



Jim West

'Gray zone' may save radio sales

By Marianne Paskowski

DALLAS—Sales salvation—in the form of the 35-64-year-old demographic—seems to be in the offing for troubled AM radio stations.

That was the thrust of a concept presented at one of the more important panels of the Radio Advertising Bureau's annual sales management conference here. "Selling Older Demos" shared research about this burgeoning market segmentation,

plus developing strategies to promote and market to the older age group.

"I don't have a programming problem, I have a marketing problem," said panel participant Ted Dorf, vice president and general manager, WGAY, a Silver Springs, Md., FM combo playing beautiful music.

"And AM stations, whether their format is all-talk, old line MOR, nostalgia or beautiful music, are faced with the same problem—they all attract older

listeners," Dorf said.

"So we formed a small group about two years ago to see what we were going to do about it. But we needed outside organization to bring it all together," he said.

The Radio Information Center and Landsman/Rivers Radio Services provided the initial research, determining that "35-64 is a better representation of what marketers and advertisers are looking for." Dorf also is RAB's chairman for its 35-64 committee.

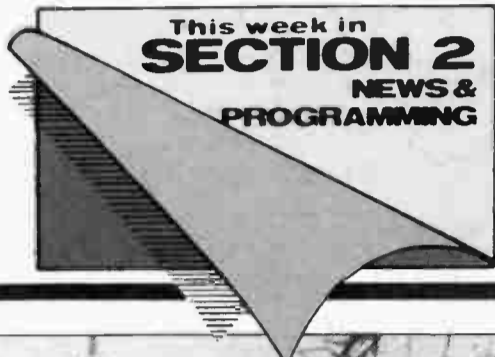
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Ed Kiernan

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The judging of the Alfred I. duPont/Columbia University Awards for Excellence in Broadcast Journalism is being coordinated by Marvin Barrett. Special report begins on page 13.

BRIEFLY

Tippling the bubbly on TV used to be a no-no, but with the demise of the NAB code, advertisers are beginning to test the waters at the networks' standards department to see what flies.

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Beautiful music isn't weathering the '80s too well, according to Jhani Kaye, program director at KOST-FM in Los Angeles. The station programmed beautiful music for years but is making a smooth transition to spinning contemporary "soft hits." After a little more than two months, KOST's research is indicating that the 50-plus audience gradually is being replaced by the 18-34 demographic.

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Ad sales are sluggish for network TV right now and there's little to suggest the situation will change dramatically in the near future. ABC, and presumably the other networks, shortly will add more inventory to prime time as part of the continuing effort to extract more dollars from this daypart. But what's troubling about commercial expansion plans is whether the networks will be able to find buyers.

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Tektronix enters the studio operations side of television by introducing a frame synchronizer with 10 bits of resolution and accuracy. According to the company, the new 110-S Synchronizer has a competitive advantage in the NTSC market because of its quality and reliability.

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(24 pages, 2 sections)

'Erosion' study finds theory gap

NEW YORK—At a time when the TV networks' share of audience continues to erode, CBS is readying a series of studies suggesting the losses are confined to less important demographics and that erosion will stabilize within the next couple of years.

Dave Poltrack, CBS vice president, research, said one study confirms that the missing viewers are mainly young kids and adults in the 55-years-plus demo, with both groups down about 12 percent from a year earlier. The good news is that the networks actually are gaining audience among the \$30,000-plus income viewer—up 12 percent this season—and that there is no noticeable slippage among the 25-54 demographic.

Another piece of CBS research suggests that the proliferation of competitors is about to slow down, leading to a more stable viewing environment within the next few years. CBS also said that no single competitor—pay cable, basic, *et al*—is growing at a rate to suggest emergence as a viable network TV competitor. Instead, it is CBS' contention that erosion is due more to the collective number of viewing options, not because of the particular strength or appeal of any one or two services.

Meanwhile, the first national showing of *Star Wars* on a number of pay cable systems Feb. 1 seems to have hurt ABC more than CBS and NBC, though the pay services themselves found that fragmentation can effect their numbers as well.

In Home Box Office homes only, *Star Wars* posted a 25.8 rating and 34 share, with approximately 45 million HBO homes tuned in. Translating that HBO-homes-only number to a national figure, *Star Wars* had a 5.4 rating and approximately an 8 share. However, the word circulating among industry watchers is that HBO certainly would have registered a higher rating had the flick not been shown concurrently on Showtime.

On that night, the three-network share was 78, a shade below average but still higher than some

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Rob Stuehrk

Independent truck drivers surrounded the capitol in Denver last week to voice protests about increased taxes. Gov. Richard Lamm met with a group of drivers to discuss the issues in Colorado and the nation.

Truckers steer to AM

By Dave Potorti

NEW YORK—Striking independent truckers are listening—and talking—to AM radio.

A handful of all-night disc jockeys provide a forum for trucker interests and concerns, which have grown in the wake of increased gas taxes and user fees.

"I've seen minor shutdowns before, but never anything this nasty," said Fred Sanders, WMAQ, Chicago. "Truckers have managed to get all stirred up, and they're madder than hell." Sanders' show is heard in 38 states and in half of Canada.

"The mood is not too good. There's anger, and a lot of fear that they're going to get hurt," said Charlie Douglas, whose all-night show on WWL, New Orleans, is heard regularly in 42 states.

Since the strike began, violence has been reported.

"Guys I'm talking to are staying home. They don't want any trouble, they're just proving their point," said Scott Miller, WWVA, Wheeling, W. Va. "They're objecting to the way the tax money will be spent—on vending machines and high speed rail studies, for example. If the taxes were spent on things like road upkeep, I don't think they'd mind as much."

"Any time you take any small businessman and throw an additional \$3,500-\$5,000 in yearly

taxes his way, no matter what his business, you better believe he's going to get upset—especially in the trucking industry, where he was already in trouble and just scraping by," said Big John Trimble, WRVA, Richmond, Va. The clear-channel station covers 32 states.

A 25-year radio veteran, Trimble didn't buy the connection between the drivers and violence.

"The news media sat there for 24 hours after the strike started and hollered for violence. It's almost like the Tylenol situation—you keep screaming about it all day long, and some nut comes out of the woodwork and does something," Trimble said.

"I don't think the truck drivers are doing it. There is a lot of stuff reported that never happens, because the tactic of the independent truckers is to get everybody off the road."

There has been a noticeable drop in traffic since the strike began, the jocks reported.

Miller, whose studio show is broadcast once a week from "Truck Stops of America" on I-70 in West Virginia, said about 400 truckers would arrive nightly. That figure now has dropped to 50-60. "The ones that are driving aren't stopping," he added. "They're just movin' and groovin'." Miller's show covers 18

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AT DEADLINE

Winner elevated in agency responsibility

NEW YORK—Tom Winner, who had been vice president, manager, TV programming, William Esty, has been promoted to vice president, TV programming, with responsibility for network, syndication and cable programming at the advertising agency.

Bosch, Hitachi to show new VTR units

SAN FRANCISCO—Bosch and Hitachi will demonstrate ¼-inch VTR equipment to a new SMPTE committee, trying to develop specifications for the new format that was the big news emanating from the 17th Annual Television Conference of the Society of Motion Picture and Television Engineers here late last week.

A similar effort to reconcile Sony and Matsushita into an agreement on ½-inch tape failed last fall. But Roland Zavada of

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STATION WBRU FM
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Advertisers test television tippling

By Marianne Paskowski

ATLANTA—It used to be that showing actual consumption of alcohol on television was a no-no.

That may be changing.

With the demise of the NAB code, advertisers are beginning to test the waters at the networks' standards departments to see what flies.

Last December, for example, Coca Cola's Wine Spectrum subsidiary presented the networks

with a controversial commercial for its Taylor California Cellars champagne. The spot, created by Kenyon & Eckhardt, New York, featured a man sipping the bubbly.

ABC and NBC turned down the commercial, but CBS, traditionally the strictest of the censors, let it by its cutting board.

"This is a modern society and we're trying to respond to the changing world," explained Alice Henderson, CBS vice president, program practices

"We didn't think it was such a

big deal. A gentleman was carefully taking a discrete sip of wine and we thought it was acceptable. We would have run it, had the advertiser not changed his mind.

"We never accepted a commercial like this before. What you usually see is a full glass of beer or wine, the camera then cuts away and returns to show a half-empty glass. What do viewers think, that someone poured it into a plant?" she asked.

"We take it on a case-by-case basis. Years ago we turned down

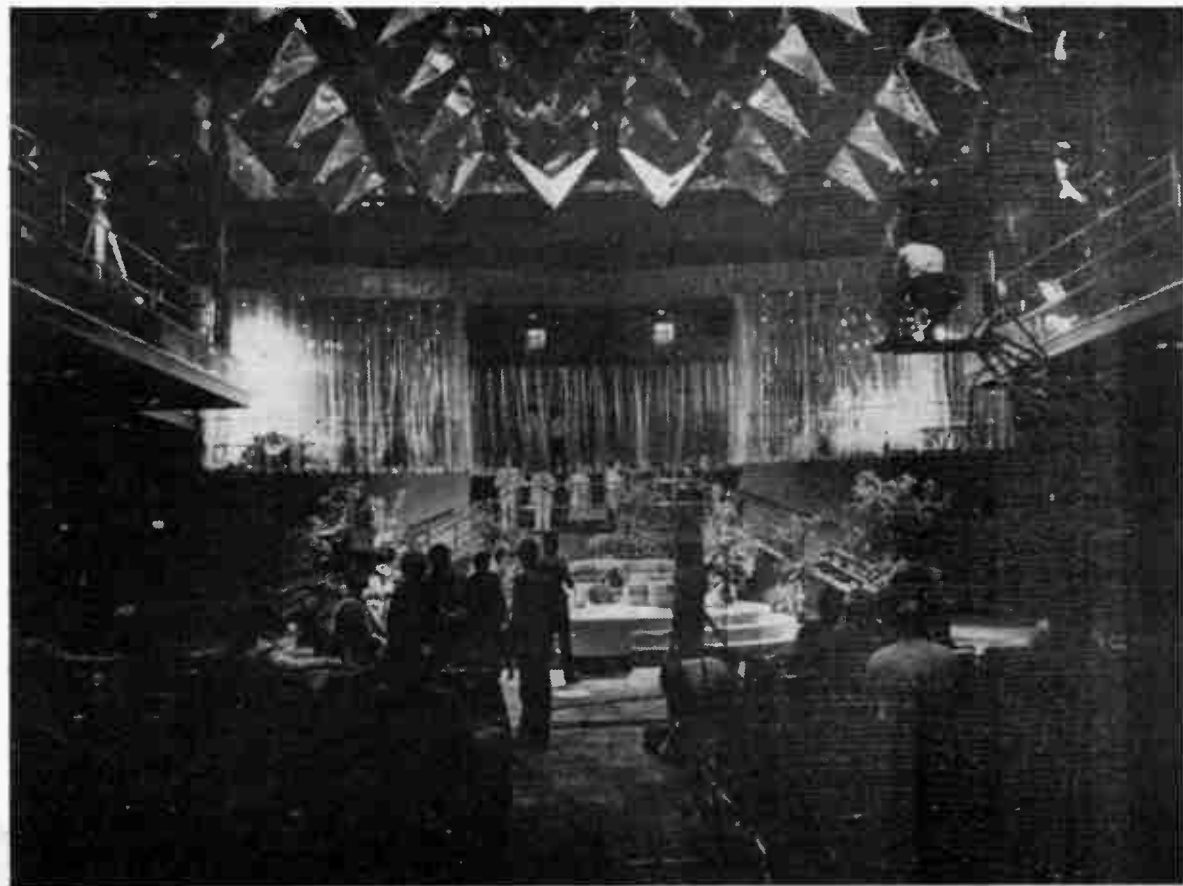
a commercial of a couple on a motorcycle with a six-pack strapped to the back. It was obvious what they were going to do with it. They were going to pull off the road and drink it, and get right back on the bike," she said.

California Cellars never ran its "sipping" commercial because "it was just one of several different creative concepts we were testing," explained Margaret Stern, spokeswoman for the Wine Spectrum. "Controversy had nothing to do with it," she added.

Instead, the Wine Spectrum took a more romantic approach, she explained. The spot, now running in four Western test markets features music from *Gigi—The Night They Invented Champagne*.

Stern did acknowledge, however, that the company's commercial showing actual consumption was a "test of the waters."

"We're an innovative company. We were the first to do comparative wine advertising, which got us into court."



The PTL Network taped five programs during the NRB convention held in Washington, D.C.

Sparks flying over cable's interception of Super Bowl

NEW YORK—By passing the Super Bowl to an HBO affiliate meeting in Mexico, NBC suffered an interception back home. At least one USA Network affiliate, NYT Cable of Audubon, N.J., cablecast the event live on Jan. 30.

USA Network, owned by Time Inc., MCA and Paramount, confirmed that the Audubon system, owned by the New York Times, carried the NBC network feed without commercials but complete with commercial-break banter between commentators and producers in the production truck. The fumble has touched off much interest in the sporting press.

The Super Bowl was being transmitted on transponder 22 of Satcom III-R for the private, closed-circuit use of Home Box Office, which leases the transponder from RCA. NBC and the National Football League granted HBO the right to transmit the

game to the Mexican meeting.

That same transponder 22 also is used on an occasional basis by USA Network for alternate programming in areas where its regular feed, on transponder 9, must be blacked out—which was the case that Sunday in the New York area.

Jim Zrake, USA Network executive sports producer, said he had "no idea" that transponder 22 would be carrying the Super Bowl. "We had nothing to do with it," he said. "We didn't transmit it."

An HBO spokeswoman said, "I know USA notified all of its affiliates (in the blackout area) not to take (the Super Bowl feed)... We're really not involved."

An NBC Sports spokesman said the broadcast network last week heard "rumblings" that other cable systems had picked up the Super Bowl feed. He could provide no confirmation.

Political, evangelical fervor punctuates NRB convention

By Angela Burnett

WASHINGTON—With a call to present the great and all encompassing truth rather than promotional hype, the National Religious Broadcasters closed the book on their 40th annual convention here.

The conference, which was punctuated by both political and evangelical fervor, drew a veritable who's who roster of broadcast, religious and political leaders. Chief among them was an appearance by President Ronald Reagan.

The closing remarks by Dr. Carl P. H. Henry, evangelical theologian and author, at the anniversary banquet of the NRB, served to tie the focus of the entire convention together. "Without

strong commitments to justice, our call to Christ and to evangelical awakening will be feeble. Growing evangelical concern not only with biblical preaching and personal evangelism, but also with social imperatives is a big plus," he said.

President Reagan, who addressed the group last week, said, "The American people are hungry for your message because they are hungry for a spiritual revival." He reiterated his support for prayer in schools and against abortion in a rousing speech that drew repeated standing ovations from the more than 2,000 attendees.

"With his (Jesus Christ's) message, with your conviction and commitment, we can still

move mountains. We can work to reach our dreams and make America a shining city on a hill," Reagan said.

First lady Nancy Reagan received an award for her "outstanding contributions in drug abuse prevention" from the women in NRB. In her thanks, she noted that her efforts failed to match the efforts of the group that honored her.

The NRB offered its members information on radio, television, engineering, cable, film-making, management, promotions and ethnic areas in 50 workshops. Participants appeared well-versed on the regulatory issues that affected them and focused a large part of their attention on the changes being made at the Federal Communications Commission.

In an FCC plenary session with divisional chiefs, concern was expressed about interference with Channel 6 and FM stations, FM mileage separation and processing of low-power television applications.

The creation of the Hispanic Christian Communications Network also was announced at the convention. Operated by and for Hispanic religious broadcasters, the network will offer international and interdenominational leaders in radio, television and publishing.

Dr. Billy Graham, speaking at the congressional breakfast, noted the importance of legislative participation because of its important role in the development of the media. He praised the communications system in the U.S. but added, "... in the U.S. many suspect that the media, at least in part, controls our government."

Ad ceremony set March 16

NEW YORK—Creative excellence in New York radio advertising will be honored with the eighth annual Big Apple Radio Awards in ceremonies March 16th at the Sheraton Centre Hotel here.

Judging is conducted by members of the creative advertising community. Panels in New York,

Chicago and Boston select finalists for 11 categories in the competition.

Commercials and public service announcements broadcast between Sept. 1, 1981 and Nov. 1, 1982 on any radio station in the New York/New Jersey/Connecticut listening area were eligible.

Gold Medallion deadline set

LANCASTER, Pa.—The 1983 International Gold Medallion Awards Competition is accepting entries through March 1. The Broadcast Promotion Association contest is open to all radio and TV stations, program distributors, networks and cable companies.

Entries must have appeared for the first time between Feb. 16, 1982 and March 1, 1983, and

should promote or contribute to the image of the stations or companies.

The award winners will be announced June 25 at the annual BPA seminar in New Orleans. Entry forms are available from the BPA office here at 248 W. Orange St., 17603. Entry fees are \$45 for BPA members and \$75 for non-members.

La. broadcasters gather

LAKE CHARLES, La.—The Louisiana Association of Broadcasters, meeting here through Tuesday, is scheduled to hear an industry update from National Association of Broadcasters Chairman William Stakelin.

Stakelin's speech is geared toward current events in Washington and the new broadcasting technologies, with special emphasis on changes in regulations affecting daytime-only radio stations.

Other topics on the agenda include a talk by William Battison, vice president, planning, finance administration and satellite development for the ABC Radio Network, on broadcasting's future, and a program called "What Your Station is Worth."

WFAA counting on 'Winds' to blow in the advertisers

DALLAS—While ABC is trumpeting its *Winds of War* miniseries, hoping to attract record audiences, at least one affiliate—WFAA-TV here—is using it as a sales promotion to attract advertisers.

Promotion Manager Bob Robinson explained that the station is offering all people who have placed ad schedules on WFAA since Jan. 1, 1982, a chance to win a Sony television or video recorder if they can predict the Nielsen or Arbitron ratings of *Winds of War* in the Dallas/Fort Worth area.

WFAA sent out 500 entry forms to advertising buyers, and completed forms were due back Feb. 3.

"We've gotten a lot of responses from it," Robinson said, "and I can't help but say it probably has increased some of our sales in that area also."

Entrants must guess the household rating in the Dallas market, specifying either rating service. Ties will be broken by the household share and adults 18-49 rating.

Sonny Fox joins WHYI

MIAMI, Fla.—Radio veteran Sonny Fox joins WHYI-FM this week as morning air personality. He replaces former morning host and program director Bill Tanner, who has become program director of WASH-FM, Washington, D.C. (BW 1/24/83).

Meanwhile, Robert Walker has been promoted from assistant program director to program director.

Fox was formerly an air personality on AOR powerhouse WSHE, Fort Lauderdale, Fla. "After

announcing a nationwide talent search, we found him in our own backyard," said WHYI Vice President David Ross.

Fox joins an already "zany" morning show laden with characters created by newsman Jim Reihle and newsman *Athlete's Foot*.

"We'll be keeping those characters, and I'll be bringing over a few of my own, like George Gump and Mr. Wimpy," Fox said.

UPDATE

Ozer takes Embassy post

NEW YORK—Embassy Telecommunications has named Martin Ozer vice president of its new unit, Embassy Media, and given him the assignment of selling national advertising for *Mary Hartman, Mary Hartman*, which is being licensed nationally for a second run in syndication.

Ozer, based in New York City, also is responsible for the sale of advertising time for all Embassy barter syndication product. He previously was with Times-Mirror Broadcasting as vice president of sales.

Embassy is offering 325 half-hour episodes of *Mary Hartman, Mary Hartman* for a single run. Embassy is keeping one minute and giving the stations five.

"It's really going to be the only pure situation comedy in barter syndication," Ozer said. "And it has been seven years since it has been on, which surprises a lot of people. Acceptance at the agencies has been very good."

Embassy's selling strategy included the placement of two full-page ads in the same edition of *The New York Times*, a publication not normally used for such advertising. "We felt the *Times* is almost a national newspaper and word would get to broadcasters and advertisers here in New York. We wanted to show both groups that we're very serious about this program."

Embassy will follow a single run of *Mary Hartman* with a new original series by syndication.



Renee Poussaint

Poussaint's show glitters

WASHINGTON—In addition to preparing for the homecoming of the Redskins, a new documentary on the arts in Washington and maintaining regular news and public affairs programming, WJLA-TV also has been gearing up for the Feb. 12 debut of what may well be their most adventurous project.

Renee Poussaint: Close-Up, featuring WJLA's Emmy-winning news anchor, will profile a personality from the arts, entertainment, sports or political world each week. According to producer Gail Flannigan, the show, while aimed at meeting the public affairs needs of the community, will include "creative things and creative people."

Poussaint echoed the sentiment. "We want to show the audience how to have a good time besides your basic movie. There are things here and tremendously talented people."

"I really like the arts and I'm a former dancer," she said, explaining why she's so excited about the show she's helped create. Poussaint added that in November the station had decided to revamp its public affairs programming, cancelling *Good Morning Washington* and *Assignment 7* (BW, 1/10/83).

Close-Up will be aired Saturdays at 7 p.m. The show meshes Poussaint's interests in the arts and WJLA's commitment to the community.

"I'm willing to do anything but talking heads," Poussaint said. "While we occasionally will interview public figures, we'll do them as personality profiles."

KOST format switch resulting in success

By Ed Harrison

LOS ANGELES—Can a station that has programmed beautiful music for years make a smooth transition to spinning contemporary "soft hits?"

After a little more than two months, KOST-FM here appears to be on the right track, with station research bearing out the fact that KOST gradually is losing the 50-plus audience in favor of the more sought after 18-34 demographic.

Explaining the reasoning behind the format change, Program Director Jhani Kaye said, "For a great many years, KOST didn't fare well as a beautiful music station. The competition was always doing better in key areas."

"The state of beautiful music in the '80s isn't as strong as it once was. We felt that in order to make the station financially successful and improve ratings, there was a need to target to the 25-49 demographic."

The "soft hits" format, Kaye said, is the brain child of Mary Katherine Sneed, a consultant who successfully turned around two other Cox-owned properties, WSB-FM in Atlanta and WWSH-FM in Philadelphia.

Kaye stressed that the key behind soft hits is emotion. "After a person listens to the station several times, they pick up on the emotion. This station really has a heartbeat to it," Kaye said.

When it comes to making programming decisions, the fine line between "soft hits" and "hard hits" is based purely on Kaye's "gut feeling" rather than the intensity of the vocals or guitars. "There is an intensity level we won't go past musically, however," Kaye said, "but gut feeling is pure emotion."

Familiar artists found on the KOST playlist include Chicago, Neil Diamond, Dan Fogelberg, Kenny Loggins, Kenny Rogers, Michael McDonald, Juice Newton, Roberta Flack, America, Lionel Richie and others.

Oldies, Kaye said, are utilized in a flow-sheet manner, whereby they are integrated when they best fit the flow of the music.

Responding to the frequent complaint that the same songs are played over and over again, Kaye said the music is computer assisted to monitor records so that repetition is kept to a mini-

mum. A current record usually gets played from four to six times each day.

KOST does little or no day-parting, instead opting to keep a consistent sound throughout the day. "We want KOST to be like KHJ was in the '60s," Kaye said. "We want people to know exactly what they're getting before they turn us on."

In the early going, Kaye is concerned most with building KOST's cume audience and letting listeners know that the station exists under the new format. Surprisingly, many of the advertisers who supported KOST during its beautiful music days enjoy the new sound and remain clients. In addition, the station has picked up new advertisers that appeal to a 25-34 audience.

It's too early to project how Arbitron will treat the new KOST. In the fall Arbitron survey, KOST went from a 2.0 to 2.4, but the new KOST format was in place for only the last four weeks of the 12-week rating period. Kaye said that the April book will be a much better indicator of how well the format is catching on.

A television promotion campaign is reinforcing the new KOST to Los Angeles listeners, along with other forms of outdoor advertising. KOST recently inaugurated a "Listen While You Work" promotion, whereby listeners send in a postcard listing where they work and the phone number in hopes of winning a prize that's awarded daily.

Along with a new sound came an entirely new air staff. The lineup consists of David Jones, formerly with WCFL-AM in Chicago, 6-10 a.m.; Michael Sakellarides, from KZLA-FM in Los Angeles, 10-3 p.m.; Kaye working the 3-6 p.m. shift; Jan Marie, formerly with KUTE-FM and KRTH-FM in Los Angeles, 6-10 p.m.; Bryan Simmons, previously with KXOA in Sacramento, Calif., 10p.m.-2 a.m.; and Chris Roberts, who did weekends on KFI in Los Angeles during the early morning hours. Kaye incidentally was hired as assistant program director of KFI before moving to KOST.

Is the format where Kaye wants it to be? "Not yet, but we're on the air and rolling. I still need to give the screwdriver another 10 turns before it's perfected."

Super Bowl tops the chart

NEW YORK—Bolstered by the Super Bowl's 48.6 rating and 69 share, NBC was first in the prime-time ratings for the 18th week of the season, posting a 20.7 rating. CBS trailed with a 17.3, with ABC in third, with a 16.4 rating.

Though the second-highest Super Bowl on a ratings and share basis (1982 notched a 49.1 rating, 73 share), the game, because of the ever-expanding universe of homes, attracted the highest number of viewers ever, 111,500,000, and a record 40,480,000 homes.

On a season-to-date basis, CBS continues to enjoy a healthy lead with an 18.3 rating versus second-place NBC's 16.6 and ABC's 15.6 average rating.

On the nightly network news front, NBC also enjoyed the numbers as it managed to break out of a long stay in third place with a 12.7 rating, shunting ABC to third with a 12.3. CBS, however, maintained its hammerlock on

first place, posting a 15.6 rating.

Notable among the week's prime-time programs was the performance of NBC's *A Team*, which rode the Super Bowl lead-in to a 26.4 rating, 39 share; ABC's *Dynasty* earned its highest rating ever, a 26.3, while the three CBS stalwarts, *60 Minutes*, *Dallas* and *M*A*S*H*, exclusive of the Super Bowl, were America's top three favorite programs.

Shifting into week 19 of the season, NBC, still riding the crest of Super Bowl XVII, began its second showing of *Shogun*. The first night out it posted a 19.6 rating, 29 share; then a 18.9 and 28 and the third evening, a 17.9, 26. Midway through week 19, however, the top prime-time development seemed to be ABC's ability to take Wednesday evening on the strength of its regular series, *Fall Guy* and *Dynasty*, while going against *Shogun* and a three-hour special on CBS, starring Gregory Peck in *The Scarlet and the Black*.

'Good Morning America' continues its ratings lead

NEW YORK—ABC's *Good Morning America* continues to lead the early morning ratings in the week ending Jan. 28, with a 5.9 rating and 28 share, compared with NBC's *Today* at 4.4 with a 21 share and the *CBS Morning News* with a 3.5 and 17 share.

Good Morning America has held the early morning ratings lead for the last three calendar years.

The fourth quarter of 1982 was *Good Morning America's* 18th consecutive quarter at number one among women 18-49 and its 13th consecutive for women 25-54.

Excitement over show may be nil

NEW YORK—The film is titled *Hey! There's Naked Bodies on My TV!*, but viewers of Preview subscription TV in Boston and Cleveland probably won't be shouting that in surprise when the movie airs this spring.

The sexy spoof—featuring *Happy Daze*, *Bernie Milner* and *Don't Come Back, Kotler*—is one of three titles just licensed by Private Screenings Inc. to the Time Inc. STV operation, which only recently added adult programming to its schedule.

The other feature films are *Love Trap*, a comedy, and *Love, Lust & Ecstasy*, a drama.

Private Screenings, a subsidiary of Satori Productions, also distributes adult movies to SelecTV, Wometco Home Theater and cable TV concerns.

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Truckers steering toward AM

Continued from page 1

Eastern states and Canada.

Trimble broadcasts six nights a week from "Jarrel's," just north of Richmond. "Up until the shutdown, the crowds there got much larger because everybody wanted to know what was going on with the proposed legislation," he said. "But according to listeners in Ohio and Pennsylvania, there's some truck stops now that are like ghost towns. Trucks are running in twos and threes, sticking together."

"We've done spot checks of truck stops, and everybody's showing reductions, especially at night," Sanders said. But this is misleading, he added, since many truckers run only during the day and stop at motels at night.

The all-night shows give drivers basic services like road and weather conditions and music. WWL provides a phone-in center, where drivers' wives can leave messages. The number is not announced on the air but is circulated among the truckers. But talk continues to be an important part of the mix.

"There have been many nights since Dec. 4 (when the legislation was proposed) when we've played maybe two records and have talked the rest of the night," Trimble said. "There's more to discuss now than at any other time in the 13 years I've been doing a trucker show."

WRVA took an early interest in explaining the proposed laws, and quickly put industry leaders on the air who urged drivers to contact their representatives in Washington.

"Most of the other trucker shows, with the exception of WMAQ, didn't do a damn thing in the world to help the situation," Trimble said. "They sure weren't getting anybody on the air before this whole thing came along. If they had joined in the battle for the industry that supports their shows before the legislation was passed, I'm sure that a lot more good would have been done."

"Our position is no position," WWL's Douglas said. "We simply act as a catalyst for all the information coming in, and we're happy to pass it along. We've had representatives of the Federal Highway Administration on,



Rob Stuehrk
Striking independent trucker Malcolm Hampton (center) talks with police officers in front of the Colorado Capitol prior to a police escort back to strike headquarters. The Sacramento, Calif., trucker led a convoy of independent drivers to meet with Colorado Gov. Dick Lamm to protest proposed fuel tax increases.

along with Independent Truckers Association head Mike Parkhurst. During this period particularly, we'll have truckers on the air as frequently as they have something valid to say."

WMAQ, located in Chicago's Merchandise Mart, has its own CB base station with an antenna on the roof. "That's where we get most of our feedback from truckers," Sanders said. "Chicago is the heaviest area of truck traffic in the nation, and on an average night, we'll talk to 250 drivers on the CB and telephone." CB traffic is down about 40 percent lately, he added.

"CB is an aid to them on one hand, but it also completely distorts things," Sanders said. "A

story will start off with a kid throwing a rock at a truck, and it will wind up being a bunch of goons dropping cement blocks off the top of an overpass. We don't report anything until we confirm it."

"CB radio is the independent trucker's biggest tool in trying to get people off the road," Trimble said. "But it can't give the information we give. There's a lot of rumors going around, and we try to sort out the hearsay."

"Strike talk on CB has been nil," WWVA's Miller said. "CB is dead today, and might only be used at night to find out where the police are. My main competition today is FM radio, but it just doesn't have the distance."

Erosion study finds mixed signals

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recent prime-time evenings when the networks have slid to 75 shares. Because of its tendency to skew to a younger, urban audience, ABC seems to have been most affected by *Star Wars*. Tuesday night staples such as *Happy Days*, *Laverne & Shirley* and *Three's Company* normally post shares in the high 20s or low 30s; those three sitcoms had 23, 22 and 24 shares respectively.

Through the first five weeks of 1983, the three networks' share of

audience has averaged about an 80, anywhere from 2 to 5 share points behind viewing levels from the same period a year ago. Losses of a similar ilk are evident when comparing the three networks' shares during the November 1982 sweeps versus the sweeps a year earlier. In 1981, for example, the networks had an average 84 share for the sweeps; in November of 1982, the networks posted an average 79 share.

Meanwhile, Television Bureau of Advertising has chipped in

with some research of its own, pointing out that household viewing of network TV programming during prime time has been quite stable for the past five years.

In the 1977-78 season, for example, 38.5 million households watched prime-time programming during the average minute. In the 1979-80 season, that figure climbed to the modern high of 39.8 million. The next season, it tailed off to an average 38.8 million.

Viacom promotes three

NEW YORK—Viacom Enterprises has promoted three of its top executives in a realignment of domestic syndication responsibilities.

Joseph Zaleski moves from vice president/general manager to senior vice president, domestic syndication, where he will be responsible for the sale of first-run, off-network and feature film programming and for management of all Viacom syndication

sales personnel.

Dennis Gillespie, who held the title senior vice president, domestic, was named senior vice president, national sales, a new position in which he will be responsible for national distribution and station clearance of advertiser-supported series, features and specials.

Michael Lambert, who was vice president, new programs, new media, is now senior vice

president, pay-TV, and is responsible for acquisitions for pay-TV and sales to pay-TV.

The promotions, announced by Robert Glaser, president, Viacom Enterprises, said, "The complexities of today's marketplace require much more specialization and concentration of effort to maximize the many existing opportunities within the broadcasting spectrum."

AT DEADLINE

Continued from page 1

Kodak, SMPTE engineering vice president, said that a new working group will try to define electrical characteristics—interconnect and studio—of the 1/2-inch approach.

The 1/2-inch format is used by television stations in ENG and EFT camera-recorder systems. Major marketers include Ampex, Panasonic, RCA and Sony.

NBC maintains hold on Saturday morning

NEW YORK—NBC continued on top of the Saturday morning kids' ratings, posting a 6.1 rating and 24 share on Jan. 29. The win was NBC's 12th in the last 15 Saturdays.

ABC was second with a 5.3 rating but was able to match NBC's 24 share because of shifts in the number of households using television over the course of the morning. CBS was third with a 4.6 rating and 17 share.

Regional sports network plans confirmed

LOS ANGELES—A new over-the-air pay sports network may be in the offing for Los Angeles, according to John Calvetti, SelecTV senior vice president. Calvetti, a former president of PRISM, and Joe Heitzler, SelecTV sports consultant, have been studying the idea of marketing a regional sports network by 1985, Calvetti confirmed. The idea would be to sell it as an over-the-air STV service and to offer it via cable on the proposed Los Angeles microwaved interconnect. Games will be presented live, unless there is a scheduling conflict, and could include high school and college, as well as professional matches. The project will be given final approval within six months.

Swiss-owned firm to introduce 'Tails'

NEW YORK—*Tails*, a multimillion-dollar educational cartoon series, comic strip, health food and consumer product line for children, will be launched this spring by Tails International Ltd., a Swiss-owned company based in New York.

Alfonso Negrete, president of Tails International, said the company is negotiating with a number of potential partners to develop and produce the cartoon series and food products.

Telepictures acquires distribution rights

LOS ANGELES—Telepictures Corp. has acquired the international distribution rights to numerous series, specials and television movies produced by Glen-Warren Productions Ltd., Canada's leading producer of programming for television. The agreement also includes all future product plus programs and TV movies currently in production. Among the programs acquired by Telepictures are *Stars On Ice*, *The Bobby Vinton Show*, *The Trouble With Tracy*, *The Waterville Gang*, *The Entertainers* and *The Funny Farm*. Specials include *Rich Little Salutes Bing Crosby and the Cowboys*. Movies include *Madron*, *The Rowdyman*, *Separation* and *Madeline Is*.

FOR THE RECORD

■ Tom Selleck of *Magnum P.I.* has filed a \$36 million libel suit against the *National Enquirer* for three stories published last year, including one concerning a "blockbuster" romance with *Dallas* actress Victoria Principal, whom Selleck said he has never met.

■ Viscom International is looking to expand its worldwide news production by attracting local U.S. television stations. To date the service has been used primarily by network subscribers, such as International News Network. "Local TV stations can cover overseas events and stories with local angles, such as Congressional representatives visiting foreign countries on official business."

■ The Justice Department, in a reversal of its position when the FCC formed the financial interest and syndication rules, is supporting the networks in their effort to get the restrictive rules rescinded. In comments filed with the FCC, Justice said some narrower restrictions on network ownership and syndication of programming still may be advisable.

■ The 35th annual prime-time Emmy Awards will be telecast Sept. 25 on NBC. For the seventh consecutive year, the awards ceremony will originate from the Pasadena Civic Auditorium.

■ Five Republicans have been named to the House Telecommunications Subcommittee, including newcomer Rep. Michael Oxley of Ohio. Other members are Rep. Matthew Rinaldo (N.J.) who is also ranking minority member, Rep. Carlos Moorhead (Calif.), Rep. Thomas Tauke (Iowa) and Rep. James Broyhill (N.C.), *ex officio*. Democrats earlier had named 11 members (*BW*, 1/31/83) and renamed Rep. Tim Wirth (Colo.) as chairman.

■ The National Coalition on Television Violence has reported that Saturday morning cartoon violence has decreased by 40 percent in the last quarter of 1982.

■ The Public Broadcasting Service will begin *The Computer Programme*, a British-produced program designed to introduce viewers to the world of computers. The 10-part series of half-hour programs is scheduled to begin mid-April.

'Tootsie' contest no drag

WASHINGTON—The heels were high, the dresses frilly. The perfume filled the room. Each strawberry blond head was teased precisely and gestures, while affected, were sincere. The "five o'clock shadows" peeked through, and the giggles were more gruff guffaws than light tinkles. In fact, most of these women were men.

In response to the success of *Tootsie*, featuring Dustin Hoffman in drag, WRQX-FM hosted a look-alike contest that drew 30 contestants and the awe of 300 spectators. The winner, Bill King, admitted that he was told he resembled Hoffman and saw the contest as a natural opportunity. For his effort, King and his, or her, wife will travel to New York, courtesy of WRQX.

FINANCE

Network TV ad sales prognosis bleak

NEW YORK—Network TV ad sales are sluggish right now and there's little to suggest the situation will change dramatically in the near future.

For example, ABC, and presumably the other networks, shortly will add more inventory to prime time as part of the continuing effort to extract more dollars from this daypart. In an expansion that first started last fall, ABC now will plug four more 30-second units into prime, plus a 30 for affiliates. ABC will give up network promotional time to secure the inventory.

Though CBS and NBC are not going public yet with their plans, the nature of the network business demands that when one network acts, the others usually follow suit.

But what's troubling about commercial expansion plans now is whether the networks will be able to find buyers. At this point, the networks are having some difficulty selling the units they already have, let alone four more every week.

For example, CBS currently is shopping around a "million dollar" package but finding few advertisers jumping at the offer, despite its attractiveness. For the \$1 million, buyers would get a 30-second unit in the *M*A*S*H* finale, another unit in the normally highly rated Grammy Awards telecast, plus another 10 30-second units during the week ABC airs *Winds of War*. And most of the programs CBS is talking about are top-rated fare of the *Falcon Crest* ilk.

Meanwhile, some network sales people already are talking up the 1983-84 up-front sales season. They are urging agencies and advertisers to consider their plans now, telling the buyers they should be ready to make deals early in the summer, shortly after next fall's schedules are out.

The rationale for this is based on the theory that 1984 promises to be a banner year, what with the demand for time due to the Olympics and the national elections. Already, word has hit the street that prices will be up from 18-20 percent next year.

But there are some potential flaws. While a number of advertisers already are committed to the Olympics, buyers warn that money ticketed for the games is not always "over and above"

expenditures. For many advertisers, the Olympics will represent the year's big commitment, with precious few dollars left over for regular programming. In addition, it's not certain the networks will carry the political conventions gavel-to-gavel. Thus, there could be more regular programming instead of politics, meaning that advertisers will shift fewer dollars.

History also will determine the forthcoming pace of the marketplace. Entering the 1982-83 up-front market, many advertisers were fearful of getting burned by high-scatter prices as they did a year earlier. And thus, they contributed to the biggest up-front market in the history of TV. But dollars spent there mean fewer available dollars for scatter, leading to the sluggish market that prevails now.

And there's little doubt that the networks are somewhat anxious about the rising cost of prime time and at what point advertisers will shun network,

instead opting for spot buys in, for example, the top 30 markets. Some network sales executives are concerned about this prospect; talk that next season's unit prices will rise 20 percent compounds those fears.

Traditionally, the second quarter is the marketers' quarter. So on paper, it seems as if sales will start to pick up. But there is, nevertheless, a tremendous amount of inventory still sitting around, especially at CBS, which, of the three networks, holds the least up-front due to its decision not to guarantee demographics.

In that vein, CBS is expected to continue that policy for the 1983-84 up-front season. NBC and ABC similarly are expected to retain last year's strategy of guaranteeing demographics and households. If CBS were to reverse itself, it would be backing away from a high profile stance. If NBC and ABC were to change, it would be pure folly since they profited handsomely from the CBS move.

STOCKS

Stock Exch.	Closing Feb. 1	Closing Jan. 25	Net Change In Period	% Change In Period	1982 High	1982 Low	P/E Ratio	
ABC	NYS	53%	50%	+3	5.92	59%	26%	8
Adams-Russell	ASE	23	23½	- ½	2.12	22¼	12½	18
AEL (Am. Elec. Lab.)*	OTC	21¼	19	+2¼	11.84	18	9	d
Affiliated Pubs.	ASE	40%	39%	+ ½	1.25	42	23%	14
A.H. Belo	OTC	39%	34%	+4½	14.18	30%	16%	13
American Express	NYS	64%	63%	+1	1.58	69%	35%	11
American Family	NYS	16%	15%	+1%	9.01	16	7%	12
Arvin Industries	NYS	19	18½	+ ¼	4.10	19%	11%	12
Barris Intl.	OTC	4%	4	+ ½	15.62	3%	1½	54
BBDO Inc.	OTC	67	67½	- ½	0.74	64%	39	12
John Blair	NYS	50%	47%	+2½	4.69	44%	21%	10
Burnup & Sims	OTC	8%	8%	- ¾	7.04	14%	8%	d
Cable TV Industries	OTC	6%	7	- ¼	3.57	10%	3%	22
Capital Cities	NYS	123	120	+3	2.50	135%	64%	18
CBS	NYS	57	57½	- ½	0.86	65%	33%	12
C-COR Electronics	OTC	19%	19%	+ ½	35%	16	26	16
Cetec	ASE	6%	6	+ ¾	1.25	6%	3%	15
Charter Co.	NYS	12½	11%	+ ¾	6.38	15%	6½	6
Chris-Craft	NYS	58%	60%	-1½	2.48	58%	29%	14
Chyron	OTC	29	28½	+ ½	1.75	31%	14%	23
Coca-Cola	NYS	48½	47%	+ ½	1.04	52%	29%	12
Cohu	ASE	8	7%	+ ¾	4.91	7%	3%	14
Comcast	OTC	19%	17	+2¼	13.23	27	14%	17
Compact Video	OTC	5	5½	- ¼	4.76			
Conrac	NYS	34%	32½	+1%	5.00	36%	21%	18
Cox	NYS	43%	43%	+ ¾	0.86	48	23%	18
Disney	NYS	66%	67%	- ¾	0.55	71%	47	22
Dow Jones & Co.	NYS	66%	64%	+2%	3.30	70	35%	24
Doyle Dane Bernbach	OTC	22¼	20%	+1½	7.22	19	14%	11
Dun & Bradstreet	NYS	101%	100	+1%	1.25	100	58%	19
Eastman Kodak	NYS	82%	82	+ ¾	0.91	98%	65%	13
Elec Missile & Comm.	OTC	12	12		19%	10		
Fairchild Ind.	NYS	16%	14%	+2¼	15.78	19	10%	7
Foote, Cone & Belding	NYS	42	41	+1	2.43	42	27%	19
Gannett Co.	NYS	56%	55%	+ ¾	1.34	64%	29%	19
General Electric	NYS	100%	93%	+7%	7.88	97%	55	12
General Instrument	NYS	53%	53%	+4%	8.83	50%	26%	15
General Tire	NYS	32%	30%	+1½	4.87	29	17%	20
Getty Oil Corp.	NYS	52%	53%	-1%	2.08	64%	41%	6
Graphic Scanning	OTC	19%	16%	+3	18.46	20%	7%	d
Grey Advertising	OTC	78	78		57	7		
Gross Telecasting	ASE	39%	39	+ ¾	1.60	38%	23%	9
Gulf United	NYS	27%	29%	-1½	5.12	28%	15%	9
Gulf+Western	NYS	17%	17	+ ¾	2.20	18%	11%	8
Harris Corp.	NYS	40%	37%	+3½	9.36	41%	20%	18
Harte-Hanks	NYS	37%	35	+2%	7.50	41	21%	14
Heritage Comm.	NYS	10%	10%	+ ¾	3.61	12%	7%	20
Insilco Corp.	NYS	22%	21%	+1½	5.32	23	12%	20
Interpublic Group	NYS	47%	46%	+1%	2.68	49%	25%	11
Jefferson-Pilot	NYS	28%	28	+ ¾	2.67	35	22%	8
Josephson Intl.	OTC	17	16%	+ ½	1.49	17%	6%	12
JWT Group	NYS	29	28	+1	3.57	28%	14%	39
Knight-Ridder	NYS	44%	44%	- ½	0.27	48%	27%	14
Lee Enterprises	NYS	40%	38%	+2	5.22	38%	22%	13
Liberty	NYS	14%	14%		15%	10%		
LIN	OTC	34	34		35%	17%		
M/A-COM Inc.	NYS	27%	23%	+3%	14.21	25%	11%	29
McGraw Hill	NYS	76	70%	+5½	7.42	80	44%	18
MCA	NYS	34%	33%	+ ¾	2.23	78	38	10
MCI Communications	OTC	36%	36%	+ ¾	1.73	44%	13%	23
Media General	ASE	42%	42½	+ ¼	0.58	49%	33%	10
Meredith	NYS	89%	89%	+ ¾	0.42	89%	52%	17
Metromedia	NYS	290	290		295	155%		
MGM/UA	NYS	9%	9%	- ¾	3.84	8%	5	13
Microdyne	OTC	12%	11%	+1	8.51	15%	7%	21
3M	NYS	74%	74½	+ ¾	0.50	79%	48%	13
Motorola	NYS	95%	96%	-1½	1.16	92	49%	21
Movielab	ASE	3%	3%	+ ¾	6.89	3%	2	d
Multimedia	OTC	50%	50%	- ¼	0.49	50%	27%	16
New York Times Co.	ASE	55½	57	-1½	2.63	56%	32%	12
A.C. Nielsen	OTC	75	70	+2	7.14	70%	41	16
N. American Phillips	NYS	51%	49%	+2	4.03	50%	30	9
Oak Industries	NYS	12%	13	- ½	6.73	32%	9	9
Ogilvy & Mather	OTC	47%	47%		47%	28%		
Orion	NYS	18%	17%	+ ¾	3.52	17	3%	d
Orrox Corp.	ASE	13%	13%	- ½	3.66	14	5%	d
Outlet Co.	NYS	46%	46	+ ¾	0.27	49%	29%	14
Post Corp.	ASE	34%	35	- ¼	0.71	38%	24%	17
RCA	NYS	20%	21	- ¾	2.97	28%	15%	13
Reeves Comm.	OTC	17%	17%	+ ¾	2.18	42%	23%	14
Rockwell Intl.	NYS	48	44	+4	9.09	47	25%	10
Rollins	NYS	15%	15%	- ¼	0.81	17%	12%	9
RSC Industries	ASE	6%	5%	+ ¾	6.38	5%	4	d
Schering-Plough	NYS	39%	38%	+1%	2.92	42%	26%	12
Scientific-Atlanta	NYS	17%	18	- ¾	2.08	28	10%	36
Scripps-Howard	OTC	23%	22%	+1½	6.74	22%	16%	11
Signal Cos.	NYS	26%	26%	- ½	1.89	26%	13%	16
Sony Corp.	NYS	13%	14%	- ¾	4.31	18	11	15
Storer	NYS	28%	26%	+1%	6.51	34%	19	23
Tech Operations	ASE	21%	21%	+1%	4.58	45	27%	10
Tektronix	NYS	67%	65	+2%	4.23	60%	34	14
Telemation	OTC	5	4%	+ ¾	5.26	5	2%	
Telemet (Geotel Inc.)	OTC	2%	2%	- ½	17.39	3%	1	16
Telepictures	OTC	12	11%	+ ½	2.12	14%	5%	17
Texscan	ASE	21%	19%	+2	10.25	21%	9%	29
Time Inc.	NYS	46%	48%	-2	4.12	49%	25%	19
Times Mirror	NYS	60%	59%	+1%	2.32	67	35%	16
TOCOM	OTC	9%	10	- ¼	2.50	14	7%	d
TPC Communications	OTC	2%	1%	+ ¾	13.33	3%	1%	d
Turner Broadcasting	OTC	15%	15%	+ ¾	1.63	19%	8%	d
United Television	OTC	11%	11%	+ ¾	1.08	11%	6%	15
Unitel Video	OTC	8%	8%	-1%	1.96	67	25%	20
Viacom	NYS	29	29		9	5%		
Video Corp. of Amer.	OTC	8%	5%	+1	17.02	10	4%	d
Warner	NYS	29%	29	+ ¾	0.43	63%	29%	11
Washington Post	ASE	55%	56%	- ½	1.54	60%	27%	17
Western Union	NYS	41	41		54%	25%		
Westinghouse**	NYS	43%	42%	+1%	4.15	40	21%	8
Wometco	NYS	33	25%	+7%	28.15	31	16%	16
Wrather	ASE	22%	23%	- ½	2.13	27	19%	d
Zenith	NYS	14%	14%	- ¾	0.86	16%	9%	d

* Also indicates involvement in manufacturing.
** Also indicates involvement in entertainment and/or system operation.
d indicates deficit.

USTV, Prudential sign \$45 million agreement

NEW YORK—United Satellite Television, which plans to offer direct satellite-to-home television service next fall, has signed a \$45 million agreement with Prudential Insurance of America, making Prudential its largest shareholder.

The company said Prudential's investment gives it a capital base of \$54 million, with no debt, and provides it with the resources to proceed with its plans to offer DBS service this year.

Under terms of the agreement, USTV has become a corporation that will take the name United Satellite Communications Inc.

The company said its board of directors will be representative of its shareholder groups, which include Prudential, General Instrument Corp. and Francesco Galesi, chairman of the Galesi Group, a private company with major real estate holdings.

In a related announcement, General Instrument said it had received a \$600 million order from United Satellite for home receiving dishes and systems.

Deliveries to United Satellite are scheduled to begin this summer and continue over a three-year period.

Wirth: Leave rules alone

NEW YORK—Tim Wirth, chairman of the House Subcommittee on Telecommunications, came out publicly in support of the Federal Communications Commission's financial interest and syndication rules but said the FCC's so-called "7-7-7" station ownership rule was "ripe for reform."

In a lecture at New York Law School sponsored by Reuters, the Colorado Democrat said that the financial interest and syndication rules—those rules that prevent the networks from syndicating or taking an ownership position in the programming they get from independent producers—ought to be "left where they are now."

If the rules are repealed, he said, "independent producers will have far less incentive to develop programming, the market will contract and program source diversity will be reduced. Reduction will in turn undermine traditional broadcasting and inhibit the realization of the

promise of our country's new electronic information media.

"And perhaps most important, the networks already exert enormous control over the content of the programming they distribute. If the networks are permitted to own the programming they distribute, their control of program content will only increase," he said.

Of television regulation in general, Wirth said, "The broadcast industry, FCC Chairman Fowler, Senators Packwood and Goldwater and I all agree we want to get to the same place—a basically unregulated, fully competitive market, where there is no need for a comparative license renewal process or a fairness doctrine."

In addition, Wirth said he would fight to maintain federal funding of Public Broadcasting "at the \$130 million level." He called PBS a precious national resource that provides "a diversity of information that simply is not available elsewhere."

PEOPLE ON THE MOVE

Kelly Smith has been promoted to executive vice president of business affairs for Embassy Television and vice president of Embassy Communications. Her first order of business was to name **Jess Wittenberg** senior vice president, business affairs, Embassy Television. Also, **Molly De Hetre** was promoted to vice president, business affairs and **Jan Abrams** and **Michael Ross** were promoted to directors of business affairs. **Hal Gaba** has been named president of the newly created Embassy Pay Television and vice president of Embassy Communications.

Jeffrey Snetiker has been named controller, Group W Productions. He previously had been director of finance for the television productions division of Paramount Pictures.

Dennis Roberts has been named regional sales manager for Mycro-Tek's video products. He will be based in Arlington, Texas, and will provide sales and marketing support for Mycro-Tek's video products distributors in the midcontinental United States.

Bill Tanner, vice president and program director for WHYI-FM, Miami, Fort Lauderdale, Hollywood, Fla., will assume the duties of program director at Metromedia's WASH-FM in Washington, D.C. Tanner's move has precipitated a national search for a replacement for his morning show.

Thomas Cookerly, president and general manager at WJLA-TV in Washington, D.C., was honored at the 14th Abe Lincoln Awards sponsored by the Radio and Television Commission of the Southern Baptist Convention. The award was presented for WJLA's commitment to locally produced documentaries and public service programming.

Bruce Fein has been appointed general counsel at the Federal Communications Commission. Succeeding Commissioner Stephen Sharp, Fein previously had served as associate deputy attorney general at the Department of Justice.

The National Association of Broadcasters has named **Susan Elisa Alvarado** director of congressional affairs in the government relations department. She previously was assistant to Vice President George Bush for legislative affairs.

Charles Weber has resigned as president and chief operating officer of Embassy Communications to "focus his energies on a number of projects within the industry." Weber joined Embassy in February 1981 from Lucasfilm Ltd., where he served as president and chief operating officer.

Theo McCullough has been named account executive at KPIX-TV in San Francisco. He held a similar position at ABC Spot Sales in San Francisco.

KRON-TV in San Francisco has announced several personnel changes. **Darryl Compton** has been named operations manager. He previously was news business manager. **Rebecca Corral** has been appointed producer of *Live on 4*. Previously, she had been a

newswriter. **Larry Lee** has been named Target 4 coordinator. Most recently, he was a field producer at the station. **Diane Masciale** has been appointed weekend producer. She previously had been a newscast producer with Cable News Network in Atlanta.

Geoff Hall has rejoined the sales staff of Katz Radio Network in New York. Hall first joined Katz in 1964 as a sales representative for Katz Radio. Prior to joining Katz, he was a sales representative for Avery Knodel in New York.

Andi Poch has joined the sales staff of Katz Radio's sports division in New York. Poch comes to Katz from Madison Square Garden Network where she held a position in sales.

John O'Reilly has joined KTRH, Houston, as sports reporter and anchor for *Morning Report*. Most recently, O'Reilly did play-by-play and color analysis for nationally

broadcast football games on the Mutual Broadcasting System.

Dick Weinstein has been named vice president of client services for Katz Television. He previously had been vice president with Petry Television in New York. **Timothy O'Connell** has joined the sales staff of Katz Radio's St. Louis office. Previously, he had been local sales manager for Doubleday Broadcasting.

Telepictures Corp. has announced that **James Martz** has been appointed vice president of domestic sales with principal responsibility for the sales of syndicated programs to stations in the Western United States. Prior to joining Telepictures, Martz was director of sales and marketing for WJLA-TV in Washington, D.C.

Richard Grefe has been named director of planning and analysis for the Corporation for Public Broadcasting. Grefe

was formerly managing director of Museum Publications of America in Boston. He will be responsible for the activities of CPB's Future Policy Development and Planning Group and for the planning and analysis office.

Thomas Hayden has been named regional manager of the National Association of Broadcasters in Alabama, Florida, Georgia, Puerto Rico and the Virgin Islands. Hayden, succeeding Dan Valentine, who retires in April, was formerly a sales representative for Midwest Corp.'s Northeast region.

Vincent Wasilewski, former National Association of Broadcasters' president, has been named recipient of the NAB's Distinguished Service Award. Wasilewski, a partner in the law firm of Dow, Lohnes & Albertson, will be presented with the award at the opening session of the NAB's annual convention in April.



Thomas McCoy

National Radio Broadcasters Association has appointed **Thomas McCoy** as senior vice president. He has worked in radio as everything from disc jockey to general manager. He holds a law degree and spent five years with the Broadcast Bureau of the FCC. Most recently, he was in senior management with Golden West Broadcasting in Los Angeles.

Blair's Southeast Management Team:

THEIR PERSPECTIVE ON SELLING SPOT TELEVISION HELPS BLAIR STATIONS GROW.



(left to right)
Norm Grudman, Gayle Rabon, Steve Castellaw
and Jim Harmeyer at Atlanta's Hartsfield International Airport,
the second busiest in the world.

PRODUCT UPDATE

Tektronix introduces line of operations equipment

BEAVERTON, Ore.—Tektronix has entered the studio operations side of television for the first time by introducing a frame synchronizer with 10 bits of resolution and accuracy. The new 110-S Synchronizer from Tektronix has a competitive advantage in the NTSC market because of its quality and reliability, according to the company.

The selection of new Tektronix frame synchronizers allows television broadcasters to secure a variety of video choices as standard on all units, including signal pass-through or creation of RS-170A sync burst; and, for noisy signals, field or frame freeze, go to black or pass on through. Adaptive or notch decoding and two-field or four-field memory are available as options.

Operationally, the 110-S digi-

tizes an incoming signal, stores the digital temporarily and converts the digital signal to an analog signal that is locked to the reference synchronization.

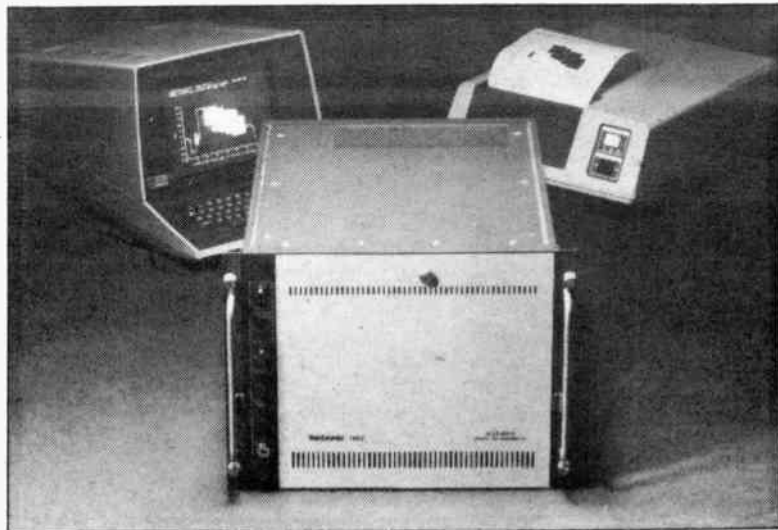
The 10-bit architecture introduces negligible quantization error, especially important when the signal will be passed through several frame synchronizers. The 110-S also will track noisy signals such as those that result during a microwave fade.

Tek's frame synchronizer uses two separate clocks to control "writing to" and "reading from" memory. The "write clock" is gen-locked to the program input signal, and the "read clock" is gen-locked to an external reference signal.

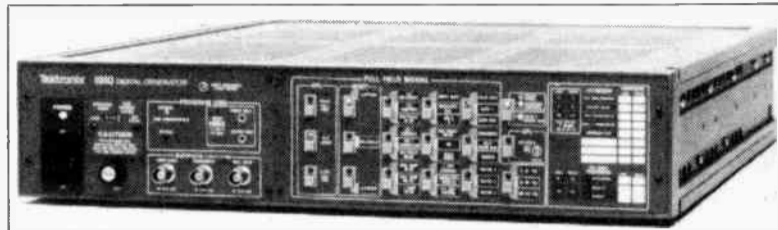
Digital data from the memory goes to the optional decoder, which can invert or pass the

subcarrier without changing the luminance component, and prevents 140 ns shifts in the picture. Being able to invert the subcarrier allows the reconstruction of the four-field NTSC color frame sequence. As a last step, the signal is converted back to analog by the digital-to-analog converter. Following a reconversion, the signal passes through a remote controllable processing amplifier, a low pass filter and an output buffer amplifier. The Tek synchronizer automatically is bypassed when power fails. A manual and a remote control bypass switch also are provided.

The 110-S Synchronizer allows for the unrestricted mobility of ENG units as evidenced by the live pictures received from various kinds of mobile units, including vans, helicopters and satellites.



NTSC video monitoring software



1910 digital test signal generator and VITS inserter

Frame synchronizers also can be used to process video from so-called "wireless cameras" so it can be incorporated into the final production. A variety of timing

difficulties—from changing signal paths because of the addition of new equipment to temperature changes causing deviations in the electrical length of coax cables—can be corrected conveniently and reliably with a frame synchronizer.

New NTSC video monitoring software is being introduced by Tektronix Inc. to expand the capabilities of its 1980 Automatic Video Measurement Set (ANSWER). The new 1980 ANSWER Option 04 software, when installed in the base item 1980, provides the capability of automatically monitoring a baseband video signal for the standard FCC, NTC-67 and RS-170A measurements, comparing these to user-defined limits and printing alarm messages.

This new option to the Tektronix 1980 ANSWER provides users with relief from routine measurement runs by providing continuous, automatic monitoring of user-specified video signal characteristics; automatic alerts with printout, telephone call or alarm device whenever the monitored signal(s) violates user-set limits; and automatic logging of specified measurement parameters at user-specified times.

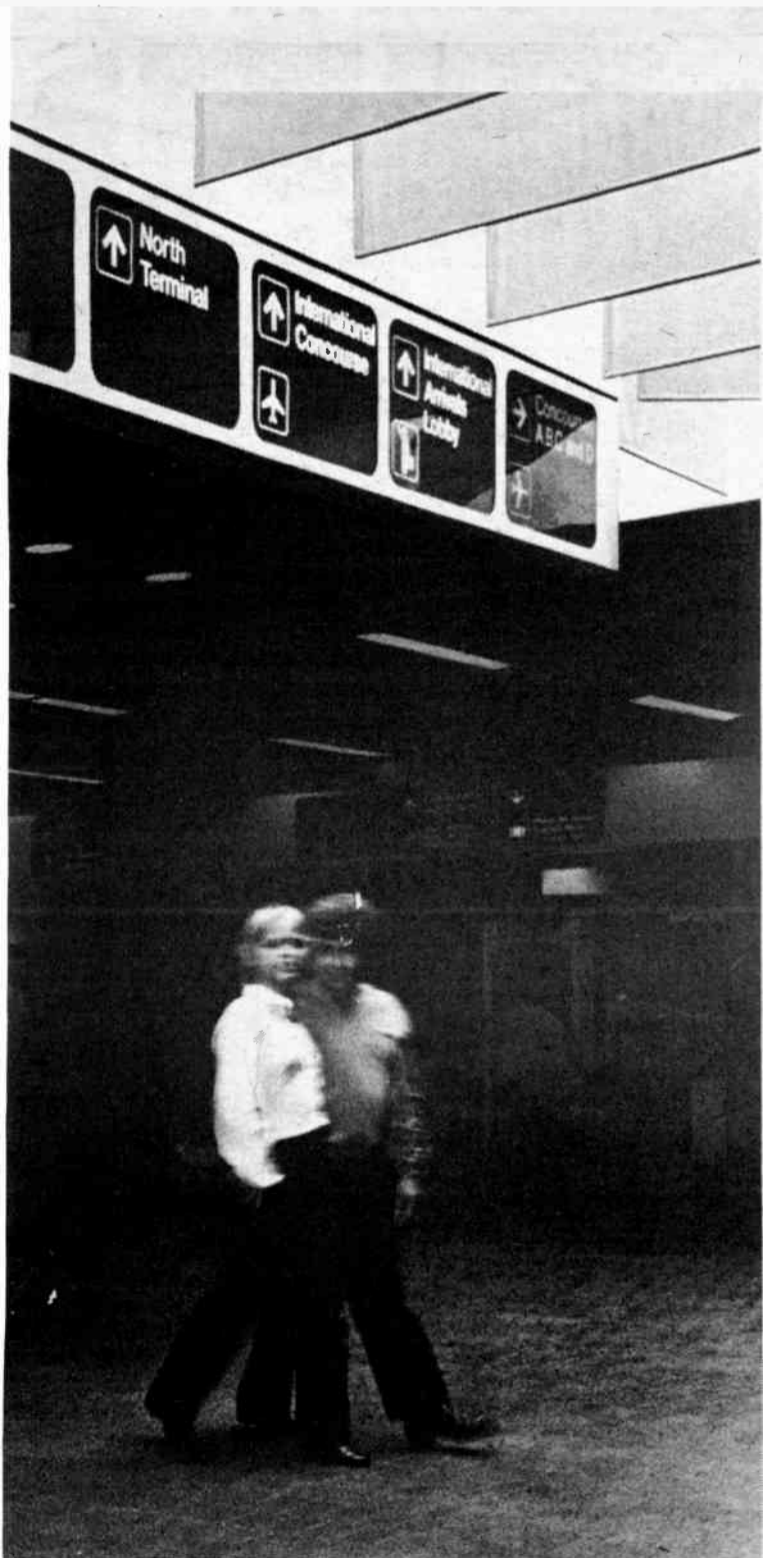
Standard asynchronous terminals, printers, plotters and modems may be used with ANSWER for control, logging, graphics and alarms. The 1980 ANSWER with the Option 04 NTSC Transmitter Monitoring Software costs \$26,800.

Tektronix is introducing its new **1910 digital test signal generator** and VITS inserter. An NTSC generator, the 1910 will be used by broadcast facilities, networks and other users where a high-quality, stable and accurate generator/inserter is required.

With four external VITS inputs, the new 1910 Digital Generator allows full access to the vertical interval, which facilitates the insertion of teletext, closed captioning, source ID and other signals. Because the 1910 possesses a nonvolatile memory, the VITS program is not lost if there is a power failure. The 10-bit word and digital signal generation capabilities provide unmatched accuracy and stability, according to the company.

Providing television engineers with a full signal complement, the 1910 Digital Generator provides 39 test signals available in one generator/inserter to the television studio or transmitter site.

For further information, write to Julie Schmit, Marketing Communications Department, D/S 53-067, P.O. Box 1700, Beaverton, Ore. 97075. 1-800-547-1512. In Oregon, call 1-800-452-1877.



Four experienced, tremendously effective managers, backed by a formidable staff of thirty sales and support people, are providing Blair Television station clients with the most intensive sales coverage the Southeast region has ever known.

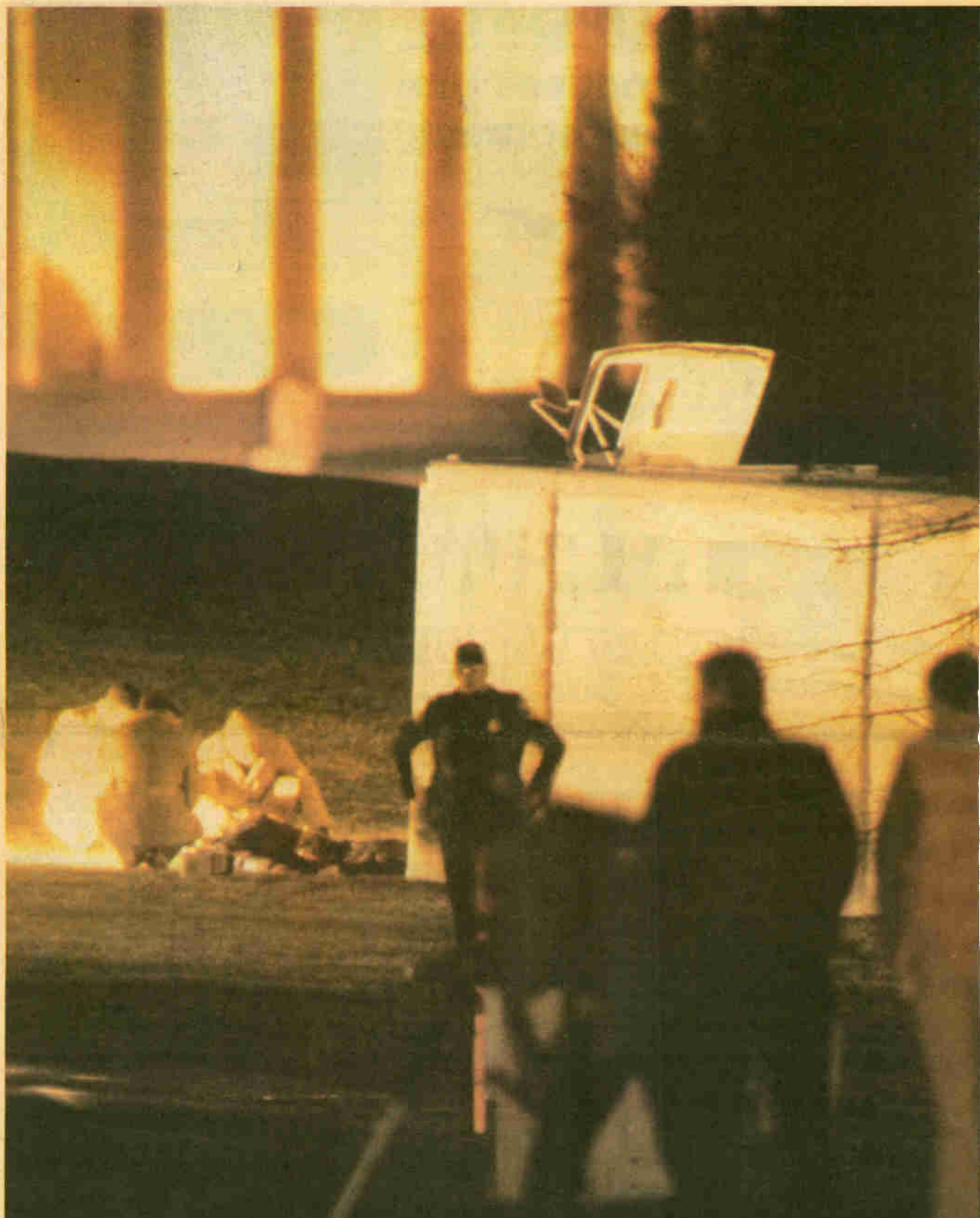
Steve Castellaw heads up our Atlanta office, strategically located at the hub of the growing Southeast region. Steve, with Norm Grudman in Miami, Gayle Rabon in Charlotte, and Jim Harmeyer in Jacksonville oversee selling teams that are committed to offering stations, agencies, and advertisers the kind of high caliber service that makes spot television planning and buying convenient and effective.

Their capabilities, combined with our other resources at Blair, pay dividends. Blair represents stations in more major markets than any other rep firm, and we have access to a wealth of information unrivalled in the industry. This gives our managers a unique perspective that enables them to see trends as they develop—and to act on them. That's why these Blair regional offices are making a major contribution to the explosive growth of the spot television business in the Southeast.

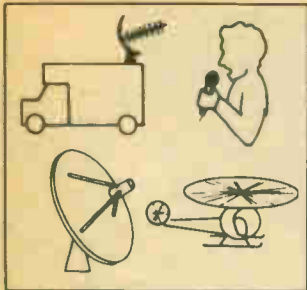
Norm, Gayle, Steve, and Jim represent what Blair stands for in selling: honesty, integrity, knowledge, reliability... tough but fair negotiations. That's why when agencies think of the leading television representative in the Southeast and throughout the country, the one they think of and turn to first is Blair. Because Blair delivers... for both buyer and seller.

Blair Television
A division of John Blair & Company

Our perspective helps our stations grow.



**“This is Mary Dorman reporting live for
NBC Radio from the Washington Monument.”**



News coverage price tags escalate

The well-publicized high cost of national and international news coverage is the focus of the week's regional report. In many ways, the experience at the local level is much the same as the one confronting the TV networks or nationally syndicated operations. Satellite usage time has contributed mightily to rising expenditures, as have equipment upgrades, retention of consultants and the high cost of talent, both behind and in front of the camera.

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Traffic freak dotes on bottlenecks

David Saperstein is president of Metro Traffic Control. He dotes on the all-too-common bottlenecks on the San Diego Freeway and is positively effervescent over the frequent delays that make traveling through Washington's Tysons Corner area a test of will power and endurance. This Baltimorean is in the process of building a telecommunications empire whose reason for being is the dissemination of news about transportation tie-ups.

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SECTION 2 **BROADCAST WEEK**
NEWS & PROGRAMMING

BROADCAST WEEK
 Feb. 7, 1983



Rebecca Johnson

Blairsat demise blamed on apathy

By Bill Dunlap

One of the anachronisms of the television business is that in this electronic age, an advertiser buying national spots still must ship each station a tape dub of each commercial.

Not only is this process time-consuming and expensive, it also introduces a third party—UPS, the post office or an air courier—and that party can be affected by strikes, weather, human error or other

factors that delay or lose tapes.

This approach is basically unchanged since the earliest days of television. At this point in history, New York City agencies alone spend \$40 million to \$50 million a year in duplicating and delivering commercials to stations.

It was against this backdrop that John Blair & Co. started, in the late 1970s, kicking around the idea of delivering commercials by satellite.

Blair, a diversified corporation with

strong interests in broadcasting through its television and radio stations and in advertising through its radio and TV sales rep firms, believed a satellite delivery system would allow spot television to compete more effectively with the networks for advertising dollars.

The concept seemed to make sense and the outlook seemed rosy when Blair formed its Blairsat subsidiary in June 1980 and began serving the top 50 markets in October.

But just two years later, Blair threw in the towel citing lower than expected levels of business, while criticizing most major advertising agencies for not giving the service a fair evaluation.

James O'Neill, president of Blairsat, looked back at the venture recently and recalled that in the early days, at least the service got off the ground nicely.

"In October 1980," O'Neill explained, "we were just winding up a presidential

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campaign and both Carter and Reagan used Blairsat to distribute their last-minute commercials. We thought, 'This is great. This is one of the things it was designed for—last minute changes and speed at getting things into the market.'

"But people who make these kinds of decisions and the ones who make the decisions at major ad agencies are two different kinds of people," he said.

After the optimistic feelings generated by political use of the system, "came the long, painstaking process of getting agencies to test, accept and utilize the service," O'Neill said.

"And while many of them did on a random basis, very few of them committed enough volume to allow us to show a reasonable profit."

There is no question that the Blairsat concept made sense. Its workings were fairly simple.

The distribution process began with delivery of a tape dub of the commercial, a market and station distribution list, traffic instructions and the required delivery date to Blairsat in New York.

Tape and traffic instructions normally were transmitted via Westar I and later, Westar IV, at 6 a.m. EST Mondays, Wednesdays and Fridays, with all participating stations guaranteed same-day delivery.

At the downlink end, Blairsat contracted with one station in each market—most often the Public Broadcasting Service station to take the satellite feed, make necessary dupes for all scheduled stations and hand deliver the dupes.

Commercials and traffic instructions were transmitted in a computer-determined configuration and structured so that each Blairsat tape distribution center would receive and record only those commercials specifically ordered for stations in the tape center's market.

Use of 1-inch tape on both uplink and downlink ends of the transmission was said to ensure excellent quality.

Rates were \$15 to \$18 per commercial, per station. Blairsat thought those rates compared favorably with existing costs entailed in tape duplication and mailing, while providing instantaneous, guaranteed delivery as opposed to conventional delivery, fraught with delays and problems of reliability.

On March 22, 1979, Blair formally launched the system. A General Foods spot placed by Ogilvy & Mather was transmitted by satellite that day to every commercial station in Kansas City, Seattle and Sacramento, Calif.

At the time, Jack Fritz, president of John Blair & Co., said, "For the first time in the industry's history, agencies will have the ability to distribute their new product commercials to station traffic departments with the same simplicity and speed that until now have been intrinsic only to network television operations."

The following June, Blair announced formation of Blairsat and in October, the service started to the 50 top markets.

Blairsat attracted some customers early on, but interest on the part of its most important customers—the big New York agencies—was lacking. O'Neill recalled that in the beginning, agency people used whatever rationale they could so as not to use the service. In fact, most ad agencies were reluctant even to test it.

"I can see someone having objections to a new product or new technology and objectively deciding to reject it after testing," O'Neill said. "But to reject it out

of hand for subjective reasons doesn't make a lot of sense. I don't see how an ad agency can do its clients justice in any area if it doesn't test a product that has direct bottom line cost savings to advertisers," he said.

Agencies wouldn't steer their day-to-day business to Blairsat, but they would use the service in a pinch. "When J. Walter Thompson needed help in the Super Bowl to get a commercial—the Telly Savalas spot for Ford Escorts—from L.A. to New York the night before the game, they used us," O'Neill said. "On a day-to-day basis, they wouldn't accept the service. That really didn't make a lot of sense to me," he said.

Although J. Walter Thompson declined to comment on Blairsat's decision to drop the satellite service, there were indications within the agency community that there was more to the story than O'Neill was saying.

Mike Moore, senior vice president, group executive at Benton & Bowles in charge of media, programming and traffic, disagrees with some of what Blair has said about the agency role in the satellite service's failure.

"We spent an inordinate amount of time investigating, and attempting to find ways to use the service," Moore said. "I took the position from day one to try to make this work. I was distressed to read the comments that implied that the agencies through some inertia or being wedded to the old system or something, didn't give Blairsat a careful evaluation."

Moore said Benton & Bowles liked the concept but ran into several problems making it work.

"Costs in their initial tariffs were higher than what we were paying, by a considerable amount," he said. "They never seemed to want to believe us, but that was true."

Another concern was quality. "There was a definite difference in on-air picture quality. They always disputed those findings, but I can only go by our experts who were involved in evaluating it and I think quality was universally felt to be a problem with Blairsat," Moore said.

A lesser concern in Moore's eyes, but nonetheless an important one, was that in each market, one television station was responsible for local distribution of commercials to competing stations in the market.

And because Blairsat wasn't in every market, the agency still had to send some commercials overland anyway.

There were other indications of problems at Blairsat. John Bray, who had been the first president of Blairsat, left to form his own company in the same line of business, Satellite Network Delivery Corp.

Although, in the past, Bray had been critical of Blairsat's operation, he declined to comment on the company after it went out of the satellite business. An indication that Bray considered quality to be a problem at Blairsat is the fact that his new system will use digital transmission of commercials, a method that assures no signal deterioration.

O'Neill, however, said some early complaints about quality were legitimate and some were very subjective. "From the end of 1981 through all of '82, we did everything we had to do to straighten out those situations," he said.

If quality was a problem, he asked, "Why would American Airlines, Volkswagen, and some other advertisers who spend tremendous amounts of money on production, use us?"

He also cited some bad telephone lines on the origination end that caused some audio problems and were replaced.

Into 1982, business still was slow. In June, Blairsat pushed its sales efforts and made announcements keyed to suppressing some of the doubts expressed toward the service.

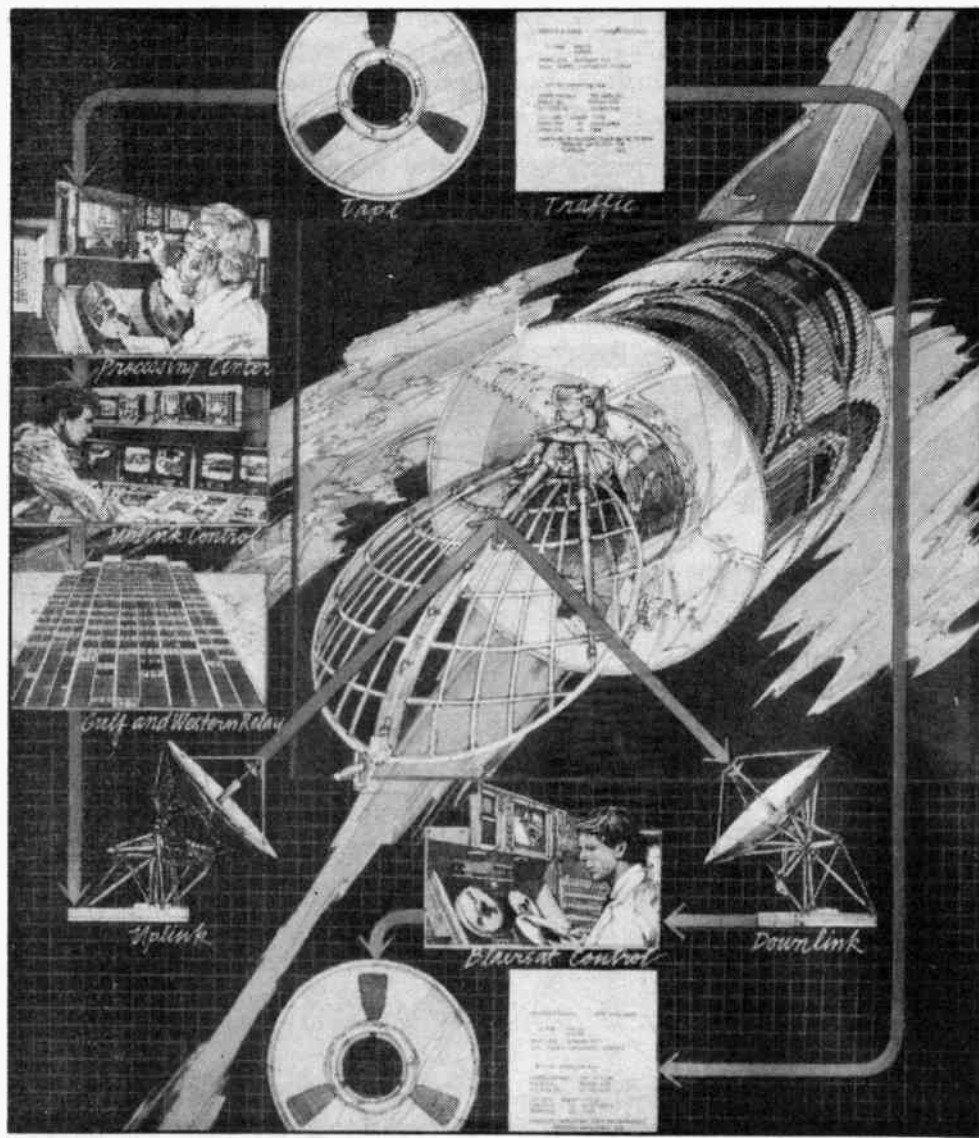
- The number of regional tape centers was increased from 50 to 130, serving the top 50 markets, or just over 96 percent of all television households in the country.

- The price per commercial per market, which had been cut substantially to \$10, would be held at that level.

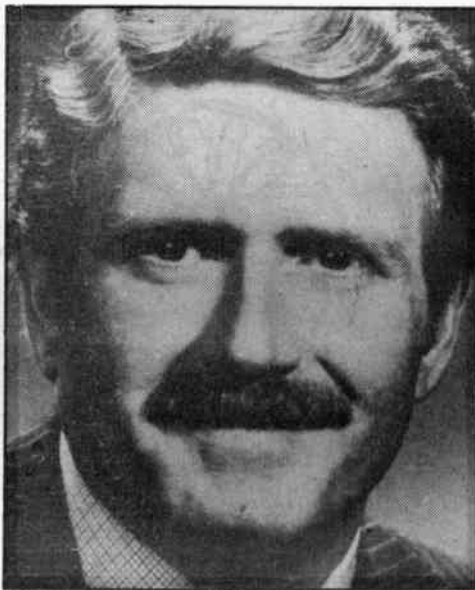
- All 80 of the new tape centers, as well as a third of the existing ones, were at noncommercial PBS stations.

- After "tens of thousands of transmissions, Blairsat has never failed to deliver" a commercial or traffic instructions on time," the company boasted.

A comparison of mail-delivered and satellite-delivered commercials by two respected scientists at Massachusetts



Promotional piece depicting Blairsat's satellite delivery service.



James O'Neill

Institute of Technology had found no detectable difference in audio or video.

O'Neill was active in the sales effort, too. In September 1982, he made the agencies an offer he thought they couldn't refuse.

"I went around and talked to the top executives at the top agencies, to bring them up to date on Blairsat and to offer them a free test of the system. I said, 'Use us for the next major buy at no cost. Back us up if you want. We will send you an invoice for you to compare with your usual delivery,'" O'Neill said.

"The initial acceptance by the CEOs was great, but as it sifted on down, people were reluctant to even take that offer," he said.

Volume did pick up in the second half of 1982, primarily because of business from movie studios such as MGM/UA, New World Pictures and Columbia Pictures.

O'Neill attributed Blairsat's success in distributing movie ads to the way the studios handle advertising. "The agency just buys the time," he said. "The studio traffic department takes care of sending out the spots because the studios produce them."

Andy Foss, traffic manager of the advertising and publicity department at Columbia Pictures, used Blairsat to distribute spots on *The Missionary*, *Tempest*, *Tootsie* and *The Toy* and was an unreserved fan of the system.

"What we do is ship to the top 100 or 150 markets, to each station, whether we plan to buy the station or not," Foss said. "If we make a last-minute buy, then they've got the spot on hand."

"Dubbing 625 commercials took at least overnight," he continued. "Shipping and preparation took another day. So we're talking three or four days before the stations have the spot.

“We saved half the money we had been spending and saved a minimum of three days' time”

"With Blairsat, we sent them the master and the day they received it was the day it went out to the stations. We saved half the money we had been spending and saved a minimum of three days' time," he said.

Things were picking up in late 1982, but there was still no much-needed breakthrough. "To break even, we probably needed 25 to 30 percent of the market," O'Neill said. "We would have been content to go on if we had seen a major jump in volume.

"Inroads were beginning to be made, but the acceptance on the part of the agencies just wasn't there," he said. "We believed in the product. It's a phenomenal concept. But why beat yourself over the head?"

"Our company's growing fast and there were a lot of other places we could put those dollars to make them work for us," O'Neill said.

On Dec. 30, Blair announced that Blairsat was withdrawing from the business of delivering television commercials to stations. Blairsat's last satellite transmission took place Dec. 29.

Blair said only that "its decision to terminate this business, which has operated at a loss since its inception in the fourth quarter of 1980, was made because, among other reasons, the market's acceptance of this pioneering service did not grow at a satisfactory rate."

Although some observers believed that Blairsat may have been a little short on technical expertise and somewhat undercapitalized, O'Neill believes firmly that Blair gave the project its best effort.

"Outside of time and effort, we put millions of dollars into the project," he said. "It was a noble, valiant effort on our part. We spent more than enough time and money. We did what we could to get people to see the light."

“Very few (agencies) committed enough volume to allow us to show a reasonable profit”

News coverage carries hefty price tags

Local news spending

What with the well-publicized high cost of national and international news coverage often in the headlines these days, *BW* asked some local stations for a rundown on current and future news cost.

In many ways, the experience at the local level is much the same as the one confronting the TV networks or nationally syndicated operations. Satellite usage time has contributed mightily to rising expenditures, as have equipment upgrades, retention of consultants to explain what works and what doesn't and the continuing high cost of talent, both behind and in front of the camera.

As always, it's the competition for ratings between stations, networks, etc., that necessitates the spending. But there is also a strong element of the reporter's credo—get the correct news first—that contributes to the steadily rising costs of producing timely and accurate news. Ad dollars generated according to ratings seem a means to an end.

One point that emerged from the admittedly modest sampling of stations is the number that employs news doctors—consultants who come in polling viewers, gauging viewer reaction to specific types of stories and even chatting the audience up as to the personalities of the various anchors, sportscasters and weather people. Generally, though costly, such consultants are deemed necessary today, and few station executives begrudge the expense.

At KOIN-TV in Portland, Ore., the CBS affiliate, News Director Ted Bryant said there are increases in nearly every area of the news operation, although that is more a reflection of increased prices than a larger news commitment.

"Our capital budget is up substantially," said Bryant. "We're replacing some equipment and we're moving into a new building in a year. Our capital expenditures have increased about 50 percent over a year ago. But we're holding the line in operating expenses."

Bryant said that he recommended adding three people to the newsroom, but that suggestion was vetoed at the beginning of the fiscal year, which began in October.

KOIN currently programs 2½ hours of news a day, an increase of a half-hour since the station began programming a 6:30 a.m. broadcast two years ago.

Phil Sturholm, executive producer of news at KING-TV in Seattle, an NBC affiliate, said that the news budget is up 5-8 percent due to "new equipment on line and competitive pressure more than anything else."

Sturholm said that KING has purchased additional microwave equipment for expanded live coverage as well as a helicopter and ground transportation also for improved live coverage. From a personnel standpoint, an additional weatherperson and two new reporters were hired.

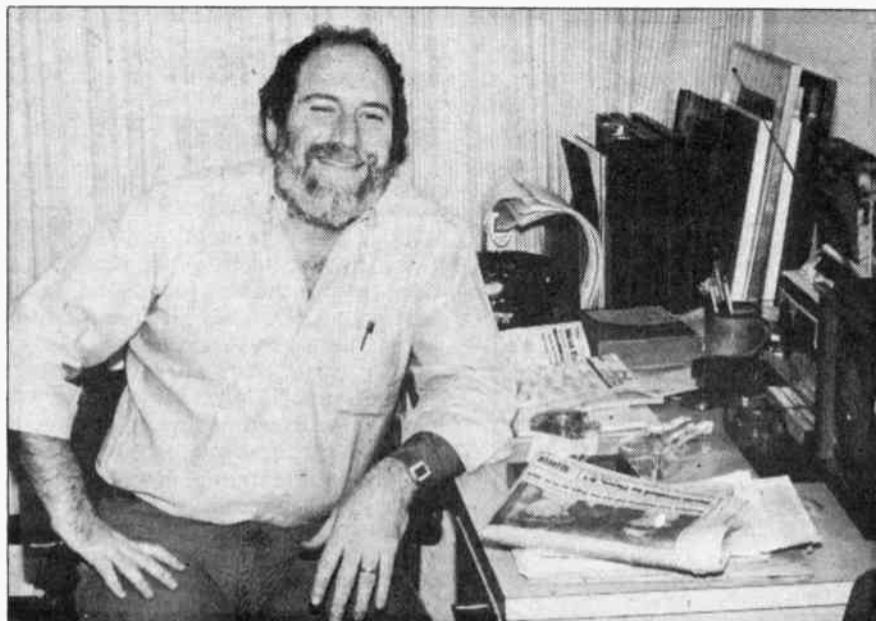
"Seattle is more difficult getting around so we needed more equipment to supply coverage," said Sturholm.

KING broadcasts 2½ hours of news per day with an additional seven to 10 minutes scattered throughout the day.

Steve Cohen, news director of KNXT-TV, CBS' Los Angeles O&O, said that the station's news budget is "within the standard inflationary rate of 3-5 percent."

Said Cohen: "We have a large budget which I'm very happy with. Our fixed costs remain fairly constant but the independent variables are always rising. Our biggest cost is personnel, and not just on-air people, but technicians, editors, writers and ENG (camera) people. That's the area that skyrockets."

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Marash shuffling talents into three-way NBC deal

By Dave Potorti

Beard intact, news veteran Dave Marash is splitting his talents three ways at NBC.

His on-air investigative reporting stint with local WNBC-TV began last week, but Marash also will compose sports essays for NBC News and perform additional assignments for NBC Sports.

"This three-way deal is the first that I can remember," said WNBC News Director Bob Davis. "But we have had people like Betty Furness, Frank Fields and Gene Shalit work for both WNBC and the *Today Show*."

Marash doubled on news and sports during his tenure at WINS in 1967. But will his current sports involvement tarnish his credibility as a hard-hitting investigative reporter?

"Whether I'm doing news or sports, I'm clearly not just the same person but the same journalist," Marash said. "I approach the assignments similarly, and I write things similarly. What is crucial is that the audience believes that you know what you're talking about."

"Viewers are sophisticated enough to understand it," Davis added. "They're not one-dimensional people, so they can relate to someone having an interest and an ability to do things in more than one area using the same generic kinds of skills."

Marash has just covered the Super Bowl and has no reservations about lack of sports material deserving investigative treatment—for example, the fate of National Labor Relations Board penalties against the NFL as a result of its strike.

"There are plenty of serious questions that need to be asked that go beyond game analysis, and I'm planning on doing those for *Sports Journal*," he said. "It's impossible to run out of good ideas. The world is literally chock full of them."

He also will kick off the February sweeps with at least one week-long investigative series on WNBC.

"The thing about investigative reporting is that you really can't time your stories," he said. "You don't have the same kind of control that you do over less original and less threatening reporting."

Because Marash joined NBC only a month ago, any scheduling problems between his local and network assignments have yet to show themselves.

"It's all worked out, except that we forgot to tell Dave that he doesn't have any vacation time for the next three years," Davis joked. "Under those conditions, it will work perfectly. I don't expect problems, but it will take careful monitoring."

Marash co-anchored WCBS-TV's 11 p.m. EST newscast from 1973-76. He joined ABC's *20/20* in 1978 and returned to WCBS in April 1981, where he co-anchored the 5 and 11 p.m. newscasts.

His love of investigative pieces was one of the reasons he returned—and left—WCBS last year.

"When I came back to WCBS, it was with a mandate to put on a documentary series that I would be responsible for, that would perform serious, investigative journalism," Marash recalled.

"One of the principle reasons I left was because their commitment to that documentary series was reduced, along with their alleged commitment to serious news during the 5-6 p.m. EST broadcast."

"Management had a conviction that they were going to make more money slinging service features than doing serious, heavy news. I'm not saying that one is better than the other, or that one has more of a right to the 5 p.m. hour. The only thing that troubles me is when a distinction is not made between entertainment/talk shows and news. If you call a show a news show, it ought to embody the world view that is implicit in news, and I'm not sure any of the 5-6 p.m. news shows in New York do that," Marash said.

While Marash just has joined NBC, his experience with the other networks has enabled him to draw some distinctions.

"ABC and CBS are somewhat polar opposites," he said. "ABC is much less structured and much more spontaneous. Everything seems to be forced through the same funnel, which is the consciousness of (ABC News President) Roone Arledge."

"CBS has a bigger, thicker rule book, and tends to take the rule book much more seriously, not so much in terms of right or wrong, but in how you do things—technique and established procedure. That, I think, can work to the detriment of spontaneity, originality and creativity, but it also may be easier."

Originality of appearance—Marash has a beard—has at times been a stumbling block. Negotiations to do play-by-play for the NHL's Islanders and then the Rangers ended abruptly when he refused their demands to shave. But both CBS and NBC have bought the model as is.

"What that says is that the standard for what is acceptable to a mass audience is broader than the conventional assertion. Beards don't frighten anyone," Marash said.

Local programming moves

Joe Sanchez has joined KYW-TV's Eyewitness News in Philadelphia as a general assignment reporter. Sanchez is moving over from KPVI-TV, where he served as both an investigative and general assignment reporter since 1978.

Sanchez began his broadcasting career as a radio newscaster in Albuquerque, N.M. He is a native of New Mexico and a 1971 graduate of the University of New Mexico.

KYW also ran a four-part series on gun use and ownership in the Delaware Valley. Anchor Stan Bohrman interviewed an area couple who regularly take their children, aged nine and three, to a target range for practice. The series, which began Jan. 25, also contained interviews with a lawyer, a publisher and a nursing administrator.

KDNL-TV, St. Louis, an independent owned by Cox Broadcasting, has named MMT Sales Inc. as its national sales representative. The station, which was represented by Seltel Inc., is dropping its STV programming at the end of this month.

In San Jose, Calif., KICU-TV has moved into new studios and offices, and as part of its celebration, the station gave its viewers a gift—a commercial-free presentation Feb. 4 of Bob Fosse's hit movie *Cabaret*. At the same time, guests of the station celebrated the opening in a studio the station converted into a cabaret setting.

WBZ-TV, Boston, took a rare and in-depth look in *Silent Prayers* at the nuns of the Monastery of the Mother of God, in a three-part news series that began Jan. 26. Hosted by Joyce Kulhawik, *Live on 4* anchor, the series was the first time that cameras have been permitted to record the nuns' cloistered life of prayer and devotion at the West Springfield Dominican monastery.

San Francisco's KPIX-TV addressed the question "Should prostitution be legalized?" on the Jan. 23 edition of *You Decide*. Guests were Margo St. James, a former prostitute and founder of COYOTE (Call Off Your Old Tired Ethics), a prostitutes' rights organization, and Bernard Walter, an assistant district attorney.

Radio stations WVCA, Gloucester, Mass.; WSB-FM, Atlanta; KOOL-FM, Phoenix; WRRM, Cincinnati; and KNST, Tucson, Ariz., have signed on with Public Interest Affiliates for that company's series of weekly public affairs programs.

WJZ-TV, Baltimore, has sent a crew from its *Evening Magazine*, along with co-hosts Tim White and Donna Hamilton, to the tiny West African nation of Togo for a series of reports that will air the week of Feb. 21. Viewers will be taken on a safari through one of Togo's largest game preserves, meet a group of Africa's wealthiest entrepreneurs—all of whom are women—discover Ganvie, the "Venice of Africa," and take a walk through a rain forest.

WFGL-AM and WFMP-FM, Fitchburg, Mass., are offering \$5,000 in free advertising to any business moving into Worcester County and adding at least 20 permanent, full-time jobs to the local

Continued on page 20

Sale

Sale

Local news spending

Continued from page 19

It is Cohen's contention that to "win" in Los Angeles, investigative reporting and hard news is the way to go. And, to reach that end, KNXT has hired an additional seven "hard news specialists."

"Our talent costs will be up because of this initiative," Cohen said. "There will be more crew overtime and editor overtime to produce these pieces. Overtime is a major consideration of news departments, which you try to adjust for."

Cohen said that during Southern California's week of storms two weeks ago, KNXT's crews worked 15-16 hour shifts covering the city's flood damage. "You can blow a budget out with two or three major news events like that," Cohen said.

"It's hard to always be on target but as long as you're successful, the budget will come along," Cohen said.

Insofar as equipment is concerned, Cohen said that costs have remained constant. "An ENG camera costs today what it did five years ago. There shouldn't be any change until the technology shifts," he said.

He is looking forward to the day when camera and recorder are one piece, which eventually could bring about one-man crews that could bring costs down. However, Cohen doesn't foresee that for some time.

Mike Ferring, news director of KRON-TV, the NBC affiliate in San Francisco, said that the station's news budget is *status quo* for this year, even though actual numbers are slightly higher due to an adjustment for inflation.

"There is no real retraction or expansion," Ferring said. "We've gotten ourselves to where we wanted to be last year."

Actually, 1981 was the year that KRON made a greater commitment to local news. The staff was increased from 90-95 people to 160, with additions at every level of the news operation, including reporters, photographers and editors. The local

newscasts were expanded from 135 minutes per day at the beginning of 1981 to its current 225 minutes.

"We're in a holding pattern right now," said Mike Youngren, news director of KUTV, Salt Lake City, the NBC affiliate. "There's a semi-freeze for the first two quarters. The company has gone in 20 different directions at the same time and is waiting for the cash flow to improve."

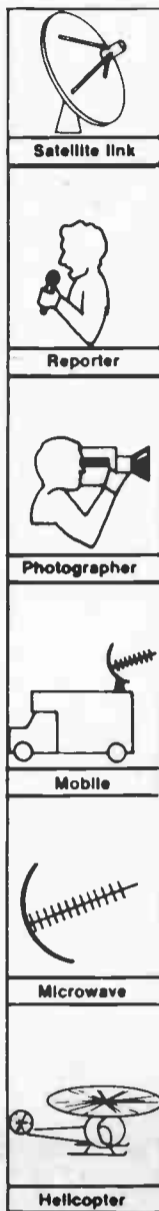
Youngren said that KUTV's local news budget has been combined with its Satellite News Channel budget, which was approximately \$2.8 million last year and is anticipated to be near \$3 million this year. Costs for SNC amounted to \$300,000 last year but should be reduced to about \$160,000 in 1983, according to Youngren. The KUTV budget represents about 90 percent of the total.

Youngren said quality of the news operation will be maintained, although the station finds itself in a "peculiar" competitive situation with KSL-TV, the Mormon-owned station and KUTV's traditional news competitor. Youngren also sees increased competition from KTVX, the ABC affiliate, which he said is upgrading its news operation.

"We're a little bit up because this is the first year we've had a budget," said John McKean, executive producer of the news at KTVK-TV, the ABC affiliate in Phoenix, Ariz. McKean said the increase in expenditures is due primarily to the addition of a 5 p.m. newscast, which was inaugurated more than a year ago.

With the 5 p.m. newscast came an additional eight people, which contributed to an increase in expenses. McKean estimated that the station spent \$2 million last year on the news operation, excluding capital expenditures. KTVK's major capital expense was a remodeled newsroom, which McKean said will give the station "enough room for growth" in the coming years. There were no major equipment purchases, although the production department did upgrade some existing tape recorders and cameras.

"We have the basic tools necessary to give the people the kind of news product we're trying to give them," said McKean. KTVK programs 90 minutes of local news each day.



Local programming moves

Continued from page 19

economy, or to any local business that adds at least 25 such jobs through expansion. Station officials say they are prepared to make 50 such awards, totaling \$250,000.

WTVC, Chattanooga, Tenn., has promoted F. Lewis Robertson to general manager. For the past two years, Robertson has been general sales manager at the ABC affiliate. He previously was with Jefferson-Pilot Broadcasting in Charlotte, N.C., and Storer Broadcasting in Atlanta.

In Philadelphia, KXTV reporter Leanne Kozak completed a five-part series on child molestation that was included in Group W's Newsfeed service. The series found that nearly half of all little girls are

sexually molested by a member of their own families, including their fathers.

WAIT, AM 82 in Chicago, is airing *Travel Briefs*, a series of 90-second travel features hosted by Chicago-based travel writer Jack McGuire.

KFWB, AM News 93 in Los Angeles, offered free information on the drug cocaine, its effects and social impact, in a four-hour broadcast Jan. 28. A panel of experts headed by Tom Kenny, director of alcoholism services, Motion Picture and Television Fund, fielded calls. The broadcast was the culmination of a week-long KFWB series on cocaine, written and produced by reporter Joy Nuell. Starting Feb. 21, the station and the **Regional Affairs Council of Southern California** will broadcast a series on housing, an area that futurists and planners believe to have the most potential for problems as we move toward the year 2000.

The new year brought a flurry of executive changes within Corinthian Broadcasting, the Dun & Bradstreet Corp. subsidiary. At KXTV, Sacramento,

Calif., Allan Howard was named vice president/general manager. He had held a similar post at another Corinthian-owned outlet, KOTV, Tulsa, Okla. At that station, meanwhile, John Irvin moved from Corinthian's Fort Wayne, Ind., station WANE-TV to assume the slot vacated by Howard. Succeeding Irvin at WANE is Ted Kohl, named vice president and general manager, following a stint as director of broadcast operations at Corinthian's Houston, Texas, station, KHOU-TV. In addition, Corinthian appointed Joseph Lake president, Great Western Broadcasting Inc., parent company of KXTV. That move, as it turns out, was responsible for initiating the other station management switches noted earlier.

January was blood donor's month in Oklahoma and to help boost the effort, KOKH-TV, Oklahoma City, sponsored a two-day blood drive at the station. To encourage donors, DJs from six of the area's top radio stations cut promotional spots that aired on the TV station. The same DJs plugged the drive on their respective radio programs. During the

KWTV in Oklahoma City will increase its news budget 9 percent this year, to \$1.2 million. But that figure could have been much lower, according to Station Manager Duane Harm.

"We probably could have kept the rise at 5 percent, but we haven't felt the pinch tight enough to want to," he said. "We wanted to improve quality, so it cost us more. So it's a little inflated, but by our own desire."

While operating with a news staff of 49, one less than last year, costs are up due to regular salary increases and an upgrading of talent, Harm said.

Other areas, like ENG services, show cost reductions due to streamlining of waste. The station has installed its own fuel pumps, reducing auto operation cost 20 percent. Helicopter costs are running even, Harm said.

The station has been leasing satellite dishes for comparison purposes and currently is in the process of making a purchase. Outside of the purchase price, KWTV will be saving money on its dish operation.

"We're now leasing one for \$500 a month, and we save more than that in shipping charges," Harm said. "On a day-to-day basis, cost of operation is nothing."

A news budget rise of 15 percent, this year, is anticipated by Robert Regalbuto, general manager, **WCPO-TV**, Cincinnati. The increase will go toward an "even split" of ENG equipment, studio equipment and additional staff, he said.

"Cincinnati is a very heavy news market," Regalbuto noted, a statement reflected in the size of the station's news staff of 47. "The staff has been expanded, and we'll be adding even more this year."

In addition to satellite feeds, consultant fees and other services, WCPO has to foot the bill for an extra half-hour of local news this year, having expanded its evening newscast to 5:30-6:30 p.m. "We'll be adding more, too," Regalbuto predicted.

John Greene, vice president/general manager, **WRAL-TV**, Raleigh, N.C., said his station's biggest jump in news budget came last year, when it added eight staff members. The 15 percent increase, anticipated in 1983, was attributable mostly to

inflation.

This year, though, the station will become a regional associate of Satellite News Channels, the Group W and ABC cable news service, which will require a staff of seven. SNC capital expenses will be \$500,000.

"If you take both budgets together," Greene said, "our budget is up about 30 percent for 1983."

WRAL has the largest news staff in the Raleigh market and Greene estimated the station's news budget is more than one-third higher than the closest competitor.

"We spend a lot of money in travel," he said. "Last year, we had crews in Russia, Colombia, South America and many domestic trips. And we use a lot of satellite time."

Also included in the '83 news budget is a market survey that the station uses to position its newscasts and increase the news audience.

"The news budget has risen more in the past four years than that of just about any other department," said Winston Linam, general manager, **KSLA-TV**, Shreveport, La.

Rather than going toward one specific piece of equipment or particular staffer, the increase has benefitted the overall quality of the station's "very aggressive" news division, he added.

Major investments have included a weather computer and a news consultant. The consultant assists the news operation by conducting audience research, determining likes and dislikes of programs and personalities.

KSLA's news staff is large—33 out of the station's 88 employees. The manpower is needed to support four locally originated half-hours of news daily—at noon, 5, 6 and 11 p.m.

The CBS affiliate also budgets for syndicated news services to supplement its network stories. Satellite feeds from **NIWS** (Telepictures) provide 20 stories per week, Linam said.

Chattanooga, Tenn.'s **WTVC-TV** will increase its news budget 8-10 percent this year, according to Terrence Force, vice president/general manager. "That figure allows us some room for expansion," he said.

Most of that budget will go toward hiring seven or eight more news staffers, bringing the station's news force to a total of 30.

"Our news staff is about twice the size of our competition," Force said. The need resulted from **WTVC's** expansion of its local news to one hour at the beginning of the year, the longest local newscast in the market.

While news hardware is not reflected in the news budget, the station is buying equipment almost continuously, Force said. While some ENG equipment will be purchased, most of the dollars will go toward studio and control room equipment.

News department operating expenses will rise 11 percent this year for **WTLV-TV**, Jacksonville, Fla., according to General Manager Howard Kelley.

The station is being hit hardest in the area of services—satellite services, wire services, news feeds, helicopter expenses and consultants, he said.

"In the case of satellite feeds, for example, we had very little experience in that area. We don't have enough history to tell whether costs are staying in line," Kelley said. "TV stations have traditionally absorbed the fees in some account without isolating them. We now have a line item in the 1983 budget called 'satellite fees' so we can track them better."

In general, he explained, all lump sum and broad categories have been broken down and tracked because there are so many services grabbing for the dollar today.

Kelley anticipates computerization of the newsroom and noted that it already has begun on a gradual basis. The system would handle data processing, archiving, text editing, news wires and word processing in the future.

Also adding to expenses has been the addition, in early 1982, of a half-hour of local news at 6:30 a.m.

WTLV's news staff will remain at 34, with annual pay increases in the budget. "This is an enormously competitive news market," Kelley said. "For the past 10 years, we've had large news staffs, numbering in the 30s."

course of the two-day event. **KOKH** cut in live from the studios to run interviews from participating donors. In addition, the Oklahoma Blood Institute gave away T-shirts and refreshments to all donors.

Blair Television has announced several management changes at its Chicago office. Named to head the ABC sales team is Maria LaPalermo. She succeeds Charles Hitchins, recently named vice president of the Chicago office. Succeeding LaPalermo as assistant sales manager of the ABC team is Dennis Boyle. Meanwhile, Thomas MacArthur was named manager of Blair's Independent TV sales team in Chicago.

WHYY-TV, Philadelphia, has added a new local news magazine program, *This Week*, to its weekly schedule. Billed as a live weekly look at thought-provoking events and developments of interest to Delaware Valley viewers, *This Week* consists of minidocumentaries, panel discussions, commentaries and both live and pre-recorded news reports.

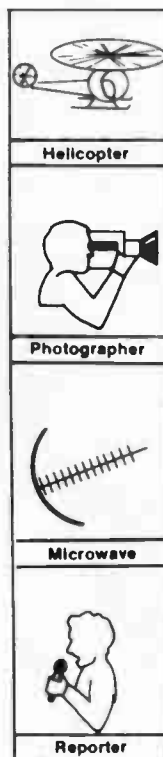
The concept for the local show was developed by station President and General Manager Jim Karayn. "We want

this to be a series of selective reports on the human condition," Karayn said. "Because we're not saddled with the problem of reporting every event, we hope to be able to shed more light on the things we do cover—to tell our viewers not who won the election but why they won, and to come at all subjects from different angles."

A special feature of the effort is the *This Week* access line, a telephone number devoted to taking messages from the program. Delaware Valley area students will assist in assembling the responses.

Janice Furtner has joined all-classical public station **WNED-FM**, Buffalo, N.Y., as sign-on program host. She was an announcer-producer at **WILL**, Champan, Urbana, Ill.

WCAU, the CBS-owned AM in Philadelphia, named Lynda Dartnell director, information services. She had been an independent marketing consultant and advertising and sales promotion manager at **KYW** and audience promotion manager, **KYW-TV**.



Sale





Metro Traffic Control is designed to inform motorists about jams and ways to avoid the congested areas.

Bottleneck business booms



Control rooms assimilate field reports as shown in promotional film.

Remember that old adage how one man's meat is another man's poison?

Then consider the case of David Saperstein, president of Metro Traffic Control.

Saperstein is a traffic freak. That's right, he dotes on the all-too-common bottlenecks on the Long Island Expressway, revels in delays on the San Diego Freeway and is positively effervescent over the frequent delays that make traveling through Washington's Tysons Corner area a test of will power and endurance.

Now before you throw up your hands, urging Saperstein to seek psychiatric help without delay, consider that this Baltimorean is in the process of building a telecommunications empire whose reason for being is the dissemination of news about transportation tie-ups.

Four short years ago, Saperstein ran an automobile dealership in Baltimore and like the rest of us, coped daily with the pain of stop-and-go automotive transit. As we all do, Saperstein listened to his car

radio while traveling around, searching out the quickest way to get from here to there. Eventually, that proverbial lightbulb snapped on in Saperstein's brain, sparking creation of a new venture—Metro Traffic Control.

Today, MTC includes a human force of some 250-plus, plus an array of software and hardware—ranging up to leased helicopters—that make it the largest service of its kind.

When starting the service those few short years ago, Saperstein determined that a few key factors separate routine traffic condition reports from the kind that listeners pay attention to and thus, advertisers buy.

The reports have to be timely and up to date. They must tell drivers the duration of delays anticipated and alternate routes to avoid these bottlenecks and above all—on-the-spot depictions of road conditions are far superior to information culled from random sources and then reported from a television or radio station studio.

By paying attention to these specifics, Saperstein has managed to take MTC from its humble origin on a handful of Baltimore radio stations and expand it to a current roster of 13 cities, with a long-term goal of placing MTC on outlets in 30 major metropolitan areas.

The latest addition to the MTC network is Cleveland, joining the ranks of such cities as Detroit, Minneapolis, Atlanta, Boston, Denver, Houston and Washington, D.C. The number of radio stations utilizing MTC has topped 150, and that includes both AM and FM. Saperstein explained that even though AM news/talk stations usually are seen as the bailiwick of such services as MTC, "research shows that FM audiences want traffic information every bit as much as AM listeners."

Besides the traditional role of radio as the leading disseminator of such information, Saperstein has found a steadily growing marketplace on the television side, too.

In part, the rise of TV as an MTC

“
MTC is an
alternative to
billboards
”



marketplace is attributable to the company's major hardware commitment. "Visuals are so important on television," he said, talking of an array of graphics pouring out of MTC computers and arriving at a TV station's computer for use on-air. Whether it's a speed flow chart on a selection of major arteries or a road map with flashing lights and signs indicating potential delays, traffic reporting is, according to Saperstein, a news art and not just an ancillary service.

MTC enters a market

Once MTC has decided on a potential market for its service, it makes the rounds of stations, giving management a rundown on what MTC can do. At the same time, Saperstein and his staff begin the process of locating potential advertisers. If they decide to come on board, they must agree to at least a one-year commitment.

In a classic revenue-generating deal, Saperstein sells advertisers guaranteed audiences in return for a specific fee. Participating stations, meanwhile, receive essentially a free service, in exchange for specific commercial time for Saperstein's clients.

Ad clients receive at least one 10-second unit in one of three distinct types of information feeds, plus exposure on all subscribing radio stations. Television stations, unlike radio, however, are sold on an exclusivity basis.

"In effect, MTC is an alternative to billboards," Saperstein said, "but the cost per thousand is at least half that of billboards." Moreover, advertisers are able to cultivate winning relationships with the various electronic outlets in a given town, presumably standing them in good stead for future buys in station programming.

The overall scheme of the MTC operation is the same in any city. First, a central control site is established, the nerve center where the company's Apple computers are installed along with all the necessary communications and transmission equipment.

On-air talent operates from this point, aided and abetted by a producer, several technicians and helpers. Meanwhile, at least a half dozen street reporters are out prowling the highways and byways by car, while at least one airborne reporter operates out of an airplane or helicopter. Coming into a market, Saperstein probably spends more than \$250,000 setting up the operation. "Hardware is a one-time cost, an investment," Saperstein said, adding that talent costs represent the greatest expense thereafter.

The major investment—and the chance—is finding the right kind of on-air talent. "It's hard finding the kind of people who must report the news in our format," Saperstein said.

The talent to get the information out arises in part from the necessity of adapting to three distinct feeds—30-, 60- and 90-second news updates—as well as the long hours and ability to make on-the-spot decisions, directing motorists away from jam-ups to smooth sailing roads.

During the peak drive time hours, stations can carry a multiple number of reports every hour. Interestingly, MTC has found that, in some cities, the demand for traffic information is often just as intense during the non-drive time hours. "There's a demand for midday traffic news that's almost as great as drive time," Saperstein said.

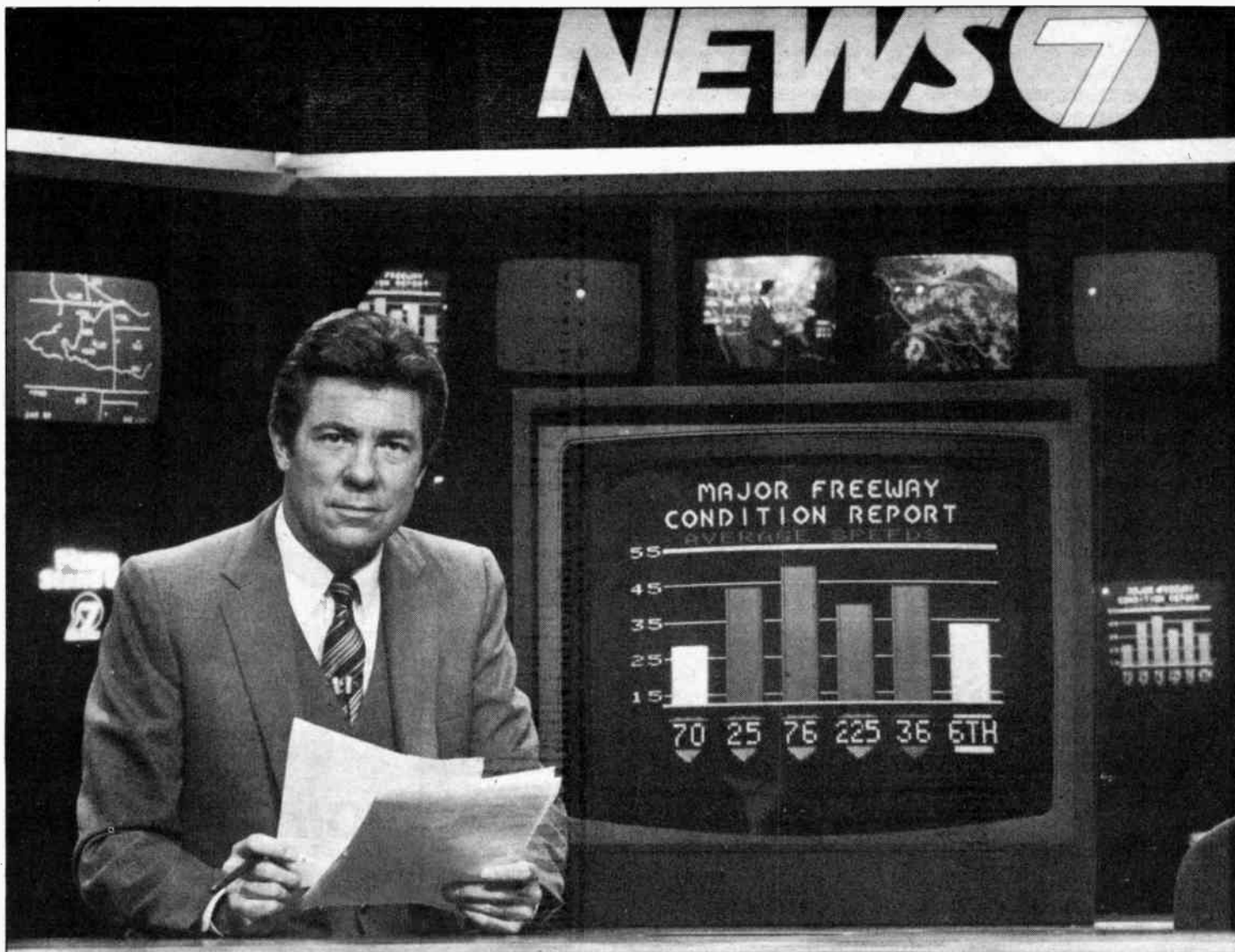
There's more to traffic news than cars

Credibility is a favorite Saperstein word to describe what separates his operation from other competitors, even though he suggests that his one-of-a-kind operation has no real competition. Whatever the case, credibility has been established via MTC's ability to function as a news-gathering operation.

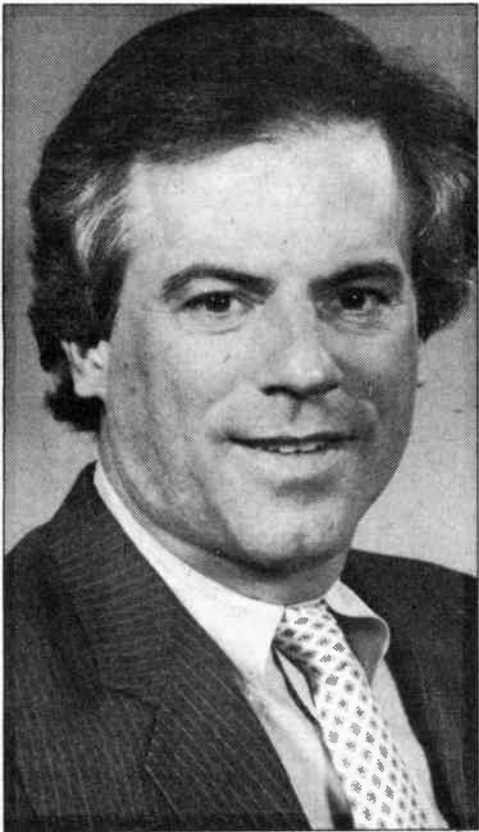
So, besides the routine traffic reporting on a daily basis, MTC also devotes much time to reporting on special events that in one way or another affect transportation's ebb and flow.

For example, during the Christmas season, MTC places reporters at key shopping centers, just as it sends staffers to report on road conditions at sporting events, concerts and major events of a similar ilk.

Saperstein is particularly proud of MTC's role in reporting on the recent collapse of the dome on Minneapolis' Hubert H. Humphrey stadium. "We beat all the local news organizations by 30 minutes," he said, explaining that a



John Lindsey of KMGH-TV in Denver anchors a new report that features the MTC information package.



David Saperstein

cruising MTC staffer happened by at the time of the accident and immediately relayed the information to MTC's control room. The local Minneapolis media then picked up on that tip, sending out crews to cover the story.

This added measure of service also extends to other areas on a seasonal and regional basis. For example, Boston stations routinely report on Cape Cod and other area beach resort road conditions during the summer, just as Denver stations provide listeners with skiing and mountain reports during the height of the ski season.

With a long-term goal of placing MTC in 30 cities, Saperstein said that demand for MTC is a given; organizationally though, MTC can grow at just such a pace without coming unraveled. As it stands now, Saperstein and his staff are constantly on the road—in Baltimore one day, Houston the next and Dallas the following day.

With traveling credentials like that, you've got to figure that Saperstein knows whereof he speaks when he labels Houston the "All-American worst city for traffic." Moreover, you've got to pay attention to the cornerstone of the MTC philosophy that, "the only way to cover traffic is to be there and see it."

“
There's a demand
for midday
traffic news
that's almost as
great as drive
time
”

Coming next week in Section 2 (Hardware/Technology)

The Decoder Connection: A New Age in Network

TV network affiliates soon will enter the world of new technologies via ABC's "Home View Network," CBS' "Extravision" and NBC's "NBC Teletext." **BROADCAST WEEK** speaks to executives of the three services, general managers of affiliate stations and media analysts about this major expansion of the TV networks. What are the challenges and opportunities of these new technologies? And how much effort must affiliates expend to become involved?

PLUS: Low-Power Television Comes of Age. A view of the industry—where it is and where it's headed—complete with highlights from the recent LPTV West conference.

AND: Pictures of the Future. A report on the latest in hardware from the Television Conference of the Society of Motion Picture and Television Engineers.

BROADCAST LEDGER

Tax and accounting advice
by George Nadel Rivin

Tax laws change credits for broadcast situations

Recent tax legislation will have a significant impact on broadcasters during 1983, especially in the areas of capital acquisitions and compliance.

The information presented herein is per the Internal Revenue Service Code and incorporates those changes that were brought about by the Tax Equity and Fiscal Responsibility Act of 1982 (TEFRA). This massive piece of legislation, which became law Sept. 3, 1982, requires basis adjustments for equipment on which the investment tax credit is taken.

In addition, it modifies both the Accelerated Cost Recovery System (ACRS) depreciation provisions and the safe harbor leasing regulations set forth in the Economic Recovery Tax Act of 1981 (ERTA). Since some sections of the 1981 act were scheduled to be phased in through 1986, it is crucial that the 1982 act's modifications be adhered to when applying ERTA-originated provisions.

TEFRA's effect on capital acquisitions planning can be summarized as follows:

■ **Accelerated Cost Recovery System:** This concept of faster depreciation of all fixed assets, based on shorter (IRS audit proof) lives with no salvage value, was introduced as a part of the ERTA. A 15-year life for buildings and a five-year life for all non-automotive broadcast equipment was prescribed by IRS regulations. The percentage to be taken as depreciation, in early years, was scheduled to become more favorable in 1985 and 1986. However, the 1982 act eliminated those increases in depreciation rates for 1985 and 1986. Therefore, the first-year write-off will remain at 150 percent of straight-line.

■ **Investment Tax Credit:** Assets in the three-year class such as automobiles and mobile studios are allowed a 6 percent investment tax credit, while those in the five-year class qualify for the full 10 percent investment credit. However, under the '82 act, the depreciable basis for all assets placed into service after Dec. 31, 1982 must be reduced by an amount equal to one-half of the investment credit. Therefore, a \$20,000 antenna purchased during 1983 would be assigned a basis of \$19,000 (\$20,000 less one-half of the \$2,000 investment tax credit). Alternatively, an election can be made not to reduce basis but to reduce the investment credit instead. Also, while the investment credit was allowed to offset up to 90 percent of tax liability over \$25,000, the limit now has dropped to 85 percent.

■ **"Safe Harbor" Leasing:** This rule, which facilitates the transfer of ACRS tax benefits and investment tax credits from companies that do not need them to companies that can benefit from them, will be repealed as of Dec. 31, 1983 and greatly curtailed until that time. Benefits to the lessor are reduced and the amortization of the financing of the lease is accelerated.

As the Tax Equity and Fiscal Responsibility Act of 1982's title indicates, compliance was a major theme of the legislation. Further record-keeping needs were created; the right to impose additional fines was established and corporate estimated tax payments were accelerated as a result of the 1982 act. The following is a summary of the compliance provisions we feel will have the greatest effect on broadcasters:

■ **Information Returns:** All broadcasters are required to file IRS #1099 Miscellaneous Income Forms for all individuals performing services for the business in excess of \$600. Such forms typically would be sent to outside engineering firms, programming consultants, etc. The act allows for the assessment of "failure to file" fines.

■ **Estimated Tax Payments:** Starting in 1983, the minimum total of quarterly estimated tax payments necessary to avoid penalty increases from 80 percent to 90 percent of current tax liability.

Since most broadcasters have difficulty estimating their income, they may have to risk overpaying to avoid underpayment penalties. The full amount of taxes due must be paid by March 15 beginning in 1984 rather than June 15 for calendar year corporations. Changes in the tax payment cycle are explained in the table below.

■ **"Aggressive Return" Penalty:** A new, non-deductible penalty equal to 10 percent of the understatement of tax liability can be assessed where "substantial authority" supporting the taxpayer's position cannot be cited. Possible areas where this penalty could arise include disallowed travel and entertainment, salaries considered to be constructive dividends and interest on loan amounts that the IRS later treats as equity contributions. This penalty is effective for all returns filed after Dec. 31, 1982.

■ **"Aiding and Abetting" Fines:** Any individual, including owner-operators, general managers and business managers, giving advice leading to an understatement of taxes, may be fined up to \$10,000. This provision is now in effect.

Table 1—Corporate estimated tax payments

	Through 1982	1983 and Future
April 15, 198x	20%	22.5%
June 15, 198x	20%	22.5%
September 15, 198x	20%	22.5%
December 15, 198x	20%	22.5%
March 15, 198x + 1	10%	10.0%
June 15, 198x + 1	10%	-
	100%	100%

Editor's note:

George Nadel Rivin is a 15-year veteran of the broadcast industry. He heads up the North Hollywood, Calif.-based broadcast accounting practice, Miller, Arase, Kaplan, Sheets & Co.

After spending seven years in hands-on broadcast management positions, Rivin, CPA, joined Deloitte, Haskins & Sells. Five years later, he moved to CBS as manager of internal audit. In that capacity, he worked closely with the network's owned-and-operated stations.



Gene DeWitt

Gene DeWitt predicting joint venture network

By Bill Dunlap

NEW YORK—McCann Erickson's Gene DeWitt, who suggested three weeks ago that independent television stations form an *ad hoc* movie network, now believes a joint venture may create such a network in the next two years.

DeWitt, who is executive vice president, director of media services USA for McCann, advanced the idea in a speech at the Association of Independent Television Stations conference in Los Angeles last month.

Since the speech, he said he has heard from others pursuing the same goals. Last week, he suggested that "something like this is going to happen over the next 12 to 24 months—there will be an ongoing alternative network opportunity."

And, he believes it will be brought about through a joint venture of program suppliers, station groups and advertisers.

"Joint venturing is the way for this thing to work," DeWitt said. "It's very unlikely that one party can put it together. Without up-front advertising support, it is unlikely that a program supplier or station group is going to take the risk."

DeWitt said he had heard from several program suppliers, including major Hollywood studios and station groups, but he declined to name them.

"I knew what we were working on," he said, "but I wasn't aware of everything that other people were doing. I'm very impressed with the amount of activity."

In his talk at INTV, DeWitt said, "Specifically, I propose the establishment of a joint venture organization of television stations, production companies, advertisers and agencies to share in the development of original programming for advertiser-supported television."

"A much-expanded, national/local, (Operation Prime Time)-like group, if you like, but with our dollars up front; that is, you get the programming, but we pay for it."

"Not a 24-hour, seven-day network. Perhaps a weekly prime movie. We'll try to find the advertisers to put the bucks up front for programming if you will clear a fixed promotable weekly time slot."

"Just an investigation of whether we might not be able to develop together a couple of hundred hours of programming per year to generate a couple of hundred million dollars in new revenue for you all and advertising opportunities for us... a considered, thought-out, long-term approach to building on our mutual interest in a strong and competitive industry of advertiser-supported television."

"We risk some money. You invest some time. We both give up some flexibility. But we stand to gain a lot, together. This is a vision I'd like to pursue with you."

DeWitt emphasized that his proposal wasn't intended to be the genesis of a fourth commercial network. Nor was it necessarily a cheaper alternative to network advertising costs.

"I don't think what we are looking for is lower cost as much as it is more national

“I’m very impressed with the amount of activity. Some of these things are going to hatch”

rating points. I think that whenever demand exceeds supply, the people on the demand side want more supply," he said.

"I don't see the economics of this necessarily being cheaper than network. It's just more national rating points."

DeWitt said he felt now that his speech was "just the tip of the iceberg."

"If I believed the odds on this happening were a little better than 50-50 when I made the speech, I think now the odds are probably two-to-one in its favor," he said. "And if we serve as a clearinghouse and catalyst for this, we are going to feel very good."

"I'm very impressed with the amount of activity. Some of these things are going to hatch."

Although DeWitt has been pleasantly surprised by the number of favorable responses to his proposal, he is equally surprised by negative reaction from the three networks.

He said he had been on the receiving end of "tremendous displeasure from the networks that anyone would raise this issue."

"That's unnecessary," he said. "The networks don't need to feel threatened. They are a very efficient means of national television advertising."

"They are not the problem," he continued. "The problem is that some national television ratings points are going elsewhere and we need to access them. If the networks can't meet our demands, we have to develop other sources of supply."

"But don't replace them. If they had the supply, we wouldn't need the alternative," DeWitt said.

In his talk at INTV, DeWitt said independent stations were threatened in two key areas—programming and audience.

He said that if the networks are successful in overturning the FCC's financial interest and syndication rules and regain control of off-network programming, it would remove from the independents one of their primary sources of programming.

"There is simply no reason for the networks to act in the interests of principal competitors such as independent TV stations," he said.

The threat to audience comes from cable, multipoint microwave distribution and direct broadcast satellite. He asked, "What might an MDS service developed by a network consist of? How about four to five additional channels in your market, programmed from a national source with more resources than you can compete with?"

DeWitt now believes that the networks are being short-sighted in seeing his proposal as a threat.

"It's like two years ago when the networks didn't want to acknowledge that cable existed."

"If the financial interest rules are repealed, the networks may be a program supplier—two years from now, they may be in this business," he said.

NBC RADIO NEWS.

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

NBC Radio News Hotline Report 12/8/82, 8:18PM EST

"The very latest thing to happen is that the van tipped over with a man in it and we think perhaps he's unconscious. The police are taking a big box out of there, whether that's the supposed bomb or not...they're taking it away and looking at it. There are three or four helicopters hovering...right now the police are crawling all over this area."

For radio reporting that's live and "in color" count on the unique sound of NBC Radio News.

We take your audience to the scene of history-making events, anchoring newscasts live.

On a day-to-day basis, NBC provides consistent, high-quality, "full color" radio news, offering more actualities and newslines than anyone else.

We take the story—big or small—and bring it to life for your listeners.

NBC Radio News. We're there when you need us the most.



For stations committed to news.

RANDOM THOUGHTS

Lately, life is just a bit brighter for NBC.

As you are all well aware, NBC has, for the past few years, had an unimaginably bad streak of luck: turmoil at the top of parent RCA; living through and then coming to terms with Fred Silverman's reign; having the 1980 Olympics pulled from their clutches by the president of the United States—a veritable beggar's banquet of pain and suffering that did wonders for morale.

But lately, whether it be the network's superb coverage of the Super Bowl or the interesting prime-time programs that are just a little bit different, or even the fact that it's been able to generate enough interest that viewers would come back to a second airing of *Shogun*, NBC is a happier place.

Problems, of course, still abound and nowhere is that more evident than in NBC News ratings. But to appreciate just how much the tide has turned, the same week that NBC's news problems were

examined in a national magazine piece, *NBC News* broke out of a long stay in third place, eking out ABC for second place in the weekly news ratings. Had it been the old days—and NBC's problems were given national exposure—the network would make their critics look even smarter by sinking still lower in the ratings. For a while, just about anything NBC touched qualified for intensive care.

Two examples of NBC improving fates occurred recently: its Super Bowl telecast and its rerun of *Shogun*, even though NBC scheduled it earlier than traditional wisdom suggests. More about *Shogun* later.

The press has been uniformly laudatory of the network's coverage of the big game, something we're equally pleased about. For too long now, network TV has fallen over itself covering major

sporting events, giving us everything from interviews of the teenage girlfriend of a club's water boy to a course-by-course description of the meals players consumed the night before. Enough, already.

For Super Bowl XVII at least, the game was the centerpiece, Dick Enberg and Merlin Olsen were consistent, low key but informative and questioning. NBC kept the during-the-game stand interviews of hangers-on and network stars to a minimum, though the network outdid itself in program promotions.

In that vein, we're sure everyone in America, and NBC figures that's over 111 million, is all too familiar by now with one of the stars of *The A Team*—that's right—Mr. T. The former bar bouncer, whose career began when featured in a segment of *Games People Play*, was all over the tube. The promotion paid off as A

Team has had two successive highly rated outings.

But what we find most interesting about Mr. T is an appearance he made on TV just for NBC affiliates and not the public at large. Recently, via closed circuit, the brawling brute was introduced as NBC's new executive in charge of affiliate clearances. You think NBC will have clearance problems now, with Mr. T in charge?

In a few other random notes left over from the Super Bowl, at least one member of the advertising community still is talking about breakfast with Dustin Hoffman. (Well, at the table next to the actor, at least.)

Lots of fascinating talk could be overheard, but our adman on the scene is keeping it to himself. But since his wife was with him, he at least didn't have to go through a "Honey you'll never guess who I had breakfast with" routine.

'Shogun' on target

NBC's replay of James Clavell's popular novel should hit the ratings mark again. The first time out of the box, *Shogun* scored high ratings via good acting by Richard Chamberlain and some well-known Japanese actors. Location filming and a massive book sale campaign didn't hurt, either.

The one thing that did cause viewer confusion was the long intervals of Japanese dialogue. The viewer had to guess or be familiar with the book to understand what was going on.

Orson Welles has solved that problem for the second go 'round. Welles narrates those scenes previously voided by the language barrier. It keeps the viewer interested, informed and happy to know what is going on.

Shogun is a classic and Welles' addition as narrator should guarantee that position.

letters

Bandstand record

In your Jan. 17 issue, a caption accompanying a photo of Dick Clark referred to the fact that *American Bandstand* is seen in many major markets on independent stations.

I'm sure this was a case of gremlins in the type-set. *American Bandstand* has, since August of 1957, aired on the ABC-Television Network and is still seen each Saturday on ABC-TV.

The rest of the information contained in the caption I can verify... "the ageless Dick Clark still has *American Bandstand* swinging..."

I'd appreciate your setting the record straight on this.

Paul Shefrin
The Shefrin Co.
Los Angeles

AM in Denver. During this snowstorm, we also worked around the clock, along with the KIMN news staff, to update the public with the latest weather information. We should also point out that not only during the storm did we provide up-to-the-minute weather information, but 36 hours before the storm, as early as the afternoon of Dec. 22, we warned of the possibility of heavy snow; and early on Dec. 23, nearly 24 hours before the storm began, we warned about a "potentially paralyzing and crippling blizzard" for the entire Denver area.

Dr. Joseph P. Sobel
Evan A. Myers
KIMN Accu-Weather
Meteorologists
Accu-Weather Inc.
State College, Pa.

Is or are?

I would like to respond to the front-page story in your January 17th edition entitled "Is the media being conned?"

But, unlike many of my counterparts who will also respond to the story, my comments will deal with its grammatical mistakes rather than its content.

Many of us who consider ourselves "broadcast journalists" have been fighting for

years to get the term "press" replaced by the words "news media." We prefer to attend news conferences and read news releases since, after all, news is the nature of our business. Little by little, the effort is paying off.

However, a lot of people (including your headline writer!) still don't understand how to use the word. One of us is a "medium"... all of us together are the "media." Thus your headline should have read, "Are the media being conned?"

What's more, Chris Borgen of WCBS-TV appears to have the same misunderstanding of the word when he says, "The media was not manipulated..."

I know this may sound like a bunch of nit-picking, but I think it's a point that certainly needs to be considered.

John Lee
News Director
KWKH/KROK
Shreveport, La.

Is or are again

Regarding your headline, January 17... "Is the Media Being Conned?" and the quote by Chris Borgen, WCBS-TV, New York, that "The media was not manipulated..." perhaps some of these reporters is having some diffi-

culty understanding the language!

Michael Summers,
News Director
WFBR-AM/WBKZ-FM
Baltimore, Md.

Editor's Note: It is nice to have readers who read and do not skim the publication. This headline has generated a great many letters and phone calls. Media, along with a host of other words, can be construed either in a single or plural sense and is known as a collective noun. Much like beauty, the use is in the eye of the beholder. So say the style books.

Timely help

Just a note to tell you how much I appreciate *Broadcast Week*.

For someone like me, with never enough time, your publication is doing a great job of helping me keep up with the industry.

Broadcast Week is easy to read, has a great format, is well edited and covers the subjects I'm interested in.

What more could I ask?

Bob Regler
Broadcast Designers
Association
Harlingen, Texas

Weather footnote

We found the article "Denver Stations Tame Blizzard" in Jan. 10, 1983 issue of *Broadcast Week* quite interesting. We would like to point out that a great number of people also get their weather information from the radio, and we believe you have not given radio its deserved credit. Our Accu-Weather forecasts are heard throughout the day on KIMN-

other voices

Historical turn

"1980 was a landmark year in television, because in that year our industry placed a greater importance on the perceived value of a program, rather than its ability to deliver audience. Programming with perceived value includes first-run movies without commercials, major sporting events and special concerts with big name talent. In these cases revenue comes not from the number of viewers, but on the price the viewers are willing to pay to have the right to see such programming."

Michael Lambert, senior vice president/pay TV, Viacom Enterprises, at the University

of Georgia Radio-TV-Cable Institute seminar

Costly dilemma

"In the past year or so we have heard about new networks and syndic-nets that were going to be delivered on the bird. But the programming was either unworthy or un-needed, and a number of these new entries never made it out of the starting gate: some never even got to the gate; more are sure to drop out of the race. There are a couple of networks that talk about free dishes. Make no mistake. The only way they can afford them is through an inferior electronic

structure, and second-rate programming."

Robert Mouny, executive, NBC Radio, also speaking at The Source affiliates' meeting

Bright future

"The future is bright, for the leader, the leader not just in terms of three networks, but the leader in terms of being the consistently most reliable and abundant source of quality news, sports and entertainment. That, simply, is what we have done very well at CBS and, clearly, we are determined to maintain that leadership, against all comers."

James Rosenfield, executive vice president, CBS Broadcast

Group, in remarks to the Albany-Colonie, N.Y., regional chamber of commerce

Refreshingly old

"Although radio is over 60 years old, compared with television's 35, it operates in many ways as a younger, fresher, more dynamic medium—probably as a result of having had to adapt continually over the years to an amazingly wide variety of technological, legislative and competitive changes."

Michael Eskridge, president, NBC Radio, in an address to regional affiliates of NBC's "The Source"

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'Gray zone' may be radio sales salvation

Continued from page 1
subtitled "the new growth market."

The 35-64 committee made a pitch to broadcasters for funding to support the ongoing research. The committee suggested contributions based on market size: market size 1-5 should contribute \$1,000; 6-10, \$750; 11-25, \$500; 26-50, \$250; and market size 51-plus, \$150.

The 35-64 committee hopes to give radio sales people some ammunition to sell the demo—a product usage book, publicity and promotion, national presentations and local materials, including a desk-top flip chart.

But the panel members were not optimistic about getting help

from television broadcasters in their crusade to sell the "graying market."

TV has no plans to support the 35-64 demo, said Ed Kiernan, vice president CBS Radio Spot Sales. "But at CBS Radio Spot Sales, we have a self-serving interest since half of our audience in the top-10 markets is 35-64. It's important for us to look at some new business developments."

But panelist Dave Graves, general manager, WIND-AM, Chicago, was not terribly optimistic about the 35-64 demo for radio.

"Why use radio to go after this audience when TV delivers the 50-plus demo for almost free? My feeling is that big agencies and

the more sophisticated clients know this. Radio is not a primary buy for them. We have to approach it from the media mix," he explained. "We are not the only medium."

Panelist Maurie Webster, president, Radio Information Center, New York, argued that "perceptions are the reality in the advertising world, and they have made 25-54 the fashionable marketing target."

But, according to Webster, the advertising agency community is beginning to recognize the graying market. A number of agencies, including Compton, Cunningham & Walsh, J. Walter Thompson, Kenyon and Eckhardt and Leo Burnett are beginning to research

the elderly population with an eye on the new marketing opportunities.

"There are stereotypes of the old as being in poor health, low income, passive and impervious to advertising other than for laxatives, pain relievers and denture cleansers," Webster said.

But research from Compton, for example, he explained, shows the elderly population actually sees itself as "free of obligations, active, content and as being spenders."

Kiernan also shared some research with the group on product categories. There were some surprises. "In the 55-64-year group, for example, in-home pregnancy tests scored high,

showing a zest for living," he surmised. He also said that a number of advertisers are beginning to show interest in the 35-64-year-old demographic, including Cadillac, Mercedes, Panasonic, Savin, with a number of others in major categories including auto, business, leisure and travel.

Jim West, vice president general manager, FairWest, Dallas, shared some psychographic research from Arbitron for this demo. For example, 63 percent of that group were college-educated, 82 percent owned their own homes, with 60 percent being mortgage-free. In addition, 41 percent of the group owned corporate stock, 70 percent owned two or more cars and 35 percent earned more than \$40,000.



More than 1,000 radio sales managers attended a working winter weekend conference of the Radio Advertising Bureau last week.

RAB hierarchy pleased with convention turnout

DALLAS—When the Radio Advertising Bureau first considered launching its managing sales conference in 1981, they were afraid nobody would come.

That's the story RAB's Board Chairman Richard Chapin, president, Stuart Enterprises, tells. But Chapin and his RAB colleagues were quite pleased with the turnout in Dallas last week. More than 1,000 radio sales managers attended a working winter weekend conference scheduled against formidable odds—Super Bowl weekend.

It was a three-day exchange of ideas on rate cards, hiring techniques, sales training, co-op, managing the opposite sex and dealing with the competition from other media.

"Radio can and will thrive in the super bowl of media competition because we are positioned as the only mobile medium which fits both the home and out-of-home lives of consumers," said Miles David, RAB vice chairman, CEO, in his state-of-the-medium address.

David also shared some highlights from RAB's new landmark study, "Target Marketing and the Media." That study reports that among today's best customers—people in households with \$30,000-plus incomes, for example—radio use is well ahead of TV.

"Those upscale consumers spend 44 percent of their media time with radio, 36 percent with TV, and print trails with only 20 percent," David said.

This particular managing sales conference

was planned with an eye on the competition—newspapers, TV, outdoor and cable, said Fred Walker, president of Broad Street Communications and this year's RAB conference chairman.

"Yes, that's the competition, it's not the station across the street," he added.

The sessions all carried a common theme—they focused on the needs of the customer—the advertiser. On hand from the advertising community were luncheon speakers Kathryn Jordan, senior product manager, Ultra Brite, Colgate-Palmolive Co., and Jim Porter, system manager advertising and sales promotion, Delta Air Lines.

Porter, for example, told the audience that during the PATCO strike in 1981, "the first way the public learned about what we were doing and where we were going was through radio. We could modify our advertising instantly as the strike developed," he explained.

The "Hottest Promotions of the Year" panel turned out to be one of the hottest attractions at RAB—with standing room only.

"Understanding your needs and your clients' needs can help enhance cash flow and future billings," said panelist Charlie Traffas, sales manager, KFDI, Wichita, Kan. "We've got to get out of the syndrome of pitching spots, and start selling sales promotions," he added.

Panelist Mike Fisher, local sales manager, WMAQ, Chicago, concurred. "How can they (advertisers) respect us if we don't respect ourselves?"



Dr. Toni Grant



Marty Rubinstein

Duncan quits slot

DALLAS—George Duncan resigned from the Radio Advertising Bureau's board of directors and his post as chairman of the RAB search committee.

RAB had formed the search committee in October to find a president and chief operating officer, upon the appointment of its president of 17 years, Miles David, to vice chairman.

Duncan, senior vice president, Metromedia, said that "the press of duties with Metromedia made it necessary to leave the RAB board."

RAB's Chairman Richard Chapin, president of Stuart Enterprises, said, "George Duncan's years of service to the RAB board, including his term of chairman in 1981 and 1982, occurred during a period of rapid growth for RAB. George's contributions have greatly increased the effectiveness of RAB in both its service to the industry and its sales efforts with advertisers. His participation will be greatly missed."

Chapin named Dick Harris, president of Group W's Radio Group and chairman of RAB's executive committee as new chairman of the search committee. The executive committee also named Carl Brazell, president of Radio Division, Metromedia, to the RAB board, succeeding Duncan.



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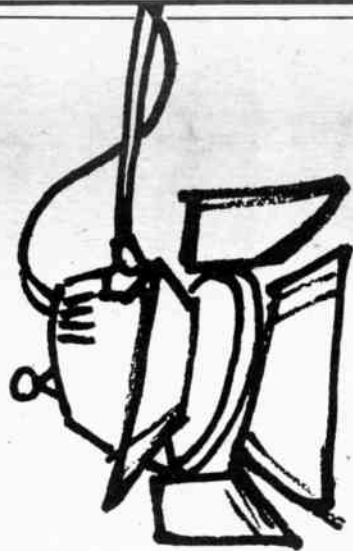
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THE DUPONT COLUMBIA AWARDS

SPECIAL REPORT

**BROADCAST
WEEK** Feb. 7, 1983 13

Quality suffuses contest

By Les Luchter

Don't try to tell Marvin Barrett that there's been a decline in investigative reporting on TV—either in its quality or quantity. Barrett has plenty of evidence that the opposite is the case.

As director of the Alfred I. duPont/Columbia University Awards for Excellence in Broadcast Journalism, Barrett coordinated the judging of some 1,100 entries in this year's competition, covering TV and radio news broadcasts between July 1, 1981 and June 30, 1982.

About the same number of entries were received last year. But, with a drop of some 50 to 60 percent in radio submissions (to about 200 total entries) there was a noticeable increase in the number of TV hopefuls.

And Barrett, who has been running the awards since 1968, said that the quality of submissions—both network and local—has been "steadily improving" over the years.

Continued on page 14

And the nominees are

Continued from page 13

Barrett's broadcasting career started in 1932—as a guest on his father's children's show on WHO Radio, Des Moines, Iowa. His dad's show followed *Jack Armstrong, The All-American Boy* and preceded a fellow named "Dutch" Reagan, future all-American president.

Barrett went on to become TV/radio editor of *Newsweek* for four years. He also contributed to *Time*, worked for Hugh Hefner's ill-fated *Show Business Illustrated* and edited *Show* and *Atlas* magazines.

When Columbia took over the then 26-year-old duPont awards from Washington & Lee in 1968, the school called on Barrett to administer the program.

After the first duPont/Columbia award presentations, Barrett's writing skills turned what was planned as a simple report on the project into a full-fledged book called *Broadcast Journalism*. This survey of the field is now published every two years (Everest House, New York, 1982, \$15.95) and includes Barrett's own summaries, plus essays by noted TV watchers.

Spiro steals the thunder

The book's first edition, which was received unenthusiastically by the broadcasting fraternity it roundly criticized, came out the same day as Vice President Spiro Agnew's blistering "nattering nabobs of negativism" speech (another Des Moines event.)

Barrett recalled that Dick Salant of CBS News yelled at him over the phone: "You think you're giving us a hard time? You should hear what Vice President Agnew's going to say tonight."

The broadcasting community's attitude toward both the book and the awards themselves have changed noticeably since those days—when a leading trade publication

actually responded to Barrett's criticism of TV news by ripping into the "Columbia School of Non-Journalism."

But the changing attitude of broadcasters toward Barrett's survey merely has paralleled the gradual cooling down of criticism directed toward them—a relaxed atmosphere made possible by the broadcasters' own changing attitudes toward news coverage, especially on the local level.

Until a decade or so ago, Barrett explained, local news was still considered a "concession that they (stations) made for their license. News has now become the principal activity of local stations—and the most rewarding economically."

Jessie and Brian promoted

As for the national scene, Barrett said, "Just when you're about ready to say there's nothing but 'soft' documentaries anymore, a really hard-nosed one will come along." He cited two of this year's award finalists in particular—ABC's *Closeup on The Oil Game* and public TV's *For Export Only: Pesticide and Pills*.

But Barrett remains most impressed by distinguished local coverage. "That's always been the most exciting part of the awards to me," he said, "to uncover these shows that you'd otherwise know nothing about."

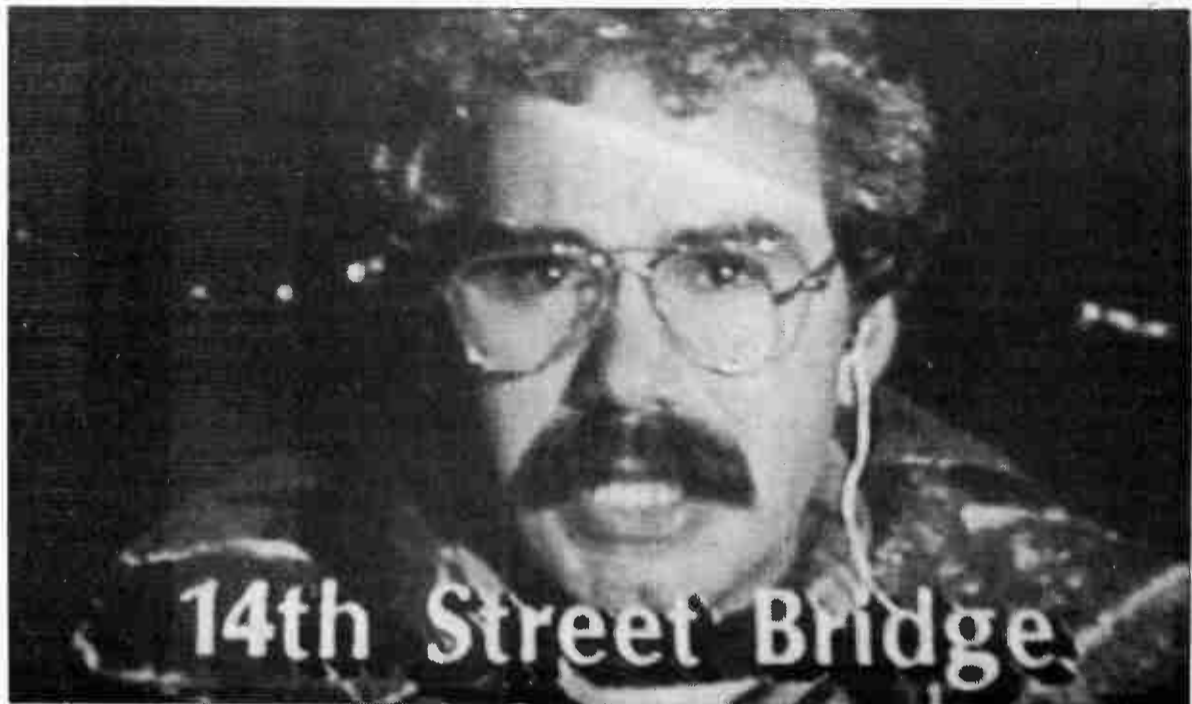
Many past local station winners of duPont/Columbia awards, Jessica Savitch and Brian Ross, for example, have moved up to the network ranks. "The reaction of the network people when they come on and see these things is very interesting," said Barrett. "They're amazed that this good stuff is being done out there."

Radio

Because of a decline in radio entries in recent years,



"Epidemic: Why Your Kid is on Drugs" is a medium market finalist for WXIA-TV in Atlanta (left). WJLA-TV, Washington, D.C., is competing in the major market category for its coverage of the Air Florida plane crash (below).



"For Export Only: Pesticides and Pills" (left) is among the independent production finalists. "Viewpoint" (below) is competing for network honors.



Barrett placed special emphasis on this category. But submissions still declined 50-60 percent, a sign of a massive cutback in radio news operations since deregulation of the medium took effect. Barrett estimated that there were about 200 radio entries.

Finalists in the category are KNX, Los Angeles, for *Assignment '81*, on topics ranging from the state of the nursing profession to immigration and child abuse; KQDS, Duluth, Minn., for *The Vietnam Era*, an historical perspective on the war years and post-war years; KWIP, Dallas, Ore., for *Oregon Hurricane*, the station's coverage of an unforecast storm; WHRO, Norfolk, Va., for *In Retrospect... Abortion*, in which women give accounts of their personal experiences; WJBC, Bloomington, Ind., for *The Bronco Billy Witness*, in which "a cooperative police tipster goes to jail for his trouble;" and Dallas Townsend and CBS Radio for 25 years of *World News Roundup*.

competition with larger markets."

In the category of small market TV, the finalists are KAIT-TV, Jonesboro, Ark., for *The Economics of Water*, showing how farmers cope with a declining water table in a major agricultural state; KDIN-TV, Des Moines, Iowa, for *Why Me?*, about rape victims, and *The Front Line*, about the conflict between farmers and energy producers over land usage; KMTV, Omaha, Neb., for *McClelland Care Facility*, a 13-part investigation of the administrator and staff of a local health care operation, accused of abusing the residents; WHA-TV, Madison, Wisc., for *Year of the Eagle*, a look at the state of the national symbol, and *Cheating Death*, about the possibility of people living until 140 years of age; and WLOX-TV, Biloxi, Miss., for *Nuclear Waste: The Gulf Coast Time Bomb*, how a national problem affects a small southern town.

Medium market TV

Finalists in the medium market TV category are WXIA-TV, Atlanta, for *Epidemic: Why Your Kid is on Drugs*, examining the increasing abuse of alcohol and other drugs by American youth; KSL-TV, Salt

Continued on page 16



"The Economics of Water" is a finalist in the small market competition. The report was assembled by KAIT-TV in Jonesboro, Ark. (left). "F.D.R." is a finalist in the network category. It was produced by ABC (below).



Small market TV

While there is still no set number of winners selected from the 33 finalists, Barrett instituted specific finalist categories this year in order to "insulate smaller markets from

Journalism legends aid contest efforts

1981-82 Alfred I. duPont/Columbia University Awards for Excellence in Broadcast Journalism
Live broadcast: PBS, Feb. 9, 10 p.m. EST, 90 minutes
originating from Columbia University, produced by WNET/Thirteen, New York

Host: Walter Cronkite, CBS

Presenters: Ed Bradley, CBS
Charlayne Hunter-Gault, *The MacNeil/Lehrer Report*
Ted Koppel, ABC
Bill Moyers, CBS
Sander Vanocur, ABC

Jurors: Osborn Elliott, dean, Columbia University Graduate School of Journalism
Edward Barrett, publisher emeritus, *Columbia Journalism Review*
Patricia Carbine, publisher, *Ms.*
Fred Friendly, former president, CBS News
Elmer Lower, former president, ABC News
Tom Shales, TV critic, *The Washington Post*
Margaret Young, chairman, Whitney M. Young Jr. Memorial Foundation Inc.



Dallas Townsend (center) and his "World News Roundup" is competing in the radio category. WNET/Thirteen's "No Place Like Home" (above) is a finalist in the major market competition. Bill Moyers' "People Like Us" presentation for "CBS Reports" is competing in the network category (left).





"Soldier Girls" (left) depicts the life of female GIs in boot camp. It is among the finalists in the independent productions category.

Previous winners

duPont/Columbia

1979-1980

Carol MonPere, Sandra Nichols and KTEH-TV, San Jose, Calif.	<i>The Battle of Westlands</i>
Walter Jacobson and WBBM-TV, Chicago	<i>Perspectives</i>
Red Cloud Productions and WGBY-TV, Springfield, Mass.	<i>Joan Robinson: One Woman's Story</i>
WLS-TV, Chicago and Chicago Sun-Times	<i>The Accident Swindlers</i>
Perry Miller Adato and WNET/13, New York	<i>Picasso: A Painter's Diary</i>
Mississippi Center for Educational Television	<i>William Faulkner: A Life on Paper</i>
Group W and KYW-TV, Philadelphia; WBZ-TV, Boston; WJZ-TV, Baltimore	<i>The I Team</i>
National Public Radio	<i>All Things Considered not Morning Edition</i>
ABC-TV	<i>The Iran Crisis: America Held Hostage/ Nightline</i>
Ed Bradley and CBS-TV	<i>CBS Reports: Blacks in America—With All Deliberate Speed?</i>
Roger Mudd and CBS-TV	<i>CBS Reports: Teddy</i>
Reuven Frank and NBC-TV	<i>NBC White Paper: If Japan Can... Why Can't We?</i>

1980-1981

KCTS-TV, Seattle	<i>Hard Choices</i>
Jon Else and KTEH-TV, San Jose, Calif.	<i>The Day After Trinity</i>
WBBM-TV, Chicago	<i>Election Night Coverage</i>
WCCO-TV, Minneapolis	<i>The Moore Report</i>
WGBH-TV, Boston	<i>World</i>
WPLG-TV, Miami	<i>The Billion Dollar Ghetto</i>
Robert Spencer and WTTW-TV, Chicago	<i>Six O'Clock and All's Well</i>
ABC-TV	<i>America Held Hostage: The Secret Negotiations</i>
David Productions and ABC-TV	<i>Closeup: Can't It Be Anyone Else?</i>
CBS-TV	<i>Sunday Morning</i>
CBS-TV	<i>CBS Reports: The Defense of the United States</i>
National Public Radio	<i>Father Cares: The Last of Jonestown</i>

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Lake City, for *Probe Five*, in which an investigative reporting team uncovers frauds in food stamps and unemployment compensation and exposes a pyramid scheme; WCCO-TV, Minneapolis, Minn., for *The I Team*, a series of investigations of phony waterproofing, sexual abuse of children and a small-town hero who may be a crook; WPLG-TV, Miami, for *Human Cargo*, a report on illegal aliens in South Florida; and WTVF-TV, Nashville, Tenn., for news coverage and investigative reporting of an unexpected snowstorm, drunken driving, integration, prison overcrowding, the influence of TV on children, hunger and a police shooting.

Major market TV

Finalists in the major market TV category are KNXT-TV, Los Angeles, for special "Investigative Unit" coverage of misuse of Medicare funds by alcohol treatment programs, Mexican cancer clinics, the death of a promising young black athlete, local street gangs, and Hollywood alcoholism; KQED-TV, San Francisco, for *The Splice of Life*, about agricultural and business applications of gene splicing; WFAA-TV, Dallas, for a series of investigative reports on the misdirection of funds raised to help the blind, vendors who take state purchasers on winning-and-dining tours to New York City and politicians who wheel and deal in environmental projects; Chester Panzer, photographer, and WJLA-TV, Washington, D.C., for coverage of the Air Florida plane crash and rescue attempts; WMAQ-TV, Chicago, for *All the King's Horses*, a look at impaired children and their families; and WNET/Thirteen, New York, for *No Place Like Home*, a documentary on care of the elderly narrated by Helen Hayes.

Network TV

ABC and CBS picked up all the nominations in the network TV category.

ABC finalists include two *Closeup* shows—*The Gene Merchants*, about the possible effects of gene splicing, and *The Oil Game*, about government's failure to enforce its own rules—as well as *F.D.R.* the three-hour special marking the 100th anniversary of Franklin Delano Roosevelt's birth, and *Viewpoint*, the quarterly late-night forum for criticism and analysis of TV news, an outgrowth of *Nightline*.

CBS finalists are the *CBS Reports* presentation of *People Like Us*, in which Bill Moyers profiled some "truly needy" people who were suffering because of social program cutbacks; and a *60 Min-*

Former winners discuss impact

By Dave Potorti

Are the Alfred I. duPont/Columbia University Awards all they're cracked up to be?

From a practical standpoint, maybe, but perhaps to varying degrees.

While some recent winners contacted by *Broadcast Week* praised the awards as prestigious, humbling and respected, few could attribute any drastic personal or professional changes to receiving the honors.

"I've found it disturbingly non-helpful," said Robert Spencer, whose *Six O'Clock and All's Well* won a 1980-81 award.

"People also use it as a box to put you in a box," he added. "I'm currently looking for funding for a film on Fourth Amendment rights, and one of the places I applied was the New York State Council of the Humanities. They saw that I had won the duPont Award and said, 'your background must be in journalism, so you're not quite what we're looking for.'"

"It's very significant, and gives us a shot in the arm," said Peter Baker, executive producer of two award-winning independent productions on KTEH-TV, San Jose, Calif.

"Potentially, it does us a great deal of good when we're going after funding, but funding is such a hazardous game that it's not especially obvious whether it's made a difference for us or not."

"The award has a lot of prestige in the industry, but it just doesn't have the impact that the Emmy has," said Perry Miller Adato, who, with WNET, New York, produced *Picasso: A Painter's Diary*.

"I've been nominated lots of times for Emmys, but I've only won once. But they'll still call me 'an Emmy-award-winning producer,'" she said.

Adato added that she'd be more likely to consider someone for a job if they had won the duPont Award, however.

"It has helped to establish our credibility in the field," said Mark Erstling, broadcast manager, WGBY-TV, Springfield, Mass. The station shared a 1979-80 award with Red Cloud Productions for *Joan Robinson: One Woman's Story*.

"We've had a policy of working with independents and supporting their activities. Producers who come to us now realize the quality of material we work on, and that the work we offer them can result in this kind of recognition," Erstling said.

"We do have proposals out, and the award is a prominent part of our resume," he added. "When people are looking at funding, it's got to have an influence—one way or the other—because of its stature."

utes segment called *What About the U.N.?*, in which Ed Bradley examined the U.N.'s effectiveness during the 1980 Uganda famine.

Independent productions

For the third straight year, the duPont/Columbia awards will present a \$20,000 prize to the winner in the independent production category. There is no cash or merchandise incentive of any kind in any of the other categories.

Barrett explained that this "largest award in broadcast journalism" has the dual purpose to encourage independent producers and "to encourage television and radio stations to put more independently produced reports on."

This year's independent finalists, all of which aired on public TV, are Robert Richter and WNET/Thirteen, New York, for *For Export Only: Pesticides and Pills*, about the marketing to third world nations of products banned in the West; Jeanne Wolf and South Carolina Educational

Television, for *The Crisco Kid*, a wrenching report of a 10-year-old boy with a crippling, incurable skin disease; Kit Laybourne, Michael Lemie and WQED-TV, Pittsburgh, for a *Media Probes* episode called *Political Spots*, examining how far politicians go in their search for votes via TV; Peter Davis and WQED-TV, for *Middletown*, the five-part series about life in Muncie, Ind., and Joan Churchill, Nicholas Broomfield and PBS, for *Soldier Girls*, about female GIs in boot camp.

Cable coming on

There will be a cable finalist in the duPont/Columbia awards next year, predicted Marvin Barrett.

"We came very close to it this year," he revealed. "C-SPAN would already be a good candidate for an award. What they're doing is very interesting and very worthwhile."

Cable entrants numbered 54 this year, according to Barrett, and the "quality is going up."