

TV NEWS & PUBLIC AFFAIRS: Web, station expansion 33
CLASSICAL MUSIC ON RADIO A-1

Television/Radio Age

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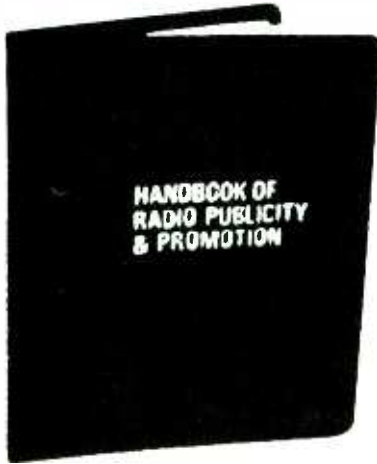
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TV NEWS & PUBLIC AFFAIRS

33 Network expansion prodded by alternate news sources.

Impetus for webs' expansion of news programming stems from recognition of affiliates' growing appetite for news coupled with willingness to acquire it from variety of non-network sources.

37 Use of syndicated inserts grows as stations expand local news

A quietly growing industry is the syndication of topical or news-related reports of five minutes or less that stations can plug into their local newscasts.

39 RFE/RL broadcasts the 'truth' to Eastern Europe and the Soviet Union

RFE/RL devotes half of its daily air time in the major language services to live hourly newscasts, world press reviews, news analysis and correspondents' reports from leading news centers.

43 Audience participation newest public affairs trend

In the area of local politics, several TV stations have borrowed and adapted radio's technique of public participation by bringing the viewer into the act.

45 More daytime programming added to TV stations' early evening news expansion

The latest study of the top 50 DMAs shows that 32 of the 150 affiliates filled 90 minutes or more of locally-produced weekday news during the early evening.

CLASSICAL MUSIC ON RADIO

A-1 Era of 'stability' boosts prospects for growth

Departments

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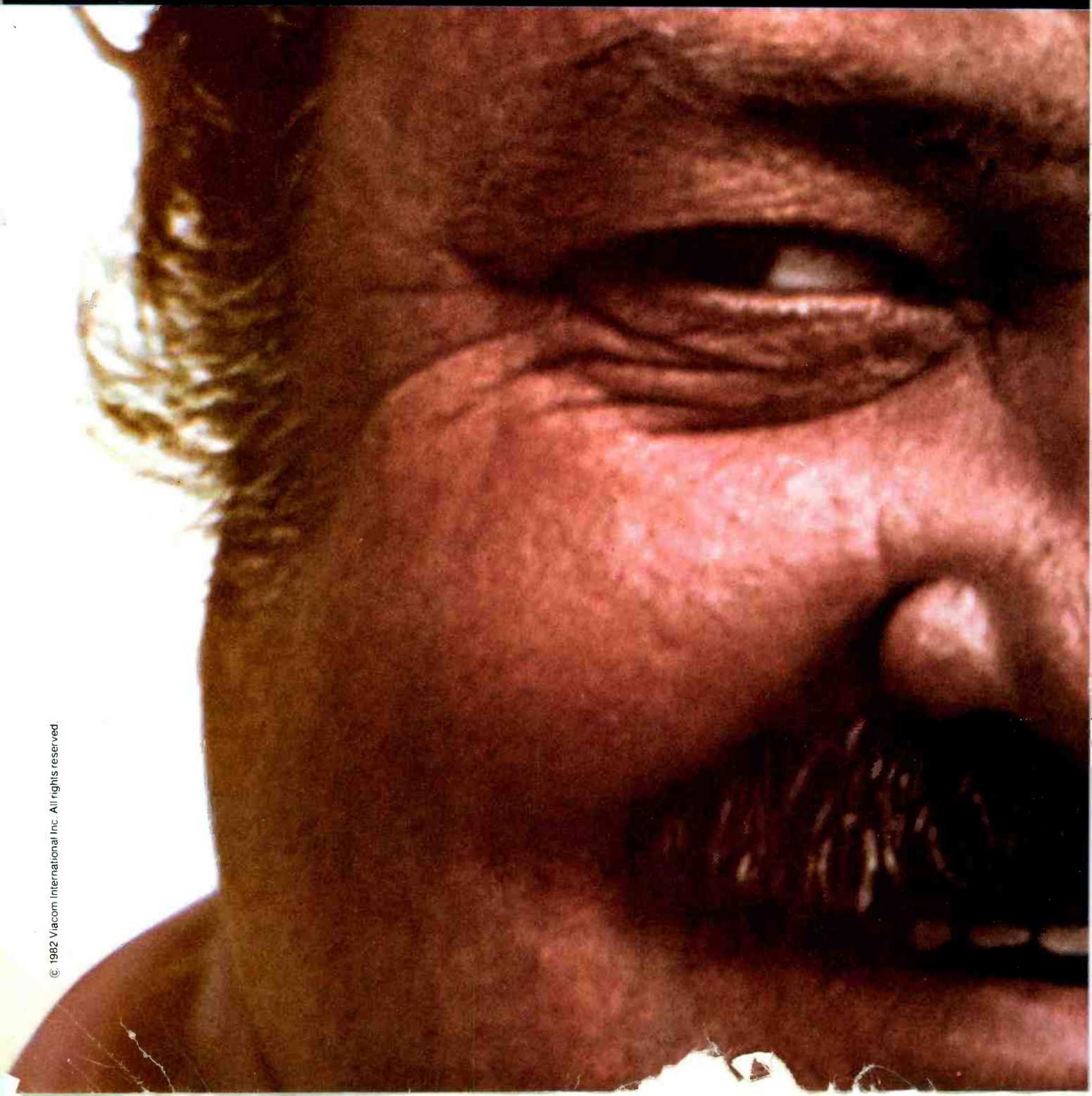
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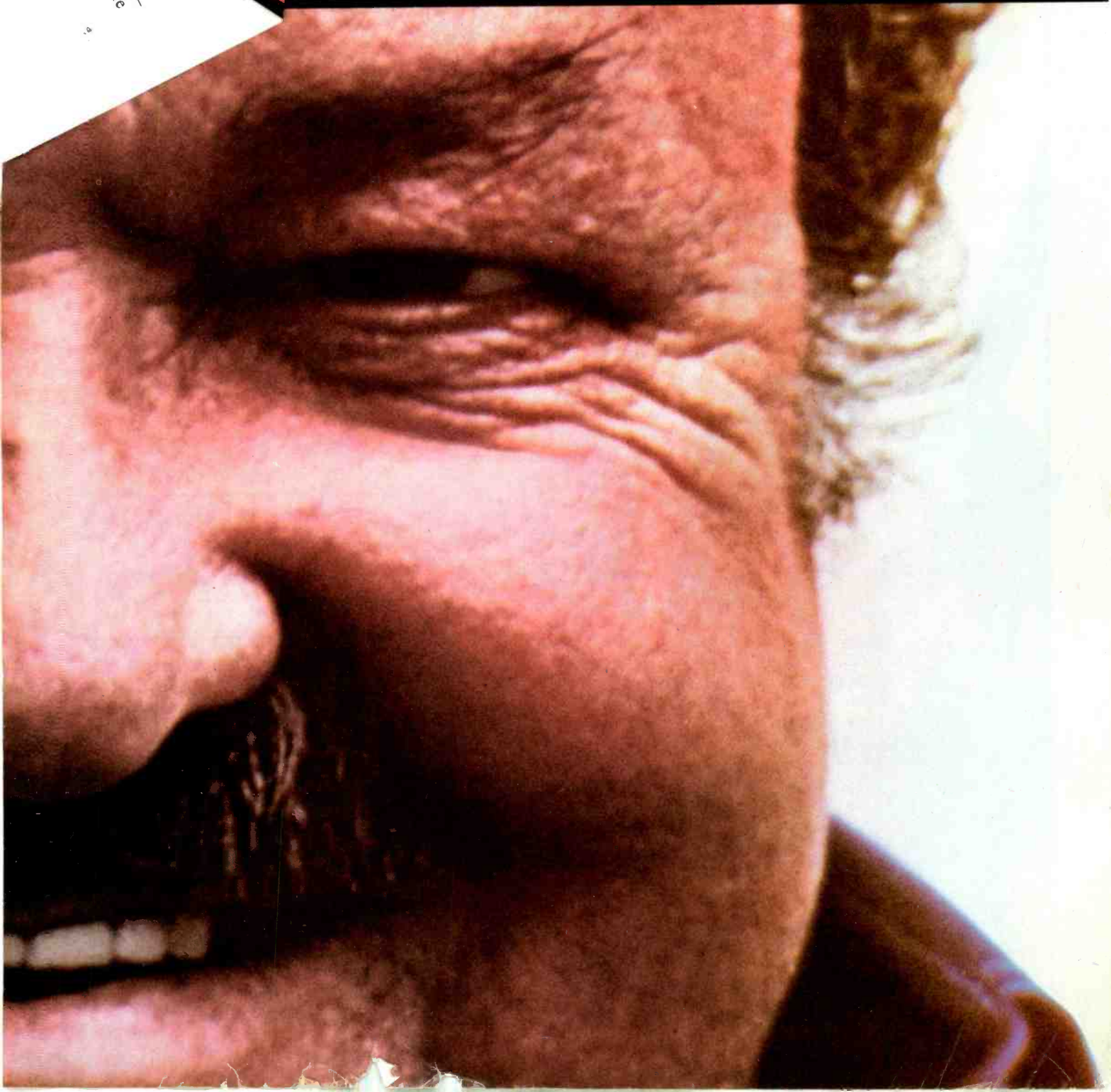


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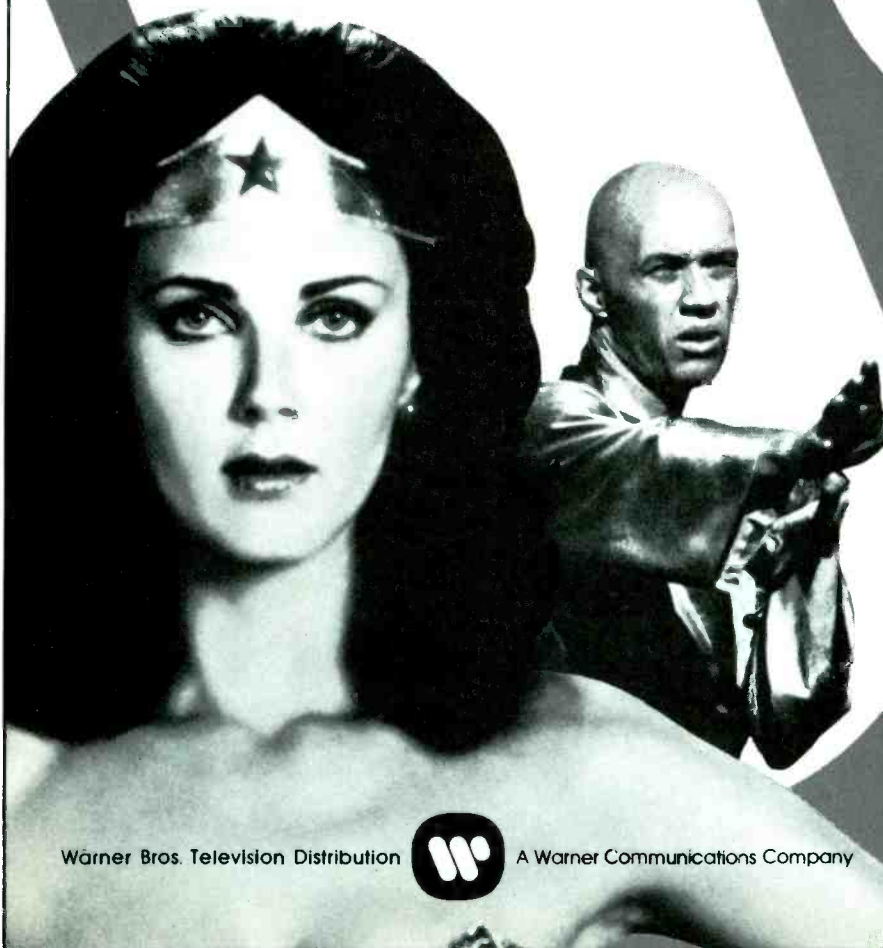
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MAY UPDATE: Playing better and younger than ever!

Baton Rouge, WAFB, 4-5 PM, M-F

NUMBER ONE in: Total Women, Women 18-34, and Women 18-49. 11% Rating Improvement over lead-in.

Beaumont-Pt. Arthur, KJAC, 3:30-4:30 PM, M-F

NUMBER ONE in: Total Women, Women 18-34, and Women 18-49.* 17% Rating Improvement over lead-in.

Boston, WCVB, 4-5 PM, M-F

NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49, and Teens. 133% Rating Increase over May 1981.

Burlington-Plattsburgh, WCAX, 5-6 PM, M-F

NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49, Total Men, Men 18-34, Men 18-49, Teens, and Children. 120% Rating Improvement over lead-in. 22% Rating Increase over May 1981.

Charleston-Huntington, WOWK, 10-11 AM, M-F

NUMBER ONE in: Women 18-34* and Women 18-49. 100% Rating Increase over May 1981.

Charlotte, WBTV, 4-5 PM, M-F

NUMBER ONE in: Rating, Total Women, Women 18-49, and Total Men.

Chattanooga, WDEF, 4:30-5:30 PM, M-F

NUMBER ONE in: Total Women, Women 18-34, and Women 18-49. 125% Rating Improvement over lead-in.

Cincinnati, WLWT, 5-6 PM, M-F

NUMBER ONE in: Rating.* 100% Rating Improvement over lead-in.

Colorado Springs, KRDO, 9-10 AM, M-F

NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49, Total Men,* Men 18-34, Men 18-49, and Children.

Columbia-Jefferson City, KRCG, 4-5 PM, M-F

NUMBER ONE in: Rating,* Total Women, Women 18-34, Women 18-49, Total Men, Men 18-34,* and Men 18-49.* 75% Rating Improvement over lead-in.

Columbus, Ga., WTVM, 4:30-5:30 PM, M-F

NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49, Total Men, and Men 18-49.*

Eureka, KVIQ, 4-5 PM, M-F

NUMBER ONE in: Rating,* Women 18-34, Women 18-49, and Men 18-49. 25% Rating Improvement over lead-in. 25% Rating Increase over May 1981.

Fresno, KMPH, 10-11 AM, M-F

NUMBER ONE in: Women 18-34, Women 18-49, Men 18-34, Men 18-49, and Children.* 300% Rating Increase over May 1981.

Ft. Wayne, WKJG, 4:30-5:30 PM, M-F

NUMBER ONE in: Rating* and Women 18-34.* 25% Rating Increase over May 1981.

Greenville-New Bern, WNCT, 4-5 PM, M-F

NUMBER ONE in: Total Women, Total Men,* Men 18-34,* and Men 18-49.*

Harrisburg-Lancaster, WHTM, 9:30-10:30 AM, M-F

NUMBER ONE in: Women 18-34 and Women 18-49. 50% Rating Increase over May 1981.

Johnson City, Tn., WJHL, 5-6 PM, M-F

NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49,* and Total Men. 11% Rating Improvement over lead-in.



Lexington, WKYT, 4-5 PM, M-F

NUMBER ONE in: Rating,* Total Women, Women 18-34, Women 18-49, Total Men, Men 18-34,* and Men 18-49. 33% Rating Increase over May 1981.

Los Angeles, KTTV, 3-4 PM, M-F

NUMBER ONE in: Total Women,* Women 18-34, and Women 18-49 among Independent stations. 200% Rating Improvement over lead-in. 200% Rating Increase over May 1981.

Louisville, WLKY, 4:30-5:30 PM, M-F

NUMBER ONE in: Women 18-34,* Women 18-49, and Teens. 50% Rating Improvement over lead-in. 20% Rating Increase over May 1981.

Nashville, WTVF, 3-4 PM, M-F

NUMBER ONE in: Men 18-34,* Men 18-49, and Children. 50% Rating Increase over May 1981.

New York, WNEW, 10-11 AM, M-F

NUMBER ONE in: Rating, Total Women, Women 18-34, Men 18-49, and Teens among Independent stations.

Odessa-Midland, KMID, 3-4 PM, M-F

NUMBER ONE in: Rating,* Total Women,* Women 18-49,* Men 18-49,* and Teens.* 25% Rating Improvement over lead-in. 67% Rating Increase over May 1981.

Oklahoma City, KWTU, 3-4 PM, M-F

NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49, and Total Men. 100% Rating Increase over May 1981.

Paducah, WPSD, 4-5 PM, M-F

NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49, Total Men, Men 18-34, Men 18-49, Teens, and Children. 120% Rating Improvement over lead-in.

Richmond, Va., WTVR, 4-5 PM, M-F
NUMBER ONE in: Rating,* Total Women, Women 18-34, and Women 18-49.

Sacramento, KTXL, 10-11 AM, M-F
NUMBER ONE in: Women 18-34, Women 18-49, and Children. 100% Rating Improvement over lead-in.

Salt Lake City, KTVX, 4-5 PM, M-F
NUMBER ONE in: Rating, Total Women, Women 18-34, and Women 18-49. 60% Rating Improvement over lead-in. 60% Rating Increase over May 1981.

Springfield, Ma., WGGB, 4-5 PM, M-F
NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49, Total Men,* Men 18-49,* and Teens.* 17% Rating Increase over May 1981.

Springfield, Mo., KYTV, 3:30-4:30 PM, M-F
NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49, Total Men, Men 18-34,* and Men 18-49.* 43% Rating Improvement over lead-in.

St. Louis, KTVI, 3-4 PM, M-F
NUMBER ONE in: Rating,* Women 18-34, Men 18-34, Men 18-49, and Teens.*

St. Petersburg, WTOG, 10-11 AM, M-F
NUMBER ONE in: Women 18-34, Women 18-49, and Children. 100% Rating Improvement over lead-in. 100% Rating Increase over May 1981.

Tallahassee, WCTV, 5-6 PM, M-F
NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49, Total Men, Men 18-34, Men 18-49, Teens, and Children. 80% Rating Improvement over lead-in. 29% Rating Increase over May 1981.

Toledo, WTVG, 4-5 PM, M-F
NUMBER ONE in: Rating, Total Women, Women 18-34, and Women 18-49. 250% Rating Improvement over lead-in.

Tulsa, KJRH, 4-5 PM, M-F
NUMBER ONE in: Total Women,* Women 18-34, and Women 18-49. 67% Rating Improvement over lead-in. 25% Rating Increase over May 1981.

Utica, WUTR, 4:30-5:30 PM, M-F
NUMBER ONE in: Rating, Total Women, Women 18-34, Women 18-49,* Total Men,* Men 18-34,* Men 18-49,* Teens, and Children.* 25% Rating Improvement over lead-in.

Wilkes Barre, WBRE, 4-5 PM, M-F
NUMBER ONE in: Rating,* Total Women, Women 18-34, Women 18-49, Teens, and Children. 167% Rating Improvement over lead-in. 60% Rating Increase over May 1981.

*Tie. Source: NSI May 1982 and 1981 Reports, Cassandra.

★ 221 HOURS ★

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The Falklands War Plays Hob With Life Of British Argentines

In This Land of Angopholus, English Meant Refinement But Now It Is in Earth

By David S. ...

What's News

World Wide

U.S. FINISHED RECEIVING about half the ...
The British Defense Ministry said ...
The British Defense Ministry said ...

Business and Finance

PAN AM offered to operate some ...
Pan Am offered to operate some ...
Pan Am offered to operate some ...

Interior Motives

Watt Softens His Line, ...
But Image as Extremist ...
Cuts His Effectiveness ...

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H. B. ...
H. B. ...

VOL. CXCIX NO. 106

...

Publisher's Letter

Television/Radio Age, July 26, 1982

TV/RADIO AGE analysis shows TV station news expansion continuing

As our analysis of local news points out on page 45, 1982 may well be known as the year of television news expansion. In spite of the networks' added news programs, stations, particularly in the top 50 markets, are programming more news as well as integrating their own local programs with the networks offerings.

The three networks alone will soon be programming 35 additional hours of news a week in marginal times. Add to that Ted Turner's CNN2 and Group W's Newsfeed and Independent Network News. The question arises: Is there more news than the stations can program? This question was asked in the annual news survey conducted by TV/RADIO AGE: Some 52.7 per cent said the answer to this question was that "the market can absorb what is offered."

Based on the Nielsen tabulations, affiliates in 22 of the top 50 markets increased news programming in the early evening segment from May, 1981, to May, 1982. In addition, of the 150 affiliates in the top 50 markets, 32 present 90 minutes or more of locally-produced weekday news. With the networks going to news expansion in the early morning and after-midnight hours, the latest box score is not in as to what the clearances look like. With this additional news programming come additional spots for the individual stations. The reps questioned said that they liked the additional inventory, feel that it is saleable and are selling in blocks—almost like radio selling dayparts.

Technology is important tool in news presentation

There are important developments in news and news presentation. The first of these is new technology. As Ford Rowan remarks in a chapter on the new technology in the excellent compendium *Broadcast Journalism 1979—1981*, edited by Marvin Barrett (Everest House, New York, \$15.95): "The fascination with sophisticated gadgets sometimes results in editorial discussions based on the technical capabilities rather than on news worthiness. Technology," he continues, "has opened new vistas of communications and the tools it's affording to journalists can improve their craft. The challenge is to make technology the tool of the reporter, editor, and producer instead of vice-versa."

The utilization of satellites, according to Rowan, is not primarily by major television stations but rather by those local stations that have discovered the "bird." "A number of stations dispatched reporters to West Germany when the American hostages were released from Iran and flown to Europe, so that local talent could be seen putting a local angle on a major story. Even more pervasive is the attention given to Washington news, with an increasing number of stations posting correspondents in Washington or using the services of a group bureau."

News directors gain maturity in judgment

This second development is as significant as the first. That reflects the maturity of the news directors themselves in judgment, effectiveness and pride in their craft. As one news director said, quoted in the Barrett's Alfred I. Dupont/Columbia University Survey, "The most encouraging recent development in broadcast news is the emergence of a professional management cadre that is capable of running a journalistically strong organization that can also generate the revenue needed to develop strong resources. As a consequence the consultant is losing favor with managers who frequently don't understand what the news director is doing. Now, news directors are beginning to move up in station management. The caliber of people getting those jobs indicates that news will have an expanded role in station programming in the next few years."

Arj. Paul

SEVENTY

- **WFLD** Chicago
- **WGN** Chicago
- **WKBS** Philadelphia
- **KRON** San Francisco
- **WLVI** Boston
- **WKBD** Detroit
- **WCLQ** Cleveland, Akron
- **WFAA** Dallas-Ft. Worth
- **WPXI** Pittsburgh
- **KING** Seattle-Tacoma
- **KMSP** Minneapolis
- **WSB** Atlanta
- **WFLA** Tampa-St. Pete
- **KBTV** Denver
- **WMAR** Baltimore
- **KCRA** Sacramento
- **KPNX** Phoenix
- **WTXX** Hartford
- **WTMJ** Milwaukee
- **WSMV** Nashville
- **WSOC** Charlotte
- **WIVB** Buffalo
- **WCPX** Orlando
- **WBNS** Columbus
- **WUHQ** Grand Rapids
- **WRAL** Raleigh-Durham
- **KOCO** Oklahoma City
- **KSL** Salt Lake City
- **KMOL** San Antonio
- **WRGB** Albany
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- **WCIV** Charleston
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- **KVII** Amarillo
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- **WIBW** Topeka
- **KIMO** Anchorage
- **WBOY** Clarksburg
- **KTEN** Ada-Ardmore
- **KLAX** Alexandria
- **WBNB** St. Thomas
- **WNNE** Hartford
- **KUSK** Prescott
- **KSAF** Santa Fe
- **WMOD** Melbourne

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Letters

Format errors

I am writing concerning your March 22nd issue of TV/RADIO AGE. In that issue you published your fall, 1981, *Radio station analysis*. There are glaring errors in three different listings for the Columbus, Ohio, market. These errors were brought to my attention by a Columbus media buyer who uses your publication as a prelimi-

nary look at the various markets in which she buys radio advertising time. She considers your publication the source of an overview of the ratings and formats in out-of-town markets. If she is using TV/RADIO AGE in this manner, it stands to reason that many other media buyers in this country use your publication for the same information.

Our station, WNCI(FM) was listed in

your *Radio station analysis* as being a "golden oldies" format. Nothing could be further from the truth. We are most definitely an "adult contemporary" station, and have been for quite some time. Also WXGT(FM), one of our competitors, was listed as an "adult contemporary", whereas they are in actuality a "top 40" format. Another of our competitors, WCOL, was listed as "adult contemporary". WCOL is a big band, nostalgia format. These mistaken listings could be potentially harmful to us, and I would appreciate a retraction of the erroneous information contained in your March 22nd publication.

You have fine publication. We find it to be quite valuable to us.

ART ORTEGA

General manager, WNCI(FM)
Columbus, Ohio

Ed. note: Reader Ortega is correct, and we apologize for a mysterious mixup in the Columbus, Ohio, format listings, which appeared in our rankings of leading stations in the fall Arbitron sweep. Corrections have been made to describe WNCI(FM) as an adult contemporary station, WCOL as an MOR/nostalgia/big band outlet and WXGT(FM) as a contemporary station.

Proper credit

In a recent issue of TV/RADIO AGE, you had a great article on independent television stations. You wrote about KTRV(TV), KTVU(TV), KTLA(TV) and WAWS-TV, all of whom are our clients. And then when I thought my name and company had finally reached the hallowed pages of your magazine, you gave credit for the work done for these stations to, "Ed Anheim, Cleveland producer, who does similar spots for many stations."

We do work for more television stations than any other full-service advertising agency in the country. Our list is filled with impressive clients: KTLA Los Angeles; KTVU San Francisco; WUAB-TV Cleveland; WPXI(TV) New York; WFLD-TV Chicago; WLVI-TV Boston; WSOC-TV Charlotte; KCPQ-TV Seattle; KGMC(TV) Oklahoma City; KTRV Boise; KTXA-TV Dallas; KDNL-TV St. Louis; WHIO-TV Dayton; WDCA-TV Washington; WUHF(TV) Rochester; WVIT(TV) Hartford; WPXI(TV) Pittsburgh; WAWS-TV Jacksonville; and WILX-TV Lansing.

ED MANHEIM

President, Manheim Advertising
Cleveland



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ENTERTAINMENT

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Sidelights

Busy woman

In her new book, *The Moving Target: What Every Marketer Must Know About Women*, Rena Bartos, senior vice president and director of communications development at J. Walter Thompson, slices the women's market into several segments: stay-at-home housewives; stay-at-home housewives who plan to work later; career women, married and unmarried, and with and without children living at home.

Among the conclusions of her years of tracking this market for JWT—conclusions reported in *The Moving Target*, which was published by the Free Press on July 12—are these:

- Unattached career women with children tend to watch later fringe movies somewhat more than average, but not nearly to the same extent as their stay-at-home counterparts.

- Plan-to-work housewives are more likely than married career women with children at home to watch programs like *Three's Company*, *Happy Days*, *Laverne & Shirley* and *Eight Is Enough*.

- Radio is a useful medium for reaching career women. Unmarried career

women, "are particularly strong radio fans."

Heaviest listening women's segment, reports Bartos, are career mothers without partners.



JWT's Rena Bartos slices the women's market into several segments in her new book, "The Moving Target."

- In general, career women are most likely to listen to radio during morning drivetime. The unmarried segment of

career women also are likely to have their radio tuned in during the late afternoon and evening hours.

Findings such as these about women's media habits, plus those about their purchasing habits and attitudes toward advertising are the staple of *The Moving Target*. They're the result of Bartos' years of going through what Thompson's computer banks "know" about America's changing women, plus the answers to questions that Bartos has added to JWT's market research surveys because those answers weren't already in the computer.

That title, *The Moving Target*, is derived from Bartos' conviction that advertising's decision makers are "better off aiming at where women are going than at where they've already been."

On top of her job at Thompson, Bartos serves on the board of directors of the Advertising Research Foundation and chairs ARF's communications committee.

She is a past president of the New York Chapter of the American Marketing Association, is a board member of the Educational Foundation of the American Association of Advertising



The Best Of Us...The Worst Of Us

The First Annual Us Magazine Awards... A two-hour show of total entertainment in a glamorous awards-ceremony setting. Co-hosted by the beautiful and glamorous star of the hit ABC show, *DYNASTY*, Joan Collins, and *STAR TREK*'s invincible Captain Kirk, William Shatner.

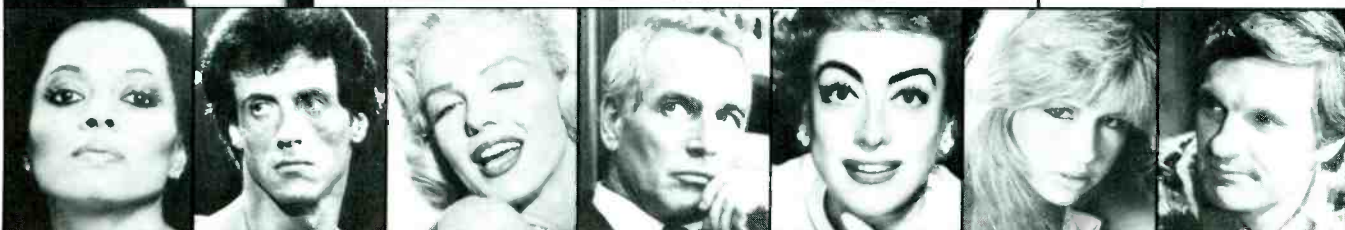
Among the stars nominated for this year as the Best and the Worst are: Tom Selleck—Burt Reynolds—Paul Newman—Warren Beatty—Clint Eastwood—Sylvester Stallone—Bo Derek—Linda Evans—Dolly Parton—Diana Ross—Liza Minelli—Kenny Rogers—Wayne Newton—Lena Horne—Pia Zadora

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*There's a new day
dawning*

SE7EN

WNEV-TV NEW ENGLAND TELEVISION

May 22, 1982

The new WNEV-TV signs on the air.

June 3, 1982

Win Baker, formerly President of General Electric Broadcasting and Cablevision and was President of Group W Television announced as Executive Vice President and General Manager of the new WNEV-TV.

June 10, 1982

Tom Ellis, Boston's leading news anchorman leaves WCVB-TV to co-anchor the news on the new WNEV-TV. Ellis formerly anchored the news on WABC New York and WBZ-TV Boston.

June 14, 1982

Fred Petrosino named Vice President, General Sales Manager of the new WNEV-TV. Petrosino was formerly Vice President and General Manager at Katz Independent TV Sales in New York.

June 19, 1982

Robin Young named news co-anchor. Young leaves NBC News and the Today show to join the new WNEV-TV. Young was the co-host of Boston's Evening Magazine from 1977-80.

June 23, 1982

Bill Applegate appointed Vice President/News of the new WNEV-TV. He was most recently News Director at KPIX-TV in San Francisco. Under Applegate's direction the station's news climbed to number one.

And that's just the first month.



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KOMO-TV

STORER BROADCASTING

KSTP-TV

WBZ-TV

WALA-TV

WJBK-TV

FISHER BROADCASTING

KPIX

WJKW-TV

WPIX-TV

WAGA-TV

THE TRIBUNE CO.

KDKA-TV

KYW-TV

WITI-TV

HUBBARD BROADCASTING

CITY-TV

KREM-TV

KATU-TV

KUTV

WPCQ-TV

KARD-TV

KCST-TV

STANDARD BROADCASTING

KENW-TV

KELO-TV

WTVG-TV

KIVI-TV

KMTR-TV

WCSC-TV

THE EVENING NEWS ASSN.

CFCF-TV

KTVJ-TV

WJZ-TV

There's a reason why TV's most important news teams are joining NEWSFEED.

The reason is competition; the reason is ratings. That's why these industry leaders have joined forces by joining NEWSFEED.

NEWSFEED. The satellite-delivered news cooperative that sends its members hundreds of news rating-builders every week. Exciting, breaking news, series, features and sports. Exclusives that you can't get anywhere else.

NEWSFEED gives you unique audience-builders like the acclaimed "Watergate: 10th Anniversary," "Reagan On Reagan," "The UFO Coverup." The best selection of

action sports footage in the U.S. with more game highlights than anyone else.

With satellite technology you get it all—fast. Often while it's still happening.

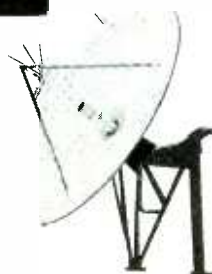
NEWSFEED makes your news bigger, fuller, more interesting, more competitive. And NEWSFEED makes you as big as the news you need to cover.

NEWSFEED is exclusive to one station in each market. So call us fast.

Contact Group W Productions at 90 Park Avenue, New York, NY 10016. Or phone 212-983-5343.

GROUP W NEWSFEED

The News Support System



Sidelights

(continued)

Agencies, and is a past president of the Advertising Women of New York.

Lower named dean

Elmer W. Lower, a contributing editor of TV/RADIO AGE, has been named dean of the School of Journalism at the University of Missouri—Columbia for the academic year beginning this fall. Lower, a former president of ABC News, has been a professor of journalism at UM-C since he retired from ABC in 1978. He will serve as dean for one year, while the school searches for a replacement for the outgoing dean, Roy M. Fisher, who is on sabbatical.

Lower's career began with a degree from the UM-C School of Journalism, which was followed by employment as a courthouse reporter for the *Louisville Herald-Post*. From there he became a courthouse specialist for the *Michigan Journal* in Flint, Mich. and then UPI bureau manager in Jefferson City, Mo. and Cleveland. Lower then became UPI's overnight news editor in the nation's capital before moving over into broadcast news. He was with CBS in Washington and New York from

1953-59 when he became chief of the NBC News Washington Bureau. He was then promoted to vice president and



TV/RADIO AGE's Elmer Lower has been named interim dean of the University of Missouri-Columbia School of Journalism.

general manager of NBC News in New York. From 1967 to 1978, Lower served as president of ABC News and was also vice president of corporate affairs for ABC during the last five of those years. During his tenure ABC expanded its nightly newscast from 15 minutes to an

hour and more than doubled the number of stations carrying it. Aside from his 1933 degree from UM-C's School of Journalism, Lower holds a master's degree in public law and government from Columbia University.

Summer interns

The International Radio and Television Society's eight-week summer internship program has begun.

The students, their colleges and assignments are: Ted Canova, Emerson College—WPIX (TV) New York and Independent Network News; Mary Kronk, Gonzaga University—WABC-TV New York, *Eyewitness News*; Anthony Crutchfield, Marshall University—Home Box Office; Nancy Hoddinott, Ohio University—NBC Radio; Lori Holm, Bemidji—John Blair & Co.; Heidi Kopen, Ithaca College—Ogilvy & Mather; Anna Liguori, University of South Florida—WNEW-TV New York; Eric Lui, Iowa State University—Katz Communications; David Rowe, Ithaca College—WABC Radio, New York, Connie Schopmeyer, Indiana University—*ABC World News Tonight*.

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This season's "HOTTEST" barter offer
has cleared 53 markets...
59% of the nation.



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The
Dukes
of Hazzard

IT'S GOT EVERYTHING!

Warner Bros. Television Distribution



A Warner Communications Company

Radio Report

FCC being careful with AM stereo type-acceptance

The need to develop equitable rules for all future applicants for AM stereo type-acceptance is the main reason why there have as yet been no decisions made in that area, according to John Reiser, senior engineer in the FCC's Broadcast Bureau. "This is a whole new technology that we are testing," says Reiser, "and neither the commission nor the equipment manufacturers have had any experience interfacing on this sort of type-acceptance. The rules that we develop must be generic and apply fairly to all future AM stereo systems, not just the five currently seeking to get on the air."

Reiser also reports that the specific problem facing FCC engineers has been that of measuring the impact of the Kahn Communications' stereo transmitting equipment on mono receivers within range. "To obtain type-acceptance, the applicant is required to submit measurements to show that the system will be compatible with existing mono receivers and to see that the signal being transmitted really is stereo. One of our concerns was that the lab was not sure under these circumstances how the measurements should be made," according to Reiser, who adds that the issue came up with the Kahn equipment primarily because Kahn was the first to apply for type-acceptance. Reiser further reports that "What we're trying to do is feel our way and see if there are any misunderstandings between the commission and the applicants about how the new standards are to be applied. These have to be resolved with the initial applicant in order that they can be applied fairly in the future."

Duplication among webs is quite low: RADAR

There is a relatively low duplication rate among the radio networks measured by RADAR. This was noted last week by Gale Metzger, president of Statistical Research, Inc., which produces the RADAR reports, in announcing that network duplication rates for specific schedules or rotation plans have been added to RADAR's On-Line service. Metzger disclosed that a study had found that the range of non-duplicated audiences among all possible pairs of networks during the average broadcast day went from 85 to 99 per cent.

Regarding the new On-Line capability, one of several additions, the SRI chief pointed out that agencies and advertisers will have specific network duplication data "for the first time."

The study of duplication data are based on tabulations from the weekly, person-by-person listening records and not by formula.

The latest (spring, '82) RADAR report, an average of the fall, '81, and spring, '82, figures, showed that 73 per cent of persons 12-plus hear one or more network commercials during an average week. This was up 2 per cent from the fall, '81, report. The spring report figures on the total commercial audience projects to 131 million persons. This is based on 1 million network clearance records on about 4,000 affiliates, as combined with listening records from respondents.

The latest report, designated RADAR 25, shows audiences to a dozen networks. They are ABC-Information, ABC-Contemporary, ABC-Entertainment, ABC-FM, CBS, CBS Drama, NBC, The Source, MBS, RKO 1, RKO 2 and Sheridan. RKO 2 appeared for the first time. RADAR program and commercial audience estimates were released the week of July 12.

Radio listeners found heavy movie goers

More heavy radio listeners go to more movies than heavy newspaper readers and heavy television viewers. Yet movie advertisers put over 10 times as many ad dollars into newspapers and television as they do into radio, according to a new McGavren Guild Radio interpretation of data from the Radio Advertising Bureau and from Simmons Market Research Bureau/1981.

Research director Frank O'Neill pulled the top quintiles among radio listeners, newspaper readers and TV viewers, and found that this is true in terms of actual numbers of movie goers as well as just the percentages. For example, Simmons indicates that 22.4 per cent of adults who went to at least one movie "in the last 30 days" are heavy radio listeners. That compares to 18.3 per cent for heavy newspaper readers and 15.6 per cent for heavy television viewers. In real numbers, that gives radio 11,358,000 movie goers, against 9,298,000 for

newspapers and 7,935,000 for television. When O'Neill indexed the results, it turned out that heavy radio listeners are 13 per cent more likely than all adults to have attended at least one movie in the last 30 days. Heavy newspaper reading adults are only 6 per cent more likely, and heavy TV viewers are 21 per cent *less* likely to have gone to a movie.

O'Neill found that this relationship persists among both heavy movie goers and light ones.

In the face of such data, the Radio Advertising Bureau reports that for both 1980 and the first half of last year, both newspapers and television pulled far more ad dollars than radio from the motion picture industry. Or, as O'Neill puts it, "It is apparent that radio is currently drastically under-utilized. Evidently, radio's cost efficiency in reach and effective frequency is being overlooked. If maximization of profits is a goal, then this is a costly oversight."

The RAB figures for first six months of last year indicate that the motion picture industry invested only \$11 million in radio, compared to \$105.5 million in television and \$234 million in newspapers. The 1980 totals for the three media are only \$17.7 million for radio, against \$212.3 million in television and \$486.1 million in newspapers.

New radio-cable barter twist in New Haven

In still another kind of barter, WELI, Broad Street Communications' Insilco AM station in New Haven, has signed up with a cable system to team in a "radiovision" operation in which the radio partner provides live, on-camera local newscasts in return for air time and rights to sell advertising time. Starting September 13, WELI will provide Storer Cable TV of Conn., Inc. with hourly newscasts from 6 a.m. to 10 p.m. daily. In exchange, Storer gives up its two-minute local availability on its Cable News Network channel to make room for the "radiovision" newscast-cum-commercial.

Details of the deal, as explained by Larry Getz, senior vice president/general manager, who supervises research and development for Broad Street's cable television ventures, are that Broad Street will pay Storer a monthly fee plus a percentage of sales revenue. He expects the move to open new sales opportunities for WELI, "as well as extending its image with on-camera identification." And while WELI will sell the availabilities adjacent to its newscasts, if the spots are not sold 48 hours in advance, Storer has the option of selling this time without any payment to Broad Street.

Satellites to be topic of NRBA parley workshop

A workshop entitled "Satellite Fever" will be one of the highlights of the National Radio Broadcasters Association annual convention, September 12-15 at the MGM Grand hotel in Reno, Nev. At the session, a panel of broadcasters with satellite experience will discuss the technology's pros and cons. Among those participating will be: Larry Anderson, WDAE Tampa-St. Petersburg; Stan Kaplan, WAYS/WROQ(FM) Charlotte; Rob Edwards, Bonneville Radio; David Noll, KSPZ(FM) Colorado Springs; and Bob Glassburn, KRNO(FM) Reno.

Other workshops and seminars at the convention will include: "Cable Connection", a look at how radio broadcasters can use cable to their advantage; "Business Computers," a look at hardware terminals and software programs available to stations; and "Music Computers," an examination of how computers can be a music programming tool.

This year's Golden Radio award will be presented to ABC Entertainment Network's Paul Harvey.

Wrangler to sponsor second talent contest

A second national country music talent contest, conducted in cooperation with participating radio stations, will be sponsored this fall and next spring by the Wrangler apparel brand of Blue Bell, Inc. The company's first such contest was recently completed, drawing 20,000 contestants participating in events staged by radio stations in 47 states, according to Jack Watson, director of advertising for Wrangler. Details of the new contest will be announced shortly.

Business Barometer

**May spot TV up 10.5%;
total for five months
is \$1,575.5 million**

Spot TV's great performance during the first quarter was clearly not repeated in the second. May figures, the latest from the *Business Barometer* sample of stations, were the worst to date in terms of year-to-year percentage changes—though they weren't bad in an absolute sense. The increase of 10.5 per cent, however, was the lowest of the first five months.

Spot billings came to \$373.8 million, as against \$338.3 million in '81. The latest May spot time sales brought the five-month total to \$1,575.5 million, as against \$1,348.4 million the year before. That represents an increase of 16.8 per cent.

The increase during the first two months of the second quarter comes to 14.2 per cent, as against an increase of 19.5 per cent for the full first quarter.

Month-to-month increases for spot during 1982 have been almost steadily downward. The figure for January was 25.3 per cent; for February, 19.0 per cent; for March, 15.9 per cent; for April, 17.9 per cent. If Blair Television is correct, there won't be any pickup during the summer, either. Its forecast for the third quarter, made in the middle of June, was for a 9 per cent increase in spot billings.

**New products in first
half barely a record**

One upbeat harbinger is the latest figure on new product introductions from Dancer Fitzgerald Sample's *New Product News*. June hit a record in new food and drug product introductions, historically a basic source of fresh money for national and regional spot business.

NPN said the June total was the highest monthly figure that it has recorded. The figure was 152. It came just in time, moreover, since the tally during the first half was running below that of '81 through May. However, with the June numbers, the first half total came to 684 new products, just a shade over the '81 figure of 682.

Biggest category again was health and beauty aids, with a total of 188 new products during the January-June period. It was 174 in '81.

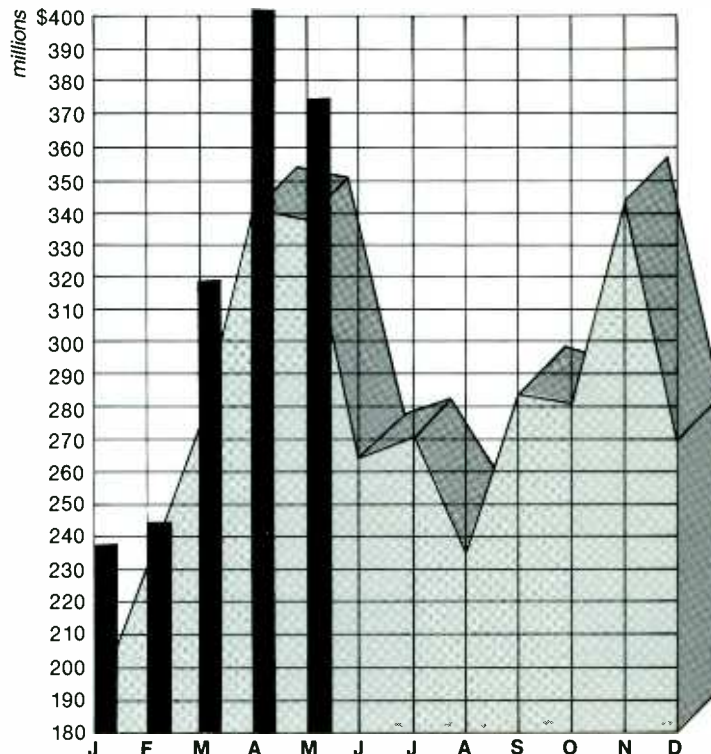
May

National spot +10.5%

(millions) 1981: \$338.3 1982: \$373.8

Changes by annual station revenue

Under \$7 million +1.3%
\$7-15 million +6.6%
\$15 million up +13.8%



The Rising Value of Spot TV!



Spot Television is winning the media value race, and is the most effective way to reach your target audiences wherever they are.

And that is good news for advertisers.

Now, more than ever, Spot Television is the hands-down winner for value.
Let us tell you the facts about Spot Television.

PETRY

The Original Station Representative

Tele-scope

AFTRA to change contract language as result of court decision

AFTRA is examining the wording of its contracts as a result of the lawsuit that was decided against the union and in favor of San Diego-based Tuesday Productions last March. In the meantime, Tuesday Productions has filed a similar suit against the Screen Actors Guild. Both cases derive from Tuesday's doing business with both union signatories and non-union agencies and the unions' efforts to prevent their members from doing business with Tuesday.

In March, Judge Judith N. Keep of U.S. District Court in San Diego, in ruling against AFTRA, held that the union forfeited its immunity from anti-trust prosecution because of certain illegal provisions in its contracts. Tuesday Productions was awarded \$9.3 million in that case, but AFTRA is currently appealing the decision.

According to Sanford Wolff, AFTRA's national executive secretary, "Our lawyers are inspecting the contract language on which the suits were based, and they are attempting to redraft language which will give us the protection we need with producers but which will not infringe on the law or give anyone the opportunity to say we're infringing on the law." Wolff adds that, "If there is ultimately a decision saying that the contract language we have negotiated is illegal, so to speak, then necessarily we would have to attempt to negotiate protective language or language that is different from that which we have been using."

Suit against SAG follows same line

Meanwhile, the new suit that Tuesday Productions has filed against SAG is explained in the following terms by John D. Collins, Tuesday's attorney and a member of the firm of Luce, Forward, Hamilton and Scripps: "Since the SAG and AFTRA agreements are identical, we felt that this action was a logical outgrowth of the AFTRA suit." Both lawsuits are based on Section I of the Sherman Anti-trust Act, which involves a "concerted refusal to deal." A spokesman for Tuesday adds that, "The section is designed to prevent organizations from telling their signatory members not to deal with third parties."

A spokesman for SAG declined comment.

Wholesale VCR sales still on the rise

VCR sales to retailers continued to increase in June, with the Electronics Industry Association reporting sales totaling 140,786 home VCRs. This marks a 28.7 per cent increase over the 109,375 VCRs sold to retailers in June of 1981. For the first half of 1982, 740,937 home video units were sold to retailers, an increase of 36.3 per cent over the 543,473 sold during the first half of 1981.

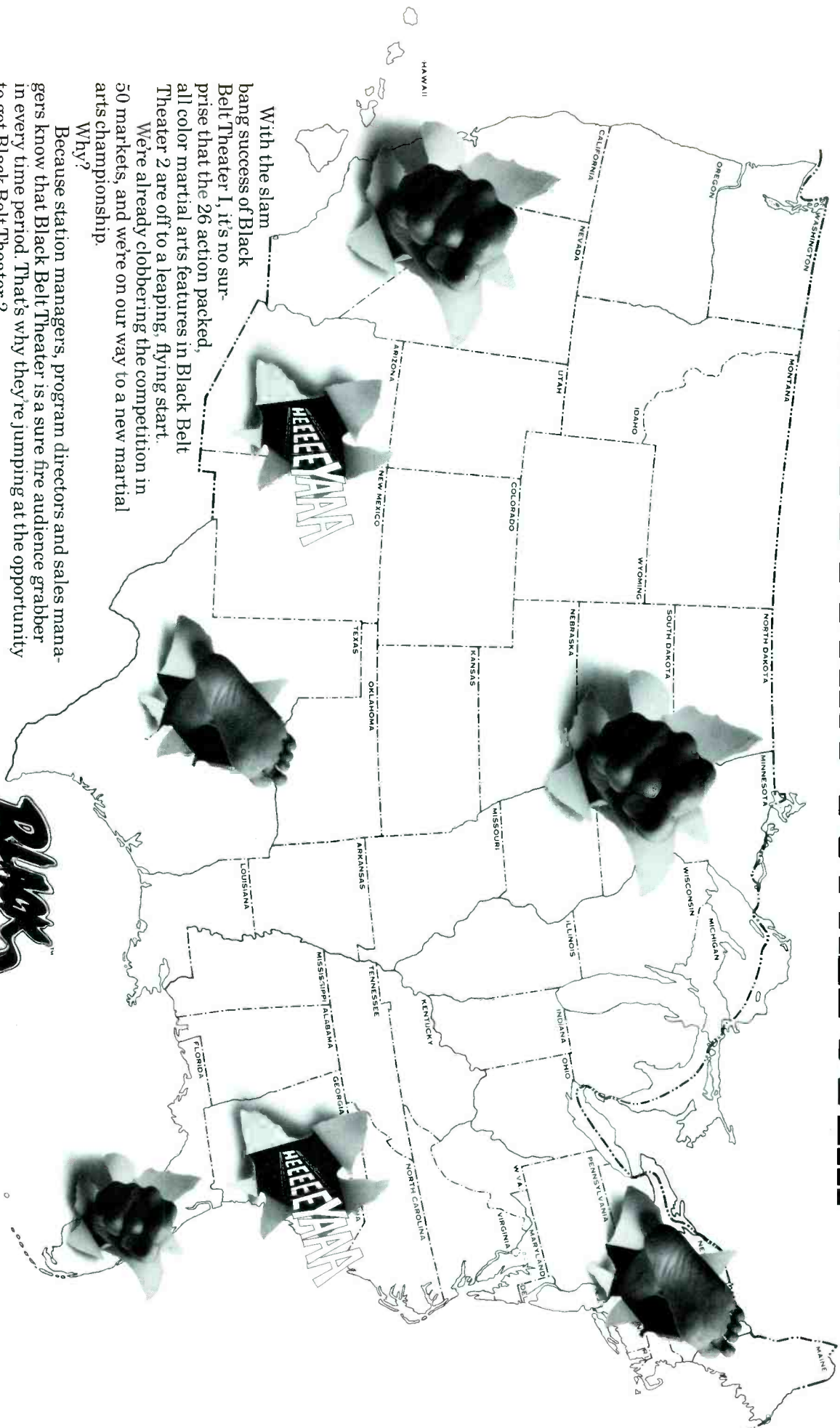
Sales of broadcast television sets also increased for this June over last. In June of 1982 sales to retailers totaled 1,559,598, a 2.6 per cent increase over last June's 1,519,899. For the first half of 1982, the rate of change compared to 1981 was down by 0.4 per cent—for a total of 7,878,022 compared to last year's 7,906,118. It is perhaps significant that the sale of color sets has been greater this year than last. For June, the total sales of color sets—1,055,452—marked a 4.8 per cent increase over the 1,007,584 sold in June of 1981. June sales of monochrome sets were 504,146 in 1982, compared with 512,315 in 1981, a decrease of 1.6 per cent. For the first half of this year, sales of color sets were 5,222,902—which was 1.5 per cent more than the 5,143,615 sold in the first half of 1981. Monochrome set sales the first half of '81 totaled 2,655,120—which was a decrease of 3.9 per cent compared to the 2,762,503 sold the first half of last year.

Sales of projection television sets were down in June compared to June 1981, with this June's total of 8,022 marking a 15.1 per cent dropoff from last June's 9,450. For the first half of this year, the sale of 39,113 was 8.4 per cent less than the 42,716 sold in January through June of 1981.

First quarter newspaper ad spending rises 4.7%

Daily newspaper ad expenditures rose 4.7 per cent in the first quarter of 1982 over the comparable period of '81, according to preliminary estimates by the Newspaper Advertising Bureau. National advertising rose 8.9 per cent; retail spending increased 6.3 per cent; and classified dropped 0.2 per cent.

WE'RE BUSTING OUT ALL OVER.



With the slam bang success of Black Belt Theater 1, it's no surprise that the 26 action packed, all color martial arts features in Black Belt Theater 2 are off to a leaping, flying start. We're already clobbering the competition in 50 markets, and we're on our way to a new martial arts championship.

Why? Because station managers, program directors and sales managers know that Black Belt Theater is a sure fire audience grabber in every time period. That's why they're jumping at the opportunity to get Black Belt Theater 2.

Don't delay, call George Hankoff at W W Entertainment, today... and find out how you can join these markets in the winner's corner: New York, Los Angeles, Houston, Dallas, San Francisco, Atlanta, Jacksonville, Sacramento, Honolulu, Hartford, Tucson, Albany, Greensboro and Harlingen.

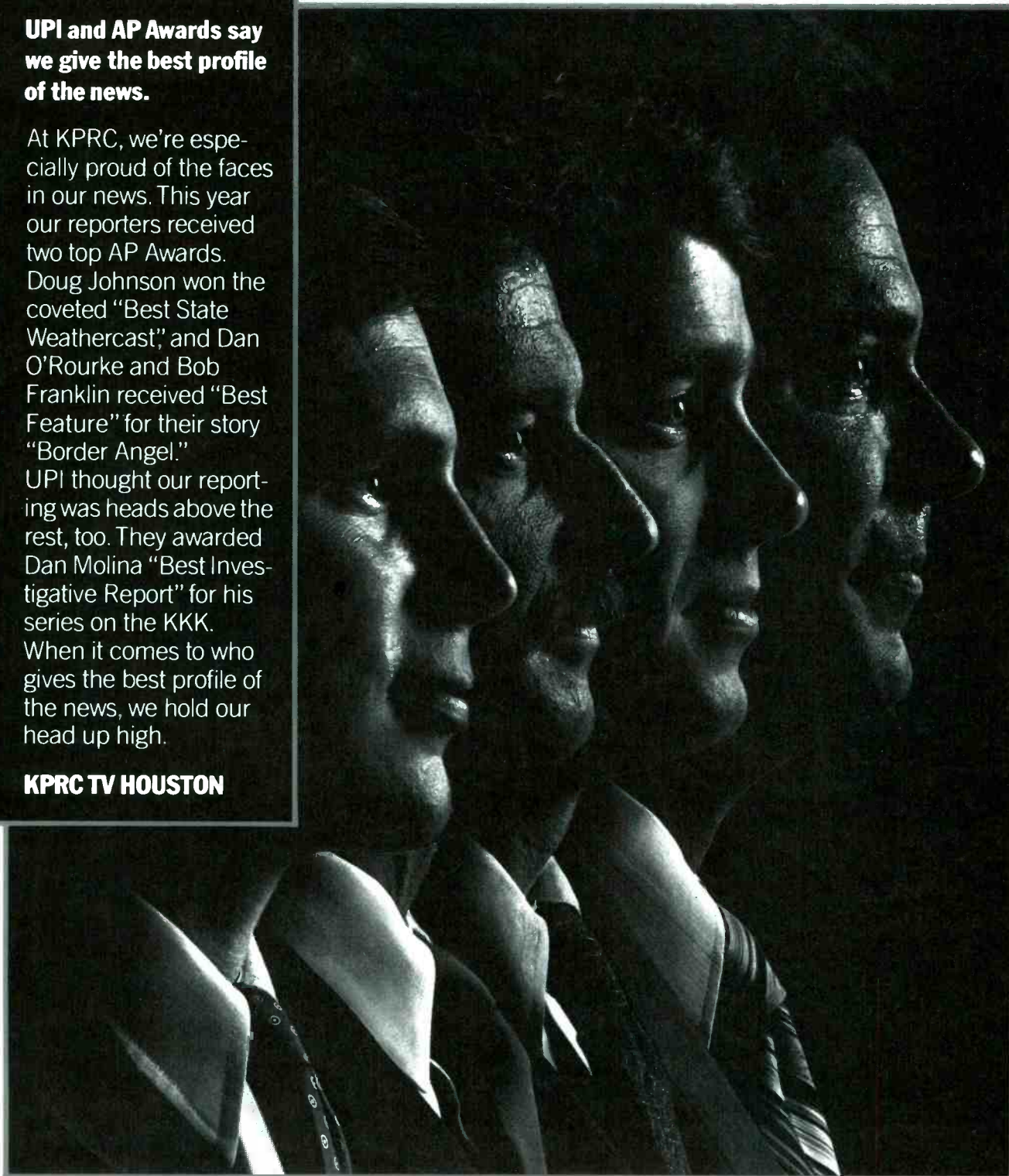


WW ENTERTAINMENT CORP. ONE DAG HAMMARSKJOLD PLAZA, NEW YORK, N.Y. 10017 (212) 308-5120

**UPI and AP Awards say
we give the best profile
of the news.**

At KPRC, we're especially proud of the faces in our news. This year our reporters received two top AP Awards. Doug Johnson won the coveted "Best State Weathercast," and Dan O'Rourke and Bob Franklin received "Best Feature" for their story "Border Angel." UPI thought our reporting was heads above the rest, too. They awarded Dan Molina "Best Investigative Report" for his series on the KKK. When it comes to who gives the best profile of the news, we hold our head up high.

KPRC TV HOUSTON



Petry Television, Inc., National Representatives. NBC Affiliate

Material provided by affiliates is an integral part of NBC's 'Overnight' news program, aired from 1:30-2:30 a.m. ET Tuesdays-Fridays and 2-3 a.m. Saturdays. At r., footage of the recent Pan Am air crash wreckage from WDSU-TV New Orleans. Much of the station-provided coverage was not on the earlier 'Nightly News'.



TV NEWS & PUBLIC AFFAIRS

Webs' expansion prodded by alternate news sources

By Sanford Josephson

The most conspicuous reason for the networks' current activity in the news arena appears to be the high visibility of Cable News Network and other services as suppliers of national and international news to an increasing number of television stations.

Impetus for the TV networks' major expansion of news programming and services—the first phase of which kicked off early this month—stems from a recognition of their affiliates' growing appetite for news, coupled with the stations' willingness to acquire it from a variety of non-network sources.

The webs may play down the latter aspect, but the most conspicuous reason for their current activity in the news arena appears to be the high visibility of Cable News Network and other services as suppliers of national and international news to an increasing number of television stations.

It is ironic, in fact, that the dayparts being filled in by the current expansion are nowhere near as important as the additional early evening half hour of news the networks have sought—and failed to get—for years.

Other factors motivating the webs to augment their news offerings include:

- A perception by both networks and stations that the early morning time period—from 6 to 7 a.m.—has an untapped potential for attracting viewers of fast-paced news and information.
- The belief that early morning news will serve as a strong lead-in to the 7 a.m. network schedule—ABC's *Good Morning America*, the CBS *Morning News*, NBC's *Today*.
- A growing desire by stations, particularly in major markets, to move to 24-hour-a-day programming.

Although the networks' expansion varies in degree and scope, the one time period in which they will all eventually compete head-to-head is early morning. On July 5, ABC began its *ABC News This Morning*, four consecutive 15-minute segments co-anchored by Steve Bell, the news anchor for *Good Morning America*, and Kathleen Sullivan, formerly of CNN. Stations have the option of carrying anywhere from one to all four segments. For those staying with the network for the entire hour, there are local windows at 6:25 and 6:55.

NBC's *Early Today*, which also premiered July 5, is a half-hour newscast fed at 6 a.m. ET, with a second feed, updated, at 6:30. Stations may carry it at either time, or, if they wish, for the entire hour. Local windows are provided at 6:23 and

TV NEWS & PUBLIC AFFAIRS

6:53. The *Today* anchors—Jane Pauley, Bryant Gumbel and Willard Scott—also handle the *Early Today* chores.

CBS' early news, a half-hour expansion of the *CBS Morning News*, will not

NBC is the only network to initiate a third area of expansion—enlargement of its daily affiliate news feed to stations, which it now calls A-News.

According to Richard Wald, senior

was at that hour—buses were full of people, cars were on the road.

"It dramatized to me and the *Today* producers that a lot of people were up early in the morning. We had talked

Richard Wald senior vice president, ABC News, says the network's 'News This Morning' is based on the feeling there is a, "news junkie audience that would like to have a plain hard news report before going to work."



Van Gordon Sauter, president, CBS News, believes the web's 'Nightwatch' will reach, "people who are up at that hour, want to see what's going on in the world and want to have some contact with real live people."



Gordon Manning, vice president of news programs, NBC News, characterizes the network's 'Overnight' as, "an interesting experiment. Instead of plunging off the high board, we're toe-dipping."



air until October 4. But the concept is similar to NBC's—two half hours, with a five-minute local window in each. The anchors have not yet been selected.

The most ambitious late night news expansion is being undertaken by CBS—four hours, five days a week from 2–6 a.m., also beginning October 4. NBC's late night news program *NBC News Overnight*, began July 6. It runs from 1:30–2:30 a.m., Tuesday–Friday and 2–3 a.m. on Saturday. Anchors are Lloyd Dobyns and Linda Ellerbee.

ABC will launch a 12–1 a.m. news program on October 26.

Some 46.5 per cent of TV stations responding to TV/RADIO AGE's annual survey of general managers and news directors for the annual news and public affairs issue indicated they will be carrying their respective network's late night and/or early morning news in its entirety. Some 30.6 per cent said they would carry only some of it, and 7.6 per cent said they wouldn't carry it at all. About 15.3 per cent weren't sure what they were going to do.

vice president, ABC News, the network decided to develop an early morning newscast based on the feeling there is a, "news junkie audience that would like to have a plain hard news report before going to work. We began discussing this in a desultory way about two years ago and then, seriously, about six months ago, as part of a general news expansion."

ABC had planned to start its *News This Morning* in September, but NBC's announcement that *Early Today* would begin July 5, caused ABC to start that date as well. At presstime, clearance for *News This Morning* was at 133 stations, or 83 per cent.

NBC began to earnestly consider an early morning newscast about a year and a half ago, according to Gordon Manning, vice president of news programs at NBC News. "It was during the Reagan inauguration," he recalls. "We had a double story running because the hostages were coming back from Iran, and we were up early—about 5:30. We were astounded to see how busy Washington

about a faster-paced early morning news, weather and sports program before, but that's when we started to push for it."

If local affiliates have their own early morning news program, then NBC would be, "pleased for them to take us from 6–6:30. If they have no local news, then we'd prefer they carry *Early Today* from 6:30–7," Manning adds. At presstime, clearance for *Early Today* was at 169 stations, or 85.65 per cent; for *Overnight* it was at 151 stations, or 78 per cent.

CBS' late start

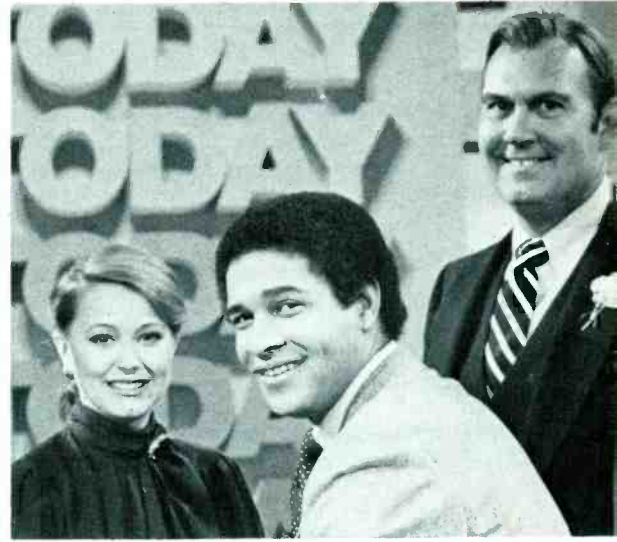
Van Gordon Sauter, president of CBS News, acknowledges that the network's late start for its early news, "puts us at a significant disadvantage. But we're just going to have to overcome the advantage that the two other networks have of being there first."

Pointing out that CBS has made a "significant investment" in the 7–9 a.m. *Morning News*, Sauter adds that, "we realized we were hindered by having a

ABCNEWS WASHINGTON



ABC's 'News This Morning', l., is co-anchored by Kathleen Sullivan, formerly of CNN, and 'Good Morning America's' Steve Bell; 'Today' regulars Jane Pauley, Bryant Gumbel, c., and Willard Scott anchor NBC's 'Early Today'.



children's show, *Captain Kangaroo*, leading into a news show."

Sauter agrees, "there is a significant audience" for news from 6-7. "I'm not concerned personally," he says, "whether the network or local news leads into 7. My main concern is that it be news."

The growing importance of early morning news is confirmed by results of TV/RADIO AGE's survey. Some 32.4 per cent of the stations asked, responded that, during the past 12 months, they have added a regular local news program in the early morning, Monday-Friday.

According to A. C. Nielsen, the 6-7 a.m. hour, Mondays-Fridays averaged a 5.8 rating in the second quarter of this year. This compares with 4.8 for the second quarter of '81, 3.8 in '80 and 3.3 in '79.

Station comments

Station comments tend to corroborate early morning's potential.

Prior to the launching of *Early Today*, KRON-TV San Francisco began airing CNN2 in the 6:30-7 a.m. time slot. "We already have an audience," says Jim Smith, vice president and general manager of the Chronicle Broadcasting outlet, "and it has positively affected *Today*." Now, KRON-TV has backed CNN2 up to 6 and is running *Early Today* at 6:30.

Another NBC affiliate, KXAS-TV Dallas-Fort Worth, has its own local news show at 6:30 so it is running *Early Today* at 6. "We know there's a market for early news," says Frank O'Neil, president and general manager of the Lin station. "We're averaging between a 4 and 6 rating with our 6:30 news. We

feel we can have a real battle with radio in the morning."

The early morning expansion, in fact, is described as, "a direct attack on radio and the morning newspaper" by Fred Young, general manager of WTAE-TV Pittsburgh. The Hearst station is splitting the 6-7 hour between ABC and local news. Network news will air from 6-6:15 and 6:30-6:45; local news from 6:15-6:30 and 6:45-7. WTAE-TV will also precede the 6 a.m. network start with a two-minute local newscast at 5:58.

The local news programs, according to Young, "won't be like the traditional newscasts you see at 6 and 11. They'll be radio newscasts with pictures. Viewers are not going to be planting themselves in an easy chair to watch."

Network executives, while empha-

sizing the fast pace of the early morning news programs, aren't so sure that viewers will come at the expense of radio.

"It will be very similar to radio in terms of pace," says Sauter. "But a significant portion of the audience for all-news radio is in automobiles."

Adds Manning: "I don't underestimate radio. And there is no TV set in cars."

Wald also plays down the prospect of drawing audience away from radio. But he does emphasize the pace and flexibility of the format. "People come to join the program," he explains, "and continue to watch at their convenience. They don't tune in at the beginning and watch it all the way through. People will leave it at a time they have to leave—not necessarily when the program is over." As a

NBC's 'Overnight', described as a "telling" of the news, is co-anchored by Lloyd Dobyns and Linda Ellerbee.



result, he says, there is repetition, and the organization of the program is designed, "so you can join it at any number of points."

Late night plans

CBS' planned 2-6 a.m. *Nightwatch*, according to Sauter, "will be a headline service. It won't be elaborate in terms of reporting and production."

The audience, Sauter concedes, is, "quite, quite small, but there is an audience, nonetheless. I don't think people

"Will you be carrying the new late night and/or early morning news offered by your network?"

Per cent of stations responding

In its entirety	46.5%
Only some	30.6
Not at all	7.6
Not sure	15.3

Source: TVI RADIO AGE survey of news directors and general managers, June-July, 1982

will watch for a prolonged period of time, but we do expect to have a high come."

At the CBS affiliates meeting in May, James Rosenfield, executive vice president, CBS/Broadcast Group, spoke of the overnight news as, "creating a new daypart," but Sauter says, "I don't think it can build an audience." Instead, he believes it will reach, "people who are up at that hour, want to see what's going on in the world and want to have some contact with real live people."

Nightwatch, Sauter adds, will also serve as a, "farm school, giving us an infusion of new people, who—if they progress—could be fed into the morning or evening news."

And, finally, he concedes that, "Turner (Turner Broadcasting System's Ted Turner) is into that time period, and as long as stations had an interest in it, we decided we ought to do it now."

It is premature for CBS to issue clearance figures for either of its new programs, but Tony Malara, vice president and general manager of the CBS/Broadcast Group, says the network is projecting 75 per cent for both.

NBC's move into late night news is considerably more cautious. Manning terms *Overnight* as, "an interesting experiment.

"Instead of plunging off the high board," he says, "we're toe-dipping. Instead of making a major investment, we decided to try it out for an hour to see what happens."

Nightwatch is more informal than other network newscasts. Co-anchor Dobyns often appears without a jacket, and among the show's segments is a soft feature called "Not Ready For Prime Time News" and a "Newsreel", which seems to be patterned after CNN's "Two-Minute Newscast."

Manning describes *Overnight* as a "telling of the news." The anchors, he says, are doing most of the writing, "and we are going to use a lot of affiliate material and a lot of O&O material." One recent hour included footage from WHO-TV Des Moines on a "Mom's strike", a report from KGW-TV Portland, Ore., on a religious sect and results of viewer polls taken by WIIC-TV Pittsburgh and WNEM-TV Flint-Saginaw-Bay City on reaction to President Reagan's plan to send U.S. marines to Lebanon. *Overnight* also used a lot of footage on the recent New Orleans air disaster provided by affiliate WDSU-TV. Much of it had not been seen on the *Nightly News*.

Manning gives other examples of affiliate-generated material that could appear. "If unemployment figures come out, we might say, 'Here's how it affected four communities—black teenagers in Washington, auto workers in Michigan, older people in Boston, etc.

"Or we might present local movie criticisms. With a movie like *Annie*, for instance, there might be a different view in San Francisco from that in Savannah."

ABC's concept

ABC's planned 12-1 news program will differ conceptually from the late night broadcasts of CBS and NBC. In fact, says Wald, the program "was not the news department's idea. We developed *Nightline*, which has been successful and which has pushed back the entertainment shows that had previously started at 11:30. The audience for those programs has decreased because they are inappropriate shows to follow *Nightline*. So the network came to us and said, 'We have a bad scheduling problem. We need a news-produced program at that time.'" The show, Wald stresses, "will not be hard news. It will deal with interesting issues and people of the day, and there will be a host."

The network had previously announced that Phil Donahue would contribute to this program.

As for the possibility of an overnight news program such as the planned CBS *Nightwatch*, Wald responds that, "We never thought there was an audience there. If it turns out to be enormous, then we would have to reconsider."

Some CBS affiliates look at the network's plans for *Nightwatch* as an important aid in their efforts to go 24 hours a day. "We have been looking for a way to go 24 hours without doing it with old movies," says Thomas Kenney, general

"Have you added any regular local news programs during the past 12 months?"

Per cent of stations responding

M-F Early evening	25.0%
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M-F Late night	9.3
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M-F Early morning	32.4
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M-F Midday	14.8
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Weekend Daytime	6.5
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Weekend Evening	12.0
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Source: TVI RADIO AGE survey of news directors and general managers, June-July, 1982

manager of KHOU-TV Houston. "We plan to carry it; we're looking forward to it."

Adds Ron Handberg, general manager of WCCO-TV Minneapolis-St. Paul: "We're delighted with it; we've been one of the strong advocates of it. We plan to staff for local windows; this makes us a 24-hour-a-day source of information."

KOIN-TV Portland, Ore., has been a, "22 hours-plus station. Going 24 hours makes a lot of sense. There's no question we'll jump on these opportunities," says Mick Schafbuch, general manager. The Lee Enterprises station currently has a successful 6:30 a.m. local news show and plans to carry CBS at 6.

NBC's expansion of its affiliate news feed was motivated by, "the fact that the amount of locally-produced news by affiliates has increased sharply in the last couple of years," says Les Crystal, vice president in charge of Affiliate News Service for NBC News.

"It's not merely a matter of expanding from a half hour to an hour in the early evening" he continues. "Many stations are doing a half hour to an hour in the early morning; many are doing noon news; early evening news programs range from an hour to 3½ hours; and many are doing locally-produced magazine programs. There is a tremendous need on their part for material. This has been the prime stimulus for us."

Also, "we recognize that there are other supplemental news services in the market—both cable and syndication."

Reaction from affiliates to NBC's A-News has, predictably, been positive. "Every affiliate," says Pat Polillo of KYW-TV Philadelphia, "has always wanted the network support service to mean something. I think NBC's taken the lead." Adds Pete Langlois of KCRA-TV Sacramento-Stockton: "It will be especially helpful in freshening up our late newscast."

The mechanics of NBC's expansion of its news feed are as follows:

■ Its 4:30-5:30 ET early afternoon feed was lengthened to 4-5:30 on July 5. Encompassed in that will be three two-minute newscasts anchored by Jessica Savitch, which can be taken by stations as broadcasts.

■ A new feed at 7:45 p.m. ET of material "that didn't make the early feed and didn't make the *Nightly News*," was launched July 5.

■ A satellite-transmitted feed, will begin in September, at 9:30 p.m. ET. It is designed to provide stations with fresh material for their 11 p.m. newscasts. The network will also continue its established 11-11:30 p.m. ET feed.

"Throughout the service," says Crystal, "there will be specialists kind of material—consumer, medical, lifestyle,

(continued on page 88)

Use of syndicated inserts grows as stations expand local news

By George Swisshelm

One quietly-growing industry is syndication of television news/feature shorts—topical or news-related reports of five minutes or less that station news directors can plug into their local newscasts. Their use is growing because so many TV stations are expanding their local news (see story on page 29).

But unlike most other short-form syndicated segments, whose appearance is as common on independents as on network affiliates (TV/RADIO AGE, November 16, 1981), the market for news inserts exists overwhelmingly among affiliates.

The way the business is seen by Michael Garin, president of Telepictures Corp., producer and distributor of N.I.W.S.—News Information Weekly Service—inserts not only have broad appeal but offer opportunities for local tie-ins. He feels they're particularly

of Newsweek Video, says Newsweek "suggests local follow-up possibilities" for inserts spotted through station newscasts. "Many of our stories, and series where warranted, affect every family, so there are plenty of local coverage opportunities." He points to a series on Vietnam veterans and the series on herpes, "both tied into cover stories or lead editorial in *Newsweek* itself."

At King World Productions, sales rep Brian Davidson sees the market for news shorts growing, "because more stations are expanding their news. More stations now start their news at 5, and more are adding local talk magazines."

As Davidson points out, it's no surprise that 90 per cent of the stations that carry *The Soap Spot* (profiles of soap opera stars) are affiliates, since, "a lot of independents see no point in promoting active producer of Newsweek Video, says

N.I.W.S. news inserts include multipart series featuring Paula Lyons, l., who specializes in consumer financial affairs, and Dr. Art Ulene, N.I.W.S. medical correspondent.



effective in late news periods, where he believes some affiliates are losing audience "either because it's mostly a rehash of the early news, or they saw it on the independents at 10 o'clock."

Garin says that by putting new material in their late news—"material that they can promote, because they know what's coming in advance and they can follow it up locally"—stations can add their own local coverage or their own local angles to the multi-part series the syndicator sends them. N.I.W.S. is currently aired on well over 100 stations.

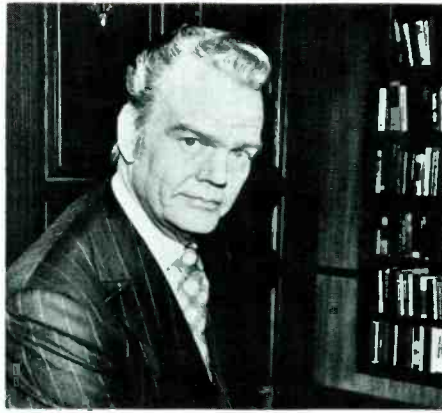
Bernard Shusman, vice president of Newsweek, Inc., and executive producer

the shows carried by their affiliate competition." But most of the stations carrying *The Paul Strassels Tax Report* are also affiliates. That, according to Davidson, "is because in many local markets there is not enough going on locally to fill their (longer) local news. That's why more and more stations in medium-sized and smaller markets rely on syndicated short features."

Not every syndicator is upbeat on inserts though. David Meblin, at Mighty Minute Programs, has strong reservations on their viability despite the fact that his *Joe Carcione—The Greengrocer* has an estimated viewing audience of 20 million in 54 markets.

TV NEWS & PUBLIC AFFAIRS

Paul Harvey, near r., is in 92 markets and 'Hints from Heloise,' far r., gives household tips in 40. Both are from Vipro Syndication Services. Below, 'Joe Carcione—The Greengrocer,' from Mighty Minute Programs, advises produce shoppers in 54 markets, while King World Productions' John Gabriel, far r., below hosts 'Soap Spot' in 70 markets.



Meblin points to resistance from news directors, "who prefer that all segments of their news have their own imprimatur," and to the fact that, "we did a survey that showed us that in almost every local market there's a doctor, a lawyer, a psychologist, and an economist or financial advisor who is only too happy to appear on TV free. So why should a station pay us or anyone else for an outsider? Joe Carcione is the only man we had that no one else can duplicate. So we're staying with him; we have dropped all our other features."

But most of Meblin's competitors disagree. N.I.W.S.'s Garin notes: "Another reason news is a growth market is that with distant signals multiplying like fruit flies, the future for local television is to tie itself as closely as it can to the viewers in its own market. We have two pieces of research that support this."

Garin says that the way stations can do this is to give viewers, "more news to use—the news that impacts their life and their family." He sees the primary competition for N.I.W.S. as the Cable News Networks and the Westinghouse/ABC Satellite News Channels.

But he says that, "What they provide is more of what the networks offer: more duplication of the same wars and what's happening in Washington. They're all very good at what they do. But we do something very different."

The N.I.W.S. specialty, he explains, is giving the local station "what research shows their viewer wants: news that affects *his* life, *his* money and *his* health. Garin says that few local stations can offer this, "because their news crews are too busy covering all the local fires, crime, accidents, floods, tornados, volcanoes, and what's going on at City Hall." So what N.I.W.S. does is to provide multi-part depth backgrounders, "that even most of the most affluent major market stations do only during sweep periods. N.I.W.S. provides it 52 weeks a year."

The subject matter, he says, includes the problems and solutions common to most families in such areas as health and safety, money management, consumer

information, family problems and energy and the environment, plus lighter shorts from the worlds of sports and entertainment.

Garin notes, "We suggest ways to follow each multi-parter up locally, and provide promotional backup for *TV Guide* and for the local newspapers, and head-of-the-reel promos on the tape itself." N.I.W.S. also sends along suggested studio lead-in copy for the local anchor, and Garin stresses that there's no identification of N.I.W.S.

Change at Newsweek

At Newsweek, Shusman says Newsweek Video will either continue to handle distribution, or will find an outside company to handle sales, now that JWT Syndication is out of the picture following its tie-in barter problems (TV/RADIO AGE, April 19).

He says that in the big three markets,

(continued on page 76)

RFE/RL: Broadcasting the 'truth' to 'denied' audiences in Eastern Europe and Soviet Union

By Elmer W. Lower

A 1980 Peugeot 504 with a Polish license plate sits in front of the white-stuccoed, nondescript headquarters of Radio Free Europe/Radio Liberty located in a park-like setting in Munich, West Germany.

To an uninformed stroller that license plate is a puzzle because, inside the RFE/RL headquarters, studios are sending out a constant stream—21 hours per day—of programs that frequently arouse the ire of the Polish government, which declares and enforces military law.

But German neighbors who inquired learned the answer to the puzzle. The Polish-licensed Peugeot belongs to Prof. Zdzislaw Najder, who became director of the RFE Polish Service in April, 1982, after he defected from his native land. He did not drive the Peugeot directly from the University of Warsaw. His defection route led him to Oxford University in England, his alma mater. Fearing a one-to-four year prison term if he returned to Poland, Professor Najder chose freedom. He took over the RFE Polish Service, 30 years after its founding, from veteran director Zygmunt Michalowski, who retired.

"RFE has always been important in telling the truth to the Polish people," Professor Najder told me as he prepared for an editorial staff meeting. "Today it is more important than ever. Polish radio and television are so unbelievable that the intellectual community boycotts them. Official news, which broadcasting

and the newspapers carry, is so distorted that hardly anyone believes it. The government has stifled the cultural and intellectual life of Poland."

Radio Warsaw has often blamed RFE, which admittedly shows its sympathy for the Solidarity trade union and its imprisoned leader, Lech Walesa, for fomenting trouble inside Poland. RFE replies that it makes no appeals for political activity in Poland. "It's silly to ascribe the unrest to Radio Free Europe," said Professor Najder. "It's a compliment but it's absurd. The Polish listener will not be provoked."

It takes courage for Professor Najder and the hundreds of other eastern Europeans at RFE/RL to flee to the West, leaving possessions and often family members behind. Once they join RFE/RL, they are not sure of their safety.

On February 21, 1981, Communist-financed terrorists planted a two-minute time bomb along one wall of the organization's Munich headquarters. The explosion injured four RFE/RL employees working on the Saturday night shift and

caused more than \$2 million in damage to the building and technical equipment. Most of the damage was to the Czechoslovakian section, but the force shattered windows of nearby German apartments, injuring two more persons living in the neighborhood.

In September, 1978, Eastern terrorists tried to eliminate two of RFE/RL's foreign correspondents, silently firing poison pellets at them from peaceful-looking umbrellas. They succeeded in killing Georgi Markov, a Bulgarian emigre who worked for RFE/RL in London. Quick detective work saved the life of Markov's Bulgarian friend, Vladimir Kostov.

Poland big target

Today Poland is RFE/RL's most active target, but for the last 30 years it has had many prime targets in its assigned areas. The U.S. government established RFE in 1951 to broadcast to Poland, Hungary, Czechoslovakia, Roumania and Bulgaria. It set up Radio Liberty a

RKO General president Frank Shakespeare, l., supervises RFE/RL as head of Board for International Broadcasting. Top r., remains of RFE/RL telephone switchboard room morning after 1981 bomb blast; bottom r., RFE/RL's central news room in Munich.



year later to transmit programs to the Soviet Union in Russian and in the 14 other languages of the individual Soviet republics. The two broadcasting groups merged in 1976.

The organization operates today on a Congressional appropriation of slightly less than \$100 million under the supervision of the Board for International Broadcasting, headed by Frank Shakespeare, Nixon administration stalwart and former executive at CBS who is now president of RKO General. RFE/RL president is Dr. Glenn Ferguson, best known as an academician, diplomat and bureaucrat. He arrived in Munich from the presidency of the University of Connecticut.

'People with a cause'

RFE/RL's personnel total 1,662, a high percentage of them emigres from central Europe and Russia. They are "people with a cause," and the cause generally is to deliver the truth to the people in their respective homelands.

More than 900 of that total are based in the Munich headquarters, but RFE/RL maintains news bureaus in London, Paris, Brussels, Bonn, Rome, New York and Washington. Technical personnel operate transmitters in West Germany, Spain and Portugal. The transmitters operate on 65 to 75 frequencies with a total power of about seven million watts.

As a complete broadcast station, RFE/RL devotes half of its daily air time in the major language services to live hourly scheduled newscasts, world press reviews, news analysis, and correspondents' reports from leading news centers and areas of significant developments. Feature programs include a variety of cultural, political and historical material denied to their listeners by their domestic media, as well as the reading of locally-censored texts of indigenous writers, roundtable discussions, interviews with experts on their specialties, and the coverage of topical Western theater, art and music.

How does RFE/RL differ from the Voice of America? Why does the United States need both organizations? I asked both of those questions of Robert Redlich, for the last 25 years the public relations representative and often spokesman for the organization.

"There is a great difference," Redlich explained. "VOA is what its title proclaims, the voice of the United States, always giving and explaining official United States policy. Our various language services operate in the role of a domestic station in the country which

each serves. In Poland we operate as Warsaw 4, in Hungary as Budapest 3, in Roumania as Bucharest 3, etc. We emphasize the local news of each country, but not to the exclusion of important world news."

Correcting distortions

One of RFE/RL's important tasks is correcting the official, government-controlled media of target countries. In the spring of 1982 it had an opportunity to expose the inaccuracy of the official Polish news agency and Radio Warsaw in their tortured accounts of the attack on Pope John Paul II in Portugal.

The two official Polish media tried to connect the 32-year-old Spaniard who threatened His Holiness with Solidarity union leader Walesa. They reported—accurately—that Juan Fernandez had attended a Solidarity convention, but went on to try to connect that with the threat against the Pope.

RFE/RL, which has perhaps the most widespread monitoring services in the world, picked up the official Polish version. In its Polish and other language

services, it provided an accurate version, showing that there was no connection.

The heart of the RFE/RL operation is the central news room in Munich. Into that core flow a million words of news and information each day, from the world's major wire services, from the organization's seven news bureaus in Europe and the U.S., from its own extensive monitoring service which RFE/RL claims is, "the largest private research center in the West concentrated on Soviet, East European and Communist affairs."

And around the clock, 365 days a year, the 21 different language services broadcast 146 hours daily over 46 transmitters operating on some 80 frequencies. The Russian service, which gets top priority, broadcasts 24 hours a day. Poland, now in political ferment, is the target of 21 hours of daily broadcasts. Czech and Slovak language programs take up more than 20 hours, the Hungarian service, 19; Roumania, 12, and Bulgaria, eight. The less-frequently used languages of less populous parts of the Soviet Union account for programs of one to eight hours. Among them Tajik

Top, Hungarian disc jockey Istvan Balogh at 'one-man panel'; bottom, RFE director James F. Brown, far r., makes point at daily policy meeting.



and Kirghiz receive an hour and Armenia and Georgia three hours, the same as the three Baltic states.

The basic news service is in English, moving from the central desk to the 21 language sections on modern video display terminals which several years ago replaced the fast-speed teletypes with their miles of copy paper. One of the VDT circuits carries the news in Cyrillic for use by the Russian staff.

Top priority goes to hard news because listeners in the target areas either hear none of it from their own country's media or receive a tortured version. The principal language services—Russian, Polish, Czech-Slovak, etc.—start their

hourly broadcasts with 10 minutes of up-to-the minute developments at the top of each hour.

"All of us have to remember that we are broadcasting to a 'denied' audience," explained R. L. "Bob" Tuck, longtime head of the Russian service and an accomplished linguist. "We are trying to get through to the Russians with what is happening not only in the world's power centers, but what is going on in their own countries, perhaps right around the corner from them."

Communications link

During the political upheaval in Poland, RFE/RL has served as a unique communications link between different parts of Poland and between Poland and the outside world. From the start of the trouble RFE commentaries have emphasized that negotiation, rather than the use of force, is the way to solve social conflicts, such as was the case after the military crackdown.

The Russian media have attacked RTE for "political subversion" on numerous occasions, but occasionally an Eastern European source gives a more positive appraisal. The East German Communist party daily, *Neues Deutschland*, quoted a Polish worker as saying that RFE "appraised developments in Poland more realistically than the Polish mass media."

For its part, RFE instituted a *TV News Watch* series of radio broadcasts. It

provided Polish listeners with a review, critique and amplification of the official Polish televised version of events. It also offered a more complete account of a Solidarity convention held in Gdansk than any of the Polish media, broadcasting hours of original tapes from the convention's debates.

With 100,000 words being broadcast daily by the 21 RFE/RL language service, does all of it conform to the objectives set down by the Congress which set up the organization and continues to finance it? That's a question which recurs occasionally and which the Board for International Broadcasting cites in supporting a reorganization of the top overseeing boards.

The RFE/RL charter states as its prime purpose to "encourage a constructive dialogue with the peoples of Eastern Europe and the Soviet Union by enhancing their knowledge of developments in the world at large and in their own countries."

Occasional slipups

Occasional statements do slip through, particularly in commentaries, which hardly conform to the charter. Recently the *Wall Street Journal* published three broadcast statements which had been winnowed out of RFE/RL copy by the BIB. As quoted by the *Journal*, the statements read:

"The abstract principle of democracy, with its institutions of elected authority and its systems of voting, leads to domination of the majority by the minority. . . ."

"... Catholic fanatics inclined to think that, in the East, Europe ends where Catholicism, Latin ritual and submission to the Pope of Rome end."

"Contemporary Western society is impotent to put an end to the terror that is disrupting the life of such highly cultured countries as Italy and Germany, because it lacks a genuine alternative to revolution, and doesn't see the revolutionaries as its enemies."

"The quotes," commented the *Wall Street Journal*, "aren't from the American Nazi Party or the Ku Klux Klan. They were broadcast to the Soviet Union by RFE/RL, and paid for by the U.S. Congress."

Ralph Walter, vice president for programming of RFE/RL and also deputy director, replied that the three quotations "were pulled from the Russian Service broadcasting out of context to make a dramatic eye-catching lead."

"The Russian Service is on the air 24 hours a day, 365 days a year," Walter explained. "During these 8,760 hours of



RFE/RL president Dr. Glenn Ferguson, top, arrived in Munich from presidency of University of Connecticut; bottom, RFE/RL headquarters building.

continual broadcasting, since the staff is human, there have been and will always be minor errors. We have an effective in-house control system that reviews all programming, seeking errors or weak spots for correction. The stress in the *Wall Street Journal* article was on a few minor errors of judgment culled from a flood of broadcasting, rather than on the overall value of 99 per cent of programming during the year."



Prof. Zdzislaw Najder became director of the RFE Polish Service in 1982, after defecting from his native land.

The BIB periodically engages independent experts, most of them academicians who specialize in the language and culture of the target areas, to check the broadcasts to determine whether they conform to U.S. policy.

The Russian service, observed the BIB in its annual report for 1981, "was again the focus of intense attention. The service has been the target of recurring criticism, much of it emanating from recent emigrants from the U.S.S.R. who have a keen appreciation of the role of Western broadcasts in modern Soviet society."

The BIB noted the lively, polemical discussion of this question and observed that it "demonstrated the considerable complexity of trying to pattern broadcasts for a society riven by internal political, spiritual and ethnic dissensions."

Recent evaluations

The most recent evaluations of the Russian service were made by three academic specialists—Prof. Maurice Freedberg of the University of Illinois, Prof. Robert V. Daniels of the University of Vermont and Sovietologist Peter

Reddaway of the London School of Economics and Political Science.

All three found the Russian broadcasts generally satisfactory but detected some minor infringements of policy guidelines. They stressed the need to improve the professional quality and raise the intellectual level of the Russian programs. They urged the elimination of a "hostile tone" persisting in some broadcasts, which they thought might alienate portions of the audience." One of the group, Professor Daniels, observed that "unfortunately the treatments of this material (the broadcasts) tends to be tendentious and even overtly monarchist, thereby playing into the stereotype of Society denunciations of RL."

An in-house study, resulting from RFE/RL staff dissatisfaction with the professors' evaluations, also pointed to some transgressions, a small but alarming incidence of "serious policy violations, including anti-democratic, anti-Western, anti-Polish and anti-Catholic references, as well as material potentially offensive to non-Russian nationalities of the Soviet Union.

Criticism from within

Programming vice president Walter replied that the BIB's "outside experts," cited in the annual report, found "no major violations." The criticisms, according to Walter, came instead from a BIB staff member, a planning and research officer whose specific charge was to investigate "allegations that serious policy violations were occurring in certain RL Russian programs."

"The imposed limitations on him," Walter said, "confined his target to possible errors in round-the-clock broadcasting over a year's period. We believe that the very few aberrations discovered in this avalanche of programming testify to the overall high quality of RL broadcasting and to the effectiveness of our content control system."

Walter observed that the program content, style and presentation of any and all radio and television stations and networks "will always be subject to criticism and should be, whether they are U.S. commercial organizations, such as ABC, CBS, NBC or MBS, or government financed such as the BBC or RFE/RL."

"Any program dealing with politics, religion or culture," he said, "is always a special target.

"These are areas," he continued, "that generate intense personal conviction. The criticism often stems from the convictions held by the listener."

While commentary may be the subject of hot debate in RFE/RL circles, music is less controversial but nonetheless important to the overall program schedules. Its aim, of course, is to attract listeners, hoping that they will stay tuned for the news, commentary and other information programs. But the music must have appeal and that often means "pop" music. Rock 'n roll is as popular in Hungary as it is in the U.S.

Istvan Balogh, contemporary disc jockey and talk show host for RFE's Hungarian service, was in the middle of an hour's pop music program, *Rocking Austria*, when I popped into his Munich study in mid-afternoon. The next single he introduced was "Where Have All the Good Times Gone?" by Van Halen. Coming up were "Little Guitars," "Hang 'Em High," and "The Full Bug."

"I have to keep abreast of what's popular all over," Balogh explained as he started the side. "If I play music that's old hat in Hungary, I'll lose the audience."

Balogh keeps his talk between records short and low key; that holds the audience, he says. To keep abreast of trends in Hungary, Balogh and the RFE staff monitor Radio Budapest and read a wide variety of newspapers and magazines.

At 37, Balogh has been with RFE for 10 years. He left Budapest for freedom in the West in 1965. His problems are obtaining a constant flow of current hits from London and New York, but he complains that many record companies and jobbers are "not too cooperative." He notes he has to "keep up with the charts" just like an American disc jockey must.

Russian staff meeting

It is 9:30 a.m. in Munich when "Bob" Tuck, director of Radio Liberty's Russian language service, calls his staff meeting to order. From six to 15 staffers gather, all anxious to finish the skull session and get on with their day's work. Tuck is a 30-year veteran, fluent in Russian. He moves the session briskly, limiting it to 15 minutes.

"First we talk about the hard news of the day around the world," Tuck explains. "Then we turn to internal Soviet developments. Russian listeners either have heard nothing about them or have been fed only the official Russian version."

Toward the end of the meeting the staff discusses new features, samizdat and a section termed "man and society," which includes Russian culture, music,

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Audience participation newest trend as TV public affairs programs cover wide gamut of subjects

Health, economic issues, minority and youth issues, drug and alcohol problems, crime and local politics are among the topics that came to the fore-most frequently in public affairs programming by television stations during the past 12 months. This emerged in TV/RADIO AGE's annual survey of what stations consider their outstanding productions in this genre over the past year.

One significant facet that came out of the survey was that in the area of local politics several stations have borrowed and adapted radio's technique of public participation by bringing the viewer into the act, either via phoned in questions or, in the flesh, from the floor of crowded "town meetings."

Jack Sander, vice president, general manager of WTOL-TV Toledo calls audience participation "the key" to *Hotline*, the station's weekly interview call-in program which is aired on Sunday evenings. This half-hour program airs about

40 times a year.

At WVEC-TV Hampton-Norfolk, president and general manager Thomas P. Chisman calls attention to the inauguration of *Tidewater Town Hall* last September. A panel of experts discusses such problems as crime, drug and alcohol abuse, problems in public education and domestic violence. Questions come in from citizens at two locations: the public auditorium used for the primetime program and a nearby shopping mall. A WVEC-TV anchor-moderator is at both locations to serve as host. And other viewers may call in questions from their homes.

In Portland, Ore., T. R. Dargan, executive vice president, general manager of KATU(TV) says *Town Hall*, 6-7 p.m. Sunday evenings, uses, "the old time 'town meeting' concept to give Pacific Northwest residents the opportunity to air their views."

Rather than being built around a panel of experts, *Town Hall* brings to-

gether a wide range of participants including community residents, government officials, nationally-known special guests and local civic leaders. Dargan adds that *Town Hall* has produced live on-location remotes throughout Oregon and southwest Washington covering such areas as a state institution for juvenile offenders, patient rights in a state mental hospital, gambling, gun control, the Moral Majority, domestic abuse, drunk driving, crime, Asian refugees in the Northwest and a followup on the eruption of the Mt. St. Helen's volcano.

Sister station KOMO-TV Seattle also brings people together in its weekly *Town Meeting*. The show has tackled such subjects as the Moral Majority, gun control, child abuse, venereal disease, drunk drivers, welfare, prostitution, capital punishment, the insanity defense, sex education, creation vs. evolution, health care costs, drugs in the schools, abortion, the IRS, and book censorship.



At l., Jack Faust moderates 'Town Hall' on KATU(TV) Portland, Ore. Above, WANE-TV's John Hoylman covers massive volunteer effort to fight this spring's floods in Fort Wayne, Ind.

Town Meeting's producers search out people with strong opinions "in order to engender a lively exchange of views." In March, the show made front page headlines with its two-hour examination of the Washington Public Power Supply System and its financially troubled nuclear power projects. Ratepayers blamed the costly nuclear plants for skyrocketing costs of electricity and threatened to protest by not paying their bills and demanded that local utility districts withdraw support from the regional power agency.

Town Meeting assembled representatives of WPPSS, ratepayer groups, utility commissioners, government officials and other interested parties for a program simulcast on KOMO radio. The discussion covered the history of WPPSS, of its nuclear projects, the impact of a statewide initiative requiring voter approval of WPPSS budgets and financing, the origins, goals and potential effects of the ratepayer protest, and future options for the region's energy providers.

Bob Lee, vice president, general

the Capitol Concourse last September. After years of redeveloping the downtown area around the state capitol, problems multiplied that, "were keeping people from going downtown," says news director Tom Bier. The station's one-hour special looked into these problems: such as the crime that came into the area along with an influx of Cuban refugees. Crimes included a stabbing at high noon, a sexual assault, and the congregation of a growing number of chronically mentally ill people downtown. Various news staffers reported on each piece of the overall problem, and another report looked into whether or not the problem, "was being blown out of proportion by the media, as some had suggested." During the final 20 minutes a panel discussion was held with viewer call-in questions.

Metro Chamber Forum bowed Sunday, March 7, 1982, at WXEX-TV Richmond. Moderated by Joe Ward of the Richmond Chamber of Commerce, the purpose of the program, says general manager Benjamin D. McKeel, is to, "explore controversial issues in the city

Politics

Other stations offer other types of political coverage. In at least one case it was done in self defense. Robert O. Paxson, general manager at WCHS-TV Charleston-Huntington, W. Va., says his news people found that during the Democratic congressional primary for the third district in West Virginia, "the various candidates were attempting to use the media through needless calling of press conferences.

To free our news crews to cover daily stories, we asked each of the three candidates five questions, then ran the answers, one question per day, for the week preceding the primary."

Paxson says that the order in which the answers ran was determined by drawing for position. This, he explains, "not only allowed our news staff to ignore the needless press conferences, but gave our audience a chance to judge each candidate's response to the same question at the same time."

In New Orleans, WDSU-TV covered the mayoral campaign by combining daily



Reporter Dave Nimmer, l., reports from El Salvador for WCCO-TV Minneapolis-St. Paul. Barrels, above, are part of what went on the block at the annual Napa Valley Wine Auction, covered by KFTY-TV Santa Rosa, Calif.

manager of WTVM(TV) Columbus, Ga., reports that *Tell Us* also gives both members of the studio audience and telephone callers a chance to make their own comments on contemporary issues and to question community leaders. One *Tell Us* telecast covered a proposed cap on the city's budget just prior to a local referendum on the issue.

Tell Us runs for either 60 or 90 minutes and has been aired in both access and in primetime.

In Madison, WISC-TV aired *Crisis on*

of Richmond and present opposing viewpoints surrounding them." Each month a different community leader fields questions from a three-person panel. One of the three is a newsman familiar with the particular topic up for discussion, and the other two are on opposite sides of the question. The program is pre-taped about one week in advance of air date to ensure topicality of content.

coverage with primetime debates and continuous election night reporting. Dixon Lovvorn, vice president, general manager, calls the daily coverage "insightful" because "it was spearheaded by Clancy DuBos, a former political reporter for the *New Orleans Times-Picayune*." And the primetime debates, produced in collaboration with Tulane University and the Metropolitan Area

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Surge in daytime news is added to TV stations' continued expansion of early evening journalism

It's more than likely that 1982 will be looked back upon as *The Year of TV News Expansion*. The proliferation of TV journalism is more than a reflection of the networks' early morning and late night moves (see lead story). It is also a local phenomenon, though partly triggered by the networks' added news programs, which stations are intertwining with additional news programs of their own.

This latter development, when added to what's happening as limned by TV/RADIO AGE's annual study of local affiliate news in the top 50 DMAs, indicates that the public's appetite for news is far from being satiated. It indicates the same about the advertiser's appetite for time

four affiliates in as many markets.

In the 1982 study, the Nielsen data showed that 22 affiliates in 19 markets increased their early evening local news during the Monday-Friday span from May, 1981, to May, 1982 (see list). Decreases again totaled four affiliates in four markets.

'Longform' growth

Thus, it is clear that "longform news" in the early evening—which may be defined as more than an hour of local news—is continuing to spread. Some of this, inevitably, includes feature segments ("soft news") and some includes network "wraparounds," but insofar as it was possible to determine from the Nielsen rating books, strictly magazine shows were excluded from the definition of station news programming—as was network news. In any case, the tally now shows that among the 150 affiliates in the top 50 markets, 32 field 90 minutes or more of locally-produced weekday news during the early evening. That's better than one out of five. Last year, the number of affiliates falling in the longform category was 22.

Further, for the first time, longform news turned up in the second 25 DMAs, where there was none last year. Three affiliates went to 90 minutes, all located, not unexpectedly, in the 26th and 27th DMAs. Two were in San Diego—KCST-TV, a UHFer, and KFMB-TV. The third was WCPO-TV Cincinnati.

If length is a criterion, the leader in longform news remains KABC-TV Los Angeles, with its three-hour block—4-7 p.m. followed by the network's half hour. Next in line is KNXT(TV) Los Angeles, which continues with its two-and-a-half hours. The third L.A. affiliate, KNBC(TV), which pioneered longform news in the late '60s with two hours of it, still airs that two hours.

All three are, of course, O&Os, most of whom carry longform news—13 out of the 15, in fact. The only "laggards" are WKYC-TV, NBC in Cleveland—which had aired 90 minutes at one time, but which went back to an hour—and KMOX-TV, CBS in St. Louis.

Moreover, of the 11 stations with two hours or more of early evening news, nine are O&Os. Three of them went to two hours during the past 12 months—WABC-TV and WCBS-TV, both New

York, and WXYZ-TV Detroit, an ABC-owned outlet. All of ABC's owned stations now have two hours or more of early evening news, as contrasted with two each for CBS and NBC.

The two affiliates who are not owned by the networks and who carry two hours or more of news are KRON-TV San Francisco and WDVM-TV Washington. The Frisco outlet went from two hours to two-and-a-half hours and the capital station went from 90 minutes to two hours, both during the past 12 months.

In addition to these increases, another half dozen affiliates crossed over into longform news—all moving from 60 to 90 minutes and all in the top 25 DMAs.

Stations which have increased or decreased* local early evening news in the top 50 DMAs

Increased		Am't
WABC-TV(A)	New York	1 hr.
WCBS-TV(c)	New York	1"
KYW-TV(N)	Philadelphia	1/2"
KRON-TV(N)	San Francisco-Oak.	1/2"
WJBK-TV(C)	Detroit	1/2"
WXYZ-TV(A)	Detroit	1/2"
WDVM-TV(C)	Washington	1/2"
WFAA-TV(A)	Dallas-Ft. Worth	1/2"
WPXI(N)	Pittsburgh	1/2"
WPLG(A)	Miami-Ft. Laud.	1/2"
KXTV(C)	Sacra.Stock.	1/2"
KTVK(A)	Phoenix	1/2"
WFBS(C)	Hart.-New Hav.	1/2"
WCPO-TV(C)	Cincinnati	1/2"
KCST-TV(N)	San Diego	1/2"
KFMB-TV(C)	San Diego	1/2"
WDAF-TV(N)	Kansas City	1/2"
WITI-TV(C)	Milwaukee	1/2"
WNGE(A)	Nashville	1/2"
WVTM-TV(N)	Birmingham	1/2"
KMOL-TV(N)	San Antonio	1/2"
WTEN(A)	Alb.-Schen.-Troy	1/2"
Decreased		
WJAR-TV(N)	Provid.-New Bed.	1/2"
WESH-TV(N)	Orlando-Dayt. B.	1/2"
WBMG(C)	Birmingham	1/2"
WDAU-TV(C)	Wiks. Bar.-Scr.	1/2"

Source: *Comparison of Nielsen market reports, May, 1982, vs. May, 1981.

Demand for news: How TV stations view it

"The proliferation of TV news services has raised the question of whether there is more news material than is needed by TV stations. What do you think?"

Too much news supplied	14.8%
The market can absorb what's offered	52.7
Not sure	9.4
Not all the services can survive, anyway	23.1

"Is there room for more TV news in your market supplied by commercial stations?"

Yes	73.8%
No	19.1
Not sure	7.1

Source: TV/RADIO AGE survey of TV station general managers June, 1982.

on news programming.

The latest study of the top 50 DMAs reveals a continuation of the pattern which turned up in last year's study, based on Nielsen tabulations. These showed that 25 affiliates in 22 markets increased the time devoted to early evening local news during the week from May, 1980, to May, 1981. This was somewhat offset by decreases among

They are KYW-TV Philadelphia, WJBK-TV Detroit, WFAA-TV Dallas-Ft. Worth, WPLG(TV) Miami-Ft. Lauderdale, KXTV(TV) Sacramento-Stockton and WFSB(TV) Hartford-New Haven.

An aberration in the general move to more news is WBMG(TV) the CBS affiliate in Birmingham, which dropped its early evening half hour altogether, and contents itself with five 30-second news breaks during the evening. In fact, the UHF station doesn't run any late news, either, though it is not the only one in the top 50 markets.

The Birmingham station runs the *Beverly Hillbillies* in the late news period. Two other stations, both NBC affiliates, carry no late evening news during the week—WPCQ-TV Charlotte, a UHF outlet, and WPTF-TV Raleigh-Durham, also a UHF station. Both air *Benny Hill* in the period.

By and large, the average volume of early evening local news is about the same from one network's affiliates to another in the top 50 markets. However, ABC affiliates have shown the largest increase in terms of average minutes per day of news during the past two years. The figure for May, '82, is 22.2 per cent higher than it was in May, '80. This compares to an increase of 16.5 per cent for NBC affiliates and 11.8 per cent for CBS affiliates.

This past May, the average ABC affiliate in the top 50 DMAs carried 59.4 minutes of early evening local news during weekdays. NBC affiliates averaged the same, while CBS affiliates averaged 57.6 minutes. The overall average was 58.8 minutes.

The latter figure compares with 55.2 minutes in 1981 and 50.4 minutes in 1980, an overall increase of 16.7 per cent in the two-year period. This represents an aggregate of 21 hours of additional early evening news daily in the top 50 markets.

To recap the top-50 market picture: As of May, 1982, 51 affiliates ran a half hour of early evening local news, 66 aired an hour, 21 put on 90 minutes, eight produced two hours, two stations clocked two-and-a-half hours and one outlet topped the group with three hours.

Here's how it breaks down by market group: In the top 25 DMAs the comparable figures are eight, 38, 18, eight, two and one. In the second 25, the data are 43, 28, three and no station with more than 90 minutes.

All these data do not, of course, provide the full picture. While the practice of providing a half hour of late evening local news remains unchanged, primarily because of network scheduling, TV sta-

(Continued on page 92)

Early evening local TV news leaders,* top 20 affiliates in top 50 DMAs

By shares			By ratings		
WSAZ-TV(N)	Charles.-Hunting.	50(2)	WSAZ-TV(N)	Charles.-Hunting.	23(2)
WRAL-TV(A)	Raleigh-Durham	48(2)	WNEP-TV(A)	Wks. Bar.-Scrtn.	22(2)
WBNS-TV(C)	Columbus, O.	47(2)	WRAL-TV(A)	Raleigh-Durham	22(2)
WKBW-TV(A)	Buffalo	44(2)	WBTV(C)	Charlotte	20(4)
WNEP-TV(A)	Wks. Bar.-Scrtn.	44(2)	WKBW-TV(A)	Buffalo	20(2)
WBTV(C)	Charlotte	43(4)	WTVT(C)	Tampa-St. Pete.	20(4)
WJZ-TV(A)	Baltimore	43(4)	WWL-TV(C)	New Orleans	20(2)
WWL-TV(C)	New Orleans	43(2)	WBNS-TV(C)	Columbus, O.	19(2)
KENS-TV(C)	San Antonio	41(2)	WJZ-TV(A)	Baltimore	19(4)
WBRC-TV	Birmingham	41(2)	WRGB(C)	Alb.-Sch.-Troy	19(4)
WGAL-TV(N)	Har.-Lnc.-Leb.-Yk.	41(2)	WWL-TV(C)	New Orleans	19(2)
WRGB(C)	Alb.-Sch.-Troy	41(4)	WBRC-TV	Birmingham	18(2)
WWL-TV(C)	New Orleans	40(2)	WHAS-TV(C)	Louisville	18(2)
WCCO-TV(C)	Mpls.-St. Paul	39(2)	WSM-TV(N)	Nashville	18(4)
WTVT(C)	Tampa-St. Pete.	39(4)	WTKR-TV(C)	Nfk.-Pts.-N.N.	18(2)
KDKA-TV(C)	Pittsburgh	38(4)	WTVJ(C)	Miami-Ft. Laud.	18(2)
WHAS-TV(C)	Louisville	38(2)	KDKA-TV(C)	Pittsburgh	17(4)
KCRA-TV(N)	Sacra.-Stock.	37(4)	WMC-TV(N)	Memphis	17(4)
WDAF-TV(N)	Kansas City	37(2)	KENS-TV(C)	San Antonio	16(2)
WSM-TV(N)	Nashville	37(4)	KSL-TV(C)	Salt Lake City	16(2)
			WCCO-TV(C)	Mpls.-St. Paul	16(2)
			WJAR-TV(N)	Provid.-New Bed.	16(2)
			WSPA-TV(C)	Green.-Spt.-Ash.	16(2)

Source: NSI, May, 1982, DMA household shares, ratings, Mon.-Fri. * Based on contiguous quarter-hour news program averages. Stations with network news wraparound segments (treated as separate programs) include KCRA-TV, KENS-TV, KFMB-TV, WBNS-TV, WCCO-TV, WGAL-TV, WWL-TV. Numeral in parentheses is number of quarter hours.

Late evening local TV news leaders, top 20 affiliates in top 50 DMAs

By shares			By ratings		
WJZ-TV(A)	Baltimore	51	KSL-TV(C)	Salt Lake City	25
WNEP-TV(A)	Wks. Bar.-Scrtn.	46	KBTVA(A)	Denver	21
KBTVA(A)	Denver	45	WWL-TV(C)	New Orleans	21
KSL-TV(C)	Salt Lake City	45	KSTP-TV(A)	Mpls.-St. Paul	20
WRAL-TV(A)	Raleigh-Durham	45	WJZ-TV(A)	Baltimore	20
WKBW-TV(A)	Buffalo	43	KOCO-TV(A)	Oklahoma City	19
WBNS-TV(C)	Columbus, O.	41	KTRK-TV(A)	Houston	19
WCVB-TV(A)	Boston	41	WCCO-TV(C)	Mpls.-St. Paul	19
WXYZ-TV(A)	Detroit	41	WKBW-TV(A)	Buffalo	19
KTRK-TV(A)	Houston	40	WPVI-TV(A)	Philadelphia	19
WWL-TV(C)	New Orleans	40	WBMM-TV(C)	Chicago	18
KSTP-TV(A)	Mpls.-St. Paul	39	WISN-TV(A)	Milwaukee	18
WSAZ-TV(N)	Charles.-Hunting.	39	WNEP-TV(A)	Wks. Bar.-Scrtn.	18
WGAL-TV(N)	Har.-Lnc.-Leb.-Yk.	38	KDFW-TV(C)	Dallas-Ft. Worth	17
WPVI-TV(A)	Philadelphia	38	KENS-TV(C)	San Antonio	17
WCCO-TV(C)	Mpls.-St. Paul	37	WFAA-TV(A)	Dallas-Ft. Worth	17
WJAR-TV(N)	Provid.-New Bed.	37	WTAE-TV(A)	Pittsburgh	17
WKRC-TV(A)	Cincinnati	37	WXYZ-TV(A)	Detroit	17
WSB-TV(A)	Atlanta	37	KCMO-TV(C)	Kansas City	16
WTAE-TV(A)	Pittsburgh	36	KMOX-TV(C)	St. Louis	16
WVTM-TV(N)	Birmingham	36	KUTV(N)	Salt Lake City	16
			WKRC-TV(A)	Cincinnati	16

Source: NSI, May, 1982, DMA household shares, ratings, Mon.-Fri.

Television/Radio Age

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CLASSICAL MUSIC ON RADIO



Photo of Ricardo Muti and the Philadelphia Orchestra, courtesy of Angel EMI. Photographer: Don Hunstien

Era of 'stability' boosts prospects for growth

By Robert Sobel

According to reports from across the country, classical outlets have thwarted the recession. If anything, the recession may have even added to the fine arts stations' good fortunes. Some advertisers who tightened budgets overall have loosened dollars for classical radio in an effort to influence affluent audiences.

With its revenues at all-time highs, business generally ahead of last year's brisk pace and with an upswing in the number of new classical stations, the fine arts radio community is conducting its own, bright New World Symphony, orchestrated by a sense of purpose and optimism.

The phase whereby stations were playing for recognition, somewhat like street musicians, is ended and their goal of educating advertisers on "the classical advantage" seems to have been achieved. Indeed, it appears that the fine arts stations collectively have at last made the necessary marketing and advertising breakthroughs to give them stability and assure them a period of growth.

Furthermore, according to reports from a cross-section of major stations around the country, the classical outlets have thwarted the recession, though much of the radio industry has been on a rollercoaster business ride over the past year or so. And, if anything, the recession may have even added to the fine arts stations' good fortunes, with some advertisers tightening their radio budgets overall, but loosening the dollars for classical radio in an effort to influence affluent audiences.

If there is one downbeat side over the past year, it is in ratings. In the fall, 1981, Arbitron sweep the top five classical stations dropped 17.1 per cent in average overall share, compared to the 1980 estimates of the top five outlets. In the top 10, the decline was 21.6 per cent, according to a TV/RADIO AGE analysis.

Other highlights, as reported by fine arts station executives indicate that:

- Corporate advertising is showing large gains in several major markets, with broadcasters stressing that client use of image advertising has become critically

CLASSICAL MUSIC ON RADIO

important over the past few years.

■ Indications are that classical outlets, which traditionally skew to older audiences, are attracting younger age groups in increasing numbers as well.

■ Several fine-arts stations are stepping up live performances, while others are planning to go live on some broadcasts. A few stations have recently built state-of-the-art studios to accommodate live performances.

■ The move by stations to program according to dayparts is growing.

■ A new classical music series is being offered via satellite by Mutual Broadcasting System, marking the first time since 1954 that a national radio network will broadcast regular concerts of a major symphony orchestra.

Except for a minor sag in sales in a few markets in May and June, advertising revenues have been humming over the first five months of this year and most classical outlets are enjoying banner

times, according to reports from the station executives and from Concert Music Broadcast Sales, which reps only classical broadcasters. Peter Cleary, who heads CMBS with Peter Besheer, says that sales and revenues for classical stations collectively have been "fabulous" over the past year despite the down economy and, he adds, "I don't know of any effectively-run classical station that is not having a record year."

In major markets such as Los Angeles, Chicago, New York and Cleveland, classical outlets all posted sales gains on both the national and local levels. In Cleveland, Robert Conrad, program director and vice president of operations at WCLV(FM), notes that sales are running about 29 per cent ahead of last year's first five months, "and 1981 was the best year we ever had."

At KFAC Los Angeles, George Fritzingler, president and general manager, reports that political advertising has

helped to push sales ahead of last year, although basically the market has been generally soft. "We were up about 6 per cent in local in the first quarter as compared to an exceptional similar period in 1981."

In Chicago, Ray Nordstrand, president of WFMT(FM), declares that sales generally are up 15-30 per cent over 1981, with July ahead of the station's projections. The outlet racked up strong increases through April, but made only small gains in May and June, according to Nordstrand. Both New York major classical outlets, WQXR-AM-FM and WNCN(FM) also report sales rises. Larry Krentz, WQXR local sales manager and director of program sales, notes that program sales are doing well and spot advertising is "on target."

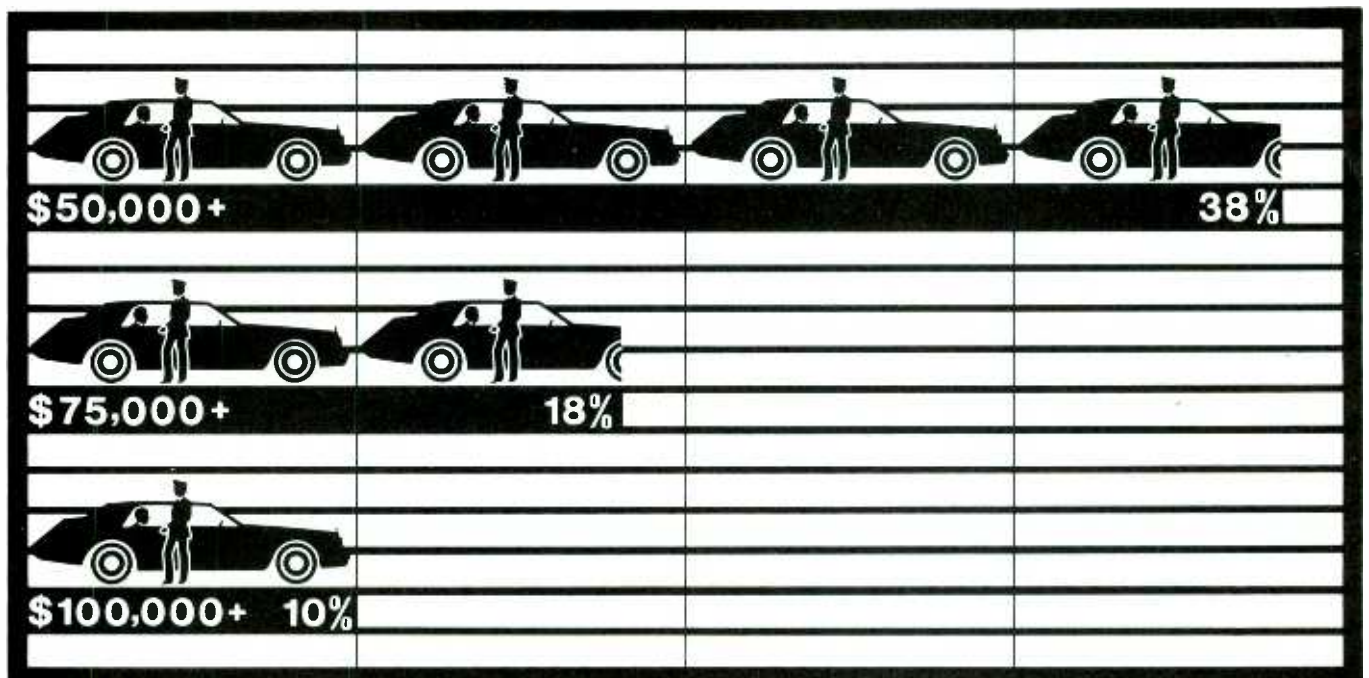
At WNCN(FM), Matt Biberfeld, program director, notes the station moved into the black at the end of last year, and the outlets's sales are currently

A profile of classical music listeners (Average Mon-Fri, 6 a.m.-midnight cume)

		Population	Per cent	Classical listeners* (000)	Per cent	Index
Adult (18+) Population	Total	159,454	100.0	3,506	100.0	
	Male	75,138	47.1	2,191	62.5	133
	Female	84,316	52.9	1,315	37.5	71
	25-34	36,777	23.1	1,190	33.9	147
Household income	\$40,000+	18,612	11.7	865	24.7	211
	\$25,000+	59,245	37.2	2,189	62.4	168
Education	Graduated College	24,701	15.5	1,187	33.9	219
	Attended College	26,715	16.8	832	23.7	142
Occupation	Manager/Administrator	17,285	10.8	853	24.3	224
	Professional/Technical	12,022	7.5	558	15.9	211
Credit cards	American Express	8,145	5.1	313	8.9	175
	Telephone	10,441	6.5	445	12.7	194
	Mastercharge/Mastercard	35,395	22.2	1,000	28.5	128
Own	Piano	19,887	12.5	761	21.7	174
	Food Processor	20,129	12.6	573	16.3	129
Movies attended in past month	3+	14,284	9.0	465	13.3	148
Domestic air trips in past year	Any	27,665	17.3	957	27.3	157
	Any For Business	8,583	5.4	422	12.0	224
	2+ For Business	5,169	3.2	287	8.2	253
Financial	Own Securities, \$25,000+ Value	9,545	6.0	360	10.3	172
	Own Money Market Fund	9,765	6.1	346	9.9	161
Glasses of wine consumed in past month	3+ Domestic Table Wine	16,386	10.3	523	14.9	145
	3+ Imported Table Wine	6,752	4.2	226	6.4	152

* Listeners whose most favorite station is a commercial classical music station, based on 15,029 interviews by Simmons Market Research Bureau of adults (18+) between September 22, 1980, and August 20, 1981, from SMRB's 1981 Study of Media and Markets.

ANY STATION CAN DELIVER A WEALTH OF LISTENERS. WNCN DELIVERS LISTENERS OF WEALTH.



Percentage of WNCN listeners by income.

According to a recent study,* the average annual income of a WNCN classical music listener is over \$50,000. A full 10% of our listeners earn over \$100,000. Which means once they buy your message, they can well afford to buy your product.

If you're interested in reaching an audience this affluent, call us at 212-NCN-1043.

Unlike most stations, we'll deliver something more than just a big audience.

Big spenders.



WNCN NEW YORK 104.3 FM

*1981 Custom Audience Consultants.
WNCN New York. Represented nationally by Lotus.

WMFT(FM) Chicago recently installed \$2 million studio-control room complex. Here, president Ray Nordstrand (l.) and critic Studs Terkel get update from program director Norman Pellegrini on operation of 20-track console.



running about 18 per cent above last year's pace. The spot climate has been healthy, he adds, and program sponsorship has been improving. One announcement buyer who converted to supporting a WNCN program recently was Perdue chickens, he notes, which backed a one-hour show. Another spot advertiser shifting to a short-term sponsorship role has been The Sound Audio Exchange. New in spot are National Car Rental and Pitney-Bowes, Biberfeld says.

Most other stations report similar healthy sales. At WFLN-AM-FM, Philadelphia, Henry J. Haas, Jr., vice president and station manager, puts the outlet's sales rise at 15 per cent through June this year over last year's first six

months, adding that 1981 was a banner year.

At KVOD(FM) Denver-Boulder, the station is showing about a 20 per cent sales increase over 1981's similar period. According to Gene Amole, vice president, the station benefits by being in a large growth area, and he says KVOD has been getting a significant amount of recruitment advertising from the area's oil companies.

In the Seattle-Everett market, KING-FM has experienced a sharp sales increase, running 63 per cent ahead in

the fiscal year just ending in June, reports Tim Davidson, general manager. A major portion of the sales rise came from the food category, which picked up about 30 per cent, he says.

While station sales are continuing to spiral, the topper in sales growth appears to be at the level of the CMBS' Classical Music Network, a non-wired web, where program sponsorship sales have increased four-fold over the past 12 months. CMBS' Cleary says the dramatic breakthrough is due to several factors. Foremost is the growing recognition by advertising agencies and clients of the importance of qualitative, rather than quantitative, audience goals, according to Cleary.

The idea of getting sponsors to buy classical radio based on factors such as income, occupation and education has been a hard pull, admits Cleary. And while he concedes that many buyers continue to take the numbers route in purchasing time, Cleary feels the corner has been turned. "In the last 12 months requests by agencies asking for qualitative data have risen immensely." He looks for CMN dollar volume to continue to grow at triple or quadruple its present rate over the next 12 months.

Corporate image advertising

CMBS's sales efforts appear to have paid off in attracting a number of advertisers looking for a corporate image through the use of classical radio. Two of the largest and newest are Paine Webber Jackson & Curtis and the Hyatt Corp., says Cleary. "Both came to us primarily as a vehicle for their corporate image advertising, although we do some product advertising for them too." Hyatt is a full CMN sponsor, and Paine Webber advertises in key markets, explains Cleary.

Cleary believes that corporate advertising is growing at "a substantial rate, with U.S. companies locked in mortal combat with companies around the world as never before, thus obviously

KFSD-FM Plays the Original Top 40

—of the last 400 years—

KFSD
FM Radio 94.1

Your Concert Music Station in San Diego



Classical music radio stations**

Rank	Market	Station
91	Albuquerque	KHFM(F)
146	Ann Arbor	WVGR (F)*
16	Atlanta	WGKA
6	Boston	WCRB (F)
32	Buffalo	WNED (FM)
198	Champaign-Urbana	WILL*
3	Chicago	WFMT (F)
20	Cleveland	WCLV (F)
9	Dallas-Fort Worth	WRR (F)
22	Denver-Boulder	WBVL (F)
22	Denver-Boulder	KVOD (F)
5	Detroit	WQRS (F)
147	Duluth-Superior	WSCD-FM*
93	Harrisburg	WMSP (F)*
10	Houston	KLEF (F)
325	Ithaca	WHCU-FM
29	Kansas City	KXTR (F)
2	Los Angeles	KFAC
2	Los Angeles	KFAC-FM
21	Miami	WTMI (FM)
28	Milwaukee	WFMR (F)
15	Minn.-St. Paul	KUOM*
1	New York Consol	WNON (F)
1	New York Consol	WQXR
1	New York Consol	WQXR-FM
33	Nflk-Npt News	WGH-FM
4	Philadelphia	WFLN
4	Philadelphia	WFLN-FM
156	Portland, Me.	WDCI
78	Raleigh-Durham	WDBS (F)
171	Reno	KCRL
63	Richmond	WRFK-FM*
25	Rvrsde-San Brdno	KCMS (F)
41	Salt Lake City	KWHO
19	San Diego	KFSD (F)
7	San Francisco	KDFC (F)
7	San Francisco	KIBE
7	San Francisco	KKHI
7	San Francisco	KKHI-FM
24	Seattle-Everett	KING-FM
24	Seattle-Everett	KUOW (F)*
12	St. Louis	KFUO-FM*
8	Washington	WGMS
8	Washington	WGMS-FM
***	Angwin	KPRN (F)*
***	Monroe	WMNR (F)*
***	Ames	WOI*
***	Goshen	WGCS (F)*
***	West Lafayette	WBAA*
***	Grambling	KGRM (F)*
***	Gloucester	WVCA (F)
***	Vermillion	KUSD*

Source: Radio Information Center, by Metro market.
 * Non-commercial station. ** Stations which played classical as primary format in Arbitron fall, 1981 survey.
 *** Not in any metro market according to RIC standards. Markets ranked by population



New York's No. 1 Classical Music Stations,
 where fine arts and business
 have flourished together since 1936.

THE RADIO STATIONS OF THE NEW YORK TIMES (212) 556-1144

At WNCN(FM) New York, new studio was inaugurated in April with four-hour live concert at which more than two dozen musicians performed. Facility has been in development since station's parent, GAF Corp., bought new home for FM'er six years ago.



pointing to the fact that corporate advertising has become critically important." WCLV's Conrad says he is also experiencing a rise in corporate money. One recent corporate buy came from AFI Financial Co., a multibank holding firm which uses the station primarily "to get its name out to the audience. They sponsor the Boston Pops and some specials."

Nordstrand of WFMT also notes a rise in corporate dollars at his station, in underwriting syndicated material and in spot announcements. But, he adds, though for most advertisers spot is more efficient, "classical radio has far more sponsorships than other formats, maybe more than all other formats combined." Examples of new corporate sponsorship include TRW's purchase of the National Radio Theater and Consolidated Foods' buying of a month-long series, *Music of the Netherlands*. Meanwhile, the Talmán Home Federal Savings & Loan Association marked its 25th year of continuous program sponsorship, notes Nordstrand.

New stations

Another encouraging note for the classical community is that three new stations have entered the classical radio derby, and a classical outlet, awaiting authorization, may be constructed in Tampa. To Cleary at CMBS, the fact that new stations are going into classical represents another breakthrough, signaling a reversal of the dark days of 1976 and 1977, when stations were dropping classical for other formats. Not only has this trend been reversed, but the new stations have enjoyed billings growth almost from the beginning. John Major, president and general manager at KCMA(FM) Owasso, Okla., station near Tulsa, which began operation October 1, 1981, says that billings have gone up each month, although he says he hasn't yet turned the corner on making a profit. The station, which has its own satellite downlink, has attracted about 60 advertisers at one time or another, according to Major.

Of the two other classical stations, one had been a part-time fine-arts outlet, while the other made a complete format

switch from rock to longhair. The part-timer, KBOQ Marina, Calif., has been able to turn itself around since its new licensee took over in May and began broadcasting classical during its 19 operating hours from 6 a.m. until the following 1 a.m. According to Leo Kesselman, a radio consultant now formatting the station, the outlet had been using a split format of soft rock and classical, but dropped classical after it was found to be unfeasible economically.

However, the shift to all-classical, made after the ditching of classical evoked an outcry by many the area's residents, who then assured the station of patronage of the advertised product, has resulted in "listener and advertiser response beyond expectations," asserts Kesselman. The station's market, which includes affluent Carmel and Monterey, is sharply competitive, but is highly cultural and heavy in retired and educated people, continues Kesselman.

The area is also high in tourism, and, although the tourist trade has been lagging because of the tight money flow, Kesselman says the outlet has not felt the impact. "All the station's sales are local and in June we had 80 different sponsors, including financial institutions and restaurants."

The move to full-time classical by KBOQ also resulted in a new sales team and a change in its programming concept. The station now formats by daypart and takes the approach that "in small markets more attention has to be paid to the needs of the audience than in larger markets. Because the audience in small markets is limited in size, you have to program music that has wide appeal," says Kesselman.

In the 6-9 a.m. hours, the format consists mainly of short, light pieces and the WCLV syndicated program, Karl Haas's *Adventures in Good Music*. Later in the day background music and short symphonic selections are played. While KBOQ sometimes plays unfamiliar and long selections, it sticks mostly to a menu of short and known pieces, from a

library donated free by the old owners, explains Kesselman.

Rock convert

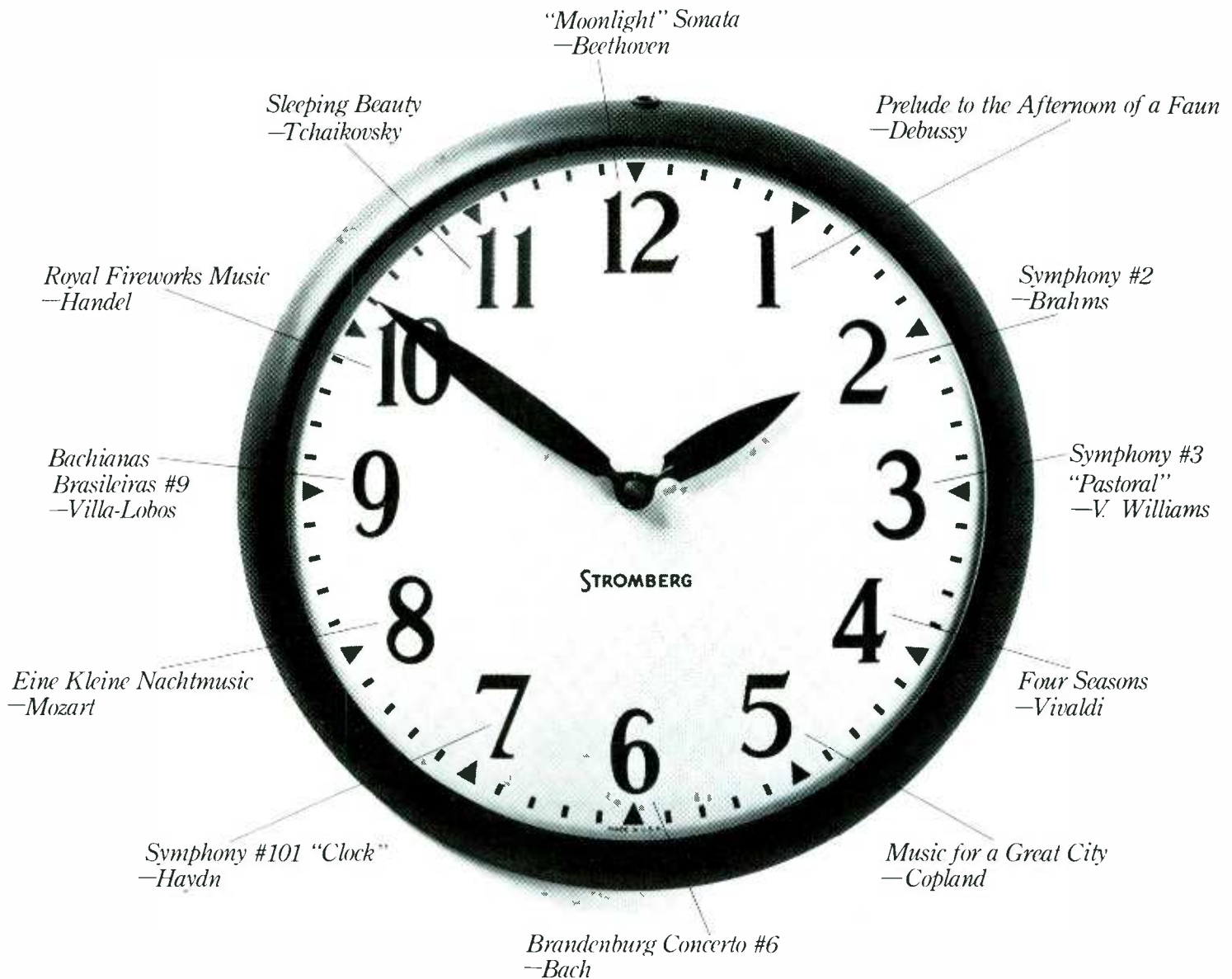
Perhaps the most interesting new classical station to observe will be the rock-gone-classical outlet, KKSJN Vancouver, Wash.-Portland, Ore., which started on the fine-arts road the third week in March, after new owners gave rock a try that did poorly. Not only is KKSJN possibly the first AM rocker which has switched fulltime to classical, but the station now broadcasts Seattle Mariner baseball games.

The baseball move was made before the station decided to swing to classical, says William Falling, president and general manager. The station cranked up its classical format after a poll found that 25 per cent of the population in the area wanted to hear the format. According to Falling, sales gains have been "incredible." The station, which recently picked CMBS, got a BMW dealer's buy and other sales have developed in high-end products. KKSJN also programs by daypart and plays short pieces during drivetimes and somewhat longer selections late in the day.

Falling adds that short selections are the key for an AM classical station in the market. He says: "Half the autos here don't have FM radio and the drivers' turnaround time is about 20 minutes." Interspersed with the drivetime schedule are traffic and news reports. Overall, the station's approach is not to be condescending or intimidating, "as some other classical stations tend to be." Announcers are low-key and don't use highbrow tactics, he adds. One announcer was on a leading FM rock station and another personality, although trained at the Royal Academy in London, has an extensive rock background.

On the baseball tie-in, Falling says the games "pay the bills and it's now an accepted part of our programming." Falling believes that both baseball and Bach can work harmoniously, with possibly

No rock around the clock.



What makes Classic KING FM listeners tick?
A lot of things, including a love of music that
has withstood the test of time. Classical music,
24 hours a day.

That makes us different than all the other
stations in the Northwest.

A difference that can save you a lot of time,
when it comes to reaching the Northwest's
most desirable audience on one of the highest-
rated classical music stations in the country.

—Classic—
KING FM 98.1

CLASSICAL MUSIC ON RADIO

both formats getting spillover audiences. In fact, the station has keyed several promotions to a "Bach, Beethoven and baseball" campaign, including a print drive showing busts of Bach and Beethoven with a major league baseball.

Falling is a firm believer in promotion and on July 4th did a takeoff on Handel's "Water Music," which received national television coverage, he notes. The station put a 36-piece orchestra on a barge that floated down a river and made stops along the way at sponsors' sites, such as condominiums and food markets.

Another classical outlet that uses dayparting is KING, so that in drivetime quickly-paced and lively selections are the dominating music, points out Davidson. He adds that at 6 p.m., the station carries a dinner concert that is generally of a light and easy nature. The move to dayparting and playing mostly light selections was dictated primarily from findings of a survey on music preferences taken by KING. Davidson explains that the station did a random sampling of 200 people, both classical and non-classical listeners. "The survey

found that the people didn't like anything vocal or too serious, so we increased the light touch and it has paid off. Our turnover ratio has dropped considerably and our ratings have improved."

Some other classical stations are also making programming moves. At WQXR, Robert Sherman, program director, says the station made a number of changes as of January, in an effort designed to increase its music airing. *Adventures in Good Music* was shifted from its noon spot to 9-10 a.m., which had been occupied by a piano personalities program. The *Listening Room*, hosted by Sherman, was cut in half to one hour, and the piano program and *Listening Room* are on for the two hours between 10 a.m. and noon.

Also, the station has trimmed commentaries by announcers, without losing the individuality and personality of the announcer, also as a means of playing more music. And the station has increased its emphasis on new recordings by introducing several new programs since January that focus on that area, "so

we can keep listeners up-to-date and provide the best possible sound," explains Sherman.

Fritzingler at KFAC notes that some program changes initiated recently include *Carl Princi Previews the Philharmonic*, a weekly look at the Los Angeles Philharmonic's concert calendar for the forthcoming week; and *The Ambassador Hour*, sponsored by the Ambassador Auditorium and featuring a different theme each night.

Live programming

In conjunction with format changes, many stations are either accelerating—or planning to introduce—live programming. WQXR's Sherman says the station will start a major weekly chamber music series starting in October. The plan is so fresh at this time that he hasn't lined up all the artists as yet. However,

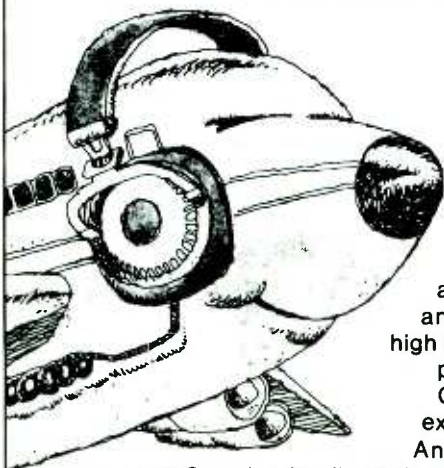
Classical stations average-quarter-hour share 12+

Mon.—Sun., 6 a.m.—midnight

	Metro	% of
KFSD (F)	San Diego	3.9
KVOD (F)	Denver-Boulder	3.8
KING-FM	Seattle-Everett	3.6
WGMS-FM	Washington	3.4
WCLV (F)	Cleveland	3.0
WFMR (F)	Milwaukee	2.9
KHFM (F)	Albuquerque	2.3
WFMT (F)	Chicago	2.2
WGH-FM	Norfolk-Newport News	2.1
KXTR (F)	Kansas City	2.0
KIBE	San Francisco	1.9
KLEF (F)	Houston	1.8
WFLN-FM	Philadelphia	1.7
WTMI (FM)	Miami	1.7
WQRS (F)	Detroit	1.5
WRR (F)	Dallas-Fort Worth	1.5
KDFC (F)	San Francisco	1.4
WCRB (F)	Boston	1.4
KKHI-FM	San Francisco	1.3
WQXR	New York Consol	1.3
WQXR-FM	New York Consol	1.1
WDBS (F)	Raleigh-Durham	1.0
KWHO	Salt Lake City	.9
KFAC-FM	Los Angeles	.8
WGKA	Atlanta	.8
WGMS	Washington	.8
WNCN (F)	New York Consol	.7
KKHI	San Francisco	.6
WFLN	Philadelphia	.2

Source: Radio Information Center, Arbitron Radio, Fall, 1981

USE THE AIRWAVES THE AIRLINES USE. WCLV!



It's not surprising that about a dozen of the world's leading airlines use WCLV, Cleveland's only fine arts radio station, to air their commercials.

Those airlines know they must target their messages to an audience above average in income and education. An audience with a high business/professional/executive profile. An audience which, in Cleveland, belongs almost exclusively to WCLV.

And it pays off: we're NUMBER ONE

among all Cleveland radio stations in the number of airline trips taken per listener.

So if you want your messages to fly like those of the airlines, use the right vehicle. WCLV. We deliver!

SOURCE: RAM QUALITATIVE USAGE ESTIMATES, Mon-Sun, 6 am-12 Mid, AQH, persons 12 plus, Spring 81. Qualifications on request.



WCLV 95.5
FM/STEREO

CLEVELAND'S FINE ARTS STATION

he adds, the Canadian Brass will perform at least once in front of a studio audience. The series will be heard from 7-8 p.m., on the first Thursday of each month, according to Sherman. The station has been broadcasting live music regularly since at least 1970, he points out.

KFAC expects to air a live two-hour special in August featuring rock artists who have had classical training, in one new move to increase its live broadcasts.

WFMT, longtime producer of live broadcasts, last December began a weekly concert series that originated from its new studios. The 90-minute concerts, which were sponsored by Continental Bank, were inaugurated by the Fine Arts Quartet.

WFLN's Haas notes, that while the station has done few live broadcasts, it expects to add airings at some near point. Davidson at KING may do live concerts this fall of the Seattle Symphony, which would be the first live broadcasts by the orchestra. The station recently signed a

casts. KING moved to new facilities in August, 1981, and updated its studios.

The building of new studios is accelerating. Two new major facilities operational over the past six months are the WFMT "state-of-the-art" center and WNCN's live performance studio. The WFMT facility, which cost about \$2 million, culminated three years of planning, building and installation. Highlight is a sound-isolated performance area for live recitals.

Besides two other floating studios, there are three control rooms and three production rooms, each equipped with a custom-built mixing console and advanced components. WFMT made use of its new facilities the past June when it became the first station to broadcast "true" digital recordings from the Compact Disc, a five-inch laser-scanned phonograph record. The disc was played on a Sony digital CD player using the Philips-Sony system. Music heard in the demonstration included "Also Sprach Zarathustra." According to Nordstrand, the demonstration was highly successful,

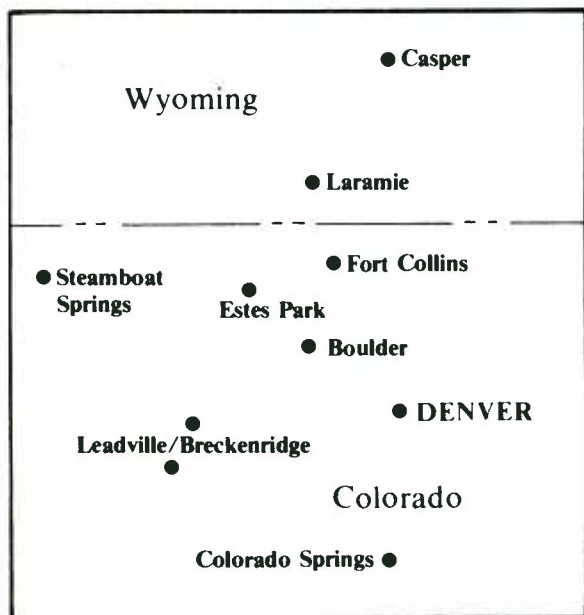
with listeners phoning WFMT from distant areas such as Portland.

In the case of WNCN, the new studio, which made its debut with a live performance on April 21, is keyed to simplicity, according to Biberfeld. He points out that the station broke through the floor above, to build the two-story-high studio. The breakthrough allowed for natural reverberation of sound.

Meanwhile, the fine arts stations are saying they are skewing younger. KVOD's Amole notes that the station's "bulging" demo is now the 18-39 age group. While holding that the station's "non-stuffy" approach in programming is one of the reasons for grabbing a younger audience, Amole stresses two other factors. One is that the station is very close on the dial to a rock outlet, giving the station "a lot of crossover."

The other reason is based on a sociological theory. "The young people have grown up seeing institutions crumble, which they were supposed to trust. Classical has given them a structure they can feel secure with. There is a predict-

KVOD consistently in the top 10 radio stations* in this expanding market



Denver's fine arts station
99.5 fm in Denver and suburbs
and by translator

Boulder 101.7 fm

Colorado Springs 103.9 fm

Estes Park 92.7 fm

Fort Collins 96.7 fm

Leadville/Breckenridge 94.3 fm

Steamboat Springs 98.3 fm

Casper, Wyoming 90.5 fm

Laramie, Wyoming 107.1 fm

*sources and exact figures
available from any KVOD
salesperson

KVOD

Denver's fine arts station

1601 West Jewell Avenue
Denver, Colorado 80223
(303) 936-3428

WMFT staff announcer Steve Peck monitors first musical broadcast use of new Compact Disc System, developed by Sony and Phillips. Chicago station producer Rich Warren said later he found reproduction "virtually indistinguishable" from live broadcast.



ability about the form in the music that they know will not mislead them."

KING's Davidson says that only about 25 per cent of the outlet's audience is above 50 years old. He believes that classical's future growth will come from young audiences.

KFAC's latest figures on audience composition put the 18-49 age bracket at 57 per cent among females and at 49 per cent of the male listenership, notes Fritzing. Estimates on classical lis-

teners by the Simmons Market Research Bureau between September 22, 1980, and August 20, 1981, indicate that of the total U.S. classical music audience, 33.9 per cent are in the 25-34 age bracket, although the age group represents 23.1

per cent of the population. (This is an average Monday-Friday, 6 a.m.-midnight. See separate table for listener profile.)

Meanwhile, as noted, one factor clouding the bright classical picture is that the average share of audience among the top 10 outlets has declined. In October/November 1980, the combined average share (unweighted) of the top five classical outlets was 20.7. In the fall, 1981, the combined share total was 17.7 per cent, for a decline of about 17 per cent. In the top 10-ranked stations, 1980's combined shares totaled 33.5, while in 1981, it was 29.2 per cent, down close to 22 per cent. However, some stations improved their position, such as WCLV, which went from the 11th spot with a 2 share to the fifth slot with a 3 share, and KFSD(FM) San Diego took the leadership with a 3.9 share, after posting a 3.0 in the seventh slot in 1980.

But the top-ranked station in 1980, WFMR(FM) Milwaukee, with a 5 per cent share, nosedived to a 2.9 in the 1981 period, and it's not certain at this time whether the outlet will remain on a classical course. However, John Pinch, who took over as vice president and general manager a few weeks ago after it was purchased by Thomas Communications, says "it makes sense to keep the format." A new sales force has been put together and a sales manager has been hired. The station did not have a sales manager, says Pinch.

On the brighter side, classical stations can be the beneficiaries of getting the National Symphony Orchestra by satellite, beginning September 26. On that date MBS will begin weekly satellite stereo broadcasts of the orchestra from the John F. Kennedy Center for the Performing Arts in Washington. The program is offered for a 2 p.m. airing on Sundays, and the terms are barter, with MBS and the stations splitting the commercial time. An MBS spokesman notes that about 36 stations are currently signed for the broadcasts. □

Classical stations ranked by total listening, average quarter hour

(Mon.-Sun., 6 a.m.-midnight)

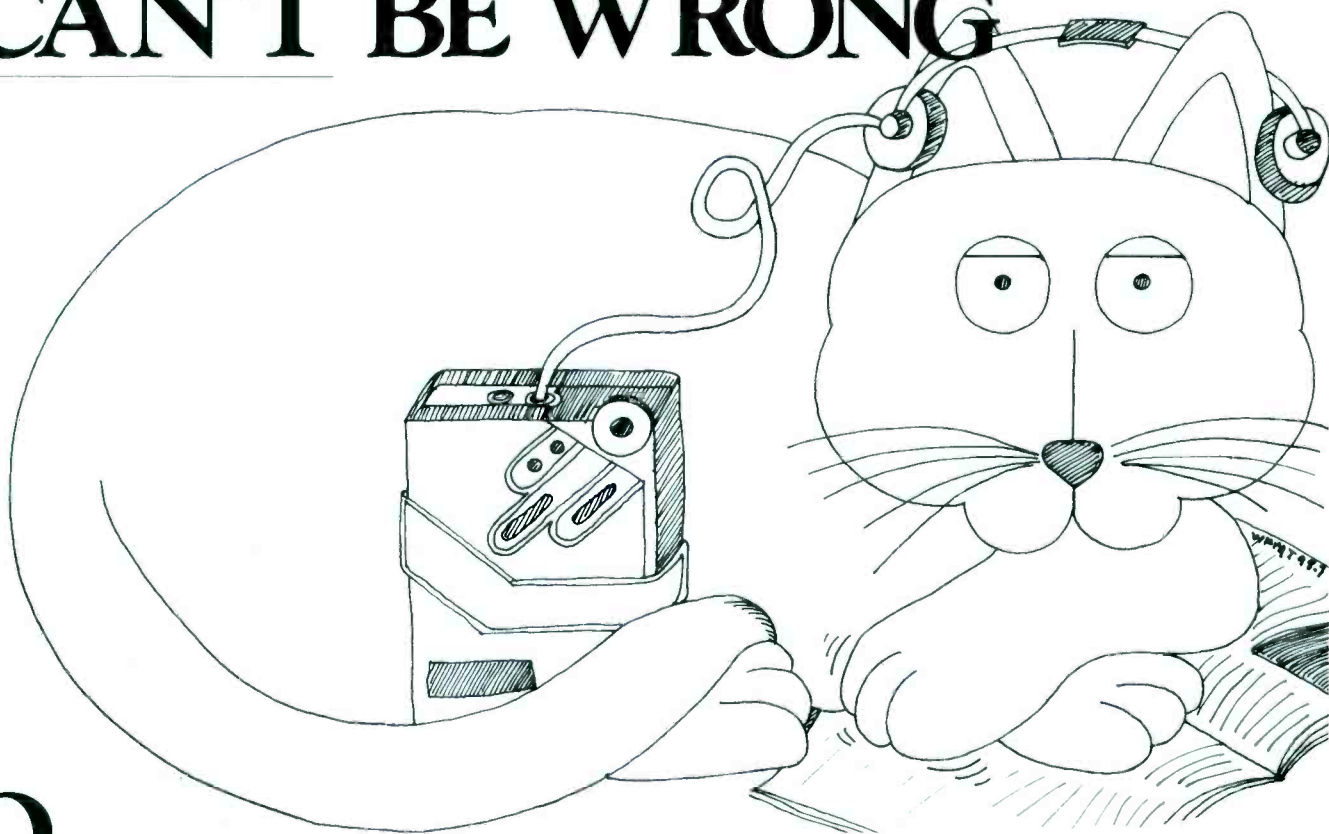
Station	Persons 12+ average audience	Teens average audience	Men 18+ average audience	Women 18+ average audience	
New York Consol	WQXR	32,100	100	16,400	15,600
New York Consol	WQXR-FM	27,200	100	14,300	12,800
Chicago	WFMT (F)	22,600		11,200	11,400
New York Consol	WNCN (F)	17,100	100	9,500	7,500
Washington	WGMS-FM	13,600		7,400	6,200
Philadelphia	WFLN-FM	11,200		6,800	4,400
Seattle-Everett	KING-FM	10,700		4,900	5,800
Los Angeles	KFAC-FM	10,100	200	5,500	4,400
San Diego	KFSD (F)	10,100	100	5,400	4,600
San Francisco	KDFC (F)	10,000		5,100	4,900
Denver-Boulder	KVOD (F)	9,400		4,900	4,500
Detroit	WQRS (F)	9,100		4,900	4,200
San Francisco	KKHI-FM	9,000		4,100	4,900
Houston	KLEF (F)	7,400		3,400	4,000
Cleveland	WCLV (F)	7,300	100	3,700	3,500
Boston	WCRB (F)	7,200		3,900	3,300
Dallas-Fort Worth	WRR (F)	5,900		2,900	3,000
Milwaukee	WFMR (F)	5,800		2,200	3,600
Miami	WTMI (FM)	4,600		2,200	2,400
San Francisco	KKHI	4,100		1,800	2,300
Kansas City	KXTR (F)	3,500		1,900	1,600
Nflk-Npt News	WGH-FM	3,200	100	1,300	1,800
San Francisco	KIBE	3,100		1,400	1,700
Washington	WGMS	3,000		1,300	1,700
Atlanta	WGKA	2,200		600	1,600
Albuquerque	KHFM (F)	1,500		600	900
Philadelphia	WFLN	1,500		900	600
Salt Lake City	KWHO	1,000		400	600
Raleigh-Durham	WDBS (F)	700		400	300

Source: Radio Information Center, Arbitron Radio, Fall, 1981.

In 1981
MORE Radio Stations
Ran MORE Ads In
Television/Radio Age
Than In
Any Other Publication*

* 1/6th page or better

133,800 CATS* CAN'T BE WRONG



One of the rating services once found that WFMT ranked second only to WGN in the number of cats listening per quarter hour. That same survey found that we were the top rated station along Chicago's affluent north lake front—the twenty zip codes where the “fat cats” live.

This means WFMT is not just the most efficient place to advertise cat food and kitty litter; we're also the best medium for financial services, travel, wine, and hundreds of other products. And we have whole catalogues of research from MRI, Simmons, Wallace & Washburn, Scarborough, Bowdren, and RAM to prove it.

But reaching prospects

isn't all you need for sales to catapult. You must purr-suade. (Sorry!) We have scores of case histories where WFMT outpulls all other media—for cars and condominiums, for food and fashion, for hi-fi and home furnishings. Our rational advertising messages have credibility; our listeners are fanatically loyal. This combination means results . . . categorically.

Around Chicago, WFMT is a catalyst for the fine and lively arts. Hundreds of musicians perform in our new music performance studio or are taped in concert, utilizing state-of-the-art electronics. Our recent radio marathon for the

Chicago Symphony raised \$535,000 for the orchestra.

Our influence also extends to the Catskills and Catania as well. Four hundred stations in the United States carry concerts and operas syndicated by WFMT, as do a dozen overseas broadcasters. And we're America's first radio “superstation” with cable listeners in 36 states.

Don't pussy foot around. Call Rich Marschner, Tony Judge, or Larry Levis, or contact Concert Music Broadcast Sales. Find out why advertisers think we're the cat's meow.

*Daily cume of cat ownerships among WFMT listeners from RAM Research Company, 9/4-12/17/78. Zip code data based on diaries completed 11/6/78-6/17/79. Details on request; data subject to limitations stated in the reports.

WFMT

CHICAGO'S FINE ARTS STATION

Three Illinois Center • Chicago, Illinois 60601

(312) 565-5060

Viewpoints

Creativity is meaningless without more efficient management of costs



Leonard H. Goldenson

HDTV is as good as anything seen in theatres

Tv cost reductions from tape can be substantial

It seems to me that the production community needs to share the conclusions that many of us in television have reached as we face the challenge of the new telecommunications era. The first conclusion is: What the public will want from us is our best work, not our run-of-the-mill work—product they can get excited about, not products they can kill time with. I know that creativity is not something we can order from the supply room. But it is clear that all of us who depend on that precious commodity should give new consideration to the ways in which it can be fostered.

The second conclusion we need to agree upon is that unless costs can be managed, our creative victories may be Pyrrhic ones.

There is so much technological innovation taking place in entertainment and communications, I cannot understand why Hollywood—and I include our own people in this—is not aggressively exploring ways to improve production efficiency and reduce production cost. For example, is it possible that videotape and high-definition television technologies could be combined to yield a cheaper, better alternative to film? Certainly the use of video tape can reduce shooting schedules dramatically. With tape, each scene can be reviewed immediately and the next scene can be begun. With film, the cast, crew and set must be held in place for a day before the “takes” can be reviewed.

We in television produce news and sports programs throughout the world using 15-pound mini-cameras. The pictures appearing on the TV screen are comparable in quality to motion picture films. Why, therefore, do movie producers and directors continue to shoot on location with huge trucks, massive cameras and enormous crews?

I've heard producers and directors argue against tape on the grounds that definition is lost when you convert from tape to film. This may once have been true. But current laser beam technology, as developed by the Japanese, permits tape-to-film conversion with no loss of definition.

In the future, we will have high-definition television video (HDTV) and anticipate on-the-air projecting over 1,000 lines as against the 525 lines presently used in television transmission. I've seen the demonstrations of high-definition television; it has been tested in our own programs. I can assure you that it is almost of three-dimensional quality. It is as good as anything you see in theatres today.

Eventually, we will transmit via satellite directly to the theatres of the country, using high-definition video tape. This will save approximately 1,000 prints per picture. It will eliminate the film exchanges that store prints of various features throughout the U.S. It will make possible new uses of theatres that presently sit vacant for most of the business day.

In television, the cost reductions from tape can be substantial. Today, we can shoot a half-hour primetime comedy on tape for approximately \$50,000 less per episode than we can shoot it on film. Over the course of a year of primetime programming, the theoretical difference between tape and film production works out to about \$50 million per year. That number is for ABC alone—but I'm sure other networks can do the same arithmetic.

Already the producers' willingness to shoot on tape or utilize other production efficiencies is an important factor in our selection of certain programs. It will become still more important in the very near future. The same will be true of those who finance or invest in motion pictures—the better they understand the business, the less they will be willing to underwrite obsolete technology and its excessive costs.

No amount of technical innovation, however, will bring costs into line for long unless something is done about the incredibly rapid rate at which creative and performing talent costs are rising. In television, the most visible symptom is the endless parade of performing talent seeking—and often getting—renegotiation of their existing contracts.—Leonard H. Goldenson, chairman and chief executive officer, American Broadcasting Cos., in a recent speech before the Hollywood Radio and Television Society

Programming/Production

M*A*S*H still leads

M*A*S*H, *Family Feud* (PM) and *PM Magazine* led all syndicated shows in Nielsen NSI rankings in the May sweep, repeating the positions they held at the end of the season from those they held at the start.

M*A*S*H's average rating of 11.6 and share of 29 placed it in the same leading spot it owned in the November '81 sweep, though its rating slipped from 13.9 and its share from 30. *Family Feud's* 11/24 compared with its 13.2/24 of November, while *PM Magazine's* 9.8/21 showed a fairly sizable decline from November's 12.7/23. Ratings declines in the two periods were due to seasonal viewing differences.

Big gainers from the start to the end of the season were registered by *The Jeffersons*, which leaped from 17th place in the rankings up to sixth by adding one share point (18-19); *Barney Miller*, which went from eighth to fifth on a one-share-point gain (20 to 21); *Entertainment Tonight*, which jumped from 12th to eighth position (17 to 19 share) and *Tic Tac Dough*, which went from an eighth place tie to a tie for sixth, and whose share increased from 18 to 20.

Slippage among the top 10 was experienced by *You Asked for It*, which fell from 10th to 26th position, and whose share dropped from 18 to 13; *Hee Haw*, which tumbled from fifth to 10th, with a share shrinkage from 22 to 20; *Happy Days*, which fell from tied-for-sixth to ninth place, also with a 22-20 share drop, and *Laverne & Shirley*, which tripped from 10th to 14th place, and saw its share go from 18 to 16.

Fight Back with David Horowitz also slipped out of the top 10, though its decline was apparently due to its doubling of markets (14 to 28), which dragged down its average rating from 8.8 to 5.8, though it suffered no share erosion, holding at 18.

Syndication shorts

Evergreen Programs Inc., division of **Worldvision**, is re-releasing hour-long episodes of two TV classics, *The Fugitive* and *The Invaders*. *The Fugitive*, starring David Janssen, played on ABC-TV, 1963-67. Its final episode received 45 rating/72 share, at the time the largest audience ever for a series episode. *The Invaders*, sci-fi adventure, ran on ABC-TV, 1967-68, starring Roy Thinnes. Meanwhile, Worldvision's *Little House on the Prairie* has hit a high penetration of 120 markets, with new sales to WMAR-TV Baltimore; WKRC-TV

Cincinnati and WTVN-TV Columbus, Ohio, among others.

Olympic Winning Moments has joined **The Winning Moment** in **MG Films and Perin Enterprises'** stable, following an agreement with the U.S. Olympics Committee for rights to classic winning moments of 15 winter and 35 summer Olympic events. The 50 30-second highlights will be available in October 1983.

Card Sharks, via **Firestone Program Syndication**, is being sold for 52 weeks of no-repeat stripping. Latest takers include KYW-TV Philadelphia; WBZ-TV Boston and WJBK-TV Detroit.

Columbia Pictures Tv has added four new markets to its lineup of *What's Happening*, increasing total distribution on that show to 77 stations. At the same time, penetration of *Barney Miller* has reached 90 per cent of the country with 144 markets sold. New signees for *What's Happening* include WTVA(TV) Columbus-Tupelo; WTVZ(TV) Norfolk-Portsmouth; WABG-TV Greenwood and WBBJ-TV Jackson, Tenn.

Lorimar has increased the number of markets sold for 150 episodes of *Dallas* to 63. New takers include KRCG(TV) Columbia, Mo.; KRIS-TV Corpus Christi and KTHI-TV Fargo. Lorimar's distribution for *Eight Is Enough* has reached 91 stations, with new sales including KTVE(TV) El Dorado, Ark. and WHNT-TV Huntsville.

Rocky III: The American Dream Continues, half-hour special depicting the making of the smash feature film, has been sold via barter in 115 markets, including 45 of the top 50. Distributor is **MGM/UA**.

Holiday Moments, 35 one-minute programs syndicated by **Program Syndication Services**, has cleared 21 markets, including half the top 10. WNEW-TV New York, KTTV(TV) Los Angeles and WGN-TV Chicago are among the majors taking the show.

Vision Productions has completed two episodes of a new series, *Vistone*, described as the first half-hour magazine-format TV series created exclusively in Europe for American audiences. The show will debut in major markets this fall, via barter.

Zooming in on people

Stuart B. Graber has been named vice president, international sales and marketing, for **Telepictures Corp.** Before joining Telepictures a year ago, he had been associate director for the Children's Television Workshop's International Television Group.

John Hamlin has been promoted to

vice president, special programs, from director of special programs, West Coast, at **ABC Entertainment**. Before joining ABC Entertainment, he had produced specials for NBC-TV and ABC-TV.

Garrett S. Hart has been promoted to vice president, research, for **Paramount Pictures Corp.** Previously director of research, Hart is responsible for all research functions of the company including domestic distribution, pay TV, home video, features and network programming. Reporting to him will be **Gerald T. Farrell**, newly named director of television research. Before joining Paramount, Farrell had been with Viacom, H-R Television and Katz Television.

James P. McCann, who has headed two station rep firms and his own company, has joined **Group W Productions** as midwestern division sales manager. Before setting up McCann Associates in 1980, he had been president of Post-Newsweek's Top Market Television and general manager of RTVR.

James M. Kraus has been named to the new position of northeast sales executive by **MCA TV**. Previously, he had been with Trident and MGM TV.

Jack Donahue has been named vice president, western sales for **Lionheart Television**. He had been in a similar position with Lorimar and, before that, with Time-Life Television.

BBDO's season analysis

BBDO's media department has identified a number of trends in the upcoming network primetime TV season which could have long-term impact on future programming.

For one thing, says a BBDO report to clients, there is a shift away from drama to the action/adventure/mystery genre. The report explains that a few years ago complaints from pressure groups about violence caused a revival of "relevant" social-theme dramas, which proved not particularly popular with audiences. Failures of boycotts by pressure groups is encouraging a swing back to "entertainment"—as evidenced by *The Brass Monkey*, ABC-TV's answer to *Raiders of the Lost Ark*, and CBS-TV's *Bring 'Em Back Alive*.

"With unemployment and other financial problems in our economy," says the BBDO analysis, "life is 'relevant' enough for most people. Therefore, they look for entertainment. Television today serves in much same way as movies did in the '30s."

The BBDO summary also notes a leveling off of nighttime soap operas:

"Four seem to fill the needs of viewers for this type of program."

Another trend, says the report, "is the emergence of the macho man," noting that the "Burt Reynolds-Magnum mold" has replaced the "jiggling females" of three years ago.

Turning to sitcoms, the agency points out a return to the small family unit—"Mom, Dad, an assortment of teenagers and preteen moppets. In these comedies, the generation gap, with its attending difficulties, is stressed."

Another trend seems to be a retrenchment by the networks from emphasis on big-name stars in series, vis a vis the failure last season of shows built around Mickey Rooney, Angie Dickinson and James Garner. Supplanting these are unknown "performers that are young, good looking and who fit into the youth oriented shows."

Clarion Awards

ABC News and NBC News came out on top of the recent **Clarion Awards** competition, the 10th annual, from **Women in Communications**.

In the category of network TV documentaries, winners were Pamela Hill, Richard Richter and Trident Television for ABC-TV's *Return to Auschwitz*; Walter E. Bartlett, Don Mischer and Jan Cornell for NBC-TV's *Donahue and Kids*; and Ann Black, Kathy Slobogin, and Marshall Frady for the ABC News Closeup, *When Crime Pays*.

For network TV documentary series, awards went to ABC News' Steve Jacobs, Robert Zelnick and Sander Vanocur for *US-USSR: A Question of War or Peace*, and NBC's Tom Wolzien for *Our Failing Schools*.

Local TV documentary winners were: John Baer, Phil Cousins and Linda Eng, WITF(TV) Hershey, Pa., for *Let's Make a Deal*; Bill Kurtis, Donna LaPietra and Molly Bedell, WBBM-TV Chicago for *Passport to Extinction*, and Paul R. Fine and Holly K. Fine, WJLA-TV Washington, for *Until We Say Goodbye*.

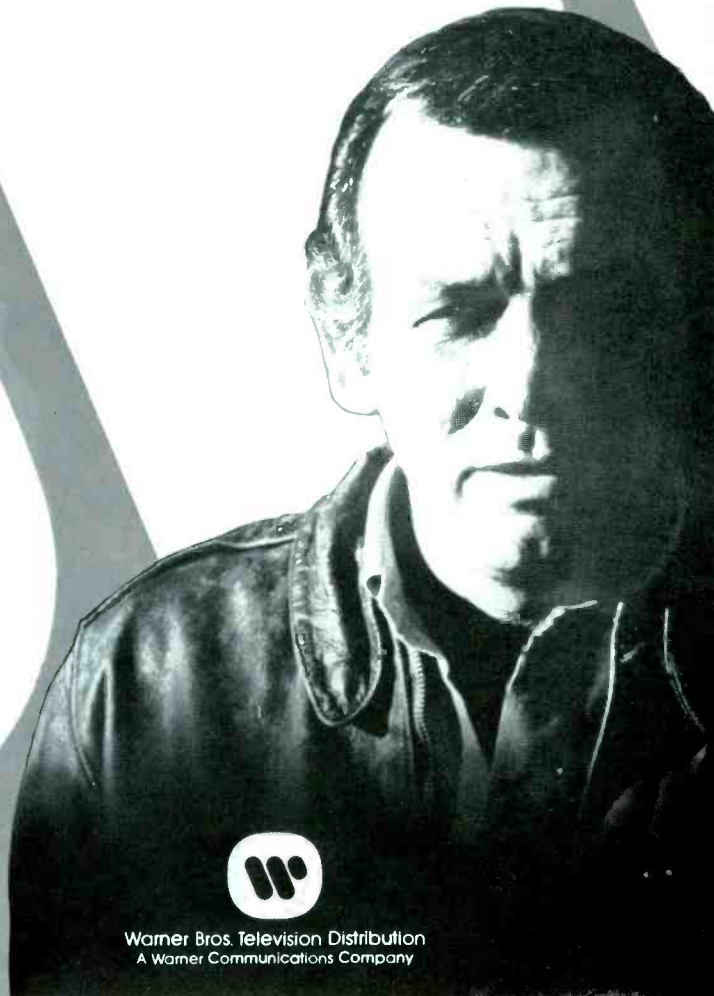
For local TV documentary series, winners were Rita Satz and Betty Furness WNBC-TV New York for *Adoptions*; Kathy Keeton, Bob Guccione and Vivian Moss, for Omni Productions' *Omni: The New Frontier*, and Al Austin, Peter Moienda and John Lindsay, WCCO-TV Minneapolis-St. Paul, for *I-Team Report: Central States Waterproofing*.

In radio, Clarions for documentary programs went to Angela Ferraiolo, Barry Luchkowec and Gary McKenzie, RKO Radio Network, for *Living Too Fast, Dying Too Young*; Deborah Amos,

(Continued on page 66)

There's only one
David Janssen.
And there's only one
Harry O.

Harry O
44 hours



Warner Bros. Television Distribution
A Warner Communications Company

Commercials

Standards and practices

With the NAB Code in suspension, the question of what can and cannot be said on the air is becoming an issue once again, especially with regard to the advertising campaigns for film and theater productions. This summer, Universal's film *The Best Little Whorehouse in Texas* and the Broadway production of *Nine* are being advertised in a way that tries to make the controversy work in favor of the commercials.



Dolly Parton and Burt Reynolds, stars of the new Universal-RKO musical.

The word "whorehouse" is being replaced by a clicking sound in some television and many radio spots that will be broadcast this summer to publicize the Universal release. According to David Weitzner, executive vice president/advertising and promotion for Universal Pictures, "The three networks have accepted our commercials for *The Best Little Whorehouse in Texas*, which will include the audio and video use of the title. ABC has requested that, prior to 10 p.m., mention of the title will utilize a clicking sound. I had prepared for that in anticipation that there might be problems." The result is that, before 10 p.m., the film will be referred to on ABC as *The Best Little Click-click in Texas*.

Weitzner feels that all three networks were extremely cooperative in this instance, which does not change the fact that the radio campaign for the film will be using opposition to censorship as a creative theme. According to Jeff Wolff, a principal in Creative Alliance, which developed the radio campaign for the film, "We decided that 'You can't say that word,' was a good hook for the commercials." As a result, Wolff and his partner, Manning Rubin, created spots such as one for an imaginary radio quiz

show called *You Can't Win*, in which contestants are asked to say the name of the new film starring Burt Reynolds and Dolly Parton. Another spot involves a southern courtroom case in which censorship of the film is involved—except that the case gets deadlocked when the judge refuses to allow anyone to mention the name of the film.

Some of the stations using these comedy spots will also use versions denoting the film as *The Best Little Click-click*, which Wolff contends is reminiscent of a Lenny Bruce routine.

An even more comedically anti-censorship campaign has been running in New York City and vicinity for the Broadway musical *Nine*, which is an adaptation of Fellini's very risqué *8 1/2*. One of the commercials for the campaign shows Anita Morris—one of the stars of the show—explaining why it is that she cannot show her costume to the audience. The reason is that the costume, which reveals more of Morris than is considered acceptable on television, was censored from the telecast of this year's Tony Awards, at which *Nine* received five Tonys. In the commercial, Morris sits with her arms folded across her upper torso and tells the audience that she'd like to show them the dance she does in the costume, but that unfortunately it can't be shown anywhere except at the theater where *Nine* is playing. At one point she almost exposes the costume while moving her hands, but stops just in time to avoid a censorship problem.



A scene that will not be appearing on television this summer—Anita Morris, star of the Tony Award-winning musical *Nine*. In the commercial shown in New York, Morris' arms are folded.

Peter LeDonne, a principal in the Ash-LeDonne agency, which created the *Nine* campaign, emphasizes that the spot does meet all the standards of propriety that it satirizes and points out that demographics had a great deal to do with the creative orientation of the campaign. "Certainly, it's an adult target audience," he says. "It's not the same demographics as *Peter Pan* or *Annie*. I think the primary target audience is your 'hard-core theatergoer,' the people who are very much aware of the theater and what goes on in the theater. For this audience, we are trying to reinforce the impact of the great reviews that *Nine* got."

Paula Silver, vice president at Greenberg Associates in New York, has dealt with this issue in recent years in campaigns for other films. These have included the ads for *Endless Love*—in which too much of Brooke Shields was to have been displayed—and *All That Jazz*—which was to have been advertised with the theme line of "All That Sex, All That Booze, All Those Drugs, All That Jazz," until the networks complained. For *Endless Love*, live action from the film was substituted for the objected-to material, while the campaign for *All That Jazz* was done without words. Silver considers this hypocritical on the part of the networks, stating that, "The networks censor far more in commercials for motion pictures than they do on their own made-for-TV movies. You can't use sex and violence to advertise a film on the networks and yet so many of their made-for-TV movies contain sex and violence."

Orkin and Berdis separate

"There isn't any dramatic story." That's how Dick Orkin sums up the events that led to the end of his decade-long partnership with Bert Berdis. "What it comes down to is that both Bert and I have been spending some time doing separate kinds of activities. In recent months it became apparent to both of us that we would be better off going our own ways and doing the things we wanted to do. He's interested in TV projects. I'm not as keenly interested in television. Bert is interested in different kinds of commercial activities, and I'm interested in radio programming and commercials as well."

That marks the end of the partnership, except for a few campaigns that Orkin and Berdis are still contracted to complete. Orkin will continue to head Dick Orkin Creative Services, Inc.—which was always the parent company of Dick and

Bert Productions. Berdis is joining **Barzman and Company**—winners of the 1982 Clio for best U.S. radio humor. According to one of Berdis' new partners, **Jim Kirby**, "Bert Berdis is now a partner and creative associate with **Alan Barzman** and myself. At the moment we're still calling ourselves Barzman and Co., but we will soon be forming a new corporation, and a name change can be expected."

As for the future of Dick Orkin Creative Services, Orkin predicts that, "We're continuing to produce radio commercials for major advertisers. But I will be expanding the staff. We now have three writers and two directors and producers. We will continue to do work for not only the national advertisers, but I'm also going to go out and talk to folks in smaller markets about doing their advertising—something we had not been doing recently because our prices became so very high."

Orkin is also moving into programming, having just taken over co-production of the Sunday night talk-entertainment show *Satellite Live*, which is now *Satellite Live From Hollywood*. Says Orkin, "I intend to continue writing and I intend to continue performing in commercials. More than that I intend to explore some radio programming activities because that's where my heart's always been."

Supply and demand

"If everyone else is going to zig, we'd better zag," is the explanation offered by **Murray Kalis**, vice president and creative director of **Marsteller's Los Angeles** office for the serious nature of the current campaign for the Flying Tigers overnight delivery service. "Federal Express had such success with humor, and rather than take a chance on being the second or third funniest campaign for a next-day delivery service, we separated ourselves with our look," adds Kalis, who also reports that, in the five months since the campaign began, the awareness level of the company has increased by more than 400 per cent, while total shipments were increasing by 1,300 per cent.

Kalis, hired by Marsteller after his success with the United Airlines "talking packages" spots done for Burnett/Chicago, says that Marsteller opted for a surrealistic look in the Flying Tigers commercials because of the nature of the overnight delivery business. Next-day delivery services—which have only been broadcasting commercials for the last few years—have become a crowded market, with Eastern, United, Delta and

several other airlines adding overnight delivery services to compensate for the depressed state of the travel industry. Flying Tigers, which has been in the freight cargo business since 1945 but which entered the next-day delivery field only recently, decided, in Kalis' words, "to basically use television to 'come out of the closet' and advertise the new service."



From this year's campaign for Flying Tigers' overnight delivery service, created by Marsteller/Los Angeles.

The agency suggested that Flying Tigers offer a guarantee for overnight delivery with the slogan, "It's on time or it's on us!" and Kalis' creative team set out to advertise the offer. The result was the surrealistic spots now on the air, which center on a pocket watch ticking away against a background of clouds.

According to Kalis, digital and other creative effects were considered in developing the pocket watch motif. "We knew that we'd be doing something around our 'on time' guarantee. Time became the most important factor." This was doubly true in that Kalis joined the agency on January 1 of this year and the spots began airing on January 24.

The clockwork effect was finally achieved through front-screen projection, with stock footage of clouds looped in behind the pocket watch and a special filter used for color. "The clouds were projected onto the clock, and the clock was lit in such a way that the clouds do not appear on the clock," according to Kalis, who adds that, "in this manner, we were able to avoid the matte line that occurs in rear-projection."

Automation

Shapiro/Budrow & Associates reports that it is the first agency on the East Coast to install a Microdata Admax computer system. The Admax is specifically designed for the needs of agencies and can coordinate such agency functions as production coordination, traffic and labor control, media scheduling, post-buy analysis, bookkeeping, general

ledger and billing. It also provides an updated, running total on whether any project is going over-budget and includes a warning device which goes off when the budget is exceeded.

Carol Budrow, a principal in the agency, reports that the system is cutting down on "tons and tons" of paperwork, while providing instantaneous print-outs on each project. Budrow adds that one of the major advantages is that, "it uses Microdata's *English* retrieval language rather than a complex coded program. This means that it has not been necessary for us to hire a computer programmer, and that **Claudette Yen**, our head bookkeeper, has been able to totally familiarize herself with *Admax* and begin implementing it for us immediately." Shapiro/Budrow, a full-service ad shop with \$13 million in billings, reportedly invested \$90,000 in the Admax, which is designed for agencies with billings of anywhere "from \$5 to \$200 million."

The benefits of this sort of computer system for mid-sized agencies are attributed to the emergence of mini-computer technology by **Leon Liebman**, chairman of **Interactive Market Systems**, which provides the computer system known as *Adserve*. Liebman's system is available on a modular basis, with the agency given the choice of which module to begin with. "At the start you don't have to buy the computer; you can purchase one of our modules—such as billings—and use the time-sharing system provided by IMS." Liebman adds that the price for this time-sharing is \$15/hourly, with provisions that allow agencies to put ceilings on the number of hours they are charged for. Liebman estimates that a typical agency would need between \$30,000 and \$70,000 worth of equipment for \$10-to-\$40 million worth of billings. However, it is Liebman's contention that the important figure in these matters is not so much the cost of the software and hardware, but the savings to the agency that are brought about by efficient management of the cash flow. "With today's interest rates," Liebman states, "efficiency in billings is highly important. Our system minimizes the likelihood of mistakes in billing, without increasing overhead."

Unitel Video

Unitel is joining the list of New York production facilities that have expanded their stage space for video production. A new studio, one of the largest commercial facilities ever designed exclusively for video, will be ready for business some time around the first of the year, according to Unitel's president, **Herb Bass**.

Selling Commercials

The Green Tree • Ketchum, Philadelphia



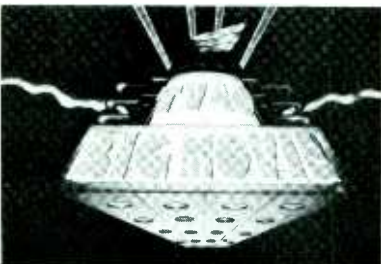
KIM & GIFFORD PRODUCTIONS, New York

KISS 98.7 • Ramm Adv.



DOLPHIN PRODS., NY, COMPUTER ANIMATION

KTXL-TV/Sacramento, CA



I-F STUDIOS, INC., New York

Nabisco Crackers • Wm. Esty



SNAZELLE FILMS, INC., San Francisco

Nestles Quik • Panamerica Ogilvy & Mathers



KCMP PRODUCTIONS, LTD., New York

RAX Restaurants • Sapin & Tolle



COAST PRODUCTIONS, INC., Hollywood

Rise—Super Gel • Grey Adv.



KCMP PRODUCTIONS, LTD., New York

Trix • Dancer Fitzgerald Sample



COAST PRODUCTIONS, INC., Hollywood

The company is basing its expansion plans on a belief that the commercials production scene in New York is about to get better, due to an improving economy, increases in cable production in New York and other factors.

The new facility—to be called Unitel Video—will include office space for clients to work in while on the premises. “This will,” according to Bass, “give us much-needed space to expand and thereby better service our clients.” Off-line editing and sound mixing facilities will be included, as part of what Bass predicts will be “an excellent atmosphere for creative work done by agency and production house creatives.”

Blairsatting

“Advertisers, if your agency is not Blairsatting your television commercials you had best ask them why,” is part of the sales pitch from one of the radio spots being run in the New York area by **John Blair and Co.** to advertise its satellite-transmission service to advertisers. The spots are being run in morning drivetime in the hope that the right individuals will be listening. According to **James W. O’Neill**, president of **Blairsat**, “We’re using radio because it works. Earlier this year, we ran spots on WCBS, alone, and the response was excellent. In this campaign, we’re using WCBS and WINS.”

The spots which run in other markets as well, emphasize the contention that Blairsat can duplicate and deliver commercials efficiently and inexpensively in all of the top 150 markets. According to O’Neill, this is the best way of delivering commercials tapes to markets and, “we want the decision makers at advertisers and agencies to know that. Using these top stations is a strong way to reach them.”

“You’re Hearing America”

Maxell Corp. is advertising itself through a new entertainment series that features “stereo sound portraits” of America as recorded on Maxell tapes. The program, entitled *You’re Hearing America*, features the sound of everything from Texas rodeos to San Francisco cable cars to Florida dolphins, along with such audio moments in history as signals from the Voyager spacecraft and the first stereo recordings from inside the human body. The show is produced by **Jim Metzner** of San Francisco and syndicated by **Those Guys in Detroit** to five markets—New York, Chicago, Boston, San Francisco and Seattle. During each segment, Metzner identifies Maxell as the tape being used.

Commercials circuit

Griner/Cuesta & Associates' principal **Mike Cuesta** has completed work on an oil commercial for Conoco, Inc. Based on the copyline of "America's old oil fields can't be allowed to die," the commercial was directed by Cuesta in Loco and Ponca City Okla. Agency producer for **Posey, Parry & Quest** was **Bertelle Selig**, with the agency's principals, **Chet Posey** and **Jim Parry**, teaming as co-creative directors and copywriters. **Stan Schofield** was art director. Production designer was **Kenny Weinberg**. Griner/Cuesta's producer was **Erwin Kramer**.

N. Lee Lacy Associates' director **Harry Hamburg** has produced a slapstick 30 for the Universal Studios Tour and its agency, **Abert/Newhoff & Burr**. The copyline, "See yourself in a starring role" is set against Western chases, pie throwing and other movie staples. Agency producer was **Rosalyn Tenenbaum**, accompanied by creative group head **John Armistead** and supervised by agency principal and creative director **Mel Newhoff**.

Admakers

Sawdon & Bess/NY has announced the promotion of two group creative directors—**Anthony J. Oestreicher** and **Anthony J. Parisi**—from agency vice presidencies to senior vice presidencies.

Marsteller/NY has promoted **John B. Sircus** to vice president. Sircus, the company's director of broadcast production, has produced commercials for such Marsteller clients as Dannon yogurt, Exxon office systems and Thomson slacks.

New campaigns

McCann-Erickson has begun campaigning for Jacob Best Premium Light Beer from Pabst. The initial advertising effort centers on a fictitious "founder" of the company—"Jake Best"—and the good times he had for himself in the Old West. These are being preceded by a series of 10-second "teasers" that will attempt to stimulate the marketplace prior to introduction. Thirty-second spots will follow, accompanied by a print campaign featuring "Wanted" posters for Jacob Best. For McCann-Erickson, senior writer was **Belinda Broido**. **Joseph Donney** was the writer, **Rafael Altman** and **Peter Grounds** were art directors and **Bob Emerson** produced. **Jeff Lovinger** of **Lovinger-Tardio-Melsky** directed the spots.

Music makers

David Reilly of **Charley's Recording Studio** says he may bring his entire music house with him from England to America but adds that, "Since the entire company is me, the transfer should be rather easy." Reilly, in New York as musical director on an album that **Twiggy** is recording here, has done the music for several hundred British commercials in the last four years. He reports that the main difference between British and American commercial work is the fact that British commercials also play in motion picture theaters.

"Television in England is heard in mono," Reilly reports. "Cinema is in stereo, and so you try to enhance the mix." He says that cinema commercials are also played on radio in stereo and usually run 30-seconds—as opposed to the 28½-second TVCs. Radio spots can also run 40 or 60 seconds, he reports.

Reilly is the son of **Tommy Reilly**, described as, "the world's leading exponent of the classical harmonica." The younger Reilly was born in Bristol and studied at the Royal College of Music. His professional career in advertising began as an employee of **George Martin**, who had produced several of the Beatles albums. Reilly has also produced albums for **Gary Brooker** of **Procol Harum**, **Kevin Peak** of **Sky** and himself—his new *Life on Earth* album was recently released by **Dick James Music, Ltd.**

Reilly also reports that a recent 60-second composition for a Levi's commercial in England took him one hour to compose and that the work was done entirely in the copywriter's office. "In England," he says, "the composer does not do the lyrics to the jingle; those are given to you when you come in to do the music." He claims fast work to be a personal specialty and adds that he has never done a commercial jingle without having at least the basic elements completed in one hour.

TNG/Earthling has provided a new musical ID theme for **WNYC-TV**, New York's UHF Public Broadcasting channel. Produced and composed by **Bob Sakayama**, the composition features alto and baritone saxes, valve trombones and conga-headed bongos. Producer for **WNYC-TV** was **Vickie Jones**.

Messina Enterprises has completed a package of six 30- and 60-second TV and radio spots for the **Ron Foth** retail agency of Columbus, Ohio and its client, **Lazarus** department stores of that city. **Louise Messina** composed a new wave-like jingle for the campaign, with music arranged by **Bert Dovo**. Agency principal **Ron Foth** supervised.

Dolphin helps

WBZ-TV, BOSTON



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Prog/Prod

(from page 61)

Noah Adams and James Reston, Jr., National Public Radio, for *Father Cares: The Last of Jonestown*, and Sheila Charton, WOR New York, for *Goodbye Lucy*.

Radio documentary series honored were: Gregg Peterson, Miriam Bjerre and George Nicholaw, KNX Los Angeles for *The Year of the Disabled*; Stan Brooks, Jim Asendio and John Russell, WINS New York for *Making Ends Meet: The New Economic Reality*, and Gayle Rancer and Joan Siefert, WQDR(FM) Raleigh, for *Our Forgotten Warriors: Vietnam Veterans Face the Challenges of the '80s*.

Charlotte Koppe, WLS-TV Chicago, was a Clarion winner in the special events category for her *Chicago Weather Calendar*.

Glaser's goals

Bob Glaser, who has taken over as head of **Viacom Enterprises Division**, says there are four major objectives on his calendar—introduction into syndication of *Cannon*; assembly of a 26-title movie package (*Death Wish II*, *The Final Countdown*); a cartoon package from Rankin-Bass, and another movie package, *The Exploitable (Cannonball, Death Race 2000)*.

Glaser also says he is working on inaugurating series with future distribution tie-ins for syndication, cassettes and disks. The switch here is that rather than initial sale to the networks, these series would premiere on Showtime, which Viacom owns.

Glaser joined Viacom earlier this year after a successful career with RKO General TV. In his new post, he succeeds Willard Block, who takes over a new division of the company, Viacom World Wide.

Frank's development office

Sandy Frank Productions has opened a West Coast development office at 6331 Hollywood Blvd., Los Angeles, for the development of new properties for television, cable and theatrical release. Heading up the office is Chris Pye, assisted by Gregory Ross. Pye is senior producer of *Jack Smith's You Asked for It*.

First transportable network

What is said to be the first network of transportable satellite receiving stations has been set up under the name Intervideo, headquartered in Los Angeles. When it is launched in September, it will have between 25 and 35 5-meter

dishes—mounted on 22-foot trailers—located in major markets around the country.

Affiliates of the network are video production companies, who will be able to transmit or receive C-band broadcast-standard materials off any orbiting satellite. The linkup can be used for any kind of application, according to Intervideo, including commercials distribution, syndication, event coverage and two-way conferences.

Principals are Melvin B. Bergman, president, Robert H. Greenberg, chairman, and Larry Spiegel, senior vice president.

Radio syndication

Nostalgia Broadcasting Corp. is offering *The Golden Age of Radio*, nightly one-hour rebroadcasts of such radio classics as *Fibber McGee and Molly*, *The Great Gildersleeve*, *The Life of Riley*, *X Minus One*, *Cavalcade of America*, *The Aldrich Family*, *Groucho Marx* and others. The show is available to top-100 markets on a non-cash basis. Already enrolled are WCAU Philadelphia and WNSI Tampa.

Charles Michelson is offering *Dragnet* on a barter basis in a deal with Bardahl Oil. Radio stations will receive the half-hour Jack Webb feature free in exchange for 2½ minutes on the show; the other 3½ minutes are for station sale. The program is being tested on KNBR San Francisco, KVI Seattle and KZIA Albuquerque.

New from **TM Programming** is the "Rockudrama," audio dramatizations loosely based on the lives of legendary rock stars. The concept is employed in *The Royalty of Rock* series in the Janis Joplin, Jimi Hendrix and Doors hours.

Leisure Features Syndicate is offering *Cinema Screen 5*, a series of five weekly programs about feature films in theatrical release. Each five-minute segment contains brief synopses of films in current release as well as movie production news, "star spot" interviews and occasional reviews and commentary on trends in the movies.

Equipment notes

M/A-Com Video Systems and **Artel Communications** have signed an agreement whereby M/A will market Artel's full line of fiber optic video/audio/data transmission systems. The new product line includes systems for fixed broadcast, ENG/EFP and closed circuit applications. M/A-Com is the new name for Microwave Associates Communications.

Orban Associates has made available

its new 422A/424A gated compressor/limited/de-esser, called "The Studio Optimod." The new unit utilizes technology from the Orban Optimod-FM Model 8100A. The new model offers a system approach to dynamic range control featuring a full-function variable compressor/limiter with adjustable attack and release times followed by an independent de-esser, according to the company.

Comtech Data Corp. has released its new SCPC audio system using the newly-developed RCV 350 dual conversion down converter which mounts at the antenna and down converts to 70Mc.

Amplex has added a new 3,750-foot length and a 12½-inch diameter reel to its line of ½-inch 456 professional audio tape. The reel provides tape running time of 25 minutes at 30 ips.

Jack Niebell has joined **Dynair Electronic** as vice president, engineering. He takes over from **Hank Maynard**, who has been promoted to vice president, operations. Niebell comes from 3M, where he had been since 1964.

Jeffrey P. Meadows has been appointed vice president, engineering and technical services for **NBC**. Meadows had been managing director, news operations, **NBC News**, since 1979.

Keith G. Johnson has been named director, international product planning, for **RCA Commercial Communications Systems Division**. Since 1980, he had been divisional director marketing, Europe, Africa and the Middle East.

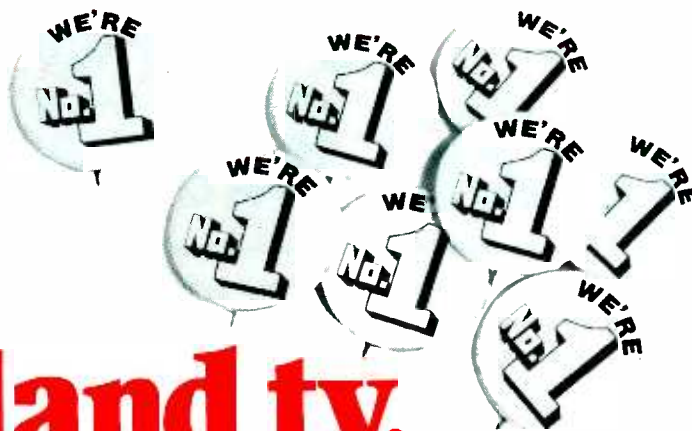
UPI Awards

For the second straight year, **WIS-TV Columbia, S.C.** has won a news award from **United Press International**. This year's winner was its sports entry on wrestling, *The Grapplers*. Stations in Detroit won the most awards from any single market, with **WXYZ** winning two.

The winners, by category: **Editorials, radio:** **WLWI** Montgomery, Ala. and **KPSI** Palm Springs, Calif.; **TV:** **WKW-TV** Cleveland and **WBTV (TV)** Charlotte. **Spot News, radio:** **WXYZ** Detroit and **WALE** Fall River, Mass.; **TV:** **WABC-TV** New York and **WHIO-TV** Dayton. **Sports, radio:** **WXYZ** Detroit and **WRDX-WSTP (FM)** Salisbury, N.C.; **TV:** **WCBS-TV** New York and **WIS-TV** Columbia, S.C.; **Documentary, radio:** **WIRE** Indianapolis and **WSGN** Birmingham; **TV:** **WDIV-TV** Detroit and **WTEN-TV** Albany, N.Y.; **Public Service/Investigative Reporting, radio:** **KMOX** St. Louis and **WQDR** Raleigh, N.C.; **TV:** **WCCO-TV** Minneapolis and **WJXT-TV** Jacksonville.

Television/Radio Age Spot Report

July 26, 1982



We're Kelo-land tv. Our No. 1's come in bunches! In nationwide Arbitron Sweeps!

#1 ADI — S/O-S/O — Total Households — 44 share #1 ADI — S/O-S/O — Women (18-49) — 39 share #1 ADI — Prime Time — Total Households — 39 share #1 ADI — Prime Time — Women (18-49) — 40 share #1 ADI — Late News — Total Households — 54 share #1 ADI — S/O-S/O CBS — Total Households — 44 share #1 ADI — Prime Time CBS — Total Households — 39 share #1 ADI — Late News CBS — Total Households — 54 share.

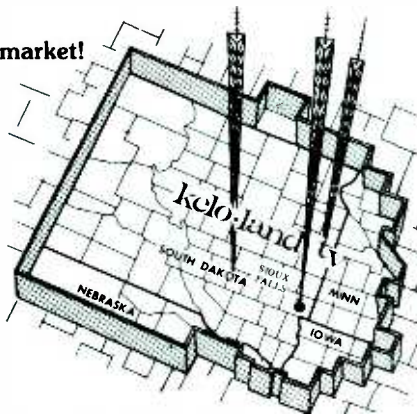
We sweep your message through this 91-county market!

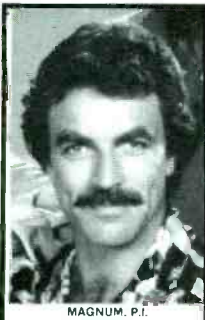
kelo-land tv

KELO-TV SIOUX FALLS, S.D.
and satellites KDLO-TV, KPLO-TV



Source: Arbitron Sweeps, Nov. 1981.
Affiliates of all three networks in equal
facilities markets. Survey data estimates
subject to usual qualifications.





MAGNUM, P.I.
Thurs. 9:00 p.m.



DALLAS
Fri. 9:00 p.m.



MAKING THE GRADE
Mon. 8:30 p.m.



ONE DAY AT A TIME
Sat. 9:30 p.m.



M*A*S*H
Mon. 9:00 p.m.



ALICE
Sun. 9:00 p.m.



THE JEFFERSONS
Sat. 7:30 p.m.

AGAIN THIS YEAR...

19 ^{OF THE} TOP 20 SHOWS



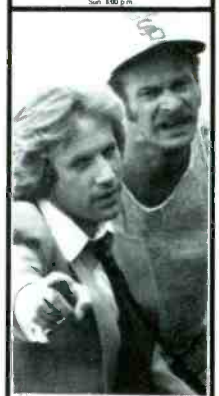
ARCHIE BUNKER'S PLACE
Sun. 8:00 p.m.



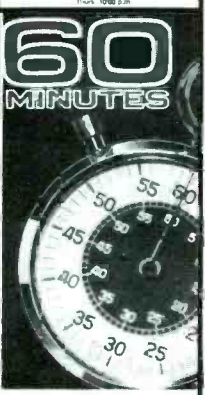
KNOTS LANDING
Thurs. 10:00 p.m.

Here's the line up according to the May A.R.B. Survey* reflecting the overwhelming dominant preference of Mid-Michigan's television viewers for WJIM-TV programs!

Rank	Program	Station	TV Homes	Rank	Program	Station	TV Homes
1	Magnum, P.I.	WJIM-TV	83,000	11	Lou Grant	WJIM-TV	50,000
2	60 Minutes	WJIM-TV	79,000	12	Nurse	WJIM-TV	50,000
3	Dukes of Hazard	WJIM-TV	78,000	13	NBC Sunday Movie	WJLX-TV	50,000
4	M*A*S*H (M-F 7:30 P)	WJIM-TV	74,000	14	CBS Tue-Night Movie	WJIM-TV	47,000
5	M*A*S*H (Mon. 9:00 P)	WJIM-TV	67,000	15	Alice	WJIM-TV	47,000
6	Simon & Simon	WJIM-TV	67,000	16	The Jeffersons	WJIM-TV	46,000
7	Making the Grade	WJIM-TV	65,000	17	Trapper John, M.O.	WJIM-TV	45,000
8	Dallas	WJIM-TV	61,000	18	Archie Bunker's Place	WJIM-TV	43,000
9	Knots Landing	WJIM-TV	53,000	19	One Day at a Time	WJIM-TV	43,000
10	Barney Miller	WJIM-TV	51,000	20	CBS Sat-Night Movie	WJIM-TV	43,000



SIMON & SIMON
Thurs. 9:00 p.m.



60 MINUTES
Sun. 7:00 p.m.

WJIM-TV

**Gross Telecasting
Lansing, Michigan**

SERVING MID-MICHIGAN FOR **48 YEARS**



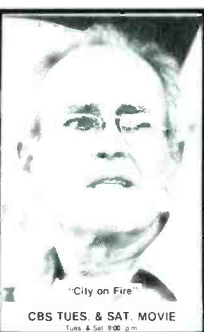
LOU GRANT
Mon. 10:00 p.m.



TRAPPER JOHN, M.D.
Wed. 10:00 p.m.



NURSE
Wed. 10:00 p.m.



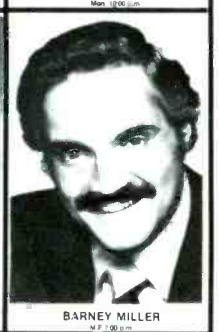
CBS TUES. & SAT. MOVIE
Tues. & Sat. 10:00 p.m.



DUKES OF HAZARD
Tues. 10:00 p.m.



M*A*S*H
Wed. 7:30 p.m.



BARNEY MILLER
Wed. 9:00 p.m.

*Source: ARBITRON, May 1982/Lansing-Jackson Total Survey Area Program Audiences Estimates

Spot Report

Television/Radio Age, July 26, 1982

Radio planner for selecting reach and GRP goals available from Katz

A series of tables that enables the radio planner to select the appropriate reach and gross rating point goals in order to achieve "effective" frequency, has been announced by Katz Radio president Ken Swetz. *The Effective Reach/Frequency Planner* was prepared under the direction of Carol Mayberry, vice president and director of radio research.

The tables evaluate the effectiveness of radio advertising on the basis of campaign frequencies of three or more times, four or more times and five or more times. Additional levels are available via special request.

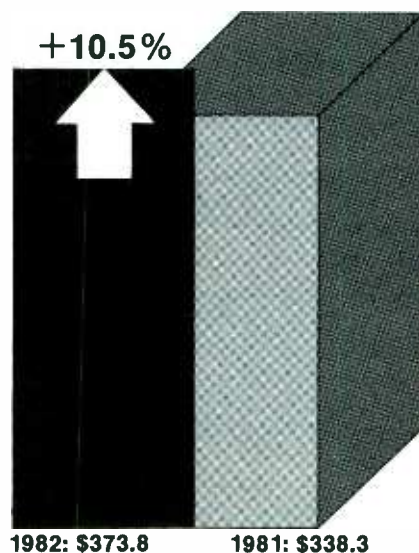
A user can employ the tables (1) when the GRP goal is known, (2) when the reach goal is known or (3) when the per cent of market to be reached "effectively" is known. There is also a set of tables dubbed "The Effective Reach/Frequency Analyzer," which is used to estimate the effectiveness of a campaign for multiple weeks once the weekly GRP/reach/frequency goals have been determined.

Very little calculation is required in using the tables. For example, if an agency wants to use 100 GRPs a week, the appropriate table shows that the per cent of market reached three or more times "at optimum effectiveness" is 14.8 and that the schedule reach is, according to the table, 35. "Optimum effectiveness" means that 14.8 is the highest level of listeners reached three or more times at 100 GRPs and that both more or less reach would mean a smaller percentage. The user, of course, can trade off effectiveness for greater reach, and he can see how much effectiveness he's losing.

To calculate average frequency, GRPs are divided by schedule reach, via the fundamental formula that GRPs are the product of reach and average frequency.

May

National business (millions)



Complete Business Barometer details p. 28

May Arbitrons show KVVU-TV Las Vegas indie HH share leader

Las Vegas' KVVU-TV topped other indies in household shares, sign-on to sign-off, according to the latest TV/RADIO AGE sweep analysis, covering the May Arbitrons. The Nevada outlet came up with a 24 share, which, interestingly, was identical to the November share, when it was also first. Indies usually do better in May than November, when new primetime shows keep viewers glued to affiliates.

The Las Vegas indie was also number one in shares of women 25-54 for the total day, copping a 25, six points ahead of Boise's new independent, KRTV(TV). In the analysis of the November sweep (TV/RADIO AGE, February 8), KPHO-TV Phoenix was Number 1 in women 18-49, the demo used in that review, with KVVU-TV a strong second.

A once-over of the May analysis shows that ABC affiliates were first or tied (in one market) for first in sign-on-to-sign-off household shares in the top 10 markets.

AG Day premiers in August

The nation will be getting its first daily syndicated agri-business news program, according to Neal Nussbaum, executive director of Creative Farm Media (CFM) a communications network based in Indianapolis. The program—*AG Day*—will premiere August 16, and CFM reports that it is hoping to have as many as 40 TV stations lined up for the opener.

The satellite-transmitted program will be aimed at the nation's 3.5 million farmers and ranchers and will deal in the course of its 30 minutes with information about weather conditions, markets forecasts and financial developments. "Our main audience is the American farmer and rancher," reports Nussbaum, "although our research indicates that this program will have broad appeal to many thousands of others who participate in the business of agriculture."

Spot Report

Television/Radio Age

Campaigns

Anheuser-Busch, TV

(Needham, Harper & Steers, Chicago)

BUSCH BEER is scheduled for six to 10 weeks of advertising starting in early July in midwestern and southern television markets. Negotiators lined up fringe, sports and primetime showings to reach men 18 and up.

Beecham Products, TV

(Cunningham & Walsh, New York)

CALGON WATER SOFTENER is being advertised for 13 weeks starting in early July in a long lineup of midwestern television markets. Media team selected fringe and daytime inventory to attract women 25-plus.

Steak & Ale, TV, radio

(SSC&B Inc., New York)

BENNIGAN'S TAVERNS are appearing in 42 radio and 12 television markets to attract a target audience of upwardly mobile young professionals, male and female, 18 to 35, concentrated in Sunbelt and mid-Atlantic markets. Campaign commenced in mid-June, with flights scheduled to continue through the rest of this year.

Colgate-Palmolive Co., TV

(William Esty Co., New York)

SELECTED BRANDS are using six to 13 weeks of third quarter advertising. Campaigns started on July 12 or on later July dates in a long and nationwide spread of television markets. A full range of dayparts is being used to sell women in various age brackets, depending on brand.

Adolph Coors Co., radio

(Ed Yardang & Associates, San Antonio)

COORS PREMIUM and LIGHT BEERS are extending their second quarter Hispanic market campaign into third quarter in over 60 western and midwestern radio markets. Target audience is Spanish-speaking men.

Data General Corp., TV

(Ammirati & Puris Inc., New York)

COMPUTERS are being offered for four weeks in a select but widespread list of major markets. Start date July 12. Media team is using news, sports and fringe spot to impress men 25-plus.

Call letter report

First edition of *Radio Station Call Letter Changes* is now available from the Radio Information Center in New York. The report shows current call letters, former call letters, city of license, frequency, metro area, if any, ADI in which the station is located and the month the change was granted. All changes between March, 1981, and June, 1982, are included. In upcoming reports, scheduled to appear quarterly, the current 14 months of data will be retained until the total base covers the previous two years. Subscription price is \$400 a year.

General Mills, radio

(Dancer Fitzgerald Sample, New York)

YOPLAIT YOGURT is using radio in a long and nationwide lineup of consumer markets, which started in mid-July. The advertising will run for four weeks to appeal to women 18 and up.

The Kroger Co., TV

(Campbell-Mithun, Chicago)

GROCERY CHAIN plans six to 13 or more weeks of third quarter advertising, which started on various June and July dates in a good many southeastern and midwestern television markets. The full arsenal of dayparts is being used to attract women.

Pinkerton Tobacco Company, TV

(Benton & Bowles, New York)

RED MAN CHEWING TOBACCO started appearances in some 80 markets in 17 Sunbelt states, east and west, in late June. Flights will most likely continue through the rest of the year, targeted to reach men, 18-plus. Frank Massaro directed the media action.

Elaine Powers Figure Salons, Inc., TV

(CPM Inc., Chicago)

PHYSICAL FITNESS PROMOTION is winding up a three-week run, which started in mid-July in a nationwide spread of major television markets. Buying group set fringe, daytime and weekend spot to attract young women.

Stroh Brewery Co., radio

(Wyse Advertising, Cleveland)

GOEBEL BEER began seven weeks of radio advertising on June 21. Full minute announcements are airing in afternoon drive and in Saturday midday dayparts. The campaign, broadcast in 18 markets in Michigan and Ohio, is targeted to reach men 25 to 49.

Appointments

Agencies

Ron Reilly has been appointed senior vice president/media director for the Los Angeles office of Ogilvy & Mather. He moves in from similar responsibilities with the agency's Houston office. He originally joined Ogilvy in New York in 1972.

Key Ostrander has joined the Los Angeles office of W. B. Doner and Co. as media director. She returns to Los Angeles from a post as vice president, manager spot broadcast, at Campbell-Ewald in Detroit.

Louis M. Schultz has been elected to the new post of group senior vice president at Campbell-Ewald, Warren, Mich. He joined the agency in 1967 and is now associate director of media services, responsible for all media activity for the Chevrolet account.

Wendy Marquardt has been appointed a vice president of Wyse Advertising. She joined the agency as broadcast supervisor in 1977 and is now associate media director, heading the spot broadcast buying group and retail planning group.

Harry Kay has joined Kenyon & Eckhardt as vice president and director of corporate media planning systems. He comes to this new post from Wells, Rich, Greene, Chicago, where he was vice president, media director.

Linda J. Hannett has joined D'Arcy-MacManus & Masius, St. Louis, as manager of national broadcast/budget coordination for the agency's Anheuser-Busch account. She moves in from the CBS TV Network where she had been manager of competitive analysis and profitability.

Rena Mora and **Joseph Abruzzo** have been elected vice presidents of N W Ayer Inc., New York. Abruzzo joined the agency in 1980 from Clairol Inc., and Mora came aboard in 1977. Both are in Ayer's Marketing Services Group.

Lynn K. Miller has joined D'Arcy MacManus & Masius, St. Louis as a media planner on the Anheuser-Busch account. She had been an assistant

One Seller's Opinion

Planning ahead for radio



Harris

The changes that are occurring in radio are as profound as anything taking place in the more publicized fields of cable and broadcast television. As a measure of how far we've come in just a very short time, compare our concerns of five years ago with our concerns of today:

■ Many of our problems were regulatory—living with cumbersome and inefficient rulemakings on commercial restrictions, license renewals, ascertainments, format changes and the like.

■ Deregulation has relieved us of those burdens and left us preoccupied instead with such untested scientific marvels as cable radio and satellite-delivered programming.

■ Financially, we've gone from wondering what our profits would be to worrying whether there would be any profits. With interest rates soaring, "accounts receivable" has become a significant business issue, and with the current recession the problem is that much worse.

■ In managing our work force, we've gone from worrying about who we had to replace to wondering whether we will be able to find a qualified replacement. We used to worry about the cost of relocating someone. Now we're having trouble finding people willing to relocate.

■ Our number-one concern used to be to maintain viable local formats. Today we're forced to place our bets on which of as many as 22 network services will last long enough to become serious competitors.

■ And, in terms of our industry's overall image, it wasn't too long ago I heard someone say that "if God had really wanted radio to endure, he would have made Ted Turner a radio entrepreneur." Well now even Ted's come on board.

Clearly, the old order in radio, held in place by decades of static technology and government control, has given way to a brave new world of enterprise. We have enormous new freedoms and opportunities—and absolutely no consensus on what our priorities should be as an industry. My concern—and it borders on being a nightmare—is that we will wake up *five years from now* and find we've abused our new-found privileges and squandered a wealth of possibilities.

I frankly just can't fathom walking away from the very thing on which we've built our business over the last 60 years—service to our local communities. But I see some very specific opportunities right now for building the radio business of tomorrow. At the risk of overlooking some worthy areas of concern, I would like to offer you a beginning agenda for radio in the '80s, some of which may apply to broadcasting as a whole.

First, we must cultivate traditional business planning and financial skills in our management activities.

Second, we must remain technologically aware and be prepared to exploit the opportunities for improved service that future engineering developments may allow.

Third, we must continue to build our base as an important local service and maintain a suitable balance between national and local programming.

Fourth, we must make careful use of research in tracking the changing needs and interests of our audiences and we must be certain the services we offer conform to what our listeners truly want.

Fifth, we must aggressively market and promote ourselves, using all the tools and precision of a Procter and Gamble in measuring our strengths and communicating them to others.

And, *sixth*, we must look past short-term goals, risk failure and, through new initiatives and experimentation, create the kind of product that will insure our own long-term success.

Richard H. Harris, president, Radio Group, Westinghouse Broadcasting & Cable, Inc., in a talk before the Kansas Association of Broadcasters in Hutchinson, Kan.

BROADCASTING LAW AND REGULATION

by R. Terry Ellmore

This basic text is designed as an everyday reference on major regulatory topics for operating broadcasters, as an information guide for potential licensees and a source of general information to the rules and regulations governing commercial and non-commercial radio and TV broadcasting—including cable TV.

Includes a brief history of broadcasting regulation; the organization, function and operation of the FCC; and an in-depth report on the details of license-granting.

Technical regulations are analyzed; FRC and FCC programming policies, requirements and practices are covered; advertising, self-regulation, cable television and copyrights are fully explored.

A thorough and well-organized guide to the often-overwhelming maze of rules and regulations governing broadcasting.

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Enclosed find \$_____ for _____
copies of "Broadcasting Law and
Regulation."

Name _____

Address _____

City _____

State _____ Zip _____

Price includes postage and handling.

media coordinator with Pabst Brewing Co. in Milwaukee.

Karen Moore is now a media planner with Tatham-Laird & Kudner, Chicago. She had been a buyer and planner for Campbell-Mithun, and before that had been in media at N W Ayer.

Media Services

Karen M. Dixon has opened The Media Centre in St. Petersburg, Fla. She was formerly vice president, media director of Louis Benito Advertising in Tampa.



John Maher has been named vice president account supervisor and director of planning operations at Century Media Corp. He had held a similar post with Air Time and before that was media manager for American Home Products' Whitehall Laboratories Division.

Anna Morris has joined Sheldon Communications, Inc. as vice president, account supervisor. She comes to the direct response broadcast buying service from Warner Amex Satellite Entertainment Co., where she had been marketing manager. Prior to that she had been president of A.M. Direct Response Marketing.

Representatives

Jon Johannan has been appointed a divisional vice president of marketing services for Katz Television. He joined the company's research department in 1970 and has most recently been director of marketing services.

Rocky Crawford has been named vice president of the Dallas office of Bernard Howard & Co. She opened the Dallas office and started with the company a year and a half ago.

James A. Aberle has been appointed vice president, marketing and development at Group W's Radio Advertising

Representatives. He had been vice president and general manager of WPNT (FM) Pittsburgh.



Erica Farber has been promoted to vice president/promotional sales development at McGavren Guild Radio. She steps up from director of promotional sales development.

John Graziano and **Ed Woher** move up at Torbet Radio. Graziano becomes regional manager of the rep's Los Angeles office, and Woher has been named national sports sales manager.

Charles Lizzo has been tapped to head the new Independent A-3 sales team at MMT Sales, and **Joseph Gangone** moves up from account exec to team sales manager for MMT/A-2, New York. Lizzo had joined MMT in 1977 and now transfers from head of A-2.

Gary Martin has joined the Atlanta sales staff of Katz Radio. He had been a research analyst for Cox Broadcasting.

Kenn Devane has transferred from the Detroit office of Petry Television to the rep's Roadrunners sales team in New York. He joined Petry in 1980 from Peters, Griffin, Woodward.

Michael J. Hanrahan has been named an account executive in the Chicago office of Avery-Knodel Television. He had been a spot TV buyer for Cotter & Co.-True Value Hardware.

Jane Doherty and **Susan Elizabeth Hagy** have joined Blair Radio. Hagy comes to the San Francisco office from the sales staff at KMPX there. Doherty will be working out of Boston. She had been local sales manager for WEEI-FM in Boston.

John Buckley has been named an account executive in the Chicago office of CBS-FM National Sales. He had previously been selling for HR/Stone, and before that had been with PRO Radio.

Stations

Marv Dyson has been promoted to president and general manager of WVON and WGCI (FM) Chicago. He joined the station last June as vice president and general manager, and before that had held similar responsibilities at WJPC, also Chicago.

Daniel F. Friel, Jr., has been appointed vice president and general manager of KDKA Pittsburgh. He joined Group W in 1966 in Boston, and has most recently been vice president and general manager of WOWO Fort Wayne, Ind., recently sold to Price Communications Corp. for \$6 million cash, subject to FCC approval.

George Wolfson has been named vice president, general manager of WKHK (FM) New York. He joins the Viacom station from Blair Radio, where he had been executive vice president and general manager.



John C. Goodwill has been appointed vice president and general manager of WPIX (FM) New York. He had been vice president, sales for NBC Radio's The Source, and before that was general sales manager for WBBM Chicago.

Constance W. Balthrop is the new vice president and general manager of Group W's WPNT (FM) Pittsburgh. She moves in from WINS New York, where she has been controller, to succeed **Jim Aberle**, now vice president, marketing and development for Radio Advertising Representatives.

Robert Marc Backman, general manager of KWEN (FM) Tulsa, has been promoted to a vice presidency with the station's parent company, Katz Broadcasting Co.

Lawrence H. Rouse has been named general manager at WLTV (FM) Statesville, N.C. The station was purchased earlier this year by Capitol Broadcasting Co. of Raleigh. Rouse had been general sales manager at WMC in Memphis.

Media Professionals



Chet Bandes
*Vice president,
director of media research
Doyle Dane Bernbach
New York*

“There is a void in radio. The industry does *not* have a syndicated service that provides radio market definitions. The market area concept is well established in television. Arbitron labels its areas ADIs, which stands for Area of Dominant Influence. Nielsen calls its areas DMA, or Designated Market Areas. Media practitioners complain about the difficulty of planning and buying spot radio, but radio market definitions would help simplify the task. While television has about 770 commercial stations, there are more than 10 times that number of commercial radio stations, which makes the need for radio market definitions fairly obvious.

“To fill this gap, a group of nine advertising agencies have teamed up in a joint venture to run a special computer tabulation to develop Radio Market Areas (RMA). This move is the fourth joint venture to produce radio market definitions. The source for this current tabulation is the 1980-'81 *Arbitron Radio Coverage Study*.

The tabulation is being processed by P.E.P. Systems, Inc., under the direction of Phoebe Weiner. Completion of the project is scheduled for early summer 1982.

A radio market concept provides a better understanding of radio. More radio stations than television stations means that there are more radio markets. The last tabulation indicated a total of 866 RMAs, against about 205 television markets. Therefore, radio markets are, on average, smaller than TV markets. But both the top 10 radio markets and TV markets cover about 31 per cent of the country. At the top 50 market level, television leads radio in coverage, 66 per cent to 58 per cent.

“The RMA tabulation provides valuable data on the size of radio markets and rankings. A planner can easily determine the number of markets needed to obtain a desired coverage level. For example, one needs to buy the top 33 RMAs to cover 50 per cent of the U.S. The radio market concept is also useful in test market planning. The data identify radio coverage patterns to aid in the selection of test markets and in providing more accurate test market translations.

“One of the most useful reports is a cross-tabulation of radio markets and TV markets. This provides planners with the radio markets needed to cover each TV area. In many TV markets, the largest RMA will miss more than one third of the TV coverage area. The planner determines the strategy. The RMA reports provide the analysis. Still another application of radio market data is the cross-tabbing of RMAs by client sales areas—information that should prove useful in the planning of radio campaigns for dealer and distributor accounts.”

Buyer's Checklist

New Representatives

Caballero Spanish Media is now the national sales representative for KJJT Odessa, Texas. The station airs news and the latest in Hispanic music, including international, tropical, chicana, norteña and ranchera.

Commercial Media Sales has been named to represent WBVP and WWKS(FM) Beaver Falls, Pa. in the Pittsburgh area. WBVP offers a mass appeal format, and WWKS airs soft rock and current hits.

Bernard Howard & Co. has taken on national representation of WMAK-FM Nashville, WAWA Milwaukee and KTHO and KZFR(FM) South Lake Tahoe, Calif. KZFR features beautiful music and KTHO's format is adult contemporary. WMAK airs the Drake Chenault Hit Parade and WAWA is programmed for black listeners.

Katz American Television is now repre-

senting KMTV(TV) Omaha. The station is an NBC affiliate.

Katz Independent TV Sales has been chosen to represent KUSI-TV San Diego and WDZL-TV Miami. KUSI-TV is scheduled to bow in September on Channel 51. WDZL-TV transmits on Channel 39.

Katz Radio has been appointed to sell nationally for WDRV and WLTV(FM) Charlotte, and for WSYR AM-FM Syracuse. WSYR-FM is a Source affiliate programming AOR-Superstars. Its AM sister is an NBC affiliate with a news-sports-MOR format. Both Charlotte stations are CBS affiliates, with WDRV carrying an adult contemporary format and WLTV offering Drake-Chenault Contempo 300.

Major Market Radio Sales has been named to represent six of Park Broadcasting's 14 radio stations. They are WHEN and WRRB(FM) Syracuse; KRSI and KJJO(FM) Minneapolis and WTVR AM-FM Richmond, Va. All three FM stations feature country music. WTVR offers an MOR sound,

KRSI strikes up big band music, and WHEN has an adult contemporary format.

McGavren Guild Radio has been signed to sell for KZAP(FM) Sacramento, for WPAP(FM) Panama City, Fla., and for KNTB and KMGN(FM) Bakersfield, Calif. KMGN airs an AOR format and KNTB plays top 40. KZAP features AOR Superstars, and WPAP offers country music.

Torbet Radio has been appointed the national sales voice for WQMF(FM) Jefferson, Ind.-Louisville, Ky. The station airs a contemporary format.

New Affiliates

ABC Direction Radio Network has added KJR, the Metromedia AM station in Seattle. The station features an adult contemporary sound.

NBC Radio Network now supplies programming to KPAL Pineville, La.; WLEM Emporium, Pa., KSAR(FM) Salem, Ark., and WOBR AM-FM Wanchese, N.C.

NEWS MAKING NEWS

News At Ten, the highest rated Prime Time Newscast in Los Angeles, has been named the best Prime Time Newscast in Los Angeles for the second year in a row. Our congratulations and thanks to the entire news staff for making these 1981 Emmy Awards possible!

1981 BEST REGULARLY SCHEDULED DAILY NEWS PROGRAM, INDEPENDENT STATIONS

KTLA NEWS AT TEN
Gerald J. Ruben,
Exec. Producer

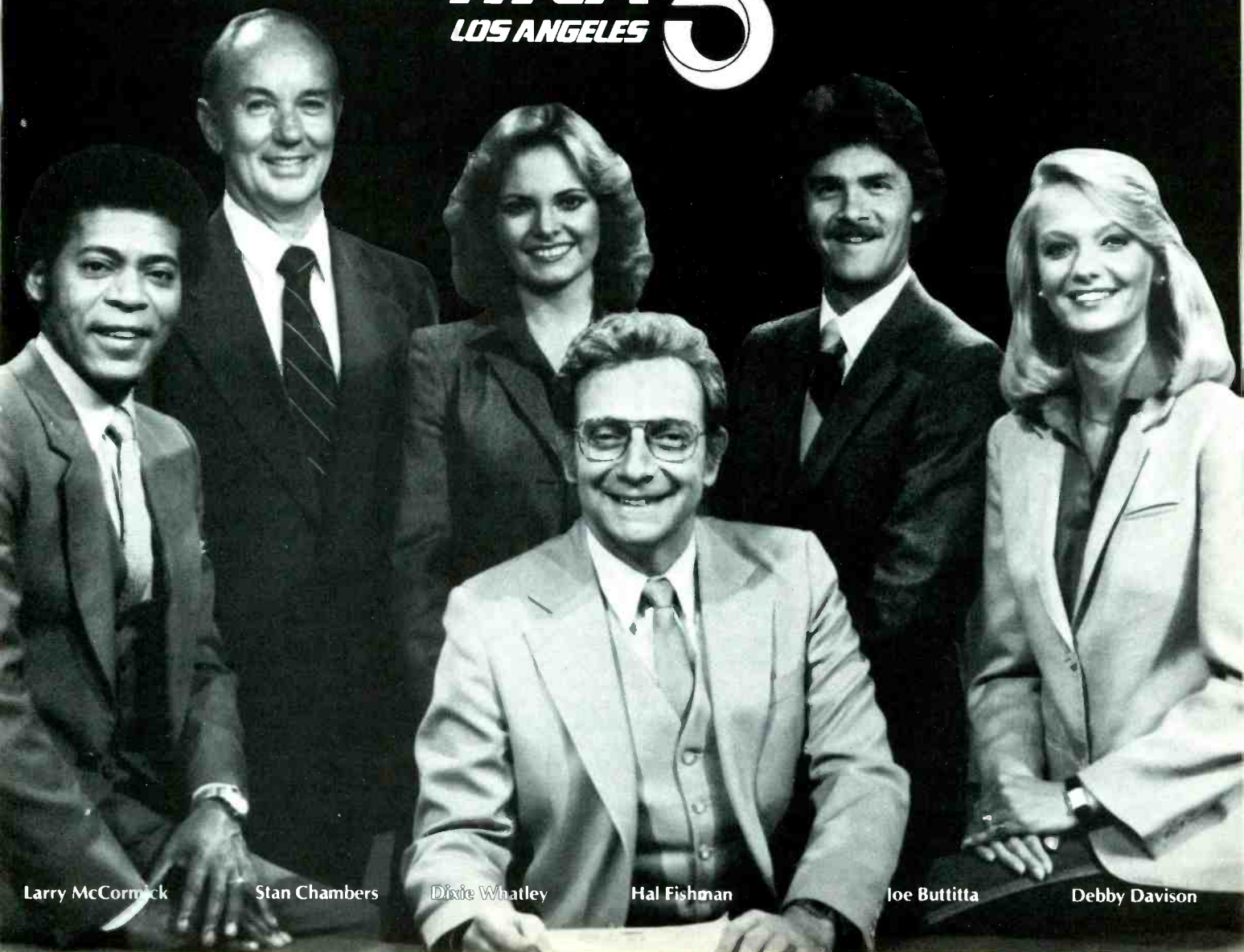


1981 BEST LIVE COVERAGE OF UNSCHEDULED NEWS EVENT, NETWORK & INDEPENDENT STATIONS

LAX HIJACKING
Stan Chambers, Reporter
Gerald J. Ruben,
Exec. Producer

©ATAS/NATAS

KTLA 5
LOS ANGELES



Larry McCormick

Stan Chambers

Dixie Whatley

Hal Fishman

Joe Buttitta

Debbly Davison

Wall Street Report

Outlet Co. showing signs of recovery following aborted merger with Coca-Cola

An aborted acquisition earlier this year put a cloud over the Outlet Co. that some security analysts say doesn't deserve to be there. The contretemps began when Columbia Pictures agreed in principle to take over the 88-year-old Providence broadcaster-retail clothing chain in July, 1981. Stockholders had approved the merger and were awaiting Federal Communications Commission approval of transfer of the licenses of Outlet's five VHF and seven radio stations when Columbia announced, to Outlet's surprise, that it was being taken over by Coca-Cola Co. Coca-Cola took a second look at Outlet's financial statements and squelched the takeover last April.

The soft drink conglomerate gave out little information about the reasons for the call-off, and its announcement implied—or some inferred—that it had access to financial data that others didn't. Outlet's president, Bruce Sundlun, immediately denied this presumption, leaving as the principal logical reason for Coke's turnaround the Chapter 11 filing of United Department Stores, the firm which had bought Outlet's department stores and men's apparel shops in 1980. The UDS failure left Outlet holding notes and some potential lease liabilities. Sundlun squelched the rumors that these could amount to as much as \$70 million; he put the figure closer to \$1.5 million.

Stock has held steady at \$32 since April

On the day that the merger was cancelled, Outlet's stock tumbled \$2.625 on the NYSE to 32, the same price it was quoted at recently, in mid-July. Its yearly high had been 44, the low 28³/₈.

Sundlun said subsequently that preparations for the aborted merger have left Outlet leaner, stronger and better prepared to face the future than it had been before acquisition talks began. In the hiatus, the company had sold off its remaining apparel business for \$13 million.

This enterprise had been a serious drain on the otherwise profitable broadcasting end. The company also sold its AM-FM combination in Orlando to Katz Communications for \$9.5 million and now controls five VHF franchises and five radio stations, all in the top 50 markets.

Dean Witter Reynolds' analyst Fred Anshel says "Outlet is a good broadcast company with superior properties." Mario Gabelli of Gabelli & Co., says the firm's stock is probably worth \$70 a share and predicted it would earn between \$2.50 and \$3.50 a share in 1982.

The Outlet Co.—five year financial highlights

(Thousands of dollars except earnings per share)

	1981	1980	1979	1978	1977
Broadcasting revenue	\$ 75,892	\$ 64,371	\$ 46,565	\$ 39,392	\$ 34,595
Depreciation & amortization	6,109	4,933	2,780	2,006	1,887
Interest expense	18,844	14,960	6,639	5,100	4,224
Other income	1,753	9	(151)	993	5,611
(expense)—net					
Earnings from continuing operations before income taxes	4,498	3,162	6,575	8,910	12,571
Earnings from continuing operations	1,568	978	3,680	4,153	4,337
Net earnings (loss)	(18,033)	(37,866)	4,021	10,038	9,502
Per share: earnings	\$.28	\$.06	\$ 1.11	\$ 1.31	\$ 1.70
from contin'g opn's					
Net earnings (loss)	(6.76)	(15.05)	1.25	3.68	3.93

First quarter results: profit of \$1.95 million

If first quarter results are indicative of the rest of the year, Gabelli won't be far off. Outlet reported profits of \$1.95 million, or 63 cents a share for the first fiscal quarter of 1982, compared to a net loss of \$365,000 (−22 cents a share) in the same period of 1981. Full year results of 1981 and 1980 were pretty dismal—loss of \$18 million last year, following a loss of \$37.9 million the year before.

Syndicated inserts (from page 38)

the stations using Newsweek inserts are independents, but that in the "merely large- to medium-sized markets" most of its stations are affiliates. And, he says, Newsweek will now be doing something different: "We'll be actively selling markets 75 through 225. Thompson didn't bother with them because their time bank clients were interested only in the top 75."

Other syndicators offering topical shorts include Alcare Communications, Philadelphia; King Features Entertainment, New York; News Travel Network, Sacramento; and Vipro Syndication Services, based in Chicago.



Top men at Telepictures Corp., producer and distributor of *N.I.W.S.*, are, from l.: David E. Salzman, Michael Jay Solomon and Michael N. Garin.

A new insert service, By/Media, Inc., will be offered by satellite beginning August 11. The company, a subsidiary of the Carl Byoir & Associates public relations firm, will transmit news and information shorts via Westar V.

At Vipro, national sales manager Tom Edinger reports that company's biggest properties on over-the-air television are *Paul Harvey Comments*, in 92 markets, and *Hints from Heloise* (household tips) in 40 markets. These, too, are mostly aired by network affiliates.

Edinger says most stations run Paul Harvey, "the voice of Middle America," in their noon news, early evening news, and, in some cases, in the local break in *Today* or *Good Morning America*. *Heloise* is most prevalent in the early evening news, noon news, or in local daytime magazine shows.

King Features Entertainment offers *TV Time Capsules*. These are historic 50-second excerpts from the original Hearst Metrotone News coverage of events and personalities from Charles Lindbergh's solo across the Atlantic to John Glenn's solo into outer space.

Alcare offers some dozen shorts that could fit into the lifestyle categories seen increasingly in local newscasts. Most

widely seen on news shows, and again mostly on affiliates, says sales rep Frank Beazley, are *Mr. Wizard's Science Report* in 104 markets, *Making Ends Meet* (at the supermarket, with the help of Jon McClure) in 73 markets; *Corner Drugstore*, with pharmacist Max Leber in 42 markets, and *The Buyer Beware*, a consumer series featuring Gene Crane, reported to be in 75 markets.

News Travel Network, on network affiliates in 54 markets, offers two-minute segments, each featuring a place, a resort, a hotel, etc. NTN coordinator Susan Watson points out that each segment, "tells the not-so-great things, along with the good things about each place, that would make tourists either

want to visit or avoid it, all from an objective reviewer's point of view."

NTN also produces a monthly travel guide, personalized for each of the stations carrying the inserts. Viewers can buy this from their local station for one dollar, making it a form of self-liquidating promotion for both the station and the tourist attractions featured in each issue. NTN inserts appear on a number of major outlets, including WABC-TV New York, KABC-TV Los Angeles, WCCO-TV Minneapolis-St. Paul and on WCVB-TV Boston.

Watson says that the total NTN consumer travel service costs stations, "less per week than the salary of one reporter," with the price, as in the case of most of these services, based on market size.

Similarly, *Joe Carcione*—*The Greengrocer*, is carried by such key major market stations as WCBS-TV New York; KNXT(TV) Los Angeles, KGO-TV San Francisco, WPVI-TV Philadelphia, KDKA-TV Pittsburgh and KSTP-TV Minneapolis-St. Paul. Meblin reports that "about a dozen food chains call us up every week to ask which five items Joe will be featuring the following week, so they can stock up big." He notes that

Newsweek Video's News Service consists of a half-hour reel once a week containing 13 stories. Each story runs from about 90 seconds to two minutes.

each of Carcione's 260 reports a year are from 58 to 75 seconds long "because news directors can't always fit 90 seconds into their newscasts. But they can always manage 75 seconds or a little less."

Meblin explains that a number of factors go into Mighty Minutes' pricing formula. Two of the key ones are the percentage of U.S. homes in a market and cost per week of the highest rated 30 in the station's early evening local news. What the stations pay ranges up to as high as \$2,500 a week on a three year contract in the largest markets. Meblin claims that's higher than stations pay for most other short news features. He says the *Green Grocer*, "earns a total of three quarters of a million dollars a year in station fees and that it should reach close to \$1 million next year."

The Carcione report taped on Tuesday, he says, is edited, and shipped the same day, air express or express mail from San Francisco" and reaches news directors' desks, including all those on the East Coast, by 10 a.m. Wednesday morning."

Shusman says that Newsweek Video's News Service is currently in 60 markets and that *Today's Woman* is in 50. Asked about pricing, he explains that Newsweek, "is currently surveying stations to determine the market value of our first-run material."

The News Service consists of a half-hour reel once a week, each reel containing 13 stories. Each story runs from about 90 seconds to two minutes and is based on "the editorial resources of *Newsweek*." The News Service is 11 years old.

Today's Woman is seven years old. Shusman says that a good many stations air it in their noon news or in their locally produced morning talk shows.

Today's Woman segments run from medical and fitness information to how national issues can affect a woman's daily life: how, for example, federal budget cuts can affect a single parent if day care goes down the drain. Shusman adds that sports features are included, "where we'll profile top woman golfers, equestriennes, or Olympic trial hopefuls."

Meanwhile, Newsweek's *Cartoon-*

A-Torial is "on hiatus." Shusman explains that it ran for four and a half years, "won a Peabody Award, and, at its peak, was carried in about 60 to 65 markets. However, a lot of broadcasters tend toward nervousness when it comes to controversy," so Newsweek hasn't produced any fresh political animation since March. But, Shusman adds, Newsweek is considering reviving it for pay TV or for cable.

At King World Productions Davidson recalls that *The Paul Strassels Tax Report*, "was an instant hit almost as soon as we introduced it," and was placed in about 90 markets in its first year.

Now in its second year, Strassels is in about 125 markets.

Soap Spot, hosted by John Gabriel, is in about 70 markets, and Davidson expects it to be in more next year: "We have letters from stations who report their local news ratings went up after they started *Soap Spot*—stations where addition of *Soap Spot* was the only change they made in their news."

King World also has *The Butcher Show* in some 50 markets and *Dr. Lendon Smith*, on children's health, in about 50.

The company also distributes the half-hour *Jack Anderson Confidential*

and plans are in the works, not firm at presstime, for 90-second versions of Anderson, hopefully ready to go starting in September.

Davidson reports that some stations sell *The Paul Strassels Tax Report* as a two-minute segment to local banks and accounting firms—90 seconds of Strassels, plus 30 seconds for the local commercial.

"But in other cases" he adds, the station's own anchor will lead in with, "And now here's our tax expert, Paul Strassels—."

N.I.W.S. started in '80

N.I.W.S. started up in November, 1980, with 26 stations. Today it's part of the local news on about 110 stations, "virtually all network affiliates." Garin points out that these stations include KABC-TV, WLS-TV Chicago, KRON-TV San Francisco and WCVB-TV.

Group owners served by N.I.W.S. include Capital Cities, Cox Broadcasting, Gannett, Gaylord, General Electric Broadcasting, Hearst, Harte-Hanks, Hubbard Broadcasting, Lin Broadcasting, McGraw-Hill, Scripps-Howard, Stauffer Communications, Storer, Times Mirror, Taft Broadcasting, Viacom and Wometco.

Garin says Telepictures has no rate card for N.I.W.S.: "It's negotiable, like everything else in television. Market size is the basis for our pricing. But whatever the market size, the station pays a unit cost that nobody can match, because our costs are amortized across all 110 of our station subscribers."

Garin says most stations use the N.I.W.S. reports in their news formats, though some place some segments in their daytime magazine shows. And contrary to what some of his competitors say, Garin adds that while some stations do it, most stations do not try to sell individual segments to a specific local advertiser for two reasons.

One, he says, is that news is usually a no-problem sellout on most stations—"which is one reason so many affiliates are expanding their local news," and so they don't find it necessary to go to this extra trouble.

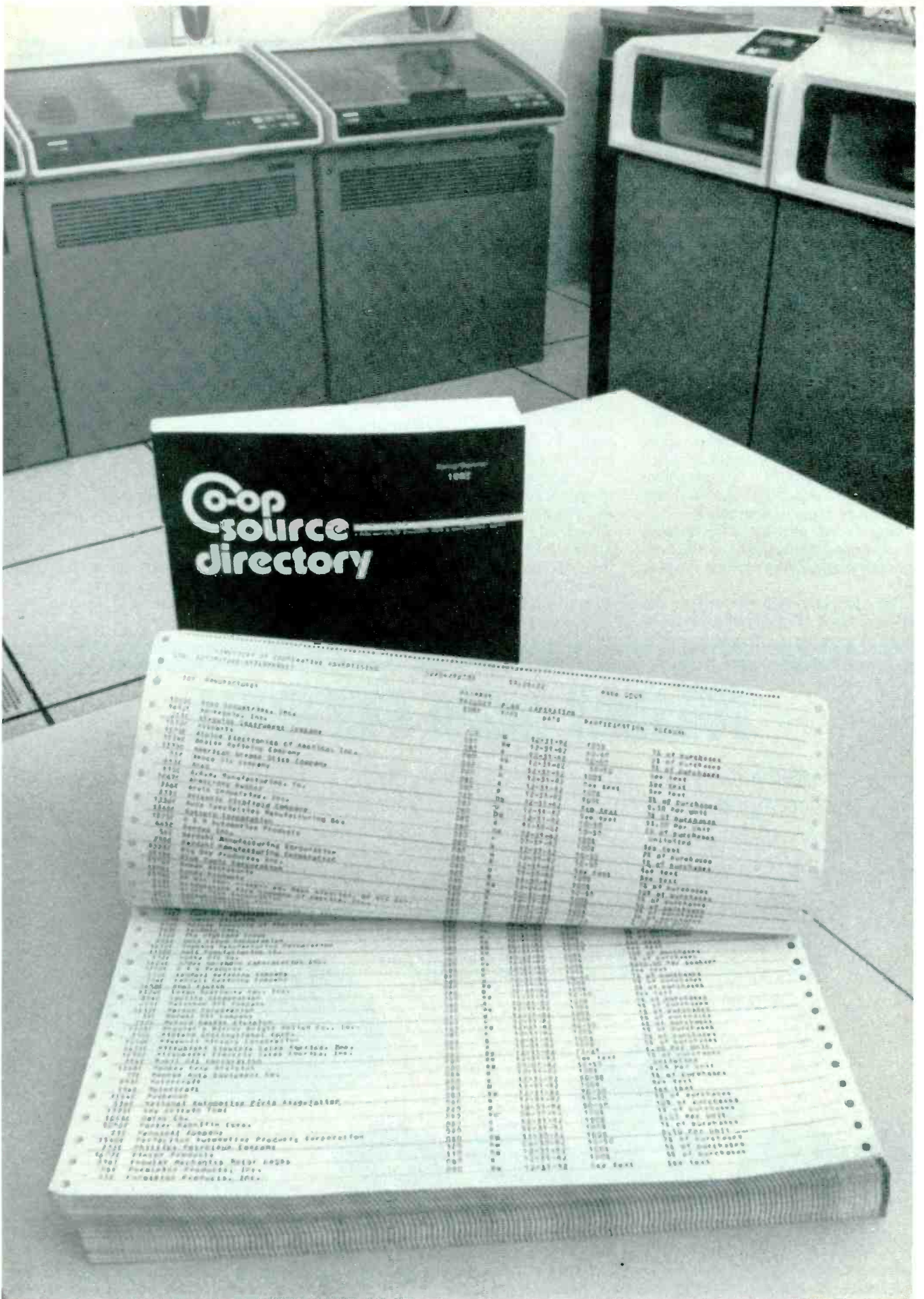
Second reason, says Garin, is that, "a lot of news directors instinctively rebel against having any one regular segment of their news singled out and having to say, 'This has been brought to you by this or that sponsor.' Rightly or wrongly, it can create the impression that that particular sponsor is controlling what the station will cover or won't cover in that segment." □

TUESDAY NIGHT FOOTBALL

- An exciting new form of sports entertainment, starring America's most popular athletes.
- A weekly two-hour national radio forum, inviting your listeners to join top stars of the NFL in exciting, free-wheeling discussion.
- Designed to fit your format and enhance your programming.
- The new culmination of weekend sports action — the latest, soundest idea in sports programming!



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Co-op source directory

MANUFACTURER	ADDRESS	PHONE	CLASSIFICATION	DATE	PARTICIPATION	STATUS
11000 ABC Electronics, Inc.	1234 Main St.	555-1234	U	01-21-82	100%	100%
11001 DEF Systems, Inc.	5678 Elm St.	555-5678	Sw	02-01-82	75%	75%
11002 GHI Networks, Inc.	9012 Oak St.	555-9012	Sw	03-15-82	50%	50%
11003 JKL Electronics of America, Inc.	3456 Pine St.	555-3456	U	04-01-82	100%	100%
11004 MNO Systems Company	7890 Cedar St.	555-7890	U	05-10-82	100%	100%
11005 PQR Video Systems, Inc.	2345 Birch St.	555-2345	U	06-01-82	100%	100%
11006 STU Electronics	6789 Maple St.	555-6789	U	07-15-82	100%	100%
11007 VWX Manufacturing Co.	1011 Spruce St.	555-1011	U	08-01-82	100%	100%
11008 YZA Systems, Inc.	4567 Willow St.	555-4567	U	09-10-82	100%	100%
11009 BCD Electronics	8901 Ash St.	555-8901	U	10-01-82	100%	100%
11010 EFG Networks	2345 Hickory St.	555-2345	U	11-15-82	100%	100%
11011 HIJ Systems, Inc.	6789 Walnut St.	555-6789	U	12-01-82	100%	100%
11012 KLM Electronics	1011 Chestnut St.	555-1011	U	01-15-83	100%	100%
11013 NOP Manufacturing	4567 Sycamore St.	555-4567	U	02-01-83	100%	100%
11014 QRS Systems	8901 Dogwood St.	555-8901	U	03-10-83	100%	100%
11015 TUV Electronics	2345 Redwood St.	555-2345	U	04-01-83	100%	100%
11016 WXY Networks	6789 Cypress St.	555-6789	U	05-15-83	100%	100%
11017 ZAB Systems, Inc.	1011 Juniper St.	555-1011	U	06-01-83	100%	100%
11018 CDE Electronics	4567 Fir St.	555-4567	U	07-10-83	100%	100%
11019 FGH Manufacturing	8901 Hemlock St.	555-8901	U	08-01-83	100%	100%
11020 IJK Systems	2345 Larch St.	555-2345	U	09-15-83	100%	100%
11021 LMN Electronics	6789 Alder St.	555-6789	U	10-01-83	100%	100%
11022 OPQ Networks	1011 Basswood St.	555-1011	U	11-15-83	100%	100%
11023 RST Systems, Inc.	4567 Cottonwood St.	555-4567	U	12-01-83	100%	100%
11024 UVW Electronics	8901 Elmwood St.	555-8901	U	01-15-84	100%	100%
11025 XYZ Manufacturing	2345 Hawthorn St.	555-2345	U	02-01-84	100%	100%
11026 ABC Networks	6789 Honeylocust St.	555-6789	U	03-10-84	100%	100%
11027 DEF Systems	1011 Ironwood St.	555-1011	U	04-01-84	100%	100%
11028 GHI Electronics	4567 Kalmegh St.	555-4567	U	05-15-84	100%	100%
11029 IJK Manufacturing	8901 Lambert St.	555-8901	U	06-01-84	100%	100%
11030 LMN Systems, Inc.	2345 Linden St.	555-2345	U	07-10-84	100%	100%
11031 OPQ Electronics	6789 Liveoak St.	555-6789	U	08-01-84	100%	100%
11032 RST Networks	1011 Locust St.	555-1011	U	09-15-84	100%	100%
11033 UVW Systems	4567 Lyell St.	555-4567	U	10-01-84	100%	100%
11034 XYZ Electronics	8901 Madison St.	555-8901	U	11-15-84	100%	100%
11035 ABC Manufacturing	2345 Mariposa St.	555-2345	U	12-01-84	100%	100%
11036 DEF Systems, Inc.	6789 Mayfield St.	555-6789	U	01-15-85	100%	100%
11037 GHI Electronics	1011 McHenry St.	555-1011	U	02-01-85	100%	100%
11038 IJK Networks	4567 McJannet St.	555-4567	U	03-10-85	100%	100%
11039 LMN Systems	8901 McLaughlin St.	555-8901	U	04-01-85	100%	100%
11040 OPQ Electronics	2345 McMane St.	555-2345	U	05-15-85	100%	100%
11041 RST Manufacturing	6789 McQueen St.	555-6789	U	06-01-85	100%	100%
11042 UVW Systems, Inc.	1011 McRae St.	555-1011	U	07-10-85	100%	100%
11043 XYZ Electronics	4567 McRee St.	555-4567	U	08-01-85	100%	100%
11044 ABC Networks	8901 McRoberts St.	555-8901	U	09-15-85	100%	100%
11045 DEF Systems	2345 McRae St.	555-2345	U	10-01-85	100%	100%
11046 GHI Electronics	6789 McRae St.	555-6789	U	11-15-85	100%	100%
11047 IJK Manufacturing	1011 McRae St.	555-1011	U	12-01-85	100%	100%
11048 LMN Systems, Inc.	4567 McRae St.	555-4567	U	01-15-86	100%	100%
11049 OPQ Electronics	8901 McRae St.	555-8901	U	02-01-86	100%	100%
11050 RST Networks	2345 McRae St.	555-2345	U	03-10-86	100%	100%
11051 UVW Systems	6789 McRae St.	555-6789	U	04-01-86	100%	100%
11052 XYZ Electronics	1011 McRae St.	555-1011	U	05-15-86	100%	100%
11053 ABC Manufacturing	4567 McRae St.	555-4567	U	06-01-86	100%	100%
11054 DEF Systems, Inc.	8901 McRae St.	555-8901	U	07-10-86	100%	100%
11055 GHI Electronics	2345 McRae St.	555-2345	U	08-01-86	100%	100%
11056 IJK Networks	6789 McRae St.	555-6789	U	09-15-86	100%	100%
11057 LMN Systems	1011 McRae St.	555-1011	U	10-01-86	100%	100%
11058 OPQ Electronics	4567 McRae St.	555-4567	U	11-15-86	100%	100%
11059 RST Manufacturing	8901 McRae St.	555-8901	U	12-01-86	100%	100%
11060 UVW Systems, Inc.	2345 McRae St.	555-2345	U	01-15-87	100%	100%
11061 XYZ Electronics	6789 McRae St.	555-6789	U	02-01-87	100%	100%
11062 ABC Networks	1011 McRae St.	555-1011	U	03-10-87	100%	100%
11063 DEF Systems	4567 McRae St.	555-4567	U	04-01-87	100%	100%
11064 GHI Electronics	8901 McRae St.	555-8901	U	05-15-87	100%	100%
11065 IJK Manufacturing	2345 McRae St.	555-2345	U	06-01-87	100%	100%
11066 LMN Systems, Inc.	6789 McRae St.	555-6789	U	07-10-87	100%	100%
11067 OPQ Electronics	1011 McRae St.	555-1011	U	08-01-87	100%	100%
11068 RST Networks	4567 McRae St.	555-4567	U	09-15-87	100%	100%
11069 UVW Systems	8901 McRae St.	555-8901	U	10-01-87	100%	100%
11070 XYZ Electronics	2345 McRae St.	555-2345	U	11-15-87	100%	100%
11071 ABC Manufacturing	6789 McRae St.	555-6789	U	12-01-87	100%	100%
11072 DEF Systems, Inc.	1011 McRae St.	555-1011	U	01-15-88	100%	100%
11073 GHI Electronics	4567 McRae St.	555-4567	U	02-01-88	100%	100%
11074 IJK Networks	8901 McRae St.	555-8901	U	03-10-88	100%	100%
11075 LMN Systems	2345 McRae St.	555-2345	U	04-01-88	100%	100%
11076 OPQ Electronics	6789 McRae St.	555-6789	U	05-15-88	100%	100%
11077 RST Manufacturing	1011 McRae St.	555-1011	U	06-01-88	100%	100%
11078 UVW Systems, Inc.	4567 McRae St.	555-4567	U	07-10-88	100%	100%
11079 XYZ Electronics	8901 McRae St.	555-8901	U	08-01-88	100%	100%
11080 ABC Networks	2345 McRae St.	555-2345	U	09-15-88	100%	100%
11081 DEF Systems	6789 McRae St.	555-6789	U	10-01-88	100%	100%
11082 GHI Electronics	1011 McRae St.	555-1011	U	11-15-88	100%	100%
11083 IJK Manufacturing	4567 McRae St.	555-4567	U	12-01-88	100%	100%
11084 LMN Systems, Inc.	8901 McRae St.	555-8901	U	01-15-89	100%	100%
11085 OPQ Electronics	2345 McRae St.	555-2345	U	02-01-89	100%	100%
11086 RST Networks	6789 McRae St.	555-6789	U	03-10-89	100%	100%
11087 UVW Systems	1011 McRae St.	555-1011	U	04-01-89	100%	100%
11088 XYZ Electronics	4567 McRae St.	555-4567	U	05-15-89	100%	100%
11089 ABC Manufacturing	8901 McRae St.	555-8901	U	06-01-89	100%	100%
11090 DEF Systems, Inc.	2345 McRae St.	555-2345	U	07-10-89	100%	100%
11091 GHI Electronics	6789 McRae St.	555-6789	U	08-01-89	100%	100%
11092 IJK Networks	1011 McRae St.	555-1011	U	09-15-89	100%	100%
11093 LMN Systems	4567 McRae St.	555-4567	U	10-01-89	100%	100%
11094 OPQ Electronics	8901 McRae St.	555-8901	U	11-15-89	100%	100%
11095 RST Manufacturing	2345 McRae St.	555-2345	U	12-01-89	100%	100%
11096 UVW Systems, Inc.	6789 McRae St.	555-6789	U	01-15-90	100%	100%
11097 XYZ Electronics	1011 McRae St.	555-1011	U	02-01-90	100%	100%
11098 ABC Networks	4567 McRae St.	555-4567	U	03-10-90	100%	100%
11099 DEF Systems	8901 McRae St.	555-8901	U	04-01-90	100%	100%
11100 GHI Electronics	2345 McRae St.	555-2345	U	05-15-90	100%	100%
11101 IJK Manufacturing	6789 McRae St.	555-6789	U	06-01-90	100%	100%
11102 LMN Systems, Inc.	1011 McRae St.	555-1011	U	07-10-90	100%	100%
11103 OPQ Electronics	4567 McRae St.	555-4567	U	08-01-90	100%	100%
11104 RST Networks	8901 McRae St.	555-8901	U	09-15-90	100%	100%
11105 UVW Systems	2345 McRae St.	555-2345	U	10-01-90	100%	100%
11106 XYZ Electronics	6789 McRae St.	555-6789	U	11-15-90	100%	100%
11107 ABC Manufacturing	1011 McRae St.	555-1011	U	12-01-90	100%	100%
11108 DEF Systems, Inc.	4567 McRae St.	555-4567	U	01-15-91	100%	100%
11109 GHI Electronics	8901 McRae St.	555-8901	U	02-01-91	100%	100%
11110 IJK Networks	2345 McRae St.	555-2345	U	03-10-91	100%	100%
11111 LMN Systems	6789 McRae St.	555-6789	U	04-01-91	100%	100%
11112 OPQ Electronics	1011 McRae St.	555-1011	U	05-15-91	100%	100%
11113 RST Manufacturing	4567 McRae St.	555-4567	U	06-01-91	100%	100%
11114 UVW Systems, Inc.	8901 McRae St.	555-8901	U	07-10-91	100%	100%
11115 XYZ Electronics	2345 McRae St.	555-2345	U	08-01-91	100%	100%
11116 ABC Networks	6789 McRae St.	555-6789	U	09-15-91	100%	100%
11117 DEF Systems	1011 McRae St.	555-1011	U	10-01-91	100%	100%
11118 GHI Electronics	4567 McRae St.	555-4567	U	11-15-91	100%	100%
11119 IJK Manufacturing	8901 McRae St.	555-8901	U	12-01-91	100%	100%
11120 LMN Systems, Inc.	2345 McRae St.	555-2345	U	01-15-92	100%	100%
11121 OPQ Electronics	6789 McRae St.	555-6789	U	02-01-92	100%	100%
11122 RST Networks	1011 McRae St.	555-1011	U	03-10-92	100%	100%
11123 UVW Systems	4567 McRae St.	555-4567	U	04-01-92	100%	100%
11124 XYZ Electronics	8901 McRae St.	555-8901	U	05-15-92	100%	100%
11125 ABC Manufacturing	2345 McRae St.	555-2345	U	06-01-92	100%	100%
11126 DEF Systems, Inc.	6789 McRae St.	555-6789	U	07-10-92	100%	100%
11127 GHI Electronics	1011 McRae St.	555-1011	U	08-01-92	100%	100%
11128 IJK Networks	4567 McRae St.	555-4567	U	09-15-92	100%	100%
11129 LMN Systems	8901 McRae St.	555-8901	U	10-01-92	100%	100%
11130 OPQ Electronics	2345 McRae St.	555-2345	U	11-15-92	100%	100%
11131 RST Manufacturing	6789 McRae St.	555-6789	U	12-01-92	100%	100%
11132 UVW Systems, Inc.	1011 McRae St.	555-1011	U	01-15-93	100%	100%
11133 XYZ Electronics	4567 McRae St.	555-4567	U	02-01-93	100%	100%
11134 ABC Networks	8901 McRae St.	555-8901	U	03-10-93	100%	100%
11135 DEF Systems	2345 McRae St.	555-2345	U	04-01-93	100%	100%
11136 GHI Electronics	6789 McRae St.	555-6789	U	05-15-93	100%	100%
11137 IJK Manufacturing	1011 McRae St.	555-1011	U	06-01-93	100%	100%
11138 LMN Systems, Inc.	4567 McRae St.	555-4567	U	07-10-93	100%	100%
11139 OPQ Electronics	8901 McRae St.	555-8901	U	08-01-93	100%	100%
11140 RST Networks	2345 McRae St.	555-2345	U	09-15-93	100%	100%
11141 UVW Systems	6789 McRae St.	555-6789	U	10-01-93	100%	100%
11142 XYZ Electronics	1011 McRae St.	555-1011	U	11-15-93	100%	100%
11143 ABC Manufacturing	4567 McRae St.	555-4567	U	12-01-93	100%	100%
11144 DEF Systems, Inc.	8901 McRae St.	555-8901	U	01-15-94	100%	100%
11145 GHI Electronics	2345 McRae St.	555-2345	U	02-01-94	100%	100%
11146 IJK Networks	6789 McRae St.	555-6789	U	03-10-94	100%	100%
11147 LMN Systems	1011 McRae St.	555-1011	U	04-01-94	100%	100%
11148 OPQ Electronics	4567 McRae St.	555-4567	U	05-15-94	100%	100%
11149 RST Manufacturing	8901 McRae St.	555-8901	U	06-01-94	100%	100%
11150 UVW Systems, Inc.	2345 McRae St.	555-2345	U	07-10-94	100%	100%
11151 XYZ Electronics	6789 McRae St.	555-6789	U	08-01-94	100%	100%
11152 ABC Networks	1011 McRae St.	555-1011	U	09-15-94	100%	100%
11153 DEF Systems	4567 McRae St.	555-4567	U	10-01-94	100%	100%
11154 GHI Electronics	8901 McRae St.	555-8901	U	11-15-94	100%	100%
11155 IJK Manufacturing	2345 McRae St.	555-2345	U	12-01-94	100%	100%
11156 LMN Systems,						

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The Russian service broadcasts 24 hours per day with eight hours being completely fresh material. The schedule includes 20 10-minute newscasts.

At 16:30 (4:30 p.m., Munich time) the day's major program opens with a half-hour of music to warm up the listeners. "Russians have a great liking for jazz," Tuck says.

Western stations like RFE and RL beam most of their programs into the Soviet Union and Eastern Europe on a shortwave signal. RFE's transmitters are based in West Germany and Portugal; RL operates from West Germany and Spain. The signals leave the transmitter stations at an angle and hit the ionosphere—a kind of "ceiling" 200 to 300 kilometers above the earth, composed of electronically charged particles.

Tuck's biggest problem? It's jamming, he says. Radio Liberty has been jammed since it started 30 years ago. To jam both RL and RFE the Russians are now spending somewhere between \$100 million and \$300 million a year. Only the RFE broadcasts to Hungary and Roumania go through without jamming.

U.S. intelligence sources have learned that the Soviet Union's jamming system operates from an administrative headquarters in Moscow with a staff of close to 50 and a budget of \$1 million. Below the headquarters are believed to be a dozen regional monitoring stations, listening to the incoming broadcasts and directing the effort to jam them. Each of these has an estimated 80 employees and total costs of over \$12 million.

The Eastern European jammers have two basic ways of attacking the Western radio signals, whether they are coming from RFE, RL, VOA, BBC or Deutsche Welle. One is skywave signals, the other

groundwave.

Western stations like RFE and RL beam most of their programs into the Soviet Union and Eastern Europe on a shortwave signal. RFE's transmitters are based in West Germany and Portugal; RL operates from West Germany and Spain.

The signals leave the transmitter stations at an angle and hit the ionosphere—a kind of "ceiling" 200 to 300 kilometers above the earth composed of electrically charged particles. The ionosphere acts like a mirror and reflects the signals back to earth. Depending on the take-off angle, the broadcasts touch down in the audience area between 1,000 and 3,000 kilometers from the transmitters (625 to 1,875 miles).

Skywave jamming

Skywave jamming sets up powerful transmitters on the other side of the target and bounces its jamming signal off the ionosphere at an angle calculated to bring it down to earth at the same point as the incoming broadcasts. Most of the East's skywave stations are located in the Soviet Union.

The other way is to set up local jammers actually in the audience area. These are known as "groundwave" stations. They are smaller transmitters producing a high-intensity but low-range jamming signal designed to drown out incoming broadcasts in their own immediate vicinity. These "groundwave" jammers operate in the Soviet Union, Bulgaria, Czechoslovakia and Poland.

Neither system is perfect but skywave jammers have two advantages: they cover large areas and they are directional. They can jam one area today and another one tomorrow.

The disadvantages are that they require a large amount of power, thus increasing costs, and they cannot be aimed with total accuracy. Thus the East has to aim four or five skywave jammers at an area served only by a single Western broadcasting transmitter.

Then, too, skywave jammers are crippled for a few hours every evening, during a period the West calls its "twilight immunity." This period of immunity results from the different hours of sunset in the East and the West. It is the sun that gives the ionosphere the electric charge that turns it into a reflecting ceiling. The sun sets a few hours earlier in the East than in the West, which means that the ionosphere begins to break up a few hours earlier in the East than in the West.

During those few hours, when the ceiling is gone in the East but still there in the West, the eastern jammers can no longer bounce their signals off of it, while the broadcasters in the West are still able

to do so.

The groundwave stations do not use the ionosphere. They are cheaper to operate and more effective, but their range is limited. Thus 40 to 50 groundwave transmitters must be used to seal off Moscow from Western broadcasts.

Stations were jammed

During the 1970s and through most of 1981 all RL programs were heavily jammed as were RFE's Bulgarian and Czechoslovakian services. Polish programs were jammed to a lesser degree and no jamming was detected in Roumania and Hungary, except in an Hungarian area bordering the Soviet Union.

Soon after the beginning of martial law in Poland in December, 1981, heavy jamming from transmitters located inside the Soviet Union began to affect all of the RFE Polish frequencies.

At the same time RFE engineers detected a decrease in jamming of the Czechoslovak service, indicating a shift in equipment from Czechoslovakia to Poland.

Surveys have shown that RFE has a big impact in Poland; its following has increased as Poland's troubles mounted. When the American civil rights leader, Bayard Rustin, visited Poland in the spring of 1981, he was struck by the contribution of RFE broadcasts to the high level of political awareness he encountered wherever he went. At a large meeting of workers in Kielce, in south-eastern Poland, Rustin asked the crowd whether they listened to RFE.

"There was loud laughter," Rustin, recounted, "and a forest of hands. I think every hand went up."

Andrei Sakharov, Russian Nobel prize laureate, listened on RL as his wife accepted his honor in Oslo, Norway. Former Polish party chief Edward Gierek complained at a diplomatic reception in Warsaw one night about the previous evening's RFE commentaries. He had been listening.

RFE/RL makes a continual effort to assess the impact of its broadcasts. Since it is impossible to poll within Eastern Europe and the Soviet Union, the organization employs western audience research organizations to interview travelers from the target audience countries. The aim is a sample large and diverse enough to yield audience estimates which can be considered reliable within stated margins of error.

The results of such interviews on a variety of questions are often cross-checked with published results of comparable surveys within Eastern Europe and the Soviet Union.

The separate RFE and RL audience research units employ distinctive meth-

odologies. The RFE unit, with access to larger and more diverse groups of travelers from Eastern Europe, uses quota sampling procedures which are checked by a "comparative and continual sampling" method developed with the aid of the late Prof. Hadley Cantril of Princeton University. The RL unit, with fewer and less representative travelers from the U.S.S.R., uses computer simulation techniques developed at the Massachusetts Institute of Technology under Prof. Ithiel de Sola Pool. RFE measures its audience annually, but due to the small size of its available sample, RL usually operates a survey every two years.

The organization claims that the surveys show 15 to 20 million people listen to RFE/RL broadcasts on an average day and perhaps 40 to 50 million in the course of a typical week. RFE/RL argues that, considering it spends less than \$100 million dollars each year, it gives the U.S. taxpayers "a remarkable bargain."

Radio Liberty listeners constitute about 7 per cent of the Soviet adult population, the organization says. The proportion is significantly higher among the under-30 age group and twice as high among those with secondary education.

Surveys have shown, says RFE, that

in Eastern Europe roughly half the adult population listens to RFE in the countries with little or no jamming (Poland, Hungary and Roumania), and about a third of the population tunes in where there is heavy jamming (Czechoslovakia and Bulgaria).

Helsinki Conference effort

The West tried to strike a blow against jamming at the Helsinki Conference on European Security and Co-operation in 1975, attended by 35 nations. Western statesmen argued that a free flow of information is essential to mutual understanding among peoples and peaceful cooperation among states. It won its point when the Helsinki Final Act said the signatories would, "make it their aim to facilitate the freer and wider dissemination of information of all kinds." The Act also stated:

"The participating states note the expansion in the dissemination of information broadcast by radio and express the hope for the continuation of this process, so as to meet the interests of mutual understanding among peoples." The Communist countries present approved the language; the final act bears the signature of Leonid Brezhnev himself. But the jamming goes on.

The People's Republic of China stopped jamming the VOA; East Germany stopped jamming the RIAS station in West Berlin. But some 2,500 transmitters are still employed against RFE and RL.

While the Communist countries of Eastern Europe are attacking the broadcasts of RFE and RL, another kind of fight—for control of the organization—is going on in the U.S. Congress. Members of the Senate and the House have been discussing a proposal by Sen. Claiborne Pell (D-R.I.), which would abolish the 25-member board of directors now operating the organization. Control would pass to an enlarged Board for International Broadcasting, a presidentially appointed panel through which Congress funds RFE/RL and which oversees the stations' operations.

Frank Shakespeare, long-time commercial broadcasting executive and head of the U.S. Information Agency during the Nixon and Ford administrations now heads the BIB, appointed by President Reagan. Douglas Manship, Louisiana newspaper and broadcasting station owner, is chairman of the RFE/RL 25-member board.

The "Pell amendment," which would effect the change, has the support of the White House, the Senate and the BIB.

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Dencie Light,
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Opposing it are the stations' joint board of directors and management and Eastern European emigre groups who argue that the stations need to be as independent as possible to maintain their credibility. They see the Pell amendment as a threat to that credibility. "Anyone who thinks he can put the stations in his hip pocket is crazy," says Shakespeare, who admits he is a conservative but denies he imposed his conservative political ideas on the Voice of America.

Walter Roberts, BIB executive secretary, calls the present two-board structure "a stupid organizational structure with two boards fighting for turf." Roberts argues: "Let's not kid ourselves, the stations were always under government control." They were under control of the Central Intelligence Agency until Congress made them in-

employees fear that tight U.S. government control would give the stations the appearance of toeing the government line. "There is a growing realization of the importance of these stations in foreign policy," says Jerry Christianson, a Senate staff member who works on RFE/RL legislation. Christianson believes that politicization of the stations can be avoided by the proposed board being enlarged to nine members who would have staggered terms. Shakespeare points out that the chairman of the enlarged board would have only one of the nine votes.

Management problems

Executives who have worked with the stations during the last 30 years acknowledge that they do present some

While the Communist countries of Eastern Europe are attacking the broadcasts of RFE and RL, another kind of fight—for control of the organization—is going on in the U.S. Congress. Members of the Senate and the House have been discussing a proposal by Sen. Claiborne Pell (D.-R.I.), which would abolish the 25-member board of directors now operating the organization. Control would pass to an enlarged Board for International Broadcasting, a presidentially appointed panel through which Congress funds RFE/RL and which oversees the stations' operations. The "Pell amendment," which would effect the change, has the support of the White House, the Senate and the BIB.

dependent in 1971.

Edward Barrett, former dean of the Columbia University Graduate School of Journalism and a member of the Presidential Commission which insisted on the stations' professional independence, says the present two-board set-up "isn't neat, but that's the price you pay" to make sure the stations are independent.

"Sleazy attacks"

Some staff members at the stations' Munich headquarters say the BIB is launching "sleazy attacks" in a smear campaign.

Most employees concede that some control is needed for the content and tone of the RFE/RL broadcasts. "If we begin to sound like government propaganda, we'll lose our credibility," observes Evdokim Evdikimov, one of the stations' union leaders in Munich. Some em-

special management problems. All but a handful of the 1,662 employees are East European emigres. The stations are a microcosm of the Soviet bloc, with employees' experience ranging from editors of Soviet newspapers to former Hungarian freedom fighters.

Glenn Ferguson, present RFE/RL president, explains that this large number of emigres stems from the stations' needs to report, write and broadcast in 21 languages spoken in the Russian satellites and throughout the vast stretches of the Soviet Union.

Many of these employees show a high degree of independence. They have persevered in societies that demanded conformity. They often have strong views, and some exhibit the psychological strains of heart-wrenching emigration.

The most recent example, of course, is Professor Najder and his Peugeot 504 that sits in front of the station with its Polish license plates. □

Public affairs (from page 44)

Committee, drew comment on local radio stations and in the newspapers. Election night coverage involved not only the station's news staff but also political experts such as former mayor Moon Landrieu. WDSU-TV completed the project with an exclusive interview with the winning candidate on a special hour-long edition of the station's regular *Newsmaker* interview program.

WRAU-TV Peoria presented *Faces of the City*. This involved depth half-hour film and tape treatment of six key local topics: Riverfront development, the county jail, the Peoria Medical Center, health care costs, the economy of Central Illinois and the "rebirth of Peoria," featuring the city's new civic center.

And some stations go farther afield. KAAL-TV Austin, Minn. aired *Newscenter Six at the White House* in its early and late newscasts for five days. On top of basic coverage of President Reagan's news conference for midwestern news organizations, KAAL-TV gave specific attention to issues of special interest to its Minnesota viewers: comment on agricultural, educational and economic issues by Administration officials. President and general manager John A. MacGregor says that when tailored to the station's format and news presentation style, "the White House video and commentary proved quite effective because it was aired with an eye toward local organization."

Economic issues

Some of the hottest political issues are economic, and some stations feel that their best public affairs efforts went in that direction too. KREM-TV Spokane describes *The Electric Storm*, an energy "white paper" produced by four King Broadcasting stations. The two-hour special combined an hour documentary and an hour of discussion with studio audiences in Boise, Idaho, Portland, Ore., and Seattle and Spokane, Wash. Members of the Pacific Northwest Power Planning Council, an electric need planning body, responded to comments and questions from audiences of the four stations.

KCAU-TV Sioux City, Iowa preempted three hours of primetime in May, 1981, to televise a hearing by the Iowa Commerce Commission as it considered a 19½ per cent rate increase, the largest ever requested by Iowa Public Service Co. Almost all residences, businesses and local governing bodies in northern Iowa were affected, since it would mean a substantial boost in electric bills. So the request generated considerable controversy. Jack Gilbert, senior vice president

at the station, says the assignment editor acted as commentator during the hearing, explaining the various actions and procedures. And since most testimony was opposed to the rate hike, KCAU-TV put an IPS spokesman on live at the end of the program to give the company's side of the case. The project involved 20 people from the station's news, production and technical departments, its own cameras and switcher, plus additional live equipment rented from a Nebraska station.

Ron Heller, news director at KTVO(TV) Kirksville, Mo.-Ottumwa, Iowa reports that *Agriculture and its Importance, Part One*, aired on a Monday evening from 7 to 8 p.m., "drew more response than any locally produced show aired previously." So the station plans two follow-up hours in primetime before the end of the year.

At Meadowood, St. Helena, in California's Napa Valley, cameras from KFTY-TV Santa Rosa looked over the shoulders of some of the 200 wine tasters, collectors and buyers bidding for over 400 lots of the finest wines from 54 area vintners at the second annual Napa Valley Wine Auction. James D. Johnson, executive vice president, general manager, says that this year's auction offered even more older vintages and wines of unusual character than the 1981 premier event. And he describes that one as, "one of the most prestigious and precedent setting events of the wine world," and one that produced \$140,000 to benefit two hospitals.

In Indianapolis, anchor-reporter Ray Rice of WISH-TV spent weeks talking to a variety of people representing a broad cross-section of economic and social backgrounds to get their side of the economic news, as opposed to the usual handouts from business and government executives. Goal, says news director Lee Giles, was to air a news special on the economy and its effects on people, with a positive outlook in the face of the current mood of depression.

Rice found that people are coping, are facing reality, "adjusting, wanting to work if unemployed, finding new jobs when laid off, and creating new systems for farming operations to save costs." Giles says WISH-TV got a lot of favorable response including a request from one manufacturing company, Dana Corp. of Richmond, to borrow the tape so it could be shown to all plant personnel, "as a perspective on the economy explaining the current situation."

Consumer advice

Meanwhile, a creative approach to consumer advice is reported from KGTV(TV)

San Diego. A three part series, *Car Wars*, involved "on-your-side reporter" Bill Griffith asking viewers to volunteer for a test pitting American cars against foreign makes. Six families were selected from several hundred who volunteered. Each day each family got a different car to drive and rate, over a period of six days. Griffith interviewed them before they drove the cars, they were filmed while driving, and after the test runs they explained what they liked and disliked about each car. Winner was the Dodge Aries.

Health and safety

Health and safety was another much-covered subject area, and some stations even found ways to arrange viewer participation here. Arthur Hamilton, president and general manager of WHSV-TV Harrisonburg, Va. reports running the half-hour *High Blood Pressure Quiz* in February.

After viewers participated by trying to answer the questions, the moderator provided the answers, along with explanations of why the moderator's answers were the right ones, plus information on how viewers could learn more about high blood pressure.

Several stations have become involved in

the kind of public participation that goes with community health fairs. In Kansas City KMBC-TV supported a series of community health clinics with free checkups using a range of tests. Newscasts carried advance stories during "pre-health fair week," and then when it started up, ran daily live reports from various clinic locations by microwave, with the station's medical reporter presenting pre-packaged stories on different tests and results.

In Philadelphia KYW-TV executives note that what began a few years ago as an informational or screening service, sponsored by a local community organization, has evolved into "regional expositions offering thousands of area residents the chance to take comprehensive tests covering virtually every major aspect of physical, mental and emotional well-being."

The Group W station reports that this year's KYW-TV Health Fair provided Delaware Valley residents with nearly 60,000 tests and screenings, "with many people referring to their family doctors for followup consultations. Even more importantly, 10 people were sent directly to the emergency room at Metropolitan Hospital after their stress tests proved unsatisfactory."

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At WRAL-TV Raleigh-Durham, N.C., the station's public affairs show, *Page One*, examined the history, cause, and who is affected by sickle cell anemia. It affects one in every 500 black Americans in the U.S. The program looked at the medical progress in coming up with treatment and the disease's social implications. The program was shot on location at the University of North Carolina Medical Center where research is being conducted, and where patients visit regularly for treatment and advice.

WGR-TV Buffalo aired a six-part series, *The Cancer Nobody Talks About*, on colo-rectal cancer, number two cancer killer in the country of victims over 35. "2-on-your-side" reporter Phil Kavits explained the cancer and how it can be cured if caught early. He also explained how to use a simple test kit at home to help catch its symptoms early. For the last three days of the series, Kavits covered the shopping malls where viewers could pick up the home test kits at cost, through a joint effort with the company that makes the test kits, the American Cancer Society of Buffalo, and Roswell Park Memorial Institute of Buffalo, a cancer research facility which provided its lab free to process the test kits.

News director Jim Willi reports the response "overwhelming," with over 8,000 people streaming to the malls to pick up the kits for only one dollar.

In Washington, D.C. WRC-TV reports that *Vaccine Roulette*, aired in April, "brought more public attention than any public affairs program in recent memory," including "stories in almost every newspaper in the country." The show was an exposé of the dangers of the DPT anti-diphtheria, whooping cough and tetanus shots required for schoolchildren in most states, even though reactions have included fever, convulsions and brain damage. One study by UCLA estimated that one in every 700 children inoculated had convulsions or went into shock as a result. So some medical experts charge that the Food and Drug Administration has not adequately responded to the danger signals, even though the government has known of such damaging reactions for over 48 years.

Two medically-related series were produced by WREX-TV Rockford, Ill. One, *To Conquer a Killer*, was a series and documentary on the latest detection and treatment of breast cancer in both women and men. *The Most Difficult Journey* was a five-parter on the right to die.

It included comments from both terminally ill patients and from survivors of terminally ill patients.

Health related productions include insurance exposés and programs on battling back against the medical odds. One of the latter was *Wheelin' Steel*, a one-hour primetime special on the Wheelchair Olympics, produced "in the style of *Wide World of Sports*" by KPIX(TV) San Francisco.

Another was *The Can Do People*, a 30-minute special produced by WIFR-TV Freeport-Rockford, Ill. This was a salute to the efforts of those involved in the International Year of the Disabled. It featured a quadriplegic and a cerebral palsy victim who have made notable strides in the face of their handicaps. The station's news team also visited a camp for handicapped children to show the interactions of the kids, parents and counselors to help create an improved environment in which the children could function better.

The insurance story, reported by WEEK-TV Peoria, detailed the plight of a young woman who developed a rare heart problem during pregnancy, which required a heart transplant. When the insurance company balked at paying for the \$100,000 operation, WEEK-TV's reports, "sparked a massive fund raising effort that produced the needed funds." The station's news team followed the patient to Tucson, Ariz., where the operation took place, "to bring Peoria its only taped coverage of the events surrounding the successful transplant."

Another health related topic covered by a number of stations was alcohol and drug abuse. KARK-TV Little Rock set up public participation in the local hour following *Epidemic! Why Your Kid Is on Drugs*, produced by the Gannett documentary unit in Atlanta. In Little Rock, KARK-TV set up a panel of experts in front of a studio audience of directly concerned citizens and also had reporters at various remote locations: a local teenage hangout, a state prison, where inmates convicted of drug offenses were interviewed, and the Governor's mansion where the Governor and his wife commented on the documentary and answered questions from the youngsters. The station also kicked off its Drugline 4 hotline during this program, and the phone company reported over 40,000 attempted calls during the one hour period.

At WDVM-TV Washington, Carl Rowan convinced a pregnant heroin addict to reveal what her addiction had done to her child. She then invited him to tape the delivery of her baby, which was born an addict.

Result was *Drug Abuse: Our 64 Billion Dollar Curse*.

Aware, presented by WRAL-TV Raleigh, focused on five stories stressing the positive in dealing with drug problems. They looked at the problems of growing up, in one case through an original drama written and performed by teens, on making a decision to avoid drug use. There was a story on two programs sponsored by Drug Action, geared to helping kids caught using drugs in school, and a feature on the Adolescent Center in Chapel Hill. One show was designed to help youngsters communicate better with their parents and another was on diverting teen attention into activities that can challenge their thinking and reasoning abilities.

KHQ-TV Spokane reports that public response was so great to its three-part documentary, *Getting High on Yourself*, that it led to formation of a citizen's Spokane Area Drug and Alcohol Abuse Council. A KHQ-TV staffer was assigned as liaison and general coordinator, and the public interest led to creation of quarterly programs "focusing on the emotional needs of Spokane teenagers."

WLKY-TV Louisville also followed Gannett's *Epidemic: Why Your Kid Is on Drugs* with local public participation programming. It included families of young victims, some of the youngsters themselves, police officials, counselors, judges, teachers and both adults and kids who had questions about drugs. Phone lines were opened for discussion between the studio and viewers at home so that potential solutions to the problem could be exchanged. The station also used the occasion to set up its Drug Line 32 funded by the Gannett Foundation for a year and staffed by youth counselors from the same organization that runs the local crisis center. Still another station service is the Take Charge kits it offers to community groups trying to fight the drug invasion. Kits include information on how to organize a neighborhood, doorknob hangers to announce neighborhood meetings and phone numbers of agencies that can help deal with the problem.

If it's not drugs, it's booze. KAIT-TV Jonesboro, Ark. aired a five-part series on drunk driving that was later edited into a half-hour special, *Drinking and Driving—The Hidden Problem in Arkansas*. Darrel Cunningham, president and general manager, explains that the project was sparked when plea bargaining sprung a driver convicted for the seventh time in an alcohol related driving case, at least one of which resulted in death on the highway. The series turned up the widespread use of plea bargaining in the state court system to free drunk

drivers and the fact that an average of 194 victims have been killed and nearly 5,000 injured in alcohol-related traffic accidents in the state during each of the last three years. In the end, all the expert sources agreed that the only real solution would be a state-wide crackdown on people who drink and drive.

Youth problems

Non-drug related youth problems include child abuse, cults, incest and hard-to-place kids up for adoption. In Omaha, KETV(TV) calls its treatment of the latter subject *Wednesday's Child*. Once a week, in the station's early and late news, anchor Carol Schrader introduces hard-to-place children to her viewers. In the year and a half she's been doing this, 48 children with emotional or mental problems, or who are old enough to be "past the cute stage," have been placed in adoptive homes.

At WFBC-TV Greenville-Spartanburg, S.C. Barbara Sloan does it and calls her weekly segment *Tuesday's Child*. She says it pays exceptional attention to production values and tone to tell these youngsters' stories "with sensitivity and without exploitation." Since the segment was introduced last August, six children have been permanently placed, several others "are still working their way through" the legal maze, and the project has also "generated strong response" from people willing to make temporary homes for foster children. Many advertisers chipped in for a big Christmas party for the kids last December, and a group of Clemson students are planning to start a trust fund for them.

The way WCIX-TV Miami looked at the Hare Krishnas at airports in Miami, Atlanta, Chicago, Orlando and Minneapolis, that cult seems to be more of a problem for travelers than for the cult members. Reporter Dave Levine found them "openly violating airport regulations" in their appeals for donations and attempts to persuade people to buy their wares. Hidden cameras and mikes caught the cultists trying to disguise themselves by shedding their saffron robes and wearing wigs and normal street garb. Outside Miami, Levine found that officials at some airports have, "effectively controlled the peddlers, mostly through the establishment of peddler booths."

Several stations looked at child abuse. In Augusta, Ga., WJBF(TV) presented a five-parter written and produced by Joyce Oscar dealing with the causes of child abuse, interviews with psychologists and social workers, and slides of some local victims. It included an interview with a woman serving a life sen-

tence for killing her child. A tape of the series is being used by area schools.

In Milwaukee, WISN-TV's *Family Violence Week* included segments on child abuse and incest along with its other parts on battered spouses and violence against the elderly. Again, audience participation was featured via the series opening, a Family Violence Quiz, and its conclusion with a live 90-minute viewer call-in special, featuring experts and law enforcement officials.

Preparation for the series included assembly of representatives from more than 30 different community agencies dealing with domestic abuse to form an advisory committee to guide the station news staff. WISN-TV also set up a Family Violence Hot Line and reports that over 300 viewer calls were received during the call-in segments. And to cap it all, Governor Lee Dreyfus declared October 11-18 Family Violence Week in Wisconsin.

He Told Me Not to Tell was a five-part "Action News Extra" on KPNX-TV Phoenix, with Linda Alvarez focusing on the myths and facts of child molestation. The series examined the problem of adults who prefer sex with children, incest, prevention of it and how society

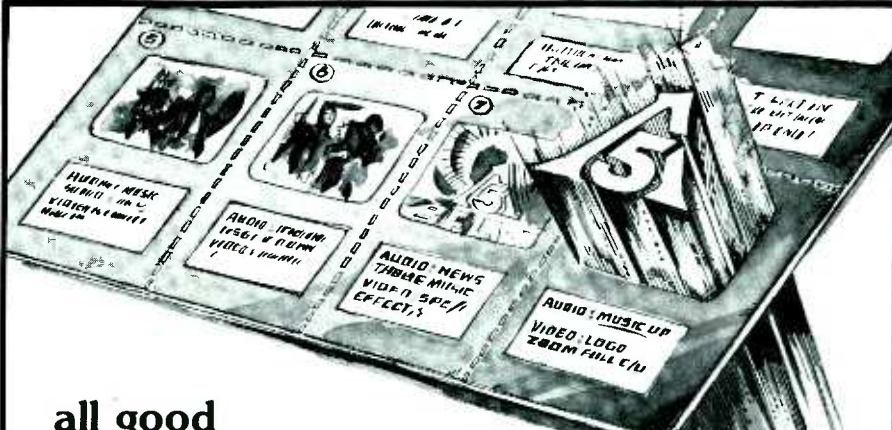
deals with offenders. In interviewing sources from seven different states, Alvarez found that in 80 per cent of all cases, the molester is an adult whom the child already knows and trusts.

Youth activities

On the lighter side, KBHK-TV aired *Into the Valley of the Space Invaders*, a half-hour look at video games, their players, and the past, present and likely future of Pac-Man and his friends.

And on the brighter side of growing up was *Tea and Trumpets*, a half-hour documentary out of KTWS-TV Dallas-Fort Worth. This covered how the Duncanville High School band raised \$240,000 to pay its expenses to become the first American band to lead the Easter Parade in England. It did this by touring the country and playing classical and semi-classical selections as well as typical rousing marching band music in music halls, auditoriums, at sports events and on the open road.

News director Bob Gooding reports that this special, "captured the pride and close feeling of the band, the parents and the community with professional camera work and imaginative production. The result was the greatest response and highest ratings in our relatively short



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Senior citizens

At the other end of life are our senior citizens. KOAM-TV Pittsburg, Kans.-Joplin, Mo. offers a monthly half hour titled *Renaissance*, devoted to the problems and accomplishments of local senior citizens.

Mainstreet Magazine, produced by WLOS-TV Greenville-Spartanburg, S.C., Asheville, N.C., includes information and material of interest to senior citizens "almost weekly."

Race relations

Stations also report that some of their best work is done in the area of race relations. WAVY-TV Norfolk-Portsmouth produces *The Bottom Line*, a weekly half hour devoted primarily to subjects of particular interest to minority audiences. The emphasis is on coping with the viewers' economic situation and where they can look for help.

In Indianapolis, WTHR-TV reports that its award winning *Ku Klux Klan*, "had more impact in Indiana than any other public service program." It also had its impact on the production crew, generating several death threats and various lesser forms of harassment. The news team found a strong resurgence of the Klan, not only in Indiana, but also through the South, as expected, and unexpectedly in New England, centered primarily in parts of Connecticut.

Today, says executive producer Bob Campbell and producer-writer Tom Cochrun, the Indiana State Teacher's Association uses the tape as a teaching tool, and a dozen or more church and civic groups use it in their outreach programs.

One of the dozen or more series produced by the five-man investigative "I-Team" at WCCO-TV Minneapolis-St. Paul was a report on the American Indian movement in the Twin Cities. Considerable criticism was generated by the Indians, who felt it to be a negative portrayal of their community. So WCCO-TV management sat down with their leaders, listened to their concerns, and what came out was, "a unique cooperative effort between an ad-hoc committee of Indian leaders and a station production crew to produce a half-hour special, *Indians Today: We Speak of Ourselves*. The Indian committee determined the content and direction of the program, while the station supplied the writing, taping and narrating assistance.

In Bakersfield, Calif., KERO-TV produced a half hour tracing the history of Allensworth, recently dedicated as the

only all-black state park in California. It started as a community founded by Col. Allen Allensworth, a black born in slavery in 1842, who rose through the ranks of the Union army in the Civil War, then trekked west to California. He bought the land and set up the community as a haven from the racial discrimination back east. The community survived until the wells ran dry in the 1930s.

KCRA-TV Sacramento-Stockton really believes in equal time. Its primetime public affairs productions include *De Colores*, a once-a-month magazine dealing with Hispanic issues, *To Be Somebody*, a once-a-month magazine covering the black community, and *Perceptions*. Latter is a once-a-quarter program in either single-subject or magazine format dealing with topics of interest to Asian viewers.

Natural disasters

Last year, television's news cameras seemed to be there every time nature busted loose. WANE-TV did a prime access half hour on Fort Wayne's devastating flood titled *Our Finest Hour*. Anchor Mike Barnard detailed the damage and the work of "the children's brigade," the army of volunteers, mostly junior and senior high school students, who put in long hours manning the dikes to save the city from even more catastrophic flood damage.

As a follow up, WANE-TV broadcast *Can It Happen Again?* in May, a series of special reports on its early and late evening newscasts. This focused on plans to prevent widespread flooding in the future, and on the costs and consequences of such actions.

Similarly, KATU(TV) Portland, Ore. continues to follow up the 1980 eruption of Mt. St. Helens. This year the station revisited the area to see how the eruption has changed the people who live there, as well as covering two dome-building eruptions.

The techniques, with variations, were those developed under the fire of the first big blowout.

The station's mobile microwave van went to a location 15 miles south of the mountain, to transmit live reports back to KATU for any or all newscasts, and a heliport was set up at the location near Amboy, Wash.

WOKR(TV) Rochester, N.Y., reports that its most significant program followed the radiation leak of a local nuclear plant in January. Besides news bulletins and comprehensive coverage when it happened, the station also presented an additional half-hour "instant documentary" to put the story into perspective.

Crime coverage

KELO-TV Sioux Falls-Mitchell, investigated attacks on police officers in *Assault on the Law*, a five-part series in May. Reporter Bill Overman found that in some areas of small-town South Dakota, lawmen are assaulted more often than in some big cities. One state prison inmate who tried to kill three different police officers told Overman: "They can shoot us. Why can't we shoot them?" The series spotlighted problems of a corrections system that turns prisoners back out into the streets to kill again.

In San Antonio KSAT-TV aired the 45-minute *Follow Through: The Wood Indictments*. The program culminated the station's continuing series of reports on the three-year investigation of the assassination of Federal Judge John Wood. Executive producer Kevin Brennan and reporter Mary Walker provided a detailed background of the case from the actual killing to the day of the indictments. Segments profiled the victim, Judge Wood, and each of the defendants. Two live pieces were also included: one with local U.S. Marshall Bill Jonas; the other out of Houston, with defense attorney Don Ervin.

WJLA-TV Washington, used actors, as well as some of the original participants, in reenacting how President Reagan's life was saved after he was shot. This Assignment 7 special aired locally on March 30, one year after the assassination attempt. The ABC Network aired it nationwide, two days later.

The hour was co-produced by the station's documentary team, Paul and Holly Fine, and George Washington University's Medical Center. In the cast were the same medical professionals who actually saved the President's life, "a first for the television industry." Actors played the Secret Service men and also portrayed President Reagan in all scenes outside the White House. But the president himself appeared in a scene of a house call by three of his attending physicians who were checking on his recovery.

WRBL-TV Columbus, Ga. won an investigative award for its five part *Dog Fighting: Some Call It Sport*. The program also won legislative action in both Georgia and Alabama making this particular "sport" a felony.

KTXL(TV) Sacramento produces four public affairs programs. One is geared to the interests of its black viewers, another is for the Asian community and a third is programmed for Mexican-Americans. The fourth, for everyone, is *Saturday Morning Magazine*. On June 26 the show included an interview with a rape

victim, who was shown in silhouette to protect her privacy. Public affairs director Patricia Harris also interviewed a representative from the office of the attorney general of California who described the booklet recently made available to the public on sexual assault. It recommends what to do, how to lower the risk, how to discourage attack and what crisis centers are available for help. A spokeswoman reports response to the show "immediate," with 25 calls asking for more information received by 10 a.m. Monday morning.

Prostitution

Cruisin' the Streets was a 15 part investigative series examining male homosexual prostitution in New Orleans' French Quarter aired over a three-week period in the late news on WVUE(TV) New Orleans. The station set up a very young looking college student to pose as a homosexual prostitute, as bait for the procurers. A French Quarter apartment was rented and hidden cameras and mikes installed. Two reporters posed as executives of a fake film production company as a front to lure young males to talk about themselves, their history as prostitutes, and the violence, drugs and money that go with it.

A male prostitution ring was uncovered, operating out of a local florist shop, which WVUE infiltrated with the young student. It turned out that one of the regular customers was a socially and politically prominent local citizen. And it was also found that police were unable to limit male prostitution because of the wording of the prostitution control laws.

One result of the series was that a state legislative committee voted unanimously to strengthen the laws. Meanwhile, the station ran sidebar stories on the socio-economic and psychological aspects of runaway kids who get into prostitution and the possibilities of helping them return to more normal and productive lifestyles. Cost of the three-month project was "in excess of \$10,000."

WCCO-TV Minneapolis-St. Paul says it "risked public outrage" when it focused on juvenile prostitutes. Research indicated that 76 per cent of Twin Cities child prostitutes had first been victims of incest or some other form of sexual abuse before selling their bodies for money. The station's investigative team identified a sitting district judge as a procurer of juvenile male prostitutes, but the police refused to investigate the judge, even though others were being charged with the same kind of crime. WCCO-TV's exposure of the judge led to a five count grand jury indictment and a guilty plea to a lesser charge by the judge. It also

brought an unprecedented formal condemnation by the Minnesota Bar Association.

Also, the prosecuting attorney in Minneapolis "radically changed" prosecution policy to bring charging of sex offenders against juveniles in line with the formerly tougher treatment of those who abuse adults. The series also led to legislative action based on recommendations made on the air. Meanwhile, the chief reporter has been ordered to reveal his sources in open court, which he refused to do. This case is now before the Minnesota Supreme Court. But the station says, "The most impressive result of the series is that people of Minnesota now seem to be discussing the issue openly, where before, there was only silence."

Insanity defense

In Baltimore WBAL-TV, in *By Reason of Insanity*, explored Maryland's criminal justice system with respect to the insanity plea in criminal proceedings.

In Albany, N.Y. WTEN-TV also produced a half-hour documentary, *A Case of Insanity*, detailing the defects of the Criminal Insanity Defense Act of 1980, which allows criminally insane felons to gain freedom to commit new crimes. The station says that the New York state legislature is currently considering rewrites of the statute. The program won six awards including the UPI National Broadcast Award for outstanding documentary.

Central American turmoil

In Oklahoma City KTVY(TV) offered a

five-part series, *Death of a Priest*, on the turmoil in Guatemala. The murdered priest was from Oklahoma.

WCCO-TV followed a Minnesota congressman to El Salvador when he toured that country to investigate reported atrocities. Reporter Dave Nimmer and cameraman Keith Brown shipped their report through Miami to New York, where it was then fed to the Twin Cities the same day via the CBS Newsfeed. Later, when the news team returned home, they produced a half-hour special on the El Salvadoran situation.

In Green Bay, Wis., WFRV-TV won a UPI State award for *The Jump Family of Manitowoc*. Mr. and Mrs. Bob Jump had made a home for six brothers and sisters who had fled the pre-election fighting in El Salvador. Then the seventh brother showed up. He had made his way up through Mexico and across the border. That made him an illegal alien. The federal immigration authorities found out about him and wanted to deport him. The Jumps appealed to their pastor, and Sacred Heart Church of Manitowoc granted the boy sanctuary from the feds based on the likelihood that he faced prison and even possible execution if the government back in El Salvador got its hands on him again. At least partly as the result of WFRV-TV's five-part series on the family and the church intervention, Wisconsin Sen. William Proxmire and Rep. Tom Petri introduced a bill in Congress to grant the boy political amnesty until he turns 18 and can apply for U.S. citizenship.

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Middle East

King Broadcasting's KGW-TV Portland, Ore. arranged for a local correspondent and camera crew to produce material on location in Lebanon, Israel and Jordan that went into a half-hour special in April. Material was also used in various segments for the regular newscasts.

Then there's the aftermath of wars. KOTV(TV) Tulsa produced a 10-part series, *The Promised Land: Return of the Sinai* (to Egypt) that also aired on Corinthian Broadcasting's other stations. Reporter Anita Parvin and cameraman Ken Ostmo went to Israel with a group sponsored by the Tulsa Jewish Federation. The series outlined the Camp David accords and how the return of the Sinai would affect the people living there. Many members of Tulsa's Jewish community have relations living there, including a family that had recently moved to the desert from the Oklahoma city.

Refugees

Since the Vietnam pullout, Minnesota has become the second largest population center in the U.S. for Southeast Asian refugees, with over 10,000 migrating to the Twin Cities. The largest group are the Hmong hill tribe people who fought so bravely against the North Vietnamese and rescued so many downed U.S. pilots.

So the documentary team from WCCO-TV followed one Hmong family seeking work, language training and jobs in St. Paul, then traveled to Thailand to seek and find the remaining family members in a refugee camp near the Laotian border. The crew also trekked along the Burmese border to film the lives of Hmong tribes living much the same way they had in Laos before the war.

After the team returned, they assembled a one-hour documentary, *Farewell to Freedom*, a family portrait based on original footage, Vietnam war library footage, plus "never-before televised CIA film, exclusively obtained from Hmong ex-military personnel living in the Twin Cities." The station says the program won a 23 per cent audience share and was followed by a live one-hour discussion of this country's immigration policies. The tape is now used as "the principal tool for in-service training for teachers working with Hmong students" in both Minneapolis and St. Paul.

Military history

And there's the history of past wars. KHON-TV Honolulu aired the half-hour *Pearl Harbor: Death, Darkness and Fear* last December 7 to review the Japanese air attack on Oahu that kicked

off World War II. It recounted the precision air strike, using actual war footage and interviews with both Japanese pilots and American survivors gathered for the attack's 40th anniversary. It also told the lesser known story of how local citizens dealt with the hours and days after the strike: the shelling of Honolulu, martial law, and the way it changed their life.

Local history

But there's peaceful history too, even if destruction may be part of it. KOLN-TV/KGIN-TV Lincoln-Hastings-Kearney, Neb., covered the dynamiting of the old Cornhusker Hotel, a landmark in the area for over 50 years. The demolition was by implosion—strategic placement of the explosives throughout the building, to bring down the entire structure in a matter of seconds. The five-camera coverage required much advance planning. Before the actual blast, pre-produced features looked at the history of the hotel, plans for the new hotel/convention complex planned to rise in its place and details of demolition by implosion. Then news anchor Mel Mains narrated the play-by-play of the explosion from a rooftop two blocks away. It crumbled the Cornhusker to rubble and dust inside of eight seconds. Vice president and manager Paul Jensen reports that 171,000 viewers watched the telecast, with 84 per cent of all TV sets in use at the time tuned in.

In connection with greater Portland's 350th Anniversary celebration Earle Shettleworth, director of the Maine Historic Preservation Commission, discussed the past 20 years of restoration in Portland, Me. on WMTW-TV. With interviewer Peter Weyl, he used slides to illustrate the city's colorful rebirth.

In *Georgia's Greatest Treasure*, WAGA-TV Atlanta examined Cumberland Island, "the most beautiful of our off-shore islands" and the political battles surrounding the effort to preserve it in its natural state. This followed two specials focusing on Georgia's attributes as a place to visit and see. Vice president, general manager Paul Raymon says that an on-air booklet offer generated over 50,000 requests from viewers.

Press criticism

In Chicago WBBM-TV takes a hard look at the press itself. Broadcasting director Edward A. Spray says that one of the station's two outstanding locally-produced public affairs programs is *Watching the Watchdog*, an hour documentary on investigative journalism. He reports that it has "attracted national attention for its candor and self criticism of television journalism." □

Web's expansion (from page 33)

business features. We're going to broaden considerably what we've been doing, in addition to expanding the news coverage.

"We want our affiliates," Crystal emphasizes, "to look to us as the prime suppliers of news and information, outside of what they do themselves."

Reaction from NBC affiliates has, predictably, been positive. "Every affiliate," says Pat Polillo, general manager of KYW-TV Philadelphia, "has always wanted the network support service to mean something. I think NBC's taken the lead."

Adds Pete Langlois, the news director of KCRA-TV Sacramento-Stockton:

As station's news needs continue to grow, the competition between the networks and alternate news sources should intensify. In some cases, the web expansion may have preempted the necessity of an alternate service. In other instances, however, stations believe multiple affiliations are still desirable.

"There's no doubt that any additional stories not on the *Nightly News* will give us another competitive advantage. It will be especially helpful in freshening up our late newscast. Even if stories are just repackaged, I look upon it as a real plus."

No comparable plans for expanding news feeds to affiliates are under way at the other two networks.

ABC currently has a half-hour *Daily Electronic Feed*, transmitted from either 5-5:30 p.m. or 5:30-6 p.m. ET and a late feed at 11 p.m. ET. Says Wald: "We might expand that." But nothing is imminent.

CBS transmits its Syndicated Newsfeed at 5 p.m. ET weekdays with updates for the West Coast.

It is generally a half hour, but, "changes from time to time in length," according to Malara. "Very often," he adds; "we go in making a deal for 45 minutes because of the news day."

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He emphasizes that, "there are only so many hours for close circuiting." The network also has an 11:01 p.m. feed, "depending on stories, need, etc."

On Saturdays, CBS has a short feed at 6 p.m. ET, "depending on the availability of network time." And there are some short feeds on Sunday, again dependent on availability.

Malara adds that the Monday-Friday feed goes out to the West Coast at 4 p.m. PT, and the 4:30 p.m. and 11 p.m. KNXT(TV) local news is transmitted "up and down the Coast."

None of the networks will be specific about what their various expansion projects will cost. But they will discuss the extent to which they are adding people.

ABC's *News This Morning*, according to Wald, will mean an increase of "roughly 20 people."

Sauter estimates that the combination of its early news and *Nightwatch* will mean, "probably 100 additional people. It represents a significant investment."

Manning says staffing for *Early Today* and *NBC Overnight* will, as much as possible, come from within. About 35 of the approximately 50 additions, he points out, have come from the temporarily discontinued *NBC Magazine*, but he acknowledges that, "when the *Magazine* starts up in the fall we will have to hire again."

NBC's A-News expansion has, according to Crystal, meant an addition of, "at least eight people in the newscaster/producer category." Also, Arthur Kent, who had been on assignment for NBC News in the Middle East, has returned to New York to become vice president and managing director of Affiliate News Services.

Alternate news sources

While the networks expand, alternative news sources also continue their growth.

At presstime, CNN2, Turner Broadcasting's fast-paced news network, had 72 affiliates among over-the-air television stations.

The newest customers are WCPX-TV Orlando, a CBS affiliate, and four of Field Communications' independent stations—WFLD(TV) Chicago, WKBS-TV Philadelphia, WLVI-TV Boston and WKBD-TV Detroit. According to Hank Gillespie, chairman of Turner Program Services, this means CNN2 is aired in 36 of the top 50 markets. He projects penetration in 100 markets by fall.

The manner in which TV stations can use CNN2, however, seems to vary from market to market.

For instance, in San Francisco, an area that has heavy cable penetration, KRON-TV's Jim Smith reports that,

"CNN has put in some restrictions because of cable. We can only run it all night on two out of three weekend nights (Friday, Saturday and Sunday). On other nights, we can't run it for more than one hour continuously."

On the other hand, in Baltimore, a market with only about 7 per cent cable penetration, Arnold Kleiner, vice president/general manager of WMAR-TV, says his station, an NBC affiliate, had been running CNN2 everyday from 1:30 to 7 a.m. The station has now backed up CNN2 to 6:30 in order to carry *Early Today*.

Bob Schuessler, vice president TV sales for Turner Program Services, says the company has, "no set rules" for



Les Crystal, vice president in charge of Affiliate News Service for NBC News, emphasizes that the network wants its affiliates, "to look to us as the prime suppliers of news and information, outside of what they do themselves."

programming of CNN2 between 1 and 7 a.m., but "we do handle special requests." Between 7 a.m. and 1 a.m., however, stations can carry no more than four half-hour programming blocks. This is over and above whatever excerpts they use on their local news programs.

In the midst of CNN's success in signing up stations, though, have been reports of financial difficulties and cutbacks. Responding to these reports, Ted Turner, chairman of Turner Broadcasting System, issued a memo to his staff, attempting to clear the air.

"It is no secret," he said, "that throughout the start-up period of CNN, we have been playing it close financially."

"It is also true that we are making an effort to better control the expenses at Cable News Network, but this in no way means that we are not covering the news in a first class manner . . . We are not cutting back. We are just, for the first time, being somewhat more prudent as far as expenses at WTBS and CNN are concerned."

Satellite News Channels, the Westinghouse/ABC cable news network, now has 21 of its planned 24 regional associates among over-the-air television

stations. Regional associates provide SNC with hourly five-minute regional newscasts for cable and, in return, have access to SNC's national and international material. The two newest members of this lineup are WHAS-TV Louisville and WIBV-TV Buffalo, both CBS affiliates. HAS-TV will cover Kentucky and Tennessee; and WIBV-TV will be responsible for upper New York State. The three regions yet to be filled are: Arizona-New Mexico-western Texas; northern Texas-Oklahoma; and southern Texas.

Group W Newsfeed, a news sharing cooperative run by the broadcast side of Westinghouse, now has 29 affiliates and has added a second weekday satellite

transmission, which it calls Nightfeed. A half hour in length, it is delivered at 10:10 ET. The service's existing hourly feed is transmitted at 4 p.m. ET.

Independent Network News, the news service for independent stations originating out of WPIX(TV) New York, has begun attracting network affiliates who are interested in running its *Midday* news show, which was launched last October. *Midday* is transmitted at 11:30 a.m. ET, Monday-Friday. Network affiliates who also belong to INN currently total 12.

As station's news needs continue to grow, the competition between the networks and alternate news sources should intensify. In some cases, the web expansion may have preempted the necessity of an alternate service. In other instances, however, stations believe multiple affiliations are still desirable.

"Where we might have taken a look at CNN," says KXAS-TV's Frank O'Neil, "now with the network expansion, we don't think we need it."

On the other hand, Don Saraceno, general manager of KCRA-TV, while enthusiastic about NBC's activities, adds: "Our arrangement with CNN is not at all in conflict with NBC." □

In the Picture



William P. Croasdale

Director of program development at BBDO/New York looks at some of the alternatives available to advertisers searching for ways to "control network costs and get the kind of programming they want."

Bill Croasdale, director of program development in the New York office of BBDO and recently elected senior vice president, points to the increasing competition the networks are getting from the cable networks, and the widening inroads being made into network audience shares, "at the same time that the cost spiral of programming is getting out of sight."

Because of this, says Croasdale, "I think that sooner rather than later, the network sales departments are going to have to assume a stronger role in pointing out to their program people what it is that advertisers and agencies are looking for."

After all, he continues, "If you look at the failure rates on new shows you see that, on average, the agencies bat around .850 or .900 in picking the winners, but the networks are lucky when they bat .300 or so. It's time the networks stopped playing to Wall Street in trying to win the ratings race, and bend more of their efforts toward programming shows that advertisers would want to sponsor."

As an example, Croasdale observes that CBS won last year, "largely on the strength of two nights—Friday and Sunday. But a lot of advertisers wouldn't want to be in some of that programming. So much of its skews to older viewers—and, geographically, toward the C and D counties."

He stresses, though that he's "not saying that agencies should infringe on the networks' right to put on what they want. But they should realize that the cable networks, being in their infancy, are very responsive to what advertisers are looking for, and that network pricing is pushing more advertisers into looking more seriously at the new technologies. They're also looking harder at forming their own networks. Networks composed of both affiliates and independents, on the *Operation Prime Time* pattern. And if that's the only way clients can control costs and get the kind of programming they want, then that's the route we'll have to take."

And what is it that advertisers want?

What they *don't* want, says Croasdale, "is a made-for-TV movie that pulls a 45 share because they put a title on it like *The Last Virgin in America*. The network sales people would probably have to give away spots in it, because so many advertisers wouldn't want to be part of it. I'm not saying that a program can't have some sex or violence in it. We don't want pap. Primetime shouldn't be all *Waltons* or *Little House*. We do need a program mix. But the rough stuff shouldn't be blatant, designed solely to generate numbers for the rating race. Fortunately, though, I think some of the network program people are beginning to recognize this."

On the other hand, he notes that the content of the nighttime soap operas, "is not nearly as offensive as some people may say it is—not, at least, if you compare it to what goes on in some of the daytime serials.

In any event, adds Croasdale, "I think the nighttime soaps have probably reached their peak. There are only three: *Dallas*, *Dynasty* and *Knots Landing*. I think that what's coming in to replace them will probably be more macho men, with everyone trying to imitate Tom Selleck in one shape or form." For besides *Magnum* and *Fall Guy*, he points out, NBC will be coming up with *Gavilan* this fall, and ABC will be introducing *Matt Houston*.

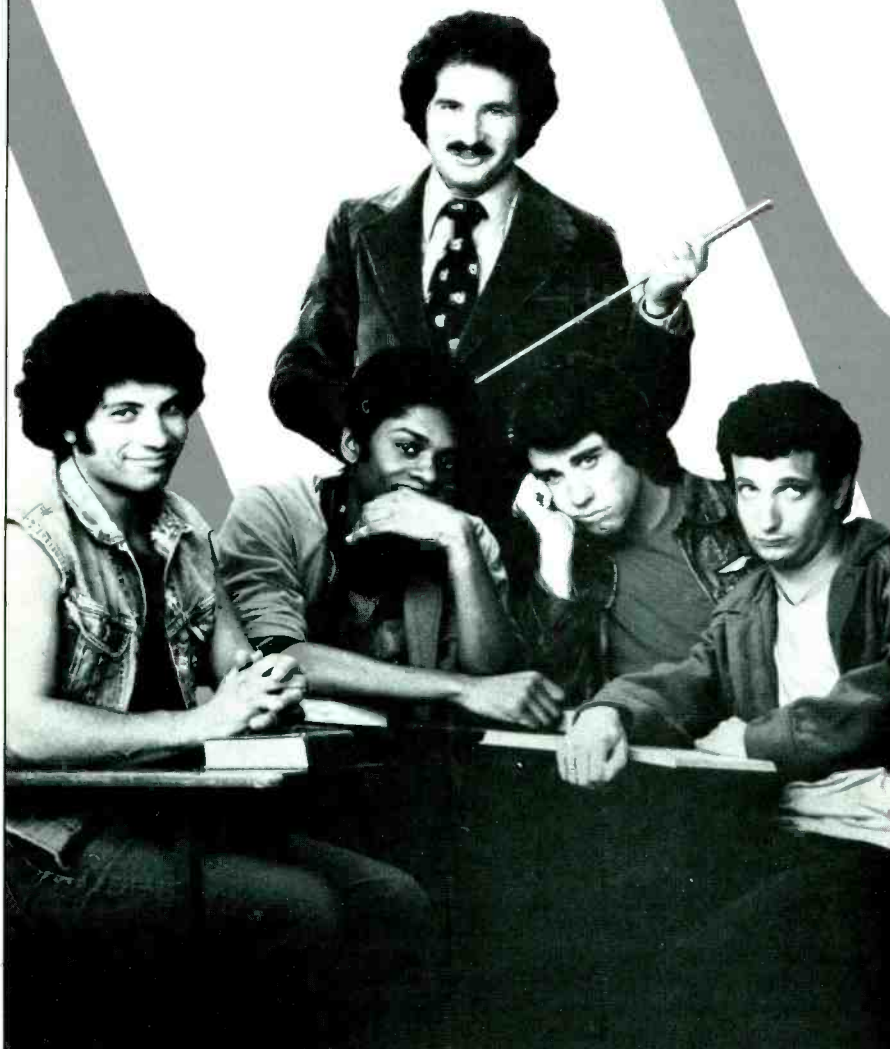
A former network salesman at NBC-TV and account executive at N W Ayer, Croasdale was a senior vice president and director of radio/TV programming at McCann-Erickson before joining BBDO in 1980, where he was elected a vice president the same year.

At BBDO he explains that most of his time is spent on program development for corporate accounts such as DuPont and General Electric—"which entails considerable time visiting the West Coast to meet with some of the writers and producers out there."

But as much time as he spends hopping back and forth between New York and California, Croasdale still manages to find time three or four times a year to visit several different campuses to keep the undergraduates up on the latest in broadcast advertising.

In a class by itself.

Welcome Back, Kotter 95 half-hours



Warner Bros. Television Distribution



A Warner Communications Company

Daytime news (from page 46)

tions have been adding news in other dayparts.

As noted in the lead story, there has been a sizable increase in news programming all over the country; according to the TV/RADIO AGE study. Based on returns from a cross-section of all TV stations, it is estimated that half of them added some news during the past 12 months.

Of those who added news, about a third, the biggest group, placed the additional news in the early morning, Monday-Friday period. While this number is likely to increase with the networks' new early morning feed, some of the added news was no doubt scheduled in anticipation of the networks' feed (the survey was conducted in June, the month before ABC and NBC started their early morning news programming).

Variety of lengths

While not all stations indicated the length of their added early morning weekday news, those who did reported a variety of lengths, with 30-minute and five-minute lengths predominating. But there were also some who reported adding an hour and a few who said they added 15 minutes or 50 minutes.

The next largest group included those stations reporting early evening additions. This group represented a quarter of all those who reported adding any news. As might be expected, almost all reported an additional half hour.

Midday additions were reported by another 15 per cent, and here, too, it was almost all half hour news.

About 12 per cent of those adding news put it in weekend evening slots. Most added a half hour, but some reported adding an hour or 15 minutes. Less than 10 per cent added news during the weekday late night or weekend evening periods.

Has all this additional local news reached the saturation point? And what about the three cable services with wall-to-wall news: CNN1, CNN2 and Satellite News Channel?

In the TV/RADIO AGE survey, stations were asked whether the proliferation of TV news services isn't providing more news than is needed. Only about one out of seven thought that too much news is being supplied (see table). A little over half thought "the market can absorb what's offered" and another 23 per cent felt that not all the services can survive, anyway. Nailing the point down were the answers to another question about whether there was room for more news. No less than 73.8 per cent of stations felt there was (see table). □

Inside the FCC

FTC chairman represents 'hands-off' philosophy, a reversal of past activism



James Clifford Miller, III

Believes subjective calls should be left to Congress

Outlines 3 elements in deceptive ad complaint

Early in July, the Federal Trade Commission ruled that the Russell Stover Candy Co. had broken the law by advising prospective dealers that any who sold below suggested retail price wouldn't be Russell Stover dealers very long. Such a move like any price-fixing situation violates one of the foundations of the Federal Trade Act.

One of the present four FTC commissioners voted against this ruling, however. He is James Clifford Miller, III, the Reagan-appointed FTC chairman who took over the helm of the trade commission last October. Miller contended in the Russell Stover case that dealers could turn to other candy suppliers if they were unhappy with the Stover arrangement, and thus the company's practice was not unlawful.

These views are a significant reversal of the activism that the FTC practiced in recent years. They are also an element of Miller's concept of where the FTC should go. Since Miller has two other Republicans at the FTC with him, it can be presumed that his stewardship by and large will be directed along the lines of the regulatory hands-off philosophy of the current White House administration.

Miller is not only the first economist to head the 68-year-old federal agency, but he is the first FTC chairman to actually ask Congress to reduce the agency's powers. He radiates the Reagan attitude of the less regulation the better and, as befits a former academic, spells out the rationale in some detail.

The chairman has asked Congress to define via legislation such commission fundamentals as "unfair practices" and "deceptive advertising." Two years ago Congress imposed a temporary hold on FTC jurisdiction as it relates to adopting trade regulations under the "unfair" provision. The 40-year-old former White House Office of Management & Budget executive not only wants that inhibition continued but is seeking a permanent section of the FTC Act that would require the agency to find that an "unfair" practice does substantial injury so that, as he explained recently, the agency's resources and talents are focused on important things "not on things that are very questionable in terms of legality and of economics."

He alluded, in a recent interview, to the FTC's over-four-year-old proceedings on TV advertising to children, which the agency finally dropped 10 months ago and emphasized his belief that this sort of subjective call is not a role for the FTC. "Congress should address this question," he remarked.

Miller believes strongly that Congress should also define what is meant by deception. He commented that deception isn't perceived to be as much of an issue as unfairness, because "there [isn't] an awareness on the Hill yet that deception is the other gate, the other loophole." The unfairness controversy is what has caused most of the commotion on the Hill and in the business community, he noted.

In Miller's mind, the FTC should not have the authority to challenge an advertisement under the deception clause of the FTC Act "unless we can first prove that the advertisement was so false that a reasonable consumer was actually harmed." The statutory definition should require the agency to find three elements before issuing a complaint, he told a congressional committee a few months ago: That the consumer injury is substantial and involves objective harm, not subjective forms of alleged harm, such as social taste; that the injury from the allegedly deceptive advertisement should outweigh its benefits and take into account the costs and effectiveness of possible remedies, and finally, that the harm must be one which the consumer could not reasonably have avoided. "I'm absolutely convinced," the born-and-bred Atlantan said, "that deception has to be defined by Congress. I think that after a fair hearing Congress will come around to my point of view."

Miller noted that advertisers started out opposing his quest to have Congress define deceptive advertising but have now come around in support of it. Last April, the leading advertising organizations proffered their own version of the definition: That deception consists of "(1) material representation known to be false or made in reckless disregard of their truth or falsity, or (2)

Inside the FCC

(continued)

misrepresentation that directly causes or may foreseeably result in substantial economic injury to consumers acting reasonably in the circumstances." The advertising organizations (The American Advertising Federation, the Assn. of National Advertisers and the 4As) also support Miller's campaign to do away with the unfairness doctrine as it applies to commercial advertising.

Major priority now is reauthorization of FTC

Miller's major concern during this summer and fall is getting Congress to reauthorize the FTC. This is a preliminary step before getting the money to run the agency. The White House FTC budget for fiscal 1983, which begins Oct. 1, is \$64 million, down from the current \$74 million. From time to time lower figures are mentioned for the FTC; the latest speculation as of mid-July is \$47 million. Miller feels that he will get the reauthorization, all right, but acknowledges there might be difficulties. For example, the Senate committee early in July approved a three-year reauthorization but imposed not only the limitations on the FTC's authority that were passed in 1980 but added a section exempting professional medical and dental societies from the FTC's jurisdiction. The House, on the other hand, is bucking this, so a long drawn-out battle is seen. The earlier constraints on the FTC included such practices as permitting Congress to veto an agency rulemaking and the exemption of commercial speech from unfairness complaints. Miller is opposed to the exemptions for the professional societies.

Believes BCP has been 'overly adversarial'

His approach to regulation is never more evident than in his comments about the Bureau of Consumer Protection and his restructuring of component elements of the FTC. At his confirmation hearing before the Senate last year, Miller criticized the bureau for having "an overly adversarial posture" and as having engaged in many "ill-conceived projects." By this he meant, he said, the children's TV advertising proceeding and the five-year-old proposal to issue trade regulations governing the advertising of over-the-counter drugs.

His administrative reforms have included the establishment of an evaluation committee to review prospective cases and weed out the "weak" cases that consume staff resources and time and to make sure that those cases that are initiated can prevail.

At the Bureau of Consumer Protection, which is the division of the FTC that deals with advertising, Miller consolidated 42 ongoing programs into 22.

FTC has been operating one member short since '81

The FTC has been operating one member short since 1981 when Robert Pitofsky resigned. Under the law, the Commission may not have more than a simple majority of members from the same political party; at present its three Republicans are Miller, David A. Clanton and Patricia P. Bailey. Its lone Democrat is Michael Pertschuk, a chairman of the agency in the Carter administration. Last year President Reagan nominated Washington lawyer F. Keith Adkinson for the other Democratic seat, but early this year Adkinson asked that his name be withdrawn. Adkinson's Democratic *bona fides* have been challenged (he was chairman of Democrats for Reagan during the 1980 election).

Miller comes out of that wing of economics that is called conservative. For three years, from 1969 to 1972, he was a senior staff economist at the Department of Transportation. He became a research associate at the Brookings Institution in 1972 and then moved over to the more congenial (to him) American Enterprise Institute where at various times he was resident scholar and co-director of AEI's Center for the Study of Government Regulation, a member of the board of editors of the AEI-sponsored journal, *Regulation* and a member of the board of editorial advisers for the AEI journal, *Economist*.

In 1974 he returned to government service as senior staff economist with the U.S. Council of Economic Advisers; a year later he moved over to the U.S. Council on Wage and Price Stability. He also served as a member of President Ford's Domestic Council Regulatory Review Group and in the early Reagan days as executive director of the Presidential Task Force on Regulatory Relief.

Miller lives with his wife and three children (two girls, one boy) in the Cleveland Park section of Washington.—Earl B. Abrams

OUR THREE...



"THE SEX OFFENDERS"
Who are they? "URBAN INDIANS"—Where are they? "TEEN TALK"—What do they think about their lives, lifestyle and the world they live in? News Specials. News Features. And timely Public Affairs programs that affect us all. And all of them Emmy winners. Because at KHJ-TV Channel 9, the news of Los Angeles is the news of the world.



REACHING OUT TO OUR VIEWERS.

**JUST
WON
THREE
OF
THESE.**



A waterproofing company
no longer bilks
Minnesota homeowners.

A rigorous child porn law
just passed the Minnesota legislature.

Two goldbricking
Minneapolis housing inspectors were
fired and the department head
was suspended.

Two years ago, when WCCO-TV first formed an investigative unit, there was concern about three crack reporters devoting so much time to single stories. However, WCCO-TV also felt a strong responsibility to the Twin Cities.

Seven stories later, the commitment has certainly paid off. WCCO-TV was the only local station in the country to win a national Emmy for community service in 1980 and was a finalist for the same category in 1981. This year, UPI awarded WCCO-TV the National Broadcast Award for outstanding public service/investigative reporting. But I-team stories don't stop with reports on the 10 PM News.



The owner of a company that claimed to waterproof homes left town when the I-team investigated him. Since then, he has been indicted and is also under FTC investigation.

Following a story on sexual abuse of children, hundreds of viewers called WCCO-TV with reports of personal abuse, and were referred to appropriate service agencies. Not only has a stricter state law been passed, but the county government is also recommending tougher

sentencing for offenders.

When I-team reports on the Minneapolis Housing Department hit the air, 24 loopholes in the housing inspection rules were closed. Along with a department shake-up, an additional supervisor was hired to keep closer tabs on inspectors.

At WCCO-TV, reporting the news means more than smiling at the camera. It means concern for the people served.



WCCO-TV

Minneapolis & St. Paul. A CBS affiliate. ©
© 1982—WCCO-TV • Represented by TejeRep

When the WCCO-TV I-Team breaks a story,
it gets results.

JUNE 21, 1976

Television/Radio Age

NBC 50TH ANNIVERSARY

We knew
you'd be great
back in '28.

Congratulations, NBC.
It's been a great
48-year partnership.

We salute you, NBC, at your 50-year milestone of broadcasting leadership. We're proud to have been one of your first radio affiliates — when our KSTP and KOB radio joined your family way back in 1928. Our partnership and friendship have continued for 48 years, as we've marched side by side pioneering the dynamic world of broadcasting — together.

In 1948, we further expanded our relationship as our KSTP-TV became your first television affiliate — and shortly thereafter as the first in full-color broadcasting. We're proud to say "we knew you back when" and knew you'd be great. We're proud to have shared your greatness and look forward to more golden memories with you in the years ahead.

Hubbard Broadcasting

Stanley E. Hubbard, Founder and Chairman Stanley S. Hubbard, President and General Manager

INC

KSTP-TV Minneapolis- St. Paul	KSTP-AM Minneapolis- St. Paul	KSTP-FM Minneapolis- St. Paul	KOB-TV Albuquerque	KOB-AM Albuquerque	KOB-FM Albuquerque	WTOG-TV Tampa- St. Petersburg	WGTO-AM Cypress Gardens
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FROM WILL ROGERS TO NEIL ARMSTRONG TO...

... coverage of the Democratic and Republican Conventions in this Bicentennial year . . . and beyond.

Will was a part of the inaugural four hour broadcast when NBC began in 1926. Neil stepped on the moon in 1969, and NBC was there for that awesome event.

In between, there was Eddie Cantor, Ed Wynn, Rudy Vallee, the Marx Brothers, the Red and Blue Networks, Little Orphan Annie, FDR's fireside chats, Al Jolson, the Today, Tonight and Tomorrow Shows . . . and so much more.

Fifty great, chaotic, wonderful, heart-rending and marvelous years. Years of drama, music, variety, the development of electronic journalism and color television.

We've been along for many of those years and events that NBC mikes and cameras have covered.

We can hardly wait for the second fifty!

CONGRATULATIONS NBC! The first fifty



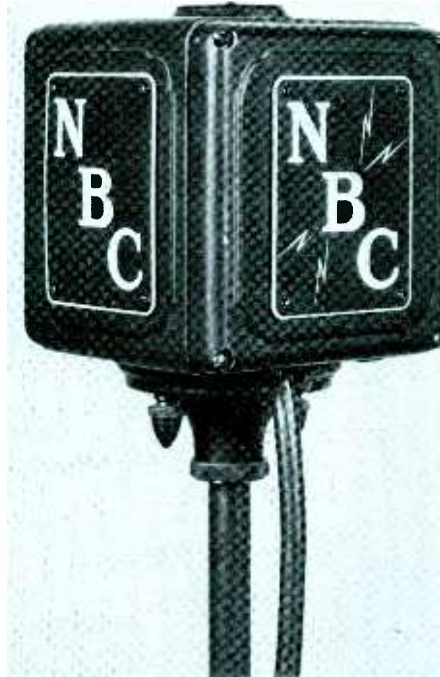
MULTIMEDIA

WFBC-TV/Greenville, S.C.

WXII-TV/Winston-Salem, N.C.

WLWT-TV/Cincinnati, Ohio

NBC: 50th ANNIVERSARY



This early condenser mike was symbolic in the late '20s of NBC's dominant role in radio networking and appeared in publicity photographs of NBC talent all over the U.S. innumerable times.

Spearhead of broadcast industry marks beginnings

This month marks the celebration of the 50th anniversary of the founding of the National Broadcasting Co., a development that set the direction of network broadcasting—and broadcasting itself—into its present form.

NBC and its parent company, RCA, have been the spearhead of many, if not most, of the significant developments in the broadcast industry.

RCA and its guiding genius, David Sarnoff, drew together the strands of the NBC Radio Network, an operation which laid down much of the foundation for commercial broadcasting.

It was NBC which did much of the missionary work which not only convinced business of the value of radio, but, more importantly, operated the medium to make it resultful for American advertisers.

It was NBC which devised the commercial standards and practices, many still in use today, that made radio, and then tv, a welcome guest in U.S. homes.

It was NBC which suggested, created, produced and promoted many of the radio and tv programs that built the networks into a powerful force.

It was RCA which supported, with its faith and hard cash, inventors who wanted to link sight to sound in broadcasting.

Later, NBC and RCA went to the mat with CBS over color tv. It fought for a compatible color system, one that could be received by those who possessed black-and-white receivers. This decision cost RCA more than \$100 million dollars before the American viewer became convinced of the value of color.

In the 50 years that have passed since the NBC audio network made its debut, the broadcasting industry has changed greatly. New men are now charting its course, and the company is moving in new directions. What these new directions are will be detailed in the material that follows. But, first, the background, delineated via the highlights of NBC's dramatic and colorful history.

A fledgling network is born out of an unusual marriage



Two top comedians of the '20s, Weber and Fields, headlined the four-and-a-half-hour debut extravaganza that marked the beginning of the NBC Radio Network in November, 1926. They were just two of a galaxy of talent that included Will Rogers and opera star Mary Garden.

In 1926, the concept of a network linking stations together for their mutual advantage was an idea whose time had come.

In the early years of the '20s, Americans were enormously excited about a new toy called radio.

They expended their hard cash in rapidly accelerating sums as the years progressed.

In 1922, they spent \$5 million dollars for 100,000 sets; in 1923, \$30 million for 550,000 sets; in 1924 \$100 million for 1,500,000 sets; and in 1925, \$165 million for 2 million sets.

In 1921, to an incredulous public, it must have seemed like magic to hear the Dempsey-Carpenter fight come crackling over the airwaves into a hundred theaters, lodges, ballrooms and barns filled with 400,000 listeners.

If radio was magic, its seer was David Sarnoff. An immigrant boy from a small Russian village, Sarnoff was living testimony to the reality of the Horatio Alger legend.

At the age of 30, he became general manager of RCA. His predictions of set sales made in 1921 were remarkably prescient.

Several years later, his view of the need for a national broadcasting service was equally on target.

Not only did set sales boom, but in increasing numbers, radio stations went on the air. Licenses were to be had for the taking. Department stores, newspapers, amateurs, electronic tinkers went on the air with a variety of outlets.

In 1921, only 27 licenses were issued, in 1922 670, and by 1924, there were 1,400 stations in the country.

By 1925, however, only 620 stations remained. What had happened?

All was not well with the new medium. Federal regulation by the Commerce Department was so ill-conceived that the air resembled a tower of babble.

Too many stations were low-powered. Too many were mere playthings.

Though at first they cost almost nothing to operate, suddenly costs became onerous. In 1920, for example, the *Detroit News* spent only \$3,606 that year to operate 8MK, soon to become WWJ. Two years later, the bill was \$80,000.

If radio was to move forward, it had to become self-supporting. Networking provided one answer.

The origins of radio go back to the latter years of the last century. It was in 1895 that Marconi began to learn how to manipulate radio waves so they

could conquer distance.

Other electronic pioneers broadened the scope of Marconi's wireless and turned it into a device that could transmit the voice.

They included Dr. Reginald Fessenden, Ernst F. W. Alexanderson, Lee DeForest, John Ambrose Fleming, Edwin H. Armstrong and Frank Conrad.

It was in 1910 that Enrico Caruso was featured on the broadcast of *Pagliacci* and *Cavalleria Rusticana* from the stage of the Metropolitan Opera.

A major development in 1919 was the formation of RCA as the successor to American Marconi, the subsidiary of British Marconi. Its purpose was to reserve the fruits of radio to American enterprise.

Sixty five per cent of RCA was owned by General Electric, Westinghouse, AT&T and United Fruit, all of whom pooled their patents in the new entity.

All of the principals in this strange alliance set up their own radio stations. Westinghouse moved first and began with KDKA Pittsburgh, GE with WGY Schenectady, RCA got WJZ Newark from Westinghouse and moved it to New York and started WRC Washington, and AT&T developed WEAJ New York.

The group decided on the functions each company might perform within the orbit of their alliance. GE and Westinghouse became the set manufacturers, RCA was to distribute these sets, and AT&T took for itself the provision of an open telephone service through WEAJ.

"Anyone who had a message for the world or wished to entertain was to come in and pay their money as they would upon coming into a telephone booth," said an AT&T spokesman.

In 1922, the telephone company thought it might be able to develop a network of 38 stations, but there were many in the country opposed to "ether advertising."

Sales on WEAJ went slowly. AT&T decided to offer some programming, but it was mainly amateurs, recruited among its employees—instrumentalists and vocalists.

On August 22, 1922, the Queensboro Corporation became AT&T's first sponsor. Its 10-minute message, costing \$50 for a late afternoon slot, promoted its apartments. Four more 10-minute segments were bought by Queensboro for the same price, and another in primetime at double the amount.



C. Athena Chagaris

*To You NBC From
KRIS-TV, Corpus Christi, Texas
"The Orchid Station"*

NBC: RADIO'S EARLY DAYS

Presumably the advertising was successful, because additional business resulted. Yet WEAf sales were slow.

During its first two months, station income was \$550. It was thought that direct advertising was not productive on radio.

In that year and in the years that followed during that decade, radio advertising was rudimentary.

Some sponsors explained the history connected with the product—Gillette discussed the history of beards. Others lectured or gave readings.

They were fearful of offending the public. Mention of price was taboo.

A major breakthrough was scored when an advertiser attached his name to an orchestra and got identification.

Browning King, a New York men's retail chain, was so happy to sponsor the *Browning King Orchestra* that it did not mention the clothing it sold.

From it followed such other advertiser tie-ins as the *Cliquot Club Eskimos*, the *Gold Dust Twins* (Goldy and Dusty), the *Ipana Troubadours*, *Harry Horlick and His A&P Gypsies*, and Billy Jones and Ernie Hare—the *Interwoven Pair* for Interwoven socks, and the *Happiness Boys* for Happiness Candy Stores.

WEAF set another important precedent. Not only did it get advertising agencies into the act by insisting that they sign contracts it negotiated directly with clients, but the station insisted they receive a 15 per cent commission, thus matching the fee paid by such competing media as magazines and newspapers.

These program tie-ins led to contracts for series rather than merely for single sales, though the sales pitch by sponsors was so soft as to be non-existent.

A major program innovation on WEAf in late 1923 was the National Carbon Company's *Eveready Hour*, named after its batteries. The advertiser and his agency, N. W. Ayer, had a big budget; Will Rogers is said to have gotten \$1,000 for a guest shot.

Drama also was being offered on radio in its early days by local stations. WGY Schenectady presented a full length version of Eugene Walters' play, *The Wolf*, in 1922 starring the WGY Players and featuring Rosalind Greene, "the first leading lady of radio."

By 1923, the WGY Players awarded \$500 for a "Radio Prize Drama" for the best script. By 1924 this group was being carried by WJZ New York and WRC Washington.

Though announcers in 1924 had been instructed to remain remote by

not giving their names, instead giving initials. The device broke down very quickly (Milton Cross was AJN, Norman Brokenshire, AON).

They quickly became idols to their fans. So the policy of paying no fees to them had to be discarded. Salaries were about \$45 weekly, with Brokenshire, the announcer of a presidential inauguration, receiving \$65.

Radio develops personalities

Early- and late-night personalities began to catch the interest of listeners. In Atlanta, the night owls tuned in Lambdin Kay, "The little colonel," over WSB, and in New York City, the early risers found the exercises on WOR of Bernarr McFadden, the vegetarian, to their tastes. McFadden's engineer was John Gambling, and he succeeded him for decades.

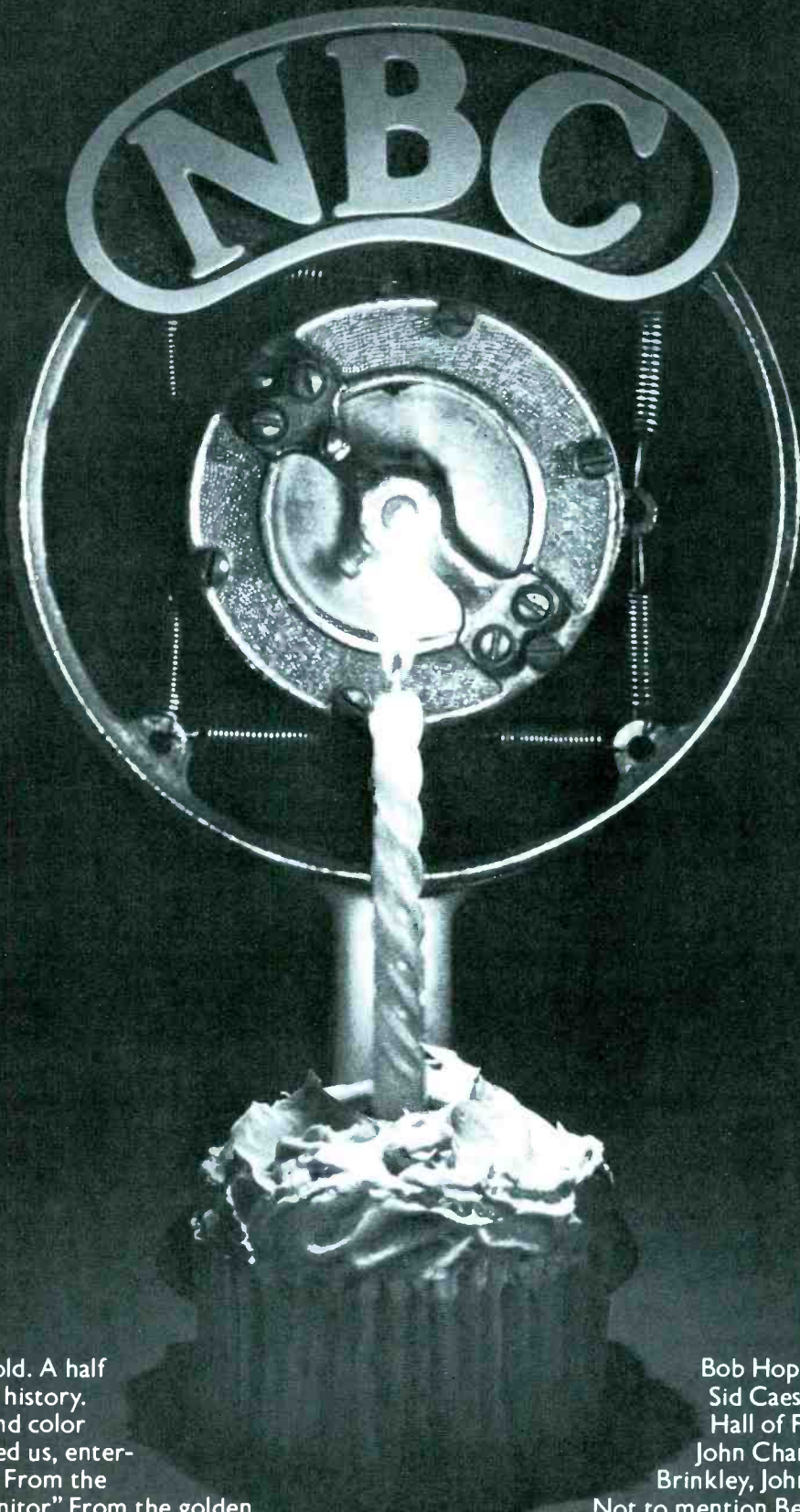
But within the alliance of electronic companies called RCA, a crisis was developing. In 1923, it was learned that AT&T, through a subsidiary, was preparing to go into the set-manufacturing sweepstakes.

RCA, GE and Westinghouse disputed this move. They maintained that, under agreements made previously, AT&T was restricted to toll broadcasting and transmitter sales.

NBC headliners in the late '20s included such all-time favorites as: Eddie Cantor (l.), Rudy Vallee (top c.) The Goldbergs (bottom, c.) and Amos 'n Andy.



Happy Birthday.



Just think, 50 years old. A half century of broadcasting history.

With crystal radio and color television you've charmed us, entertained and informed us. From the "Collier's Hour" to "Monitor." From the golden days of yesteryear to "Today," "Tonight" and "Tomorrow."

The greats you've brought us are a Who's Who of the airwaves. Will Rogers, Groucho Marx, Graham McNamee,

Bob Hope, Milton Berle and Sid Caesar. Toscanini, Hallmark Hall of Fame, Howdy Doody. John Chancellor, Huntley and Brinkley, John Cameron Swayze.

Not to mention Ben, Adam, Little Joe, Foss, and Hop Sing.

KRON is proud to have been a part of your network family since 1949. The affiliation has been a fine one.

KRON

NBC for the San Francisco Bay Area

NBC: RADIO'S EARLY DAYS

The dispute went into arbitration. At the same time, the Federal Trade Commission got into the act by charging that the alliance, in effect, was a monopoly in restraint of trade.

Deal with AT&T

In early 1925, the arbitrator ruled for RCA, GE and Westinghouse. Negotiations to dissolve the alliance took place.

AT&T was permitted to manufacture radios, a right it never exercised, but a new company was formed to take over broadcasting. It was owned 30 per cent by GE, 20 per cent by Westinghouse and 50 percent by the original RCA group which Sarnoff represented.

RCA agreed to buy WEAf for \$1 million, and pay a phone bill of \$800,000 the first year for leased wires to cover a network of 15 stations. The arrangement guaranteed AT&T \$1 million over a 10 year period.

By August 1926, the first broadcasting combine had a name, the National Broadcasting Company, and a president, Merlin (Deac) Aylesworth, for many years managing director of the National Electric Light Association. His salary was \$50,000. Shortly afterward, in January, 1927, what is now

NBC radio network's first president was Merlin (Deac) Aylesworth, shown getting ready to make an address over the airwaves.



CBS also came on the scene.

The debut of NBC before the broadcasting public was spectacular indeed.

Carried by 21 charter and four supplementary affiliates, the four-hour, star-studded extravaganza featured the dance bands of Vincent Lopez, Ben Bernie, George Olson and B. A. Rolfe on location.

There were remotes from singer Mary Garden from Chicago, and Will Rogers from Independence, Mo., as well as the brass band of Edwin Franko Goldman, Metropolitan Opera soloists and the comedy team of Weber and Fields.

Though newspapers said the show cost NBC \$50,000, Aylesworth confided to *New York Daily News* columnist Ben Gross that the network paid "hardly a cent," but that from now on, the free ride was over.

By January 1927, NBC had created two networks, the Red and the Blue, the flagship of the former being WEAf and of the latter WJZ. These designations were based on colors on a map used to identify stations in the proposed networks.

Not long afterward, NBC vacated the AT&T facilities in lower New York City and moved into its own headquarters in upper Fifth Avenue.

In its early years, symphonic music filled the network airwaves. Concerts, classical and semi-classical were steadily presented. There was the *Atwater Kent Hour*, *Maxwell House Hour*, *The General Motors Family Party*, *The Cities Service Orchestra*, *The Voice of Firestone* and the sponsorship of the Chicago Civic Opera by Brunswick.

Recognition of responsibility

Sponsors were still feeling their way. They kept their advertising short and public service oriented.

In 1927, NBC formed an Advisory Council of 17 notables.

They included John W. Davis, a former Democratic presidential candidate, William Green, head of the AFL, Elihu Root, the lawyer, and Dwight Morrow, the banker.

The action was taken because "of the enormous power concentrated in the hands of a few men controlling a vast network of stations" in the words of Merlin Aylesworth.

It was a tacit recognition by NBC that it would try to use this power wisely for the benefit of the public.

The NBC affiliates were paid, at

this time, \$50 an hour for sponsored network presentations, but the network charged them \$45 an hour for sustainers.

The commercialization of radio proceeded slowly, but NBC set an example, and stations began to follow.

WSB Atlanta, WDAF Kansas City and WMAQ Chicago, all of which had not themselves sold time to advertisers before they joined the network, began doing so.

January 1, 1927 the Rose Bowl game between Alabama and Stanford was carried on the NBC Network. By that time, there was already a Pacific Coast web of seven stations.

Program costs were still generally modest. Van and Schenck, the vaudeville team, received \$2,000 a week for a quarter-hour evening show during these years.

Standard Brands pioneered the variety format. It started off with a big international entertainer—Maurice Chevalier who received \$5,000 to headline *The Fleischman Hour*.

Subsequently Rudy Vallee and his popular "High ho everybody" came as his replacement.

This program became an important talent showcase. Eddie Cantor and Al Jolson got their radio baptism on it. In later years, it presented such talent as Phil Baker and Bob Burns.

Many went on to have their own shows, or to appear as regulars on other radio shows.

The Aldrich Family and *We, The People* also were presented on *The Fleischman Hour*, and they too became regular radio shows. It ran for 10 years and created a pattern duplicated by many other variety shows.

In 1925, Charles Correll and Freeman Gosden began broadcasting as *Sam 'n' Henry* over WEBH from Chicago's Edgewater Beach Hotel. Their pay was free hotel dinners.

Sam 'n' Henry became *Amos 'n' Andy* as they moved over to WGN Chicago for \$50 a week. Soon they were on WMAQ Chicago. Pepsodent, in August 1929, paid them \$100,000 a year to broadcast over NBC.

NBC made slow but steady progress those first years. Its gross of \$5,650,000 its first year in business increased to \$20,255,000 by the end of 1930.

In that year, profits were \$1,906,000, a considerable increase from its first year, when it ran a deficit of \$464,385.

Few could predict the explosive success it would have in the years to come. □

**The men who run NBC:
Julian Goodman**



Julian Goodman, chairman of the board of NBC has had two different careers at the network.

The first half of it was spent in the creative side of the news department. In the second, Goodman moved into top corporate ranks and displayed such formidable skills as an administrator that he ultimately took over direction of the company.

Goodman's abilities were given recognition when he was appointed vice president, NBC News in 1961.

Four years later, he began a rapid ascent into the top corporate echelons: in 1965, executive vice president and senior executive vice president and chief administrative officer; 1966, elected a member of the board of directors and March of that year, the presidency of NBC; 1970, chief executive officer; 1972, a director of RCA and 1974, chairman of the board of NBC.

He is one executive whose entire career in private industry has been spent with NBC. He began as a news writer for WRC (AM) in 1945.

During his career in radio, Goodman was Washington editor of *News of the World* and manager of news and special events for the NBC radio network.

The importance of tv news was recognized in 1951 when he became manager of news and special events for NBC-TV, combining his radio duties with his new post.

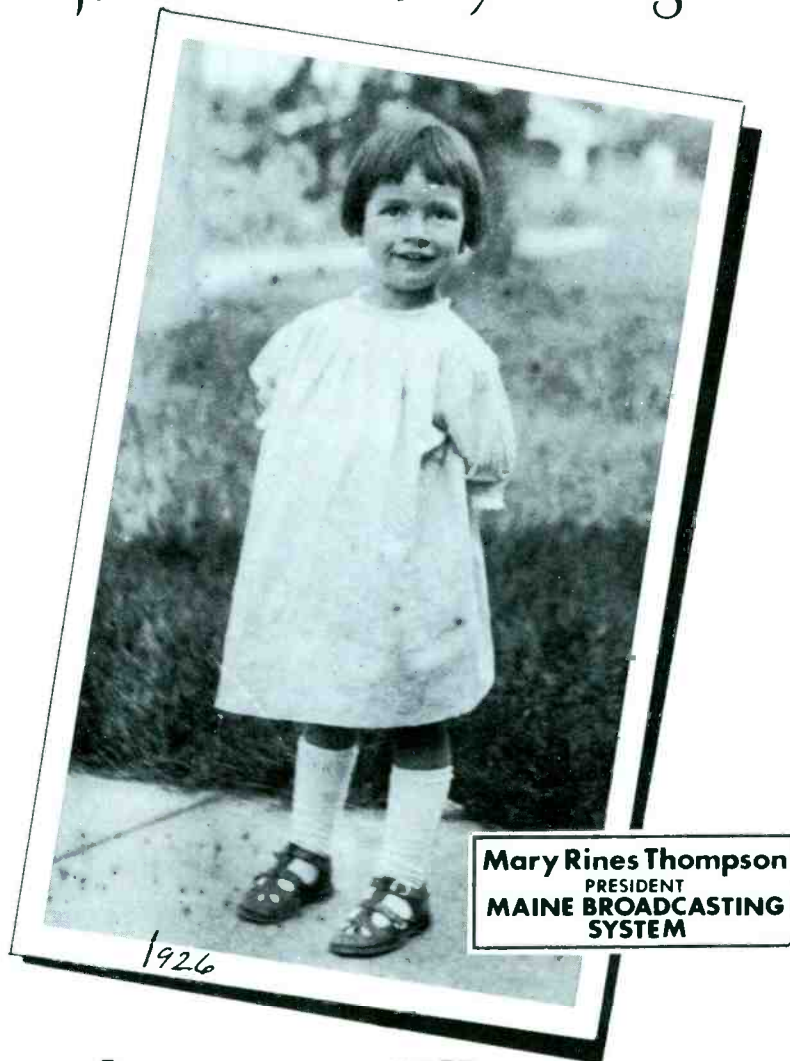
In 1952, Goodman directed the NBC news film coverage of the political conventions and, in 1956, supervised the operation of NBC's central news desk at the conventions.

It was in 1959, when NBC News had become a separate and major division of the company, that he was assigned to its New York headquarters as director of news and public affairs.

In March of this year, he received the NAB's Distinguished Service Award.

WCSH

my Dad's station,
joined NBC 50 years ago



and we are still...
(YOU SHOULD PARDON THE EXPRESSION)
ALL IN THE FAMILY!

WCSH-WCSH-TV, PORTLAND
WLBZ-WLBZ-TV, BANGOR
Maine Broadcasting System

Pattern is set in programming, advertising, affiliate structure



The floodgates of talent opened in 1932 and 1933. Comedians from vaudeville began moving into radio in larger numbers, as the depression made it an even more important medium to a nation without money to pay for entertainment.

Ed Wynn, Jack Pearl, Jack Benny, Groucho Marx and Jimmy Durante went on NBC, as did Charles Winninger, who was featured in *The Maxwell*



As radio's "golden age" of programming flowered in the '30s, sets became more like furniture and occupied a place of honor in the living room. Among NBC's big stars in that period were Jack Benny, whose confreres included Ed Wynn, Jack Pearl, Jimmy Durante, Groucho Marx and later his favorite foil, Fred Allen.

One Saturday morning in 1931, John Royal, then newly appointed vice president in charge of programs for NBC went to his office. He was there a short while when he was interrupted by George Washington Hill, the colorful, irascible president of The American Tobacco Co.

The short, stocky advertiser said, "I've just come from a rehearsal of the Lucky Strike Orchestra in the studios. I'd like to test out its danceability. After all, its got to help us dance our way out of the Depression. I'll dance with my secretary. You dance with Bertha. I'll get the orchestra up here to play."

Royal acceded to the sponsor's request, got Bertha Brainard, then program director of NBC, and danced to Hill's satisfaction that Saturday morning and many other Saturday mornings afterward. Hill was a particularly difficult sponsor, but personal reactions of corporate executives often were the basis of programming decisions in the '30s, the "golden age" of network radio.

Royal, a former newspaperman and theater manager, had also been general

manager of WTAM Cleveland before going to NBC. He had been trained by B. F. Keith, the father of modern vaudeville and had been in charge of 45 of its theaters.

In the '20s, Radio Keith-Albee (RKO) had stopped many of its performers from entertaining on radio, but as the decade came to an end and the talking picture became the new entertainment craze, vaudeville was nevertheless badly affected.

In 1930, RKO made its peace and was given an hour of time on Friday nights because of its access to talent.

During that year, advertisers were spending only modest sums on network radio. Typical annual budgets included for General Foods \$260,000, General Electric \$433,000, General Motors \$332,000 and Quaker Oats \$268,000. Most other advertisers spent less than \$250,000.

Many of Royal's initial duties were to see that talent maintained the proprieties. Mother-in-law jokes were strictly verboten; material offensive to minorities was out.

House Showboat. Fred Allen made his debut as a guest in 1930, and not long afterward had his own show. Eddie Cantor, by that time, was a veteran NBC performer on *The Chase and Sanborn Hour*.

The access to Hollywood film talent was opened in 1933 by Raymond Rubicam of Y&R. He suggested a series about Hollywood.

A large number of such series were later created, the most prominent of which were *The Lux Radio Theater* for Lever Bros., and *Hollywood Playhouse*, both on NBC.

The competition between CBS and NBC was very keen. In summer, 1937, when CBS decided to to a Shakespear-

Happy ANNIVERSARY

 **KING BROADCASTING COMPANY**

KING-TV/AM/FM, Seattle; KREM-TV/AM/FM, Spokane; KGW-TV, KGW-AM, KINK-FM, Portland.

NBC: GOLDEN AGE OF RADIO

The first radio affiliates: 25 were in the network

When the NBC Radio Network went on the air November 15, 1926, with its four-and-a-half-hour broadcast, which included Will Rogers and several bands, it was carried by 25 stations. Twenty-three of them carried the full show, and two an important part of it.

The hookup extended along the Atlantic seaboard from Portland, Me., to Washington, D.C., and as far west as Kansas City.

Eight of these stations were owned by principals in the new Radio Corp. of America combine, which controlled the NBC network. RCA owned WEAJ and WJZ New York and WRC Washington; General Electric owned WGY Schenectady; and Westinghouse owned KDKA Pittsburgh, KYW Chicago, WBZ Boston and WBZA Springfield, Mass.

Other affiliates that carried the full program were: WEEI Boston, WJAR Providence, WTAG Worcester, WTIC Hartford, WGR Buffalo, WLIT Philadelphia, WCHS Portland, Me., WCAE Pittsburgh, WTAM Cleveland, WWJ Detroit, WCCO Minneapolis-St. Paul, WHAD Milwaukee, WGN Chicago, WDRC New Haven and WSAI Cincinnati.

In addition, KSD St. Louis ran two hours of the program, and WDAF Kansas City three hours. □

can festival, starring such stage and screen luminaires as Burgess Meredith, Walter Huston, Edward G. Robinson and Brian Aherne, NBC's John Royal quickly got in touch with John Swallow,

These three NBC shows entertained listeners in the '20s and '30s. Top photo, Fibber McGee and Molly. Bottom l., the Cliquot Club Eskimos. Bottom r. is Lamont Cranston, "The Shadow."



the NBC West Coast program executive. "Where's John Barrymore?" Royal asked.

"Are you kidding! He's in the gutter," Swallow replied.

"Well, go find that gutter," Royal shouted, "and get in there with him and get him out of it."

Because the CBS series was scheduled on Monday nights, NBC scheduled its own series, *Streamlined Shakespeare* for Monday nights.

It was also Royal's idea that the network form the NBC Symphony Orchestra. It was done to counter the success that CBS was having with the New

York Philharmonic on Sunday.

In the latter part of the '30s, quiz shows appeared on radio. Among the more popular quiz attractions on NBC were *Truth or Consequences*, and *Information Please*.

Radio paid well, and while the dollars don't sound big, they were. (Anyone making \$100 a week was well off.) Jack Pearl's success was so impressive that his sponsor increased his salary from \$3,500 to \$8,500 a week over a five-week period. Will Rogers received \$7,500 for a guest spot when Dodge introduced its Victory Six.

Ratings became important. When Eddie Cantor did a show for Bristol-Myers, he was paid a \$200 bonus for every point he scored above a 20 on his Crossley rating.

Soaps from Chicago

Probably the greatest single programming form in which Chicago figured was the soap opera.

In the late '30s, soaps bubbled over in Chicago under the writing skills of the legendary Irna Phillips. She furnished NBC with *Guiding Light*, *Woman In White* and *Right To Happiness*.

At the same time, the eastern soap factory, presided over by Frank and Ann

These two executives were prime movers at the NBC radio network. Niles Trammel, l., was a supersalesman in Chicago brought East to become network president. John Royal was vice president in charge of programming. He had much to do with attracting big name vaudeville talent to radio.



The best of companies!



For 50 of our 54 years

Palmer Broadcasting Company

has been affiliated with

The National Broadcasting Company.

**On the occasion of the Affiliates Meeting 1976
the Palmer family proudly salutes
the NBC family
in its Golden Anniversary Year
for a historic half-century of progressive leadership
in broadcast communications**



PALMER BROADCASTING COMPANY

David D. Palmer, President

WOC AM, WOC TV, Davenport, Iowa/WHO AM, WHO TV, Des Moines, Iowa

WNOG AM, Naples, Florida

NBC: GOLDEN AGE OF RADIO

Hummert, provided NBC with *Young Widder Brown* and *Stella Dallas* for its daytime hours.

There is still a dispute as to which program can claim to be the first soap opera on radio. Some award the laurel to *Real Folks*, which was heard for the first time on NBC in 1928. Others claim it belongs to *Clara, Lu and Em*, which emanated from Chicago and started as a radio commercial.

As the '30s progressed, radio loosened up. In the early days, NBC frowned on ad libbing because of the problems it could create. Interviews were completely written to permit editorial control, but the policy produced drab radio.

Mary Margaret McBride moved from CBS to NBC, and her ability to draw her guests out and to attract a following, in 1937, freed her of editorial control.

(Continued on page A-16)

The men who run NBC: Herbert Schlosser



Though starting his career as a lawyer, Herbert Schlosser, president and chief operating officer of NBC, has had a continuing interest in programming and has been closely involved with recent innovative developments.

He has been personally active in such recent NBC programming as *NBC's Saturday Night*, the 90-minute late night comedy variety show; *The Tomorrow Show*, hosted by Tom Snyder, *Weekend*, the monthly late night news magazine, and the *NBC News Update*, the one-minute news wrap up at 9 p.m., each evening.

An attorney with a prestigious law firm, Phillips, Nizer, Benjamin, Krim & Ballou, Schlosser, joined NBC in 1957 as counsel for California National Productions, the name of the NBC syndicated arm at that time, to handle its legal affairs and, three years later, became its vice president and general manager.

In 1961, Schlosser became director, talent and program administration, NBC-TV, and, a year later, got his vice presidential stripes in the same post.

In 1966, he was moved to the West Coast to become vice-president, programs, West Coast. While in Burbank, he fostered experimentation within the regular series, and the development of new forms and formats.

Among the programs, he was most closely involved with was Rowan and Martin's *Laugh-In*.

He returned to New York in mid-1972 to become executive vice president of NBC, then a year later, was named president of NBC-TV and, in April, 1974, president of NBC.

Schlosser heads the NBC President's Council, a small group of its top executives who establish and maintain long-range policy planning. He also is a member of its board of directors.

A summa cum laude graduate of Princeton and a holder of a Phi Beta Kappa Key, Schlosser has inspired NBC's college management development program. □



Nothin' has changed in 54 years, we jist keep on makin' friends!

OUR listeners chased us like mad when we went on the air in 1922... really grabbed us when we joined NBC in 1931... and they're still hot on our wave length in this bicentennial year.

Even now, we ain't sure what we've got that keeps 'em clinging to our kilocycles, but then, love affairs are hard to explain.

One thing is obvious, though: In our 45 years

with NBC, we haven't suffered a bit; the hordes of humans in the loam-rich Red River Valley who hang on our every word give NBC a lot of credit for our success.

If you want to be a part of the great marriage—W DAY-AM and NBC—call the MG boys right away.

W DAY AM-FM/STEREO
RADIO

Affiliated with the National Broadcasting Company

The oldest call letters in the Upper Midwest
FARGO, N.D.

 MCGAVREN GUILD

**From the front page
of The New York Times,
September 13, 1926.**



A great idea whose time had come.

It began in 1926.

It has flourished for half a century.

**Congratulations to NBC
on 50 years of broadcasting excellence.**



WESTINGHOUSE BROADCASTING COMPANY

Golden radio (from A-14)

As the decade got older, advertisers also loosened up their spending on radio. Near the end of the '30s, the average annual expenditure by a sponsor on radio ranged between \$400,000 and \$1 million.

About 1937, an hour of evening time on the basic Red network was \$8,400, and on the basic Blue network, \$7,000, though the price for the complete Red network, supplementary stations included, was \$21,000 per week.

Production costs for programs, of course, varied. Among the more expensive programs was the *Major Bowes Amateur Hour*—\$25,000 per week.

One of radio's major contributions to drama was the soap opera. Shown are some of the NBC shows. Top l., the long running "Ma Perkins"; top r., another perennial favorite, "Stella Dallas"; bottom l., "Life Can Be Beautiful," and, bottom r., one the biggest favorites in radio, "One Man's Family."



Only a little less costly was *The Chase and Sanborn Hour*, which cost \$20,000 per week.

Agencies step in

Though in the early days of radio, network programmers were calling the shots, by the '30s, the agencies were in the saddle, developing the talent and the programs.

Radio was a very profitable medium for agencies to service. It had none of the normal costs associated with such print media as newspapers and magazines, no photos to retouch or illustrations to make.

In 1934, the leading agency in radio was Blackett-Sample-Hummert, with billings of more than \$4 million.

Its clients included Bayer aspirin, Ovaltine and College Inn tomato juice. In second position was J. Walter Thompson, and in third spot, Lord & Thomas, the shop headed by Albert Lasker, which later became Foote, Cone & Belding.

The advertising executive was a seminal figure in the development of commercial radio. Lord & Thomas had Lucky Strike, Pepsodent and Cities Service among its clients.

All three were major NBC clients. Pepsodent was the first sponsor of *Amos 'n' Andy*, and *Cities Service Concerts*

began in 1927, later to include singer Jessica Dragonette.

With George Washington Hill calling the shots, Lucky Strike cigarettes, an early NBC advertiser, broke new ground in commercializing radio.

The agency directors in charge of programming made notable contributions to NBC. When John Royal complained about *Operas In English*, a J. Walter Thompson production, doing badly on the Blue network, John Reber, JWT's head of programming, plucked the *Major Bowes Amateur Hour* away from a local station in New York.

A major writing contribution was made to the Kraft Music Hall by Bob Colwell, then at JWT, and later a principal at Sullivan, Stauffer, Colwell & Bayles.

Other radio bigwigs at agencies were Lewis Titterton of Compton, who discovered Arch Oboler for NBC while he was script editor there, Walter Craig (Norman, Craig & Kummel) of Benton & Bowles, and a large contingent from Y & R—Don Stauffer, Louis Brockway, Tom Lewis (Loretta Young's husband), Harry Ackerman, Hubbell Robinson, Jr., and Pat Weaver.

Another important group creating radio programming for NBC were the radio packagers. Probably the most notable of these was Philips H. Lord. He began in 1927 by playing the role of *Seth*

Parker on NBC. It was a series about life in a small town.

He specialized in crime drama, his major NBC package being *Mr. District Attorney* in 1940.

Other important packagers included Ralph Edwards (*Truth or Consequences*), Louis Cowan (*Quiz Kids*) and Dan Golenpaul (*Information Please*), the egghead's delight.

While all this entertainment was being presented, NBC had not neglected culture. In 1931, it presented the American listener with broadcasts from the Metropolitan Opera, and two years later *The University of Chicago Roundtable*.

Battle for affiliates

During this decade, CBS was beginning to challenge NBC in the battle for affiliates. Its chief weapon was a revision of the option time plan.

CBS agreed to provide its affiliates with 10 to 12 hours of free sustaining programming daily in return for the right to option any part of the time available on the affiliate for sponsored programming. Sponsors paid established rates, based on station costs, and the network and station divided the total receipts via a 70-30 formula, with the bigger share going to the network.

Through the '30s, the new plan helped CBS pick up a number of new affiliates,

St. Louis has known NBC for 78 years!



50 Years... KSD Radio

We've been involved with NBC even before the beginning. On June 21, 1923, KSD Radio was the originating station for WEAF, New York, when President Warren G. Harding gave an address at the St. Louis Coliseum. The "WEAF Chain" later became the NBC network.

28 Years... KSD-TV

We were around for the beginning of NBC-TV as well. For it was KSD-TV that was part of the premier Midwest Network TV Show, featuring Jane Pickens and Jinx Falkenberg in a "live" telecast from St. Louis' Kiel Auditorium on September 20, 1948. Other regional networks came into being to provide the national NBC-TV network.



... Making Broadcasting And Telecasting Better,
More Far-Reaching, More Significant
And Dynamic In The Growing Midwest



NBC: GOLDEN AGE OF RADIO



The NBC radio network pioneered in the presentation of soap operas. These three were among the more popular: Top l., "When A Girl Marries"; top r. is "Pepper Young's Family," and l. is "Back-Stage Wife."



though it did not try for the major NBC affiliates.

Eventually NBC had to work out a similar arrangement with its stations. There was one vital difference. The new NBC plan defined certain specific periods as network option time, and other hours remained under station control.

NBC by this time had a new president. Aylesworth had been replaced by Lenox Lohr, a retired military engineer.

But it had run into still another problem. In 1938, the Federal Communications Commission had instituted a monopoly probe, which concerned itself with the ownership by NBC of both the Red and the Blue Networks.

By 1935, its separation, within the NBC hierarchy, from the Red Network was complete, and by 1940, the Blue Network had its own sales, promotion and programming department. Its president was Mark Woods, its executive vice president, Edgar Kobak.

It was generally conceded that the Blue Network had a strong schedule in public service and public affairs—a large schedule of sustaining shows.

The Report on Chain Broadcasting issued by the FCC in 1941 proposed divorcement. Two years later, the Blue Network was sold to Edward Noble and became the foundation of the American Broadcasting Co.

The Report On Chain Broadcasting also suggested that NBC rid itself of its

Artist Bureau. Through its Artist Bureau, NBC, as well as CBS, acted as an agent for many of the performers appearing on their networks.

In early days of networking, artists bureaus were used by the networks as revenue producers. But by 1940, the networks were prospering.

In 1930, NBC grossed \$20,255,300, and its profits were \$1,906,370. By 1937, its gross was \$30,883,952, and its profits were \$3,699,386.

Moreover, network radio was beginning to take ever larger chunks of national ad budgets. In 1935, the networks were getting 7.1 per cent of national advertising revenues. Five years later, they were consuming 9.5 per cent. In 1945, the share was 11.4 per cent.

One of the chief NBC events of the early '40s was the replacement of Lenox Lohr with Niles Trammel as the president of NBC. Trammel, headquartered in Chicago, was known as a supersalesman. It was not long before the United States was to go to into the Second World War. The '40s were prosperous years for NBC and network radio.

The war brought back prosperity to the country, and, by that time, advertisers knew that the medium would more than pay for the investments they made.

Network radio's prosperity continued into the early years of the '50s, when it had to redesign its programming to serve listeners in the tv age. □

**In the next
twelve pages,
NBC presents
a capsule
history of its
fifty years of
broadcasting.**



**“Miss Flora Thornton has just sung
‘Silver Threads Among the Gold’
“We will now stand by for distress signals.”**



The time was November, 1926. It had been only a few years since a fever had swept America. Intoxicated by the simple idea of *hearing* things—an egg frying on the sidewalk, a soprano rehearsing in a garage—the nation had gone wild for *radio*. By 1924, the number of radio stations had jumped to nearly 1400, most of them operated by hobbyists or as promotional sidelines to businesses. But now the craze was sputtering. Schedules were erratic, frequencies in chaos. Often a listener who “tuned” a coloratura ended up hearing a crop report. And the number of stations had plummeted to 600.

From a manufacturing standpoint, radio was already an industry. From a programming standpoint, it was still a toy. If the new medium was to survive, it



needed something more.

By the end of 1926, it had that something. The new medium was flourishing again, this time for good. A new idea had saved broadcasting from infant mortality.

Its name was NBC.

The idea itself had been hatching for several years. Back in 1916, a young employee of the Marconi wireless company had recommended the manufacture of a home receiver that would make radio “a household utility in the same sense as the piano or the phonograph.” The young telegrapher’s name was already something of a household word: it was ¹David Sarnoff who, four years earlier, had relayed news of the “Titanic” disaster to the world. At first, Sarnoff’s proposal for “home radio” was greeted with skepticism by his superiors; in 1921, he made believers of everybody by engineering the first public radio broadcast—a blow-by-blow description of the Dempsey-Carpentier heavyweight championship. ²

That event signaled the start of the radio boom. When, five years later, Sarnoff proposed a “central broadcasting organization” to solve the medium’s programming dilemma, it marked a leap forward in communications history.

If any doubts remained that a new era was at hand, NBC’s inaugural transmission dispelled them. That first broadcast, from the ballroom of the old Waldorf-Astoria on 34th Street and Fifth Avenue, lasted from 8 p.m., November 15, 1926 to 12:25 the next morning. It featured the New York Symphony, the New York Oratorio Society, Will Rogers,⁵ Weber and Fields, and the dance band of Vincent Lopez. It was carried by 25 stations in 21 cities and was heard as far west as Kansas City.

Public demand for the new service skyrocketed. Within two months, NBC was operating two networks, the Red and the Blue (later to become the American Broadcasting Company). Within two years, both networks were broadcasting coast-to-coast on a regular basis. In 1927, NBC moved into made-to-order studios at 711 Fifth Avenue—its home address for the next six years.

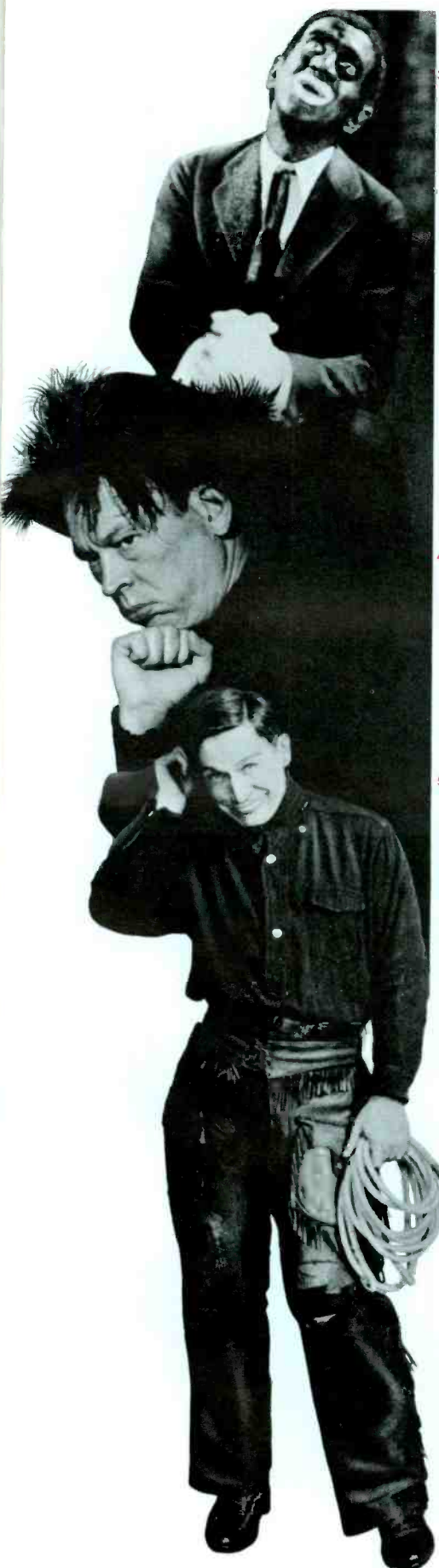
Those six years saw an astonishing evolution in the world of entertainment. At the outset the programs were largely musical. Walter Damrosch’s “Music Appreciation Hour” and the “Voice of Firestone,” both premiering in 1928, greatly widened the public taste for serious music—as did the weekly, Saturday-afternoon NBC broadcasts from the Metropolitan Opera, launched in 1931.

For a nation suffering from a Depression, comedy-variety—foreshadowed by “Roxy and His Gang” and “Major Bowes’ Capitol Family”—was an effective home remedy. Reports of vaudeville’s death at the hands of talking pictures had been greatly exaggerated; vaudeville was alive and well—on radio. NBC had the major stars: Eddie Cantor (radio’s first regular, big-name performer), Jack Pearl, Rudy Vallee,² Al Jolson,³

Fred Allen,⁴ the Marx Brothers.¹¹ With the variety program came the studio audience, an institution born when Will Rogers stepped into a corridor and invited everyone in sight to attend his NBC broadcast.

Radio also created its own stars—like NBC’s Graham McNamee, a singer turned announcer, and later straight man for Ed Wynn.⁶ To the listening audience, early radio announcers were like members of the family, and were often mentioned in wills.

From the beginning, diversity was the hallmark of the NBC schedule. Programs like “Real Folks,” “One Man’s Family,” and “The Rise of the Goldbergs” were early innovations in radio drama, forerunners of the serials and situation comedies to come. “Amos ‘n’ Andy,” which premiered as a Monday-through-Friday NBC series in 1929, quickly became the most popular program of its day.





By 1933, the year NBC moved into its new headquarters in Rockefeller Center ("Radio City" to the millions who made it a tourist mecca), the NBC network was the clear leader in audience, talent, and prestige. "Fibber McGee and Molly" made its NBC debut in 1935, as did "America's Town Meeting of the Air," a prototype of many future interview and panel shows.

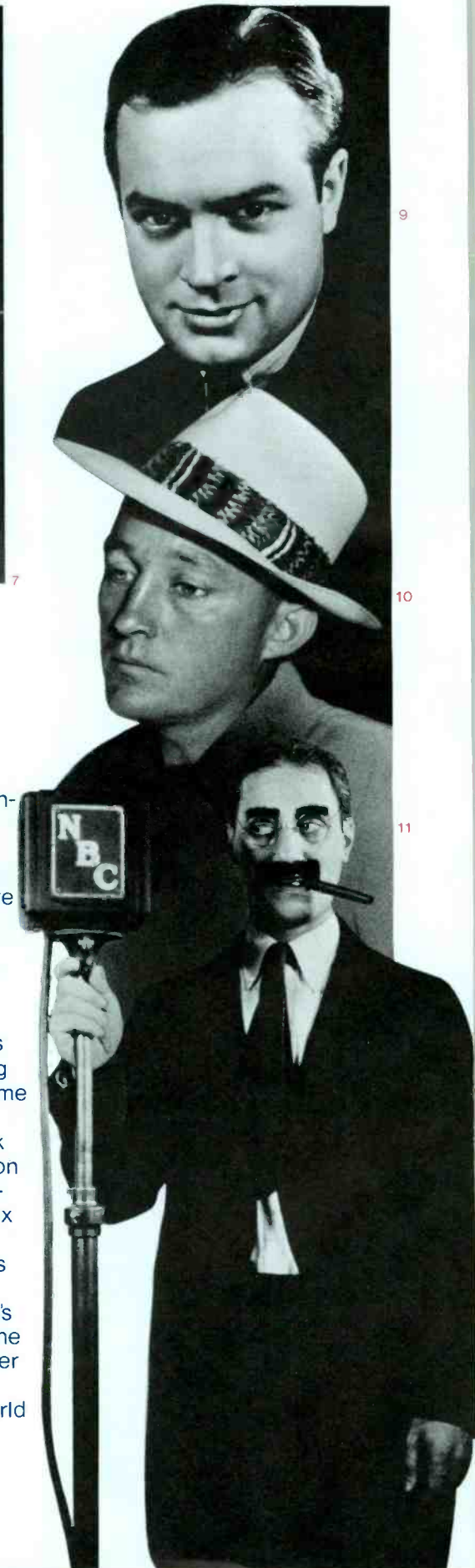


By 1937,⁸ Jack Benny had become an NBC regular. So had Charlie McCarthy (much to the amazement of Edgar Bergen, who thought a ventriloquism act would baffle

a radio audience). In 1938, NBC broke a long-standing taboo against ad-libbing and the talk-show was born—with Mary Margaret McBride at the helm.

Even Hollywood was getting into the act. Earlier, the motion-picture industry had tried to counter the radio boom, first by proclaiming that "Movies Are Your Best Entertainment" (a slogan it abandoned when the initials were found to spell "maybe"), then by boycotting the medium entirely. By the late thirties, studios were not only permitting their stars to entertain on radio but turning to radio for talent: radio performers like Jack Benny, Bob Hope,⁹ Bing Crosby, and Edgar Bergen became movie stars as well. Moreover, Hollywood was joining New York and Chicago as a radio production center in its own right, contributing regular series like NBC's "Lux Radio Theatre."

The NBC Symphony made its on-air debut in 1937, and was instantly hailed as one of history's great orchestras. For 17 years, the NBC Symphony performed under ⁷Arturo Toscanini's baton. There was nothing to equal it in the world of broadcasting. Under NBC's



9

10

11

8

7

leadership, radio was growing steadily as a medium of expression and enrichment.

By the late thirties, it had also become a trusted source of news and information. Unlike newspapers or newsreels, radio was "up-to-the-minute" (a phrase which came in with radio), and all of it (including coast-to-coast entertainment programs, which had to be performed twice) was *live*.

Many of radio's experimental broadcasts had been of news events. Conventions and election coverage, which had fascinated listening audiences, started on NBC in 1928. By the early thirties, NBC listeners had heard Gandhi, Einstein, Pope Pius, William Beebe (from his bathysphere 2,000 feet under the ocean), H. G. Wells, George Bernard Shaw, and the "fireside chats" of FDR, whose first

NBC News was born.

Eventually it was to become the largest broadcast news organization in the world, and the pressure of world events in the late thirties hastened its expansion. Commentators like Merrill Mueller and Dorothy Thompson became figures of international importance. Network broadcasting had become a kind of national nerve system, instantly responsive to developments all over the globe. And now, with the thirties drawing to a close, NBC gave the public its first look at a new broadcasting medium.

Television had been in the works for some time—indeed, ever since the early days of network radio. The pioneers, again, were NBC and RCA. By 1932, NBC was operating a television station from the Empire State Building,

"Gone with the Wind" to the 1940 election returns.

Excitement over television ran high. The medium appeared ready to take off, but larger priorities intervened. By the end of 1941, America was at war. Precious materials and assembly lines were needed for the war effort. NBC put television on the shelf.

Radio, too, was going to war. NBC, which had been the first network to send a war reporter to Europe, greatly enlarged its news



inauguration was broadcasting's most intricate program to that date.

As yet, though, radio was not in the news-gathering business; announcers simply read wire-service copy over the air (or, in the early case of Phil Cook, sang the news while strumming on a ukelele). When the print media began withholding their services from broadcasters, late in 1933,

at 34th and Fifth—the site of its first network radio broadcast.

But it was NBC's telecast of Roosevelt's 1939 World's Fair keynote address that started the medium on its way. By 1940, NBC was offering a wide variety of fare—fashion shows, kitchen shows, puppet shows, wrestling, college baseball—everything from sidewalk interviews at the premiere of

operations. In 1940, H. V. Kaltenborn came to NBC joining a distinguished staff of correspondents that included John McVane and Don Hollenbeck. Dozens of foreign pickups, including battle-front reports, were broadcast every day of World War II. Network radio, which had helped create a sense of national identity and hope during the Depression, now strengthened the American purpose in a time of greater trial.

Radio had reached maturity. It had proved that it could do a variety of things well, even brilliantly—entertain, enlighten, innovate, inspire. It continued to prove it. In 1942, NBC launched the “NBC University of the Air,” the first network series to offer college-level instruction on a systematic basis. Action-adventure programs like “Mr. District Attorney,” which had premiered in 1940, found wide acceptance in the late forties. NBC’s comedy-variety line-up now included stars like Red Skelton, Phil Harris and Alice Faye, Abbott and Costello, and Perry Como; and programs like “Duffy’s Tavern,” “The Aldrich Family,” and “Grand Ole Opry.”¹⁴



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NBC panel shows like “Quiz Kids” and “Information Please” became national pastimes, along with audience-participation programs like “Truth or Consequences” and “People Are Funny.” The tape recorder, a wartime invention, was revolutionizing program production, especially news and documentaries. And radio’s success as an advertising medium was triggering another development—the resurgence of television.

Black-and-white RCA sets went on the market in 1945; by 1950, there were five million television sets in use. If novelty was one

reason for the surge, NBC programming was a more compelling one. Many of the earlier telecasts focused on special events: the opening of U.N. Security Council sessions, the Joe Louis-Billy Conn championship fight, the inauguration of President Truman. Then came the regular programs: “Kraft Television Theatre,” “Kukla, Fran and Ollie,” Milton Berle and the “Texaco Star Theatre,” and “Comedy Hour” with Eddie Cantor, Jimmy Durante, Jack Carson, Martha Raye.¹⁶

The talent came from everywhere—Broadway, Hollywood, radio, the concert stage. Explosive as radio’s growth had been in the twenties and thirties, television soon topped it; the audience was doubling every year. Nothing could stop the new medium. By 1951, television cables and relays spanned the continent. Movie, sports, and nightclub attendance were all dropping—particularly on Saturday night, when Sid Caesar¹⁷ and “Your Show of Shows” were providing incomparable entertainment (at an unbeatable price).

Some television programs were patterned on radio, and NBC programs like “Voice of Firestone,” “Meet the Press,” and “You Bet Your Life” made the transition smoothly. But television quickly developed its own forms. NBC’s 26-week “Victory at Sea” series,¹⁵ with music by Richard Rodgers, could have been effective only on television. Programs like the



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19 "Hallmark Hall of Fame," "Robert Montgomery Presents," and "Goodyear Television Playhouse" gave rise to an intimate, close-up form of drama never attempted on the stage or in films.

From this era came writers like Reginald Rose and Robert Alan Aurthur, actors like Kim Stanley and Sidney Poitier, directors like

Hollywood itself, meanwhile, was locked in another boycott against broadcasting. Just as the studios had held back their stars from radio, now they kept their films from television, and even frowned on showing television sets in movie scenes. But history repeated, and by the mid-fifties Hollywood was well on its way to becoming a major television program center. NBC's "Dragnet," filmed in Los Angeles, started the trend. Its fast-paced style and use of real exteriors set a pattern for dozens of action series to come.

NBC's radio commitment to serious music carried into the early years of television. In 1950, NBC formed the NBC Opera Company, whose performances were seen regularly through 1966 on the "NBC Opera Theater." This series had a double role: to present the entire repertory of classical operas in English, with attractive performers in produc-

television developments owed nothing to other media. They were pure *television*—highly successful experiments with time-periods and program length, content and form.

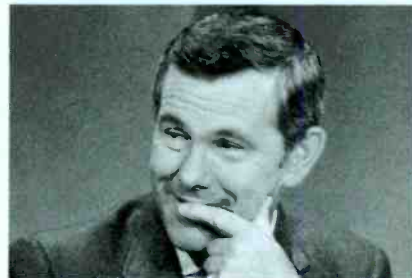
"Today," launched in 1952 with Dave Garroway as host, evolved into a unique, early-morning, Monday-through-Friday blend of news and entertainment, the single most influential program in the worlds of politics and publishing. Often imitated, "Today" is still unequalled after nearly a quarter of a century on the air.



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Two years after the introduction of "Today," "Tonight" entered the NBC schedule—the first late-night, 90-minute series on network television. An instant, talked-about success, the program kept topping itself in popularity, as first Jack Paar and then Johnny Carson²³ succeeded Steve Allen as host. Like "Today," "Tonight" has been copied time and again; but no other program has captured its spirit of spontaneity, humor, topicality, and professionalism.



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John Frankenheimer, Sidney Lumet, and Arthur Penn. Perhaps the single most celebrated television drama of the time was Paddy Chayefsky's "Marty," telecast in 1953 on the "Goodyear Television Playhouse," starring a then unknown actor named Rod Steiger.

tions adapted to the television screen; and to commission new works suitable for television—such as Gian-Carlo Menotti's "Amahl and the Night Visitors"²⁰ which had its premiere in 1951 and became a television classic.

But the most far-reaching NBC

Perhaps the most important NBC programming innovation of all came in 1954, with the invention of the "special." Radio had broadcast special events as they occurred; the idea of withholding time periods for programs of unusual interest, in news or entertainment, originated with NBC Television. The first special (then called a "spectacular") was "Satins and Spurs," starring Betty Hutton. In 1955, NBC's special telecast of "Peter Pan," starring Mary Martin,²⁵ attracted 65,000,000 viewers—the largest audience to that date for any television program.

Today, the special is a familiar form on all networks. Not surprisingly, NBC has presented more specials (and more different kinds of specials) than any other network, from Laurence Olivier's "Richard III" to "An Evening with Fred Astaire"²⁴ to the immensely successful specials starring Bob Hope.

In television technology, too, NBC was showing the way, and

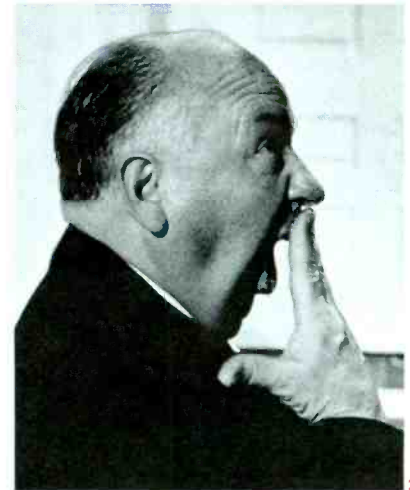


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nowhere was its pioneering spirit more evident than in the area of color. As far back as 1946, RCA had demonstrated a compatible color system which would enable color to develop from the black-and-white medium. In 1953, the Federal Communications Commission approved compatible color

on audiences and advertisers was enormous. Other broadcasters jumped on the color bandwagon. Once again, singlehandedly, NBC had transformed broadcasting.

Program content, meanwhile, was changing—and more rapidly than it had in radio. In 1950, 108 radio programs had been on the air for ten years and 12 of these had been on the air for 20 years. The television audience, by contrast, was restless for novelty. In the late fifties, Westerns and medical series caught hold. In 1961, "Alfred Hitchcock Presents" and



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standards along lines pioneered and developed by NBC and RCA.

NBC's first network colorcast was the 1954 Tournament of Roses parade. In 1959, NBC's "Bonanza"²⁷ became television's first regularly scheduled color series; by 1965, virtually all of NBC's prime-time series were in color. The impact

"Walt Disney's Wonderful World of Color" brought the work of two film pioneers to television. The following year, NBC presented television's first regular, 90-minute series, "The Virginian." The first Network series of movies, NBC's "Saturday Night at the Movies," premiered in 1961.

The talk of 1963 was "That Was The Week That Was," an irreverent special-turned-series hosted by Britain's David Frost. The success of the program underscored the new, global nature of the television medium. Countries like Japan and Great Britain had had commercial



television for ten years now, and there was a great international hunger for American series—notably "Bonanza," whose worldwide following was unmatched.



In 1962, with the launching of Telestar I, television entered the satellite era; the first synchronous satellites were relaying television



programs in 1963. Predictably, NBC was first to make wide use of satellites, particularly on "Today."

Audiences were fascinated by gadgetry, real or imaginary, and spy series—from "The Man from U.N.C.L.E." to the "Get Smart" spoof devised by Mel Brooks—flourished on NBC. "I Spy" was an improvisational triumph for its co-stars, Robert Culp and Bill Cosby.

The program also paved the way for "Julia," the first network series with a black woman in a leading role.

In 1966, NBC launched its "World Premiere" movies—the first motion pictures made expressly for television. In 1968, NBC created a revolution with "Rowan and Martin's Laugh-In," the first comedy series to move beyond the sketch and situation formats inherited from radio. The program's distinctive, fast-moving style depended on the existence of videotape, which had come on the scene in the late fifties (and by making the "instant replay" possible, had already revolutionized sports coverage).

"The Name of the Game" rotated three stars in one series, "The Bold Ones" three programs in one time-period—a concept that developed into the three-in-one NBC Mystery Movie format, featuring "Columbo," "McCloud," and "McMillan and Wife."

And still the innovations continued. "Tomorrow," network

television's first "late-late-night" program, premiered in 1973, hosted by Tom Snyder. "Sanford and Son" and "Chico and the Man"

broke new ground in "ethnic" comedy. With "The Execution of Private Slovik" and "A Case of Rape" (which garnered the largest audience to date for a made-for-television movie), NBC started an industry-wide trend in documentary drama. And most recently, NBC introduced "Saturday Night," a late-night comedy-variety series hailed as the freshest in network history.





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From the fifties through the seventies, NBC's willingness to take new steps helped assure television's continued success as an advertising medium. And just as sponsored radio made possible sustaining news programs, television's entertainment success helped launch its costly news operations.

As in the case of radio, many of television's earliest broadcasts were news or special event programs. But it was one thing to cover an election or an inauguration, and another to report the news on a regular basis—given the cumbersome nature of the available television and film equipment. At first, only NBC even bothered to develop its own newsfilm staff. Still, when John Cameron Swayze, anchorman of the first nightly television news program, went "hopscotching the world for head-



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lines," he did so largely by reading news that television was as yet unable to show.

By the early sixties, however, television news had come into its own. Its best-known reporters were Chet Huntley and David Brinkley, who had been paired for NBC's 1956 convention coverage and soon after began co-anchoring "The Huntley-Brinkley Report."³²

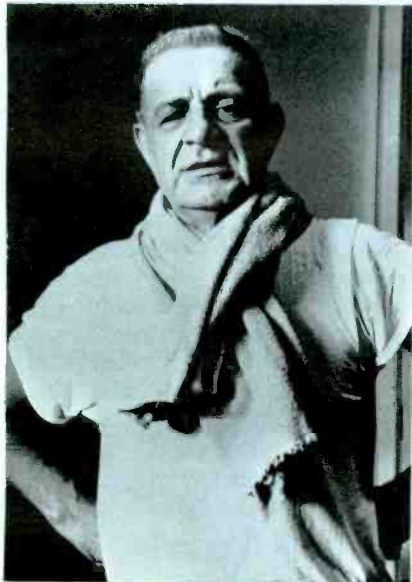
That program's successor, "NBC Nightly News" with John Chancellor, has carried on its tradition of reliability.³³

It was through NBC's initiative that the Kennedy-Nixon debates³⁵ were telecast in 1960. Almost invariably, in the years that followed, NBC devoted more time to coverage of special news events than any other network. Almost invariably, too, NBC was the network more people watched for breaking news—whatever the story.

For NBC News documentary producers, the growing public reliance on television news represented a special responsibility. NBC News specials like "The Tunnel,"
 37 "The Louvre," and "The Kremlin"
 38 had established NBC as a leader in the documentary field. But the problems confronting America in the sixties—racial, political, environmental—could not always be covered in short chunks. NBC was the first and, with a single exception, the only network to preempt entire evenings of prime-time programming for news specials—"The American Revolution of '63,"
 36 "The American Revolution of '63,"
 36 a study of the civil-rights movement; "United States Foreign Policy" (1965);



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34 "Organized Crime in the United States" (1966); "The Energy Crisis" (1973); "Of Women and Men" (1975).

Yet another form of news presentation was developed by NBC News starting with "First Tuesday" in 1969, the first NBC monthly "magazine" show, and a precursor of the Peabody-winning "Weekend." An early prototype of the magazine format was NBC Radio's "Monitor," which had revitalized the medium in the early fifties with its round-the-weekend mix of news, special events, and entertainment. A related innovation, NBC's "News and Information Service," was launched in 1975—the first 24-hour all-news network radio service.

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NBC Sports, which began as a part of NBC News, has been a consistent leader and innovator, especially in major league baseball, professional football,⁴¹ college basketball, and tennis; its latest development, "Grandstand," featuring live pickups of weekend sports events, premiered in 1975.

From one man and a telephone to 1400 employees worldwide—from occasional special events broadcasts to 2,000 hours of

radio and television programming annually: the growth of NBC News has paralleled the growth of NBC as a whole. Today, NBC is many people and many things, including a nationwide television network, five television stations, a radio network, four AM and four FM radio stations, and the NBC News and Information Service, subscribed to by 75 stations.

In 1926, it was only an idea. This year, NBC celebrates the 50th

anniversary of that idea. Appropriately, the program marking the occasion will be the first of its kind ever telecast—a four-hour, all-star, prime-time special.

The networking concept invented by NBC has made broadcasting the most effective means of mass communication ever devised. And from the crystal-set era to color television, NBC has been in the forefront.



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Uncle Milty, Kraft dramas pace growth of new medium



A 1929 Westinghouse tv set, above, being demonstrated by famed tv inventor Vladimir Zworykin, who later worked for RCA. (He invented the iconoscope.) Picture is projected from a mirror. In late 40s, "Uncle Milty" Berle, performing in outrageous costumes, dominated video and won the name, "Mr. Television."

As far back as 1873, inventors began work on a device that would be perfected to provide vision beyond human capabilities. It was called television—vision far off.

Despite all their attempts, little real progress was made until an electronic approach was substituted for a mechanical one.

In the 1920s, Vladimir Zworykin applied for a patent for his iconoscope, an electronic eye for scanning pictures.

Zworykin, a former electronic expert in the Russian Army during the First World War, had come to this country and was working for Westinghouse.

Yet progress was stiflingly slow. In 1930, when Zworykin heard that RCA might take over some Westinghouse research operations, he eagerly sought a conference with David Sarnoff.

He explained that his instrument was already operative, but that it needed intensive development.

Sarnoff commented, "It's too good to be true. What will it cost to develop the idea?"

"Maybe \$100,000," Zworykin replied. Upon some reflection, the RCA president said, "All right. It's worth it."

Before tv was ready for commercial use, it cost RCA \$10 million, and before profits were made in the corporate structure, \$40 million more.

In a speech on a public occasion when Sarnoff was being honored, Zworykin paid tribute to him by calling himself, "the dreamer," and Sarnoff, the sponsor, "The father of tv."

Among the first steps taken by RCA were the operation in 1930 of W2XBS from New York's Amsterdam Theater. The next year, RCA erected its transmitter atop the Empire State Building as its permanent location, one at which it remains even today.

In 1936, RCA ran into conflict with Major Edwin Howard Armstrong over space in the ultra-high-frequency segment of the spectrum.

Armstrong wanted UHF reserved exclusively for FM radio. TV needed those frequencies for high-quality pictures. Ultimately tv won.

In 1935, Sarnoff dramatically pledged to put \$1 million dollars into tv programming.

The major effort to move tv ahead was the opening of the World's Fair in New York in 1939, a telecast in which Franklin Delano Roosevelt participated, becoming the first president to be presented by the medium.

W2XBS presented two evening programs a week in that May and June and soon increased that schedule to 10 hours a week.

There were also a number of important sports events presented—the first pro-football telecast on October 22, the Max Baer-Lou Nova championship fight, and a major-league baseball game.

On June of 1940, viewers saw the Republican Convention via the coaxial cable and a month later via films the Democratic Convention, which took place in Chicago.

That same year, there was the first network telecast of election returns. On May 2, the Federal Communications Commission authorized commercial tv, and soon afterward, NBC filed for licenses in New York, Philadelphia and Washington.

The first tv station

Its first station, WNBT, went on July 1 with four sponsors. The first rate card was issued, charging \$60 an hour between 8 a.m., and 6 p.m., \$120 an hour between 6 and 11 p.m., and \$90 an hour Sunday afternoons.

Production charges were \$150 an hour for the use of large studios, and \$75 an hour for smaller ones. Among the first sponsors were Procter & Gamble, Lever Brothers and Sun Oil.

But RCA was having problems within the electronics industry. It had won the backing of the Radio Manufacturers Association for its standards, the 30-frame, 441-line system.

Competitors such as DuMont and Philco asked for higher standards. A hearing was held before the FCC in 1940.

Zenith maintained that tv was still not nearly ready for public use. A CBS executive wondered whether going ahead with the new medium would not penalize radio broadcasters.

Under pressure from these forces, the FCC rescinded its limited-commercial authorization. Tv was returned to experimental status.

In 1941, the FCC approved a 525-line system. Later that year, NBC reduced its schedule from 15 hours a week to four hours. By that time, the materials needed

NBC: TV'S BEGINNINGS

to create tv sets and the factories needed to manufacture sets under the new standards were commandeered for war work.

During the war NBC-RCA maintained its franchise in tv. It presented a program to train air-raid wardens for the New York area and telecast sports from Madison Square Garden for wounded servicemen.

In 1945, after the war, RCA introduced two important technological advances. They were a large projection-size receiver, and an image orthicon tube of supersensitivity to provide greater illumination of programs and outdoor pick-ups.

At the end of the war, there were nine part-time tv stations scattered around the nation which reached about 7,500 set owners, 4,500 of whom resided in New York and 3,000 in the Philadelphia and Schenectady areas.

CBS was pushing a wide-band fine screen system of its own. It wanted time to construct and demonstrate its system, but after a hearing, the FCC turned down its request.

The public's acceptance of tv was exceptionally rapid. In 1946, with few stations on the air, about 6,000 sets were sold. In 1947, as the programming grew, so did purchases—179,000 sets bought.

Thenceforth the public bought sets in the remaining years of the decade almost as fast as they were made—970,000 in 1948, 2,970,000 in 1949, and 7,335,000 in 1950.

Experimenting with programs

The early years of tv's post-war activity were years of experimentation. The tv screens blossomed with a variety of visual material which never had a chance in radio.

This included magicians, pantomimists, acrobats, animal acts and entire circuses. Old films that had been hoarded in the vaults waiting for the emergence of tv suddenly filled the living rooms of America.

Sports became very important. Even a minor sport such as wrestling became a major attraction.

In 1945, viewers were presented the Army-Navy football game on NBC from Philadelphia, an intra-service clash which at that time was a major event in the country.

A few months later, NBC had created a four-city tv network—New York, Philadelphia, Schenectady and Washington, D.C. It carried two championship bouts featuring Joe Louis.

The men who run NBC: David C. Adams



A planner, policymaker and thinker, David C. Adams is vice-chairman of the board of directors of NBC.

From 1972 to 1974, he had been chairman of the board, but relinquished the post to Julian Goodman.

The future direction of NBC and the plans necessary to move the network along toward them is very much his concern. At the 1976 affiliates meeting in June, he will report on this subject to the stations.

The Buffalo native joined NBC in December, 1947 as an assistant general counsel, spent six months with RCA communications (Globcom), then returned to NBC in 1949 as an assistant to the executive vice president.

In 1953, Adams became a vice president and, three years later, was moved to executive vice president, corporate relations.

In 1958, he was tapped for the NBC board of directors, and, one year later, was named senior executive vice president.

The broadcasting industry, too, has had the benefit of Adams' expertise. He served from 1958 to 1965 as a director of the tv board of the NAB. Before joining NBC, Adams served with the FCC, principally in the international communications field. □

By 1947, NBC-TV was presenting two major dramatic series in primetime, the *Kraft TV Theater* and a *Theater Guild* dramatic series.

The former dramatic show produced in later years many notable tv plays, including Rod Serling's *Patterns*, and Walter Lord's *A Night To Remember*.

A notable show those days was for children—Bob Smith's *Howdy Doody*, with *Ding Dong School* coming along later in 1952.

During that year the NBC tv net-

work's income from time was \$100,000, while its expenditures were more than \$2 million.

Many of the NBC radio affiliates were moving slowly into tv. They were fearful of the financial drain on their resources.

Sarnoff took the occasion of the annual affiliates' meeting to urge more of them to get into tv because of the opportunities it offered.

Many followed his advice and were grateful ever afterward.

In September, 1948, the FCC declared "a freeze" on licenses to give it time to study new channel allocations so it could broaden the scope of the medium nationally. It was to last until April, 1953.

In 1948, however, tv was confined to 63 major metropolitan centers within reception of nearly three-fifths of the nation's population.

At the end of that year, the NBC-TV network consisted of 16 stations of a total of 47 in the country. They were in the large cities.

CBS raids talent

That same important year, the NBC Radio network was given a severe jolt. The CBS Radio network scored a bullseye: It raided its ranks of top Sunday-night talent and programming—Jack Benny, Edgar Bergen, Amos 'n' Andy, Red Skelton and Burns and Allen.

The bait was the capital-gains deal which permitted CBS to buy corporations set up by stars. They then contracted for their services.

The damage done to NBC was considerable. The NBC Radio network was providing a good deal of the fuel on



which CBS-TV was travelling.

Moreover, as later proved to be the case, many of those stars had considerable tv potential, and CBS later capitalized on their talents.

At NBC-TV, however, two memorable series were created in 1948. *Texaco Star Theater* featuring Milton Berle became the big noise across the country on Tuesday evenings.

The program cost to Texaco, in those early days was \$15,000 a week. With time charges on a 20 station hook-up, the annual sponsorship bill was said to be about \$1 million.

On a typical week, during the height of its popularity, *Texaco Star Theater* reached 750,000 of the one million homes with tv sets—a 75 rating.

The Philco TV Playhouse had another kind of achievement to its credit. It offered a kind of realistic drama much closer to Broadway than it was to Hollywood.

It became a launching platform for such actors as Kim Stanley, Paul Newman and Sidney Poitier, and such playwrights as Paddy Chayevsky, Robert Allen Arthur and others.

In 1949, the late William Bendix starred in *The Life of Riley*, a comedy produced on film, a harbinger of things to come.

And 1949 was also notable for showcasing the talents of *Kukla, Fran and Ollie*, a quality program for young and old children still seen today.

In 1949, hearings commenced at the

In the early days of color, the going was rough for RCA's color system.

Below, in 1946, General David Sarnoff demonstrates RCA's all-electronic color system before an interested group of listeners.



FCC over the issue of color. These hearings were a continuation of those held in 1947.

RCA had opted for an electronic system of color which was compatible with the black-and-white sets now on the market.

CBS had, on the other hand, developed a mechanical system of color with a rotating wheel which gave off stable colors.

Though the CBS color system was, at that time, felt by many to be superior to the RCA, the FCC felt that neither was satisfactory at that time.

Hearings on color

The purpose of the new hearings were to reassess the merits of each system. RCA based its case on the compatibility of its device. CBS felt that an electronic color system would never be perfected.

On September 1, the FCC issued an interim report that seemed to indicate a ruling in favor of the CBS system. In October, its approval became final as it strongly criticized the quality of the RCA color.

RCA took its case to the courts and to the people and mounted an all-out crash effort to improve its color system. The courts, however, ruled against RCA.

The RCA system meanwhile, had been improved considerably and was praised by many in the press.

Manufacturer clout

As the months went by, it became obvious that none of the manufacturers were producing sets using the CBS color system. Even CBS was not producing for its own color system.

In late 1953, RCA and a committee from the electronics industry petitioned the FCC to allow a compatible color system to be sold. In December of that year, the FCC acceded to its request.

The color story was not over. Five years after it marketed its first color tv set in 1954, RCA was still the only company manufacturing color tv.

It took declining black-and-white set sales late in that decade to spur manufacturers to turn to color. The cost of color to RCA was massive. It is conservatively estimated at \$130 million. □

PROUD TO BE NBC AFFILIATES

WMTV

MADISON, WISCONSIN

TOM BOLGER

WTRF-TV

WHEELING, WEST VIRGINIA

BOB FERGUSON



THE FORWARD COMMUNICATIONS CORP.



A wireless operator's vision creates a broadcast empire

Probably more than any other figure in the twentieth century, David Sarnoff illustrates the opportunities and the complexities prevalent in American society.

For he was many things—an industrialist, a public servant, a broadcaster, a pioneering force in electronics and an example of a rags-to-riches Horatio Alger saga.

His career as an industrialist spanned more than 50 years and had distinct phases.

There was the period when he was digging his roots into RCA, the period when he was molding and shaping the

company, and finally the period when he took control and built it into an empire.

Born in a small Russian village, Sarnoff came to the New World in steerage in 1900, the child of two Jewish immigrants.

At the age of 15, he joined the Marconi Wireless Telegraph Co. as an office boy.

Sarnoff taught himself to operate the telegraph. He was particularly interested in the technical side of the wireless business. When Marconi visited America in 1906, Sarnoff haunted the workshop, developing a friendship which

lasted until the inventor's death.

When Sarnoff was 16, he became an apprentice operator at \$7.50 a week. Soon he was a ship's telegrapher.

At 21, Sarnoff became a national figure with the sinking of the Titanic in 1912.

Then manager of the wireless station for the John Wanamaker Co., New York, he picked up the distress signal of the sinking ship, which had run into an iceberg. For three days and nights, Sarnoff remained at his post, learning the names of the survivors.

The year was notable for another event that was greatly to shape his future. The "crystal set" was discovered, and it made do-it-yourself radio something of a fad.

Marconi Wireless Telegraph Co. expanded, and Sarnoff was moved into lower executive ranks as contract manager.

An early vision

In 1915, Sarnoff wrote what since has become a celebrated memorandum: "I have in mind a plan of development which would make radio a 'household utility' in the same sense as a piano or a phonograph. The idea is to bring music into the home by wireless."

Top executives of the company must have thought the memo a bit on the wild side. They filed it away and forgot it.

At the end of the First World War, Radio Corporation of America was formed as the successor to American Marconi.

Dominant corporate control was given to General Electric, but Westinghouse,



In Sarnoff's early career at RCA, a consultant suggested he be fired immediately because his predictions about the future of radio were considered no more than a fantasy.

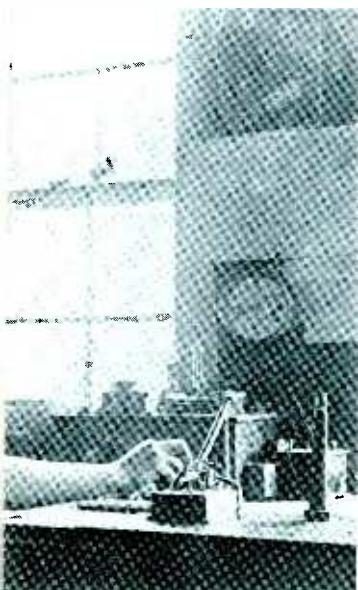
AT&T and United Fruit all pooled their patents with GE to form the combine.

The foundation of the operation, however, was American Marconi and its key employees, because they were the only radio organization with background and experience that existed.

The chairman of the board of the new company was Owen Young—a farm boy from Van Hornesville, N.Y. Sarnoff became his protege.

In these early days of RCA, Sarnoff became something of a target for sharpshooters, both within and without RCA, according to Dr. Gleason Archer, the author of a study on early radio. A consultant was brought in to make a study of radio's potential. It was concluded that Sarnoff ought to be fired

The career of David Sarnoff covered significant phases in the development of electronics. The photo below l. shows him as a lonely wireless operator at the Marconi station Siasconset, Nantucket Island. Below, r.: the first coverage of a news event by tv as he dedicates RCA's pavillion at the 1939 World's Fair.



immediately because his predictions as to the future of radio were no more than a fantasy.

Sarnoff, in a meeting with Young, explained that the usual yardsticks could not be used to measure a new business in which faith and imagination replaced facts.

The alliance with AT&T came apart in the mid-20s. RCA was left with the NBC Radio network, still just a concept and two strong partners, GE and Westinghouse, traditional rivals.

As the chief administrator of RCA, its general manager, Sarnoff had the difficult assignment of reconciling disuniting tendencies within the new company. Moreover, he also had to contend with the numerous independent set manufacturers who took issue with RCA's privileged patent position.

It must have been like steering a ship in a sea which contained shoals everywhere. But Sarnoff was more than equal to the task. Moreover he had, as it has been termed, "A Napoleonic plan under his hat."

Into show biz

He wanted to consolidate all phases of RCA's business—broadcasting, research and manufacturing under one roof and then achieve complete independence from GE and Westinghouse.

In 1926 however, RCA awoke to find that Warner Brothers and Western Electric, had added sound to film through the Vitaphone process.

Though, by 1928 RCA had a major stake in a rival process, Photophone, devised by GE, it looked like it would be frozen out of the talking pictures.

Sarnoff decided to find an opening for himself in the movie industry. Through a contact, he met Joseph P. Kennedy, the father of the late president, and they put together various elements to form RKO Pictures. In 1927, the market crashed and with it, RCA's interest in the movie industry.

That same year, Sarnoff was drafted by Owen Young to be his assistant and consultant at the German Reparations Conference in Paris. It was Sarnoff's negotiating skill that Young was anxious to obtain.

The Paris proceedings, expected to last a few weeks, dragged on for months. It was Sarnoff's ability to win the confidence of Hjalmar Schacht, head of the German delegation, that brought the Conference to a successful conclusion.

But when he returned, it was only to face another crisis. Sarnoff had agreed that RCA would merge with Victor, a large phonograph recording company, to become an independent entity.

RCA would acquire NBC, and a stable of important musical artists, as well the right to consolidated manufacture of radio sets in its Camden Plant.

As president of RCA, Sarnoff had worked out the complex deal to give GE and Westinghouse RCA-Victor stock in exchange for their turning over their assets in the former combine.

In May 1930, the Justice Department of the U.S. sued to abort the whole arrangement, charging monopoly. It took two years for the suit to be settled, but it was settled to RCA-Victor's satisfaction through Sarnoff's masterful handling of the situation.

Tv and conflicts

By this time, Sarnoff had made a central decision which was fateful for the company: It was to hitch its wagon to the tv star. The decision occupied his energies for more than two decades. It embroiled him in conflicts with three important individuals.

Edwin Howard Armstrong was a significant inventor in the electronics field. His supergenerative circuit became the basis for RCA's superheterodyne receiver in the '20s.

Armstrong became a major holder of RCA stock. But he was more than that—a personal friend of Sarnoff who married one of his secretaries. He is said to have invented FM radio because of a suggestion by the RCA president.

Their conflict was over use of the UHF spectrum; Sarnoff wanted it for tv, Armstrong for FM radio. They became bitter antagonists until Armstrong committed suicide in the '50s.

Another arch enemy was Commander Eugene McDonald of Zenith. McDonald, one of the main organizers of the Association of Independent Radio Manufacturers, contested the overall RCA patent position in the '20s. He prevailed, and a system of liberal licensing was created.

Patent battle

In the mid '40s, at the end of the Second World War, Zenith and McDonald did battle over RCA's patent position in tv. When the smoke had cleared, Zenith won an award of \$10 million from RCA, whose inviolate patent position had been breached.

In the late '50s McDonald and Sarnoff once again went to the mat but publicly in a wrangle over their respective contributions to color tv.

Still another foe of Sarnoff's was "that cigar fella," as he called William Paley of CBS.

Paley won his share of contests. He raided the NBC Radio network of its

Sarnoff added the title, 'General,' to his name as a result of his being made a brigadier general in the U.S. Army at the close of World War II. The rank came as a reward for his work in setting up a mobile Army Signal Corps operation for the invasion of Europe by the Allies.

talent in 1948, and his 33-and-one-third rpm record prevailed over RCA's 45 rpm in the post-war years.

Paley's attempt to build a competitor to RCA in Hytron Co. in the late '40s and '50s was a major blunder. Nor was he any more successful when he crossed swords with Sarnoff over color tv.

The vast range of Sarnoff's interests and the soundness of his global views is indicated in a proposal he made in 1933.

He suggested that a Bank for Inter-

national Settlements be devised to open up new world markets by means of long-term credits. His concept of aid to the under-developed nations was more than 30 years ahead of its time.

The one major interest that Sarnoff had, aside from his work, was in music. It was Sarnoff who was quick to accept an idea brought to him by Walter Damrosch for a *Music Appreciation Hour* a program which lasted more than a decade.

Sarnoff's major involvement in programming on NBC was the hiring of Toscanini to conduct the NBC Symphony Orchestra. The initial idea was John Royal's.

Sarnoff hired Samuel Chotzinoff, who had ties to Toscani, and then gave the Italian conductor carte blanche. The program was on the NBC radio network and then the NBC-TV network a total of 17 years.

Sarnoff also had a reverence for the military. It dates back to the hiring of Major General James G. Harbord by Owen D. Young to become the president of RCA. Harbord and Sarnoff worked well together. Another military man who found his way to NBC was Niles Trammel. He had been an assistant to the officer in charge of a military post in San Francisco, when Harbord visited it.

When Trammel left the service, he contacted Harbord, then joined RCA and later moved over to NBC, where his skills as a salesman served the network so well that he became president in 1940.

Becomes a general

In 1936, Sarnoff hired, Lenox Lohr, an Army engineer, to succeed Merlin Aylesworth because of this experience at the Chicago Century of Progress Exposition. The New York World's Fair was upcoming. Lohr lasted only three years.

Sarnoff finally had a chance to become one of the brass himself during the Second World War. He set up a mobile Army Signal Corps operation for the invasion of Europe. Eventually as a reward for his contribution to the war effort, Sarnoff was named a brigadier general.

Finally in January, 1949, when Sarnoff became chairman of the board of RCA, its new president was Frank Folsom, the mass marketer, who had distinguished himself in the Second World War in procurement.

Sarnoff's own decisiveness, his spectacular success and almost obsessive concern with the affairs of his company made him a difficult man to work for.

He had a passion for order, planning and relevance. One of his notable remarks is, "I don't make my mind a waste basket." He was serious, hard-headed and tough. He tended to be impatient, aloof and imperious. He expected results and was quick to dismiss many who did not produce them.

Frank White, the first successor to Joseph McConnell as the head of NBC, in 1953 lasted seven months. CBS-TV, it is said, had overtaken NBC-TV in sales during that period.

Pat Weaver succeeded White after writing a long outline of his plans for competing against CBS-TV, a plan Sarnoff found more satisfactory than one written by Jack Herbert, then head of sales.

When Sarnoff was asked for an organization chart by Edward L. Bernays, then his public relations counsel, he replied, "This is a company of men, not of charts."

Key executives were not inclined to pick up the phone and call Sarnoff about a problem. He was addressed in formal memos, which they were instructed were not to run more than one page. On these memos, according to John Tebbel, a biographer of Sarnoff, he might pencil short answers—"Yes!", "No!" or "PSM," which meant "Please see me."

An appointment was a sort of audience. When he was angry, Sarnoff could show an icy reserve which could be very frightening. Yet Sarnoff had the ability to win the loyalty of many associates. In 1945, he observed that the 40 principals of RCA had averaged more than 20 years service with the company.

He was also blessed with a good marriage. When Sarnoff was 26, he married a French-born girl, Lizette Hermant, who could speak no English, a marriage arranged between parents in a Bronx synagogue.

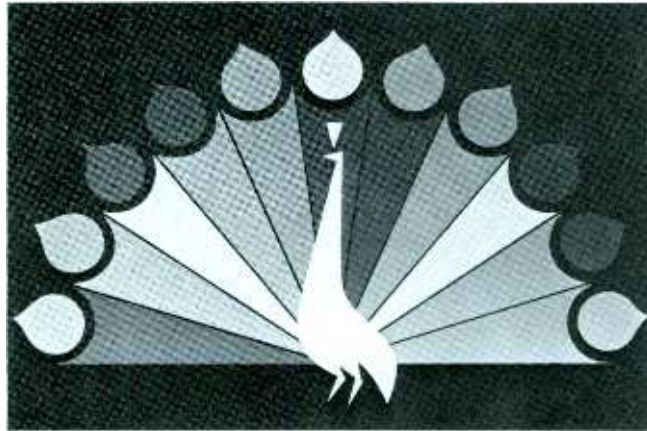
Robert Sarnoff, who was born in 1918, was his firstborn. He was followed by Edward and Thomas Sarnoff.

His favorite was Robert Sarnoff, who made a career for himself in broadcasting, then at RCA as his father's heir apparent. All went well until recently when he resigned as chairman of the RCA board.

Ultimately Sarnoff was something of a dreamer, obsessed with the dreams that science made possible. He did not really care about money and was content with a modest salary when he could easily have made more.

What he did care about was achievement. He left a solid imprint on this age when he died in late 1971 at the age of 80. □

'Pat' Weaver innovations, quality drama highlight era



as well as a team of writers which included Mel Brooks and Neil Simon.

The result was *Your Show of Shows*, still considered a landmark in sophisticated comedy-variety presentations. The 90-minute presentation immediately ran into trouble with the FCC.

"Weaver had decided to sell the first

In the '50s, viewers who tuned in to NBC-TV were certain to see its peacock symbol—near l., a later, more modern version—and if it was Saturday night, see Sid Caesar and Imogene Coca entertaining on "Your Show of Shows."

I am of the pro-people persuasion as against the 12-year-old pointed-heads persuasion. Tv will create an aristocracy of the people, a proletariat of privilege. It makes diversity the natural law, not conformity."

"The man talking is Sylvester "Pat" Weaver, then president of NBC. He is holding a meeting with his tv program staff and instructing them on the philosophy behind his programming goals.

Weaver came to NBC in 1949, from his post as vice president and director of the radio-tv department of Young & Rubicam.

For eight years before his stay at Y&R, he had been advertising manager of the American Tobacco Company, daily confronting the terrible-tempered George Washington Hill. Before that, he had to his credit service as an account man on Fred Allen's radio show.

After a relatively short two-year stay at Y&R, Weaver was brought to NBC and given vice presidential stripes because the network needed program expertise in tv. Y&R during his reign had nine of the 10 top radio attractions.

Weaver was something rare in broadcasting, an intellectual. He had graduated from Dartmouth Magna Cum Laude and wore a Phi Beta Kappa key.

Tv in the late '40s and well into the '50s was often radio with pictures. There were the singers, the dancers, the

vaudeville acts, and the standup comedians who transferred their skills almost intact to the tv screen.

The novelty of sight coupled with sound, at first, was enough for those viewers who were easily pleased.

There was also live drama such as *Kraft TV Theater*. It was easy to do and fairly cheap to produce at that time. It was a form of entertainment which had been perfected centuries ago.

Most of all, there were the radio programs moved into tv in their original state.

On CBS-TV, *The Garry Moore Show* was a visual version of his radio show. On NBC-TV, Groucho Marx's *You Bet Your Life* was another.

Weaver was reaching out for programs more indigenous to tv, but he was sensible enough to reach out for whatever was available wherever it was.

In 1949, Sid Caesar and Imogene Coca appeared on *The Admiral Broadway Revue* over the DuMont network. DuMont had clearance problems and the program did not last long.

Caesar and Coca appealed to Weaver, but he knew they needed the right kind of producer. Their talent was more satirical in nature than the broad comedy being done by Milton Berle.

Weaver hired Max Liebman, who had worked with Caesar in summer resorts around New York.

Such comic foils as Carl Reiner and Howard Morris were added to the show,

half-hour to one sponsor, the second half-hour to three one-minute clients and the third to two alternate advertisers," says Mike Dann, former CBS program head, who then was a program executive at NBC-TV.

"The show was ready to debut before it was fully sold," Dann explains. "Weaver was ready to go ahead without having full sponsorship."

"The FCC objected. They thought the

Sylvester (Pat) Weaver, (below) was a program chief, president, then board chairman of NBC in the '50s. He made great contributions to tv programming in the first decade of its operation.



LIN BROADCASTING SALUTES NBC



sales plan was created to pressure the affiliates into carrying the show without it being fully sponsored," says Dann.

"Weaver and Liebman decided they would break the show at the half hours to placate the FCC and only present those that were sponsored. It was tough to do," he remarks. "But the show was fully sold out quickly and the problem was resolved."

Yesterday's 'Tonight'

The NBC vice president also noticed the success of *Broadway Open House*, a late-night strip featuring the talents of Jerry Lester and a daffy, buxom blonde, Dagmar.

In 1950, this program was very popular, but in about a season-and-a-half it ran out of steam.

The success of that show led directly to the presentation of *Tonight*, a 90-minute show, which got under way in 1954 with Steve Allen as the host.

But even earlier than that in the early 1950s, Weaver saw the need for a tv wake-up show. There were many who didn't believe that viewers would watch in the early morning hours.

Still *Today* got underway in early 1952 with Dave Garroway as the host. The program was far from an immediate success.

Its fate hung in the balance for several years. Success came when J. Fred

Muggs, the chimp, became a regular on the show. He charmed America.

But while Weaver was busy, so was CBS. It was about in 1953 that NBC-TV faced what *TELEVISION/RADIO AGE* (January 10, 1972) termed "David Sarnoff's Critical Hour."

It was a raid on affiliates by the rival network. CBS-TV had made overtures to the leading major NBC affiliates.

At that time, NBC-TV had primary affiliates in 40 of the top 50 cities in the nation. It was in a much stronger position to clear for advertisers than CBS-TV.

The FCC had just lifted its "freeze," which had prevented new stations from being licensed for five years. CBS was noticeably weak in many markets, because it had not been as energetic about getting its radio affiliates into tv.

It was attempting to play catch-up in a hurry. The bait was very good affiliate contracts which would bring the desired stations greater financial rewards.

The NBC-TV network affiliates, led by Clair McCollough, then of the Steinman stations, Jack Harris of KPRC-TV Houston and the late Harry Bannister (pioneer broadcaster associated with wWJ Detroit at that time) among many others, were whisked to Princeton by private train.

At the Princeton meeting, Sarnoff led off with a progress report on NBC from its earliest beginnings in 1927 to the present.

He talked about the RCA-NBC plans for the future, and spoke extemporaneously for an hour and 40 minutes. When it was over, the late John Outler of WSB Atlanta made the classic remark, "Call in the dogs to put out the fire. It's all over."

CBS-TV had lost. It had gained only two affiliates, WBEN-TV Buffalo and WTAR-TV Norfolk.

But to return to Pat Weaver, in 1954, he offered the medium another innovation in programming. *Home* was a 60-minute service show designed for women, which featured the talents of Hugh Downs and Arlene Francis. After three seasons however, it failed.

Hollywood on tv

While Weaver concentrated on live programming in New York, Hollywood was slowly getting ready for its place in the tv sun.

It's most impressive contribution to the NBC schedule was Jack Webb's *Dragnet*, a filmed police series that set a pattern for realism that is still being followed.

From Chicago in the '40s, NBC plucked *Kukla, Fran and Ollie*, but in the '50s, its big gift was the understated entertainment of *Garroway at Large* and the comedy talents of George Gobel.

In 1950, Weaver had pioneered the concept of the rotating big-name come-



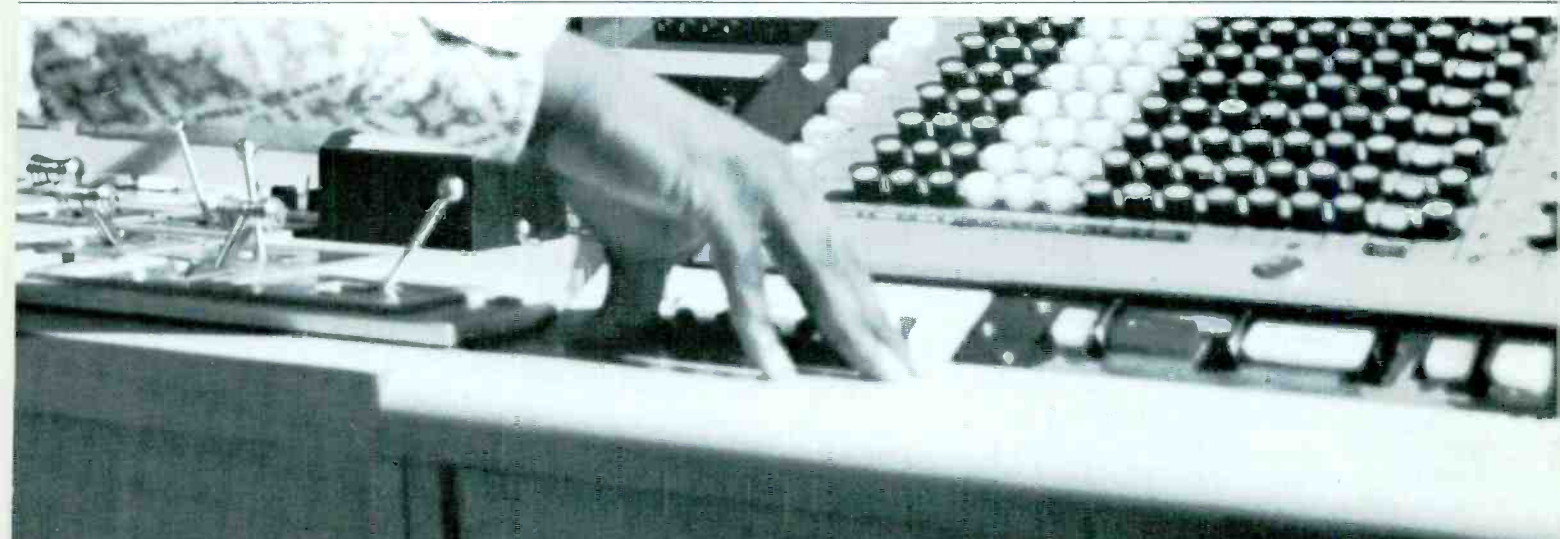
dian. *The Colgate Comedy Hour*, Sundays at 8 p.m., was cannily conceived so these big names would not have to confront the terrors of tv every week.

It features such performers as Martin and Lewis, Fred Allen, Tony Martin, Eddie Cantor and Spike Jones as rotating hosts.

Not long afterward, *The Four Star Review* was created to precede *Your Show of Shows*. It featured as rotating



Drama was a strong point of tv in the '50s and NBC-TV made important contributions to the genre. Alternating "Philco/Goodyear Playhouse" gave opportunities to budding stars (Sidney Poitier, upper l.), brought back former child star Jackie Cooper, upper r., and experimented with various dramatic forms—l., Harry and Stella Andrews in "The Medea Cup." One of the most successful spectacles was "Peter Pan" with Mary Martin.



KXAS TV Dallas/Fort Worth, Texas
WAVY TV Portsmouth/Norfolk, Virginia

Represented by Blair Television

NBC: TV IN THE '50s

comedians Danny Thomas, Jimmy Durante, Jack Carson and Ed Wynn.

Its successor was *The All Star Review* with Danny Thomas, Jimmy Durante, Ed Wynn, Jack Carter, Abbott and Costello, Donald O'Connor, Bob Hope and Martin and Lewis.

The expense of these shows and the length of the others made it crystal clear to Weaver that the old patterns of radio sponsorship would not work in tv.

What sponsor could pay for *Tonight* alone for 52 weeks? "Even if he could, why should he place all his eggs in that basket?" He asked himself.

Weaver moreover felt that tv could become a great social force. He did not want it to become merely "the jukebox in the living room" as some had labeled it.

He hoped broadcasting would be used to better mankind and that it would lead to a new age of enlightenment.

Weaver believed that tv should also offer information and enlightenment as well as entertainment. *Tonight*, *Home* and *Today* were programs that, in his view, were able to offer all three.

Weaver, also known as "the consummate huckster," had by this time been selling tv in a variety of segments, new and old.

There was, of course, the half-hour full sponsorship, then the alternate week sponsorship, the three one-minute participations, and finally, the newest wrinkle, "the minute plan" for advertisers who wanted to buy into a magazine concept that would give them positions on a variety of programs.

Yet he faced two major problems—the advertisers themselves and the competition of CBS-TV which disagreed sharply with his approach to tv sales.

Because of their experience with traditional radio advertising, sponsors were wedded to the concept of getting maximum identification for the advertising.

The Fleischman Hour and *The Kraft Music Hall* gave them such identification in radio.

So when Weaver signed Robert Montgomery to host a dramatic series, Montgomery wanted to go weekly. American Tobacco didn't. They wanted to go alternate weeks.

Paul Hahn, the president of American Tobacco, asked: "How can you have cigarettes with wax?" reports Mike Dann.

"I had to write Ben Duffy of BBDO and state our case, and we had to visit Jack Lewis of Needham, Lewis Brorby to sell him. Finally Montgomery himself convinced Hahn."

Weaver was convinced that tv was a very different advertising medium from radio. It was bigger, more powerful and more successful than any other communications medium that man had ever known. It had vastly more impact than its non-visual predecessor.

He also believed that advertisers would be better off spreading their dollars in tv.

"In part, he created the magazine shows to permit some of the smaller advertisers to use television, says Mike Dann.

But CBS all during those years was selling exactly as it had in radio. "We still believe an advertiser is entitled to identify with the program he sponsors," said the late Hubbell Robinson at that time, when he was vice president and program chief.

"Even in 1964-1965, when I was at CBS-TV, Dann remembers, "the head of sales said to Paley that it was wrong to go to the minute form. They could afford to stay with identification sponsorship because they still had such half-hour sponsors as General Food and P&G.

Robert Sarnoff and Robert Kintner, particularly the latter, called the shots after Weaver left.

Changes in programming

Kintner believed in "meat and potatoes" programming. Live programs were deemphasized and film programming took over.

NBC-TV came to rely much more on packagers to provide programming, particularly MCA-TV.

The long-running *Wagon Train*, starring the late Ward Bond was one of the first fruits of that relationship in 1957.

Two years later another notable western, *Bonanza*, which detailed the fortunes of the Cartwright clan, came to NBC-TV and remained for 12 seasons.

In 1961, NBC opened the primetime hours to feature films. *Saturday Night at the Movies* was so successful that all the networks followed suit, next season, NBC had a Monday night feature film series, too.

The other networks followed the NBC example, and features became a prime-time staple.

No history of the NBC-TV network can be complete without detailing its contribution to color tv. It is estimated that RCA-NBC spent about \$130 million to foster the cause of color television in the United States.

Color programming was, of course, a vital part of that effort. Beginning in

The men who run NBC: Robert T. Howard



Robert T. Howard began with NBC as a page in its guest relations department in 1947. Twenty-seven years afterward, in 1974, he became president of NBC-TV.

He was given his presidential stripes as a reward for a job well-done as the vice president and general manager of KNBC-TV Los Angeles from 1966 to 1973.

Howard's first intensive training in broadcasting was in the tv network's research department. After several years, he moved into radio research for NBC Spot Sales. In 1953, he switched into sales as an account executive there. The sales focus continued and, in 1949, he became national sales manager of WNBC-TV New York.

He took a major step ahead in 1964, when he became manager of the station, a post at which he remained for two years.

One of Howard's major achievements at KNBC(TV) was pioneering the two hour newscast in the Los Angeles area. His transitional post before his elevation to NBC-TV network presidency was as vice president administration and operations, NBC-TV, New York.

In September, 1975, Howard was elected president of the International Council of the National Academy of Arts and Sciences, a term that began on January 1, 1976. □

1954 with the Tournament of Roses Parade in Pasadena, the NBC-TV network stepped up the amount of color programming provided to the American televiewer.

As the years went by, a steadily increasing number of programs were seen in color. By the season of 1965-66, about 96 per cent of the schedule was in color. NBC-TV had become the full-color network. □

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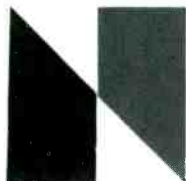
WJAR, WJAR-TV PROVIDENCE
WDBO-AM-FM, WDBO-TV ORLANDO
KSAT-TV SAN ANTONIO
WNYS-TV SYRACUSE
WCMH-TV COLUMBUS



In the '50s, NBC-TV created the participation program, which proved to be an ideal vehicle for small advertisers because it enabled them to buy "the minute plan." Here are three of those shows; top l., Steve Allen on "Tonight," the first of the trio of such shows; top r., the cool Dave Garroway, r., with one of his top foils, Jack

Lescoulie, two of the principals in "Today;" At l., Arlene Francis, hostess of "Home," daytime service show which had a three-year run before it was canceled. Along with Francis shown with famed Helen Keller, who was blind and deaf, it featured Hugh Downs as a series regular.

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OF NBC-TV AFFILIATION
SINCE OUR FIRST
TELECAST ON
NOVEMBER 1, 1953.**

***ARB Market Rank
1975 - 76**

The NBC page corps: Seed bed for executives, talent, supersalesmen

Robert Howard, president of NBC-TV; singer Gordon MacRae; actress Eva Marie Saint; the late Otto Brandt of KING-TV Seattle; Adam Young, head of the rep firm under that name; and Bob Keeshan, CBS-TV's *Captain Kangaroo*.

What have all these people in common? Easy. They are all alumni of the NBC page corps.

Since the '30s, when NBC moved its New York headquarters into the RCA Building, Radio City, it has had a Guest Relations Department. Its chief function is to handle tours of Radio City (Rockefeller Center) and to seat audiences for programs there and in Burbank, Calif. In 1975, these two facilities combined handled about 1,250,000 people who visited them, and saw shows.

The page corps numbers between 35 and 40 in the East, and between 40 and 50 on the West Coast.

A large number of NBC pages—one estimate puts the figure at between 3,500 and 4,000—moved into the broadcast field. In addition to those already named, a sampling includes, in no particular order:

John T. Murphy, former president of Avco Broadcasting; New York tv weatherman, Tex Antoine; radio personality, William B. Williams; Earl Wrightson, the singer; actors Cameron Mitchell, Richard Benjamin, Effram Zimbalist, Jr., and David Hartman; singer, Dick Haymes; talk show host, Dennis Wholey; former *Today* host, Dave Garroway; comedian, Bill Dana; disk jockey, Gene Rayburn; game show host, Peter Marshall; Terry Roberts, *New York Times* financial columnist; Schuyler Chapin, formerly general manager of the Metropolitan Opera; Donald Mercer, vice president, station relations for NBC; tv packager and producer, Allen Landsberg; Roone Arledge, president, ABC Sports; Raymond Timothy, vice president and general manager WNBC-TV New York; Sam Denoff, comedy writer; Jim O'Grady former head of RKO station Representatives and now a radio station owner; Robert Eastman, who sold out his radio rep firm; and Tom McFadden, now a top executive with Eastern Airlines, and formerly with NBC-TV.

The page corps has thus been an

entry point for broadcast talent, both in the performing and executive levels, though some have gone into other fields.

Schuyler Chapin, after being a page, found his way into the press and publicity department of NBC. There he made other contacts, which took him out into the world of opera.

On the other hand, Bill Storke, now vice-president, NBC-TV special programs, got his start as a salesman in the tv network's participating sales unit. It then served *Today*, *Home* and *Tonight*. He made the shift into programming by becoming a commercial producer for *Today*.

No story about pages can leave out Bob Howard, president of NBC-TV, who found a position in tv research after being a page, and from research progressed into sales and station management.

Though times have changed since the '20s, when being a page was a glamorous job, NBC still looks upon its Guest Relations Department and page corps as a pool for promising employees.

It is looking for people in their early '20s who are mature. They should have at least one year of college. They must be interested in broadcasting. A personal reference is useful—from an executive of an affiliate, or a teacher of broadcasting, or through the personnel department.

Pages must like to be with people and project themselves in a manner favorable to NBC. They act as ushers and also as guides. They are hired for 18 months, paid \$249 semi-monthly, at the beginning, and then go to \$284 semi-monthly at the top of their scale.

It is hoped that during the 18-month period they will be absorbed into NBC jobs. Whether they do depends on their own aggressiveness in seeking positions. NBC posts job openings so pages know what positions are available.

Pages are also encouraged to visit different departments and see how they operate. There they can and do meet NBC executives.

When jobs open and if their background is suitable, they are given consideration. Pages who work at Burbank are usually more interested in the performing arts than in business. □

New program forms, but more research as tv web matures



The dispute about whether network programming should be regularly-scheduled and habit-forming or whether a sizeable amount of change and variety is required has never essentially died out and probably never will. As NBC-TV and the other networks settled into maturity during the '60s and '70s, the former continued to innovate into areas away from the regular series.

One of the NBC concepts became known as the "wheel." Credit for this is generally given to Mort Werner, who advanced it in the '50s when he was an assistant to Sylvester "Pat" Weaver. Werner later become vice president for programming at NBC.

The "wheel" was the term given to the revolving dramatic series, in which two or more sub-series occupied the same time period under an umbrella title. It was, in a sense, a compromise. The overall title provided the appeal of regularity, but the use of different story lines and stars provided variety. A big advantage was that it freed writers from the deadly burden of coming up with fresh

twists for the same characters season after season. It also spread the risks in a sense, since there was a good chance that one or more of the sub-series would really click.

But more important, since these were 60- and 90-minute dramatic shows, was the opportunity to develop character and story lines in a more thorough and leisurely manner. Some of these were tele-movies and, indeed, the term *Mystery Movie* was given to two of the series.

The periodic series meant fewer episodes, which tended to increase costs, since performers would want more per episode, and certain overhead costs, such as sets, would have to be amortized over fewer programs. On the other hand, there are economies to longer shows.

Byproducts of 'the wheel'

Another aspect was the syndication problem. The 90-minute show is not as easy to slip into a station's schedule as is a half-hour sitcom, and the usual "deficit" sale to the network by a producer thus had even less appeal.

Many of these factors, however, were by-products of the "wheel" concept, not fundamental reasons for going or not going ahead. What NBC wanted, basically, was more excitement in its schedule and few observers would deny that the revolving dramatic series stirred the creative juices of network program people and producers.

The Bold Ones in 1969 was the first ripe fruit of this concept. It consisted of *The Doctors* with E. G. Marshall, *The Protectors*, with Leslie Nielsen, *The Lawyers*, with Burl Ives and *The Senator*, with Hal Holbrook. While the individual components could not be called resounding successes, the idea was considered viable.

But successes came from some of the *Mystery Movie* series, notably *Columbo* with Peter Falk and *McMillan and Wife*, with Rock Hudson. Other versions, some of which ran on Sunday and some on Wednesday, included *McCloud*, with

NBC-TV in '70s began pioneering innovations in non-prime hours on tv. Examples are, far l., "Tomorrow," featuring news personality Tom Snyder, and, "Saturday Night," featuring comic Chevy Chase.

Dennis Weaver, *Banacek*, with George Peppard, *The Cool Million* with James Farentino and *Madigan*, with Richard Widmark. Again, the ratings varied, but the *Mystery Movie* clearly established the fact that a tv series did not have to run every week to hold its audience.

The viability of a (somewhat) revolving show in syndication was also established by an NBC program. That was *The Name of the Game*, which featured a common background but starred, in successive episodes, Tony Franciosa, Gene Barry and Robert Stack. The series was developed from a tv movie with Franciosa, called *Fame is the Name of the Game*.

In the late '60s, NBC also broke ground in the controversial ethnic area, airing Diahann Carroll in *Julia* as the first black performer to star in a regular series. *Julia* ran three seasons, starting in September, 1968. Some critics faulted the show on the ground that it did not portray a "typical" black, but rather a white version of a not-so-black woman, replete with middle class values. It was also felt that the program, said to have been suggested by Paul Klein, who returned recently to NBC as a program vice president, was risked only because the network had a tough, competitive problem in the time period. Still, the show is credited with having broken the ice. No one can call *Sanford & Son* middle class.

Another ice-breaker credited to NBC

49 OUT OF 50 AIN'T BAD!

We were one of the first radio stations in the country to join the NBC network . . . on August 15, 1927.

And during those 49 years, we've served each other well. Pioneered new ideas. Scored a lot of broadcasting firsts.

We've always been proud of our affiliation with NBC. Guess that's why we're still together after all these years.

CONGRATULATIONS

WTMJ
RADIO 62

Milwaukee

Represented nationally by The Christal Company



Among the top-rated performers on NBC-TV: top l., "Little House on the Prairie," which features Michael Landon; top c., Peter Falk starring as "Columbo" in one of its "Sunday Night Mystery Movies;" top r., Redd Foxx, r. and Demond Wilson in "Sanford and Son," below l., Hayley Mills and Maureen O'Hara, starring in "The Parent Trap" when it was presented on the network's "Wonderful World of Disney," and finally two other top comic foils, who star in "Chico and the Man," Jack Albertson and Freddie Prinz.

**I'VE JUST
SIGNED WITH
NBC**

1939
•WJAC
AM-RADIO

**OUR BEST
BET IS TO STICK
WITH NBC**

1949
•WJAC
TELEVISION

1976
WJAC.
RADIO & TELEVISION

**OK NBC LET'S TRY
IT FOR ANOTHER
50 YEARS**

*Congratulations
50 Years...*



NBC: THE RECENT YEARS

goes back to the early 60s. This was *The Virginian*, considered the first 90-minute series. While its debut was not an earth-shaking event, it was an important step in light of the trend through the '60s toward the "long form," now accepted as a matter of course and, for a while, the basis of two tv movie programs on ABC.

However, the 90-minute series didn't stick. Even the *Mystery Movie*, which started with that length, went to two hours, although it is back to 90 minutes for the 1976-77 season. One reason for the failure of the 90-minute show to become a fixture was the conclusion that it's either too long or too short—too long for some types of stories and too short for others.

Another was the syndication problem: 90 minutes was not always easy to wedge into a station's schedule. Some programming people say the primetime access rule and, later, the family viewing concept put a damper on hour and a half shows—PTAR because the primetime schedule was pared and family viewing because it forced a sharp break in the schedule at 9 p.m.

In both cases, it was said, the 90-minute length did not fit neatly into the reduced time blocks. In any case, currently, 9 to 11 p.m. is programmed by all

three networks with either a movie, two hour shows or an hour show together with two half-hour shows, with the exception of NBC's two, 90-minute, back-to-back offerings on Sunday—the *Mystery Movie* and *Big Event*.

Through the past decade-and-a-half, NBC continued its dominant role as a producer of specials. This led naturally to "all-special" nights or one program covering the entire evening. In 1970, NBC presented a tv adaptation of *George M* (Cohan), sponsored by Ma Bell, and starring Joel Gray. Another specials sponsor, Timex, put its money behind a circus show which blanketed primetime.

Sponsor problem eases

As NBC specials proliferated, the sponsor problem eased—or maybe it was the other way around. One factor was the growing awareness by advertisers that tv was a powerful medium for corporate or institutional advertising. NBC was clearly a spearhead in the missionary work in this area. By the mid '70s, there developed a clutch of big advertiser names closely identified with the classy one-shot. Among them are Hallmark, Mobil, Xerox, IBM and AT&T.

Of course, it's the bread-and butter programming that brings the bread to the networks. But in the primetime arena, NBC has been unable to achieve first place. It has been consistently second for the past 20-odd years—with the exception of the past season, when it was third.

If the figures are examined on a calendar year basis, NBC was also second in 1975. However, for the second season (through the middle of April), they ranked third.

An examination of calendar-year primetime ratings from 1956 through 1975, via Nielsen average audience household ratings, shows CBS in first place every year and NBC second except for one year—1960—when the latter was tied with ABC.

NBC's strongest annual showings were during the period 1965 through 1972, when it was separated from CBS by less than one rating point during seven of the eight years. In 1965, only one-tenth of a point separated NBC from CBS. In 1969, it was two-tenths of a point away. Last year, the household ratings showed up as follows: CBS, 18.5; NBC, 17.4, and ABC, 16.0.

But on the conventional season basis, through April 11 this year, the 1975-76

SUCCESSFUL TOGETHER

WSAZ television 3 began its long and successful association with NBC on November 15, 1949.

From that first kinescope telecast of *Kukla, Fran and Ollie*; to live two-city newscasts that preceded Huntley and Brinkley; to charter membership in the NBC Color Network; to live origination of *Wide, Wide World* and the *Today Show* in 1956; WSAZ television 3 and the National Broadcasting Company have led all others in television service to viewers in the Charleston-Huntington market.

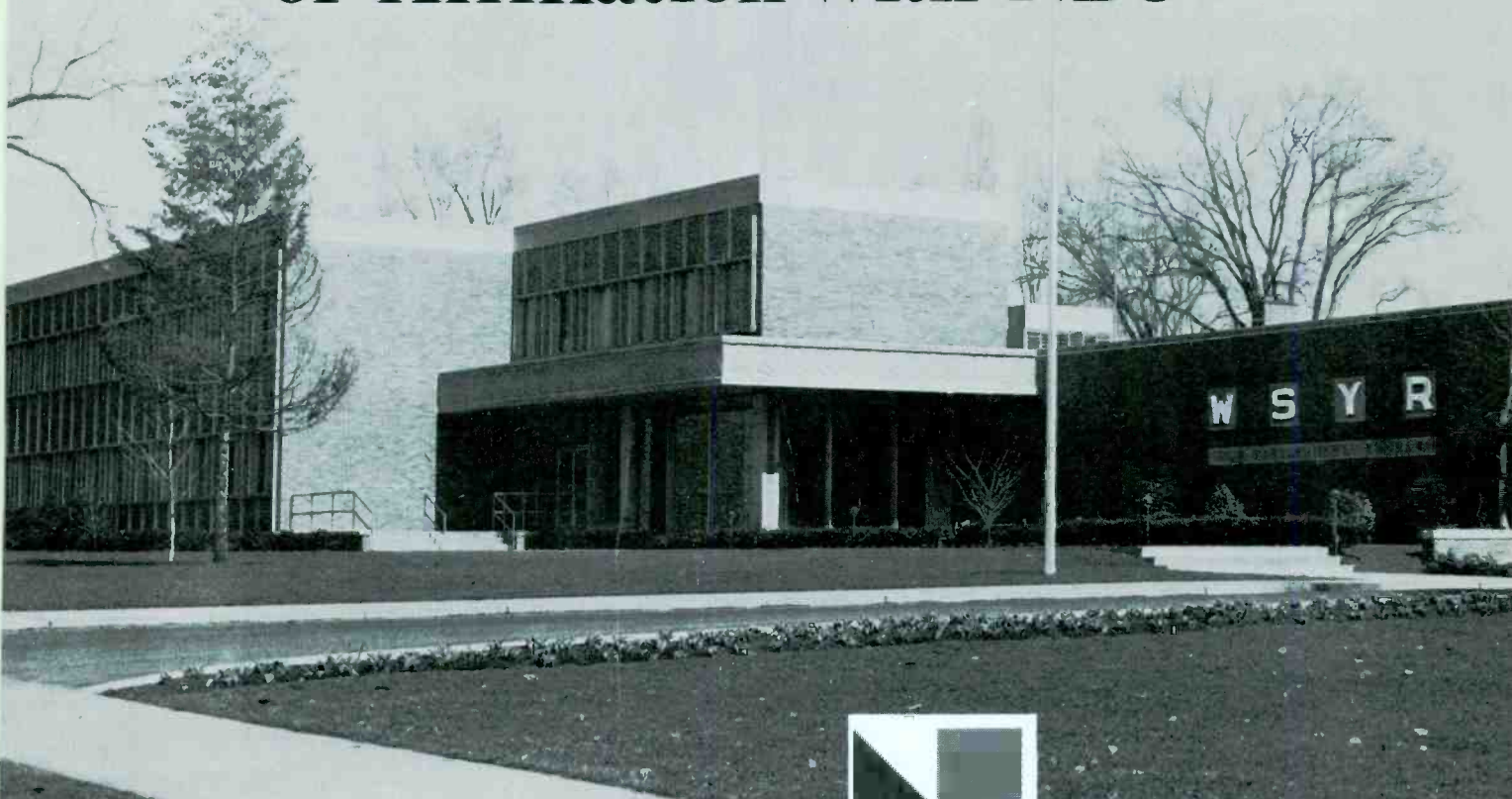
Today, WSAZ television 3 is the National Broadcasting Company's number one television affiliate in Early Fringe, Prime Time, Late News and Total Day shares.*

NBC and WSAZ television 3. Successful together.

WSAZ
television 3
CHARLESTON-HUNTINGTON, WV
A LEE ENTERPRISES STATION

*Television/Radio Age, February 17, 1975.

**With Pride
and Great Affection
We Celebrate 44 Years
of Affiliation with NBC**



WSYR-AM
Syracuse,
New York

WSYR-FM
Syracuse,
New York

WSYR-TV 3
Syracuse,
New York

WSYE-TV 18
Elmira,
New York

NBC: THE RECENT YEARS

figures were: CBS, 19.5; ABC, 19.0, and NBC, 17.7. For the second season alone through April 11, the rankings were ABC, 21.0; CBS, 19.3, and NBC, 17.0.

These figures present a serious challenge to NBC's management, of course, and coming on the company's 50th anniversary year create a particularly unhappy coincidence.

Of all the Nielsen program categories in the 1975-76 season, sitcoms embraced the most series—31 in all. Eight of these were NBC shows and after *Sanford, Chico* and *The Practice*, all were grouped toward the bottom of the list. The losers were *The Dumplings*, *Fay*, *The Montefuscos*, *Grady* and *Cop and the Kid*. The first lasted eight episodes, the others, five, though *Fay* was brought back for a few episodes after the show won an Emmy.

If NBC has made some bad program calls this past season, it's not for lack of care and attention to program development. All the networks have stepped up their program development efforts in the past few years, with the competitive environment becoming increasingly tougher, with rising network profits and with shorter lives for weak shows, a trend helped in part by Nielsen's "overnight" Instantaneous Audimeter service.

At NBC this has been accompanied by more "qualitative" research. Early in the '70s, the company set up a method and facility for testing programs on cable. Nothing has been released at testing to the method's reliability, but its increased use can only mean that NBC management and program executives find it useful at least.

All the networks have some sort of qualitative program research. Indeed, Frank Stanton, the former CBS president, had helped develop a program testing method (Stanton-Lazarsfeld) before he came to work at CBS. But NBC is now spending more on attitudinal research than ratings research. "This was not true five or six years ago," says William Rubens, vice president for research and corporate planning.

Much of NBC's qualitative research on programming is customized and there is no reason to believe it is any different at the other webs. Custom research is expensive; however, there is little syndicated research available on the qualitative aspects of programming, one reason being that it is difficult to come up with a method that provides useful information to all three networks. Also, it must be saleable to advertisers. But much program research is for diagnostic purposes and its users want it kept secret.

The men who run NBC: Mike Weinblatt



Mike Weinblatt, executive vice president of the NBC tv network, since May, 1975, has had a varied background. He's had experience in three key areas of broadcasting at the network—sales, talent and program administration, and business affairs.

Weinblatt joined NBC in 1957. A year later, his first promotion came, and he went into the post of manager, business affairs, facilities operations.

Two years hence, he became manager, planning and financial evaluation, and, in 1962, director, pricing and financial services. Several months later, however, came an important shift to manager, participating program sales, and in January, 1964, he became director of that department.

Four years later, he took a step further up the ladder into the post of vice president, eastern sales. Only about nine months later, Weinblatt was named vice president, talent and program administration. He held that key position for almost five years, then was named vice president, sales, in February, 1973.

In January, 1975, he took over as senior vice president, sales, with continuing responsibility, as overall head of NBC-TV sales. □

About the only syndicated program research numbers provided are those of TvQ and NBC considers these limited in value.

While NBC put more effort and money into program development and analysis during the 70s, it hasn't had an obvious effect on profits. The company's profits rose steadily during the 70s. However, the rate of increase slowed somewhat in the past two years and, if inflation is taken into account, recent

increases don't look that good.

At the same time, the ratio of NBC profits to total RCA profits ran high during 1974 and 1975. But this was due more to the slump in RCA profits than the rise in NBC income.

In 1970, NBC revenues were \$605 million, 18 per cent of the RCA total. NBC profits—\$39.6 million—were almost 40 per cent of the RCA income total. The '71 recession cut NBC's take to \$566 million. The subsidiary's ratio of RCA revenues went down to 16 per cent and its profit dropped to \$26.3 million, or 20.5 per cent of the RCA total.

In '72, revenues climbed to \$611 million (15.8 per cent of RCA's) and profits to \$36 million (22.8 per cent of the parent's). The next year, NBC took in \$684 million (16 per cent) while profits jumped to \$47.7 million. This was 26 per cent of a record total in RCA profits, which dropped in the next two years. In '73, RCA net income was \$183.7 million; this plummeted to \$113.3 million in '74 and \$110 million in '75.

NBC revenues were \$725 million in '74, 15.7 per cent of RCA's total, but because of the parent company's profit decline, NBC's net of \$48.3 million—less than a million more than the year before—amounted to 42.6 per cent of all RCA profits. Last year, NBC revenues reached \$796 million (16.5 per cent of RCA's), and its profits of \$52.1 million amounted to a high of 47.4 per cent of RCA's net income. This ratio was partly the result of a loss of \$48.3 million in commercial electronics.

RCA does not break out the component profits of NBC, but estimates have been made of the tv network's pretax profits, estimates derived from FCC financial reports. The latest FCC figures available on tv, covering 1974, show the three webs with total pretax profits of \$225 million. Of that, CBS is estimated to have cleared approximately \$110 million, NBC, about \$65 million, and ABC, about \$50 million.

The NBC net for the tv network was up only 10 per cent over '73, though revenues rose 25 per cent. Program development costs for the 1974-75 season were said to be a major factor.

Last year overall NBC profits (after taxes) were up less than 8 per cent. Again, it was a year in which the network's program development costs were high. This year, they undoubtedly will go higher with the primetime race more critical than ever.

NBC is starting its second 50 years under the gun. But in show business, anything can happen and in network television it can happen quickly. □

The world moves into the consumer's living room

NBC News has won awards for its coverage of political conventions. John Chancellor, l., was star newscaster in 1972 convention, when portable cameras began living coverage.



The most important single development in tv today is its presentation of the news," says Julian Goodman chairman of the board of NBC and once head of NBC news.

Goodman cites The Roper Organization surveys as proof of his contention. Back in 1963, a majority of those interviewed by Roper reported that tv was their chief source of information for news, not newspapers. That percentage has steadily increased over the years.

It almost goes without saying that NBC, as the first network in broadcasting, made significant contributions to the presentation of news. In the early days of radio, it was in the coverage of news events rather than in the uncovering of news stories that the medium sparkled.

An example was the presentation of the Democratic Convention of 1924, which lasted 15 days and saw 103 ballots for the presidency before it produced the nomination of John W. Davis.

For this coverage, 18 stations were linked by AT&T cables, receiving broadcast descriptions from WEAf's Graham McNamee. GE and RCA put together their own network, linked by telegraph lines. Their broadcasters were Maj. J. Andrew White and Norman Brokenshire.

In those early days, news "bulletins," some of which were several days old,

were delivered by anonymous announcers, among whom were Milton Cross, who later became indelibly identified with the Metropolitan Opera broadcasts, and Brokenshire.

The news analyst appeared in the early 1920s in the person of H. V. Kaltenborn, then associate editor of *The Brooklyn Eagle*.

He gave half-hour talks on world affairs over WEAf, but these ceased when the newspaper, his sponsor, refused to pay \$10 a minute for the time.

When the NBC network got underway in 1926, it offered weekly talks from Washington by Frederick W. Wile. Two years later, weekly commentaries on European news were added by James G. McDonald.

News operations expand

In 1929, NBC made a major move by adding regular foreign correspondents to its staff—Floyd Gibbons, as a roving reporter, and William Hard from London.

Gibbons helped create the foreign correspondent's image. He wore an

eyepatch to cover a damaged orb, a trenchcoat and a raffish hat.

His show was titled *Headline Hunter*. In the early '30s, he was replaced by Lowell Thomas, another globe-trotting adventurer, lecturer and author.

Thomas was having trouble getting news items, because the wire services were being uncooperative. In April, 1931, the American Newspaper Association passed a resolution that program logs should become paid advertising. Also in that month, the Associated Press voted not to provide news to networks. United Press and the International News Service followed suit, though, newspaper-owned stations were able to get news from these services for a fee.

The networks reacted differently. CBS set up Paul White in a full-fledged news operation. The NBC effort was much more unique.

Abe Schechter, an NBC publicity man, became, in effect, a one-man news department.

Given a secretary for a half-day, and a closetlike space to operate in, Schechter displayed the power and importance of radio via the telephone.

NBC: REPORTING THE NEWS

First he asked publicists at NBC affiliates to tip him off on local news.

Then given their leads, or expanding on newspaper stories, he called sources directly—district attorneys, police officials, governors, hospitals, politicians.

During the murder trial of the Scottsboro Boys, the judge accepted calls from NBC in chambers and made news himself by his comments.

This situation continued for several years.

The wire services finally were brought to heel when the big buck entered the news scene. Esso became interested in a four-times-daily newscast, *The Esso Reporter*.

UP and INS decided to provide news to sponsored newscasts only, and eventually AP took the same road.

Thomas, for many years during the '30s was sponsored by another oil company, Sunoco. On the Pacific Coast, still another oil sponsor was presenting *Your Richfield Reporter*.

With Schechter directing the news department, NBC gave important news events special treatment. Twenty-three broadcasting units consisting of 80 men covered the great floods of 1937 in In-

diana, coverage that was continuing and went on for days.

NBC covered such special events as Howard Hughes' round-the-world flight and the descent of William Beebe into the depths of a bathysphere.

The most spectacular news event, however, to be presented was the explosion of the Hindenburg in 1937.

Herbert Morrison, an announcer on WLS Chicago, an NBC affiliate, was at Lakehurst N.J. to record the Hindenburg arrival for the station's sound-effects library.

When the dirigible burst into flames he cried, "This is terrible. This is one of the worst catastrophes in the world. The flames are shooting 500 feet into the sky. It's a terrible crash, ladies and gentlemen. It is in smoke and flames now. Oh, the humanity. Those passengers! I can't talk, ladies and gentlemen . . ."

Refrigerators to Eskimos

Schechter also pioneered a different kind of special event, one that was humorous in nature. He sent press agent Jim Moran to Alaska to sell refrigerators

to Eskimos under the sponsorship of Nash Kelvinator.

In 1937-38 he launched the international Singing Mouse Contest, a contest to find the champion talking parrot of the United States and a national news-hawking contest for newsboys—all of which were given good coverage.

The NBC radio network was, of course, a major platform for Franklin Delano's "fireside chats."

As the Nazis stepped up their activities in Europe, foreign news became more important. The network began to extend the reach of its correspondents.

When the Second World War broke out, NBC was ready. Bert Silen was giving an account of the Japanese bombing of Manila when a bomb hit the transmitter. He was captured by the Japanese and spent many years in a prison camp.

Merrill Muller was with the first wave of troops to land in Sicily in 1943, and

The first tv affiliates: 37 who predated freeze

NBC-TV has something like 210 affiliates at present. The list grew over a period of time; one factor slowing it down was the FCC freeze on new stations in 1949 as the Commission began working on the allocation table that opened the way to UHF.

The following is a list of 37 affiliates which were in operation when the freeze was lifted in 1953.

These affiliates are WBZ-TV Boston, WWJ-TV Detroit, WDAF-TV Kansas City, WJAR-TV Providence, KSD-TV St. Louis and WRGB Schenectady.

The last station used different call letters in radio—WGY.

The other affiliates are, listed in alphabetical order: KOB-TV Albuquerque, WSB-TV Atlanta, WBAL-TV Baltimore, WLWT Cincinnati, WCMH-TV Columbus, WOC-TV Davenport, KXAS-TV Fort Worth, WOTV Grand Rapids, KPRC-TV Houston, WSAZ-TV Huntington, W.Va., WRTV Indianapolis, WJAC-TV Johnstown, Pa., WGAL-TV Lancaster, WAVE-TV Louisville, WMC-TV Memphis, WSM-TV Nashville, WDSU-TV New Orleans, KTVY Oklahoma City, KYW-TV Philadelphia, WSLS-TV Roanoke, WROC-TV Rochester, KSTP-TV St. Paul Minneapolis, KMOL-TV San Antonio, KRON San Francisco, KING-TV Seattle, WYSR-TV Syracuse, WSPD-TV Toledo, WKTU Utica and WBRE-TV Wilkes Barre. □

WTLV-TV Congratulates

on it's 50th Year

We're proud of our affiliation for **TWO DECADES**
of that great half-century.

The Action News station in the Jacksonville TV market
represented nationally by Blair TV

WTLV-TV 12 Jacksonville, Fla.

A Harte-Hanks Television Station

Live!

**from the HEART
of WEST TEXAS**

Congratulations!

NBC

On Your 50th Anniversary

KAMR-TV

Channel 4
Amarillo Texas

KFDX-TV

Channel 3
Wichita Falls Texas

KCBD-TV

Channel 11
Lubbock Texas

KRBC-TV

Channel 9
Abilene Texas

covered the Japanese surrender from the deck of the battleship, Missouri.

Ironically enough, in the early days of that war, NBC supplied the wire services with news dispatches.

The network had two powerful listening posts on the East and the West Coasts and they were tuned to shortwave broadcasters all over the world.

So, for example, the news of the German invasion of Russia was picked up from an official Berlin broadcast and flashed over the network in seconds.

NBC had a top roster of news analysts, reporters and commentators interpreting breaking war stories to the home front. They included Dorothy Thompson, George Putnam, Robert St. John, John B. Kennedy—Carleton Smith and William Hillman from Washington—Earl Godwin, H. R. Baukhage, and John Gunther.

The increase in NBC news sponsorship was also considerably greater. Goodyear and Firestone, Pureoil, Peter Paul Candy and Perfect Circle Pistons became sponsors of news.

To Reuven Frank, formerly head of NBC news, now senior executive producer of *Weekend*, and for many years



producer of the nightly news show on the tv network, "radio news really came of age during the Second World War."

News on tv

News on tv, however, had to start at the beginning. In 1948 and continuing through 1956, the NBC-TV network presented *The Camel News Caravan* with John Cameron Swayze. In the early days of this show, the newscasts were put together by Paul Alley, formerly a

News in the early days of the NBC-TV was only 15 minutes a night in primetime. It presented fewer film stories, and much more live material. For eight years, however, the gentleman above, John Cameron Swayze, held forth for R. J. Reynolds Tobacco as he did the "Camel News Caravan." He had a crisp delivery and had a large following of viewers.

newsreel producer.

Film was produced by Jerry Fairbanks and a group of newsreel cameramen, but as much of the show as possible was live.

The biggest leap forward taken by NBC was when the late Chet Huntley and David Brinkley were installed as anchor men on the evening show. This happened in the late fall of 1956 after their spectacular success at the presidential conventions.

Relaxed newscasting

Huntley and Brinkley brought something new to the coverage of news on tv—a more relaxed style. "In doing the news, they didn't take themselves too seriously," says Reuven Frank who was their producer on this show.

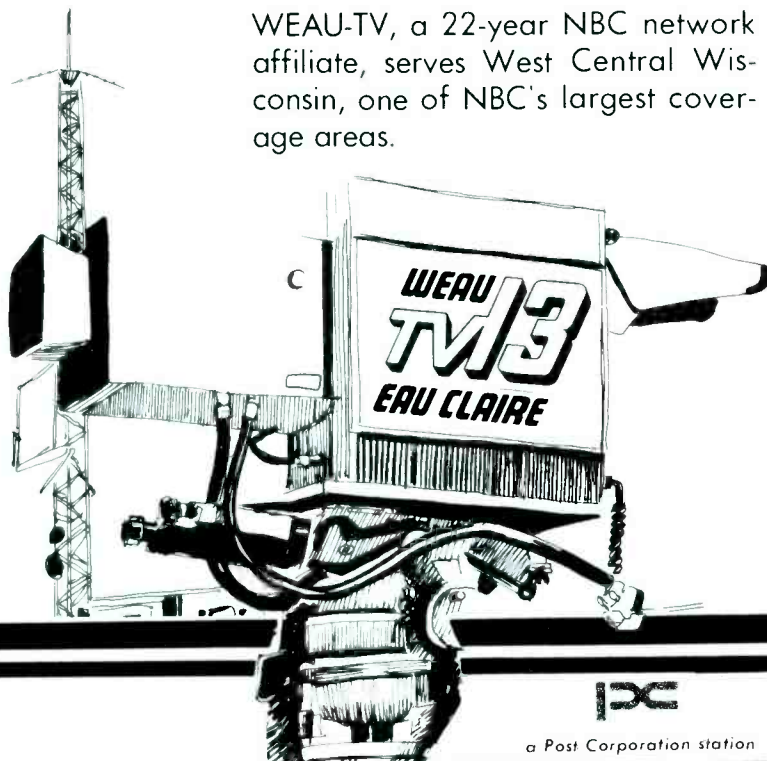
Huntley and Brinkley remained together until 1969 when Huntley retired to pursue his other interests.

NBC-TV then tried three newscasters in a search for their replacement—Frank McGee, Brinkley and John Chancellor, with the latter winning out. Brinkley however, still remains with the show, doing an occasional commentary. (He will be co-anchorman on the evening news for the remainder of the year.)

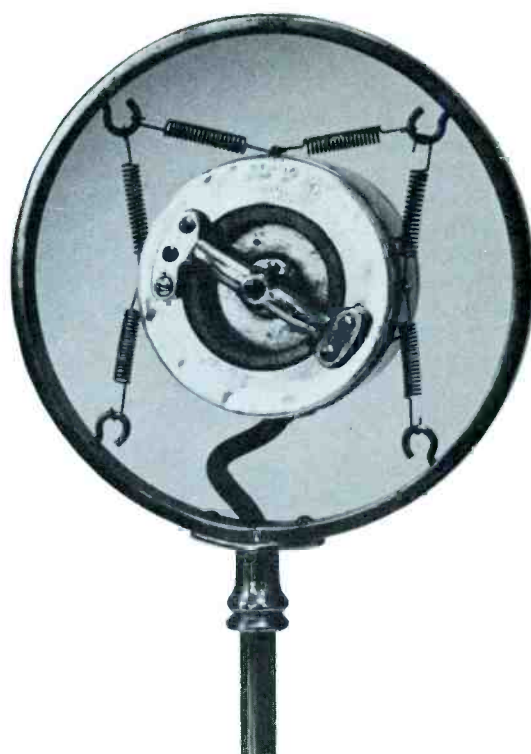
In 1963, NBC-TV news made a quantum jump when it was lengthened to a half hour. This was, in part, in response to the public's sensed demand for more news on network tv, and growing the number of events that needed to be covered. The '60s were a particularly newsworthy period.

WEAU-TV congratulates NBC for 50 years of service

WEAU-TV, a 22-year NBC network affiliate, serves West Central Wisconsin, one of NBC's largest coverage areas.



THEY'VE BEEN
MAKING
BROADCASTING
HISTORY



FOR
50 YEARS



THE NATIONAL BROADCASTING CO.
& THE MAY BROADCASTING CO.

MAY BROADCASTING CO.

KMA, Shenandoah, Ia. KMTV, Omaha, Neb.
KGUN-TV, Tucson, Ariz. KFAB, Omaha, Neb.

NBC: REPORTING THE NEWS

Robert Sarnoff, then chairman of the board of NBC, took the initiative in suggesting the debate between John Kennedy and Richard Nixon.

Two years later, in late July, NBC-TV began working with the Telstar satellite and increasing the scope and speed of its transmission.

Then the news turned ugly with the assassination of president John Kennedy. NBC-TV cameras were on hand for the killing of Lee Harvey Oswald by Jack Ruby.

Other assassinations followed during that decade. Within two months in 1964, NBC-TV was doing news stories on the death of Robert Kennedy and Martin Luther King.

The NBC-TV news operation has provided exhaustive coverage of America's space effort. And as the Vietnamese War heated up, NBC News covered it daily. Unfortunately, an NBC-TV news correspondent, Welles Hagen, was lost in that war.

Is there any greater interest in tv news today, than in radio news back in the '30s? Some of those who have lived through both periods believe there is.

Abe Schechter is one of them. "The

world has grown smaller," he notes. People travel more and go to different places. They have more curiosity about them."

"Besides every city doesn't have a *New York Times*," Schechter observes. "Yet the population of the country is better educated and wants to know more about events."

"Moreover, the electronic media have greater flexibility than print. They present the news to the public more quickly. Even in my day, radio put newspaper extras out of business."

NBC's excellence as news operation may also be related to the news background of former and present top corporate executives.

Its present chairman of the board, Julian Goodman, joined NBC News in 1945 and most of his career has been in that area.

Robert Kintner, named president in 1958 and chairman of the board in 1966, had a pre-Second World War background as a Washington correspondent where he was partnered with Joseph Alsop.

Kintner was a prime mover in pushing the three-hour documentary specials



The men who run NBC: Irwin Segelstein



Irwin Segelstein, newly appointed executive vice president, programs, NBC-TV, represents an attempt to inject fresh thinking into its program operation following the network's unsatisfactory 1975-76 season.

He came to the network from the presidency of the CBS Records division, but Segelstein's background is in tv programming and advertising. His broadcast career was spent with CBS-TV, having joined it in 1965 as vice president, programs, New York.

When Fred Silverman became program head in 1970, Segelstein was elevated to vice president, program administration. He was there for three years when he was moved into the top slot at the record division of CBS.

Segelstein's career began in advertising in the radio department of Benton & Bowles. He was an associate producer of the Procter & Gamble radio soap opera, *The First Hundred Years*, for the agency.

Segelstein made the switch into tv as the medium grew in importance. In the later '50s, he took over as vice president in charge of programming for B&B. □

NBC-TV since 1953

WWLP

SPRINGFIELD-HARTFORD

consistently

#1 in NEWS

in every ARB or Nielsen Survey

Represented nationally by HR Television
In New England by Kettell Carter



NBC News made a great contribution to tv with its presentation of major news events. Photo 1. shows a news crew at work in the Vietnamese war. Standing, r., is Ron Nessen, now White House news spokesman. Live space-program coverage, was primetime material.



another significant achievement to its credit. Julian Goodman, the NBC chairman of the board, takes pride in what it has done for local news at the owned and operated stations.

First started at KNBC-TV Los Angeles, and then moved to WNBC-TV New York, the two-hour local news show has been very successful in these cities. A two-hour news stanza will also be presented soon on WRC-TV, the NBC-owned station in Washington, D.C.

Goodman thinks it is bound to get better because the new equipment makes better coverage possible. He particularly cited the new smaller cameras and other recent technological improvements.

The NBC News Department now has 1,236 people, 726 of which are headquartered in New York City. It turns out more than one-quarter of the programming offered by NBC.

There is much talk about presenting a three-quarter hour tv newscast in the near future.

NBC's Reuven Frank feels that the greater likelihood is for an hour evening newscast since it is a much easier block of time to get from the affiliates. □

which first were televised in 1963. This began with a major study of the civil rights crisis of that period. It has been followed by similar reports on organized crime, the energy crisis, and in the season of 1975-76, *Of Men and Women*, 1975, with Barbara Walters.

More common documentaries are two other types: the preplanned or soft documentary, and the "instant special," for which the network pre-empts its regular programming.

There were, for example, "instant specials" presented about the Mideast crisis in 1973. Another presented that same season was about the resignation of former Vice President Spiro Agnew.

Instant specials are very saleable for an obvious reason: They usually deal with a situation which has reached critical proportions. Gulf Oil has been a major sponsor of such programming.

NBC has also presented another type of documentary, the "actuality special." It is conceived as a look at major subject area.

A news and discussion show which seems immortal is *Meet the Press*. It is now in its 29th year. Founder Lawrence Spivak has retired and has been replaced by Bill Munroe.

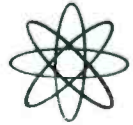
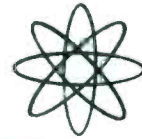
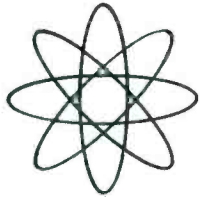
The NBC News Department also has

WKTV*2 knows a good thing when we see it, and we are proud to be part of it since Dec.1, 1949.

Congratulations NBC from all of us in the Mohawk Valley.

WKTV-Channel-2

Utica, New York.



AN EAR TO THE PAST... AN EYE TO THE FUTURE...

“Through radio and television we have telescoped space and time and conquered isolation. We have probed the heavens and oceans, connected the continents, informed and entertained mankind. There is no reason to doubt the continuing progress of the electronic media. In the final analysis, it is the use to which these wonderful inventions are put that determines their value to society.”

David Sarnoff September 1966

ROBERT BUCKMASTER—June 1976

David Sarnoff's vision of the tremendous potential of radio and television has been partially achieved. In this dynamic area of communications we are constantly looking to the future. It is in this spirit of great pride and progress that we congratulate NBC on its 50th Anniversary and we look forward to the challenge of the future.



Black Hawk Broadcasting COMPANY

KWWL-TV, Waterloo
KTIV-TV, Sioux City
KAAL-TV, Austin, Minn.

KFMW, Waterloo

KWWL-AM, Waterloo
KLWW, Cedar Rapids
KCBC, Des Moines



Sports a factor right off, but advertisers come later

Among NBC achievements in televised sports: being a major factor in creating football's merged leagues following five-year deal with American Football League; reaching 40,580,000 homes with World Series Game seven, top r., on October 22, 1975; beaming Muhammed Ali, bottom l., and Richard Dunn, bottom r., to U.S. by satellite—providing a championship bout with a 35 rating and 53 share.



My remembrance of that fight is vivid. I went with Major J. Andrew White (the announcer) to his place at ringside. It was a torrid day, and we all fried slowly in the sun. White was dripping slowly with perspiration, and his throat was parched. In the excitement, a boy who had been brought along expressly to supply him with ice water forgot all about his duty, and White, who could not speak—except in his role of announcer—signalled for the vacuum bottle containing the precious fluid—the boy merely cried, ‘Yes, ain’t it a bully fight!’ ”

These are the late David Sarnoff’s recollections of the Dempsey-Carpenter heavyweight championship fight on July 2, 1921, broadcast over WJY Hoboken, N.J. (later to become WJZ Newark and then moved to New York).

Acting as an assistant to White, Sarnoff had provided him with \$2,500 from RCA’s coffers to get the equipment to make the broadcast, considered the first of its kind.

Later, Sarnoff and company well understood the value of sports to the newly organized NBC radio network.

On January 1, 1927, the network’s Graham McNamee broadcast the Rose Bowl game between Alabama and Stanford on a coast-to-coast hookup. McNamee was to make a distinguished career for himself in radio as a sports announcer. He got into the broadcast



field as a result of taking a break from jury duty in New York City, when he wandered over to the WEA studios and found his vocation—radio announcing.

McNamee set the sportscasting style during those early years with an overheated, colorful delivery, which sacrificed accuracy for drama.

He was also at the mike in late September, 1927, when the NBC radio network broadcast the Dempsey-Tunney heavyweight title bout from Chicago’s Soldier’s Field. It was heard over 69 stations.

Off to the races

Two years later, with raspy-voiced Clem McCarthy calling the race, the NBC Radio Network broadcast the Kentucky Derby.

Before that, the network had worked out a deal with the major baseball leagues and had broadcast the World Series, and in the ’30s, the All-Star baseball games. As that decade progressed, CBS became more of a competitor for sports attractions.

Boxing clout

NBC had a strong position in boxing, because John Royal had contracted with the late Mike Jacobs for the rights to all the big fights staged by his 20th Century Boxing Club.

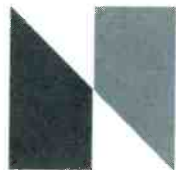
As for horseracing, by the ’30s, CBS had the broadcast rights for tracks at Churchill Downs, Belmont Park and Saratoga. NBC had the rights to Santa Anita, Delmar, Calif., Pimlico, Md., and Delaware.

Why is **WCWB**



the fastest growing station in Georgia?

Here's the picture:



- Middle Georgia News
- Community Bulletin Board
- Noon Over Georgia
- Phil Donahue
- Star Trek
- Jeannie
- Marshal Dillon
- Wrestling
- Wild Kingdom
- WITH Georgia's Ministers

F. E. Busby—Chairman

Lanny Finch—President

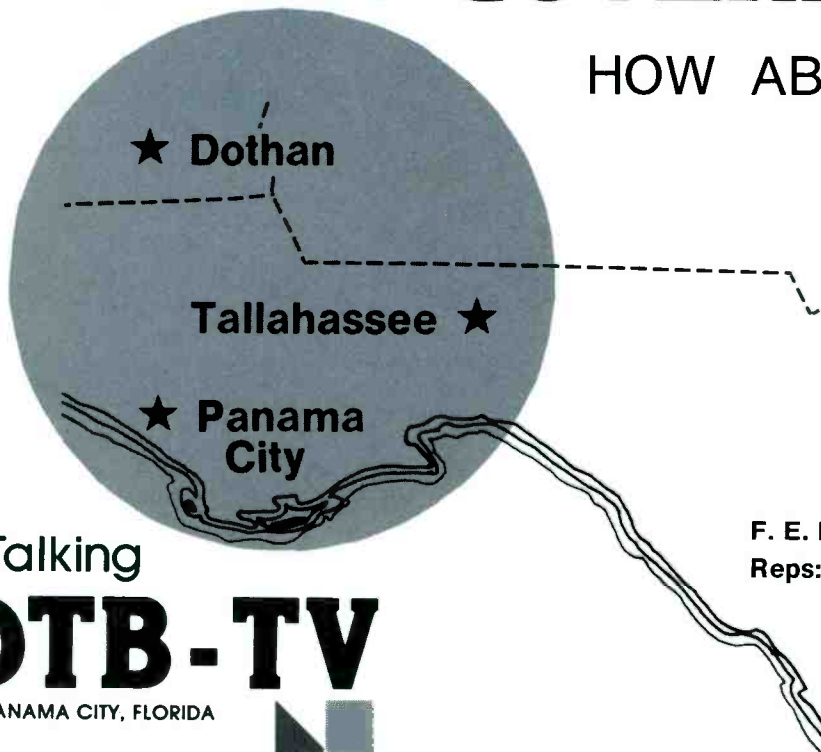
Rep: Nationally:

Avery Knodel—Television

**South: Busby, Finch,
Lathom & Widman**

Talk About **COVERAGE!**

HOW ABOUT

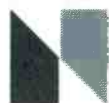


You're Talking

WDTB-TV



PANAMA CITY, FLORIDA



F. E. Busby—General Mgr.

Reps: Nationally:

**Avery-Knodel
Television**

**South: Busby, Finch,
Lathom, & Widman**

In golf, the NBC network broadcast the National Open in 1931, but later that decade, CBS got the rights to that golf classic.

Despite this, NBC determined to see what it could do to provide additional coverage of the golf tournament, according to Abe Schechter, then head of NBC sports as well as news. It presented highlights of the Open from 6-6:15 p.m. over a nationwide hookup. Lawson Little, then one of golf's outstanding professionals, was hired for the assignment.

NBC got an exclusive with the winner, Ralph Guldahl, to appear only on its network to the surprise and consternation of CBS.

NBC exclusivity

In 1940, Lawson Little won the National Open title. When he was put on the air by sportscaster Ted Husing of CBS, Little began by saying, "you know, I'm an NBC man."

The NBC radio network covered the Olympic Games at Los Angeles in 1932 and went international to cover them in Berlin in 1936.

In the '20s, sports sponsors were hard to find. Gillette was one of the first, sponsoring the Max Baer-James Braddock title fight in 1935. Firestone & Goodyear came along later, Gillette and Ford sponsored the World Series on radio. A regular sponsor of NBC's Friday night fights was Adam Hats.

Among the early announcers were Ford Bond, Grantland Rice, George Hicks, Don Wilson, Bill Slater, Sam Taub, Bob Stanton and Phillips Carlin. A little later, Lindsay Nelson, Mel Allen and Red Barber came along.

Another partisan of the highly dramatic style of sports announcing was Bill Stern. He had a habit of stretching the facts to create drama that many of his critics found objectionable.

As a natural consequence of its pioneering in tv, NBC also pioneered tv sports coverage.

No eye on the ball

The first sports event to be covered by tv was a baseball game between two Ivy League colleges—Princeton and Columbia.

It took place on May 17, 1939, and was an artistic flop. "We couldn't follow the flight of the ball," said Bill Stern, the sportscaster. The camera used by NBC was a pioneer iconoscope and it did not have the flexibility of movement of today's equipment.

Later that same year, after telecasting

WBRE LOOKS FORWARD TO "NBC'S SECOND 50 YEARS!"

**WE'VE HAD THE GREAT
PLEASURE OF "BEING PART
OF THE FAMILY" FOR 38
OF THE "FIRST FIFTY YEARS!"**



WBRE RADIO 134 AM
ON THE AIR SINCE 1924;
AN NBC RADIO AFFILIATE SINCE 1938.

WBRE RADIO 98 FM
ON THE AIR SINCE 1947
AS AN NBC RADIO AFFILIATE.

WBRE/TV 28
ON THE AIR SINCE 1953
AS AN NBC-TV AFFILIATE.



WBRE
AM-FM-TV
WILKES-BARRE/SCRANTON

**SERVING THE GREAT
NORTHEAST PENNSYLVANIA!**

NBC: THE SPORTS SCENE

a football game between Fordham and Waynesburg colleges, NBC-TV also telecast a professional football game between the Brooklyn Dodgers and the Philadelphia Eagles of the National Football League.

The sportscaster, Allen "Skip" Walz, got \$25 for the game, and did not have the assistance of any visual aids, monitors, spotters, etc.

NBC went on to present hockey and basketball in 1940, to create a four-city network for Army-Navy football five years later, to air the heavyweight boxing bout between Billy Conn and Joe Louis in 1946, and in 1947 to telecast the World (subway) Series between the Brooklyn Dodgers and the New York Yankees.

It was also the first to present a large

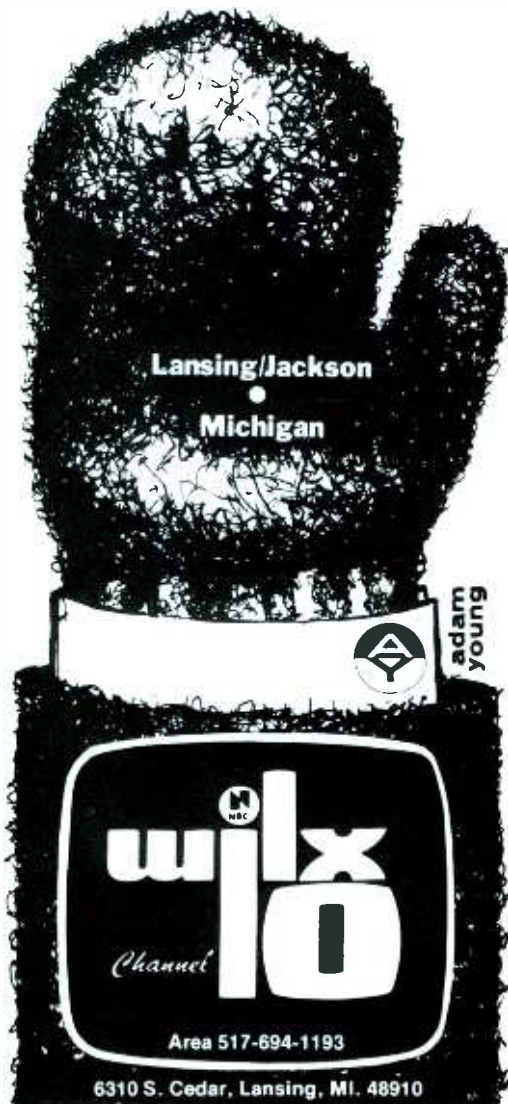
number of sports events in color. They included college football, the World Series and Davis Cup tennis from Forest Hills.

"The basic thrust of NBC-TV in sports is live coverage," says Carl Lindemann, its vice president for sports, who has been at the operation for the past 16 years.

"We don't believe in anthologies, or in putting sports on tape," he observes. "We present live sports for 52 weeks during the year." Two of the newer attractions are important regional college

**From the middle of
the Michigan mitten...**

**WILX-TV gives NBC
a big hand on its 50th**



The men who run NBC: Jack G. Thayer



A veteran radio executive with strong skills in station management and programming, Jack G. Thayer became president of the NBC radio division in August, 1974. He is now also an executive vice president of NBC.

Thayer has spearheaded the development of NBC Radio's News and Information Service (NIS).

He began his radio career as an announcer for KOBH (now KOTA) Rapid City, S. D., then after a year moved to WLOL Minneapolis-St. Paul.

He remained for nine years and as an announcer and became involved in sales, promotion and traffic.

In 1952, Thayer moved across town to WTCN AM-TV. There he developed his programming skills.

Four years later, he joined another Minneapolis radio station, WDGY as general manager and remained there for three years.

The West Coast beckoned in 1965, and he joined KLAC and KMET(FM) Los Angeles as vice president and general manager.

In 1969, after leaving these stations, Thayer opened Radio Consultants, his own company.

But Nationwide Communications soon hired him in 1970 to be vice president and general manager of WGAR Cleveland, where he remained until he went to NBC. □

Basketball on Saturdays, and World Championship Tennis on Sunday afternoons.

In the '60s and into the '70s, sports took on some of the aspects of an entertainment attraction for the whole family.

Sports in primetime

Increasingly it has been moved into primetime periods. Though the annual All-Star football game from Soldiers Field has been seen in primetime each August for many years via various networks, the regular televising of sports in evening periods—barring boxing bouts, which are nighttime events—was rare until relatively recently.

The first such event presented was the Orange Bowl football game from Miami, January 1, 1965. It then went on to extend the idea to the All-Star baseball game, which it slotted in primetime July 11, 1967, then moved the World Series into primetime October 13, 1971.

NBC-TV has also used the satellite to bring important international sports attractions to the American public. These

include the World Soccer Cup matches from Wembley Stadium, England in 1965 and, since 1969, the Wimbledon tennis matches.

It was satellite technology that enabled NBC to present the recent Muhammad Ali-Richard Dunn heavyweight championship fight. The fight was a major attraction and received a 35 rating and 53 share of audience. It attracted the biggest U.S. boxing audience and garnered the second largest tv sports audience in the history of tv. (The largest was that viewing the seventh game of the World Series in 1975.)

The NBC tv network leads its rivals in the total audiences to sports events to date. In total homes delivered, NBC has six of the top 10-rated sports events of all time.

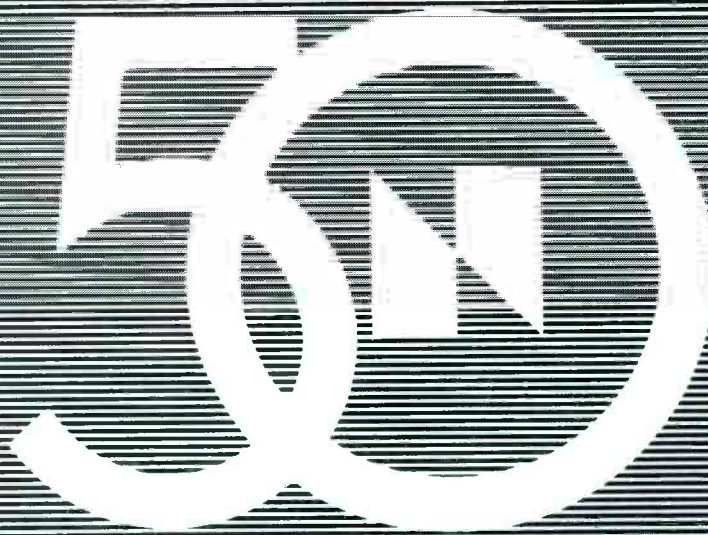
World Series game seven, October, 22, 1975, was viewed by 40,580,000 homes. Other World Series games in recent years have delivered comparable numbers.

Lindemann believes that NBC sports was a major factor in creating football's Superbowl, probably the greatest single

new sports attraction of the '60s and '70s. It was a five-year deal between NBC and the American Football League which put that league in business as a competitor to the National Football League and forced the merger which resulted in the Superbowl, with benefits to all involved—both leagues, CBS-TV, NBC-TV and the advertisers.

Increasingly sports announcers these days are being recruited from the ranks of players. In this group at NBC are Joe Garagiola, Don Meredith, Fran Tarkenton, John Brodie, Len Dawson and Tony Kubek. Former college basketball coaches Bucky Waters and Billy Packer as well as active coaches, Danny Crum from Louisville University, and Abe Lemmons, now at the University of Texas, have worked as basketball colormen. In the non-player group are Curt Gowdy, Jim Simpson, Dick Enberg and Jay Randolph.

The ability to choose good sports announcers is one of the key aspects of success. In this, as in other facets of sports on the air, NBC has shown it is a competitor to contend with. □



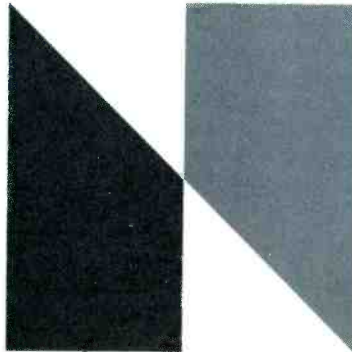
We're Proud
to Represent
NBC in
Baltimore



A Division of the
Hearst Corporation

'Event tv' with more news seen as coming network hallmark

stances in the Pacific Ocean during the 30s. Other full-evening events coming up next season, but with entertainment values stressed, are the three-hour *Life Goes to the Movies*, a joint effort of Time-Life Television and 20th Cen-



NBC



Television is a rapidly changing business requiring constant attention to day-by-day affairs. NBC clearly has its share of current problems but a corporation must have a feeling as well as plans for the future and NBC management is well aware of those imperatives.

It is deeply involved in plans for program innovations in the near future, on the one hand, and on the other, is watching technology and economic indicators to get a fix on the more distant future.

True to the tradition of NBC as a "specials" network, president Herbert Schlosser has been most enthusiastic about what he calls an "event-planned schedule" as well as mini-series.

Looking to NBC's future, both Schlosser and Robert Howard, president of the tv network, see more "event" programming in both primetime and daytime. Anent primetime, they are not talking only of the network's scheduled *Big Event* program on Sunday, a 90-minute spread of entertainment, sports and what-not following NBC-TV's returning *Sunday Mystery Movie* (the latter cut back to an hour and a half from last season's two hours).

For one thing, says Schlosser, there will likely be more news and documentaries on NBC in primetime—in addition to the longer early evening network news that all three webs see coming.

There are a couple of reasons NBC management sees this in the cards. One is the development of the portable tv camera and the growth of electronic

Technical developments likely to affect tv in future are RCA's laser system, l., above, which records 10,000 pictures on disc; RCA solid state camera, already in industrial use, above. At r., above, is scene from "People Like Us," Lorimar projected series being shot with tv cameras outdoors as well as indoors as part of NBC effort to find ways of cutting costs by using tape.

newsgathering (ENG). This will permit coverage of more events—some of them live—and, hence, more news is likely to get on the air. "ENG," says Schlosser, "will mean innovation."

One facet of the "event" concept is the full-evening program. NBC chairman Julian Goodman—whose background is in news—considers the three-hour documentary a highlight of NBC News' accomplishments in recent years. And it is clear that he and Schlosser are figuring on more of them.

Fictionalized reality

Related to this are full-evening dramatizations of actual events. Recent examples are the three-hour versions on NBC of the Lindbergh kidnapping case and the murder trial of Dr. Sam Shephard.

Next season NBC will air a full evening on the story of America's greatest woman flier, Amelia Earhart, who disappeared under mysterious circum-

stances in the Pacific Ocean during the 30s. Other full-evening events coming up next season, but with entertainment values stressed, are the three-hour *Life Goes to the Movies*, a joint effort of Time-Life Television and 20th Cen-

stant Fox, and the four-hour celebration of NBC's 50th anniversary, *The First 50 Years*, to be aired in November. Another factor cited by NBC management for their belief that the public wants more programming in the news/documentary area is the record of CBS' *60 Minutes*. During the "regular" season (through April 18), the 18 programs aired under that title received an average share of 30. It would be surprising if NBC does not come up with some kind

Researcher Paul Klein, who returned to NBC recently as programming vice president, believes tv is going into a "golden age" with heavy program investments in new forms that will appeal to all audience segments. He reflects network confidence that tv is the only broad, national advertising medium.



THE FIRST FAMILY FOR FIFTY YEARS.

1925

WSM first aired a live, inaugural broadcast at 8:00 pm, on October 5, 1925. Just a handful of Middle-Tennesseans huddled around home-made crystal sets and store-bought Atwater Kents, to hear the live program come down the wire.

Today, 51 years later, WSM still comes to you live. Reaching hundreds of thousands of listeners who still believe, *live* is better. It's been programming like *The Waking Crew* in the morning, to the *Grand Ole Opry* at night, that has kept the WSM radio station first in the listeners' minds.

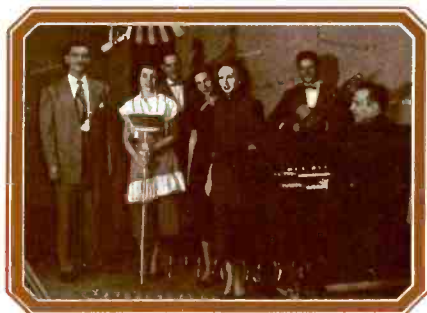
1950. WSM, first again, staged a live variety show from its brand new studios for a brand new medium.

On September 30, 1950, WSM brought television to Middle Tennessee, and parts of Kentucky and Alabama. And for the next three years, WSM remained the *only* source of television service for these three areas.



L.H. Montgomery helped design and build this early transmitter.

Today, 26 years later, in their efforts to keep their viewers better informed and entertained, WSM has left a string of firsts on their way to 1976. They were first with videotape, first with color, first in color film processing, first with



WSM-TV's first live telecast aired on September 30, 1950.

long-range radar, first with hour-long news and first with remote broadcast cameras. It's firsts like these that keep WSM first in our viewers' minds.

1976. WSM first came to its *listeners, live*, then to its *viewers, live*. And now, just as it was back then, service, more live programming and more varied programming are still first and foremost in the minds of WSM management.



Midday with Ralph Emery means guest interviews along with music.

A feeling that carries through every member of



Teddy Bart hosts "The Noon Show"... a household word for over 20 years.

the WSM family. From all the people connected with radio, to all the people connected with television. From the technicians, to the on-air personalities and to everyone in between.

And to our audiences. To our family of viewers who have made and kept us their number one broadcast choice, may we simply say, thank you.

**THE
WSM FAMILY**
WSM-AM-FM-TV.
NBC Affiliates

An affiliate of the National Life and Accident Insurance Company.



NBC: THE FUTURE

of news magazine series during the next couple seasons, judging by comments of NBC executives.

NBC is also impressed by the success of the mini-series, *Rich Man, Poor Man*, on ABC. Nielsen figures for seven weeks averaged a 45 share and an average rating of 27.7, a remarkable showing for a dramatic series. The mini-series led all other programs in Nielsen's general drama category by a wide margin, its closest competitor being *The Waltons*, which averaged a 36 share and 22.8 rating over 32 weeks.

"Television doesn't have to be baked into the mold of the same program every week," says Schlosser. "That's a hold-over from radio. BBC has shown what can be done with the mini-series."

NBC's major foray into mini-series will be encompassed in the *Best Sellers* hour-long spot on Thursday at 10, with Universal to turn out the dramatized versions of popular novels. But mini-series won't be confined to that period. Arthur Hailey's novel, *The Money-changers*, for example, will be programmed in the *Big Event* slot.

While the mini-series is by no means

a proven program form for tv, Schlosser is looking ahead at some future implications. "Now we're competing with the movies for rights to best-sellers, but soon we may be seeing tv originals. Then we'll be turning out novels based on the mini-series, either after the series runs or at the same time."

Howard sees most mini-series running six to eight episodes, but with some limited to as few as four. He believes that, for the most part, reruns will work.

NBC still needs a more precise fix on the costs of mini-series. It's assumed they'll cost more per hour than a conventional series, though Howard says there could be a considerable cost difference between one mini-series and another.

Do-or-die proposition

"One reason the mini-series is more costly," explains Howard, "is that you have to look good from the beginning. The show can't build an audience. There isn't enough time. In addition, you're amortizing costs like sets over fewer episodes. And you have to spend more on

advertising because you're promoting a show that won't last long. You might run three or four mini-series during the season in a time slot that would normally carry one show."

If mini-series are more costly, does that mean they'll be less profitable to the network? Howard says not necessarily because "we are assuming they will get a larger-than-average audience." In any event, he says, NBC expects to have a fix on costs by the end of this year.

While the networks have a general fix on the cost of conventional series, there is still the problem of how to keep them from getting out of hand. Because above-the-line costs are so difficult to control, particularly in an era of fierce network rivalry, NBC has for some time been mulling over ways of controlling costs through production economies.

Schlosser believes there is a lot of potential in controlling production costs through substituting the tv for the film camera. He is aware of the difficulty of forcing a changeover in an industry which has considerable investment in film equipment, but he feels Hollywood is overly-conservative in its approach to production.

While there are a number of sitcoms now being shot on tape (and saving-money), NBC wants to use tape for outdoor as well as indoor shooting.

"There are now lighter weight tv cameras of almost studio quality," says Schlosser. "There are also compact mobile units."

Howard says tape puts below-the-line costs lower than film. "You can see the results immediately. You can correct mistakes quickly, you don't have to wait for film to be developed and so you save time, which means you save money."

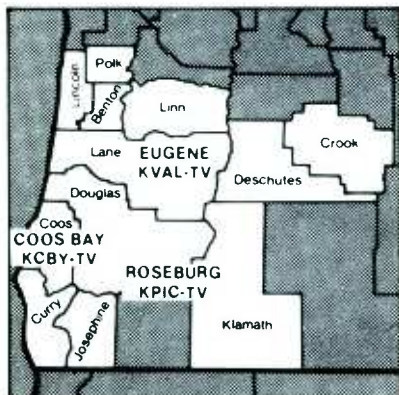
NBC is now developing a taped show with Lee Rich's Lorimar Productions to see what kind of savings can be achieved with indoor/outdoor shooting. The show is *People Like Us* with Eugene Roche, a blue-collar drama about a construction worker and his son. The pilot was a one-hour "world premiere" presentation aired in April. Lorimar will be shooting at least four, and maybe six, episodes and the show is a candidate for the second season next year.

Co-production ventures

One of the more interesting trends in controlling program costs at NBC involves deals or co-production with tv companies abroad—specifically in the United Kingdom. One such is *The Man in the Iron Mask*, starring Richard Chamberlain, a joint effort with Lord Grade's ATV operation. Explains Wil-

KVAL-TV TRIANGLE

WE CAPTURE IT ALL FOR YOU . . .



- 259,200 TV HH*
- 12 Oregon counties*
- \$3.4 BILLION effective buying income**
- \$2BILLION retail sales**
- EVERY DAY PART, Monday-Sunday, we capture more viewers, more households and more adults.*
- FACT! No other station efficiently covers this market.

Source: *Feb/Mar 1976 ARB. ** 1976 Survey of Buying Power

YOU CAN'T COVER OREGON WITHOUT US.

Call your HR rep, or Art Moore & Assoc., in Portland and Seattle —they'll capture it all for you!



KVAL-TV

Eugene, Oregon

Satellites: KPIC, Roseburg KCBY, Coos Bay

liam Storke, vice president, special programs, "In a two-run deal, NBC gets a \$1.5 million production for about half that."

Another co-production is *The Hunchback of Notre Dame*, with the BBC being the partner. A third Anglo-American effort is *Cat on a Hot Tin Roof*, with Granada taking part, and featuring Lawrence Olivier, Natalie Wood, Maureen Stapleton and Robert Wagner.

With prices to advertisers and network profits being what they are today, program costs are not NBC's biggest problem. Nor is finding advertisers to buy the time. Nevertheless, NBC-TV is continuing to work on the task of finding new sources of revenue—whether from existing clients or those who have never used the medium. Says executive vice president Mike Weinblatt: "BAR figures show that 40 per cent of the dollar volume from new clients on the tv networks last year were on NBC."

Weinblatt thinks it's a serious mistake to ease up on missionary efforts just because business is good. "When you're selling the medium, what you're also doing is refreshing yourself on sales

NBC Radio's News and Information Service (NIS), which broadcasts 24 hours a day to subscribing stations, is major innovation in blending network, local news. Shown in New York studios are, l. to r., John Cameron Swayze, Jr., Ray Rice and Barbara Hoxter.



points." Weinblatt says his new business people are working on all kinds of clients and notes that *Today* and *Tonight* are still the most popular entry points to network tv.

But he feels that corporate advertising is the biggest growth area for network tv—and that includes the extended use of the medium by those who are already

using it for specific product and service advertising. He also sees big growth in financial services, retailing and fast food chains. As for the negative possibilities in less over-the-counter drug advertising because of FTC actions, Weinblatt doesn't believe it will happen.

He sees no major changes coming in the buying and sales arena. "While

Congratulations to NBC on its 50th Anniversary from Meyer Broadcasting Company

kfyrt
550

NBC FOR 42 YEARS
IN BISMARCK

★ ★ ★

KFYR-AM DELIVERS MORE AUDIENCE THAN ANY OTHER STATION BETWEEN MINNEAPOLIS AND SEATTLE. (Source: April-May 1975 ARB)

★ ★ ★ ★ ★

NBC FOR WESTERN MONTANA

KFIN
1310

#1 18-49
IN GREAT FALLS

(Source: April-May
Great Falls ARB)

24 HOUR AM

MONTANA'S FIRST RADIO STATION SINCE 1922

KFYR-TV Channel **5** Bismarck

NBC Affiliate for 22 years

★ ★ ★ ★ ★

KUMV-TV Channel **8** Williston

NBC Affiliate for 19 years

★ ★ ★ ★ ★

KMOT-TV Channel **10** Minot

NBC Affiliate for 18 years

★ ★ ★ ★ ★



NBC and MBC Dominate Western North Dakota

FAMILY AFFAIR

The Gentling family (man and boy) have been associated with NBC for thirty-six years, first in radio with KROC, and then in television with KROC-TV.

We take great pride in this long-term relationship. Recently we sold our television station to Tom Oakley and his associates. We know they will serve the Rochester, Minn. community with distinction.

Call letters of the tv station will be changed to KTTC. We will retain the radio station with KROC as call letters.

KROC radio

Rochester, Minn.
David Gentling, President

*Happy
Golden Anniversary*

to

**NBC Radio
America's
First
Network**

From

WLW
RADIO 7

the #1 radio station in Cincinnati.

buying has moved to more sophisticated demographics, the major ones are still households and women 18-49." Nor does he see guarantees getting any more specific. "We don't want advertisers to go away unhappy, but they have to take some risks."

Sales outlook healthy

As far as Weinblatt can look ahead—which is through next year—he sees good business. And not only that, but clients are committing their dollars earlier and for longer periods.

If the near future looks good for NBC—barring a poor showing in the ratings next season—what about the

The men who run NBC: Aaron Rubin



Aaron Rubin, NBC's financial executive vice president and member of its board of directors, has a background of 39 years in broadcasting, interrupted by a three-year hitch in the Air Force during World War II.

He has been in his present post at the network since 1961, and also chairs the President's Council, a coordinating body for plans and information within operating divisions of the company.

In his first tour of duty with NBC, he joined the accounting department, to remain there five years. When the Blue Network was sold in 1942, becoming the American Broadcasting Co., Rubin went along with it as assistant controller. He became assistant treasurer of ABC, then rejoined NBC as its chief accountant in 1954.

In the following four years, Rubin was steadily given greater responsibility as he became manager of budgets and financial evaluation, assistant controller, and then controller.

In 1960 NBC elected him vice president and treasurer. □

COMMITMENT



A MESSAGE FROM GARDNER COWLES, CHAIRMAN, COWLES FLORIDA BROADCASTING, INC. AND COWLES COMMUNICATIONS, INC.

As WESH Television celebrates its 20th Anniversary this month, and the 10th Anniversary of becoming a Cowles Communications station, all of us connected with it are pleased to join in congratulations to NBC for the completion of 50 years of distinguished service to broadcasting and to the viewers and listeners who are the reason for our existence.

Because WESH-TV is located in the Daytona Beach—Orlando area, which is thriving on the imagination of Disney and the technology of America's moonport, we feel a great kinship with the pioneers of NBC who have taught us all so much of the technology and philosophy of broadcasting.

In step with NBC's progress in advancing the technology and philosophy of broadcasting, WESH Television is proud to have brought significant firsts to its Central Florida viewers including live news remotes, minicam coverage, fully mobile production facilities, professional meteorology and radar, locally originated color and a full hour of local evening news.

As we reaffirm our pride in our network on its 50th Anniversary, it is appropriate, too, to reaffirm the commitment made to the people of Central Florida, and to our advertisers, when Cowles Communications acquired WESH ten years ago. It is simply this: *To make WESH-TV a station worthy of the communities it serves, and of the trust and friendship of its viewers.*

Gardner Cowles

WESH-TV

DAYTONA BEACH/ORLANDO

A Cowles Communications Station

NBC  Represented Nationally by KATZ TELEVISION





Full evening "event" programs, such as drama on Lindbergh baby kidnapping case, are key elements in NBC thinking about future. Coming up is Amelia Earhart drama, among others.

longer term? In general, NBC, like the other networks, feels demand for network television will hold up for as long as anyone can see ahead. NBC is convinced that the national advertiser cannot do without television, that magazines present no threat and that the networks will continue being able to present programming that will attract—if not always excite—the bulk of the population.

There is one fly in the ointment—pay cable. But NBC appears less worried about it than the other networks. At the most, the company's planners estimate, pay cable will result in an eight-to-10 per cent audience loss by about 1980—that is, the networks would have grown that much more without cable.

NBC management feels the network can live with the present rules on cable, though they would prefer stronger anti-siphoning regulations. Cable is only a threat, NBC feels, if it gets a "free ride." There's a public interest in pay cable but the present anti-siphoning rules represent a fair balance, so the NBC thinking goes.

Threat of cable tv

But there is an undercurrent of concern that cable's growing influence may result in de-regulation. And that could represent a real threat to the networks in the 80s, says NBC management.

Among the long-term trends being watched carefully by NBC are the demographic ones. These have little direct impact on network operations and not too much on short-term planning since changes involving the age distribution of the population and the ratio of women working come relatively slowly. But, still, NBC, is thinking about the significances to viewing habits.

The per cent of women working has gone up from 36.7 in 1965 to 45.9 per cent in 1975, but the rate of increase is slowing down. The ratios of *married* women working show remarkably similar numbers. However, the increase in the ratio of married women *with children* who work—it has risen from 29.1 per cent in '72 to 34.3 per cent in '75—may represent a significant trend.

There have already been shifts of advertising money out of daytime to nighttime tv, though overall viewing by women during the day has changed little in recent years. One area being explored by NBC is the question of programming to women—and men—on Saturday morning, where there are sizeable numbers now viewing. For example, during the September-December period last year, the ratio of adults viewing rose from 30 per cent at 10-10:30 a.m. to 53

per cent at 12:30-1 p.m. Other weekend daytime periods are also being examined with a view to reaching the working woman.

As for the radio network, which started it all, no major changes appear in the offing. Jack Thayer, president of the NBC Radio Division, says the NBC radio web, as well as all the other wired chains, will "maintain their best foot forward" in the near future, by which he means news and talk.

Thayer was responsible for one of the major radio innovations of the 70s—the creation of the NBC News and Information Service (NIS), which is now feeding more than three quarters of an hour of news per hour around the clock to more than 60 stations, with 72 currently signed as affiliates.

A key indicator of the success of NIS—the spring Arbitron sweep—is in the process of being released and its findings will greatly affect the future of the news service.

Meanwhile, the NBC Radio Network, overshadowed by its tv counterpart, is celebrating its 50th anniversary quietly but proudly. □



Our
Congratulations

WHIZ
TV-AM-FM
ZANESVILLE

Since
1955
bringing
NBC
Television
to Eastern
North Carolina.



WASHINGTON, N.C.

ONE OF NBC'S
LEADING
STATIONS.

A salute to John Chancellor and the NBC News Staff from Utah and KUTV

KUTV's Newswatch 2, serving Utah and the Intermountain West, is pleased to be associated and be part of the NBC News effort. We applaud the efforts of all and share your commitment to the high standards of honest, fair and professional television news reporting.

Our own pioneering efforts with the state's first full-hour newscast, first ENG effort, and first full-time news correspondents in Utah's major cities serve to heighten our appreciation of an organization with the dimensions and complexities of NBC News.

Continued success from some of your most perceptive critics...your peers!

NEWSWATCH 2

KUTV/Salt Lake City

General Electric Broadcasting Company



Congratulates

NBC

For half a century General Electric and NBC have been broadcast pioneers. We began in 1922 with one of America's first radio stations — WGY, and continued to contribute to the industry with such achievements as the first radio drama (1922), the first 50,000 Watt transmitter (1925), the first televised news event (1928), the first television drama (1928), one of first licensed television stations in the country — WRGB (1939), the first long distance reception of a modern TV signal which eventually led to the concept of networking (1939) and the first stereo FM station in the nation (1962). So, from one pioneer to another, Happy Anniversary.

WRGB-WGY-WGFM
Schenectady

WNGE-WSIX-WSIX FM
Nashville

KOA TV-KOA-KOAQ
Denver

WJIB
Boston

KFOG
San Francisco