll see everybody pick up and run to New York. The dictating factor will be the support facilities and what they require—the stagehands, scenic designers, gaffers and grips. In film production, especially, you have a very unique caliber of craftsman. Historically, when a production has been done in New York, they fly that staff in."



MTI's studios as they appear today.



Technicians monitor program taping.

equipment that we have to make special scheduling arrangements to get our own work done," Adams mused. His observation seems an understatement. Over the last 18 months, nearly 50 teleconferences have been engineered from the chamber.

Most recently, the National Association of Broadcasters used the Chamber for its "SCA Day U.S.A." Other users have included General Electric, the Chemical Manufacturers Association, Edison Electric Institute, Republican National Committee, Corporation for Public Broadcasting and the Small Business Administration.

With access to its own satellite uplink, the chamber has been able to pull off a number of international teleconferences as well. The proximity to the White House has apparently

been a bonus.

"Within the last nine months, President Reagan has participated in programs at the chamber five times," Adams noted. "This is easily one of the best facilities in the country."

The chamber plays host to a number of long-running (or conceivably long-running) programs. *The Larry King Show*, a Post/Newsweek production, before it was cancelled was broadcast from the chamber. The Public Broadcasting Service produces *International Edition* and *The American Debate* at the chamber. Adams added that a lot of independent producers choose the chamber's facilities as well.

Although the studio is "not really geared to entertainment programming," Adams noted that it has been used to produce a ballet and is used extensively for studio audience shows.

"We've got pretty extensive pre- and post-production equipment, but most of our shows are geared to the news and public affairs concept," he said.

Adams noted that the biggest single event bill came to nearly \$18,000 for using the chamber's studios and staff—while the low end of the spectrum may be a mere \$1,500. Yet those costs appear most reasonable considering access to top-of-the-line hardware and a well-tuned staff. The chamber can offer field production crews and equipment.

Rental of the studio features Strand Century studio lighting with Light Palette console, Quantel 5000 Plus two-channel digital special effects generator, Chyron IV character generator, Adda ESP 150 C still frame storer, up to five 1-inch Ampex VTR machines, up to six RCA TK 47 cameras, an Ampex 4100H video switcher and ADM audio console. The Chamber also offers 1/2-inch and 3/4-inch production, fully computerized editing with the CMX 340X and Ikegami 79D, JVC 2700 or SK 80 cameras for ENG field production.

Not forgetting the needs of the talent and production staff, they also have a production conference room, green room with kitchenette, three dressing rooms and a full barber set-up. The chamber is also set up with a crane that can lift props from an alley beside the building into the studio. With Studer recorders, it is fully equipped for any radio or audio production necessary.

The kind of facility the Chamber of Commerce offers explains why the demand for its studios has increased. "I designed the studio, the layout, the control room, the sizes, kind type of equipment that we were going to have," Adams said.

"The thing I couldn't do was the schematics. But, I knew from a production standpoint the kinds of things we were going to need to do the kinds of things we had planned."

“
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”

EXTRA

EXTRA



MetroTape is located in Metromedia Square (above). Its facilities for post-production include two on-line video edit bays, two off-line video edit bays and an on-premises uplink to all communications satellites (right).

MetroTape functions through dual mission

Continued from page 9

production company clients along with a modernization of two 8,000-square-foot soundstages, bringing the total to five.

In 1975, MetroTape West (oddly dubbed, because a MetroTape East never existed) was utilized by Norman Lear's T.A.T. Productions and Tandem for his six comedy series including *All In The Family* and *Maude*. The tape center was rented for the production of various TV specials including those by Perry Como and Bing Crosby, television movies produced by ABC, 20th Century-Fox and Universal, commercials and the Ralph Edwards game show *The Cross-Wits*.

Before '75, the facility housed *Truth or Consequences* and *The Donald O'Connor Show* as well as late-night fare hosted by Joe Pyne and Mort Sahl.

Since 1978, MetroTape West was part of the Metromedia Entertainment Group, and functioned autonomously from the radio and television groups.

Change in the wind

However, with recent appointment of Charles Young as president of Metromedia Producers Corp., change is in the wind. The production facility will become a branch of MPC as part of a restructuring of the entertainment group. Coming under the auspices of MPC will be

syndication and distribution, sales, MetroTape and program and development with all operations reporting to Young, who in turn reports to Robert Bennett, president, Metromedia TV.

"There's a new focus to the television efforts of Metromedia," McPeck said. "Now there will be a more streamlined and enhanced communication. Programs developed by MPC will be produced at MetroTape, distributed by the distribution division, aired on Metromedia stations and then syndicated to other stations."

Pointing to Metromedia's aggressive deal-making posture (*Star Search*, *Breakaway*, *Thicke of the Night*), McPeck said the luxury of having MetroTape "allows us to respond to these deals more quickly. Charles Young calls us 'the network of opportunity.'"

While previously MetroTape handled 10 independent projects for every one MPC program, McPeck said there is a shift underway to balance that ratio.

For the 1983-84 season, MetroTape will be the production home of *Too Close For Comfort*, *Star Search*, *Thicke of the Night*, *Breakaway* (all of which Metromedia has an interest in), *Three's Company*, *Gimme A Break*, *People's Court* and *Love Connections*. Additionally, there will be specials, pilots, TV movies and commercials.



"We'll continue our relationship with the independent community to fulfill their needs," McPeck said.

Business at MetroTape this upcoming season will surpass a rather sluggish '82-83 season. "It was relatively slow last year. We were half to two-thirds full and only three stages were used. This year we've expanded to four and we're at seven-eighths capacity. We do have a regular slot open to accommodate another show," McPeck said.

Each of MetroTape's four production facilities include two on-line video edit bays, two off-line video edit bays and one audio sweetening bay.

One of the on-line bays contains Grass Valley Group 300s, four channel DVE and Ampex 1-inch type C videotape machines. The other bay contains a GVC1600, four channel Squeeze Zoom digital video effects unit and Ampex 1-inch videotape machines.

Both off-line bays are equipped with Sony BVU800 ¾-inch videocassette machines and a Grass Valley video/effects switcher.

MetroTape's audio sweetening bay is equipped with an MCI 24-track audio console, Ampex 16-track audio recorder, Ampex 8-track audio recorder, Ampex 2-inch Quad Layback machine, Lexicon time compressor/expander and CMX Computer Control plus live echo



chambers and digital audio effect systems.

Additionally, if needed, clients have access to Metromedia's three uplinks. "We haven't sold a lot of satellite time but we can offer it," McPeck said.

MetroTape's four videotape stages are equipped with five Norelco PC70 cameras, five TK47s and nine RCA TK45 cameras. Studio control rooms utilize Grass Valley 1600 production switchers. Two studios have 360-degree cycloramas and two have 180-degree cycloramas.

One-stop service

Citing the convenience of having a self-contained facility, McPeck said, "A producer can pull into a covered parking space, have the set built in the mill, produce the show on the stage, go through post-production and send the program up for satellite distribution."

McPeck made it clear that clients can choose services "a la carte."

The MetroTape staff numbers 120 full-time administrators, technicians and stagehands. They are augmented by an additional labor force hired on a daily basis that can range from 10 to 50 people.

Geared for a quick turnaround, McPeck said at times, separate crews work 24 hours a day.

While MetroTape is competitive in terms of pricing, McPeck also points to the convenience of working on the same lot with the same equipment "and being moments away from the decision makers," especially on five-day-a-week shows like *Thicke of the Night*.

McPeck said film producers often use the facility. "We supply varying degrees of help such as lighting and crews but we don't rent film equipment. We've become a location for film."

Scenes of the local TV station in *The China Syndrome*, with Jane Fonda playing the news reporter, were shot at MetroTape. The interior of the control room seen in *Blue Thunder* was done on location at the facility, as were the studio scenes in the TV miniseries *V*.

"It's all part of the new aggressive posture of Metromedia in terms of programming," McPeck concluded. "And MetroTape is going to be part of it. All of Metromedia's TV elements are being realigned to take advantage of it."



MetroTape's audio sweetening bay features the latest equipment plus live echo chambers.

FINANCE

RKO acquisitions tied up in red tape

By Bill Dunlap

NEW YORK—RKO General Inc. is a company with money in its pockets and nowhere—at least nowhere in broadcasting—to spend it right now.

RKO can't buy or sell any broadcast properties until completion of hearings and inevitable appeals, on the license renewals of two of its three television stations and all 12 of its radio stations. That is expected to take two to three years.

New President and Chief Operating Officer Shane O'Neil believes RKO General will retain those 14 licenses and when it does, he said the company will be in the market for more broadcasters. And although prices for major market television stations continue to climb, O'Neil said RKO has the wherewithal to jump back into the TV station marketplace.

"Revenues go up every year," he said, "and we have an ex-

tremely good balance sheet with about \$400 million in retained earnings and only \$70 million in long-term debt."

What has RKO on hold is the Federal Communications Commission, which in 1980 voted to open the license renewals of RKO's stations to competing applicants because of overseas bribes and illegal political contributions by RKO General's parent company, General Tire and Rubber Co.

In the process, RKO last year lost WNAC-TV, its Boston station, a loss that O'Neil calls "the largest fine ever imposed on a U.S. corporation."

O'Neil believes the station and license would have sold for about \$175 million on the open market. Without a license, though, the station's facilities were sold to New England Television, the new license holder, for about \$20 million.

O'Neil also believes that the loss of WNAC may have influenced the sellers in some of

the recent large television station sales. "General Electric, Dun & Bradstreet and others look at broadcasting as a high profit business, but one with risks, as demonstrated by the WNAC loss," he said.

Although he said RKO employees feel some hostility toward the FCC's actions on license renewals, he sees the commission now as more of a referee in the matter and probably more friendly to RKO than the commission that initiated the action.

"We believe the hearing

process will bring us out of this problem," he said. "Our track record in broadcasting has been a good one."

RKO General is continuing to expand in areas other than broadcasting, which include soft drink bottling, motion pictures, Frontier Airlines and the RKO Radio Networks.

Currently about 40 percent of RKO's pretax earnings come from broadcasting, a share that O'Neil said will grow as soon as the company regains a free hand in the broadcasting business.



Shane O'Neil

J-P income drops slightly

CHARLOTTE, N.C.—Operating income of Jefferson-Pilot Corp. was off slightly in the second quarter, but extraordinary items brought net income up to \$28,133,000, or \$1.31 a share, from \$24,738,000, or \$1.15 a share, a year earlier.

Operating net was \$24,056,000, or \$1.12 a share,

compared with \$24,738,000, or \$1.16, a year before. The station group owner had a capital gain of \$4,077,000 in the latest quarter and a capital loss of \$114,000 in the 1982 quarter.

Six months operating net was \$44,992,000, or \$2.10 a share, compared with \$45,810,000, or \$2.14, a year earlier.

UCC buys WJIM, WKBT

NEW YORK—Universal Communications Corp., a company owned by former CBS President John Backe and the investment firm of Forstmann Little & Co., has reached agreement with Gross Telecasting Inc. to buy two television stations from Gross in a \$4 million leveraged buyout.

The stations are WJIM-TV, channel 6 in Lansing, Mich., and WKBT-TV, channel 8 in La Crosse, Wis. Both are CBS affiliates.

Universal Communications

announced in April an agreement to acquire the assets of WRGB-TV in Schenectady, N.Y., from General Electric Broadcasting. That transaction has received Federal Communications Commission approval and is expected to close in August.

The acquisition announced last week is subject to the execution of a definitive acquisition agreement, completion of financing arrangements, FCC approval and other conditions.

Lin reports 3¢ per share gain

NEW YORK—Lin Broadcasting said second quarter earnings improved to \$6,365,000, or 29 cents share, from \$5,606,000, or 26 cents a share, a year earlier.

Revenue grew to \$28,466,000 from \$23,342,000 in the year-earlier period.

First half net was \$10,307,000, or 47 cents a share, compared with \$8,689,000, or 40 cents, in the first half of 1982. Revenue grew to \$49,118,000 from \$40,747,000.

Lin also announced that it spent approximately \$3 million to purchase Leisureguides Inc., a publisher of hard-cover magazines that are placed in hotel rooms in 13 domestic markets.

Lin said the acquisition will have no material effect on consolidated earnings.

WIFI-FM sold for \$6 million

BOSTON—General Cinema Corp. reported that it completed the sale of WIFI-FM, Philadelphia, to the Beasley Broadcasting Group of Goldsboro, N.C., for \$6 million in cash and deferred payments.

General Cinema said the Federal Communications Commission has approved the transaction.

Storer announces regular dividend

MIAMI—Storer Communications Inc. declared the regular quarterly dividend of 10 cents a share, payable Sept. 6 to shareholders of record Aug. 19.

STOCKS

EXCH	COMPANY	CLOSING 7/27	CLOSING 8/3	NET CHANGE PERIOD	\$ CHANGE IN PERIOD	52 WEEK HIGH	52 WEEK LOW	P/E
NYS	ABC	60.25	58.38	-1.88	-3.11	69.75	35.38	10
ASE	ADAMS-RUSSELL	28.13	26.88	-1.25	-4.44	30.88	12.00	17
OTC	AEL (AM. ELEC. LAB.)	44.25	41.00	-3.25	-7.34	44.25	12.50	169
ASE	AFFILIATED PUBS.	44.00	44.25	.25	.57	45.00	26.88	19
OTC	A.H. BELO	45.75	45.75	.00	.00	52.00	18.50	14
NYS	AMERICAN EXPRESS	67.25	64.50	-2.75	-4.09	74.38	26.38	13
NYS	AMERICAN FAMILY	21.88	21.63	-.25	-1.14	24.13	9.50	13
NYS	ARVIN INDUSTRIES	27.88	26.00	-1.88	-6.73	29.13	11.88	16
OTC	BARRIS IND.	7.25	6.38	-.88	-12.07	9.50	1.63	72
OTC	BBDO INTL.	42.50	42.50	.00	.00	47.00	21.88	15
NYS	JOHN BLAIR	39.75	42.88	3.13	7.86	43.50	15.00	18
OTC	BURNUP & SONS	8.75	8.63	-.13	-1.43	14.63	7.38	D
OTC	CABLE TV INDUSTRIES	7.75	7.75	.00	.00	9.75	3.00	45
NYS	CAPITAL CITIES COMM.	147.50	144.25	-3.25	-2.20	157.50	67.75	18
NYS	CBS	70.50	68.50	-2.00	-2.84	77.63	36.13	12
OTC	C-COR ELECTRONICS	17.00	16.50	-.50	-2.94	35.13	14.75	15
ASE	CETEC	10.38	10.13	-.25	-2.41	12.88	3.88	23
NYS	CHARTER CO.	11.50	10.63	-.88	-7.61	15.50	7.00	20
NYS	CHRIS-CRAFT	23.50	22.38	-1.13	-4.79	61.38	19.25	44
OTC	CHYRON	23.75	22.50	-1.25	-5.26	29.25	10.75	24
NYS	COCA-COLA	48.50	49.88	1.38	2.84	57.38	34.50	12
ASE	COHU	8.50	7.50	-1.00	-11.76	10.63	3.88	17
OTC	COMCAST A	22.50	22.25	-.25	-1.11	25.25	9.50	22
OTC	COMPACT VIDEO	6.50	6.88	.38	5.77	10.50	2.63	43
NYS	CONRAC	20.88	20.75	-.13	-.60	24.00	11.50	14
NYS	COX COMMUN.	47.25	45.00	-2.25	-4.76	55.25	26.75	18
NYS	WALT DISNEY PROD.	66.13	66.75	.63	.95	84.75	49.63	22
NYS	DOW JONES & CO.	52.25	48.00	-4.25	-8.13	54.88	18.25	34
OTC	DOYLE DANE BERNBACH	27.25	27.25	.00	.00	28.50	14.25	19
NYS	DUN & BRADSTREET	57.13	58.00	.88	1.53	70.00	34.13	20
NYS	EASTMAN KODAK	71.13	71.00	-.13	-.18	98.13	68.13	12
OTC	ELEC. MISSILES & COMM.	12.50	12.00	-.50	-4.00	18.50	10.00	D
NYS	FAIRCHILD IND.	22.63	23.75	1.13	4.97	24.88	13.63	19
NYS	FOOTE CONE & BELDING	45.88	44.75	-1.13	-2.45	51.50	29.50	12
NYS	GANNETT CO.	68.25	63.63	-4.63	-6.78	72.00	33.13	18
NYS	GENERAL ELECTRIC	52.63	49.63	-3.00	-5.70	57.75	31.38	11
NYS	GENERAL INSTRUMENT	39.63	38.13	-1.50	-3.79	66.88	26.63	13
NYS	GENERAL TIRE	30.00	29.00	-1.00	-3.33	37.50	21.00	8.4
NYS	GETTY OIL CORP.	66.75	64.13	-2.63	-3.93	72.50	43.00	11
OTC	GRAPHIC SCANNING	18.75	19.00	.25	1.33	28.88	7.88	D
OTC	GREY ADVERTISING	105.00	105.00	.00	.00	105.00	57.00	9
ASE	GROSS TELECASTING	62.00	63.50	1.50	2.42	68.00	23.25	13
NYS	GULF UNITED	27.13	26.88	-.25	-.92	29.75	19.00	8.3
NYS	GULF & WESTERN	27.88	26.25	-1.63	-5.83	30.13	11.50	9.9
NYS	HARRIS CORP.	43.75	40.13	-3.63	-8.29	51.88	23.00	21
NYS	HARTE-HANKS	25.00	24.63	-.38	-1.50	26.75	10.63	16
NYS	HERITAGE COMM.	13.50	13.00	-.50	-3.70	15.00	7.38	27
NYS	INTERLO CORP.	24.00	23.25	-.75	-3.13	26.75	12.25	19
NYS	INTERPUBLIC GROUP	54.50	54.25	-.25	-.46	58.75	28.88	13
NYS	JEFFERSON-PILOT	34.50	34.00	-.50	-1.45	37.50	22.38	8.1
OTC	JOSEPHSON INTL.	17.75	16.25	-1.50	-8.45	20.00	8.13	12
NYS	JWT GROUP	38.75	36.88	-1.88	-4.84	39.00	14.75	14.0
NYS	KNIGHT-RIDDER	59.75	56.00	-3.75	-6.28	60.88	28.50	17
NYS	LEE ENTERPRISES	23.50	24.00	.50	2.13	24.75	11.63	16
NYS	LIBERTY	20.63	20.63	.00	.00	22.00	10.13	15
OTC	LIN BROADCASTING	23.50	23.88	.38	1.60	24.63	9.13	24
NYS	MACOM	32.88	30.88	-2.00	-6.08	35.13	13.25	41
NYS	MCGRAW HILL	47.25	41.13	-6.13	-12.96	53.88	22.63	18
NYS	MCA	39.63	37.63	-2.00	-5.05	42.13	28.50	9.4
OTC	MCI COMMUNICATIONS	45.50	41.88	-3.63	-7.97	56.88	17.88	22
ASE	MEDIA GENERAL	65.63	63.38	-2.25	-3.43	65.75	34.25	12
NYS	MEREDITH	119.75	116.63	-3.13	-2.61	125.00	57.63	37
NYS	METROMEDIA	550.00	520.00	-30.00	-5.45	560.00	191.25	36
NYS	MGM/UA	15.75	16.50	.75	4.74	22.25	5.13	17
OTC	MICRODYNE	14.38	12.88	-1.50	-10.43	18.00	7.13	33
NYS	3M	81.88	78.88	-3.00	-3.66	90.50	51.38	14
NYS	MOTOROLA	142.00	137.00	-5.00	-3.52	148.25	59.00	29
ASE	MOVIELAB	7.00	7.00	.00	.00	7.38	2.00	D
OTC	MULTIMEDIA	37.50	36.25	-1.25	-3.33	43.75	19.75	17
ASE	NEW YORK TIMES CO.	83.50	79.25	-4.25	-5.09	86.00	36.00	15
OTC	A.C. NIELSEN A.	35.00	33.00	-2.00	-5.71	39.50	22.88	15
NYS	N. AMERICAN PHILLIPS	64.50	62.75	-1.75	-2.71	70.38	33.50	11
NYS	OAK INDUSTRIES	10.00	9.75	-.25	-2.50	20.25	9.00	D
OTC	OGILVY & MATHER	58.25	56.50	-1.75	-3.00	60.75	31.50	16
ASE	ORION	18.88	19.00	.13	.66	30.00	6.13	21
ASE	ORROX CORP.	5.13	5.00	-.13	-2.44	15.13	4.00	D
NYS	OUTLET CO.	40.38	41.50	1.13	2.79	42.00	15.00	16
ASE	POST CORP.	42.63	41.75	-.88	-2.05	45.50	26.00	17
NYS	RCA	28.63	27.13	-1.50	-5.24	31.63	16.75	16
OTC	REVES COMMUNICATIONS	13.63	13.75	.13	.92	28.63	14.00	7.3
NYS	ROCKWELL INTL.	32.00	31.75	-.25	-.78	35.50	15.50	13
NYS	ROLLINS	15.75	15.38	-.38	-2.38	17.50	9.88	18
ASE	RSC INDUSTRIES	6.25	6.25	.00	.00	7.50	4.00	208
NYS	SCHERING-PLOUGH	44.50	44.00	-.50	-1.12	48.13	30.00	13
OTC	SCIENTIFIC-ATLANTA	19.63	18.38	-1.25	-6.37	22.88	10.13	D
OTC	SCRIPPS HOWARD	29.50	28.00	-1.50	-5.08	31.00	17.25	15
NYS	SIGNAL COS.	36.50	33.88	-2.63	-7.19	38.75	13.13	32
NYS	SONY CORP.	14.25	14.00	-.25	-1.75	17.25	11.00	62
NYS	STORER COMMUNICATION	32.00	30.13	-1.88	-5.86	34.50	19.00	D
NYS	TAFT BROADCASTING	50.00	47.25	-2.75	-5.50	57.00	28.25	13
ASE	TECH OPERATIONS	35.88	34.13	-1.75	-4.88	41.50	14.00	6
NYS	TEKTRONIX	75.25	75.50	.25	.33	86.75	34.00	28
OTC	TELEMATON	9.25	9.00	-.25	-2.70	10.25	2.75	D
OTC	TELEMET(GEOTEL INC.)	3.25	3.00	-.25	-7.69	4.50	1.50	27
OTC	TELEPICTURES	20.75	18.00	-2.75	-13.25	24.25	6.63	25
ASE	TEXSCAN	23.63	23.75	.13	.53	27.50	9.75	27
NYS	TIME INC.	70.38	64.00	-6.38	-9.06	78.38	25.50	24
NYS	TIMES MIRROR	77.00	76.25	-.75	-.97	83.63	35.50	16
OTC	TOCOM	8.63	8.50	.13	1.45	14.00	6.50	D
OTC	TPC COMMUN.	2.38	2.25	-.13	-5.26	2.50	1.00	D
OTC	TURNER BROADCASTING	20.00	18.00	-2.00	-10.00	24.50	10.00	123
OTC	UNITED TELEVISION	12.63	12.38	-.25	-1.98	14.13	7.38	15
ASE	UNITEL VIDEO	10.00	10.63	.63	6.25	13.50	10.00	15
NYS	VARIAN ASSOCIATES	57.50	55.50	-2.00	-3.48	73.00	17.38	30
NYS	VIACOM	35.75	33.00	-2.75	-7.69	40.88	17.50	17
OTC	VIDEO CORP. OF AMER.	12.13	11.50	-.63	-5.15	14.13	7.38	D
NYS	WARNER COMMUN.	21.50	22.00	.50	2.33	59.63	19.88	D
ASE	WASHINGTON POST CO.	64.25	64.75	.50	.78	71.75	32.50	15
NYS	WESTERN UNION	44.75	40.13	-4.63	-10.34	54.25	25.25	14
NYS	WESTINGHOUSE	47.25	44.25	-3.00	-6.35	53.38	25.63	9.6
NYS	WOMETCO	37.25	37.25</					

PRODUCT UPDATE

ABC special studies Kennedy 'mystique'

NEW YORK—ABC News will broadcast a two-hour look at the presidency of John Kennedy in a documentary scheduled to air in early November shortly before the 20th anniversary of Kennedy's assassination.

The special will examine Kennedy's handling of foreign crises as well as his record on domestic issues. ABC News says the documentary is an attempt to separate reality from what has become the Kennedy myth. Historians James MacGregor Burns and Herbert Parmet are consultants for the ABC News special, which is being produced by Richard Richter and Judy Crichton.

An ABC News *Closeup*, *Vietnam Requiem*, has received a Certificate of Merit from the Academy of Motion Picture Arts and Sciences. The documentary drew a powerful portrait of Vietnam war veterans serving time in American prisons for crimes committed since the war.

Vietnam Requiem was written and directed for ABC News by Jonas McCord and Bill Couturie of Else, Couturie & Korty Inc.

Another ABC program, *In the Custody of Strangers*, an ABC *Movie Special*, will be honored Aug. 1 with a 1983 Gavel Award in the 26th Annual American Bar Association's Gavel Awards Competition.

The telemovie, which starred Martin Sheen and Jane Alexander, told the story of a teenage boy who is jailed for an entire night with hardened criminals when his parents can't get him released until morning.

Five syndicated TV series have been added to the *World Satellite Television Network* bringing the number of shows using World's satellite transmission to 20. The new series include *Thicke of the Night*, *Newscape* and *Star Search* starting in September and Dr. Robert Schuller's *Hour of Power* and Kenneth Copland's *Believers' Voice of Victory* beginning this month.

Golden West Television has given the green light to *Woman To Woman* and *Video Game Previews*, both getting September air dates. *Woman To Woman* is a one hour/half hour strip hosted by Pat Mitchell, former co-host of *Hour Magazine*. *Video Game Previews*, a weekly half hour, features reviews and ratings of the latest arcade and home video games. With the return of the *Richard Simmons Show*, Golden West will have three first-run series on the air this fall.

Procter & Gamble also is sponsoring *Miss Teen USA*, which will be broadcast live from Lakeland, Fla., Aug 30 from 9 to 11 p.m. on the CBS Television Network.

For the broadcast, CBS has assembled the same production team as *Miss USA* and *Miss Universe*: executive producer Harold Glasser, producer Sid Smith and director Clark Jones.

Production has begun in Hollywood on *Webster*, a new ABC-TV comedyseries about a 7-year-old orphan who is

SOFTWARE

adopted by a former professional football player turned sportscaster and his new wife.

Alex Karras and Susan Clark play George and Katherine Calder-Young Papadapolis on the show, which is scheduled to air Fridays at 8:30-9 p.m. EDT beginning this fall. Webster is played by Emmanuel Lewis. The new series is a Paramount Television Production.

Casting has begun on an NBC-TV minipilot of *Ninja*, an hour-long adventure dealing with a secret sect of assassins that flourished in medieval Japan. Production on the pilot is expected to begin later this month.

Ninja is being produced by Michael Sloan Productions in association with Viacom Productions. Michael Sloan, who last produced *Return of the Man from U.N.C.L.E.* for Viacom, wrote the script for the pilot of *Ninja*.

The cast of NBC-TV's *Real People* will tape a program on Labor Day weekend aboard the Mississippi Queen, a famous riverboat. *Real People* will make numerous stops along the way to meet real people during its five-day excursion on the Ohio and Mississippi Rivers.

The cruise, which begins in Cincinnati and ends in St. Louis, includes stops in Louisville, Ky., Evansville, Ind., and Paducah, Ky. The riverboat cruise will be featured in a special *Real People* scheduled to air in November.

The executive producer of *Real People* is George Schlatter. The cast includes Sarah Purcell, Skip Stephenson, Bill Rafferty, Byron Allen and Mark Russell.

Diamond P Sports has signed 64 stations for *The Arco Jesse Owens Games*, a 90-minute special covering highlights of the annual track and field competition to be held later this month at the Los Angeles Coliseum. The program will run on most of the signed stations the weekend of Aug. 27-28.

Stations making the program include WNEW-TV, New York; WLS-TV, Chicago; KGO-TV, San Francisco; KTTV-TV, Los Angeles and WCVB-TV, Boston.

Some 500 children from around the U.S. are scheduled to compete in the games, which will have actor Joseph Campanella, former Olympian Willie Wood and sportscaster Gill Stratton as hosts for Diamond P's coverage. Mattel Electronics is sole sponsor for the telecast, which will be produced and directed by John Mullin.

More than 80 stations have cleared *He-Man and the Masters of the Universe*, a new animated series from Filmation being distributed by syndicator Group W Productions.

The show, which premieres Sept. 26, has attracted 52-week advertising schedules from Wrigley, Lever Bros., Atari, Shasta, Coleco, Campbell's, Tonka and Nabisco. The series of 65 half-hour adventures is based on action figures by Mattel Toys.

SOFTWARE

20 rock acts showcased in musical

NEW YORK—Live performances by more than 20 rock artists will be featured on *Concert Over America*, a six-hour Labor Day music special on CBS RadioRadio.

Hosted by Scotty Brink, the special will include top hits recorded live by such artists as the Rolling Stones, Elvis Presley, the Beach Boys, Elton John, Paul McCartney and Wings and Simon and Garfunkel. The special is being produced by TM Programming, Dallas, for RadioRadio.

Jack O'Rourke, a veteran sportscaster as well as executive producer of sports for the NBC Radio Network, will host the network's coverage of the first World Championships of Track and Field to be held in Olympic Stadium, Helsinki, Finland, Aug. 6-14.

Coverage of the competition, which features amateur athletes from more than 150 countries in 39 events, will be presented on the network's regularly scheduled sports programs—*The Morning Line*, *Sports Odyssey* and *Weekend Sports*.

Narwood Productions, New York, has introduced *Musifest*, a new series of long-form holiday specials featuring classic American music. The series consists of three parts: *Songwriters Salute for Labor Day* weekend, *Salute to Bing* (Crosby) on Thanksgiving and *Big Band Salute* on New Year's Eve.

Actress/model Jaelyn Smith is the host of *Alive and Fit!*, a new health and fitness program on the ABC Direction Radio Network. The one-minute daily feature began Aug. 1 and will cover such topics as endurance training, aerobics, jogging, health foods and exercise methods.

Veteran sportscasters Lindsey Nelson and Jim Kelly will be in the broadcast booth when CBS Radio Sports presents live coverage of the first *Kickoff Classic*, to be played Monday night, Aug. 29, at Giants Stadium, the Meadowlands, N.J.

Nelson will provide play-by-play and Kelly will be color commentator for the game, which kicks off this year's NCAA football season. This year's classic features Penn State vs. Nebraska.



Lindsey Nelson

Tektronix division expands sales force

BEAVERTON, Ore.—The Communications Division of Tektronix Inc. has expanded and reorganized its national sales force.

Tom Jordan, who had been the company's regional sales manager for New York, has been named national sales manager for the Television Products Business Unit. The division's products include waveform monitors, vectorscopes, signal generators, color monitors and frame synchronizers.

The company's new national sales manager for its Frequency Domain Instrumentation Business Unit is Dale Jones, a 10-year manager at Tektronix who will remain in the company's Dallas office. The division markets portable, plug-in and programmable spectrum analyzers.

Mike Griffin will serve as national sales manager for the Communications Network Analyzers Business Unit, Boston. Griffin had been a data communications specialist for the last three years for Tektronix in the Northeast. The unit manufactures communications testers, TDR cable testers and fiberoptic cable testers.

Research Technology International, Lincolnwood, Ill., a manufacturer of film inspection and maintenance equipment, has come out with a manual on maintaining 16mm motion picture films.

The 160-page *16mm Motion Picture Film Maintenance Manual* is designed for film librarians and others who handle 16mm film on a regular basis. The manual includes information on film splicing, inspection, storage, handling, cleaning and lubrication. It also identifies various types of film damage and deterioration and describes how to replace damaged footage.

The manual, which has 96 illustrations, is available for \$19.95 from RTI.

Sony Professional Audio Products, Park Ridge, N.J., has named six new dealers to sell the complete line of MCI/Sony tape recorders, mixing consoles, automation systems and accessories.

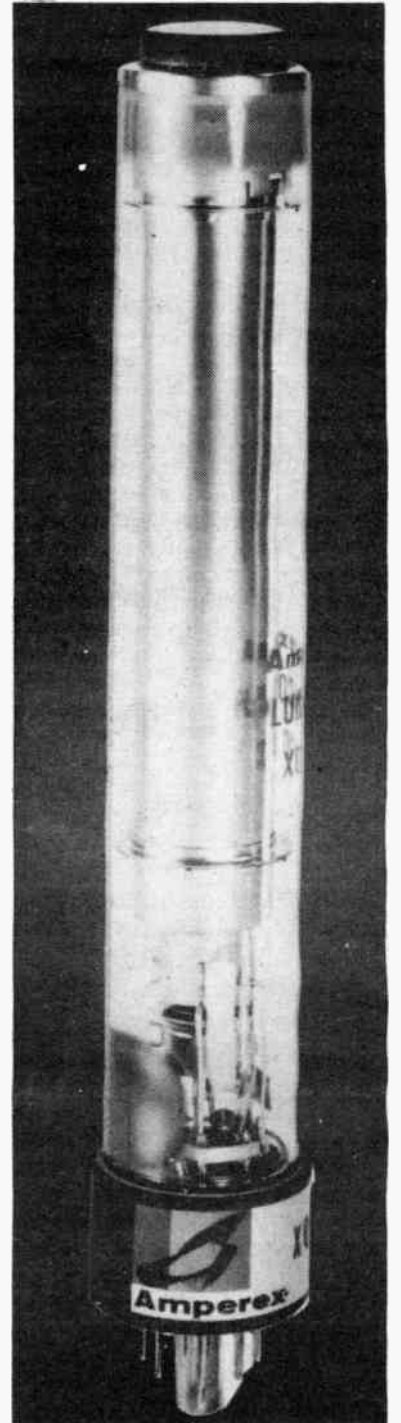
The six include Lake Systems, Newton, Mass.; Leo's Professional Audio Inc., Oakland, Calif.; Pro Audio General Store, Coral Springs, Fla.; Professional Products, Bethesda, Md.; Studio Supply, Nashville, Tenn.; and Westlake Audio Inc., Los Angeles.

BTX Corp., Bedford, Mass., has introduced SofTouch, a multitrack controller/editing system that directly controls and synchronizes up to four multitrack audio or video transports.

The system consists of three distributed intelligent modules: the SofTouch Controller/Editor, Shadow II Synchronizer and the Cypher Time Code System—all networked via RS-232. SofTouch allows multistep routines to be programmed into a SoftKey memory and executed repeatedly at the touch of a button.

Software for SofTouch embraces all known codes and formats and is upgradeable to keep up with new technologies.

HARDWARE



Amperex Electronic Corp., Slattersville, R.I., has introduced two new 30mm Plumbicon red camera tubes for studio cameras. The units feature an extended red layer that reduces burn-in while retaining lag, sensitivity and resolution characteristics.

The company said a breakthrough in extended red photoconductive layer technology was made possible by a proprietary deposition process that incorporated precise amounts of trace elements in the lead-oxide red layer to modify trapping states, eliminating long-term retention in the photoconductor.

The new tubes—the XQ 1413 and XQ 1415—will fit such 30mm cameras as the PC70, TK44, TK46, TK47, HK312, SK110, KCU40, PE350 and TV1515. Amperex is a wholly owned subsidiary of North American Philips Corp.

JVC Company of America has published a full-line product catalog that includes video equipment, product descriptions, specifications, photographs and suggested list prices. *Read All About It*, compiled by Bill Daniels Co., Shawnee Mission, Kan., lists all JVC professional video products such as KY cameras, TapeHandler VCRs, editing controllers and switchers.

The 32-page booklet is available by writing to JVC in Elmwood Park, N.J.

When this 'broker' talks, PBS stations listen

Continued from page 1

uplink capabilities for originating programs from corporate member stations.

About 85 percent of IPS' business is program acquisitions, one-third from foreign broadcasters (it's the largest distributor of BBC and CBC material in the United States); one-third from American commercial distributors; and one-third from local stations themselves.

"The remaining 15 percent of our business is in some ways where the growth lies," said Robert Davidson, director of programming, IPS. "It covers involvement in production by our own stations or activities beyond simply buying the show."

Creative cooking

The Great Chefs of New Orleans, a half-hour series glorifying Cajun cooking styles and environments, is a unique commodity for IPS. Produced cooperatively by WYES, New Orleans, and KQED, San Francisco, the show is carried on most IPS licensees. Stations were given the series free, provided they run the show intact with a plug for an accompanying cookbook. While the program has some underwriting, the book revenues are hoped to pay the remaining costs or for the costs of a sequel.

"It's more than just a show for us, it's a business project," Davidson said. "IPS, on behalf of those stations broadcasting the show, receives a small percentage of royalties from the cookbook. While royalties belong to the individual stations, we are managers of that modest amount of money, and are suggesting to the licensees that the money be used in a way that would benefit all of them. This is the first time we've done something like this, and aren't sure where it will lead."

"It's a fascinating arrangement of



Robert Davidson

people and institutions," said John Porter, executive director of EEN. "Two stations have a partnership arrangement, and the catalyst for them, in terms of distribution, is this organization. It promises some interesting patterns for the future.

"Plainly there are audiences out there who are willing to not only look at a show but to follow up in some way, such as by writing away for a book. That ('how to') area not only seems to be maintaining what it did before, with the Julia Child series, for example, but seems to be growing substantially," Porter said.

"If we and our licensees can be smart enough about marketing techniques, it's a dynamic area for the future. There's some interesting implications for cable sharing and other distribution techniques that come down the pike. There are about 20 stations around the country who are really at the cutting edge of this stuff, and they're thinking constantly about new ways of doing business with their viewers," Porter said.

At press time, WNET-TV, New York was negotiating with TV Ontario to distribute programming based on a popular Canadian



John Porter

television series, *Bits and Bytes*. It was EEN/IPS that introduced the station to the program.

The shows reportedly would be instructional courses designed as an introduction to computers utilizing a course textbook and resource manual plus software for any one of six home computers used in conjunction with the program. Whatever the eventual shape of the programming, it appears to be another creative measure designed toward viewer involvement.

IPS also may act as an intermediary in adjusting foreign acquisitions to American tastes. *The Cold War Game*, a British series examining the status of the cold war today, reflected a European point of view that, while balanced, tended toward nonalignment. To give the show a context to aid viewer understanding, IPS commissioned the Maryland Center for Public Broadcasting to produce introductions featuring Ford Rowan, NBC White House correspondent.

"It enabled us to get hold of some first-class material that really needed some sort of editorial stance or posture, which we couldn't get by

taking the show raw and unedited," Porter said.

"The goal here is not to become a production organization, but to manage, where appropriate, production by our member stations," Davidson stressed. "The PBS marketplace is designed to fund production proposals. While we occasionally place proposals before our membership, that's quite rare.

"We're not a grant-making organization, and essentially we have no program budget at all," he added. "All we have is the ability to go to the marketplace with programs and ideas. There is a small program fund which might allow us to close a sale quicker than we would otherwise, or to put together a demo reel in order to sell something. But it's not a production fund in any sense."

The organization offers programming to licensee stations three times a year, twice via teleconference and once during an in-person gathering. Last year a total of 200 programs were offered, about half of which were bought. Fifty-seven program offerings were made during the most recent showing two weeks ago, the bulk of which came out of the MIP show in May.

While most of the offerings might not be as universally appealing as *Nightly Business Report*, which is carried on 212 stations, the beauty of the organization is its ability to make quality offerings of a more localized, offbeat or lesser-known nature. And that means some measure of individuality and creative freedom for public television stations.

"We are not a network in the PBS sense, but a syndication service, so that special material that may not work for everyone finds a natural place in our system," Davidson said. "If a dozen stations want something, we're willing to offer it."

REGULATORY SCENE

RCC holds foreign AM station notifications

The Federal Communications Commission has received the June 6 and July 5 Canadian Change Lists, Nos. 419 and 420. Copies of the lists are available for inspection on the commission's AM Broadcast Station Data Base in the Public Reference Room in Washington. Copies of the listing can also be purchased through the Downtown Copy Center, (202) 289-4140.

DBS positions and assignments adopted

Direct broadcast satellite orbital positions and frequency assignments in the 12 GHz band were adopted by the United States and 22 Western Hemisphere countries in the signing of the Final Acts of the Region 2 Conference for the Broadcasting Satellite Service.

The U.S. succeeded in obtaining eight orbital positions, representing 32 channels at each position for use

by U.S. DBS operators. The positions are located at 175, 166, 157, 148, 119, 101, and 61.5 degrees west.

The U.S. originally had sought a plan that would provide service to four areas of the continental U.S. roughly corresponding to the four time zones. The approved plan gives additional flexibility for use of most of the orbital positions to provide half-CONUS coverage.

The FCC has advised current holders of construction permits for DBS systems to reevaluate their applications in light of the Region 2 conference. The commission will issue separate public notices with more details on the effects of the conference.

FCC proposes TV baseband expansion

The FCC has issued a Further Notice of Proposed Rulemaking that indicates a willingness to allow a variety of uses for the aural baseband subcarrier frequencies

of television transmitters.

Licensees would be able to use the aural baseband for a variety of uses to provide a broad range of services, both broadcast and non-broadcast. Possible uses in the 120 KHz of bandwidth would include stereophonic television sound, paging, multiple language transmissions and ENG cueing. The proposed changes would allow commercial and non-commercial stations to engage in unrestricted operations using a range of technical systems.

According to an FCC staffer, user stations would be limited only by their bandwidth restrictions, interference standards and their own performance standards. Using a marketplace determinant for the technical system, the FCC hopes to increase the potential for use of the aural baseband.

The FCC has asked for comments specifically directed to the applicability of the Fairness Doctrine, provisions of the Communica-

tions Act governing access to broadcast facilities and equal access for federal candidates to aural subcarrier operations. The FCC has noted that the application of the above rules would neither be required or desired.

FCC seeks comments on RF lighting devices

The FCC is seeking comments on what, if any, regulatory requirements are necessary to minimize the interference potential of radio frequency lighting devices. RF lighting devices would use RF energy at frequencies between 200-100 kHz and have the potential of interfering with AM broadcast reception.

Two new uses of RF energy, one for a RF light bulb designed for household use and the other for a RF ballast to replace the conventional ballast in a fluorescent fixture, would be classified by the FCC as miscellaneous equipment.

Such equipment, under Section 18 of the rules, would require regular certification as industrial, scientific and medical equipment. The commission feels that present technical and administrative requirements in Part 18 are not suitable for the new uses.

Comments, both from the RF lighting industry and those likely to be affected by the RF emissions, will be accepted through Oct. 14. Reply comments are due by Dec. 2.

FCC announces new copy services contract

Award of FCC Contract 0425 for Duplication of Public Records to International Transcription Services becomes effective today. International will handle all orders for copies of commission materials previously offered through the Downtown Copy Center.

International is located at 4006 University Drive, Fairfax, Va.

Katz-Rule gives hypothesis for the ad reach equation

NEW YORK—When it comes to determining effective reach and frequency for TV and radio ad campaigns, Katz Communications rules. Or at least the Katz-Rule does.

That's the moniker for Katz' new copyrighted slide rule for ad planning, which will be introduced to most major ad agencies at in-person presentations during the next two months.

The rule encompasses effective frequency levels from 3+ to

10+ exposures. With it, advertisers can adjust their reach, GRP levels or both to achieve desired effective frequency.

In its regular use, the Katz-Rule can come up with some 1 million combinations of reach/frequency/GRPs. With a double spotting technique, the number increases to over 2 billion combinations.

Katz-repped TV and radio stations have received Katz-Rules with letters informing

them that more are available for distribution to local advertisers.

But George Feldman, vice president, Research-PROBE-Marketing, said that the rule's main purpose is to increase TV and radio buying overall, and thus help Katz along with the industry.

About 10,000 Katz-Rules are being distributed initially. The company has invested more than \$100,000 in the project.

'The Evening Stars' neither fish or fowl

The Evening Stars
By Barbara Matusow
\$14.95
302 pages
Houghton Mifflin Co.

A couple of months ago, when galley proofs of *The Evening Stars* were being circulated in Washington, they reportedly caused quite a stir.

Now that Barbara Matusow's self-described "first complete history of the network news anchor" is on the shelves, one has to wonder just a bit what all the fuss was about. True, the book does have some less than kind things to say about some of the newsmen and executives who bring us the evening news,

but there aren't any great surprises and Matusow doesn't rake any famous bodies over the coals.

What Matusow has found in her study of the network news process is that the anchor who can attract a big audience yields so much clout that he or she can demand total control of the news process, even though the reasons he or she can attract the big audience may have nothing to do with news judgment or ability.

It's an interesting thesis and a potential problem, but from reading Matusow's evaluation of recent anchors and of the executives who ran the news departments, we would gener-

ally put our money on the anchors.

Of today's anchors and executives, she gives good marks to Tom Brokaw, Roger Mudd and Reuven Frank at NBC, Dan Rather and Van Gordon Sauter at CBS and the late Frank Reynolds and the rest of the crew under Roone Arledge at ABC.

The Evening Stars is an easily readable and informative book, but it seems to have a little trouble deciding whether it wants to be a down and dirty gossip chronicle or a serious study of the news process—so it isn't really either.

Although Matusow seems to get the basic information about the principals right, the book falls short as a serious study because Matusow shows a lack of understanding or knowledge of some points, mostly minor, in the news process.

In talking about a summer job Roger Mudd held as a reporter for the *Richmond News Leader*, she wrote that after the summer "his contract was not renewed." We haven't heard of many summer reporters with contracts.

She also gets some terminology mixed up, once writing "beat" when she meant "scoop." She demonstrates Barbara Walters' clout by saying her production company retained residual rights to the shows it produced rather than giving them to ABC, when in fact FCC rules prohibit networks from owning such rights; and she gives an outdated description of Arbitron's rating methods.

These shortcomings, though, are minor, but they show that the writer is occasionally treading on unfamiliar ground.

—Bill Dunlap



CALENDAR

AUGUST

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, Succursale DeLormier, Montreal, H2H 2N6, Canada.

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

Aug. 14-20—*Banff Television Festival*, international program competition. Banff Center, Alberta, Canada. Information: P.O. Box 1020, Banff, Alberta, Canada T01 0CO, (403) 762-6248.

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

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

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

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

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

Aug. 25-26—*American Newspaper Publishers Association, National Association of Broadcasters and Libel Defense Resource Center*, "A Workshop for

Media Defense Counsel: Libel." Hyatt Regency O'Hare, Chicago. Information: (202) 293-3570.



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

SEPTEMBER

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

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

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

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

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

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

Sept. 13-16—*Nebraska Videodisc Symposium*, presented by the *Nebraska Videodisc Design/Production Group*. Nebraska Center for Continuing Education, Lincoln, Neb. Information: Ron Nugent, Acting Director, Nebraska Videodisc Design/Production Group, P.O. Box 83111, Lincoln, Neb. 68501, (402) 472-3611.

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

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

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

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

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

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

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

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

Sept. 21-24—*Telocator* annual convention. Chicago Marriott, Chicago. Information: Ann Director, 2000 M St. N.W., Washington, D.C. 20036. (202) 467-4770.

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

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

Sept. 23—"Women in the Electronic Media" symposium sponsored by the *Federal Communications Commission* and *American Women in Radio and Television*. FCC Commission Meeting Room, Washington, D.C. Information: (202) 296-0009.

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

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

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

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

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

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

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

OCTOBER



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

Oct. 2-4—*National Association of Broadcasters*, "The Radio Convention." New Orleans. Information: (202) 466-2030.

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

Oct. 2-5—*National Radio Broadcasters Association*

annual convention. Hilton Hotel, New Orleans.

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

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

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

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

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

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

Oct. 10-12—"Children's Television: Still Going Strong," conference sponsored by *National Association of Broadcasters*. Hyatt Regency Hotel, Washington, D.C. Information: (202) 293-5110.

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

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

Oct. 19-22—*National Broadcast Association for Community Affairs* 1983 convention, "Public Affairs: Everyone Profits." Speaker: Al Ries, author of *Positioning the Mind*. Sir Francis Drake Hotel, Union Square, San Francisco. Information: Bernie Wagner, (415) 398-5600, ext. 22.

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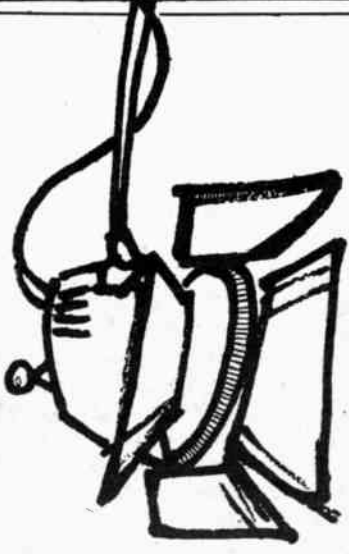
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RANDOM THOUGHTS

Quality up front

Before color, deficit financing and stunting were introduced to the network TV business, a prime-time producer knew exactly how long his show would run for one year: 39 weeks of original episodes played from mid-September to mid-June, followed by 13 repeats or a summer substitute. And that was that.

These days, 22 first-run segments are the norm for a night-time project—if you make it past the obstacle course of early cancellation, pre-emptions and the sweeps. It's the decline in original series production—among other factors—that some critics claim is responsible for viewers turning from broadcast toward cable and other electronic media.

Recently, CBS went back to the old system of making series—sort of. The net announced that *Dallas*, its top-rated saga of passion, will return with 30 new segments for this season. And the show

that follows it on Friday night, *Falcon Crest*, gets 28 chances to examine intrigue among rich folk in the California vineyards. The season before, *Dallas* aired 28 original shows; *Falcon Crest*, 22.

Don't thank Lorimar for coming up with the idea to expand production on both shows. Thank a bunch of CBS affiliate executives who raised their voices at last spring's affiliate meeting about the lack of original episodes, particularly during sweep periods. More first-run J.R. and Jane Wyman more of the year means higher ratings more of the time, they said. Result: more ammo against first-run cable and syndicated product.

Another network, ABC, isn't oblivious to the action. *Dynasty*, its audience-getting soap, will go for more shows this year—27, as opposed to 24 the season before. No trend yet, but there are rumblings.

It's easy to welcome these developments with open arms. An increase in episode quality means fewer reruns for viewers, more employment for actors and crews, and more product to syndicate when first-run production is over for good.

But let's be realistic about this; should most prime-time shows step up the number of original segments at the whim of affiliate demand? Sooner or later, product quality has to enter into the equation.

We're all for more first-run, and the benefits that go with it for everyone. But let's share the concern of making more episodes with a concern for keeping quality standards at a reasonable level. Perhaps for some shows less is better.

Live for a day

It looked like a real live soap opera and that's because it was.

There was *Search For Tomorrow*, the granddaddy of daytime TV theatrics, searching not the fictional streets of Henderson but the Big Apple sidewalks for a taped segment, reported stolen from the production's editing room over the July 22 weekend.

There were Executive Producer Joanne Lee and crew charging ahead anyhow, with plans to replace the lost segment by going live last Thursday afternoon.

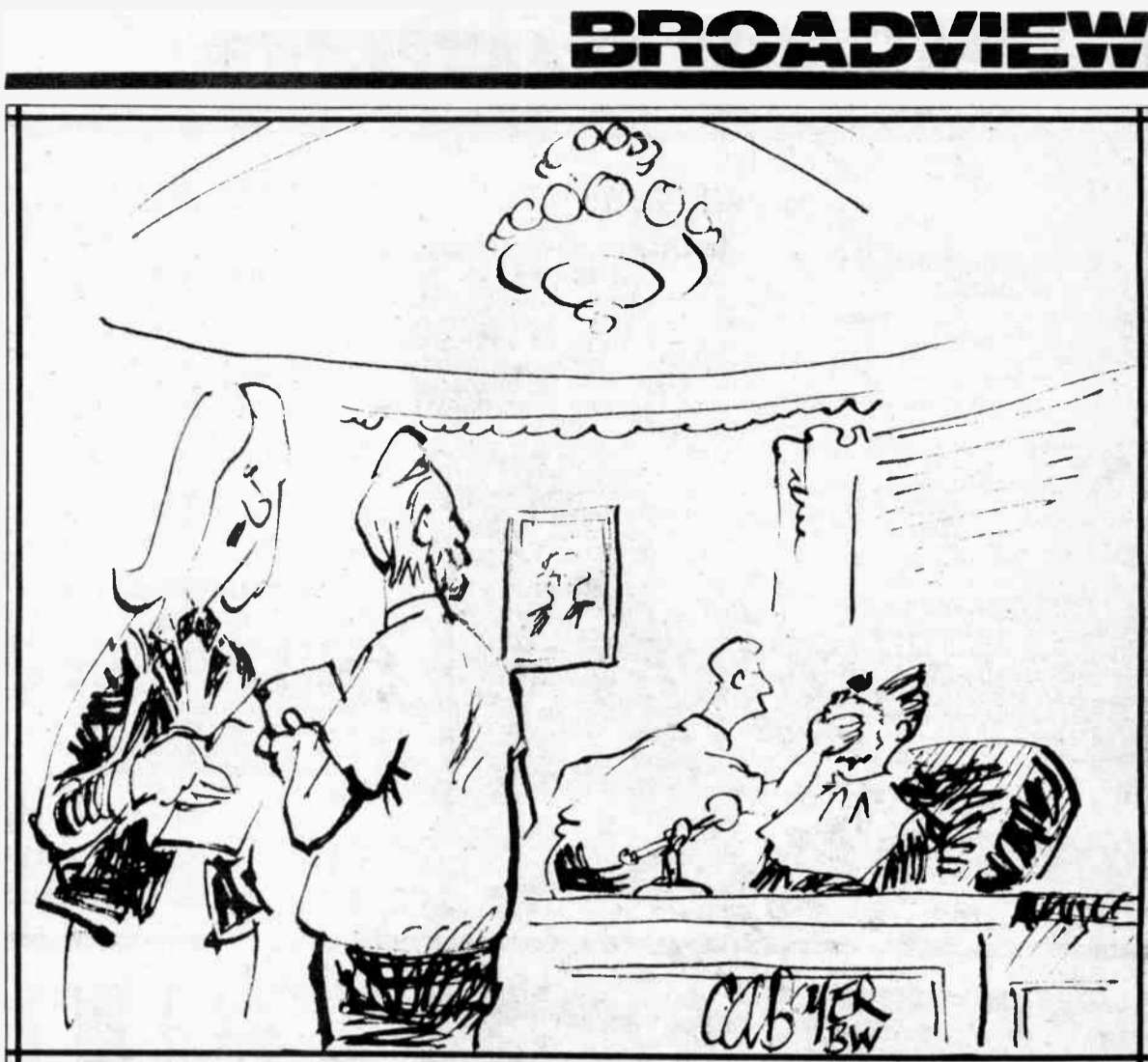
And then just before the last fadeout around 1 p.m., Aug. 4, there was the press in attendance at Reeves Teletape's upper East Side studio for the live media event.

You get the drift. This was no ordinary week for the 32-year-old series. We suspect that there are a few people in the broadcast community who think the theft brought more fortune than misfortune for *Search*. And there are others who suspect that the whole thing was just a publicity stunt.

If ever there was a time for this veteran series to be injected with a little hype, last week was not bad timing. For the first few weeks of the third quarter, *Search* came up last in its period, losing out to *Ryan's Hope* and *The Young and the Restless*. For the week of 7/25-7/31 *Search* posted an anemic 3.4 rating and 12 share.

One live episode won't make those numbers go away. But at least for a week, we had more to say about the soap opera than "did John tell Mary? . . ."

It certainly took our minds off the financial interest ruling for awhile.



"I told him we didn't use makeup on radio, but he said, 'Well, I'm the president and . . .'"

other voices

Presidential preview

"Please be assured that we are aware of the concerns that a number of people have regarding the accuracy and timing of election night projections. We recognize that some people believe that in presidential election years, the broadcast of projections of presidential election results on a state-by-state basis, as polls in Eastern states close, may affect the conduct of some members of the public in the West who have not yet voted. We believe that it would be inconsistent with traditional journalistic standards for us to withhold information, or to fail to make our reporting of election news as accurate, reliable and understandable as we can. We believe the public expects this kind of performance from us, and would be concerned if, through some publicly or privately imposed restriction, we failed to provide them with timely reports. However, you may also be assured that we will continue to review our own performance to see if we can improve our service to the public so as to present our coverage as accurately, clearly and reliably as possible.

Reuven Frank, president, NBC News, appearing at a joint hearing before the Task Force on Elections and Subcommittee on Telecommunications, Consumer Protection and Finance

Seen and not heard

"The minute viewers write or call in about your looks, it means they were not listening to what you were saying. If your looks distract from the story, then the process of communication is interrupted. I have decided to quit apologizing

for my looks, which have played both a positive and negative role in my career. I have my own theory that attractive people in the industry are considered bad journalists; average looking reporters are automatically given more credence.

"What does all this have to do with journalism? one might well ask. Nothing. It has to do with a visual industry. Newscasters cannot call attention to themselves by being too attractive or too unattractive. The goal is to appear pleasantly well groomed so that viewers forget your looks."

From Jessica Savitch's autobiography, "Anchorwoman"

Curing ills

"Our shows are doing better and the general feeling is that NBC stands for something. What we didn't need was a show on the air that had a declining audience and the continued ill will of the public."

Brandon Tartikoff, NBC Entertainment president, giving the reasons for canceling "The News Is The News," from "The New York Times" (7/21)

Unique assemblage

"Men like Roger Mudd, Tom Brokaw, Dan Rather and women like Christine Craft in Kansas City may spend years building careers as crackerjack journalists, but we're here to tell you that all the king's horses and all the king's men are never going to make the face that reads the news on a 30-minute show anything other than a unique assemblage of eyes, nose, ears, hair, cheeks, mouth and voice that viewers either like or dislike more or less than the assemblage reading

the news a half-turn round the dial.

"The dilemma is that the anchor seems to have a lot to do with a TV news program's success in the Nielsens, but he or she is the program's least journalistic on-air presence. You can imagine how neurotic this must make these high-achieving anchorpeople feel. In fact, it's amazing they can get anyone to accept the heavy toll of self-doubt these anchor jobs exact, especially when, as with Mr. Mudd, you're making more than \$500,000 a year through 1990."

Review & Outlook, July 29, "Wall Street Journal"

Point of interest

"I am really waiting for the day when people don't find us interesting enough to speculate about."

CBS News correspondent Susan Spencer, on media attention over female journalists, from "TV Guide" (8/6 issue)

"Apparently our hold is perceived as tenuous enough that we're still a story. Lord, I look forward to the day when we're not any more!"

"Today" co-anchor Jane Pauley, from "TV Guide" (8/6 issue)

Arrogance helps

"The networks are doing very well, and that only helps us. Their arrogance (in raising ad rates) helps us, too."

Robert Turner, president of Lexington Broadcast Services and the Advertiser Syndicate TV Association, from "The New York Times" (8/2)

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WYNY-FM personality Dan Daniel (above) smiles as he autographs a postcard at the station's South Street Seaport remote studio. An unidentified youngster (right) relaxes amid his WYNY balloons after a long day at the Seaport.



WNEW and WYNY launch SSS in style

NEW YORK—Most of the local media showed up to cover the gala opening festivities at the restored South Street Seaport, but only WNEW-TV and WYNY-FM offered special programming tied in with the occasion.

PM Magazine, produced locally by Metromedia's WNEW in association with Group W, expanded to an hour to include live coverage of the Seaport's preview opening—attended by a crowd of some 6,000 invited guests. The station then hung around to offer coverage during the *10 O'Clock News*.

With a 7.0 rating and 15 share, *PM Magazine* finished fourth in its time period, but still well ahead of *The Ordeal of Dr. Mudd* movie on WCBS-TV. The hour was actually won by another independent, WPIX-TV, with a *Journey Into The Twilight Zone* retrospective.

After the night of preview activities, the Seaport opened to the general public and NBC-owned WYNY was on hand for three days of live remote programming. Air personalities Dan Daniel, Carol Mason, Bill St. James and Randy Davis spent a total of 24 hours broadcasting from the historic downtown location.

During the three-day period, WYNY gave out 17,000 balloons, using up 18 tanks of helium in the process. Some 10,000 children sported stickers which read, "If I'm Lost, Bring Me to WYNY FM RADIO." And that's exactly where several lost children ended up, according to a station spokeswoman.

The WYNY personalities, who spent as much time as possible meeting the throngs between their breaks, also autographed postcards for fans.

The \$351 million South Street Seaport project was created by the Rouse Company, which also renovated Boston's Faneuil Hall and Baltimore's Inner Harbor. The Seaport site includes a restored Fulton Market, two restored blocks of shops, restaurants, museum exhibits and a multimedia show.



Jim Caldwell and Dani Folquet (above), co-hosts of *PM Magazine* on WNEW-TV, broadcast live outside the restored Fulton Market. Folquet talks with former New York Gov. Hugh Carey and his wife, Evangeline, at the preview celebration (right).



REGIONAL REPORTS

News from
coast-to-coast

WNEW to blast New York with more rock n' roll

NEW YORK—"It's time to blast New York with more rock 'n' roll," said Charlie Kendall, who starts a new job this week as program director at album rocker WNEW-FM.

For Kendall, the new position represents an opportunity to "do battle with the Apple," Doubleday's high-powered rocker, WAPP-FM. Kendall is a newcomer to New York radio; he was program director for the last 3½ years at Metromedia's album rocker in Philadelphia, WMMR-FM.

Kendall replaces former WNEW Program Director Richard Near, who will now be able to concentrate fully on his duties as the station's morning air personality, said Scott

Muni, WNEW's operations manager.

Industry scuttlebutt during the last few weeks indicated the WNEW programming position would go to Norm Winer, program director at Chicago's WXRT-FM. But Winer decided to stay at WXRT, which recently recorded the highest 12+ share in its history in the spring Arbitron book.

"I'm looking forward to returning WNEW to the hearts and minds of New Yorkers," Kendall said of his new programming position. Although his initial competition will be with WAPP, Kendall said "the eventual battle" will be between WNEW and WHTZ, Malrite's new top-40 station in the market.

Beach bash

Sand sculptors collect on KLOL

HOUSTON—Fifteen teams of sand sculptors competed July 30 in the Sand Sculpture and Beach Bash '83 sponsored by KLOL radio and Coors Light. Prizes, which included a KLOL Bic sailboard valued at \$1,300, were awarded to sand sculptors in three categories: best all around, most original and most lifelike.

The event was held near Smith's Lookout in Surfside and included kite flying, horseshoe throwing and a volleyball marathon. KLOL personalities Colonel St. James and Jeff Jensen were part of a panel of judges that chose the winning creations.

Also in Houston, Spanish-language station KLAT has begun transmitting with a Kahn AM stereo system. The station says it's the first Hispanic AM in the country to broadcast in stereo.

Belo Broadcasting's KZEW-FM, Dallas, has selected Auto-Select software from Station Research Systems to handle inventory control and pre-scheduling of music. The software system will run on KZEW's Radio Shack TRS-80 Model II microcomputer and will generate a song-by-song playlist based on the station's music library and its format.

KUTV-TV, Salt Lake City, recently received an award for media excellence from the Big Brothers/Big Sisters Association of America. The association cited the station's weekly news segment, *Wednesday's Child*, in presenting the award to the show's anchor, Randall Carlisle, during a ceremony at the station.

Wednesday's Child profiles troubled or handicapped children who are eligible for adoption. The show is credited with

WMJL spins some magic for listeners in Cleveland

CLEVELAND — Chubby Checker stopped by the studios of WMJL-FM last month for an on-air chat with Majic's music director, Mike Ivers. Checker, who is best known for his recordings of *The Twist*, *Let's Twist Again* and *Limbo Rock*, was in town to do four concerts at *A Taste of the Town*, a festival in Cleveland's Middleburgh Heights.

Ivers and Checker talked about the singer's career and future plans during *Lunchtime at the Oldies*, heard each weekday from noon to 1 p.m.

WMJL also sponsored the First National Rib Cook-off this past weekend. First, second and third place plaques were awarded to the creators of the best "Majic Sauce." As part of the competition, morning man Ron Foster and News Director Jack Callaghan manned separate grills to see which one cooks the best ribs.

Detroit's channel 66 recently became the 242nd affiliate of the SIN Television Network and the first Hispanic television station in the Detroit area. Programming on the low-power TV station K66BV is transmit-

WEST

placing 80 percent of its featured children in foster homes.

Teletunes is the winning entry in a contest to choose a name for a video music show on KBDI-TV, Broomfield, Colo. Randy West of Denver submitted the winning title and won an opportunity to be a video jockey late last month on the program.

The station said more than 1,000 entries were received during the contest. The show, which began on the non-commercial station in January 1980, lost its original name—*FM/TV*—when it sold the rights to a cable TV company. West was chosen the winner, although four other contest entrants submitted the same title for the music video show.

More than 2,000 viewers in the San Francisco area have entered KPIX-TV's Third Annual Summer Weather Screen Test. The entrants hope to be chosen to substitute for *Eyewitness News* weatherman Joel Bartlett, who will take his annual vacation Aug. 15-26.

Out of the 2,000 entries, 140 finalists were chosen to audition at the studio July 30. A 10-year-old finalist from Oakland wrote, "I can fill the day with rainbows." A finalist from Berkeley wrote, "In 1960, a professor from Wayne State University in Detroit gave me a 'D' in meteorology. For 23 years I haven't slept."

KECI-TV, Missoula, KCFW-TV, Kalispell, and KTFM-TV, Butte—all in Montana—will become full-time affiliates of the NBC Television Network Sept. 1. Michael Stocklin is vice president and general manager of all three stations.

CENTRAL

ted from an antenna atop Detroit's Renaissance Center.

In Indianapolis, Cameron Harper has signed a three-year contract to remain as co-anchor and reporter for WTHR-TV's *NewsCenter 13*. Harper has been with the station's news team for the last five years and has won several reporting awards including "best documentary" honors from Sigma Delta Chi and the Associated Press.

The documentary, *One for the Road*, examined drunk driving. Harper is also host of the weekly feature, *Thursday's Child*, an on-air placement service for children eligible for adoption.

Adult contemporary/MOR KADR-AM, Elkader, Iowa, has become an affiliate of the NBC Radio Network. The station, which is owned by Clayton County Broadcasting Co., has begun carrying NBC's hourly newscasts, news features, commentaries and sports features.

EAST

WBTV championing Boys Town

CHARLOTTE, N.C.—WBTV-TV will auction off a two-week vacation in North Myrtle Beach, N.C., memberships in spas, jewelry, a weekend in Atlanta to see the Braves and other merchandise during a 1½-hour on-air auction scheduled for Aug. 13.

Proceeds from the 13th annual Lucky 13th auction will benefit Boys Town of North Carolina, a 42-acre home and farm for neglected boys, ages 8 to 18. WBTV's Mike McKay is the auction's honorary chairman. He'll be joined by personalities from WBTV as well as WBT and WBCY-FM.

The station has set \$250,000 as its goal for this year's auction. Merchandise to be auctioned off has been donated by area businesses and retail stores.

Also in Charlotte, WHVN—"the Sound of Heaven"—recently extended its programming day to 24 hours. The former daytimer, which will remain a Christian radio station "dedicated to God and country," also added several new programs and became an affiliate of the NBC Radio Network.

The station now airs such bible-based programs as *Focus on the Family* with James Dobson, *Grace to You* with John McArthur and *Encounter* with Dr. Stephen Olford. WHVN has also added NBC Radio's world and national news at the top of every hour.

Rep. Billy Tauzin (D-La.) was honored at last month's Radio-Television Management Session in Lafayette, La., sponsored by the Louisiana Association of Broadcasters.

Tauzin was recognized for being one of the leading sponsors of the House deregulation bill, H.R. 2382. He was also cited for his two years of service on the House Telecommunications Subcommittee. The congressman was presented with a specially calligraphed copy of a resolution citing his leadership, devotion and interest in broadcasting issues.

Tauzin told the association that more broadcasters and citizens should contact congressional members to express their views on broadcast deregulation.

WKTU-FM, an urban contemporary station in New York, has named Neil McIntyre assistant program director. McIntyre has been a radio consultant and a contributing editor of *Record World*. He also spent 1972-1978 as pro-



Mike McKay is honorary chairman of the 13th Annual "Boys Town Auction" on WBTV in Charlotte, N.C.

gram director at New York's WPIX-FM.

New York's WABC-TV, the New York Police Department and the New York City Partnership have joined to produce *Crime Stoppers*, a series of one-minute spots aimed at convincing citizens who witness crimes to help police.

Crime Stoppers, currently seen in more than 300 markets in the U.S., will air during WABC's *Eyewitness News* at 5, 6 and 11 p.m. beginning Aug. 15. Each segment in the series features a description of an unsolved violent felony on TV, radio and in the newspapers. Viewers, listeners and readers with information about a crime are asked to call 212/577-TIPS.

Cincinnati, Dallas, Houston, Minneapolis and Miami are among the cities with *Crime Stoppers* programs.

Spanish-language station WWSA, Miami, has begun programming a custom blend of instrumentals and Spanish vocals designed by the Kalamazoo-based beautiful music syndicator, KalaMusic. About 30 stations in the U.S. and Canada carry programming by KalaMusic.

Baltimore's WJZ-TV and the American Red Cross have teamed up to battle the critical shortage in blood donors that occurs every summer all across the country. The two organiza-

tions sponsored the third annual citywide Blood Brotherhood Drive last week in the ballroom of Baltimore's downtown Hilton.

The drive, which lasted from 9 a.m. to 7 p.m., was attended by WJZ's Bob Sokoler, Lisa Champeau and Marty Bass.

WRC-AM, Washington, D.C., celebrated its 60th birthday on Aug. 1. On-air festivities on the NBC-owned station began at 1 p.m. on the Ron Eisenberg talk show.

Eisenberg's lineup of old-timers from WRC's past included former Joy Boy Willard Scott, weatherman on NBC-TV's *Today* show, veteran WRC broadcaster Mac McGarry, Bryson Rash and Bob Shenton, who has been the station's production engineer for 40 years.

WRC first hit the airwaves on Aug. 1, 1923.

Washington's WMAL radio has won the 1983 UPI National Broadcast Awards for outstanding documentary and outstanding sports coverage. The sports coverage award focused on WMAL's year-round coverage of the Washington Redskins, University of Maryland football and other events.

WMAL's outstanding documentary award honored *They Served With Honor*, an examination of the Vietnam War experience written and reported by Larry Matthews.