

# Broadcasting Jun 9

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**at 60**

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Starring Brian Keith and Daniel Hugh Kelly.

# Broadcasting Jun 9

## NBC celebrates 60 years of broadcasting Preferred returns to trial court Turner makes deal on MGM assets

**MOVING PROPERTY** □ Turner makes deal on MGM assets. **PAGE 35.**

**BACK AGAIN** □ White House renominates FCC Chairman Fowler for another term. **PAGE 35.**

**PREFERRED CASE** □ Supreme Court sends *Preferred* case back to trial court but indicates affirmation for degree of cable's First Amendment rights. **PAGE 37.**

**IN PLACE** □ Television coverage of the Senate floor begins. **PAGE 39.**

**MAKING ITS CASE** □ Fox Broadcasting debriefs Madison Avenue executives on its programming plans. **PAGE 41.**

**NBC'S HAPPY 60th** □ Fresh from a friendly merger with GE and a long-awaited prime time ratings victory, NBC celebrates six decades in broadcasting. **BROADCASTING** joins the celebration with a multi-part special report, starting with a history of the birth and growth of the first network. **PAGE 50.**

**FAMILY PORTRAIT** □ A roll call of NBC-affiliated stations is on **PAGES 66-78.**

**TO THE VICTOR** □ NBC's race to victory in prime time ratings is chronicled on **PAGES 80-88.**

**POLICYMAKERS** □ A series of mini-portraits of NBC movers and shakers begins on **PAGE 90.**

**LEADING EDGE** □ The story of NBC's leading role in

the development of broadcast technologies. **PAGE 98.**

**INSIDER'S VIEW** □ And finally, in a frank and revealing interview, former NBC Chairman David Adams conducts a private tour of NBC's executive suites, providing a portrait of the men who scaled 30 Rock. **PAGE 106.**

**HAWAIIAN SUN** □ NBC affiliates bask on the beach at Maui, celebrate network's first prime time ratings win. **PAGE 121.**

**HOME STRETCH** □ David Palmer and Jerry Lyman vie for NAB radio board vice chairmanship. **PAGE 122.**

**ON TARGET** □ Jankowski, Sohmer, Stakelin and Tartikoff highlight BPME/BDA convention this week in Dallas. **PAGE 122.**

**GOING PUBLIC** □ Outgoing BPME President Beryl Spector interviewed on eve of Dallas convention. **PAGE 123.**

**SETTING IN** □ Reliance makes \$27-per-share bid for Blair. **PAGE 125.**

**OVERTURNED** □ U.S. district court judge strikes down Oklahoma law intended to ban liquor advertising. **PAGE 135.**

**STRONG LINK** □ Gordon Link, executive VP and director, McCann-Erickson Worldwide, is M-E's traveling man. **PAGE 159.**

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## Move on must carry

FCC is likely to announce this week its timetable for action on must-carry rulemaking. FCC Chairman Mark Fowler made that commitment during meeting with Senate Commerce Committee Chairman John Danforth (R-Mo.) last week. For several weeks broadcasters have been on Hill expressing concern that FCC was dragging its feet on proceeding (see story, page 38). While subject of must-carry cropped up, primary subject of Danforth meeting was common carrier issues.

## Too early

None of General Electric Corp.'s top brass will be at NBC affiliates meeting in Maui this week, spokesman for company said. He declined to cite reason, but impression received from others was that GE feels it would be inappropriate since merger has not yet been completed. FCC approved deal last week, but closing could still be six weeks away.

## Easing off

Proposal to limit network seats on National Association of Broadcasters radio board to networks owning at least one station may be revised. Proposal by special NAB task force has drawn fire from others who don't want Mutual Broadcasting System and United Stations Radio Networks to be excluded from board (BROADCASTING, May 26). Now task force is said to be considering backing off station-ownership requirement for networks while still requiring all other directors to represent station licensees.

## Mañana

AM broadcasters anxiously awaiting signing of U.S.-Mexico AM agreement are no more frustrated than officials at State Department and FCC who have been pursuing Mexican counterparts for months in effort to establish firm date for final ceremony. Treaty would make it possible for 2,300 AM stations to operate up to two hours after sunset and another 350 on Mexican clears would be authorized to operate full time. There had been hopes signing could take place on April 15 in Geneva, during teleconference linking U.S.-Mexican officials attending regional conference there and broadcasters attending National Association of Broadcasters convention, then under way in Dallas. But Jim

McKinney, FCC Mass Media Bureau chief and head of U.S. delegation to Geneva, said diplomatic hitch prevented that date from being met, promised signing week later in Mexico City. When that didn't happen either, U.S. officials stopped making predictions.

Last week, U.S. government spokesman said State Department and FCC officials have been calling Mexico City once or twice weekly to discuss signing date, to no avail. Officials of Mexico's communications ministry are busy with television coverage of World Cup soccer games being played in Mexico City. "A lot of it is simply a problem of dealing with Latins," said one U.S. official. "It's driving us crazy."

## RAB offer

Radio Advertising Bureau has extended offer to National Association of Broadcasters to take over sales university program—radio marketing course for young account executives—first established by National Radio Broadcasters Association. In letter to NAB President Eddie Fritts, RAB President Bill Stakelin said his organization has been "authorized" by its board to establish such sales program with help of NRBA's "founding fathers." Stakelin also told Fritts that opportunities for working together "have never been better."

## Dish disarray

Home satellite industry, crippled by plummeting dish sales, is planning to retaliate against cable operators who have paid for advertising it feels is misleading and designed to discourage consumers from buying dishes. Industry leaders, meeting in Chicago last week during Consumer Electronics Show, agreed to identify egregious case of dish dealer who has been hurt by such advertising and pay for action against cable operator responsible for it. Action could take form of antitrust suit or petition to Federal Trade Commission alleging unfair trade practices.

That agreement was one of several to come out of meeting that was called to find common ground among warring factions within home satellite industry. Nearly 40 people, representing SPACE, regional dish dealer associations, trade publications and dish owner groups were in attendance. From all reports, it was difficult meeting. Upshot of procedural discussion was that every resolution had to pass unanimously.

## News by bird

CBS has invited committee of affiliates to meet with it in New York next week in pursuit of cost-sharing agreement for network-affiliate Ku-band satellite newsgathering services, according to CBS news executive. Much detail in deal is settled, he indicated, and negotiations could be complete in next couple of weeks. As many as 90 CBS affiliates expressed interest, prior to the National Association of Broadcasters convention last April, in having Ku-band truck, executive added.

## Stay for clears

FCC Commissioner James Quello appears to have backed down from his statement that he believes it time to "revisit" AM clear channel versus AM daytimer question (BROADCASTING, April 7). Quello now is said to believe there's still need for clear channels. He also is said to think AM daytimers may be able to fulfill desire for full-time operation on several hundred facilities expected to be made available in expanded AM band by end of decade.

## Balancing act

Idea of appointing additional television director to National Association of Broadcasters executive committee is likely to crop up at board meeting June 16-20 in Washington. TV director Leslie Arries, WIVB-TV Buffalo, N.Y., said he will broach subject. Arries argues that with addition of Bill Clark of Shamrock Broadcasting on executive committee (Clark joined radio side of committee as part of merger between National Radio Broadcasters Association and NAB), another TV member should be added. Presently on committee are joint board chairman, television chairman and vice chairman, radio chairman and vice chairman and Clark.

## Missing person

ABC affiliates were impressed by newsmaker satellite-feed presented by ABC News at affiliate conventions (see story, page 26). They might have been even more impressed if President Reagan, who until two weeks ago was scheduled to make reappearance, had not canceled for unstated reasons. Reagan gave satellite-fed talk to affiliates two years ago. President and First Lady did make pre-taped spot in *Good Morning America* presentation.

# T.J.W.

## A FORCE TO BE



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for Fall '87!**

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in association with



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## TV ONLY

### International House of Pancakes □

Campaign for nine weeks will start this week in four Midwestern markets. Commercials will be presented in fringe, daytime, prime and sports segments. Target: adults, 18-54. Agency: Brooks Advertising, Palos Heights, Ill.

**Recovery Center** □ Third-quarter advertising for health care facilities will be launched in late June in four Southern markets. Commercials will be slotted in daytime and fringe periods. Target: adults, 25-54. Agency: Western International Media, Atlanta.

## RADIO ONLY

**Publications Advertisers** □ Group of five magazines is launching direct marketing campaigns on radio after recent test of medium in about 50 markets. Commercials will run in all dayparts. Target: adults, 25 and older, and men, 18 and older. Agency: IGC/Direct Response Network, Union, N.J.

### Broward County Tourist Agency □

Three-week flight is scheduled to begin in late June in three Florida markets. Commercials will be carried in all day parts. Target: adults, 25-54. Agency: BDA/BBDO Atlanta.

**A&W Root Beer** □ Four-week summer campaign kicks off in late June in markets throughout country. Commercials will run in all dayparts on weekdays and weekends. Target: adults, 18-34. Agency: HBM/Creamer, New York.

**Pizazz Stores** □ Specialty dress shops for young women kick off drive in about seven markets in support of summer sale. Commercials will be placed in all time segments. Target: women, 12-24. Agency: Sciaky Advertising, Philadelphia.

**California Milk Board** □ Eleven-week campaign that broke over weekend will air four weeks. Following two-week hiatus, campaign resumes for seven-week flight. Spots air during mixed dayparts in 22 California markets, including Sacramento, Redding and Modesto. Target: teens and adults, 12-34.

Agency: McCann-Erickson, San Francisco.

**Mastercard** □ Traveler's check campaign began last month and will run intermittently through end of August (three weeks on, two weeks off). Spots will air in approximately 18 markets, including San Francisco, Dallas, Los Angeles, Atlanta, Miami and Detroit. Mixed dayparts will be used. Target: adults, 25-64. Agency: William Esty, New York.

**A&W Rootbeer** □ Advertiser launches six-week campaign this week: three weeks followed by seven-week hiatus, and then three more weeks. Spots air primarily during daytime, with some weekend use. Ads will run in markets, including Philadelphia, Des Moines, Milwaukee and Lansing, Mich. Target: adults, 18-34. Agency: HBM Creamer, New York.

**Upper Peninsula Travel and Recreation Association** □ Campaign funded by UPTRA and various northern Michigan communities breaks Aug. 25 for two weeks (one week on, one week off, one week on) in Detroit, Chicago, Minneapolis-St. Paul, Milwaukee and Green Bay, Wis. Spots air during drive times. Six-week campaign airs in Upper Peninsula communities from mid-August through late September. Spots will be placed during mixed dayparts. Test campaign on eight Detroit area radio stations is winding down its three-week flight, which began May 19. Campaign features two one-minute commercials with theme "Michigan's Upper Peninsula... It's Only Natural." Winter campaign targeting skiers and snowmobilers is planned. Target: adults, 25 plus. Agency: R.J. Baker Advertising, Troy, Mich.

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## Rep Report

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□

KRIS-TV Corpus Christi, Tex.: To Petry Television from Katz Continental.

□

WVRN-TV Richmond, Va.: To Independent Television Sales (no previous rep).

□

WTVK-TV Knoxville, Tenn.: To Petry Television from Seltel.

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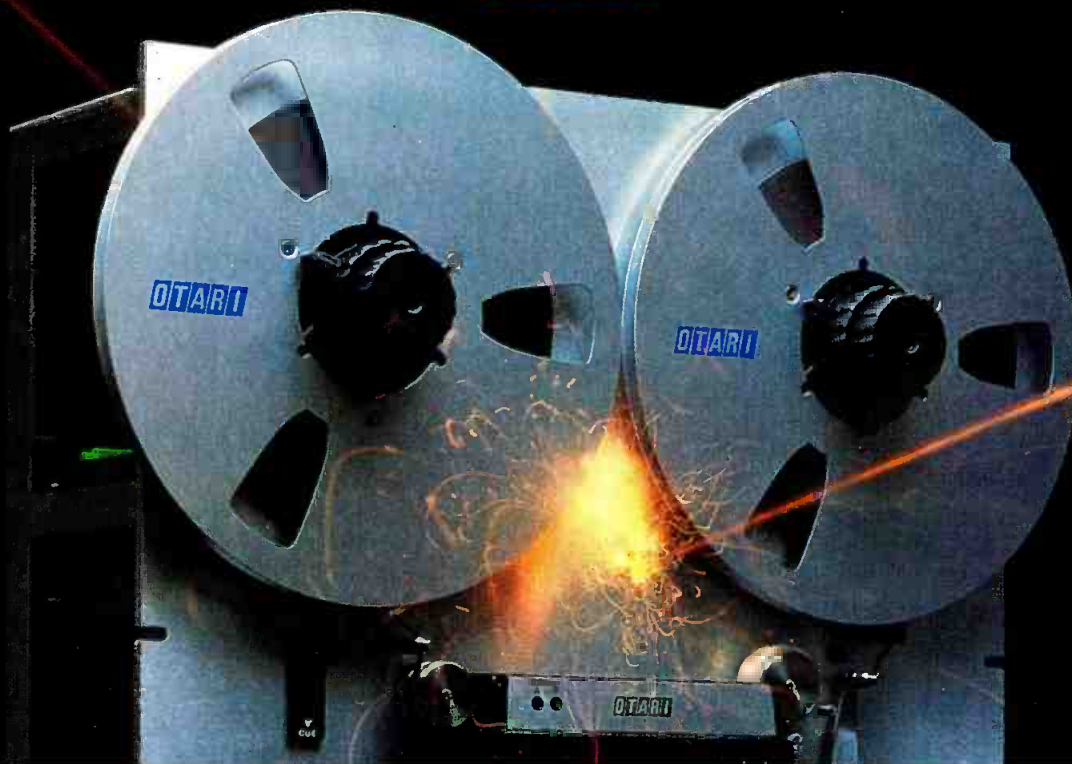


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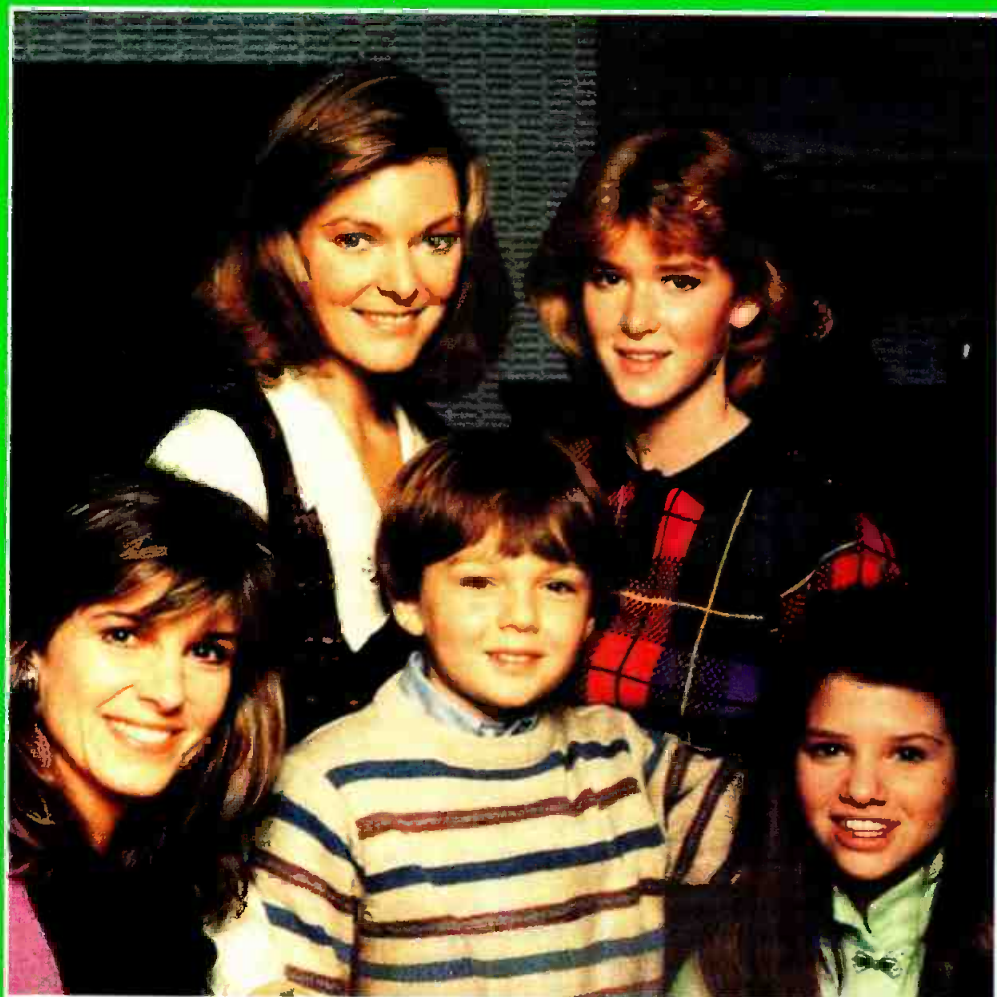
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## AdVantage

**Is it conflict?** Colgate-Palmolive Co. has dropped Ted Bates Worldwide as one of its advertising agencies after 46-year association in move apparently related to current wave of mergers in advertising world. Colgate said its billings at Bates amounted to almost \$100 million in U.S., Europe, Latin America and Far East. Colgate's action came about one month after Saatchi & Saatchi of Britain bought Bates. One possibly troublesome factor was that one of Saatchi's U.S. agencies is Saatchi & Saatchi Compton, whose major client is Procter & Gamble, rival of Colgate. Statement issued by Colgate did not refer to apparent conflict, but source close to Colgate said "a large number of elements were considered and the conflict issue must have been one of them." Beneficiaries of Bates's setback are Foote, Cone & Belding, Chicago, which will handle Palmolive Liquid, Palmolive Soap and Curad bandages, and Young & Rubicam, which has been assigned Colgate toothpastes and toothbrush brands and shaving preparations. Both already are Colgate agencies.

**Looking at cable.** Wm. Esty Co. has completed analysis of cable television in latest issue of its MediaScan reports and concludes that growth in cable audiences has started to slow. Esty projects that instead of 65% penetration levels frequently cited for 1990, figure now is expected to be closer to 55%. Agency notes that cable growth had been increasing by 10% to 11% each year during 1981-84 period, but by 1985 there was stabilization. For pay cable, Esty adds, rate of growth has been declining since 1980, with 1985 showing no growth at all. Esty cites audience growth for cable in daytime daypart where program diversity has increased. Esty notes that network affiliated programming has shown signs of recovery. Esty cautions that agencies should not disregard cable but should analyze it on its true merits.

**Mega merger.** Two of largest and most influential public relations/public affairs companies, Gray & Co. and Hill & Knowlton Inc., have agreed to merge, with effective date scheduled for August. Agreement provides for merger of Gray into Hill & Knowlton through exchange of Gray stock for about \$21 million worth of shares in JWT Group Inc. JWT Group is parent company of Hill & Knowlton and of J. Walter Thompson complex of advertising agencies. With consolidation, Robert Keith Gray will serve as chairman of Hill and Knowlton Worldwide, division of H&K. Gray founded his company with headquarters in Washington five years ago after service with H&K as vice chairman.

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## Look out broadcasters

National Cable Television Association President Jim Mooney, speaking before the New York chapter of Women In Cable last week, suggested summing up the state of the cable industry in one Yiddish word—khamandaving. Loosely translated, he said, that means "such things going on that you wouldn't believe."

According to Mooney, most of what's going on has to do with programing. Cable operators with "checkbooks in hand" are beginning to look for ways to improve cable programing, he said. "Major MSO's are exploring the creation of a new so-called flagship service to go on basic, and which would openly be intended to compete head to head with CBS, ABC and NBC," Mooney said. "At the same time, some of the same companies are exploring creation of an equity pool for investment in program creation through existing basic services."

Impressed by the success of the Home Shopping Network, Tele-Communications Inc., the nation's largest MSO, and some cable programers are getting into the business of selling merchandise directly to consumers via cable, he said. And, finally, the industry is pushing forward with pay-per-view or "variants" of it to counter the loss of

business to the home video industry.

Mooney used the speech to comment on the Supreme Court's Preferred decision, which was handed down last week (see "Top of the Week"), and to announce that NCTA was contributing \$3,000 to help defray the cost of WIC's annual management conference in Atlanta, Oct. 5-8.

The future of the cable industry lies in programing, Mooney said. If operators put sufficient money into it, he said, "there is no reason whatsoever why we can't aim at increasing penetration and viewership to the point where cable supplants broadcasting as the primary distributor of television service in the United States."

The cable industry has an edge in competing with the broadcasting networks: It can draw on subscriber fees as well as advertising sales to support its programing efforts, he said. With the deregulation of basic cable fees next year, Mooney said, cable operators may be able to raise basic fees 50%—from, on average, \$10 per month to \$15 per month. "If you take only 20% of the difference, or \$1 per month and multiply it by 40 million cable households, you come up with an annual figure equal to the programing budget of any one of the three broadcasting networks," he said.

As cable takes the programing initiative,

Mooney said, NCTA will protect its interest on the regulatory front. Other industries use the regulatory process to "get a leg up" on the competition, he said. The motion picture industry, for instance, he said, has called on the FCC to limit the number of cable systems that one company may own. "What is going on there, of course, is that Hollywood sees cable emerging as a major original distributor of its product, and would like to enlist the aid of the regulators artificially to improve their bargaining position," he said.

Another issue confronting cable is the efforts in Congress to require and regulate the sale of cable programing on satellites to owners of backyard earth stations. The issue, Mooney said, boils down to a small group asking Congress "to make a law that says, 'if you're going to use satellites for internal distribution of programing to the cable industry, you must also—as a matter of law be in the DBS business, and under regulated terms and conditions.'"

That life in cable is "more than normally exciting" has caused another kind of problem, Mooney said. Developments are occurring so fast, he said, "it's hard to get a speech text with a shelf life of more than 48 hours."

## Running in Boston

About 1,300 executives from the cable industry are expected to attend the 10th annual meeting of the Cable Television Administration and Marketing Society in Boston, June 22-25, at the Westin hotel. Drawing on the concept of the Boston Marathon, the theme of CTAM '86 will be "In It for the Long Run," comparing the training and challenges needed to run a marathon with "developing the endurance to meet the competition" in the marketplace, a CTAM spokeswoman said.

Included on the conference agenda will be general sessions on marketing, pricing, gathering and using research, case studies of industry problems and proposed solutions to them.

Fifty of the industry's top executives, representing MSO's as well as hardware and programing suppliers, will meet behind closed doors to discuss some of the industry's more pressing issues on Monday (June 23). In an effort to free the executives to speak their minds freely, CTAM organizers are barring the press from the room.

Conference meetings will begin Monday morning with Adam Stagliano, senior vice president of The Daniel Yankelovich Group, and Paul Bortz, managing director, Browne, Bortz & Coddington Inc., who will discuss building a customer base and capitalizing on deregulation. They will be followed by a panel session called "Off and Running," moderated by Bill Harris, Showtime's Hollywood correspondent. Included on the panel will be Bortz; Stagliano; Terry Elkes, chief executive officer of Viacom International; Trygve Myhren, chief executive officer of American Television & Communications, and Joel Segal, executive vice president of

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Radio and television personality Larry King will be the master of ceremonies Monday afternoon at the CTAM '86 awards luncheon, at which time CTAM's Grand Tam will be presented to the individual who has made "a significant contribution to the growth and development of the cable television industry," along with the CTAM President's Award, honoring the individual who has "made an outstanding contribution to the growth and development and ongoing activities of CTAM during the past year," and CTAM Tamis, honoring volunteer service to the organization.

A new feature of the conference will be 10 daily "Fast Track" sessions, which will present the winning case studies from a CTAM

competition in which "down-to-earth" solutions to marketing or operations problems facing the cable industry were selected.

The pay TV doldrums will be among the issues discussed during these sessions on Monday. The session, "How to Get Pay Television Moving Again," will be moderated by Ted Livingston, vice president of marketing for Continental Cablevision, with Jeff Henry, marketing manager of Cox Cable, and Jim Lindly, area manager of Showtime/TMC, presenting the winning case studies. Steven Bouchard, marketing director of Continental Cablevision, and Louis Borrelli, manager, marketing and programing for United Artists Cablesystems, will also address the issue with Stephen Fields, vice president consumer marketing for The Dis-

ney Channel; Dan Levinson, vice president advertising and promotion for Home Box Office, and Josh Sapan, senior vice president marketing for Showtime/TMC.

Moderating a session on "How to Compete" in the home satellite market will be Alan McDonald, vice president of marketing for Daniels & Associates. David Chance, marketing manager of Scientific-Atlanta, and Kate Hampford, president of Hampford Associates, will discuss the case study presented by Robert E. Schloss, president of Omega Communications.

Other topics to be discussed throughout Monday will include: "How to Measure and Enhance Customer Service Performance"; "Database Marketing and Management"; "Strategies for Increasing Basic Penetration"; addressability, setting prices and "How to Succeed in an Urban Market."

On Tuesday, "Inside Track Sessions" will have an "informal" format, a CTAM spokeswoman said, allowing panelists and audience to discuss market research, sales and telemarketing and customer service.

Wednesday's closing agenda will cover promotion, pricing of cable services and pay per view. Those participating on a panel on the last will be Gerard Maglio, executive vice president of marketing and programing for Daniels & Associates Inc; Alan Cole-Ford, vice president of video distribution for Paramount Pictures; Jeffrey Reiss, president of Request Television; Scott Kurnit, executive vice president and general manager of Viewers Choice, Showtime/TMC; Hal Krisbergh, vice president and general manager of Jerrold Subscriber Systems division of General Instrument; Nimrod Kovaks, vice president, marketing, programing and communications for United Cable, and Barry Lemieux, CTAM '86 conference chairman and president and chief operating officer of American Cablesystems Corp.

For those up to the physical challenges of the conference, there will be a three-and-a-half-mile "fun run" June 22, with proceeds from the entry fees going to the special Olympics.

### Showtime's new funnyman

Showtime has rewarded comedian Gary Shandling and Our Production Co. for the successful specials they have produced for the network by ordering a new comedy series from Our Production featuring Shandling. According to Brad Grey, co-executive producer of the series, Showtime has ordered six episodes of the series which will have a format similar to that of the old *Jack Benny Show*. Shandling will play himself and talk directly to the audience at the beginning of each show, he said.

The series, which will debut this fall, will not be Shandling's only television exposure. He's been tapped to replace Joan Rivers as the regular guest host on *The Tonight Show with Johnny Carson*. Rivers has given up her seat on *Tonight* to host her own talk show opposite *Tonight* for Fox Television.

Grey said Shandling will be able to handle both shows. "We'll work around his schedule," he said. Pre-production of the series will begin in July, and shooting of the first show, on Aug. 1.

Grey said the show will cost about the same as the average half-hour produced for the broadcast networks. Bernie Brillstein is

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the series' other co-executive producer. Alan Zweibel, a former *Saturday Night Live* producer, will produce the series, and write it with Shandling. Showtime has also ordered

13 episodes of a new half-hour comedy, *Hard Knocks*, from Paramount Video Programming. *Hard Knocks* follows the escapades of an 1980's "odd couple"—one is a 60's liberal who

likes Joan Baez and incense, while the other is a macho brute with an arsenal of weapons. Gary Nardino and Chris Thompson will be executive producers.

## Monday Memo

A country radio commentary from Steve Penny, TM Programming, Dallas

### Who are today's country listeners?

That the question still needs asking is the first paradox. Over the past decade, radio stations have poured mountains of money into finding out exactly who their listeners are—where they live, where they work, where they play, what they eat, drink, drive, wear and smoke. Countless media pundits, their briefcases bulging with hard-copy "proof," have given us their versions of the way things really are—of what country or A/C or CHR listeners want and expect from their favorite stations. Indeed, the wonder is that we have anything left to learn about who listens to the radio. In the end, though, our proings have taught us as much about ourselves—and our love of labels—as about listeners.

The brutal truth is that "listening to the radio" usually checks in around page 17 on your average listener's list of life's priorities. Ask the next country listener you know to describe himself and his life style and you may see Halley's *next* return before he gets to "I'm a country listener." It's the broadcaster—and not the listener—who seeks to circumscribe and brand people according to their musical proclivities, as if by so doing, his audience becomes more knowable or manipulable.

Is the question useless, then? Not all. There are common denominators among people who enjoy country music. The first one, though, is that there's as much that separates them as links them, and to program your station for such an artificially constrained entity as "today's country listener" is to play with fire.

That being said, let's look at four statements that characterize many country listeners in 1986, their changing tastes and needs:

- They're everywhere on the socio-economic ladder. Traditionally the most potent argument leveled against country stations was the contention that country music fans were exclusively (and stubbornly) rural or blue collar, of low income, poorly educated, beer-guzzling, truck-driving cowboys and rednecks with incurable compulsions to first cheat on and then beg forgiveness from their long-suffering, self-pitying, kitchen-hugging, bouffant-styled women. In other words, that they were indistinguishable from the singers and the songs they loved. Certainly much of the music perpetuated that myth. Someone once said that there were only three themes in country music: she's leavin', I'm drinkin', she's back.

The truth, of course, is that country's



Steve Penny is director of TM Country for Dallas-based TM Programming. He joined TM in 1980 as a programming consultant after spending 17 years in radio. He worked for several country stations including KNEW(AM) Oakland, Calif.; KRAK-AM-FM Sacramento, Calif., and KJZZ(AM) Phoenix (now KFYI).

themes have always been rooted in life's realities, many of which are harsh, all of which, because they're universal, easily become cliched. Those same themes can both distinguish a country song as a truly genuine and evocative expression of "real people's lives" or relegate it to hackneydom. That country's popularity is growing, not lessening, is an indication that what's true about the music continues to outweigh what's artificial. Country's appeal is now kaleidoscopic, making contact at virtually every point on the socio-economic scale—farmer, trucker, student, waitress, doctor... young rednecks, old hippies and new yuppies (speaking of labels).

- They're individualists. Diversity, not uniformity, characterizes country listeners in 1986, precisely because country's appeal has broadened tremendously. Country fans consider themselves broad-minded, informed, experimental and opinionated. They're style-conscious and refined, but in control of their own lives. They listen to country radio because they *like* it, not because it's "cool," or because they feel aligned with some stereotypical "country" image.

- They're demanding. Years ago, the country audience was a captive one, settling for whatever was offered by the one or two country choices on the dial. *The Saturday Morning Radio Show*, the Statler Brother's

parody of the quintessential station, in which Lester Moran and his Cadillac Cowboys are so "down home" they're subterranean, is a riot precisely because it only *slightly* exaggerates the truth.

The country station that seriously wants to compete in 1986 has no such leeway. Country listeners do not lead (if they ever did) insular lives. They, too, are subjected to the daily, unceasing clamor of a thousand media combatants, to the demands of staying alive and sane in today's world, and they expect their radio station to provide, in addition to country music, a wide spectrum of information and entertainment services. They don't want to escape from the world, but to participate and feel involved.

- They're local. A seeming contradiction with the profile we've already drawn, perhaps, but undeniably true. Country listeners listen longer and are more loyal to their favorite stations than listeners to other formats. They show allegiance to good products wherever they find them, which has obvious advantages for the advertiser with something worthwhile to sell. When asked why they're so loyal to one or two stations, most country listeners say it's because they love the music and can't find it anywhere else. Undaunted by such comments, many country programmers riddle their playlists with everybody else's music and refuse to call their station "country," so that no one will suspect that Merle Haggard is a country artist. Again, the enemy is us.

It's a curious thing, the zeal among broadcasters to categorize everything as "country" or "not country." This song's country, that song's not country, this deejay sounds too country, that logo's not country enough. I eagerly await the official definitive "Country Scale," on which everything of consequence in the known universe is rated from one to 10 for its degree of countryness. A contemporary country station, then, would only have to make sure that everything it did and said fell between, say, a 7.5 and 10.0.

The question of what is and isn't country, as Tom T. Hall told us 10 years ago, is irrelevant. It is all in your mind. What's important is to recognize that people don't tune in a country station to hear "country" programming, any more than they would a rock station to hear "contemporary" programming. What's most exciting about those country stations that continue to win big in their markets is that they couldn't care less about the country or not-country issue, because they're too busy providing the things that people who are listening to them—people who would likewise find the debate laughable—want and enjoy.

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## This week

**June 8-11**—*NBC-TV* annual affiliates meeting. Hyatt Regency, Maui, Hawaii.

**June 9-12**—*PBS* press tour. Century Plaza hotel, Los Angeles.

**June 9**—*National Academy of Television Arts and Sciences, New York chapter*, dinner, "Literary Agents in a Crossover World." Copacabana, New York. Information: (212) 765-2450.

**June 10**—*Hollywood Radio and Television Society* newsmaker luncheon. Speakers: officers of Television Critics Association, discussing "What TV Critics Like," and presentation of second annual Television Critics Association awards. Beverly Wilshire hotel, Beverly Hills, Calif. Information: (818) 769-4313.

**June 10**—*International Radio and Television Society* "Second Tuesday" seminar. Speaker: Gene Pell, president, Radio Free Europe/Radio Liberty. Viacom Conference Center, New York.

**June 10**—*Women in Cable, New York chapter*, meeting. HBO Media Center, New York. Information: Rita Ellick, (212) 661-4500.

**June 10**—*Cabletelevision Advertising Bureau* creative/production workshop. Airport Hilton, Los Angeles. Information: (212) 751-7770.

■ **June 10**—*Washington Women in Public Relations* monthly luncheon. Speakers: Elissa Blake Free, producer, CNN, and Anne Morrissey Merick, producer, BizNet. National Lawyer's Club, Washington.

**June 10-12**—Fifth annual *International Radio Festival of New York*. Sheraton Center, New York. Information: 246 West 38th Street, New York, N.Y., 10018; (914) 238-4481.

■ \* Indicates new entry

**June 11**—Session on sales and marketing, sponsored by *American Women in Radio and Television, Washington chapter*, as part of "Women at the Top" series. National Association of Broadcasters, Washington. Information: (202) 347-5412.

**June 11**—*Ohio Association of Broadcasters* sales workshop. Embassy Suites, Columbus, Ohio.

**June 11**—*National Academy of Television Arts and Sciences, New York chapter*, luncheon. Speaker: Rudolph Giuliani, U.S. attorney, southern district of New York. Copacabana, New York.

**June 11**—*Association of Independent Television Stations* general managers meeting. Luncheon speaker: J. Peter Grace, chairman, W.R. Grace & Co. Hyatt Regency Washington-Capitol Hill.

■ **June 11**—*Professional Media Network of Greater San Jose* meeting. San Jose Athletic Club, San Jose, Calif. Information: Antoinette Saylor, (415) 968-3633.

**June 11-15**—*Broadcast Promotion and Marketing Executives/Broadcast Designers Association* annual seminar. Keynote speaker: Gene Jankowski, president, CBS/Broadcast Group. Loew's Anatole, Dallas. Information: (415) 788-2324.

**June 12**—"Broadcasting and the Courts," seminar co-sponsored by *Rutgers University, Journalism Resources Institute, and New Jersey Supreme Court Committee on Relations with the Media, and Radio-Television News Directors Association, region 12*. Continuing Education Center, Douglass campus, Rutgers University, New Brunswick, N.J. Information: (201) 932-7369.

**June 12**—*Cabletelevision Advertising Bureau* creative/production workshop. Stapleton Plaza, Denver. Information: (212) 751-7770.

**June 12-15**—*CBS* consumer press tour, sponsored by *Television Critics Association*. Century Plaza hotel, Los Angeles.

**June 12-15**—*Society of Cable Television Engineers* annual engineering conference and Cable-Tec Exposition. Phoenix Convention Center, Phoenix. Information: (215) 363-6888.

**June 12-15**—*Missouri Broadcasters Association* spring meeting. Holiday Inn, Lake of the Ozarks, Mo.

**June 13**—*Women in Communications, Washington chapter*, luncheon. Speaker: Lynn Sherr, ABC News correspondent. Capital Hilton, Washington.

**June 13**—"The Cost of Libel Conference: Economic and Policy Implications," sponsored by *Gannett Center for Media Studies and Columbia University Center for Telecommunications and Information Studies*. Columbia University, New York. Information: (212) 280-8392.

**June 13-14**—Third annual *BROADCASTING-Taishoff* seminar, "designed to identify and inspire future leaders of television news," co-sponsored by *Sigma Delta Chi Foundation* with grant from *BROADCASTING-Taishoff Foundation*, honoring memory of Sol Taishoff, founder of *BROADCASTING* magazine. ABC News building and Mayflower hotel, Washington.

**June 14**—Ninth annual Rocky Mountain Emmy Awards, sponsored by *Arizona chapter of National Academy of Television Arts and Sciences*. Camelview Radisson, Scottsdale, Ariz. Information: (602) 231-9474.

**June 14**—*American Film Institute* seminar, "Producing Segments for Television." Mark Goodson Theater. New York. Information: (213) 856-769 or (800) 221-6248.

**June 14**—"Television and Teen Sexual Behavior," conference sponsored by *Academy of Television Arts and Sciences and Center for Population Options*. Universal Sheraton hotel, Los Angeles. Information: (818) 953-7575.

**June 14-17**—*American Advertising Federation* annual meeting, including "adFAIR" trade exposition (June

**June 8-11**—*NBC-TV* annual affiliates meeting. Hyatt Regency, Maui, Hawaii.

**June 11-15**—*Broadcast Promotion and Marketing Executives/Broadcast Designers Association* annual seminar. Loew's Anatole, Dallas. Future conventions: June 10-14, 1987, Peachtree Plaza, Atlanta; June 8-12, 1988, Bonaventure, Los Angeles, and June 21-25, 1989, Renaissance Center, Detroit.

**June 14-18**—*American Advertising Federation* national convention. Grand Hyatt, Chicago.

**June 16-20**—*National Association of Broadcasters* joint board meeting. NAB, Washington.

**June 19-22**—*NATPE International* second annual production conference. Adam's Mark hotel, St. Louis. Information: (212) 757-7232.

**June 22-25**—*Cable Television Administration and Marketing Society* annual convention. Westin Copley Plaza, Boston.

**July 23-25**—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Atlanta Market Center, Atlanta.

**Aug. 26-29**—*Radio-Television News Directors Association* international conference. Salt Palace Convention Center, Salt Lake City. Future convention: Sept. 1-4, 1987, Orange County Convention Center, Orlando, Fla.

**Sept. 10-13**—Radio '86 Management, Programming, Sales and Engineering Convention, sponsored by *National Association of Broadcasters and National Radio Broadcasters Association*. New Orleans Convention Center, New Orleans.

**Sept. 19-23**—11th International Broadcasting Convention, sponsored by *Electronic Engineering Association, Institution of Electrical Engineers, Institute of Electrical and Electronics Engineers, Society of Motion Picture Engineers, Institution of Electronic and Radio Engineers and Royal Television Society*. Metropole conference and exhibition center, Brighton, England.

## Major Meetings

**Oct. 14-16**—*Society of Broadcast Engineers* national convention. St. Louis Convention Center.

**Oct. 24-29**—*Society of Motion Picture and Television Engineers* 128th technical conference and equipment exhibit. Jacob K. Javits Convention Center, New York. Future conference: Oct. 30-Nov. 4, 1987, Los Angeles Convention Center; Oct. 14-19, 1988, Jacob Javits Convention Center, New York, and Oct. 22-27, 1989, Los Angeles Convention Center.

**Oct. 26-29**—*Association of National Advertisers* annual convention. Homestead, Hot Springs, Va.

**Oct. 28-30**—*Atlantic Cable Show*. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

**Nov. 17-19**—*Television Bureau of Advertising* 32d annual meeting. Century Plaza, Los Angeles. Future meeting: Nov. 11-13, 1987, Atlanta Marriott, Atlanta.

**Dec. 3-5**—Western Cable Show, sponsored by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif.

**Jan. 7-11, 1987**—*Association of Independent Television Stations* annual convention. Century Plaza, Los Angeles. Future conventions: Jan. 6-10, 1988, Century Plaza, Los Angeles, and Jan. 4-8, 1989, Century Plaza, Los Angeles.

**Jan. 21-25, 1987**—*NATPE International* 24th annual convention. New Orleans Convention Center, New Orleans.

**Feb. 1-4, 1987**—*National Religious Broadcasters* 44th annual convention. Sheraton Washington.

**Feb. 6-7, 1987**—*Society of Motion Picture and Television Engineers* 21st annual television confer-

ence. St. Francis hotel, San Francisco. Future conferences: Jan. 29-30, 1988, Opryland hotel, Nashville, and Feb. 3-4, 1989, St. Francis hotel, San Francisco.

**Feb. 7-10, 1987**—Seventh annual Managing Sales Conference, sponsored by *Radio Advertising Bureau*. Hyatt Regency, Atlanta.

**March 25-28, 1987**—*American Association of Advertising Agencies* annual convention. Boca Raton hotel, Boca Raton, Fla.

**March 28-April 1, 1987**—*National Association of Broadcasters* 65th annual convention. Dallas Convention Center. Future conventions: Las Vegas, April 10-13, 1988; Las Vegas, April 30-May 3, 1989; Dallas, March 25-28, 1990, and Dallas, April 14-17, 1991.

**March 29-31, 1987**—*Cabletelevision Advertising Bureau* sixth annual conference. New York.

**April 1-5, 1987**—*Alpha Epsilon Rho, National Broadcasting Society*, 45th annual convention. Clarion hotel, St. Louis.

**April 21-27, 1987**—23rd annual *MIP-TV, Marches des International Programmes des Television*, international television program market. Palais des Festivals, Cannes, France.

**April 26-29, 1987**—*Broadcast Financial Management Association* annual meeting. Marriott Copley Place, Boston. Future meeting: April 17-20, 1988, Hyatt New Orleans.

**May 17-20, 1987**—*National Cable Television Association* annual convention. Las Vegas Convention Center, Las Vegas.

**June 10-13, 1987**—*American Women in Radio and Television* 36th annual convention. Beverly Hilton, Los Angeles.

**June 11-17, 1987**—15th *Montreux International Television Symposium and Technical Exhibition*. Montreux, Switzerland.

## Also in June

**June 15-17**—Virginia Cable Television Association 20th annual convention. Pavilion Tower hotel, Virginia Beach, Va.

**June 15-19**—Nebraska Videodisk Design Workshop, sponsored by Videodisk Design/Production Group, Nebraska ETV Network/University of Nebraska-Lincoln. Lincoln, Neb. Information: (402) 472-3611.

**June 16-19**—NBC consumer press tour, sponsored by Television Critics Association. Century Plaza hotel, Los Angeles.

**June 16-19**—North American Television Institute seminar. L'Enfant Plaza, Washington. Information: (914) 328-9157.

**June 17**—Television Bureau of Advertising board of directors meeting. TVB headquarters, New York.

**June 17**—Cabletelevision Advertising Bureau creative/production workshop. Hyatt Regency O'Hare, Chicago. Information: (212) 751-7770.

**June 18**—Midwest Cable Advertising Conference sponsored by Cabletelevision Advertising Bureau. Hyatt Regency, Chicago. Information: (212) 751-7770.

**June 18**—International Radio and Television Society broadcaster of the year luncheon, honoring Bryant Gumbel and Jane Pauley of NBC, and IRTS annual

meeting. Waldorf-Astoria, New York.

**June 18**—Academy of Television Arts and Sciences forum luncheon. Speaker: Richard C. Gallop, president and chief operating officer, Columbia Pictures Industries. Sheraton Premiere hotel, Universal City, Calif. Information: (818) 763-2975.

**June 18**—Cabletelevision Advertising Bureau Midwest cable advertising conference. Hyatt Regency, Chicago. Information: (212) 751-7770.

■ **June 18**—Federal Communications Bar Association monthly luncheon. Speaker: Kay Koplovitz, president, USA Network. Washington Marriott, Washington.

**June 18-20**—Television Bureau of Advertising national sales advisory committee meeting. Montauk Inn and Yacht Club, Montauk, N.Y.

**June 19**—Cabletelevision Advertising Bureau creative/production workshop. Sheraton Park Central, Dallas. Information: (212) 751-7770.

■ **June 19**—Women in Cable, Southern California chapter, meeting. "Communication Strategies for Reaching the Hispanic Market: An Expert's Approach to Increasing Your Bottom Line." Embassy Suites hotel, Los Angeles.

■ **June 19**—American Women in Radio and Television, Florida Hurricane chapter, seminar, "Stress Management for Professionals." Holiday Inn/Tampa, Fla.

**June 19-21**—SPACE/STTI, satellite television indus-

try association, trade show. Infomart, Dallas. Information: (800) 654-9276, or (703) 549-6990.

**June 19-21**—Montana Broadcasters Association convention. Heritage Inn, Great Falls, Mont.

**June 19-21**—Maryland/District of Columbia/Delaware Broadcasters Association annual convention. Sheraton Fontainebleau Inn, Ocean City, Md.

**June 19-22**—NATPE International second annual production conference. Adam's Mark hotel, St. Louis. Information: (212) 949-9890.

**June 19-22**—ABC consumer press tour, sponsored by Television Critics Association. Century Plaza hotel, Los Angeles.

**June 20-22**—Advanced economics conference for journalists, co-sponsored by Foundation for American Communications and Gannett Foundation. Harrison Conference Center, Glen Cove, N.Y. Information: (213) 851-7372.

**June 21-23**—Georgia Association of Broadcasters 52d annual convention. Holiday Inn, Jekyll Island, Ga.

**June 22-25**—Cable Television Administration and Marketing Society annual convention. Westin Copley Plaza, Boston.

**June 23**—National Academy of Television Arts and Sciences, New York chapter, dinner, Jim Fowler and Mutual of Omaha's Wild Kingdom. Copacabana, New York. Information: (212) 765-2450.

**June 23-25**—Broadcast sales training seminar, "Managing Sales Performance for Local Sales Managers," sponsored by Television Bureau of Advertising. Georgetown Inn, Washington. Information: (212) 486-1111.

**June 23-27**—American Film Institute workshop, "Interactive Videodisks and Moviemaking." Media lab, Massachusetts Institute of Technology, Cambridge, Mass. Information: (213) 856-7725 or (800) 221-6248.

**June 24**—National Association of Broadcasters television broadcast acquisition seminar. "Blueprint for Success." Marriott Marquis hotel, New York. Information: (202) 429-5362.

**June 24**—Cabletelevision Advertising Bureau creative/production workshop. Airport Marriott, Atlanta. Information: (212) 751-7770.

**June 24-28**—Broadcast 86, international trade fair for film, radio and television. Frankfurt fairsgrounds, Frankfurt, West Germany. Information: Philippe Hans, (212) 974-8853.

**June 25**—National Academy of Television Arts and Sciences, New York chapter, luncheon. Speakers: JoAnn Emmerich, VP-daytime programs, and Mary Alice Dwyer-Dobbins, VP-daytime programs, East Coast, both with CapCities/ABC Entertainment.

**June 25-27**—NATA-West, regional (California, Oregon, Nevada, Washington) trade show sponsored by North American Telecommunications Association. Moscone Center, San Francisco. Information: (202) 296-9800.

**June 26**—"The Essentials of Sportscasting," sports broadcasting seminar sponsored by American Sportscasters Association. Speakers: sportscasters Curt Gowdy, Jack Brickhouse, Marty Glickman and Don Dunphy, and Terry O'Neill, executive producer, CBS Sports. New York University, New York. Information: (212) 227-8080.

**June 26**—Cabletelevision Advertising Bureau creative/production workshop. Hershey hotel, Philadelphia. Information: (212) 751-7770.

**June 26-28**—Iowa Broadcasters Association annual convention. New Inn, Okoboji, Iowa.

**June 26-29**—Upper Midwest Communications Conclave XI, featuring sessions on "Radio in the Key of Life." Radisson Plymouth hotel, Minneapolis. Information: (612) 927-4487.

**June 26-29**—Investigative Reporters and Editors national conference. Portland Marriott, Portland, Ore.

**June 27**—"Broadcast Opportunity Partnership," seminar (last in series of three) for minority entrepreneurs interested in broadcast ownership, sponsored by White House. NAB's Broadcast Capital Fund Inc. (BROADCAST), FCC and Department of Commerce. New York. Information: (202) 429-5393.

**June 29-July 2**—Virginia Association of Broadcasters annual meeting and summer convention. Cavalier, Virginia Beach, Va.

**June 30-July 6**—Western Public Radio advanced pro-

## Stay Tuned

A professional's guide to the intermedia week (June 9-15)

**Network television** □ **ABC:** *The Children of Ellis Island* (profiles), Wednesday 4-4:30 p.m.; *Hearts of Steel* (comedy), Friday 9:30-10 p.m. **CBS:** *NCAA Men's and Women's Outdoor Track & Field Championships*, Saturday 5-6 p.m. **NBC:** *1986\** (news series), Tuesday 10-11 p.m. **PBS** (check local times): *Twenty-five Years of the Presidency* (chief of staff interviews), Tuesday 10-11 p.m.; *Pavarotti in the Verdi Requiem: A Salute to Youth* (concert special), Wednesday 9-10:30 p.m.



Presidential chiefs of staff interviewed by John Chancellor on PBS

**Cable** □ **Bravo:** *Janet Baker Full Circle* (profile), Monday 10-11 p.m.; "As You Like It," Tuesday 8-9:36 p.m.; "Hamlet," Wednesday 8-10:33 p.m.; "Richard III," Thursday 8-10:20 p.m.; "Othello," Friday 8-10:45 p.m.; "King Lear," Saturday 8-10:38 p.m. **Cinemax:** "Perfect" (romantic drama), Sunday 8-10 p.m. **ESPN:** *The Crosby* (charity golf tournament), Sunday 7:30-9:30 p.m. **HBO:** *Hector "Macho" Camacho vs. Edwin Rosario* (live boxing), Friday 10-11:30 p.m.; *George Carlin in Concert: Playin' With Your Head*, Saturday 10-11 p.m. **The Learning Channel:** *Moneymakers\** (interview series), Sunday noon-12:30 p.m. **Nickelodeon:** *The Brave Frog's Greatest Adventure* (animated drama), Saturday 2-4 p.m. **WTBS(TV)** **Atlanta:** *Africa's Crisis: The 11th Hour* (documentary), Sunday 6:05-7:05 p.m.

**Museum of Broadcasting** (1 East 53d Street, New York) □ *The Arts on Britain's Channel 4: Extending the Medium*, screenings of 70 hours of theater, music, dance, drama, visual arts and experimental television, through June 26. *Bob Hope: A Half Century of Radio and Television*, screenings of more than 100 of the comedian's radio and television broadcasts, through Saturday. Information: (212) 752-7684.

\*Asterisk denotes series premiere. All times are NYT.

# "Diet Be



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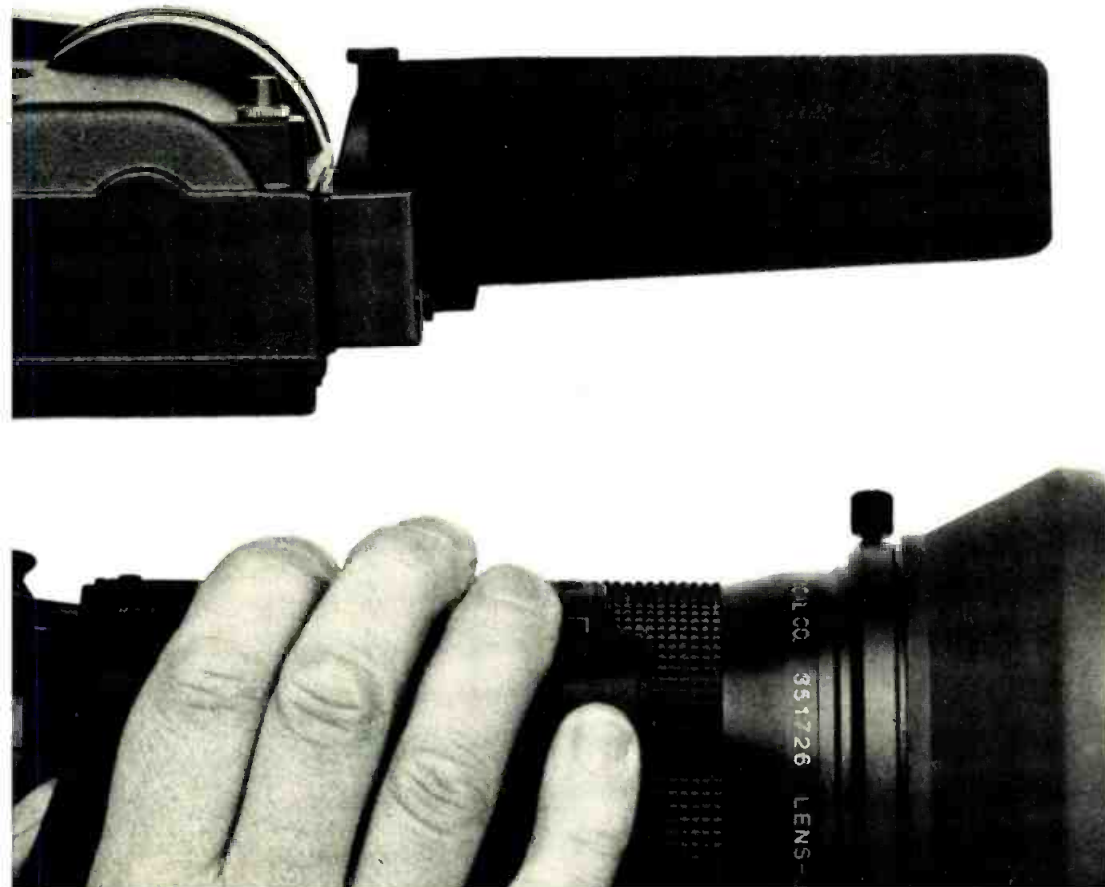
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## July

**July 1**—*Cabletelevision Advertising Bureau* creative/production workshop. Newton Marriott, Boston. Information: (212) 751-7770.

**July 7-10**—*North American Television Institute* seminar. Palmer House, Chicago. Information: (800) 248-5474.

**July 7-12**—*American Film Institute* workshop in film and television documentation for researchers, educators and librarians. AFI campus, 2021 North Western Avenue, Los Angeles, 90027. Information: (213) 856-7600.

**July 10-12**—*National Federation of Local Cable Programmers* 10th anniversary annual conference. Sheraton Palace hotel, San Francisco.

**July 13-16**—*New York State Broadcasters Association* 25th executive conference. Sagamore Resort hotel. Lake George, N.Y.

**July 13-18**—*Television Bureau of Advertising-Harvard* general sales managers program. Stouffer's Bedford Glen hotel, Bedford, Mass.

**July 13-19**—*National Association of Broadcasters* management development seminar for television executives. University of Notre Dame, South Bend, Ind. Information: (202) 429-5362.

**July 15-17**—*Community Antenna Television Association* annual convention. MGM Grand hotel, Reno. Information: (703) 691-8875.

**July 16**—*Ohio Association of Broadcasters* programmers workshop. New Holiday Inn Convention Hotel, Columbus, Ohio.

■ **July 16**—*Caucus for Producers, Writers and Directors* third annual general membership meeting. Chasen's restaurant, Los Angeles.

**July 17-19**—*Montana Cable Television Association* 27th annual convention. Grouse Mountain Lodge, Whitefish, Montana. Information: Tom Glendenning, (406) 586-1837.

■ **July 17-19**—*Louisiana Association of Broadcasters* radio-TV management session. Keynote speaker: Representative Buddy Roemer (D-La.). Regency hotel, Shreveport, La.

**July 17-20**—*National Federation of Community Broadcasters* public radio transmission training seminar. Western Washington University, Bellingham, Wash. Information: (202) 797-8911.

**July 17-20**—*Alaska Public Radio* mid-level news producer and reporter training workshop, in conjunction with KUMD-FM and WSCD-FM Duluth, Minn. Information: (907) 563-7733.

**July 18-20**—*Oklahoma Association of Broadcasters* annual summer meeting. Shangri la, Afton, Okla.

**July 19-22**—30th annual *Television Programming Conference*. Four Seasons hotel, San Antonio, Tex. Information: Diane Appleyard, (904) 432-8396.

**July 20-24**—*National Federation of Community Broadcasters* public radio training conference. Western Washington University, Bellingham, Wash. Information: (202) 797-8911.

**July 20-26**—*National Association of Broadcasters* management development seminar for radio executives. University of Notre Dame, Notre Dame, Ind. Information: (202) 429-5420.

**July 23-25**—*Eastern Cable Show*, sponsored by *Southern Cable Television Association*. Atlanta Market Center, Atlanta.

**July 23-25**—*Wisconsin Broadcasters Association* annual summer convention. Fox Hills Resort, Mishicot, Wis.

**July 25-29**—Second world conference of community-oriented broadcasters, sponsored by *AMARC II*. Vancouver, B.C. Information: (202) 797-8911.

**July 26**—"The Business of Broadcasting: The People Who Make It Work," seminar sponsored by *Long Island University's Southampton campus*. Business Center lounge, LIU, Southampton, N.Y. Information: Julie Osler, (212) 628-0385.

**July 27-29**—*California Broadcasters Association* summer convention. Hyatt Regency, Monterey, Calif.

**July 28-31**—*North American Television Institute* seminar. Westford Regency Inn, Boston. Information: (800) 248-5474.

**July 31-Aug. 1**—*Michigan Cable Television Association* annual summer meeting. Grand Traverse Resort, Traverse City, Mich.

## August

■ **Aug. 5**—Deadline for entries in *Midwest Radio Theater Workshop*. Information: Julie Youmans, (314) 874-1139.

**Aug. 9**—"The Business of Broadcasting: The People Who Make It Work," seminar sponsored by *Long Island University's Southampton campus*. Business Center lounge, LIU, Southampton, N.Y. Information: Julie Osler, (212) 628-0385.

**Aug. 12-14**—"Marketing Your Station for Success," management seminar sponsored by *Television Bureau of Advertising*. TVB headquarters, New York.

**Aug. 13-17**—*National Association of Black Journalists* 11th annual newsmaker convention. Theme: "Freedom of the Press, Freedom of the People." Loews Anatole, Dallas.

**Aug. 14-17**—*Tennessee Association of Broadcasters* annual convention. Sheraton Music City hotel, Nashville.

**Aug. 14-17**—*Alaska Public Radio* mid-level news reporter and producer training workshop, in conjunction with KLOM-FM Long Beach, Calif. Information: (907) 563-7733.

**Aug. 15**—Deadline for nominations for Women at Work Broadcast Awards, sponsored by *National Commission on Working Women*. Information: NCWW, 1325 G Street, N.W., Washington, 20005.

**Aug. 18-20**—Broadcast sales training seminar, "Performance Management Program for Experienced Account Executives," sponsored by *Television Bureau of Advertising*. Hyatt Regency, Chicago. Information: (212) 486-1111.

**Aug. 18-21**—*North American Television Institute* seminar. Dallas Marriott Park Central, Dallas. Information: (800) 248-5474.

**Aug. 20**—*Ohio Association of Broadcasters* news directors workshop. Embassy Suites, Columbus, Ohio.

**Aug. 20-23**—*Michigan Association of Broadcasters* annual convention. Shanty Creek Resort, Bellaire, Mich.

**Aug. 26-29**—*Radio-Television News Directors Association* international conference. Salt Palace Convention Center, Salt Lake City.

**Aug. 28-Sept. 6**—International Audio and Video Fair Berlin, world fair for consumer and communication electronics organized by West German national television channels, ARD and ZDF, German Federal Post Office and AMK Berlin. Berlin Exhibition Grounds, Berlin. Information: (0511) 52-99-99.

## September

**Sept. 3-9**—*Photokina Cologne 1986*, "World's Fair of Imaging Systems." Cologne, West Germany. Information: (02-21) 821-1.

**Sept. 4**—*Women in Cable, San Francisco chapter*, meeting. Topic: cable foundations: Walter Kaitz Foundation and Foundation for Community Service Cable TV. Blue Dolphin restaurant, San Leandro, Calif.

## Errata

**Deb Gallion**, creative director, Young & Co. Advertising, Springfield, Mo., **has joined KYTV(TV) there as on-air promotion director**, not **Stan Pederson**, as incorrectly identified in "Fates & Fortunes," May 26. **Pederson is vice president and general manager** of station.

□

**WMGA(AM) Moultrie, Ga.**, reported sold in "For the Record," June 2, **is 10 kw day and 250 w night**, not daytime only.

**Sept. 5-7**—*Foundation for American Communications* conference for journalists. "Environment/Chemo-phobia." Co-sponsored by *Joyce Foundation*. Harrison Conference Center, Lake Bluff, Ill. Information: (213) 851-7372.

**Sept. 6**—38th annual prime time Emmy Awards for creative arts. Pasadena Civic Auditorium, Pasadena, Calif.

**Sept. 10**—*Association of National Advertisers* new product marketing workshop. Plaza hotel, New York.

**Sept. 10**—*Ohio Association of Broadcasters* small-market radio exchange. Westbrook country club, Mansfield, Ohio.

**Sept. 10-12**—*National Religious Broadcasters* Southeastern regional convention. Heritage Village USA, Charlotte, N.C.

**Sept. 10-13**—Radio '86 Management and Programing Convention, sponsored by *National Association of Broadcasters*. New Orleans Convention Center.

**Sept. 11-14**—*International Institute of Communications* conference on world communications. Edinburgh Sheraton hotel, Edinburgh, Scotland. Information: (01) 388-0671.

**Sept. 13**—Deadline for entries in International Emmy Awards, sponsored by *National Academy of Television Arts and Sciences*. Information: International Council, 509 Madison Avenue, suite 1606, New York, N.Y. 10022.

**Sept. 14-16**—*National Religious Broadcasters* NRB West '86, regional convention. Marriott hotel, Los Angeles.

**Sept. 17**—*Ohio Association of Broadcasters* small-market radio exchange. Chillicothe Holiday Inn, Chillicothe, Ohio.

**Sept. 18**—*Ohio Association of Broadcasters* small-market radio exchange. Holiday Inn, Wapakoneta, Ohio.

**Sept. 18**—*Women in Cable, Washington chapter*, "roast" of Ted Turner, chairman, Turner Broadcasting System. Proceeds from roast will go to Better World Society. Washington.

**Sept. 19**—*Ohio Association of Broadcasters* small-market radio exchange. The Centrum, Cambridge, Ohio.

■ **Sept. 19-21**—*Maine Association of Broadcasters* annual convention. Speaker: William O'Shaughnessy, president, WVOX(AM)-WRTN(FM) New Rochelle, N.Y.

**Sept. 19-23**—11th International Broadcasting Convention, sponsored by *Electronic Engineering Association, Institution of Electrical Engineers, Institute of Electrical and Electronics Engineers, Society of Motion Picture Engineers, Institution of Electronic and Radio Engineers* and *Royal Television Society*. Metropole conference and exhibition center, Brighton, England.

**Sept. 21**—38th annual prime time Emmy Awards, telecast live on NBC-TV. Pasadena Civic Auditorium, Pasadena, Calif.

**Sept. 21-24**—Sixth annual conference of *National Association of Telecommunications Officers and Advisors*, affiliate of National League of Cities. Hershey hotel, Philadelphia. Information: (202) 626-3250.

**Sept. 23-25**—International Videotex Industry Exposition and Conference, sponsored by *Videotex Industry Association*. Jacob Javits Convention Center, New York. Information: (203) 964-0000.

**Sept. 23-28**—*Women in Communications* national professional conference. Sheraton Center, New York.

**Sept. 25-27**—*National Religious Broadcasters* South central regional convention. Memphis.

**Sept. 28-30**—*New Jersey Broadcasters Association* 40th annual convention. Golden Nugget Casino hotel, Atlantic City, N.J.

■ **Sept. 29-Oct. 4**—Video Expo New York, sponsored by *Knowledge Industry Publications*. Jacob Javits Convention Center, New York. Information: (914) 328-9157.

**Sept. 30-Oct. 2**—*Mid-America Cable TV Association* 29th annual meeting. Hyatt Regency at Crown Center, Kansas City, Mo. Information: (913) 841-9241.

**Sept. 30-Oct. 2**—Montech '86, sponsored by *Institute of Electrical and Electronics Engineers*. Montreal Convention Center, Montreal. Information: (514) 374-7000.

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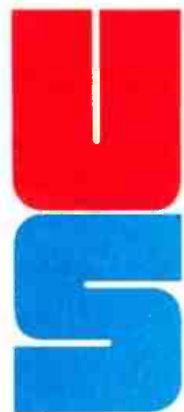
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JIM OVERSTREET, COHN & WOLFE  
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# Broadcasting Jun 9

Vol. 110 No. 23



## Turner breaks up the set at MGM

Ted Turner's life as a Hollywood movie mogul will apparently not last long.

To help pay down the debt he took on when he bought MGM Entertainment Co. last March for \$1.7 billion, Turner has struck deals to sell all the assets of the company, except its library of more than 3,000 popular films, for \$490 million. The heart of MGM, its television and motion picture production and distribution business and the Home Entertainment Group, will go to United Artists Corp. for \$300 million. Its headquarters and production facilities spread over 44 acres in Los Angeles will go to Lorimar-Telepictures Corp. for \$190 million.

In a prepared statement, Turner said he was "extremely pleased" by the deal. This will "enable us to meet our commitments to restructure our operations and repay a portion of the indebtedness incurred in the acquisition of the MGM film library."

To help finance his takeover of MGM, Turner raised over \$1 billion through the sale of high-yield bonds. And ever since closing the sale in March, he has been under pressure to repay \$600 million in "extendable notes" as soon as possible because interest on the notes jumps a half a percentage point each quarter starting with the fourth quarter of this year. Presumably, Turner will use the proceeds of the sales to pay down the notes.

For United Artists, the deal is a kind of remarriage. UA was part of MGM when Turner first agreed to buy the company last August. Indeed, the company was named MGM/UA Entertainment Co. But under the purchase agreement, Turner immediately spun off UA to Kirk Kerkorian, who had owned 50.1% of the shares of MGM/UA, for \$500 million.

"We are thrilled to have been given the opportunity to acquire the exceptional expertise and professionalism of the MGM motion picture and television production and distribution businesses, as well as the significantly profitable Home Entertainment Group," said Lee Rich, chairman and chief executive officer of UA. In announcing the deal, UA said that UA and MGM will remain "separate and active" production groups.

For Lorimar-Telepictures, the deal means it can settle in on the MGM lot. According to a Lorimar-Telepictures spokeswoman, the company now leases office space on the lot for its corporate offices and eight of the 24 sound stages for production of its first-run programming and motion pictures. After closing the deal, she said, MGM and UA will move off the lot and all of Lorimar's ancillary offices now scattered around Los Angeles will move in.

## Another term for Chairman Fowler

**Reagan to renominate him to commission; Senate expected to confirm Dennis this week**

President Reagan made it official last week. He announced his intention to renominate FCC Chairman Mark Fowler to another term.

Fowler, 44, was declining substantive interviews. "I'm very gratified by the President's decision," was the most he would offer.

But it was being said that Fowler intends to serve a full term, which will amount to four years under legislation the President signed last week cutting the terms of the commissioners back from seven years to five. (In the wake of the signing of that legislation, the Senate Commerce Committee is also expected to confirm the nomination of Patricia Diaz Dennis on June 12, thereby clearing her way to assume the Democratic seat vacated by Henry Rivera.)

How soon the Senate Commerce Committee will hold a confirmation hearing for Fowler is not clear. One Senate source speculated that Senate Communications Subcommittee Chairman Barry Goldwater (R-



Ariz.) would try to schedule a hearing as soon as possible, perhaps before Congress is tentatively scheduled to break for the July 4 holiday on June 27. But the President had not formally sent Fowler's nomination to the Senate last week, and, according to an FCC source, the FBI has not yet conducted the background check that usually is completed before a nomination is formally forwarded to the Senate for consideration.

Insiders expect Fowler to be confirmed, but not without scrutiny.

Antismut crusaders, rankled by Fowler's antipathy toward policing program content on the airwaves and cable, have already requested opportunities to oppose Fowler's confirmation. Committee members, armed with interests of their own and some supplied by lobbyists, are expected to grill Fowler over a variety of telephone and media issues. Sources also expect broadcasters to try to get a commitment from Fowler to support the pending must-carry compromise among the major industry trade associations. There's even been talk that, lacking that commitment, some broadcasters may seek to block Fowler's confirmation.

It's not that Fowler desperately needs to be reconfirmed soon. As a sitting commissioner, he may, under the law, serve on without confirmation through December 1987, according to FCC officials.

It's said that Fowler will be concentrating on common carrier matters for the future, and there's evidence to support that contention.

Fowler, for starters, has written a law review article for the University of California

at Los Angeles's *Federal Communications Law Journal* laying out a proposal for a new way of regulating telephone companies under a competitive model. (The journal should be available in mid-July.) Senate Majority Leader Robert Dole (R-Kan.), reportedly at the direct request of the White House, is also expected to introduce legislation, perhaps as early as today (June 9), aimed at shifting authority over what new businesses the Bell operating companies may enter from U.S. District Court Judge Harold Greene to the FCC.

On mass media matters, one well-placed FCC source said Fowler's renomination is expected to have continuing impact on at least two major issues. Of particular moment to television broadcasters is the must-carry proceeding, and that appears to be deadlocked at the moment with Fowler and Commissioner Dennis Patrick believed to be opposed to new rules and Commissioner James Quello and Mimi Dawson receptive to compromise. Quello and Dawson are also said to be amenable to considering multiple ownership limitations for cable operators, another notion Fowler and Patrick are said to oppose.

Quello/Dawson and Fowler/Patrick are said to be at loggerheads on at least one other major issue, a land-mobile spectrum allocation question. If Fowler is concerned about losing his hold on a clear majority, he has a funny way of showing it. Neither Quello nor Dawson received advance notice of Fowler's impending renomination. Quello told BROADCASTING that he first learned of it



**Decency patrol.** The National Decency Forum, which is opposing FCC Chairman Mark Fowler's renomination on grounds that the chairman has failed to adequately police the content of programming on the nation's airwaves and cable systems, demonstrated outside FCC headquarters in Washington last week. Above, Brad Curl (at the microphone), forum co-chairman, and colleagues exhorted the FCC to clean up its act.

from a news report the day after the White House announcement.

Dawson said she had expected Fowler's renomination. She also implied that the more important variable for the FCC's future dynamics will be Patricia Dennis, who is still an unknown quantity in the FCC power equation.

Quello also said he supported most of what Fowler has done and will be able "to live very well" with Fowler's reappointment, even though "he goes a little far sometimes," Quello said. "He's like a cow that gives good rich milk, but occasionally kicks over the bucket," Quello added. "But still you're glad to have that cow in the barn." □

## Tentative move toward cable's First Amendment rights

**Supreme Court sends 'Preferred' back to lower court to examine cable issues in greater detail**

The opinion out of the Supreme Court last week was unusually terse, but it was more than adequate to clear the way for a long march toward the ultimate establishment of cable television's First Amendment rights in the context of the interests of the cities served. Clearly, the court's unanimous opinion said, the activities of cable systems "implicate First Amendment interests." But where a cable system's "speech and conduct are joined in a single course of action," the court added, "the First Amendment values must be balanced against competing societal interests." So it ordered the case involving Preferred Communications Inc. back to district court in Los Angeles for the trial that would produce the record on which of the fundamental questions involving cable television can be addressed.

To the degree the seven-page opinion, written by Justice William Rehnquist, ordered the case back to district court for trial, it affirmed a decision of the U.S. Court of Appeals for the Ninth Circuit. But the Rehnquist document was shorn of most of the language in the appeals court opinion that described cable systems as entitled virtually to the same First Amendment rights as are enjoyed by the print media: "We agree with

the court of appeals that [Preferred's] complaint should not have been dismissed... but we do so on a narrower ground." Indeed, Rehnquist wrote that the court does not think it desirable "to express any more detailed views on the proper resolution of the First Amendment question raised by [Preferred's] complaint and the city's responses to it without a fuller development of the disputed issues in the case."

The tentativeness of the court's opinion was underlined by a concurring opinion written by Justice Harry A. Blackmun and joined in by Justices Thurgood Marshall and Sandra Day O'Connor. Blackmun said he was joining in the court's opinion on the understanding that it leaves open the question of the standard to be used to judge First Amendment challenges to a municipality's restriction of access to cable facilities. "Different communications media are treated differently for First Amendment purposes," Blackmun noted. Conceivably, then, the court may decide cable systems are entitled to the classic First Amendment protection enjoyed by newspapers or to the more limited protection broadcasters know—or something in between.

Hence, brief as it was, there was something in the opinion for both sides. James Mooney, president of the National Cable Television Association, expressed delight. He acknowledged that cable's quest for full

First Amendment rights is far from over. But he said that "with its statement that cable is involved in some of the same kinds" of communications activities as newspaper and book publishers, he said, "the court has affirmed cable operators' status as editors under the First Amendment." And in a speech to the New York chapter of Women in Cable, on Tuesday, Mooney said the opinion "presumptively invalidates all regulation of cable programming." Neither was he displeased by the qualified nature of the opinion on cable's First Amendment rights. The court, he said, took "precisely the approach" NCTA had urged on it "and has given us a major win."

On the other hand, the Los Angeles assistant city attorney, Edward J. Perez, who argued the case for the city in the Supreme Court, said the assessment that the opinion "presumptively invalidates" all cable content regulation was "absurd." He focused on the court's holding that cable's First Amendment rights "must be balanced" against society's interests. And as for the trial ordered by the high court to determine that balance, Perez said, "we're going to win." In the meantime, he said, he saw no barrier in the opinion to Los Angeles's conducting its franchising operations as it has in the past. "The Supreme Court didn't tell us not to continue with the competitive bid process."

The decision in *Preferred* was only the

first action bearing on cable television's First Amendment rights that has been awaited from the Supreme Court. The other, *Quincy Cable TV Inc.*, involves the constitutionality of the FCC's must-carry rules. The court's decision on whether it will grant review in that case is expected today (Monday). The National Association of Broadcasters and other broadcast groups in September 1985 petitioned the court to review an appeals court decision holding that the rules violate the First Amendment. Lawyers following the case have expected the Supreme Court's decision in *Preferred* to help shape its decision on whether to review *Quincy*. And that question was on the court's conference agenda for Thursday (June 5).

The *Preferred* case grows out of Los Angeles's refusal in 1982 to grant Preferred's request for a franchise to provide the south central portion of the city with cable service; Preferred had refused to participate in the "auction" process the city, like thousands of others across the country, uses to select franchisees from among competing applicants. But unlike other disappointed franchise applicants, Preferred went to court to challenge the selection process, contending it violates the antitrust laws and the First Amendment. A major argument was that, even after accommodating the wires of the applicant selected by the city, the poles and conduits of the utility company involved could accommodate Preferred's.

The district court dismissed the suit. It said Preferred in its free speech complaint had not stated a claim on which relief could be granted. And as for the antitrust charge, the court said the city was immune from such liability under the federal antitrust law. The appeals court upheld the district court on the antitrust charge—but in sweeping language that jolted cities across the country, the court reversed on the First Amendment claim. It said the city's refusal to grant a franchise to more than one cable system despite the availability of the necessary capacity violated the free speech/free press amendment. And it said the facts alleged by Preferred brought it into the ambit of cases in which newspapers' First Amendment rights have been vindicated and not of cases like *Red Lion Broadcasting v. FCC*, which upheld the constitutionality of the commission's fairness doctrine.

That opinion, if upheld, probably would have been read as placing cable systems on the same pedestal, for First Amendment purposes, occupied by newspapers and other print media. The power given to cities by the Cable Communications Policy Act of 1984 to require applicants for cable franchises to set aside channels for public use and to prevent them from limiting service to affluent areas probably would have been lost. So, clearly, would the authority to restrict service in an area to one cable system. Cities would have been left with nothing more than police-type powers to enforce health and safety regulations—which is what lawyers for Preferred said was their aim. But even with the much narrower opinion by the Supreme Court, some industry observers expect cable industry representatives to chal-

lenge provisions of the Act—those authorizing cities to impose franchise fees and to require systems to offer channels for lease, among them.

The Supreme Court did not read the *Preferred* case as presenting an easy solution. The court in 1979, in a case brought by Midwest Video Corp., held that cable operators exercise "a significant amount of editorial discretion regarding what their programming will include" (BROADCASTING April 19, 1979). Now, the court has gone a step further in saying that "cable television partakes of some of the aspects of speech and the communication of ideas as do the traditional enterprises of newspaper and book publishers, public speakers and pamphleteers."

But, the opinion added, that does not end the matter. "Even protected speech is not equally permissible in all places and at all times," Rehnquist wrote, quoting from an earlier opinion. And "where speech and conduct are joined in a single course of action," he added, "the First Amendment values must be balanced against competing societal interest." Los Angeles, while acknowledging the utility poles and rights-of-way could accommodate Preferred's wires, justifies its limit on franchises in terms of minimizing the demand that cable systems make for the use of public property. It referred to the prospect of stringing "nearly 700 miles of hanging and buried wire and other appliances necessary for the operation" of Preferred's

## Mooney on the Preferred course of action

James Mooney, president of the National Cable Television Association, went to unusual lengths last week to put out the association's word on the Supreme Court's decision in the *Preferred* case (see page 36). In the obligatory press release, in a speech to the New York chapter of Women in Cable and in a briefing for reporters, he stressed NCTA's delight with the decision, which he said "affirmed that cable operators are engaged in speech protected by the First Amendment." But at least as significant was the underlying theme of his remarks, a caution that the ultimate decision in the case probably will not bestow on cable unqualified First Amendment rights—and his suggestion that he would not regard such a decision as necessarily bad.

"The First Amendment is not a mechanical thing," Mooney said in his meeting with reporters. The history of the First Amendment, he added, is one of "a balancing act." Even the classic First Amendment protection afforded print media is qualified when confronted by other interests—an individual's right not to be libeled, for instance, or the needs of national security, he said. The history of the amendment, he added, is also one of nonprint entities "trying to get the same level of protection that is available to print—and largely failing to so."

How might a cable system's First Amendment rights ultimately be qualified? Well, Mooney suggested in his speech in New York, the regulation found constitutional might just be the kind that would ease the concerns he said some in the industry had experienced about *Preferred* being the initial First Amendment case reaching the Supreme Court: It was posing the free speech/free press issue "rather starkly in terms of overbuilds." Monopoly positions, in other words, might be threatened. But the regulation might just involve overbuilds.

Mooney noted that the court said that when speech and conduct—such as the construction of a physical plant—are joined in a course of action, the First Amendment might be read to permit regulation of conduct—"so long," as Mooney read the court, "as it isn't motivated by a desire to control speech *per se*." The court sent the case back for trial to flesh out a record on "overbuild" and other issues. And among other things the court might want addressed, Mooney said, is "the factual issue of whether there is a finite number of wires which can be accommodated along any given right of way and, therefore, whether...cities might legitimately require all prospective cable operators to build out an entire franchise area." NCTA had suggested such a requirement in the brief it filed in the case.

One senior industry source last week said that overbuilding, whatever the ultimate decision in *Preferred*, is regarded as impracticable because of the problems involved in raising money to build a system to serve an area already being served. But building "a piece of a system—the sweet part—to engage in cherry picking" would be another matter, the source said. Hence, the concern about how far courts would go in permitting overbuilding in the name of the First Amendment. But the source said the court in the *Preferred* opinion appeared reluctant "to grant a hunting license to anyone wanting one to dig up" a city's streets to install cable. The *Preferred* case had troubled some in the industry for another reason. The overbuild issue did not seem the best vehicle for testing cable's First Amendment rights. But that concern, it would seem, has been laid to rest.

Mooney made his position clear on the First Amendment and overbuild issues in his speech in New York, and left no doubt he felt relieved. "The gods have smiled on us this week," he said, "for the court has taken precisely the approach that NCTA, at least, urged it to take, and given us a major win."

system, and talked of the "permanent and visual blight" that would result. The city also said the installation and repair of the system would result in traffic delays and hazards as well as unsightliness.

Rehnquist said the court is not prepared to express detailed views on the proper resolution of the First Amendment question and the city's response to it without "a fuller development" of the disputed issues in the case. He added: "We think we may know more than we know now about how the constitutional issues should be resolved when

we know more about the present uses of the public utility poles and rights-of-way and how [Preferred] proposes to install and maintain its facilities on them."

*Preferred* is not the only case in court dealing with cable systems' First Amendment right of access to a utility's poles and conduits. Four others are in appellate or district courts in cases involving St. Paul, Minn.; Sacramento and Palo Alto, both California, and Brookfield, Wis. The challengers are represented by the same law firm representing Preferred, Farrow, Schildhouse & Wil-

son. But speaking of the Supreme Court's decision last week, Sol Schildhouse said, "This is a moment of history. It's the case that's likely to settle the future of the cable industry—how systems deal with local regulation." An ultimate decision limiting a city's regulatory authority over cable to that necessary to carry out its police powers, he said, means "the cable guy is in business forever; he doesn't have to worry about city franchising."

But that's the case Los Angeles's Perez expects to win for the cities. □

## Pressure grows for must-carry compromise

### NAB stumps in Congress; Senator Ted Stevens tells broadcasters at NAB event that FCC should act

The pressure to get the FCC to adopt the pending must-carry compromise increased last week as the National Association of Broadcasters mounted a major lobbying effort in Congress, and Senator Ted Stevens (R-Alaska) called on the commission to act.

"The FCC ought to find a way to accommodate this compromise and avoid seeing Congress once again mandate the FCC to do what it ought to do," Stevens told a gathering of broadcast industry representatives at an off-the-record breakfast sponsored by NAB last week. Stevens, a member of the Communications Subcommittee and of the Appropriations subcommittee that has jurisdiction over the FCC's budget, was instrumental in getting the commission to open a proceeding on must-carry last year. What's more, a source said, Stevens indicated he might block FCC Chairman Mark Fowler's renomination (see story, page 35) if the chairman doesn't move ahead on must carry.

The compromise, supported by major broadcast and cable industry associations, was filed at the FCC in March, with the comments deadline April 25. Last month, the Association of Independent Television Stations, hoping to keep the compromise on an expedited track, brought in several delegations of independents to lobby at the commission and on the Hill to speed up the pro-

ceeding (BROADCASTING, May 12, 19). INTV also launched a letter-writing campaign on Capitol Hill in April. That effort appears to be bearing some fruit. Over the past month, a number of senators and representatives have either written or contacted the commission on the matter.

It appears NAB and INTV have been operating under slightly different strategies. INTV began its push on must-carry last month. However, INTV President Preston Padden emphasized that although the independents have been pressing their case, "we don't want the commissioners to think we're trying to make trouble for them." INTV, he continued, supports the compromise, but "we understand it's up to them [FCC] to write the rule."

NAB, on the other hand, was waiting for the "right time" to make its push, said John Summers, NAB's senior executive vice president for government relations. He said the association wanted to give the FCC the "appropriate amount of time to review comments" before its members start working the issue. "NAB didn't agree to the compromise just so it could file comments at the FCC," Summers said. A legislative alert was sent to NAB's TV members last week, instructing them to ask their congressmen to urge the FCC to adopt the compromise or "something close to it" before Aug. 1.

This week (June 11 and 12), INTV is holding a general managers meeting in Washington, during which it will concen-

trate on Hill visits. Among the congressmen who have already contacted the FCC on behalf of independents: Senators Lloyd Bentsen (D-Tex.), Phil Gramm (R-Tex.), John Glenn (D-Ohio), Alfonse D'Amato (R-N.Y.) and Daniel Patrick Moynihan (D-N.Y.), and Representatives Gerald Solomon (R-N.Y.), Samuel Stratton (D-N.Y.), Dan Burton (R-Ind.) and Andy Jacobs (D-Ind.).

In addition, the Senate Communications Subcommittee has asked the FCC to give it a target date for action on must carry. It has yet to hear from the commission. Thomas Rogers, senior counsel to the House Telecommunications Subcommittee, has also asked the agency when it will act. Rogers said a subcommittee hearing on must carry was still a "live option."

Despite this activity, there was still no indication what the FCC might do. There was some speculation that the Supreme Court's decision last week in the *Preferred* case (see story, page 36), would stiffen Fowler's opposition. Fowler is believed to think must-carry rules conflict with the First Amendment.

Just what impact *Preferred* might have on the fate of the must-carry compromise was being debated. NCTA President James P. Mooney at a press briefing on *Preferred* said that under the *Quincy* decision of the appellate court that threw out the old must-carry rules, any new must-carry rule would face a stiff standard of justification, and "I suppose this [*Preferred*] will make it stiffer yet. I call this to the attention of public broadcasters and others who would like to have the world recreated as it existed a year ago." Mooney was obviously referring to the National Telecommunications and Information Administration's position that any new must-carry rule should require mandatory carriage for all public stations, as the compromise would not. He also said NCTA was standing by its commitment to the compromise.

Summers didn't think *Preferred* would hurt the broadcasters' chances of getting the compromise through. "It [the court] certainly didn't say cable has absolute First Amendment rights," Padden shared that view. Clearly the Supreme Court refused to embrace the sweeping First Amendment findings of the court, said Padden. The *Preferred* decision tends to undermine *Quincy*, he said. Padden felt the decision made it more difficult for Fowler to use the First Amendment as a reason not to adopt new must-carry rules. □

### Ex parte revisions proposed

The FCC last week proposed to revise and clarify its *ex parte* restrictions, which establish the procedures that participants in most commission actions must follow.

One proposal would lift all restrictions on inquiries into the status of FCC proceedings. Other proposals would make clear that *ex parte* prohibitions apply to presentations both to and from decision-making personnel in restricted adjudicatory proceedings; define decision maker as any agency employee "who is or may reasonably be expected to be involved" in the decision-making process in a proceeding; clarify that only formal oppositions, not informal oppositions or objections, will trigger the application of the more stringent *ex parte* constraints; clarify that the less-restrictive "permit but disclose" *ex parte* procedures that now permit discussions of most rulemakings provided the discussions are announced would also apply to any proceeding instituted by a notice of inquiry that could lead to a change in policy intended to be binding as a matter of law; clarify that any presentations, whether *ex parte* or not, are prohibited in nonrestricted proceedings when placed on a sunshine agenda, and apply *ex parte* constraints to most contested adjudicative proceedings.

# Turner tells Cable Forum he wants NFL rights

**ESPN may also bid for pro football;  
TBS's Goodwill Games half sold**

Turner Broadcasting System opened the National Cable Forum in Los Angeles with its chairman, Ted Turner, saying he would "personally try to put together a package" to win the television rights for National Football League games. Saying that discussions have already been held with cable operators, Turner also suggested that outbidding the three broadcast television networks for the NFL rights might also require money from advertisers. "If the NFL were exclusively on cable it would help cable penetration more than any other thing," he said.

Turner also said that The Goodwill Games in Russia would not make money for TBS, but that even if the loss is not "small," he would consider the event a success. "We are convinced that in 1990 we will recapture anything we lost and a whole lot more. The only reason we haven't done terrifically is because this is the first time."

Turner said that TBS currently was in "intense" negotiations with a U.S. city for the site of the 1990 Goodwill Games and that an announcement should be made next week. Wussler said that the USSR has talked about hosting the 1994 games in Leningrad.

Later, TBS Executive Vice President Robert Wussler said that with less than a month to go before the games are to be telecast, more than half the advertising spots are still to be sold. "We have sold several million dollars in the last five or so days, and we are optimistic about June," he said.

Turner downplayed the probable loss, saying the games were far more important as a symbol of athletics and peace and would give TBS high visibility. He added that TBS had not gone back to the Russians to try to renegotiate its contract. Wussler said: "We don't make money on *World of Audubon*, *Conseant* or *National Geographic Society*. We do them because he [Turner] believes in them."

Turner called the recently approved merg-

er of RCA and General Electric a "great tragedy," because the largest high-technology military contractor is now a network. GE, he said, has a "vested multibillion-dollar interest in continuation of the arms race."

Commenting on the cable industry in general, Turner said that the "disinflation environment" was putting pressure on everyone, but that he was very optimistic about the industry's future. "Success will belong to whoever makes the right moves. There will, however, be more than one winner."

In another presentation at the cable forum, ESPN Executive Vice President Roger Werner said the ABC subsidiary's billings were up 25% over last year and that ratings were up "nicely."

ESPN is also seriously considering a bid for a portion of the NFL telecast rights, Werner reported. He said such a portion might cost more than \$100 million and would probably require cable operators to charge subscribers "perhaps an additional 20 to 30 cents" a month. Werner said he did not think two cable networks would attempt to "share" a cable package. He was not specific on what an ESPN package might look like, but said there were many ways "to skin a cat," and suggested that additional games might be moved to a weeknight, similar to ABC's *Monday Night Football*.

Among the new programming features ESPN will have this year are the National Hockey League, the America's Cup sailing race, a weekly series on high school athletes and exclusive college basketball contracts with the Atlantic Coast Conference, the Big East and the Big 10. Also coming several weeks after TBS's Goodwill Games is ESPN's coverage of the U.S. Olympic Festival. Werner said that earlier fears that the TBS telecast would "blunt" ESPN's telecast have not been borne out and that advertising time for the Olympics Festival was virtually sold out.

Despite its variety of programming, ESPN's target demographic is still male, said Steve



ESPN's Werner

Bornstein, senior vice president, programming and production. Werner said that ESPN has tried the Ladies Professional Golf Association tour, the women's world cup skiing tour and women's basketball and added: "We are not avoiding a female audience or women's athletics, but generically speaking, sports is still predominantly male. That is a weakness or strength depending on the advertiser's point of view."

The ESPN executive vice president announced at the meeting that the cable network has decided to get involved in home video and was beginning to market a tennis instruction tape over the channel. □



Turner, Larry King (whose show is on CNN) and Wussler

Broadcasting Jun 9 1986

## Senate turns on the TV

**Coverage experiment will continue until July 15 vote; C-SPAN II carrying feed to five million homes**

Television in the Senate finally became a reality last week. Live gavel-to-gavel radio and television coverage of the "world's greatest deliberative body" began June 2 with Senate leaders acclaiming the historic significance of the event. "Today the U.S. Senate catches up with the 20th century," said Senate Majority Leader Robert Dole (R-Kan.) as he welcomed Americans watching this "historic event."

The Senate will experiment with electronic coverage of its proceedings until July 15 when, after a two-week break, senators will begin debate on whether to provide permanent broadcasts. The verdict is expected to be favorable. "TV is here to stay," said Sen-



The opening moments over C-SPAN II



Makeup instructions from John Glenn



The two leaders

ate Minority Leader Robert Byrd (D-W. Va.). "There won't be any turning back."

Nine senators gathered on the floor for the chamber's television debut. "If members can resist the temptation to exploit technology, we have an opportunity to make this a landmark event," said Dole. "Historians can call this day a turning point, or the day the Senate walked off the stage of history, instead of on." The majority leader was referring to concerns expressed by opponents of TV in the Senate who feel the cameras will lead to grandstanding and will alter the chamber's rules that protect the rights of the minority. Critics such as Senator J. Bennett Johnston (D-La.) warned that aiming cameras on the floor will make it more difficult to stage filibusters and stop legislation fueled by the "passions of politics."

But proponents feel electronic coverage will force the Senate to refine its rules to become more efficient. Often the upper chamber becomes bogged down by legislative delaying tactics used to stall debate. Dole and Byrd (author of the TV-in-the-Senate resolution) think television coverage will improve debate and bring more lawmakers to the floor.

When it adopted legislation Feb. 27 (S. Res. 28) permitting the broadcast experiment, the Senate also considered a number of rule changes. Only one change was adopted—a decrease from 100 to 30 hours in the time allowed for debate, procedural moves and roll calls after the legislators vote to invoke "cloture" to shut off a filibuster.

The Senate's use of quorum calls, a procedural motion used to stall floor action while negotiations take place off the floor is expected to continue. To fill the gap during quorum calls the Senate will run a crawl across the screen announcing a quorum call is in progress and play classical music. (Live radio broadcasts of the chamber started in March, and in May the Senate began closed-circuit television coverage as part of a month-long test before opening its doors to unrestricted live broadcasts.)

C-SPAN is distributing the Senate proceedings via satellite on its new service, C-SPAN II, to approximately five million homes. It launched the new service at noon on June 2, with a two-hour special program (BROADCASTING, June 2) before the Senate's debut at 2 p.m. The service is available at no extra cost to cable systems but systems car-

## FCC approves GE/RCA

Removing the final governmental stumbling block to General Electric's \$6.3-billion acquisition of RCA, the FCC last week voted unanimously to approve the transfer of RCA's licenses. In its order, the commission granted GE an 18-month waiver of the one-to-a-market rule to break up NBC's grandfathered radio-television combinations. On the block will be WNBC(AM)-WYNY(FM) New York; WMAQ(AM)-WKQX(FM) Chicago, and WKYS(FM) Washington.

William Shumann, GE Washington spokesman, said it was uncertain precisely when GE and RCA will close on the deal. That's because under the terms of the merger closing is supposed to take place as soon as possible after the FCC's order becomes final, which Shumann said takes place July 5. But GE also has a right to waive receipt of the final order and close before that, Shumann said. Shumann also said GE intended to "integrate" RCA's businesses "gradually" over the several months following.

In addition, Shumann said, NBC would be an independent organization within GE and would retain the same autonomy it had at RCA.

rying C-SPAN I, the public affairs network that has featured live gavel-to-gavel coverage of the House since 1979 and now reaches 23 million homes, may not drop that channel to pick up C-SPAN II. All three commercial television networks covered the opening event on their evening news shows. The Public Broadcasting Service ran a 90-minute satellite feed of the Senate that afternoon. PBS stations had the option of breaking away after 90 minutes.

Under the Senate resolution, cameras will be operated by Senate staff and will remain fixed on speaking senators, the presiding officer, clerks and the chaplain. During roll-call votes, the cameras will pan the chamber.

The festivities surrounding the Senate's television premiere included speeches reflecting the humorous side of the event and a party for the former majority leader, Howard Baker (R-Tenn.), a champion of TV access.

The senators, many of them wearing tele-genic red ties, took to the screen without hesitation. Senator John Glenn (D-Ohio) poked fun at all the advice members had received on how to look their best on TV. He appeared on the floor with pancake makeup and a mirror, and on camera he powered his balding head. "Those of us with thin hairlines or little hair on the head have been advised that you do not lean over like this into the camera, because that will give a poor impression," Glenn said.

Senator Robert Stafford (R-Vt.) said that he concluded while dressing in the morning that "I was too old to change anyway and even makeup would not help much and the bags under my eyes would just have to stay there and we would just have to take the senator from Vermont the way he is." □

# CBS, Justice reach accord on in-house production

**Agreement allows CBS to increase weekly prime time production to 3½ hours; network withdraws from tentative pact reached with Hollywood**

CBS has indicated a possible change in the strategy it intends to pursue on in-house program production. It has reached a tentative agreement with the Justice Department gradually to raise the cap on the in-house programing CBS is allowed to produce under the 1980 consent decree that ended the antitrust suit Justice filed against the three television networks six years earlier. The modification, if approved by the U.S. district court in Los Angeles with jurisdiction in the matter, would raise CBS to the same in-house production limits that now apply to ABC and NBC.

Word of CBS's request for such a modification and Justice's "tentative" agreement to it was disclosed last week at the same time it became known CBS has withdrawn from the tentative accord it reached with Hollywood producers last year in an effort to resolve the long-stalemate dispute over the FCC's once-prepared repeal of its financial interest/syndication rules. A CBS spokesman, George F. Schweitzer, who had been asked whether the tentative agreement with Justice had an impact on the understanding with Hollywood, said: "No, no discussions are under way." Schweitzer said: "We pulled back our proposal when it wasn't supported [by the other networks], and because of a new environment," a reference to the enterprises in which program producers are involved. Fox Broadcasting Corp. now owns stations and has plans for a fourth network. And Lorimar has substantially increased its television station ownership.

Jack Valenti, president of the Motion Picture Association of America, acknowledged that CBS had decided to "cancel" the tenta-

tive agreement because of the failure thus far of the talks with ABC and NBC. But Valenti said there is "an implicit understanding" that if an agreement is struck with the other networks and CBS finds it acceptable, it will join it. Valenti praised CBS's conduct in the matter as "exemplary—I can't fault them." He did not seem sanguine, however, about the prospects of talks with the other networks. "ABC is hanging tough, and there has been no sustained period of talks with NBC," he said.

Under CBS's tentative agreement with Justice—on which public comment is invited—CBS would be able to increase immediately its in-house production to three and a half hours weekly, an hour more than it is now allowed. The cap would rise to four hours in 1988 and five in 1989. The decree dissolves under its own terms in 1990, 10 years after it went into effect. ABC has been at the three-and-a-half-hour limit since its decree was negotiated, in 1980, and NBC, since 1984, after it sought the same terms as those applicable to ABC. Under the terms of all three decrees, any network is entitled to the same terms as those governing the activities of either of the other two.

Schweitzer said the tentative agreement with Justice "does not signal a decision to increase in-house programing." But he suggested that could change. "As we make our plans for the two and three years out," he said, "we want to have the same [program-production] cost efficiencies" now available to ABC and NBC. "As we produce more made-for-TV movies," he added, "we want the same deal as the others." He noted that CBS now produces only one hour of programing weekly, the *Twilight Zone* series.

The consent decrees settled antitrust suits the Justice Department filed against the networks in December 1974 (BROADCASTING, Dec. 16, 1974). The suits charged the net-

works with combining with their owned stations and affiliates to monopolize and restrain trade in the entertainment programing they broadcast in prime time. The Justice Department had initiated actions against the networks two years earlier, in the midst of the Watergate investigation, and the networks charged the suits were in retribution for their news coverage of Watergate. The presiding judge in November 1974—following the resignation of President Nixon—granted the networks' motions to dismiss the suits, but without prejudice. That permitted the department during the Ford administration to reintroduce its suits.

As for the withdrawal of the proposal to resolve the financial interest/syndication issue, Schweitzer noted CBS's tentative agreement was conditioned on the other two networks accepting its terms. They refused, in large part, because the CBS proposal contained no cutoff date. ABC and NBC officials have been reportedly seeking to make their own agreements with the Hollywood community (BROADCASTING, May 5). "We want to hear about the deals made with ABC and NBC," Schweitzer said. □

## Fox Broadcasting goes to Madison Avenue

**Advertisers hear details of new program service, scheduled to debut in March; incentives include lower advertising rates, multiyear deals**

Fox Broadcasting outlined to advertising agency executives in New York last week the programing it plans to have on the air by March 1987. By that time, FBC hopes to have a one-hour, action-adventure on Sunday at 7-8 p.m., followed by four sitcoms from 8 p.m. to 10 p.m. Four sitcoms are also planned for Saturday night from 8 p.m. to 10 p.m.

There was no word at the meeting on the FBC lineup of affiliates, but David Johnson, senior vice president of marketing, said affiliations totalling "well over 50% of the country" may be announced as early as this week. Sources said FBC now has deals or offers in all top-50 markets.

Impressions of the meeting were bullish, according to the those attending, who said they had met with FBC executives and knew details of the meeting's agenda in advance. Mark Goldstein, senior vice president, Ogilvy & Mather, said that in comparison to past fourth-network appearances before the advertising community, FBC's approach was "refreshingly" different. FBC is not asking for advertiser support before programs are actually planned and piloted. In the past, Goldstein said, advertisers have been asked to support a fourth-network concept in its

## ABC may rethink compensation plan

There is a possibility that the ABC Television Network may alter an affiliate compensation plan that only two weeks ago had been presented as a fait accompli. The affiliates, at a Tuesday meeting in Los Angeles, adopted a resolution criticizing the manner in which the network had presented the plan (BROADCASTING, June 2). The resolution additionally asked the network to reconsider the plan, which essentially reduces, by several million dollars, cash compensation being paid to the stations for carrying *Monday Night Football* regular season games and major league baseball playoff games on weeknights and weekends. In place of the cash compensation the network would give affiliates additional advertising time.

At last Thursday's meeting between affiliates and the network, opposition was voiced to the plan, especially regarding the changes in *Monday Night Football*. Many smaller-market stations will apparently be adversely affected by the changes. During the three-day affiliates meeting network officials on several occasions apologized for the manner in which the change was announced. They also agreed to further discuss the changes with affiliates.

Following a Friday morning meeting with the affiliates' board of governors, George Newi, senior vice president, affiliate relations, said that as matters stood, the compensation changes were still in effect. But he added that the network would consider the proposed changes made by the affiliate organization. That change apparently involves giving affiliates more than three minutes out of the seven-minute news break during the half-time of *Monday Night Football*.

infancy. Bill Croasdale, senior vice president, BBDO, echoed that sentiment after the meeting: "We're looking at them as a true fourth network."

Mel Conner, senior vice president, Dancer-Dorland, said he was impressed by Fox's attitude: "They said they're in it for the long haul, and that's what we like to hear."

Agency executives said it appears programs will be targeted to young adults. The action-adventure scheduled to run opposite CBS's *60 Minutes* at 7-8 p.m. on Sunday aims for a young audience, in a counterprogramming approach similar to the programming aired on ABC and NBC during that time period. *The Late Show* starring Joan Rivers will also have a younger slant, and is scheduled to feature guests that Rivers reportedly wanted on *The Tonight Show* but were turned down by NBC.

There is a "young adult audience that is not being tapped" on Saturday and Sunday nights, said David Lerner, vice president-broadcast supervisor, Foote, Cone & Belding, citing those nights as an opportunity for Fox.

Although no specific programs were announced at the meeting, FBC has committed to a television series based on the movie, "Down and Out in Beverly Hills." Also, FBC is said to be considering *All Is Forgiven*, a sitcom that aired on NBC last spring but did not make that network's fall schedule, despite respectable ratings.

Advertising executives said FBC is promising to price itself lower than the three existing networks. That will be necessary, said the executives, if FBC expects advertisers to risk money on a new enterprise. They also said FBC officials have made it known they will entertain advertisers during development season, March and April, prior to the beginning of a broadcast year.

Fox will also offer advertisers a more liberal use of "billboards" than existing networks permit. With the purchase of a minimum number of spots, a buyer will get a 15-second "billboard" ("This program is brought to you by..."), which the networks allow only during daytime and sports. Also, it is said, FBC will make multiyear deals that are now avoided by networks. Another attractive advantage Fox will offer advertisers, said Dancer-Dorland's Conner, will be looser "continuity acceptance" standards.

The agency representatives showed little reservation about placing advertising on a lineup of mostly UHF stations, although the jury was still out on the matter. Paul Isacson, executive vice president, Young & Rubicam, said an opinion would be reserved until the full station lineup was announced, but he added that if some UHF affiliates stations were not carried by local cable systems, "I'd be concerned."

FBC will be limited by the current 86% household reach of the country's independents, but that did not seem to bother the advertising executives either. Ogilvy & Mather's Goldstein said that with current buys of syndication that covers less than 90%, or even 80% of the country, coverage would not be a significant hurdle for FBC to overcome. □

## Stereo TV out in full force at CES

**Other highlights of Consumer Electronics Show include large and small sized TV, advanced VCR's and belief that the worst may be over for home dish industry**

If there is any lingering doubt that stereo sound for television will sweep the nation, it can be laid to rest. Responding to marketplace demand, manufacturers filled their booths at the 1986 Consumer Electronics Show in Chicago last week with stereo television sets and set-top adaptors designed to upgrade existing mono sets to stereo.

And just prior to the show, RCA and Zenith Electronics, the nation's two largest set manufacturers, announced that at least half the models in their new lines would be equipped to receive stereo broadcasts.

"Next year every manufacturer will be fighting very hard to put [stereo] as deep in this line as possible," said Bruce Schoenegge, vice president, product management, Hitachi. "Along with tube size, remote control and appearance, it'll be one of the primary selling features."

CES, a semi-annual event sponsored by the Electronics Industries Association, provides manufacturers and distributors of electronic hardware and software for the home with a place to display their wares and persuade retailers to handle them. At last week's summer CES, some 1,400 companies exhibited and around 100,000 attend.

Like the television sets, radios were being shown at CES in countless manifestations—some as sophisticated tuners costing hundreds of dollars for audiophiles or "tweaks" and other as mere novelties. Leading Way Co., for instance, was selling a solar-powered FM radio built into a sun-visor for \$12.95 in quantities. Radios were also available in combinations with television sets, clocks, telephones and compact disk players. Boom boxes, which combine stereo radios and audio cassette recorders, were shown in every size and configuration.

AM stereo and FMX seemed to generate little interest at the show. Motorola showed the same display of C-Quam-only AM stereo car radios and tuners it has at the past few National Association of Broadcasters exhibitions with a few new additions. However, the manufacturers of the C-Quam-only radios were not featuring them in their booths. Sunkyoung salesmen were showing, but not featuring, the company's new C-Quam AM stereo/FM stereo radio because it wasn't hooked up to an AM antenna. Without any fanfare, Sony showed a multi-system car radio and Sanyo, a multisystem boom box.

Some FMX proponents had hope to see several FM tuners and receivers with FMX decoders at the show, but they were disappointed. The only company with an FMX radio was NAD USA Inc. It showed the same tuner it did at the NAB convention last April. This time around, however, it was able to conduct live demonstrations using the FMX signal broadcast by WFMT Chicago.

A smattering of FMX did turn up by the end of the show. According to one person involved in the promotion of the technology, Sprague Electronics is the heretofore unidentified company that is developing an FMX chip. The chip, which will make possible the widespread manufacture of FMX radios, is expected to be ready for market in the summer of 1987. Also, Paul Perez, head of marketing at Recoton, said the company is developing an FMX adaptor that will sell for around \$99 and turn any conventional tuner or receiver into an FMX unit.

The largest picture tube on the show was in the booth of Mitsubishi—a whopping 40 inches diagonal. But it was there only to lure dealers into the booth to check out the company's available line of television sets, which was topped by 35-inch tube sets offering 86% more viewing area than more conventional 26-inch sets. There were other big tube sets on the floor, including a 37-inch JVC model with stereo, which was not yet ready for the market.

Although the large sets drew some curious crowds, it was the small so-called portable LCD televisions that drew the dealers and retailers looking for a new product to sell. Such portables, which use liquid-crystal displays in lieu of tubes, were shown by Seiko, Casio, Panasonic, Goldstar and Citizens Watch Co. Seiko, best known for its watches, introduced the LVD-302 that can, in the realm of LCD TV, be called a high-resolution model. The set's two-inch screen is packed with more than 70,000 pixels, providing relatively good definition and contrast. Its suggested retail price: \$300.

VCR's, more capable than ever, continued to be a hot ticket. Just how hot was reflected in the EIA's Consumer Electronics Group's new projections on consumer electronic sales released at the show. In the report, the CEG predicted sales of 13.2 million VCR's in 1986, 700,000 more than it estimated six months ago in its January report.

The most controversial VCR at the show belonged to Sansung and it, too, was not for sale—at least not for the present. The unit, dubbed the Translator, features two complete transports—one 8 mm and the other, VHS—with interconnected electronics, facilitating the dubbing or copying of videocassettes from one format to the other. The Motion Picture Association of America immediately condemned the machine, alleging that it would encourage the piracy of pre-recorded cassettes and put a severely harm the \$5-billion-a-year home video industry.

The home satellite industry has been hurting since January when Home Box Office scrambled fulltime the satellite feeds of HBO and Cinemax and announced plans to charge dish owners to descramble and receive them. The move not only deprived dish owners of free access to the two pay services, but it also through the entire market into chaos. Consumers wanted to know what services would be available at what price and dish dealers, for reasons not entirely of their own making, were unable to an-

# Why Edens Broadcasting chose a rep instead of a conglomerate.

*By Gary D. Edens, President and Chief Executive, Edens Broadcasting*



*Gary Edens (left), shown with Jerry Schubert, President, Eastman Radio*

We pride ourselves on broadcasting quality programming, and needed a rep that knew how to sell more than just numbers.

Eastman captures the unique character of our stations—without reducing them to mere statistics in a ratings book.

## **Eastman tells the whole story.**

We've got nothing against numbers, but our award-winning stations have personalities and formats that stand out in a sea of statistics.

KQYT in Phoenix pioneered the easy listening format. KOY, Phoenix, has won more news awards than any other Arizona station. Tampa's WRBQ launched the Morning Zoo,<sup>™</sup> becoming one of America's 10 most admired stations. In Richmond, WRVA is celebrating its 40th year with the same morning man. And Richmond's WRVQ dominates the contemporary format with its 200,000 watt signal.

These are stories worth telling, and Eastman makes sure they're told.

## **Eastman sells radio. Only radio.**

A lot of reps use radio sales as a training ground for TV. Not so at Eastman.

Their reps specialize in radio—only radio. They take the time to get to know our stations, earning a high share of national dollars by selling the quality that numbers alone can't reach. In Tampa, for example, Eastman just produced the highest single month of national billings in that station's history.

## **Eastman treats us like family.**

Eastman's never let us down by treating radio time as commodity trading. They're big, but they don't sell "supermarket-style" like those conglomerates. They treat us like family.

We've grown with them, and we're growing because of them. As long as they keep that momentum going, it's Edens and Eastman forever.



# Card Sharks

## Has The Right Suit For You

### SPADES AND **Card Sharks** ARE HIGH

The new **Card Sharks** dramatically improved Every Major Demographic category on CBS\*



### WIN HEARTS WITH **Card Sharks**

Bill Rafferty deals the cards and draws everyone into the fun and excitement.



### JOIN THE CLUB OF **Card Sharks** STATIONS

Cap Cities/ABC's WABC, WPVI & KGO, Cox, Gannett, KKR, Milwaukee Journal, Multimedia, Post Newsweek and Viacom all bet their chips on **Card Sharks**



### SPARKLE LIKE A DIAMOND WITH **Card Sharks**

You'll cover the odds when you add Mark Goodson's magic touch to your line-up.



\*Source: ACN—NTI—CARD SHARKS—STD—PRESS YOUR LUCK, 10:30A.—STD.

**FIRM CO**



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(818) 954-7800



swer them.

The troubled state of the industry was clearly evident at CES by the number of home satellite exhibitors present. At the January show, about 45 companies made the scene. Last week, only about two dozen were on hand. What's more, the EIA's forecast of dish sales in 1986 released last week was 400,000, 300,000 fewer than it had predicted just six months earlier, prior to commencement of scrambling.

Yet there was quite a bit of optimism among the home satellite people at the show that the confusion would eventually dissipate, that many consumers would recognize the advantages of owning a dish and that sales would pick up again. The optimism was underscored by the debut of a new dish supplier—Cincinnati Microwave Communications Inc. (CMC).

John O'Steen, president and chief operating officer of CMC's parent, Cincinnati Microwave Inc., said, "As the confusion clears up, sales will experience a recovery. We have seen a bottoming and should see some steady growth from here on out."

At a panel session, Larry Bowman, vice president, sales and marketing, M/A-Com Cable Home Sales, which supplies home dishes as well as the Videocipher II scrambling system being used by the cable industry, expressed his bullishness. "Contrary to some reports on the demise of this business, I feel... there is substantial opportunity left in the satellite TV business," he said. "In fact, only about 10%... of the potential has been tapped today. Those that have the patience to endure can reap the harvest."

According to Bowman, the home satellite market is the between 12 million and 15 million homes that will never be served by cable and the "substantial number beyond that" that will be underserved by small-capacity cable systems. "The market recovery is under way and will continue through 1986," he said.

A week before CES, Showtime/The Movie Channel scrambled its two popular services, depriving dish owners of two more free offerings. But Stephan Schulte of Showtime/TMC appeared on the home satellite panel to let dealers know the pay programmer was just as interested in seeing a healthy home satellite market as they were and that it was prepared to help dealers reinvigorate the market by letting consumers know that Showtime and TMC were still available—albeit for a fee (\$10.95 per month each or \$16.95 for both).

"We've had enough of the gloom and doom," said Schulte. "Now it's time to get back to the heart of the matter—selling." To help that effort along, he said, Showtime/TMC is supplying cooperating dealers with materials that will help them sell dishes, descramblers and the pay services to consumers at the same time. And every time a dealer sells a consumer a descrambler and refers him to Showtime/TMC to subscribe, he said, Showtime/TMC will send the dealer \$10.

Laura Perry Barton of Tele-Communications Inc., which, as the nation's largest MSO, encouraged all cable programmers to



scramble, said that TCI is offering consumers a package of pay and basic services for less than \$30. "It's in our best interest for the home satellite dish industry to survive and thrive," he said. "By... offering you a programming package that's attractive to the dish owners... [we] will help you sell both the satellite receiver equipment and the descramblers," he said.

Barton said TCI is commissioning dealers to sell the package as its agent, paying them \$30 for each sale.

Almost lost in the crush of other products and technology were two teletext decoders. Samsung showed a set-top NABTS decoder capable of receiving and displaying the Extravision service broadcast by CBS and most of its affiliates. A spokesman said a price has yet to be set on the box, but that it will probably sell for around \$300 when it hits the market this fall. And a decoder for the incompatible World System Teletext was built into Zenith's new \$1,000 top-of-the-line digital television set. Taft Broadcasting has been broadcasting a WST service, Electra, over its WKRC-TV in Cincinnati and it plans to begin broadcasting the service over its other 11 stations this summer.

All the interest in stereo TV shows up the CEG's latest sales projections. The June report estimates that three million sets with built-in stereo will be sold in 1986, representing 17% of total color television sales for the year. Three million is twice as many as were sold last year and 200,000 more than the CEG projected in January.

Zenith, which battles with RCA for the top spot in color television sales in the U.S., doesn't exhibit at the CES, but on the first day of the convention it showed a good sampling of its products at a press reception. According to Alan Danenberg, television product planning, half the models in Zenith's new line of television sets have built-in multichannel television sound (MTS) decoders, up from a third of the models last year. The line of stereo sets extends from a digital 27-inch set retailing for around \$1,000 to a 19-inch unit that will go for around \$500, he said.

RCA also doesn't bother to show its television and video products at the show, but, in a press release it issued last month, it said more than half of its 68 models feature built-in stereo capability and that another eight

were stereo-ready—that is, able to receive stereo with the addition of a special adaptor.

The story in the booths of lesser players in the U.S. color television market was much the same. Nearly 60% of the models in the new current Quasar line were capable of receiving stereo, most of them with built-in circuitry. Panasonic introduced seven new stereo monitor/receivers with 25-inch, 26-inch or 27-inch screens.

In addition to all the stereo television sets, stereo VCR's were pervasive. Many of the half-inch VCR's—Beta and VHS—that were capable of playing pre-recorded videocassettes in stereo were also capable of receiving and recording off-air stereo broadcasts.

The purchase of a stereo VCR is one way for a consumer who has a good mono television set to enjoy stereo broadcasts without going to the expense of prematurely replacing his set. Another way is to buy one of several set-top stereo television tuners being demonstrated at the show.

Recoton showed once again FRED I, a \$149 set-top box that turns a mono set into stereo by picking up stray IF radiation from the set containing the audio signals through its unique "stereo probe." Recoton also introduced FRED II and FRED III for use in cable homes. According to Recoton marketing head Paul Perez, the two new units were designed for optimal compatibility with cable headend stereo generators made by Leaming Industries and Scientific-Atlanta. FRED II sells for \$179, he said, and FRED III, a fully automated version of FRED II, goes for \$199.

Some of the set-top stereo tuners offered more than just stereo. Ambico Inc. showed a new tuner with a suggested retail price of \$359.95 that not only provides stereo reception, but also infrared (wireless) remote control. Even more capable (and expensive) was MultiVision 3.1 from MultiVision Products Inc. The product, which will sell for \$500 or less, delivers three features to its owner: stereo, infrared remote control and picture-in-picture.

With consumers and receiver manufacturers now fired up about stereo, whether to gear up for stereo may no longer be an option for television stations. Said Hitachi's Schoenegge: "It's gotten to a point where the local station that doesn't have MTS is going to be at a competitive disadvantage." □

# SIXTY YEARS **1926-1986** OF NBC

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The network enters its seventh decade stronger than ever

## Birds of a Feather



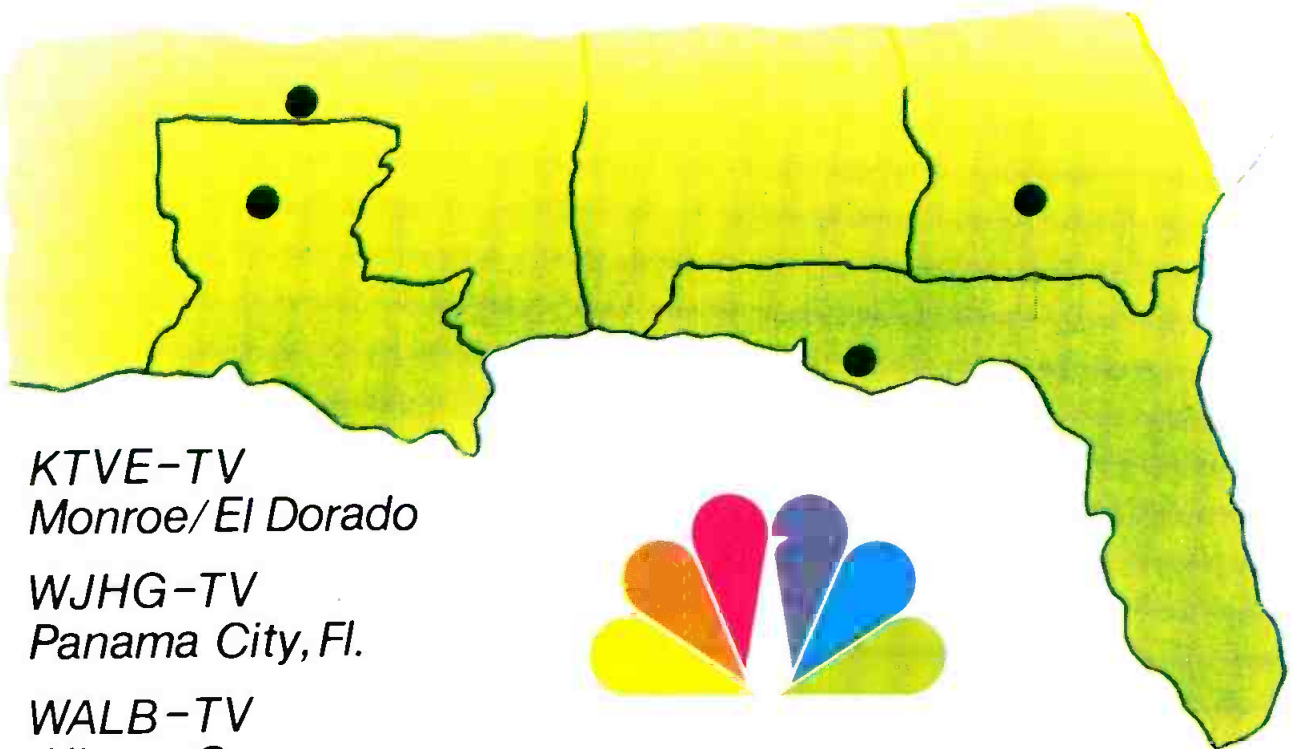
**#1 Together.**



*Harrington, Richter & Parsons, Inc. and Clem and Lowrance, Inc., National Representatives*

*Source: NSI Feb. '86.*

# HAPPY BIRTHDAY NBC!



KTVE-TV  
Monroe/El Dorado

WJHG-TV  
Panama City, Fl.

WALB-TV  
Albany, Ga.

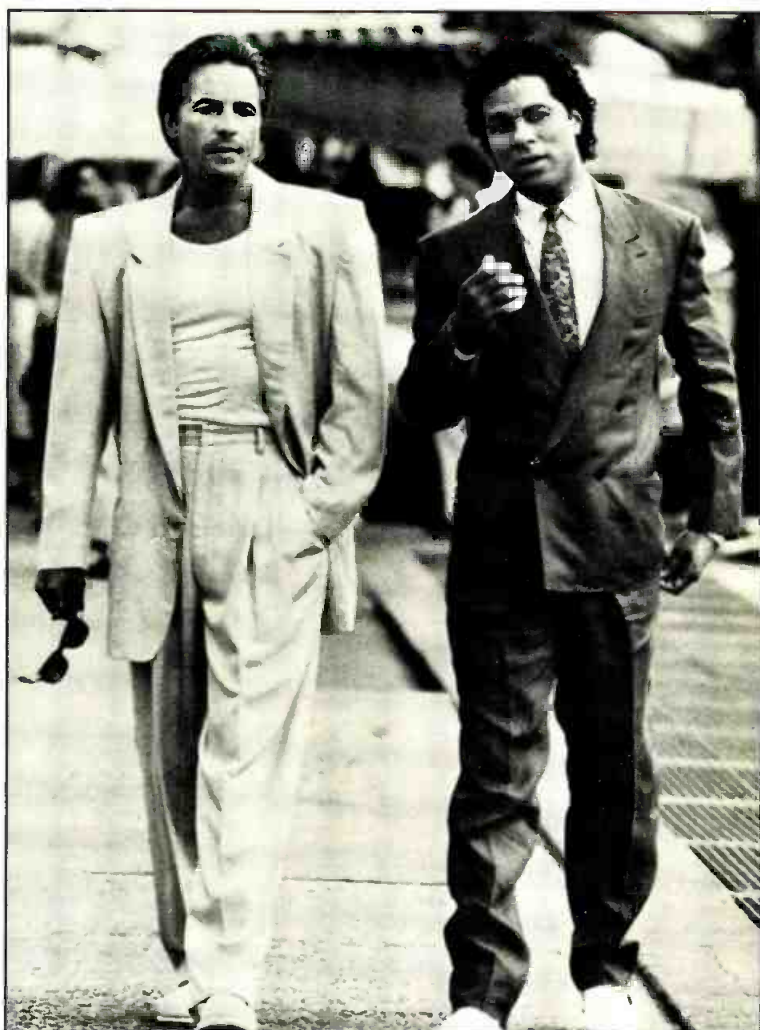


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**Gray Communications Systems,  
Inc.**



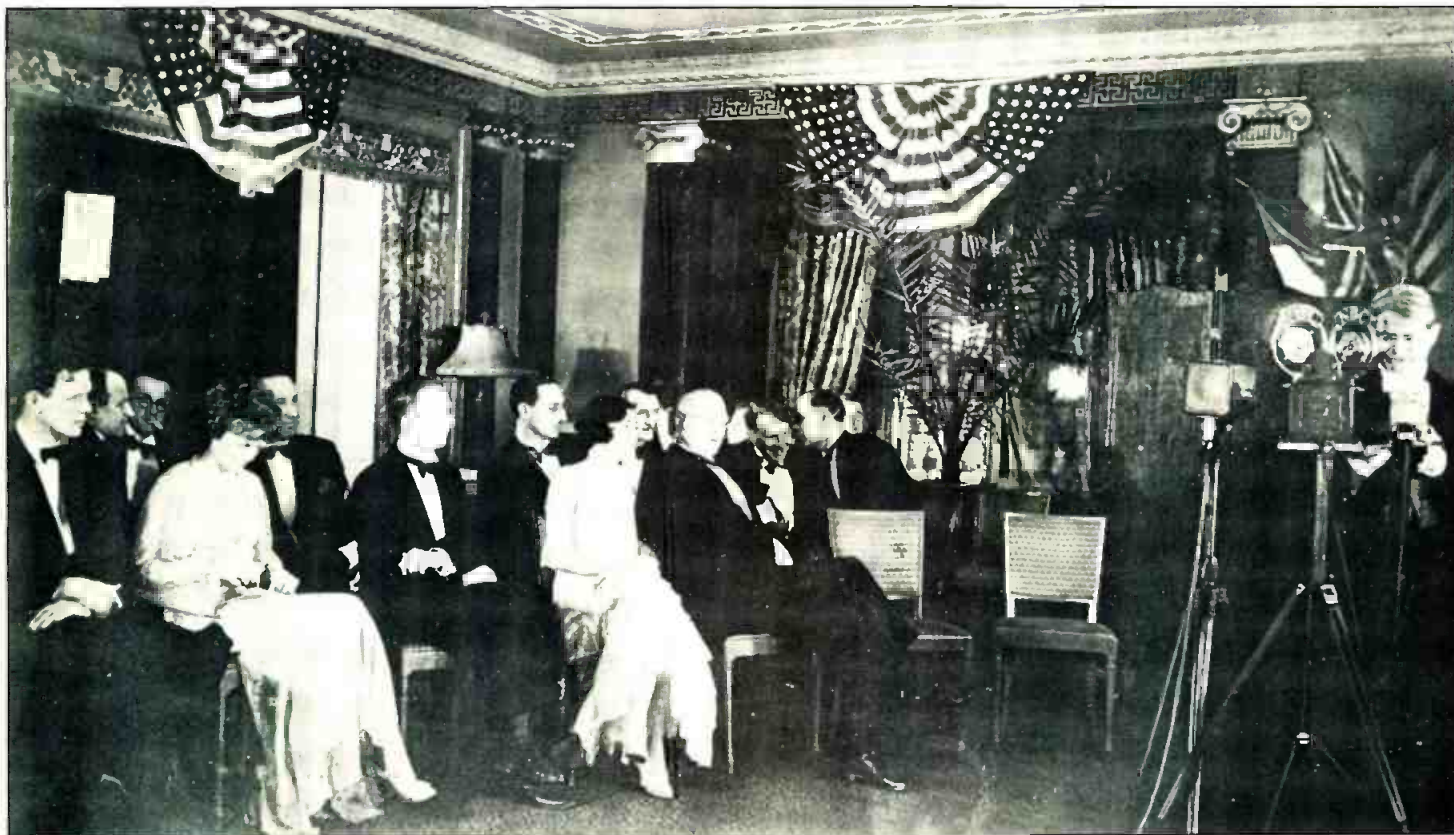
## The first 60 years of NBC



From Weber and Fields (1926) to Crockett and Tubbs (1986)

*The peacock has ample reason to preen these days. NBC's diamond anniversary finds it newly wedded to General Electric and fresh from its first prime time television victory since almost the dawn of recorded ratings. The first network has risen from the ashes of its late-1970's performance to the top of the heap. What better vantage from which to survey its six decades in the business of broadcasting, as BROADCASTING does in the pages that follow...*

# The image of NBC, from Walter Damrosch to Bill Cosby



**Nov. 15, 1926:** The National Broadcasting Co. goes on the air at 8 p.m. from the Grand Ballroom of New York's Waldorf-Astoria hotel. Among the 1,000 guests on hand were (far left) Charles Lindbergh and Amelia Earhart.

Sixty years ago, NBC transformed broadcasting from a local form of electronic communications to one that would serve the masses on a national scale. On Sept. 13, 1926, the Radio Corp. of America, which, as the leading manufacturer of radio receivers in the world, determined that the future of the medium would rely on the "quantity and quality" of programming, took out a full page newspaper ad announcing the formation of the National Broadcasting Co.

"The purpose of that company," the ad said, "will be to provide the best programs available for broadcasting in the United States" and to offer them to stations in the country "so far as it may be practicable to do so, and they may desire to take them. It is hoped that arrangements may be made so that every event of national importance may be broadcast widely throughout the United States." General Electric and Westinghouse also had ownership interests in NBC, 50% and 20%, respectively, but RCA bought them out in January 1930 and remained the sole owner until late last year when General Electric acquired RCA for \$6.3 billion.

RCA's goal of providing a national programming service was realized just two months later when, on Nov. 15, 1926, NBC aired an evening of entertainment programming from the grand ballroom of the old Waldorf-Astoria hotel at Fifth Avenue and 34th Street in New York City—now the site of the Empire State Building. At 8:05 p.m. that night, Merlin H. (Deac) Aylesworth, former

managing director of the National Electric Light Association and NBC's first president, kicked off just over four hours of live entertainment before some 1,000 invited guests. Among the acts were the New York Symphony, conducted by Walter Damrosch; opera singer Mary Garden; humorist Will Rogers, in a remote broadcast from Independence, Kan.; pianist Harold Bauer; the comedy team of Weber & Fields, and four dance bands. (Live network entertainment programming on radio would nearly die by the late 1950's, only to reappear in the 1980's, leading some broadcasters to dub this decade as radio's "second golden era.")

That first NBC broadcast was heard over 21 charter stations that initially composed the NBC Radio Network, as well as four other outlets. Nearly all were located east of the Mississippi river. It was estimated that the NBC broadcast reached about two million of the then five million homes equipped with radios.

There were a handful of ad hoc radio networks prior to NBC's Nov. 15, 1926, broadcast, such as a special 12-station link that aired coverage from the Republican national convention in 1924 and a 21-station hook-up that carried President Calvin Coolidge's inaugural address in 1925. But NBC was considered the first full-service network organization.

One of the first regularly scheduled series after NBC's first network broadcast was a Sunday-morning show geared to young children, *Children's Hour*, hosted by Milton

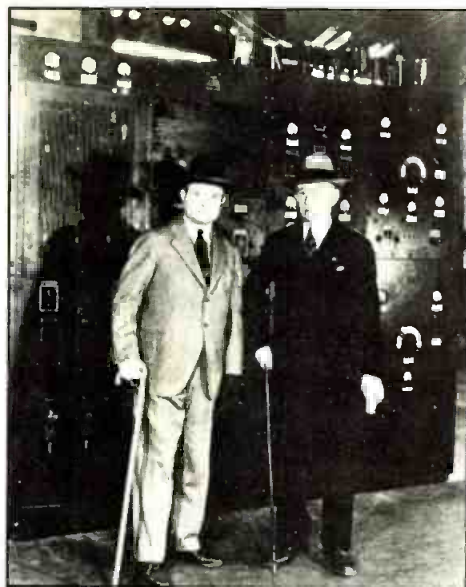
Cross, who later became the announcer for NBC television's weekly Metropolitan Opera broadcasts.

Some radio historians say RCA's launch into networking helped invigorate what was then a somewhat floundering industry. There were some 500 to 600 radio stations in 1926, a drop of several hundred from previous years. There remains little doubt today that the NBC network enhanced the stature of the aural medium, bringing live entertainment and news programming into the home.

RCA's official entry into broadcasting came in 1925, when the company purchased WEA(AM) New York (now WNBC[AM]) from AT&T for \$1 million. It took over the station a year later, on Nov. 15—the date of its first network broadcast—incorporated it under the name of the National Broadcasting Co. and used it as the originating station for all of its network programming. NBC also inherited WEA announcer Graham McNamee, who became one of the first network radio personalities handling overall announcing chores including sporting events and newscasts.

At the same time NBC was formed, RCA set out to establish what was to become the forerunner of the standards and practices departments at the major networks today. RCA called it the "public advisory council," composed of 12 members representing "different shades of public opinion."

During the council's first meeting, the following proclamation was issued establishing NBC's goal: "In this country we must learn by experiment the best way of handling this



David Sarnoff (l) and Guglielmo Marconi in 1933

important agency. The National Broadcasting Co. is making that experiment. It would like to demonstrate to the American people that this agency can be handled by a private organization effectively, economically and progressively. It would like to demonstrate that it could respond quickly to the public taste and the public needs. It would like to show that it could administer these facilities without unfair discrimination and with maximum service in both quality and quantity."

The demand for a network service among local stations was mounting so rapidly that less than two months after its first national broadcast, NBC created two different networks (on Jan. 1, 1927), a move that would not be duplicated again until 1968 when ABC formed four radio networks. The two networks were known as the NBC Red Network, which began with 25 stations, and the NBC Blue Network, which began with six affiliates. However, several stations of the Red network were part of the basic lineup for both networks. One NBC historian said the terms red and blue originated with NBC engineers who used the two words as a convenience for drafting maps of network coverage.

(In May 1941, the FCC issued a network monopoly report, which said, among other things, that one company could not operate more than one major broadcasting network. NBC subsequently set up the Blue Network Inc. and sold it to Edward J. Noble for \$8 million cash in October 1943. It formed the basis for what was to become the American Broadcasting Co.)

The same day NBC launched its second network, the company succeeded in executing the first coast-to-coast program transmission by wire—a play-by-play description of the Alabama-Stanford Rose Bowl college football game from Pasadena, Calif. But for economic reasons, regular coast-to-coast service did not commence until Dec. 23, 1928—a leased wire between New York and San Francisco.

In April 1927, NBC also established a West Coast regional network of seven stations. A rate card for the two NBC networks and the regional one, however, was not is-

sued until Sept. 1 of that year. Early advertisers on NBC included Pepsodent, Procter & Gamble, Cities Services (Citgo), General Foods, General Motors and Colgate-Palmolive-Peet.

NBC's largest lineup of stations that year was assembled on Sept. 22, when the Gene Tunney-Jack Dempsey heavyweight title fight in Chicago was transmitted to 69 stations.

On Oct. 1, 1927, NBC moved its operations from the facilities of WEAf, in the AT&T building in Manhattan, to newly constructed studios at 711 Fifth Avenue. Six years later it moved to its now familiar 30 Rockefeller Plaza address. (Two years ago, however, NBC Radio shifted most of its administrative and corporate staff as well as its news facilities to 1700 Broadway). The year 1927 also saw the introduction of the now-famous NBC chimes (the notes G, E and C), which are still being used on both NBC radio



Thomas Alva Edison on NBC in 1928

and television. A fourth chime was used during the years 1937-44 as a confidential alert for NBC staff during major news events.

Among the first big name entertainers to be signed by NBC to host programs were Eddie Cantor, Al Jolson and Rudy Vallee, the last hosting NBC's first network radio variety hour. The NBC *Music Appreciation Hour* with Walter Damrosch, the *Voice of Firestone* and *Real Folks* hit the airwaves in 1928. In 1929, *Rise of the Goldbergs* and *Amos 'n' Andy*—NBC's first big hit that originally started locally on WGN(AM) Chicago—started their long network runs. Weekly Saturday afternoon broadcasts from the Metropolitan Opera House were launched on



H.V. Kallenborn

Christmas Day 1931.

In 1932 NBC radio began to hit its stride with the signing of a number of stars, such as Jack Benny, Groucho Marx and Ed Wynn, to host their own series. Also in 1932, *The American Album of Familiar Music*, *Captain Henry's Maxwell House Showboat* and Jack Pearl's *Baron Munchausen* broadcasts made their debuts as did *One Man's Family* as a daily (Monday through Friday) strip. Comedian Bob Hope was first heard over NBC Radio in 1933—Hope began hosting his own show in 1938—and Bing Crosby as well as *Fibber McGee* and *Molly* joined NBC in 1935.

*America's Town Meeting of the Air*, a forerunner of today's panel/interview programs, also premiered in 1935. And the NBC Symphony Orchestra, under the direction of Arturo Toscanini, was aired each week beginning on Christmas Day in 1937 from the legendary studio 8-H, which would later serve as the primary facility for many of NBC's live television productions.

The talent on NBC Radio in its first two decades was a who's who of entertainers who moved on to television and film: Fred Allen, Don Ameche, Edgar Bergen and Charlie McCarthy, George Burns and Gracie Allen, Perry Como, Abbott & Costello, Jimmy Durante, Jack Haley, Phil Harris and Red Skelton. There were also a number of 15-minute daytime serials on NBC radio's roster, such as *Ma Perkins*, *Road of Life*, *When*



Milton J. Cross live from the Met in 1931

*A Girl Marries*, *Portia Faces Life* and *Stella Dallas*. Other program fare included *Duffy's Tavern*, *The Aldrich Family*, *The Gibson Family*, Kay Kayser and his *College of Musical Knowledge*, *Mr. District Attorney*, *Truth or Consequences*, *Quiz Kids*, *Information Please* and *People Are Funny*.

In addition to entertainment and sports programming, news and information were also NBC programming mainstays. The first special events broadcast on NBC was coverage of Charles A. Lindbergh's arrival on June 11, 1927, in Washington after his historic trans-Atlantic flight to Paris. The event marked the beginning of NBC News on a national scale.

NBC's first international broadcast came in 1928 when it carried a pick-up of President Coolidge opening a Pan American conference in Havana. (Transoceanic "remote" programming began in earnest on NBC in 1929 with shortwave pick-ups from Eng-

land, France and Germany.)

Other significant early news events carried by NBC included both the Republican and Democratic national conventions in 1928, the inaugurations of President Herbert Hoover in 1929 and President Franklin D. Roosevelt in 1933, the opening of the 73d Congress on March 9, 1933, which was the first broadcast from the floor of the House of Representatives, and Roosevelt's first so-called "Fireside Chat" on March 12 of that year.

But by the mid-to-late 1930's, NBC began to emerge as a powerful national and international news force. Among the national events it aired was an eyewitness account by Herbert Morrison of the crash of the dirigible Hindenberg at Lakehurst, N.J., in 1937, and coverage of the effects of a major hurricane in the Northeastern part of the U.S. in 1938.

The NBC radio networks also offered coverage of England's King Edward VIII's farewell address in late 1936 following his abdication to marry Mrs. Wallis Warfield Simpson and the coronation of King George VI in 1937. And as the world was bracing for another world war, NBC was the only outlet

NBC began what is considered the first regular television service on April 30, 1939, with a telecast of President Roosevelt opening the New York World's Fair. In the same telecast, Sarnoff dedicated the RCA pavilion at the fair. The "first television network" broadcast occurred on Jan. 11, 1940, when programing was transmitted from RCA's WNBC-TV New York to General Electric's

zance), the first full-hour TV drama (*The Donovan Affair*), the first full-hour musical comedy telecast (*Topsy and Eva*) and the first major league baseball telecast (Brooklyn Dodgers-Cincinnati Reds).

NBC also provided New York viewers with television carriage of the Republican national convention in Philadelphia in 1940 via an AT&T coaxial cable—used for the



Chet Huntley and David Brinkley



Sarnoff before TV cameras at the 1939 World's Fair

broadcasting from Vienna to the U.S. as Germany took control of Austria.

The early entertainment and information programing over NBC Radio lured advertisers to the medium, evidenced by the company's leap in gross sales revenues. NBC's time sales went from nearly \$3.8 million in 1927 to \$26.5 million in 1932 to \$41.5 million in 1938.

As radio established itself as a national entertainment and information medium, RCA's experiments in television, which David Sarnoff, RCA president, called "the art of distant seeing," were increasing. Indeed, NBC had been operating experimental station W2XBS New York (soon to be WNBC-TV and now WNBC-TV) since 1930—although it was set up in 1928—and started television transmissions from atop the Empire State Building the following year using 120 lines per frame. Today's 525 lines per frame standard arrived in the 1940's.



John Cameron Swayze

WRGB-TV Schenectady, N.Y., via automatic radio relays.

In between those two historic events, NBC had a number of television "firsts" including the first baseball telecast (Princeton-Columbia), the first professional boxing telecast (Lou Nova-Max Baer), the first full-hour TV production (*The Pirates of Pen-*

first time to link two cities for a television broadcast—followed by the Democratic convention in Chicago through the use of films flown to New York. NBC also had the first telecast of presidential election returns on Nov. 5 of that year, with Roosevelt's win over Wendell Willkie. (NBC was also experimenting with color and transmitted what is considered to be the "first television pictures in color" on Jan. 24, 1941).

NBC was granted the FCC's first commercial TV station license for WNBC-TV in June 1941 and on July 1 it became the world's first commercial television station. The station's four initial sponsors were Bulova Watch, Lever Brothers, Sun Oil and Procter & Gamble.

The United States involvement in World War II in 1941 stopped the growth of television programing, which was confined to just four hours per day from 1941-45. That meant radio remained the primary source of war news for the American public, especially with the supply of radio receivers in great



Today Show's Dave Garroway and J. Fred Muggs

# Finally, We've Been Put In Our Place.

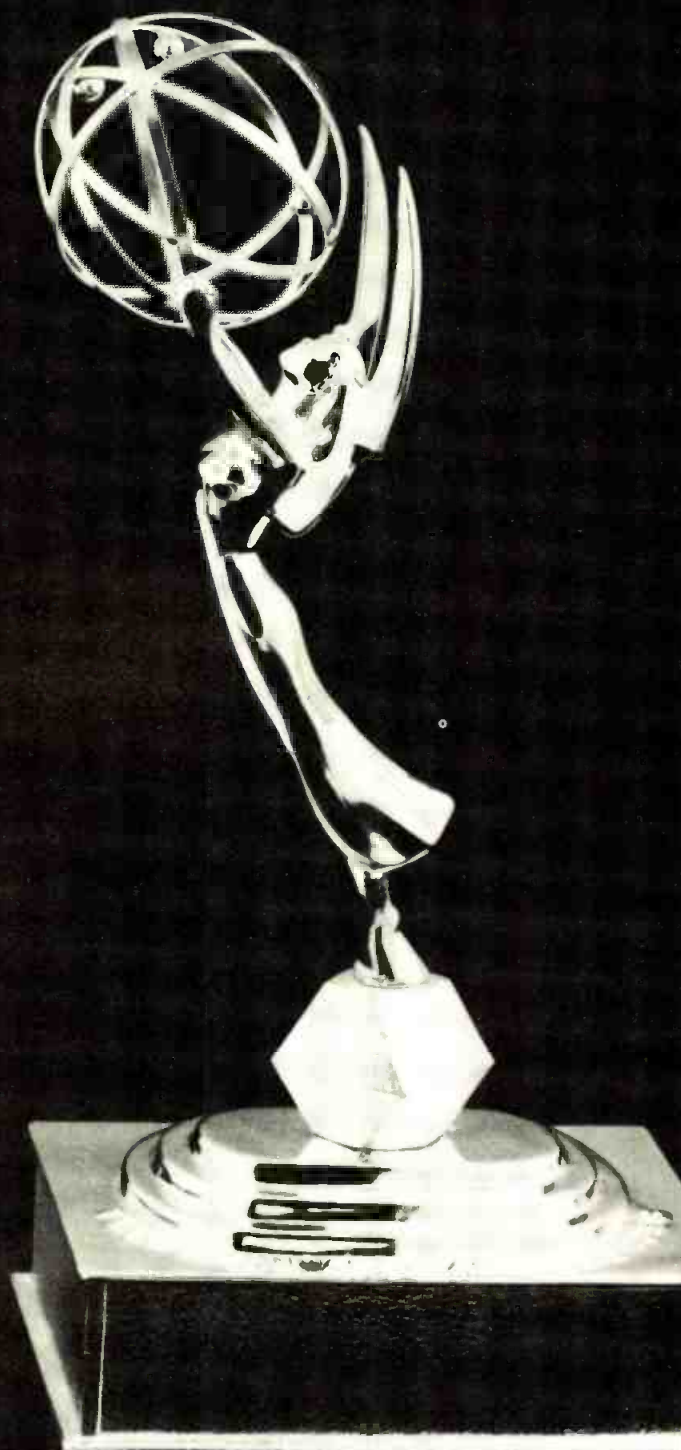
## First.

This year Channel 4 won more news Emmys than all other L.A. television stations combined, including awards for:

- Best News Reporting
- Best Investigative Reporting
- Best Live Coverage
- Best Sports Series
- Best Commentary
- Best Tape Editing
- and
- **Best Regularly Scheduled Daily News Program**

We are most honored.

**4KNBC**   
**LOS ANGELES**



©ATAS/NATAS

# 66 WNBC

## PROUDLY COMMEMORATES

### OUR 60th ANNIVERSARY

November 15, 1926

WE SALUTE THE DEDICATED

PEOPLE WHO HAVE SERVED

NBC'S FLAGSHIP STATION FROM

OUR 1926 INAUGURAL

BROADCAST TO TODAY.

There's only one place

for people like us.

# 66 WNBC

abundance.

NBC Radio began airing *The Army Hour*, an official weekly report that featured on-the-scene reports from military bases and battle zones on April 5, 1942. NBC also claims to have aired the first report on the Allies' D-Day invasion in Normandy on June 6, 1944, with the network cancelling all commercial broadcasts to provide continuous news coverage. NBC's "war" reporters included John MacVane, Don Hollenbeck, Merrill Mueller and Hilmar Baukhage.

After the war, television began to develop as a communications force, expanding news coverage, creating new weekly variety and drama programs, and adapting some of the popular radio shows to the screen.

In 1946, a four-station network was put together—composed of WNBC-TV New York, WPTZ-TV (now KYW-TV) Philadelphia, WNBW-TV (now WRC-TV) Washington and WRGB-TV Schenectady—to carry NBC programs. Also that year, NBC offered coverage of the opening United Nations security council sessions from Hunter College in New York. And in late 1946, Bristol-Myers became the first sponsor of a network TV series—a program of travel films, entitled *Geographically Speaking*, which was carried on both WNBC-TV and WPTZ-TV. (Gillette, however, is considered the first TV network sponsor when, in June 1946, it underwrote coverage of the Joe Louis-Billy Conn fight from New York, carried on the four-city network.)

In 1947, NBC aired the opening session of Congress and had the first play-by-play coverage of the World Series (New York Yankees-Brooklyn Dodgers). There was also the debut of the *Kraft Television Theater*, which presented live dramatic fare, *The Howdy Doody Show* for children and *Meet The Press*—the last destined to become television's longest-running show.

The following year saw the premiere of Burr Tillstrom's puppet show, *Kukla, Fran & Ollie*, which originated in Chicago. The *Voice of Firestone* and the weekly NBC Symphony Orchestra broadcasts, two NBC radio's musical program stables, also began telecasts on NBC in 1948 as did the *Texaco Star Theater*, starring Milton Berle, one of NBC's radio stars who went on to become one of television's all-time attractions. Also hitting the airwaves that year was the *Philco Television Playhouse*.

NBC television aired both the 1948 political conventions and election returns and had the first TV coverage of a presidential inauguration when Harry S. Truman was sworn into office on Jan. 20, 1949.

During the following year, there were three significant network television premieres: Bob Hope's first television special, a 90-minute Easter show; *Your Show of Shows*, a live, one-hour, comedy/variety program starring Sid Caesar, Imogene Coca, Carl Reiner and Howard Morris that evolved from the previous year's *Sid Caesar's Admiral Broadway Review*, and *Broadway Open House* with alternating hosts Jerry Lester and Morey Amsterdam, the forerunner of late-night entertainment programming (11 p.m. to midnight NYT). Also premiering in a regular series was Groucho Marx. The comedian

**WHAT WOULD  
LIFE BE LIKE  
WITHOUT NBC?**

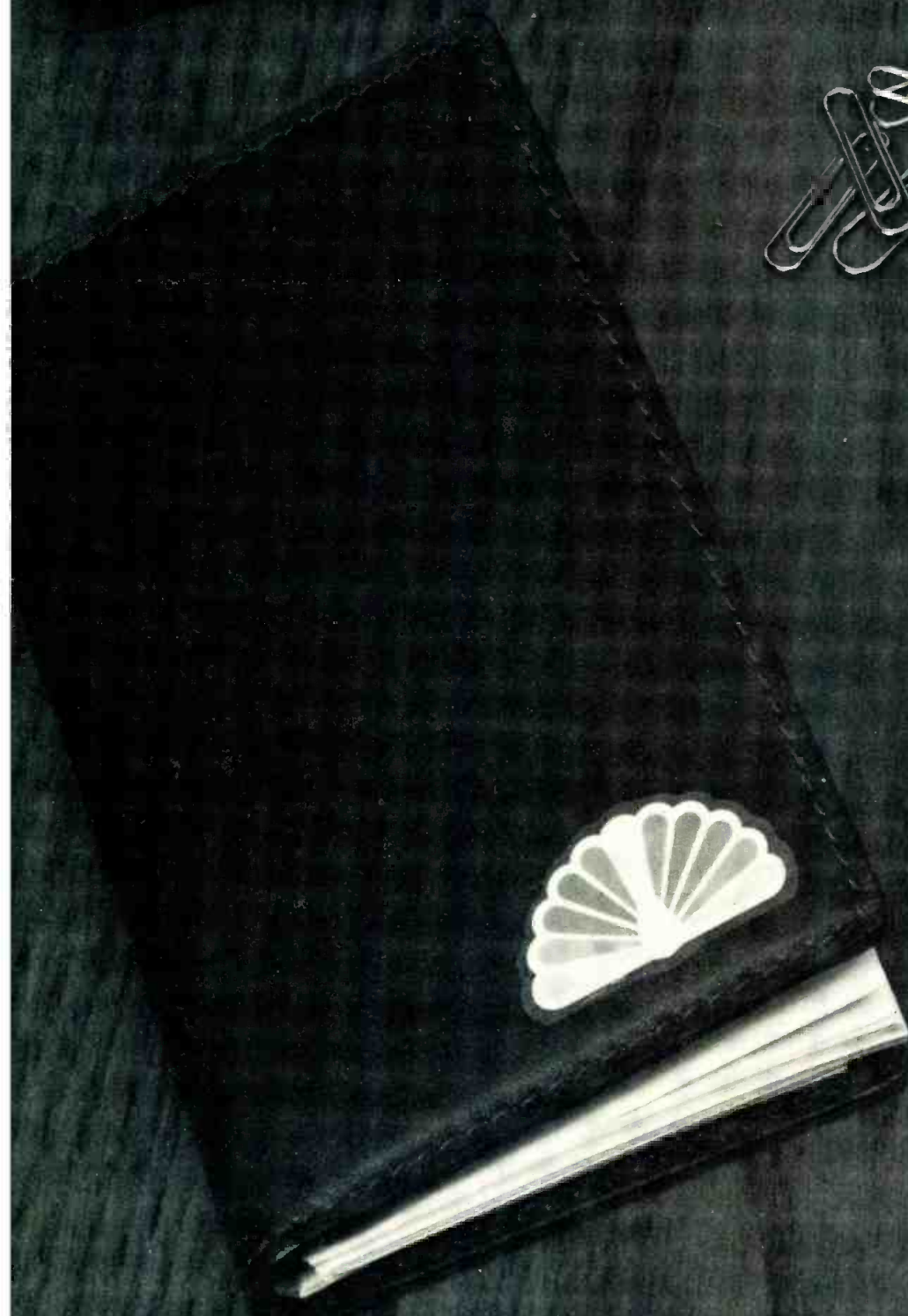
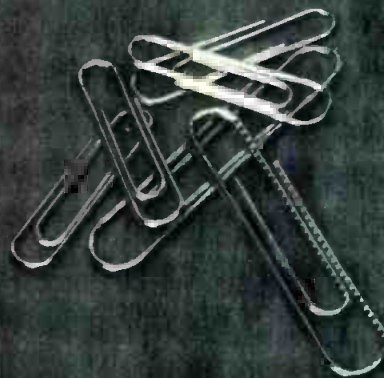
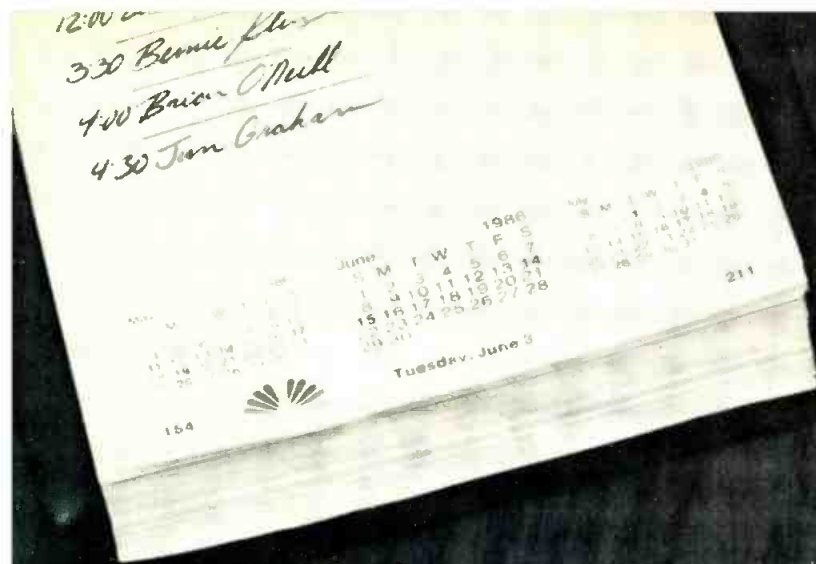


Thank you, NBC. For 60 years of innovative  
contributions to broadcasting.

**BLAIR. ONLY BLAIR.**

Television





KYW-TV 3

Dear NBC

June 1986

From our family to yours...  
Thanks for 'Being There!'  
And now, more than ever,  
we know you'll continue to...  
'bring good things to life!'

3 cheers for you!  
KYW-TV  
Philadelphia

# IN THIS PART OF THE COUNTRY NBC HAS ALWAYS BEEN

# #1

**WSAZ** television 3....

dominating the  
Charleston-Huntington,  
West Virginia Market  
for 36 years ...  
*The Commitment  
Continues!*

*Happy  
60th  
Anniversary!*



LEE ENTERPRISES  
STATION

Represented by  
Katz American

served as host of the *You Bet Your Life* quiz show, which ran for 11 seasons on NBC.

In 1950 appeared the first signs that network radio was losing ground to television as the medium for entertainment. Although NBC Radio unveiled a new weekly entertainment program hosted by actress Tallulah Bankhead, called *The Big Show*, it was to be one of NBC's last major variety radio series, as many of NBC's top radio performers moved to television, including Fred Allen, Jimmy Durante, Jack Carson and Kate Smith. (Smith hosted the first daytime coast-to-coast television program.)

The visual medium's growing influence in the advertising community was reflected in NBC Radio's net sales revenues, which fell from \$69.5 million in 1948 to \$61.4 million in 1950. The advancement of television, coupled with rising advertising costs on radio, prompted NBC to offer special sales plans to make the aural medium more attractive to advertisers. Among them were the so-called "Tandem Plan," in which six sponsors could rotate participations for five nighttime radio hours per week; the "Night and Day Plan," offering three advertisers a mixture of daytime and evening shows, and the "Sight & Sound Plan," which enabled advertisers to rotate spots between television and radio.

NBC began coast-to-coast television service with its coverage of the signing of the Japanese peace treaty in San Francisco on Sept. 4, 1951. The network's first coast-to-coast program telecast originating from New York was *All Star Revue* with Jack Carson on Sept. 29, 1951, while NBC's first nationwide telecast from Hollywood was *The Colgate Comedy Hour* with Eddie Cantor the following day. As the 1950's progressed, NBC radio was becoming more oriented to news, sports and public affairs programming while NBC television was exploring new programming forms. In 1952, NBC pioneered "a new kind of television"—the start of early-morning network broadcasts on a week-day basis with its creation of the *Today* show, hosted by NBC Chicago personality Dave Garroway. (In those days, most television programming started in the late afternoon and ran to about midnight.) The show, which premiered in over 25 markets, offered news, features, interviews and entertainment in a two-hour, 7 a.m. to 9 a.m. NYT, magazine-type format. *Today* has gone through a series of regular hosts including John Chancellor, Hugh Downs, Barbara Walters and Jim Hartz. Today it is anchored by Jane Pauley and Bryant Gumbel and ranks first among the three early-morning network programs.

Two years after the birth of *Today*, NBC launched the *Tonight* show with entertainer Steve Allen. It was a late-night programming vehicle that would prove to be a huge success as it mixed comedy routines with guest interviews and musical entertainment. The program went on to be a mainstay in the late-night time slot. In 1957, the show was re-named to reflect a new host, Jack Paar. In October 1962, comedian Johnny Carson replaced Paar and has been at the helm ever since. The title of the show, which continues to be one of NBC's biggest money-makers, now features Carson's name: *The Tonight Show Starring Johnny Carson*.

NBC also created a midday magazine

VIACOM CONGRATULATES NBC

ANNIVERSARY

1 9 2 6 - 1 9 8 6



Dateline: Tripoli. April 13, 1986

# **We gave our Group W Affiliates something to talk about.**

"Your coverage of the Libya situation this week has been outstanding.

I believe that KYW News Radio was able to continually outdistance our competition in the market."

Scott Herman, Executive Editor  
KYW News Radio 1060, Philadelphia



"Fred Kennedy and Philip Till's work 'showed' our listeners what was going on.

Under fire and after the attack they painted pictures with verbiage that TV was not able to capture. I was most impressed."

Dave Forman, Executive Editor  
KFWB News 98, Los Angeles





## **"Because you were first, we were first..**

in the market to break the news  
...the reports from Philip Till and  
Fred Kennedy in Tripoli were superb.  
There was nothing like it anywhere else  
on the dial! Thanks for helping to make  
us number one in Pittsburgh!"

Fred Honsberger, Radio News  
KDKA Radio 1020, Pittsburgh



**"It feels real good to be with a winner."**

Roy Shapiro, Vice President & General Manager  
KYW News Radio 1060, Philadelphia



For Stations Committed to News

show in 1954. It was called *Home* and starred radio and television personality Arlene Francis. But the series was not destined to enjoy the longevity of the *Today* and *Tonight* programs, leaving the air in 1957.

Prime time variety and dramatic "specials," news documentaries and a growing number of situation comedies also began to appear on the NBC television schedule in the early 1950's. (Daytime "soap operas" did not work successfully for NBC television until the early 1960's, but live color dramas were presented each weekday afternoon on the *NBC Matinee Theater* beginning in 1955.)

In 1953, NBC recorded a number of "firsts" in color television development. It had the "first experimental broadcast in compatible color." *Kukla, Fran & Ollie*; the "first coast-to-coast transmission of color film"; the "first production of a full-hour program in compatible color," the opera *Carmen*, and the "first sponsored network program in compatible color." *The Colgate Comedy Hour* with Donald O'Connor. Late that year, the FCC approved the RCA-backed, National Television System Committee's standards for color compatibility, effectively removing CBS's rival color system from contention.

As a way to rejuvenate the sagging fortunes of its radio network, NBC launched a new weekend programming service, "Monitor" on July 12, 1955. It offered network affiliates news along with features, guest interviews and entertainment as well as big-name hosts. The service, by then skeleton-

ized, was discontinued nearly 20 years later on Jan. 26, 1975.

NBC television continued to expand. In 1962 it premiered the first 90-minute episodic series, *The Virginian*. The series lasted until 1971. And NBC successfully used the 90-minute format later in the decade with two other series: *The Name of the Game* (1968-1971) and *The Bold Ones* (1969-1973), and in 1971 with the *NBC Mystery Movie*. All three programs rotated different 90-minute dramatic series.

Sports began to play an important role for NBC television in the 1960's as the network secured broadcast rights for the fledgling American Football League in 1965 (now the American Football Conference of the National Football League.) NBC had already been televising Major League Baseball's *Game of the Week* since 1957.

Variety programming on television took on a new meaning in January 1968 when NBC premiered *Rowan & Martin's Laugh-In* as a midseason replacement. The series, which featured comedians Dan Rowan and Dick Martin and a host of others, captured the imagination of television audiences with a fast-paced, free-form comedy style highlighted by a number of one-liners and comedic characters. It won four Emmy awards. Among the show's regular cast members were comedienne Goldie Hawn and Lilly Tomlin. *Laugh-In* producer, George Schlatter, would go on to do the *Real People* series in the late 1970's.

Another NBC show in the 1960's that garnered the loyal attention of television audi-

ences was *The Man From U.N.C.L.E.*, which was patterned after the James Bond spy movies. The show premiered in 1964 and proved to be so popular that a *Girl From U.N.C.L.E.* spinoff series was later launched.

But the one program that went on to establish the biggest "cult-like" following among television audiences was NBC's *Star Trek*, an "adult" science fiction series that ran on the network from 1966 through 1969. It was canceled after its second season in 1968, but NBC renewed it for another year after receiving a barrage of letters from the show's fans protesting the cancellation.

NBC was also instrumental in breaking racial barriers in television programming, first in the mid-1950's when black singer Nat King Cole hosted a half-hour variety show and, more noticeably, in 1965 when black comedian Bill Cosby was signed as Robert Culp's co-star in a 1965 adventure/comedy series, *I Spy*. Cosby was the first black actor to have a leading role in a one-hour prime time series. The series ran for three seasons.

In 1968, NBC aired *Julia* with Diahann Carroll, the first show to feature a black actress in the lead. And the 1970 debut of *The Flip Wilson Show*, starring black comedian Flip Wilson in a one-hour variety/entertainment format, proved successful as it became a top ratings performer.

NBC achieved yet another milestone in television programming in 1966, as it became the first "full color" network in prime time.

Situation comedies presented on NBC in the 1960's included: *Car 54, Where Are*

# Major League Baseball congratulates **NBC** on 60 great years



We are proud to have been a part  
of the NBC family for over 45 of those  
years and look forward to our 35<sup>th</sup>  
World Series together this Fall.



**We applaud NBC  
for 60 years of great entertainment.**



**WARNER BROS. TELEVISION**  
A Warner Communications Company



The *WALT DISNEY* Studios



**EMBASSY**  
TELEVISION



**Columbia Pictures Television**  
A unit of *The Coca-Cola Company*

**ORION<sup>®</sup>**  
TELEVISION



*You?*, *Hazel*, *Get Smart*, *I Dream of Jeannie* and *The Monkees*. The most popular weekly NBC series throughout most of the decade was *Bonanza*, a one-hour western that began in 1959 and ran through 1973. It was consistently one of the top rated shows on television as well as a big international hit.

On the news and information front, Robert Sarnoff, son of David Sarnoff and NBC chairman from 1958 until 1965, invited the two 1960 presidential candidates, John F. Kennedy and Richard M. Nixon, to join in the first televised presidential debate. Also that year the *Huntley-Brinkley Report*, NBC's nightly national news broadcast anchored by newsmen Chet Huntley and David Brinkley, was extended from 15 minutes to 30 minutes. That show later evolved into *NBC Nightly News*, anchored by NBC newsman John Chancellor, and now *NBC Nightly News With Tom Brokaw*.

In 1974, NBC introduced a new, 90-minute, late-night news magazine show, *Weekend*, produced by Reuven Frank. It underwent some format revisions and lasted until 1979. NBC has made several other attempts to develop a news magazine show, the latest of which is 1986, co-anchored by Roger Mudd and Connie Chung. The show is scheduled to debut tomorrow (June 10).

In June 1975 NBC Radio, then headed by Jack Thayer, began an ambitious 24-hour, round-the-clock, radio news network, the National News and Information Service (NNIS). The network offered 49½ minutes of information per hour including regional, national and international news, mini-docu-

mentaries, sports news and news and sports features. NNIS was dropped two years later for lack of audience and station clearance. At the end 70 subscribing stations were on line. Round-the-clock music programming would later appear in the 1980's.

NBC was also working on new kinds of entertainment vehicles for the television masses. The year 1973 saw the premiere of a weekly, 90-minute contemporary music variety show, *The Midnight Special*, at 11:30 p.m. NYT on Friday evenings. The series was later replaced by *Second City Television*, which eventually gave way to *Friday Night Videos*.

In 1975, NBC gave birth to a new, live 90-minute variety series featuring a troupe of comedy actors, entitled *Saturday Night Live*. The show, which airs from 11:30 p.m. to 1 a.m. NYT, is a throwback to the early days of television with zany, sometimes topical comedy bits revolving around different guest hosts.

In 1979, NBC was laying the foundation for a second radio network, The Source, with programming designed to appeal to the young-adult audience on rock stations. It would offer regularly-scheduled newscasts, life-style features, weekly programs, live interview/music shows and concerts. The network, whose first affiliate was WYSP(FM) Philadelphia, was officially launched in January 1980.

As the FM band became increasingly more associated with music and AM with talk, NBC accommodated many AM stations by starting a daily, nighttime service in

November 1981 called Talknet. Under the guidance of NBC Radio's current president, Randy Bongarten, NBC established a radio programming distribution arm in January 1985 called NBC Radio Entertainment. The move opened up a new profit center for NBC Radio, allowing it to get involved with a variety of programming such as country and jazz. NBC's expansion in radio is a far cry from the early 1970's, when the company drew up a plan to sell all of its radio stations and get out of the business. In December 1983, NBC completed the conversion of its radio transmissions from landlines to satellite. Today, all three of NBC's radio networks post respectable numbers in the semi-annual RADAR reports.

Although NBC television is also painting a bright ratings picture, its prime-time programming was not well received by viewers in the late 1970's and early 1980's, causing the network to flounder at the bottom of the ratings. NBC hit its lowest point in the Nielsen ratings at the end of the 1983-84 season (14.9/23).

The beginnings of what was to be a major turn-around for NBC television can be traced to January 1981 when the network offered a different approach to presenting police shows, conceived by Steve Bochco, then with MTM Enterprises. The network premiered *Hill Street Blues* and, although it registered poorly in the ratings in its first season, Fred Silverman, then-NBC president, renewed the series and it went on to become a prime time jewel.

A new management team for NBC was appointed in June 1981, with Grant A. Tinker of MTM Enterprises as chairman and chief executive officer. (There has been no company president since Robert Mulholland, who replaced Fred Silverman, left in March 1984.) In Tinker's first year on the job, profits for NBC as a company soared from a present-day low of \$48.1 million in 1981 to \$107.9 million in 1982. And revenues were up for the 11th consecutive year, to \$1.8 billion.

Today, there are 354 stations affiliated with the NBC Radio Network, 275 stations with Talknet (107 stations overlap between the NBC Radio Network and Talknet), 121 stations with the Source and 207 stations with the NBC Television Network. NBC currently owns and operates seven radio stations and five television stations. For 1985, NBC's total broadcast group posted revenues of \$2.65 billion and a profit of \$333.2 million—the latter up nearly 54% from the previous year.

Spurred by a number of top rated shows in the 1985-86 season, such as *Cosby*, *Family Ties* and *Miami Vice*, broadcasters attending this week's NBC television affiliates convention on Maui, Hawaii, will not only be celebrating the network's 60th year in the business, but also its emergence, for the first time, as the top rated television network.

As NBC braces for its 61st year in broadcasting, another chapter in the company's long history is about to be written. NBC ownership will soon switch from RCA to General Electric as GE's December 1985 deal to acquire RCA—the largest in broadcasting history at \$6.3 billion—is expected to be completed by summer's end. □



"Now, it's written in stone."



---

BACK IN THE DAYS of the buggy and horse,  
Air wasn't used (but for breathing, of course).  
Then, Marconi ended the tedium...  
Suddenly "air" became a "medium."



---

SHORTLY THEREAFTER was born NBC,  
First on the Radio now on TV.  
Let's drink a toast then and wish them "good show,"  
Proud as a peacock—deservedly so!



---

HAPPY 60TH  
From the CBS/Broadcast Group

---

# Calling the roll of call letters

*An alphabetical listing of today's NBC television, radio,  
entertainment and talk networks with date of affiliation*

## The NBC Television Network

**KALB-TV** Alexandria La 9-24-54 □ **KAMR-TV** Amarillo Tex 3-18-54 □ **KARK-TV** Little Rock Ark 4-15-54 □ **KAVU-TV** Victoria Tex 7-14-82 □ **KBJR-TV** Duluth Minn 10-29-55 □ **KCBD-TV** Lubbock Tex 5-10-53 □ **KCEN** Temple/Waco Tex 12-30-85 □ **KCFW-TV** Kalispell Mont 6-10-68 □ **KCNC-TV** Denver 12-24-53 □ **KCPM-TV** Chico/Redding Calif 8-1-85 □ **KCRA** Sacramento Calif 9-3-55 □ **KCRL** Reno 9-30-62 □ **KCST-TV** San Diego 6-27-77 □ **KDLT** Mitchell SD 8-22-83 □ **KECI-TV** Missoula Mont 2-1-65 □ **KEVN-TV** Rapid City SD 6-24-84 □ **KFDX-TV** Wichita Falls Tex 3-18-53 □ **KFYR-TV** Bismarck ND 12-19-53 □ **KGET** Bakersfield Calif 3-4-84 □ **KGNS-TV** Laredo Tex 1-5-56 □ **KGW-TV** Portland Ore 10-14-58 □ **KHAS-TV** Hastings Neb 1-1-56 □ **KHAW-TV** Hilo Hawaii 6-18-53 □ **KHON-TV** Honolulu 6-18-53 □ **KHQ-TV** Spokane Wash 2-20-53 □ **KIEM-TV** Eureka Calif 12-28-85 □ **KIFI-TV** Idaho Falls Idaho 1-23-61 □ **KING-TV** Seattle 10-15-58 □ **KIVV** Lead SD 6-24-84 □ **KJAC-TV** Beaumont/Port Arthur Tex 10-22-57 □ **KJRH-TV** Tulsa Okla 12-5-54 □ **KMIR-TV** Palm Springs Calif 10-26-68 □ **KMOL-TV** San Antonio Tex 12-11-49 □ **KMOT** Minot ND 1-23-58 □ **KMTR-TV** Eugene Ore 9-27-82 □ **KNAZ** Flagstaff Ariz 5-2-70 □ **KNDO** Yakima Wash 1-1-65 □ **KNDU** Richland Wash 1-1-65 □ **KNOP-TV** North Platte Neb 12-28-58 □ **KOAA-TV** Pueblo Colo 6-1-53 □ **KOB-TV** Albuquerque NM 7-1-49 □ **KOBF** Farmington NM 4-1-78 □ **KOBI-TV** Medford Ore 9-26-83 □ **KOBR** Roswell NM 3-1-54 □ **KOMU-TV** Columbia Mo 12-30-85 □ **KOTI-TV** Klamath Falls Ore 9-26-83 □ **KOUS-TV** Hardin Mont 9-1-82 □ **KPLC-TV** Lake Charles La 9-29-54 □ **KPNX-TV** Phoenix 1-1-55 □ **KPOM-TV** Fort Smith Ark 9-29-80 □ **KPRC-TV** Houston 1-1-50 □ **KQCD** Dickinson ND 7-28-80 □ **KRBC-TV** Abilene Tex 8-30-53 □ **KRIS-TV** Corpus Christi Tex 5-25-56 □ **KRON-TV** San Francisco 11-15-49 □ **KSBW-TV** Salinas/Monterey Calif 2-1-55 □ **KSBY-TV** San Luis Obispo Calif 8-1-80 □ **KSDK** St. Louis 4-15-48 □ **KSEE** Fresno Calif 6-1-53 □ **KSNC-TV** Great Bend Kan 11-28-54 □ **KSNF-TV** Joplin Mo 9-5-82 □ **KSNG-TV** Garden City Kan 11-28-54 □ **KSNK-TV** McCook Neb 11-28-54 □ **KSNT-TV** Topeka Kan 12-28-67 □ **KSNW-TV** Wichita Kan 5-1-56 □ **KTAL-TV** Shreveport La 9-3-61 □ **KTHI-TV** Fargo ND 8-22-83 □ **KTIV** Sioux City Iowa 10-10-54 □ **KTPX** Midland Tex 9-6-82 □ **KTSM-TV** El Paso 1-4-53 □ **KTTC** Rochester Minn 7-14-53 □ **KTUU-TV** Anchorage 5-8-55 □ **KTVB** Boise Idaho 7-12-53 □ **KTVE** El Dorado Ark 12-6-81 □ **KTVH-TV** Helena Mont 1-1-58 □ **KTVM** Butte Mont 5-12-70 □ **KTVV** Austin Tex 1-1-68 □ **KTVY** Oklahoma City 6-6-49 □ **KTVZ** Bend Ore 11-6-77 □ **KUMV-TV** Williston ND 8-1-60 □ **KUTV** Salt Lake City 9-24-60 □ **KVBC** Las Vegas 1-23-55 □ **KVEO-TV** Brownsville Tex 12-19-81 □ **KVOA-TV** Tucson Ariz 9-27-53 □ **KWWL-TV** Waterloo Iowa 12-1-53 □ **KXAS-TV** Fort Worth 9-29-48 □ **KYEL-TV** Yuma Ariz 2-1-70 □ **KYTV** Springfield Mo 10-1-53 □ **KYUS-TV** Miles City Mont 5-23-70 □ **KYW-TV** Philadelphia 9-1-46 □ **WUSA** Minneapolis 3-5-79 □ **WAEO-TV** Rhinelander Wis 10-22-66 □ **WAFF** Huntsville Ala 12-11-77 □ **WAGT** Augusta Ga 8-27-77 □ **WALA-TV** Mobile Ala 1-14-53 □ **WALB-TV** Albany Ga 4-7-54 □ **WAVE-TV** Louisville Ky 11-24-48 □ **WAVY-TV** Norfolk Va 6-17-59 □ **WBBH-TV** Fort Myers Fla 12-18-68 □ **WBOY-TV** Clarksburg WVa 1-3-81 □ **WBRE-TV** Wilkes-Barre Pa 1-1-53 □ **WBZ-TV** Boston 1-1-49 □ **WCIV** Charleston SC 10-23-62 □ **WCMH-TV** Columbus Ohio 4-3-49 □ **WCSH-TV** Portland Me 12-20-53 □ **WCYB-TV** Bristol Va 8-13-56 □ **WDAF-TV** Kansas City Mo 10-16-49 □ **WDAM-TV** Hattiesburg Miss 6-29-56 □ **WDIV** Detroit 3-31-48 □ **WDSU-TV** New Orleans 12-18-48 □ **WEAU-TV** Eau Claire Wis 12-23-53 □ **WECT** Wilmington NC 3-15-54 □ **WEEK-TV** Peoria Ill 2-1-53 □ **WESH-TV** Daytona Beach/Orlando Fla 11-2-57 □ **WFIE-TV** Evansville Ind 11-9-53 □ **WFMJ-TV** Youngstown Ohio 3-8-53 □ **WGAL-TV** Lancaster Pa 6-1-49 □ **WGEM-TV** Quincy Ill 9-15-53 □ **WGRZ** Buffalo NY 8-14-54 □ **WHAG-TV** Hagerstown Md 1-4-70 □ **WHIZ-TV** Zanesville Ohio 5-23-53 □ **WHO-TV** Des Moines Iowa 4-25-54 □ **WICD** Champaign-Danville Ill 7-31-67 □ **WICS** Springfield Ill 9-17-53 □ **WICU-TV** Erie Pa 5-1-63 □ **WICZ-TV** Binghamton NY 11-1-57 □ **WILX-TV** Lansing Mich 3-15-59 □ **WIS-TV** Columbia SC 11-7-53 □ **WITN-TV** Washington NC 9-28-55 □ **WJAC-TV** Johnstown Pa 9-15-49 □ **WJAR-TV** Providence RI 7-10-49 □ **WJHG-TV** Panama City Fla 1-4-82 □ **WJKS-TV** Jacksonville Fla 3-31-80 □ **WKEF** Dayton Ohio 1-1-80 □ **WKJG-TV** Fort Wayne Ind 11-21-53 □ **WKTV** Utica NY 12-1-49 □ **WLBM-TV** Meridian Miss 12-28-53 □ **WLBT-TV** Jackson Miss 12-28-53 □ **WLBZ-TV** Bangor Me 2-1-59 □ **WLEX-TV** Lexington Ky 3-15-55 □ **WLIO** Lima Ohio 3-30-53 □ **WLTZ** Columbus Ga 11-1-70 □ **WLUK-TV** Green Bay Wis 4-18-83 □ **WLWT** Cincinnati 4-1-48 □ **WMAR-TV** Baltimore 8-30-81 □ **WMC-TV** Memphis 12-11-48 □ **WMGM-TV** Wildwood NJ 9-10-66 □ **WMGT** Macon Ga 6-1-70 □ **WMTV** Madison Wis 5-12-54 □ **WNDU-TV** South Bend Ind 7-15-55 □ **WNEM-TV** Saginaw-Bay City Mich 2-16-54 □ **WNNE-TV** Hartford Vt/Hanover NH 10-1-78 □ **WNYT** Albany NY 9-28-81 □ **WOC-TV** Davenport Iowa 10-31-49 □ **WOTV** Grand Rapids Mich 8-21-49 □ **WOWL-TV** Florence Ala 10-28-57 □ **WOWT** Omaha 6-29-86 □ **WPBN-TV** Traverse City Mich 9-13-54 □ **WPCQ-TV** Charlotte NC 7-1-78 □ **WPSD-TV** Paducah Ky 5-28-57 □ **WPTF-TV** Raleigh/Durham NC 11-4-68 □ **WPTV** West Palm Beach Fla 8-22-54 □ **WPTZ** Plattsburgh NY 7-18-55 □ **WPXI** Pittsburgh 9-1-57 □ **WRBT** Baton Rouge 9-5-77 □ **WRCB-TV** Chattanooga 5-6-56 □ **WROC-TV** Rochester NY 6-11-49 □ **WSAV** Savannah Ga 8-19-85 □ **WSAZ-TV** Huntington/Charleston WVa 11-1-49 □ **WSFA-TV** Montgomery Ala 12-25-54 □ **WSLS-TV** Roanoke Va 12-11-52 □ **WSMV** Nashville 9-30-50 □ **WSTM-TV** Syracuse NY 2-15-50 □ **WSVN** Miami 7-29-56 □ **WTAP-TV** Parkersburg WVa 9-15-54 □ **WTHR** Indianapolis 6-1-79 □ **WTMJ-TV** Milwaukee 4-22-48 □ **WTOM-TV** Cheboygan Mich 5-16-59 □ **WTOV-TV** Steubenville Ohio 1-7-80 □ **WTV** Tupelo Miss 3-18-57 □ **WTVG** Toledo Ohio 7-21-48 □

# 60 VINTAGE YEARS

ON NOVEMBER 15, 1926, the National Broadcasting Company transmitted its first radio program from the Grand Ballroom of the Waldorf Astoria Hotel. During the following years, NBC introduced such stars as Amos 'n Andy, Rudy Vallee, Edgar Bergen and Charlie McCarthy.

Innovations come quickly in our industry. After World War II, television sets became as common in American homes as radios. Through war, depression, good times and bad, this country's communications industry endeavored to inform and entertain the nation. Sometimes the news was good. Sometimes it was heartbreaking. But through it all, the first responsibility of our industry has been to link us all together with knowledge and with laughter. To educate and enlighten. To amuse and uplift.

Four of the six stations which compose H&C Communications are NBC affiliates and have been since their inception. Today all six H&C stations extend this salute to NBC—regardless of their network affiliation.

So here's to the contributions of NBC, truly an industry pioneer.

To the next 60 years!

## H&C

Communications, Inc.

KPRC-Radio    KPRC-TV  
Houston       Houston

WTVF    KCCI-TV    KVOA-TV  
Nashville    Des Moines    Tucson

WESH-TV  
Daytona Beach  
Orlando

Washington Journalism Review  
Washington D.C.

At left, the NBC logo as it appeared in 1926.



**WTVK** Knoxville Tenn 9-17-79 □ **WTVO** Rockford Ill 5-3-53 □ **WTWC** Tallahassee Fla 4-21-83 □ **WTWO** Terre Haute Ind 6-1-65 □ **WVIR-TV** Charlottesville Va 3-11-73 □ **WVIT** Hartford/New Britain Conn 6-15-55 □ **WVTM-TV** Birmingham Ala 7-4-54 □ **WVVA** Bluefield WVa 9-22-55 □ **WVBT** Richmond Va 8-15-65 □ **WWLP** Springfield Mass 3-17-53 □ **WXFL** Tampa/St. Petersburg Fla 2-14-55 □ **WXIA-TV** Atlanta 9-1-80 □ **WXII** Winston-Salem NC 9-30-53 □ **WYFF-TV** Greenville SC 12-31-53

## The NBC Radio Network

**KAIR** Tucson Ariz 4-1-81 □ **KALE** Kennewick Wash 3-31-80 □ **KAMT** Tacoma Wash 6-20-80 □ **KARE** Atchinson Kan 1-1-69 □ **KAYC** Beaumont Tex 12-5-85 □ **KBBN-FM** Broken Bow Neb 10-14-85 □ **KBFW** Bellingham Wash 7-30-84 □ **KBKB-AM-FM** Fort Madison Iowa 7-2-82 □ **KBLL-FM** Helena Mont 10-1-61 □ **KBLQ** Logan Utah 4-1-84 □ **KBMR** Bismarck ND 3-26-84 □ **KBOZ** Bozeman Mont 12-19-76 □ **KCHA-AM-FM** Charles City Iowa 3-16-81 □ **KCMT-FM** Alexandria Minn 12-25-70 □ **KCNI** Broken Bow Neb 10-14-85 □ **KDEN** Denver 10-10-77 □ **KDKA** Pittsburgh 8-9-81 □ **KDOV** Ashland Ore 1-30-86 □ **KDTH** Dubuque Iowa 5-1-52 □ **KEIN** Great Falls Mont 10-1-75 □ **KEKA** Eureka Calif 1-1-86 □ **KELD** El Dorado Ark 2-2-74 □ **KERR** Polson Mont 3-1-84 □ **KESM-AM-FM** Eldorado Springs Mo 3-1-80 □ **KFAB** Omaha 6-14-55 □ **KFBK** Sacramento Calif 11-20-81 □ **KFTM** Fort Morgan Colo 3-1-86 □ **KFWB** Los Angeles 7-30-79 □ **KGMJ-FM** Eagle Colo 2-1-86 □ **KGRL** Bend Ore 10-1-83 □ **KGRZ** Missoula Mont 8-15-77 □ **KHVV** Honolulu 5-30-77 □ **KIDN** Pueblo Colo 12-1-85 □ **KID** Idaho Falls 12-21-77 □ **KIIX** Fort Collins Colo 11-4-84 □ **KIKV** Alexandria Minn 9-1-85 □ **KING** Seattle 7-1-82 □ **KIPA** Hilo, Hawaii 1-1-79 □ **KJPW-AM-FM** Waynesville Mo 12-12-81 □ **KLGM(AM)-KLGT(FM)** Buffalo NY 3-7-83 □ **KLIF** Dallas 12-7-83 □ **KLIZ** Brainerd Minn 1-1-70 □ **KLOG** Kelso Wash 9-1-80 □ **KLSN** Spokane Wash 6-14-59 □ **KLTI** Macon Miss 10-4-82 □ **KLUB** Salt Lake City 4-1-81 □ **KMBZ** Kansas City Mo 1-10-86 □ **KMJ** Fresno Calif 12-31-36 □ **KMPC** Los Angeles 12-16-85 □ **KMWX** Yakima Wash 12-1-58 □ **KNBR** San Francisco 12-19-31 □ **KNBZ-FM** Wasilla Alaska 4-15-85 □ **KNUJ** New Ulm Minn 12-27-83 □ **KOCA** Kilgore Tex 1-14-85 □ **KODY** North Platte Neb 12-13-43 □ **KOLO** Reno 4-18-77 □ **KOMA** Oklahoma City 9-7-81 □ **KONO** San Antonio Tex 11-1-85 □ **KORK** Las Vegas 9-30-51 □ **KOXE-FM** Brownwood Tex 8-1-82 □ **KOY** Phoenix 4-1-82 □ **KPQK** San Diego 4-22-85 □ **KPRC** Houston 1-15-28 □ **KPRM-AM-FM** Park Rapids Minn 12-21-70 □ **KQIL** Grand Junction Colo 10-31-83 □ **KQKD** Redfield SD 2-1-82 □ **KQMA-FM** Phillipsburg Kan 8-10-84 □ **KQMS** Redding Calif 8-1-67 □ **KRIG** Odessa Tex 12-2-85 □ **KRKO-FM** Fairbanks Alaska 8-5-85 □ **KROC** Rochester Minn 3-6-39 □ **KSAR-FM** Salem Ark 6-21-82 □ **KSGM-AM-FM** St. Genevieve Mo 9-1-84 □ **KSTP** Minneapolis 3-30-86 □ **KTBI** Ephrata Wash 8-1-81 □ **KTFI** Twin Falls Idaho 10-15-38 □ **KTGO** Tioga ND 10-24-84 □ **KTIP** Porterville Calif 11-1-78 □ **KTMS** Santa Barbara Calif 9-10-58 □ **KTNN** Window Rock Ariz 3-1-86 □ **KTOQ** Rapid City SD 12-1-80 □ **KTSM** El Paso 1-3-38 □ **KTXR-FM** Springfield Mo 5-1-78 □ **KURM** Rogers Ark 2-1-85 □ **KURV** Edinburg Tex 9-18-85 □ **KUUS** Billings Mont 7-15-84 □ **KVOL** Lafayette La 8-15-44 □ **KVSF** Santa Fe NM 1-1-83 □ **KWBW** Hutchinson Kan 11-22-42 □ **KWEZ-FM** Monroe La 3-3-86 □ **KWLO** Waterloo Iowa 10-7-85 □ **KWXI** Glenwood Ark 1-1-84 □ **KWYN** Wynne Ark 4-28-86 □ **KWYZ** Everett Wash 11-1-80 □ **KXL** Portland Ore 6-1-81 □ **KXO** El Centro Calif 2-5-62 □ **KYOR** Globe Ariz 2-25-85 □ **KYW** Philadelphia 1-18-82 □ **KZIA** Albuquerque NM 4-11-82 □ **KZKZ** Flagstaff Ariz 11-5-85 □ **WAAM** Ann Arbor Mich 8-1-85 □ **WAAV** Wilmington NC 12-13-76 □ **WABM-FM** Abingdon Va 7-11-83 □ **WAGI-FM** Gaffney SC 6-4-84 □ **WAGR** Lumberton NC 2-3-86 □ **WAGY** Forest City NC 2-8-82 □ **WAHR-FM** Huntsville Ala 8-13-85 □ **WAJF** Decatur Ala 4-1-82 □ **WAML** Laurel Miss 11-15-40 □ **WAMR** Venice Fla 1-8-81 □ **WANB** Waynesburg Pa 2-16-76 □ **WAOK** Atlanta 1-8-85 □ **WAPI** Birmingham Ala 3-24-29 □ **WASK** Lafayette Ind 1-4-82 □ **WATH** Athens Ohio 2-1-76 □ **WATZ-AM-FM** Alpena Mich 1-1-58 □ **WAVG** Louisville Ky 4-1-58 □ **WAVU** Albertville Ala 12-1-84 □ **WAXI-FM** Rockville Ind 4-7-86 □ **WAYC** Bedford Pa 12-30-85 □ **WAZL** Hazelton Pa 10-11-44 □ **WBBF** Rochester NY 9-3-84 □ **WBBI** Abingdon Va 7-11-83 □ **WBCK** Battle Creek Mich 10-17-59 □ **WBEN** Buffalo NY 10-8-77 □ **WBIG** Greensboro NC 3-31-86 □ **WBMK** Knoxville Tenn 11-1-85 □ **WBSM** New Bedford Mass 12-24-84 □ **WBUD** Trenton NJ 3-10-85 □ **WCAO** Baltimore 9-2-85 □ **WCBG** Chambersburg Pa 6-1-65 □ **WCBL-AM-FM** Benton Ky 6-8-81 □ **WCFR-AM-FM** Springfield Vt 5-11-82 □ **WCIR-FM** Beckley WVa 10-4-82 □ **WCKR-FM** Hornell NY 3-26-84 □ **WCKY** Cincinnati 7-30-84 □ **WCLE** Cleveland Tenn 10-21-85 □ **WCLG** Morgantown WVa 10-2-78 □ **WCLW-AM-FM** Mansfield Ohio 11-1-77 □ **WCOL** Columbus Ohio 12-30-85 □ **WCRS** Greenwood SC 9-1-41 □ **WCTA** Alamo Tenn 7-1-85 □ **WCTT** Corbin Ky 7-6-81 □ **WDAT** Daytona Beach Fla 3-12-73 □ **WDAY** Fargo ND 3-15-31 □ **WDBI-FM** Tawas City Mich 3-26-83 □ **WDCR** Hanover NH 5-18-81 □ **WDEL** Wilmington Del 4-15-37 □ **WDEX** Monroe NC 7-16-84 □ **WDSM** Duluth/Superior Minn 1-19-59 □ **WEAC** Gastonia SC 6-4-84 □ **WEAQ** Eau Claire Wis 12-23-40 □ **WEBO** Owego NY 1-13-86 □ **WEBQ-AM-FM** Harrisburg Ill 2-1-76 □ **WEEG** Jefferson Ga 10-21-85 □ **WEEJ-FM** Port Charlotte Fla 10-28-81 □ **WEGO** Concord NC 3-1-86 □ **WEMR** Tunkhannock Pa 4-2-86 □ **WENK** Union City Tenn 7-1-85 □ **WENY** Elmira NY 9-1-43 □ **WEPA** Eupora Miss 12-1-84 □ **WESB** Bradford Pa 5-22-81 □ **WFBC** Greenville SC 3-1-86 □ **WFLA** Tampa Fla 5-30-30 □ **WFMJ** Youngstown Ohio 12-1-51 □ **WFOR** Hattiesburg Miss 11-15-40 □ **WFPS-FM** Freeport Ill 10-15-84 □ **WFTO** Fulton Miss 12-26-83 □ **WGAD** Gadsden Ala 5-1-78 □ **WGCH** Greenwich Conn 1-13-86 □ **WGHQ** Kingston NY 2-12-79 □ **WGIR** Manchester NH 6-2-59 □ **WGLO-FM** Peoria Ill 3-1-84 □ **WGNT** Huntington WVa 5-1-55 □ **WGOC** Kingsport Tenn 1-2-84 □ **WGOL-FM** Lynchburg Va 3-1-71 □ **WGRV** Greeneville Tenn 1-12-81 □ **WGY** Schenectady NY 1-1-27 □ **WHER-FM** Hattiesburg Miss 11-15-40 □ **WHHT** Orangeburg SC 4-9-84 □ **WHIZ** Zanesville Ohio 11-19-39 □ **WHJC** Matewan WVa 12-2-85 □ **WHJJ** Providence RI 11-1-84 □ **WHK** Cleveland 8-8-80 □ **WHLM** Bloomsburg Pa 7-13-82 □ **WHMP** Northampton Mass 12-9-85 □ **WHO** Des Moines Iowa 9-4-27 □ **WHVN** Charlotte NC 6-20-83 □ **WIKB** Iron River Mich 2-15-67 □ **WIOI** Portsmouth Ohio 2-1-86 □ **WIRA** Fort Pierce Fla 7-31-82 □ **WIRE** Indianapolis 8-26-85 □ **WIZM** La Crosse Wis 1-1-42 □ **WJAC** Johnstown Pa



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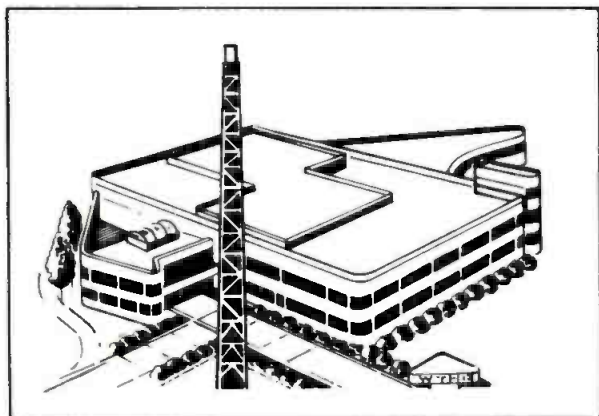
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**KADR** Elkadder Iowa 5-15-83 □ **KAOK** Lake Charles La 1-1-85 □ **KARN** Little Rock Ark 1-1-84 □ **KARV** Russellville Ark 10-8-84 □ **KAYC** Beaumont Tex 12-2-85 □ **KAYS** Hays Kan 6-3-85 □ **KBBN** Broken Bow Neb 10-14-85 □ **KBLL** Helena Mont 9-7-83 □ **KBND** Bend Ore 2-4-85 □ **KBUF** Garden City Kan 3-15-86 □ **KBWD** Brownwood Tex 2-25-84 □ **KCCR** Pierre SD 8-1-84 □ **KCOW** Alliance Neb 9-2-85 □ **KCSJ** Pueblo Colo 10-22-84 □ **KDTH** Dubuque Iowa 6-4-83 □ **KEEL** Shreveport La 9-9-85 □ **KEEP** Twin Falls Idaho 12-27-82 □ **KELD** El Dorado Ark 7-2-82 □ **KENI** Anchorage Alaska 11-25-85 □ **KENN** Farmington NM 6-11-84 □ **KERN** Bakersfield Calif 6-2-86 □ **KEXO** Grand Junction Colo 4-14-86 □ **KEYS** Corpus Christi Tex 10-22-84 □ **KFAB** Omaha 3-29-82 □ **KFBC** Cheyenne Wyo 10-4-85 □ **KFBK** Sacramento Calif 5-17-82 □ **KFBR** Nogales Ariz 3-1-85 □ **KFMX** Lubbock Tex 6-3-85 □ **KGFF** Shawnee Okla 3-3-86 □ **KGIL** San Fernando Calif 3-4-85 □ **KGMI** Bellingham Wash 1-7-85 □ **KGU** Honolulu 12-23-85 □ **KGWA** Enid Okla 12-23-85 □ **KKHJ** Los Alamos NM 6-4-84 □ **KICK** Springfield Mo 2-3-86 □ **KIDO** Boise Idaho 5-20-85 □ **KID** Idaho Falls Idaho 1-2-84 □ **KIIX** Fort Collins Colo 5-20-85 □ **KIKO** Globe Ariz 4-9-84 □ **KINS** Eureka Calif 10-3-83 □ **KIPA** Hilo Hawaii 9-3-85 □ **KIRO** Seattle 1-17-83 □ **KIXZ** Amarillo Tex 11-18-85 □ **KKAN** Phillipsburg Kan 6-10-85 □ **KKDA** Minot ND 3-15-86 □ **KLBJ** Austin Tex 10-3-83 □ **KLEO** Wichita Kan 11-22-82 □ **KLIF** Dallas 12-17-84 □ **KLIZ** Brainerd Minn 11-18-85 □ **KLSN** Spokane Wash 9-6-82 □ **KLUB** Salt Lake City 1-13-86 □ **KLXX** Bismarck ND 12-16-85 □ **KMBZ** Kansas City Mo 1-27-84 □ **KMJ** Fresno Calif 4-1-82 □ **KMPL** Sikeston Mo 11-7-84 □ **KMWX** Yakima Wash 1-1-86 □ **KNBR** San Francisco 2-21-83 □ **KNOT** Prescott Ariz 1-13-86 □ **KNUS** Denver 2-28-83 □ **KNUU** Las Vegas 6-18-84 □ **KOB** Albuquerque NM 3-22-82 □ **KODY** North Platte Neb 9-6-82 □ **KOH** Reno 5-14-84 □ **KOLT** Scottsbluff Neb 3-19-84 □ **KOTA** Rapid City SD 4-14-83 □ **KOWB** Laramie Wyo 7-1-85 □ **KOY** Phoenix 2-2-83 □ **KPEL** Lafayette La 1-7-85 □ **KPQ** Wenatchee Wash 8-26-85 □ **KPRC** Houston 11-14-82 □ **KPRM** Park Rapids Minn 7-1-84 □ **KPSI** Palm Springs Calif 8-8-84 □ **KPTL** Carson City Nev 12-12-83 □ **KQMS** Redding Calif 10-4-82 □ **KRGI** Grand Island

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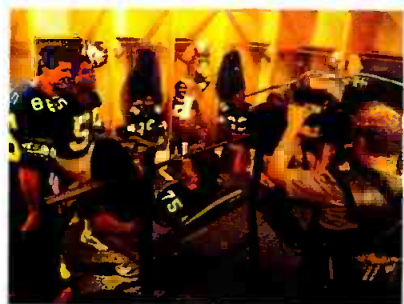
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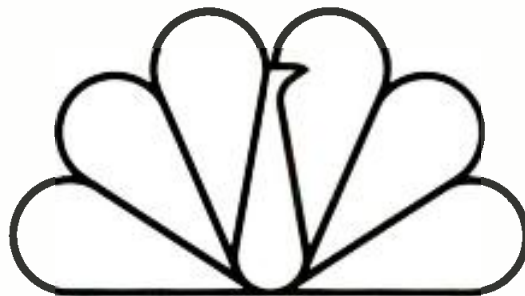
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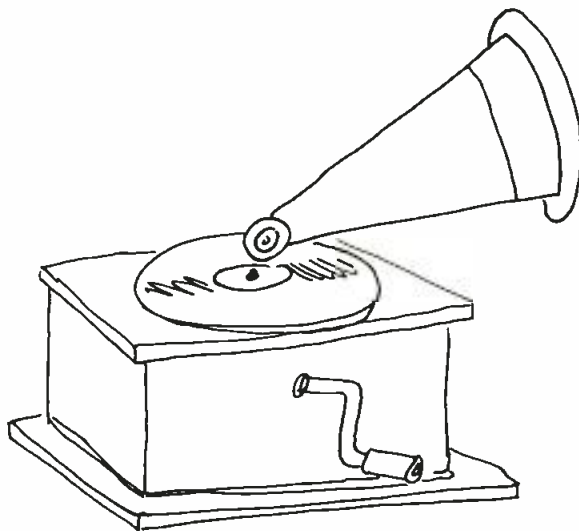
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# NBC, 1981-85: The climb to the top

**Tinker's and Tartikoff's patience and scheduling skill took the perennial third-place network to No. 1**

Fred Silverman will go down in the history of television as NBC's Herbert Hoover. He presided over the darkest economic and programming days of the network, delivering such spectacular failures as the costly *Supertrain*, a sort of *Love Boat* on rails with a \$12-million set. But credit Silverman with sowing one seed of NBC's prime time resurgence. Before leaving the network in July 1981 he had the foresight to realize that *Hill Street Blues*, hailed as a program of exceptional quality, though initially a ratings loser, would build an audience over time. It was Silverman who gave that program, which debuted in January 1981, a second chance when conventional logic dictated its cancellation.

*Hill Street* (produced by MTM when current NBC Chairman Grant Tinker was running that production company) was the first in a string of "quality" shows that, tied to another string of rating hits, catapulted the



Fred Silverman on his first day as NBC president

ing among adults 18-49. ABC was first in the same category with an 11.6 rating and CBS was second with a 10.7. By the end of the 1985-86 season, NBC had registered almost a 25% gain in viewing over the four-year period among adults 18-49 in prime time, and led with a 12.6 rating. In the same period, ABC dropped more than 17% in the category, falling into third place with an average 9.6 rating, and CBS fell about 7.5% and was second at the end of last season with a 9.9 rating. "While [large] household shares are nice, most of what we sell is based upon demographic performance," Niles said. Thus, he said, advertisers are willing to pay as much for a program with "great demographics with only a 23 or 24 share as they are for a 30-share show with only average demographics."

But NBC didn't get to the top of the prime time heap just by having patience with a handful of shows that were slow to find their audiences. The network was successful in developing many more "immediate" successes, shows defined by Niles as achieving a 25 or better share in their first year. In the fall of 1981, he said, *Hill Street* finally found its audience, becoming the first "success over time" show. Two programs on the schedule that fall, he said, qualified for the "immediate success" category—*Gimme a Break* and *Facts of Life*. The network still had a long way to go, however. At the end of the 1980-81 season, it was dead last in a season that got off to a late start because of an actors' strike. CBS was first with a 19.8/30, followed by ABC's 18.3/29 and NBC's 16.6/26. NBC won two weeks that season, including the weeks it aired the well-publicized *Shogun* mini-series with Richard Chamberlain and the week it carried the World Series. Though it had no regular series in the top 10 that year, it won Wednesdays, with a lineup that included *Real People*, *Diff'rent Strokes*, *Sanford & Son* and

Quincy.

In July 1981, three years after joining NBC, Silverman resigned, leaving the network a worse third in prime time than when he got there, a poor third in daytime and losing ground in evening and morning news and late night. Profits were plummeting. In a letter to other executives at the network at the time of his resignation, Silverman said, "I have great confidence that the NBC television and radio operations across the board for the 1981-82 season will be successful and will make substantial progress both in ratings and profitability. I will take pride in that accomplishment because I feel I have laid the foundation for that progress."

For the year ending Dec. 31, 1981, NBC's profits hit the bottom of a five-year plunge, amounting to slightly more than \$48 million. At the end of the 1981-82 season, NBC was again last in the prime time race with a 15.2/24, its lowest prime time rating ever. With the perspective that hindsight brings, executives were quoted at the time as saying the problem was that despite Silverman's programming prowess, he was simply not

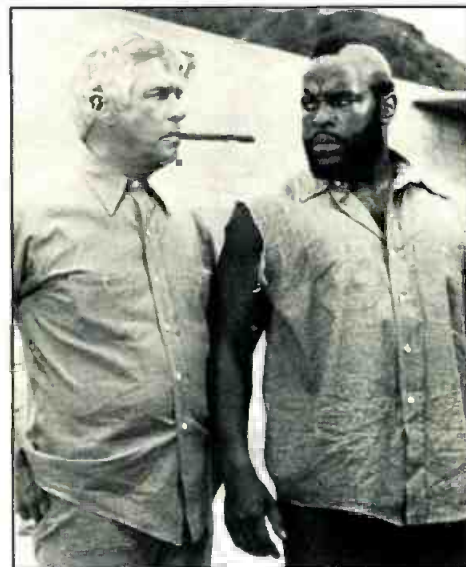


Hill Street Blues

network from third place in prime time to first place in two years.

*Hill Street* became the first of what Robert Niles, NBC marketing vice president, describes as shows that achieved "success over time." Programs that fit into that category, he said, achieved less than a 25% audience share in their first season but were given a second season for a number of qualitative reasons. "Either they had better-than-average demos or were critically acclaimed or just because we felt they were plain good television," Niles said, "we decided to stay with them and give them a second chance."

Program demographics were the key, usually, in deciding to give a show a second chance. Indeed, the network's resurgence, on one level, can be seen by tracking its growth in the 18-49 demographic in prime time while CBS and ABC were losing ground. In the 1982-83 season, NBC had begun to show signs of growth with the young adult audience, although it was still last in prime time with an average 10.1 rat-

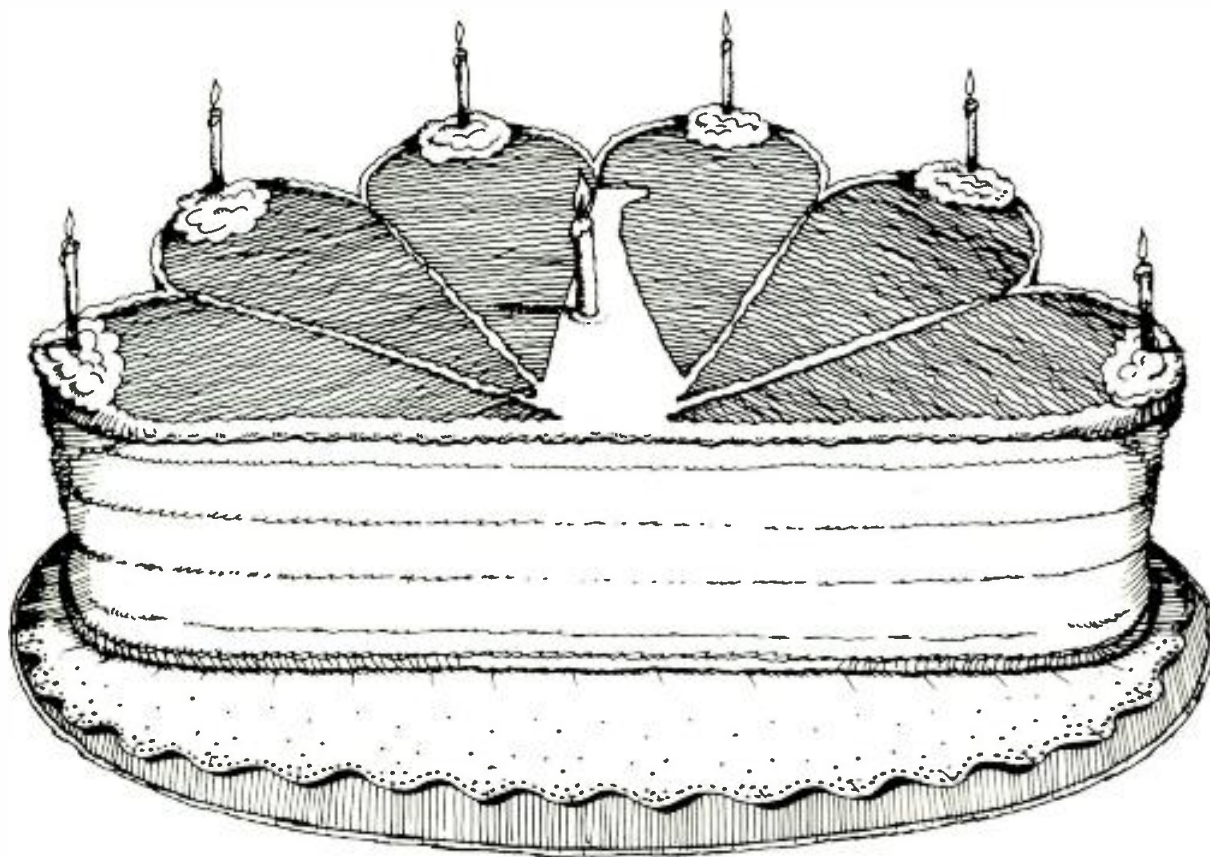


A Team

qualified to run the whole show. "Fred paid no attention to money, and that will haunt the company for years to come," was the way one executive put it at the time.

The 1982-83 season was pivotal for NBC from a programming standpoint because the network was able to add to several more programs, generally praised by the critics, that would build audiences over time. The lesson of *Hill Street* was not forgotten. *Cheers* is a good example. Its premiere episode achieved a 16 share, and it built to an average 20 share for the season. By almost any calculation, the odds of renewal were stacked against the program. Last season *Cheers* was the fifth-ranked program in prime time with a 35 share. Many attribute NBC's programming success to NBC Entertainment President Brandon Tartikoff's ability to sense the latent potential of programs that others would abandon before their strength became apparent.

Independent producer Stephen J. Cannell put it this way: "They were really willing to

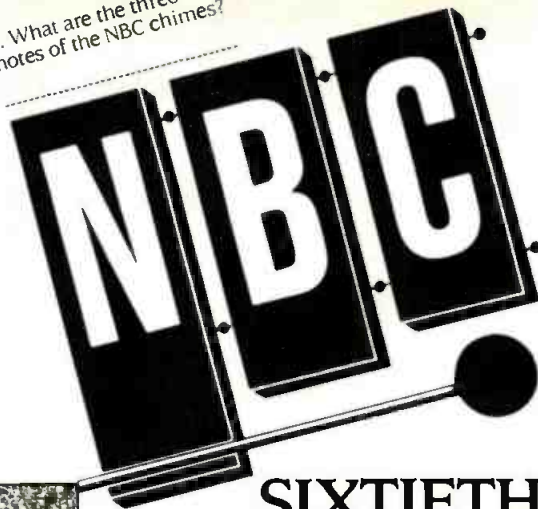


# *Happy Birthday NBC*

*Storer Communications, Inc., and our NBC affiliates, San Diego's KCST-TV 39 and Toledo's WTVG-TV 13 wish you the best on your 60th Birthday!*

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1. What are the three notes of the NBC chimes?



## SIXTIETH ANNIVERSARY QUIZ

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Each one of us has his own special reminiscences of NBC Radio and Television. A generation or so ago, people stayed in Sunday nights to listen to Jack Benny. Just as later the "Star Trek" faithful wouldn't go out on Fridays, and currently Bill Cosby fans stay at home on Thursdays.

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Look for answers and winners' names here in August.



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Winners will be determined in random drawings from all correct entries received. If there are insufficient entries with all correct answers winners will be determined from all entries with the most correct answers to the quiz. Sweepstakes are under the supervision of Ventura Associates Inc., whose decisions are final. Contest open to residents of the U.S. except void where prohibited by law. Employees and their families of RCA, NBC, their affiliates and their respective advertising and sales promotion agencies and Ventura Associates, Inc., are not eligible. Winners will be notified by mail and will be required to sign and return an affidavit of eligibility within 14 days of date of notification. No substitution for prizes and no duplicate winners. All Federal, State and local rules apply. Odds are determined by the total number of correctly answered entries received. Drawings will take place within one week of final receipt date. No purchase necessary. Only one entry per person. Entries must be received by June 30, 1986.

2. In 1949, who hosted the very first telethon, which was for the Damon Runyon Cancer Fund?

3. What was the real name of TV's "Mr. Wizard?"

4. What year did Toscanini make his television debut?

10. Who played the gym teacher on "Mr. Peepers?"

11. Name the Democratic and Republican presidential candidates nominated at the first conventions covered by the team of Huntley-Brinkley.

12. What was Lowell Thomas' famous 4-word sign-off?

22. Who played Scotty on "Star Trek?"

26. Name the Indian maiden on "The Howdy Doody Show."

13. Who were the neighbors on the "Burns and Allen" radio program?

14. What did "U.N.C.L.E." stand for?

15. Who played Dr. Gillespie on "Dr. Kildare?"

23. Who was Dave Garroway's announcer on "Today?"

24. Who hosted the "Camel News Caravan?"

27. Dr. Joyce Brothers won \$64,000 on the quiz show of the same name. She answered questions in what category?

28. Who was at the mike for NBC when Henry Aaron hit homer #715?

29. What show did "Broadway Open House" become?

30. What was stamped in stone at the end of "Dragnet?"

16. Bill Cosby was the first black actor to play a leading role in what prime time series?

17. Who was the Texaco Fire Chief who dispensed "Gasaloon?"

25. From what planet were "Saturday Night Live's" Coneheads?

18. What was the cook's name on "Bonanza?"

19. Bob Hope made his NBC Radio debut in the early 30's as a guest on a popular singer's program. Name the singer.

5. Who was Groucho Marx' announcer on "You Bet Your Life?"

6. What year did "Jeopardy" debut?

7. Red Barber called the first major league baseball game on TV in 1939. Which teams were involved?

8. Who told us to "See the USA in a Chevrolet" each week?

9. Freeman Gosden and Charles Correll were "Amos 'n Andy" on radio. What was the name of their local lodge?

20. From which city did "Kukla, Fran and Ollie" originate?

21. What was the first sports event to be heard coast-to-coast on radio?



take chances in terms of their programing, and were not just trying to imitate existing genres. They were willing to try new things, and when you say to producers: 'We are willing to take some chances,' and if the right people are in charge, you have a chance of putting some ground-breaking shows on the air." That attitude, said Cannell, coupled with the "fine creative instincts" of Tartikoff and others within the entertainment division, contributed to the network's comeback.

So Tartikoff renewed *Cheers* after its 20-share performance in the 1982-83 season. He also renewed *St. Elsewhere*, which hobbled out of the starting gate that season with a 19 share, as well as *Family Ties* and *Remington Steele*. Only *Ties* made it into the top-15 new shows of the season, with a 15.1/23. Three other new shows with strong performances were also renewed that year: *Knight Rider*, *Silver Spoons* and the network's first bona fide hit in years, *A-Team*.

*A-Team* was a midseason replacement that first appeared in January 1983 as a two-hour made-for-TV movie and averaged a 35 share. The first hour-long episode followed a week later, after Super Bowl XVII, and received a 39 share.

According to Cannell, whose company produces *A-Team*, Tartikoff came to him with the basic idea for the show and the title. "He was looking for a bizarre show, an action-adventure program like nothing on the air," recalls Cannell. As he tells it, Tartikoff told him he wanted a "show full of lunatics, real nutty characters but funny as well." The program became the highest rated new series of the 1982-83 season, tying for 10th place



Mr. NBC: Bill Cosby

with a 20.1/30. The next season, the show anchored what was to be NBC's first successfully rebuilt evening in prime time, Tuesday, leading into a new action-adventure series, *Riptide*, which was followed by *Remington Steele* in its second season.

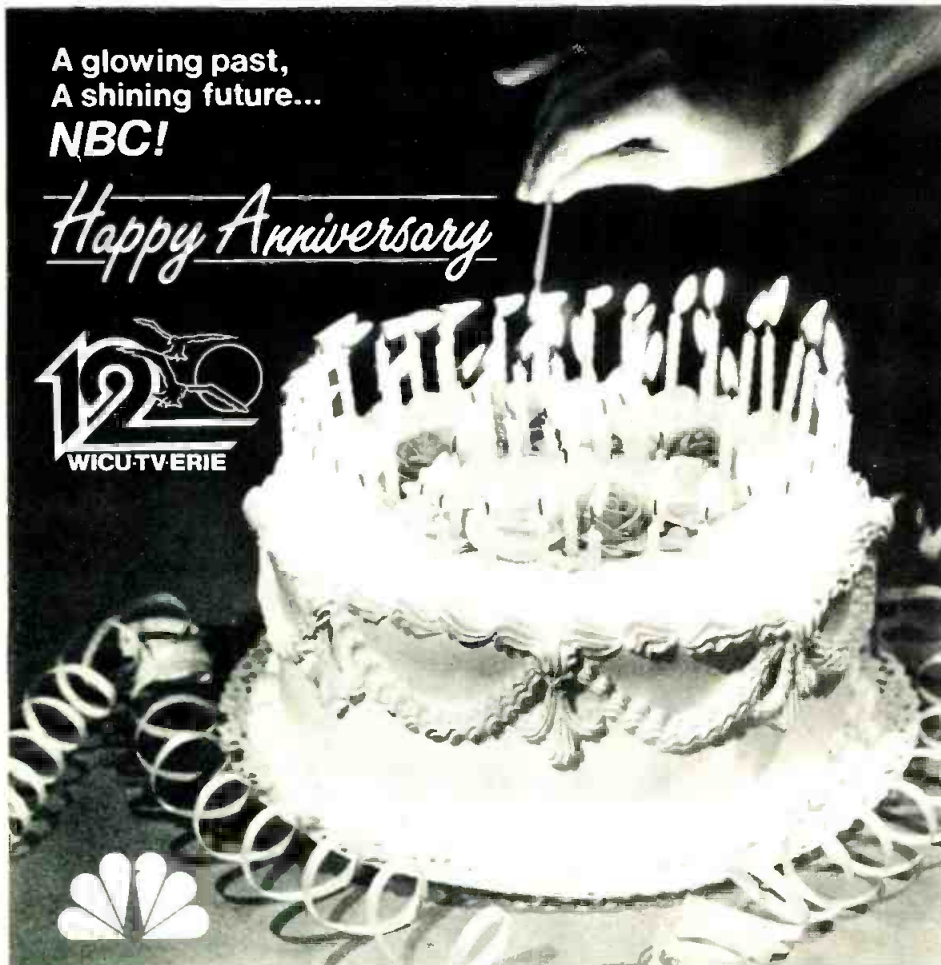
By the end of the 1982-83 season, NBC had a handful of programs that executives believed were the blueprint for the future. To be sure, NBC was still in last place. By the end of the 1982-83 season it managed to break its own lowest-rated-season-ever record, set the previous year, by one-tenth of a

rating point. CBS was again on top, and ABC had a firm hold on second. But NBC was brimming with great expectations. *A-Team* made some headway on Tuesdays, and *Steele* and *Rider* improved NBC's Friday night situation. "We now have tangible evidence of progress," NBC Chairman Grant Tinker told affiliate managers at the May 1983 TV affiliates meeting. "The tide is beginning to turn. It's taking longer than we thought, but it's happening."

Several weeks earlier the network introduced its 1983-84 prime time schedule to advertisers in New York. It contained nine new shows and a total of 10 comedies, the most of any network. "This is the first time in modern history that NBC has been the network with the most comedies," said Tartikoff. The idea, he said at the time, was to pull off what CBS did in the 1960's, which ABC also did in the 1970's—draft a schedule of comedies that would take the network to the top in prime time.

But that was not to be. That fall, NBC's momentum came crashing to a halt. All nine of its new shows foundered, and none were renewed. NBC broke its own worst-ever record for a third consecutive season, averaging a 14.9/23 on the Nielsen scale. Even the usually unflappable Tinker began to show signs of frustration: "Just when we were gathering speed through last spring and summer," he told affiliates at the May 1984 gathering, "we ran smack into a wall—a wall of our own making." Nevertheless, he then stressed the positive, that most of the returning shows continued to build audience. Defending the network in an interview with *The Los Angeles Times*, Tinker said: "If the other guys want to cheer about their numbers, more power to them. But as far as we are concerned our situation is good now, with more returning shows and building blocks for next fall."

That season's development had produced *Boone*, *Bay City Blues*, *Mr. Smith*, *Jennifer Slept Here*, *Manimal*, *For Love and Honor*, *The Roustabouts*, *The Yellow Rose* and *We Got It Made*. "It's like repeating the 10 plagues of Egypt," Tartikoff said last week, going over the list. But he rejected the notion that the



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Brandon Tartikoff in May 1985: a sign of things to come. The fault lay in the collapse of the network's development process. "It wasn't the development; it was the totality of the schedule," he contended. "Nine [new] shows went on and nine shows flopped. I'll go to my grave saying *Yellow Rose* was a good show. Five of nine got positive reviews." Even with nine "clunkers," as he called them, Tartikoff argued that, "because of the heat of the growing 1982-83 shows, we were basically flat in the fall [of 1983]. *A-Team*, *Knight Rider*, *Family Ties*, *Remington Steele*—they carried the schedule, and we came back with three shows [in midseason] that sort of saved our hide: *Night Court*, *Riptide* and *Bloopers*."

All three of those shows were renewed, and *Riptide* fit snugly between *A-Team* and *Remington Steele* on Tuesday nights, to give

NBC a nightly win, after going winless night after night the season before. "Yes, we went off course in September," said Tartikoff, "but we very quickly [recouped] and with eight shows that survived from the previous season that were in a growth mode we were able to keep the bottom from falling out."

The network was down, but far from out. One of things that struck Cannell about the atmosphere at Burbank after NBC's derailment in the fall of 1983 (his *Rousters* was in the ensuing pileup) was that the network programmers "weren't walking around like a bunch of corpses. It was still a fun place to go to work. They probably felt the pressure but they didn't communicate it to me. They managed to keep a great sense of humor about themselves." He also recalled that NBC avoided what might have been considered a natural reaction to the fall flub, playing it safe. "They could have said: 'Let's do another *Rockford* instead of an *A-Team*,'" said Cannell. "But they didn't."

And the result the next season was a turnaround more momentous than the previous season's flop. NBC finished a strong second to CBS, while ABC fell with a thud to third, its worst performance in almost 30 years.

After the schedules of all three networks for the coming 1984-85 season were revealed, NBC's was hailed as the most aggressive in counterprogramming. Friday was reprogramed from top to bottom, with *V*, *Hunter* and *Miami Vice*. NBC redid about one-third of the prime time slate, and, with a mixture of new and existing comedies, led off the first hour of prime time on four nights

with laughs. On Thursdays, a new lead-off show would later become the punchline for a joke about what NBC now stands for: Nothing But *Cosby*. It was a hit of the highest proportions coming out of the box (ranking third among all shows for the 1984-85 season with a 24.2/37) and solidified the evening's lineup of quality programs, insuring their commercial success as well—*Family Ties*, *Cheers*, *Night Court* and *Hill Street Blues*.

Tartikoff continued to have faith in shows that had a hard time finding an audience. *Vice* struggled throughout the first part of the season to reach a 22 share. But it was renewed in February 1985 and averaged a 15.5/25 for the season. It then climbed into the 30-share-range in the post-season, attracting viewers who had passed up the show the first time around. *Hunter* failed in its initial Friday 9 p.m.-10 p.m. slot, but found an audience when it was moved to Saturday at 10 p.m.-11 p.m. where it averaged a 25 share right away. In June of 1984, Tartikoff was inspired enough by the network's upcoming fall schedule to predict the network would move out of third place. Of course, it's his job to say things like that, especially if he really believes it. At the time there was also the belief in some circles that the 1984-85 season might be a do-or-die season for Tartikoff, and Chairman Tinker may have succumbed to pressure for a change in the leadership of NBC Entertainment, if substantial progress weren't made. In past interviews, Tinker talked about the possibility of his own departure, if something didn't break, not Tartikoff's.

In any event, if pressure for a change were mounting, Tartikoff certainly helped his own cause by coming up with the idea of getting Bill Cosby to do a prime time show. And Tartikoff has his then-infant daughter, Calla, to thank for that. As the story goes, she woke up crying in the middle of the night, and Tartikoff turned on *The Tonight Show* while his wife, Lilly, attended the child. Cosby happened to be on the show that night, doing what Tartikoff thought was a very funny standup routine about family life. Shortly thereafter, he approached Cosby about taking his family-oriented monologue and reshaping it into the form of a half-hour comedy for television. Cosby liked the idea and negotiations began. The talks hit a snag at one point and ABC was actually given a short time (about 48 hours) to grab the show for itself. The network let the opportunity slip by, and NBC and Cosby came to terms shortly afterward.

After a strong second-place finish at the end of the 1984-85 season, NBC announced its fall 1985 slate, which included a scant four hours of new programming, the least in 15 years for the network. Among the new entries were two back-to-back comedies designed to improve the network's performance on Saturday nights—*Golden Girls* and *227*. Both clicked, giving NBC the dominance it sought for that night. Two half-hour anthology programs were also called to bat—a remake of *Alfred Hitchcock Presents* and *Amazing Stories* from Steven Spielberg. Neither was a ratings winner, but the network committed itself to two seasons of the Spielberg project at the outset, and is hoping that next season, with a change of time peri-

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od, it will become another of the "success after time" programs it has been able to nurture.

But even before NBC's 1985-86 schedule was put to the test, the network surged to the number-one position in prime time, with a

schedule that repeated far better than those of the other two networks. NBC was also aggressive in programing original summer series and specials, including *Motown Review*, *OceanQuest*, *American Almanac* and *Michael Nesmith's Television Parts*. As a re-

sult, NBC won 20 of the 22 weeks leading into the 1985-86 season, which it won easily, with two power nights—Thursday and Saturday—and stability throughout the rest of the week. It was the network's first prime time season win in 31 years. □

## Nine at the top: NBC's chairman's council

**Each week Tinker and his lieutenants gather to set network policy**

The claim that NBC's decision making is collegial is made with such regularity at the network that outsiders might wonder whether it is part of the company's image-making campaign. But the chairman's council, initiated by NBC Chairman Grant Tinker shortly after his arrival in July 1981, gives substance to those claims of shared leadership, according to some of the nine top executives who attend the weekly meetings.

Usually held Tuesday afternoon in board room 610 at NBC headquarters, the meetings are a forum for ideas, a way to keep abreast of developments in a large and diverse company and the scene of occasional policy decisions. The council, said Bud Rukyer, executive vice president, corporate communications, "is designed to deal with long-range questions that cut across several parts of the company." It also can serve, he said, as the company's voice of authority if Tinker, who splits his time between West and East coasts, is not around.

Those attending the several-hour meet-

ings have the breadth of knowledge necessary to discuss any matter affecting NBC. Sitting on the council are the three group executive vice presidents and the president of NBC News, who among them oversee all the major operations of the company; three senior executives directly responsible for labor, law and corporate communications, and both Tinker and NBC Vice Chairman Irwin Segelstein.

Segelstein, who chairs the meetings, will canvass the other council members before the 2:30 p.m. meeting to see what items might be discussed, but the agenda is informal, as are most other aspects of the council. Examples of some recent council meeting topics include budgeting plans and whether the television network should accept stand-alone 15-second commercials.

Group Executive Vice President Raymond Timothy mentioned a topic he will introduce at an upcoming Tuesday afternoon session: "The [television] network upfront selling season. I will fill in the council on our strategy, or we might have somebody else present it. That is not to say we will ask them: 'What are we going to do?' It is going

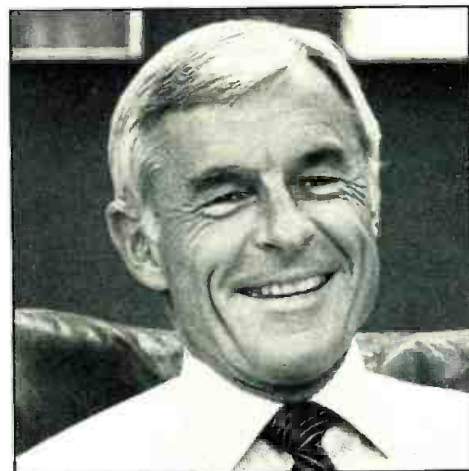
to them and saying: 'This is how we will do it. If somebody on the council said, 'I think you are missing a bet here,' of course we will consider it.'"

Council members say there is no competitiveness during the meetings. Though they say there has always been a general camaraderie among all council members and a casual tone to the meetings, Segelstein said that since the television network's ascendancy, the meetings have been a lot more fun.

Following are individual looks at each of the council members.

It may be that when **Grant A. Tinker** leaves NBC, as he plans to do not long after the merger of parent company RCA with General Electric, it will be his last tour with the company. He has left it twice before and has twice before returned.

The 60-year-old chairman of NBC



began his career as a "management trainee" with the NBC radio network after graduating from Dartmouth in 1949. By 1962 he had been named operations manager.

Tinker then left NBC for a brief period with Radio Free Europe, followed by seven years with advertising agencies: McCann-Erickson, Warwick & Legler and Benton & Bowles. Tinker earlier told BROADCASTING that he would probably still be at the last agency if he hadn't "sounded off" about network shortcomings to somebody who was about to go to NBC-TV. That person, said Tinker, "challenged me to join him to see if I could carry out my own ideas."

The Stamford, Conn., native worked for six years at NBC, from 1961-67, first as vice president, general programing executive, and later as vice president, programs. During that time NBC in

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prime time was a close second to CBS.

It was Tinker's next career move that brought him the most renown outside his current revitalization of NBC. After several years in the program department of Universal Television and 20th Century Fox Film Corp., he founded a studio, MTM Enterprises, named after his then-wife, Mary Tyler Moore. Among the many successful MTM-produced shows were *The Mary Tyler Moore Show*, *The Bob Newhart Show*, *WKRP in Cincinnati*, *Hill Street Blues* and *Remington Steele*.

More than 10 years later, in 1981, he was asked to take over NBC by RCA Chairman Thornton F. Bradshaw. Tinker told a reporter at the time: "I have been doing what I've been doing long enough. . . Also I care about NBC."

□

**Robert Butler** projects the reverse of a financially oriented executive trained at the Wharton School. Although the 55-year-old Butler has spent most of his career working for nonentertainment businesses, he appreciates the difference of being at NBC, calling it more dynamic, and joking: "Now the neighbors know what the company does."

Butler's first job was as an auditor with Sylvania Electric Products. He advanced through several financial

positions, becoming director of planning for an associated company, General Telephone & Electronics International Inc.

In 1967 Butler joined Inmont, a chemical products company, as vice president and controller, and after four years was promoted to senior vice president.

In 1972 the Newark, N.J., native joined RCA as a vice president, financial



analysis, becoming the company's controller several years later.

Butler said that during his years with the parent corporation, he became familiar with NBC: "We would analyze major capital expenditures and their current operating results." Butler said

that especially now, with the close ties of RCA Chairman Thornton F. Bradshaw and NBC Chairman Grant Tinker, there is very little parent-company pressure on the subsidiary.

In 1979, then-NBC Chairman Jane Pfeiffer was looking for a chief financial officer, and Butler got the job.

In 1984, he was promoted to group executive vice president, and now oversees not only corporate planning and research, but also the law, personnel and labor relations, and operations and technical services. Two other members of the chairman's council, Cory Dunham, executive vice president and general counsel, and Eugene McGuire, executive vice president, personnel and labor relations, report to Butler.

□

**Corydon Dunham** once told BROADCASTING: "I had once toyed around with the idea of becoming an English teacher, but I guess I didn't think I was smart enough." Education's loss was NBC's gain, as the 58-year-old Dunham instead chose to pursue his father's career, law, and after graduating from Harvard Law School in 1951 went to work for Cahill, Gordon, Reindel & Ohl, then and now NBC's outside legal counsel.

After 14 years at the firm, serving a variety of clients, Dunham joined NBC: "... I was looking forward to working in a dynamic and varied industry. And I haven't been disappointed."

During most of his 21 years with NBC, Dunham has overseen the company's legal strategy, handling everything from libel matters to talent contracts. The New York native's direct responsibilities include oversight of NBC's Washington office, which represents NBC's position to Congress and the regulatory commissions; the broadcast standards department, which makes sure programing meets the company's program standards, and the NBC compliance and practices department, which insures the programing does not violate any laws.

Dunham's first post at NBC, in 1965,



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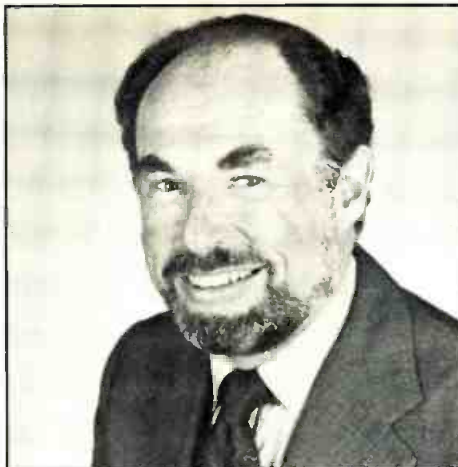
was assistant general attorney. Three years later he was named vice president and general attorney. In 1971 he was named vice president and general counsel and in 1976, elevated to his current post, executive vice president and general counsel.

**Lawrence K. (Larry) Grossman** arrived at his present job by an unfamiliar route. On his way to the presidency of NBC News, he went through advertising, promotion and the presidency of the Public Broadcasting Service.

After college, Grossman started in the promotion department of *Look* magazine, where much of his publicizing dealt with articles on radio and television. In 1956 he moved to CBS where he was an assistant to the director of network advertising. Much of Grossman's work at CBS-TV was in promoting CBS News.

His appointment at NBC marked a return to the network where he had worked four years, 1962-66, as vice president of advertising. In an earlier profile, Grossman told BROADCASTING that he was perfectly happy at NBC but "before getting caught in that velvet trap, I wanted to try something myself."

That something else was starting his own advertising agency, Lawrence K. Grossman Inc., which specialized in media clients and public-affairs



advertising. He had to take a cut in income to become PBS president but was in charge of the organization during an exciting period of growth. Some of the information and news programing developments in public television under Grossman must have attracted the attention of Grant Tinker, the NBC chairman, who hired Grossman to run NBC News. Grossman's eight-year tour at PBS saw, among other developments, the expansion of *The MacNeil/Lehrer Report* to one hour and the introduction of such series as *Inside Story* and *Frontline* and special projects such as *Vietnam: A Television History*.

The 54-year-old New York native thinks news is part of the television

mix. "The notion that news is somehow off by itself, its own kind of priesthood, is not the way we work," says Grossman. "Everybody is in entertainment, from promotion to finance to legal help..."

One of the executives most important to the roughly 7,500 employees of NBC is **Eugene P. McGuire**, the company's executive vice president of personnel and labor relations since September 1982. McGuire, a Brooklyn native, started out as an accountant after studying that trade at Pace College. After some years at the Univac Division of Sperry Rand Corp., he was hired by NBC 21 years ago as a financial analyst.

In 1968 he moved to Cleveland to become business manager at NBC-owned WKYC-TV: "While there I assumed responsibility for labor relations and personnel, and gravitated more and more to that area. I took some graduate courses. I guess I find it rewarding because I enjoy people."

One of McGuire's major responsibilities is conducting negotiations with the National Association of Broadcast Employees and Technicians, the union that represents roughly 40% of NBC's staff. "We have negotiations coming up after the first of the year... and we have actually started to form committees to prepare proposals. A lot of it has to do with technology."

McGuire was involved the last time those negotiations came up, when he became vice president of labor relations 1977. Previously he had been director of employe relations for NBC in Washington.

The next NABET negotiations will begin not too long after the likely completion of parent company RCA's merger with General Electric, a change McGuire said he hoped would have no effect on NBC. "We have been very fortunate to have an astute management, which has continuously reviewed the work force, looking at how it has grown and where it has grown. Also, we are in a different business than

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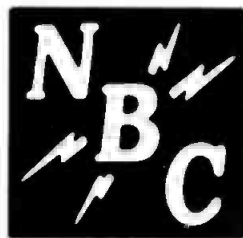


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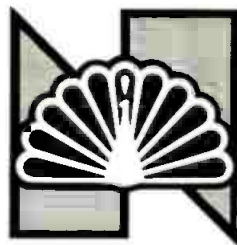


# WHAT DO YOU SAY TO A NETWORK THAT'S GONE NOWHERE IN 60 YEARS?



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General Electric, so there should be a minimum of impact."

Even without change forced on NBC's labor force from without, changes occurring within the industry are already redefining work at the network, said the executive vice president. "We are facing competition not just from cable and VCR's, but also from possible fourth networks, and so we have to examine our contracts. But it is possible to do so in an orderly way, and a lot of it can be done by attrition. Many people started in the business in the 50's when television broadcasting itself started. If you manage the work you can possibly avoid a lot of the unpleasantness of layoffs. That kind of a philosophy makes it less of a battle between the collective bargaining parties."

□

Getting positive press for NBC-TV these days is not the world's most difficult task now that the television network is number one. But that probably just makes up for the difficulty of the job in past years. That job fell, as it does now, to **Merryle S. (Bud) Rukeyser Jr.** The 55-year-old executive vice president of corporate communications thinks one aspect of his job, coordinating press coverage of the company, is a lot easier now than it was when he began at NBC in 1958 as a junior press writer: "Back

when I started, press coverage of television was largely coverage of programs. It has now turned into coverage of the business."

The New York native adds that while there were a "handful of competent columnists" writing for the newspapers, most of them approached the subject like a "fan magazine." He said he prefers the current style of reporting.

Rukeyser would have been reporting rather than "informing" if he had followed in the footsteps of his father, a well-known journalist. And Rukeyser Jr. briefly reported for the *Albany* (N.Y.) *Times Union*, and the *Harford* (Md.) *Democrat*. But his first career move after college was in advertising, with Young &



Rubicam in New York where he started in the messenger room at \$37.50 a week. That job was interrupted by 21 months in the Army, after which he returned to Y&R, working in the mechanical production department and then the TV publicity department.

Not long afterward, in 1958, Rukeyser accepted what he thought might be a temporary press writing job at NBC. Instead, within five years he had moved up through a succession of jobs and was named NBC's vice president of publicity at the age of 32. His job now includes all public relations activities of the company, including advertising and editorial product.

Except for a brief period when he left to work for Newsweek Inc., the executive vice president, corporate communications, has been at NBC ever since. But that brief interlude gave him a perspective, he said, on the difference between public relations in the television world and in other businesses: "Our product is on the screen seven days a week. Public relations becomes a matter of effective communications rather than, as in other businesses, a parceling out of selective information."

□

**Irwin Segelstein**, NBC's vice chairman of the board for the past five years, has not gotten many headlines but is behind the network's policy stances on a number of headline-making issues. The 61-year-old network and agency veteran helps formulate NBC policy on government-related matters, including financial interest and syndication, must carry and political advertising. Asked to describe other aspects of the vice-chairmanship, he responded: "I sort of get into things... some of it very abstruse stuff."

The New York native was hired from CBS by NBC to bolster programming. He started as executive vice president of programs and moved shortly thereafter to executive vice president of program planning, before being named president of NBC Television in June 1980. In an earlier profile in *BROADCASTING* (June 21, 1976) the then executive vice president



**WAGT-TV26**

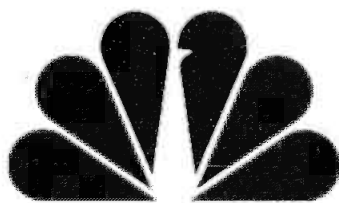
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of programs seemed prescient about a major ingredient in NBC's current success: "Mr. Segelstein says he plans to be 'patient' with NBC's new series, and not pull them after two or three weeks if they fail to get big Nielsens against blockbuster competition."

Segelstein had been president of the CBS Records division when he was hired away, but he also had a long track record in programing. He started at CBS in 1965 as vice president of programs and in 1970 was named vice president, program administration. His CBS years were preceded by 18 years at Benton & Bowles, 13 as vice president of programing.

It was not initially his intention to work in broadcasting; his undergraduate years at City College of New York were spent studying biology.

Commenting on his currently diverse responsibilities, Segelstein said he occasionally still has something to say about programing and, "Brandon [Tartikoff, president of NBC's entertainment division] still answers the phone. After all, I was president of NBC Television when he was hired."

□

**Raymond Timothy** could qualify as the most successful example of a home-bred NBC executive, nurtured and promoted within the company. Thirty-two years

ago the New York native began as a tour guide at Rockefeller Center and with just a two-year interruption for military police duty beginning in 1956, the 54-year-old Timothy has stayed with the company, moving up through its ranks. Today, as group executive vice president,



he oversees the television network, the entertainment division and "business affairs," which comprises both NBC's in-house productions as well as making deals with the program suppliers.

Timothy's 32 years with NBC have cut across many facets of its operations, including production, sales, station management, affiliate relations and the network. After returning from military service, he spent a couple of years as a

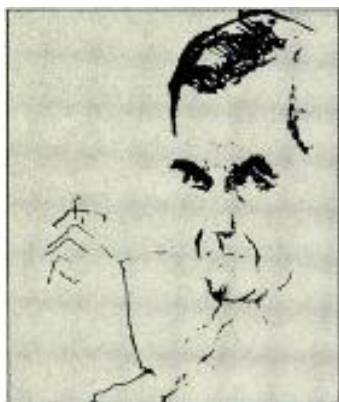
production coordinator before turning to sales where he was, successively: assistant sales service representative; regional business manager and manager of co-op sales, and account executive, NBC spot sales.

Timothy next worked at the station level, starting out as local sales manager at NBC's Cleveland station, WKYC-TV. Beginning in 1967 he spent three years at NBC-owned WRC-TV Washington, as general sales manager, before returning to WKYC-TV as station manager. His next post took Timothy out to the West Coast to be vice president and general manager of KNBC-TV Los Angeles, followed by a return to New York, holding the same post at WNBC-TV.

The steady promotions continued as Timothy was named executive vice president, affiliate relations, followed by a two-year period as executive vice president of NBC-TV. In 1981, he was promoted to president, a post he held until he began his present duties.

In an earlier profile in BROADCASTING (Aug. 31, 1981) he said that his station management experience made him appreciate the problems of the affiliates, which in turn makes for a stronger network: "I mean, if you're sitting in Cleveland and you get a wire from New York, you can get almost paranoid about it. I just happen to have a sense of that from my experience."

□



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- CNN  
"The Aging of America"
- NBC Radio Network  
"A Race Against Time"
- WOR-TV  
"AIDS: What We Know"
- WINS Radio  
"The New World of Immigrants"

#### NEWS SEGMENTS

- ABC News  
"Peter Jennings:  
A Visit To Auschwitz"
- ABC Direction Radio Network  
"Teen Pregnancies"
- WOR-TV  
"Could You Survive?...Homeless"

#### EDITORIALS

- WABC-TV  
"Bringing The Homeless  
In From The Cold"

- WRFM  
"On Being Out On A Limb"

#### PUBLIC SERVICE ANNOUNCEMENTS

- WCBS-TV  
"Coalition For The Homeless"
- WMCA Radio  
"Apologize"

Every couple of years **Robert S. Walsh** has been moved into a new job at NBC, each better than the one before. The group executive vice president now oversees NBC sports, NBC television stations, radio and enterprises.

Still, Walsh evinces little self-



congratulation. The 57-year-old Chicago native, having been with NBC during less prosperous moments, says he has adopted the philosophy that "it is never time to buy the trophy." He attributes much of his personal success to "having been in the right place at the right time."

The right time started for Walsh when he joined NBC in 1962 as a spot radio



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salesman in Chicago. He was introduced to broadcasting through his father, who for years was a salesman for WIND(AM) Chicago, and then later through his own work as advertising manager for the Household Finance Corp. Walsh's father was also a professional fighter, and his son won a Golden Gloves lightweight championship. Walsh continued his boxing while in the Marines during the Korean war.

Two years after Walsh began selling radio spots for NBC he moved to

television, also in spot sales. That led to a job in local sales for the NBC-owned station in Chicago, WMAQ-TV, in 1968. Most of the next 10 years were spent there in jobs of increasing importance: sales manager, station manager and then vice president and general manager. During that time Walsh also spent two years in Washington at NBC-owned WRC-TV, as that station's vice president and general manager.

In 1979, his next move was to executive vice president, overseeing all

the television stations. It was then that Walsh, his wife and three children made the move from Chicago to New York. In less than a year he was named president of that division, and two years later radio operations was added to his responsibilities.

Having experienced competition at both the local and network level, Walsh summarized his feelings about the broadcasting business: "If you don't have the facility for handling pressure, this is the wrong business to be in."

## From color TV to TV stereo: redefining the leading edge

**Network continues to be at forefront of technological advances, including Ku-band satellites, stereo television and small-format video**

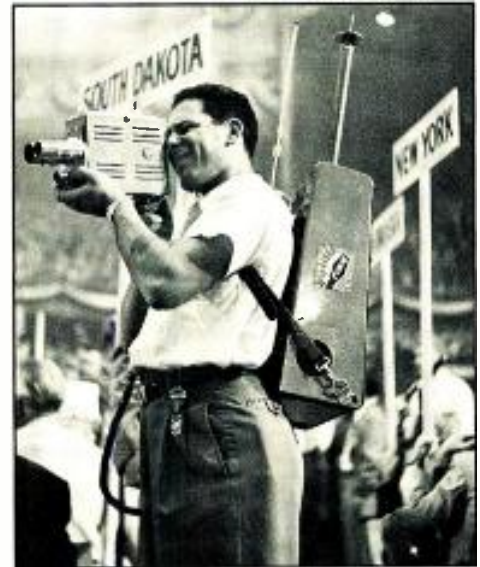
Technological innovation—a byword at NBC Television from the inauguration of the nation's first TV service in 1939, through the blossoming of NBC color during the 1950's and 1960's—is again a suitable signature for the network.

In the past two years, NBC has pioneered major projects in Ku-band satellite, TV stereo audio and small-format video, taking directions distinct from much of the industry, including rivals ABC and CBS.

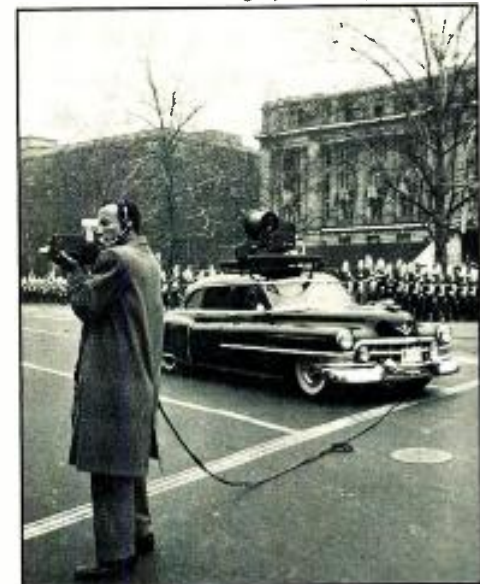
With its new satellite service, NBC was the first and is still the only commercial TV

network among the three to use satellites for its sole method of distribution. The several-hundred-million-dollar interconnection system, which NBC calls the world's most extensive commercial satellite service, also broke a well-established mold when it was put in place last year using Ku-band frequencies in place of more common C-band networks, such as those now under construction by ABC and CBS.

In stereo TV, the network has made a less expensive but no less extensive commitment, airing the first industry-standard stereo broadcast in 1984 and becoming the first network to launch a regular stereo service last July. NBC now provides its five owned stations and 70 affiliates with more than 24 stereo hours in prime time and late night each week, well beyond that available to



Political convention coverage (above) and inauguration coverage in 1953 with Cadillac-mounted microwave "Traveling Eye" (below)



stations of other networks.

NBC has also transformed the small-format video field with its announcement last April of a \$50-million commitment to outfit its entire technical plant with a single half-inch videotape format, Matsushita's M-II, in the most extensive purchase of half-inch gear ever. The deal is close to signing, and deliveries are to begin later this year of upward of 1,500 videotape recorders, many to be used in covering the 1988 summer Olym-



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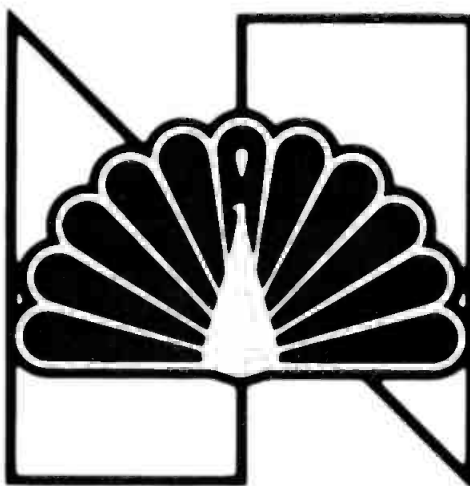


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60 Years

## Hyp-mo-tized by technology

Some of NBC's most advanced technical concepts find unusual applications far from the drafting tables of its sizable engineering staff. In a little-known think tank in the network's Studio 6A at 30 Rockefeller Plaza gather veteran director, Hal Gurnee, a stable of 11 writers and the primary practitioner of the resulting magic, David Letterman, host of *Late Night*.

Letterman is well known in certain circles for his imaginative use of such high-tech marvels as miniature cameras, super-slow-motion video and spoofs of more mundane technologies like video remotes and sound effects. Gurnee, who directed the original *Tonight Show* with Jack Paar in 1957-62 and has been with Letterman since the start of his original morning show in 1980, took a few moments to recall some of the show's forays into the edge-of-the-state-of-the-art.

Camera technology has provided some of *Late Night's* most successful ventures, Gurnee recalled, beginning with a CCD "Skycam" fixed in the studio's grid to take overhead shots of those below. That being too tame for the crew, he said, a pulley was added to move the camera from side to side, and when a squeaky sound began to accompany the camera's movement and could not be eliminated, it was kept, to add to the Skycam's "mystique."

The next step, exploring the realm of miniature cameras, proved even more fruitful. The first manifestation, dubbed "Guestcam," was a three-inch-by-five-inch Toshiba CCD unit fixed inside a small hat worn on a guest's head, in this case, actor Tom Hanks. "It wasn't too attractive for the guest, but we got great shots of the ceiling and floor and some extreme close-ups of Dave," Gurnee remembered.

Next began a series of mini-camera experiments with animals. The first involved strapping the unit to a small capuchin monkey, but the camera proved to be heavy for the monkey, who kept falling over. A muscular chimpanzee proved more successful, too successful, in fact. "The chimp never grew tired of jumping off his chair and climbing up a rope," according to Gurnee. "We got some unusual shots with the chimp on the rope looking down at Dave. The camera just gave out, though, two-thirds of the way through the show. Actually, it broke down just in time—we were getting tired of him."

Gurnee insists the group is still "pushing the envelope" on the mini-camera, with other animals being considered as possibilities, including giraffes ("some real problems with headroom") or turtles ("too slow and some very uninteresting angles").

The show has exploited super-slow-motion, perhaps to its



Tom Hanks with Guestcam



Zippy with Monkeycam

limits. The technique is used in Letterman's "stupid pet tricks" segment and for leisurely perspectives on such acts as water-melons struck with a bat, eggs thrown into a fan or soda sprayed into the camera lens.

Gurnee has not done much so far with stereo sound, although the show is aired in multichannel form. "It has changed the show, made it so much more interesting, so much more exciting," he joked. "It's changed our lives in many ways; we often think back to the day we first went stereo."

Remote shoots in New York and beyond are a fixture on the show, he noted, acknowledging they were lucky never to have been attacked with such expensive gear strapped to their shoulders. "People are pretty decent when the camera is on them," Gurnee said. "I just wouldn't want to be out there without one."

Despite what seems extensive support of the show's technology assays, Gurnee insists NBC "hasn't been too generous" with equipment, forcing the show to turn to ABC for its Sony super slo-mo video system. Even the Toshiba mini-camera was ABC's, Gurnee recalled, so when it broke down during the monkey-cam sequence, "we were not too concerned." ABC will keep lending the show equipment, he said, because "ABC will do anything for money; they're broadcasters."

One thing that's probably contributed to the success of the technical experiments, Gurnee said, is that they don't listen to advice from the technical staff on the gags, which are thought up largely as a group effort. "They just say things can't be done," he said, "but anything you can think can be done."

pics and later to replace the network's studio one-inch VTR's.

Michael Sherlock, a chief architect of NBC's technology developments as executive vice president of operations and technical services, explained network activities to

BROADCASTING last week this way: "Of course, we are looking from a technological point of view to be up-to-date, state-of-the-art and provide leadership. I would say, though, that it might be done first to make ourselves best. Grant Tinker [NBC presi-

dent] said several years ago, 'First be best, then be first,' and if I were to point to any philosophical management direction, that's what we're trying to do."

For example, when the network grew concerned about costs, quality and other aspects of its videotape operation, according to Sherlock, "We said let's start from the beginning; if we were to design it, what would it best be. And we said that what we were going to do was design one format that fits everything and is not expensive. A lot of people said that can't be done; a lot still stay it can't be done. Well, we said it's worth a try. And we've been so happy since that decision was made. We know if we get it, it will be the best."

The same held true with TV stereo, Sherlock added. "For a long time the audio portion of television programs, from a technical point of view, was just neglected and the way to fix that the best was stereo. We felt if we could contribute to the overall picture, if we could take our part of program and make it best, then we could be helping in the whole

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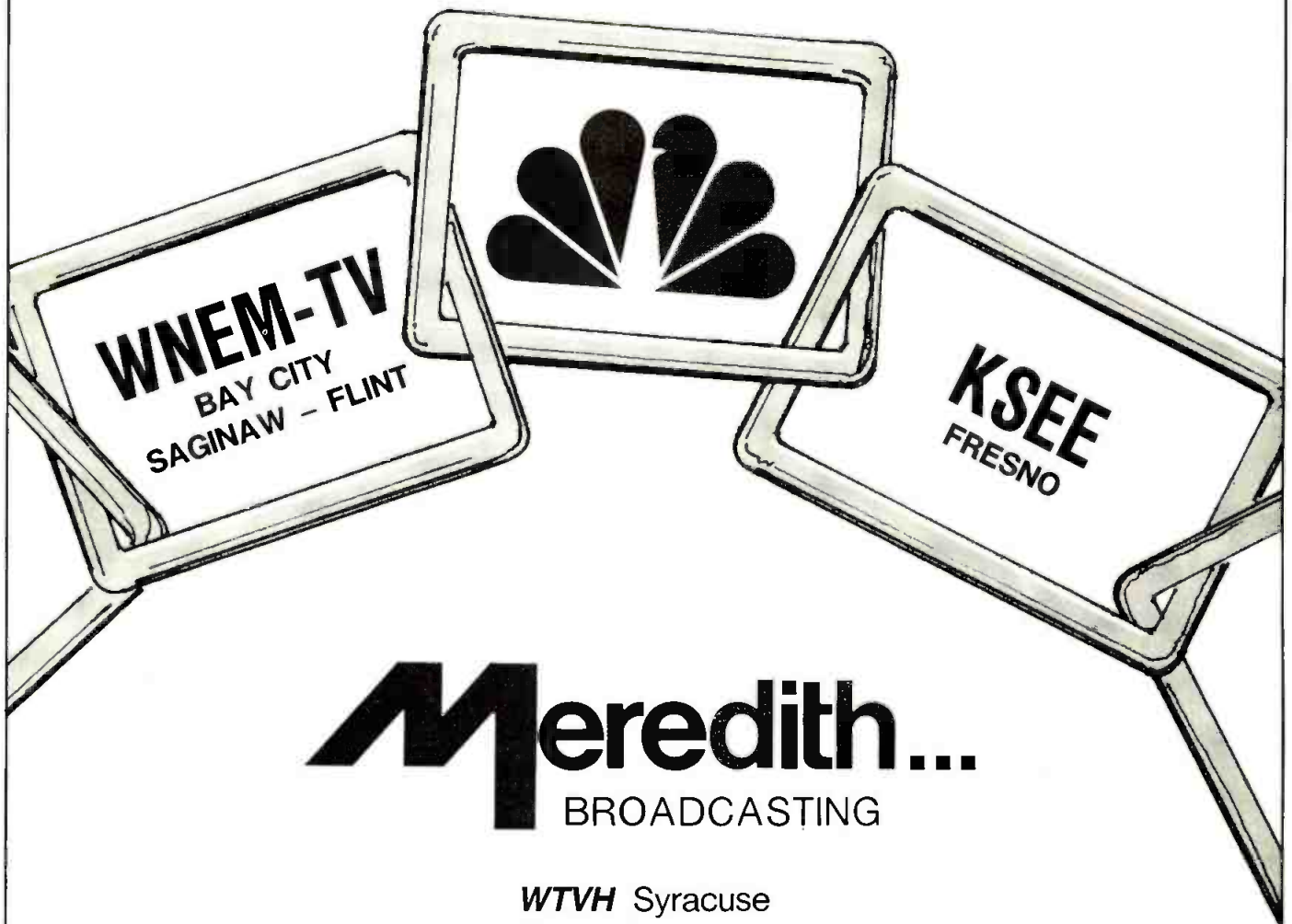


\* one of the first in stereo



“To be first,  
you first have to be better”.

— *Grant Tinker*



**Meredith...**  
BROADCASTING

**WTVH** Syracuse

**KPHO-TV** Phoenix

**KCTV** Kansas

**WNEM-TV** Bay City - Saginaw - Flint

**WPGH-TV** Pittsburgh

**KSEE** Fresno

**WOFL** Orlando

**KVVU** Henderson - Las Vegas

program."

Sherlock acknowledged Tinker's role in supporting the engineering talent already in residence at NBC for decades, as well as the contributions of network affiliates, but gave much of the credit for the developments to the network's technical staff, calling it a "great bunch of human beings, dedicated broadcasters, with intuitions, gut feelings, and coming ready to take sensible approaches."

"The people who have come up with the successes of Ku-band and stereo, and what we think will be the success of M-II, have been at NBC for a long time. There was a massive amount of creativity sitting here when I walked through the door [four years ago]," Sherlock said. "I think the whole company gave the platform to let that creativity blossom. Under the Tinker leadership, they were able to capitalize."

Sherlock described his own engineering background as "nil," but said that was no barrier to making the technical choices presented to him by his staff. "Maybe it made it easier because all I had to go on was common sense, right or wrong," he commented.

Although he noted leadership in different technologies is shared among the industry's broadcasters, Sherlock believes NBC's own innovations have played some part, if only a subtle one, in lifting NBC to the top of the ratings.

"We think, for instance, that the mere fact that shows were in stereo had something to do with some small percentage of additional audience coming somewhere," he said. "I



NBC's Graham McNamee covers the 1942 fire that destroyed the French liner Normandie in New York harbor



Brooklyn Dodgers vs. Cincinnati Reds at Ebbets field in 1941

don't know of any empirical research on this yet, but I take heart in seeing stations converting [to stereo], and my instinct on this is stronger rather than weaker."

"The fact that we had a full-blown satellite system," he continued, "improved the quality, maybe not in Washington, maybe not in New York, but in many areas of the country, where the quality of that picture just went from being a snowy, yuck picture to a good-looking, quality picture."

Future opportunities for further advance-

ments by the network's technical staff should be ample: If the upcoming 1988 Olympics don't provide enough of a long-term development challenge, the network's planned move to a new headquarters should.

In addition to considerations of component digital technology, which Sherlock has said would dominate the new plant, the network is keeping its eye on developments in CCD studio cameras and studio automation using video cart machines, he said, as well as on longer range developments in wide-

# 81 WGY

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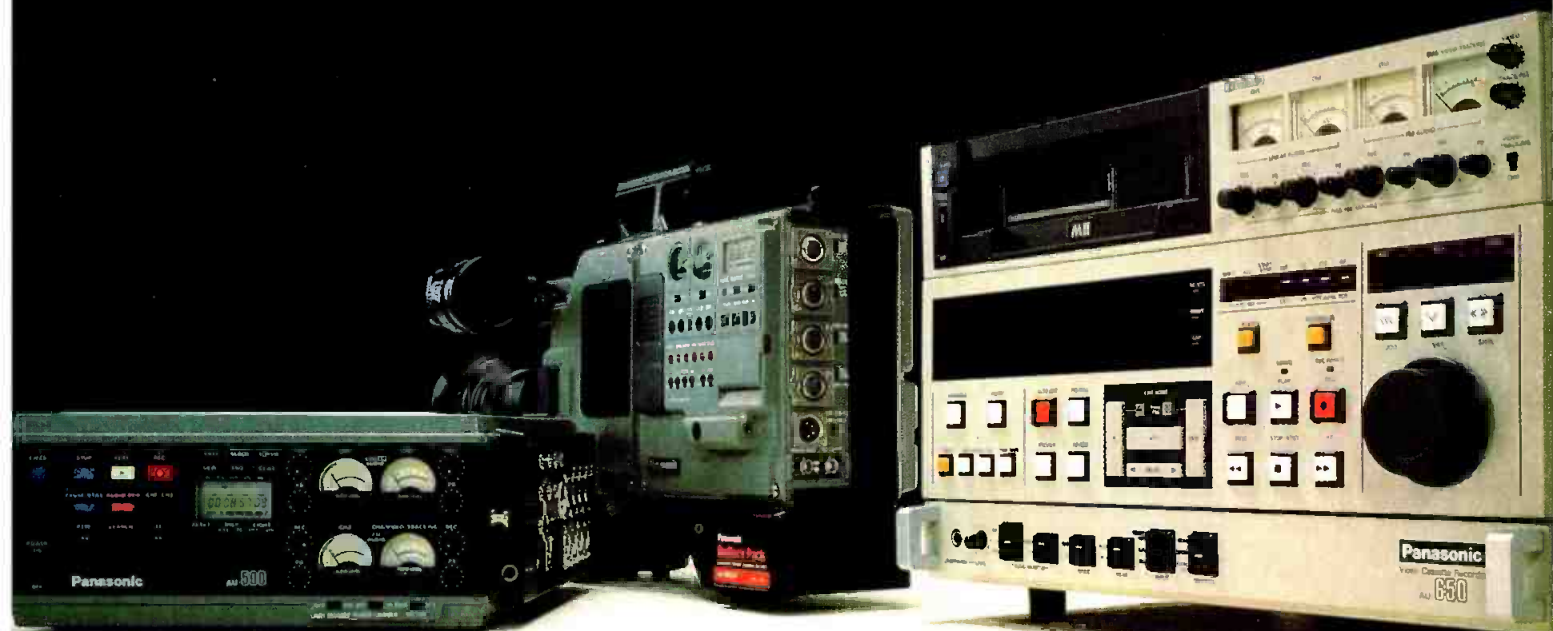
NBC'S FIRST AFFILIATE  
AND  
NEW YORK STATE'S  
FIRST RADIO STATION

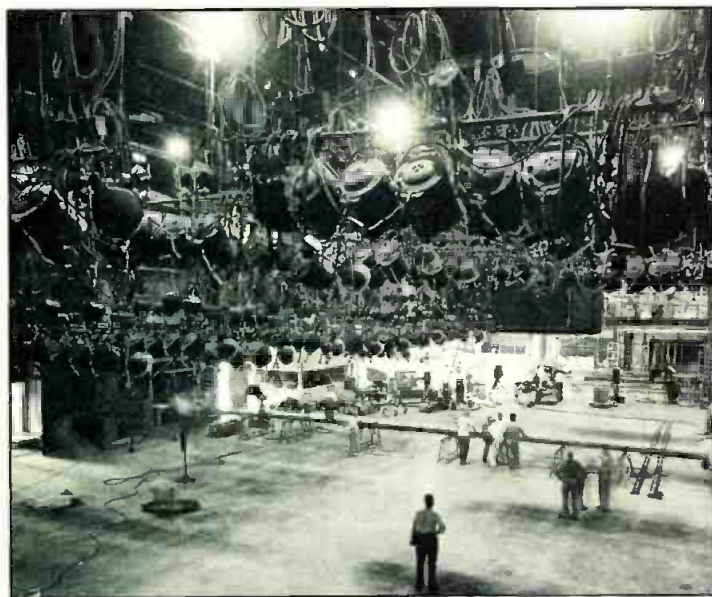
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## Lights, satellites, action

Nowhere in broadcasting has change been so obvious as in the technology used to transmit sound and pictures. Counterclockwise from left: NBC's color production center in Brooklyn was dedicated Sept. 9, 1954. It cost \$3.5 million, could accommodate sets more than 35 feet high and had one of the most elaborate lighting systems at that time—900 circuits with a capacity of 960,000 watts.

The Burbank master earth station went into operation in August 1984.

Its counterpart in New York is perched atop Rockefeller Center and includes two antennas and transmitting equipment for redundant uplinks. It can transmit up to eight simultaneous signals.

Skypath control rooms in New York and Burbank monitor and control the satellite transmissions and direct switching information for each of the network's affiliated stations. Pictured in the Burbank facility are operations personnel (seated, l-r): Pat Walsh and Michael Harabin and (standing, l-r): Steve Orland and Mike DiPalma.

NBC Radio is in the computer age with its new news facility in New York.



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screen and high-definition TV. He would also like to see further development in stereo TV, for instance, more "creative" uses of stereo by program producers outside of widely applied stereo music tracks, and would also "love to see a way to turn off every [stereo] synthesizer," saying the pseudo-stereo units may delay growth of the service because they don't allow viewers to enjoy the full enhancement that is possible.

Sherlock admits, however, to occasional doubts about whether the network's approaches are the best ones. "As with any management decision, it's never black and white," he said. "Sure, I very often have doubts. And when that happens I usually call one of my guys in and say, 'Why did we make that decision?' and then I walk away feeling better."

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*If there were such a thing as a corporate memory for NBC it would reside in David C. Adams. For 32 years, from the time he joined the company as assistant general counsel in 1947, and until his final retirement in 1979, David Adams has been near or on the peacock throne (he himself occupied the chairmanship of NBC from Jan. 1, 1972, until April 1, 1974—an uncharacteristic eminence for a man who was several times offered the chief executive post but turned it aside in favor of a less public position). On the occasion of NBC's 60th anniversary he agreed to share with BROADCASTING his recollections of those who have guided the network over the years. This is his fascinating account of life in the executive suites at 30 Rockefeller Plaza.*

## Keepers of the flame

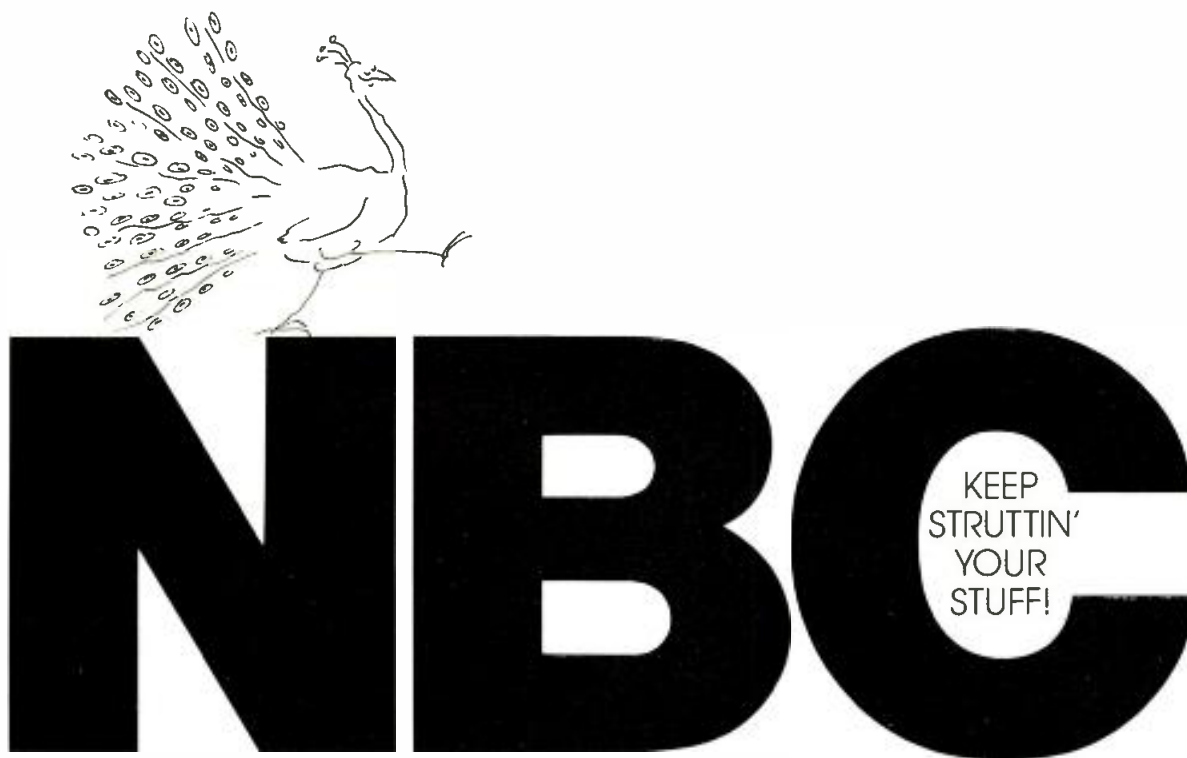
I've always thought network broadcasting would continue to survive with a pretty good share of the audience—despite all the new media. Because it was not an entertainment medium or a news medium; it's an advertising medium, and it's the only one that can reach practically every home in the United States simultaneously, with a lot of vivid advertising material.

Everything else is built around that, and nothing else has it. Cable doesn't have it, VCR's don't have it, SMATV doesn't have it.

I remember when Charlie Bowen, who worked for Booz-Allen and Hamilton, the management consultants, came here on three separate tours of duty to revise the company. The first time he came here he was very cocky. He had a half-hour interview with me and said: "You know, we've looked at hundreds of companies, and all businesses are fundamentally the same. They may sell different products, they may sell different services, they have different styles, with different sorts of executives, different structures, but essentially all businesses are the same." And then he spent a week working here talking with people, and he came back about 10 pounds lighter, looking pale, and he said: "Jesus Christ, was I ever wrong! Broadcasting is the strangest business I've ever seen. It's not like all other businesses."

That was when you could almost visibly see the whole business changing. I came here in '47, and television was relegated to two little offices. And RCA pushed television, and NBC pushed television very hard. CBS applied for licenses, and I think turned two of them back, and persuaded its affiliates not to go into television.

I was at an international telecommunications conference in Atlantic City, before I came to NBC, in the summer of 1947. And down the boardwalk was an NBC affiliates meeting, a brand new affiliates meeting, and I didn't know from NBC at all. I knew the name of General Sarnoff, because everybody did. Charles Denny, my boss at the FCC, was chairman of the conference, and he came back and said: "I've just heard General Sarnoff make a wonderful speech, as only he could do. He said: 'You are the generation that created radio, and in doing so, you've provided an enormous service to the country, changed the culture of the United States, and you did very well by yourselves, you enriched yourselves, and what could be better than serving your country and in doing so, serving yourself and your families? Seldom is it given to one generation to have such an opportunity rise again, but now before you is that opportunity in television—a larger, richer, broader opportunity than ever existed in radio. And I invite you to join with RCA in creating the new medium



HAPPY 60<sup>TH</sup> FROM



PROCTER & GAMBLE PRODUCTIONS, INC.

THE PRODUCERS OF "ANOTHER WORLD"  
AND "SEARCH FOR TOMORROW"

of television.' "

Harold Hough, whose name nobody remembers—he was half Cherokee Indian, I think—from WBAP Fort Worth, walked out of the room in the middle of the speech, called his office and told his chief engineer to "start ordering television equipment" that day.

From 1948 to 1952 there was a freeze on new construction of television stations. By 1948, NBC had a television network in being; that is, we had enough affiliates to practically cover the country. CBS had almost nothing. From 1948 to 1952 NBC almost typically had nine out of the top 10 programs—not because we were such hot programmers, but because we had a network in being, and CBS didn't and ABC was nowhere then; ABC was busy trying to make money with its five owned stations, and the network dragged.

In 1951 or so, the FCC considered bringing a proceeding against NBC for dominating the television programming scene. We dominated not because we were dominant, but because we had a network and nobody else did. Then the freeze was lifted in 1952, and CBS broke its neck to acquire affiliates and went into business, and within a year or two, it became the leading network by a very small margin—and continued to do so until the Grant Tinker year of 1985-86.

#### **How was CBS able to come up that quickly?**

Because it was a good company, and it poured money into programming, and you have to remember that this was a time of great change. Paley, I guess, essentially was interested in programming. General Sarnoff essentially was interested in technology and how to get the programs to the people. His vision of programming, which would be very old fashioned today, was a Toscanini symphony and classic dramas and things like that.

He really believed it. In the early days of broadcasting, in the 20's, when NBC was not yet created, the general proposed a radio medium and never thought that advertising could support a medium like that. His idea was that the radio set manufacturers would get together and subsidize a program service in order to sell sets. He had no idea that advertising could be a viable medium on radio.

I think the first station went on the air in 1920, and the number of stations between 1920 and 1924 rose to 1,600. It just went through the roof. I remember when I was a kid, and you'd turn on the radio to hear Topeka, and even though we didn't know what the hell Topeka was saying, the idea that you could turn on the radio and hear Topeka or Philadelphia or whatever, was a big thrill. I think the Westinghouse station [KDKA] started in Pittsburgh at the top of the Wanamaker Building, and the programming consisted of employees singing songs and telling stories, things like that. The programming was all by amateurs; there was no professional body of television performers or newsmen.

And after people got tired of just listening to Topeka or Wilmington, or wherever, the number of stations in being dropped from 1,600 to 900, and was going down fast. It looked as if this wonderful new medium was dying in its very early childhood. And that's when NBC was created. It was created to form a national program service to provide a market for radio set manufacturers. We have to remember that at the time there was a group of which RCA was a junior member—it was Westinghouse, GE and RCA.

Now that's one version, and I really don't know which one is right, but General Sarnoff conceived the idea of a national program service, high class, to revive the dying, almost newborn radio program service. Another version explains the beginning of NBC on the basis of a big legal fight between AT&T and the Westinghouse, GE, and RCA radio group.

There were two patent pools—patent pools held by the radio group and patent pools held by the telephone company. And there were exchange agreements, for each to use the other's patents. I don't know the details, but a dispute arose over the patent pool exchange agreement, and everybody was suing everybody else. That's when the compromise was made. AT&T would sell its two radio stations to RCA—WEAF New York and WRC Washington—and AT&T would provide the land line service, at a lot of money a year, for five years.

NBC started on a professional basis and within a very short time—I think it was a matter of months—the network spread across the

country. It began in the fall of 1926. And then CBS came along in a year, and later, ABC.

The network started by selling time in hour, half-hour and 15-minute segments. The advertising agencies supplied programs. The typical arrangements with major advertisers—and it was only major advertisers who appeared on network radio—were 52-week contracts wherein the agency supplied 39 weeks of programming and a 13-week summer replacement. So the main business of each network was simply a transmission facility. And that went on for some years.

#### **Were these essentially live programs?**

They were almost all live programs. When I came to NBC in 1947 there was a big technical and moral crisis—there was a big argument as to whether it would be proper to use recorded announcements. All the commercials were live then, and all the programs, I believe, were live. Tape was regarded as a degraded and very secondary medium.

But let me back up. Harry P. Davis was the first NBC chairman, from 1926 to 1934. He was put in by Owen D. Young of GE. Deac Aylesworth was the first president. It's said that he hired Scoop Russell, NBC's long-time Washington lobbyist, after sharing neighboring urinals at the Mayflower Hotel. They fell into conversation and Aylesworth was so entranced by Scoop that he hired him right then to run the Washington station, and he eventually became our lobbyist. I think I was his first boss, because nobody ever had been his boss before. But he really ran the show; he was ungovernable. Very good at his job, operated by the crony system, knew five or 10 leading members of the Congress and the Senate and the hell with the rest of them. He got what he wanted. But that's another story.

#### **Sarnoff stepped back in after Aylesworth, and then came Lenox Lohr.**

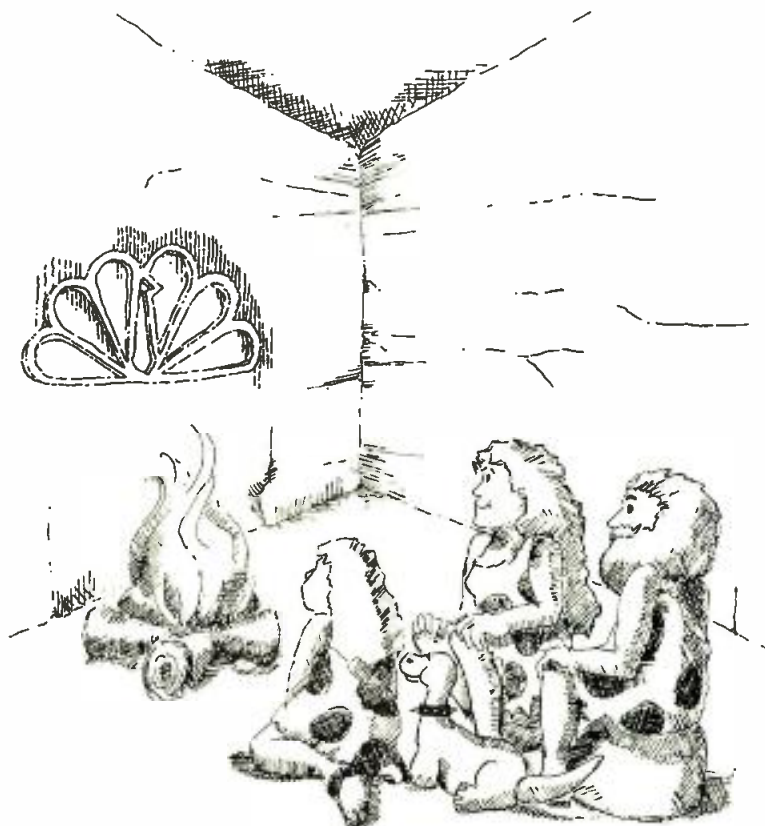
Lenox Lohr is a different story. You have to remember that Owen D. Young of GE was Sarnoff's mentor. And the story goes that Young called the general with a suggestion for a man who would be very good to have. Young was talking about a man for the World's Fair, and that was Lenox Lohr, who had been in charge of the Chicago Museum of Arts and Sciences. The general was looking for somebody to head NBC, and he thought Young was talking about that. And because of his respect for Young, and maybe out of some fear on the side, without much more ado, he hired Lenox Lohr to become head of NBC.

Lohr used to have management lunches in what is now that hallway where you enter on the sixth floor, and at the end of the lunch he would send around a chit for everybody who had lunch—all the management people—\$1.80 or \$2.25, and they'd pay on the spot. He didn't last very long. Somehow he just didn't fit the broadcasting environment, even in those quiet days. And pretty soon Niles Trammell came on the scene, in 1940.

Trammell was head of the company when I came here. And it was such a different era from 10 years later that the transition was unbelievable. Trammell was a courtly Southerner—I think he had been trained at the Virginia Military Institute or something like that—and he was a wonderful salesman. He would court the heads of the advertising agencies and the heads of the sponsor companies, would play golf with them, would socialize with them, and in the course of this golfing, partying, socializing, all on a very dignified scale, he'd sell them 52 weeks of time.

The business had a sort of stately, measured pace then. It was not frantic—it was pleasant, it was quiet. They had management meetings once a week where they talked about such things as whether there should be recorded announcements or should they all be live—major things like that. The affiliates meetings had to do with terms I don't even remember now—like "cowcatchers." I don't even know what they are; I think it's a station commercial at the end of a program, and the station's main concern was getting another 30 seconds of time to sell locally and things like that.

I remember being in Trammell's office once, when Sarnoff called. "Yes, colonel, yes, colonel, absolutely," Trammell said, and he went on talking, and somebody came in and handed him a slip of paper, and it said, "You've been talking to the GENERAL!" And without changing a sentence, Trammell said, "Yes, general, no, general, we'll take care of that right away, general. And by the way, congratu-



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lations." He was a very smooth operator.

But that's how the business proceeded, and then television came along. It was clear even to me, somewhere down in the ranks, that this organization could not run television. So a man called Joe McConnell was brought in from RCA—a tough hombre whom I got to know very well—to take over the company and move it into television. He didn't know much about broadcasting either, but he was a tough manager and he managed. And we built a television organization.

McConnell, who was busying himself with sponsors, also busied himself with getting to be president of Colgate. And later he worked for Reynolds Metals, and then for Comsat. Anyway, he left NBC and there was sort of a rivalry as to who would become president. People sort of lined up as they do in political organizations, of which every network is one. As I remember, on the one hand was Pat Weaver and on the other Frank White, who had come over from ABC where he had been treasurer. Frank White and Frank Stanton were rivals at CBS, and Stanton won and Frank lost, and he went over to ABC. Then he became president of NBC. He was a wonderful man, and he was a terrible president. He was unsure of himself, he was indecisive, he really should not have had the job and he really didn't want the job. But something in him said, "You didn't make it at CBS; here's your chance to make it."

Frank was an active president for six weeks. The worst meeting I ever attended in my life was in the room over there. It lasted only a half hour. At the head of the table were White and General Sarnoff, and along the table were the various ranks of NBC management, including me, who by that time was a staff vice president. And the general said, "This is your president. Whenever there is a problem at NBC, he brings me the shitty diapers and lays them on my desk and expects me to solve them. What kind of a president is that?" And he went on in that vein for about 10 minutes. And you could see Frank just shrinking into his chair—I thought he was going to disappear. It lasted only a half hour, but everybody at that table, I think—excepting the general—felt like crawling under the table.

So White had a nervous breakdown and he went home, still pleasant. I was his liaison at NBC and would bring him papers and talk with him about the business, and he'd walk around, and I think he was a very canny man. He used to sort of mumble, he never talked in complete sentences. And he said, "I gave it to him on a silver platter and he couldn't refuse it." And by that I think he meant that his nervous breakdown was a symbol at the time, and it was his only way of escaping this situation he was in. He couldn't work at NBC and he didn't want to be fired, so he had a nervous breakdown, which is natural under the circumstances. But he knew he was having one, and probably he had it on purpose. I guess. It's a complicated emotional situation.

Anyway, the general sent him off as NBC's and RCA's emissary to the coronation of Queen Elizabeth, and he came back and made a lifetime deal with Marion Harper at McCann-Erickson. The deal was that he would be McCann's representative in Europe for three years and then something else for four years and something else for two years until he reached the time to retire. And he did that.

Well, that left a gap, and General Sarnoff came downstairs and ran NBC that summer, and he just hated it. You know, upstairs, if you were sitting in his office, and Ella Helbig, his secretary, came in with a piece of paper, he'd stop in the middle of a sentence, and look at it, scribble something on it, and then pick up the sentence where he left off. His desk was absolutely clean; there was nothing on it. When he came down to NBC, his desk started getting full—there were emergencies every day. He was a guy who sat at his desk, dreamed, had visions, made wonderful speeches, and ran a very orderly sort of planned life. He couldn't stand NBC, so at the end of the summer, with a big sigh of relief, he went back upstairs to the 53d floor to dream his dreams and see his visions—and Pat Weaver became president of NBC. That was December of 1953.

Pat came just at the right time in a way. It's funny how these things happen—maybe by chance, but maybe a design that works the way it has to work. Television was young. It was copying radio—a lot of the television shows were radio shows. Arthur Godfrey was on television, other radio people were on television. And Pat Weaver, I

think, was not as much of a genius as he posed to be, but he was a pretty smart cookie in programing. Mort Werner, whose name everybody has forgotten, who was either head of the program department or in the program department, did many of the things that Pat got credit for. But Pat was head of the company and he saw to it that they had it.

And new things had been introduced that had never existed before because they had never existed in radio. THT—three different programs, *Today*, *Home*, *Tonight*—was a package of spot carriers. The idea of a spot carrier was blasphemy. I mean, networks were supposed to put on programs and sell half-hours and hours, not sell minutes. *Your Show of Shows* was conceived as a spot carrier, as a thing on which you would sell minutes to varieties of advertisers, because television circulation was going through the roof. That means television rates were going through the roof, and television station rates and compensation were going likewise, and it soon became economically unfeasible for any individual sponsor to buy 39 weeks of television time. But you could buy minutes.

And it started with a thing called a tandem plan, in which two advertisers would buy a half of two programs, which was sort of the transition. Then three would buy a third of three programs and if they were hour programs, they'd each get two commercials. Then it became straight-out selling commercials.

Well, Pat Weaver's regime moved programing in that direction, toward being a form in which advertisers could afford to invest. It broadened the scope of television, because for the first time, smaller advertisers, who could never afford network television as it existed before, could come in. And almost anybody, even with a small budget, could buy a flight of minutes in *Today* or a combination of *Today*, *Home* and *Tonight* which would give them morning, daytime and late evening.

That was Pat's revolution, for which he should get credit. He was not the nicest man. I remember at an affiliates meeting, he made a speech, and he said, "And now we will hear from my puppet, Fred Wile!" I don't think that was very nice. He had a large sense of himself: he regarded himself as a genius. He was an innovator, but there were other people who provided a lot of basis for the innovation, about which he wrote 27-page memos that were like convoluted works of art, written by Picasso backwards.

He had a lot of verve, and the press loved him because he was so colorful—so he was out in front.

Television was by now becoming a business, and if there was something that Pat Weaver was not, it was a businessman. He had no regard for budgets at all; they just got in his way. He was sure that within a year or two NBC wouldn't need affiliates: its services would be so valuable they'd come on their knees flocking to NBC and we wouldn't have to pay them compensation.

You can see that there was some distorted notion of the grandeur of network television under his aegis, and he was not a businessman. Well, the television business was now involving millions and millions of dollars, and it could not work under that sort of management.

**Rukeyser:** May I insert a Pat Weaver story that Reuven Frank once told me? At worst it's good to listen to and might even be true: it was 20 years ago that he told me this story. Pat Weaver called a meeting of NBC News—which was then Reuven Frank and two other guys—and he said, "I have an idea that will revolutionize news coverage on television. We're going to put a fixed camera in the living rooms of the 100 greatest living Americans." And Reuven said the only one he could think of was Bernard Baruch, and he said, "Like Bernard Baruch." And Weaver said: "Any time that there's any major event in the world, we'll have someone in the control room at 30 Rock and they'll say, 'And now let's go to Bernard Baruch for his reaction,' and then you switch on the fixed camera in Bernard Baruch's living room and you have this elder-wise man giving his reaction."

And Reuven said, "Well, what happens if Bernard Baruch doesn't want a camera in his living room?" To which Weaver responded: "That's exactly the kind of thinking that has held this industry back. Just go do it!"

**Adams:** That gives you Pat Weaver in a nutshell, really. Great ideas.



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**4**

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many impractical, vivid, and a great self-salesman. And lively. We'd have staff meetings once a week and he had one of these tilt boards—bongo boards—that you exercise on. He'd conduct a meeting riding one of those tilt boards until it drove you crazy. But it was a gay time at NBC. I got along pretty well with him, but less well than with any other NBC chief executive, because I was serious and I worked hard, and he struck me as being frivolous. He probably thought I was a pain in the ass because I didn't admire all of his jokes and his jokiness. He would call the General "Old Meg," standing for "Old Megalomaniac." It got so that his secretary would come in and say, "Old Meg is on the phone!" And his expense accounts were incredible. I happened to be in the general's office when the general talked to him about it. He said: "Pat, you just can't do this. Your expenses are four times mine." Weaver said: "General, you're not a broadcaster, you're a technician. You don't have to spend any money—I do."

And that's how things went. It was sort of a crazy, lively, inventive period. But it had to come to an end.

**Why did it have to come to an end?**

Because he wasn't running the company. Budgets meant nothing.



Programs didn't even have budgets. If they had a budget, it would be the financial officers who set the budget, to which nobody would pay any attention. And I mean nobody—it didn't exist.

**And the company was losing money as a consequence?**

No, it was gaining money because NBC-TV was growing like wild-fire. You couldn't help it, but it was not an orderly company and it was not well run. The expenses were three times as much as they had to be, there was no forward planning. Really, Pat's day was over. He had brought NBC to a point of change, where it became a broad medium, available to many advertisers through the introduction of minute commercials instead of hour periods. And I guess he had to fail.

He was fired—nicely—and Bob Sarnoff became head of the company. The Pat and Bob team. I think Bob has been maligned a good deal, as someone who didn't do anything. He was not a very vivid personality, but he was serious. Although he didn't devote his whole life to the company as the general did. I have more regard for him than most people have, and I know him very well.

**In the period when Sarnoff overlapped with Weaver, did things improve from a business standpoint? Is that why he was here? From the outside, my impression was that Pat was shoved aside to make room for Bob.**

I think that was a popular conception. I don't think it's true. It may have been true in part because there was always a lot of tension

between Bob and his father, as there would be between the son of a father like that, who was imperious, concerned with his own position, his business, and not with family life.

**When Weaver was there, what was Bob Sarnoff's role in the company? Was he actually running anything or was he just sitting in an office?**

I think what happened, if I can put this in a clearer focus, is that Pat outshone Bob in his persona, but Bob was not at all dumb or inactive and had a pretty good business head. He was overlooked as a figure-head when, in fact, inside the company, he had more authority than he was given credit for. He was not out in front with new devices and new speeches and 27-page memos, but he was a steadying hand, and from time to time, quietly in his office, with nobody there, he would say no to Pat, on some wild or crazy thing that Pat wanted to do, and Pat had to behave.

**So Bob Kintner really replaced Weaver.**

Kintner replaced Weaver in a sense. But instead of being all over the lot, he was a businessman, he was very profit conscious, he had had

experience in running a broadcasting company, he knew what a network was, he knew what stations were, and I think he was the best president—even taking into account his worse moments—that NBC ever had.

He gave the company a feeling of spirit, of energy, of accomplishment, and competitiveness, and work. He required me to come to his office about 9 or 10 o'clock every morning—he got here at 8 and I got here at 8:15. And I'd have to sit through these endless meetings, because I would have to follow up on them. I was senior executive vice president at the time; they made me that so from time to time they could assign me as a watchdog or give me supervision or management of some particular activity that was going on under a regular executive vice president.

At any rate, I had my own work to do. I had about five or six or seven departments reporting to me, all the staff departments except finance and personnel. And it was a big load. So I'd get back to my office at 5:30 or 6 and I'd stay here until 10 or 11 at night. And on Saturdays. I had two sons, little kids, and I'd bring one of them in on one Saturday and the other one the next Saturday. They'd wander around and play with the IBM typewriters, go into Bob Sarnoff's office—broke his Steuben ashtray by accident once—and had a hell of a good time.

**He would have 20 people in his office, right?**

Yes. He would have these massive meetings right in his office, and I

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would usually state the issue and then Kintner in turn would make everybody speak on the issue and then, in the end, I would sum up. There was a big easy chair for Bob Sarnoff by the side door; he would come in late and leave early.

Bob [Kintner] ran the company with an iron hand. He knew everything that was happening everywhere, in every department, and he'd go around the room and make everybody state a position.

Walter Scott, who was a very nice man with highly polished shoes, would stare at his reflection in his polished shoes, and almost hem and haw. I remember one time Kintner got so irritated with him he said, "For Chrissakes Walter, don't just sit there; say something." And Walter was ready to quit the company. He was a sensitive man and he just couldn't stand this treatment.

At the start of the season Kintner would want everybody to have watched all the programs on all the networks the night before and then he'd go around the room and ask what everybody thought about ABC's new programs and CBS's. Your whole day would be watching everything. And I didn't know anything about programs: I didn't like them, I didn't care about them. And then he'd ask me for my opinion and I'd say, "I pass," and he'd say, "What the hell do you mean, you pass? What do you think we're paying you for, for passing?"

You know, he had a drinking problem, but with all that, there was a drive at the company and a competitive urge. He would do nothing but NBC, all day long—go home at night, have dinner with three sets turned on, and watch them until 1 o'clock in the morning.

**Rukeyser:** I'll tell you a Kintner story that involves David, who was in charge of all the staff areas, including press and promotion. Kintner sent him a hand-written note—he had an almost illegible scrawl—and it said, "David, let's push the girl with the fan." David didn't know what it meant, and he showed it to several of us, and said: "What the hell is he talking about?" And we pored over this note, and then finally David said: "You know, it doesn't say: 'Let's push the girl with the fan.' It says: 'Let's push the girl with the hair.'" Kintner mean Liz Trotta, who was then a correspondent who had sort of frizzy hair, and he wanted to get a big publicity campaign going for her. Had there been a girl with a fan she would now be a star.

**Adams:** Anyways, they were very riotous, active times of great pleasure, and a lot of fun. I mean, Kintner was fun. When one of us had a birthday he'd assemble a dozen people in the dining room for a party. I remember that it would end up with champagne and an absolutely standard speech that said, "In honor of your birthday and because of our fondness for you, and at great trouble and expense"—he always put in that great trouble and expense bit—"we have got this little gift for you." And this little gift would be a pair of very expensive gold cufflinks. I have a dozen gold cufflinks now.

When you were made a vice president—there weren't that many vice presidents then—there would be a ceremony in his office, and Kintner would bring in some of the other vice presidents and you would be toasted. There were a lot of personal dealings, and human dealings.

Kintner was very afraid of sickness and illness. If somebody—particularly one of the alcoholics—got sick, he would send emissaries to the hospital. This was true of Tom Knodel, it was true of Cornelius Sullivan; he sent Knodel to Sullivan, it was one alcoholic to another. And in the hospital he'd call to see how they were getting along, check their doctors. He had a great sympathy and affinity for people in trouble. But he was so varied, I can't describe him. He was everything from a mean, surly son of a bitch to a person with great human kindness, and a driver all the time—all the time. NBC was everything, and nothing else mattered.

#### What was Kintner's undoing?

His undoing was his drinking problem, something not mentioned in polite society. But it was no secret and everyone who knew him knew about it. And it's part of the record that accounted for an important phase in NBC's history. It was a human tragedy, that a man gifted with such energy, dedication and spirit should be subject to that failing. Perhaps it was his haven—the haven of a driven man who had to have some relief from giving himself over so completely to his

work, and who may have had some hidden insecurities.

#### What were the circumstances that led to his departure?

NBC always had a fall meeting with the television affiliates' board of delegates, and this one was scheduled for November 1965 in Acapulco. I had been away for a couple of weeks in October, and I later learned that Kintner had decided to leave for Acapulco a week in advance, and had invited Tom Ervin, NBC's general counsel, to accompany him. Tom—one of the finest men I've known—had declined, sensing trouble ahead, and was then barred from the meeting entirely. So when I returned to the office, Kintner insisted that my wife and I leave with him and his wife a week in advance. I demurred, and he became pretty angry and said: "Station relations reports to you, doesn't it? And there are going to be a lot of affiliates there in advance and it's your job to deal with them, not mine." (Of course, no affiliates came in advance.)

Kintner had been on the wagon all summer, and I worried about that free week in Acapulco, but I went, and the worst happened. I don't want to go into the details because they stir up sorrowful memories of a man I respected in many ways.

Then came the meeting itself. It started even more tragically.

Don Emilio Azcarraga and his brother-in-law, who ran and controlled Mexico's principal television system, motion picture studios and theaters, were going to send the whole Mexico Ballet Folklórico over to Acapulco to entertain us and the affiliates for an evening before the meeting started—a grand gesture typical of Don Emilio. The plane from Mexico City to Acapulco, carrying an advance party of some members of the Azcarraga and O'Farrell families and NBC's Mexico City representative and his wife, crashed shortly after takeoff. A number of the passengers were killed and others were injured, and we had to plead with the Azcarraga family to call off the party, to which they felt obliged as a matter of honor. That was the beginning.

Two days later, the meeting with the affiliates formally opened under these auspices, and it was noticeable that Kintner simply was not himself, although he tried to pull himself together. A couple of months before, Bob Sarnoff had been elected president of RCA (as of Jan. 1), and Kintner was to be NBC's chief executive officer. Sarnoff was back in New York getting ready for his new job, and he began receiving reports from one of the NBC people, who was going to RCA with him, about Kintner's behavior at the affiliates meeting. That did it.

Kintner was in bad shape and never came back to the office after Acapulco, staying home with the flu—real or feigned. Sarnoff made an urgent date to see him immediately on his return, and Kintner would call me from time to time in the middle of the night to ask what was the date for, was it serious, and was there going to be "trouble." I'd say: "Bob, I just can't tell you. It's serious, but it has to be between you and Bob Sarnoff."

And so he eventually returned to the office early in December and had his meeting with Bob Sarnoff, who said that he just couldn't turn NBC over to Kintner but they ought to take time and thought to figure out a dignified and graceful departure. At that point, I was told, Kintner got up and walked out of Bob's office. By noon that day he left NBC, never to return.

He went on to become secretary to the cabinet under President Johnson, but his old problem continued, and then he left and spent much of his time in a house he had bought in Haiti. He became very friendly with the bishop of Haiti, stayed on the wagon, and led a calm and serene life. He was found dead of natural causes one morning. I went to his memorial service in Washington, where the speakers regaled each other with funny stories about that interesting and disturbing man, finally at peace, marking the end of an era.

#### That's when Walter Scott took over?

There was a big problem over the succession. Bob Sarnoff wanted Walter Scott, who grew up with the advertisers in the advertising agencies, and we thought that a period of stability and calm would descend, and NBC would sort of run itself.

Walter was not a great manager. I suggested Julian Goodman because he was number two in news, he was bright, young, good

with people, up and coming. And Bob decided, I think sensibly, that it would be neither Walter nor Goodman, but both of them. Walter would be chairman and Julian president. I was there when each of them was offered the job, and Walter covered his face with his hands and said, "Oh my God, this is nothing I want." And the next morning he came around sprightly, and said, "I thought about it and I love the job." Julian was much funnier, and he said, "It scares the hell out of me, but I love it and I'll take it and I'll do the best I can with it."

And a period of peacefulness set in at NBC. Julian more and more took over the operation of the company, and Walter did less and less. Walter is a wonderful man, but he is not an activist; he was like Niles Trammel's younger son. A fine salesman, courtly, sober, pleasant, correct.

And things just rolled along. I think—with all respect to Walter and Julian—I think that's when things started going downhill for NBC. It was a period when ABC was greatly advantaged by two FCC rules, which were not intended to advantage anybody. One was the prime time access rule that said networks couldn't program three and a half hours at night, they could program only three hours, and it was fixed between 8 and 11. Whereas the economy had been a two-and-a-half-network economy, this one rule—which took five half-hours times three networks, 15 half hours out of the week, of prime time—made it a three-network economy, a scarcity, and ABC went up like that, because of that rule—or partly because of that rule.

The other rule was the family viewing hour. No rough stuff before 9 o'clock. And ABC put in a string of mindless children's programming at 8 o'clock and hard action shows at 9 o'clock, and carried the big kids' audience at 8 o'clock. It got the kids' audience, moved them over to 9 o'clock with the hard action shows, and between those two things—the end of network scarcity and more advertiser demand, and ABC's ratings rising with the 8 o'clock strips and the 9 o'clock hard action shows, leading into 10 o'clock hard action shows—ABC went up like a rocket.

In that same period, CBS dropped its number one schedule, which was getting old-aged slanted—highest ratings, but declining a little bit—and Bob Wood, who died several weeks ago, put in things like *All in the Family* and started a new era in broadcasting. Irreverent things that hadn't been done before, and picked up a new audience and lost part of the old audience, and it surged ahead and stayed number one. And NBC sort of did nothing. I mean, we just went along the same track.

If you draw three columns of the networks' profits from, let's say, '65 or '68 to this period, you will find that in '70 and '71, each network took a big dip in profits. Two things. One was an active recession, and two was the overnight elimination of cigarette advertising. And after '72, we grew very slowly in profits; ABC and CBS grew very fast in profits. And we started losing affiliates to ABC.

ABC had Fred Silverman by this time. Very good in daytime and very good in programming the 8 to 9 and 9 to 10 period, with the soft shows. And you could see NBC shrinking competitively, although we were doing well in terms of profits—because our profits went up modestly every year, while ABC's and CBS's profits soared every year. And we started losing affiliates on the basis of ratings. And when you lose affiliates, the spiral deepens. You lose access to the best stations, the big audience stations in the market, you lose audience, and it keeps going down. We were losing affiliates at the rate of one every two months or so. And the spiral continued.

Bob Sarnoff made a management decision that this had to change, that NBC was not keeping up the competitive footrace, and something had to be done, and he decided to bring in Herb Schlosser and put him through his paces. Herb was out of the West Coast. He is a very, very good negotiator, and that was his principal asset in charge of West Coast programming, and good at scheduling and good at dealing with the production companies, and did the whole schedule. And he was an operator. I didn't know Herb very well, but I respected him, and I agreed that he could be a future head of NBC. And he was put through the paces, first as the number-two man at the television network under Don Durgin, and a short time afterwards, maybe nine months, he was made head of the television network, and a short time after that, maybe another year, he was made president of the company.

There was a problem of titles. Julian felt he had to be made chairman of the board. And he was made chairman in April of '74, which was when Schlosser was made president. I became vice chairman then.

**But you were chairman until April of '74.**

You're right. My job was absolutely unchanged all during this period but my titles kept shifting.

**You had become chairman in January 1972 when Walter Scott left.**

Yes. Walter left partly under pressure, partly not under pressure. He really wasn't doing anything, and Bob Sarnoff had a talk with him and Walter talked with me. He said: "You know, Bob is giving me the feeling that I think he'd like to get rid of me. I can't believe it." I said, "Walter, maybe it would be best if you retire. You intended to do so three or four years ago and they thought it would be a two-year period of transition, stability and you'd leave."

But he didn't leave, he began to like it. And so when he left, I was made chairman, with Julian as president and CEO. And I think that began cooling relations between me and Julian. He felt badly that he didn't get the title and I was made chairman. Actually it didn't mean anything to me. So I went around making it clear to BROADCASTING and everyone else that I was the number-two man, and I was working for Julian, but he was head of the company. But I think Julian resented it, and although we worked pretty well together, our relationship, which had been very warm and friendly, cooled and he began to cut me out of things that were in my areas of responsibility—and I didn't like that.

So at age 55, my wife and I had a long discussion, and we agreed that we weren't seeing very much of each other, I was working too hard, and that I would take a year off to experiment with retirement. The deal I made with NBC was that they were not to commit themselves to keep my job open and I was not going to commit myself to come back. It would be open ended. If at the end of six months they wanted me back, I would take it or leave it. If they didn't want me back, that would be fine.

I left in September right after the political conventions, and my wife and I went to Europe for three months, and we had a marvelous time, traveling all over Europe and the Middle East, and we came back around Christmas time, and my wife wasn't feeling well, and went to the doctor. At the beginning of the week the diagnosis was of a benign ulcer and by the end of the week it was a malignant cancer. She went into the hospital two weeks later, and in the middle of the operation the doctor came to me while the surgeon was still busy and he said: "No chance, she has less than a year," so I went back to work. Exactly in the middle of the year on July 2, Julian made a date with me and handed me a little slip of paper that said senior executive vice president, salary, the responsibilities and so on. And I said, "I don't want to be senior executive vice president. If there was a reason for it then, there is none now. Plain executive vice president, the salary was fine—although it was less than I'd left."

Nobody reported to me, and I said: "That's fine but what am I supposed to do?" And he said: "You will be very useful, don't worry. Whether people report to you or not, you will have a function and a place, and you will help me and you'll help everybody else around here."

So I went back to work, and sort of shuffled through the day, and pretty soon I became more active although I knew my wife wasn't going to live long. And she died in January. And I had two sons. The oldest was married on July 3 and the youngest, 20 years old, was killed on July 7. His bike hit a pothole in the ground and he went over and landed on his head. He had just come home, he finished dinner, we were going for a walk, he took his bike out—he called it going down memory lane to visit a former house where he grew up. I went in the ambulance to the hospital with him, he was lucid at first, but by the time we got to the hospital he was incoherent, and he died two hours later.

So that in five months, my whole family disappeared. My wife died. We'd been married 30 years, and we got closer and closer the longer we were married. My older son who had become a friend with whom I was very close got married, and he was out of the household

and establishing his own family, and was going to medical school then. And then my younger son was dead, so I was alone.

And so I went back to work and sort of fumbled around for a year or so, and gradually got back into working; gradually the departments that had reported to me came back and reported to me, and that went on and on.

Bob Sarnoff was fired from RCA within a year. Andy Conrad, his successor, was fired: he hadn't filed income tax returns for five years. Ed Griffiths became president overnight. He was a hard-line, bottom-line guy, had great virtues and great faults. I think the board should have waited three weeks, done a search, seen five or six candidates and picked one—maybe it would have been Griffiths, but they put him in that day.

Griffiths didn't know very much about NBC, but it was unacceptable to him that NBC would be third. Everything had to be first. Herb Schlosser was now in charge, we were third. Herb worked terribly hard. He worked too hard, he worked too far down in the organization. He replaced people down the line and he went around people a little bit.

He was constantly hoping for improvement, and there was one quarter when NBC was first, but we sank back again. For most of the time we were third, and we were losing more affiliates, and it looked pretty bad. But he was full of hope. He felt that given more time, he could turn it around—another year and he could turn it around. And maybe he was right: nobody will ever know.

So there was a lot of instability and it was a hard working time for me. He and I worked very closely together, we went around the company together, ran it together, and I respected him. I thought he was a little over eager, and I knew that it would take three or four years with steady, patient work, because you have two competitors out there who are doing the same thing, before the company could be brought around again, hopefully, or at least would become a respectable competitor. If not first, then second sometimes, maybe third—but by smaller margins. And that was the best we could hope for.

And the company was making money. In Schlosser's last year, it made \$152 million. In Fred Silverman's last year it made \$44 million.

Anyway, the changeover came in January, when Griffiths called me up and said: "I just talked to Herb Schlosser. I told him we're replacing him with Fred Silverman. I've asked him to take a job at RCA. It's a real job: I want him to be in charge of programing video disks. It will take us nine months before we make a decision whether or not to market videodisks, but if we don't go to the market with them, I respect his abilities, and there will be other places for him at RCA. I have assured him of that."

Schlosser was shocked at the decision, said Griffiths, and didn't give a yes or no. And Griffiths said, "Do me a favor, you try to convince him to take the job." I was sort of caught, and said, "I will certainly talk to him and I will try to convince him to take the job for his sake and not particularly because you asked me to."

I went downstairs and found Herb in an absolute state of shock. He thought this was all impossible, although the handwriting was on the wall for a couple of years. And his wife said to walk out with your head high, don't take any job there, and his two children said the same thing. And I said, "Herb, don't be a smartass. You've got a job offer, don't turn it down until you've got a better job. You don't have to say yes today; say you're going to consider it."

They had a press release all prepared saying it was going to be his job. So we talked all afternoon, and he went home, and eventually he agreed to say that he'd consider the job, and he spent a couple of weeks looking elsewhere, didn't find anything, and he took the job, and he did very well at it, and it expanded, expanded and expanded. He became in charge of negotiating all of RCA's entertainment deals, except NBC. That was records, it was disks, it was videocassettes, it was everything. He had been there seven years in July of last year—seven productive years—and by the end of that year he had left.

Griffiths was replaced by Thornton Bradshaw, and Bradshaw was sort of Herb's mentor and believed in him. And then Bradshaw stopped being chief executive officer and Robert Frederick became CEO. I was long gone, and I didn't know what was happening. But I believe that part of Frederick's policy was to take the upper-ranking

people, the people who were in their 60's or approaching 60, and replace them with the people under them who were in their 40's, to give them another 20 years or 15 years at RCA instead of the other five years or four years that these people had left.

So, Herb was replaced. He told me he was retiring; he called me up at home and said he was retiring, and I congratulated him. I don't know whether he retired or whether this was part of moving the older people out and the newer people in, and he became senior adviser to Wertheim & Co. on broadcasting and communications matters, and he does some other things, and he leads a freer and I think happier life now. And that's the end of my story.

#### What about Silverman?

I'm sorry you asked me. There's nothing I can say about Silverman except horror. Absolute horror.

Silverman was supposed to come in January; ABC wouldn't let him go. Incidentally, one of the things that I failed to mention was that during this period when ABC was changing its programing, they deliberately set out with a sort of continuing public relations campaign to make Silverman a legend, a wunderkind, a wonderful programmer. To very consciously do that to help get affiliates. And Silverman was doing a good job for them—but he wasn't any wunderkind. And his period almost passed by the time NBC reached out for him.

Griffiths, who was not a broadcaster, asked his advisers, two of whom came from NBC: "What's the matter with NBC programing?" The answer: "Programing." And he said: "Well, let's fix it. Who's the best programmer in the business?" The answer: "Fred Silverman." So he said: "Well, let's go get him." The response: "He won't come with us unless he's president of the company?" And Griffiths said: "Well, what's wrong with that?" They responded that Silverman couldn't run anything, that he was a programmer, not a management executive, that he didn't make the deals and wasn't in charge of the financial arrangements of programing even at ABC."

There's a little question that nobody knows the answer to—whether Silverman was thinking of becoming president of the television network or president of the company, and I don't know the answer to that. It may be that it was a big foul-up.

"Well," said Griffiths, "let's get somebody who can run the company under Silverman." Well, no self-respecting broadcaster, no major executive, was going to come in, and become the head of NBC and report to Silverman. Silverman was a programmer, and programmers report to the heads of companies; heads of companies do not report to programmers.

Said one of Griffiths's advisers: "There's somebody who can do it, and her name is Jane Pfeiffer. She and Silverman are friends. They've known each other from the time IBM was buying specials from CBS, and I think she'll do it."

And she did. She became chairman—obstensibly in charge of the management of the company—and Silverman was president in charge of programing and chief executive officer. A funny system.

He came in at the beginning of June, and the fall schedule had been put together. He junked it, and between June and September or October he put in a new schedule, which was thrown together with spit and glue. It was terrible and it failed—failed worse than the previous year's schedule had failed, and we were losing affiliates even faster.

KSTP-TV Minneapolis-St. Paul indicated it was going to leave. I told Fred that KSTP-TV was one of our pioneer stations, it came to NBC shortly after NBC was formed, it was an aggressive station. The head of the company, the elder Stan Hubbard, was a proud man, self made, and he made the company, and owns most of it. "You have to go and see him," I told Silverman. "It won't do for station relations to handle Stan Hubbard."

Well, Silverman didn't want to do it, but I said there was an odd chance that he, as head of the company, could convince Hubbard to give up another year. So we got on an airplane with Silverman and his wife and his public relations officer (who was fired three months later). And on the plane ride to Minneapolis-St. Paul, without any preparation, Silverman had a program board, and he was placing promos on the board, and that's how the plane ride went.

About 15 minutes before we landed, I said: "Fred, we have to talk about how we're going to handle this meeting. It's a very important meeting and you have to handle it with Stan Hubbard Sr." And Fred just kept putting the promos in. We didn't have a word together.

And we got there, and Stan regaled us with reminiscences, but for only 15-20 minutes. Fred just sat there, and his wife was in the corner knitting, and Stan kept looking over at her as if she were crazy. And when Fred still didn't say anything, and not knowing what else to do, I said: "Stan, you know why we're here. Fred has just come on board; things are going to change at NBC. You've been one of our oldest affiliates. Give us a year. You don't have to commit yourself forever, just give us a chance to show you that things will change, because if we keep losing people like you, you'll kill the network that you helped build."

I tried to make a speech that would appeal to his sentimentalities.



So I said: "Fred will tell you his plans and how he's going to go about it." And we turned to Fred, and Fred said that ABC was going to go downhill very fast without him. He said: "I know every contract with ABC and all the people in the programming department and most of the company and whenever I want any of them, I'm going to bring them over to NBC and ABC is going to lose."

And he went on about himself like that. And I could see Hubbard's eyes glazing over like he was talking to some kind of a nut. And we went in to lunch. Fred's wife knitting, and the lunch was a difficult lunch because everybody was trying to make small talk, and Silverman isn't very good at small talk. And then we went home.

Afterwards, Silverman went around telling people he should never have let Adams convince him to go on that trip, that he didn't want to be associated with a failure. And so Hubbard left.

From then on, I saw almost nothing of Silverman. He was busy with his things, absolutely destroying the company. I mean, I've never seen anything like it. You could see millions of dollars being thrown out the window. A program would go on the air; if it didn't work, in four weeks it would be canceled. Then another program that didn't have time to be properly prepared would go on the air, and six weeks later it would be canceled. It was awful—it was awful to work there.

Jane Pfeiffer in the meantime started showing up at meetings as

soon as Fred came, and people said, "Who is she? What's she here for?" "Oh, she's a consultant to RCA. She's helping Fred get started in the management work." One day in early October, when I was about to leave for Europe, Griffiths called me and said that on Oct. 15 "Jane Pfeiffer is going to become chairman of the board replacing Julian Goodman. And I want you to give her all the support you can. She needs it."

I wondered what the hell she would do as chairman of NBC. But I held my tongue and said, "OK, I'll do everything I can." I went back to my office, and she had called wanting to speak to me at once. She spoke high IBM language. You know: "I'm still on a learning curve. I don't want my interference to get ahead of me." I didn't know what she was talking about. Then she said, "I want you to teach me about NBC, what it is, what it's going to be, how it works, because I know a little bit about the company, but this is new to me and I'm going to have to run it. I'm going to make a lot of goofy mistakes," she said, like sort of young kid talk. "I want you to walk into my office, call me up, call me at home, do anything, help me not make any mistakes, and I'll learn. I'll learn."

I went off and had a pleasant vacation, came back in three weeks and started doing what she said. Trying to help her not make any of those goofy mistakes. And that lasted about another three weeks until she made it clear that she didn't want any of my help or advice. In a nice way.

I found out from reading BROADCASTING that all the functions that reported to me now reported to her—nobody told me. When the announcement was made, it was on a closed circuit—she and Silverman and Julian Goodman went on the air. Julian learned on that closed circuit, of which he was part, that he had no functions, that nobody was reporting to him. And that his title was chairman of the executive committee, which didn't exist. I mean, there was no executive committee.

But an executive committee was put together consisting of Ed Griffiths, Julian, and a couple of other people who never had a meeting—Julian had nothing to do. And that's how he learned about it, on the air. Nobody told him in advance. Nobody told me in advance that I was going to have no reporting responsibilities. And so things went along.

It was a hard place to work, because Silverman was busy having meetings that ran 12 hours, and in his home, and with Irwin Segelstein at his right hand, and with the head of programing, Brandon Tartikoff, who was a kid then, but I guess has matured and is doing well.

#### **No wonder Grant Tinker was so welcomed when he came on board.**

Well, Grant inherited a company in shambles. ABC and CBS were making \$300 million a year, maybe more. The profits of the company went down immediately in Silverman's first year, further the second year, further the third year and further the fourth year. Along the way, Fred decided—or was induced to decide—that he couldn't take Pfeiffer anymore.

But I'm getting ahead of the story. There came a day in June 1979, when I was leaving for a week's vacation, and I had to be at the plane at 5 o'clock in the morning, and Jane knew it, and called me into the office at 5:30 the afternoon the previous day, and said: "This is going to be a difficult and unpleasant meeting," and I said, "Oh, why?" And she said, "I think you'd be happier as a consultant at NBC," and I said, "Are you kidding, Jane?" and she said no, and I said, "For the past six months you have been after me to renew my contract. Three weeks ago I signed a new contract good for a year and a half. You put all sorts of heat on me to stay when I wanted to leave before you came, and after you came, and Griffiths put heat on me to stay and I signed the contract, and the day I signed the contract, Griffiths called me up and said, 'I appreciate your doing this, you've got a job good for eternity.'" And I said: "Eternity is longer than I want to stay here, but thank you very much, and three weeks later you tell me you want me to become a consultant. Are you joking?"

She said, "No, I think you'd be much happier." I said, "Jane, you are not my psychiatrist, you are not concerned with my happiness, you are concerned with NBC and I have a contract that hasn't gone to the board yet—are you telling me that that contract is not going to go

to the board?"

She said: "I think you'd be happier as a consultant." So I said, "Well, I've just had enough of this. I'm leaving tomorrow morning at 5 o'clock to go to the Dominican Republic for a week, I'll be back in a week, and after that I'll stay for three weeks and clean up my papers, my work, I'm in the middle of things—and leave."

And she said: "I think by the time you come back and think it over, you'll think twice, and it'll be a handsome offer as a consultant." I said: "I don't want any handsome offers, I don't want to be a consultant. I have a number of reasons for that. I've been here 32 years, I report to you, I see you maybe 30 seconds every three weeks, and I don't want to be skulking around NBC looking for something to do. Consultants have no authority and no responsibility. I can't work without responsibilities, and besides, I've been here long enough—in fact, I've been here too long. So the answer is no and the answer will be no when I come back."

And I came back and I had a 15-minute meeting with her and said the answer was still no, and I didn't want any farewell parties. And I left quietly and that was the end of me with NBC.

And then came the end of Jane Pfeiffer. It started leaking to the press that Pfeiffer was finished. So she put out a memo, which you probably remember, saying, "There have been stories in the press that I am leaving NBC, that I am being fired from NBC. And I have a contract with NBC, and am available at any time to talk with anybody who wishes to talk to me about my future at the company."

The next morning, Silverman put out a memo, which he released to the press, one sentence long, saying, "Effective immediately, Mrs. Pfeiffer is removed from all of her official duties" and put that out to the press, and the press had a wonderful time with it. I thought it was incredible. So there followed about three or four weeks of patient negotiation; she walked off with a bundle of money.

When Thornton Bradshaw became chairman of RCA, the first thing that Silverman did was demand a public vote of confidence from Bradshaw, and Bradshaw declined to give it to him, and so Silverman quit. I think it was very smart of Silverman. I think it was a form of suicide; I think he knew that Bradshaw would not give it to him. I think he didn't want to wait to be fired, and he didn't want to just quit out of sullenness, so he had a reason to quit.

It was done very gracefully and I didn't think he was that smart. Maybe Bradshaw engineered it; I know *he's* pretty smart.

And that's about the end of the story, except for Grant Tinker.

I interviewed Grant Tinker as a trainee way back when he was about 23 years old. I was struck very much by him as a guy of great poise and composure and intelligence, and I thought he was better than a trainee, but that's how we started people then. We're talking about 15 trainees every year. He operated as a trainee, and then he had two separate tours of duty here in the programing field—one here and one in California.

I respect him greatly. He is to me a mysterious person because at NBC he's a three-piece-suit man, correct, affable, makes speeches that are graceful and friendly, over which I think he agonizes. He and Bud Rukeyser are like this—they're both good personal friends and good co-workers. He doesn't interfere very much in programing, he does what a chairman of the board should do. He sets a spirit, theory and a philosophy and guides, and he steps in when something is going badly. Apart from that, he delegates very broadly, but he doesn't abdicate; he knows what's going on, unlike other people who have been here.

And when he leaves NBC, when he goes back to California, he's a different person. Off come the coat and the vest, and the tasseled loafers or whatever he wears. And on go the pair of sneakers and a tennis sweater. And why the hell he ever came to NBC when he could drive to work in his own Rolls Royce—but more than that, in shorts—to come here in this sort of hectic place I don't know.

I think he wanted to prove something. He'd been here twice, and he wanted to show that he could do it, and I never thought anybody could do it. I thought when Silverman was through at NBC that NBC was really through and would never, ever be able to recover. You have no idea the shape the company was in; I mean not only in terms of profit—\$44 million against \$300 million from our competitors—

but in the shape of morale and of people leaving and affiliates leaving, and a nothing schedule that was going no place.

**I'd like to ask you a little bit more about David Sarnoff, about his legacy and what kind of man he was.**

I think David Sarnoff was one of the most remarkable men that I've ever met. He called me up to his office frequently in the last 10 years I was here. I was amazed at his lucidity for one thing, his ability to talk clearly and lucidly and get right to the point.

He was a visionary who had some visions that never came true and never would; his life was communications and very little else. Other major business figures are spread all over the lot, on boards of this and boards of that, and the philharmonic and ballet and so forth. But he didn't do that; his life was in communications. And he was a founder; he started things.

I wrote one speech for him, and it was just awful. It was to the affiliates. It was a good speech, but in the middle of it he started skipping passages and couldn't find his place and he got all mixed up, and it turned out quite bad. The only bad speech I ever heard him make. Afterwards, I told him that his extemporaneous speeches were the best ones he ever made, and that he shouldn't have people writing speeches for him. And I'll never forget his response. He said: "I appreciate your compliment. That's because I've been rehearsing those extemporaneous speeches all my life." He was that sort of a guy.

He didn't know very much about modern broadcasting operations but he left it pretty much alone during the time I was here. He was the driving force behind bringing NBC into television for RCA and its television manufacturing, and he was the driving force for bringing NBC into color. If he had a vision, he just moved heaven and earth to make that vision come through. Some of his visions were wrong and didn't come through and had to be dropped, like that facsimile, multifax, or whatever it was, that could do "Gone With the Wind" in three minutes. But who wants to do "Gone With the Wind" in three minutes, and where is the market for it?

But he was almost indomitable in his will to get the things done that he thought should be done. I do not think that he was the greatest of management organizers, and the people at RCA in the early days when I came here were sort of a coterie of his admirers, and I think to some degree sycophants who did his will.

But the company operated. I think what is surprising—and I don't say this critically, but this was a surprise to me—is that a company like RCA, which is at the confluence of every major communication or electronic development, it's in the service business, which is huge, it's in the satellite business, where it's the leader, probably, it is in the record business, it's a government contractor on a major scale in electronics, it owns NBC, and I can't even think of all the things that it does. And yet the largest portion of its profits—I think something like 80%—are NBC's profits. RCA's major businesses produce a fraction of NBC's profits.

I haven't said enough about the general. He was a moving force, certainly at RCA throughout this period, everything. He was a strong man, a man of vitality and his will would be done. He was used to being in charge and he was in charge all the time.

**Did he feel an intense competition with CBS's Bill Paley, on a personal basis?**

Well, they were so different. He was the technical visionary, Paley was a programing visionary. Paley was a man of the world, sophisticated, upper class. New York society. They were both Jewish and I think Sarnoff made a little more of his Jewishness, went to Temple Emanuel, and Paley I think made a little less of his Jewishness.

I think Sarnoff's attitude towards Paley was that he was a formidable opponent, but he was not an innovator, he did not lead, he didn't bring television along, he didn't bring color along, he came in and reaped rewards that David Sarnoff had sown the seeds for, and he was too flashy.

**Is it possible to put in a capsule the character of the three major broadcast companies and to contrast them to one another?**

Yes, I think it is, except everything is changing so that they're

becoming different from the capsules that were. But if I could attribute a personality to them, up until the last year or so, CBS was the leader, well managed, well dressed, mannerly, stylish, and accustomed to success—with no interference at all. NBC was respectable, historical, and sort of middle class. And ABC was a rough little kid on the street who came up in the world and started learning how to behave and made a lot of money, and became, through Leonard Goldenson in the very last years, statesmanlike.

**Can NBC survive the loss of Grant Tinker?**

I think that remains to be seen. I can't put this in arithmetical terms, but I think NBC is now a large percentage of a good working organization, infused with a Grant Tinker spirit and sort of morale. I think it will lose the shine that Grant gives it. He's a very classy guy. I don't know who his successor is. Everybody here says it's going to be from inside, and the people here are good people, with three or four leading people who are able broadcasters. It is no reflection on them to say that I don't think they have the luster and the personal personality that Grant has. He's an unusual person.

But it is a good organization, and if that means anything at all, it will survive and prosper. S





# TELECASTINGS



## Crosswits promotion

The dominance of King World's *Wheel of Fortune* is making it difficult for other game shows to survive, but ABR Entertainment has come up with an idea its hopes will give its *The New Crosswits* an edge over the competition.

ABR, at the suggestion of Elden Hale Jr., executive vice president and general manager of WNEP-TV Wilkes-Barre and Scranton, Pa., is offering stations a promotional campaign to accompany *The New Crosswits* into syndication. The show has lined up 47 stations covering 54% of the country. The campaign will include the creation of mini-*Crosswits* contests, using local talent, to be used as promotional spots throughout the day. The spots will give clues to a monthly crossword puzzle (crossword puzzles are the basis of *Crosswits*), which will include a number of market-specific questions (for example, "who was the mayor of Wilkes-Barre in 1902"). Viewers with answers will mail in cards for a live drawing.

ABR will have a dry run of the new promotional campaign when WNEP-TV begins its run of *The New Crosswits* on July 7. The station will make room for *Crosswits* by putting *Wheel of Fortune*, which it carries at 7:30 p.m., on the shelf at that time.

*Wheel* was not renewed because it did not make economic sense, according to the station's Bill Christian, executive producer. *Wheel of Fortune* distributor King World asked too high a rate on the license renewal, he said, and in that market "once you get into numbers that high you get money back in smaller proportion." "We were much fairer on the price," said Burt Rosen, chairman of ABR.

WNEP-TV carries an hour of access following the national news on ABC. At 7:30 p.m., following *P.M. Magazine*, *Wheel* scored a 53 share in the February Arbitron survey (the market's May book is not in yet). *Wheel* will move to the market's CBS affiliate, WDAU-TV, beginning in the fall. WNEP-TV hopes the promotional campaign will give it a head start against the new *Wheel* station.

For the new promotional campaign to work in Wilkes-Barre-Scranton, WNEP-TV will end up receiving 61 weeks of the show. (The extra nine weeks are a part of the July promotional test.) The station's *P.M. Magazine* hosts will be used for the *Crosswits* promotional spots. *Crosswits* begins production in Hollywood soon.

## Summer on PBS

Public television isn't taking a summer vacation: On its roster are six new series, six new specials and new episodes of returning series airing June through September on PBS affiliates.

Premiering on June 15 is a 12-part profile series, *Newsleaders*, hosted by NBC news-

man John Chancellor and featuring interviews with prominent editors and publishers. *American Masters* begins June 23 with a look at the making of Arthur Miller's play, "Death of a Salesman," and continues with 14 portraits of influential artists in fields such as painting, music, writing, acting and architecture. *International TV* is an anthology of four television productions—from West Germany, Britain, Switzerland and France—that will air Sundays in July. *Comrades*, airing July 1 through Sept. 16, is a series of 12 programs that look "beyond the rhetoric of disarmament, dissidents and cold war politics to examine the lives of ordinary citizens living in the Soviet Union." *Soundings* profiles four contemporary composers in 30-minute programs airing Mondays, July 7-28. And two *National Audubon Society Specials*—"Condor," airing July 20, and "The Mysterious Black-Footed Ferret," airing Aug. 11—begin an ongoing series of nature specials co-produced by the National Audubon Society, Turner Broadcasting System and Washington's WETA-TV.

Specials to air on PBS during the summer include *A Capitol Fourth* (July 4 at 9 p.m.), a live concert for the holiday; *Justice For All* (July 2 at 9 p.m.), a documentary studying the Justice Department with the help of U.S. Attorney General Edwin Meese and other officials; *Winston Churchill* (June 18 at 8:30 p.m.), a one-man show taken from lectures given by Churchill and featuring Robert Hardy in the title role; *Growing Up With Rockets* (July 9 at 9 p.m.), a young girl's version of the space program as she saw it from Cape Canaveral, Fla.; *Diggers* (July 30 at 9 p.m.), a documentary of black men from the West Indies who worked on the Panama Canal, and two *Mark Russell Comedy Specials* (June 18 and Aug. 27 at 9 p.m.) filmed during live performances.

Ongoing series to show new episodes over the summer include *Reading Rainbow*, *Alive From Off Center*, *Justin Wilson's Louisiana Cookin'—Outdoors* and *Evening At Pops*. Repeats of a documentary on American business, *In Search of Excellence*, and a history, *The Statue of Liberty*, will air July 23 and July 2, respectively. Also recurring will be nine *American Playhouse* movies, including the antinuclear film, "Testament," on July 19.

## Colbert's back, NBC's got her

Claudette Colbert will return to the screen for the first time since 1961 when she co-stars with Ann-Margret in the four-hour NBC mini-series, *The Two Mrs. Grenvilles*, scheduled to air on NBC during the 1986-87 season. Colbert's last theatrical film appearance was in *Parrish*, and her last television appearance was in the *Zane Grey Theater*, both in 1961. *The Two Mrs. Grenvilles* is based on the book of the same name by

Dominic Dunne. The story is about an ambitious Broadway showgirl, Ann Woodward, who marries into the aristocratic Grenville family. Ann-Margret will take the part of the newly married Mrs. Grenville, and Colbert will play her mother-in-law. Lorimar-Telepictures will begin production of the mini-series in July in London and New York.

## French flap

A Paris court of appeals has overruled a lower court ruling, and found in favor of Worldvision Enterprises in its dispute with New World Television over the international distribution of the mini-series *Sins*, starring Joan Collins. *Sins* aired on CBS in November 1985. The lower court had previously impounded elements of *Sins*, including the French-dubbed audio track, within France. Worldvision said it will resume its distribution of the mini-series in France immediately. New World had made agreements beginning in 1983 with Worldvision for international distribution of a number of its properties. In December 1985, however, following its entry into the distribution business, New World attempted to regain the rights to the properties. Worldvision has now sold the mini-series in approximately 30 countries.

## Book note

NBC-TV will air *The Human Animal*, five, hour-long programs based on Phil Donahue's book of the same name, as a week-long series Aug 11-15 at 10 p.m. each night. Topics addressed in the programs will be love and sex; war and violence; nature and nurture; woman and man, and the family. *The Human Animal* is produced by Multimedia Entertainment, which also distributes *Donahue*.

## Coming together

Harmony Gold has signed producer Stuart Cooper to an exclusive multiyear contract to develop, produce and direct network projects. Harmony Gold will be investing \$25 million in 25 hours of programing including mini-series and two-hour films to be directed by Cooper. Among the network projects will be a \$12-million mini-series adaptation of John O'Hara's *From the Terrace*, which will be developed as a six-hour, three-parter for the 1987-88 season. Also under the agreement is the adaption of a two-hour screenplay to "Humpty Dumpty," the story of a man's climb up the corporate ladder and its effect on his family. Cooper's credits include the \$30-million NBC mini-

series *A.D.*, as well as NBC's production of *Long Hot Summer*.

□

Group W Productions and Frank Doelger have announced an association for the production of future projects. Doelger has produced over 30 hours of programming for ABC, CBS, and NBC, as the senior development and production executive of Highgate Pictures/Learning Corp. of America. Doelger will be based in New York.

□

Columbia Pictures Television and Britain's HTV Ltd. have agreed to continue to produce movies together for the next several years. Over the last five years the two companies have worked on a total of 12 hours of films, including "The Curse of King Tut's Tomb," "The Master of Ballantrae," "Jenny's War," and the soon-to-be-aired "The Canterville Ghost."

## New members

The Advertiser Syndicated Television Association (ASTA) is adding Access Syndication, Worldvision Enterprises and SFM Media Corp. to its ranks, it was announced last week. The additions will bring ASTA's total membership to 21 organizations, which among them account for 90% of all ad dollars in barter syndication.

## True Confessions

The international home video distribution of King World's *True Confessions* will be handled by Heron Communications. In its agreement with King World, Heron, an international home video company, will also participate in the syndication rights to the series. *True Confessions*, a Landsburg Company production, is currently sold in 75 markets for its fall debut. King World is calling the agreement the first of its kind among a producer, syndicator and home video com-

pany. A total of 130 episodes of the half-hour soap-opera anthology based on the Macfadden publication of the same name will be produced. Among stars scheduled to appear on the Bill Bixby-hosted program are June Allyson, Morgan Brittany, Robert Culp and Erik Estrada.

## ACT donation

Action for Children's Television has donated its library to Harvard University, to be housed in the Monroe C. Gutman library, Harvard Graduate School of Education. The collection covers over two decades of children's television history, including videotapes of TV shows and commercials, commissioned studies, legal documents, periodicals, newspaper clippings and pamphlets. Library director John Collins III says the collection is the "best, if not the only, such resource of its kind," containing information on children's television, as well as a documented history of ACT.

# The Media

## NBC affiliates bask in the catbird seat

### New windows for '88 Olympics, advertising clutter, shoring up daytime on agenda for an otherwise celebratory meeting

By and large, this week's NBC TV affiliates meeting in Maui, Hawaii, is expected to be a fest of peace and goodwill among all in attendance, given NBC's rise to the top this year in prime time and early morning and its continued strength in late night and Saturday mornings. The *NBC Nightly News with Tom Brokaw* even beat *Dan Rather* two weeks ago—the first time since 1981—and the network continues to make slow but steady progress in daytime. The network is also doing all it can to let affiliates take advantage of the exotic setting. Half-day sessions are the rule. "On the whole," said Tom Goodgame, president, Group W Television, "it is not conducive to having a fist fight."

There will be some issues for discussion, however, including news windows for the 1988 summer Olympic games in Seoul. Compensation for the games also has to be negotiated. The affiliate board has proposed that the network give stations 15 minutes of news time between 9 and 11 p.m. during the games, either in a block or perhaps in three separate breaks. The network has responded with a counter offer of one window of between three and five minutes in the 10:30-to-11:30 p.m. period. Both sides agree the stations may break at midnight with a half-hour of news.

Adequate Olympic news windows, said Amy McCombs, president and general manager, WDIV(TV) Detroit, "are extremely important to the affiliates and to the audience. The world doesn't come to a screeching halt

because of the Olympics." Acknowledging that some of the scheduling is out of the network's hands, McCombs said that affiliates will aggressively pursue "more than a token one-or-two-minute cutoff" toward the end of prime time, which is what ABC gave its affiliates in 1984.

Tony Cervini, vice president, affiliate relations, NBC, said last week that the network "fully understands" the importance of the windows to affiliates. The network, he added, "has not really explained clearly the magnitude" of the Olympic undertaking, and the fact that prime time is when most of the "big events" will be televised, mostly live. Cervini suggested that the affiliates were simply asking for too much time in prime, but that "we have the luxury of time to come up with an acceptable solution." Neither side believes the issue will be resolved for several months.

Compensation is still being discussed. The network has offered a compensation package amounting to 50% of what the affiliates are paid for picking up the regular network schedule. The affiliates are asking for more, but how much is unclear. And network executives say that it is unlikely affiliates will receive much, if any, more than the 50% being offered.

Another issue likely to emerge will be advertising clutter, and the network's recent caving in to pressure to offer stand-alone 15-second spots. "I think it's a mistake," said James Edwards, president and general manager of WJAC-TV Johnstown, Pa. "And I'm sure there are many affiliates who think same way."

When it announced its decision to go with 15-second stand-alones, effective with the

beginning of the new season, NBC said it was primarily due to the decision by the other two networks to accept the spots. But, according to Edwards and others on the affiliate board, including chairman James T. Lynagh, president of Multimedia Broadcasting, "someone has to stand up and say no and do something about clutter." When the board met with NBC executives in May, the idea of a joint industry study of the whole clutter question was proposed. That includes a look at 15's, program promos, end-of-program credits and how they all affect the on-air product and viewers' interaction with the product.

According to Edwards, the network was "receptive" to the idea of such a study, which ideally would include involvement by various industry segments, networks, stations, agencies, advertisers and producers. The network acknowledges the concern, but also cites a survey it did before announcing acceptance of 15's revealing that about half of NBC's affiliates now accept or plan to accept stand-alone 15's.

Lynagh and others also said there may be some discussion of the network's decision to move *Miami Vice* forward one hour on Friday in favor of the untested *L.A. Law* at 10 p.m. and putting the untied *1986* at 10 p.m. on Tuesdays. Some affiliates see the moves as weakening the lead-in hour to the local late news period, especially from Tuesday through Friday, said Lynagh. "We'd like to see them concentrate on improving the situation at least on one of those nights," said Lynagh.

It is expected that some affiliates may press NBC News President Larry Grossman about his decision to carry the interview of

the terrorist Abbu Abbas as well as NBC news stories the CIA said may have compromised national security. But more than one member of the affiliate board suggested that Grossman's "eloquent" defense of those moves gained him the board's support and will probably sway the affiliate body generally in Maui. Grossman may also kick around some ideas in Maui concerning a weekend edition of *Today*, and possibly ideas about a new business program and a late-night news show.

Daytime is a perennial subject of discussion at NBC affiliate meetings, as the network is perennially third in that, its weakest daypart. But both the network and affiliates point to some slow but steady growth there. Over the last two years, NBC has gone from a 16 share to a 19 share in daytime and continues to grow. "There has been a lot of improvement in the morning," led by *Today's* resurgence, said WDIV's McCombs. "We're talking about the [need for greater improvement in the] afternoon." She said the network has improved the quality of both *Search for Tomorrow* at 12:30 p.m. and *Santa Barbara* at 3 p.m. "Now it's a matter of waiting and promoting and letting it [daytime] grow." □

## NAB race for radio board vice chairman

**Palmer cites need for technological innovation; Lyman stresses stronger government relations activity**

Next week, the National Association of Broadcasters radio board will choose a new vice chairman. Two veteran directors, David W. Palmer, president of WATH(AM)-WXTQ(FM) Athens, Ohio, and Jerry Lyman, president of RKO Radio, are vying for the post. The directors are gathering for the association's joint board meeting June 16-20 in Washington and will attend to regulatory, legislative and association matters (see "Top of the Week") and will elect new officers to its executive committee. (There are no other contests on either NAB's radio or TV boards.) Unlike some past board races, there doesn't appear to be any one overriding issue in the campaign.

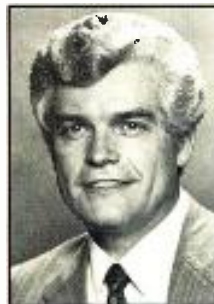
The candidates' views have been revealed in correspondence sent to the board. For Lyman, deregulation of radio is key. "Codification which clearly frees radio from the antiquated Communications Act must be a priority and let's not defer to the Congress; let's defer to the industry and its needs," Lyman wrote. In addition, Lyman believes, NAB should continue to beef up its grassroots lobbying efforts. "For example, I believe the concerns some broadcasters expressed on the smokeless tobacco ban may have been avoided if we had been more aggressive, state by state, in communicating our position," he said. As for the executive committee, Lyman thinks it should "not be perceived as a 'clique,' but instead, an extension of each of you."

Lyman was elected in 1985 to fill one of two major-market group seats on the board. Prior to that, he was on the NAB board since 1983 as a network representative until RKO sold its networks in 1985. From 1982 to 1985, Lyman was vice president of government relations for RKO General while serving as vice president-general manager of WGMS-AM-FM and for the first year of his presidency of RKO Radio.

The board's use of executive sessions is another matter Lyman feels should be addressed. In his letter, Lyman noted that the suggestion of going into executive session is often perceived by some as a "negative." But, he argued, it's a useful procedure that allows board members to "discuss the staff [including the president] openly and honestly but in a confidential environment." Communicating with the industry he'd also like to see improved. "The NAB should take an aggressive approach to informing the industry on its activities, but even more important, to procure industry input and opinion. I don't mean only through the mail, but through more personal contact with state and local organizations, and with group owners of all sizes." He favors a unified radio industry, and thinks NAB should remain the industry's representative in Washington. "But



Palmer



Lyman

I do understand the need to strengthen, and where appropriate, separate the radio and television departments and functions," he wrote. For example, he noted, there may be a need at some point for radio to pursue deregulation on its own. Appointments to committees is something else Lyman would like to see changed. The committee members should be selected by the chairman and vice chairman of each board and by the president "with only consultation from the joint board chairman." Presently, the joint board chairman and president choose the members. "It is not expected that a television joint board chairman would know what radio people to choose and vice versa."

Palmer was first elected to the board in 1983. He has been with WATH(AM)-WXTQ(FM) since 1973. In addition to his position with the station, Palmer is city council president in Athens. Palmer believes technical innovations are key to the industry's success in the future. "We must be looking further ahead. We must be identifying areas in which improvements in technology should occur." Continuous tuning and digital transmissions are both advances the association should promote, Palmer wrote. Also, he thinks NAB can play a major role in training broadcasters in sales. He suggested NAB assist colleges and universities on a "co-op" basis in establishing courses on sales.

Palmer also called for a return to NAB's

regional meetings for broadcasters who cannot "justify the expense of attending or sending staff to various annual meetings." After attending several executive committee meetings, Palmer thinks too much time is spent on reports by the staff. "Part of this process is to allow senior staff to update each other. While these reports are necessary, they should be mailed to the executive committee in advance of the meeting date. Answering questions and last-minute updates should be the extent of staff involvement. They can find some other forum for updating each other," he wrote. To insure greater board input on the executive committee, Palmer feels that two or three directors could attend the monthly meetings on a rotating basis.

Also on his list of improvements, the Ohio broadcaster would like to see a basic audio production facility installed at NAB's headquarters. The studio could be used for making industry PSA's and promotional announcements as well as closed-circuit member services. Furthermore, he thinks NAB should acquire adjacent properties for possible future expansion of its headquarters. The expenses involved in holding committee meetings, particularly in hotel accommodations, might be reduced by the purchase of a nearby building that could be made available to NAB committee members and guests at no charge, Palmer noted. "The real estate would unlikely ever depreciate and if the actual operation was not shown to be efficient it could be marketed with very little risk."

The board and executive committee, he feels, should make certain that the staff is "responsive and aggressive in carrying out directives." And, he stressed, it is also important for the staff to "make certain that NAB committee recommendations and concerns are accurately related to the executive committee." On the subject of the association's image, Palmer believes that NAB's occasionally unflattering coverage in the trade press is due to the press "not having something else to report. If the NAB is taking affirmative actions for the betterment of the industry, on a regular basis, the trade press would have an obligation to report the more important issues and the 'media-generated' would be kept to a minimum." □

## BPME convention: On target in Dallas

**Jankowski, Sohmer and Stakelin among speakers; Siskel & Ebert and Oprah Winfrey also on agenda**

Although there is no official theme of this year's Broadcast Promotion & Marketing Executives/Broadcast Designers Association convention at the Loews Anatole hotel in Dallas June 11-15, the operative words are growth and targeting. For BPME, this year's preregistration stands at 1,600, 300 above last year's figure. And if on-site registration approaches last year's 750, as is expected, this convention should top last year's record mark of 2,002. BDA registration stands at 300, 50 over last year's approximately 250, with around 50 on-sites expect-

ed. There will be over 100 exhibitors present, with about 75 manning booths on the exhibit floor and another 30 residing in hospitality suites at the Loews Anatole.

TV personality Oprah Winfrey will speak at the opening reception on Wednesday night, which will also feature entertainment by Up With People and a fireworks display. Keynote speaker for the convention will be CBS/Broadcast Group President Gene Janowski, who will address the opening breakfast, Thursday, June 12, and be followed by a presentation, "The History of Broadcast Promotion." Other speakers include Steve Sohmer, president of Columbia Pictures, who will be guest speaker at this year's "TV Advertising: State of the Art" session, a review of the year's best promos and commercials, which he hosted last year as senior VP, entertainment, for NBC-TV. Radio Advertising Bureau President Bill Stakelin will speak at the newly established "Radio Only" luncheon Wednesday, June 11, on "Will There Still Be Radio Promotion Directors in 1990." Following the luncheon, there will be a radio session in which David Parnigoni, senior VP, radio, NAB, will introduce a new radio promotion campaign.

Film critics Gene Siskel and Roger Ebert will return this year with their "At the Promos," turning their critical faculties to a group of promos randomly chosen from among submissions by BPME members. NBC Entertainment president and former station promotion director, Brandon Tartikoff, will speak at the convention's Saturday luncheon.

Sandwiched among the major sessions will be a full menu of panel sessions, presentations and workshops. BPME surveyed attendees at last year's convention. One response, which the association has addressed this year, was a request for more targeted sessions. To that end, there will be at times nine or 10 concurrent sessions on specific strategies for, among others, network affiliates, independents, public stations, cable, radio, management, design and technology, providing, as BPME's *Image* magazine pointed out in a recent issue, "something for everyone and frustrations for some" as the number of simultaneous offerings "necessitates some difficult choices." Also new this year are a series of hands-on workshops, open to both BPME and BDA members. A number of major graphics equipment manufacturers, including Quantel, Ampex and Chyron, will hold one-and-a-half-hour workshops, limited to only about five people each, who will pay a \$5 preregistration fee. The workshops were organized by Billy Pittard, art director for KCBS-TV Los Angeles. The emphasis of this year's BDA portion of the convention is on electronic graphics, says BDA executive director, Russ Smith, including sessions on character generators and different types of video paint systems. The BDA honors luncheon will be held Friday, with guest speaker Frank Thomas, former animation supervisor for Walt Disney Studios.

On the BPME side, and at the request of radio members, there is a marked increase in the number of radio sessions this year—20 of them, almost double last year. There will be 24 sessions devoted to television, in con-

trast to about 20 last year, while cable attendees will have six sessions, the same number as last year. There will be five joint sessions within BPME, as well as three joint sessions with BDA. BDA will have 18-20 sessions of its own.

BPME has created a hall of fame, honoring those who have made "a significant contribution in the field of promotion." The first and only inductee this year, to be honored at ceremonies at the convention, will be Hal Cranton, retired vice president, creative services, for MCA/Universal.

Robb Weller and Leeza Gibbons, co-hosts of *Entertainment This Week*, will host both

awards ceremonies. BPME had over 3,100 entrants in its Gold Medallion competition this year, well above last year's 2,800. BDA's 3,000 entries were about the same as last year. The reason there was no increase in entrants, speculated BDA's Smith, was that the competition's deadline was moved from March to February so that the BDA's design annual, which lists the winners, could be handed out at the seminar.

A number of groups and network affiliates are holding separate meetings in Dallas immediately preceding BPME, including ABC, CBS, PBS, Paramount, Multimedia, Taft, Tribune and 20th Century Fox. □

## Beryl Spector: BPME's public speaker

**On eve of annual convention, outgoing president talks of where the association has been and its plans for the future**

Beryl Spector, outgoing president of Broadcast Promotion and Marketing Executives, is the first public broadcaster to hold that post. In Washington to attend a National Association of Broadcasters-sponsored meeting for heads of various broadcast organizations, and in the midst of moving from manager of public information at WMHT-FM-TV Schenectady, N.Y., to a new job as director of publicity and promotion for New Hampshire Public Television, Durham, N.H., Spector took time out to talk with BROADCASTING about her experiences as president, the particular challenges of promoting public broadcasting and BPME's upcoming 30th annual convention in Dallas June 11-15.

The exciting thing about the BPME/BDA convention, said Spector, is "the opportunity to network, to meet colleagues and exchange ideas with them. And to be inspired to go back and do more." It's a working convention. "There's fun, but there's a 'need to know' atmosphere, and a desire to find out as much as you possibly can." And that spirit is not confined to convention time, she says. "There's so much new equipment to keep up with. On the other hand, there are some wonderful ideas from the past that can be reused or adapted to another market; and that's where I think our association comes in. You can borrow or steal those ideas. People are very willing to help you. Every month we report in *Images* [the BPME's magazine] on promotions that have worked.

Each article has a name and phone number at the end." When asked whether such idea sharing doesn't constitute supplying ammunition to the enemy, Spector replied: "Normally it wouldn't happen in the same market. I wouldn't want to use a great idea that somebody in my market had already used. But, if I can get a great idea that somebody halfway across the country used, of course



Spector

I'm going to use it. I may change it a little. This was what was exciting to me when I first got active in BPME. I realized that commercial stations were doing things that I could do. Maybe in a different way, maybe not quite as elaborately, but at least what they were doing would provide the germ of

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EVENING

6:00 **3** EYE-ON  
**6** CARDIOLOGY UPDATE  
**8** WILD KINGDOM

**BE BOLD!**  
 Adv

**14** MOVIE ★★★ "The Trou-  
 ble With Harry" (1955) Ed-  
 mund Gwenn, Shirley Mac-  
 Laine

**15** SCORE: SPORTS  
**16** YOU CAN'T DO THAT ON  
 TELEVISION

**22** VIDEO JOCKEYS  
**29** CHAMPIONSHIP FISHING

6:30 **3** ABC NEWS ☐  
**6** THIS WEEK IN COL  
 MUSIC

**8** NBC NEWS  
**10** INSIDE  
**19** G

an idea."

What are some of the differences between promoting a noncommercial and a commercial station? "Budget is the biggest constraint," she said. "There are some very creative people in the public broadcasting system who have had to learn to live with very limited budgets and very small staffs." Another difference is that, depending on the program, "we may be talking to a very limited audience. Opera has a limited audience, but you need to reach that audience. As a result, we may have been doing more targeting before it became fashionable to do it, or to call it targeting. And we probably do more in terms of publicity and press relations than a commercial station by virtue of the fact that we don't have those advertising dollars, so we have to count on getting the story when we won't have an ad."

Public broadcast promotion has changed a lot in the last 10 years, said Spector. "It has gotten very competitive. When I started there were three commercial affiliates and one public station, so we could be the only independent station in that market. Now there are two independent stations in the market, plus all the cable choices. And I've always felt that, in a sense, public broadcasting competes with arts organizations, with libraries, with museums, with theaters, and those just exploded. There are so many more of them in the market and they've learned how to do PR."

To help in the competition for audience, support from PBS staff has grown, said Spector. "We get a lot of good material for the shows that are coming to us from PBS or regional networks. Photos have improved, and promos and advertising slicks. You get a pretty good slide for every show. But I think this is indicative of the whole industry. Promotion has become more important today because of the competition. And everybody who is supplying promotion people has to do a better job."

Among the highlights of Spector's year as president has been the opportunity to represent BPME at meetings of other associations, like NATPE International and the National Association of Broadcasters, because, she says, it shows that they "recognize us as an important organization." Spector is also excited about *Images*, which changed format from a newsletter to a slick four-color magazine in July 1985. She feels the change reflects a change in BPME. "The association has grown, and at the same time our job has grown. We wanted to upgrade the job of the promotion director, but that meant all of our volunteer officers and board members just couldn't handle the growing jobs within the association. When we had a newsletter we had a person on the board doing it. We have now gone to a magazine with a paid editor and the responsibility for that publication in the hands of a staff member." She points to the association's resource center, a collection of contemporary promotion and advertising material, housed at San Diego State University, as the next member benefit to be upgraded. "We're talking about hiring a resource center manager," she says.

If BPME continues to grow at its current rate—its membership has quadrupled over the last 10 years—a long-term priority will

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Sources: Simmons Market Research, 1984;  
 Nielsen Home Video, 1984



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be centralization. "We're looking to consolidate our offices because we're in San Diego with our editor and magazine, in Los Angeles with our member services director, in Lancaster, Pa., with our administrative director and in New York with our advertising sales manager," Spector says.

Spector has learned "how good a paid staff has to be to deal with a new boss each year." So good in fact, that "You could be a fairly passive president and just make the decisions that need to be made," a route Spector has obviously not chosen: "I've had to use a lot of vacation time this year to attend as many of the other industry association meetings as possible. I would have liked to be more active, but I would have had to take a leave of absence from my job." □

## Taishoff seminar to bring 50 journalists to Washington

The third annual BROADCASTING-Taishoff seminar will convene Friday and Saturday (June 13-14) at the ABC News bureau in Washington. Designed to "identify and inspire future leaders of television news," the conference, sponsored by the Society of Professional Journalists, Sigma Delta Chi, with an endowment from the BROADCASTING-Taishoff foundation, is held in memory of BROADCASTING magazine co-founder and editor, the late Sol Taishoff, who was SPJ.SDX president in 1956-57.

This year's conference has an added attraction—in addition to panel sessions on technology, ratings, ethics and professional development on Saturday, the seminar will feature four optional "insider reports" on Friday from 2 to 5:30 p.m. dealing with the issue: "How does media shape government and how does government shape media in Washington?" A reception will be held at the Mayflower hotel Friday evening, hosted by BROADCASTING Publications Inc. President Lawrence Taishoff. Joel Chaseman, president, Post-Newsweek Stations, will give Saturday's keynote address, and George Watson, ABC News vice president and bureau chief, Washington, will give the luncheon speech.

The seminar has been expanded to include 50 television journalists, up from 35 invited last year. The journalists, who are required to have at least five years' experience in broadcasting and to have "demonstrated excellence in the field," were selected by a committee of veteran journalists.

James Snyder, vice president of news, Post-Newsweek, will be overall moderator for Saturday's panel sessions: "Up and Down Links," "Ratings, Their Meaning and Impact," "Ethics" and "Developing Future Leaders of Broadcast News." David Brinkley, ABC News, will moderate the panel on ethics. Slated to give the insider reports are Brian Lamb, president, C-SPAN; Eleanor Randolph, media reporter, *The Washington Post*; Robert Dubill, senior editor, Gannett News Service, and Elizabeth Board, assistant to the President and director of the White House television office, and former NBC producer. □

## Reliance steps in to buy Blair

**FCC, meanwhile, approves  
Macfadden trusteeship request;  
Reliance bid is \$27 per share**

John Blair & Co.'s search for a white knight to fend off a hostile takeover by Macfadden Holdings Inc. turned up Saul Steinberg's Reliance Capital Group last week. Reliance, usually in the corporate raider role, announced formation of the JB Acquisition Corp., a wholly owned subsidiary, which made the tender offer for Blair. The offer took effect last Thursday (June 5) and is scheduled to expire July 2 (the withdrawal rights expire June 25), unless extended, according to notices put out by Reliance last week.

Reliance is offering \$27 per share for eight million shares, about 70% of Blair's outstanding stock. That compares to the \$25 per share Macfadden has offered for all of Blair's outstanding shares, roughly 11.5 million. The tender offer, Reliance said, would be followed by a second step when JB Acquisition would be merged with Blair, and all outstanding Blair shares not purchased in the tender offer would be exchanged for 15-year subordinated debt securities. The principal amount of those securities, the company said, would be equal to \$27, plus interest (12% compounded annually) applied to the period from the purchase of the outstanding Blair shares and the completion of the merger with JB Acquisition. As an example, a Blair press release said, if six months passed between the purchase of the shares and the completion of the merger, the principal amount of the securities would be \$50.44. Last week, estimates of the value of the deal ranged from \$300-\$350 million.

But in addition, the Reliance offer calls for spinning off the majority of Blair's ADVO direct mail company to shareholders. It is hard to say what the market value of that company would be. Blair points to the purchase last month of a 16.7% stake in ADVO for \$11 million by Warberg Pincus. Macfadden, however, has said it intended to

unload the Blair subsidiary for \$100,000.

At deadline last week Macfadden was still analyzing Reliance's competing bid and had not decided whether to up its ante.

In a statement last week, Jack Fritz, president and chief executive officer of Blair, said the company was "very pleased" with the Reliance bid. He said it "provides our shareholders with an attractive transaction, and also enables shareholders to benefit from the prospective ADVO distribution. These two transactions will provide our shareholders superior value to the highly conditional offer of Macfadden Holdings."

Fritz said last week that Blair had "talked to a number of people" interested in making a counterproposal through its investment bankers, Salomon Brothers and Drexel Burnham Lambert. He declined to say whether he thought Macfadden would up its bid on its own. "That's all speculation at this point," he said. The speculation on Wall Street last week was that the bidding wasn't over yet. The day Reliance made its bid, Blair's stock closed up 50 cents at \$28.75, leaving room for Macfadden or someone else to bid past Reliance's \$27 a share.

Fritz said he was hoping that Reliance would have its short-form transfer of control filed at the FCC by the end of last week, but that it might not be filed until early this week. He said Reliance would request the commission to approve a transfer of control to Blair to a trusteeship, but declined to say who was in line to run the trusteeship. The commission voted 3-1 (with Commissioner James Quello dissenting) to approve a similar trusteeship mechanism for Macfadden last week.

Under the Macfadden proposal, Hugh Carey, former New York governor, would serve as trustee and collect any Blair shares tendered while Macfadden's qualifications were under review at the commission under normal long-form transfer procedures.

The FCC had rejected an earlier proposal by Macfadden that the commission said had gone too far (BROADCASTING, May 19). □

**Baltimore bonanza.** American Media Inc.'s \$25-million-plus sale of WLIF(FM) Baltimore ("Changing Hands," p. 132) to JAG Communications is the latest, and largest, in a solid line of appreciating sales of the station. The station was purchased in the late '60s by Robert (Woody) Sudbrink for \$875,000 and later sold to Cox for \$4 million. Cox sold the station to American Media two years ago for \$5.75 million. The current price was said to represent about 10 times cash flow. Principals in Patchogue, N.Y.-based American Media are former Group W vice president, Art Kern, and Alan Beck, once vice president with Cox Communications and former general manager of WLIF(FM). Kern credited the rapid appreciation of the station to Beck's understanding of its intrinsic value and former general manager George Toulas's (now general manager at the company's WELE-FM De Land [Orlando] Fla.) creative programming of the beautiful music station, one of the few that has a full news department. The station is number two in the market and number one with adults, 25-54. Kern said the company plans extensive expansion with the proceeds from the sale in the next six months, including eventually moving into television ownership.

The buyer, JAG Communications, is a New York-based group of three AM's and three beautiful music FM's principally owned by WOR(AM) New York radio personality John A. Gambling. Executive vice president and operations chief, Morton Hamburg, said the company was also planning to purchase another smaller FM station in the Southeast soon and plans to sell WLPM(AM) Suffolk, Va., and WLKW(AM) Providence, R.I. (The transfer of WLPM(AM) was filed this week. It will be sold to local businessman James Russell and Suffolk attorney Hubert Young for \$600,000). Rumors abounded that JAG may soon go public to help in the financing of the purchase. Hamburg declined specific comment.

# ABC affiliates hear network's fall strategy

## Executives spell out plans for programming, news, sports, management

The words "We belong together and together we can be," as sung by Aretha Franklin and Leon Russell, will serve as the refrain for ABC's upcoming programming season. Last week, officials of the television network and parent company, Capital Cities/ABC, were voicing the same hope to their 200-plus affiliates.

The three-day affair at the Century Plaza hotel in Los Angeles included what affiliates characterized as an impressive display by ABC News. On stage, David Brinkley, Peter Jennings, Barbara Walters and Ted Koppel talked live, via satellite, with Russian dissident Anatoly Shcharansky; Chrysler Corp. Chairman Lee Iacocca; Speaker of the House of Representatives Thomas (Tip) O'Neill, and from South Africa, Nobel Prize winner Bishop Desmond Tutu.

The subject, freedom and liberty, served both as a reference point for recent events covered by ABC News, and as a launching point for a presentation on the news division's coverage of the five days of the July 4 Statue of Liberty celebrations.

ABC Sports President Dennis Swanson said it was hard for him to follow the news division's presentation put together by President Rooney Arledge. Swanson also said: "Too much has been written and said about the relationship of Rooney [who is also group president of ABC Sports]. We have had a great relationship since I have been president of ABC sports. He left me with a very solid organization."

In the afternoon, John Sias, president of the ABC Network Division, gave many affiliates their first glimpse of the former head of Fairchild Publishing. Sias said regulatory, economic and technological changes "have conspired to create an entirely new business environment for television and especially network television. Quite simply, the party is over; the oligopoly we enjoyed no longer prevails."

The new state of affairs, he said, necessitated that the television network operate as many other businesses, including many network advertisers, already do: "We have to think in terms of market share... start with what our product is, what is on the tube... product that has to look better, feel better and is better than our competitors'."

A larger market share for the television network, Sias said, would come about through spending money, the work of people at the network and the help of the affiliates.

"If this past year was something less than a rousing success in audience delivery," Sias remarked, "we noticed that the program delivery was somewhat less than robust and pre-empted seemed to assert themselves in the first quarter."

The president of the network division said in the future it would make every effort to avoid giving the affiliates temptations to preempt the network schedule. That job, he said, fell to the president of ABC Entertainment, Brandon Stoddard, who, Sias said,



Buffett and Murphy

wanted "...to change the way program selection and scheduling was made, to have fewer people and more involved people."

Speaking after Sias, Stoddard said ABC Entertainment would "try to be more realistic in its appraisal of programs and schedules. We have decided for less hype and more candor, and to eliminate a lot of the research numbers. We do not need to know what program is number one with overweight Persians who do not eat meat." The affiliates saw four complete pilots from the prime time schedule during the three-day meeting, as well as presentations on *Good Morning America* and ABC's daytime schedule.

### Capcities' '400-pound gorilla,' Warren Buffett, tells affiliates he's there to protect the company and that he sees improvements ahead

ABC affiliates got a chance to listen to their parent company's "400-pound gorilla," which is how Capital Cities/ABC Chairman Thomas S. Murphy affectionately introduced the company's major shareholder—owning about 20% of its stock—Warren Buffett, chairman of Berkshire Hathaway.

Murphy said that he had asked Buffett a long time ago to sit on the Capital Cities board, but the Berkshire Hathaway chairman declined because of too many commitments. Nonetheless, he noted Buffett had been consulted on every major project Capital Cities has since undertaken. "Without offending any of the current outside directors, the most valuable outside adviser has been Warren Buffett. That makes him a partner of everyone here," said Murphy, who described Buffett as a "social liberal but a fiscal conservative... a concerned citizen... and a great deal of fun to be with."

The latter compliment was affirmed following Buffett's remarks, which received the warmest applause of the meeting. During those informal remarks, Buffett explained why Capital Cities needs a 400-pound gorilla. "Looking in the *Wall Street Journal* this morning or any morning," he said, "there

will be an announcement by Macfadden Publications for John Blair, or by Burroughs for Sperry.... If you don't want one of those ads to run, you will need a gorilla."

Buffett said that a previous deterrent to takeovers, a company's size, began to lose its effectiveness beginning about five years ago. Another previous factor, the FCC, he noted, is also less of a deterrent now.

Among the several anecdotes he offered to explain the current business atmosphere to the affiliates was one about a lady who said the perfect husband was "very, very rich and dead. That is not quite what I hope you are looking for, but it is important that you have a shareholder who will not pull the rug out from under you for any reason and who cannot have the rug pulled out from under him."

The rug under Berkshire Hathaway is secure, Buffett said, because he and his wife own roughly 45% of the stock. Additionally he said, 95% of the company's shares have not changed hands during the past five years, and Berkshire Hathaway has stayed away from excessive debt.

"So then the question is," Buffett said, "How will I behave?" Buffett said his intentions were reflected in the fact that the substantive points in his agreement with Capital Cities/ABC took approximately five minutes to negotiate. He also noted that over the next 10 years, Murphy and Burke are legally entitled to vote his shares as long as the two remain in charge. "As the years go by I intend to keep pushing that date forward."

The reason for turning over such a valuable investment was not altruistic, Buffett said. He compared Murphy and Burke running the company to having Babe Ruth and Lou Gehrig batting three and four in the lineup. He said that the two famous baseball players used to vote a full player's share of the World's Series proceeds to the bat boy. "The key in life is to figure out who to be the bat boy for," Buffett said. "There is no question in my mind that this company will be in the World Series." Still, he noted that Berkshire Hathaway shareholders were advised that Capital Cities/ABC has a "very tough

year coming up," and that a turnaround isn't going to happen "immediately."

### Murphy addresses state of network; Burke comments on company layoffs

Responding to the last year-and-a-half of unprecedented takeover and merger activity in the broadcasting industry, Thomas S. Murphy, Capital Cities/ABC chairman and chief executive officer, tried to assure ABC affiliates that the company was on solid, well-financed footing. In what he described as not a "formal talk," Wednesday morning, Murphy also mentioned that Capital Cities was first and foremost a broadcasting company: "I've been an affiliate of some network, myself, for the past 31 years. . . I've always considered being a broadcaster something special. . . As a matter of fact, I don't know many people who left it independently or of their own free will."

While previous comments by ABC officials had left the door open that the television network might possibly make some money this year, Murphy said for the first time it would definitely lose money in 1986. The root cause of ABC's problems, he said, which applied to the other networks as well, is, ". . . the impact in the last year, or couple of years, of inflation coming out of the economy."

Still, Murphy said that such a development was realized when the merger between ABC and Capital Cities was put together: ". . . it was put together for the long term." The Capital Cities chairman added that the company is not saddled by debt from the merger, but instead has the financial wherewithal to be competitive: "The entire debt of Capital Cities now is practically in all long-term debt bonds mostly in the public market from seven to 30 years away. . . We have no major commitment to pay off the debt before seven years from now. So we're structured for the long run."

"We have a very small commitment to dividends—less than \$4 million a year. So it's quite clear that we have staying power to do the job that's necessary in the years ahead."

Capital Cities, its chairman said, would use those financial resources with a goal in mind: "We did not get in this business to be number three in prime time. Those of you in this audience who know Capital Cities know that we always try to be first wherever we are. Frankly, it just makes a lot of sense, because when you're first that's when your stockholders do the best."

Making indirect reference to budget cuts that ABC has made, Murphy said: "We can put, and will put, all the money necessary in product, promotion, people, the pilots, the casting that's necessary to do the job for whatever's going to go on that tube. We're not going to spend any money in other areas that we don't think are necessary; but we eat and live for what's on the tube."

Murphy then introduced Daniel B. Burke, the company's president and chief operating officer, who said Capital Cities had found the network television business, like the station business, not "terribly complicated," but "murderously competitive."



Burke

Burke noted that he had initially started work after school on the advertiser side, working for General Foods: "Part of my responsibility was to approve payments and checks that were going out to all the stations and to the affiliates of the networks and to the networks themselves. And I noticed over the year, year-and-a-half that I was responsible for that, the payments were going up very, very fast. Certainly a lot faster than my compensation was. So, I made up my mind to follow those checks and see if I could get a job wherever they ended up."

The Capital Cities president then talked about the management philosophy of the company: "First of all, we consider ourselves committed to treat our colleague employees, our audiences, our advertisers and you, our affiliates, with complete candor and total respect. Our goal is to get the best, the most energetic and the most determined people, put them at work in the simplest possible organizational structure."

Burke said that he and Murphy would take "full responsibility" for whatever happens with the ABC television network, but that at the same time they were delegating "every single bit of authority. We want to simplify the company. In five months at ABC, the people there have eliminated one-third of the paperwork that flowed through the company in 1985."

Addressing more directly the ongoing staff layoffs, Burke said, ". . . those downsizings are absolutely necessary to put this network in shape, to compete, to be responsive, to be efficient and to be agile in good times and in the times that are not so good. Like the times right now."

But Burke, like Murphy, said the cutbacks would not affect the network's programming effort, and noted that the upcoming *War and Remembrance* mini-series would cost over \$100 million.

Burke concluded his remarks by discussing the network's various partners, beginning with the Hollywood creative community: ". . . we recognize full well how desperately we need the help of the creative community here, and think that there are several ways to get it. The first way is to be sure there that we practice chronic respect for the rights and ideas of the creative people upon whom we all depend so tremendously."

The Capital Cities president next talked about advertisers: "We pledge that the network will be as sensitive as possible to advertisers' problems and to their cost concerns, which have perhaps not been as frequently considered by any broadcaster as



Sias

they might have been."

Finally Burke asked affiliates to be patient, noting that any decisions made by the company would also affect their own television stations, which, he added, cover 25% of the U.S. population and perhaps "27% plus" of U.S. buying power.

### ABC to launch marketing tie-ins with children's special, toys, home videotapes and books

One surprise announcement at the affiliates meeting was that ABC, for the first time, is getting into the merchandising of toys, tapes and books based on characters appearing in an upcoming children's special, *Kingdom Chums*.

"I would say that it is new," said Squire Rushnell, vice president, long-range planning and children's television, "but I would also say that we were foolish not to be involved in these kinds of programs some time ago. This is a different kind of business, where we benefit from whatever profitable opportunities there are in the exploitation of characters that we own." At the same time, Rushnell tried to disassociate the ABC toy/book tie-in with the development of shows based on existing toys: "I have an ongoing dialogue with Peggy Charren [chairman of Action for Children's Television] and she does not feel that there is a problem if the program is first and the toy follows. . . If she did she would have to be against the Children's Television Workshop." Although the *Kingdom Chums* book has already been published—by a division of ABC Publishing—Rushnell said it was natural that the teleplay would come second since it is based on the book. So far, he said, no other merchandising contract has been signed for show-related products, which will also include plush toys and videotapes.

The first book was written by Rushnell and is planned as a November prime time special. The concept behind each book and show is of a group of animal characters who illustrate a biblical story. Three additional books are now being written.

Rushnell said that ABC affiliates will not participate in proceeds from the merchandising, as has been the case with at least one syndicated children's show. Rushnell said most Saturday morning network children's shows and toys are almost totally intertwined. Rushnell described *Kingdom Chums* as an "in-house project that we feel has the potential to benefit enormously by other synergistic merchandising and licensing opportunities." □

# RIDING GAIN

## O N R A D I O

### Comedy radio

A new, 24-hour, satellite-delivered comedy network for radio is being assembled by Bob Cobbins, former president and owner of WJOK(AM) (now WMTG) Gaithersburg, Md., believed to be the first 24-hour comedy-formatted radio station on the air. Target date for the new service has been set for early September.

Cobbins, president of the newly formed Funny Button Inc., Washington, said the network's programming, which will originate there, will feature a blend of live performances and taped routines, the latter including some "classic" comedy bits. Each air shift, said Cobbins, will be anchored by a team of two "strong personalities," giving the network an added edge in attracting audience attention. Cobbins also said he's considered moving the company's headquarters to Los Angeles in about a year to tap better comedy talent. The new comedy format is expected to be transmitted to stations via Westar IV.

Cobbins programed comedy over WJOK, outside Washington, from January 1983

### April increase

National spot radio sales registered a slight comeback in April as the industry posted a 3.6% billings increase over April 1985 to \$73,531,800. That's according to the Larchmont, N.Y.-based Radio Expenditure Reports, which collects financial data each month from rep companies. For the year to date (January through April), spot radio expenditures (\$241,683,200) are off by 1% compared to the same period a year ago.

through late 1984, but said he sold the outlet because the station's signal was not reaching Washington's metro market. He said WJOK had logged some 15,000 calls from listeners in the Washington area complaining they couldn't pick up the station. "I thought the way to go with the format was to put it on the bird," Cobbins said.

Cobbins is not the only one interested in offering radio stations a full-time comedy format. Last Monday (June 2), the Radio Group, a subsidiary of the LaMarca Group, a New York-based media and marketing company, premiered a new, tape-distributed, comedy service over WMMM(AM) Westport, Conn. ("Riding Gain," June 2).

### Leaving the show

Personality Bob Kingsley is leaving as host of Drake-Chenault Enterprises' 24-hour, tape-distributed *Great American Country* for-

mat, effective July 1. Kingsley, who said he wants more time to devote to other projects, has served as both host and programer for the full-service format since its inception 13 years ago.

Kingsley said he will continue to host ABC Radio's weekly *American Country Countdown*, currently heard on 800 stations.

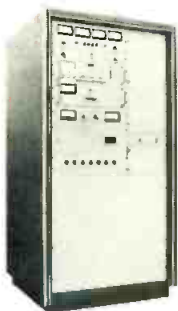
### Gannett poll

USA Today Broadcast, a service launched in May by Gannett New Media Services, has taken an interactive turn. The subscription service, which offers night-before features and information from the national newspaper for use in radio overnight and morning drive shows, invited its subscribers to participate in a *USA Today* poll. Subscribers submitted questions for the paper's poll on men's attitudes toward fatherhood, business, careers and life styles, to be published tomorrow (June 10) and to be made available to broadcast subscribers tonight. Currently 65 radio station pay \$75 a month to receive information through a personal computer with a modem. The system is signing 12-15 subscribers a week, a spokesman said.

### Farm Aid on the air

Westwood One Radio Networks, along with its Mutual Broadcasting subsidiary, will air, on a nonexclusive basis, the upcoming, 18-hour Farm Aid II concert on July 4 from Texas Memorial Stadium in Austin, Tex. Hosted and organized by country singer Willie Nel-

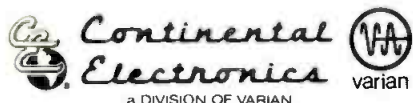
## New Class A Winner



Continental's Type 814B 4.3 kW FM Transmitter uses the Type 802A Exciter to deliver a crisp, clean signal.

With an output of 4,300 watts, it has plenty of power reserve for Class A operation on a 2-bay antenna system. It's solid-state except for one 4CX3500A Tetrode in the final amplifier. A built-in harmonic filter is just one of many outstanding operating benefits. For a brochure, call (214) 381-7161. Continental Electronics, a Division of Varian Assoc., Inc. PO Box 270879 Dallas, Texas 75227.

Transmitters 1 to 50 kW AM and to 60 kW FM. FM antennas, studio & RF equipment ©1986 Continental Electronics/6213



**Human rights PSA's.** The Westwood One Radio Networks, Culver City, Calif., is including a number of public service announcements on behalf of Amnesty International, in all of the network's programming this week. The move is in conjunction with Westwood's carriage of Amnesty International's *Conspiracy of Hope* an eight-hour benefit rock concert, designed to raise funds for AI's work in human rights, on Sunday, June 15, from Giants Stadium in East Rutherford, N.J. ("Riding Gain," May 26). Pictured recording a PSA for Westwood One is rock singer Pat Benatar (right). Seated to her left is Westwood personality Vicki McCarthy, who'll co-host the June 15 concert for the network along with Westwood One's London correspondent, Roger Scott.

son, the concert will benefit farmers in the U.S. VH-1 will simulcast the event on cable.

On another programming front, Westwood One is offering stations a six-hour, British rock special, *BBC Concert for the Colonies*, for airplay over the July 4 weekend. (Westwood One has the exclusive radio distribution rights for BBC's music programming in the U.S.) The special features live concert performances from 1964 to the present.

### Hispanic radio

Barnett-Robbins Enterprises (BRE), Encino, Calif., will implement plans to launch a Hispanic radio division, called Radio Latina, in October featuring both daily features and long-form weekly shows. Among the new service's initial offerings are: *Questionario Deportivas*, a 90-second sports trivia series, and *Al Dia Con La Musica*, a weekly music/interview program highlighting top Latin recording stars.

BRE is also distributing a new, two-min-

**All things considered, time for change.** National Public Radio's evening newsmagazine, *All Things Considered*, plans to alter its hour-and-a-half format to provide cutaway opportunities for member stations. According to the noncommercial network, ATC's three newscasts will be lengthened, providing local windows within the newscasts to include such things as local news, promotions, traffic or weather reports. (Currently, the only long cutaway occurs at the end of the first third of the program, and it would disappear under the proposed format.) NPR has solicited comments on the proposed changes from its members, including whether the cutaways should last two or three minutes. The changes will be implemented next October, NPR said.

ute, daily feature that covers black music and entertainment. The series was designed for subscribers of BRE's weekly, one-hour black music magazine program, *Street Beat*.

BRE President Bill Barnett told BROADCASTING the company is planning to distribute two more long-form shows later this year, one in the urban contemporary area and the other designed for rock stations. All BRE programming is produced by Encino-based Teleprograms.

### Playback

The NBC Radio Network will, beginning Sept. 29, offer its affiliates a series of one-minute daily (Monday through Friday) vignettes honoring next year's 100th anniversary of the signing of the U.S. Constitution. Called *Constitution Minutes*, the new series will be hosted by NBC *Today* show personality Willard Scott. *Constitution Minutes*, which will run for 52 weeks, is being produced by NBC News.

## Programming

### How networks hope to beat the heat

**In aggressive summer programming, NBC offers three original series, shuffles schedule for taste of fall; ABC will air one original series; CBS schedules three movie nights, no original series, so far**

The network summer program stunting has begun, and so far NBC stands out as the most aggressive summer programmer, with more original series than its counterparts. NBC has also switched more of its returning shows to the time periods they will occupy next season. NBC was the most aggressive original programmer last summer and won 20 of 22 weeks, giving it a decisive advantage in promoting its 1985-86 prime time schedule.

NBC is offering at least three new series this summer, including a comedy, *Me and Mrs. C*, that will debut June 21 at 9:30 p.m. The network said that several other comedies, including *Gimme a Break*, *You Again*, *The Facts of Life* and *227*, would move to their new 1986-87 season time periods starting in the third week of June (BROADCASTING, June 2). In addition, the network said it would move the comedy, *Valerie*, temporarily to Sunday at 8:30-9 p.m., effective June 30. Next fall, the program will move to Monday at 8-8:30 p.m.

NBC's revamped news magazine, *1986* (formerly *American Almanac*), will bow again on June 10, only to be preempted the following week for a special on terrorism (BROADCASTING, June 2). So far, the program has a slot in next season's prime time schedule, on Tuesday at 10-11 p.m. The third original show NBC will offer this summer is a five-episode series based on the

book by Phil Donahue, *The Human Animal*. The shows have not been scheduled, but one network executive said they will probably air in August.

NBC has also scheduled one of the comedy pilots that did not make it to the fall schedule, *The Stiller & Meara Show*, on June 9. *Fast Copy*, a magazine program that ran several times on NBC last month, has not been scheduled for the summer so far. As expected, the network also announced that beginning June 6, *Stingray*, which aired earlier as a midseason replacement, will air this summer following *Miami Vice* on Friday at 10 p.m. *Stingray* won't start in the fall, but is again scheduled for midseason replacement duty. Remaining to be filled this summer is the Sunday, 8-8:30 p.m., slot.

ABC has indicated it will air one original series this summer—a collection of comedy pilots that didn't make it to the fall schedule—under the title, *The ABC Comedy Specials*. The series begins Friday, June 6, at 9:30-10 p.m. ABC is also scheduling a Saturday night movie this summer, although all the titles will be reruns.

ABC is bringing back *The Insiders* for four weeks beginning June 2, at 8-9 p.m. The first two episodes will be original; the second two, repeats. On June 30, *ABC Monday Night Baseball* begins at 8 p.m. The network's Tuesday and Thursday lineups will continue through the summer unchanged, said a spokesman. On Tuesday, the lineup includes, beginning at 8 p.m., with two half-hour comedies, *Who's the Boss* and *Growing Pains*, followed by two hour-long shows, *Moonlighting* and *Spencer For Hire*. The Thursday lineup includes three hour-long shows, *Ripley's Believe it or Not*, *The*

*Colbys* and *20/20*.

Beginning Wednesday, June 4, *Hardcastle & McCormick* moves to the 9-10 p.m. spot (from Monday 8-9 p.m.), giving *Dynasty* the summer off. *Hardcastle* will be preceded by *MacGyver* at 8 p.m. and followed by *Hotel* at 10 p.m. The first hour of Friday remains the same, with *Webster* and *Mr. Belvedere* leading off, followed by *Mr. Sunshine*, *Comedy Specials* and *Love Boat*, the last moving to 10-11 p.m. Friday from its old spot at the same time on Saturday. On Saturday, *Diff'rent Strokes* will come back for the summer, effective June 14 at 8 p.m., followed by *Benson* and the movie. On Sunday, a Disney movie will air at 7-9 p.m. (under the *Disney Summer Classics* banner, followed by the *ABC Sunday Night Movie*).

So far, CBS has not indicated it will air any original series this summer. The strategy appears to be to tough out the summer with repeats of returning and canceled series and three movie nights. On Tuesday, *Simon & Simon* moves to 8 p.m., from Thursday at the same time, where it is still scheduled for next season. It will be followed at 9 p.m. by *Magnum, P.I.*, which is scheduled for Wednesday at the same time next season. *The Equalizer* will round out CBS's summer Tuesdays at 10 p.m. It is scheduled to move back to Wednesday at 10 p.m. in the fall.

On Thursday, lame duck *Crazy Like a Fox* moves to 8-9 p.m., from Saturday, while *Bridges to Cross* will leave its Saturday slot at 9-10 p.m. for good on June 12, to be replaced by *Trapper John* reruns. *Knots Landing* will continue in the 10-11 p.m. slot. On Friday, *Dallas* and *Falcon Crest* will vacate their slots for the summer, effective June 13. *Twilight Zone*, at 8-9 p.m., and a

third nightly movie will fill the bill.

On Saturday, *Airwolf* returns to 8-9 p.m., followed by a Saturday night movie. Sunday will remain unchanged with *60 Minutes*, *Murder, She Wrote* and a movie. Monday will also remain the same, with *Scarecrow and Mrs. King*, *Kate and Allie*, *Newhart* and *Cagney & Lacey*. □

## LBS to double production budget

**Plans for fall '87 call for four sitcoms, two early fringe and two animated strips**

Armed with a production budget of \$150 million, LBS Communications plans to introduce four first-run sitcoms, two early fringe strips and two animated strips for the 1987-88 season. The \$150-million budget is a 100% increase over this year's \$75 million figure.

Also on the horizon for the next season will be a move by LBS into cash plus barter sales. Henry Siegel, chairman, said that the new marketing focus will not involve extensive retraining of the LBS sales force. The move represents something of a departure for LBS, which has concentrated on straight barter sales in the past.

Siegel said that LBS is not completely inexperienced in cash-plus-barter sales, with cash-plus-barter sales last year of two animated shows, *Heathcliff* and *MASK*, totaling \$10 million. The move into cash-plus-barter sales of programming other than animation, however, is a first.

LBS, in association with Procter & Gamble, will offer its first cash-plus-barter first-run sitcom, *You Can't Take it With You*. It will be the first sitcom that LBS will both distribute and represent in advertising sales on its own. It is also the only first-run sitcom for which the company will negotiate cash license fees for a strip on the back end. Negotiations with a well-known television star for the series were going on last week.

Currently the company sells barter time in two weekly D.L. Taffner sitcoms (*Too Close For Comfort* and *The Ted Knight Show*) and one for MGM (*Fame*). Through Colex, its joint venture with Columbia Pictures Television, LBS sells *Gidget* and it also sells time in *What's Happening Now*.

LBS will withhold three 30-second spots in the weekly version of *You Can't Take it With You*. Procter & Gamble will reportedly earn a third of the profits from the show.

At least two of the four sitcoms will be the province of Colex. One will be *The New Monkees*, a remake of the old *Monkees* series that aired on NBC (1966-68). *The New Monkees* will feature a new cast, but will be produced by the original series producers Steve Blauner, Bert Schneider and Robert Rafelson, who have reunited under the name BBS Productions. Blauner will be executive producer. The original *Monkees* series was produced by Screen Gems, before it became Columbia Pictures Television.

The second Colex sitcom will be the continuation of *Punky Brewster*, an NBC production canceled this year. Also tentatively planned is a *What's Happening Now!* spin-off. Siegel also said that LBS may get involved in a fifth sitcom project, an unnamed canceled series.

Siegel said that attracting talent for first-run sitcoms is not a problem. Although stars

have to settle for smaller guarantees per episode, the shows do not have to survive the pilot process. With orders of 22 to 44 episodes for syndicated series, Siegel said, they can make as much money as regular series, especially considering the deals on lucrative back-end strip versions.

Siegel said that in lieu of ordering pilots for potential first-run sitcoms, LBS's series ideas are floated through its premiere movie presentations, or through the planting of pilot episodes in existing series. LBS's movie "The Canterville Ghost," starring John Gielgud, is being mentioned as a possible series.

For early fringe, LBS will offer stations *The Group*, a mock group-therapy session, based on actual sessions and led by an actual therapist. There will be some serialized elements in the show as "patients" refer to problems on a continuing basis. The NBC-owned stations have a small equity share in the program and will have first shot on the show in their markets. *The Group* is designed as a new twist on the "reality" programming, such as courtroom shows, that has invaded early fringe. The second early fringe project, which will be with Columbia, is currently under wraps.

For the first time in four years, the company had no new first-run animated strip for the coming season. But it will be back in 1987-88, as it will be involved in barter sales of Columbia's *The Real Ghostbusters* and a strip based on the popular Teddy Ruxpin toy, manufactured by World of Wonder. DIC Audiovisual will produce the series.

Siegel said that LBS was unable to bring an animated version of Sylvester Stallone's Rocky character to the screen because of the Stallone's feeling that a series might interfere with "Rocky V," a scheduled United Artists picture to star Stallone. □

## NBC wins prime time, evening news races

NBC was the winner in the ratings for the week ending June 1, in prime time as well as, for the first time since 1981, the evening news race. *NBC Nightly News with Tom Brokaw* beat *The CBS Evening News with Dan Rather* by a tenth of a rating point for the five weekdays from May 26 to May 30. The two programs were tied in share. The score was NBC 10.0/22 and CBS 9.9/22, with ABC trailing with a 9.2/20.

NBC also won prime time by a more decisive margin, with an average 14.5/26. CBS and ABC ran neck and neck, scoring an 11.8/21 and an 11.7/21, respectively. The ratings a year ago were NBC 14.7/26,

ABC 12.0/21 and CBS 11.4/20. The HUT level for the week was 55.3%, down from 56.4% a year ago. A Bob Hope special on Monday carried the night for NBC. ABC carried Tuesday with repeats of regular programming. ABC also won Wednesday with a *MacGyver* repeat and a special, *America Picks the Number One Songs*. NBC rallied on Thursday with its dominant *Cosby*-driven slate, in repeats, as well as Friday and Saturday, both also with repeats of the regular lineup. CBS won its only night on Sunday, with an original *60 Minutes*, a repeat *Murder, She Wrote*, and special coverage of the Tony Awards.

| Rank | Show                   | Network | Rating/Share | Rank | Show                       | Network | Rating/Share | Rank | Show                       | Network | Rating/Share |
|------|------------------------|---------|--------------|------|----------------------------|---------|--------------|------|----------------------------|---------|--------------|
| 1.   | The Cosby Show         | NBC     | 26.7/50      | 23.  | MacGyver                   | ABC     | 14.0/27      | 45.  | Gimme a Break              | NBC     | 10.1/23      |
| 2.   | Family Ties            | NBC     | 26.4/48      | 24.  | Blackie's Magic            | NBC     | 13.1/22      | 46.  | Hardcastle & McCormick     | ABC     | 9.7/17       |
| 3.   | Bob Hope Special       | NBC     | 23.9/39      | 25.  | Hill Street Blues          | NBC     | 12.8/23      | 47.  | Royal Romance              | CBS     | 9.3/18       |
| 4.   | Cheers                 | NBC     | 23.5/40      | 26.  | Tony Awards                | CBS     | 12.6/22      | 48.  | Love Boat                  | ABC     | 9.3/18       |
| 5.   | All is Forgiven        | NBC     | 19.4/32      | 27.  | Stingray                   | NBC     | 12.6/22      | 49.  | Crazy Like a Fox           | CBS     | 9.2/21       |
| 6.   | You Are the Jury       | NBC     | 18.7/32      | 28.  | Facts of Life              | NBC     | 12.4/27      | 50.  | Simon & Simon              | CBS     | 9.2/17       |
| 7.   | Growing Pains          | ABC     | 18.2/30      | 29.  | Amazing Stories            | NBC     | 12.3/24      | 51.  | Webster                    | ABC     | 8.6/21       |
| 8.   | Murder, She Wrote      | CBS     | 17.8/33      | 30.  | Highway to Heaven          | NBC     | 12.3/23      | 52.  | Last Precinct              | NBC     | 8.6/17       |
| 9.   | Calendar Girl Murder   | ABC     | 17.7/30      | 31.  | Magnum, P.I.               | CBS     | 12.1/24      | 53.  | Airwolf                    | CBS     | 8.6/17       |
| 10.  | Moonlighting           | ABC     | 17.2/27      | 32.  | Alfred Hitchcock Presents  | NBC     | 12.0/22      | 54.  | Knight Rider               | NBC     | 8.3/19       |
| 11.  | Who's the Boss         | ABC     | 17.0/30      | 33.  | The Big Chill              | CBS     | 11.9/20      | 55.  | Silver Spoons              | NBC     | 8.3/18       |
| 12.  | 60 Minutes             | CBS     | 16.7/35      | 34.  | Wildest West Show of Stars | CBS     | 11.8/20      | 56.  | Kissyfur                   | NBC     | 8.3/17       |
| 13.  | Miami Vice             | NBC     | 16.6/31      | 35.  | Garfield Special           | CBS     | 11.6/20      | 57.  | Dynasty II: The Colbys     | ABC     | 8.0/13       |
| 14.  | Golden Girls           | NBC     | 16.5/33      | 36.  | Spenser: For Hire          | ABC     | 11.6/20      | 58.  | Indomitable T. Roosevelt   | ABC     | 7.7/15       |
| 15.  | America Picks #1 Songs | ABC     | 16.5/28      | 37.  | Tough Enough               | NBC     | 11.5/20      | 59.  | West 57th                  | CBS     | 6.9/13       |
| 16.  | Cagney & Lacey         | CBS     | 15.4/26      | 38.  | Charlie Brown Special      | CBS     | 11.1/18      | 60.  | Charlie & Company          | CBS     | 6.7/16       |
| 17.  | NBA Champ. Game 2      | CBS     | 14.8/26      | 39.  | A Team                     | NBC     | 11.0/19      | 61.  | Mr. Sunshine               | ABC     | 6.4/16       |
| 18.  | 227                    | NBC     | 14.7/28      | 40.  | Mr. Belvedere              | ABC     | 10.9/24      | 62.  | Benson                     | ABC     | 6.1/13       |
| 19.  | Kate & Allie           | CBS     | 14.6/23      | 41.  | Remington Steele           | NBC     | 10.8/21      | 63.  | Leo & Liz in Bev Hills     | CBS     | 6.0/13       |
| 20.  | 20/20                  | ABC     | 14.4/25      | 42.  | Scarecrow & Mrs. King      | CBS     | 10.7/18      | 64.  | Ripley's Believe It or Not | ABC     | 5.9/11       |
| 21.  | Newhart                | CBS     | 14.2/22      | 43.  | Just You and Me Kid        | ABC     | 10.2/20      |      |                            |         |              |
| 22.  | Hunter                 | NBC     | 14.1/22      | 44.  | The Right Stuff, pt. 2     | ABC     | 10.2/16      |      |                            |         |              |

\*Indicates premiere episode

■ **Group W Productions and Filimation**, the animation division of Group W, announced another first-run animated series for 1987 last week—*Bravestarr*, a space-age "western" fantasy. Mattel Toys is also involved in the venture. Edwin T. Vane, chief executive officer of Group W Productions, said the series was part of Group W's plan of introducing one animated series per year. Other Group W animated children's shows include *He-Man*, *She-Ra: Princess of Power* and *Ghostbusters*. Production costs of *Bravestarr* will run between \$275,000 and \$300,000 per episode, totaling \$18 million-\$20 million. The series will be distributed on a barter basis with three-and-a-half minutes for stations during the first three quarters of the year and two-and-a-half minutes for Group W. In the fourth quarter, stations will get four minutes and Group W will get two. Group W has



renewed *He-Man* for another two years after the coming season. Group W Productions and Filimation also announced production of 28 new half-hours of *She-Ra*. That series is cleared on 130 stations, covering 85% of the country. In Nielsen's February Cassandra report, *She-Ra* scored an 11.6 rating for children 2-11, two-tenths behind top-ranked *Thundercats* (see below), and 25% above its November rating. The new order of 28 (14 for next fall, 14 for 1987) brings the episode total to 93.

■ **Lorimar-Telepictures** is giving *Thundercats Ho!*, a two-hour special, to the 130 stations that carry its animated series, *Thundercats*. *Ho!* will be available for a prime time run during a 10-day window in October. It will also be converted into five half-hours for a second run as a week-long mini-series. The five half-hours will then be incorporated into the series' existing package of 65 half-hour episodes. Lorimar-Telepictures is giving stations *Ho!*, which will be produced for \$2.5 million, for free, with no advertising time held back. Scott Carlin, executive vice president of the perennial division of Lorimar-Telepictures' domestic syndication group, said that *Ho!* is designed principally as a promotional tool for stations to help give the regular show an edge over the other animated strips. Carlin said that *Ho!* could reverse the theater-to-television release route and wind up in theaters after its broadcast exposure. Lorimar-Telepictures hopes to recoup its investment through increased ratings for the regular series and through home video sales that will be handled by Family Home Entertainment. Lorimar-Telepictures will release another animated strip, *Silverhawks*, in 1987. Carlin said it may also offer a special of that series depending on the success of *Thundercats Ho!* Karl/Lorimar will handle video distribution of *Silverhawks*. Lorimar-Telepictures also reports renewing *The People's Court* in 158 markets for the 1986-87 season, including the top 10: WNBC-TV New York, KCBS-TV Los Angeles, WMAQ-TV Chicago, KYYW-TV Philadelphia, KPAX-TV San Francisco, WBZ-TV Boston, WJBK-TV Detroit, WJLA-TV Washington, KXAS-TV Dallas and WJW-TV Detroit. Sales of *The People's Court* are on a cash-plus-barter basis with five-and-a-half minutes for stations, one minute for Lorimar-Telepictures.

■ **LBS Communications** reported clearances on two summer specials last week. *Footsteps of Giants*, a one-hour commemoration of 25 years of manned space flight, has been cleared on more than

130 stations for a May 24-July 6 window. President Reagan will deliver a brief speech within the program. All profits from the program will be donated to the building of a new annex to the Smithsonian's Air and Space Museum (pending Congressional approval). Distribution is on a barter basis with seven minutes for stations and five for LBS. Clearances include WNYW-TV New York, KTLA-TV Los Angeles, WMAQ-TV Chicago, WGBS-TV Philadelphia and WXNE-TV Boston. LBS, in association with Radio Vision International, also reports clearing *The Coors Concert Series*, 10 one-hour specials, on more than 100 stations covering 80% of the country. All of the performances are airing for the first time on broadcast television. Among the performers are U2 ("U2 at Red Rocks, Colo."), The Police (from their "Synchronicity" concert in Atlanta) and Tears for Fears ("In My Mind's Eye, Live at the Hammersmith Odeon" in London). Sales of *The Coors Concert Series* are on a barter basis, with seven minutes for stations and five minutes for LBS. The series will begin June 16 and continue for 10 weeks. Clearances include WNYW-TV New York, KTTV-TV Los Angeles, WFLD-TV Chicago, WGBS-TV Philadelphia and KOFY-TV San Francisco.

■ **Embassy Telecommunications** has added six more markets to its *Facts of Life* lineup for its debut this coming fall. The show is now in 107 markets covering 83% of the country, including 24 of the top 25 markets. Latest markets for the show are WBRE-TV Wilkes Barre-Scranton, Pa.; WTVG-TV Toledo, Ohio; WTHX-TV Johnstown-Altoona, Pa.; WANE-TV Fort Wayne, Ind.; KFDM-TV Beaumont, Tex., and WETM-TV Elmira, N.Y.

■ **Television Program Enterprises** reports clearing *You Write the Songs* in more than 100 markets covering roughly 80% of the country. The weekly show, which was originally announced as a strip, is being scheduled by stations to play on weekends during evenings and late night. Sales are on a barter basis with three-and-a-half minutes for the stations and TPE. Sales will be for 26 original episodes and 26 repeats. Clearances include WCBS-TV New York, KCBS-TV Los Angeles, WGN-TV Chicago, WTAJ-TV Philadelphia, KTVU-TV San Francisco, WBZ-TV Boston, WKBD-TV Detroit, WDMV-TV Washington, KTTV-TV Dallas and WJW-TV Cleveland.

■ **All American Television** has cleared the weekly half-hour *America's Top 10 with Casey Kasem* on more than 130 stations covering 90% of the country for its seventh season. That gives it a 98% renewal rate. There are 46 original episodes, with six specials used as repeats. The series blends music videos, with Kasem's comments on the music scene. Sales are on a barter basis with three minutes for stations, three-and-a-half minutes for All American.

■ **SFM Media Corp** has cleared *King Kong! The Living Legend*, in 85 markets covering 66% of the country. The one-hour special, hosted by Jonathan Winters and featuring Charles Grodin and Anthony Perkins, includes film clips from several King Kong features, as well as a variety of interviews and feature segments. Sales are for two runs (July 7-20 and Sept. 1-28) on a barter basis with six minutes for both stations and SFM. Clearances include WNYW-TV New York, KTTV-TV Los Angeles, WFLD-TV Chicago, KYYW-TV Philadelphia and WBZ-TV Boston.

■ **TEN** reports clearing *The 1986 Montreaux Rock Festival* in 103 markets covering nearly 80% of the country. The concert, hosted by Roger Daltrey and Nina Blackwood airs between June 6-15. Sales of the two-hour program are on a barter basis with 12 minutes for both the stations and TEN. Clearances include WOR-TV New York, KCOP-TV Los Angeles, WPMR-TV Chicago, WTAJ-TV Philadelphia, KBNK-TV San Francisco, WJW-TV Boston, WXON-TV Detroit, KDFI-TV Dallas, WOIO-TV Shaker Heights, Ohio (Cleveland), KTHF-TV Houston, WPTT-TV Pittsburgh and WATL-TV Atlanta. TEN sponsors include Pepsi, Maxell, the U.S. Army, Mountain Dew, Oxy and Nestle.

■ **Hagen-Menk Entertainment** says that it has cleared *Seeing Things* on 21 stations covering 40% of the country. Three of the Fox stations have cleared the CBC production for pre-release this month. WFLD-TV Chicago premiered the show on June 7 at 11 p.m. WNYW-TV New York will carry it on Sunday evenings beginning June 22 at 9 or 11:30 p.m. WTTG-TV Washington begins carrying the show on Tuesday, June 20, at 9 p.m. Other sales include WAGA-TV Atlanta, WUAB-TV Cleveland and WOKR-TV Rochester, N.Y.

# Changing Hands

PROPOSED

**WHAS-TV Louisville, Ky.** □ Sold by WHAS Inc. to Providence Journal Co. for \$85.7 million. **Seller** is newspaper publisher, printer and station group of one AM, one FM and one TV principally owned by Barry Bingham and family. It is divesting all its holdings ("In Brief," Jan. 13) and recently sold Louisville *Courier-Journal* and *Times* to Gannett Co. for \$305 million and Standard Gravure (printing company) to Atlanta business man, John Shea, for \$20 million. Still to be sold are radio stations WHAS(AM)-WAMZ(FM) Louisville. **Buyer** of WHAS-TV is Providence, R.I.-based publisher of Providence *Journal-Bulletin*, operator of 14 cable systems in five states and group owner of KMSB-TV Nogales, Ariz.; KGSW(TV) Albuquerque, N.M., and WPHL-TV Philadelphia. It is headed by Michael P. Metcalf, president. WHAS-TV is CBS affiliate on channel 11 with 135 kw visual, 13.5 kw aural and antenna 1,290 feet above average terrain.

**WLIF(FM) Baltimore** □ Sold by American Media Inc. to JAG Communications Inc. for \$25,045,000 cash. **Seller** is Patchogue, N.Y.-based group of one AM and three FM's headed by Art Kearn, chairman, and Alan Beck, president. It bought station in September 1984 for \$5.75 million from Cox Communications. **Buyer** is New York-based



**Cable broker first.** Final papers are signed in \$32-million sale of KDBC-TV El Paso, by El Paso Television Co. to United Broadcasting Corp. ("Changing Hands," March 24). The purchase was the first broadcast sale brokered by long-time cable broker, Communications Equity Associates. Pictured (l-r) are Thomas Waring, managing partner of El Paso TV Co.; Diane Healy Linen, senior VP, CEA, and Larry C. Wallace, chairman, UBC.

group of three AM's and three FM's principally owned by radio personality, John A. Gambling. WLIF is on 101.9 mhz with 13.5 kw and antenna 960 feet above average terrain. **Broker:** Americom Media Brokers.

**WDAU-TV Scranton, Pa.** □ Sold by Southeastern Capital Corp. to Diversified Communications for \$22.8 million. **Seller** is principally owned by Terry Considine. It has no other broadcast interests. **Buyer** is Portland, Me.-based group of one AM, one FM and four TV's, principally owned by Horace Hildreth and family. WDAU-TV is CBS affiliate on channel 22 with 750 kw visual, 137 kw aural and antenna 1,560 feet above average terrain. **Broker:** R.C. Crisler & Co.

**WVGA(TV) Valdosta, Ga., and WDHN(TV) Dothan, Ala.** □ Sold by Hi-Ho Television Inc. to The Morris Network for \$6.6 million. **Seller** is principally owned by estate of F. Frances D'Addario. It has no other broadcast interests. **Buyer** is owned by Morris Newspaper Group, Savannah, Ga.-based newspaper publisher owned by Charles H. Morris, president. It owns WMTG(TV) Macon, Ga. WVGA is ABC affiliate on channel 44 with 1,285.3 kw visual, 257 kw aural and antenna 920 feet above average terrain. WDHN is ABC affiliate on channel 18 with 1,080.4 kw visual, 108 kw aural and antenna 730 feet above average terrain. **Broker:** Richard A. Foreman Associates.

**WMRO(AM)-WAUR(FM) Aurora, Ill.** □ Sold by Stevens Communications Corp. to T. Furman Brodie for \$6.5 million, \$2.5 million for WMRO and \$4 million for WAUR. **Seller** is owned by Dale W. Stevens and Harold L. Brokaw. It has no other broadcast interests. **Buyer** is Florence, S.C.-based attorney. His wife, Jeanne, has interest in WBBB(AM)-WPCM(FM) Burlington, N.C. WMRO is on 1280 khz with 1 kw day and 500 w night. WAUR is on 107.9 mhz with 22.4 kw and antenna 735 feet above average terrain.

**WZKC(FM) Rochester, N.Y.** □ Sold by Saga Communications to First Valley Broadcasting Co. for \$3.7 million. **Seller** is new company formed to purchase Josephson Communications radio stations (BROADCASTING, April, 21). Headquartered in Detroit, it is group of two AM's and four FM's headed by Ed Christian, president. **Buyer** is owned by Bob Dodenhoff and Dan Wachs. It owns WOMP-AM-FM Wheeling, W.Va. WZKC is on 98.9 mhz with 50 kw and antenna 340 feet above average terrain.

**KHAA(FM) Port Sulphur, La.** □ Sold by Mariners Radio Relay Co. to Salem Media of Louisiana Inc. for \$3.1 million. **Seller** is owned by brothers, B. Eric and Dean Rhoads, who also own KEYY(AM) Provo, Utah. **Buyer** is equally owned by Stuart W. Epperson and Edward G. Attsinger. It owns Winston-Salem, N.C.-based group of six AM's and one FM. KHAA is on 106.7 mhz with 25 kw and antenna 450 feet above average terrain.

For other proposed and approved sales see "For the Record," page 140.

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6/9/86

## Local radio slightly ahead in first quarter

### RAB study shows 8.1% gain over 1985; some see improvement on the way

Although performing better than the national spot marketplace, which is off for the first four months of 1986, local radio advertising sales are posting only single-digit percentage gains over 1985.

That's according to the Radio Advertising Bureau's composite billings pool of 62 markets, which include many of the top markets. The RAB pool shows local radio dollars for the first quarter 8.1% ahead of the comparable period a year ago. In 1985, RAB projected that local sales reached \$4.9 billion or 75% of the total radio revenue pie.

(The RAB analysis relies on financial information collected by the accounting firms of Miller, Kaplan, Arase & Co., Hollywood [in nine Southern and 19 Western markets] and Hungerford, Aldrin, Nichols & Carter, Grand Rapids, Mich. [in eight Eastern and 15 Midwestern markets]. RAB compiles data for an additional 11 markets. The metro areas of the 62 markets in the pool, said RAB, represent 38% of the U.S. population.)

Local radio business was exceptionally soft in some major markets during the first quarter. New York's local billings were up only 3% while Los Angeles revenues grew by just 2%. San Francisco's dropped 8%.

But broadcasters note that local sales are beginning to gain momentum. (Just last week, the New York Market Radio Broadcasters Association reported that April radio sales for that market were up 13% over April 1985.) "I'm very optimistic that business will pick up in the remainder of the year," said RKO Radio President Jerry Lyman. He said local billings for May "look good." Similarly, Emmis Broadcasting President Jeff Smulyan said the second half of the year should be "significantly better" than the first half for both national and local sales. Retailers, said Smulyan, were fearful of spending money in the first quarter because of an uncertainty about the economy. "I can't explain it, but their confidence is coming back," he said. Smulyan, however, put overall local radio growth in the first quarter closer to 5%.

Bill Clark, president of Shamrock Broadcasting's radio division, observed that "true" local sales have not been as sluggish as national spot because of the growing trend toward "agency regionalization," which is causing more radio buys to be placed locally than in the past.

Another trend in local sales is "vendor selling." Taking the lead in that activity is the Blair Radio rep firm, which is working with its represented stations to generate "vendor money"—unspent manufacturers' dollars such as promotional, public service and strategic marketing funds that are available to

distributors and brokers who sell their products to retailers (BROADCASTING, Feb. 10).

In general, the radio industry has been putting a greater emphasis on local sales development evidenced by Group W and Katz Communications' ongoing staff sales training programs. And Lyman told BROADCASTING that he's establishing separate retail sales

departments at every RKO station.

According to a 1985 RAB survey, the top 10 businesses that advertise on radio are (in descending order): automotive dealers, department stores, banks, clothing stores, restaurants, supermarkets, furniture stores, bottlers, appliance stores and savings and loan institutions. □

## AAF to grapple with change

### Annual advertising gathering goes to Chicago with speakers including Mayor Washington, ABC's Bell

The changing advertising industry—the recent rash of mergers, pending legislation and perspectives from Congress and the Federal Trade Commission—will be among the topics on the American Advertising Federation's 1986 national convention agenda next week (June 14-17).

The annual event, to be held for the first time in Chicago at the Hyatt Regency hotel, is expected to draw about 650, including AAF members, their spouses, speakers and

the press, the AAF said. Under the banner, "The Changing Climate: Get Wind of It!" attendees will hear the remarks of, among others, Steve Bell, ABC anchor for *World News This Morning* and *Good Morning America*, who will present his Washington perspective on the world's events on June 15; Joseph Batogowski, senior vice president, merchandising, Sears, Roebuck & Co., on June 16, and Cathleen Black, publisher of *USA Today*, on June 17.

The convention opens on Saturday (June 14) with business and directors meetings, and an evening reception for 15 student finalist teams participating in the AAF's 13th



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annual National Student Advertising Competition (this year creating an ad campaign for Levi Strauss Co.'s new Blue Shadow jeans).

AAF President Howard Bell will discuss "You and the AAF" on Sunday, June 15, and is expected to address such issues as strengthening the AAF membership, legislative concerns confronting the industry and AAF's new joint project with the American Association of Advertising Agencies and the Association of National Advertisers—the State Legislative Alert and Action Coalition. Bell will also explain the AAF's new operating plan, outlining the organization's strategies and timetables for executing projects.

Also addressing the group on Sunday will be Donald Macdonald, vice chairman of Dow Jones & Co. Inc., and 1986 Advertising Hall of Fame inductee. That evening the 1986 National Addy Awards show will be held, with master of ceremonies, Phil Dusenberry, vice chairman, executive creative director, BBDO International.

Following a welcoming address by Chicago's Mayor Harold Washington on Monday, will be reports by AAF Chairman Glen Fortinberry, chairman and president of Ross Roy Inc.; Representative Edward R. Madigan (R-Ill.), and FTC Commissioner Andrew Strenio Jr.

Tuesday's agenda includes remarks by

John Kinsella, president and chief executive officer of Leo Burnett Co., who will discuss "Getting the Agency Advantage"; Joseph W. O'Donnell, chairman-elect and chief executive officer of J. Walter Thompson Co., who will discuss "Chicago School of Advertising Review"; Nils Farnert, international advertising consultant from Stockholm, who will talk about "Advertising: An International Perspective," and Mortimer R. Feinberg, chairman and co-founder, BFS Psychological Association, "Coping with Corporate and Personal Changes in the 80's."

About 50 companies are expected to exhibit at the 1986 AdFAIR throughout the four-day event. □

## Law & Regulation

### High court to take up pole attachment case

**Appeals court had ruled that law blocking utilities from setting rates was unconstitutional**

The question of whether the 1978 law designed to prevent utility and power companies from charging cable television systems exorbitant rates to string cables on telephone and electric poles is constitutional will be decided by the Supreme Court. The court last week announced it will hear arguments in the October term in the appeal brought by the government and representatives of the cable television industry of an appeals court decision that declared the law unconstitutional.

The decision of the U.S. Court of Appeals for the 11th circuit last year stunned the industry, since the constitutionality of the law had never been questioned. The issue argued before the appeals court was the reasonableness of a commission action, in 1981, reducing by two thirds the rates Florida Power Co. had charged three cable companies seeking to string wire on its poles. The commission ordered the company to reduce its fees from

**NBC replies.** FCC Common Carrier Bureau Chief Albert Halprin's attack upon the accuracy of an *NBC Nightly News* story on May 27 about the costs of telephone service (BROADCASTING, June 2) has not gone unanswered. In a letter to Halprin last week, William O. Wheatley Jr., *NBC Nightly News* executive producer, said his own review led him to believe that the report was "absolutely accurate in its basic theme: that, since the breakup of AT&T, more and more Americans, particularly the elderly, are finding it difficult to afford a telephone."

Halprin had contended that the report created the impression that local telephone rates had risen to levels that many residential telephone subscribers, particularly the elderly, couldn't afford, an impression that he said was "directly contrary to the facts."

Wheatley said pinpointing precisely how many people have had difficulty in dealing with higher phone costs remains elusive. "In our report, we used estimates provided by the Consumers Federation of America and the American Association of Retired Persons, estimates those groups continue to believe are correct," Wheatley said. "Clearly you disagree with their figures, but your letter gives no indication of what you believe the real figures to be."

"Let me say that we take our journalistic responsibilities very seriously and are greatly disturbed by your charges that our report was 'sensationalist,'" Wheatley added. "While there may be debate as to the number of people affected, there seems to be no doubt that, for many, the cost of post-divestiture telephone service has become a hardship. This is the story we were attempting to tell and we are satisfied that we did so fairly."

between \$5.50 and \$7.15 per pole per year to \$1.79.

The appeals court held that the law violated the Fifth Amendment prohibition against the "taking of private property for public use without just compensation" (BROADCASTING Oct. 14, 1985). The court said the key defect was that the law authorized the FCC rather than the courts to determine "the just

compensation" to be paid. Cable industry representatives saw the decision as slowing the expansion of cable television, as well as placing in doubt the legality of the many commission actions resolving disputes about pole-attachment rates. Some attorneys also said the decision appeared to raise questions about the FCC authority to regulate the rates of any utility, including AT&T.

The government and the cable industry representatives who appealed—the National Cable Television Association, Group W Cable and Cox Cablevision—argued that the appeals court erred in relying, as it did, on a Supreme Court decision—*Loretto vs. Teleprompter*, issued in 1981—striking down a New York state law compelling the private owner of an apartment house to accommodate a cable system's facilities on the roof of the building. The briefs said the Pole Attachment Act does not compel utility and power companies to make poles available to cable systems; it provides for rate regulation only when the companies agree to the access sought by cable television systems, and is designed, they say, to prevent a utility from exploiting its exclusive control of a utility facility.

The cable industry representatives also

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said that the appeals court's refusal simply to review the commission's order and the statutory formula underlying it "improperly handcuffs Congress," and might require the courts to become the ratemaker "in the first instance" for possibly thousands of pole attachment disputes, as well as in all other cases that involve a taking of property—a result, they say, not required by the takings clause or the Supreme Court decisions.

Florida Power and four allies disputed those arguments. They defended the appeals court's reliance on *Loretto*, contending that the FCC order authorizing use of the companies' poles at a price they felt too low constituted "a taking" under the Fifth Amendment. They said the Pole Attachment Act requires them to endure the same kind of permanent and physical occupation of their property that the New York state law required of property owners. And they said that a private property's consent to a stranger's entry at a rate of \$6 does not imply consent to entry at a rate of \$2.

Those issues will be briefed more fully and argued before the Supreme Court next fall.

The court's action was particularly pleasing to Representative Timothy Wirth (D-Colo.), chairman of the House Telecommunications Subcommittee. Tom Rogers, senior counsel to the subcommittee, said that "not only is the Pole Attachment Act good policy, but it is the first piece of communications legislation authorized by Congressman Wirth. We are glad to have the Supreme Court review the appeals court's decision." □

in June 1984 (BROADCASTING, June 25, 1984). As a result, he said, "we're going to take a hard look at the case to determine whether there would be anything to gain with an appeal. . . . The prospects on appeal do not look promising."

The Supreme Court in a unanimous decision had held that the state ban—which as a practical matter in the case of cable applied only to wine advertising, since the relayed broadcast signals did not contain liquor commercials, and beer advertising was not included in the ban—was precluded as a matter of federal preemption. It said the law was inconsistent with the FCC's cable television rules, including those encouraging cable systems to import signals from distant stations. (The court also cited the must-carry rules, which required cable systems to carry the signals of local stations "in full," including commercials. That was before the U.S. court of appeals in Washington last year held those rules unconstitutional [BROADCASTING, July 22, 1985].) The state's reliance on the 21st Amendment—which not only repealed prohibition but authorized the states to regulate the sale of alcoholic beverages within their borders—did not prevail.

The Oklahoma Broadcasters Association and the state's press association entered the court fight against the ban on liquor advertising only after the four cable television systems and the Oklahoma Telecasters Association (which was later merged into the OBA) had won injunctions from Judge West barring the state from enforcing the law—and the state had said it would honor the injunc-

tion only as it applies to parties in the case. West stayed the law as it applied to the new plaintiffs but held the new cases in abeyance pending the conclusion of litigation in the cable/telecasters proceeding. The state was to win on an appeal to the U.S. Court of Appeals for the 10th Circuit, only to lose again in the Supreme Court.

The broadcast and press associations had based their claims for relief on the First Amendment as well as the equal protection clause. West rejected the First Amendment claim on the ground that Oklahoma's interest under its police powers to protect the health and welfare of its citizens against the problems associated with alcohol abuse, combined with Oklahoma's powers under the 21st Amendment to regulate alcoholic beverages, outweighed the broadcasters' and newspapers' right of "commercial speech," which, the court said, is granted only limited protection by the First Amendment.

But West had no trouble in ruling the law unconstitutional under the equal protection clause as it applies to broadcasters and newspapers. He noted that telephone directories and satellite television signals and broadcast signals originating out of state were free to carry liquor advertising in Oklahoma. He noted that "every form of beer advertising imaginable" is permitted by the state. Even *The Wall Street Journal*, which is constructing a regional printing plant in Oklahoma City with the blessing of state officials, carries liquor advertising. "Even by the lowest possible standard of review"—that involving the question of whether there is a rational

## Oklahoma liquor ad ban overturned

**Statute applied to broadcasters and newspapers; earlier, Supreme Court threw out law as it related to cable, now judge says it is unfair to apply ban to some media and not others**

A U.S. district court judge in Oklahoma City appears to have put the final nail in the coffin of an Oklahoma law intended to ban liquor advertising. First, it was the Supreme Court overturning the law as to the advertising carried by cable television systems relaying out-of-state signals. Now, Judge Lee West has declared the law unconstitutional as it applies to in-state broadcasters and newspapers. Applying the ban to some media and not others, he said, is arbitrary and capricious and violates the equal protection clause of the 14th Amendment.

The Oklahoma attorney general's office last week was studying the decision that was issued on May 30, and had not yet decided whether to appeal. But an assistant attorney general, Victor Bird, indicated the office would not be eager to take on an appeal. He said the case—initiated in a lawsuit filed by the Oklahoma Broadcasters Association and the Oklahoma Press Association—was "a difficult one" in its own terms, and was made even more difficult by the Supreme Court decision in the cable television case,

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relationship between the goal sought (curbing consumption of liquor and the abuses associated with such consumption) and the means employed to reach it—the law involved is applied “in an arbitrary, capricious and irrational manner,” and violates the plaintiffs’ right of equal protection of the laws. □

## KROQ sale challenged; FCC impropriety alleged

**Petition to deny sale of station filed by former consultant to seller**

Mandeville Broadcasting Corp.’s sale of KROQ-FM Pasadena, Calif., for between \$40 million and \$45 million to Infinity Broadcasting of Los Angeles (BROADCASTING, April 28) has hit a snag.

In a petition to deny, Tony Lazzarino, a former consultant to Mandeville owner Kenneth J. Roberts, has asked the FCC to refuse to approve the sale or to designate Mandeville’s application for hearing to determine, among other things, whether Roberts had caused Daniel Brenner, senior assistant to Chairman Mark Fowler, to improperly or unlawfully influence a previous proceeding that resulted in Roberts’s acquiring the station. In an accompanying affidavit, Lazzarino also alleged that Roberts; Eric Bernthal, Roberts’s FCC counsel; Brenner, and others conspired in misrepresentations to the commission in that same proceeding.

In an opposition filing, Mandeville said Lazzarino’s allegations couldn’t be “reconciled with reality.” Mandeville also charged that Lazzarino lacked standing to file a petition to deny.

Brenner, who was vacationing in France last week, told BROADCASTING that there was no truth to Lazzarino’s allegations about him. Brenner said he knew Roberts, and had once thought that he might eventually go to work for him. As a result, Brenner said he had recused himself from the case early in 1984, when he said the case became “active” in the chairman’s office, and had never advised Chairman Mark Fowler on it.

In the decision at issue, the FCC, over former Commissioner Henry Rivera’s vehement dissent, approved a settlement under which Roberts acquired KROQ-FM (BROADCASTING, Aug. 6, 1984).

Former FCC Administrative Law Judge John Conlin had originally denied renewal to the preceding licensee, Burbank Broadcasting Co., for KROQ-FM and KROQ(AM) Burbank, Calif., finding it unqualified (BROADCASTING, Feb. 8, 1982). In his decision, Conlin had found, among other things, that the licensee had allowed the stations to be driven into financial ruin, had lacked candor and, without commission approval, had transferred effective control of the stations to Roberts, a Los Angeles talent promoter who at one point became president of the AM licensee and managing partner of Burbank. Conlin granted the competing application of Royce International Broadcasting Co. for the AM. In a supplement to that decision, he granted the competing application of AWARE Communicators Inc. for the FM

**End run.** RKO General Inc. and Fidelity Television, long-time competitor for RKO’s KHJ-TV Los Angeles, last week asked the FCC commissioners to come to their rescue and approve a settlement under which Group W would acquire the Los Angeles television station for \$310 million.

Under the proposed settlement agreement, RKO would dismiss its application for KHJ-TV’s license renewal; Fidelity Television would be granted a construction permit for the station’s channel 9; Fidelity’s stock would be transferred to Group W, and Group W would acquire KHJ-TV’s assets from RKO. RKO would come out of the deal with \$212 million and Fidelity with about \$95 million. In addition, Group W would pick up about \$3 million in Fidelity liabilities.

FCC Administrative Law Judge Edward Kuhlmann, who is in charge of the ongoing KHJ-TV proceedings, where the issue of RKO’s qualifications to be a licensee is currently under review, refused to give his blessing to the deal. He also refused to permit the parties to take the proposed settlement directly to the FCC commissioners (BROADCASTING, May 5). RKO and Fidelity, following FCC procedural rules, sought the judge’s permission to appeal that decision, a request the judge refused.

In a separate filing with the FCC, Group W said the ALJ’s refusal to permit the settlement agreement to be certified to the commission, combined with his refusal to permit RKO and Fidelity to appeal his actions, was arbitrary and capricious. “Several years ago, a settlement of this nature would not have been possible due to the then restrictive nature of Section 311 [of the Communications Act] and commission policies then in effect,” Group W said. “Now, however, Section 311 has been amended to encourage the settlement of comparative cases and there have been substantial changes in applicable commission policies. Rather than attempting only a limited review of the settlement and then seeking to shield his review from immediate commission scrutiny, the ALJ should have certified the settlement to the commission for a comprehensive analysis of the combined impact of these changes on the novel questions presented. Having failed to do so, it is now incumbent on the commission to carry out its statutory responsibilities under Section 311.”

(BROADCASTING, Jan. 9, 1984).

The Review Board had upheld the ALJ’s decision in the AM case, and the FM case was pending before the board when the parties to the proceedings asked the commission to consider a settlement agreement. Under the terms of the settlement, Royce would get the AM, and Roberts would get the FM. Also under the agreement, Roberts was supposed to pay AWARE \$1.5 million and San Marco Broadcasting Co., another competitor for the FM, \$2.5 million to dismiss their applications.

In its decision, the FCC granted Burbank renewal for the FM, subject to its assigning the station to Mandeville, which was completely owned by Roberts, who was, according to the FCC, a creditor and 49% owner of Burbank. At the same time, the commission granted the application of Royce International for the AM.

According to the FCC’s order, renewal applicants in hearing generally are kept from transferring their interests in a license unless they are found to be qualified to be the licensee. The commission, however, said it would make an exception here because of the “exceptional” circumstances in the case. Among other things, the FCC said that, “assuming” Roberts had exercised control over the stations in violation of commission rules, other factors mitigated the seriousness of the offense. “Roberts’s decisive actions could be considered to have served the interest of the listening public insofar as they returned the silent and failing stations to the air,” the commission said. “Additionally, Roberts did not attempt to conceal his activities. [Roberts had] discussed these matters with commission personnel on several occasions.

“Moreover, approval of the settlement agreement would not result in a windfall for Roberts. Roberts has already discharged approximately \$6.5 million of the licensee’s indebtedness and pursuant to the settlement

agreement, he will be required to pay an additional \$4 million to the withdrawing FM applicants.”

Rivera faulted the majority’s action for, among other things, departing from the “firmly established rule” against granting an assignment application for a broadcast licensee unless the assignor has been found qualified. He also criticized the majority’s defense of Roberts for returning the stations to the air, “for it excuses the fact that in order to restore service Roberts violated the Communications Act, even after the commission specifically warned him that his actions would be illegal.” Rivera also said the majority, in noting the supposed financial penalties Roberts would face, was “conspicuously silent about the substantial profit Roberts is likely to realize by obtaining a large-market FM radio license.” In addition, Rivera objected to the majority’s permitting Roberts to acquire the station with a short-form transfer application. With short forms, petitions to deny need not be considered. “In its totality, this course of unlawful action can only be construed as calculated to insulate this matter from substantive challenge and the 30 days’ public notice and opportunity to file petitions to deny required by section 309 [of the Communications Act],” Rivera said.

In essence, Lazzarino’s petition alleged that Roberts had misrepresented the extent of his unauthorized involvement with the stations. In its opposition, Mandeville said the information Lazzarino claimed to have been withheld under conspiracy had been disclosed to the commission long before the settlement was reached.

Roberts, in a statement included with the opposition, characterized Lazzarino as a “disgruntled former employee” who was attempting to use FCC processes to further a private vendetta. Roberts also took issue with an allegation that he had used an intermediary to improperly influence Brenner for

# Stock Index

|                                         | Closing<br>Wed<br>Jun 4 | Closing<br>Wed<br>May 28 | Net<br>Change | Percent<br>Change | P/E<br>Ratio | Capital-<br>ization<br>(000,000) | Market |
|-----------------------------------------|-------------------------|--------------------------|---------------|-------------------|--------------|----------------------------------|--------|
| BROADCASTING                            |                         |                          |               |                   |              |                                  |        |
| N Capital Cities/ABC                    | 240                     | 1/2 243                  | 3/4           | - 3 1/4           | - 1.33       | 27                               | 3,856  |
| N CBS                                   | 134                     | 135                      | 1/2           | - 1 1/2           | - 1.10       | 25                               | 3,142  |
| O Clear Channel                         | 15                      | 15                       |               |                   |              | 21                               | 43     |
| O Gulf Broadcasting                     |                         |                          |               |                   |              |                                  |        |
| O Jacor Commun.                         | 7                       | 7/8                      | 8             | - 1/8             | - 1.56       |                                  | 44     |
| O LIN                                   | 48                      | 3/4 49                   |               | - 1/4             | - 0.51       | 37                               | 1,290  |
| O Malrite                               | 16                      | 15                       | 1/2           | 1/2               | 3.22         | 19                               | 133    |
| O Malrite 'A'                           | 15                      | 1/4 14                   | 3/4           | 1/2               | 3.38         | 21                               | 64     |
| A Price Commun.                         | 11                      | 3/8 11                   | 1/4           | 1/8               | 1.11         |                                  | 110    |
| O Scripps Howard                        | 58                      | 56                       | 7/8           | 1 1/8             | 1.97         | 19                               | 599    |
| O SunGroup Inc.                         | 3                       | 7/8 3                    | 7/8           |                   |              | 38                               | 6      |
| N Taft                                  | 102                     | 101                      |               | 1                 | .99          | 22                               | 924    |
| O TVX Broadcast Group                   | 10                      | 3/8 10                   | 1/4           | 1/8               | 1.21         | 43                               | 60     |
| O United Television                     | 30                      | 3/8 28                   | 1/2           | 1 7/8             | 6.57         | 28                               | 332    |
| BROADCASTING WITH OTHER MAJOR INTERESTS |                         |                          |               |                   |              |                                  |        |
| N A.H. Belo                             | 52                      | 3/4 52                   | 3/4           |                   |              | 26                               | 609    |
| A Adams Russell                         | 36                      | 5/8 37                   |               | - 3/8             | - 1.01       | 23                               | 226    |
| A Affiliated Pubs                       | 52                      | 50                       | 3/4           | 1 1/4             | 2.46         | 29                               | 944    |
| O American Comm. & TV                   |                         | 1/8                      | 1/8           |                   |              |                                  | 9      |
| N American Family                       | 33                      | 3/4 34                   | 1/2           | - 3/4             | - 2.17       | 25                               | 1,349  |
| O Assoc. Commun.                        | 46                      | 1/4 46                   | 3/4           | - 1/2             | - 1.06       |                                  | 220    |
| O Business Men's Assur.                 | 28                      | 3/4 26                   | 1/4           | 2 1/2             | 9.52         | 13                               | 304    |
| N Chris-Craft                           | 73                      | 1/8 70                   | 7/8           | 2 1/4             | 3.17         | 32                               | 477    |
| N Dun & Bradstreet                      | 115                     | 1/2 115                  |               | 1/2               | .43          | 28                               | 8,780  |
| N Gannett Co.                           | 86                      | 85                       | 3/4           | 1/4               | .29          | 26                               | 6,905  |
| N GenCorp                               | 71                      | 3/4 71                   | 5/8           | 1/8               | .17          | 17                               | 1,603  |
| N General Cinema                        | 53                      | 1/2 53                   | 3/4           | - 1/4             | - 0.46       | 22                               | 1,776  |
| O Gray Commun.                          | 138                     | 138                      |               |                   |              | 23                               | 68     |
| N Jefferson-Pilot                       | 54                      | 1/2 52                   | 1/2           | 2                 | 3.80         | 12                               | 1,519  |
| N John Blair                            | 26                      | 3/8 26                   |               | 3/8               | 1.44         |                                  | 213    |
| O Josephson Intl.                       | 10                      | 3/8 10                   | 1/4           | 1/8               | 1.21         |                                  | 48     |
| N Knight-Ridder                         | 54                      | 5/8 55                   | 3/8           | - 3/4             | - 1.35       | 24                               | 3,067  |
| N Lee Enterprises                       | 27                      | 26                       | 5/8           | 3/8               | 1.40         | 22                               | 683    |
| N Liberty                               | 40                      | 3/4 40                   | 1/2           | 1/4               | .61          | 17                               | 411    |
| N McGraw-Hill                           | 61                      | 1/4 61                   |               | 1/4               | .40          | 21                               | 3,087  |
| A Media General                         | 96                      | 96                       |               |                   |              | 20                               | 675    |
| N Meredith Corp.                        | 77                      | 75                       | 1/4           | 1 3/4             | 2.32         | 15                               | 729    |
| O Multimedia                            | 37                      | 3/4 37                   |               | 3/4               | 2.02         | 83                               | 414    |
| A New York Times                        | 72                      | 3/8 71                   | 3/8           | 1                 | 1.40         | 24                               | 2,927  |
| O Park Commun.                          | 28                      | 1/4 28                   | 1/4           |                   |              | 26                               | 389    |
| N Rollins Commun.                       | 37                      | 7/8 37                   | 3/4           | 1/8               | .33          | 42                               | 553    |
| T Selkirk                               | 23                      | 3/4 25                   | 1/8           | - 1 3/8           | - 5.47       | 51                               | 192    |
| O Stauffer Commun.                      | 160                     | 150                      |               | 10                | 6.66         | 26                               | 160    |
| A Tech/Ops Inc.                         | 30                      | 3/4 30                   | 7/8           | - 1/8             | - 0.40       | 5                                | 67     |
| N Times Mirror                          | 68                      | 1/4 63                   |               | 5 1/4             | 8.33         | 20                               | 4,399  |
| O TPC Commun.                           |                         | 7/16                     | 7/16          |                   |              |                                  | 4      |
| N Tribune                               | 77                      | 78                       |               | - 1               | - 1.28       | 24                               | 3,123  |
| A Turner Bcstg.                         | 23                      | 3/4 23                   | 7/8           | - 1/8             | - 0.52       | 300                              | 517    |
| A Washington Post                       | 169                     | 170                      |               | - 1               | - 0.58       | 21                               | 2,166  |
| PROGRAMING                              |                         |                          |               |                   |              |                                  |        |
| O All American TV                       | 9                       | 8                        | 3/4           | 1/4               | 2.85         |                                  | 10     |
| O American Nat. Ent.                    | 2                       | 1/16 2                   | 1/16          |                   |              | 10                               | 4      |
| O Barris Indus                          | 23                      | 3/8 23                   |               | 3/8               | 1.63         | 38                               | 207    |
| O Birdfinder Corp.                      | 1                       | 5/16 1                   | 1/4           | 1/16              | 5.00         |                                  | 4      |
| N Coca-Cola                             | 116                     | 1/8 113                  | 1/2           | 2 5/8             | 2.31         | 20                               | 15,189 |
| N Disney                                | 47                      | 1/8 47                   | 5/8           | - 1/2             | - 1.04       | 32                               | 6,096  |
| N Dow Jones & Co.                       | 57                      | 3/4 58                   | 5/8           | - 7/8             | - 1.49       | 27                               | 3,725  |
| O Financial News                        | 8                       | 1/8 8                    |               | 1/8               | 1.56         | 101                              | 87     |
| O Four Star                             | 5                       | 5/8 5                    | 3/4           | - 1/8             | - 2.17       | 5                                | 4      |
| A Fries Entertain.                      | 8                       | 8                        | 1/4           | - 1/4             | - 3.03       | 15                               | 41     |
| N Gulf + Western                        | 61                      | 1/4 61                   |               | 1/4               | .40          | 17                               | 3,786  |
| O Hal Roach                             | 14                      | 7/8 15                   | 3/8           | - 1/2             | - 3.25       |                                  | 82     |
| O King World                            | 41                      | 41                       |               |                   |              | 25                               | 418    |
| A Lorimar-Telepictures                  | 30                      | 3/4 31                   | 1/4           | - 1/2             | - 1.60       | 31                               | 1,043  |
| N MCA                                   | 50                      | 3/8 50                   | 1/8           | 1/4               | .49          | 23                               | 3,775  |
| A New World Pictures                    | 20                      | 3/4 20                   | 5/8           | 1/8               | .60          | 50                               | 221    |
| N Orion Pictures                        | 14                      | 1/8 14                   | 1/4           | - 1/8             | - 0.87       |                                  | 134    |
| O Peregrine Entertain.                  | 19                      | 3/4 20                   | 1/4           | - 1/2             | - 2.46       |                                  | 27     |
| N Playboy Ent.                          | 7                       | 3/8 7                    | 1/2           | - 1/8             | - 1.66       |                                  | 69     |
| O Reeves Commun.                        | 14                      | 3/8 14                   | 1/2           | - 1/8             | - 0.86       |                                  | 179    |
| O Republic Pictures 'A'                 | 10                      | 3/8 10                   | 3/8           |                   |              | 74                               | 30     |
| O Republic Pictures 'B'                 | 10                      | 10                       |               |                   |              | 71                               | 7      |
| O Robert Halmi                          | 3                       | 7/8 4                    |               | - 1/8             | - 3.12       | 35                               | 67     |
| O Sat. Music Net.                       | 7                       | 1/2 7                    | 5/8           | - 1/8             | - 1.63       |                                  | 50     |
| PROGRAMING                              |                         |                          |               |                   |              |                                  |        |
| N Warner Communications                 | 54                      | 1/4 52                   | 1/8           | 2 1/8             | 4.07         | 18                               | 3,347  |
| O Westwood One                          | 36                      | 1/2 34                   |               | 2 1/2             | 7.35         | 57                               | 247    |
| SERVICE                                 |                         |                          |               |                   |              |                                  |        |
| O Ally & Gargano                        | 11                      | 1/4 11                   | 1/2           | - 1/4             | - 2.17       | 10                               | 24     |
| O BBDO Inc.                             | 29                      | 3/4 30                   |               | - 1/4             | - 0.83       | 18                               | 383    |
| O Compact Video                         | 5                       | 3/8 5                    | 3/8           |                   |              | 134                              | 23     |
| N Comsat                                | 36                      | 5/8 36                   | 1/4           | 3/8               | 1.03         |                                  | 663    |
| O Doyle Dane B.                         | 24                      | 24                       |               |                   |              | 23                               | 138    |
| N Foote Cone & B.                       | 64                      | 1/2 64                   | 3/8           | 1/8               | .19          | 17                               | 245    |
| O Grey Advertising                      | 115                     | 115                      |               |                   |              | 7                                | 69     |
| N Interpublic Group                     | 60                      | 3/4 60                   |               | 3/4               | 1.25         | 17                               | 662    |
| N JWT Group                             | 40                      | 1/2 40                   | 1/8           | 3/8               | .93          | 17                               | 367    |
| A Movielab                              | 7                       | 3/4 7                    | 3/4           | - 3/4             | - 2.15       | 16                               | 12     |
| O Ogilvy Group                          | 34                      | 34                       | 3/4           | - 3/8             | - 1.03       | 21                               | 449    |
| O Saatchi & Saatchi                     | 35                      | 3/4 36                   | 1/8           | - 3/8             | - 1.03       | 21                               | 449    |
| O Telemation                            | 7                       | 7                        |               |                   |              | 7                                | 8      |
| A TEMPO Enterprises                     | 11                      | 5/8 12                   | 7/8           | - 1 1/4           | - 9.70       | 32                               | 66     |
| O TM Communications                     | 3                       | 1/8 3                    | 5/8           | - 1/2             | - 13.79      | 312                              | 23     |
| A Unitel Video                          | 9                       | 1/4 9                    | 3/8           | - 1/8             | - 1.33       |                                  | 20     |
| CABLE                                   |                         |                          |               |                   |              |                                  |        |
| A Acton Corp.                           | 1                       | 7/8 2                    |               | - 1/8             | - 6.25       |                                  | 11     |
| A Cablevision Sys. 'A'                  | 19                      | 1/4 19                   |               | 1/4               | 1.31         |                                  | 404    |
| O Cardiff Commun.                       | 115                     | 1/6 1                    | 7/8           | 1/16              | 3.33         | 5                                | 4      |
| N Centel Corp.                          | 54                      | 1/4 54                   |               | 1/4               | .46          | 11                               | 1,500  |
| O Century Commun.                       | 12                      | 5/8 12                   | 1/2           | 1/8               | 1.00         | 252                              | 244    |
| O Comcast                               | 25                      | 3/4 25                   | 1/2           | 1/4               | .98          | 36                               | 548    |
| N Heritage Commun.                      | 26                      | 1/2 26                   | 1/8           | 3/8               | 1.43         | 61                               | 460    |
| O Jones Intercable                      | 14                      | 1/4 14                   | 3/8           | - 1/8             | - 0.86       | 34                               | 142    |
| T Maclean Hunter 'X'                    | 19                      | 1/2 18                   | 7/8           | 5/8               | 3.31         | 27                               | 718    |
| O Rogers Cable Systems                  | 17                      | 1/4 17                   | 1/2           | - 1/4             | - 1.42       |                                  | 404    |
| T Rogers Cablesystems                   | 14                      | 1/2 14                   | 3/4           | - 1/4             | - 1.69       |                                  | 74     |
| O TCA Cable TV                          | 19                      | 1/4 18                   | 1/2           | 3/4               | 4.05         | 33                               | 207    |
| O Tele-Commun.                          | 55                      | 3/4 56                   | 3/8           | - 5/8             | - 1.10       | 253                              | 2,678  |
| N Time Inc.                             | 82                      | 3/4 79                   | 7/8           | 2 7/8             | 3.59         | 25                               | 5,194  |
| O United Artists Commun.                | 34                      | 3/4 34                   | 3/4           |                   |              | 51                               | 713    |
| N United Cable TV                       | 31                      | 1/2 30                   | 3/8           | 1 1/8             | 3.70         | 78                               | 732    |
| N Viacom                                | 31                      | 1/2 30                   | 5/8           | 7/8               | 2.85         | 30                               | 1,278  |
| N Western Union                         | 5                       | 1/4 5                    | 1/4           |                   |              |                                  | 128    |
| ELECTRONICS/MANUFACTURING               |                         |                          |               |                   |              |                                  |        |
| N 3M                                    | 105                     | 1/2 105                  | 1/2           |                   |              | 17                               | 12,068 |
| N Allied-Signal                         | 45                      | 1/2 45                   | 1/4           | 1/4               | .55          |                                  | 7,971  |
| O AM Cable TV                           | 1                       | 5/8 1                    | 5/8           |                   |              |                                  | 5      |
| N Anixter Brothers                      | 10                      | 7/8 10                   | 1/8           | 3/4               | 7.40         | 19                               | 395    |
| N Arvin Industries                      | 32                      | 3/8 31                   | 1/4           | 1 1/8             | 3.60         | 13                               | 523    |
| O Birdview Satellite                    | 11                      | 1/6 7/8                  |               | 3/16              | - 21.43      |                                  | 2      |
| O Burnup & Sims                         | 5                       | 5/8 5                    | 1/2           | 1/8               | 2.27         | 281                              | 50     |
| O C-Cor Electronics                     | 5                       | 1/2 5                    | 1/8           | 3/8               | 7.31         |                                  | 16     |
| O Cable TV Indus.                       | 2                       | 7/8 3                    |               | - 1/8             | - 4.16       |                                  | 8      |
| A Cetec                                 | 7                       | 1/8 7                    | 1/4           | - 1/8             | - 1.72       |                                  | 14     |
| O Chyron                                | 5                       | 5/8 5                    | 1/2           | 1/8               | 2.27         | 24                               | 56     |
| A CMX Corp.                             | 1                       | 5/8 1                    | 5/8           |                   |              |                                  | 8      |
| A Cohu                                  | 8                       | 3/4 8                    | 7/8           | - 1/8             | - 1.40       | 17                               | 15     |
| N Conrac                                | 17                      | 3/4 17                   | 1/2           | 1/4               | 1.42         | 14                               | 107    |
| N Eastman Kodak                         | 60                      | 1/8 59                   | 1/4           | 7/8               | 1.47         | 41                               | 13,568 |
| O Elec Mis & Comm.                      | 2                       | 3/4 2                    | 3/4           |                   |              |                                  | 11     |
| N Gen. Instrument                       | 24                      | 1/2 24                   | 1/8           | 3/8               | 1.55         |                                  | 793    |
| N General Electric                      | 80                      | 7/8 81                   |               | - 1/8             | - 0.15       | 15                               | 36,877 |
| O Geotel Inc.                           | 1                       | 1/2 1                    | 1/2           |                   |              | 6                                | 5      |
| N Harris Corp.                          | 32                      | 1/2 32                   | 1/4           | 1/4               | .77          | 22                               | 1,308  |
| N M/A Com. Inc.                         | 16                      | 3/4 16                   | 7/8           | - 1/8             | - 0.74       |                                  | 729    |
| O Microdyne                             | 5                       | 1/4 5                    | 1/2           | - 1/4             | - 4.54       | 47                               | 23     |
| N Motorola                              | 47                      | 1/2 46                   | 1/2           | 1                 | 2.15         | 75                               | 5,999  |
| N N.A. Philips                          | 42                      | 5/8 41                   | 3/4           | 7/8               | 2.09         | 18                               | 1,233  |
| N Oak Industries                        | 1                       | 3/4 1                    | 3/4           |                   |              |                                  | 53     |
| A Pico Products                         | 2                       | 5/8 2                    | 5/8           |                   |              |                                  | 9      |
| N RCA                                   | 66                      | 65                       | 7/8           | 1/8               | .18          | 15                               | 5,953  |
| N Sci-Atlanta                           | 10                      | 1/2 10                   | 3/8           | 1/8               | 1.20         | 14                               | 246    |
| N Sony Corp.                            | 20                      | 5/8 20                   | 7/8           | - 1/4             | - 1.19       | 12                               | 4,767  |
| N Tektronix                             | 62                      | 1/4 62                   | 1/8           | 1/8               | .20          | 20                               | 1,232  |
| N Varian Assoc.                         | 27                      | 1/4 26                   | 7/8           | 3/8               | 1.39         | 50                               | 580    |
| N Westinghouse                          | 55                      | 55                       |               |                   |              | 15                               | 8,458  |
| N Zenith                                | 26                      | 3/8 26                   | 1/2           | - 1/8             | - 0.47       |                                  | 610    |
| Standard & Poor's 400                   | 273.20                  | 275.55                   |               | -                 | 2.34         | -                                | 0.85   |

T-Toronto, A-American, N-N.Y., O-OTC. Bid prices and common A stock used unless otherwise noted. "O" in P/E ratio is deficit. P/E ratios are based on earnings per share

for the previous 12 months as published by Standard & Poor's or as obtained by BROADCASTING's own research.

his benefit. "This is an absolute lie, with no basis in fact, set forth in a libelous, fictional setting," Roberts said. "I do know Mr. Brenner, but I have never attempted, directly or through any third person, to cause Mr. Brenner—or anyone else—to fix this case." □

## Appeals court tells FCC to clarify two-channel TV set standards

**Court says record is confusing; commission seems to have changed position on mootness and policy issues; involved is appeal of FCC decision holding that Sanyo did not need waiver of receiver rules**

The U.S. Court of Appeals in Washington last week in effect threw up its hands over what the FCC's policy and intentions are regarding the development and marketing of two-channel television receivers, receivers that do not meet the requirements of the All-Channel Receiver Act of 1962. Take the matter under advisement and clarify your position, a three-judge panel of the court told the commission.

At issue is an appeal of a commission holding that Sanyo Manufacturing Corp. did not even need the waiver it had requested of the all-channel receiver rules in order to build and market a two-channel receiver. The set was intended—not to receive over-the-air signals—but for use with cable television systems or as a video display device for personal computers, video games and the like.

The appeal was filed by the Association of Maximum Service Telecasters along with the National Association of Broadcasters, the Association of Independent Television Stations and Council for UHF Broadcasting. The commission rejected their contention that the commission had in effect amended its all-channel rules without observing the

requirements of the Administrative Procedure Act. It said the rules and the underlying law—intended to insure that all sets were capable of receiving UHF signals—did not contemplate the kind of receiver Sanyo was proposing.

But things started going awry when Sanyo disclosed it did not intend to proceed with the two-channel device, and the question arose as to whether the issue had become moot. Counsel for the commission and the broadcasters originally said it had not; commission counsel in fact said the commission intended its decision to transcend the Sanyo case. But later, in briefs filed after the oral argument, they changed their minds: the issue was moot. Then the parties learned that the FCC laboratory, acting on the strength of the commission decision in the Sanyo matter, had approved a security surveillance device manufactured by Magnavox Corp. that is capable of receiving two television channels. At that point, the court noted in its brief opinion last week, "petitioners and the commission reembraced their earlier position that the case was indeed live."

The court, now, was confused. "After

careful consideration," it said, it concluded that its constitutional obligation to resolve only live cases and controversies requires it "to remand the case to the commission for clarification." The court said it needs to know whether the commission intended its decision to apply only to the Sanyo device or to apply more broadly. The court noted that while the commission's first order indicates a broader interpretation was intended, the commission's own decision on reconsideration limits the holding to "the statutory and regulatory status" of the Sanyo device.

The court also needs help in connection with the surveillance device: The court does not know whether the commission approved it, or to what extent the Sanyo decision influenced that approval; nor does it know whether any such approval may be challenged before the commission. The court noted that no one has explained how marketing the security device injures any of the complaining parties.

The panel that sent the case back to the commission in an unsigned opinion was comprised of Judges J. Skelly Wright, Kenneth W. Starr and Lawrence Silberman.

## Washington Watch

**Rocky Mountain request.** Group of television broadcasters based in western part of country plan to file objections to must-carry compromise pending before FCC. Calling themselves "Rocky Mountain Broadcasters," group of about 40 stations are disturbed by provision in compromise that would require FCC to repeal its network nonduplication rule. "The interests of small markets were not represented on the broadcasting side of the negotiation, and we intend to see that the commission, the Congress and, if necessary, the courts are made aware that the agreement could cause great harm to the public in the sparsely populated areas of the country," said Jack Rosenthal, president of broadcast division of Harriscope Broadcasting Corp., and chairman of RMB. Filing will emphasize that loss of nonduplication rule would "cause severe hardship for small stations and result in a deterioration of local service." Without rule, RMB said it would call for elimination of cable's compulsory license and increase in copyright fees for distant television signals carried by cable systems. Also, it said it would seek elimination of exemption for grandfathered signals. □

**AM relief.** FCC Mass Media Bureau Chief Jim McKinney said bureau has notified more than 300 U.S. AM daytimers operating on Mexican clear channels of nighttime power they'll be able to use once U.S. and Mexico sign AM agreement. McKinney declined to speculate on when agreement would be signed, but said FCC would announce event with public notice.

## In Sync

### Half-inch deal

NBC's planned purchase of M-II half-inch video recording systems has grown dramatically over earlier projections, and the network is nearing the close of negotiations on the previously announced agreement for Matsushita's new recording system, according to an NBC spokesman.

The five-year deal, as first revealed in April, called for \$50 million in M-II units, including 1,200 to 1,500 cameras-recorders, studio and field recorders, video cart machines and other related products such as a field edit package. Deliveries are scheduled to begin this year, with the bulk of systems in place prior to the 1988 Olympics.

Michael Sherlock, executive vice president, NBC operations and technical ser-

vices told BROADCASTING: "The numbers for next year are a big issue. The company is so universally committed and convinced, the projections now compared to those made when we first announced are like in a different century. The commitment has really grown."

For example, original staff requests for M-II studio VTR's for the fourth quarter of 1986 were 37, and now, Sherlock noted, the number requested has grown to over 300 machines. Additional interest from NBC affiliates in the new half-inch format is also "extraordinary," he said.

For Matsushita and its U.S. sales arm, Panasonic, the upsurge in NBC orders is good news, although it complicates the status of M-II system availability for other potential customers. "There is a tremendous

amount of interest," explained Panasonic's Herman Schkolnick, and although the company has had some orders, details of which he declined to reveal, other requests have been held in abeyance until it is clear what will be left to sell after NBC takes its percentage of Matsushita's initial manufacturing capacity.

Matsushita has apparently made little headway, however, in its quest for additional suppliers of the equipment, with so far only JVC, which is majority-owned by Matsushita, agreeing to market and eventually manufacture M-II. Sony, with rival Beta and enhanced Beta SP formats, has solicited agreements from Ampex, Bosch and Thomson to design and manufacture the product lines beginning in 1987.

One of the remaining companies capable

of manufacturing either system is Hitachi, which has been in negotiations with both Matsushita and Sony, and is also considering marketing its own eight millimeter video format in the U.S. (it is already being sold in Japan).

According to Susumu Hotta, Hitachi Den-shi America general manager of marketing and sales, the company could go to one of the two half-inch formats, but he said there was "too much confusion in Japan," particularly because Japan's flagship national broadcaster, NHK, has purchased quantities of both Beta and M-II. Hitachi will "most likely" concentrate on its 8 mm system, Hotta said, although a final decision would probably not be reached before company budget meetings this summer.

On the status of Matsushita's half-inch precursor system, the incompatible M-format, Schkolnik said the company "will continue to make it available in accordance with market demand, as long as there is a reasonable demand." He acknowledged, however, the growing interest in M-II has left the manufacturer with enough M-format stock to make additional manufacturing of the equipment temporarily unnecessary.

## Stereo lineup

Stereo audio programs will account for 12½ hours a week of NBC-TV's prime time schedule next season, with late night programming in stereo bringing the network's weekly stereo TV total to 24½ hours, the network announced last week ("Closed Circuit," June 2).

All seven of NBC's new series will be in stereo, as are 12 of its returning prime time shows, and network spokesman Michael Sherlock, executive vice president, operations and technical services, said all mini-series, various *Sunday* and *Monday Night at the Movies*, specials and sports events would also be transmitted to owned-stations and affiliates in stereo.

There are currently 70 NBC affiliates in stereo, as well as all five owned stations, but the network expects that number to grow to 113 by the end of 1986, covering 81.4% of U.S. TV homes.

The seven new prime time stereo series will be *Our House*, *Easy Street*, *ALF*, *Matlock*, *Crime Story*, *L.A. Law* and *Amen*. The 12 returning stereo series are *Valerie*, *Amazing Stories*, *Gimme a Break*, *You Again?*, *The Cosby Show*, *Family Ties*, *Cheers*, *Miami Vice*, *The Facts of Life*, *227*, *The Golden Girls* and *Hunter*.

The network's late-night stereo schedule will be *The Tonight Show Starring Johnny Carson*, *Late Night with David Letterman*, *Friday Night Videos* and *Saturday Night Live*.

NBC is continuing to explore the possibility of converting other dayparts to stereo, but a spokesman said there isn't yet evidence that it would carry the same importance, for instance, in dialogue-intensive programs such as soap operas.

One area the network also has yet to capitalize on with stereo are commercials. None have yet been aired, although recent stereo upgrades of commercial cart machines have made airing stereo commercials feasible. The network is still refusing them for another month or so, spokesmen said, because stereo dubbing facilities remain incomplete.

According to Joseph Iaricci, vice presi-

dent of sales administration for NBC-TV, stereo commercials have not been an issue for his staff. "I'm not aware of a group of advertisers standing by" with stereo commercials, he said. "There have been a lot of inquiries, but I'm not aware of great demand for stereo. I did not expect great demand. There is no question it is enhancing the signal, but how many will appreciate that enhancement."

## Future formats

The next generation of small-format video systems will on the agenda for a Society of Motion Picture and Television Engineers committee meeting in New York this week. The committee on video recording and reproduction (VRRP), headed by Bernard Dickens of CBS, will decide at the meeting whether to form a study group to examine possible future formats.

One likely candidate for consideration could be a digital 8 mm video format, although Dickens stressed the study group, whose work could eventually provide the basis for later developing industry standards, would be "wide open" to various possibilities.

SMPTE Engineering Vice President Richard Streeter, also of CBS, pointed to the marketplace dilemma over current small formats and said of the possibility of a study group, "The idea is to see if there's a commonality of direction. Let's see if there isn't an answer in the future, four to five years from now."

One subject that may not make the agenda of the VRRP meeting is that of digital composite video standardization. Ampex, now being joined by Sony in the manufacture of digital composite recording products, will not raise the topic at the gathering, although the companies have indicated they would ultimately bring the format before a standards body.

The introduction of the composite digital recording format has raised controversy in recent months. Although the Ampex system shares a number of key characteristics with the recently developed "D-1" world standard for component digital, it is not compatible with D-1, and some argue it could undermine its use.

"We don't intend to bring it up at the meeting," said Ampex's Carlos Kennedy, who explained the company was still completing technical details on the format and was "not prepared to offer it at this point." Kennedy said the company still intends to bring the question of composite digital standardization up, although he declined to say when.

Since Ampex and Sony are already developing products based on an essentially complete format, a fundamental question to be resolved before a committee could examine composite digital is whether the group would, in effect, register the individual standard, or would generate a consensus standards which might differ from Ampex's.

"Is the group formed to look at various options or is it formed to examine what is existing?" asked Streeter. "Would manufacturers with existing designs be willing to modify those, and if the answer is no, why form the committee?"

Kennedy, also a SMPTE executive, acknowledged the conflict, but said it still hasn't been resolved within either SMPTE or Ampex.

## Let my VBI go

The National Association of Broadcasters has filed comments with the FCC supporting a commission proposal to relax limitations on broadcasters' use of the television vertical blanking interval (VBI). NAB asked, however, for additional rule changes, including allowing VBI lines 10-18 and 20 to be opened for test, cue and control signals, or other broadcast uses.

## Gearing up

**General Instrument Corp.** has increased by 10% to 15% its prices of cable TV products made by its Jerrold and TOCOM divisions. The changes, which the company said reverses a several-year trend of lowering prices for converter products, reflect the strengthening of the Japanese yen against the dollar, as well as increased costs for product manufacture and support, GI said. The company also announced new minimum order quantities for headend and distribution products.

□

A new edit suite audio mixer has been developed by **Graham-Patten Systems** of Grass Valley, Calif. The model 608, eight-



input ESAM system provides edit system control of source selection, preview functions and transitions and is configured to operate like a video switcher. The \$8,750 unit can also be operated manually as a conventional audio mixer. Delivery is scheduled to begin this month.

□

**Artel Communications** has developed a new video link for use with its SL3000 series fiber optic system. According to the Worcester, Mass.-based manufacturer, the 1550 nanometer link operates up to 30 miles with performance exceeding industry short-haul standards and is designed for compatibility with existing fiber installations. The company has also developed an optical wavelength division multiplexer; WDM 3000, to complement the 1550 and 1330 longwave laser transmission systems, allowing two full broadcast quality video signals to be transmitted over the same single-mode fiber of distances up to 20 miles.

□

A new Ku-band satellite antenna for use with satellite newsgathering trucks is available from **Nurad** of Baltimore. The offset-feed antenna, sold in both six-foot or eight-foot sizes with dual port or quad port feeds, uses a fiberglass honeycomb-reinforced core construction to cut the unit's weight.

As compiled by BROADCASTING, May 29 through June 4, and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications. ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional antenna. Doc—Docket. ERP—effective radiated power. HAAT—height above average terrain. khz—kilohertz. kw—kilowatts. m—meters. MEOC—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. RCL—remote control location. S-A—Scientific Atlanta. SH—specified hours. SL—studio location. TL—transmitter location. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. \*—noncommercial.

## Ownership Changes

■ **WIXX(FM)** Imokalee, Fla. (98.3 mhz; 900 w; HAAT: 565 ft.)—Seeks assignment of license from Umberger Communications Inc. to Southwest Florida Broadcasting Inc. for \$175,000 cash. Seller is owned by Ben Umberger, who also has interest in WGNV(FM) Micopany, Fla., and is chief engineer of WNLH(FM) Clearwater and WHBO(FM) Pinellas Park, both Florida. Buyer is owned by Bruce A. Houston (10%) and Stanley A. Karas (90%). Filed May 21.

■ **WZOR(AM)** Imokalee, Fla. (1490 khz; 1 kw-D; 250 w-N)—Seeks assignment of license from Jeanette E. Tavormina, trustee, to Milo J. Ritchey for \$7,500. Seller has no other broadcast interests. Buyer has no other broadcast interests. Filed May 27.

■ **WMRO(AM)-WAUR(FM)** Aurora, Ill. (AM: 1280 khz; 1 kw-D; 500 w-N; FM: 107.9 mhz; 22.4 kw; HAAT: 735 ft.)—Seeks assignment of license from Stevens Communications Corp. to T. Furman Brodie for \$6.5 million. Seller is owned by Dale W. Stevens and Harold L. Brokaw. It has no other broadcast interests. Buyer is Florence, S.C.-based attorney. His wife, Jeanne, has interest in WBBB(AM)-WPCM(FM) Burlington, N.C. Filed May 22.

■ **WOVR-FM** Versailles, Ind. (103.1 mhz; 3 kw; HAAT: 300 ft.)—Seeks assignment of license from WOVR FM Inc. to B. N. Herlong for \$185,000, comprising \$30,000 cash and remainder assumption of liabilities. Seller is principally owned by Robert Petranoff, who also has interest in WBWB(FM) Bloomington, Ind. Buyer has no other broadcast interests. Filed May 27.

■ **KTFR(AM)-KLFQ(FM)** Lyons, Kan. (AM: 840 khz; 250 w-D; FM: 106.1 mhz; 100 kw; HAAT: 333 ft.)—Seeks assignment of license from Armer Communications Inc. to Ad Aspera per Aspera Broadcasting Inc. for \$366,816.65, comprising \$270,000 cash and remainder assumption of liabilities. Seller is owned principally by Lance Armer. It has no other broadcast interests. Buyer is owned by Cliff C. Shank and his wife, Vicki Jo. Filed May 27.

■ **KHAA(FM)** Port Sulphur, La. (106.7 mhz; 25 kw; HAAT: 450 ft.)—Seeks assignment of license from Mariners Radio Relay Co. to Salem Media of Louisiana Inc. for \$3.1 million. Seller is owned by brothers B. Eric and Dean Rhoads who also own KEYY(AM) Provo, Utah. Buyer is equally owned by Stuart W. Epperson and Edward G. Att-

singer. It owns Winston-Salem, N.C.-based group of six AM's and one FM. Filed May 28.

■ **KBXT(AM)** Duluth, Minn. (1390 khz; 500 w-D)—Seeks assignment of license from Liberty Wireless Corp. to Goetz Broadcasting Corp. for \$110,300. Seller is owned by Peter H. May. It has no other broadcast interests. Buyer is Marshfield, Wis.-based group of four AM's and five FM's owned by brothers Robert and Nathan Goetz. Filed May 27.

■ **WERV(AM)** Rotterdam, N.Y. (98.3 mhz)—Seeks transfer of control of River Valley Broadcasting Co. from Eric Reid (51% before; 10% after) to Dennis Jackson (49% before; 90% after) for \$70,000. Seller has no other broadcast interests. Buyer also owns WREF(AM) Ridgefield, Conn., and is general manager of WGCH(AM) Greenwich, Conn. Filed May 28.

■ **WKIX(AM)-WYLT(FM)** Raleigh, N.C. (AM: 850 khz; 10 kw-D; 5 kw-N; FM: 96.1 mhz; 98 kw; HAAT: 930 ft.)—Seeks assignment of license from Adelphi Broadcasting Co. to Metroplex Communications Inc. for \$10.5 million. Seller is owned by Bernie Mann and his wife, Roberta. It also owns WGLD(AM) Greensboro and WOJY-FM High Point, N.C. Mann is former president of National Radio Broadcasters Association and is on radio board of National Association of Broadcasters. Buyer is Cleveland-based group of five AM's, six FM's and one TV, principally owned by Norman Wain and Robert C. Weiss. Filed May 21.

■ **WJET(AM)** Erie, Pa. (1400 khz; 1 kw-D; 250 w-N)—Seeks assignment of license from The Jet Broadcasting Co. to Greater Erie Economic Development Corp. for \$400,000, comprising \$200,000 cash and remainder gift. Seller is owned by Myron Jones, president. It has no other broadcast interests. Buyer is nonprofit corporation headed by Tessie Blanchard, president. Filed May 22.

## New Stations

### FM's

■ **Honolulu**—Honolulu Broadcasting Foundation seeks 89.3 mhz; 100 kw; HAAT: 220 ft. Address: 2515 Alaula Way, 96822. Principal is owned by Hooipo DeCambrá, Mary Choy, H. Apoliona, Arlene Kimata and Betty Wilkins. It has no other broadcast interests. Filed May 19.

■ **Santa Margarita, Calif.**—Mid-Coast Radio Inc. seeks 106.3 mhz; 93 w; HAAT: 1,467 ft. Address: 364 Copperstone Circle, Casselberry, Fla. 32707. Principal is owned by Samuel G. Jelos. It has no other broadcast interests. Filed May 8.

■ **\*Joliet, Ill.**—College of St. Francis seeks 88.7 mhz; 375 w; HAAT: 119.4 ft. Address: 500 N. Wilcox St., 60435. Principal is educational institution headed by Michael J. Brown. Filed May 22.

■ **Las Vegas**—Accretion Broadcasters seeks 105.1 mhz; 50 kw; HAAT: 492 ft. Address: 3015 Cody Rd., Columbus, Ga. 31907. Principal is owned by Robert L. Wright and eight others. It has no other broadcast interests. Filed May 19.

■ **Las Vegas**—Recreation Radio Inc. seeks 105.1 mhz; 50 kw; HAAT: 238.1 ft. Address: Box 97, 1658 Nevada Hwy., Boulder City, Nev. 89005. Principal is owned by Jody Crowfoot Ferraro and her husband, Arthur. It also owns KRRI(FM) Boulder City, Nev. Filed May 19.

■ **Las Vegas**—Toiyabe Broadcasting Corp. seeks 105.1 mhz; 50 kw; HAAT: 492 ft. Address: 1124 Nassau Dr., 89108. Principal is owned by Lindsay Jones. It has no other broadcast interests. Filed May 19.

■ **Las Vegas**—Mark Morris seeks 105.1 mhz; 50 kw; HAAT: 492 ft. Address: 2809 Fifth Ave., Los Angeles 90018. Principal has no other broadcast interests. Filed May 19.

■ **Las Vegas**—Costa a Costa Communications seeks 105.1 mhz; 50 kw; HAAT: 78.4 ft. Address: 1411 S. Orange Ave., West Covina, Calif. 91790. Principal is owned by Frances Murietta and three others. It has no other broadcast interests. Filed May 19.

■ **Las Vegas**—BJ Broadcasting Ltd. seeks 105.1 mhz; 50 kw; HAAT: 237.6 ft. Address: 2009 Palma Vista, 89109. Principal is owned by Louis G. Hess and his wife, Joyce. It

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\*Subject to FCC approval

as no other broadcast interests. Filed May 19.

■ Seguin, Tex.—Maranatha Broadcasting seeks 88.3 mhz; 3 kw; HAAT: 333.8 ft. Address: 8115 Pleasant Forest. San Antonio, Tex. 78239. Principal is owned by Mary. Sadie and Myron Wade. It has no other broadcast interests. Filed May 19.

■ Spokane, Wash.—Gonzaga University seeks 88.7 mhz; 100 kw; HAAT: minus 142.4 ft. Address: 502 Boone Ave., 99258. Principal is private university headed by John Clute, chairman. Filed May 19.

## TV's

■ Klamath Falls, Ore.—Garcia Communications seeks ch. 31; ERP vis. 22 kw; aur. 2.2 kw; HAAT: 1,011 ft.; ant. height above ground: 45 ft. Address: 1579 Millard, Rialto, Calif. 92376. Principal is owned by Marta G. Garcia and Edward Powley. It also owns KGCL(TV) Missoula, Mont. Powley's brother, John, owns Altoona, Pa.-based group of four TV's. Filed May 27.

■ Charlottesville, Va.—Lindsay Television Inc. seeks ch. 64; ERP vis. 5,000 kw; aur. 500 kw; HAAT: 257 ft.; ant. height above ground: 274 ft. Address: 17 Farmingdale Dr., 22901. Principal is owned by George W. Lindsay. It has no other broadcast interests. Filed May 27.

## Facilities Changes

## Applications

### AM's

#### Tendered

■ WYNI (1510 khz) Monroeville, Ala.—Seeks CP to change freq. to 930 khz and make changes in ant. sys. App. May 27.

■ WPSL (1590 khz) Port St. Lucie, Fla.—Seeks CP to increase power to 5 kw. App. May 27.

■ WGNZ (650 khz) Titusville, Fla.—Seeks mod. of CP to add night service with 1 kw; install DA-2, and change freq. to 660 khz. App. May 27.

■ WBML (900 khz) Macon, Ga.—Seeks CP to increase power to 2 kw. App. May 27.

#### Accepted

■ KDKO (1510 khz) Littleton, Colo.—Seeks MP to augment DA-N pattern and increase nighttime power to 2.5 kw. App. May 28.

■ WADU (830 khz) Norco, La.—Seeks MP to move SL to 1537 East Airline Highway, La Place, La. App. May 28.

■ KIRT (1580 khz) Mission, Tex.—Seeks mod. of lic. to move SL to McAllen, Tex. App. May 28.

### FM's

#### Tendered

■ \*KAPI (91.5 mhz) Erwinville, La.—Seeks CP to change ERP to 5 kw and change HAAT to 166.95 ft. App. May 27.

#### Accepted

■ KWSP (106.3 mhz) Santa Margarita, Calif.—Seeks mod. of CP to change ERP to .093 kw and change HAAT to 1,467 ft. App. May 28.

■ WTHM (98.3 mhz) Goulds, Fla.—Seeks mod. of CP to make changes in ant. sys. App. May 28.

■ WVBM (95.9 mhz) Springfield, Fla.—Seeks mod. of CP to change TL and change HAAT to 327.02 ft. App. May 28.

■ WSTQ (97.7 mhz) Streator, Ill.—Seeks mod. of CP to change TL. App. May 28.

■ WKZL (107.5 mhz) Winston-Salem, N.C.—Seeks CP to change TL and change HAAT to 1,184.08 ft. App. May 28.

■ KTFX (103.3 mhz) Tulsa, Okla.—Seeks CP to install aux. sys. App. May 30.

■ WSSX-FM (95.1 mhz) Charleston, S.C.—Seeks CP to change TL and change HAAT to 985 ft. App. May 28.

■ \*WUSC (90.5 mhz) Columbia, S.C.—Seeks CP to change ERP to 2.5 kw and change HAAT to 252.89 ft. App. May 30.

■ KPLO-FM (94.5 mhz) Reliance, S.C.—Seeks mod. of CP to move SL outside community of lic. App. May 30.

■ KBLQ-FM (92.9 mhz) Logan, Utah—Seeks CP to change ERP to 50 kw. App. May 30.

■ WSTX-FM (100.3 mhz) Christiansted, V.I.—Seeks CP to

change TL; change HAAT to 50 kw, and change HAAT to 1,059.44 ft. App. May 28.

■ KTKL (106.9 mhz) Casper, Wyo.—Seeks mod. of CP to make changes in ant. sys. App. May 28.

## TV's

### Accepted

■ KCTZ (ch. 7) Bozeman, Mont.—Seeks CP to change ERP to vis. 44.1 kw, aur. 4.41 kw; change HAAT to 816 ft.; replace ant., and change TL. App. June 2.

■ KWTW (ch. 9) Oklahoma City—Seeks CP to change HAAT to 1,524.54 ft. App. May 30.

## Actions

### AM's

■ KOIT (1260 khz) San Francisco—Granted app. to construct new tower. Action May 20.

■ WIZZ (1250 khz) Streator, Ill.—Granted app. to make changes in ant. sys. Action May 16.

■ WBET (1460 khz) Brockton, Mass.—Granted app. to construct new ant. sys. and change TL. Action May 20.

■ WARD (1550 khz) Pittston, Pa.—Granted app. to augment nighttime standard pattern. Action May 20.

■ KUBR (1210 khz) San Juan, Tex.—Granted app. to increase day power to 50 kw; change TL, and make changes in ant. sys. Action May 21.

### FM's

■ KVSD (95.9 mhz) Carlsbad, Calif.—Dismissed app. to change HAAT to 328 ft. Action May 15.

■ KCFM (98.9 mhz) Chester, Calif.—Dismissed app. to change TL; change ERP to 25.2 kw, and change HAAT to 2,555.12 ft. Action May 15.

■ \*KERP (91.9 mhz) Pueblo, Calif.—Dismissed app. to change TL; change ERP to .6 kw, and change HAAT to 334.56 ft. Action May 15.

■ WIMV (104.9 mhz) Madison, Fla.—Granted app. to move SL outside community of lic. Action May 23.

■ WEKS-FM (104.1 mhz) La Grange, Ga.—Granted app. to change TL. Action May 20.

■ WLYZ (95.3 mhz) Nashville, Ga.—Returned app. to change TL; change ERP to .45 kw, and change HAAT to 797.04 ft. Action May 16.

## Summary of broadcasting as of Feb. 25, 1985

| Service                     | On Air | CP's | Total * |
|-----------------------------|--------|------|---------|
| Commercial AM               | 4,718  | 170  | 4,888   |
| Commercial FM               | 3,875  | 418  | 4,293   |
| Educational FM              | 1,231  | 173  | 1,404   |
| Total Radio                 | 9,824  | 761  | 10,585  |
| FM translators              | 789    | 444  | 1,233   |
| Commercial VHF TV           | 540    | 23   | 563     |
| Commercial UHF TV           | 401    | 222  | 623     |
| Educational VHF TV          | 114    | 3    | 117     |
| Educational UHF TV          | 186    | 25   | 211     |
| Total TV                    | 1,241  | 273  | 1,514   |
| VHF LPTV                    | 242    | 74   | 316     |
| UHF LPTV                    | 141    | 136  | 211     |
| Total LPTV                  | 383    | 210  | 593     |
| VHF translators             | 2,869  | 186  | 3,055   |
| UHF translators             | 1,921  | 295  | 2,216   |
| ITFS                        | 250    | 114  | 364     |
| Low-power auxiliary         | 824    | 0    | 824     |
| TV auxiliaries              | 7,430  | 205  | 7,635   |
| UHF translator/boosters     | 6      | 0    | 6       |
| Experimental TV             | 3      | 5    | 8       |
| Remote pickup               | 12,338 | 53   | 12,391  |
| Aural STL & intercity relay | 2,836  | 166  | 3,002   |

\* Includes off-air licenses.

■ WCNB-FM (100.3 mhz) Connersville, Ind.—Granted app. to change ERP to 28 kw. Action May 16.

■ WWKI (100.5 mhz) Kokomo, Ind.—Granted app. to change ERP to 28 kw. Action May 16.

■ WBSB (104.3 mhz) Baltimore—Granted app. to change ERP to 23 kw and change HAAT to 720 ft. Action May 23.

■ WIOB (102.9 mhz) Ann Arbor, Mich.—Granted app. to change ERP to 49 kw. Action May 20.

■ WHER (103.7 mhz) Hattiesburg, Miss.—Granted app. to change ERP to 100 kw. Action May 21.

■ WKLZ (92.1 mhz) Port Henry, N.Y.—Granted app. to change ERP to 1,273 kw. Action May 23.

■ KXIQ (94.1 mhz) Bend, Ore.—Granted app. to change TL; change ERP to 86.32 kw, and change HAAT to 993 ft. Action March 31.

■ KSOP-FM (104.3 mhz) Salt Lake City—Granted app. to install aux. sys. Action May 15.

■ WCOW-FM (97.1 mhz) Sparta, Wis.—Granted app. to change ERP to 100 kw; change HAAT to 587.12 ft., and change TL. Action May 16.

■ WMLL-FM (106.1 mhz) Waukesha, Wis.—Granted app. to install aux. sys. Action May 14.

## In Contest

### Review board made following decisions:

■ Evergreen, Colo. (Evergreen Broadcasting Co., et al) FM proceeding. Scheduled oral argument for June 20 on exceptions to initial decision of ALJ Edward J. Kuhlmann granting app. of Group Y Communications Investment Partnership Ltd. for new FM station at Evergreen, denying competing apps. of Payne Communications Inc., Evergreen Broadcasting Co., Best Evergreen Broadcasting Co., Lord Broadcasting, Evergreen Ventures Inc., Interstate Broadcasting System of Colorado Inc., Evergreen Communications Co., Janet Hunter Driggs, and EverGreen Radio Inc. Each party has 20 minutes for argument. Evergreen Broadcasting, Best Evergreen, Lord Broadcasting, Evergreen Ventures, Interstate, Evergreen Communications, Driggs, and EverGreen Radio may reserve part of their time for rebuttal. By letter, May 28.

■ Sanibel, Fla. (Gumbo Limbo Broadcasting Inc., et al) FM proceeding. Scheduled oral argument for June 27 on exceptions to initial decision of ALJ Edward J. Kuhlmann granting app. of Hillebrand Broadcasting Inc. for new FM station at Sanibel, denying competing apps. of Gumbo Limbo and Rivera Communications-Sanibel Inc. Each party has 20 minutes for argument. Gumbo Limbo and Rivera may reserve part of their time for rebuttal. By letter, May 28.

■ Albany, Minn. (Stearns County Broadcasting Co. and Chief, Mass Media Bureau) FM proceeding. Scheduled oral argument for June 6 on exceptions to initial decision of ALJ Edward J. Kuhlmann denying app. of Stearns for new FM station at Albany. Each party has 20 minutes for argument. Stearns may reserve part of its time for rebuttal. By letter, May 14.

■ Raleigh, N.C. (Cotton Broadcasting Co. and The L Broadcasting Co.) TV proceeding. Scheduled oral argument for June 12 on exceptions to initial decision of ALJ James F. Tierney granting app. of The L Broadcasting Co. for new TV station at Raleigh, denying competing app. of Cotton Broadcasting Co. Each party has 20 minutes for argument. Cotton may reserve part of its time for rebuttal. By letter, May 22.

■ Temple, Tex. (Progressive Communications Inc., et al) FM proceeding. Remanded proceeding to presiding ALJ for further hearing and enlarged issues against Marymc Broadcasting Co. to determine transmitter site availability during December 1982 to September 1985. By MO&O, June 2.

### General counsel made following decision:

■ Lexington, Ky. (FBC Inc. and Way of the Cross Outreach Inc.) TV proceeding. Granted joint request for settlement agreement between FBC and Way of the Cross and dismissed app. of Way of the Cross; granted app. of FBC for new TV station at Lexington, and terminated proceeding. By order, May 20.

### ALJ Joseph Chachkin made following decisions:

■ Syracuse, N.Y. (Tureaud Broadcasting, et al) TV proceeding. Granted joint requests for settlement agreement by Tureaud, Susan K. Panisch and New Era Broadcasting and dismissed apps. of Tureaud and New Era with prejudice; conditionally granted Panisch's app. for new TV station at Syracuse, and terminated proceeding. By MO&O, May 22. By separate order, rescinded order granting Panisch's app.

and returned it to hearing status pending resolution of air hazard issue presently pending against her. By order. May 28.

*ALJ Thomas B. Fitzpatrick made following decision:*

■ Danville, Va. (Houghton Partnership Ltd.) TV proceeding. Granted motion by Mass Media Bureau and dismissed with prejudice Houghton's app. for failure to prosecute. By order. May 20.

*ALJ John M. Frysiaak made following decisions:*

■ Clermont Fla. (South Lake Communications Inc., et al) TV proceeding. Granted joint requests for settlement agreement by South Lake, Channel 68 Inc., CFL Ltd., Olympia Broadcasting Group Ltd., and Robin C. Brandt and dismissed apps. for CFL, Olympia, and Brandt with prejudice; apps. of South Lake and Channel 68 are retained in hearing status. By MO&O. May 14.

■ Orlando, Fla. (Marlin Broadcasting of Central Florida Inc., et al) TV proceeding. Granted Highland Communications Ltd.'s petition and enlarged issues against Marlin Broadcasting to determine financial qualifications. By MO&O. May 28.

■ Dalton, Ga. (Family Television Inc., et al) TV proceeding. Granted motion for summary decision by Dalton Television Associates Ltd. and resolved air hazard and shadowing or obstruction issues in its favor. By MO&O. May 29.

■ Dodge City, Kan. (Cattle Country Broadcasting and Community Service Broadcasting Inc.) FM proceeding. Granted Community Service's motion and enlarged issues against Cattle Country to determine facts surrounding "KTTL Annual Issue/Program List" filed with commission on Sept. 13, 1985, and misrepresentation of numbers of programs aired

on KTTL-FM. By MO&O. May 28.

■ Newton, N.J. (Bogner Newton Corp., et al) TV proceeding. By separate orders, granted motions for summary decisions by Family Stations Inc. and Press Broadcasting Co. and resolved air hazard issues in their favor, and granted motion for summary decision by Press Broadcasting Co. and resolved engineering issues in its favor. By MO&O's. May 15, May 21 and May 30.

■ East Greenbush, N.Y. (J.M. Camp & Co., et al) AM proceeding. Granted joint requests for settlement agreement by Camp, Cohoes Broadcasting Associates, and Celia Communications Inc. and dismissed apps. of Cohoes and Camp with prejudice; granted Celia's app. to modify lic. of WLDL(AM) for local nighttime service, and terminated proceeding. By MO&O. May 15.

■ New Hope, N.C. (Saint Augustine's College, et al) AM proceeding. Granted motion for summary decision by North Carolina Radio and Virginia Broadcasters and severed their apps. from this proceeding; granted amended app. of North Carolina Radio for AM station at Wake Forest, N.C.; granted Virginia Broadcasters app. for AM station at Tuckahoe, Va. App. of Saint Augustine is retained in hearing status. By MO&O. May 23.

■ Rock Hill, S.C. (Moore Broadcasting Industries Inc., et al) TV proceeding. Granted motion for summary decision by Moore and resolved air hazard issue in its favor. By MO&O. May 15.

■ El Paso (UN2JC Communications, et al) TV proceeding. Granted petition by UN2JC and enlarged issues against Li-quico Television to determine publication and public inspection file issues and misrepresentation of facts with respect to these issues. By MO&O. May 15.

*ALJ Joseph P. Gonzalez made following decisions:*

■ Inverness, Fla. (Nancy Sharp, et al) TV proceeding. By separate orders: granted motion for summary decision by Meredith Corp. and resolved air hazard issue in its favor; granted motion by Meredith and enlarged issues against Sharp to determine antenna site availability. By MO&O's. May 19.

■ Marathon, Fla. (Florida Educational Television Inc. and Marathon Educators Broadcasting Inc.) Ed-TV proceeding. Granted joint requests for settlement agreement by Florida Educational and Marathon and dismissed app. of Florida Educational with prejudice; granted app. of Marathon for new educational television station at Marathon, and terminated proceeding. By MO&O. May 14.

■ Wildwood, N.J. (South Jersey Radio Inc. and Contemporary Multichannel Service Inc.) MDS proceeding. Granted joint petitions for settlement agreement by Contemporary and South Jersey and dismissed South Jersey's app. with prejudice; granted Contemporary's petition to amend its app. to form joint venture with Wildwood MDS Co.; granted Wildwood MDS's app. for multipoint distribution service at Wildwood, and terminated proceeding. By MO&O. May 16.

## Call Letters

### Applications

| Call                 | Sought by                                               |
|----------------------|---------------------------------------------------------|
| <b>Existing AM's</b> |                                                         |
| KATR                 | KRGE Surco of Northern Colorado Inc., Greeley, Colo.    |
| KZMX                 | KOBH Tracy and Valerie Bastian, Hot Springs, S.D.       |
| WQSD                 | WSVC Tollye Wayne Tittsworth, McMinnville, Tenn.        |
| <b>Existing FM's</b> |                                                         |
| KTHO-FM              | KZFR Emerald Broadcasting Co., South Lake Tahoe, Calif. |
| KEYV                 | KUDO Unicom Broadcasting Inc., Las Vegas                |
| KZMX-FM              | KOBH-FM Tracy and Valerie Bastian, Hot Springs, S.D.    |

### Grants

| Call                 | Assigned to                                                        |
|----------------------|--------------------------------------------------------------------|
| <b>New AM</b>        |                                                                    |
| KSAH                 | Ganadores Corp., Universal City, Tex.                              |
| <b>New FM</b>        |                                                                    |
| WWZW                 | Tallegrand Broadcasting Co., Bellefonte, Pa.                       |
| <b>Existing AM's</b> |                                                                    |
| KIRS                 | KSDG Quetzal Bilingual Communications Inc., San Diego              |
| WXRA                 | WURS Lorenz Broadcasting Corp., North Syracuse, N.Y.               |
| KPRW                 | KATR Sun Broadcasting Co., Oklahoma City                           |
| <b>Existing FM's</b> |                                                                    |
| WUSA-FM              | WIFI Combined Communications Corp., Tampa, Fla.                    |
| KOMC                 | KVCM George L. Batchelor & Mary E. Batchelor, Montgomery City, Mo. |
| WMGG                 | WKJY Long Island Broadcasting Inc., Hempstead, N.Y.                |
| WPNT                 | WOKU-FM WHJB Radio, Greentown, Pa.                                 |
| <b>Existing TV's</b> |                                                                    |
| WWPC-TV              | WOPC Evergreen Broadcasting Corp., Altoona, Pa.                    |
| WWCP-TV              | WTHX Evergreen Broadcasting Corp., Johnstown, Pa.                  |

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# Classified Advertising

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## RADIO

### HELP WANTED MANAGEMENT

**General sales manager.** Aggressive AM/ FM is looking for a GSM that is capable of becoming GM quickly. Must be a leader, streetfighter and ARB wise. Be able to plan and deliver results. Send detailed resume, salary history to Box D-82.

**Vice President:** Station ad sales/ operations. Six station low/ full power television group, Washington, D.C. headquarters. Prefer radio management/ sales background, television experience helpful but not mandatory. 703-893-3151.

**Management staff:** Two 10Kw AM inspirational stations Southeast on air soon. Husband & wife team strongly considered. Write Vernon H. Baker, Box 889, Blacksburg, VA 24060. EEO.

**Station manager,** community radio (noncommercial, non-NPR), \$14,000/ year, plus incentives. Call for job description mailing. KXCI, Tucson, AZ 602-623-1000.

**Manager/ partner** sought for New York capitol district FM startup. Market selling, management experience important. An exciting opportunity. Contact: Dennis Jackson, Box 1490, Greenwich, CT 06836-1490.

**Aggressive sales oriented** general manager for turnaround situation in eastern PA. Send resume to Box E-51

**General manager for KBIA,** University of Missouri-Columbia full service 100,000 watt NPR station. CPB qualified FM facility. Qualifications: A minimum of a Master's degree or equivalent combination of education and experience in broadcasting; teaching experience in higher education desirable. Ability to communicate well, both orally and in writing; to supervise and work with a full time professional staff, volunteers and students. A broad range of experience is needed in areas of administration/ management, programing, promotion and fund raising, and production. Anticipated starting date is Sept. 1, 1986. Salary: Commensurate with experience, excellent benefits. The University of Missouri is an equal opportunity employer. Submit letter of application or nomination and resume by July 1, 1986 to: Vice Chancellor Roger Gafke, Search Committee Chair, University of Missouri-Columbia, 111 Jesse Hall, Columbia, Missouri 65211.

**VP-general manager** with heavy sales management experience for new global radio service. Chance of a lifetime. Send track record with references to: NDXE Global Radio Corp., Box 569, Opelika, AL 36801.

**GM/ GSM's wanted** for growing young group...Manager for successful Black/ Gospel in Louisiana. GSM for news/ talk in Texas. Send resume in confidence to The All-Communications Group, One Ross Court, Roanoke, TX 76262. EOE, M/F.

**WUFT-FM** a 100,000 watt NPR station, seeks development director responsible for planning and implementing all fundraising, membership, public awareness and public participation activities. Requires BS in Communications, PR, Advertising, or related. MS preferred, 2 years development or fundraising experience. Salary: \$19,500. Apply by June 26, 1986 to Chair, Search Committee, WUFT-FM, 2104 Weimer Hall, Gainesville, FL 32611. The University of Florida is an EEO/ AA employer encouraging applications from minorities and women.

**Wanted: radio manager** for small business, country format, radio experience necessary. Call 606-573-1470. Contact Harold or Donald Parsons. Harlan, Kentucky.

### HELP WANTED SALES

**Southern California:** Top 100. Easy Listening station in California's fastest growing city is seeking a professional salesperson with background in direct and agency sales. Salary plus commission, established accounts, expenses plus other benefits. Contact Steve Katomski, KGFM, Box 260, Bakersfield, CA 93302. 805-842-5436. EOE.

**Radio leader** in growth market seeks goal oriented over-achiever for lucrative career opportunity in sales. Submit resumes in confidence to KCOL AM/ FM Box 1339, Fort Collins, CO 80522. No phone calls please. EOE.

**Sales manager** needed for one of Vermont's finest stations. Good pay and benefits for the right person and room to grow as we do. Also adding to sales staff. Send resume to Tom Beardsley, WDEV, Box 550, Waterbury, VT 05676.

**WKHT Hartford, Connecticut,** seeks professional salesperson, ready to move into major market sales. Salary plus commission. Resume to Michael Schaus, sales manager, WKHT Radio, 257 E. Center Street, Manchester, CT 06040. EOE.

**#1 rated major market AM/ FM combo** needs a professional promotion/ marketing director. Must know Country format. Send resumes to Box E-4. EOE.

**WKJN, Baton Rouge** has immediate opening for experienced salesperson. Established list for aggressive individual. Great working conditions, excellent perk package. Send resume to GSM, WKJN-FM, 3029 S. Sherwood Forest Blvd., Suite 200, Baton Rouge, LA 70816, or call today, 504-292-9556.

**Promotion station expanding client base.** CHR, FM, EOE, M/F. Stillwater, home of Oklahoma State University. One opening in this aggressive sales organization. Contact Larry Smalley, 405-372-6000. Resume to KVRO, Box 2228, 74076.

**Sales development manager:** Jersey Shore's leading radio station. Responsible for major accounts & supervising sales staff. Send resume to Stephen Rice, Asbury Park Press, 3601 Highway 66, Neptune, NJ 07754. WJLK, AM/ FM.

**We are looking for** a qualified person, dedicated to the broadcast industry. A person that can excel in a highly competitive environment. A person with a proven track record, and a desire to become a leader on an experienced sales staff. EEO. Send detailed resume to WMEE/ WQHK, P.O. Box 6000, Ft. Wayne, IN 46896.

**Northeast and Central Ohio:** Immediate positions available at WBKC Painesville and WTIG Massillon. Send resume to C. Bucaro, Dale Broadcasting Co., One Radio Place, Painesville, OH 44077. EOE.

**Aggressive sales manager** to organize and run a good sales department in northeastern PA. Must be able to carry own account list. Send resume to Box E-52.

**Immediate opening** for first rate salesperson. Excellent opportunity. Production skills helpful. Established list. Base plus commission. contact Charlie Doll, WSER Radio, 301-398-3883.

**Market's #1 station** is looking for sales professional to take over major list late 1986. Established list with commissions of \$30,000+. No beginners considered; CRMC preferred. Send resume and letter telling why you should have this opportunity in VA to Box E-49.

### HELP WANTED ANNOUNCERS

**Super Northeast small city MOR** seeks bright copywriter/ producer/ announcer. Must have two years professional experience. Send T&R to Rick, WBRK, 100 North Street, Pittsfield, MA 01201. EOE.

**Entertainer/ morning personality,** leading CHR FM in one of the nation's great college communities, Stillwater, home of Oklahoma State University. EOE, M/F. Excellent production a must. Contact Larry Smalley, 405-372-6000. Resume to KVRO, Box 2228, 74076.

**Northeast and Central Ohio:** Immediate openings for announcers on Country Music WBKC Painesville and WTIG Massillon. Send resume to C. Bucaro, Dale Broadcasting Co., One Radio Place, Painesville, OH 44077. EOE.

### HELP WANTED TECHNICAL

**Radio engineers,** all levels of experience needed for Keymarket Communications. Send resumes and references to Keymarket Communications, Director of Engineering, 804 Carolina Ave., North Augusta, SC 29841. EEO.

**Chief engineer** needed Class B FM and directional AM. Send letter or call Mr. Estabrooks, KDON, Box 81460, Salinas, CA 93912. 408-649-1732.

**Florida suncoast Class C FM,** 2.5 kw AM seeks transmitter oriented engineer to head up existing and new transmitter facilities. Great benefits. Super job for the right person. Rob Lankton, WDUV/ WBRD, P.O. Box 240, Bradenton, FL 33506. 813-749-1420.

**Chief engineer:** AM/ FM in Indianapolis. Must have strong background with 2-3 years engineering management experience. Send resume and salary requirements to GM, WFBQ/ WNDL, 6161 Fall Creek Rd., Indianapolis, IN 46220. EOE.

### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Talented copywriter wanted.** Hit Radio 100, KOKU-FM, number one in the market on the tropical island of Guam, is looking for a premiere professional. We want an ideal individual to write copy, ramrod production, and work on station marketing in all media. We need a team player who likes to write--and write well. DO YOU SELL NUMBERS? Hit Radio 100, is looking for an account executive who knows more than selling. We want someone who knows the value of service and can deal with demographics and CPM. Fifteen percent commission with guaranteed base means unlimited potential. We want someone who can close the sale when the client says "NO". Send resume to Ernie Galito, General Manager, Hit Radio 100, 530 W. O'Brien Dr., Agaña, Guam 96910.

**Program director:** For KUNM, an NPR and APR affiliate. Develops and implements station format, evaluates program offerings, supervises programing staff, coordinates regular audience research activities. Requires B.A. with three years radio experience including work as producer and supervisor, knowledge of audience research techniques. Letter of application, resume and three references to: Personnel, University of New Mexico, 1717 Roma, N.E., Albuquerque, NM 87131 by June 15, 1986. EOE/ AA.

**News Announcer.** Full-service public radio station KUNI (100kw FM) and KHKE (10kw FM) need a producer/ announcer, news, to serve as news reporter/ host for top-rated news programs. Must have clear, accurate, authoritative delivery, excellent diction, good news sense, and the ability to perform as an on-air personality. Thorough knowledge of newsroom operations, current affairs and contemporary issues an absolute must. Position requires training and/ or background in broadcast journalism; with solid skills in operating control board, producing audio inserts, interviewing and reporting. Must be able to project a bright informed image in ad-lib situations. A Bachelor's degree in Broadcasting, Communication, Speech, Theater, or related field, and a minimum of 2-3 years professional experience as an on-air producer/ announcer/ host for news related programming is required. Previous experience in public broadcasting is desirable. Salary range \$15,687 - \$17,515. Send letter of application, resume with references, and recent audition tape to: Carl Jenkins, Program Director, KUNI-KHKE, University of Northern Iowa, Cedar Falls, IA 50614-0359. Deadline is July 3, 1986. AA/ EOE.

### HELP WANTED NEWS

**Morning drive anchor,** local news leader seeks radio news pro, must be dedicated, have good delivery plus production and feature work capability. T & R to Julie Stinnford, News Director, WCAP, 243 Central St., Lowell, MA 01852. EOE, M/F.

**Staffing revolutionary satellite radio network** serving North America. Need strong talk/ news persons with 10 years experience. Salary negotiable. Send tape, resume, phone ASAP. SBN, Box 642, Richland Center, WI 53581.

**Experienced reporter** with some technical knowledge wanted for full time position with radio news service. Involves national travel. T&R: Tom Hill, 111 S. College Ave., Claremont, CA 91711.

#### SITUATIONS WANTED MANAGEMENT

**Experienced, profit minded**, sales-oriented manager wants to relocate in Florida. All offers considered. I will do it your way and be successful. Box D-81.

**Problem stations.** Could you use an additional \$30,000 per month? 18 year management, sales, programming pro seeks challenging small market GM opportunity. Give your station a professional edge. Box D-120.

**Successful manager.** Strong leader with excellent track record and references. Well versed in all phases of radio. Three jobs in last 20 years and presently employed. Experience includes sales manager of daily newspaper. Box D-123.

**17 year pro** looking for administrative sales slot within growth oriented system. Yield and inventory control a strong suit. West Coast agency background. Latest assignment involved developing retail/direct, utilizing national vendor and co-op dollars. 714-630-7156.

**Fifteen years in radio**, including station manager, sales manager and programming. Looking for entry level general manager. Box E-40.

**15 years experience** sales and management. Take charge type. If that's what you need, call Barry, 717-523-6477.

**Hands on aggressive** major market general manager, employed, seeks top 30 market opportunity. Can prove success and stability with documentation on strong sales and ratings for turnaround situations in varied formats. People-oriented. Highly visible. Your reply held in strictest confidence. Box E-33.

**Fifteen year background** including station management, sales, programming, automation systems, computers, promotions, people and management skills. Could my complete background fit your stable organization's needs for a GM, Station Mgr, OM or another? Michael, 308-384-6453.

**General manager available.** for first time in 11 years due to station sale. Effective management through team and market leadership. Looking for top 100 corporation committed to broadcast excellence. Exceptional credentials and references. I may be that rare manager who will make the important difference in the future of your organization. Call 208-375-0140.

**Currently managing Nebraska** small market being sold. 25 year career includes management, sales, programming. If you're serious about radio and not selling your station, please contact me. Box D-59.

**Successful GSM** with medium and large market track records. Turnaround success. Strong leader. Seeks similar position with stable medium market station group. Replies confidential. Box E-54.

#### SITUATIONS WANTED ANNOUNCERS

**Oldies expert**, employed 5 years, AC pro, MD, skilled in 4-track production, interviews, remotes, phones. Seeks full-time GOLD/ AC/ AOR. Huge record collection. Dan: 919-942-5361.

**Look no Further.** On-air experience AOR, CHR, AC. Programming/ music experience in Chicago. Bloomington-Normal, Wilmington, IL. Currently MD and On-air. Background includes research, promotions, production. Looking for medium/ large market aggressive AOR or CHR. Rafe Sampson, 815-942-4482.

**Sports announcer** looking for work in medium to large market. I can do it all. Sports, PBP, news, DJ. Excellent voice and delivery. 7 years experience. '86 Broadcast Journalism graduate at University of Missouri, Columbia. Ken, 314-474-2463.

**9 year veteran.** Great voice, great production, creative, and community involved. Ready for a challenge if you're ready for a great team member, call Dave at 912-264-4531.

**Bright, dependable:** Jock, sports, PBP, news, production. Well schooled. Entry level. Go anywhere now! Robert, 319-659-9281 or 319-355-4212.

#### SITUATIONS WANTED NEWS

**The best fresh sports voice** in America is too good to keep on the farm...and my boss knows it! Call Barry, 802-885-9428. Or call my boss, Frank, 802-885-4555.

**Experienced writer**, poised interviewer. Young, responsible liberal arts graduate. Produced and hosted college talkshow. Impressive internships. Will relocate. Meredith, 312-295-1250.

**Sportscaster available.** Make the "free agent acquisition of the year." Sophisticated, exciting PBP and solid anchoring skills. A winner. Bob, 210-546-5546.

**Veteran ND**, major-market experience. News/ talk, AC, Country, CHR, AOR. Knows programming, audiences. Establishes team to beat. Molds beginners, rejuvenates veterans. Prefers west, heavy information formats. Will consider all serious offers. Main criteria: management backs supervisors, wants to win. Box E-39.

**Black male**, general assignment reporter, college grad, employed medium market, seeking to move up. 419-865-1222.

**Sports director**, with PBP. Minor league baseball, junior college basketball, network experience. Wants move up. David, 618-627-2844.

**Great sports coverage** is just a phone call away! Superior knowledge, unmatched enthusiasm, and 3 years anchoring, sports talk, and PBP. Bill, 216-255-8143.

**Experienced sportscaster**, with solid news background, seeks PBP and/ or news position anywhere. Currently employed. Box E-60.

#### MISCELLANEOUS

**Radio station owners/ managers.** Do you need or want additional billing in '86-'87? Marketing Success Formulas can sell new clients and significantly increase your station revenue! To determine how much, run through this simple exercise: Ave. local unit rate \$ x\$300 = \$ x15 = \$ x4 = \$ (If either of your last two answers represents a figure that will help, we should talk today.) For market availability and information call extension #3 @ 1-800-44MSF44 (in Indiana call collect 1-219-484-9383).

### TELEVISION

#### HELP WANTED MANAGEMENT

**General sales manager** for group owned medium market affiliate. Requires strong hands-on leadership and organizational skills. Great opportunity for aggressive motivated professional. Send complete resume to Box E-14. EOE.

**General manager—PTV:** An opportunity and challenge to develop and move a major market translator station into a full-service PTV station. Applicant must have knowledge of telecommunications and programming, an understanding of broadcast engineering development and the ability to administer the overall needs of the station. Salary commensurate with experience and qualifications. Send resume and salary requirements, by June 18, 1986 to Gordon Johnson, P.O. Box 2345, Fort Wayne, IN 46801. An EEO/AA employer.

**Only independent in Midwestern** low 60's market seeking a high energy, go get 'em local sales manager to rev up 6 local A.E.'s. Station has 2 great books already, call Jim MacDonald 419-249-7438 if you think it should be you.

**Director Evanston Community Television Corp.** Manage staff and facility for cable channel. 3-5 years experience in TV management and media degree desired. ECTC, 1285 Hartrey, Evanston, IL 60602. Deadline 7/15/86.

**Director of development & marketing, WNMU-TV.** Small market public TV station seeks goal-oriented, self-starter with on-air experience for administration and execution of development and marketing strategies and activities, including program underwriting, fundraising campaigns, direct mail, client development and other fundraising/special events. Salary to \$29,000 with excellent benefits. Bachelor's degree in marketing, advertising, broadcasting or related field. Equivalent combination of education and experience also considered. Three years of PBS development and/or sales experience. Apply: Personnel Department, Northern Michigan University, Marquette, MI 49855. Postmark deadline: June 13, 1986. AA/EOE.

**Promotions manager:** Market leader in small mid-Atlantic station has immediate opening for aggressive hands-on professional. Great opportunity with group owned NBC affiliate for take charge individual who can do it all. Resume to Box E-26. EOE/MF.

#### HELP WANTED SALES

**Account executive:** WJKS-TV NBC, Jacksonville, Florida needs a heavyweight sales person to handle major account list, minimum of three years of electronic media sales. Must have a proven record of excellence and possess a thorough knowledge of all aspects pertaining to television spot sales. Send resume to Ernest E. Rhyme, Local Sales Manager, PO Box 17000, Jacksonville, FL 32216. A Media General station, equal opportunity employer.

**Orlando independent** seeks account executive with successful track record. Must be highly motivated and hard worker. Minimum of two years experience. \$50K plus potential. Contact Wayne Croasdel, LSM, WMOD-TV43, 5125 Adanson St., Ste. 650, Orlando, FL, 32804. Tel. 305-628-4043.

**Local account executive**, 59th market NBC affiliate. Minimum of three years television sales. Resume and track record to John Mansker, Local/regional sales manager, KSNW-TV, P.O. Box 333, Wichita, KS 67201.

**Cable ad sales:** National cable TV network seeks aggressive advertising sales person for New York market. Responsibilities include calling on major agencies and clients. Qualified candidates have media background, a desire to grow and learn in a thriving company, and strong communication skills. Previous sales experience is preferred. Base plus commission. Company benefits. Send resume in confidence to: Box E-30.

**Media buyer** wanted for large direct marketing firm. Strong in sales with ability to evaluate and negotiate TV and radio time purchases. Send resume with salary history to General Manager, Multi Market Media, 8080 N. Central Expressway, Suite 266, Dallas, TX 75206. Good position for aggressive sales manager, with strong negotiating skills in media.

**Syndication salesman:** Wanted, individual with strong TV and syndication sales background to develop national syndication department for large media marketing firm. Salary commensurate with experience. Send resume with salary history to General Manager, Multi Market Media, 8080 N. Central Expressway, Suite 266, Dallas, TX 75206.

**Marketing-research director:** Can you create sales strategies and deliver presentations that will result in new retail business? Do you have what it takes to develop coop and vendor? Does analyzing research from Target Aid and Marketron result in creative selling plans? Would you like to work with a highly motivated sales team in the second fastest growing market in the country? If your answers are yes, then tell us why you should be a member of our team. Reply to Jan Stanley, KLAS-TV, Box 15047, Las Vegas, NV 89114. EOE/MF.

#### HELP WANTED TECHNICAL

**Maintenance engineer:** Telemation Productions/Chicago has two immediate openings due to retirement and advancement. Applicants should possess a minimum of 5 years maintenance experience with all types of studio equipment. Equipment includes: CMX 3400 editors, Ampex ADO, Ikegami cameras, Utah-Scientific routing, Aurora computer graphics, 4 camera/3 VTR remote truck. Interested persons should contact: John W. Gebhard, Chief Engineer, Telemation Productions, Glenview, IL 60025, 1-800-323-1256.

**Director of Technical Services.** New engineering management position for growing broadcast and non-broadcast operation. Twenty-eight sites state-wide. Outstanding staff. Great family and recreation location. Requires appropriate degree and experience and strong planning, communications and interpersonal skills. Reply by July 7 to D. Haarsager, GM, KWSU Radio-TV Services, Pullman, WA 99164-2530. Washington State University is an EEO/AA.

**Chief engineer:** For small market ABC affiliate in resort area. UHF transmitter and microwave experience along with supervisory and maintenance experience. Studio upgrading in progress. Send resume and salary requirements to Michael Khouri, WGTU/WGTQ, 201 East Front Street, Traverse City, MI 49684.

**Maintenance engineer** for Los Angeles production facility and UHF independent. Ability to troubleshoot state of the art equipment to the component level. Excellent opportunity, in friendly, professional environment. Compensation based on experience. Send resume to: Steve Glickman, Director of Engineering, KSCI-TV, 1954 Cotner Ave., Los Angeles, CA 90025. No phone calls please.

**Electronic technician wanted:** Studio chief engineer wanted at WOWK-TV, Huntington, WV, to be responsible for maintenance of studio equipment and supervision of studio technicians. Heavy electronic equipment maintenance and repair background required. Salary plus profit sharing, retirement plan, excellent benefits package. Please write to General Manager, WOWK-TV, 555 Television Center, P.O. Box 13, Huntington, WV 25706-0013. An equal opportunity employer.

**Assistant director of television engineering** under director of engineering has primary responsibility for supervision, technical and advisory support of transmission aspects of statewide ETV network system. Responsible for nine television transmitters and sixteen translators. High school degree plus eight years broadcast electronics experience and FCC Radiotelephone Operator's license required. Equivalency considered. \$27,094 minimum. Apply by June 27 to Personnel Coordinator, Nebraska ETV Network, P.O. Box 83111, Lincoln, NE 68501 EOE/AA.

**Coordinator of instructional media.** Technical position maintaining color video studio, radio labs, recording studios and audio-visual equipment; provides instruction in equipment operation and assists in program production. Equipment includes Grass Valley, JVC, Sony, Teac Tascam, Kodak, Bell and Howell. Appropriate degree and/or experience in A-V equipment repair required. Educational experience desirable. Salary commensurate with credentials and experience. Please submit resume and three (3) references to: Office of Personnel Services, Sullivan County Community College, Loch Sheldrake, NY 12759. An affirmative action/equal opportunity college.

**Chief engineer.** technical/supervisory skills in RCA transmitter, Macom microwave and 3/4" and 2" studio equipment. Salary DOE. Contact Rob Doll, GM 904-769-2313 or write P.O. Box 1340, Panama City, FL 32402.

**Regional sales managers.** Comark Communications, Inc., a leading manufacturer and distributor of television broadcast transmitters and RF systems, is expanding its marketing efforts and now has openings for experienced, professional RF sales managers in several US regions. Sound technical background and proven experience in RF systems a must. These are full-time, salary-plus-bonus positions. Resumes only to: Director of Marketing, Comark Communications, Inc., P.O. Box 506, Colmar, PA 18915.

**Remote truck supervisor/maintenance engineer:** 3-5 years broadcast and digital solid state maintenance experience. Two years previous remote truck supervisor, network level or equivalent. Excellent managerial skills and client relations. Must be a motivator. Box E-56.

**Assistant engineering manager for operations, WJLA-TV.** Our present assistant has been promoted to director of engineering at another Allbritton station, making an excellent opportunity at WJLA for the right candidate. We are looking for a person with a solid technical background and a minimum of 5 years' television operations experience. Equally important are good communications and motivational skills. Allbritton Communications company provides excellent benefits and challenging opportunities. Please send resume to John D. Tollefson, WJLA-TV, 4461 Connecticut Ave., NW, Washington, DC 10008. EOE.

#### HELP WANTED NEWS

**News director/anchor** small market, sunbelt-CBS affiliate. We're looking for organizational abilities, enthusiasm, the ability to lead young, aggressive news staff. Experience in previous situations as assistant news director, weekend/late block anchor - participatory knowledge of all aspects of news/sports/weather function sought. This is a chance to build a team, grow and gain experience for future moves. Send resume and demo tape to: Robert Horton, General Manager, P.O. Box 5185, Meridian, MS 39301.

**South Florida affiliate** needs creative photographer/reporter combination. Must edit and have "live" experience. Resume tapes to TV-20 3719, Central Ave. Fort Myers, FL 33901. No phone calls.

**Assistant news director** for #1 NBC affiliate. TV journalist, creative, organized, who can anchor and produce quality look. Leadership opportunity. Three years minimum experience. Write GM, KIFI-TV, P.O. Box 2148, Idaho Falls, ID 83401. EOE.

**Reporters needed.** Dedicated broadcast journalists, capable of shooting, editing own pieces. Degree in Communications/Journalism required. Statewide network, net affil., rebuilding news operation in medium Midwest market. We are a teaching shop with a major market approach. Letter, resume, writing samples and references to Box E-13.

**NC capital news bureau.** Experienced reporter-photographer to operate Triangle news bureau in Raleigh, North Carolina, with live microwave network. Send tape, resume to Mr. Roy Hardee, News Director, WNCT-TV, Box 898, Greenville, NC 27834. Phone 919-756-3180. EOE.

**News producer** for 6 & 11p.m. newscasts M-F. Top 50 market station leader seeks person with news background and producing experience. Qualified persons send resume only to Box E-32. EOE/M/F.

**Weekend sports anchor.** Are you truly unique? Can you do unusual, "people-oriented" sports features? If sports is not serious business to you send a tape and resume. Absolutely no phone calls or beginners. Bob Allen, News Director, KCRG-TV, Cedar Rapids, IA. EOE.

**Prime weathercaster needed** for midwest medium market affiliate. Seal not mandatory, sharp presentation is. Need graphic skills, computer skills, team player, anxious for community involvement, long-term commitment. Very competitive salary and benefits for right pro to round out rebuilding team. You'll have management support second to none, with state of art equipment. Letter and resume to Box E-48.

**News producer.** Major market group broadcaster seeking creative news producer. State of the art equipment and super staff. Experienced only. Complete resume including references to: Box E-58. EOE.

**Assignment editor.** Beautiful Northwest medium market. Experienced, aggressive, strong people manager. Resume with salary needs to Box E-46. EOE.

**Co-Anchor.** Western mid-sized network affiliate. Main anchor position to complement our male anchor. Excellent, experienced communicator, good journalist. Resume, salary. Box E-47. EOE.

**30's market operation** with top ten facilities needs 11PM producer/night manager. Three years minimum producing experience required. EOE. Box E-50.

**Reporter/anchor combo** for Reno, NV market, applicants must have one yr. minimum experience in both on-air and reporting in commercial market. Send tapes to News Director, KCRL TV, P.O. Box 7160, Reno, NV 89510.

**News director wanted.** Western medium market VHF affiliate. Very competitive. Applicants must have previous news director experience. Great facility, great staff, fantastic place to live. All responses confidential. Box E-57.

**Director;** 6&11PM newscast director wanted. Must have ability to switch own show. Commercial production skills are a plus. Minimum two years experience. If you're ready for a move up to a growing medium market CBS affiliate, forward resume, tape and salary requirements to: Scotty Williams, Production Manager, WDEF-TV, 3300 Broad St., Chatanooga, TN 37408. No phone calls please. EOE.

#### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Production manager:** Top 100 CBS affiliate seeks take charge type to manage a progressive commercial production unit. Organizational skills a top priority. Send resume and salary requirements to Box D-78. EOE/M/F.

**Program director.** Burlington, Vermont ABC affiliate seeks experienced program director. Requires people management, analysis of ratings, and excellent negotiating skills. Send resume to Bill Bradley, WVMY-TV, Box 22, Burlington, VT 05402.

**We're adding two videotape operators** to our staff. Minimum one year commercial TV experience. News tape experience, FCC General license preferred. Send resume-salary requirements to: Latham Hamner, C.E., WPTF-TV, Box 1511, Raleigh, NC 27602. No calls. EOE.

**Field producer:** We need a highly creative field producer with lots of production background, imagination, and writing ability to produce field segments for a new national series on parents and children. Nine month position, possibly longer. July 1 start. Send resume and reel to: KTCATV, Box 300, 1640 Como Ave., St. Paul, MN 55108. An EOE/AA employer.

**Producer.** Aggressive station looking for the same in a producer. We are already number one. You can learn and grow with us. Successful candidate will need B.A. degree plus minimum of two years producing experience. Send recent air check, resume and a letter reflecting goals and objectives to A.R. Sandubrae, News Director, KWTW, P.O. Box 14159, OKC, OK 73113. EOE/M-F.

**Executive producer.** We're the number one station in the market, and intend to stay there. If you are creative, energetic and a top-notch producer, then we should talk. Send recent air check, resume and a letter reflecting goals and objectives to A.R. Sandubrae, News Director, P.O. Box 14159, OKC, OK 73113. EOE/M-F.

**News artist.** One of America's top news teams seeks creative, versatile artist to create news graphics and enhanced stills. Must be conversant with Cubicomp and other state-of-the-art equipment. The successful candidate will have news judgment as well as artistic abilities and will be a self-starter able to work without minute-by-minute direction. Women, Blacks and Hispanics are especially encouraged to apply. Resume and work samples to: Artist Job, AP Broadcast Services, 1825 K St. N.W., Washington, D.C. 20006-1253.

**Try again, Television News Artist.** Those responding to earlier ad for creative, versatile artist, P.O. Box number was incorrect. Please re-send work samples and resume to: Artist Job, AP Broadcast Services, 1825 K St. N.W., Washington, D.C. 20006-1253. 202-955-7240.

**Producer.** KMBC-TV, Kansas City, Missouri has an opening for 6 PM news producer. Must have four years experience producing and reporting. Candidate must be a team leader and strong in news/editorial decision making. Must be able to lead reporters and photographers. Job calls for motivational skills and clear, concise writing ability. Send resume to: Michael D. Sullivan, News Director, KMBC-TV, 1049 Central, Kansas City, MO 64105. EOE..

**Promotion writer/producer.** Top 40 NBC affiliate promotion department looking for energetic, innovative entertainment/special projects producer. Excellent chance for highly motivated, creative individual to work in seven person department. Not an entry level position. Must have 3-4 years experience with very strong writing, pre-production and post-production television skills. Should also have radio and print experience. Responsibilities include: local, syndicated and sports programming promotion, contests, co-sponsorships, sales interface, special projects, and one production assistant. Send resume, writing samples, great demo reel and salary requirements to: Personnel Dept., KUTV, P.O. Box 30901, SLC, UT 84130.

**Traffic:** Top 50 independent in the South needs experienced person in the traffic department. Rush resume with list of systems you have worked on to E-61. EOE.

#### SITUATIONS WANTED MANAGEMENT

**Veteran cable relations specialist.** Having problems with CATV/SMATV carriage of your station? Uncertain about future carriage of your independent or network service in fringe ADI/TSA areas? I have represented new and estab. stations for 7 years. I can handle penetration retention, stereo upgrade problems etc. for your station or group. Now is the time to implement changes to insure continued carriage and market integrity for the future. Call me at 404-868-7969 today.

**Promotion/production manager.** I'll deliver timely, creative promotions, commercials and programing. Five yrs. affiliate/independent hands-on management experience. Award winning spots, programing reflect creative abilities. Excellent team attitude, people skills, references. 617-879-4908.

**General manager** small market group seeks move to larger Southwest or western market. Young with solid 19 year background in all phases of station operations, community minded, high energy level, excellent track record. Box E-43.

## SITUATIONS WANTED ANNOUNCERS

If your TV station needs a host with personality, glamour, and style, call Debbie! TV and Radio experience, eager to relocate 412—378-3520.

## SITUATIONS WANTED TECHNICAL

**Maintenance engineer.** B/M engineer 34, FCC 1st, A.S. electronics, Sony school. Desires engineer position in TV station or postproduction company. Al Chaney, PO Box 3413, El Centro, CA 92243. 619—355-2789.

**TV operations engineer** needs a change and challenge. 2 1/2 years in cable, 3 1/2 years in commercial TV. Energy and ideas for you. Call me now at 701—293-5379.

**Present television chief engineer** 43 with 20 years experience including radio desires new challenges in pleasant surroundings. Especially enjoy educational environment. Please call anytime 518—643-8903.

**Crew chief/technical director/supervisor.** Large station experience, automated master control plus every other position including transmitter maintenance. Do not mind odd hours, employed in permanent position, unusual situation makes me available. 20 years experience with great work ethic. Box E-31.

**Chief engineer:** 13 years experience good leadership works well with other departments, experienced union negotiator motivates staff well, full hands on maintenance studio & transmitter. Willing to relocate. Bob. 504—244-1010.

## SITUATIONS WANTED NEWS

**News or sports.** Excellent writing and organizational skills with attention to detail. One year radio experience, degree. After 4, 717—838-6076.

**Dynamic reporter** with camera-operating and editing skills. UNC-CH Journalism Degree. 1 year experience at Student Television. Seeking position in small or medium market. Sonya Terrell 919—374-2715.

**TV meteorologist.** Fun personality and people-oriented yet trained professional meteorologist. Number one rated in two different markets. Box E-37.

**TV sports director/producer.** Excellent writer, interviewer; versatile, personable, experienced; presently on-air nightly sportscaster, produce-host sports show. Proven track record in increasing viewer audience. Seeking challenging position in network affiliate top-40 market. Send reply to: Box E-16.

**SNG coordinator:** I can do it all: schedule transponder time, produce and coordinate single of multiple feeds, handle all logistics, function as a SNG producer or truck coordinator. Experienced, reliable, calm under pressure, willing to relocate. Contact me at 504—344-8649 for resume and recommendations.

**TV news reporter:** Hard-working, dedicated journalism grad for prestigious east coast journalism school. Named outstanding broadcast journalism undergrad. Highly experienced on and off campus. Broadcasting work since first year of high school. George, 202—362-9028.

**Assignment desk person** seeks new opportunity. 10 years experience. Collegial approach, no screaming, organized. Interested? Box E-45.

## MISCELLANEOUS

**National Directory** of Television News Directors. Indispensable for job hunting. Send \$19.95 to: JD Associates, Box 3654, Richmond VA, 23235.

**Anxious to make a move?** We're seeking proven leaders in management, sales, research, and promotion, along with experienced engineers, production specialists, graphic designers, and all on-air talent. Station inquiries invited. Media Marketing, P.O. Box 1476, Palm Harbor, FL 34273-1476. 813—786-3603.

**Primo People,** now seeking producers, executive producers, news directors from all market sizes. Send tape and resume to Steve Porricelli or Jackie Roe, Box 116, Old Greenwich, CT 06870-0116. 203—637-3653.

**California, Washington, Oregon** TV newsletter, monthly job listings, articles, \$35 annually. The West Coast Edition, Box 136, San Luis Obispo, CA 93406.

**Wanted! College graduates** who want to become anchors, reporters, producers, photographers, writers, editors. Don't let the lack of experience keep you from getting that first job. Call now! 619—944-6864.

# ALLIED FIELDS

## HELP WANTED SALES

**Broadcast equipment sales manager:** Two positions available, LPTV-Translator, and High power UHF TV. Excellent salary and commissions. Live in Boulder or Denver. Contact Bill Kitchen, President, Television Technology. 303—465-4141.

**Would you be interested** in joining one of the 100 best companies to work for in America? Odetics, Inc., a high-tech Southern California company is looking for sales engineers to market their products to television stations and video facilities in several regions of the US. The individuals we are seeking should have a background in television and at least 5 years experience selling to the television broadcast industry. For confidential consideration please send your resume, indicating area of preference to: Director of Broadcast Sales, Odetics, Inc., 1515 South Manchester Ave., Anaheim, CA 92802-2907.

**Video sales.** We're looking for two salespersons to represent BMA, far west distributors of audio and video equipment. Broadcast/ industrial sales: 2-5 years experience. Territory includes Bay Area, Sacramento, Reno, Southern Oregon. Business/ industrial sales: technical background, 2 years experience preferred. Working out of San Francisco office, primary territory will be East Bay. Interested persons are invited to contact Richard Reilly, President, BMA, 2211-C Fortune Dr., San Jose, CA 95131, 408—946-2236.

## HELP WANTED TECHNICAL

**Corporate chief engineer.** Experienced in the design and construction of new teleproduction facilities is desired for stable, expanding company in the southeast. Extensive background in state-of-the-art equipment and willingness to provide leadership and administration to a maintenance staff is a must. Send detailed resume and references to Box E-38.

**Professional and highly experienced** radio/ audio broadcast engineer with sales, and customer service background. Want sales, systems design, or customer service position. Southwest-west. Box E-41.

## HELP WANTED PROGRAMING, PRODUCTION AND OTHERS

**Telecine colorist.** Progressive teleproduction facility is seeking highly motivated colorist with excellent communication skills and a strong television background. Minimum two years experience in negative film-to-tape color correction is required. Must be handling skills are a must. Send resume to: Video Tape Associates, Tony Fox, Facility Manager, 2040 Sherman Street, Hollywood, FL 33020.

**Video editor wanted.** New England interformat production house seeks multi-talented editor. Knowledge of "operational engineering" and shooting skills a plus. Must have 3-5 years experience with broadcast and corporate, A/B roll, editing with DVE. Should possess ability to deal directly with clients in a pleasant, personable, and creative manner. We are not looking for just another employee, but rather a creative editor who can actively participate in the growth of our company. Send resume to Box E-55.

## RADIO AND TV PROGRAMING

**Radio & TV Bingo.** Oldest promotion in the industry. Copyright 1962. World Wide Bingo, P.O. Box 2311, Littleton, CO 80122. 303—795-3288.

**Attention radio stations:** Looking at Satcom 1R live call in program from New York. Free(barter)-Nighttime 8PM-2AM. ET. Available live or tape delay; take all or parts. Featuring two of America's hottest talk show hosts. Consumer and issue oriented. To clear your market exclusively. Call Michael, 212—586-5700.

## EMPLOYMENT SERVICES

**Media Marketing showcases** your talent to find solid career opportunities. Television and radio. No placement fees. Attractive positions for experienced professionals and entry-level people. We're ready when you are! P.O. Box 1476, Palm Harbor, FL 34273-1476. 813—786-3603.

## MISCELLANEOUS

**Professional resume services.** Complete resume preparation. Mailing services available. Call toll free anytime. 1—800-6-CAREER. In PA, 215—433-4112.

**Bring your barter projects** to the pros. Buchanan & Associates. 714—641-8100.

## WANTED TO BUY EQUIPMENT

**Wanting 250, 500, 1,000 and 5,000 watt AM-FM transmitters.** Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512—723—3331.

**Instant cash-highest prices.** We buy TV transmitters and studio equipment. \$1,000 reward for information leading to our purchase of a good UHF transmitter. Quality Media, 404—324-1271.

**Wanted: used VHS 3/4", 1" and 2" videotapes.** Cash paid for all lengths. No defectives. Call Andy Carpel, 301—845-8888.

**Cash for used towers.** 800' minimum, recognized manufacturer, good condition. Call Larry Magnuson, 712—239-2100.

**The Northeastern Pennsylvania** Educational Television Association is soliciting bids for three EFP/ studio cameras, lenses and pedestals. Any responsible organization interested in bidding please write to George Seymour, VP Engineering, WVIA-TV/ FM, Pittston, PA 18640.

**Need UHF TV antennas** for the following channels: Channel 27 - 60kw input. Channel 32 - 130kw input. Channel 43 - 60kw input. Contact Gene Gibson at 803—244-1616.

## FOR SALE EQUIPMENT

**AM and FM transmitters—used,** excellent condition. Guaranteed. Financing available. Transcom, 215—884-0888.

**Complete FM station,** all equipment 1 year old. Harris 2.5K w/ MS-15, Optimod, monitors, 3-bay ERI, Cable, 2 studios, EBS, Call M. Cooper/ Transcom 215-884-0888.

**AM & FM transmitters** 5kw FM Bauer 605B (1984), 5kw FM RCA 5E1 (1979), McMartin 3.5k (1981), Sintronics 1.5 FM (1980), Collins & Gales 1 kw FM's "AM" Gates 5P2 (1966), ITA 5kw (1964), Harris SX1 (1983) Sparta SS1000 (1979), Collins, 820D1 (1972), RCA 1kw AM (1960), Gates & Collins 250W. Call Transcom 215—884-0888.

**New TV startups.** Quality Media can save you money. Top quality equipment at lowest prices. Business Plans, financing available. Quality Media 404—324-1271.

**RCA 30kw UHF transmitter.** Immediate delivery. good condition. Quality Media 404—324-1271.

**Silverline UHF transmitters** new, best price, latest technology. totally redundant. Bill Kitchen, Quality Media, 404—324-1271.

**New RCA 110kw UHF transmitter.** RCA closeout. Fast delivery. Price: \$550,000 - includes tubes. Bill Kitchen, Quality Media, 404—324-1271.

**New RCA TTG-30H Hi-band VHF transmitter.** RCA closeout. Fast delivery. Price: \$185,000. Bill Kitchen, Quality Media, 404—324-1271.

**New 10Kw AM transmitter:** Manufacturer overstocked. 90 day warranty \$29,000. Bill Kitchen, Quality Media, 404—324-1271.

**CCA 10Kw FM transmitter:** Completely rebuilt, new tubes, new exciter, tuned to your channel. \$14,000. Bill Kitchen, Quality Media, 404—324-1271.

**Townsend UHF TV transmitter:** 110kw, immediate availability. Possible financing. Call Bill Kitchen, Quality Media, 404—324-1271.

**Quality broadcast equipment.** AM-FM-TV, new and used, buy and sell. Antennas, transmitters, VTRs, switchers, film chains, audio, etc. Trade with honest, reliable people: Call Ray LaRue, Custom Electronics Corp. 813—685-2938.

**LA-cart automatic cassette** playback system. Like new condition. Less than one year old. 3/4 inch decks with Fortel component processing. \$85,000, John McNally, KWTv, 405—843-6641.

**FM transmitters:** 25, 20, 15, 10, 5, 1, and .25Kw. Continental Communications, Box 78219, St. Louis, MO 63178. 314—664-4497.

**AM transmitters:** 50, 10, 5, 2.5, 1, .5, and .25Kw. Continental Communications, Box 78219, St. Louis, MO 63178. 314—664-4497.

**40Kw FM.** RCA 40-E complete with 2-20-Es, into combiner. 2 SS exciters. Total redundancy. Available in 30 days. On-air full time now. Mint condition. Besco, 5946 Club Oaks Dr., Dallas, TX 75248. 214—630-3600. Telex 510-1011-588.

**Copper!** For all your broadcast needs. #10 ground radials, 2., 4., 6, 8" strap, fly screen, counter poise mesh. Ask for copper sales, 317—962-8596.

**RCA TCR-100s available.** We now have 3! Must move 2 in the next 30 days—Call now for a great deal. Media Concepts, 919—977-3600. Also, we have many different 1" machines both console and portable. Two 1480R Waveforms. New Tektronics 650HR color monitors only \$2,400.00 each. TP-66s, TP-7s, TP-55s, FR-16, TK-27s. All available immediately.

**1000' tower,** Collins 22.5kw transmitter, 945' 3-1/8" line/connectors, 12 bay antenna. Best package offer, 318—445-1234.

**Assume lease on '85 Chevy** Suburban with mobile satellite dish, electrical, and phone outlets. \$500/ mo. Marge 303—528-8803.

**For Sale:** 1kw-AM RCA-BTA-IR transmitter now in operation; 5kw, Gates AM P2 transmitter in very good condition; 40kw 3 phase Detroit Diesel Generator manufactured by General Motors, 220-240 volt, in excellent condition. Call 215—826-2100 or write: Radio WYNS, P.O. Box 195, Palmerton, PA 18071.

**New and used radio broadcast** and microwave towers. Complete nationwide sales and service, erection specialist. Bonded with 25yrs experience (Turnkey Operations), T.M.C.I., 402—467-3629.

**Blank tape, half price!** Perfect for editing, dubbing or studio recording, commercials, resumes, student projects, training, copying, etc. Field mini KCS-20 minute cassettes, \$6.99. ELCON evaluated 3/4" videocassettes guaranteed broadcast quality. To order, call Carpel Video, Inc., 301—845-8888, or call toll free, 800—238-4300.

**Everything...** from towers to cart machines. New or used. Call for your specific equipment needs. Dale Hendrix, Holt Technical Services, 215—866-2131. A division of The Holt Corporation.

**We will rebuild and restore** your Ampex pro-recorders at reasonable prices. We're an Ampex approved dealer, and will sell Ampex parts at discount. Call for estimates, 303—594-9464, Research Associates.

**4 year old Aiden Model 9271** D/H/ AEC facsimile recorder for NWS map reproduction via satellite or land line. 24 hour clock stand - 30 rolls paper - spare blade. \$4000. KLMS, 402—489-6500.

**Quantel DPS-5000SP** digital effects. 18 months old, excellent condition. All manuals, cables and auxiliary interface included. Asking \$27,000. 617—890-0053.

**Sony BVU-110** portable 3/4" VCR with time code, excellent condition. \$4000. Call Matt, Videosmith, Inc. 215—665-3695.

## RADIO

### Consultants

#### Introducing...

### NEWS HORIZONS

Fred Walters  
Radio News Consultant  
No. Hollywood, CA  
818—506-5793  
Mt. Kisco, NY  
914—241-3120

### Help Wanted Sales

## GENERAL SALES MANAGER KLOK-AM SAN JOSE

GREAT OPPORTUNITY  
PRESENT GENERAL SALES MANAGER  
IS LEAVING AFTER 16 YEARS TO BECOME GM.

CONTACT: BILL WEAVER  
VP/GM  
415—788-2022

### ACCOUNT EXECUTIVE

#### Radio Advertiser/ Agency Sales

The Arbitron Ratings Company, a leader in broadcast research and audience measurement, has a challenging opportunity in its New York office for an account executive in our radio advertiser/agency sales department. The person we are seeking should have at least a minimum of three years' experience at an agency and/or in a broadcast environment. Hands-on experience with Arbitron research data a plus. You should be a self-starter, ready to travel, committed to hard work and ready to meet the challenge of a competitive environment.

We offer a competitive salary/incentive program, with a comprehensive benefit package. We provide a professional atmosphere for the career minded individual. To explore this opportunity further, send resume with salary history in confidence to:

Helena Ruffin  
Division Manager  
Eastern Advertiser/Agency  
Radio Sales

### ARBITRON RATINGS

A Control Data Company  
1350 Avenue of the Americas  
New York, NY 10019  
An affirmative action employer

### ACCOUNT EXECUTIVE

#### Outstanding Opportunity

...With Arbitron's Dallas office...We have a challenging opportunity for an account executive in our Radio Station Sales Department. The person we are seeking should have at least a minimum of 3 years' experience in radio broadcast sales environment. Hands-on experience with Arbitron research and data a plus. You should be a self-starter, ready to travel, committed to hard work and ready to meet the challenge of a competitive environment.

We offer a competitive salary/incentive program, with a comprehensive benefit package. We provide a professional atmosphere for the career minded individual. To explore this opportunity further, send resume with salary history in confidence to:

Janet Baum  
ARBITRON  
RATINGS  
A Control Data Company  
14801 Quorum Drive, Suite 506  
Dallas, TX 75240  
An affirmative action employer

### Help Wanted Technical

#### RADIO ENGINEERS

Greater Media, Inc. is recruiting qualified radio engineers for current and future openings nationwide. Positions range from major market chiefs to suburban market entry level. Here's your opportunity to join an outstanding company which still does it right technically. Send resume and salary requirements to: General Manager/Corporate Operations, Greater Media, Inc., P.O. Box 859, East Brunswick, NJ 08816. An equal opportunity employer, M/F.



**GREATER MEDIA, INC.**  
EQUAL OPPORTUNITY/AFFIRMATIVE ACTION EMPLOYER

### Help Wanted Programing, Production, Others

#### ON-AIR PROGRAM DIRECTOR

For a 100,000 watt FM station in a dynamic Southeast U.S. market. We're seeking a mature, bright, innovative leader who can motivate and inspire others with ideas and energy. MOR or easy listening experience desirable. Good salary and opportunity with a growing multi-media company. Send resume, salary requirements only to Box E-29.

Help Wanted Management

WANT TO WIN BIG?

**KNBR, San Francisco has a unique opportunity for a creative, energetic program director.**

We're looking for an experienced, capable, creative winner to lead KNBR's adult contemporary, sports and conversation format.

KNBR has all the tools: 50 kw clear channel at 680, Giants' baseball, high profile personalities, and the resources of NBC.

To demonstrate your experience and skills, send ratings history, resume, programing philosophy, composite tape or other materials to Ed Shane in Houston.



**NBC**

c/o Shane Media Services  
6405 Richmond Ave., Suite 311  
Houston, TX 77057  
713-952-9221

**The Right Move!**  
**PROMOTION MANAGER**  
**KRBK-TV, SACRAMENTO**

A creative, team-player with independent experience. Organizational and hands-on production skills a must. Strong background in station, product and sales promotion, plus media buying required. If you are a dedicated promotion/marketing go-getter who wants to do it all and more, we have the right position with the right company in the right climate. For interview at BPME (or immediately following), contact Steve Grzyb at 314-454-6360 or 214-691-8700.

**SYNDICATION SALES MANAGER**

Prijatel Productions Inc. is seeking aggressive, innovative sales manager. Unlimited opportunities. All candidates must have minimum two years' experience in syndication sales. All replies are confidential. Send to PPI, 1612 Prosser Ave., Dayton, OH 45409.

**SALES REPRESENTATIVE**

WORA-TV in Mayaguez, Puerto Rico is seeking a sales representative in the U.S. WORA-TV is the leader station in the western area of the island. This area represents 25.2% of the total Puerto Rico households. Please write to WORA-TV, P.O. Box 9986, Santurce, Puerto Rico 00908, Attn. Mr. E. Vega or call 809-721-4054.

**Television Account Executive**

Should have 2-3 years television sales experience with proven track record. Must have strong writing and verbal skills. College degree preferred. Please send resume to: Carrol Wolter, 7 Broadcast Plaza, Buffalo, NY 14202. No telephone contact please. EOE.

Help Wanted Sales

**TV SALES**

N.E. major market independent looking for account executive with 3-5 years' television sales experience. Challenging, exciting and rewarding position in fabulous area. All replies held in strict confidence. EOE. Box E-34.

Situations Wanted Management

**VERSATILE BROADCAST PRO**

with experience in all phases of the business. 13 years in programing, 4 years in sales, past year as G.M. Strong on turnaround and rebuilding situations. 36, married, stable, ready to grow with you. Let's talk about the future. Box E-5.

Situations Wanted Announcers

- K-101 San Francisco - 9th to 1st, 25-54
- KLLS San Antonio - 14th to 1st, 25-54
- BJ-105 Orlando - 5th to 1st, #1 5 of 6. Adult Demos.

**BILL GARDNER**  
801-943-4171



- Program executive
  - Commercial pilot, aircraft owner
  - On-air talent
- Seeks next challenge!!**

**THIS PUBLICATION AVAILABLE  
IN MICROFORM**

**University Microfilms International**

300 North Zeeb Road,  
Dept. P.R., Ann Arbor, MI 48106

**Growing television station group has opening for qualified GSM.**

**Station is network affiliate located in Sunbelt - market size 110-130.**

**GSM must have excellent track record, capability of becoming a GM because of proven management skills and ambitions.**

**Compensation opportunity could be as much as \$75,000 per year.**

**Please address all replies to Box E-28.**

Help Wanted Technical

**CHIEF ENGINEER**

Retirement has opened a once-in-a-lifetime engineering management position at one of America's pioneer television stations. KSTP-TV is seeking an aggressive, well-organized chief engineer to lead a dynamic and innovative staff into 1990's. Send letter and resume to: John Degan, Operations Manager, KSTP-TV, 3415 University Ave., St. Paul, MN 55114.

Equal opportunity employer  
M/F



**KSTP-TV**

**EDITOR**

Needed for new video post production suite. Minimum 3 years' experience necessary. Must be familiar with VVG 300, VVG/ESC 51E Editor, Chyron IV, Quantel Still Store, ADO effects, Sony, BVH-2000, and Graham Patten audio. Send resume to: P.O. Box 4861, Baltimore, MD 21211. Equal opportunity employer.

## Help Wanted Technical Continued

### CHIEF ENGINEER

Chief engineer needed for KCRG-TV & AM, Cedar Rapids, Iowa. Must be aggressive, innovative manager with excellent supervisory skills and superior technical expertise. We are a heavily equipped VHFABC affiliate. Applicants should send a history of their successful management record to the VP/Gen. Mgr., KCRG-TV, Second Ave. & 5th St., SE, Cedar Rapids, IA 52401. EOE

### MAINTENANCE ENGINEER

Minimum 2 years' experience maintaining TV broadcast studio equipment. Digital experience or training a must. Call Jeanne at WCFC-TV, Christian Communications of Chicagoland, 312-977-3838.

## Help Wanted News

### TELEVISION STAFF ANNOUNCER

Major market, network-owned television station seeks experienced staff announcer. Prior free lance or staff announcer experience preferred. Position requires highly versatile voice for following projects: news; programing, public service and promotion. Both female and male candidates will be considered. Please send resume to Box D-101. Equal opportunity employer, M/F.

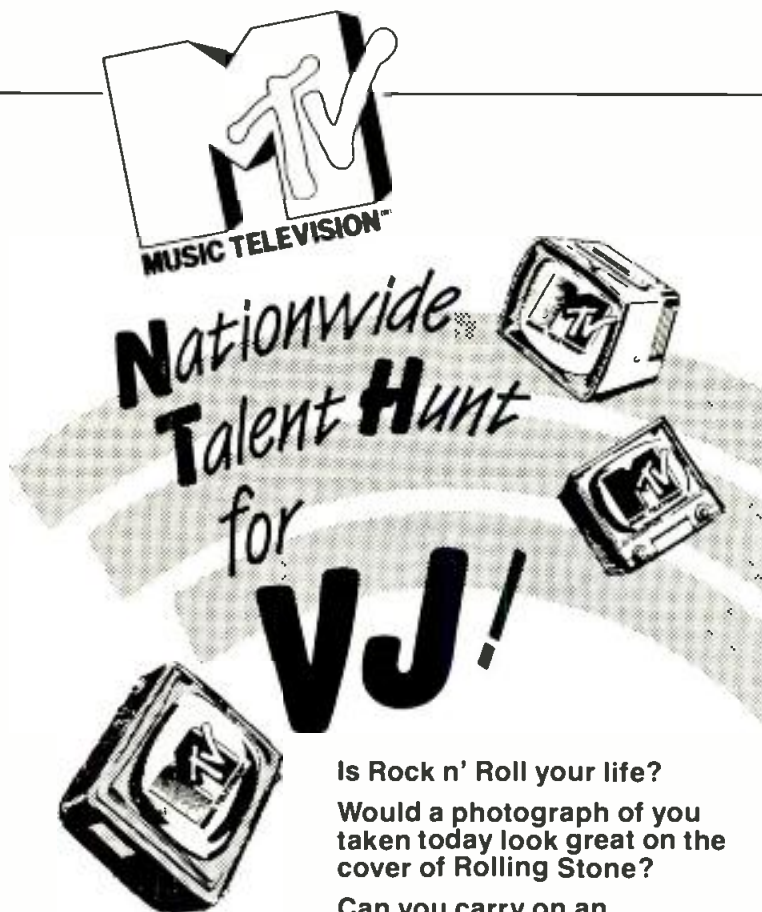
## Help Wanted Announcers

### TV HOSTS/HOSTESSES

Start-up cable TV network is conducting auditions for non-union hosts/hostesses to demonstrate and sell attractive consumer products on the air. Very attractive Mid-west location.

Send resume and demo tape in confidence to: Rada Recruitment Communications, Confidential Reply Service, 100 S. Fifth St., Suite 1300, Minneapolis, MN 55402. EOE.

## Help Wanted Announcers Continued



Is Rock n' Roll your life?

Would a photograph of you taken today look great on the cover of Rolling Stone?

Can you carry on an interesting conversation with a brick wall?

Has someone told you in the past 30 days that you have "magic"?

Do you have a slightly "off-the-wall" personality?

Do you look totally confident, professional and in control on camera?

If you answered yes to all six questions, then rush a video cassette of yourself. You must have all six qualities. We won't settle for less. If you got 'em—we want 'em. Absolutely no phone calls. Send tapes to:

**MTV**

1775 Broadway, New York, NY 10019  
ATTN: VJ SEARCH

Candidates selected for further consideration will be contacted for an interview

An equal opportunity employer



**For Fast Action Use  
BROADCASTING's  
Classified Advertising**

**LOCAL  
TALK SHOW  
PRODUCERS**

#1 rated daily talk show in Top 15 Market  
seeks experienced  
**SHOW PRODUCER  
AND**

**ASSOCIATE PRODUCER**

We require a minimum of two years' previous talk show experience. Successful candidates will have strong management, production, writing and interpersonal skills to complement top academic credentials (B.A. preferred).

Send resume and tape to: Personnel Director, King Broadcasting Company, 333 Dexter Ave. North, Seattle, WA 98109. NO PHONE CALLS, PLEASE.

King Broadcasting Company is an equal opportunity employer.



# Associate Producer

Excellent  
opportunity for  
individual with a minimum  
of 3 years production and booking  
for a live talk show (audience  
format). Post production editing  
and field production know-how a  
major plus as well as excellent  
writing/communication skills.  
Interested candidates should  
send resume including salary  
history to:

**Box E-44**

equal opportunity employer m/f/h/v

**TOP 15 MARKET  
CHILDREN'S SHOW  
PRODUCER**

Award winning children's show is looking  
for a

**TOP-NOTCH PRODUCER**

with strong field producing and studio experience. Must have demonstrated track record with children of all ages, as well as strong interpersonal skills and top academic credentials, B.A. preferred.

Send resume and tape to: Personnel Director, King Broadcasting Company, 333 Dexter Ave. North, Seattle, WA 98109. NO PHONE CALLS, PLEASE.

King Broadcasting Company is an equal opportunity employer.



**RESEARCH PROJECT MANAGER**

# "NEVER A DULL MOMENT!"

not with 3 cable networks needing research on programming, promotion, viewer attitudes, sales, marketing and cable industry issues

You are the best qualified because you are creative, you have worked extensively with TV ratings, you write clearly, know the difference between analyzing and interpreting data and you never tire of learning

Send a letter and resume highlighting your media research experience to:

**Terry Segal**

Director of Research  
Turner Broadcasting System  
100 International Blvd.  
P.O. Box 105366  
Atlanta, GA 30348-5366

**Turner** Broadcasting System, Inc.

EOE

**TV PRODUCTION MANAGER**

The Labor Institute of Public Affairs, the TV production and distribution unit for the AFL-CIO, announces a new position reporting to the director of production and supporting the production supervisor. **Responsibilities:** contract negotiations, office administration, project coordination, financial oversight. **Qualifications:** College degree (or equivalent experience) in communications, management or production-related fields; 3-5 years' production mgr. experience in film and video; proven ability to manage and coordinate multiple productions concurrently. Send resume to: Eloise Payne, LIPA, 815 16th St., NW Washington, DC 20006. **before June 30. EOE.**

The Executive Center  
One Middle Street  
Portsmouth, NH 03801  
603-431-1481

**Miscellaneous**

## TARTAN CONSULTANTS INC.

The Executive Center  
One Middle Street  
Portsmouth, NH 03801  
603-431-1481

**AVAILABLE IMMEDIATELY**

- CFO Extensive Management Experience
- Chief Engineer UHF-VHF
- Chief Engineer Top 40 Market VHF
- Major Market GSM-TV
- Major Market TV-AE
- GMS - GSMs - PDs All Markets

We have the personnel you need!

## ALLIED FIELDS

**Help Wanted Management**

**Technical Director/  
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Newly created position for RF engineer who also has audio experience to be in charge of all technical operations for small communications company. Responsibilities include overseeing: R&D, light manufacturing; repair and maintenance. Strong management and communication skills required. Send resume to: Mr. Hunt, Acoustiguide Corporation, 177 E. 87th St., NY, NY 10128.

**GENERAL MANAGER  
Immediate Opening**

Major distributor in North and South America markets of Hispanic and European Programing. Minimum experience: 2 years'. Please indicate salary history.

Send resume to: L.A. Roc, c/o STC, Rm 1803, 19 Rector St., New York, NY 10006/

### PAINTBOX ARTIST

High-End West Coast Facility has an opportunity for an artist/operator for its Quantel Paintbox. Experience, talent, creativity essential; also knowledge of video effects, strong organizational abilities and client contact skills. Send resume to Box E-27.

### SPORTSCASTERS WOULD BE SPORTSCASTERS

The American Sportscasters Assn.-Seminar on the "Essentials of Sportscasting"—with Curt Gowdy, Don Dunphy, Jack Brickhouse, Marty Glickman, and CBS's Terry O'Neill and NYU. June 26th incl.: Tape critique, employ. oppts., etc. Write of call ASA, 150 Nassau St., NYC 10038/212-227-8080.



If your job hunting is stymied by stale leads for jobs that opened up three or four weeks ago, you need MediaLine. It's the broadcast industry's only daily updated job listing. Get fresh job leads. Get MediaLine. 312/855-6779.

### Radio & TV Programing

This space could be working for you for a very low cost . . . and it reaches a most responsive audience.



### Lum and Abner Are Back

. . .piling up profits for sponsors and stations. 15-minute programs from the golden age of radio.

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1-800-824-7888 OPR. 869

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INCLUDES  
GUIDANCE AND SUPPORT FOR PRODUCING  
YOUR OWN RADIO & TV SHOW OF CHINA

Paul Hale (303) 633-4795  
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### For Sale Equipment

### FOR SALE

**Scientific Atlanta  
Series 8000s Cassagrain  
10 meter earth terminal**

- Good condition
- South FLA location

**Call GENE STRICKLAND  
(305)272-2521**

### Miscellaneous

### VIDEOGRAPHERS

*Earn Extra \$\$\$*

Your excess footage could be our commercial backgrounds. Call or write for more info.:

**DTL**  
*enterprises*

4211 Hubbell Avenue  
Des Moines, Iowa 50317  
515/263-3066

### Wanted to Buy Stations

### ATTENTION OWNERS!

Expert operator ready to buy first station(s). All deals considered but prefer FM only or AM/FM combos with owner financing. All price ranges. Strictest confidence. Box E- 36.



If you're a Video Designer or Writer/Producer with a reel that can give us goose bumps, we have a real opportunity for you to give America goose bumps. Because you'll be working for Tribune Broadcasting, producing nationally syndicated promotional materials.

Send resume and reel, but don't call:

**Jim Ellis  
Tribune Broadcasting Company  
435 North Michigan Ave. Suite 1900,  
Chicago, IL 60611**



"25 YEARS EXPERIENCE  
GOES INTO EVERY SALE"

*H. B. La Rue,*  
*Media Brokers*

RADIO • TV • CATV • APPRAISALS

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500 East 77th Street  
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New York NY 10021  
(212) 288-0737

**WEST**  
9701 Wilshire Boulevard  
Suite 700  
Beverly Hills CA 90212  
(213) 275-9266

**SOUTH**  
6201 Powers Ferry Road  
Suite 455  
Atlanta GA 30339  
(404) 956-0673  
HAL GORE, Vice-pres.

## For Sale Stations

| Location | Size | Type  | Price   | Terms  | Contact          | Phone          |
|----------|------|-------|---------|--------|------------------|----------------|
| ID       | Med  | AM/FM | \$2300K | Terms  | David LaFrance   | (303) 234-0405 |
| Plains   | Met  | AM/FM | \$2000K | Terms  | Peter Stromquist | (818) 366-2554 |
| Rky.Mtn. | Maj  | AM/FM | \$2000K | Terms  | Greg Merrill     | (801) 753-8090 |
| TX       | Sm   | AM/FM | \$1400K | Cash   | Bill Whitley     | (214) 680-2807 |
| CA       | Met  | FM    | \$1250K | Terms  | Jim Mergen       | (818) 366-2554 |
| CO       | Sm   | AM/FM | \$1150K | \$300K | David LaFrance   | (303) 234-0405 |
| OK       | Sm   | 2 FMs | \$750K  | \$125K | Bill Whitley     | (214) 680-2807 |
| NY       | Sm   | FM    | \$750K  | Terms  | Ron Hickman      | (401) 423-1271 |
| IL       | Med  | AM/FM | \$725K  | \$125K | Bill Lochman     | (816) 941-3733 |
| ID       | Med  | AM/FM | \$550K  | \$100K | Greg Merrill     | (801) 753-8090 |
| NC       | Met  | AM CP | \$500K  | Terms  | Mitt Younts      | (202) 822-8913 |
| NC       | Sm   | FM    | \$350K  | \$117K | Mitt Younts      | (202) 822-8913 |
| IA       | Sm   | AM    | \$350K  | \$75K  | Bill Lochman     | (816) 941-3733 |

For information on these properties, please contact the Associate shown. For information on other availabilities, or to discuss selling your property, contact Janice Blake, Marketing Director, Chapman Associates Inc., 8425 Dunwoody Place, Atlanta, GA 30338, 404-998-1100.



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nationwide media brokers



**R.A. Marshall & Co.**

Media Investment Analysts & Brokers

Bob Marshall, President

**AM station with specialized format serving top 100  
southeastern market. \$450,000 with \$100,000 down,  
assumptions of approximately \$180,000 possible.**

508A Pineland Mall Office Center, Hilton Head Island, South Carolina 29928 803-681-5252

### FLORIDA GULF COAST

Spin-off sale to meet FCC divestiture requirement. 2500w AM station in booming Northwest Florida. Priced to sell at \$210,000 cash. Minority inquiries invited. (904)837-5269,

**KAREN K. WARD**  
BROKER

### FOR SALE SE PENNSYLVANIA

500 watt AM daytimer with pre & post authority additional modest 24 hour authority. Excellent equipment and valuable real estate. Serving highest per capita/fastest growth middle market. Unduplicated format and network affiliations. Price \$295,000--attractive terms. Serious buyers only. Box E-24.

- UHF TV. NE Massachusetts. A bargain for \$6 million
- Class C. NW California. \$19 million
- AM/FM covering large Texas city. \$2.1 million

**Business Broker Associates**  
615-756-7635, 24 hours.

### FOR SALE

5kw radio station located in state capitol metro in sunbelt state. Currently daytimer, can go 24 hours with shift of tower site. Priced under half million. Contact Box E-25.

### PROFITABLE CLASS C FM TOP 100 SUNBELT MARKET

will be sold be individual during July 1986. For particulars, principals only send financial qualifications and references to Box E-23.

### MAJOR MARKET SUNBELT

50kw - AM  
Accepting Bids  
(803) 582-1849

### LONG TERM STEADY CASH FLOW

Excellent coverage, Southeast metro market, non-directional, low dial, 5kw AM with specialty format. \$600,000 principles only. Box E-21.

### BILL - DAVID ASSOCIATES BROKERS-CONSULTANTS

303-636-1584  
2508 Fair Mount St.  
Colorado Springs, CO 80909

### NORTHERN MICHIGAN AM

Come to Grayling and own this 1kw AM daytime at 1590. With or without real estate. Low down payment and reasonable terms to qualified buyer. Perfect family station...in this attractive resort community \$125,000. Serious buyers only. 517-732-2474.

### WEST TEXAS CLASS C FM

\$850,000 cash  
South Central Texas Class C FM  
\$750,000 terms  
Both properties priced to sell  
Box E-42

### FOR SALE

\$65,000.00 cash, full time 1kw AM on 1400 in Vidalia, Louisiana-Natchez, Mississippi. Full details available from Jack Lazarus, (601) 445-5429 or P.O. Box 1286, Natchez, Mississippi 39120. Serious inquiries only.

For fast  
Action Use  
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**BOB KIMEL'S  
NEW ENGLAND MEDIA, INC.**

**THE NEW TAX LAWS...**

If passed - as proposed - will have a great effect on those counting on tax shelters. Check with your accountant - this may be a good time to invest in a Radio Station and we've got some good buys.

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802-524-5963

**NETWORK AFFILIATE TV**

Two station medium market beautiful facilities in growth market.

Also, new radio listings starting at \$160K in small, medium and major markets, some offering owner financing. Call or write us for details.

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P.O. Box 146  
Encino, California 91426  
Area Code (818) 988-3201

**GREAT STARTER IN  
EXCELLENT SOUTHEAST METRO**

Specialty format, non-directional 5kw AM with low dial position. LONG TERM STEADY CASH FLOW. \$600K. Principles only. Box E-62.

**TEXAS**

1000 Watt Fulltime Small Market AM with real estate. \$100,000, \$20,000 down. Box E-53.

High Power AM  
Top Ten Market 2.5 million

512/327-9570

**JAMAR RICE CO.**

110 Wild Basin Rd. # 245 • Austin, TX 78746

**FLORIDA CP**

Tampa Bay area AM  
\$125,000 plus tower site. Terms to qualified buyer

Jay Beckerman, Beckerman Assoc.  
P.O. Box 714, Phoenixville, PA 19460  
(215) 935-1758

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Put my over 30 years of service to work for you ...

BURT **SHERWOOD** INC.  
3125 Maple Leaf Dr. • Glenview, IL 60025  
**312-272-4970**



**100,000 WATT FM  
24 HOUR AM**

Prosperous area of 350,000 in the West. Grosses approx. 500,000/yr. \$800,000 - terms. Land & bldg. also available. RADIO, Suite 400, 8033 Sunset, LA 90046.

**BROADCASTING'S CLASSIFIED RATES**

All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Department, 1735 DeSales St., N.W., Washington, DC 20036.

**Payable in advance.** Cash, check, or money order. Full & correct payment **MUST** accompany **ALL** orders.

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. **NO** make goods will be run if all information is not included.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the classified advertising department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

Deadline is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday, & a special notice announcing the earlier deadline will be published above this ratecard. Orders, changes, and/or cancellations must be submitted in writing. (**NO** telephone orders, changes, and/or cancellations will be accepted.)

Replies to ads with Blind Box numbers should be addressed to:

(Box number), c/o BROADCASTING, 1735 DeSales St., N.W., Washington, DC 20036.

Advertisers using Blind Box numbers cannot request audio tapes, video tapes, transcriptions, films, or VTR's to be forwarded to BROADCASTING Blind Box numbers. Audio tapes, video tapes, transcriptions, films & VTR's are not forwardable, & are returned to the sender.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

**Rates:** Classified listings (non-display). Per issue: Help Wanted: \$1.00 per word, \$18.00 weekly minimum. Situations Wanted (personal ads): 60¢ per word, \$9.00 weekly minimum. All others classifications: \$1.10 per word, \$18.00 weekly minimum. Blind Box numbers: \$4.00 per issue.

**Rates:** Classified display (minimum 1 inch, upward in half inch increments), per issue: Help Wanted: \$80.00 per inch. Situations Wanted (personal ads): \$50.00 per inch. All other classifications: \$100.00 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space, Agency commission only on display space.

**Word count:** Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. Phone number with area code or zip code counts as one word each.

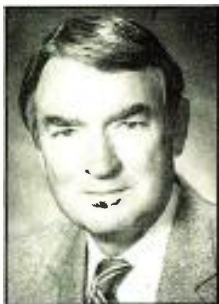
# Fates & Fortunes

## Media

**Eugene Cowen**, vice president, Washington, for ABC, named vice president, Washington, Capacities/ABC.



Cowen



Bohi

**Gene Bohi**, president and general manager, WDAU-TV Scranton, Pa. (which was sold last week [see "Changing Hands," this issue]), joins WGGT-TV Greensboro, N.C., as general manager. Bohi was general manager in 1973-84 of WGHP-TV High Point, N.C., which serves Greensboro, High Point, Winston-Salem, all North Carolina.

**William Weller**, general manager, Nationwide Communications Inc.'s WKZL(FM) Winston-Salem, N.C., named general manager of co-owned WGAR-AM-FM Cleveland.

Named division VP's of operating divisions, Community Tele-Communications Inc., Denver (CTCI is wholly owned cable television subsidiary serving 2,500,000 basic subscribers): **Barry Marshall**, VP, systems development, to division VP, TCI West; **Scott Hiigel**, group controller, to division VP, TCI central; **Jim Oswald**, group manager, to division VP, TCI Northcentral; **Marion Nowak**, group manager, to division VP, TCI Northeast; **Danny Bryan**, group manager, to division VP, TCI Southeast, and **Al Giannotti**, manager, cable investments, to division VP, TCI East.

**Carl Dickens**, director, news and programing, CBS-owned WBBM(AM) Chicago, joins co-owned KRQR(FM) San Francisco as VP and general manager.

**David Ingraham**, station manager, KNBC(TV) Los Angeles, joins McGraw-Hill Broadcasting, New York, as senior VP, finance, planning and administration.

**Dennis Martin**, general manager, KATE(AM)-KCPI(FM) Albert Lea, Minn., named VP.

**David Macejko**, general sales manager, WEBN(FM) Cincinnati, named VP and general manager.

**John Degan**, operations manager, KSTP-TV Minneapolis, named station manager.

**Skip Painton**, general sales manager, WMOD(TV) Melbourne, Fla., named station manager.

**John Gibbs**, from Herbst & Thue, Bloomington, Minn., law firm, joins Continental Cablevision of California as corporate counsel.

**Kathleen Tribiano**, manager, financial forecasting, NBC Radio, New York, named director, finance and administration, NBC Radio Networks. **Alvetta Korcha**, executive secretary to VP, broadcast standards, NBC, New York, named manager, commercial records, broadcast standards, NBC. **John Agoglia**, senior VP, business affairs, NBC Entertainment, New York, named executive VP, business affairs, NBC-TV.

**Dolf Beil**, from Ford Foundation, New York, joins Cablevision Systems Corp., Woodbury, N.Y., as director of management information systems.

## Marketing

**Gary Kubo**, group research director, Tatham-Laird & Kudner, Chicago, named partner.

Appointments, Bozell, Jacobs, Kenyon & Eckhardt, Omaha: **Kenneth Gard**, senior VP, to executive VP; **David Harken**, VP, to senior VP; **Jack Johnson**, VP and data processing manager, to senior VP; **Ray Willis**, senior analyst, to VP; **Mark Dillman**, corporate internal auditor, to VP, and **Ellen Moran**, associate creative director, to VP.

Elected VP's, BBDO, New York: **Doug Alligood**, manager of special markets; **Bill Harris**, print traffic manager; **Vincent Nigro**, executive art director; **Barry Urtheil**, executive art director; **Susan Wood**, creative supervisor. Elected VP, Detroit: **Leslie Mogul**, account supervisor.

Appointments, Hicks & Griest, New York advertising agency: **Hank Seiden**, executive VP and creative director, to president; **William Wurtzel**, senior VP, creative director, succeeds Seiden, and **Gerald Cutler**, senior VP, to executive VP, account services and media.

Elected VP's, McCann-Erickson, New York: **Christi Cicerelli**, supervisor of local broadcast; **Dana Ferguson** and **Robert Hiller**, account supervisors, and **David Matthews**, account director.

**Robert Meuser**, VP, account group supervisor, D'Arcy Masius Benton & Bowles, Chicago, named VP, management supervisor. **Willard Hemsworth**, VP, associate media director, DMB&B, to VP, media research director.

Appointments, Select Radio Representatives: **Thomas Turner**, Eastern regional manager, and **Andrea Rainey**, VP, marketing, both New York, and **James Forrer**, VP, Midwest regional manager, Detroit, to senior VP's; **Rick Fromme**, Southern regional manager, Dallas, and **Brian Robinson**, Western regional manager, San Francisco, to VP's; sales assistants to account executives: **Becky Price**, Dallas; **Darlene Thomas**, Detroit, and **Julie Barrack**, Los Angeles.

**Michael Rogers**, senior VP, Doyle Dane Bernbach, New York, assumes additional responsibilities as creative director.

**Robin Parker**, assistant media planner, Foote,

Cone & Belding, San Francisco, named media planner.

**Margaret M. Coudret**, VP, DFS Dorland/Direct, New York, named senior VP.

Appointments, Wunderman, Ricotta & Kline, New York: **Polly Langbort**, director of media, to executive VP; associate media directors named VP's: **Karen Harris**, **Juliet Munoz-Darnell** and **Ellen Weiss**.

**Bob Beatty**, media director and account supervisor, Lawrence Butner Advertising Inc., New York, named VP.

**Greg Sullentrop** and **William Oakley**, senior art directors, D'Arcy Masius Benton & Bowles, St. Louis, named VP's.

**Mary Bianchetti**, publicist, consumer public relations, Showtime/The Movie Channel, joins The Lippin Group, Los Angeles, as account supervisor.

**Mark Benenson**, account executive, Seltel, Los Angeles, joins Katz American Television there as account executive.

**Scott Morehead**, media planner, Needham Harper Worldwide, Chicago, named media supervisor.

**Robin Hurwitz**, from D'Arcy Masius Benton & Bowles, New York, joins HCM there as

## PUT YOUR CAREER IN SHERLEE'S HANDS



After years as the top news recruiter in broadcasting, Sherlee Barish has branched out as a personal manager.

She can help news people find their next position and then keep an eye on their careers for all the right moves in the future.

You can have her do what you can't always do on your own: Get a new position now and set a career plan for tomorrow. Call her.

### Sherlee Barish & Associates

Broadcast Personnel, Inc.

200 West 57 Street  
New York City 10019

212/977-3580

account executive.

**Donald Kline**, account executive, Cable Adnet, Malvern, Pa., named senior account executive. **Lori Spector**, from WHUM(AM) Reading, Pa., joins Cable Adnet as account executive, Reading area.

**Diana Edelmann**, media coordinator, KSTP-TV Minneapolis, joins Kolesar & Hartwell there as account coordinator.

**Yvette Fisher**, from N W Ayer, Chicago, joins Dawson, Johns & Black there as account executive.

**Tom Rees**, assistant account executive, Foote, Cone & Belding, New York, named account executive.

**Ted Jakubiak**, account executive, WFYR-FM Chicago, joins United Stations Radio Networks there as member of sales department.

**Barbara Vraspir**, marketing manager, King Videocable Co., Seattle, named VP, marketing.

**Sandy Martin**, account executive, KSHB-TV Kansas City, Mo., named account executive, marketing research specialist. **Dana Boyd**, traffic manager, KSHB-TV, named traffic-sales support manager.

**James Birschbach**, national sales manager, KGTW(TV) San Diego, named VP, marketing, for parent, McGraw-Hill Broadcasting, based in New York.

Appointments, KUSA(AM)-KSD-FM St. Louis: **Jon Gibson**, general sales manager, to VP, sales; **Bob Rowe**, local sales manager, to regional-local sales manager, and **Carol Hohl**,

member of sales department, to cooperative advertising coordinator.



Deushane

Weslaco, Tex., as general sales manager.

**Barb Powell**, from KUGN-AM-FM Eugene, Ore., joins KMTR-TV there as national-regional sales coordinator, succeeding Julie Strandlien, named program director (see "Programming," below).

**Carrie Hill**, manager, sales service, KNBC(TV) Los Angeles, named manager, sales administration and services.

**Mark Altschuler**, general sales manager, Antonelli Media Training Center, New York, joins WGN-TV Chicago as national sales manager.

**John Kiessling**, research manager, KYW-TV Philadelphia, to research director.

**Dinkette Loughery**, national sales coordinator, WTVN-TV Columbus, Ohio, named traffic manager.

**Tyrone Noble** and **Daniel Johnson**, account

executives, KOMO-TV Seattle, named co-local sales managers.

**Chris Westerkamp**, general sales manager, KITN-TV Minneapolis, joins KPIX(TV) San Francisco as local sales manager.

**Cedric Watkins**, account executive, KGO-TV San Francisco, joins KCBS-TV Los Angeles as local sales account executive.

**Mark Bond**, account executive, Cable TV Puget Sound, joins KCPQ(TV) Tacoma, Wash., as account executive.

**Marilyn Rangel**, from KTLA-TV Los Angeles, joins KTTV(TV) there as account executive, local sales.

## Programming

**Sheila Nevins**, producer, Spinning Reels, New York, joins HBO there as VP, documentaries and family programming. **Lucy Chudson**, director, family programming, HBO, named VP, family programming.



Mazzo

**Rosemary Mazzo**, director, international sales administration, Lorimar-Telepictures, Los Angeles, named VP, international sales administration. **Jon Gilbert**, general attorney, West Coast, labor relations department, ABC, Los Angeles, joins Lorimar-Telepictures there as VP, labor

relations.

Named senior VP's, United Artists/Metro Goldwyn Mayer Distribution Co., Culver City, Calif.: **Budd Filippo**, VP, marketing administration; **Carole Handler**, VP and general counsel, and **Paula Garrett Kelley**, VP, media and co-op advertising.

**Gary Worth**, president, BrightStar Communications of America, subsidiary of Samuel Broadcasting, Los Angeles-based licensor and distributor of U.S. television programming to broadcasters and cable television operators in Europe, Africa and Far East, assumes additional responsibilities as president and chief operating officer of Samuel Broadcasting. **Carol DeBolske**, station relations supervisor, Wold Communications, joins BrightStar Communications as syndication manager, remaining based in Los Angeles.

**Richard Berman**, executive director, dramatic programming, Paramount Network Television, Los Angeles, named VP, long-form and special projects.

**Ted Baer**, president, Ted Baer Productions, Los Angeles, joins United Artists Television there as VP, business affairs.

**Kathy Haynsworth**, director of finance and contract administration, Orion Television Syndication, Los Angeles, named director of administration.

**Neil Russell**, senior VP, programming acquisitions and development, Orbis Communications, named interim national sales manager following resignation of **Peter Schmid**, who had been VP, station sales.

**Nancy Stover**, from Beam Communications

# Broadcasting

The Newsweekly of the Fifth Estate

1735 DeSales Street, N.W., Washington, D.C. 20036-4480

Please send ... (Check appropriate box)

☐ **Broadcasting Magazine**

☐ 3 years \$175 ☐ 2 years \$125 ☐ 1 year \$65 ☐ 6 mos. \$32.50

(International subscribers add \$20 per year)

☐ **Broadcasting Cablecasting Yearbook 1986**

The complete guide to radio, TV, cable and satellite facts and figures—\$90 (if payment with order \$80) **Billable orders** must be accompanied by company business card or company purchase order. Off press April 1986. Please give street address for UPS delivery.

To order by **MASTERCARD**, **VISA** or **CHOICE** credit cards, phone toll free 800-638-SUBS

Name \_\_\_\_\_ ☐ Payment enclosed

Company \_\_\_\_\_ ☐ Bill me

Address \_\_\_\_\_ Home? Yes ☐ No ☐

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Type of Business \_\_\_\_\_ Title/Position \_\_\_\_\_

Signature \_\_\_\_\_ Are you in cable TV operations ☐ Yes  
(required) ☐ No

For renewal or address change  
place most recent label here

Corp., Miami, joins The Weather Channel, Atlanta, as regional sales manager, central region.

**Mark Freedman**, from Taft Merchandising Group, licensing arm of Taft Broadcasting, joins Harmony Gold, New York, as VP, licensing.

**Lorraine Johnson**, assistant general counsel, Telepictures Corp., Los Angeles, named director, corporate legal affairs, Lorimar-Telepictures Administration Group, and secretary, Lorimar-Telepictures Corp. **Lee Dannacher**, producer, Rankin/Bass Productions, wholly owned subsidiary of Lorimar-Telepictures, named VP.

**Seymour Kaplan**, VP, affiliate relations, Lifetime, Dallas, named VP, affiliate relations, with overall responsibility for that division. He will continue to be based in Dallas.

**Mat Tombers**, manager of sales, Western region, Arts & Entertainment Network, Los Angeles, named director of sales, Western region. **Frances Lawrence**, national advertising director, *High Technology* magazine, New York, joins A&E as director of sales, East, based in New York. **John Swords**, account executive, Cable Networks Inc., New York, joins A&E there as account executive.

**John Rohrs Jr.**, head of JPR Television Sales, Atlanta, joins Embassy Telecommunications, Chicago, as Midwestern sales manager.

**Julie Strandlien**, national-regional sales coordinator, KMTR-TV Eugene, Ore., named program director, succeeding **Judith Bell**, who joins KRON-TV San Francisco as assistant program director.

Appointments, Group W's KYW-TV Philadelphia: **Susan Cohen-Dickler**, producer, *Evening Magazine*, to executive producer; **Stan Gibell**, studio producer, *Evening Magazine*, to producer, *Saturday Night Dead* horror movie series; **Ray Giuliani**, from central booking office, Group W, Philadelphia, to associate producer, *People Are Talking*; **Kathy Goree**, associate producer, *People Are Talking*, to field producer, *Evening Magazine*; **Eileen Shaw**, researcher, *Evening Magazine*, to associate producer, *People Are Talking*, and **Lisa Nee**, senior producer, local programing, WCCO-TV Minneapolis, to executive producer, local programing.

**Sharon Blair**, VP, programing, Connecticut Public Television, Hartford, to director of programing and public relations.

**Ed Walker**, air personality, WMAL(AM) Washington, joins WWRC(AM) there in same capacity.

## News and Public Affairs

Appointments, ABC News: **Paul Slavin**, bureau producer, ABC News, Washington, to producer, *World News Tonight With Peter Jennings*, based in Washington; **Neal Shapiro**, producer, ABC News, New York, to producer, *World News Tonight* there; **Beth Sovern**, associate producer, futures, *World News Tonight*, New York, to associate producer, field reports, for *World News Tonight*, and **Janet Boyle**, production associate, *World News Tonight*, New York, to production associate, futures, for program. ABC News producer and

correspondent reassignments at domestic and overseas bureaus: **Al Dale**, Denver correspondent, to Atlanta in same capacity; **Bill Stewart**, Tokyo bureau chief, to Boston bureau chief; **Maria Casby**, Moscow producer, to Boston producer; **Greg Dobbs**, Paris correspondent, to Denver in same capacity; **Ray Homer**, Rome producer, to Tokyo bureau chief; **Hal Walker**, Bonn correspondent, to Frankfurt bureau chief; **Charles Glass**, London correspondent, to Rome in same capacity; **Derwin Johnson**, Beirut bureau chief, to Middle East bureau chief, based in Rome; **Eileen O'Connor**, London producer, to Moscow producer.

Appointments, Group W's KYW-TV Philadelphia: **David Krakow**, producer for Group W's Newsfeed Network, to assignment editor; **Derek Muir**, field producer, *Evening Magazine*, KYW-TV, to documentary producer-writer, and **Suzanne Hansberry**, from WCAU-TV Philadelphia, to writer-producer, news.

**Cathy Lasiewicz**, senior producer, weekend editions, *The CBS Evening News with Dan Rather*, named national assignment editor. She succeeds **David Fitzpatrick**, named producer, investigative unit, *CBS Evening News*.

**Robert Overmyer**, retired Marine Corps colonel and former astronaut, joins NBC news as consultant on space-related matters. His initial responsibility will be analysis of report of presidential commission investigating Shuttle accident. Overmyer is former commander of Challenger shuttle.

**Margaret Sandwick**, from MTV Networks, New York, joins Lifetime there as VP, public affairs.

**Mark Walton**, Washington anchor-correspondent, CNN, named to newly created position of correspondent, special reports unit.

**Al Holzer**, from WHEC-TV Rochester, N.Y., joins KMOX-TV St. Louis as news director.

**Ann Ervin**, general assignment reporter, KMTV(TV) Omaha, joins KGAN-TV Cedar Rapids, Iowa, as Iowa City bureau chief.

Appointments, Gillett Group's WOKR(TV) Rochester, N.Y.: **Mike Rindo**, anchor and managing editor, co-owned WEAU-TV Eau Claire, Wis., to managing editor; **Brad Waite**, chief photographer, WEAU-TV, to general assignment photographer; **Jane Flasch**, anchor-reporter, WLUC-TV Marquette, Mich., to anchor reporter, and **Diana Wightman**, reporter, WRQC-TV Rochester, N.Y., to reporter.

**Cameron Harper**, anchor, WTHR-TV Indianapolis, joins KTVK-TV Phoenix as anchor.

**William Martin**, reporter and fill-in anchor, WHIO-TV Dayton, Ohio, joins WTVN-TV Columbus, Ohio, as reporter.

**Gary Jenkins**, from WGBB-TV Springfield, Mass., joins WTNH-TV New Haven, Conn., as morning anchor.

**Bryan Glazer**, from WOR-TV New York, joins WTAJ-TV Philadelphia as general assignment reporter.

**Jay Huyler**, sports director, KMIR-TV Palm Springs, Calif., joins WMTV(TV) Madison, Wis., as weekend sports anchor.

**Joyce Taylor**, from KREM-TV Spokane, Wash., joins WFMV-TV Greensboro, N.C., as weekend weathercaster.

## Technology

**Francis X. Carroll**, VP, administration, Sony Broadcast Products Co., Park Ridge, N.J., named senior VP, finance and administration.

**Alfred Sturzone**, group director, production services, management information systems, ABC, New York, named VP, systems engineering-applications support, MIS.

**Fred Austin**, senior VP, operations, DeLuxe Laboratories, Hollywood, named executive VP, operations. **Tom Johnston**, assistant VP, television, DeLuxe, named VP, production.

**Allan Priault**, VP and general manager, King Features Syndicate, New York, joins CNR Partners there as VP. CNR is joint venture of Citicorp, Nynex and RCA, formed to research and develop interactive electronic services.

## Promotion and PR

**Alan Baker**, VP, press information, NBC, New York, named VP, media, Olympics, NBC.

**Larry Rifkin**, VP, public relations, Connecticut Public Television, Hartford, Conn., to director of programing and public relations.

**Deborah Gallant**, writer-producer, Abraham & Straus Department Stores, New York, joins WBGO-FM Newark, N.J., as public relations

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director.

**Mary Beck**, operations assistant, KPLR-TV St. Louis, named promotion assistant.

**Rosemarie Torres Johnson**, researcher, WNEV-TV Boston, named publicist.

## Allied Fields

**Robert L. Hosking**, president of CBS Radio, joins National Association of Broadcasters radio board. He succeeds Eugene Lothery, former vice president of CBS Owned AM stations, now vice president and station manager, WCBS-TV New York.

**John Agoglia**, senior VP, business affairs, NBC Entertainment, and executive VP, NBC Productions, named to executive committee, Academy of Television Arts and Sciences.

**Richard Beesmyer**, VP, liaison, station affairs, ABC-TV, New York, joins Kalil & Co Inc. there as media broker.

**Sharon Sorkin**, senior research analyst, ABC, New York, joins Nielsen Television Index there as member of marketing staff, Eastern region agency-network service.

**Donald Menchel**, president, MCA Television, New York, elected trustee, Brandeis University, Waltham, Mass.

**Alex Horwitz**, VP, Orion Entertainment Corp., Los Angeles, leaves to form own television consulting firm, Alex Media.

**Hal Narotzky**, account supervisor, Media General Broadcast Services, New York, named manager, new business development.

**Bill Slatter**, formerly manager, personnel recruitment, NBC Owned and Operated Stations, based in Chicago, has formed own talent recruitment and coaching business, based in Evanston, Ill. He will continue to do some talent searching for NBC O&O's and NBC News.

**Richard Riggs**, president, Riggs Broadcasting Corp., Lima, Ohio, has sold WCIT(AM)-WLSR(FM) Lima to Allen Broadcasting Corp., Cleveland (see "Changing Hands," page 132), and started his own broadcast consultancy in Lima.

Appointments, Nielsen Station Index, New York, in restructuring of management: **Paul Baard**, marketing manager, agency-advertiser service, to VP, manager, new business development; **Louis West**, VP, New York agency-advertiser regional sales-service manager, to VP, marketing manager, agency-advertiser service; **Barbara Zidovsky**, VP, to VP, manager, regional agency-advertiser service; **Bruce Smithwick**, VP, to VP, regional manager, agency-advertiser service; **Robert Paine**, marketing development executive, to manager, regional broadcaster service; **Trudi Cowlan**, VP, to Monitor Plus coordinator.

Appointments, Arbitron: **Stephen Later**, from Foote, Cone & Belding, Chicago, to account executive, advertiser-agency television sales there; **Lindsay Rose**, research analyst, Blair Radio, New York, to client service representative, radio representative and network sales there; **William Fritz**, client service representative, radio representative and network sales, New York, to radio account executive there; **David Bright**, research manager, WCAU-TV Philadelphia, to client service representative,



**On board.** A portrait of the ABC Affiliates Association's new board of governors (l-r): L.D. Nick Bolton II, WBRC-TV Birmingham, Ala.; William Duhamel, Duhamel Broadcasting Enterprises, Rapid City, S.D.; William Webb, WCTI-TV New Bern, N.C.; Robert Price, KTWO-AM-TV Casper, Wyo.; outgoing board chairman, Joe Jenkins, KVUE-TV Austin, Tex.; newly elected board chairman, Mickey Hooten, VP, Hearst Corp., and general manager, television, Hearst Broadcasting; newly elected vice chairman, John Behnke, Fisher Broadcasting; David Lane, WFAA-TV Dallas; new board secretary Charles Sherman, WHOI-TV Creve Coeur, Ill. (Peoria); new board treasurer Gilbert Lefkovich, WGBB-TV Springfield, Mo., and Clyde Payne, WBKO-TV

television station sales, and **Lisa Segall**, from Selcom Radio, Atlanta, to account executive, radio station sales there.

Elected officers, Michigan Corporation for Public Broadcasting, Lansing, Mich.: **Steve Meuche**, WKAR-AM-FM East Lansing, chairman; **Bill Grigalunas**, WCMU-FM-TV, vice chairman; **Gordon Lawrence**, WFUM(TV) Flint, secretary and **Tom Hunt**, WCMU-FM Mount Pleasant, treasurer.

## Deaths



Davis

services for ARTS cable service, operated by Hearst/ABC Video Services. He was named to his most recent post upon merger of ARTS with Entertainment Channel pay service. In 1972-80, Davis was freelance writer-producer with his wife, Julie. During that time he produced for PBS and Canadian Broadcasting Corp. Prior to that time, Davis was with National Educational Television, forerunner of PBS, where he was director of cultural programs and won three Emmys and two Peabodies for his work. He is survived by his wife, son and daughter.

**Donald H. Till**, 56, director of communications, *Washington Post*, and communications vice president, Los Angeles Times-Washington Post News Service, died of heart attack May 31 at London home of his son, Phillip, European radio correspondent for NBC News. He had also been communications manager for United Press International in Eu-

rope and New York. He is survived by his wife, Isobel, four sons and daughter.

**Don MacLaughlin**, 79, television, radio and stage actor who played part of Chris Hughes on CBS-TV's daytime serial, *As the World Turns*, for past 30 years, died May 28 at his daughter's home in Goshen, Conn. In 1930's, MacLaughlin performed in numerous radio serials, including role of David Harding in *Counterspy* series. He first appeared on television in 1954 when radio soap, *Road of Life*, came to television. He was cast member on pilot for *As the World Turns* in 1955, and featured member when it debuted in April 1956, reportedly first half-hour daytime serial on television. He is survived by two sons and daughter.

**Richard Birnie**, 61, VP, Viacom Productions, Los Angeles, died of heart attack May 31 at his home in Woodland Hills, Calif. Birnie's 36-year career also included posts at Republic Pictures, MGM, Universal and Cannell Productions. He had been VP, Viacom Productions, for past two years. Birnie is survived by two daughters and son. Daughter Robin is production assistant at Viacom, and daughter Allison is with Group W's *Home Magazine*. Son, Cameron, is freelance art director.

**Gene Bethman**, 72, host of morning program on WEST(AM) Easton, Pa., for 50 years, died of heart attack May 17 at his home in Easton. Bethman was first heard over WEST on Feb. 17, 1936, day station began broadcasting, and was last heard Friday morning, May 16, day before his death. On station's 50th anniversary last February, Charles Osgood saluted Bethman with verse on his CBS Radio feature, *The Osgood File*. He is survived by his wife, two sons and daughter.

**Charles Scott King**, 56, veteran news and sports director most recently with WINS(AM) New York, died of complications from pneumonia May 26 at St. Joseph's hospital, Paterson, N.J. King's career included eight years as sportscaster at WNEW-AM-FM New York and coverage of 1976 Olympics for NBC. He is survived by his wife, Louise, five sons and two daughters.

## Gordon Link: M-E's traveling man

Gordon Link has been kept busy the past year crisscrossing the Atlantic and Pacific Oceans and various seas to parts of Europe and other locales as widely scattered as Thailand, Hong Kong, Brazil and Venezuela.

Link is executive vice president and director of McCann-Erickson Worldwide and the agency's top-ranking media professional. The post is relatively new to Link and to McCann. He assumed the job officially only three months ago, although he had served without portfolio for almost a year.

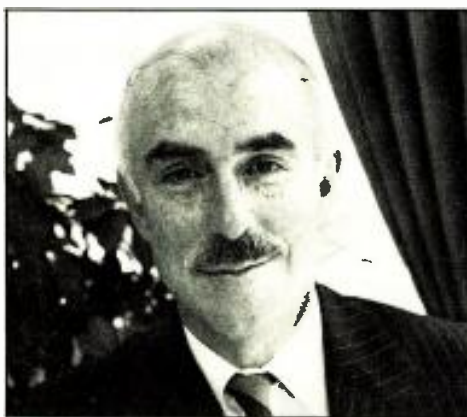
Link's universe expanded when he changed titles from executive vice president and U.S. director of media services to the one he now holds. He currently oversees 117 agencies in 63 countries. Worldwide billings of the agency complex in 1985 reached \$2.3 billion, of which \$834 million came from the U.S. McCann employs about 1,500 media specialists worldwide.

Link is still very much involved with domestic media and continues to grapple with such issues as the 15-second commercial, zapping, the in-house media services, and declining TV network shares. But he is convinced that over the next few years, the advertising of global brands will increase in importance. He believes the growth will be fueled by an expansion in the number of overseas television stations, the privatization of media and new media technology, particularly the satellite. "Global marketing, while in its infancy, is a reality," Link observes.

McCann-Erickson Worldwide has long been active in advertising in many countries of the free world, but the strong accent on international is a fairly recent phenomenon. Link notes that that accent has led to the establishment by McCann of the Worldwide Media Communications System, consisting of top McCann media officials in the U.S. and overseas. WMCS is charged with disseminating the most current media information affecting clients' marketing programs. Among WMCS's recent projects: a worldwide media guide, a new media technology review, a cinema advertising review, a TV commercial review and a global youth market study.

His new post has kept him globe-hopping on a long list of projects, but Link revels in the hectic pace. He describes himself as "a high-energy, extroverted person" who has always welcomed hard work and responsibility.

During his college years at the University of Pennsylvania he held part-time jobs to earn extra money. He was president of the junior class, manager of the varsity football team and a member of the Sphinx, the senior honor society. He received his BS in history in 1958. Link served for a year in the U.S. Marine Corps Reserve before embarking on



GORDON LESLIE LINK—executive vice president and worldwide director of media services, McCann-Erickson, New York; b. Aug. 11, 1936, Philadelphia; BS, history, University of Pennsylvania, 1958; Sergeant, U.S. Marine Corps Reserve, 1958-59; trainee, media buyer/planner, BBDO, New York, 1959-60; broadcast supervisor, Ogilvy, Benson & Mather (now Ogilvy & Mather), New York, 1960-65; program supervisor, McCann-Erickson, New York, 1965-67; account executive, McCann-Erickson, 1967-68; vice president and account supervisor, McCann-Erickson, 1968-70; account executive, ABC-TV, New York, 1970-75; vice president and Eastern sales manager, ABC-TV, 1975-78; vice president and Eastern sales director, ABC-TV, 1978-84; executive vice president, U.S. director of media services, McCann-Erickson, New York, 1984-86; present post since March 1986; m. Susan Nerenberg, May 19, 1984; children (by previous marriage): Helen, 25; Jennifer, 22; Katherine, 21.

a career. He recalls being interested in communications and attracted to advertising.

He headed for New York in 1959 and after pounding the pavement for several months joined a training program at BBDO. He was assigned to a number of different departments and "when I got to the media department, a light went on in my mind." He spent about a year in media buying and planning at BBDO before moving on to Ogilvy, Benson & Mather (now Ogilvy & Mather) in 1960 as a broadcast supervisor. He remained at Ogilvy for five years, leaving in 1965.

In that year, he began his first tour of duty with McCann-Erickson in the broadcast program department. In 1967, he broadened his advertising horizon by shifting to account work and was soon named a vice president and account supervisor on Coca-Cola.

Link's exposure to broadcasting during his assignments at Ogilvy and McCann made him receptive when ABC-TV beckoned in 1970. He began as an account executive and was advanced to vice president and Eastern sales manager in 1976 and vice president and Eastern sales director in 1978. He remained at ABC for 14 years, leaving in 1984 to return to McCann.

"What I especially liked about the ABC job was that I had a chance to sharpen my management skills," he says. "I found out I had a knack for managing people and enjoyed helping people to succeed." H. Weller (Jake) Keever, vice president in charge of network sales at ABC, who was Link's superior for 14 years there, remembers his colleague as "intelligent, dedicated and hard-working." Keever says ABC-TV tried to dissuade Link from leaving, "but the offer from McCann was just too good to turn down." Link says a principal reason he accepted the post at McCann, as executive vice president and director of U.S. media, was that his role would be largely managerial and supervisory, requiring both leadership and innovation.

Link has observed many changes in the media world over his 27-year career and says there will be others in the years ahead. But he is convinced that despite the growth of the new media, television will remain the dominant medium in the future.

"Cable television and VCR are having and will continue to have an impact on conventional television," says Link, "but they are not going to destroy the impact of television. TV is the greatest marketing and communications force ever devised and will continue in this role despite the fragmentation of the audience with expansion in the new media. It's true that TV is a mature medium, but viewing is as high as ever."

Link is also bullish about the prospects for radio in the media mix of the future. He points out that the advent of television caused dislocations for radio but the medium survived and flourished.

"Radio abandoned its role as a mass medium and carved niches for itself," says Link. "Radio today is a very effective tool to reach young people. Radio can present music to its various constituencies, and music is the emotional language of the young."

He views cable and videocassettes as supplementary to television. Cable has positioned itself as an alternative to commercial television, says Link, and he believes that is a mistake. He thinks rather that cable should position itself as a competitor to radio, labeling cable "radio with pictures."

He says cable has not fulfilled the expectations of its adherents but thinks cable will find its own niche. In the final analysis, he observes, "cable and videocassettes will be judged on the quality of programs they make available."

Link estimates that at present he spends 75% of his time on international responsibilities and 25% on domestic tasks. He says he has scarce time for hobbies, but likes to relax with deep-sea fishing in Mexico and cross-country skiing. He is an omnivorous reader and enjoys fiction, history and biography. One of Link's provocative prognostications: "I can see the day coming when television time will be sold by the second."

**Justice Department has reached agreement in principle with General Electric Co.** that eliminates antitrust problems that could have stalled GE's takeover of RCA. Department said **GE will sell its vidicon tube business to resolve antitrust concerns about its proposed merger with RCA**, which also produces vidicon tubes. Equipment is used in camera systems for television broadcasting and other systems to convert optical image into electrical signal. Complaint alleging that combination of vidicon tube businesses of two firms would violate Clayton Antitrust Act was filed in U.S. District Court, in Washington, on Friday (June 6). Filed with it was consent decree settling suit and requiring GE to sell vidicon tube business by Nov. 30, 1986. Justice said two firms combined accounted for about 99% of all silicon target vidicon tube sales for military applications in 1985 and about 90% of all antimony target vidicon tube sales for such applications. Annual sales of vidicon for those applications are about \$7 million. Douglas A. Ginsburg, assistant attorney general in charge of antitrust division, said that as result of agreement in principle, Justice will not seek to block merger with RCA.

**Representative Thomas A. Luken (D-Ohio)** has again urged network news chiefs "to hold a summit" and draft "voluntary guidelines" to govern broadcast coverage "of terrorist events." Luken, in "Dear Colleague" letter to all members of House—with copies to presidents of news divisions of ABC, CBS and NBC—cited NBC News's broadcast interview last month with Abu Abbas, who is said to have admitted masterminding hijacking of Italian cruise ship, Achille Lauro. "Television continues to play a vital role in terrorists' plans," Luken wrote. Luken and 11 other members of House originally made "summit" proposal last year following hijacking of TWA airliner and its aftermath, during which networks broadcast interviews with hostages from plane and their captors. Proposal, Luken noted, "was not received warmly by the networks." But he said Abbas interview demonstrates that "television continues to play a vital role in terrorists' plans." He said it is "a natural development of the broadcast policy followed in the TWA incident and suggests that there may be no limits to the cooperation between TV and terrorists, foreign and domestic." Luken and his 11 colleagues last year had suggested guidelines reflecting their concern with coverage of TWA hijacking. Following Abbas interview, Luken suggested one more: "No television interviews with fugitives from American justice" that are granted with understanding network will not disclose "hiding place of the fugitive." Abbas interview was granted with understanding location would not be reported. Luken letter, dated June 1, apparently did not cause sufficient stir at networks to have generated reaction by Friday (June 6).

**HBO signs pact with Warner.** Home Box Office Inc. and Warner Bros. said last week that they signed a licensing agreement which gives HBO and Cinemax the non-exclusive rights to exhibit Warner films over the next five years. However, the deal does provide for "exclusivity under certain circumstances," the companies said. The value of the deal will depend on how well Warner's films do at the box office, as well as the subscriber levels for HBO and Cinemax. But if Warner continues its position in the film industry, the "expectation" is the deal could be worth as much \$125 million to Warner annually. While the pact is described by both sides as non-exclusive, it is understood that HBO will pay a premium for films that Warner doesn't license to other pay-television companies.

A Showtime/Movie Channel executive insisted last week the company would not buy any of the Warner releases licensed to HBO, in keeping with its new posture that exclusivity is the best way to differentiate pay services and stimulate multipay. In recent months it has signed exclusive deals with Cannon Group, Atlantic Entertainment and Disney's Touchstone Films. In 1983 it signed an exclusive five-year pact with Paramount Pictures. Total exclusivity is the "end goal" for Showtime and The Movie Channel, the executive said.

**National Association of Broadcasters** last week filed supplemental brief urging Supreme Court to grant review of appeals court decision in **Quincy Cable TV**, which held that FCC's must-carry rules violate cable television systems' First Amendment rights. NAB petition was spurred by high court's decision on Monday to send *Preferred Communications*—another case involving question of cable television's First Amendment rights—back to district court in Los Angeles for trial (see page 36). NAB's supplemental brief was filed on Wednesday, day before Supreme Court was expected to consider whether to grant review in *Quincy*. NAB based supplemental petition on argument that lower courts, FCC and other government agencies and affected industries are in need of "clear guidance" from Supreme Court on extent of First Amendment limitations on cable television regulation. And fact that *Preferred* has been referred back to district court for trial, brief says, means second decision in that case by Supreme Court "is several years away, if indeed the case ever returns to this court."

**Discussions were underway last week between White House, ABC and other networks regarding coverage of President Reagan** and other public officials taking part in **Liberty Weekend** ceremonies over July 4 weekend. Controversy developed last week over ABC's \$10-million exclusive contract. ABC offered to provide pool coverage of July 3 "lighting of the statue" events, but other networks said that was inadequate. Arguing that appearance by President and other public officials is news item that cannot be licensed CBS, NBC and CNN argued for access. Resolution of controversy is expected by Monday or Tuesday (June 9 or 10). Presidential spokesman Larry Speakes said in press briefing last Thursday (June 5) that ABC and *Liberty Weekend* Executive Producer David Wolper had been made aware of problem by White House. Speakes said White House favors greatest possible access to coverage of ceremonies, but that it recognizes contractual agreement with ABC. On June 2, Speakes replied to letter from Washington bureau chiefs of CBS, NBC, and CNN with assurance that greatest possible access would be pursued.

**KNBC(TV) Los Angeles** announced last week it will **discontinue using Arbitron ratings** for any purpose beginning today (June 9). Station has two more years on its contract with Arbitron. John Rohrbeck vice president and general manager, said move was result of loss of confidence in Arbitron to accurately measure market. In statement, Rohrbeck said major inequities in Arbitron's placement of its meters throughout market were cause of concern. Station recently requested information on meter placement. Specifically parts of west side of Los Angeles, including Santa Monica, Malibu, Pacific Palisades, Brentwood and Beverly Hills, were mentioned as not being adequately metered. Rohrbeck said Nielsen's meter placement was adequate.

In effort to improve dismal ratings program has generated in first six weeks of 13-week run, CBS is shifting news magazine program **West 57th from 8-9 p.m. on Wednesdays to 10-11 p.m. same night**, effective June 11. So far, show has averaged 7.9 rating and 1 share in 8 p.m. slot. News executives are hoping show will find more news-oriented audience at 10 p.m. CBS executives have stated that program is in danger of being cancelled unless rating pick up.

**NBC** has ordered two episodes of **The Storyteller** from Henson Associates as **midseason replacement** for coming prime time season. *The Storyteller* will use each episode to tell folk tales "filled with fanciful creatures and humans in strange, wonderful lands." Liv actors and Henson puppets, designed and built by Henson's Creature Shop in London, will be used in each episode. No host for series has been named. Production will begin in London this summer.

**TV stations not transmitting stereo audio or using related multichannel sound service subcarriers should suppress inadvertent noise in BTSC system pilot frequency**, FCC said in declaratory ruling last Thursday (June 5). Stereo pilot tone alerts BTSC stereo receivers of incoming multichannel sound broadcast and activates sets' stereo

**Satellite setback.** *Intelsat was hit hardest by the loss of Ariane-space's Ariane rocket two weeks ago. After all, it was Intelsat's F-14 satellite that went down with the rocket. Among the many others affected by the loss and the indefinite delay of Ariane-space's launch schedule were Pan American Satellite Corp. and GTE Spacenet. For Panamsat, the delay caused by the failure was both good and bad.*

*According to Panamsat President Fred Landman, the good news is that the delay will give Panamsat more time to win Intelsat approval of its plan to launch a satellite to provide service between the U.S. and Peru. It had been under pressure from Ariane-space to meet an October launch date. The bad news involves insurance. Anyone who is putting a \$60-million asset atop a launch vehicle has to be nervous, Landman said. This loss, coming on the heels of several others, will make getting insurance at a reasonable premium tougher than ever.*

*GTE Spacenet had planned to launch GSTAR III aboard Ariane in late November or early December. According to Troy Ellington, vice president, satellite programs, its principal customer was Federal Express, which planned to use it for its extensive digital communications network. GTE Spacenet will be able to accommodate Federal Express traffic on current GSTAR II until GSTAR III is launched, he said, but initiating service on GSTAR II will require Federal Express to go to the expense of repointing every earth station in its network when it switches to GSTAR III.*

New York state trial judge has ruled that **surveillance tapes used as evidence in criminal case involving former Secretary of Labor Raymond J. Donovan may be copied by news organizations.** Justice John P. Collins granted NBC's request that it be permitted to copy tapes as they are entered into evidence at trial, scheduled to start on Sept. 2. Tapes were made in 1979 in FBI investigation of alleged crime ring at meatpacking plant owned by William P. Masselli. Masselli did business with Schiavone Construction Co., which Donovan co-owns. Bronx District Attorney Mario Merola plans to use tapes in prosecuting charges that Donovan, Masselli and eight other men evaded statutory requirements that they set aside 10% of \$186-million subway-tunneling contract for minority-owned contractors.

**Dorothy Green, 37, former Capital Cities/ABC News technical manager in Washington, through her attorneys Mark Lane and Linda Huber, has filed \$20-million suit against network and three of its employees in U.S. District Court.** Suit charges she was "subjected to unlawful discrimination on basis of race and sex, to unlawful retaliation and to intentional infliction of emotional distress" in violation of District of Columbia Human Rights Act. She has also charged ABC with practicing "a pattern" of racial and sexual discrimination. Green said she made internal complaint of discrimination in December 1985. On May 14, 1986, she filed complaint in District of Columbia Superior Court against ABC and Capcities/ABC, charging "unlawful discrimination." Huber filed complaint in federal court May 29, withdrawing superior court suit June 3. Allegations of retaliation were added to second suit after Green was fired from network May 16 for alleged dishonesty. ABC spokeswoman said: "There is no merit to Ms. Green's claims. They are virtually identical to a lawsuit she previously filed against the company and withdrew. As was done in that case, ABC will be filing an answer denying the claims and counterclaiming against Ms. Green."

light. In partial grant of ruling requested by engineering consulting firm, Hammett & Edison, in April, 1985, commission said "monophonic stations that transmit excessive energy at 15,734 hz [pilot frequency] would thwart the commission's efforts to protect the BTSC pilot tone." FCC rejected request TV stations terminate stereo pilot carrier during monaural programs, however, and said policy applied to TV would be same as granted to FM in 1973 ruling which leaves determination up to individual licensee.

**Viacom said last week it was planning \$200-million Eurodollar debt offering (due 2001).** Offering will be managed by Credit Suisse First Boston Ltd. and Donaldson Lufkin & Jenrette Securities. Proceeds will be used to repay portion of \$217-million debt incurred to finance repurchase of 2.5 million Viacom shares held by Carl Icahn. Eurodollar offering throws into question earlier U.S. offerings, one involving notes and other package of stock and warrants, together valued at more than \$500 million. Those offerings, filed with SEC on May 14, are still pending at commission, but Viacom said last week it hadn't decided whether it would go ahead with them if approved. Company said Icahn repurchase would result in one-time charge against net earnings of about \$28 million for second quarter of 1986 and that it therefore would report "significant net loss" for quarter. Second quarter of last year, it reported earnings of \$9 million. Earnings for company's first quarter of 1986 were \$4.2 million, down from \$6.2 million year earlier.

**Negotiators for Capcities/ABC technical union rejected company's final contract offer last week.** Package will now go to vote of 3,200-strong union, with ballots counted by July 9. According to National Association of Broadcast Employees and Technicians representative, union leadership will recommend membership reject four-year package because of objections to jurisdictional, money and work rule clauses. Member of Capcities/ABC negotiating team, however, said company has "gone as far as we're going to go." Talks began in March 1985, shortly before previous four-year agreement expired.

**Gannett-owned WUSA-TV Minneapolis will give up those calls.** Effective June 11, station will be known as KARE, calls it acquired from AM station in Atchinson, Kan. As has been under discussion (BROADCASTING, May 26), WUSA will go to Gannett's WDM-TV, which is based in Washington. Gannett's corporate headquarters are in nearby Arlington, Va.

**Scrambling update.** *House Telecommunications Subcommittee Chairman Tim Wirth (D-Colo.) last week urged FCC Chairman Mark Fowler to step up the agency's efforts to prevent intentional interference with satellite communications. Wirth's letter was prompted by the so-called Captain Midnight incident in which HBO's satellite feed was disrupted on April 27 by a person claiming to be Captain Midnight. Wirth is likely to focus on the problem of "video terrorism" at the subcommittee's scrambling hearing on Thursday, June 12. The primary focus of the hearing, however, said Thomas Rogers, senior counsel to the subcommittee, will be on "how to get a package of services out to rural America."*

*In a related scrambling matter last week, Tele-Communications Inc. Senior Vice President John Sie wrote Wirth suggesting a number of viable solutions for distributing cable programming to backyard dish owners. Among Sie's recommendations is the creation of a user's co-op among programmers. This would "permit the necessary software to be developed at M/A-Com's DBS authorization center so that each order from one subscriber need only require one transactional communication," Sie suggested. He also advocated the establishment of a blind data bank "along the lines of a bonded warehouse," so that authorized distributors and cable programmers would receive appropriate data for proper billing and marketing. And, he recommended that programmers who scramble offer packaged retail rates for their specific services if the dish owner orders more than a minimum number of services as a package. "Qualified dish dealers or other entities then could become authorized sales agents for the members of the user's co-op and offer flexible packages of programming services to dish owners at reasonable and competitive prices," Sie said.*

*TCI also announced revisions to its programming pricing plan for satellite dish owners. The lease of descramblers are now included as part of TCI's original package of basic and two pay services for an extra \$1.*

# Editorials

## Beach party

The face presented to the world by NBC these days wears a grin ear to ear. Prime time has been won. Sweeps have been won. *Today* is back on top. Two weeks ago Tom Brokaw beat Dan Rather. Grant Tinker is about to take his triumphant leave and turn the company over to one of any number of keen executives who are ready to keep up the good work. And, oh, yes, GE bought the store.

If David Sarnoff were joining NBC and its television affiliates under the whispering palms of Maui this week, he might wonder if this is where he came in. Well, it isn't quite the same. GE owned only half of NBC when the network went into business nearly 60 years ago. It and Westinghouse, which owned 20%, were bought out of NBC by RCA in 1930.

A reincarnated David Sarnoff might also worry about excessive dancing on the beach this week. He would have a word to say about the impermanence of success in the broadcasting business, as he had in 1947, at the peak of radio networking, when he told NBC radio affiliates to go into television at once, as he did a few years later, before they recognized the signs, when he proclaimed the death of big-time network radio.

Some of the ups and downs in broadcasting and at NBC are recalled with remarkable candor by David Adams, who was near or in the seats of power at NBC for 32 years of tumultuous history. The interview with Adams begins on page 106 and is recommended reading this week for anyone who tires of watching the lazy surf curl over the sun-swept reef where the humuhumunu-kunukuapua'a go swimming by.

If John F. Welsh Jr., chairman of GE, values his new broadcasting subsidiary, he will make Grant Tinker an offer he can't refuse, to stay around long enough to prove that the NBC of 1986 has legs.

## Vacation time

There was a curious absence of elation, even in the chairman's office, last week when the White House announced the resident's intention to nominate Mark Fowler to another term as member and chairman of the FCC. Maybe they're running just a little low on energy over there after all that deregulation of the past few years. Maybe Fowler himself, until now the most exuberant personality on the FCC scene, needs a battery recharging.

What used to be near unanimity of action and philosophy is giving way to 2-to-2 divisions of Fowler-Dennis Patrick versus Jim Quello-Mimi Dawson on some important issues. When Patricia Dennis is released as a political hostage and is confirmed by the Senate, as now expected, hers may become a decisive vote.

Fowler for some time has been evasive when asked about his hopes and plans, imparting the impression, as noted here before, that he may have been awaiting a call to new excitements. Perhaps last week's call was to something of a rerun. No one can deny that the first run was a hit.

## Cable wins another one

The final shoe has yet to drop in the *Preferred* case, but the Supreme Court's action last week (remanding the matter to a California court) nevertheless served to buttress cable's claim as a First Amendment medium. "We do think that the activities in

which respondent allegedly seeks to engage plainly implicate First Amendment interests," said the opinion in part, while holding that "Cable television partakes of some of the aspects of speech and the communication of ideas as do the traditional enterprises of newspaper and book publishers, public speakers and pamphleteers."

One's pleasure in applauding this further endorsement of cable's rank as a First Amendment speaker is diminished only slightly by the realization that the justices could not add "wireless" broadcasting—their quaint term for the 1986 state of the art of radio and television—to the list of First Amendment media to which cable might be compared. We share the court's fondness for pamphleteers, while suggesting it has been rather a long time since that medium called a nation to arms.

But we digress. The net of the decision so far is good news for the Fifth Estate at large; perhaps we may live to see the day when radio and television will be accorded the same rights as cable!

## Awakening

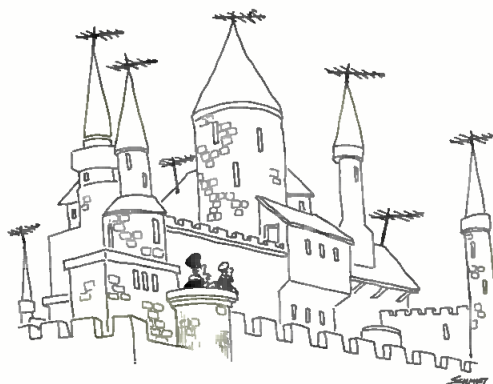
The senior eminence of the *New York Times*, Scotty Reston, wrote a column for last Wednesday's paper predicting that television coverage of the Senate, which began last week, was there to stay. "Even the Washington Cathedral, let alone the House of Representatives, was wired for sight and sound years ago," wrote Reston, "and even a stick-in-the-mud can see some advantages in televising the Senate."

Television, said Reston, "has a gift no newspaper can provide: It can put a face and a voice to the words... The Senate has finally come over to its side, and the Supreme Court of the United States is the last holdout."

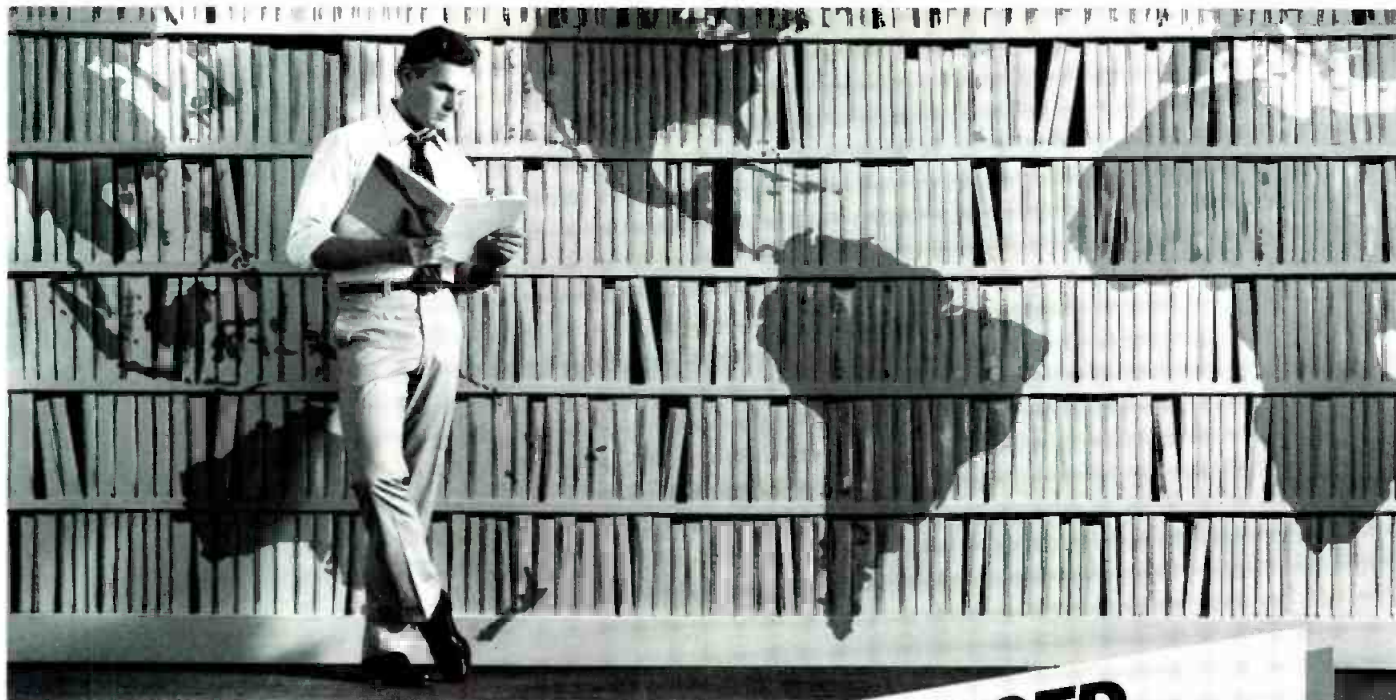
*Times* readers with long memories may have caught the radical conversion represented by those observations from a journalist who nearly a quarter-century ago, when President John F. Kennedy exposed his news conferences to live television coverage, called it "the goofiest idea since the hula hoop."

Last week, older and wiser, Reston wrote: "We are going through, as the leaders of both parties concede, a critical phase in the history of the Republic, and there's something to be said for letting the cameras roll."

Copy to Warren Burger.



Drawn for BROADCASTING by Jack Schmidt  
"It'd look better if we had cable."



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