

# Group W plotting course for its satellite expertise

By Bill Dunlap

NEW YORK—Group W Radio, the 11-station radio group taking the first step toward networking this month with an unwired national spot service for its own stations, is at least thinking about providing a network news service.

While Group W Radio President Dick Harris plays down the likelihood of such a venture happening soon, if ever, he freely volunteers that Group W

is exceptionally well positioned to make such a move—better so, for instance, than Turner Broadcasting's CNN Radio.

"As much as I care to say about it right now" Harris said, "is that we have a lot of satellite experience with Muzak. We have 200 downlinks around the United States. We own them all and we're in the process of enlarging them.

"Because of our television company, we have 10 or 12 transponders and each of those



Dick Harris

has two or three sidebands available. We're thinking in a lot of different directions. Where it may take us, if anywhere, I don't know," he said.

What Harris didn't say was that Group W Radio also owns all news or news-talk stations in such major markets as New York, Los Angeles, Chicago, Philadelphia and Boston and that its parent company owns half of Satellite News Channels, the all-news cable channel.

And its in-house rep firm,

Group W Radio Sales, has offices in eight top markets and will start developing network sales expertise this month with its Quality Unwired Radio Environment (QUIRE), an unwired commercial network reaching almost 30 percent of the U.S. population.

"Over the years, we have continued to look at where there might be a place for us in networking," Harris said. "When we first gave a lot of thought to

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# BROADCAST WEEK

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**Radio: Webs going digital**

- Affiliates trickle into place
- Mutual, RKO rock the boat
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## BW IN BRIEF



### Jennings promoted

NEW YORK—BW talks to Peter Jennings, who was just promoted from foreign desk anchor of *World News Tonight* to sole anchor and senior editor. Page 2.

### Dark episode

NEW YORK—RKO General experienced one of its darkest episodes ever last week as its New York stations coped with the midtown Manhattan power blackout. Page 5.

### Craft aftermath

LOS ANGELES—In the wake of last week's decision to award anchor Christine Craft \$500,000 in her sex bias suit, reactions predicted more caution in hiring and firing. Page 6.

### Reprieve unlikely

LOS ANGELES—Barney Rosenzweig has just about given up his efforts to get CBS to reinstate *Cagney & Lacy* and is looking to a theatrical version of the series. Page 7.

### Turner braves NBC

ATLANTA—Turner Broadcasting and the Atlanta Braves have filed suit against NBC for their right to televise, or assign television rights to, the National League playoffs. Page 8.

### Redskins fever

WASHINGTON—The nation's capital has a bad case of football fever, and TV stations are competing fiercely to get in on the action. Page 14.

## Metromedia: Stock records some late-week gains after story sends prices on a plunge

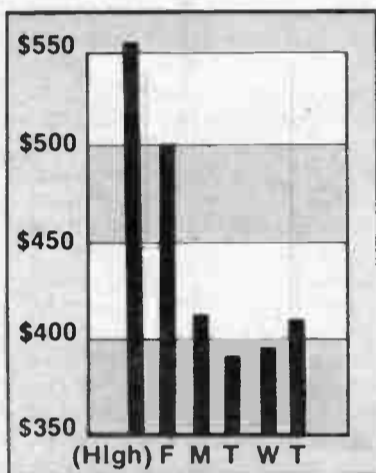
By Bill Dunlap

NEW YORK—Metromedia stock, which has been a strong performer in a strong broadcasting segment of a strong bull market, took a quick plunge early last week after an article in *Barron's* took issue with some of the company's accounting practices.

The stock, which traded as high as \$560 a share recently, closed at \$500 Aug. 5. Last Monday, when the *Barron's* article appeared, the shares dropped \$65 and on Tuesday another \$45, for a two-day decline of 22 percent.

Some of the loss was recouped later in the week, with a \$5 gain on Wednesday and a \$30 jump Thursday. The stock closed Thursday at \$425.

Analysts following Metromedia didn't see much in the nosedive to cause long-term worry. David Katzen at Value Line said the stock was rated as an average pick before the *Barron's* article and he was



"pretty sure our opinion isn't going to change. It's pretty clear that the drop of the stock was due only to the *Barron's* article, although the weakness of the market may have contributed to it," he said.

Rich MacDonald of First Boston said virtually everything the *Barron's* article said is irrefutable and that the big question for the financial community was whether Metro-

media could carry \$627 million in debt. "The company produces a lot of cash, there's no question about that, so the answer is probably yes," he said.

"I don't see the stock having a whole lot of upside potential. It's underpriced now, but not by much. Metromedia is in a complicated situation and there are some minor developments that can cause people to take a second look at the stock, but in my opinion, there is no real problem at all," he said.

The *Barron's* article was written by Abraham Briloff, the Emanuel Saxe distinguished professor of accountancy at the Baruch College of the City University of New York.

Although Briloff was critical of many aspects of Metromedia's accounting and reporting, he was especially critical of the deal last year in which Metromedia said it sold its billboard division, Foster & Kleiser, with the provision that it might repurchase the division

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## WLUP puts 'big names' into fracas

By Adam Buckman

CHICAGO—In a city where competitors have been known to mow down their rivals with heavy artillery, album rocker WLUP-FM (the Loop) is arming itself with big name talent.

Last week, the station lured air personality Bobby Skafish away from rival rocker WXRT-FM, where he had worked for the past 6½ years. Skafish will step into the Loop's 6-10 p.m. slot on Aug. 22.

Earlier this year, the Loop hired flamboyant disc jockey Jonathon Brandmeier, who has been entertaining the city of Phoenix for two years on adult contemporary KZZP. Brandmeier has been the Loop's morning man since April 1.

The station also has gone after veteran disc jockey John Records Landecker, who left rival WLS-AM/FM more than two years ago to take over the morning slot on Toronto's CFTR-AM.

The Loop has offered Landecker the 2-6 p.m. slot, but a five-year non-compete clause written into his separation agreement with his former employer could prevent him from working in Chicago for another 2½ years.

After observing the fates of various AORs in other markets, "we determined that we've gotta become a personality station to get an older audience and a broader demographic," said WLUP's Executive Vice President and General Manager Jim DeCastro.

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## First shot fired in digital revolution

By Les Luchter

NEW YORK—While most of the hype about the radio networks' new digital satellite systems has touted improved over-the-air programming, there's also a revolution brewing in potential closed-circuit uses of the technology.

One such use blazed into reality last Tuesday, Aug. 9. ABC Radio used the digital system to deliver Asia's new album, *Alpha*, to Rock Network affiliates who had not yet received the Warner Bros. disc through normal distribution means. The record officially was released only the day before.

Denise Oliver, program director for the Rock Network, explained that the ABC transmission was designed "to augment the record company's efforts"—to make up for slow mail delivery in many areas of the country.

"We decided quite a while ago that we would start doing this sort of service for affiliates," Oliver said. "Only recently have enough stations had dishes."

Although the transmission was intended for station taping only, there was nothing ABC could have done to stop stations from airing the album directly over the air. "All we're doing is playing a commercially recorded album after its release date," Oliver explained. "We have no control over what they (affiliates) do with it."

Warner Bros. was not involved in the last-minute decision to transmit the Asia album, but Oliver reported that discussions are taking place with several labels to include such

satellite delivery in regular distribution plans.

For maximum sound quality, Oliver hopes that record companies will make their master tapes available to ABC. Then, she said, even major market stations without mail delivery problems "will appreciate better quality than they can even get on the records."

ABC stations were told about the Asia album transmission preceding and following a live 16-minute Rock Network press conference with two Asia mem-

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## AT DEADLINE

### 'Child's play' jerked from daytime

NEW YORK—*Child's Play* will play its last episode on CBS' daytime schedule Sept. 16—a victim of cancellation. The Bill Cullen-hosted game, where contestants solve word puzzles through definitions supplied by kids, premiered 11 months ago to critical favor, but fared poorly in the ratings. For the week of Aug. 1-5, the show ranked 21st among 26 network daytime series, with an average 4.2 rating and 17 share. Another game show, *Press Your Luck*, will go in *Child's Play's* 10:30 a.m. EDT slot on Sept. 19.

### 'Monitor' name changed to 'First Camera'

NEW YORK—NBC News has changed the name of its news magazine program—*Monitor*—to *First Camera* as part of a summer-long series of adjustments to the show's format.

Earlier changes included new theme music, a new set resembling a den and the addition of NBC News correspondents Marvin Kalb, Jack Reynolds, Ken Bode and others. While retaining Lloyd Dobins as anchor and principal writer, and Rebecca Sobel and Steve

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... do you know the name?

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## Jennings tempers 'job' with realism

By Bill Dunlap

NEW YORK—ABC made official last week the anticipated promotion of Peter Jennings from foreign desk anchor of the network's "World News Tonight" to sole anchor and senior editor of the broadcast.

Jennings signed a four-year contract with the network for an undisclosed salary.

The appointment ends ABC's experiment with a triple anchor format that since 1978 had Jennings in London, Max Robinson in Chicago and the late Frank Reynolds in Washington.

Jennings, who has been anchoring the broadcast from Washington for the last six weeks, will continue to do so until Sept. 5 when the anchor desk moves to New York.

Jennings was in New York briefly last week and he talked there with "Broadcast Week."

**BW:** An impression we have gotten is that maybe you haven't yearned to be the sole anchor. Is that correct?

**Jennings:** I didn't yearn for it, no. That's absolutely fair to say. When faced with it... it's a really good job.

**BW:** Impossible to pass up?

**Jennings:** That's what they keep saying to me. It's a good job, but it is a job. I want to emphasize that. I've been quite struck by the attendant publicity, which is something I'm not accustomed to as a foreign correspondent. So that surprises me a little. It makes me think more conscientiously about the fact that it is a job with a lot of

components, the majority of which, from my point of view, are journalistic.

**BW:** In your deal with ABC, what does the term "senior editor" really mean?

**Jennings:** It really is a statement, as much as anything else, about the journalistic factor in the broadcast equation. It is a natural extension of a role that I fulfilled overseas. As the chief foreign correspondent overseas, I was responsible for quality control on other correspondents. It connotes a more active editorial involvement in the broadcast and in the broadcast decision-making process than I think people may otherwise suspect anchor-men have.

**BW:** How much of the nightly broadcast will you write yourself?

**Jennings:** I have an absolute phobia about writing everything myself. One of the shocks to me is that that's not possible if you are the sole anchor. I think you can run everything through your own typewriter, which is what I've been doing for the last five weeks now. But if you are trying to write, let's say, the principal page, what is sometimes called page two, which is the lead for your first story in which you set the tone and context for the first story, that can take a hell of a long time. To do that and then to write whether the stock market went up or down is just very hard.

**BW:** You have said you want to get out of the studio frequently. How will you accomplish that?

**Jennings:** What I'd like to try

to do, and management has accepted the concept, is to do in national terms what I've been doing for five years overseas. If the major story is in the Middle East, you can anchor the show from Beirut or Jerusalem. You can do all that now, thanks to the technology. It's worked for me as a journalist doing a segment of the broadcast. It will be technically more difficult to do the whole broadcast from someplace. I actually did it once when I was here at the Williamsburg economic summit. You've got to be prepared for it. I'm trying to be realistic about it. I won't be running out the door with anything like the alacrity or the irregularity I did overseas.

**BW:** What kinds of things would you want to cover?

**Jennings:** An example. If there is a major heat wave somewhere in the country, something we could have done this week in the plains states, and it is of the nature that affects health, buildings, travel, power, the economy, then there is no reason on earth why you shouldn't do the broadcast from somewhere in the plains states. I would like to have done it the first week I was here from St. Louis.

**BW:** If you had done that, would the amount of time devoted to that story increased much?

**Jennings:** Yes, I think it would have. When you move the anchor to the story, three things happen. First, you heighten the visibility of the story and make a statement to the audience that this is important, so you have to be selective.



Peter Jennings

Second, you get a second reporter on the story, i.e., me. If I go to Poland, for example, for a major story, you free up the reporter on the scene to do the daily running story, which I would prefer he do, and it frees up me to look behind the story at some dimension of the story that would not otherwise get on the air. The argument for it is comprehensibility.

**BW:** What do you think you learned in your first stint as an anchor back in the '60s that will help you in this job?

**Jennings:** Only one thing. Strangely enough, it's been so long that I've thought about that job. I learned then that I was eminently underqualified.

So when this job was offered to me, I sat down with my wife and said, "Let's make a list of whether or not I am qualified for this job," putting the personality crap aside for a second. The answer is that this time I'm qualified, last time I wasn't.

## Audience share for 3 networks tumbles to 67.1

NEW YORK—The combined three-network share of the TV audience tumbled to 67.1 for the week ending Aug. 7, down from the previous week's 70.4. The showing was the networks' worst of the summer, topping the previous low of 69.9 set during the week ending July 3.

Two HBO movie premieres—*The Best Little Whorehouse in Texas* on Tuesday and *Night Shift* on Wednesday—achieved identical 6.0 ratings and 9 shares. In HBO homes only, their ratings were 27.2 and 27.3, respectively, their shares 42 and 43.

The HBO presentations had more viewers than two of the week's network programs—Sunday's *Just a Little More Love* on NBC and Friday's *ABC News Closeup*.

The network shares were also affected by pre-emptions and competition from both the opening week of the exhibition football season and from a slew of baseball games.

The combined three-network rating, meanwhile, dropped to 34.4 from 36.2 the previous week.

CBS landed eight shows in the top 10, five of them from its Sunday lineup, to win the weekly ratings race with a 12.4/24.1. The top-rated show was a *60 Minutes* rerun (17.8/40).

NBC finished second for the week with an 11.3/22. A *Hill Street Blues* rerun (15.4/28) was 7th.

ABC garnered a 10.7/21, topped by the fifth-place showing of a new *20/20* episode (15.9/29).

ABC's special showing of *Reggie* on Tuesday night finished 18th (13.7/23), but the comedy's premiere in its regular Thursday time slot slipped to 10.7/20 and 38th place.

*The Hamptons*, which garnered a 13.8/25 and 18th place for ABC in its premiere showing a week earlier, plummeted to 59th place (9.2/17).

NBC's *Buffalo Bill*, during the same Wednesday hour, finished 37th with a 10.8/19.

On Thursday, ABC's premiere of *Eye on Hollywood* received a 10.1/21, good for 45th place. The network's last *Half Hour Comedy Hour* on Tuesday came in 46th, in a dead heat with the competing *On the Road with Charles Kuralt* on CBS. Both had 10.1/20 showings.

*Our Times with Bill Moyers*, also on CBS, fell to 55th, with a 9.0/17.

## ABC calls show switch reports rumor

By Ed Harrison

LOS ANGELES—The new prime-time season is still a month away but already there is speculation and rumors about pickups and cancellations.

ABC-TV has denied trade reports that it is considering early-in-the-season cancellations of *Fantasy Island*, *Happy Days* and a new series, *Just Our Luck*, to make room for two new pickups.

The story was instigated by ABC's ordering of two-hour long prime-time adventures, *Masquerade* and *Automan*, both from Glen Larson Productions and 20th Century-Fox Television. Both series reportedly were being considered for airing as early as November.

*Masquerade*, about undercover agents who enlist the aid of amateurs because their cover has been blown, and *Automan*, featuring a computerized crime solver who can materialize as a holographic image, were touted as mid-season replacement candidates during May's affiliate meeting.

While 20th Century-Fox said both series could join the ABC lineup at the end of November or early December, an ABC spokesman said "that is not the case."

"There are currently no plans to change or cancel. Both series are just backups should something fail and nothing more than backup at this time." He added that neither series, both of which are set to begin production in September, have found a place on the ABC schedule.

In the case of *Just Our Luck*, a new sitcom about a black genie who comes out of a bottle to aid an uncharismatic weatherman and slated to air on Tuesdays at 8:30 p.m., the pre-

mature report "presumes we're already prejudiced against a new series," said the spokesman.

"We have no idea how well it will do," he said, while admitting it was in a tough time slot against the popular *A Team* on NBC. Despite ratings slippage the past several years on *Happy Days* and *Fantasy Island*, the network is looking for both series to sustain themselves.

"It appears as if someone looked at our schedules for weak spots and drew their own conclusions," said the spokesman.

Lorimar, which has an independent development deal with Lawrence Gordon Productions, producers of *Just Our Luck*, were unaware of any possible early pink slip.

However, *Just Our Luck* has been embroiled in a controversy of another nature. Willis Edwards, president of the Holly-

wood chapter of the National Association for the Advancement of Colored People, had called for a national boycott of the show's advertisers based on the assumption that it lacked any black writers.

A Lorimar spokesman said that while the NAACP had no objections to the content of *Just Our Luck*, the organization was incensed by the fact that a series featuring a black performer (T.K. Carter) would preclude a black writer.

Lorimar said the NAACP actually had jumped the gun on its boycott since in truth the series' producer, Lawrence Gordon Productions, had been in the process of interviewing several black writers.

According to series star T.K. Carter who plays Shabu the genie, "things have straightened out. They've found a black writer whose style is right for the show."

"Now that I'm in a position of being a star, I've wondered why there aren't more black writers writing for shows starring blacks as well as for shows without blacks in the lead."

Carter said that the *Just Our Luck* crew contains blacks in various capacities including production.

Although Carter didn't think about the lack of a black writer while filming the pilot, he said that he later mentioned to the producers that it was time to hire one and even recommended some names.

Of his role, Carter said, "I'm going to be the most positive black character on TV. I have a knowledge of history, speak all languages, know fine wine and art and will be the best dressed. When kids see me, they'll say 'look at Shabu and Keith (co-star Richard Gilliland).' Not look at the black genie."

## Chicago newsman Fahey Flynn dies at 67

CHICAGO—Fahey Flynn, whose name has been synonymous with Chicago TV news since 1952, died last Monday at the age of 67 from internal bleeding caused by an ulcer.

Flynn was a top-rated TV anchorman on two different Chicago stations during his 40-year broadcasting career. He was co-anchor of WLS-TV's *Eyewitness News* every weekday evening from 6 to 7 p.m. at the time of his death. He anchored his last news show Aug. 1 before he entered a Chicago hospital for treatment of an ulcer.

WLS has not yet begun considering replacements for Flynn, whose death shocked and saddened station staffers last week. A WLS spokeswoman

said. Last Thursday (Aug. 11), the day of Flynn's funeral, the station aired a one-hour special from 8 to 9 p.m. on the life of the perennially popular anchorman.

Besides working five days a week on *Eyewitness News*, Flynn had been host of *Eyewitness Forum*, a weekly half-hour interview show featuring Chicago newsmakers that is aired every Sunday at 11:30 a.m.

Although he was born and raised in Escanaba, Mich., Flynn's image was that of a feisty native Chicagoan. When he was 64, he fell off a stage at a benefit appearance for Chicago's St. Rita High School. Despite several broken bones, he was back on the air in three weeks.

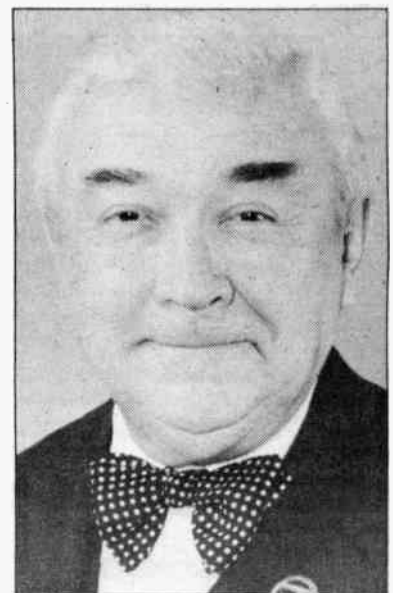
Wearing his trademark bow

tie, Flynn was an anchor on Chicago television for five or six nights a week since 1952, when he was paired with weatherman P.J. Hoff at WBBM-TV.

Flynn remained the city's top-rated anchor until the mid-1960s, when Floyd Kalber joined rival WMAQ-TV as news anchor and elevated that station's news ratings past WBBM's.

Dick O'Leary, then vice president and general manager of WLS, hired Flynn for his station's evening news, which then was running dead last in the market.

Paired with co-anchor Joel Daly, the addition of Flynn elevated the WLS news to number one in a few years.



Fahey Flynn

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## AT DEADLINE

Continued from page 1

Delaney as staff reporters, the producers have added an investigative unit headed by correspondent Mark Nykanen and producer Chuck Collins.

The alterations are being made as NBC prepares to compete head-on this fall with CBS-TV's *60 Minutes* Sunday evenings at 7 p.m. EST. *Monitor* has the lowest average Nielsen rating of any show on television since last September. While *Monitor* is 114th with an average rating of 7.2/14, *60 Minutes* has been number one with an average rating of 22.7/39. The two shows have never competed head-to-head.

### Lucas elevated to new ABC post

LOS ANGELES—Guy Lucas has been elevated to the newly created position of vice president, ABC Entertainment and assistant to ABC Entertainment President Lewis Erlicht. The areas of current programming, program planning and scheduling and prime-time variety specials will report to Lucas. Since November 1981, Lucas has been vice president, program planning and assistant to the senior vice president, prime time, ABC Entertainment.

### CBS grabs daytime ratings victory

NEW YORK—CBS-TV won the daytime ratings for the fourth time in the last six weeks. For the week of Aug. 1-5, CBS averaged a 6.9, ABC a 6.8, and NBC a 5.7.

In common time ratings, CBS scored its biggest win over ABC since October 1978-79 to 6.8. NBC had a 5.8.

The highest rated show was the second half hour of *The Price is Right* on CBS, with a 9.8 rating and 38 share. NBC's one-week tryout of *Personal and Confidential* in place of the fading *Fantasy* finished dead last out of 26 programs, with a 3.3/11.

### NBC pre-emption helps competition

NEW YORK—NBC-TV's prime-time baseball broadcast on Aug. 9, combined with its pre-emption of *The A Team*, sent the competition to new heights. CBS' *On the Road with Charles Kuralt* and *Our Times with Bill Moyers* soared to record shares of 29 and 28 respectively. The final episode of ABC's *Half Hour Comedy Hour* received a 25 share, the ballgame only a 21.

The previous evening, however, NBC's repeat telecast of the movie *Wait Till Your Mother Gets Home* received an 18.5 rating and 34 share, above the 18.3/27 showing it received on its first run in January.

### July sweeps show one point audience drop

NEW YORK—The three-network share of audience was 70 during the July sweeps period, a drop of one point over last year. The ratings dipped from 36.5 to 36.4 while HUT levels rose from 50.7 to 51.1.

CBS finished the Nielsen sweeps period (July 7-Aug. 3) in first place with a 13.0 rating and 25 share, down 2 percent from last year. NBC had an 11.9/23, up 12 percent, and ABC an 11.2/22, down 12 percent.

During the combined Nielsen/Arbitron sweeps period (July 6-Aug. 3), ABC broadcast 34 percent original programs, CBS 23 percent, and NBC 18 percent.

The original shows averaged a 36.7 rating, the repeats 36.3.

### Second showing of 'FNV' nets a 5.0

NEW YORK—The second showing of NBC-TV's *Friday Night Videos* on Aug. 5 received a 5.0 rating and 24 share, down from the premiere week's 5.5/26.

### 'Today' retreats back to third place

NEW YORK—NBC-TV's *Today* show slipped back into third place in the early morning ratings for the week of Aug. 1-5. Its 3.4 rating and 18 share was down from the previous week's 3.4/19. CBS' *Morning News* rose to 3.4/20 from 3.2/19. ABC's *Good Morning America* dropped to 4.1/24 from 4.3/25.

The premiere week of *NBC News at Sunrise* pulled identical ratings to *Early Today* the previous week—1.0/13.

### 'Facts of Life' won noon time period

NEW YORK—*Facts of Life* won the noon period for NBC from Aug. 1-5, the first time the network has won the time period in four years. The show's 19 share was the highest since July 1978.

During the same week, *Search for Tomorrow*, which was receiving much publicity because it was forced to go live for a day, received a 13 share—its highest in 14 months.

## WLUP inserts 'big names' into fracas in Chicago

Continued from page 1

"That's when we went after Brandmeier. When we got him in place, we went after Landecker. Then we went after Skafish," he explained.

The station also ended its relationship with album rock consultant John Sebastian, who several years ago popularized "the classic, consulted hard rock station—with no personalities, all music and no news. We swallowed the John Sebastian programming pill," DeCastro said.

The Loop now has news scheduled into the morning and afternoon programs as well as

morning traffic, while emphasizing its personalities. The station's program director, Greg Solk, said WLUP has increased its playlist from 300 songs to about 1,200 and has eliminated cuts from many archaic heavy metal bands.

The station is positioning itself to compete with such adult contemporary and CHR stations as WKQX-FM, WBBM-FM and WLS-FM as well as WXRT, which plays its own progressive mixture of rock, jazz and blues.

With Landecker, WLUP might have found "an alternative to Steve Dahl," the former

## MGM/UA resurrects TV gold

By Les Luchter

LOS ANGELES—Eight *Golden Age of Television* episodes seen first on PBS and then on pay TV during the past couple of years will be offered to VCR owners next month via MGM/UA Home Video.

Meanwhile, Sonny Fox Productions, producer of the series, has unearthed another nine classic kinescopes that it would like to see broadcast. The only problem, according to series producer David Eagle, is that "we haven't been able to get anybody interested in it."

Eagle says the producers have gone to PBS and to cable companies, but that nobody has the money to fund the shows right now. They even went back to some of the original sponsors of the live dramas, such as Philco and U.S. Steel, but "they're having financial problems themselves."

Sonny Fox Productions has exclusive use of its kinescopes in all media but free TV.

"The major costs are clearances and the paying of participants," Eagle said. "All of these people get paid again." But, he added, the costs aren't "anywhere near what it costs to produce a network hour or 90 minutes."

### In the can

The initial offerings from MGM/UA Home Video, all

## First shot fired in revolution

Continued from page 1

bers—Carl Palmer and John Wetton. The album was then played in its entirety a few minutes after the program ended, Oliver said.

The press conference, produced by D.I.R. Broadcasting, originated at New York's Blue Rock Recording Studios. Asking questions of the Asia members were Alan Sneed, program director, WKLS-FM, Atlanta; Charlie West, program director, WRXL-FM, Richmond, Va.; and Pam Merly, on-air personality, WYSP-FM, Philadelphia.

West explained the importance of flying up from Richmond to be on the air for only 16 minutes. "It helps raise the profile of the radio station. It's one of the big events that adds sizzle."

New York's WNEW-FM, which picked up the press conference when ABC-owned WPLJ-FM passed on it, was supposed to send its new program director Charlie Kendall as a participant. But nobody from the station showed up.

with the same intro segments and interviews seen on PBS, are *The Days of Wine and Roses* (Playhouse 90, CBS, 1958), a double feature of *Marty* (Goodyear Playhouse, NBC, 1953) and *A Wind From The South* (U.S. Steel Hour, ABC, 1955). The tapes will sell at \$29.95 and \$39.95 respectively.

In the coming months, five more home tapes will become available: *Patterns* (Kraft Theatre, NBC, 1955); *Requiem for a Heavyweight* (Playhouse 90, CBS, 1956); *No Time For Sergeants* (U.S. Steel Hour, ABC, 1955); *The Comedian* (Playhouse 90, 1957); and *A Doll's House* (Hallmark Hall of Fame, NBC, 1959).

*Bang the Drum Slowly* (U.S. Steel Hour, CBS, 1956) was cleared only for PBS airing and will not be released as a home tape.

### Waiting for funding

The following plays, all of which originally aired live, are waiting for the funds that will enable them to be restored technically and to add introductions and interviews with their participants:

■ *The Caine Mutiny Court Martial* (Ford Star Jubilee, CBS, 1955), with Lloyd Nolan and Barry Sullivan.

■ *The Defender* (Studio One, CBS, 1957), with Ralph Bellamy, Martin Balsam, Steve McQueen and William Shatner in a drama that served as the basis for *The Defenders* series on the same network.

■ *The Last Tycoon* (Playhouse 90, CBS, 1957), directed by John Frankenheimer, with Jack Palance, Keenan Wynn, Peter Lorre, Lee Remick and Tom Laughlin.

■ *Little Moon of Alban* (Hallmark Hall of Fame, NBC, 1958), with Julie Harris, Christopher Plummer and George Peppard.

■ *A Man Ten Feet Tall* (Philco Playhouse, NBC, 1955),



Ralph Bellamy

with Martin Balsam, Don Murray, and Sidney Poitier in what *Blacks and White TV* author J. Fred McDonald called "the most profound role given a black actor in early TV."

■ *The Miracle Worker* (Playhouse 90, CBS, 1957), directed by Arthur Penn, with Patty McCormick and Burl Ives in the first production of the later Broadway and movie hit.

■ *The Plot to Kill Stalin* (Playhouse 90, CBS, 1958), with Melvyn Douglas, Eli Wallach and E.G. Marshall.

■ *The Time of Your Life* (Playhouse 90, CBS, 1958), with music by Jackie Gleason, and starring Gleason, Jack Klugman, Bobby Van, Dina Merrill and Dick York.

■ *The Two Worlds of Charlie Gordon* (U.S. Steel Hour, CBS, 1961), with Cliff Robertson in the role he would recreate for his Oscar-winning performance as Charlie in 1968.

### Missing kinescopes

Eagle reported that the Sonny Fox Productions team is still searching high and low for kinescopes of several plays, including:

■ Lorne Greene's dramatic debut in 1984 (*Studio One*, CBS, 1953).

■ The first production of Gore Vidal's *Visit to a Small Planet* (Goodyear Playhouse, NBC, 1955), with Cyril Ritchard and Theodore Bikel.

■ *A Young Lady of Property* (Philco Playhouse, NBC, 1953), with Kim Stanley and Joanne Woodward.

## Metromedia removes Monsky

BOSTON—Metromedia's *Prime Time News* aimed at independent stations seemed even further off last week on the heels of the company's decision to fire Mark Monsky, the president of Metromedia News, and lack of progress in finding an anchor.

Dick Block, the newly appointed executive vice president of Metromedia Television, said no replacement would be named for Monsky immediately and he indicated that Metromedia was still looking for someone to anchor the nightly news program.

Block said Monsky would be replaced "in time," and that for the time being Block himself would be supervising the news

division on an interim basis.

Block said Metromedia had made "a couple of phone calls" to NBC newsman Roger Mudd, who will be removed shortly as the co-anchor of the *NBC Nightly News* (BW, 8/8/83).

"We just told him that if something happens he would be the kind of person we would want to talk with," Block said, citing the fact that Mudd remains under contract to NBC.

Block said *Prime Time News* would require about six months lead time between hiring the anchor and going on the air. He said Metromedia was looking for someone with "stature, authority and journalistic credentials."

liminary injunction allowing him to return to Chicago to work. The deejay is scheduled to deliver a deposition in Chicago civil court tomorrow (Aug. 16).

The motion filed last week seeks to have the five-year non-compete clause thrown out. It attempts to convince the court that "it is in the public interest" for the popular Landecker to return, and to demonstrate that, in the ever-changing world of commercial radio, five years in an unreasonably long time to banish someone from a competitive market.

"I've paid my dues to ABC

and WLS," Landecker said. "I've been out of the market for 2½ years, and even a criminal serving a five-year sentence would have been paroled a year ago," he said.

"I have concerns about my family—my kids are in Chicago—about my future in broadcasting and being able to do the kinds of things on the air that I want to do. WLS is saying I can't work at the Loop in Chicago, or in any major city—not in radio, TV or cable. I want to determine my own destiny," Landecker said.

"I don't think the case will drag along," DeCastro said.

Landecker is seeking a pre-

liminary injunction allowing him to return to Chicago to work. The deejay is scheduled to deliver a deposition in Chicago civil court tomorrow (Aug. 16).

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## Pro-rules unit taking its fight into Congress

WASHINGTON—Waiting for the full text of the Federal Communications Commission's financial interest and syndication rules proposal (BW, 8/8/83) last week, the pro-rules production community began gearing up to take the fight to Congress.

The full text was due from the FCC last Friday.

At the Committee for Prudent Deregulation, which represents syndicators and producers, a spokeswoman said

the commission would begin meetings Aug. 18 in Los Angeles to plan strategy on Capitol Hill.

Congress now has two bills that would forbid the FCC from lifting the rules that keep the networks out of the lucrative program syndication market.

Rep. Henry Waxman (D-Calif.) has a bill with more than 122 co-sponsors and is expected to be voted out of the House Subcommittee on Telecommunications shortly. On the

Senate side, Sen. Pete Wilson (R-Calif.) has introduced a companion bill.

Little of substance has taken place since the FCC announced its tentative plan to let the three networks take a financial interest in the programs they acquire from outside producers, but to retain some limitations on syndication by the networks.

Interested parties have until Sept. 20 to file comments on the proposal with the FCC.

Many were waiting until the full text of the proposal was available before offering detailed comments publicly.

Neither the networks nor the Committee for Prudent Deregulation had further official comments on the proceeding last week.

The committee's spokeswoman said that the CPD has not given up on the FCC in the battle, but that it believes now that the best course for it is through congressional action.

## RKO sheds light on subject

By Les Luchter

NEW YORK—RKO General experienced one of its darkest episodes ever last week as WOR, WRKS-FM and the RKO Radio Networks had to cope with the power blackout that plunged 12 square blocks of midtown Manhattan into days of turmoil.

At about 1:30 a.m., Aug. 10, an underground water main broke, flooding an electrical substation and causing a massive fire. As the power in the area died, RKO's emergency generators at 1414 Broadway kicked into operation—WRKS' on the second floor; WOR's and the Network's up on the roof of the 25-story building.

WRKS had a problem with its generator and was off the air for 45 minutes. The station then operated out of the Networks' facilities for about an hour while repairs were made.

WOR and the Networks continued broadcasting with no major delays. But WOR decided to originate much of its talk programming from the Networks' studios on the fifth floor rather than its own facilities on the 23rd floor.

While that move saved the station's on-air personalities a lot of steps, other employees had to trek up to the roof once an hour to load gallons of diesel fuel into the WOR and Network generators.

WRKS, conveniently esconced in its second floor studios, continued its urban contemporary format in a fairly normal manner. WOR's personalities, meanwhile, showed a certain flair in coping with the crisis.

For a couple of days, at least, morning man John Gambling continued to do his show from the 23rd floor. Patricia McCann opened up her show while she walked up the stairs with a building guard. Guests also trudged up the stairs.

WOR's news department took full advantage of its prime location to cover the blackout story in depth. It reportedly broke the fact that the fire was finally under control Wednesday afternoon, an hour before all-news WINS.

While WOR, WRKS and the Networks operated with skeleton crews, the WOR newsroom was at full staff, reported as-

sistant program director Jeff Byers.

He added that lots of fans were on, windows were open, and those present were quite happy that New York was finally having some relatively cool weather. The biggest problems, he said, included getting food up to the 23rd floor and reaching people through limited phone service.

At press time, WOR was planning to transfer several of its shows, including John Gambling's, to The Little Theater in the Daily News building, where its nightly *Daily News Tomorrow* show originates.

Despite the lack of power for most everything but the transmitting equipment at 1414 Broadway, RKO General decided there was one other area besides actual broadcasting that had to continue. On Thursday, company employees climbed to the 23rd floor, where they fed off WOR's generator to roll off signatures onto employee paychecks. It was payday, and employees reportedly were called at home to be told where to pick up their checks.

## KMBZ switches to full service route

By Ed Harrison

KANSAS CITY, Mo.—Acknowledging the fact that it's increasingly difficult for AM music stations to compete with their FM counterparts, KMBZ-AM here has decided to go the "full service information" route. The station's change from a personality-oriented middle of the road music station will become effective once all the pieces of the new format come together.

Declining ratings over the last several years was the reason for the format change, said Russ Wood, vice president and general manager of KMBZ-AM/KMBR-FM. During KMBZ's heyday six to seven years ago, the station was racking up 18 shares (average quarter hour 12 plus). Ratings have since declined to about a five plus share.

"Our intent is to stop the decline," Wood said.

He said that the new-format

will be designed "with specific elements that will address what Kansas City audiences want and that are not in existence now. We won't be just another news/talk station but information that is unique and tailored to Kansas City," he said.

"Our long-term strength is relative to the non-music elements we've programmed over the years. Our audience is here because of that," Wood said. "Music people listen to FM."

KMBZ's decision to change format came after months of research by a special task force organized by Bonneville International Corp., owner of KMBZ and KMBR. The task force was given the responsibility of understanding the needs and desires of Kansas City area listeners and advertisers and determining the station's strengths and weaknesses.

The task force was aided by extensive research conducted by the high-powered media consulting firm of Frank Magid and Associates.

Wood said Bonneville is committed to KMBZ's new format and will back that commitment with an increased news and public affairs staff. A major financial investment is earmarked to update and redesign KMBZ's Kansas City facilities, including state-of-the-art technology and information resources needed to become Kansas City's only full-service information radio station.

Wood said the new format will be aided by a major promotional campaign that will be an ongoing key to the station's success.

## Lobo rejoins WKYC-TV

CLEVELAND—Richard Lobo, formerly station manager at New York's WNBC-TV, has rejoined sister NBC O&O WKYC-TV as vice president and general manager.

Lobo was news director at WKYC from 1973-76. He left the station for a similar position at GE's KOA-TV and Radio, Denver. Two years later, he became program director at NBC's Chicago O&O, WMAQ-TV. He stayed there another two years before joining WNBC.

Lobo replaces Neal Van Ellis, who recently announced plans to retire effective Sept. 1. Van Ellis, with NBC for 21 years, became vice president and general manager of WKYC in 1969. He joined NBC in 1962 as program manager for WRCV-TV, Philadelphia, and became station manager of WKYC in 1965 when NBC and Group W exchanged properties. In 1968, he was named station manager of KNBC-TV, Los Angeles.

## Kriegler forms marketing venture

LOS ANGELES—Philip Kriegler, former vice president of public relations, West Coast, ABC Entertainment, has joined forces with veteran publicist/marketing executive/producer Martin Cooper in the formation of the Cooper-Kriegler Co., a marketing communications firm specializing in entertainment and leisure time activities.

The venture will offer total

marketing services to the travel/tourism, concert, entertainment and publishing industries and provide support to advertising and public relations agencies whose clients are sponsoring major television programs, underwriting tours and concerts or require specialized marketing services in leisure time areas.

The new company remains a separate venture.

## FOR THE RECORD

■ Minnesota Public Radio has received a grant of \$289,125 from the National Telecommunications Information Administration to build a 100,000-watt station in Mankato/St. Peter, Minn. The new station, which will be called KSCG and located at 90.5 on the FM band, will have studios at Gustavus Adolphus College. MPR expects the facility to be operational by the middle of next summer. The grant is part of a larger effort to bring "a first-class signal" from MPR to the south central portion of Minnesota.

■ The National Latino Media Coalition has asked the U.S. Court of Appeals for the District Circuit to review the Federal Communications Commission's decision to adopt a lottery selection system. Lotteries would be used for low-power television, translators, operational fixed microwave and other services instead of comparative hearings.

■ The FCC has extended filing dates on a petition that would require WOR-TV to install television translators in southern New Jersey. The extension requested by RKO General is for additional technical study. Comments will be accepted through Aug. 31, with reply comments due by Sept. 15.

■ KOA-TV in Denver begins a two-month promotion today announcing a change in call letters to KCNC—"Colorado's News Channel." According to Jim Girodo, promotions manager, the call letter change was prompted by the recent sale of its sister radio stations KOA-AM/FM to Belo. The radio stations opted to retain the old call letters. Girodo said KCNC, a General Electric station, anticipated no personnel changes in conjunction with the change of identity.

■ *MEDSTAR* is the new title of *Trauma Center*, a hospital-based drama series set to premiere this fall on ABC-TV. Executive producers Glen Larson and Jerry McNeely ordered the title change four days after the first episode began production. *MEDSTAR*, which is being produced by 20th Century-Fox Television, is currently scheduled for 8 p.m., Thursdays.

■ All-Pro Radio, the station group owned by former Green Bay Packer Willie Davis, has signed a long-term research and program consulting agreement with Burkhart/Abrams/Michaels/Douglas and Associates, Atlanta. Bob Elliot, Burkhart/Abrams' vice president of adult radio, will work with Tom Weaver, executive vice president of All-Pro and general manager of WAWA/WLUM-FM, Milwaukee. All-Pro also owns KYOK, Houston, and KACE-FM, Los Angeles.

■ WJZ-TV, Baltimore; KSL-TV, Salt Lake City; and KRON-TV, San Francisco, have ordered Aurora 100 Videographic Systems, according to Dr. Richard Shoup, president of Aurora Systems. The graphics system also was ordered by Universal Images, a Detroit production house, and NAMCO, a Japanese electronic games company. The total value of the five orders is over \$700,000, Shoup said.

■ World Communications has signed a three-year deal to provide all satellite transmission services for college basketball and football games syndicated by Metrosports. This season's schedule, to be carried by approximately 150 TV stations and cable's ESPN, includes weekly highlights of Notre Dame football games, the post-season Aloha Bowl and basketball from the Big East, Big Ten, Great Independent and Pac Ten conferences.

■ According to the third progress report on the Advertising Demonstration Program participated in by nine public television stations, a total of \$3 million was made from advertising sales and \$770,000 from underwriting generated by enhanced on-air credits. The report, released by the National Association of Public Television Stations, showed that only WQLN-TV, Erie, Pa., lost money in the experiment due largely to expenses incurred at the outset before it abandoned the demonstration.

■ Lamb Enterprises Inc. has sold three television stations to Burke Broadcasting for \$9.7 million. Sold were KYCU-TV, Cheyenne, Wyo., KTSF-TV, Scottsbluff, Neb., and KSTV-TV, Sterling, Colo.

■ The National Association of Broadcasters has recommended that the FCC establish a Joint Government-Industry Advisory Group to review and evaluate technical regulations. The FCC has proposed a wide-ranging review of the standards with the goal of eliminating or modifying those that are not effective. The NAB cautions that a studied approach is needed to prevent degradation of quality or other problems.

■ Comsat has announced the opening of the first corporate exhibit at the new satellite wing at the Visitors Center of the Kennedy Space Center in Florida. The exhibit features demonstrations of DBS, domestic and international teleconferencing and domestic and global satellite communications services provided by Comsat and Intelsat.

# Craft decision may alter hiring, research

By Ed Harrison

LOS ANGELES—Last week's decision by a federal jury of four women and two men to award anchorwoman Christine Craft \$500,000 in her sex bias suit against Metromedia Inc., former owner of KMBC-TV, Kansas City, Mo., could result in more cautious hiring and firing practices on the part of television news management.

Furthermore, the validity and merits of research conducted by independent consultants, which came under fire during the nine days of testimony, is expected to remain an issue but a mainstay in some newsrooms, but perhaps with diminished impact in the final decision-making process.

The jury found Metromedia guilty of fraud based on Craft's

contention that Metromedia defrauded her by saying that she was hired solely for her journalistic skills. Much of the trial centered on Craft's claim that KMBC News Director Ridge Shannon told her that she was removed as co-anchor and demoted to reporter because audience research revealed she was "too old, too unattractive and not deferential to men."

The jury further recommended that U.S. District Judge Joseph Stevens Jr. find Metromedia discriminated against Craft on the basis of sex. Under federal law, a judge must enter a verdict on such a charge. His decision is expected this week. However, the jury concluded that Metromedia did not violate equal pay laws when it paid Craft less than the station's

male co-anchor.

Craft was awarded \$375,000 in actual damages and \$125,000 in punitive damages. She planned on returning to her co-anchor job at KEYT-TV, Santa Barbara, Calif.

Christine Lund, co-anchor at KABC-TV Los Angeles, said it was her impression that management at KMBC has "a regressive attitude toward women."

"The judgment will serve as a large broom to the backside of management, especially in small and medium markets," she said. "How you treat and pay someone is a matter of utter caprice on the part of management," Lund said.

Although she has "no personal horror stories to tell," Lund has heard stories similar to Craft's from people at smaller

stations "where there exists a great range of sophistication." Management, she said, "will have to reassess how they treat women."

On the subject of research, Lund said, "Research is a disastrous idea. It runs counter to what the news dissemination business is all about. It's a source of embarrassment to every co-worker."

She said the Craft outcome hopefully will prevent the need for further similar lawsuits. "No management wants to undergo public scrutiny and be publicly embarrassed."

David Baer, news director at WJAR-TV, Providence, R.I., said, "The decision won't make any difference here because we've always made an effort to hire responsible, capable women. Looks are important but

not as much as ability. I think the decision will result in a more careful thought process when thinking about replacing a woman. It should be a sound journalistic reason and not cosmetic."

While Baer acknowledged that the merits of research received bad press, he feels field research remains valid only if it's used in conjunction with a news director's gut feelings. "The era of the consultant is maybe declining anyway," he said. Research, he said, provides an objective look at a station's news product and what's happening in the rest of the country.

"It may mean more cautiousness (in hiring and firing) but it probably will to those who should be more cautious," said Jim Holtzman, news director at KFMB-TV San Diego. "It won't make a difference to those who are doing things right."

"I don't foresee a great number of changes," Holtzman said. "The fact that she won may encourage others to file suit so we may see more of them in the next 18 months. I hope it doesn't become a popular thing."

Dick Hall, news director at WLTX-TV, Columbia, S.C., said the decision "might make people more cautious in a hurry because when you have a major decision like that everyone takes notice." Hall questioned the long-term impact.

Metromedia is believed to be considering an appeal.

## 'MDTV' debut set for January

By Simon Applebaum

NEW YORK—The early morning television scene, dominated by news, talk, exercise and kidvid, is also the best time to give physicians a dose of visual information.

That's the word from the people behind a syndication project, scheduled to air during that time period on local stations next January.

In its first use of national television, Transmedica, a producer and distributor of audiocassettes, videotapes and slides for pharmaceutical manufacturers, is creating MDTV, a weekly half-hour targeted to an estimated audience of 380,000 physicians and medical specialists. Some 50 stations, including WOR-TV here, have agreed to take the program, which is intended for broadcast between 6 and 7 a.m.

For the initial months, MDTV will consist of two segments that will rotate on a bi-weekly basis: *Cardiology Today* and *Your Practice*. One first-run episode of each series will appear each month.



## LBS, USA Network agree to barter accord for drama

NEW YORK—A pair of two-hour videotape dramas playing on local stations the last few weeks may be rerun on a national basic cable service in two months under a barter arrangement in the works at Lexington Broadcast Services.

The plan involves *Emergency Room* and *Desperate Intruder*, co-produced and distributed in syndication by Comworld Productions and Procter & Gamble, network TV's biggest ad spender. Both shows have been running this summer on *ad hoc* lineups of about 100 stations, including WNEW-TV, New York.

LBS, with national sales for the upcoming *ad hoc* network presentations of *Fame* and *Too Close For Comfort* among its current priorities, is offering the programs to USA Network, a cable channel that has added more off-broadcast product to

its schedule in recent weeks, including *Alfred Hitchcock Hour* reruns and select animated series from Hanna-Barbera's archives.

If USA signs a contract with LBS, *Emergency* and *Intruder* will play in prime time this October, with the same barter terms Comworld and P&G made with local stations: P&G will take nine of 20 available minutes for advertising; USA and its cable system affiliates get 11 minutes to sell nationally. Prior to approaching USA, LBS worked out an agreement with Procter & Gamble to sell both dramas to cable.

USA officials said the network has tentatively agreed to a contract with LBS, but is awaiting clarification of residual terms before making the arrangement final.

## Newman, Woodward tout no-nukes film

NEW YORK—Actress Joanne Woodward and her husband, Paul Newman, are helping the Washington-based Center for Defense Information to publicize *War Without Winners II*, a 27½-minute television film narrated by Newman that attempts to demonstrate the danger to mankind posed by nuclear weapons.

Woodward joined retired Rear Admiral Gene LaRocque, director of CDI, at a press conference here last week to urge TV stations around the country to make room on their program schedules for the documentary.

"I believe that nuclear war is the number one human issue

today," said Woodward, who said she's using her celebrity as a "weapon" against nuclear war.

*War Without Winners II* was filmed in the U.S. and Soviet Union and features the contrasting views of military experts such as Admiral Hyman Rickover, Defense Secretary Caspar Weinberger and Dr. Herbert Scoville. The half-hour film was photographed by Haskell Wexler, cinematographer on such films as *One Flew Over the Cuckoo's Nest*, *Coming Home*, *Days of Heaven*, *American Graffiti* and *Medium Cool*.

The film will have run in 30

cities from New York to Los Angeles by the end of this month, according to CDI Media Director Arthur Kanegis, who said at the press conference that CDI is marketing the film to individual stations rather than selling major networks on the project.

CDI hopes to run the film in 60 cities in September and "blanket the country by the end of the year," LaRocque said.

"As the TV networks have discovered, it is very difficult to find a sponsor for a nuclear war TV special," Woodward said. "After all, who'd want to have a product associated with nuclear war?"



Joanne Woodward

# UPDATE

## Production team set for debut of 'Thicke'

LOS ANGELES—Fred Silverman and Alan Thicke, the executive producers of *Thicke of the Night*, have assembled the production team for the new syndicated late-night TV show set to premiere Sept. 5.

Jeremy Stevens and Mark Reisman have been named supervising producers and Scott Sternberg and Vince Calandra have been tapped as producers. Terry Kyne has been named director.

Stevens' credits include stints as first writer on *Fernwood 2-Night* and *America 2-Night* and head writer on NBC's *Saturday Night Live*. He also has written for comedians Richard Pryor, Jonathon Winters and Bill Cosby and won an Emmy Award for his work on Public Broadcasting's *Electric Company*.

Reisman, who previously worked with Stevens on *Saturday Night Live* and *The Third Annual National Importance Awards* for cable TV, also has written a television pilot called *The Fourth Network* for the production company owned by comedian David Steinberg and movie star Burt Reynolds.

Scott Sternberg has been

active as a producer and director of selected programming for SelecTV, HBO, MTV, The Playboy Channel, ON TV, The Entertainment Channel and The Disney Channel. He also produced NBC's *Celebrity Sweepstakes* and was production head on *The Midnight Special*.

Calandra has worked in network and cable television for the past 20 years. He was an associate producer on *The Ed Sullivan Show* and producer of *The John Davidson Show*. He also co-produced *The Mike Douglas Show* and has produced 21 one-hour specials for the Cable Health Network.

Kyne has worked on *The Red Skelton Show*, *The Steve Allen Show*, *Name That Tune*, *The Mike Douglas Show* and *The John Davidson Show*.

Other members of the production team on *Thicke of the Night* include associate producer Timothy Gibbons, head writers John Boni and Tom Moore; talent director Patty Bourgeois, casting director Bill Hudnut, art director Bill Bohner and choreographer Jim Bates. The show is being distributed by MGM/UA Television Distribution.



## 'Cagney & Lacey' reprieve unlikely

LOS ANGELES—Barney Rosenzweig, executive producer of *Cagney & Lacey*, has just about given up his effort to get CBS to reinstate the critically acclaimed series and now is looking to make a theatrical motion picture version of the show.

Rosenzweig believes that praise for *Cagney & Lacey*, the volume of mail from viewers and the show's strong summer ratings make CBS feel that it may have made a mistake in canceling the show, but that the network will stick by its decision. "It's their store and they don't want to be told how to run it," he said.

"We just got four Emmy nominations and I haven't gotten a call from anybody at CBS above middle management saying congratulations. I'm very pessimistic about CBS," Rosenzweig said.

"I get mail by the boxload from CBS and my perception is that no one of any importance is reading that mail there. We've got this groundswell of support that is having absolutely no impact on anybody," he said.

Rosenzweig has been asked by Orion Entertainment, the producers of *Cagney & Lacey*, to prepare a presentation for a theatrical motion picture, which he budgets at \$5 million.

"My point to them is that I can do this picture reasonably," he said. "It will be a bigger picture than a television picture, but I can use a lot of good techniques I know and the cast is not extensive by motion picture standards."

"The ratings have been tremendous recently," he said. "We've been in the top 10 all summer and as high as number two. The kind of mail we have

been getting and the type of people it has been coming from indicate to me that we may have tapped into that same kind of audience that was attracted to *Star Trek*."

Rosenzweig has just finished *This Girl for Hire*, a made-for-television movie for CBS with Bess Armstrong, Celeste Holm and Jose Ferrer. He will join Orion in September in a staff position.

## AAAA decries 'clutter' on TV

NEW YORK—The American Association of Advertising Agencies has issued a statement opposing network policies that increase the clutter of commercials on television.

The association's board expressed concern about two recent trends that they feel contribute to television commercial clutter.

The trends, which the AAAA said "reduce television's effectiveness as a marketing medium," include recent announcements by NBC and CBS that advertisers will be permitted to split 30-second commercials into two unrelated product messages and announcements by all the networks that total commercial time would be increased.

The latter announcement came about as a result of the NAB lifting its TV and radio commercial codes earlier this year. The AAAA said both trends "contribute to an increased number of consecutive commercials in each commercial break."

The association has been urging the networks for some time to reduce the number of network self-promotion announcements in each hour. The AAAA noted that although ads for products and services have not increased, network self-promotion is on the upswing.

The trend toward greater clutter "is a disservice to viewers," the association said. "In the long run, the interests of viewers and advertisers are identical," the AAAA statement said.

## LA marathons lead market

LOS ANGELES—It appears that Los Angeles television audiences are taking very kindly to "marathon" programming.

Metromedia's KTTV-TV, which devoted 13 hours of programming Aug. 6 to an *I Love Lucy Marathon* commemorating Lucille Ball's 72nd birthday, led the market from sign-on to sign-off. KTTV had an 8 rating/21 share according to Nielsen and a 7.7/21 in the Arbitron overnights.

KTTV's success with marathon programming follows in the path blazed by KTLA, which similarly led the market sign-on to sign-off on the July 4th holiday with 13 hours of *The Twilight Zone*.

Although the *I Love Lucy Marathon* was broadcast on a

Saturday when programming is not as consistent as a weekday, prime-time numbers bear out KTTV's success. From 8-10 p.m., KTTV finished third behind ABC's *The Love Boat* and KNXT's Rams vs. Chargers pre-season football game, according to Nielsen. Arbitron pegged KTTV as high as second during two half hours, beat out only by *The Love Boat*. The football game finished ahead in the other two half hours.

KTTV's 10 p.m. news also benefited, attaining higher ratings and shares than on previous weekends.

A KTTV spokesman said that the station will look at marathon programming again providing it's the right show at the right time.

## NPR will face scrutiny of CPB and Congress

WASHINGTON—Having received final sign-off on a \$9.1 million bail out from the Corporation for Public Broadcasting (*BW*, 8/8/83), National Public Radio is gearing up to meet the challenges of Congressional investigations, costs of the transition team and working under the "vigilant oversight" of CPB.

NPR also has announced that its "Drive to Survive" was a remarkable success, raising at least \$2,199,728 through the 99 participating member stations. Of that amount, which continues to come in, some \$819,000 is expected to go directly to NPR.

NPR announced that The Western Union Telegraph Co. has joined them and Mobile Communications Corporation of America in a co-venture to provide national paging services. National Satellite Paging Inc. was formed a year ago by MCCA and NPR. Western Union has assumed a major equity position in NSP through its Western Union Paging Systems. The agreement was reached with NPR Ventures, NPR's for-profit subsidiary.

Meanwhile, Sen. Barry Gold-

water (R-Ariz.) has scheduled hearings on Sept. 14, calling on CPB and NPR to explain what led to the deficit problems. Expected to testify are CPB Board Chairwoman Sharon Rockefeller and President Edward Pfister as well as former NPR President Frank Mankiewicz and others.

Hearings promised by Rep. John Dingell (D-Mich.) have not been scheduled and apparently will depend on the final results from the General Accounting Office audit, (*BW*, 6/20/83). According to NPR, the GAO auditors are still in the process of going over the books.

Assistance from CPB and NPR's fundraising efforts may

not be all that's needed for the troubled network as costs for the transition team and "turnkey operation" are totalled. According to NPR's accounting department, the transition team will cost some \$220,000 in salaries, travel and other expenses. That cost does not include the \$200,000 Coopers & Lybrand audit nor roughly \$150,000 for the "turnkey operation" that involves the implementation of all of the operating and accounting changes recommended in the Coopers & Lybrand audit.

NPR also will have to find \$570,000 in severance costs for the nearly 150 staffers it laid off (*BW*, 3/21 & 6/6/83). This

amount, which includes unused annual leave, severance pay and union benefits, was not previously added into NPR's transition costs, a staffer explained.

NPR will have to bear the responsibility for its share of the lawyers' and negotiation fees associated with working out the loan agreement with CPB.

The biggest problem facing the network, however, may well be raising its \$17.6 million fiscal year 1984 budget. That budget was approved by NPR's board and apparently had received CPB's blessing, but in light of NPR's debt and still surfacing expenses, it may prove to be unrealistic.

## NBC considers 'Eischied' resurrection

LOS ANGELES—NBC is conducting field research to see whether the summer success of *Eischied* warrants bringing it back to the network lineup during the 1983-84 season.

*Eischied*, the hour-long police drama starring Joe Don Baker, originally aired during the 1979-80 season. Produced by

David Gerber Productions in association with Columbia Pictures Television, *Eischied* began a 10-week summer run of repeat episodes June 3 and in its initial six weeks has registered a 26 share, according to the Nielsen Television Index.

Additionally, *Eischied* reportedly has racked up the

highest share of any NBC show in the Friday 10 p.m. spot over the last four years. During its summer run, *Eischied* consistently has won its time period over reruns of *Falcon Crest* on CBS and movies and special programming on ABC.

"We think we have a hit on our hands," said Herman Rush,





**Mutual, RKO rock boat**



**Jack Clements**

Mutual Broadcasting System didn't get lost in the media blitz this summer as other radio networks headed toward digital delivery, nor did RKO. Both Mutual, which has provided analog earth stations to its affiliates since January 1982, and RKO, which will supply earth stations to affiliates in the top 150 markets, reported increased interest from stations regarding affiliation.

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# BW EXTRA RADIO

**RKO, ABC win stations**

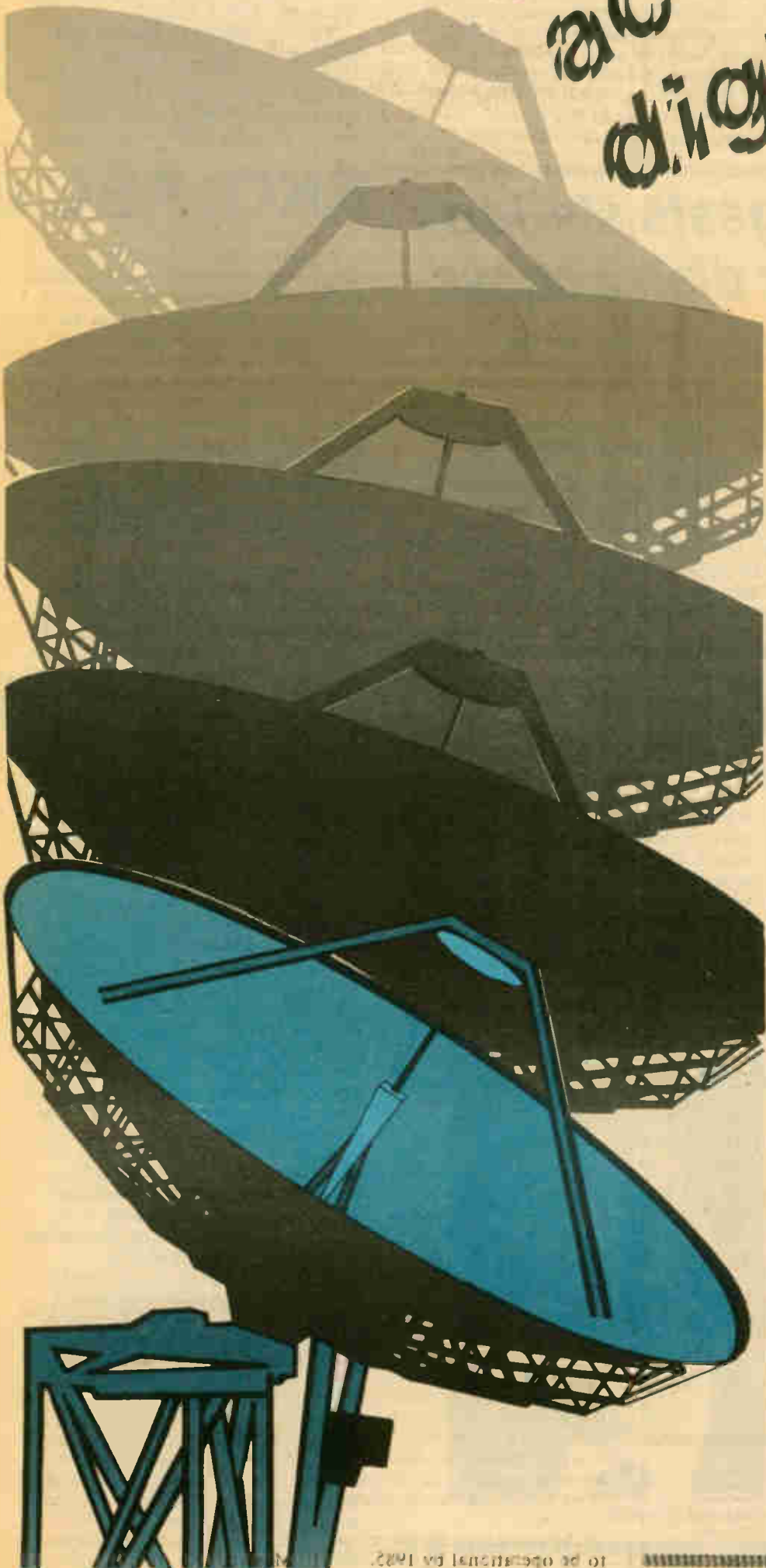


**Ken Harris**

State networks are becoming a convenient way for small market stations to get network service and satellite capability. RKO Two has picked up more than 100 affiliates since spring by using the facilities of six Southern state networks—either analog or satellite landlines. In a similar vein, ABC has begun feeding its Direction network over Lehlfield Communications' Brownfield network in Missouri.

Page 10

## Webs activating digital modes



### Affiliates trickle into place

By Les Luchter

**"N**BC expects to start digital transmission during May and CBS on July 1"—*Broadcast Week*, May 9, 1983.

At 12 a.m. this morning, Aug. 15, the CBS Radio Network and CBS' RadioRadio were finally scheduled to begin digital transmission via Satcom 1-R.

The NBC Radio Network and NBC's The Source also planned to start their digital satellite services sometime around this week.

Neither CBS nor NBC would reveal how many of their affiliates (some 550 apiece) were forced to continue using landlines while their satellite dishes stared into blank space.

If such silence was the reward for stations that bought their satellite dishes early, who could blame the majority of radio network affiliates for not ordering theirs until the last minute?

ABC, perhaps. Its six radio networks, after all, have been transmitted digitally since last January.

But Bill Battison, vice president,

planning, finance, administration and satellite development for the ABC Radio Networks, is not blaming anyone for anything. In fact, he's downright enthusiastic about ABC Radio's 1,800 affiliates being able to pull off a transition to digital by year's end.

After New Year's Day, you see, ABC, CBS and NBC would prefer not seeing any more landline bills from Ma Bell.

Battison isn't afraid to talk numbers. About 29 percent of ABC's affiliates, he said, have already had their earth stations delivered. Another 300 have submitted down payments and purchase orders. In total, 1,025 letters of intent from ABC affiliates have been received by Scientific-Atlanta, the all-but-exclusive supplier of digital earth stations.

**T**wo weeks from today, on Aug. 29, ABC plans to cut landlines to some 343 Mountain time zone stations—the first step in a planned phased withdrawal program.

Battison said some 27 affiliates in the affected area refused to buy earth stations, and are thus being cut off from network service. "In almost all cases," he added, "they have already

*Continued on page 10*

**"***In almost all cases they (affiliates who refused to buy earth stations) have already been replaced*



**Bill Battison**

## Mutual, RKO rock the digital push

The Mutual Broadcasting System, interconnected via 650 analog earth stations since January 1982, may have been expected to get lost in a media blitz this summer—as the other radio networks steamrolled toward digital delivery.

To make sure it would not be forgotten by the press, Mutual took the initiative.

A letter from Daniel Flamberg, director of public relations, set the tone: "As the early network in space and one of the few to give affiliates satellite gear rather than force them to buy their own, the Mutual Broadcasting System has been deluged with calls and queries from radio stations. To a certain extent, the volume of calls and letters received in Arlington is a direct function of our competitors' pressure tactics."

Quotes from Ben Avery, vice president for station relations, supplied the ammunition. "Most of these queries come from small and medium markets. We have had a few feelers from significant stations in key markets and we have discreetly approached a number of stations affiliated with other networks by using the lure of our programming via satellite.

"Many stations have used discussions with Mutual for leverage in negotiating affiliation contracts with our competitors. I expect many of the stations in the Top 50 markets to receive significant increases in compensation (some on a one-time-only basis) to offset expenses in purchasing satellite equipment."

Executives at ABC, CBS and NBC deny having made any such compensation deals. ABC's Bill

Battison noted that some stations have negotiated compensation deals at the same time as they were ordering earth stations. But he stressed that any increases in compensation were based on audience size, not satellites.

Jack Clements, senior vice president, Mutual Radio Network, could offer no evidence that such compensation deals have taken place.

But he was pretty sure that such deals were discussed in meetings between networks and affiliates. "If I was running a radio station," he said, "that's exactly what I would do. And, of course, they're doing it."

"I'd start talking to Mutual and RKO for leverage," he added.

Clements noted that "we've had an increase in the number of inquiries concerning affiliation from medium market stations in the past three to

## Fuellhart suggests stations pool funds for dish access

Dave Fuellhart, general manager of WPOC-FM, Baltimore, and chairman of the ABC Direction Network Affiliate Board, feels that every station should be able to find a way to access Satcom 1-R "without spending \$13-\$14,000 to get it done."

Fuellhart suggests that stations pool their money and resources. "Go to sister ABC stations, and CBS and NBC. . . If you get just one satellite dish in a market, everyone else can hook on."

The first station to get a dish in a market can even do some profitable business with other stations in the market. "It costs \$13,000," he said, plus "you get capital depreciation, but can charge users."

Fuellhart said that WBAL had called him with an offer to use its new dish. But he turned down the ABC Entertainment affiliate. "I want to have that earth station," he declared, "because I want to control it. . . I might not like what they (ABC) charge me in a year or two."

## RKO, ABC un

Ken Harris, vice president and director of affiliate services for RKO Radio Networks, told *Broadcast Week* that RKO is looking for ways to provide service to small stations that just can't afford their own dishes.

RKO Two, for instance, has picked up more than 100 additional affiliates since spring by using the facilities of six Southern state networks—either analog satellite or landlines. "It's a convenient way for small market stations to get satellite capability and network service," an RKO spokesman said.

In a similar vein, ABC has just begun feeding its Direction network over Lehrfield Communications' Brownfield Network in Missouri. Bill

## Webs activating digital modes as affili

*Continued from page 9*  
been replaced (by new affiliates)."

The dropouts made up from 7-8 percent of the area's ABC affiliates—not an "exorbitant" number, according to Battison. Anyway, he said, they represented a "very small market" audience-wise, and "some of them would have probably canceled anyway (without the satellite factor)."

The real problem for Battison remains a small group of stations—now numbering 12, or 3½ percent of

the area's affiliates—who have neither ordered earth stations nor said they won't order them. Nine of these stations, Battison explained, said they would order dishes—but haven't actually done so yet. Two "can't make up their mind," and one simply hasn't come forward at all.

The 12 stations, said Battison, "may have to spoke off someone else temporarily."

Allan Stinson, NBC's satellite project coordinator, said that a "handful"

of affiliates have made "an honorable business decision" by deciding against buying an earth station. He added that the number of stations who won't commit one way or another is "getting very small."

Yet Stinson said only "a little more than half" of NBC's affiliates have actually committed to the digital satellite system.

Those stations, he said, represent just over two-thirds of NBC's audience for its two networks.

NBC still plans to cut off all its landlines on Dec. 15. "In practical terms," Stinson noted, "it takes at least six to eight weeks for delivery (of earth stations)."

Richard Brescia, senior vice president, CBS Radio Networks, claimed the networks' conversion plans are running "ahead of schedule." He added that "the amount of (station) defection will be significantly less than anticipated."

While some medium and small market affiliates have opted not to buy earth stations, Brescia said, "I can't think of one affiliate in a major market that we are losing because of the, satellite conversion."

CBS still plans to begin its systematic dismantling of landlines on Sept. 29, with 160 "northern tier" stations scheduled to be hit first. All landlines will disappear by Dec. 31, according to Brescia.

ABC originally had planned its phased landline withdrawal to

“  
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because of the  
satellite  
conversion



Richard Brescia

”

## h boat

four months. I like to think the program material has a lot to do with that. But I suspect the fact that we furnish earth stations is a factor."

At RKO Radio Network, which decided to supply earth stations to RKO One and RKO Two affiliates in the top 150 markets, President Tom Burchill said, "We're already getting stations to jump from previous affiliations to get an RKO dish."

Burchill, like Avery, said the most interest came from medium market stations.

In larger markets, Burchill commented, stations, although used to free landline service, could afford to buy their own dishes—"even some of our affiliates, where we would provide them with a dish, are saying, 'We are buying our own.'"

In markets below the top 150, Burchill noted, stations have always



**Jack Clements**

paid for their own landline service—"they can buy a dish and finance it for less money than it used to cost for the inferior landlines."

In the middle markets, 35 to 150, however, stations "have tight cash flows, and the networks have always provided transmission. These are the guys we're hearing a lot from, and we're turning it to good advantage," Burchill said.

RKO plans to begin digital transmission Sept. 1 and to cut its landlines Oct. 1.

## Scientific-Atlanta facing last-minute numbers rush

"People are tending to wait until the last minute," reported Mike Kelly, manager, digital audio marketing for Scientific-Atlanta's Satellite Communications Division. "That can be catastrophic. If all the orders hit us at once, we can't ship them at once."

At first glance, it would appear that Scientific-Atlanta—with its near-exclusivity as supplier of digital earth stations—has bitten off more business than it can possibly chew, regardless of when the orders come in.

In a universe of 3,200 ABC, CBS, NBC and RKO radio stations, Scientific-Atlanta has so far shipped 950 earth stations. It is now manufacturing them at what Kelly calls a "maximum capacity" of "slightly" more than 200 per month.

Of course, the station count of 3,200 is too high. Some stations are dropping their affiliations, others are AM/FM combos, and still others plan to share someone else's dish instead of buying their own.

By last week, Kelly said, about 1,300 orders had been received from ABC, CBS and NBC affiliates. But that's still only half of what he now estimates as a universe of at least 2,600 stations. And, with 950 dishes already shipped and maybe a thousand more to be produced from August through September, that still leaves several hundred dishes unaccounted for.

"We're in constant communications with all the networks right now about the potential problems," Kelly said. But, he added, "We don't anticipate problems."

We do. It's been clear for months, to anyone who could do simple arithmetic, that Scientific-Atlanta's production schedule just doesn't equal the needs of the radio networks.

ABC's Bill Battison says that Scientific-Atlanta can add another production shift if necessary.

Maybe. But Battison has also pledged that no ABC affiliate will be cut off from network service if it orders its earth station on time. Earlier, Walter Sabo, then vice president of ABC Radio Networks, admitted that some ABC landlines will have to stay put into February.

These are realistic approaches to a real problem—sensible solutions designed to prevent the aforementioned "catastrophe," from taking place.

NBC's Alan Stinson noted that "if a station has shown good faith, we're right behind them." No affiliate, he said, will be cut off from network service if its order is placed on time.

At CBS, Dick Brescia would say only that the network has worked very hard with its stations and Scientific-Atlanta to avoid dishes arriving late. "We don't anticipate it's going to be a problem," said a CBS spokeswoman.

We hope the networks give some consideration to not only the possibility of manufacturing and shipping delays, but also to the various forms of red tape, zoning approvals and other roadblocks that can delay earth station installation at the local level.

CBS and NBC especially, which were many weeks late starting their digital services, would be wise to give their affiliates the same kind of leeway down the stretch.

In this case, intransigence on the networks' part could cause repercussions among stat

—Les Luchter

## its seek small stations



**Ken Harris**

Battison said the analog system, by allowing up to 120 stations to "sample" the new Direction service, will give ABC "access to a lot of stations we couldn't get any other way."

Although Battison hopes that the new Missouri affiliates eventually will become "full-fledged digital stations," he acknowledged that the "short-term arrangement" will last at least a year.

Only the Direction network is involved, and Battison emphasized that affiliates of other ABC networks in Missouri will not be allowed to change over "just to change the satellite cost."

ABC also is looking at other state networks, Battison said.

## ates trickle into place

ensure antenna installation before local freezing conditions. The network, starting with its Aug. 29 cutoff, would proceed on a monthly schedule, region by region, moving roughly north to south.

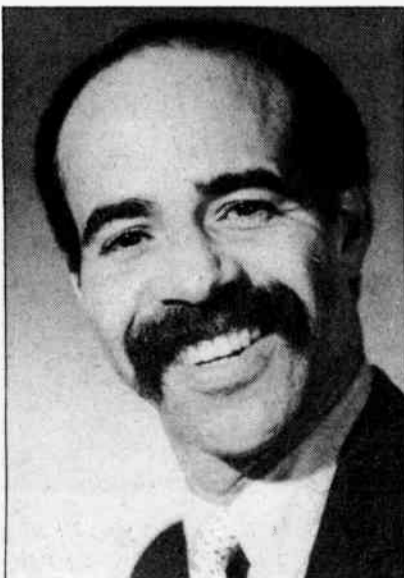
The second of five regional zones was scheduled to shut down Oct. 15, but Bill Battison now says that date may be delayed for a week or two. The reason? There have been too many orders from ABC affiliates in zones three, four and five who want

to start their digital broadcasts as soon as possible, according to Battison.

The last three zones, he said, may end up lumped together under a revised schedule.

Battison admitted that some ABC affiliates may not receive their earth stations on time if Scientific-Atlanta is "swamped" with orders. But he stressed that ABC "will not cut off anyone who has ordered on time."

*In practical terms it takes at least six to eight weeks for delivery (of earth stations)*



**Allan Stinson**

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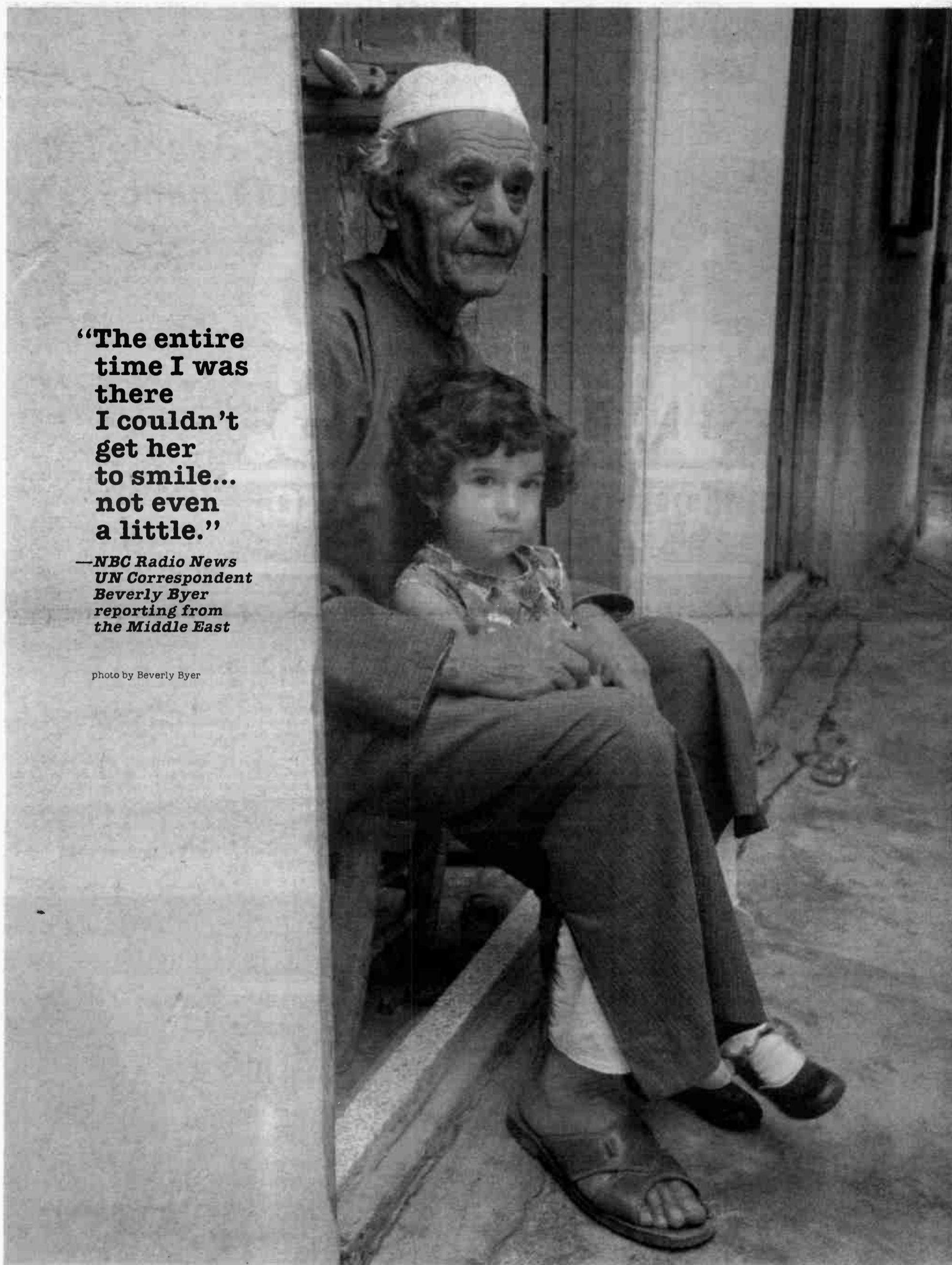
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**“The entire  
time I was  
there  
I couldn’t  
get her  
to smile...  
not even  
a little.”**

**—NBC Radio News  
UN Correspondent  
Beverly Byer  
reporting from  
the Middle East**

photo by Beverly Byer



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# NBC RADIO NEWS.

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**OUT OF THE STUDIO.  
ON THE SCENE.**

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NBC Radio Network Documentary, "Two Roads to Jerusalem," broadcast the week of July 11, 1983

"She has no father. The entire time I was there I couldn't get her to smile... not even a little. I ran down to a shop and bought two little dresses, one green, one yellow, for her and her sister. But she just wouldn't, or couldn't smile. It really gave me the chills."

The words of correspondent Beverly Byer help describe the seemingly insolvable situation in Palestine. After making an extensive tour of refugee camps and conducting hundreds of interviews, she and NBC Radio News Tel Aviv Correspondent Milt Fullerton prepared a documentary and series of special reports entitled "Two Roads to Jerusalem," a vivid and sometimes poignant story of a people divided by religion but not on the burning love of the land they both claim.

"Two Roads to Jerusalem". Just another example of "full color" radio at its best. And just another example of the quality that stations committed to news have come to expect from NBC Radio.



For stations committed to news.

# Redskins fever

## Washington stations on warpath for coverage

By Angela Burnett

WASHINGTON—For those who have never visited the nation's capitol during football season, the insanity that takes over may be hard to imagine. However, late July through the turn of the new year can mean only one thing here—Redskin fever.

This year in particular, following on the heels of last year's Super Bowl victory for the Washington Redskins, local television stations are clambering over each other for special programs, special coverage and special sales.

"We're so absolutely sold out that one of the guys in our sales department said they could sell a wide angle shot of RFK (stadium where the Redskins play). That's just how valued the Redskins are to advertisers in terms of reaching the public," said Terry Lowe-Edward, director of press, publicity at WJLA-TV.

"They are going hog—no pun intended—wild selling spot avails," she added.

Betty Endicott, news director at WTTG-TV added, "You do something special because the Redskins are so much a part of Washington. They say so much about Washington."

WJLA and WTTG, as well as WRC-TV and WDVM-TV all have plans for extensive coverage of the games. They've been at the training camp in Carlisle, Pa., since July 18 with the rookies and plan to con-

tinue with specials through the pre-season and into the regular season as well.

At the end of August, WDVM will run a five-part retrospective series on the Dallas Cowboys/Redskins game as well as highlights of the exhibition games and training. They'll also resume *Sportsbreak*, this time with newly hired Lee Zeidman and Redskin favorite Sonny Jurgensen, who recently was selected to football's Hall of Fame, on Sundays. Mondays, starting with the first regular game, Glenn Brenner and Jurgensen will kick off *Redskin Sidelines*.

WDVM will also produce a Hall of Fame special, featuring Jurgensen and Bobby Mitchell for broadcast Sept. 6. And, every Sunday before the Monday game, there'll be *The Joe Gibbs Show* at noon. All of this in addition to live crews at the home games, a crew on the road with the team and special news packages throughout the season.

Ed Arnold, WDVM's public relations director said, "Our management feels very strongly about the Redskins. . . they are a vital part of this community."

Meanwhile, just a few blocks away at WRC, sportscaster George Michael, with surprising nonchalance, said they "were not doing anything special" this year. But WRC has been at Carlisle with the rest of the District of Columbia stations and apparently is

about to cement a deal with star quarterback Joe Theismann for a half-hour weekly show.

"We're going to give them as thorough coverage as always," Michael promised.

WTTG is moving forward with plans of its own, which include using offensive lineman George Stark in a weekly segment in its new *PM Magazine* and hopefully in its *Ten O'Clock News*. Boasting to be the first and only station live from camp, WTTG also broadcast *Panorama*, its daily noon talk show, from Carlisle July 25.

"We plan to do very extensive coverage—as everyone does in this market," Endicott said. "We've got lots of action planned."

Yet, WJLA, the ABC affiliate in the market, may be most envied. In addition to carrying *ABC's Monday Night Football*, WJLA will carry all the sold-out pre-season games—for the 12th consecutive year. They've also launched a bumper sticker promotion, will present a "Player of the Week" chosen by coaches nationwide and have arranged to produce three *Redskin Magazine* programs with Sports Director Frank Herzog. Herzog, known as "The Voice of the Redskins," will also be holding down announcing duties at WMAL-AM.

"There's a lot of competition in this market when it comes to the Redskins," Lowe-Edward said. She added, "it's to be expected."



### Quarterback speaks

Joe Theismann, quarterback for the Washington Redskins, will return as the host for "Quarterback Sneak," a five-minute pre-game program beginning its second season on Mutual Broadcasting System Sept. 10. Theismann was an all-American quarterback at Notre Dame in 1971. The program will be heard on more than 250 Mutual affiliate stations.

## REGULATORY SCENE

### FCC considers Alaskan AM protection

The Federal Communications Commission has asked for comments on providing greater interference protection of Class I-A and I-B AM stations in Alaska.

Responding to a request from the Alaska Broadcasters Association that indicated that increased skywave protection is needed to ensure AM coverage in the state, the commission was asked to award 16 Alaskan stations Class I status. Those stations are now operating on Class I-A and I-B clear channels.

The ABA noted that the terrain, small number of FM and television stations and inclement weather increase the importance of AM signal coverage. Comments are due by Sept. 12 with reply comments due Sept. 27.

### Field Operations Bureau reorganized

The FCC's Field Operations Bureau has been reorganized to reflect current programs and improve its management. The reorganization will maintain current staff levels, including staff reductions that have already occurred.

The reorganization incorporates the Violations Division into the Enforcement Division as a Branch. The Investigation Branch and Inspection Branch will be combined into a single branch under the Enforcement Division and the Regional Service Division will be renamed the Public Service Division. The Enforcement Division will also now include a support staff and an administrative accounting staff will be added to the Engineering Division.

### FCC drops 10 policies

The FCC has dropped 10 "underbrush" policies that directly affect broadcast program content and has asked for comments on the elimination of three policies on horse racing broadcasts.

Dropped were policies on alcoholic beverage advertising, broadcasts of astro-

logy material, foreign language programs, harassing and threatening phone calls resulting from station broadcasting, musical recording/repetitious broadcasts; off-network programs and feature films presentation restrictions, polls/call-in on radio and television stations, private interest broadcasts to licensees to annoy and harass others and sirens or like emergency sound effects in announcements.

Comments were requested on horse racing information broadcasts, horse racing information, SCA transitions and horse racing, off-track and pari-mutuel betting advertising.

The commission views these "underbrush" policies as affecting the competitive functioning of the marketplace and within the bounds of First Amendment concerns. The FCC also noted that other suitable remedies, through state or federal agencies, are available to the public.

### Financial interest/syndication proposal given

The FCC has proposed a Tentative Decision that would delete the network financial interest rule and result in a modification of the syndication rule.

Under the FCC plan, networks would be required to turn over all syndication rights to a program within six months after the show was taken off the air or five years after the beginning of the program's run. Within that confine, the network could acquire full rights to any program it purchased, but would be required to use an independent syndicator for syndication purposes.

The new rule would apply to any prime-time program aimed between 7-11 p.m. EDT. The Tentative Decision would be in effect for a little more than five years, sunset Aug. 4, 1990.

Comments on the proposal will be accepted through Sept. 20 with the commission being expected to take some final action on the rules some time in October.

## Group W explores satellite applications

Continued from page 1

it, it was before satellite delivery became as prevalent as it is today and the cost of delivery made it impossible.

"Now, as satellites are more available, we are once again looking at it, but nothing has crystalized in our minds. I don't see us moving into it, but I don't preclude it," he said.

The idea of the unwired national spot network at Group W Radio came after a period in which the company thought itself too small, with only 11 owned stations, to do that kind of business.

Roy Shapiro, vice president and general manager of Group W Radio Sales, said the company recently realized that although it didn't have as many stations as other networks, it did have a strong lineup of stations and a weekly cumulative audience of about 10 million.

"They are all quality stations," Shapiro said, "and six of the stations are number one in their markets. We think the stations provide an environment for advertisers that is unmatched, as a group, by any other broadcaster."

The stations—WINS, New York; KFWB, Los Angeles; WIND, Chicago; KYW, Philadelphia; WBZ, Boston; KOAX-FM, Dallas-Fort Worth; KODA-FM, Houston; KDKA and WPNT-FM, Pittsburgh; KJQY-FM, San Diego; and KOSI-FM, Denver—fall into all news, personality full service or easy listening formats.

Shapiro said the marketing sales effort for the unwired network gets underway in earnest later this month.

A quick way, of course, to extend the reach of QURE would be for Group W to acquire more stations and

Harris said owning a full complement of seven AMs and seven FMs is a goal.

He said Group W was looking at such markets as Tampa-St. Petersburg, Fla., Atlanta and Seattle, but that no acquisitions were planned this year—this despite the fact that Harris sees the radio station market as one favoring the buyer now.

"This year the radio business hasn't been bad, but it hasn't been up as much as it has been in earlier years and when that happens, the value of radio stations falls. And on top of that, the FCC is adding something like 2,000 FM stations and the impact of cable television may hurt the local sales market," Harris said.

In response to newsletter reports that WIND, Chicago, and WPNT-FM, Pittsburgh, are for sale, Harris said the stations are not performing as well as the other Group W properties. "I'm not going to list them for sale, but we'll listen to an offer," he said.

An area in which Group W has been active both as a buyer and seller is the use of FM subsidiary communications authorizations, known as SCAs or FM subcarriers. They represent that part of the FM signal that is off the commercial band and that can be used for private communications, such as paging service or "closed circuit" music services such as Muzak.

Group W acquired Muzak as part of the acquisition of Teleprompter Corp. and 15 months ago it was shifted to the Radio Group.

"Muzak is the largest SCA user," Harris said, "and our FMs are doing a lot of SCA business. I'm delighted the FCC made the extra SCAs available now because I think there will be new things that

GROUP  
W  
RADIO

come up to use them. Muzak, for instance, may have need for additional networking—not just environment music, but maybe a different format for bars and restaurants," he said.

The possibilities for SCA usage are many and varied, according to Harris and others in the business. One application that Harris said Group W engineers were looking at involves an experiment by Houston Power and Light that would use SCA signals to shift power usage by big customers. He said Group W also was looking into some paging applications, but had yet to be convinced that they were feasible.

Although several Group W radio stations are providing SCA services, Harris says there still is no formula for pricing the service.

"Some stations are getting \$100 a week and others are getting \$10,000 a month," he said. "Some partnerships are being formed." He said so far demand has been greater than supply, but that the FCC's doubling of SCAs and alternatives, such as television sidebands, would create an excess of supply before long.

Costs to the stations are minimal, with the user often installing the necessary equipment. "You have to be sure your signal is well maintained and your main carrier doesn't drift, but that's about it," he said.

# PRODUCT UPDATE

## S-A unveils new product line

ATLANTA—Scientific-Atlanta has completed its new line of video earth station products. All the new products are expandable and include the SABus interface for centralized monitor and control.

The new product line includes the Model 7500 video receiver, a fully synthesized RS250B compliant receiver with threshold extension. The Model 7620 video protection switch allows 2:6, 1:7 or two separate 1:N receiver protection configurations.

S-A's new Model 7630A LNA protection switch can be used for dual redundant or tridundant applications. The Model 7550 video exciter features a sync-referenced modulator and fully synthesized upconverter and audio modulators.

The new product line also includes the Model 7640 uplink protection switch that can be used for 1:7, 2:6 or dual 1:N systems. The Model 8840 antenna position controller features programmable satellite positions and local or remote control.

Scientific-Atlanta's new Series 7600 earth station controllers provide convenient status monitoring and control of all earth station functions.

The Studer Division of Studer Revox America Inc., Nashville, Tenn., has expanded its operations on the West Coast.

The division has opened a new Northern California office in the San Francisco suburb of Walnut Creek and appointed Fred Layn head of the new office. Layn had formerly been a salesman in the company's New York office.

At Studer's Southern California office in Van Nuys, Vencil Wells has been appointed sales engineer. Wells was previously with the Kendun/Artisan/Sierra Audio group of companies where he was general manager.

A new wireless-microphone receiver has been introduced by Cetec Vega, El Monte, Calif. The new Model R-42 PRO PLUS features infinite gain technology, ultralow noise, true dual-receiver diversity and switch-selectable Dynex II, a new audio processing technique.

With Dynex II, the new receiver's range is typically 108 dB. The company says its

infinite gain technology provides the best possible signal-to-noise ratio at low signal levels and improved processing of multipath RF signals. Metal shielding for the power transformer and other critical circuitry eliminates hum and powerline noise.

RAI, the Italian television network, hired Rimyth Inc., New York, to transmit a live feed direct to Milan, Italy. The feed was transmitted for RAI's weekly *Blitz*, which recently presented an interview with author/scientist Isaac Asimov live from New York's Hayden Planetarium. Italian host Gianni Mina conducted the interview from Milan.

Rimyth provided technical facilities and a crew and coordinated the satellite feed.

The Magnetic Tape Division of Agfa-Gevaert has appointed three new distributors of its videotape products: Delaware A-V Distributors Inc., Buffalo, N.Y.; Video Masters Inc., Kansas City, Mo.; and Memphis Communications Corp., Memphis, Tenn.

The Pan American Olympics Organization has ordered 39 video broadcast zoom lenses from Angenieux of France.

The order includes more than 20 42-to-1 zoom lenses suitable for sports events and remote broadcasts. The lens features a continuous zoom range of 42x as well as a wide horizontal angle of 56 degrees. The zoom narrows to 1½ degrees.

Circuit Research Labs, Tempe, Ariz., has introduced the SCA 300 subcarrier generator, designed to solve problems associated with older SCA equipment.

The integrated SCA system includes audio processing, low-distortion crystal controlled

oscillator, non-overshooting low-pass filters, pre-emphasis and a DC coupled data input port.

The audio processing section is a multiband limiter that uses a 150-microsecond pre-emphasis curve and additional filters to tailor the low- and high-frequency response of the audio to improve the clarity of reception on a typical SCA receiver. The SCA 300 costs \$1,400. The complete system, which is available for a free two-week evaluation, costs \$2,550.

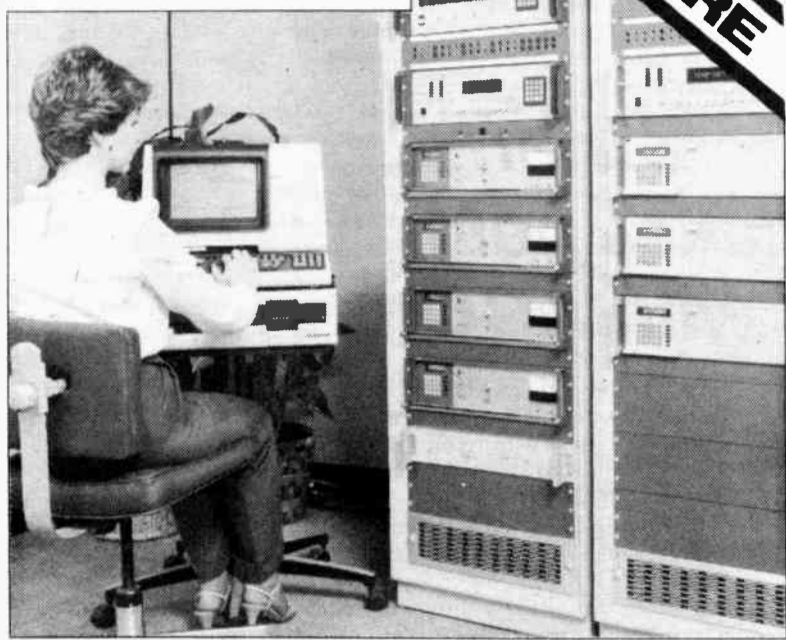
Studer Revox America has unveiled its 2706 Professional Monitor, which is designed to serve as the primary audio monitoring system in small- to mid-sized control rooms. The company says its new monitor is best suited for radio studios and TV post-production suites.

The three-way system uses a 12.5-inch woofer, a 2-inch dome midrange and a 1-inch dome tweeter in a bass reflex enclosure. The 2706 has four threaded holes on the bottom to facilitate free-space installation on floor stands or suspension brackets.

The components of the 2706—including drivers, enclosure and crossover network—are manufactured by Studer at the company's speaker plant in West Germany.

Studer has also selected a limited number of audio equipment dealers in the U.S. to distribute its products in this country.

Dealers authorized to carry Studer equipment here include Audio Engineering Associates, Pasadena, Calif.; Bridgewater Custom Sound, Harvey, Ill.; Doug Brown Enterprises, Tulsa, Okla.; Cramer Video, Needham, Mass.; Midcom Inc., Arlington, Texas; Emco, Rockville, Md.; Pro Audio General Store, Atlanta; and



CRL SCA 300 subcarrier generator Scientific-Atlanta earth station products

Studio Sonics Corp., Schaumburg, Ill.

The Studer line had been distributed exclusively by the Swiss company's American subsidiary—Studer Revox America Inc.

Channematic, Alpine, Calif., is marketing the new Broadcaster I Automatic Videocassette Changer, designed to access up to 15 standard ¾-inch videocassettes. The unit uses a computerized stepper motor drive mechanism to select, insert and play back cassettes in an unmodified Sony-type five-VCR.

Features of the Broadcaster I include built-in video monitoring, seven-day programming of up to 100 events per day and random access of up to 100 programs or spots within each tape. The unit's base price is \$9,950.

Elector USA Inc., Santa Clara, Calif., has introduced a new high-definition television monitor for research and pre-

liminary design work in HDTV. The monitor is designed by Barco and is distributed in the U.S. by Barco.

Two models of the HDTV monitor are available: a 26-inch and 30-inch. They both feature high-resolution, black matrix CRTs and a 5:3 aspect ratio. The scanning system is 1,125 lines per 60 Hz and the horizontal resolution exceeds 1,000 television lines. The 26-inch HDTV monitor costs \$10,000. Elector also is distributing a new series of Barco broadcast monitors offering triple standard decoding and VITC decoding capabilities.

The CTVM 3 D features two coded inputs, sync input, internal/external sync and floating inputs. B and C connectors are available. The unit features underscan, vertical collapse and a scan failure protection indicator. The CTVM 3 D automatically switches from 50 to 60 Hz. Prices for the CTVM 3 D range from \$2,750 to \$6,000.

Fox Video Inc., New York, which rents TV camera, sound and auditing equipment primarily to American network news departments, has leased space at the 10-acre Kaufman Astoria Studios motion picture and television production complex located in Queens, New York.

Fox specializes in renting complete kits of equipment, but will rent single items upon request.



CRL SCA 300 subcarrier generator

## Lionheart buys BBC miniseries; US to air country gold

NEW YORK—Lionheart Television International Inc. has purchased the syndication rights to 15 BBC miniseries from The Entertainment Channel. Three of the productions are available immediately and the other 12 will be available to broadcast TV stations after their initial runs on the cable TV programming service.

The first three series, which Lionheart has already sold to PBS for *Masterpiece Theatre* and *Mystery*, include 10 hours of *The Citadel*, seven hours of *Barchester Chronicles* and *Woman in White*.

Lionheart also bought the rights to eight half-hours of *Beau Geste*, eight hours of *Bleak House*, the three-hour *Day of the Triffids*, 10 hours of *Diana*, eight hours of *Fame is the Spur*, the four-hour *Fanny*

by *Gaslight*, six hours of *Freud*, 13 half-hours of *Great Expectations*, four half-hours of *Gulliver in Lilliput*, the four-hour *Shackleton*, six hours of *Spyship*, and six half-hours of *Stalky & Co.*

Worldvision Enterprises Inc., a leading distributor of children's programming around the world, will distribute 170 half hours of animated and live-action programs this fall.

Worldvision properties include Hanna-Barbera's new *Monchhichi* and *Biskitts*, two animated series, and *Benji* and *Going Bananas*, two live action shows. From Ruby-Spears Productions, Worldvision distributes the animated *Piffal* and *The Puppy's Further Adventures*. Worldvision will also be releasing new U.S.

## SOFTWARE

network episodes of Hanna-Barbera's *Scooby and Scrappy Doo*, *Shirt Tales*, *Pac-Man*, *Richie Rich*, *Little Rascals* and *The Smurfs*. The company distributes *The Smurfs* in the U.K., Ireland and Canada.

*Final Cut*, a one-hour special focusing on the ambitions and expectations of rookie professional football players, will be available after Sept. 1 from Bri/Ter Television Sales to kick off this fall's NFL season.

The program, which was taped this summer at the Washington Redskins' training camp in Carlisle, Pa., includes six available minutes for local ads and four minutes for national ads. *Final Cut* has cleared 40 markets.

NEW YORK—United Station's *Solid Gold Country* premieres Sept. 2-4 with a look at both the pioneers of country music and early hits by current country stars. Featured guest will be Johnny Paycheck.

Hosted by Stan Martin, the show is expected to clear most of the 171 Arbitron-rated markets. It is produced by United Stations' President/programming Ed Salamon and is written by Rochelle Friedman, who previously wrote *The Weekly Country Music Countdown*.

Future guests will include Brenda Lee, Sept. 9-11; Jim Ed Brown & The Browns, Sept. 16-18; Dottie West, Sept. 23-25; Roy Clark, Sept. 30-Oct. 2.

Willie Nelson and Anne Murray will co-host the 1983 Country Music Association

Awards Show Oct. 10. The program will be exclusively simulcast in stereo via satellite by the Mutual Broadcasting System and will be telecast live by CBS-TV, from the Grand Ole Opry House in Nashville.

Mutual will also present a 30-minute preview of the 1983 Country Music Awards, hosted by WHN disc jockey Lee Arnold, just before the simulcast, along with a post-awards program from the Opryland Hotel.

Rock group *The Cars* will be featured in a two-hour special offered to Source affiliates Aug. 19-21. Interviews with Ric Ocasek and Greg Hawkes will help to trace the band's growth, leading up to solo efforts and work with emerging Boston bands. Denny Somach Productions produced the special.

# PEOPLE ON THE MOVE

## Bistany takes post with ABC



Joanna Bistany

"Press people are less hysterical here than in the White House press corps," says Joanna Bistany, who used to deal regularly with Washington journalists as an assistant in the White House offices of Press, Media Relations, Public Affairs and Speechwriting.

Bistany left the White House a few weeks ago to move to New York as director of news information in ABC's Public Relations Division. "I got my first taste of what it's like with the Peter Jennings announcement," she said of her first major assignment last week.

But Bistany conceded that "making the transition (from the White House to ABC) was much smoother than I had anticipated." That's probably because her old job demanded "six or 6½ days of work a week" in an atmosphere she described as "somewhat chaotic."

Her new job is her first for a major network and her first position in broadcasting. Before becoming active in Ronald Reagan's campaign for president in 1979, Bistany was an instructor in clinical behavior management and communications at both the University of Cincinnati and that city's Children's Hospital Medical Center.

In 1976, she met Sen. Robert Dole (R-Kan.) at a Republican function in Cincinnati when he was President Ford's running mate. Bistany began her involvement in politics by doing volunteer work then and working her way up to such responsibilities as setting up campaign trips in advance during the 1979-80 Reagan campaign.

Bistany doesn't feel that she's "crossed some sort of a fence" by coming over to a network news division from the White House press corps. "I worked closely with the Washington press corps and developed an empathy with the press," she said.

Since she'll continue to deal with the press in her new job, Bistany noted that her position with ABC "won't be all that different" from her old job in Washington.

"One thing I learned at the White House is how careful you have to be in giving out information."

WSTC/WYRS-FM, Stamford, Conn., named **Peter Mutino** local and regional sales manager. He was an account executive.

**Bob English**, vice president and general manager of WUBE-AM and WMLX-FM, Cincinnati, has resigned to become president of Broadcast Programming International, a Seattle-based syndication and programming consultant. Replacing English is **Terry Dean**, who has been promoted from general sales manager of WMLX. He was also national sales manager for both stations.

**Dan Bates** was appointed vice president and station manager of Viacom's KSLA-TV, Shreveport, La. Bates was most recently general manager for KOCO-TV, Oklahoma City.

WTCN-TV, Minneapolis, has made several additions to its staff and promoted some of its employees. **Steve Thaxton**, corporate promotion director for KMSP-TV, Minneapolis, has joined WTCN as the station's new promotion manager. Weekend news anchor **Cora-Ann Mihalik** has begun anchoring the weekday edition of *11 News* with John Bachman. **Joan Steffend**, a reporter for WTCN, replaces Mihalik on the weekend news. WTCN has promoted **LuAnn Yattaw** to operations manager. **Nick Lawler**, most recently deputy news chief for ABC's news bureau in Los Angeles, has joined WTCN as news director. Also joining *11 News* are **Ted Dracos**, formerly an investigative reporter for KENS-TV, San Antonio, and **Barry ZeVan**, who will be

entertainment editor and alternate weatherman.

**Larry Rickel**, executive producer for ABC-TV's KGO-TV, San Francisco, has moved to New York to become executive producer for WABC-TV.

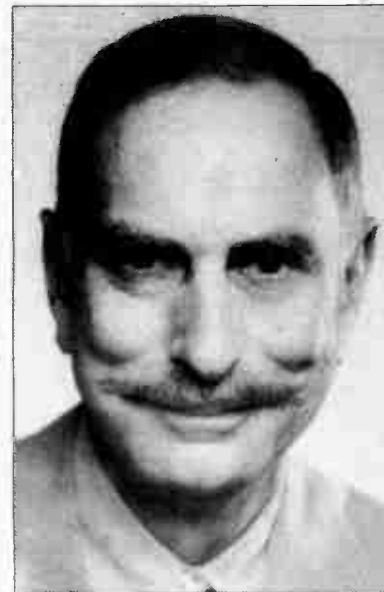
CBS Radio has named **Seth Elliott** director of radio frequency systems engineering for the CBS-owned radio stations. The network also named **David Knorr** to the new post of director of audio systems engineering. Elliott joined CBS Radio in June 1982 as project engineer. Knorr came to the network in 1971 as project engineer.

**Fran Harman** has been named market research analyst for Group W Productions. She was most recently research coordinator for Embassy Communications, Los Angeles.

After 30 years as announcer, **Bill Carlson** retired from KFAC-FM/AM.

**Bob Zany** and **Mark Felsot** have been added to the air staff at KLOS-FM, Los Angeles. Both part-timers will be heard regularly on the weekends. **Vicki Wilken** is the new public service director in charge of the KLOS community switchboard. She was a supervisor in the KLOS music research department.

WINS radio, New York, has appointed **Peggy Belden** and **Madeline Dubrowski** account executives. Belden was an account executive at WABC radio, New York, and Dubrowski spent the last four years at Eastman Radio.



Sanford Ackerman

**Sanford Ackerman** has been appointed vice president and director of finance, planning and administration for Blair Television and Blair Radio. Ackerman, who was senior vice president of finance and administration for Syska & Hennessy, assumes his new post Aug. 22. **Marc McKinney**, sales manager of Blair Television's Los Angeles CBS sales office, has been named a vice president of the unit.

**David Friedman**, a marketing consultant for Polygram Television, has joined Lexington Broadcast Services, New York, as vice president of station sales.

Seltel Inc. has named **Anthony Flore** as account executive with the Rebel sales team in the New York office. He was an account executive for Katz Independent Television sales division.

Zenith Radio Corp. elected **Howard Graham** vice president of finance services. Graham was executive director of finance services for Zenith.

# CALENDAR

## AUGUST

**Aug. 14-20**—*Banff Television Festival*, international program competition. Banff Center, Alberta, Canada. Information: P.O. Box 1020, Banff, Alberta, Canada T01 0C0, (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 execu-

tives. Georgetown Inn, Washington.

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

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

## SEPTEMBER

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

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

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

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

**Sept. 11-13**—*Washington State Association of Broadcasters* fall meeting. Rosario

Resort, Orcas Island, Washington.

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

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

## Looking ahead

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

**Sept. 22-24**—*Radio/Television News Directors Association* international conference, Las Vegas.

**Oct. 2-4**—*National Association of Broadcasters* radio convention, New Orleans.

**Oct. 18-21**—*Public Service Satellite Consortium/SatServ Satellite Communications Users Conference*, Washington, D.C.

**Oct. 30-Nov. 4**—*National Translator/LPTV Association Low Power Television and FM Convention*, Las Vegas.

**Nov. 14-16**—*Television Bureau of Advertising* 29th annual meeting. Las Vegas.

**Jan. 14-18**—*Association of Independent Television Stations* convention, Los Angeles.

**Feb. 9-14**—*NATPE International* 21st annual conference. San Francisco.

**April 29-May 2**—*National Association of Broadcasters* annual convention. Las Vegas.



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S.E.	med./AM	\$ 850K	\$ 200K	Ernie Pearce (615) 373-8315
Fla.	sm./Cl.IV	\$ 345K	\$ 40K	Rancy Jeffery (813) 294-1843
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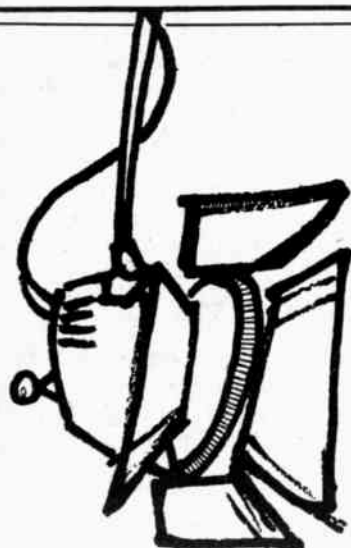
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# Letters

## Here comes the sun

I was amused to read Dale Andrews' (Program Director-WFBR) comments in your July 18th issue concerning the use of Solar Genny One for WFBR's broadcast of an Orioles game. While it may be that it was the first solar powered broadcast of a sporting event, it certainly was not "the first terrestrial broadcast using a solar generator." On Friday July 8, 1982, two (2) days before WFBR's broadcast, WIYY solar powered its morning show and followed that with a solar powered concert in Baltimore's War Memorial Plaza, using Solar Genny One.

We were told by Ty Braswell of The Media Project, the organization responsible for the Solar Genny One tour, that ours was the first solar powered radio station in Maryland. I am aware that there have been previous situations in which Solar Genny One has powered radio stations outside the state of Maryland. I assume that Mr. Andrews may not have known of these previous uses, but I find it impossible to believe

that he knew nothing of our promotion. Especially since Mayor Schaefer issued a proclamation recognizing WIYY's commitment, our first state-wide use of Solar Genny One, and designating the day of our activities as "Solar Energy Day" in Baltimore.

Perhaps Mr. Andrews' solar awareness was clouded by zeal.  
Ty Ford  
Operations Manager  
WIYY-98ROCK  
Baltimore, Md.

## Ethnic ethic

In your July 25th article on KSCI-TV (which has 13 different languages programmed), you say: "KSCI claims it is the nation's leading international station." That may be accurate for TV. Compared to radio, KSCI isn't even remotely close.

WHBI presently has 48 different ethnic minorities, more than any station in the world. Of these, over 40 are exclusively served by WHBI in this area. Since the FCC defines our type of full program service as being a public service, WHBI also

appears to be number one in the entire United States in total hours of public service programming, week after week.

KSCI, nevertheless, is doing an admirable job and fully deserves your article and commendation.

Donald J. Lewis  
President  
WHBI  
Newark, N.J.

## Bottom-line facts

Your August 1 editorial, "Trouble in the Family," is in error in stating that the Public Broadcasting Service (PBS) is funded by the Corporation for Public Broadcasting (CPS). PBS is a national membership organization almost entirely financed by, and dependent upon, its member stations. For FY 84, we project that approximately 83 percent of our \$62 million budget will be derived from station payments, 11 percent from self-supporting services, and only 6 percent from CPB, the CPB contribution primarily for copyright payments.

True, you say, but don't most public television stations get their funds from CPB? Again, a misconception is at work here: federal funds which are disbursed by CPB directly to public television stations as Community Service Grants (CSGs) account for approximately one-eighth of public television's total revenue.

Although federal funds are very important to public television, they are only one source in a diverse funding base that also includes individual viewer contributions, corporate underwriting, university funding, and state funds, etc. Hence your assumption that CPB "holds the purse strings" is contradicted by the bottom-line facts—facts that we hope you'll share with your readers.

Mary Jane McKinven  
Director  
Public Information  
Public Broadcasting Service  
Washington, D.C.

## Engineering changes

I read with great interest your article "Frequency logs end; probe policy dropped" in the July 18, 1983 edition of *Broadcast Week*.

I would offer some suggestions on the first part of the article dealing with the FCC deregulation of logging requirements. The terminology used is incorrect. What you might be referring to is the frequency entry in the operating log as well as entries dealing with the operating parameters of the transmitter. These entries are now required every three (3) hours rather than hourly as you inferred in the article (previously they were required every 1/2 hour).

If the E.B.S. tests and tower light observations are still required this information will have to be put in some log... operating or maintenance?

In the first paragraph, the sentence, should it not read "All the stations will have to do, for the most part, is assure

the proper operation of their transmitter on the designated frequency."?

How about a follow-up article with some quotes from the Proposed Rule Making Order which will give some more details. This is a very important issue with thousands of engineering personnel across the U.S. Perhaps having an engineer check your terms and technical statements for proper wording will help you with this sometimes very technical field.

Ralph W. Haneman  
Chief Engineer  
WDAC  
Lancaster, Pa.

## Editor's note

While the article did tend to simplify the changes, a spokesman from the Federal Communications Commission explained that the elimination of the operating and maintenance logs did not remove any of the

pre-existing technical requirements. Those logs are to be replaced with a "station log" that would contain a limited amount of data, like the Emergency Broadcast System and tower light failures.

## Good things ahead

I just wanted to let you know how much we all appreciate the work that you and *Broadcast Week* put into the article about WTVS.

I am especially impressed by your accurate reporting of so many facts and details.

I'm also proud that we were the ones to help you inaugurate your new *BW Extra* section.

My thanks also to Dave Potorti for his nice piece about *PBS LateNight*.

I predict good things ahead for both *Broadcast Week* and Detroit Public Television.

Daniel Alpert  
Senior Vice President/  
Acting General Manager  
Detroit Public Television

## BROADVIEW



'... she's sure ugly, but what a journalist!'

## other voices

### Craft reaction

Reaction to Christine Craft lawsuit decision, from "The New York Times" (8/9)

"A station must have the right to let somebody go. Now we may have to make decisions in a different way, but we all still have to decide, based on the reaction that people have with the viewers."

Robert Bennett, president of Metromedia Broadcasting

"I think what will happen is that the legal departments will instruct news executives on what to say. They will have little seminars all over the country. That will be the chief result."

NBC News President Reuven Frank

"In any station where a woman is treated in such an outrageous fashion, I hope the people who are pursuing poli-

cies like that will sit up and question their methods, and that a person's ability to write and get a story and convey the story to the public will be considered more important."

CBS News White House correspondent Lesley Stahl

"It has serious implications for a station that has to compete in a market to have to keep somebody that the audience doesn't like."

Charles Bakaly Jr., senior partner, labor and employment law at O'Melveny & Meyers, a Los Angeles firm.

"This kind of victory is important, not only for television anchorwomen but for women holding many different kinds of jobs. I would hope that TV stations as well as other employers will pay more attention to the way employees do the job instead of how they look."

Marcia Greenberger, managing attorney of the National Women's Law Center

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## RANDOM THOUGHTS

### Critics choice

Television critics have had a grand ol' time taking the networks to task for their insensitivity to programming shows with substance. They point to the overabundance of puerile sitcoms, shoot-em-ups and hokey made-for-TV movies. For the most part that criticism is just.

But a perusal of those nominated for Emmy Awards, the television's highest accolade, unearths one important, often unnoticed fact—beyond all the lowest common denominator programming there exist some true gems. We're talking about shows that give commercial TV a good name.

In the comedy genre, *Cheers*, *M\*A\*S\*H* and *Taxi* all managed to combine exceptional writing, meaningful stories and sound acting, which collectively have evoked both laughter and tears. Among dramatic series, *St. Elsewhere*, *Hill Street Blues* and two canceled series, *Cagney & Lacey* and *Fame*, delicately have balanced realism with entertainment, which more often than not resulted in an intelligent, believable depiction of the human dilemma.

Nicholas Nickleby, *The Thorn Birds*, a handful of made-for-TV films, a few variety

programs and select children's programming also contributed to some truly exceptional entertainment. And best of all, it was free.

Unfortunately, to those that make the programming decisions, quality and ratings are two entirely different animals. Managing to come up with a program that attains both has become a truly Herculean task and in the end, quality is sacrificed for ratings.

Just look at the fates of *Cagney & Lacey*, *Taxi* and *Fame* this year alone. What happened to *Lou Grant*? *St. Elsewhere* just barely survived but for how long? NBC should be applauded for at least giving it a second chance of finding an audience.

In an industry where the name of the game is "mass appeal" and the bottom line is measured in "CPMs," let's hope there's still some room for programs of substance. Even if it means nurturing those shows for a longer period of time, it would be worth it.

Television audiences are more sophisticated than given credit for. Give them shows of merit, shows truly worth watching and they will watch.

# IMAGES



## Do you recognize the face?

By Dave Potorti

Emmy nominations are out, and stars everywhere are practicing to be spontaneous.

What effect will this year's decisions bring to bear on the course and content of future star vehicles—and what will they wear? Will the re-recording mixers of *Magnum, P.I.* earn their rightful due? Will the *Muffy's Bas Mitzvah* episode of *Square Pegs* win an outstanding individual achievement for graphic design and title sequences? And what about the lyrics to *Quincy's Wedding Song*?

You may not know the answer to these questions, but you may be more successful with those that follow.

### Names and numbers

1. One television network received more Emmy nominations this year than any other network in history; all others received fewer nominations than last year. Put the following groups in descending order based on their nominations:  
ABC CBS NBC PBS Syndicated
2. Who will host the ceremonies?
3. This year's festivities mark how many years of Emmys?

### Information, please . . .

Match the informational series nominees to the kind of question you'd expect to hear on the show:

- |   |   |
|---|---|
| 1. <i>Barbara Walters Special</i>         | A. "How long have you had to dress in a bikini and act as a human menu?"                                  |
| 2. <i>Entertainment Tonight/This Week</i> | B. "Is it really worth being married for 60 years?"   |
| 3. <i>Over Easy</i>                       | C. "If you could be a tree, what kind of tree would you be?"  |
| 4. <i>Real People</i>                     | D. "Now that your \$10 million house has slid into the mud, will you be looking for new acting projects?" |

### Interest of conflict

Fill in the blanks of these outstanding drama special nominees:

1. *Who Will Love My \_\_\_\_\_* ?
2. *The Scarlet \_\_\_\_\_* .
3. \_\_\_\_\_ *Bulletin*.
4. *M.A.D.D.: The Candy \_\_\_\_\_* *Story*.
5. *Little Gloria: \_\_\_\_\_* *At Last*.

### Good news/bad news . . .

Getting an Emmy nomination doesn't mean you'll be working this fall. While the actors and actresses below have

## . . . do you know the name?

been nominated, their shows have been canceled by their networks. What are the titles?

1. Tyne Daly, Sharon Gless
2. Debbie Allen
3. Judd Hirsch
4. Swoozie Kurtz

### Child's play

Fill in the blanks of these children's show nominees:

1. *Big \_\_\_\_\_* *In China*.
2. *Grandpa, Will You \_\_\_\_\_* *With Me?*
3. *Snow Queen—A \_\_\_\_\_* *Ballet*.

### Big events

These familiar stars were nominated for their roles in limited series, shows airing only one evening or over a series of nights. Some of the stars are rarely seen on television; some of the shows were certified blockbusters. What are the shows?

- |                        |                     |
|------------------------|---------------------|
| 1. Richard Chamberlain | 6. Mariette Hartley |
| 2. Robert Blake        | 7. Alec Guinness    |
| 3. Ann-Margret         | 8. Tommy Lee Jones  |
| 4. Rosanna Arquette    | 9. Barbara Stanwyck |
| 5. Roger Rees          | 10. Angela Lansbury |

### Dislocated colon

In order to be an informational special nominee, you have to have a colon between the first and second half of your title. Put the correct titles together again:

- |                             |   |
|-----------------------------|---|
| 1. <i>I, Leonardo:</i>      | A. <i>The American Caruso</i>             |
| 2. <i>Body Human:</i>       | B. <i>A Journey of the Mind</i>           |
| 3. <i>King Penguin</i>      | C. <i>Mr. Attenborough and Mr. Gandhi</i> |
| 4. <i>Making of Gandhi:</i> | D. <i>Stranded Beyond the Falklands</i>   |
| 5. <i>Mario Lanza:</i>      | E. <i>The Living Code</i>                 |

### Cartoon characters

Complete the titles of these animation special nominees:

1. *Here Comes \_\_\_\_\_* ?
2. *Is This Goodbye, \_\_\_\_\_* ?
3. *What Have We Learned, \_\_\_\_\_* ?
4. *Ziggy's \_\_\_\_\_* ?

### Visible means of support

The following questions relate to the supporting actor/actress, drama series categories.

1. Does anyone know what a supporting actor/actress does?
2. Why is this important?
3. In what network series did the following supporting actors/actresses appear:  
A. Barbara Bosson, Betty Thomas  
B. Madge Sinclair  
C. Michael Conrad, Joe Spano, Bruce Weitz  
D. Christina Pickles, Doris Roberts  
E. Ed Begley Jr., James Coco

**Answers**

**Names and numbers**  
 1. NBC (133) CBS (73) ABC (66) PBS (20) Syndicated (20)  
 2. Eddie Murphy and Joan Rivers will co-host.  
 3. This year's ceremonies are the 35th annual.

**Information, please . . .**  
 1. C  
 2. D  
 3. B  
 4. A

**Interest of conflict**  
 1. *Children (ABC)*  
 2. *Pimpernel (CBS)*  
 3. *Special (NBC)*  
 4. *Lighter (NBC)*  
 5. *Happy (NBC)*

**Good news/bad news . . .**  
 1. *Cagney & Lacey (CBS)*  
 2. *Fame (NBC)*  
 3. *Taxi (NBC)*  
 4. *Love, Sidney (NBC)*  
 5. *Skating (PBS)*

**Child's Play**  
 1. *Run (NBC)*  
 2. *Run (NBC)*  
 3. *Skating (PBS)*

**Big Events**  
 1. *The Thorn Birds (ABC)*  
 2. *Blood Feud (Syndicated)*  
 3. *Who Will Love My Children (NBC)*

**Dislocated colon**  
 1. B  
 2. E  
 3. D  
 4. C  
 5. A

**Cartoon characters**  
 1. *Garfield (CBS)*  
 2. *Charlie Brown (CBS)*  
 3. *Charlie Brown (CBS)*  
 4. *Gift (ABC)*

**Visible means of support**  
 1. Yes, apparently.  
 2. Because a thorough understanding of the motivations driving any member of the acting community is essential to the understanding of the upscale audience and, further, to its full mental and emotional appreciation of the programming. (Fred Silverman)  
 3. A. *Hill Street Blues (NBC)*  
 B. *Trapper John, M.D. (CBS)*  
 C. *Hill Street Blues (NBC)*  
 D. *St. Elsewhere (NBC)*  
 E. *St. Elsewhere (NBC)*

**Information, please . . .**  
 1. *The Executioner's Song (NBC)*  
 2. *The Executioner's Song (NBC)*  
 3. *Smiley's People (Syndicated)*  
 4. *M.A.D.D.: The Candy Lighter Story (NBC)*  
 5. *Nicholas Nickleby (Syndicated)*  
 6. *M.A.D.D.: The Candy Lighter Story (NBC)*  
 7. *Smiley's People (Syndicated)*  
 8. *The Executioner's Song (NBC)*  
 9. *The Thorn Birds (ABC)*  
 10. *Little Gloria . . . Happy At Last (NBC)*



# REGIONAL REPORTS

News from  
coast-to-coast

## Brunches in Indianapolis set to music for WMLF

INDIANAPOLIS—Music of Your Life station WMLF and the Adam's Mark Hotel are co-sponsoring a series of brunches beginning Sunday, Aug. 28. Entertainment will be provided at each brunch by the Music of Your Life Orchestra, which plays hits of the last 40 years that are often heard on the format.

Hosting the first brunch are WMLF morning man Lou Sherman and Howdy Bell, vice president and general manager of the station. A number of name entertainers are expected to join the festivities at future brunches. Entertainers and the dates of other brunches will be announced soon.

In Detroit, WDIV-TV has begun taping *Saturday Night Music Machine*, a monthly program spotlighting local music talent that is returning to

channel 4's program schedule this fall. Four shows were taped earlier this month over two consecutive nights at La Nottes, a music club in Detroit. The tapings were open to the public.

*Saturday Night Music Machine* features local talent performing before a panel of judges that includes David Ruffin, lead singer for the Temptations; Mike Duffy, entertainment writer for the *Detroit Free Press*; Dick Puritan, an air personality on WDIV and WCZY radio; Ernest Kelly, national promotion manager for singer Lou Rawls; Lorna Osmond, program director at WDMC radio; and Barry Mardit, program director at WWWW radio.

The pilot for *Saturday Night Music Machine* was aired last February. The show's new season begins Sept. 17.

CENTRAL

## KGO aids festival

SAN FRANCISCO—News/talk KGO and the *San Francisco Examiner* will present the "White Wine Celebration," a two-day wine-tasting festival that will feature still white table wines, sparkling and dessert wines from 60 wineries in California, Oregon, Washington and Europe.

The festival, scheduled for Sept. 24-25 from 1 to 5 p.m. at San Francisco's new Gift Center Pavilion, is being sponsored by Lucky Stores Inc. for the benefit of the St. Francis Memorial Hospital's Sports Medicine Research and Education Foundation.

San Francisco's KPIX-TV, channel 5, will present a documentary Aug. 18 that focuses on efforts by ordinary citizens to combat crime. The one-hour

*Outrage! Crime Victims Fight Back* is hosted by actor George Kennedy and will be aired at 10 p.m.

The program examines how public pressure has resulted in some legislation favoring crime victims such as California's Victims' Bill of Rights, which was passed by the state assembly in June 1982.

*Outrage! Crime Victims Fight Back* is a production of KPIX-TV. The program, produced and written by Richard Saiz, also will be shown on Group W TV stations in Baltimore, Boston, Philadelphia, Pittsburgh and Charlotte, N.C. KPIX is owned by Group W Television.

WEST

## EAST

## WBZ-TV marks 35th anniversary

BOSTON—Welch's Billy Bam, Gillette's Sharpie and the Harvest Bread Space Rangers are some of the Madison Avenue creations that will help WBZ-TV celebrate its 35th anniversary today.

WBZ's day of *Commercial Classics* will feature ads that were aired between 1948 and 1970 by such advertisers as Coca-Cola, Alka Seltzer, Tussy Cosmetics, Milton Bradley, Miles Laboratories and Barns Brown & Serve Sausage.

Channel 4 estimates that 200 classic ads will be aired during 97½ minutes of available ad time between 9 a.m. and 11 p.m. The vintage ads, which will be run at no cost to advertisers, will replace WBZ's regular ad schedule during the anniversary day.

Atlanta's all-news WGST radio will go to news/talk in mid-September when it adds lifestyle and self-help programming to its midday program schedule.

The station said it will continue to air extended news and features with frequent news updates and reports of breaking news throughout the day.

Under the transition plan, WGST Station Manager Chris Davala will host a morning phone-in talk show from 9 to 11 a.m. From 1 to 3 p.m., WGST commentator Tom Houck and Dick Williams, editorial associate with the *Atlanta Journal*, will take opposing liberal and conservative viewpoints in discussing local and national issues with special guests.

In Washington, D.C., WMAL radio will help WDCA-TV introduce the first segment of a four-part program focusing on the best of television from the 1950s and '60s.

WDCA's *Prime Time Classics* will be hosted by WMAL personalities Frank Harden and Jackson Weaver, Bill Trumbull and Chris Core, Tom Gauger and Felix Grant. The winners of a trivia contest sponsored by WMAL will comprise the live audience for each broadcast.



## OUR QUALITY SHOWS

Young People's Specials, now in their 9th award-winning season, have won nearly every major award for TV excellence.

And now, two Emmys. To Tom Robertson, executive producer of "Winners," for Outstanding Children's Informational Special. And, to Ilie Agopian for Outstanding Achievement as Associate Director

Videotape Editor of "Winners."

Plus, a nomination for Molly Picon's Outstanding Performance by an Actress in the Young People's Special, "Grandma Didn't Wave Back."

Multimedia Program Productions is proud of these most recent honors, and gratified to see that the hard work and creative talent of all those involved in the production

of "Winners" has been recognized.

This year's Emmy Awards confirm our conviction, which has guided us in the production of Young People's Specials, that it is possible to produce quality children's programming which is both commercially successful and personally rewarding.

Look for a new series of Young People's Specials this September.



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