

Teletext study rewarding to CBS, NBC

By Les Luchter

NEW YORK—CBS and NBC have released research results from last year's joint teletext test in Los Angeles. "On average, viewers requested approximately 75 pages of specific teletext information on days when their households were using television," reported Barbara Watson, general manager of NBC Teletext.

NBC's principal findings showed:

- Nearly a third of all pages accessed were news pages.

- A fifth of the pages accessed included such feature material as children's and health information.

- Most of the time, viewers already were watching TV when they switched to teletext. The viewing was just as likely to start during programming as during commercials.

- Viewers found teletext advertising a "valuable" source of information. "Especially useful"

was comparative pricing of such goods as groceries and airplane flights.

Albert Crane, vice president of Extravision at CBS, stressed there was a positive viewer response to rapid updating and regular changing of editorial and advertising.

"Our viewers repeatedly said that a major advantage of teletext was its ability to put the viewer in control and to provide the latest news, sports scores,

stock quotes, ski conditions, grocery prices or airline fares at the push of a button on a keypad."

While CBS' viewers showed a "distinct preference" for news, sports, weather and business information, there was also much interest in such lighter fare as health information, homemaker tips and movie/theater listings.

CBS found:

- Eighty percent of teletext viewing came from viewers switching from programming, not from

commercials.

- Thirty percent of the time, viewers turned their TV sets on directly to one of the three teletext services (CBS, NBC or public station KCET), and 60 percent of those viewers went on to watch regular TV programs.

- One-eighth of the time, viewers turned on their sets to see a specific piece of teletext information and then switched their sets off.

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BROADCAST WEEK

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BRIEFLY

"USA Today" is going radio. Starting April 4, Gannett and the Mutual Broadcasting System will produce and distribute by satellite a daily radio feature drawn exclusively from the pages of "USA Today," the national newspaper whose presentation of news has been likened to that of television.

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NBC produces research suggesting sharp gains in household ratings for the prime-time season through Feb. 27 and pointing to across-the-board declines in the five metered Nielsen markets for CBS, while ABC shows stability in two markets but losses in three others.

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Tartikoff gains added responsibility for advertising and promotion of NBC's Entertainment Division, as changes and restructuring are announced by Raymond Timothy, NBC Group executive vice president.

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Radio personalities should be seen, not just heard—especially if they're Larry King. That's why "The Larry King Show" hits the tube Sunday nights beginning March 3, departing from the typical talk show format with two sets—one recreating a radio studio and another providing a more informal Washington backdrop. Cleared in 101 markets thus far, the 90-minute program airs at 11:30 p.m. EST, featuring a studio audience of about 150 people.

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1982's top national spot spenders were Procter & Gamble and General Mills, riding ad spending hikes in excess of 40 percent, according to the Television Bureau of Advertising, which reported an overall 17 percent rise in spending. Total spot expenditures for the year topped \$3.3 billion vs. the \$2.8 billion spent in 1981.

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The NFL players' strike, higher costs for sporting events and expansion of news coverage pulled down fourth-quarter earnings, although American Broadcasting Cos. Inc. reported higher 1982 sales and earnings overall.

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Two years and \$500,000 later, the cable TV industry has concluded there's no easy fix for accurately and fairly measuring local broadcast and cable audiences, according to Cable-television Advertising Bureau and the National Cable Television Association, which last week released preliminary findings from their joint Cable Audience Methodology Study.

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(24 pages, 2 sections)



The "We're Dancin'" set filled the studio normally used for WNEW's news broadcasts.

We're Dancin' boogies into national markets

By Dave Potorti

NEW YORK—One thousand teenagers bounced, bumped and bopped to the beat of rock music at the usually staid WNEW-TV studios here. They launched the test tapings of *We're Dancin'*, a half-hour syndicated strip airing this week and next in 59 markets nationwide.

Described as a cross between *American Bandstand*, MTV and a rock concert, the show is targeted to 12-24-year-olds. In place of single pilot program, 10 shows were taped back-to-back over George Washington's

Birthday weekend.

We're Dancin' will air daily between 3:30-6 p.m. on a barter basis for two weeks, hoping to outshine the tired repeats that rule the afternoons. Stations will retain four minutes in each half-hour and have an exclusive option to pick up the shows for 26 weeks starting Sept. 19.

The show is a first-time collective effort between executive producer Syd Vinnedge, Scotti/Vinnedge Television and producer/distributors MC Films/Perin Enterprises and All American Television. Seven months of planning and \$500,000 went into the two-week test.

"This type of arrangement may become more common in the future," predicted Marvin Grieve, president, MG Films, New York. "One small company by itself cannot fund the half-million-

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NBC throws curve at local TV outlets with baseball pact

By Dave Potorti

NEW YORK—Will local stations strike out because of NBC's baseball deal? And will ABC, as expected, cut a contract for the other half of baseball telecast rights?

NBC has signed a \$500 million contract giving it half of major league baseball broadcast rights for five years. Starting in 1984, the deal gives NBC exclusive rights to Saturday afternoon telecasts. That means teams will not be seen on local stations at that time, with the exception of cable packages.

ABC, which has first option on the remaining half of the broadcast rights, will reportedly announce its decision today. If it declines, the option goes to CBS.

"We're certainly interested and have been for months," said Jay Rosenstein, director of sports information, CBS. "But it's a question of how the game is played by ABC. If they pass, then it's our turn at bat. We'll have something to say then."

Meanwhile, on the local outlet side of things, "The more people that are actively involved in baseball telecasts on free TV instead of pay TV, and the more money that's spent, indicates that the public is eager to see the games," said Steve Bell, vice president and general manager of KTLA-TV, Los Angeles, which carries California Angels games.

"I'm delighted that such a deal has come into being because it indicates the value of baseball as

a television attraction. While it might affect our scheduling a bit, I suspect it'll be business as usual for us."

"In the short run, it's a disruption because Saturday was one of our higher rated days," said Charles Swilling, program director, WGN, Chicago, which airs the Chicago Cubs.

"But in the long run, we're hoping that the extra money being spent by NBC will improve the teams. If the Cubs and the other teams are improved, then we'll all make more money. If it's good for the team and the (Tribune) company, then it's good for us, too." The Tribune Co. owns both the Cubs and the station.

"Obviously, it's taking away something that we have access to, so we're not thrilled with the deal," said Ron St. Charles, program director/assistant general manager, WUAB-TV, Cleveland. The station carries Cleveland Indians games.

"But Saturdays are not really big days as far as baseball goes. And if a network carries a game, even non-exclusively, it's still baseball against baseball."

"Everyone has to maximize their product and if major league baseball can get all of that money from NBC and part of the deal is exclusivity, that's just fine," said Michael Schuch, general manager, WTVT, Milwaukee, which airs Milwaukee Brewers games.

"We still have six other days in which to operate, and we'll just

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AT DEADLINE

Prime-time changes announced at NBC

NEW YORK—NBC has ordered up a batch of third season prime-time changes for the latter part of March. Among them: *Taxi* returns to the air Thursdays, 9:30 p.m. EST; *Love Sidney* comes back Monday, 8 p.m., with *Family Ties* taking over the 8:30 time period. Meanwhile, *Bare Essence* and *Remington Steele* flip-flop time periods—*Bare Essence* going to Friday, 10 p.m., *Remington* to Tuesday, 9 p.m. NBC's latest news magazine, *Monitor*, premieres March 12, conveniently the birthday of *Monitor* anchor Lloyd Dobyns.

CNN files antitrust suit against SNC

ATLANTA—Cable News Network Inc. has filed a federal lawsuit charging Satellite News Channel, Group W Cable Inc., and Westinghouse Broadcasting and Cable Inc. with violations of antitrust laws.

CNN specifically claims that Group W Cable violated its lease with New York City when it placed SNC on its upper Manhattan franchise and kept CNN off.

Noted Turner Broadcasting System Chairman Ted Turner, "We

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'USA Today' hits radio

WASHINGTON—*USA Today*, Gannett's national newspaper whose presentation of news has been likened to that of television, is getting into radio.

Starting April 4, Gannett and the Mutual Broadcasting System will produce and distribute by satellite a daily radio feature drawn exclusively from the pages of *USA Today*.

The Monday-Friday series will be called *The USA Today* and will consist of three 60-second programs entitled *Money*, *Life* and *Entertainment*.

The programs will be fed by satellite to Mutual affiliates to run on the same day that the featured stories appear in the newspaper.

Martin Rubenstein, Mutual president and CEO, said the venture "begins the era of multi-media multicasting," using satel-

lites in yet another innovative way.

Gannett will write the programs and transmit scripts by satellite to Los Angeles and Detroit, where they will be produced and returned as finished radio programs to Mutual's broadcast facilities in Arlington, Va., two miles from the *USA Today* editorial offices.

During morning drive, Dick Purtan of Gannett's WCZY-FM, Detroit, will voice the *Money* segment. At midday, Rick Dees of Gannett's KIIS-FM, Los Angeles, will report on *Entertainment*. And during evening drive, Gary Owens of KPRZ, the company's AM outlet in Los Angeles, will report on a variety of lifestyle subjects.

The USA Today will be produced by Michael Anthony, director of the Gannett Radio News Service.

KPIX-TV organizing unique sales campaign

SAN FRANCISCO—The people at KPIX-TV, the Group W CBS affiliate here, have put together what they believe is a unique sales promotional campaign aimed at advertising media buyers in New York, Chicago and Los Angeles.

Arthur Kern, vice president and general manager, explained that the campaign was based on a two-week schedule of 60-second radio spots on a "broad cross section" of stations in the three cities, beginning March 21.

The spots, created by D'Arcy-MacManus & Masius, feature San Franciscans talking about their feeling for the city. The tag line is, "brought to you by KPIX, the Group W television station in San Francisco, because we love the Bay Area, too."

The week of March 21, the station is sending selected media buyers a "PIX-nic" basket of local wine and food, an audio cassette of the three spots in the campaign and a note from Kern.

"We think it will call attention to who we are," Kern said, "so that when people think of San Francisco, they will think of us as the market leader, which is the way it should be now."

Barris unit applies for LPTV permits

By Ed Harrison

LOS ANGELES—Independent producer Chuck Barris is making a commitment to the future of low-power television.

Barris Industries has formed a new subsidiary called Channel America that already has applied for six low-power TV station licenses and expects to file an additional 22 applications with the FCC within the next two

weeks. Some of the cities being sought are Sante Fe, N.M.; Honolulu; Fond Du Lac, Wis.; and Vero Beach, Fla.

Barris expects Channel America, 80 percent owned by Barris Industries, to be active in owned-and-operated low-power TV stations and ultimately in the creation of a low-power TV network that will provide original programming, syndication, marketing and capital to LPTV affiliate stations.

"This emerging industry creates numerous opportunities to employ our television expertise," Barris said.

Barris Industries already has sold four of its productions to low-power stations through Gerry Arthur's Number One TV, a newly formed LPTV programming network. The four properties include *The Gong Show*, *The Newlywed Game*, *The Dating Game* and *Treasure Hunt*.

The four series, which comprise

more than 1,000 half-hour episodes, have been purchased by more than 150 TV stations, according to Budd Granoff, executive vice president, Barris Industries. Granoff expects the total number to reach 500 by the 1983-84 season.

Granoff said the sale is expected to produce pre-tax profits in excess of \$5 million over a two-year period to Chuck Barris Productions, a wholly owned subsidiary of Barris Industries.

ABC projects Olympic Games sales goals

LOS ANGELES—ABC has set an advertising sales goal of \$625 million for its coverage of the Summer and Winter Olympic Games.

Speaking before the Sales and Marketing Executives Club of Los Angeles last week, James Duffy, president of the ABC Television Network, said part of ABC's Olympic marketing strategy is to offer "category exclusivity" to potential advertisers as well as the opportunity to share category sponsorship.

The entire soft drink category

was purchased by the Coca-Cola Co. for \$34.2 million for the Summer Games and \$6.8 million for the Winter Olympics. The fast food category was bought by McDonald's Corp. for \$30 million in the summer and nearly \$6 million in the winter.

The beer category is being shared by Anheuser-Busch Inc. and Miller Brewing Co. at \$20 million each for the Summer Games and \$6 million each for the Winter Games.

Duffy said that 20th Century-Fox Film Corp. and First Inter-

state Bank made two of "the more interesting purchases."

Duffy said that Fox has purchased nearly \$10 million of commercial time, divided between both the Summer and Winter Games as part of its market planning for release of films next year. First Interstate has made the first national TV buy for banking services outside of bank credit cards.

Some of the major West Coast buys, Duffy said, are from Arco, Datsun-Nissan Motors of America, which is sharing with

General Motors, and Levi Strauss.

Among the more "esoteric" buys were Johnson Controls of Milwaukee, marketers of energy management systems, and Data Peerless, manufacturers of faucets.

Duffy told the executives that the Olympics were an "attractive buy" because ABC's coverage will be "event television in its greatest form."

He added that advertising clients will have an "unparalleled opportunity for marketing continuity" via ABC's coverage of various sporting events.

ABC wins February sweeps

NEW YORK—The end of the February ratings sweeps delivered victories to ABC and network TV in general.

With a 21.6 rating and 32 share, ABC won its first February sweeps since 1980, relegating CBS to second with a 19.1 rating, 29 share. NBC trailed with a 15.0 rating, 23 share.

Meanwhile, on a three network basis, the combined rating was up 6 percent from the same sweeps period a year ago to 55.7; three network share was up a tick—1 percent—to 83.5.

On a night-by-night basis, ABC wound up with 17 outright wins, CBS 11 and NBC one. Of the top 10 shows for the sweeps period, seven of the 10 were

ABC's *Winds of War*.

The top program, *M*A*S*H*, belonged to CBS, as does the new modern record for viewers of a single program. The finale scored a 60.3 rating and 77 share, with more than 125 million viewers watching all or any part of it.

CBS, with *Alice* as the sitcom lead-in, also earned the highest rating and share ever achieved by a TV network on any night in modern broadcast history. CBS' 55.4 rating and 71 share was 584 percent ahead of NBC's 8.1 rating, 10 share, and 477 percent higher than ABC's 9.6 rating, 12 share. It is further calculated that *M*A*S*H* added two-tenths of a ratings point to CBS' season-to-date averages, ensuring another seasonal prime-time win.

FCC admonishes WHYY-TV

WASHINGTON—WHYY-TV, a public station licensed to Wilmington, Del., with facilities and staff in Philadelphia as well, has received a warning from the Federal Communications Commission to provide adequate service to that community.

Responding to a complaint from the City Council of Wilmington, the FCC directed WHYY to provide a report within 60 days showing what personnel were located in Wilmington who could meet the needs of that

community. The City Council charged that the majority of WHYY's programming attention was directed to Philadelphia.

The commission weighed both the station's failure to request a waiver to serve predominantly Philadelphia and its "inherent difficulties" as a public broadcaster. In deciding on the report, the FCC took into account that the station would be up for renewal in 1984, and its service policies could be reviewed again at that time.

Networks all claim 'victories'

By Bill Dunlap

NEW YORK—RADAR, the report with something for everyone, has been out in its fall 1982 edition for a week or two now, and the radio networks surveyed mostly are crowing about results.

ABC is touting the fact that its Information network is number one in average audience, 12-plus, Monday-Sunday, 6 a.m.-midnight with 1,943,000.

The NBC Radio Network, though, is number one in cumulative audience with a total of 30,398,000. And NBC said that of the 46 detailed age/sex categories in the report, its network ranked first in 24 of them, including its target demographic of adults 25-54.

ABC had the top three sponsored network radio programs in the three Paul Harvey news reports.

CBS Radio Network claimed to top all other networks in leading programs, with 11 of the top 20, with its top-ranked program the 7 a.m. *News on the Hour* in fourth place.

Networks showing the largest percentage gains from the spring RADAR report were Sheridan, up 40.5 percent, RKO II, up 28.7 percent, and RKO I, up 25.3 percent.

Overall, the report found that 71 percent of people 12 and up listen to one or more network commercials a week, a 2 percent decline from the spring report.

Fowler warns spectrum fees coming soon

By Angela Burnett

WASHINGTON—Federal Communications Commission Chairman Mark Fowler addressed both sides of FCC money issues, spectrum fees and congressional appropriations, in meeting with broadcasters and senators this week.

Fowler, speaking before the National Association of Broadcasters' State Presidents and Executive Directors Conference, warned participants to be ready to accept spectrum fees, which will be a reasonable cost if deregulation is accomplished. "We are considering modest fees for all spectrum users, not just broadcasters, to account for the exclusivity the government provides," he said.

Adding that regulations, in 10 years' time, may become more stringent and restrictive, Fowler urged that spectrum fees are a small compromise toward guaranteeing unnecessary government regulation.

Fowler voiced his support for First Amendment rights for broadcasters on parity with the print model, including efforts for congressional removal of the Fairness Doctrine and equal time provisions.

Earlier in the week, Fowler presented 1984 budget estimates to the Senate Appropriations Committee. Requesting a total of \$86.15 million, roughly \$6 million more than last year, Fowler said the budget includes a reduction of one-time costs contained in the 1983 budget.

Fowler said plans are to keep the same number of employees, 1,896, and appropriate \$751,000 for the FCC's data processing program.

'Hill Street' wedding lacks necessary hype

NEW YORK—What? A TV wedding without hype? No full page ads promoting the happy day? No special invitations to viewers from network affiliates? No advance warning to uncork the champagne?

Last Thursday night's *Hill Street Blues* featured a brief, clerk-at-city-hall wedding between Capt. Furillo and counselor Joyce Davenport—two witnesses, a quick kiss and back to the precinct.

For years, network programmers have gotten plenty of mileage out of TV weddings. But lately—thanks to the efforts of such shows as *Dallas* or *General Hospital*—the TV wedding has emerged as a ratings-grabbing staple.

But not, it appears, for either NBC or MTM. Eschewing a lavish promotional campaign seems to fly in the face of recent cliffhanging techniques employed on the NBC program. So how come, when a wind-blown, mashed-up American viewing audience was ripe for the taking, NBC and MTM blew the setup?

IRTS speakers not bashful

NEW YORK—Media heads from the top five broadcast billing agencies—representing \$3.5 billion in advertising—took the dais last week at the International Radio and Television Society's newsmaker luncheon.

In a briskly moving Q&A session, IRTS President Ave Butensky fired salvos on controversial topics—among them the question of whether it would be

in the best interest of advertisers if the networks got back into domestic syndication.

Joseph Ostrow, executive vice president and director of communications services, Young & Rubicam, said, "If the networks get back into domestic syndication, and that, in turn, means lower prices to advertisers, we are supportive. The networks will play it more squarely this time."

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PEOPLE ON THE MOVE

Lynne Russell has joined CNN Headline News as anchor. Previously, she was anchor/reporter for KENS-TV in San Antonio, Texas.

The National Sportscasters Sportswriter Association has named **Bob Trumpy** as the 1982 sportscaster/sportswriter of the year in the state of Ohio. Trumpy is heard Monday through Friday 6-9 p.m. on WLW radio in Cincinnati. He also will be inducted into the Illinois High School Basketball Hall of Fame on April 28th.

Jon Milan has joined the sales staff of WQRS-FM in Detroit. Most recently, he was sales representative with WAAM in Ann Arbor, Mich.

John Dahlquist has been named director of system technology for the Jerrold Division of General Instrument Corp. Dahlquist previously was director of marketing for the company's distribution systems division. In a separate move, **Joseph Briley** has been appointed to the newly created position of vice president, marketing, Jerrold distribution systems division.

Dennis Higgins has been appointed theatrical publicity director of Satori Productions. Previously, he was publicity administrator in the local press division of NBC.

KS 100 in Cleveland has announced the appointment of **Bill Enders** as station manager. **Harold Hinson** has been named general manager for the station. Enders formerly was general sales manager at WGAR.

Post-Newsweek's WFSB, Hartford, Conn., announced four appointments: **G. William Ryan** has been named president; **Barry Barth** has been appointed vice president, station manager; **Catherine Neirle** has been named vice president, administration; and **Michael Dorsey** has been appointed the station's vice president, news and public affairs.

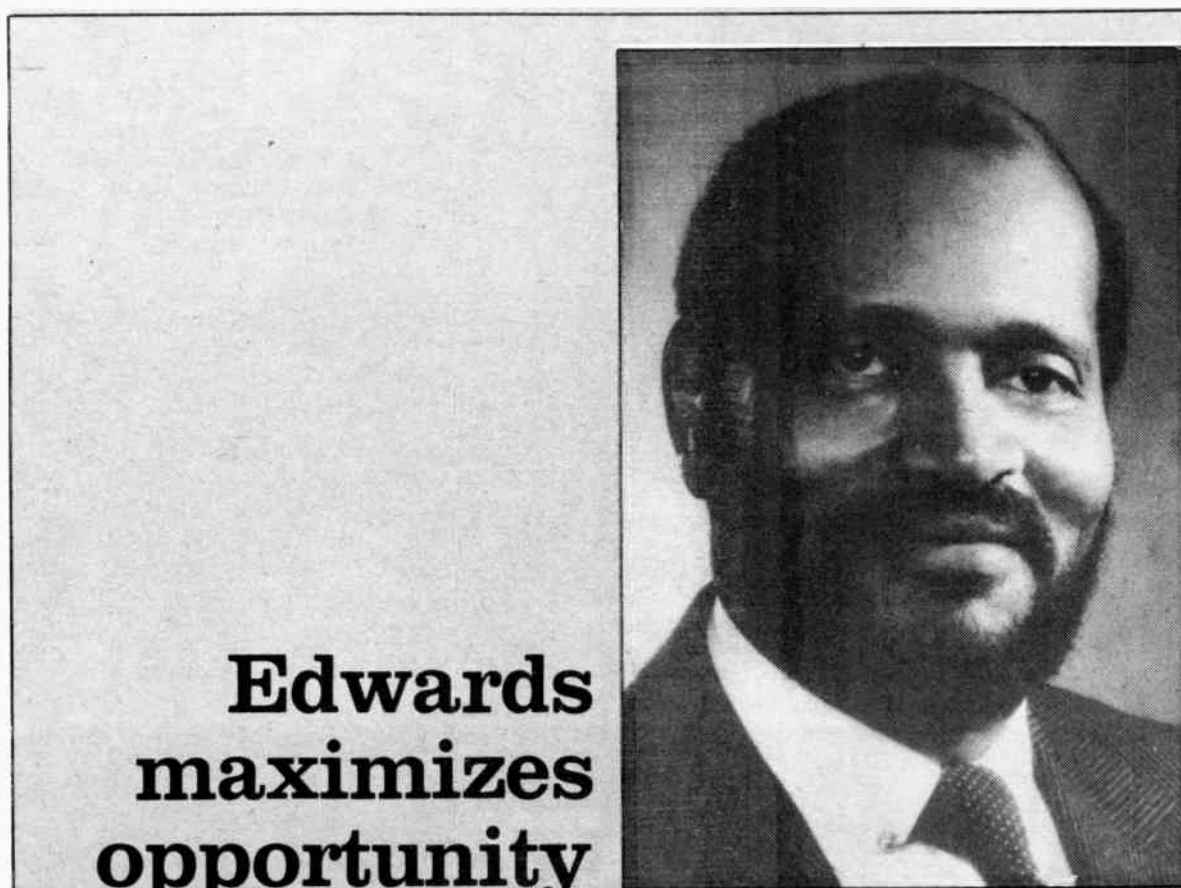


Lori Langholz

Lori Langholz has been promoted to promotion director at WTVN radio in Columbus, Ohio. She joined the station in August 1982 as promotion assistant.

Jeffrey Wernick has been named assistant general counsel for MCA TV. Prior to joining the company's legal staff, Wernick was with the Los Angeles law firm of Manatt, Phelps, Rothenberg & Tunny.

Donald Holley has been named general manager of KPOM-TV in Fort Smith/Fayetteville,



Edwards maximizes opportunity

NEW YORK—George Edwards, who brings a strong marketing background to his new position as president of the National Black Network, is putting it to use on two levels—marketing the network to advertisers by helping them market their products to the black community.

"Our opportunity matrix identifies categories of goods and services and brands that have above average black consumption," Edwards said.

"The point of our thrust is that the objective of market segmentation is to determine where you may have groups of consumers who are using disproportionately high percentages of your product, to whom you didn't really pay a lot of attention when the economy was expanding," he said.

"Now that times are a lot tougher, we think there are terrific opportunities all over."

Edwards claims that for some advertisers, it is news that these opportunities exist. Others have a general knowledge but aren't aware of the specifics.

"We have specific information," he said. That includes categories where blacks are above average consumers and where black heavy users are an above average percentage of heavy users.

"We don't approach advertisers on the basis of entitlement or set-asides or affirmative

action. It really is a sound, well-thought-out businesslike approach to opportunity that we attempt to quantify for their benefit."

Edwards joined National Black Network four years ago as vice president for marketing and sales and, in 1980, was named vice president and general manager. Previously, he had been vice president and director of domestic marketing for the Heublein Inc. spirits group in Hartford, Conn.

The National Black Network now has 105 affiliated radio stations, with the potential of reaching more than 70 percent of the U.S. black population.

Programming is news- and sports-oriented, but Edwards said he expects to expand into music syndication and sports-event coverage after the network converts to satellite feed this summer.

On the short term, Edwards is looking forward to expanded coverage of the 1984 Olympics and addition of a second network early next year.

On the long term, he expects the network's parent company, Unity Broadcasting Network, to become the largest black communications corporation in the world. "That sounds like a lot," he said. "But, unfortunately, it doesn't take as much as one would think. But we are going to be just that and one of the most important elements will continue to be the National Black Network."

Ark. Most recently, he was vice president and general manager of KFPW-TV, Fort Smith, and KTVP, Fayetteville. **Jim Sanders** has been named local sales manager for KPOM. He previously was with KFPW's sales department.

Bob Crowley has been named program director of KGAK-AM, Gallup, N.M. Since October 1982, he had been the station's assistant program director. Previously, he was station announcer and director for KENS-TV in San Antonio, Texas.

Lois Jane Friedman has been named director of marketing and research of Post-Newsweek Video. She will be responsible for all marketing research projects and will provide marketing strategies on all proposed programming. Most recently, she was research director at WPLG in Miami.

Martin Rubenstein, president and chief executive officer of the Mutual Broadcasting System, has been named to the Greater Washington Cultural Alliance's board of directors. The non-profit organization links artists, cultural institutions and businesses.

David Hatfield has been appointed to fill the newly created position of program director at KVOA-TV, the NBC affiliate in Tucson, Ariz. He most recently has been TV and radio editor for the *Arizona Daily Star*.

Larry Scott has been appointed operations manager for KCOY-TV, the CBS affiliate serving Santa Barbara, Calif., and San Luis Obispo counties. He will be responsible for all commercial television production and will oversee all on-air operations, including commercial and non-commercial aspects. Most recently, Scott was operations manager at KSBY-TV in San Luis Obispo.

Harvey Reinstein was promoted to vice president, Eastern sales, from East Coast sales representative, Lionheart Television International. Lionheart is BBC Enterprises' exclusive U.S. distributor for syndication and PBS sales, as well as a distributor for the Australian Broadcasting Commission.

Joe Dembo has joined the Associated Press Broadcasters board of directors for a two-year term. He is vice president of CBS News, radio.

Dembo succeeds Bob Benson, vice president, news and sports, ABC Radio.

James Schretter and **George Gilmourinas** have been named project managers for National Public Radio's business services. Schretter is responsible for NPR's participation in INC Telecommunications, a joint venture with National Information Utilities Corp. Gilmourinas will handle NPR's participation in National Satellite Paging Inc., a joint venture with Mobile Communications Corp. of America.

Thom Ferro has been promoted to director of sales for Westwood One. He previously had been the company's regional and national sales manager. Ferro replaces Executive Vice President **Judy Gold**, who will assume other corporate duties.

Fred Selden has joined Bonneville Broadcasting System as director of special projects. He previously was operations manager of KOST, Los Angeles, and was a contributing editor for *Radio & Records*.

Lorraine Collins has joined D.L. Taffner/Ltd. as senior executive with special re-

sponsibilities in the development of sales of new productions for television. She will split her time between the company's offices in Los Angeles and Sydney, Australia.

Marjorie Johnson has been named account executive, Arbitron Eastern television station sales in New York. She was formerly an account executive with Seltel Inc. and Field Spot Sales.

The Communications Satellite Corp. has announced the election of **William Michael Karnes** as treasurer. Karnes will assume responsibility for Comsat's treasury, financial analysis, budgetary and trust fund administration activities.

NBC-TV named **Elizabeth Wilde Mooney** director, regional affiliate relations, with responsibility for affiliates in the Northern Plains states. Most recently, she had been program clearance representative, prime time.

ABC Video Enterprises named **Laura Mogul** director of advertising for the Home View Network, New York. She previously was marketing services manager for Playcable, the cable games channel.

ABC Inc. has formed a new position, associate director of labor relations, West Coast, and filled it with **Jon Gilbert**, who was an attorney in ABC's West Coast department of labor relations and legal affairs.

Cleveland news anchor **Dave Patterson** is moving to Philadelphia to become co-anchor of KYW-TV's Eyewitness News, beginning March 14. Patterson was with the Cleveland ABC affiliate WEWS-TV and later, the NBC O&O WKYC-TV, where he was voted best anchor and talk show host in Cleveland by the *Plain Dealer*.

Chris Tsitouris has joined Torbet Radio's Atlanta office as an account executive. She most recently had been with Cargill, Wilson & Acree.



Linda Carr Flentje

Linda Carr Flentje has been named director of the Mississippi Authority for Educational Television's new statewide public radio network. Flentje previously was general manager of WUMR-FM at the University of Missouri.

Group W has named **Terry O'Reilly** news director of Newsfeed, its Philadelphia-based television news exchange and cooperative. He previously was manager of Group W Satellite Communications' Satellite News Channel Pittsburgh office.

UPDATE

NBC research exposes big gains

NEW YORK—NBC, placing its rating recovery hopes on the ability to win audiences in the major urban markets first, has produced research suggesting sharp gains in household ratings for the prime-time season through Feb. 27.

At the same time, NBC research pointed to across-the-board declines in the five metered Nielsen markets for CBS, while ABC showed stability in two markets

but losses in three others.

In New York, for example, NBC's average 16.8 rating and 25 share represented a 14 percent gain over results from 1981-82. Both CBS and ABC posted audience declines in New York to the tune of 5-6 percent. The story was much the same in Chicago, with NBC again posting a double-digit improvement (10 percent), while CBS was off 12 percent, and ABC, down 3 percent. The

remaining member of the big three cities, Los Angeles, delivered a 7 percent boost for NBC, a 1 percent loss for CBS and 1 percent gain for ABC.

In Philadelphia, NBC's ratings were up 13 percent, while CBS and ABC suffered 9 and 10 percent declines respectively. San Francisco gave NBC its biggest triumph—the network's numbers were up 21 percent, while CBS was off 3 percent.

WTTW picks Orr marketing firm

CHICAGO—WTTW-TV has hired Steven Orr & Associates to market the station's programs to all non-public television markets.

Orr will direct the repackaging of WTTW's existing program inventory for sale to subscription television, commercial syndication, home video and the cable markets.

WTTW is the producer of

Sneak Previews, a weekly movie review series, and *Soundstage*, a music concert program for national public television distribution. WTTW's Enterprise Group recently launched its first made-for-pay series entitled *Music America Live*, four live satellite-delivered concerts featuring Johnny Mathis, Frankie Valli and The Four Seasons, The Manhattan Transfer

and Dionne Warwick.

In addition, the Enterprise Group has in development series in the areas of health, children, comedy, low-budget theatrical features and action-adventure.

WTTW's announcement follows on the heels of the successful syndication of half-hour versions of *Austin City Limits* by Multi-media Program Productions.

Tartikoff to assume added responsibility

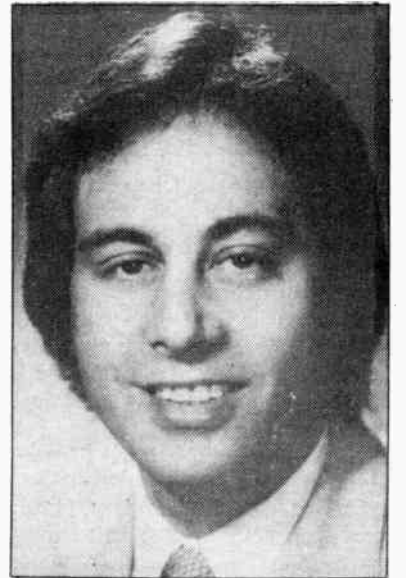
NEW YORK—NBC has given Brandon Tartikoff, president of its Entertainment Division, additional responsibility for advertising and promotion.

That change and a restructuring of responsibilities within NBC Entertainment were announced by Raymond Timothy, NBC group executive vice president, to whom Tartikoff continues to report.

Steve Sohmer was named senior vice president, NBC Entertainment. He was vice president, advertising and creative services and continues to be responsible for advertising and promotion. In addition, daytime, children's and special program departments will report to him.

Jeff Sagansky, who was vice president, series development, becomes senior vice president, series programming. NBC entertainment, adding the current prime-time programming department to his duties.

Perry Lafferty, senior vice president, programs and talent,



Brandon Tartikoff

West Coast, adds late-night West Coast programming to his responsibilities.

Lee Currin continues as senior vice president, East Coast programs and program planning, reporting to Tartikoff.

Networks maneuvering programming

NEW YORK—Burning off old product, testing product with an eye toward next season's schedule—whatever the explanation, the networks currently are orchestrating a series of programming moves loosely characterized as "third season" programming.

CBS, showing late season resiliency that should propel it to another prime-time win, nevertheless continues to be among the most active in shaking up the schedule.

The latest moves include switching *Archie Bunker's Place* to Monday, 8:00 p.m. EST in place of *Square Pegs*, which is moving to Wednesday, 8:30 p.m. Meanwhile, *Tucker's Witch* is returning to the schedule, replacing *Knots Landing* for six weeks, Thursday, 10-11 p.m.

Replacing *Archie* on Sunday will be *Goodnight Beantown*, with Bill Bixby and Mariette Hartley in a limited five-week run. Surfacing as *Square Peg's* Wednesday lead-in at 8 p.m. is *Zorro and Son*, another sitcom from Disney. *Foot in the Door* gets a tryout behind *Archie Bunker* Monday at 8:30, while *The Mississippi* inherits *Falcon Crest's* Friday night time period, 10-11 p.m. for a limited late March run.

PBS series scheduling 3rd season

NEW YORK—*The Nightly Business Report* has been renewed for its third season on PBS starting in April.

The half-hour program, devoted to business and the economy, is carried on 204 PBS outlets, representing 85 percent of U.S. TV households. Station lineup has increased 65 percent and viewers have doubled in the past two years, explained George Dooley, president, WPBT, Miami, the originating station.

Stations carrying the show contribute \$1 million to its production. Local underwriting generated \$1.78 million for the stations in 1982, a 178 percent return on investment.

Mark Estren is the program's executive producer.

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'The Larry King Show' hits the tube

By Dave Potorti

NEW YORK—Radio personalities should be seen, not just heard—especially if they're Larry King.

That's why *The Larry King Show* hits the tube Sunday nights starting March 13. Cleared in 101 markets thus far, the 90-minute program airs at 11:30 p.m. EST, featuring a studio audience of about 150 people.

Since it's fed via satellite, about 80 percent of the stations will run the show live. Almost all are network affiliates, with fewer than 10 independents.

King's late-night Mutual Broadcasting radio show is heard on 260 stations nationally. The television version will host three major guests each week, some of whom will take live phone calls from across the nation. A phone-in segment toward the end of each program will solicit comments on any and all topics of the day—much the same way King does on radio.

Guests will be treated in a serious but entertaining manner, according to Jack Fentress, executive producer, Post Newsweek Video. Launching the series will be Tip O'Neill, Stiller and Meara and John Riggins, the Washington Redskins Superbowl star.

"We want guests that viewers will recognize, but we don't want them to actually entertain for us," Fentress said. "We won't have David Brenner or Pearl Bailey come out and tell jokes or sing. We're interested in talking to them and finding out what's on their minds."

Future guests include tennis player Rene Richards, Interior Secretary James Watt, Mickey Mantle and Paul Newman.

Departing from the typical talk show format, King will have two sets from which to conduct his interviews. One recreates a radio studio and another provides a more informal Washington backdrop. The program aim is to brighten up a dreary Sunday evening schedule.

"We want to provide something fresh and new for Sundays," Fentress said. "Stations are running movies or syndicated programs at that time, most of which are off-network stuff anyway. That's not much of a choice and it seemed like there had to be more to a Sunday night than that."

Radiation standard requested

WASHINGTON—The National Association of Broadcasters has asked the Environmental Protection Agency to establish a "reasonable, scientifically justified radio frequency radiation standard."

NAB, seeking swift implementation of the standard, believes that federal action is needed because of a proliferation of unrealistic and varied state and local regulations. EPA further is encouraged to work with other federal agencies involved in related efforts, and NAB recommended that the communications industry be allowed to participate in the decision-making process.

According to NAB, an EPA standard would provide guidance for the Federal Communications Commission to carry out the statutory obligations spelled out under the National Environmental Policy Act and the Communications Act.



WABC-TV anchorman Tom Snyder chatted with Larry King last week when the late-night radio personality took his Washington-based Mutual Broadcasting show on the road to New York. King's New York sojourn allowed access to guests from the world of sports, politics, entertainment and news.

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SO WE COULD OFFER

AVAILABLE NOW!



An artfully designed set that's easy to install.

The AFTERNOON formula is both simple and ingenious. Once you come on aboard, we provide you with a complete blueprint for success. Just build a set to our specifications, hire your on-air talent and assign a production team. We do the rest.

Why Afternoon?

Why gamble on high cost, high risk off-network reruns? Now there's a viable alternative with a track record to prove it really works.

AFTERNOON is an up-tempo daily hour with a unique balance of news, information and entertainment that reaches the right audience (women 18-49) at the right time (just before your early news).

The secret? AFTERNOON is produced live in your town. Each day, co-hosts entertain and inform viewers with a combination of live interviews, stories supplied by our national production bureaus and breaking news.

VARIETY

Wednesday, June 23, 1982

"The show will have a national flavor through the taped pieces we'll do in advance," says Jim Dauphinee, executive producer of the strip, which will be called "Afternoon."

"But the heart of the program will be the contribution of each of the stations. It'll be live, local and topical—we'll be able to react instantly to what's happening that day," says Dauphinee.

Live makes it better. Local makes it work.
AFTERNOON is always up-to-date because it's live. And because it's local, AFTERNOON is automatically customized to each market.
That's good news for advertisers too, because they know the value of a show that's tuned in to hometown values.

Live & Local



KPIX-TV scores with stability

Less than a month ago, KPIX-TV, the Westinghouse-owned CBS outlet in San Francisco, announced it had signed its news team to long-term contracts. The station made more out of the signings than stations normally do but for good reason. The news team recently had brought KPIX news to the top of the local ratings, and one of the reasons for the success was stability at KPIX and lack of same at long-time leader KGO-TV, the ABC O&O. KGO, in its most recent shift of news anchors, has reunited the team that brought it success in the late 1970s—Van Amberg and Jerry Jensen.

Arthur Kern

Page 19

USFL fields major-league radio lineup

The United States Football League, which kicked off its maiden season yesterday, did so with a major-league lineup of local radio coverage. The last teams to sign radio deals were the Chicago Blitz and Philadelphia Stars, which agreed a little over a week ago with WCFL and WFIL, respectively. Fully half of the 12 stations signed are 50,000-watt, clear-channel broadcasters, with remaining teams covered by 5,000-watt stations and regional networks. Many of the play-by-play people and color commentators are former athletes and announcers with National Football League experience.

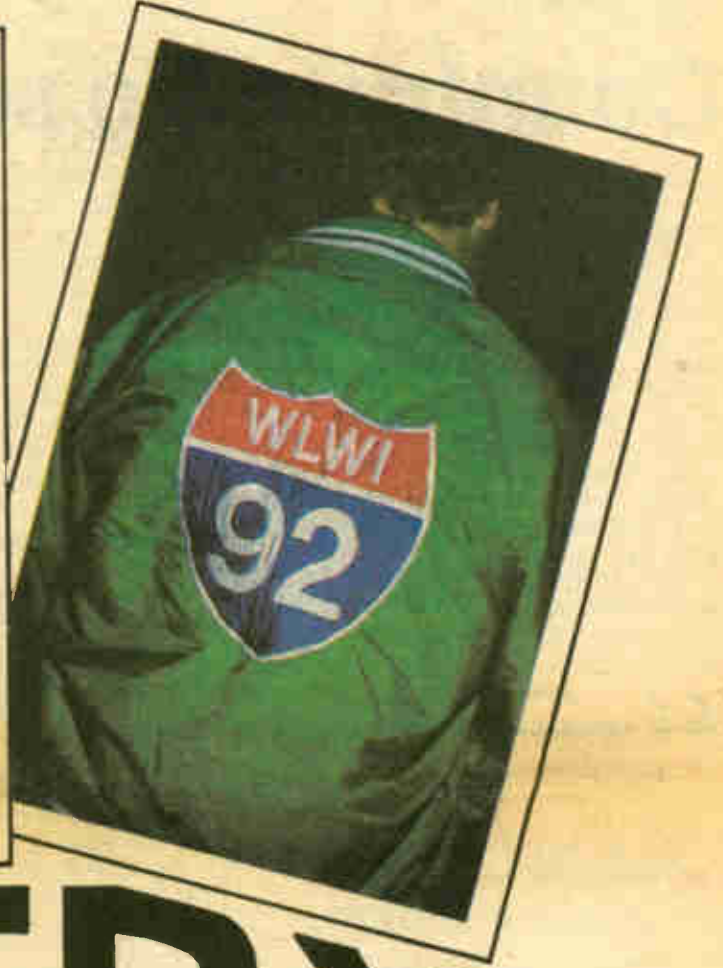
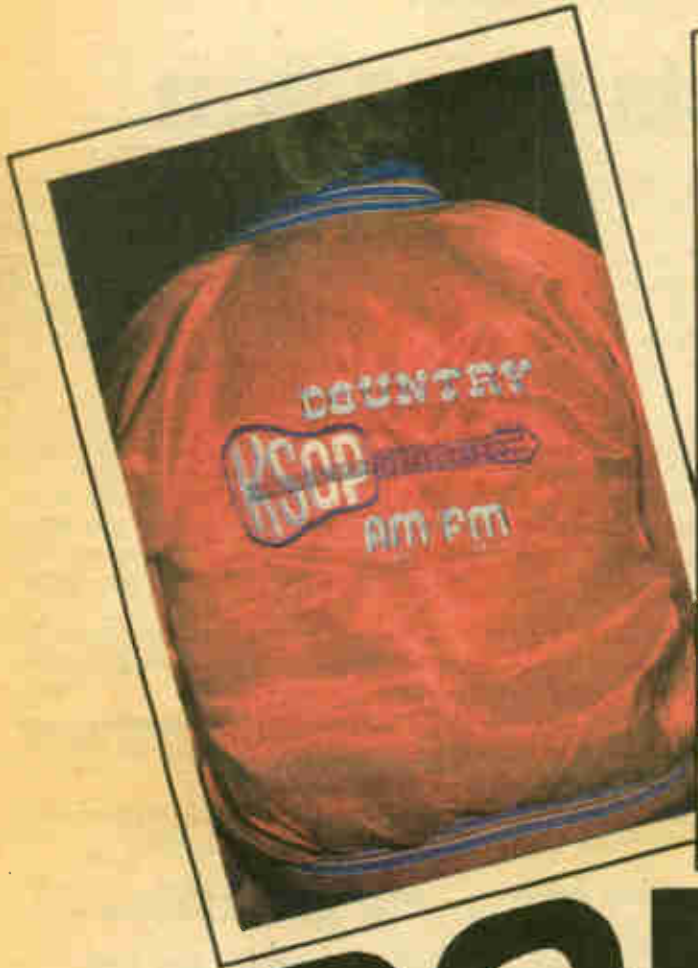


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SECTION 2 BROADCAST WEEK

March 7, 1983

FINANCE & REGIONAL REPORTS



COUNTRY

Radio seminar reflects transition

By Bill Dunlap

Country music radio, a staple in some regions of the country for decades, has been in a period of transition ever since the *Urban Cowboy* craze of a few years ago.

It rode the roller coaster up and survived the ride down. But the ride was not without some excitement and change.

It used to be that country radio was an institution in the South, the Plains and the Southwest. Today, it's a format and a national one to boot.

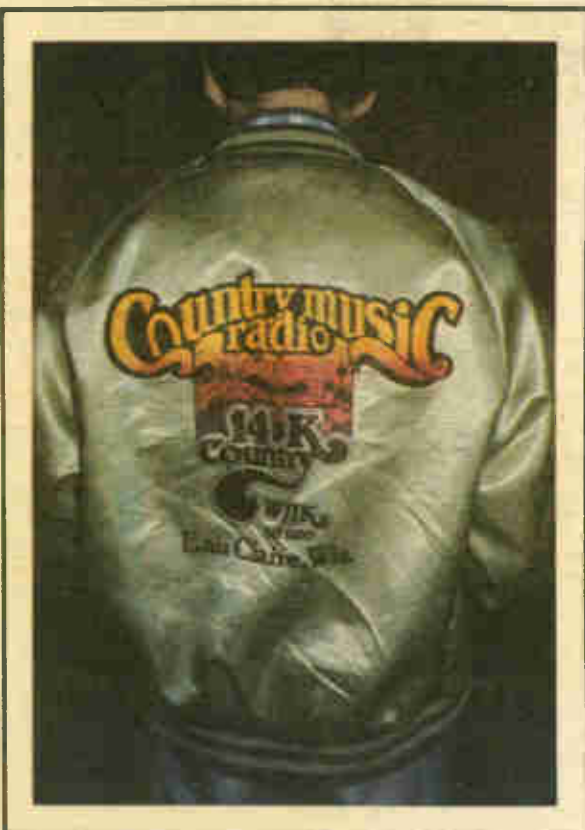
That fact was very much in evidence last month at the 14th Annual Country Radio Seminar in Nashville, Tenn., the country "holy city."

Some of the registrants fit the old country radio mold—an AM broadcaster, a traditional country music source in town and the holder of a loyal audience.

But most were representatives of stations that now must compete with another country station, or that have switched to country recently and wanted to learn how to do farm news, needed to know more about doing television advertising or wanted hints on how better to market its image in the community. Some stations, however, just needed to survive in a tough marketplace.

By and large, they have the same needs as any other station.

Torbet Radio distributed copies of its Country Music Study in Nashville. The study found that 15.2 percent of all adults listen to country music, making it second



Satin jackets outnumbered Stetson hats by a considerable margin at the 14th Annual Country Radio Seminar in Nashville, Tenn., last month, demonstrating one more way that country radio has changed in recent years.

only to adult contemporary in format.

The study found two shifts in the country audience. Listeners are younger than they were two years ago and they are more evenly spread over the country.

The 18-24 demographic listening to country music increased between 1980 and '82 from 12.7 percent to 14.4 percent. And the 35-44 demographic was up slightly to 20.5 percent from 19.9 percent. However, demographics over 44 listening to country music showed declines in the two-year period.

The geographic shift in listenership is most dramatic in the Northeast, where listening levels increased from 5.2 percent to 7.9 percent. In the Pacific region, levels were up slightly from 10.9 to 11.2 percent. Yes, the base is lower in these regions, but so too is availability of country stations.

And in the traditional "country" country, listening levels were down.

In the South, levels declined from 24 percent to 21.8 percent. West Central was off slightly to 18 percent from 18.4, and East Central was down to 14.6 percent from 17.2.

The Torbet study was made under the direction of Mariann DeLuca, vice president, research and marketing. "I think our survey clearly indicates that country music is now very much a mass appeal format," she said. "It is no longer of interest solely to the stereotype Southern Western, older, blue-collar male. Country music fans are younger, richer and living in non-country regions."

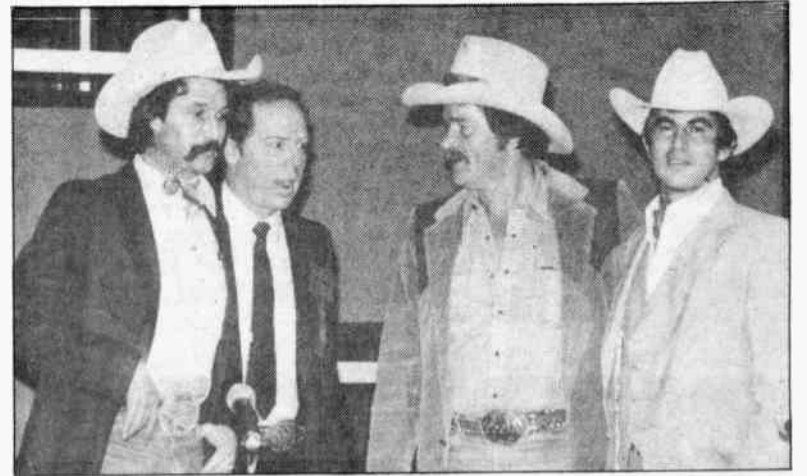
Continued on page 18



Nashville producers Jim Ed Norman, Tom Collins and Jimmy Bowen.



Carl Cramer, Cramer Communications, Arlington, Texas.



Pro Rodeo enthusiasts Bob Tallman, narrator of "The Great American Cowboy," Jerry Schafer, KKBC-FM, Carson City, Nev.; actor/singer Ed Bruce; and Dave Baldrige of the Pro Rodeo Cowboys Association.

Country radio seminar reflects transition

Continued from page 17

Seminar broadens scope

In past years, the Country Radio Seminar had been primarily a programming meeting. This year's seminar consisted of 22 sessions, with the largest number ever devoted to non-programming topics.

Jim Ray, KOKE-FM in Austin, Texas, president of the Organization of Country Radio Broadcasters, pointed out that the seminar has changed in recent years from a programming meeting into an all-radio meeting.

He said that the 650 registrants at the seminar last month included more managers and sales managers than at any other seminar.

“ Short playlists are bad for country music. Long playlists assure the survival of the industry ”

Promotion was one of the topics that closely was followed at the seminar.

One of the early sessions was "Capitalizing on Major Events in Your Market," in which the Professional Rodeo Cowboys Association described ways that radio stations could tie-in with rodeos, even sponsor a rodeo in a market that did not have one already.

Bob Tallman, the voice of the daily radio feature *The Great American Cowboy*, said only country radio could claim a national sport as all its own—the sport of rodeo.

Dave Baldrige, director of media relations for the Professional Rodeo Cowboys Association, suggested opportunities for radio to cross-promote with rodeo events. Singer/actor Ed Bruce, late of NBC's *Maverick*, made a strong case for support of professional rodeo and how that support could benefit stations.

A panel on research opened with Rob Balon, Robert E. Balon & Associates, telling the audience that radio was far behind retailers when it came to doing research. He said ratings service diaries were filled out too poorly to be a research tool and that doing your own research "lets you focus objectively on your

audience and find out where you are on people's lists of priorities."

Carl Cramer, Cramer Communications, said it was important to differentiate between research and homework. "Research," he said, "must be statistically valid, not just talking to friends."

Cramer expressed the belief that telephone studies are the best form of radio research. He was critical especially of the abuse of focus group research, claiming it was not an entire research tool.

Country FM emerges

The battle between AM and FM country broadcasters is in full force now and it was treated in two sessions: "AM Country Radio... It's Alive and Kicking," and "FM Country Radio... Is There Life After Three-in-a-Row?"

On the AM panel, Rob Baxter, program director, WMAY, Springfield, Ill., said his station used heavy promotional tie-ins and farm broadcasting to keep ahead of the FM outlet.

Jack Armstrong, program director, WCII, Louisville, Ky., said heavy concert exposure was the way to combat FM, even if another station has a co-promotion deal at the concert. He suggested fly-overs in small planes, T-shirt giveaways and other promotions.

Gary Havens, WIRE, Indianapolis, suggested 10 tips to help AM stations beat FM: 1) Be unique. 2) Have a core audience. 3) Have personalities who relate to the audience and sound like people. 4) Have a commitment to providing good information services. 5) Be a part of key functions and happenings in the community. 6) Do enough outside promotion. 7) Deliver results for advertisers. 8) Research listeners. 9) Be sure the station staff knows and believes in the station's direction. 10) Build for the future.

Of the last point, Havens said, "Don't live in the past. AM stereo can compete musically."

Gerry Cagle, program director of San Francisco-rocker KFRC, said the major problem for AMs is superior programming by FMs. "We allowed FM to take advantage of AM programming weakness. AM is harder to program because of news, more ad minutes, PSAs and so forth. FM program directors often have no vision. If you are an AM program

director, you are a genius," he said.

Opening the FM panel, Beverlee Bleisch, WJYJ-FM, Des Moines, Iowa, said FM country took a little longer to arrive than FM in general, but it did get there.

Pat Martin, WBCS-FM, Milwaukee, said he believed personality was the key to success for FM country radio. Barry Mardit, program director, WWWW-FM, Detroit, agreed that there was more than just music on FM country. "Music is nothing to be ashamed of," he said. But he advised FM broadcasters to look beyond the three-songs-in-a-row format, claiming it was popular now but might not be in the future.

Mike John, owner of KCCY-FM, Pueblo, Colo., suggested the need for two country music formats—contemporary for FM, traditional for AM.

Tight vs. loose playlists

One of the best attended and most emotionally received sessions was a "debate" over the number of songs on a station's playlist.

Mike Oatman, Great Empire Broadcasting, Wichita, Kan., took a tack that was popular with the audience, claiming a short playlist indicated a station is short on other things too, including courtesy to new artists and the country music business. "Short playlists are bad for country music," he said. "Long playlists assure the survival of the industry" by getting new music heard.

Dan O'Toole, Capitol Broadcasting Corp., Mobile, Ala., said a survey of 61 country stations found that most favored a short playlist, meaning a playlist of less than 50 records. "With a short list, there is less chance of listeners tuning out and less chance of picking the wrong record," he said.

In one of the most popular sessions, Chuck Blore, partner of Chuck Blore & Don Richman Inc., Los Angeles, talked about programming and promotion.

He said the emotion of country music should permeate every aspect of every country music station.

He advised country broadcasters to make the audience feel something about the station, not just the music. "If you can make people feel good about what you are doing or saying, they're going to like you better," he said.

Blore demonstrated some of the ways to do that by playing tapes of man-in-the-street interviews one Los Angeles station had done to supplement its weather reports. Actualities of people describing the weather were mixed with the weather report and forecast, making them entertaining as well as informative.

Another example Blore played was a tape of "mini-dramas"—produced at the station—that set up and humorously segued into popular country songs.

"When the audience smiles and nods its collective head, then you've got them emotionally involved with your station and the station could become very special to them," he said.

Blore also emphasized the need for promotion. "Provocative promotion

“ A good television ad can get masses of people to try your station ”

today means television," he said, pointing out that radio stations are the number one local advertiser on television.

"When you put your radio station on television, you must remember that you have 30 seconds to convince the television audience they will enjoy your radio station more than the one they are listening to now," Blore said.

He warned, though, if a station doesn't believe it is the best station and changing to it does not represent a change for the better, it should stay off television. "A good television ad can get masses of people to try your station, but if they try it and it's not what the spot promises, it's hard to get them to try it again."

"Audiences will make meaningful judgments about your station by the advertising itself. If your ad compliments them by respecting them, it will show, and it will quickly get them on your side," Blore said.

Exhibitors welcomed

This seminar was the first to include exhibitors. Companies, including McGavren Guild, Watermark, Music Country Network, the United Stations, Satellite Music Network and Mutual Broadcasting, opened suites in the evenings.

Ray said the board was considering setting up an exhibit area for next year's seminar, thus expanding exhibition opportunities for all sorts of suppliers.

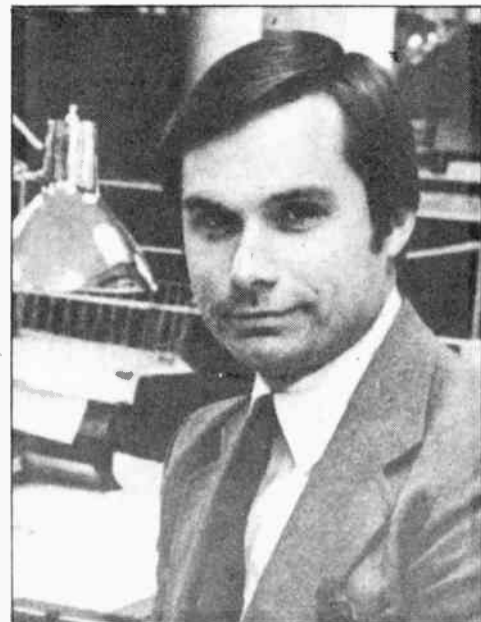
According to 'The Emperor' . . .

Los Angeles radio veteran Bob Hudson, known on the air as "The Emperor," offered the country crowd a look at his version of radio's 10 commandments. They are:

1. Thou shalt not play less than three records in a row.
2. Thou shalt not talk over jingles.
3. Thou shalt not read the fine print in your contract.
4. Thou shalt not perform any moral turpitude with the boss' secretary. (That's for him to do.)
5. Thou shalt not talk normal when the mike is open.
6. Thou shalt not park in the program director's parking space.
7. Thou shalt not be told less than three times a day when your ratings are bad.
8. Thou shalt not be told ever when your ratings are good.
9. Thou shalt not take payola. (Unless you split it with the P.D.)
10. Thou shalt not be fooled by 240-pound chicks with sexy voices.



Mark Cohen, news director.



Joseph Barnes, news manager.

Contract signings cause 'big news' for San Francisco's top-rated team

SAN FRANCISCO—Less than a month ago, KPIX-TV, the Westinghouse-owned CBS outlet here, announced that it had signed its news team to long-term contracts.

The station made more out of the signings than stations normally do, but it was for good reason. The news team recently had brought KPIX news to the top of the ratings here, and one of the reasons for the success was stability at KPIX and lack of same at long-time leader KGO-TV, the ABC O&O.

Joseph Barnes, KPIX news manager, who moved over from KGO two years ago, keeps a close eye on the competition. "I went over the number of anchor changes KGO has had over the last two years," he said. "And if you take each show—5 p.m., 6 and 11—they have made 10 anchor changes, three weather changes and two sports changes."

The KPIX news team—anchors Dave McElhatton and Wendy Tokuda, sportscaster Wayne Walker and Joel Bartlett at the weather map—has been in place since Tokuda moved into the co-anchor position three years ago.

KGO, in its most recent shift of news anchors, reunited the team that had brought it great success in the late 1970s—Van Amberg and Jerry Jensen. Pete Jacobus, news director at KGO, explained the two had been at the station since the early '70s but had been working separately for the last few years.

The three network stations in San Francisco have taken divergent tacks in reporting the early evening news.

KRON-TV, the NBC outlet, which is being sold by the *San Francisco Chronicle* to Gannett, offers the most news. It opens with an hour of news and information at 4 p.m. PST, followed by a half-hour of local news at 5, *NBC Nightly News* at 5:30 and another hour of local news at 6.

KGO offers two hours of local news at 5 p.m., followed by *ABC World News Tonight* at 7.

KPIX packs all its local news into an hour at 6 p.m., followed by the *CBS Evening News* at 7. All three stations offer a half-hour of local news at 11 p.m.

In November 1977, KGO had begun a period of domination, edging ahead of KPIX at 6 p.m. with a 12 Nielsen rating and 26 share. KPIX had slipped slightly that year to a 10 rating and 22 share. KRON was a distant third with a 6 rating and 12 share.

At 11 p.m., KGO dominated in 1977 with a 12 rating and 40 share. KRON was second with a 19 share and KPIX trailed with a 17 share.

In November 1981, KGO slipped badly at both 6 p.m. and 11 p.m., allowing KPIX to take the top spots. At 6 p.m., KPIX moved ahead with an 11 rating and 21 share, while KGO slipped six share points to a 20 and KRON trailed with a 10 share.

Nielsen showed that trend continuing through 1982, with January 1983 numbers placing KPIX comfortably ahead at 6 p.m., with a 15 rating and 25 share. KGO had slipped to a 9 rating and 15 share, while KRON remained in last place with an 11 share.

Nielsen had the race close at 11 p.m., though, with both stations posting a 9 rating and KPIX slightly ahead with a 24 share to KGO's 23.



In a statistical quirk, the January 1983 Arbitron report had KGO slightly ahead at 6 p.m.—with a 10 rating and 32 share, compared with KPIX's 10 and 30 share—but trailing by six share points at 11 p.m. Nielsen and Arbitron use meters in San Francisco.

Arthur Kern, KPIX vice president and general manager, sees the battle between his station—which serves the largest market CBS is in without O&O status—and KGO as a "real, classic, duke 'em out, head-to-head battle."

He emphasized, however, that the turnaround was not accomplished overnight.

"In 1977, we hired Dave McElhatton, who is the least typical news anchor you could find," Kern said. "He is overweight and he is not terribly attractive, but he is a good journalist and he had been on KCBS news radio in the market for 25 years."

"We took a big gamble hiring him, because he wasn't the typical anchor type and he had no television experience. And in the first year and a half it did not pan out all that well," Kern said.

"There was a period when critics said 'This is a joke. The guy can't talk on television.' Of course, it wasn't that he couldn't talk. He had trouble working through the monitors and prompters. Over a period of two or three years, he worked on his style and kept plugging away and very slowly, but surely, overtook KGO's Van Amberg as the leading anchor in the market."

Over at KGO, Pete Jacobus assessed the turnaround a little differently.

"First of all, they needed an opportunity to make gains," he said, "and there were some opportunities here. The fact that Van Amberg and Jensen were separated provided KPIX with a great opportunity, and they were able to take advantage of it."

"As far as their newscasts go," Jacobus offered the backhanded compliment, "I think they did a marvelous job of studying KGO and the format that was here. What they did then was work on that and refine it to their liking a little bit more, while

KGO moved off in a much different direction.

"What you have here is this station in transition while KPIX was a little more stable, and I think television audiences like that stable, comfortable feeling," he said.

Not surprisingly, Kern told the story another way.

“We chose to position ourselves away from KGO and go with a no-nonsense, straightforward newscast”

After the McElhatton-Tokuda anchor team was in place about a year, early in 1981, "We made a conscious decision to not only have the best people in front of the show, but also we decided to get away from the style that had made San Francisco newscasts in general kind of infamous," Kern said.

Sex and violence

San Francisco generally is considered to have a sensationalist orientation to its news or as Kern put it, "blood and guts, lots of violence and lots of sex."

"We thought the audience had changed and that television news had underestimated the market," he said. "It's a truly savvy market."

"We chose to position ourselves away from KGO and go with a no-nonsense, straightforward newscast—no happy talk, no gratuitous patter."

"What counts for us is the idea that if we satisfy the viewers every night over a period of time, there would be a change," he said.

Barnes said the important things were to build a stable team up-front and concentrate heavily on enterprise and investigative stories.

"The things we avoided," Barnes said, "were media manipulation events—every press conference and protest in town. Within our hour, we give the right kind of balance of enterprise, must-cover daily events and features."

The KPIX news staff, which provides only 90 minutes of news a night, compared to 2½ and three hours at the other network affiliates, has a news staff of 85. KGO's staff numbers more than 100 and KRON's more than 150.

Characterizing KGO as in a holding pattern and trying to rebuild, Barnes said KPIX is "in a position of great stability and with a very strong platform to build from."

"We are looking for good, strong, stable reporters and we are looking to expand our bureaus. We have one now in San Jose," he said.

As far as expanding the early newscast, Kern and Barnes said the possibility is under constant consideration, and Barnes called it "inevitable at some point."

The general assessment of KRON, the NBC affiliate, is that it is continuing to struggle. There have been a number of comings and leavings there, and observers believe that the news operation won't stabilize until the station's purchase by Gannett is approved by the Federal Communications Commission.

To Jacobus, the big question of television news is, do you give the audience what it wants or what they should know?

He believes KPIX is giving Bay Area viewers what they want but not necessarily what they need to know. He cited local coverage of the California budget crisis.

"We had people in Sacramento covering it. I've had a guy on that story since December. I noticed that on the day of the big budget fight in Sacramento, everybody in the world was there but KPIX," Jacobus said. "KPIX got their story on the air, but they picked it up from the CBS feed. How do I know that? I know the type font CBS uses on its supers and I could tell it came out of Los Angeles."

"So, as far as a newsgathering organization, I don't think it's a very good one. I think it's a very studied production. I happen to know Barnes carried a lot of secrets from this place when he left, because I was working for Westinghouse at the time and I watched this situation closely."

"I'm not sure Westinghouse is as committed to the news as they claim to be. I worked for those people and I have a pretty good idea how they think. I don't believe they are totally committed."

"Basically, all I want to do is stabilize this operation and put people on the air whom this market is familiar with and cover the news. I don't think the news has been covered in this market for a couple of years," Jacobus said.



EAST

In New York, **WABC-TV's** celebrations of Black History Month in February included rebroadcasts of award-winning documentaries from the *Like It Is with Gil Noble* series. They included *The Life and Times of Frederick Douglass*, a portrait of political activist Fannie Lou Hamer, a 1975 program on Malcom X and a 1980 interview with Darthard Perry, an FBI informant who infiltrated the Black Panthers.

KYW-TV in Philadelphia has appointed a full-time chief in its Harrisburg, Pa., bureau, expanding the station's coverage in the state capital. Appointed was Dave Sollenberger, who had been a general assignment reporter for **WHP-TV**, Harrisburg.

On April 10, **WMAL** air personalities Bill Trumbull and Chris Core will lead a collection of costumed Washingtonians in a parade down M Street to raise funds for the District of Columbia's Anthony Bowen YMCA.

Veteran radio programmer Dean Tyler has been named program director of **WPEN**, Philadelphia, which plays nostalgia, standards and Big Band music. Tyler has been a programming consultant and a programmer for such stations as **WIP** and **WIBG**, Philadelphia, and **WHN** and **WNEW**, New York.



Amy McGregor, **WBZ-TV**

WNBC's Don Imus sent tapes of his early morning *Imus in the Morning* program in Beirut, Lebanon, after hearing a news interview with a sailor who said he missed home town radio, "especially *Imus in the Morning*. Imus was unable to work a phone hookup with Cmdr. Ronald Bowers of Groton, Conn., so he did the next best thing—sent him some tapes.

Broad Street's **WELI**, New Haven, Conn., named Wendy Bynum to the new post of manager of co-op and sales development. She had been an account exec with **KOB**, Albuquerque.

Good Morning New York, **WABC-TV's** daily live morning show, interviewed a New York disk jockey every day the week of Feb. 14. Guests were **WNBC's** Don Imus, Ross Brittain and Brian Wilson of **WABC's** *Ross and Wilson Show*, **WPLJ-FM's** Jim Kerr, **WOR's** father-and-son team, John and John R. Gambling, and **WKTU-FM's** new morning drive man, Jay Thomas.

WCBS-FM, the New York oldies rocker, is turning over Thursday nights to the 30-hour special, *The Beatles: The Days In Their Life*, beginning March 17. The special will be aired in three-hour segments at 9 p.m. through May 19.

WCAU, the CBS-owned AM outlet in Philadelphia, last month distributed more than \$35,000 raised in its Neighborhood Holiday Fund to area relief agencies. Station Vice President and General Manager Allan Serxner distributed checks to the Salvation Army, the American Red Cross, Big Brother, Big Sister Association of Philadelphia, Goodwill Industries of Philadelphia and Goodwill Industries of Southern New Jersey.

WBZ-TV's Bob Lobel was named top sports reporter of Massachusetts by the National Sportscasters and Sportswriter Association. The Boston sportscaster will receive the award April 10 in Salisbury, N.C.

WNAV-FM, long-time beautiful music outlet in Annapolis, Md., is going automated and shifting its musical approach to a younger audience, the 35-49 demographic.

New York's **WNBC Radio** added Tony Odachowski and Jeff Slatkin as independent salesmen covering New Jersey and Long Island, respectively. Both were with **WKHK-FM**.

The Philadelphia Flyers of the National Hockey League have agreed on a new three-year contract for local radio coverage with Metromedia's **WIP**. **WIP** began live coverage of the Flyers in 1977. The new contract extends through the 1985-86 season. Gene Hart will continue to anchor broadcasts with Bobby Taylor and Steve Coates handling color commentary.

WHYI-FM, Y-100 of Miami-Fort Lauderdale, is the official radio station of the March of Dimes Superwalk fund raiser in the fight against birth defects. The station joined **WCKT-TV** and *The Miami Herald* in co-promoting the event.

Mutual's *Larry King Show* originated from New York's **WOR** from Feb. 29 to March 2.

Public Radio **WAMU-FM**, Washington, D.C., presented its fourth annual Bluegrass Winter Festival Feb. 26-27, underwritten by USAir. The highlight of the festival was a live concert broadcast featuring the Seldom Scene, John Starling and the Johnson Mountain Boys.



Ed Groves, **WTVC-TV**



Tracy Moore, WTVC-TV

WBZ-TV, Westinghouse's channel 4 in Boston, named Amy McGregor-Radin public affairs director. She was public service director and earlier was a producer of consumer news.

MIDWEST

At **WTVC**, Channel 9 in Chattanooga, Tenn., you might need a program to identify the new faces.

Most of them are in the news department, where the Belo Broadcasting outlet has expanded its early evening news to one hour and is making an effort to become the dominant news report in the market.

Tracy Moore joined the station as co-anchor of the *Action News Hour* at 6 p.m. and the *Action News Update* at 11 p.m. She also will do field reporting and special assignment work.

Moore previously was co-anchor with **WDEF-TV**, Chattanooga, and a reporter/anchor at **KAPP-TV**, Yakima, Wash.

The news department also added three reporters—Ken Hairston from **KFDA-TV**, Amarillo, Texas; Vickie Wing from **WBIR-TV**, Knoxville, Tenn.; and Karla Winfrey from **WSMV-TV**, Nashville, Tenn.—and two news photographers—Frank Hilley from **KFDM-TV**, Beaumont, Texas, and Scott Williams from Chattanooga's Graphic Design Ad Group.

In programming, Don Welch has joined the station as producer/host of a new local morning program, *Good Morning Don*, which premiered Feb. 15. The half-hour show airs at 6:15 a.m. weekdays and features area guests with telephone call-ins.

Welch, who comes to **WTVC** from **WDEF**, also will produce a weekly news feature, *Sideroads*, for the 6 p.m. news.

In sales, Ed Groves was named general manager. He had been local sales manager for **WNGE-TV**, Nashville.



Don Welch, WTVC-TV

Kurt Kelly, who has been working as a part-time air personality for **WOMC-FM**, Detroit, was named to fill the 7 p.m. to midnight slot on the Metromedia outlet.

WOJO-FM, Chicago, is joining forces with McDonalds to support a second season of Hispanic Amateur Championship Soccer in the McDonalds Indoor Soccer Classic held at the University of Illinois Circle Campus Gym in April.

WCCO-FM, Minneapolis, named Steve Woodbury director of sales and marketing and Mark Steinmetz local sales manager. Woodbury was general sales manager. Steinmetz was general manager of **WEBC**, Duluth, Minn., before joining **WCCO** last year.

Little Rock Communications Associates said it will have Little Rock's first independent UHF commercial television station on the air in July. The station has applied for call letters **KLRT-TV** and will broadcast on channel 16. Bruce Mayer said the station's signal will serve a 65-mile radius from Little Rock.

WXYZ, The ABC-owned AM in Detroit, named Jim Blashill general sales manager. He had been with **WCXI AM/FM**, Detroit, as local sales manager.

Also moving over from **WCXI** was Suzanne Westcott, who becomes research director for **WXYZ** and its co-owned FM, **WRIF**.

Channel 9 in Cincinnati, **WCPO-TV**, is expanding its local news coverage by adding two "traveling news bureaus." A Kentucky News Unit will be headed by reporter Terry Douglas and will emphasize coverage of northern Kentucky news. Alison James will head a similar roving news unit covering Butler, Clermont, Warren and Clinton counties in Ohio and Dearborn County, Ind.

Eastern Iowa rocker **KRNA-FM**, Iowa City, named Glen Gardner assistant news director with duties including news producer and anchor. He was with **WPOE**, Greenfield, Mass.

UPI has named the morning drive newscasts and anchorman Dan Streeter of **WXYZ**, Detroit, the best among major Michigan radio stations.

Dennis Kendall, co-anchor of **WEYI-TV**'s Newswatch 25, has been named acting news director for the CBS affiliate serving Flint, Saginaw and Bay City, Mich. He replaces Gerald Jensen, who is moving to **KOLD-TV**, Tucson, Ariz., as news director.

WEST

KHFI-FM, K-98 in Austin, Texas, has signed Roger "W.W." Garrett as program director. He had been with **KRBE** in Houston for more than 10 years.

Last month, the station also presented the city of Austin with 10 54-gallon trash receptacles decorated by local artist Virginia Vaughn. The presentation was made by station owner Richard Oppenheimer to Mayor Carole McClellan at Austin nightspot Steamboat Springs.

KLZ in Denver, Colorado's oldest station, has signed on with the ABC Direction Network.

Channel 18 in Los Angeles, **KSCI-TV**, said it is serving 1.8 million Asians living in Southern California via its three-million-watt signal and its presence on 53 cable systems. The station offers 36 hours a week of Asian programming.

Los Angeles rocker **KLOS-FM** screened the Rolling Stones' new movie *Let's Spend the Night Together* for more than 400 listeners and their guests. In conjunction with the premiere, **KLOS** presented an hour of Stones music and interviews with the boys.

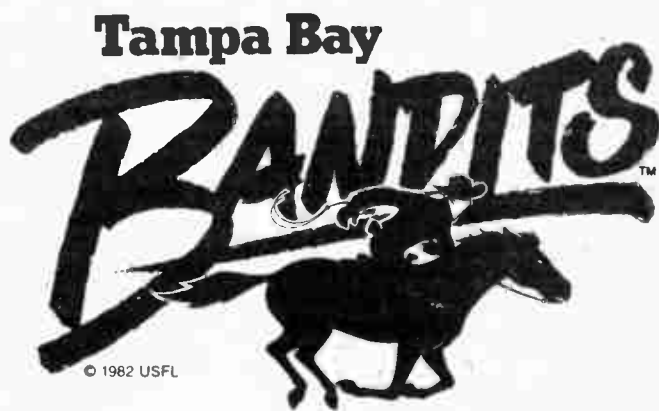
KNTV, the ABC affiliate in San Jose, Calif., named Nancy Pressel night assignment editor. She was a news producer for **KHSL-TV**, Chico, Calif.

ABC Radio's **KGO** in San Francisco is sponsoring a kickoff contest for the United States Football League Oakland Invaders through the end of this week. Listeners have 60 minutes to call in when they hear their license numbers read on the air to win a television, 35-mm camera or video game.

KGO will be covering the Invaders' USFL season with Sports Director Joe Starkey doing the play-by-play and former quarterback Lee Grosscup providing color. Bob Murphy will report from the field and stands.

Dallas/Fort Worth rock 'n' roller **KZEW-FM** has put out its 1983 calendar, which was designed by a listener. More than 200 listeners submitted entries and the winner was Anthony Torres of Fort Worth. He received \$1,000 and 250 calendars.

Radio hooks up for TD



By Bill Dunlap

NEW YORK—The United States Football League, which kicked off its maiden season yesterday, did so with a major-league lineup of local radio coverage.

The last teams to sign radio deals were the Chicago Blitz and Philadelphia Stars, which agreed a little over a week ago with WCFL and WFIL, respectively.

Fully half of the 12 stations signed are 50,000-watt, clear-channel broadcasters, with remaining teams covered by 5,000-watt stations and regional networks. Many of the play-by-play people and color commentators are former athletes and announcers with experience covering the National Football League and other major league sports.

Those stations contacted reported brisk advertising sales at competitive rates.

They are treating the USFL as a major-league attraction, and people at the stations connected with the broadcasts universally are excited about them. That excitement grew substantially at the end of February when the New Jersey Generals signed Herschel Walker of Georgia University, considered by most as the nation's top college football player.

Charlie Steiner, sports director of the RKO Radio Network and play-by-play man for the New Jersey Generals on 50,000-watt WOR in New York, sees two sides to the Generals' signing of Walker.

"The good news is that we are, in fact, the glamour team now. But from the radio side of things, the bad news is that people are going to watch this thing on television," he said.

Steiner will be joined in the WOR broadcasts by Dave Herman, former New York Jet, who will provide color, and by Bob Casciola, former head coach at Princeton and the University of Connecticut, who will work the sidelines.

"The USFL will allow on-field interviews during the game, so we are going to make great use of Casciola," Steiner said.

"As of a week ago, the line going into the first game was, 'Who are these guys?' Now it's 'Herschel.' It has made our job considerably easier in a hurry," he said.

"John Madden, who works for us at RKO, called and told me something," Steiner explained. "He said, 'Your team has just become the Dallas Cowboys of the USFL. You guys are now the glamour team of the league. You will certainly get more television coverage, if only because of Herschel.'"

Alan Silverman, who is handling ad sales for the Generals' broadcasts on WOR, said he expected the season to be sold-out before the first game.

Sponsors in house at press time were Schaefer Beer, Pan American Airways, the local Chrysler dealer and Swift & Co.

Silverman declined to reveal the cost of sponsorship but said that unit costs were "very competitive with what the Jets and Giants were getting. We didn't come cheap," he said.

He also said the cost of doing promotion in the New York market has kept the station's efforts low but that it was doing a tune-in campaign itself and a print campaign was in the works.

KNX in Los Angeles is the only station covering the NFL and the USFL, providing play-by-play for the Raiders and Express.

And the broadcast team consists of two NFL voices—Rich Marotta, who also does color for the Raider broadcasts, and Tom Kelly, who does San Diego Charger broadcasts.

KNX, which also carries University of Southern California football, calls itself

the voice of football from the Los Angeles Coliseum. Marotta, who also is sports director for KNX, said there was considerable interest in the Express locally. "A little more than people expected, probably," he said.

The station has been leaving promotion mostly to the team, although it covers USFL news closely in its sports broadcasts.

Dean LeGras, KNX sales manager, said the station had five of the six advertisers it wanted for play-by-play sponsorship—Chevron, Schlitz, the local Dodge dealers, Northrop Aviation and KNXT-TV.

KNX offers sponsors a basic package of four 60-second spots at \$60,000 for the 18-game schedule and a super-package of six 60s at \$93,000, LeGras said.

Those rates are "somewhere around

“As of a week ago, the line going into the first game was, 'Who are these guys?' Now, it's 'Herschel'”

half, or two-fifths, of what we're selling the Raiders for," he said. "USC is hard to sell, because we package it with basketball, but it probably falls somewhere in between."

The relocation of the NFL Oakland Raiders to Los Angeles is responsible for a shift of allegiances in that city to the USFL Oakland Invaders, a shift that includes 50,000-watt KGO.

Joe Starkey, sports director of KGO and play-by-play man of the Oakland Invaders, said all the Raider booster clubs had shifted over to the Invaders and were active in promotions and sales of season tickets. "They've jumped on the bandwagon tremendously," he said.

KGO carried Oakland Raiders games and last season continued to cover the Raiders from their new home in Los Angeles. The broadcast team for the Invaders, though, is all new, with Starkey, who has done NFL and National Hockey League broadcasts, former New York Giant Lee Grosscup providing color and Bob Murphy, who has done CBS college football, on the sidelines.

Murphy will use a wireless mike to cover the sidelines and do interviews during the game. "He'll be free to roam around pretty much at will and that's a tremendous addition to a broadcast," Starkey said.

Season ticket sales were over 25,000 before the first game.

The station has promoted its coverage of the games extensively, using bumper stickers and contests for trips to road games.

When the team held tryouts for Invader cheerleaders, Starkey emceed the finals, which attracted a crowd of 7,000 or so, and the station co-sponsored a contest to name the cheerleading group.



Station advertising and promotion has been "heavier than anything we ever did with the Raiders," Starkey said. "Here's a new product and you are trying to get people interested and to buy season tickets. Our assumption is that the more people who are season ticket holders and following the team closely, the more who will listen to the radio broadcasts."

KGO's clear-channel signal precludes the need for a statewide network for night games, but three or four stations north and east of Oakland will carry afternoon games.

Denver has been a hotbed of USFL activity in recent weeks. Al Grosby, president, general manager of KLZ, attributed much of the interest to the fact that Denver has no major league baseball and that NFL's Denver Broncos have been sold out for years.

Radio coverage of the Denver Gold is being produced and provided by the Curt Gowdy Sports Network, a group of 38 mountain states broadcasters put together by the former NBC sportscaster.

In Denver, broadcasts will be on KLZ. Dave Montgomery of the Gowdy Network said spots are better than half sold, with Coors the major sponsor and commitments from Getty Oil, the Army and the *Rocky Mountain News* in hand.

Spot prices vary from \$400 to \$650, depending upon the package.

Play-by-play will be handled by Mike Nolan, Denver talkshow host. Coach Red Miller also has a weekly show broadcast on Thursdays.

Grosby said local spots virtually were sold out for the 18-game season and that he expected a complete sellout by the season opener yesterday.

"Clients range from Frontier Airlines to much smaller retail accounts," he said. Grosby declined to reveal spot costs but said they were "considerably higher than any other rate we got on the station."

Grosby said a good portion of the sales success has been the result of "the incredible impact this club has had on this market." He said the team has sold 33,000 season tickets and was expecting 50,000 for the opening game.

KLZ actively has joined the team in promoting the USFL. "There's no end to it," Grosby said. "We try to promote almost every aspect of what the team is doing."

KLZ helped organize the cheerleader squad, the Pure Gold; it helped the team sell tickets; it ran a contest in conjunction with Frontier Airlines to send fans to road games; it will send fans to the championship game; it tied a promotion into the team's arrival from training camp; it aired reports by Mike Nolan from the training camp eight times a day for a month; it did broadcasts from Mile High Stadium on weekends when fans were allowed to select their season seats; and it staged solid gold weekends tied to gold records and interviews with players.

"You have a very football-oriented community," Grosby said. "It seems like a natural and so far it's been very exciting because the response has been super."

The Tampa Bay Bandits will be covered by WFLA, with the Bandits retaining broadcast rights and setting up the radio network and the station producing the coverage.

Bob Neil, program director, said coverage would include a 10-minute coach's show, a 20-minute pregame show and play-by-play that is "basically the same type of broadcast you would hear with any NFL team."

The Bandits are selling spots in the network broadcast, which includes almost

50 stations, Neil said, while the station sells only local spots.

"We basically have the Florida State University broadcast team," Neil said, with Gene Deckerhoff doing play-by-play and Vic Prinzi providing color. A sideline reporter will be named later.

"We'll do traffic reports before and after the game, a pregame tailgate show from the parking lot of the stadium and locker room interviews," he said.

"The Bandits are trying to market themselves as part of the community, and they are very involved in public appearances. Players are easier to work with and more willing to give their time for nothing. NFL players won't do anything, won't even talk to you, unless you give them something," Neil said.

Ted Brown, who will produce KOY-AM's broadcasts of the Arizona Wranglers from Phoenix, said, "We're totally committed, there's no question about it. We're going into it with the basics," Brown said. "We're trying to keep it simple off the top."

Ray Scott, a veteran television football announcer, will do play-by-play for KOY with John Moynihan, host of a sports-talk show on the station, providing color commentary.

"There's tremendous interest in football, *per se*, in this area and indications are that season ticket sales are healthy here. We paid a hefty amount for the rights," Brown said.

KOY will broadcast Wrangler games to a seven-station network.

The rest of the USFL radio lineup consists of:

The Birmingham Stallions on clear-channel WAPI, with Jim Fiffe, Dick James and Herb Winches providing commentary.

The Boston Breakers on clear-channel WBZ, with Gil Santos and Gino Cappilietti at the mikes.

The Michigan Panthers on Detroit's WXYZ, with Bob Sherman and Dan Follis.

The Washington Federals on WMAL, with Johnny Holliday and Peter Wysocki.



WASHINGTON
FEDERALS

the **blitz**

Coming Next Week in Section 2 (Hardware/Technology)

The Practical Side of Half-Inch Tape

BROADCAST WEEK takes a look at three local stations in Boston, Denver and Jackson, Miss., where use of half-inch camera/recorder technology enlivens local coverage, while effecting significant savings in production costs. Those broadcast pioneers explain the advantages of portable equipment and the format's application to current and future production plans.

PLUS
BROADCAST WEEK examines the production side of Group W's *PM Magazine*, Corinthian's *Afternoon*, Paramount's *Entertainment Tonight* and other first-run syndicated series.

BROADCAST LEDGER

Tax and accounting advice
by George Nadel Rivin

Lease-purchase dilemma

Recent tax legislation will have a significant impact on any broadcaster purchasing new equipment in 1983. Since improvements are so rapid in today's technological environment, the anticipated period you expect to keep the equipment in service serves as a key element in the decision-making process.

Information presented here is per the Internal Revenue Service Code and incorporates those changes brought about by the Tax Equity and Fiscal Responsibility Act of 1982, which requires basic adjustments for equipment on which the investment tax credit is taken. For most broadcast equipment, the amount subject to depreciation now must be reduced by 5 percent of the purchase price.

Most stations have some form of annual or semi-annual review of their equipment needs performed. Whether this is a formal process involving a consulting engineer or a series of informal discussions among those working on both sides of the studio glass, it does take place. Every professional has some desire to maintain state-of-the-art studio conditions. But with the constant evolution of new and better equipment, it is seldom cost-effective or necessary from a pure business viewpoint always to have the latest state-of-the-art studios. Instead, a quality maintenance program can be adopted for relatively small expenditures, consistent with a program of quality maintenance that is cost-justifiable.

Any review of purchasing equipment vs. leasing first must examine the debt service required to fund the acquisition. Sometimes, these are "hidden borrowings." They occur when no monies are borrowed directly for the purpose of financing the equipment purchase, but working capital loans that otherwise would not have been necessary are taken out during seasonal cash flow slowdown periods. Interest on these loans should be computed based on the studio's average cost of capital. Even where no actual borrowing takes place, the opportunity cost of foregone interest income must be considered. An example of a purchase vs. rental analysis would take the following form:

Assumptions:

Equipment Cost—\$10,000 (purchased outright—all cash)
Equipment Lease—\$175/month for five years
Average Cost of Capital—12 percent

	Annual lease payment		Present value factor		Discounted cash flow
Yr. 1	\$2,100	X	.893	=	\$1,876
Yr. 2	2,100	X	.797	=	1,674
Yr. 3	2,100	X	.712	=	1,495
Yr. 4	2,100	X	.636	=	1,336
Yr. 5	2,100	X	.567	=	1,191
					\$7,572

	Basis	ACRS depreciation rate		Present value factor		Station's tax rate	
Purchase price net of investment tax credit							\$9,000
Yr. 1 Depreciation (1)	\$9,500	X	.15	X	.893	X	.30 = (402)
Yr. 2	9,500	X	.22	X	.797	X	.30 = (526)
Yr. 3	9,500	X	.21	X	.712	X	.30 = (449)
Yr. 4	9,500	X	.21	X	.636	X	.30 = (401)
Yr. 5	9,500	X	.21	X	.567	X	.30 = (357)
							\$6,865

Based on the above analysis, \$6,865 is less than \$7,572, so the decision is to purchase.

1) Reduced by half of investment tax credit.

However, this does not consider the opportunity cost of interest income foregone on the \$9,000 net of investment credit purchase price. Assuming that an average rate of 10 percent could have been earned if the funds were free for investment, the following analysis would apply:

Yr. 1	\$9,000—\$1,500 cumulative lease payments =	\$7,500 X .10 X .893 =	\$670
Yr. 2	9,000—3,000 cumulative lease payments =	6,000 X .10 X .797 =	478
Yr. 3	9,000—4,500 cumulative lease payments =	4,500 X .10 X .712 =	320
Yr. 4	9,000—6,000 cumulative lease payments =	3,000 X .10 X .636 =	191
Yr. 5	9,000—7,500 cumulative lease payments =	1,500 X .10 X .567 =	85
	Total interest foregone		\$1,744
	Real purchase price from prior analysis		\$6,865
	Opportunity cost of interest foregone		1,744
			\$8,609

\$7,672 lease cost is less than \$8,609, so the decision is to lease.

As the above example indicates, the practice of using discounted present values and the consideration of opportunity costs are vital to the lease/purchase decision. Present values must be applied since conclusions can differ when the effect of discounting is overlooked.

Due to the dynamic nature of technological advancements within the industry, broadcasters always may not choose the most cost-effective alternative. If a new, improved production board is expected to become available within 12 to 18 months, absorbing additional short-term costs during the interim period may be advisable from a long-term perspective.

The tax benefits achieved through capital acquisitions often make the difference as to whether or not the lease/purchase analysis recommends a purchase. Without the tax advantages resulting from the investment tax credit and depreciation deductions, most analyses would favor leasing. While the government's policy to encourage investment in capital assets can turn an even proposition into a must purchase, most leasing companies will structure their leases so as to allow the station to take the investment tax credit.

In order to use the proper tax rates in the two-way analysis presented above or in a three-way analysis (straight lease vs. lease with investment credit benefit vs. purchase), station management always should review its projections of operations in light of year-to-date budgeted vs. actual performance.



Tom Wicker, host of "Our Daily Bread," (center) confers with Chris Jeans, producer/director (left).

Capital Cities seeking 'a few good sponsors'

PHILADELPHIA—Capital Cities TV Productions is looking for a few good sponsors.

The issues-oriented programming arm of Capital Cities Communications Inc. has been producing and syndicating news documentaries and half-hour family specials for five years and has made a firm commitment to keep producing them.

The problem, although Cap Cities probably wouldn't put that label on it, is that syndicated documentaries and family dramas aren't the stuff of large Nielsen numbers. Nor are they the stuff of big advertising dollars and black ink.

The reason that Cap Cities wouldn't consider this a problem, according to Charles Keller, vice president, general manager of Capital Cities TV Productions, is that the company never expected to make money producing such programming.

"If you were looking around to see what kind of programming you would produce to make money," Keller said, "the last thing on your list would be documentaries."

"We started the news documentaries with no hope of doing a profitable program, but rather because we wanted to do a program that would respond to what we considered to be a need at that point for news documentaries on topics of national concern," he said.

Each year, Cap Cities TV Productions produces two news documentaries and three new family specials, which are packaged with three repeats from previous years into a series of six. Last year, according to Keller, Capital Cities spent \$650,000 underwriting the operation.

The production arm also produces hour-long specials, such as last Christmas season's *The Juggler of Notre Dame* and a series of public announcements based on the family dramas.

Although Capital Cities is resigned to taking a loss in producing the shows, it isn't giving up on the idea of profit completely.

Bill Mulvey, director of marketing for the production group, said although the primary goal is to produce shows that were special and made some social contribution, "I think it would be terrific if we could break even or make money."

"What we are trying to do with the documentaries," Mulvey said, "is to sell sponsorships that are not necessarily related to the pure media values or rating points the shows deliver."

One of the ways Cap Cities is going about this is to sell sponsorships rather than just spots, as it had in the past. The unit's next documentary, which examines the economically troubled U.S. farm industry, will be sponsored by Fram Corp., already signed on for billboards and two minutes of spots within the hour-long show.

Our Daily Bread, like other documentaries and family dramas, will be syndicated on a barter basis to independent and affiliated stations. The show is hosted by Tom Wicker, associate editor of *The New York Times*, and will air in a two-week window beginning April 4.

Later in the year, Wicker will report on adult illiteracy in *Can't Read, Can't Write*.

"We are trying to find some advertisers,"

Mulvey said, "who are anxious to be in the programs we do because they are special and because they can be involved in a way that says 'we are a good corporate citizen and we're supporting this kind of thing.' Media should be a consideration, because that's part of the business, but what we are not trying to sell them is the cheapest cost per thousand."

Although ratings points haven't been the prime objective, the Cap Cities programs generally have fared well. Each of the past three years, the specials have ranked among the top 20 nationally syndicated specials, with the family special *Girl on the Edge of Town* ranked number one in 1981.

Mulvey estimated that Cap Cities programs have averaged somewhere between an 8 and 9 rating. "The highest rating we ever had was on a show called *Runaway*, which dealt with runaway kids, which did a 12.4 rating with 96 percent national coverage."

The most disappointing show to Mulvey was a documentary on Detroit called *U.S. Autos, Gearing Up for Survival*, which did a 4.9 rating with 89 percent coverage.

"We've had a terrific success story with both the documentaries and the family specials," Mulvey said. "Every one of our shows, with that one exception, has had 90 percent coverage through a network of 140 to 160 stations, which really is an exceptional record over a period of five years."

"The only thing I can come up with for the poor showing of the Detroit show is that the audience perceived it as a bad news show and they didn't need any more bad news, thank you."

Capital Cities has promoted its shows nationally but has done very little national advertising. One of the benefits of selling sponsorships rather than spots is the anticipated promotion the Frams of this world can provide. Fram is mounting a promotion and publicity campaign for *Our Daily Bread* and is considering an advertising campaign, Mulvey said.

Other regular advertisers with Cap Cities have been Bristol-Myers, Nabisco and General Foods.

The three new half-hour specials included in the latest package of Capital Cities Family Specials are:

■ *Leadfoot*, starring Philip McKeon of *Alice* and Peter Barton of *The Powers of Matthew Star*, which dramatizes the national tragedy of irresponsible teen-age driving.

■ *Hang Tight, Willy-Bill*, starring Todd Bridges of *Diff'rent Strokes* and John Amos, which deals with the issue of teen-age unemployment among minorities.

■ *Rocco's Star*, starring Theresa Saldana in a drama about the thorny career dilemmas facing many teen-agers.

Keller said Capital Cities was "very gratified with the reception" to the family specials. Last month, he was in Los Angeles observing production of the first program in the sixth season of the series, scheduled to air in late 1983.

"I think our strategy is to do the programming, because if you wait around to turn a huge profit on this kind of thing, you probably won't do the programming and that would seem to us to be a major loss," Keller said.

CALENDAR

MARCH

March 7—Deadline for entries in the fifth annual *Broadcast Designers' Association* competition to "acknowledge and reward outstanding design contributions in the broadcast industry." Information: Jerry Cappa, WLS-TV, 190 State Street, Chicago, 60601.

March 7-9—*Advertising Research Foundation's* 29th annual conference and research exposition. Keynote address: John Bowen, president and chief executive officer, Benton & Bowles, and president of American Association of Advertising Agencies. New York Hilton, New York.

March 8—*Ohio Association of Broadcasters'* congressional

dinner. Hyatt Regency Capitol Hill, Washington.

March 8-10—*National Association of Evangelicals* 41st annual convention. *National Religious Broadcasters* will sponsor four workshops and Thursday luncheon at which Dr. Jerry Falwell of *The Old Time Gospel Hour* and Moral Majority will be principal speaker. Sheraton Twin Towers, Orlando, Fla.

March 9—*International Radio and Television Society* Gold Medal Banquet honoring Roone Arledge, president, ABC News & Sports, Waldorf-Astoria, New York. Information: (212) 867-6650.

March 10—"The Market for

Videotex," seminar sponsored by *New York University School of Continuing Education*. NYU campus, New York. Information: (212) 598-2371.

March 11-13—15th annual *FilmFest Midwest*. Marriott O'Hare, Chicago.

March 11-13—*University of Wisconsin-Extension* seminar, "On-air promotion for public television." UW campus, Madison. Information: Heather Goldfoot, (608) 262-6512.

March 11-13—*Intercollegiate Broadcasting System* annual national convention. Speaker: FCC Mass Media Bureau Chief Laurence Harris. Capitol Hilton Hotel, Washington.

March 13-19—National Children and Television Week sponsored by *National Council for Children and Television*. Theme: "All Your Time is Prime Time... Think About It." Information: NCCT, 20 Nassau St., Princeton, N.J., 08540, (609) 921-3639 or (213) 622-0349.

March 14-17—*Electronic Industries Association* annual spring conference. Shoreham Hotel, Washington.

March 15—*Electronic Industries Association's* annual government/industry dinner, featuring presentation of EIA Medal of Honor to Charles Brown, chairman, AT&T. Speakers: Vice President George Bush. Shoreham Hotel, Washington.

March 15—"Telemarketing seminar," for broadcasting, advertising and newspaper customers of *New York Telephone*. 1166 Avenue of the Americas, New York. Information: Bernard Cohen, (212) 395-7013.

March 15—A joint seminar sponsored by International Radio and Television Society/ New York Women In Communications featuring a panel on libel will be moderated by NBC's Richard Salant. Marriott Essex House, New York. Information: (212) 867-6650.

March 16—Presentation of eighth annual Big Apple Awards, sponsored by *New York Market Radio Broadcasters Association*. Sheraton Center, New York.

March 16-19—Alaska Radio Conference, "ARC I." Ketchikan, Alaska. Information: Pat Conley or Martha Rosen, KRBD-FM, Ketchikan, (907) 225-9655.

March 17—*Academy of Television Arts and Sciences* "forum series" luncheon. Speaker: Ed Ney, chairman, president and chief executive officer, Young and Rubicam, Century Plaza Hotel, Los Angeles.

March 17-18—*Broadcast Financial Management Association/Broadcast Credit Association* board of directors meetings. Palmer House, Chicago.

March 17-22—*NATPE International* 20th annual conference. Las Vegas Hilton. Future conferences: Feb. 12-16, 1984, San Francisco Hilton and Moscone Center, San Francisco.

March 18-19—"War, Peace and the Media" conference sponsored by *New York University, Department of Journalism and Mass Communication* with a grant from *Gannett Foundation*. NYU campus, New York. Information: Ann Marie Cunningham or Pamela Abrams, (212) 598-3636.

March 21—*National Academy of Television Arts and Sciences*, Syracuse University chapter, "speakers" series. Speaker: Sy Amlen, vice president, ABC Entertainment. S.I. Newhouse School of Public Communications, Syracuse, N.Y.

APRIL

April 10-13—*National Association of Broadcasters* 61st annual convention. Convention Center, Las Vegas. Future conventions: Las Vegas, April 29-May 2, 1984; Las Vegas, April 14-17, 1985; Dallas, April 13-16, 1986, and Dallas April 12-15, 1987.

April 22-28—MIP-TV international TV program market. Palais des Festivals, Cannes, France.

MAY

May 3-7—*American Women in Radio and Television* 32nd annual convention. Royal York, Toronto. Future conventions: 1984 convention, to be announced, May 7-11, 1985 New York Hilton, New York, and May 27-31, 1986, Loew's Anatole, Dallas.

May 9-11—ABC-TV affiliates' annual meeting. Century Plaza Hotel, Los Angeles.

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PRODUCT UPDATE

SatServe providing TES for ABC broadcast

WASHINGTON—Services by Satellite, a wholly owned for-profit subsidiary of the Public Service Satellite Consortium, will provide the Transportable Earth Station ABC will use for broadcasting the sixth National Aeronautics and Space Administration's space shuttle.

SatServe provides TES to companies that need satellite transmitting capabilities but are unable to use fixed earth station facilities. ABC will include mission control and shuttle launch and landing activities in its transmission, now expected in April.

KLRT-TV, channel 16, Little Rock, Ark., is scheduled to begin operations in July with \$3 million worth of RCA equipment.

The station will use a TTU-110C 110-kilowatt transmitter,

TFU-36JDAS antenna, three TR-800 1-inch VTRs, three TK-761 studio/field cameras, two telecine islands (each consisting of a TK-29B telecine camera, TP-66 16mm telecine projector, TP-7 35mm slide projector and TP-55 multiplexer) and audio, lighting and microwave equipment.

KLRT will receive satellite programming with a 5-meter Microdyne earth station, now marketed by RCA.

The station will broadcast with 5 megawatts from a 1,200-foot tower.

NEC America Inc. was identified incorrectly as NBC America Inc. in *Broadcast Week* Feb. 21. The story concerned NBC-TV's expansion of its NEC Model TKA-105 routing switcher in Burbank, Calif. NEC's Broadcast Equipment Division said the

HARDWARE

expanded system is the "world's largest."

United Video Inc., New York, has installed a Rank Cintel Mk 111C Flying Spot Scanner in its new telecine suite. The system allows negative as well as positive transfer, with computer programmable scene color correction. It accommodates Cinema-scope, slides, 16mm, 35mm, Mag and optical.

Unomat's video and studio lighting products, electronic flashes and slide viewers now are being distributed exclusively in the United States by Ideal World Marketing Inc., New York.

The German product line includes video studio lights, with such features as a "whisper-quiet"

cooling fan, variable power, zoom. Tempex safety glass and built-in thermostats.

JVC Co. of America is offering three prepackaged camera/recorder combinations.

The KBR-6219 includes a KY-1900U camera, BR-6200U VHS recorder, AC adaptor, adaptor cable, rechargeable battery pack, VCR remote control, RF cable with matching transformer, shoulder belt, carrying handle, camera viewfinder, battery bracket and choice of 10X or 14X lens. The suggested list price is \$7,237 with 10X lens or \$7,997 with 14X lens.

The SBR-6262 also includes the BR-6200U recorder, along with an S-62U camera, AC adaptor and 6X manual zoom lens with auto iris and macro capability. List price is \$2,942.

The KCR-4719 includes the KY-190U camera, plus a CR-4700U 3/4-inch portable VCR. It lists for \$9,660 with a 10X lens or \$10,400 with a 14X lens.

Touch-Vote, a telephone polling system that runs on an Apple II computer, has been introduced by Access Radio, Tarzana, Calif.

TV viewers or radio listeners who call the system hear a computer-synthesized voice that asks them to push one of several touch-tone buttons on their phones. After they push the button, the computer thanks them for calling, hangs up and takes another call.

Stations can receive as many as 500 calls a minute, with results projected instantly on the computer screen (and on the home TV screen as well, if desired).



'Ellington'

Carly Simon is among the performers interpreting the music of Duke Ellington on "Ellington—The Music Lives On," a 90-minute edition of "Great Performances" March 7 on PBS. The program, co-produced by WNET/Thirteen and Fremantle International, is funded by Exxon, the Corporation for Public Broadcasting, the National Endowment for the Arts and public television stations. Other guests include Sister Sledge, Cicely Tyson, Tammy Grimes, Patti LaBelle and Treat Williams.

'People's Choice' set to air

NEW YORK—CBS' *The Blue and the Gray*, NBC's *Marco Polo* and Operation Prime Time's *Smiley's People* are the American public's favorite miniseries from last year, according to a Gallup Poll conducted for *The Ninth Annual People's Choice Awards*, to be telecast live on CBS March 17.

Top vote-getters in 18 TV, movie and music categories will be announced during the program, which will be hosted by Dick Van Dyke.

Other finalists include: CBS' *Dallas*, ABC's *Dynasty* and NBC's *Hill Street Blues* as top drama program; ABC's *Three's Company*, CBS' *M*A*S*H* and *The Jeffersons* as top comedy program; *Dynasty*'s Linda Evans, *Hart to Hart*'s Stephanie Powers and *M*A*S*H*'s Loretta Swit as top female TV star; *Dallas*' Larry Hagman, *Magnum P.I.*'s Tom Selleck and *M*A*S*H*'s Alan Alda as top male TV star.

Selleck and Alda also are finalists in the "favorite all-around male entertainer" category, along with Burt Reynolds. In the "all-around female entertainer" category, the finalists are Carol Burnett, Barbara Mandrell and Dolly Parton.

SOFTWARE

Al Ham Productions, which recently expanded its "Music of Your Life" radio format into a record label (*BW*, 2/21/83), now has announced a joint-venture TV project with Bob Banner Associates.

The show, like the radio format, will highlight non-rock music of the past four decades.

"A large dynamic segment of the viewing audience has been long denied the type of music that means the most to it," said Banner, who also produces *Solid Gold*. "With *The Music of Your Life*, we'll present that music in a very personalized format that incorporates both the home and studio audiences."

It has not been decided whether the series concept will start as a syndicated pilot, network special or summer series.

Veteran talk show host Regis Philbin has been signed by WABC-TV to host *The Morning Show*, a new live 90-minute information and entertainment program to air weekdays beginning early in April.

A co-host will be named later. Philbin joins WABC following *The Regis Philbin Show* on NBC and *Regis Philbin Health Styles* on Cable Health Network. He hosted *A.M. Los Angeles* on KABC-TV from 1974 to 1981, first with Sarah Purcell and later with Cyndy Garvey.

Consumer Update, a series of 90-second consumer-oriented features on videotape designed for evening news programs, is being offered by G&A Communications Inc.

Each feature is narrated by an editor from a publication covering the topic under discussion. The series is offered free to television stations, with market exclusivity guaranteed.

Fremantle International has acquired North American and Latin American rights to *The Snowman*, a half-hour animated special that is up for an Academy Award for best achievement in animated short films.

The film, which Fremantle claims is most suitable for Christmas season airing, is being offered to pay cable and national advertisers for a network run.

'Newsweek-PM' renewed

NEW YORK—Newsweek has renewed *Newsweek-FM*, its syndicated weekly radio magazine distributed to college radio stations across the country.

The show will reach 120 stations, up from 95 in its first year.

Newsweek-FM will continue to feature interviews with prominent people from the worlds of film, books, music, politics and sports. The series is a Thirsty Ear production.

Radio Arts, Burbank, announced that KYKK, Hobbs, N.M.; WIXV-FM, Front Royal, Va.; and KROC, Rochester, Minn. have signed to air *The Entertainers* MOR format.

Your Hit Parade, a weekly hour-long recreation hosted by Andre Baruch and Bea Wain, was added by WIVS, Crystal Lake, Ill.; WKYZ, Salisbury, Md.; and WXVW, Jefferson, Ind.

The History of Big Bands with Ray Anthony was picked up by WRTL, Rantoul, Ill.; KXJK, Forest City, Ariz.; and KWSN, McCook, Neb.

WNBK, New London, Wisc., joined the lineup for *Holiday Spirit*, Joseph Campanella's series of two-minute celebrations of major holidays. And KOHU, Hermiston, Ore., took *Light of My Life*. Lohman and Barkley's daily, five-minute soap opera spoof.



Getting sentimental

"The Music Makers" host Skitch Henderson (right) reminisces about Tommy Dorsey with (from left) Narwood Productions President Ted LeVan, vocalist Jack Leonard and Big Band leader Bob Crosby. A "Tommy Dorsey Tribute" will air as part of the Narwood syndicated radio series during the weeks of March 28 and April 4. "The Music Makers" now airs on 210 radio stations.

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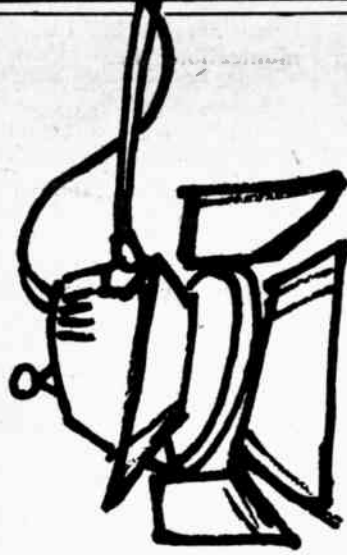
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RANDOM THOUGHTS

Lately, ABC Inc. Chairman Leonard Goldenson has gotten very vocal about the state of the American electoral process. Specifically, the ABC boss is troubled with the way in which we elect the president.

You'll recall, Goldenson suggested—a few months ago—that perhaps gavel-to-gavel coverage of the Republican and Democratic conventions be carried exclusively by the Public Broadcasting Service. The networks, meanwhile, would cover the conventions more selectively, presumably allowing them to bring the voter more information than he's currently receiving.

Meanwhile, just last week, Goldenson mounted the political platform again, this time at the annual dinner of the Pennsylvania Association of Broadcasters for the Pennsylvania congressional delegation. His speech included a six-point program that would aid in arriving at a more manageable system of electing the president. Goldenson's six points are:

■ Congress should shorten the political primary season, currently "vastly expensive" and "a political ordeal that is no longer necessary."

■ Public Broadcasting Service should assume responsibility for complete coverage of the conventions, allowing "the voter the widest possible array of information."

■ Congress should give full and immediate consideration to permanent suspension of the equal time provisions of the Communications Act, paving the way for presidential and vice presidential broadcast debates.

■ Election Day should be switched from Tuesday to Sunday, since "the highest voter turnouts in the world's democracies come from countries like France, Spain and West Germany, where voting takes place on Sunday."

■ Congress should determine a common closing time for polls in all the states, as "a uniform poll closing time is a practical and

necessary improvement."

■ Voter education should be expanded at all levels. Pledging ABC's assistance, Goldenson said, "every broadcaster possesses resources that can help bring new voters into the process."

How active the boss of ABC should be in the electoral process is a matter of some concern to us. Nevertheless, to think that the networks don't swing enormous clout in the modern day political arena would be foolhardy.

These considerations aside, it's hard to argue with any of Goldenson's six points, particularly his call to switch Election Day from Tuesday to Sunday. America has a miserable voter turnout record and anything that can be done to deliver more people to the polls is certainly in everyone's best interests.

We just wonder how well the idea sits with the National Football League and the two networks currently running Sunday football.

M*A*S*H notes

Unlike the much ballyhooed "Who Shot J.R.?" episode of *Dallas*, the last episode of *M*A*S*H* had—by air time—lost much of the "what will happen" patina. The war would end, teary goodbyes would transpire and at least three of the cast members—Father Mulcahy, Klinger and Col. Potter—would end up in a sequel, probably the cornerstone of the CBS lineup next season.

In view of all this, it's all the more remarkable that *M*A*S*H* managed to establish a new viewing record for a single TV broadcast. It's almost impossible

to think that *Winds of War* might pale in comparison to another TV event—especially in the same season—but the numbers don't lie. While 140 million Americans watched all or any part of the ABC 18-hour miniseries, 125 million viewed the last *M*A*S*H*, a modest 2½-hour effort.

We choose to see the record numbers as a tribute to the American soul. Curiosity and hype certainly helped attract viewers to the last *M*A*S*H*. But we also like to think that the massive turnout represented a fond salute to a program that, if anything, has provided as good a look at man's humanity to man as anything yet conceived by the species. By tuning in to record numbers, Americans proved that there's still some appreciation of sound values left in this cockeyed world.

letters

Full due asked

Broadcast Week is great. We are very pleased with the editorial content, the graphics, the look and the thrust of your new publication. This feeling is so strong that my counterpart in the advertising department is actually buying space.

The only dark cloud was the "Industry Statistics" section in the February 14th edition. While each ABC network was listed chapter and verse, Mutual got a one-line comment which not only was inaccurate, but by the sheer amount of ink looked bad in comparison with other listings. Now all this wouldn't matter if we didn't have a zillion programs, new programs breaking almost every week or were located in Zambia and totally inaccessible. But as you know, we get the word out and are easily and regularly reachable. What happened?

My logs show that no one called us nor did anyone solicit data in writing. Since I sent you a basic kit and fact book when you opened shop, it would seem that the research

people didn't even scan your own files.

Please do me a favor; reprint the page (if it has any editorial value) and this time either give everyone their full due or create a short-hand categorization index that would treat everyone fairly.

Daniel Flambert
Director of Public Relations
Mutual Broadcasting Systems
Arlington, Va.

Taking note

I enjoyed reading your article on "Seniors—an attractive class" (Feb. 21 issue). Unlike the Oriental cultures, Americans tend to see little value in the senior class, which is a strong statement about the nation's sense of values.

You quite accurately pointed out that a large part of our nation is in the more "mature" category, and this demographic boasts a significantly larger income than the average citizen.

One of the most overlooked areas of development is pre-

paring our people for these years. The broadcasts that you mentioned are good for improving their image, but *Over Easy* has been just about the only program to address real issues... until now.

Beginning March 15, stations across the nation will begin airing the brand new radio feature *Best Years*, the radio version of *Best Years* magazine, published by the National Association of Mature People since 1975.

NAMP is a national organization dedicated to serving "yesterday's youth." Dealing with issues concerning the mature adult, NAMP provides valuable information and services to members in all 50 states. They tell their members how to prepare for tomorrow while enjoying today.

Thus, in an effort to reach more people with their wealth of information, NAMP has taken their magazine to the air.

Best Years is the newest in the lineup of minifeatures from Domain Communications. We offer other features

such as Photo-Tips (90 sec.), Benchmark (three min.) from the Christian Legal Society, You and Your Child (four min.) with Dr. Grace Ketterman and Family Forum (five min.) with Jay Kessler.

Domain also offers two one-hour music programs. *Sonshine* is now aired on almost 100 stations across the country and offers a MOR version of the popular contemporary Christian music and interviews with best selling authors. *Christian Countdown USA* is scheduled for release this spring, and will feature award winning host Jim Channell. Jim was selected by *Billboard* as one of the top four DJs in the U.S. in 1975.

Now you have some idea as to what NAMP, *Best Years* and *Domain* are all about. I only wish we could have provided you with this information early enough to have been included in your fine article.

Robert Michaels
Corporate Development
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other voices

Pure hogwash

"It's actually been a big help having companies like ABC, NBC, CBS, RKO and Mutual, knocking down advertisers' doors, adding to the overall credibility of long-form special programming. But what I object to is the notion that, because it's coming from a network, it's better than it was when it was coming from a syndicator. That's pure hogwash. Ultimately, it's the radio station and the listeners who are the judge. Listeners don't care whether the Fleetwood Mac concert they're listening to comes from ABC, NBC or Westwood One. They know it's coming from your radio station and that it's Fleetwood Mac... and that's what's important.

"What it boils down to is that we cannot merely be involved with servicing radio stations... we must be committed. What's the difference between involvement and commitment? Tomorrow morning at breakfast when you look down at your plate of bacon and eggs, think of it this way—the chicken was involved,

the pig committed."

Norm Pattiz, president of *Westwood One*, addressing the *Billboard Radio Programming Convention*.

Matter of definition

"Let's discuss a word that we all use—and often misuse—fragmentation. Contrary to what I keep reading, fragmentation is not a broadcasting problem. It's a cable problem. Fragmentation refers to the small audiences won by each new programming service.

"And why is fragmentation not a broadcast problem? Let's assume that cable does achieve 50 percent penetration by 1990. That means half the country has no cable at all. And the other half—the half with cable—is still devoting the majority of its viewing time to broadcast television. The cable program services—which are supplemental to network viewing—will be averaging only 1 or 2 percent of the audience. But assuming present trends, each network might

have 20 to 25 percent of the prime-time audience, depending on whether you are a bull or bear. In any event, we expect to be delivering no fewer viewers in prime time than we do today and we probably will deliver more."

From a speech by Frederick Pierce, president and chief operating officer, ABC Inc., before the *Financial Analysts Federation, Kansas City, Mo.*

Identity crisis

"We broadcasters are all grouped, often inaccurately, under one heading—network executives—and that label brings with it a complete character identity. The perception is, for example, that network executives are not merely ambitious—an honorable term in other fields—they are ruthlessly ambitious. The perception is that network executives may be fathers and mothers, but they are certainly not parents. The perception is that network executives do not try to increase the circulation of their product. That only occurs in print. Instead, network execu-

tives conduct rating wars. The perception is that network executives do not expose, examine, explain or elucidate a subject, as other communications do, they only exploit it. The perception is that network executives do not sell advertising to clients, as do other media; they sell audiences to clients. Not only that, but that is the sole reason for their existence.

"Let me say a word about this latter charge. In all my time in this business, I have never believed that we simply sell audiences to advertisers, or, more important, that we could long survive if that were what we were all about. Broadcasters face the same clear, but by no means simple, challenge that every business faces either they satisfy the public or they do not. In that way, and that way alone they succeed or fail, that's all there is to it.

CBS/Broadcast Group President Gene Jankowski, addressing the *Radio & Television Commission of the Southern Baptist Convention*, as a recipient of that group's *Abe Lincoln Award*.

IMAGES

We're Dancin' boogies into 59 national markets

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dollar risk or have the manpower to put it together."

Scotti/Vinnedge Television has produced *American's Top 10*, clearing 125 markets, for the past four years. That success and the reputation of the other principals promoted 59 markets to sign for the two-week trial, never having seen the show.

"People make a half-hour pilot, polish the apple, and number two never looks as good as show number one. You can load the pilot, and producers and directors both know it," Grieve said. "In selling the show for two weeks, we've done something that nobody else has done."

"To produce 10 half-hours, with 10 stage acts, in a foreign atmosphere, at a station that hasn't done this kind of stuff in years, was a very tough and inviting challenge," said Vinnedge. "We never had the chance for our 34-year-old director, 28-year-old host and hundreds of kids to communicate in advance with the cameramen and staff that has been here for 20 years. To get on that wavelength was challenging."

Studios in Los Angeles, Chicago and New York were considered for the initial tapings. Based on the high energy of New York and the favorable offer made by WNEW, the producer paired off with the Big Apple. Future tapings probably will take place here.

"WNEW's involvement as a production facility is also a philosophical commitment," said Dick Perin, president, Richard Perin Enterprises, New York. "They're saying that now is the time to make first-run television programming, that they don't want to pay the price for off-network material and that looking at one loaded pilot in a screening room is not the way to make programming decisions."

Because the show airs outside

of a sweeps period, \$30,000 worth of custom coincidentals and NTIs were commissioned by the producers to help sales.

Host bridges gap

Host Townsend Coleman, a 28-year-old disc jockey on adult contemporary WZZP-FM, Cleveland, probably felt the same "generation gap" experienced by the WNEW crew as the mini-skirted dancers did their thing.

In fact, only a few of the 10 bands that took the stage during the tapings—with names like *Wall of Voodoo*, *Bow Wow Wow* and *Scandal*—can be heard on his radio station.

Along with the onstage performers, rock video clips were shown on the set. Dancers wearing blue were warned to stay clear of the chroma-key screen to prevent their bodies from disappearing.

"Kids have always been into dancing, but it's become much more vogue in the past couple of years," Coleman said. "We're offering something up and contemporary. Kids can see the latest dances, fashions and videos and hear the music."

Participants were chosen from schools throughout New York City and neighboring counties. Because WNEW lacked the facilities to hold hundreds in one room, they arrived in shifts and were herded onto the set in waves. While nerves were frazzled, staff and crew survived—and brought the shows in two hours under schedule.

"We don't have just the slick, upper-class kids in their Pierre Cardin jeans. We also have the everyday, middle-class kids who dress the way they dress, like it or lump it," Coleman said. "Viewers in Cleveland might not be impressed with a real fashion plate, but they might be impressed with someone who looks just like them."



"We're Dancin'" host Townsend Coleman (top), 28-year-old disc jockey from WZZP-FM in Cleveland, chats with dancers between shows. Dancers are directed to their proper positions (center) by Eva Depperschmidt, Scotti/Vinnedge Television, and Joseph Kovacs, All American Television. Dancers (above) await their turn backstage. Dancers (right) do their thing as the cameras roll.

CAMS: Study provides little ammunition to cable industry for shifting advertising dollars from broadcasting

By Marianne Paskowski

NEW YORK—Two years and \$500,000 later, the cable TV industry has concluded there's no easy fix for accurately and fairly measuring local broadcast and cable audiences.

That's the word from the Cabletelevision Advertising Bureau and the National Cable Television Association, which last week released preliminary findings from their joint Cable Audience Methodology Study.

A.C. Nielsen conducted the survey in June on a sample of subscribers from Gillicable and Warner Amex QUBE. Both 30-channel systems provide broadcast affiliates, independents and basic and pay cable channels.

The cable industry long has maintained that existing broadcast audience measurement tools are not adequate in assessing the multichannel environment. Indeed, the inability to measure its audience has been the bane of the cable industry in attracting advertisers. But the inconclusive findings from CAMS suggests the cable industry still has a long road to travel before it settles on an acceptable form of local audience measurement.

"I've seen the preliminary CAMS findings and there doesn't seem to be anything that works



Presenting the findings of the Cable Audience Methodology Study are (from left) David Harkness, vice president, marketing, Nielsen Homevideo Index; Bruce Hoban, vice president, research, Cabletelevision Advertising Bureau; Edgar Aust, custom services manager, A.C. Nielsen; Char Beales, vice president, Media Services & Research, National Cable Television Association; Robert Alter, president, CAB; Jordon Rost, vice president, Marketing, Warner Amex Satellite Entertainment Co.

too well for both broadcast and cable," said Jack Hill, senior vice president, director of media research, Ogilvy & Mather, New York. "It's difficult to draw any conclusions. There's only one household daypart diary. The study could have been broadened. They didn't exhaust all possibil-

ities," he added.

CAMS was designed as a first step in finding a tool to measure television viewing in cable households. CAMS measured five broad categories of television programming—network affiliate stations, broadcast independents, basic cable, pay cable and others.

Of the six methods tested in CAMS—four diary and two telephone techniques—the accuracy of each varied by dayparts, demographic groups and cable systems. None of the techniques simultaneously measured all four major programming categories adequately. The six measuring

methods were validated with telephone coincidentals and data from Warner Amex's QUBE system.

Although no clear-cut solutions emerged from the CAMS data, the cable industry, nonetheless, is optimistic about its first step.

"We'll be using CAMS data as a foundation, and the next steps will be easier," said Jordon Rost, vice president, sales, Warner Amex Satellite Communications, and chairman of the CAB/NCTA Research Standards Committee.

"I hope no one expected answers," said Ron Kaatz, J. Walter Thompson's senior vice president, director of media resources and research. "This is the kick-off point—a first step in identifying the problems. We're closer now in knowing the direction to take. Existing diary techniques will not work for cable," he added.

And as a follow-up of CAMS, Nielsen said it will be making some revisions of its Nielsen Station Index diary—one of the four diary techniques tested in CAMS.

"The company is committed to testing revisions of NSI because (with CAMS) it consistently overestimated network viewing and underestimated cable," said David Harkness, vice president, marketing, Nielsen.

AT DEADLINE

Continued from page 1

believe SNC and Group W are using their combined power as programmer and exhibitor to prevent CNN from competing with SNC in certain cable systems owned by Group W."

Metromedia's WNEW-TV, New York, provides SNC with regional news feeds for the Manhattan system.

New York news battle continues

NEW YORK—WABC-TV narrowly squeaked by WNBC-TV in the 6 p.m. news race here. February ratings gave WABC a 10 rating/18 share over WNBC's 9.9/18. WCBS followed with a 9.2/17.

WABC also topped the 11 p.m. ratings with a 12.9/24. WNBC tied WCBS with an 11.2/21.

Live at Five on WNBC topped the 5 p.m. ratings with a 7.8/17. WCBS earned a 7.0/15 to WABC's 6.6/14.

WXIA sues on copyright infringement

ATLANTA—In a move to get a substantive ruling on copyright infringement against the taping and sale of its news, WXIA-TV has brought suit against the TV News Clips taping service.

TV News Clips, charging \$69 for each tape segment they distribute, "literally contacted every individual or corporation that was on our newscast . . . sometimes selling more than 30 minutes worth of tape," said Ron Becker, vice president for news.

Becker noted that TV News Clips grossed between \$8,000-\$10,000 each month. A ruling from the federal district court is expected within the next three weeks. "If she (Judge Orinda Evans) rules against us, anybody can do this, and we can just as well drop our copyright off the news," he said.

Anastos to return to WABC News

NEW YORK—Anchor Ernie Anastos, who left WABC-TV after Tom Synder took over the 11 p.m. news last September, will return to the station next Monday. Anastos will be paired with his former co-anchor Rose Ann Scarmadella on the station's 5 p.m. news, replacing Storm Fields, who will continue as weatherman on the 6 p.m. and 11 p.m. newscasts. Anastos reportedly will earn more than Snyder (whose salary is estimated at \$700,000). His contract includes network appearances.

ABC leads Emmy Awards

NEW YORK—ABC picked up 11 sports Emmy awards last week, CBS got 10 and NBC none. The latter result was expected since the network didn't submit any entries.

TV scatter sales said so-so

NEW YORK—Veteran agency time buyers characterize second-quarter network TV scatter sales as "so-so," with prices rated as "not so bad." However, demand is starting to perk now and pricing should work higher as requests increase; the networks are said to have "decent" inventory available now.

Columbia forming new sales division

LOS ANGELES—Columbia Pictures Television has formed a new sales division, Screen Gems Television, to market Columbia's catalog of series from the 1950s, 1960s and 1970s. The new division specifically will focus on *The Flying Nun*, *Gidget*, *Hazel*, *The Wackiest Ship in the Army*, *All Star Theatre*, *Burns and Allen*, *Dennis the Menace*, *The Donna Reed Show*, *The Naked City*, *The Valiant Years*, *Wild Bill Hickok*, *Route 66* and others. William Clark has joined the company as director of the division.

FROM PAGE ONE

Teletext study

The jointly financed research study—conducted by Eric Marder Associates Inc., Information and Analysis Inc., SRI Data Services Corp. and Garsen Research Inc.—surveyed 75 Los Angeles homes between April and July 1982. Each home had a prototype teletext decoding device and a specially designed meter to record usage of individual teletext pages. Viewers also filled out diaries and participated in focus groups.

While the Los Angeles test used production and decoding equipment based on the French alpha-mosaic Antiope teletext system, both CBS and NBC plan to use the high-resolution North American Broadcast Teletext Specification (NABTS) for their national services to be launched this year.

NBC Teletext is scheduled to start this summer. CBS has set an April 4 premiere for its Extravision service, necessitating the use of alpha-mosaic equipment until high-resolution gear is available a few months later.

CBS claims that its alpha-mosaic system is a version of

NABTS, but in a recent letter to TV station general managers recently (*BW* 2/28/83), NABTS competitor British Videotex and Teletext accused CBS of "transmitting a service using one of the numerous versions of the French Antiope alpha-mosaic system."

Albert Crane said that BVT "is trying to add confusion to the marketplace, and they're not succeeding." He said that most CBS affiliates have ignored the BVT letter and added, "We feel strongly, as do affiliates and advertisers, about the high-resolution graphics. . . . CBS is going to continue to support NABTS. . . . and our affiliates are very much in agreement."

Hadassa Gerber, senior vice president, director, new media technologies at McCann-Erickson, stated that the "majority of services have opted for the North American standard. I only know of one player using the British system and that is Taft (in Cincinnati)."

Gerber said that Time Inc., Times Mirror, Knight-Ridder and others have done "extensive research" on teletext and have

chosen NABTS. If it wasn't the best system technically, she noted, "it seems illogical to me that they would have their systems on it."

Meanwhile, VSA-Videographic Systems of America, which is marketing NABTS-compatible teletext products in the U.S., held a day-long seminar in New York on Thursday. According to Carlie Graves, VSA's manager-marketing services, about 80 general managers of TV stations—affiliates of all three networks and independents—showed up to learn how they can enter the teletext market.

Most stations represented were from the Eastern U.S., but Graves said there was a definite possibility that VSA would hold a similar seminar out West in May during the network affiliate conferences.

NBC throws curve

have to work around it. Up until two years ago, we ran without baseball for 15 years anyway."

"We only have three Saturday afternoon games on our 1983 schedule, so when we start working on next year, we'll just eliminate those dates," said Tony Bello, director of sales, KSDK-TV, St. Louis. The station carries Cardinals games.

"It might be somewhat of a scheduling problem, but the vast majority of the weekend games take place on Sundays." An NBC affiliate, the station will air the network games anyway, he said.

"NBC is looking for its competitive advantage, and we're looking for ours. Anything they get on an exclusive basis may be an inconvenience, but independent stations have always found a way to work with that," said Greg Miller, program director, WTAF-TV, Philadelphia, which airs Phillies games. Taft owns the station and part of the team.

"Replacing the programs would not be a burden because we normally run movies in the afternoon. It's a matter of whether those games can be made up in some other combination of home or away telecasts on other days. We already face this situation on Mondays with ABC's games," Miller said.

FOR THE RECORD

■ The National Association of Broadcasters has filed an opposition motion by the National Cable Television Association and Turner Broadcasting System to stay the effective date of the Copyright Royalty Tribunal decision increasing cable copyright royalty fees.

■ ABC reported that *Good Morning America* posted its 56th consecutive early morning ratings win in the week ended Feb. 25, with a 5.7 rating and 26 share. NBC's *Today Show* was second with a 4.5 rating and 21 share, followed by the *CBS Morning News* with a 3.4 rating and 15 share. For the first nine weeks of the first quarter, *GMA* leads with a 5.6 rating and 27 share, followed by *Today* with a 4.3 and 21 and by *CBS Morning News* with a 3.4 and 17.

■ ABC has renewed *Hart To Hart* for its fifth season and *T.J. Hooker* for its second full season. Both series are produced by Spelling/Goldberg Productions in association with Columbia Pictures Television.

■ National Association of Broadcasters President Edward Fritts has voiced opposition to the "Radio Marti Bill" introduced by Sen. Paula Hawkins (R-Fla.). Fritts voiced concern that the bill will not resolve problems with Cuban interference to domestic radio stations.

■ The Minority Telecommunications Development Act, introduced by Rep. Cardiss Collins (D-Ill.) with 17 co-sponsors, is expected to begin hearings by the end of May. The measure proposes regulatory and industry incentives to increase participation by women and minorities in communications.