

NEWS UPDATE:

HOW TO HANDLE KU

Variety of sources, potential conflicts at TV station level/45

TV WEBS

Network news organizations face challenging times/48

RTNDA AT 40

Association has emerged as major lobbying force/60

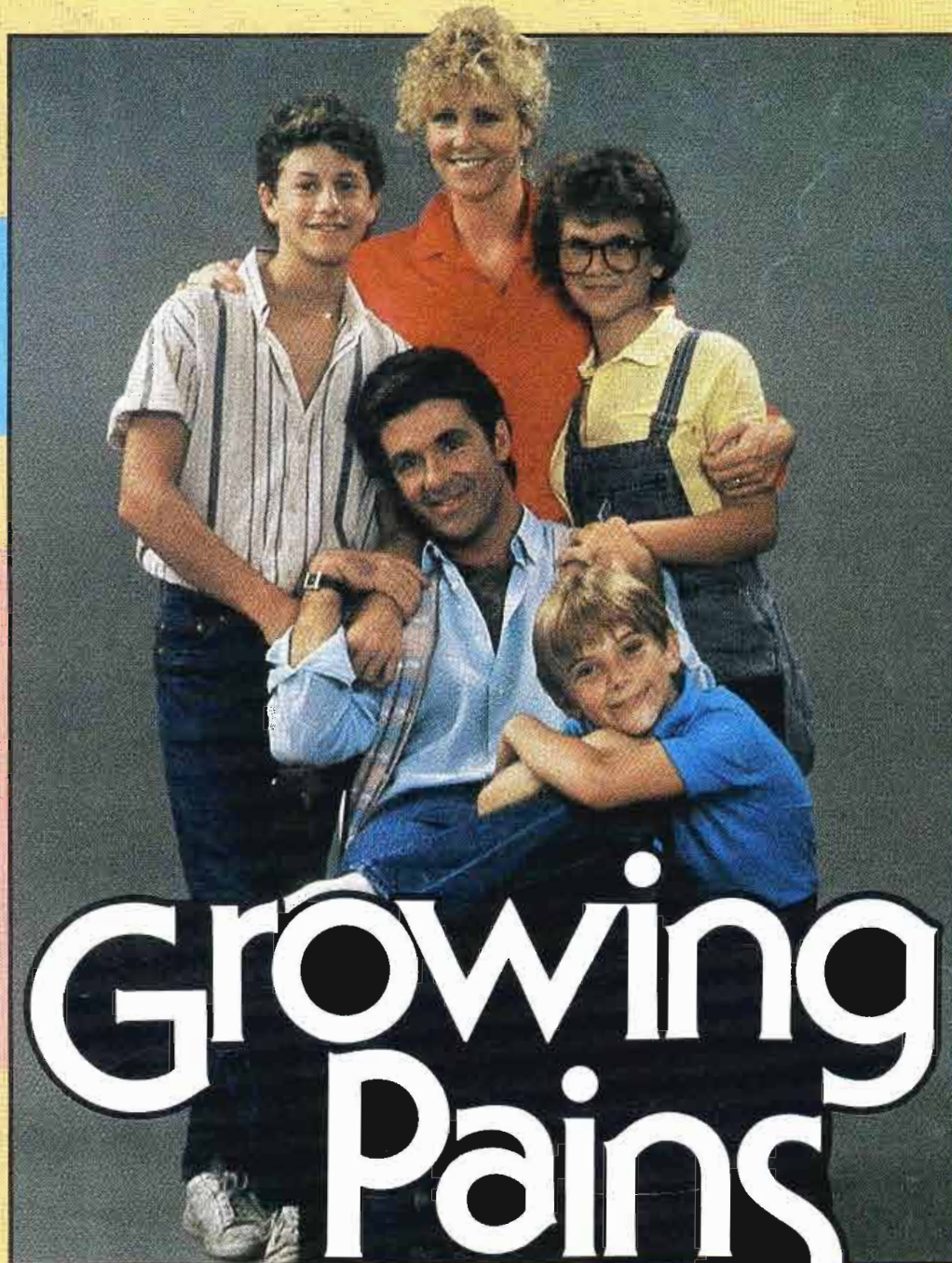
Television/Radio Age

August 18, 1986

\$3.50

XG004 10594*CB7006 0295
CIN 220
FOOTE CONE & BELDING
J SANDBERG/RES MGR
11501 WILSHIRE BLVD
LOS ANGELES CA 90025

DTR



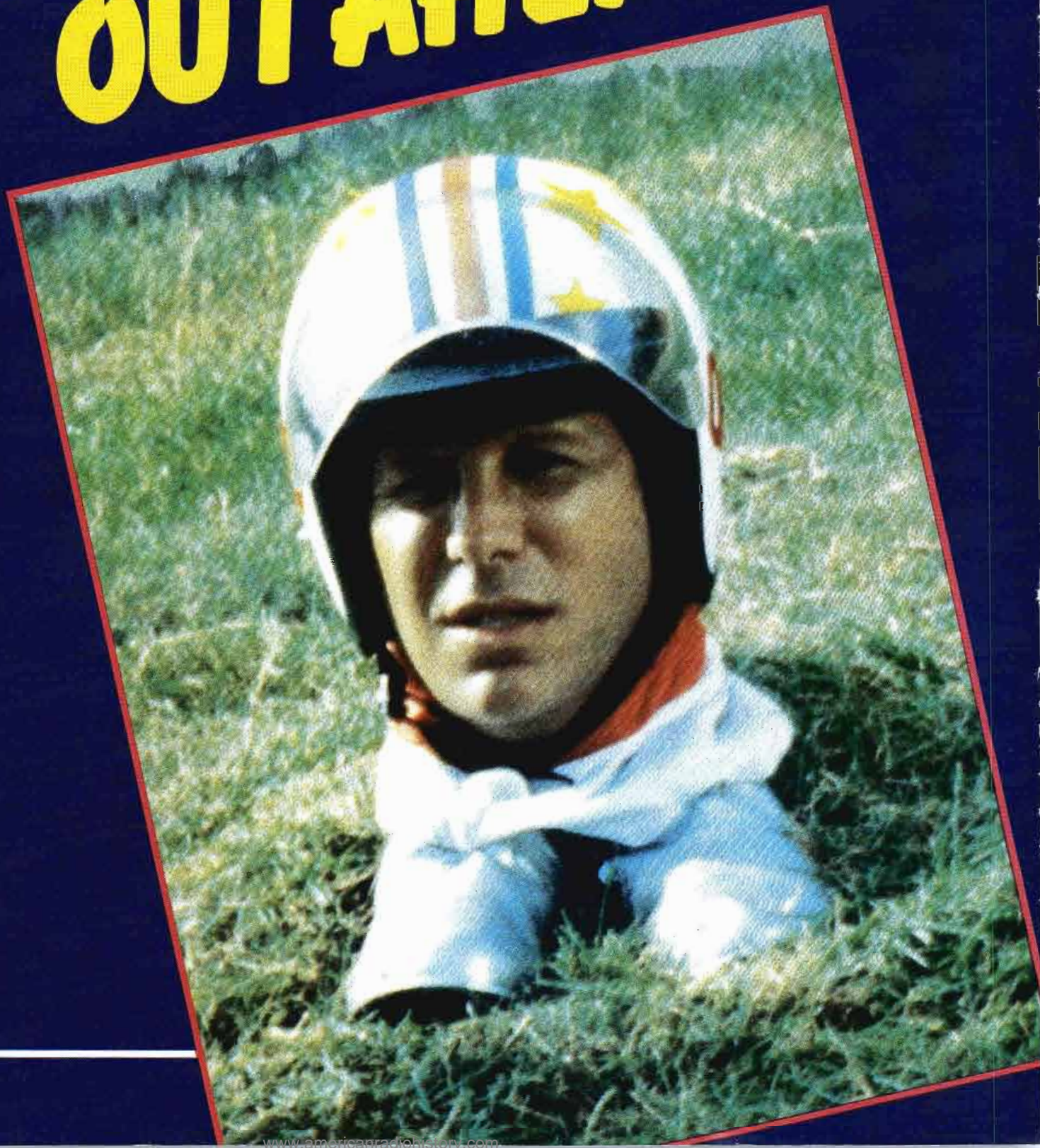
Growing Pains

WARNER BROS. TELEVISION DISTRIBUTION

A Warner Communications Company



**ALL ACROSS
THE COUNTRY,
BIZARRE IS COMING
OUT AHEAD.**



In 56 cities all across America, Bizarre found a phenomenal audience—and it's doing incredible things.

From Feb '86 to May '86 Bizarre's late night performance in all key demographics increased significantly:

Total Women	+ 32%	Total Men	+ 20%
Women 18-34	+ 28%	Men 18-34	+ 5%
18-49	+ 28%	18-49	+ 12%
25-54	+ 21%	25-54	+ 15%
Working Women	+ 38%		

Bizarre's unpredictable, offbeat brand of humor now has late night viewers howling with laughter all the way from New York to L.A. and everywhere in between.

So don't lose your head over what to do with your late night line-up. Land on your feet! Give them Bizarre.

Source: Nielsen Cassandra Report, May '86



Television/Radio Age

August 18, 1986

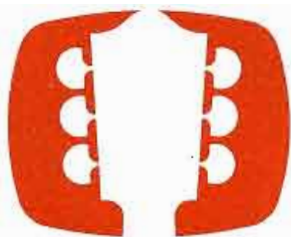
Volume XXXIV, No. 2



EVERY SUNDAY IT'S ANOTHER VICIOUS CYCLE.

Week after week
more than 8 million
men* race to
their televisions
for exclusive
coverage of high
performance racing,
championship
rodeo, and action-
packed fishing.

Get on the
fast track with
a full
Sports Sunday
only on The
Nashville Network.



THE NASHVILLE NETWORKSM
AMERICA'S COUNTRY HOME

© GROUP W SATELLITE COMMUNICATIONS 1986
*A.C. NIELSEN METER ESTIMATES 4/86-5/86
FOR MORE INFORMATION CALL 1-212-557-6550

NEWS UPDATE

- But TV station stance on Ku-band trucks varies
Multiple news sources here to stay 45
- New program standings, layoffs, affiliate services
Network TV news facing challenges 48
- ABC News expands next season with new shows
Arledge eyes shot at Number 1 50
- Fierce audience race in evening
'Morning News' exit at CBS leaves hole 52
- Network ponders weekend version of 'Today'
NBC shows strength at both ends 54
- Also focuses on appeal of business shows
CNN's 'live' style pays off 56
- Analysis shows as many cutbacks as additions
Major market news growth halts 58
- Issues include Fairness Doctrine, satellites
RTNDA at 40: major lobbyist 60

In the next issue: Radio advertising—opportunities, problems, directions

DEPARTMENTS

- | | | |
|-----------------------------|--------------------------------|-------------------------------|
| 8 Publisher's Letter | 40 Radio Report | 74 Programming/
Production |
| 12 Letters | 40 Radio Business
Barometer | 79 Commercials |
| 16 Sidelights | 61 Spot Report | 85 Wall Street
Report |
| 24 Tele-Scope | 65 Seller's Opinion | 103 In the Picture |
| 30 TV Business
Barometer | 69 Media
Professionals | 105 Inside the FCC |
| 34 International Report | 73 Viewpoints | |
| 36 Cable Report | | |

Television/Radio Age (ISSN #US0040277X) (USPS #537160) is published every other Monday for \$50 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

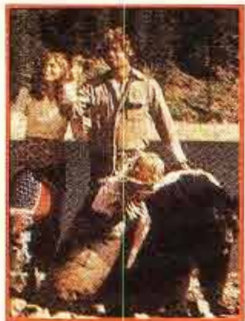
ORBIS

Proudly Presents

**PACIFIC
INTERNATIONAL
TELEVISION
NETWORK**



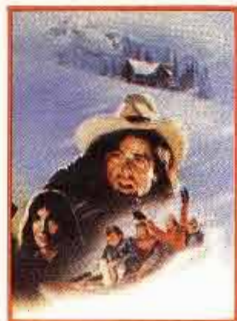
6 EXCEPTIONAL ACTION-ADVENTURE FILMS FOR BARTER!



The Adventures of the
**WILDERNESS
FAMILY**



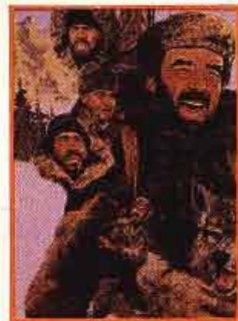
**Across The
Great Divide**



**WILDERNESS
FAMILY 2**
PART



*Sacred
Ground*



**Challenge
to be
Free**



**Mountain
Family
Robinson**

- High Grossing Theatricals • First Time in Syndication
- Exciting All-Family Action Entertainment • Full Promotional Support



A universal force in family entertainment
production and distribution.

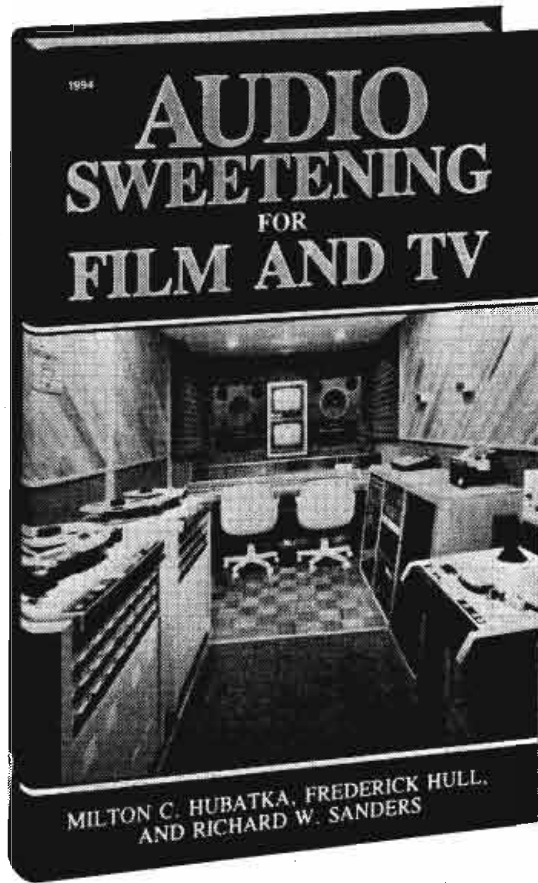


DISTRIBUTED BY:

**ORBIS
COMMUNICATIONS™**

432 Park Avenue South, New York, NY 10016 (212) 685-6699

© 1986 Orbis Communications Inc. All Rights Reserved.



This invaluable source book not only provides complete instructions for the producer who wants to improve his video soundtracks, it also helps introduce the experienced audio engineer to video editing techniques! This comprehensive coverage lets you see how all steps of the video and audio production processes work together to create a first-rate production.

Learn all the basic techniques of the sweetening process . . . spotting, laydown, track building, mixing, and layback. Then explore advanced professional techniques for treatment of on-camera dialog, music, sound effects, Foley, narration, background presence, stereo mixing . . . and MORE.

In addition, a fascinating discussion is included on state-of-the-art technology—digital recording, compact discs, higher-density recording formats—and how it will affect small-scale audio sweetening.

T-1994 Hardbound (only) \$30.00
224 pages

Television/Radio Age Books
1270 Avenue of the Americas
New York, N.Y. 10020

T-1994

Enclosed find \$_____ for _____ copies of **Audio Sweetening for Film and TV.**

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Price includes postage and handling.

Company Purchase Order or Payment Must Accompany This Order.

Editorial, Circulation and Publication Offices

1270 Avenue of the Americas
New York, NY 10020
Phone: 212-757-8400
Telex: TELAGE 421833

Publisher

S. J. Paul

Executive Vice President

Lee Sheridan

Vice President & General Manager

Dean J. Heine

Editorial

Vice President & Editor

Sanford Josephson

Vice President & Executive Editor

Alfred J. Jaffe

Managing Editor

Edmond M. Rosenthal

Editor, Cable & Special Projects

Victor Livingston

Associate Editors

Robert Sobel, George Swisshelm

Contributing Editors

Dan Rustin

Europe: Pat Hawker, Julius Humi

Washington

Howard Fields

716 S. Wayne St.

Arlington, VA 22204, (703) 521-4187

London

Irwin Margolis, *Managing Director*

Sally Mann, *Associate Editor*

International Division

Commerce House, 6 London Street

London, W2 1HR, England

01-402-0919

Advertising

Vice President & Sales Director:

Mort Miller

Sales Representatives

Marguerite Blaise,

William J. Mathews

Production Director

Marvin Rabach

Circulation/Marketing Director

Brad Pfaff

Marketing Coordinator

Anne Hoey

Business Office

Marjorie Bloem

West Coast Office

Paul Blakemore, *Vice President*

1607 El Centro, Suite 25

Hollywood, CA 90028

(213) 464-3552

Member Business

Publications Audit of

Circulations, Inc.

TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President; Lee C. Sheridan, Executive Vice President; Paul Blakemore, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$50; elsewhere: \$60 © Television Editorial Corp. 1986. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.

These Stations Have the...

PLATINUM 193 EDGE.

NEW YORK
LOS ANGELES
CHICAGO
PHILADELPHIA
SAN FRANCISCO
SAN JOSE
BOSTON
DETROIT
WASHINGTON D.C.
DALLAS-FT. WORTH
CLEVELAND
HOUSTON
PITTSBURGH
ATLANTA
SEATTLE
TAMPA
MIAMI
MINNEAPOLIS
ST. LOUIS
DENVER
BALTIMORE
INDIANAPOLIS
HARTFORD-NEW HAVEN
PORTLAND, OREGON
ORLANDO
CINCINNATI
MILWAUKEE

WAEC
KTTV
WPWR
WGBS
KOFY
KICU
WXNE
WXON
WFTY
KDFI
WCLQ
KTHT
WPTT
WATI
KCPQ
WXLT
WBFS
KTMA
KDNL
KDVR
WBFF
WTTV
WTNH
KPDY
WMOD
WIII
WCGV

NEW ORLEANS
BUFFALO
GREENVILLE-SP-ASHE
COLUMBUS, OHIO
OKLAHOMA CITY
BIRMINGHAM
RALEIGH-DURHAM
SALT LAKE CITY
GRAND RAPIDS
PROVIDENCE
HARRISBURG/YORK
SAN ANTONIO
NORFOLK-PORTSMOUTH
ALBANY
TULSA
LITTLE ROCK
FLINT-SAGINAW
SHREVEPORT
MOBILE-PENSACOLA
WICHITA-HUTCHINSON
TOLEDO
FRESNO
JACKSONVILLE
ALBUQUERQUE
SYRACUSE
GREEN BAY
ROANOKE-LYNCHBURG
CEDAR RAPIDS

WNOL
WUTV
WAXA
WTTE
KAUT
WDBB
WKFT
KOOG
WXMI
WSTG
WPMT
KABB
WYAH
WUSV
KGCT
KJTM
WSMH
KMSS
WPMI
KSAS
WUPW
KAIL
WNFT
KGSW
WSTM
WGBA
WJPR
KDUB

SPOKANE
LEXINGTON
JOHNSTOWN-ALTOONA
CHATTANOOGA
TUCSON
SPRINGFIELD, MO
TRI-CITIES
HUNTSVILLE
LINCOLN-HASTINGS
EVANSVILLE
FT. WAYNE
LAS VEGAS
COLORADO SPRINGS
PEORIA
LANSING
FARGO
CHARLESTON, SC
SAVANNAH
WAUSAU
MACON
ODESSA-MIDLAND
CASPER-RIVERTON
JACKSON, TN
BOWLING GREEN
ANCHORAGE
VINEYARD
WENATCHEE

KAYU
WDKY
WFAT
WDSI
KDTU
KDEB
WETO
WTRT
KBGT
WTVW
WFFT
KFRL
KXRM
WYZZ
WIHT
KVRR
WTAT
WTGS
WAEO
WMAZ
KPEJ
KXWY
WJWT
WGRB
KTRV
WCVX
KCWT



**ORBIS
COMMUNICATIONS**

432 Park Avenue South, New York, NY 10016 (212) 685-6699

1986 Orbis Communications, Inc. All Rights Reserved.

Publisher's Letter

Overwhelming number of broadcast graduates descends on industry

The number of students that are matriculating in broadcast communications is both staggering and fascinating.

Last June, according to the latest study made by the Broadcast Educational Association under the direction of Dr. Harold Niven, some 34,645 broadcast undergraduates (Class of '86) joined the broadcast labor force. In addition, slightly over 3,000 were still studying for their masters degree, and another 300 were toiling away on their doctorate.

Seventeen years ago, in 1969, there were approximately 2,700 broadcast undergraduates in 89 colleges. In the ensuing years, the number of colleges involved has tripled to 265. Most of these undergraduates concentrated in broadcast communications; some majored in speech, the creative arts, mass media and other specialized areas.

Two questions. Where do the thousands of graduates find jobs? And where are the colleges finding a steady supply of teachers? The industry obviously cannot absorb the graduates. Every year the graduates-to-be start making the rounds in February or March. Employment experts estimate that there are about 2,000-3,000 entry level jobs available each year. That gives you some idea of the keen competition for the available jobs.

One of the most useful books for a job-seeker is Elmo Ellis' *Opportunities in Broadcasting Careers*. Ellis, a former long-time manager of WSB-AM-FM Atlanta, has written a practical volume encompassing all facets of the business. He touches on opportunities in cable, on career planning for minorities, on administrative jobs—all with a realistic perspective.

Under his direction, WSB became one of the outstanding radio stations in the nation. Ellis is a knowledgeable veteran in various aspects of the broadcast business.

His 150-page volume has gone through three printings. In it, he has practical advice for entry-level employees. His Q. and A. is virtually "must reading" for every student, as well as faculty, interested in broadcast media.

Upgrading faculties. One of the problems facing broadcast educators is how to elevate the level of faculty in the field. Dr. Charles Sherman, president and general manager of WHOI-TV Peoria and a former professor at the University of Wisconsin, has observed that the colleges must attract a better quality of graduate student as a candidate for a teaching job. Sherman is past chairman of Broadcast Educational Association. The BEA has also been working with industry groups, such as NATPE International, Broadcast Promotion and Marketing Executives, Broadcast Financial Management Association and Radio-Television News Directors Association, to establish a closer rapport between these groups and the educators.

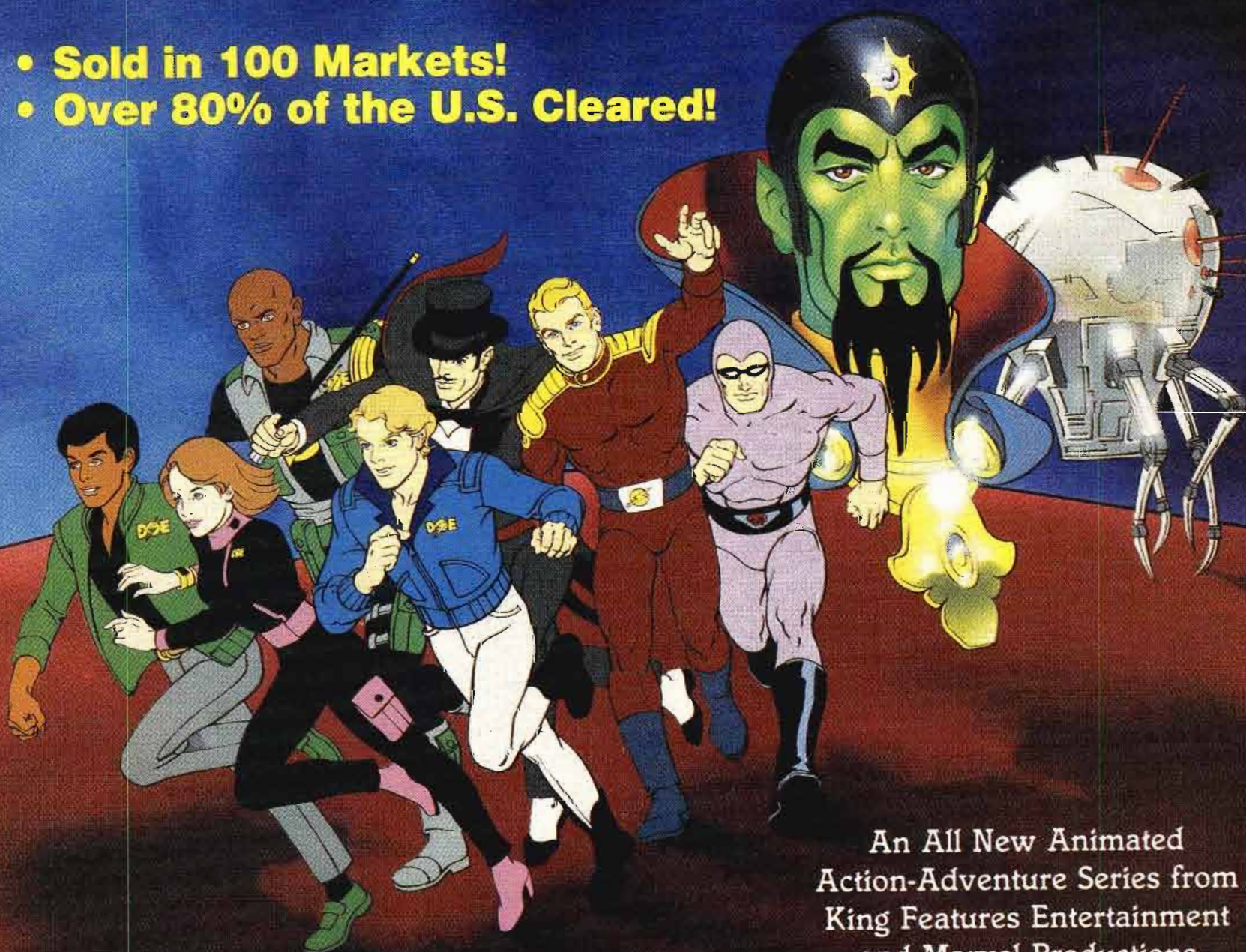
There are many broadcast managers who believe the best training for a neophyte broadcast executive is a liberal arts course for general background. Graduate study can be utilized for specialized concentration in such areas as research, business administration, or technical aspects of broadcast communications. The journalism schools have found this approach very effective. The broadcast industry, at this point, is in a period of retrenchment, particularly at the network level. At the same time, the industry will continue to need bright, competent, upcoming young men and women who are the industry leaders of tomorrow.

Arj. Paul

COMING THIS SEPTEMBER!

DEFENDERS OF THE EARTH™

- Sold in 100 Markets!
- Over 80% of the U.S. Cleared!



An All New Animated
Action-Adventure Series from
King Features Entertainment
and Marvel Productions

65 Half-Hours • Full Color • In Stereo

King Features Entertainment
A SUBSIDIARY OF THE HEARST CORPORATION

MARVEL PRODUCTIONS LTD.

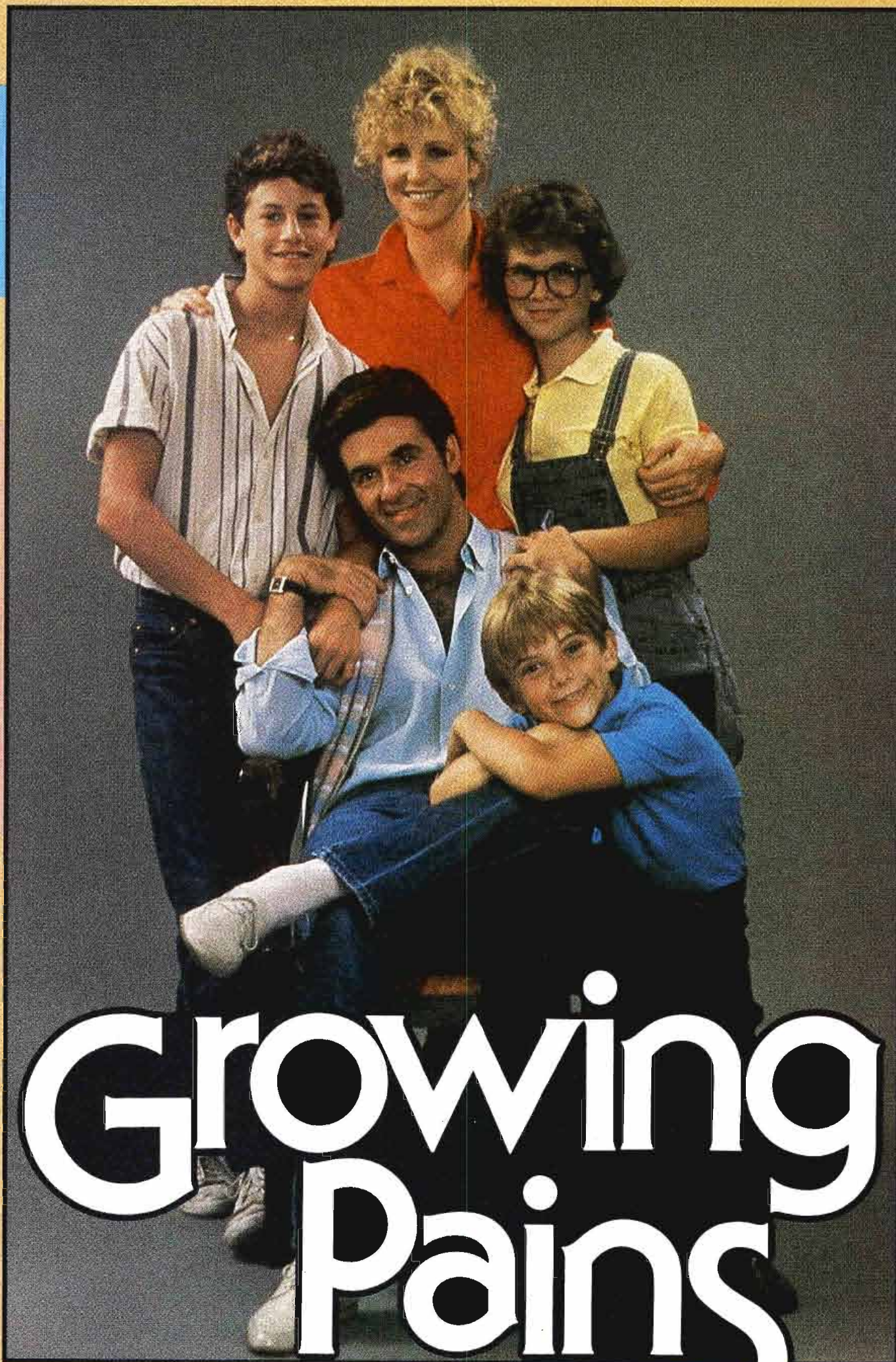
Distributed by:

 **ORBIS
COMMUNICATIONS™**

432 Park Avenue South
New York, NY 10016 (212) 685-6699

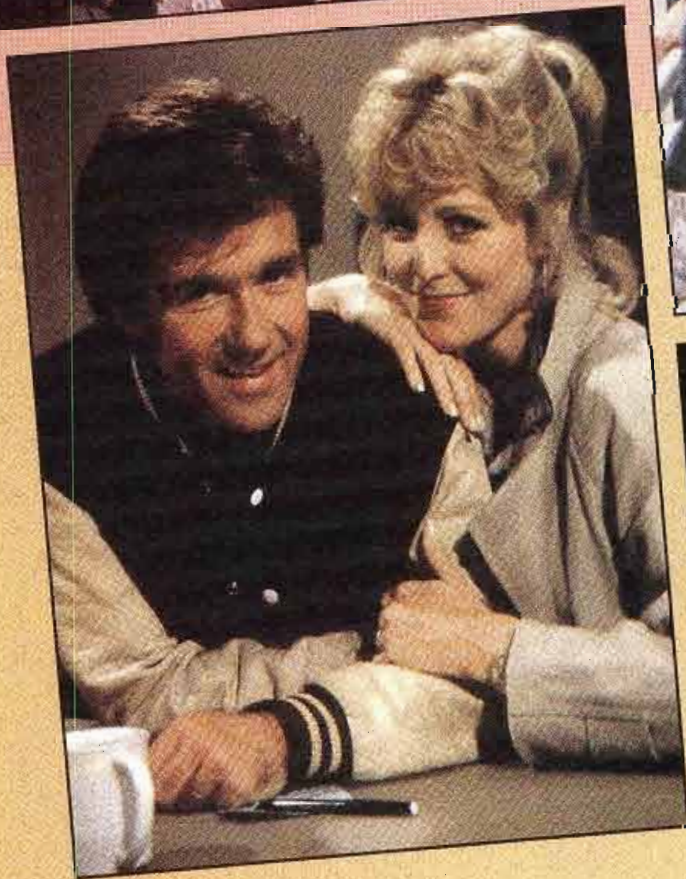
© 1986 Orbis Communications, Inc. All Rights Reserved.

www.americanradiohistory.com



Growing Pains

There has never,
ever, been another show like it!



WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company



Letters

Music licensing

Your issue of August 4th which contains a story on the All-Industry Television Music License Committee creates a gross misimpression which, I believe, should be corrected as soon as possible. Our committee has had the support of the NAB on our legislative effort and even before. Not only has Eddie Fritts testified before the Congress on our behalf but also working with John Summers and his staff on a weekly basis, we have had the benefit of their contacts on the Hill and, indeed, they have made many calls themselves on behalf of our legislation, H.R.3521 and S.1980.

In addition, the whole LLC operation under Tom McCoy's supervision, has been mustered on our behalf. It would be impossible for us to have obtained over 160 members of the House and some 18-20 senators supporting that legislation without their very valuable efforts.

Whoever wrote the story could not have checked with any member of our committee and gotten the impression stated in your article.

It's true, we have been fighting an uphill battle only because ASCAP, BMI and MPAA have been courting key members of Congress for many years with parties and contributions. Further, they have hired a number of Washington PR firms, additional law firms and other specialists to defeat this legislation. They have even intimidated people who were prepared to testify before the subcommittees on our behalf. In short, they have used every method possible to prevent the television stations of America from getting the opportunity to pay fairly for music use in our industry.

LESLIE G. ARRIES, JR.
President,
Buffalo Broadcasting Co.,
Buffalo

'Musicbox' omission

With reference to *Television/Radio Age International* of April, 1986, and particularly your update on Europe, I would like to ask you why you have omitted to mention the second German national private broadcast service called "musicbox."

This program is distributed by Intelsat to approximately 900,000 German homes and has been going since September, '85. The company that

runs this program is also a partner of SAT 1. The German PTT has guaranteed that as many cable systems will receive Intelsat as ECS by November, '86. The target will certainly be met by that date, if not before. The German "musicbox" has far superior audience acceptance than some of the foreign services such as TV 5, Sky Channel or the English Music Box.

WOLFGANG FISCHER
KMP Kabel Media
Programmgesellschaft mbH
Munich, West Germany

Unwired vs. wired

Today, more and more advertisers are discovering the benefits that radio can bring to a media campaign. However, when advertisers think of adding more radio, too often they are adding wired networks and syndicators, but not spot radio, as indicated in your article of July 7 (*What's behind network radio's impressive growth?*).

The wired network association has gone to great lengths to publicize their double-digit revenue gains in a year when national spot has been generally flat. The reasons for this are simple—cost and ease of purchase. The average wired network spot costs less than \$5,000 for the entire lineup. The cost of spot radio on the top stations in just 10 markets can easily cost as much.

Our unwired network sells spot radio in easy-to-buy packages, yet since we sell at normal spot rates we do not compete with the wired network on a cost basis.

Another problem is that when a buyer buys a wired network, they are buying a recognizable program, personality, or concept. It is a buying pattern taken from television that is attractive to network buyers, and it is taking dollars from spot.

No bartered program a station accepts is "free". The avails given up are being sold at rates that encourage spot advertisers to abandon our medium for the national program suppliers. Advertisers like Zales, Purex, the Navy, and Warner Lambert are some of the people who have left spot for the most cost-efficient pastures of wired network. If you don't think they are after spot dollars, think again!

All of our developmental efforts on Blair Radio Networks and Supernet are geared at using unwired networks to keep existing dollars from leaving our medium, and to showing new advertisers that, while the wired are good, you can't do the whole job without spot.

ROBERT LION
Vice President, general manager,
Blair Radio Networks/Supernet
New York

Quality!

OUR TELEPORT TRACKS TAPES

We copy videotape 24 hours a day, 7 days a week in the same building with our control center. 4,500 tapes a week!

And we know the quality of each one. Who recorded it. On which machine. Where it was played. Where it plays next.

That's because each tape is bar coded and tracked throughout its life using our new proprietary computer program:

QCT™ Quality Control Tracking

QCT brings computerized tracking to our tapes as well as our satellite transponders. We are now tracking over 50,000 tapes.

QCT permits our Pittsburgh Teleport to handle tapes more efficiently and with higher quality controls than any other tape facility at great savings to you. Only the Pittsburgh Teleport offers videotape and satellite services under the same roof—with QCT.

Write or call:
**SC TELEVISION VIDEOTAPE
SATELLITE COMMUNICATIONS**

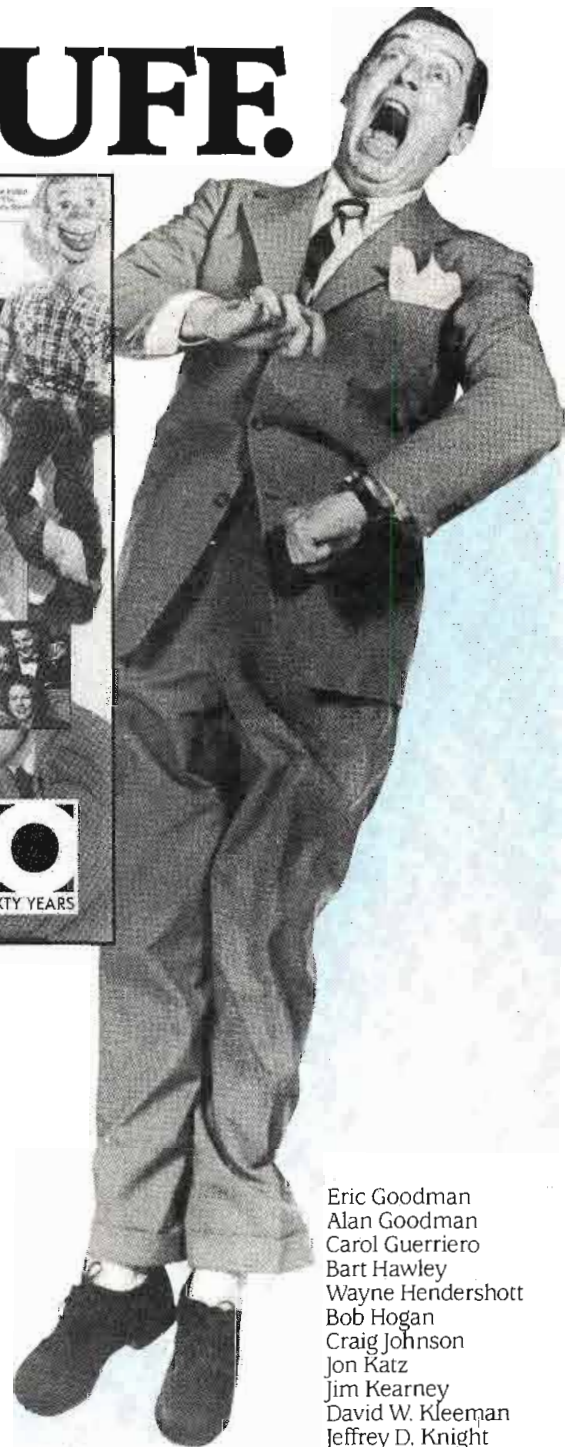
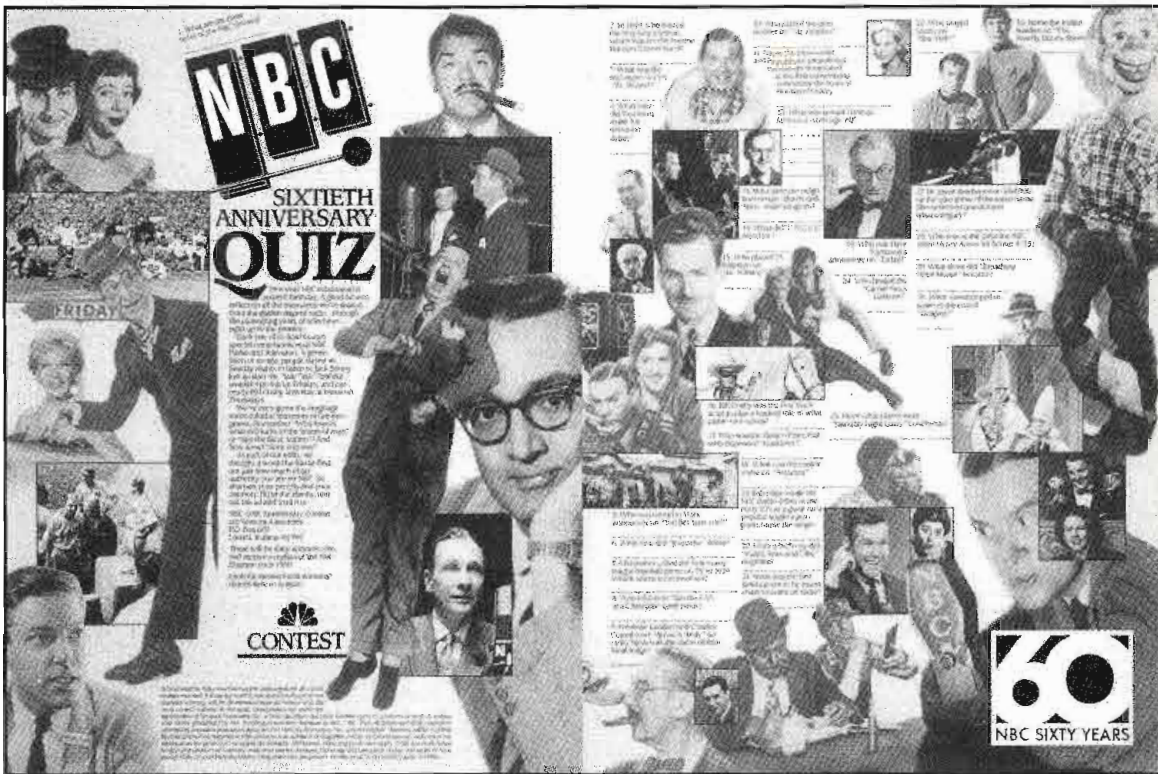
GROUP W PRODUCTIONS

JACK MAUCK / DICK DREYFUSS / HERMAN MOSLEY / 800-245-4463
310 Parkway View Drive, Pittsburgh, PA 15205

JIM TUVERSON / KENNETH BLAUSTEIN / (213) 460-4044
Wilton Building, 5746 Sunset Boulevard, Hollywood, CA 90028

QCT ©1986 Group W/TVSC

THE RIGHT STUFF.



Here are the 30 answers to our 60th Anniversary Contest.

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

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

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

4. What year did Toscanini make his television debut?
1948

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

6. What year did "Jeopardy" debut?
1964

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

22. Who played Scotty on "Star Trek?"

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

24. Who hosted the "Camel News Caravan?"

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

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

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

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

29. What show did Broadway Open House become?

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

And here are the names of the sixty people who won't read 'em and weep...because they had them right!

Congratulations on knowing your stuff, and we hope you'll all be watching, and listening, for the next sixty.

John J. Adkins
Terri Akman
Mark Andrews
Howard Becker
Dan Blumenfeld
Frederick H. Boughter
John C. Brown
Margaret Bryant
Thomas D. Buckley
Lori Butterfield
Mark A. Catalano
N.J. Cherry
Denny Cooley
Alan Corbett
Don DeBoef
Thomas A. DeLong
Steven Dorfman
Dan Einstein
Gregory P. Fagan
Linda Failmezger
Jeff Freedman

Eric Goodman
Alan Goodman
Carol Guerriero
Bart Hawley
Wayne Hendershott
Bob Hogan
Craig Johnson
Jon Katz
Jim Kearney
David W. Kleeman
Jeffrey D. Knight
Ronald Kramer
Edward W. Land
Mike Lerner
T. E. McLeod
Jim Mehrling
Ronald A. Middlekauff
Peter A. Mobilia, Jr.
Deborah Moldow
Richard Muir
S. Orlove
Bob Parker
Todd Pickett
Nancy Alice Quinn
Scott Roberts
Tom Roule
Marcia Rovins
Rick Russell
R.M. Schaffbuch
Dain Schult
Kenneth Schwartz
David Schwartz
Alvis Sherouse
D.J. Shugars
Howard Simcox
Mark Sudock
Gary Theroux
David Weiner
Bruce Williams



NBC. Tuned In To America.™

JUST ANNOUNCED
AND ALREADY CLEARED
IN 36 MARKETS INCLUDING
8 OF THE TOP 10.

FIRST...THE SIX MILLION



**DOLLAR MAN. THEN...THE BIONIC WOMAN.
NOW...THE WORLD'S
FIRST BIONIC FAMILY.**



BIONIC SIX™

This super-animated series has the thrills, the adventure, the bionic power that'll keep kids turned on without turning their parents off.

The action starts Spring 1987 as a twice-a-week half-hour series tele-casting Saturdays and Sundays on an advertiser-supported basis.

Then in the Fall of 1987, the action heats up when the series becomes a Monday-Friday strip while continuing its advertiser-supported status.

But that's not all. In 1989 stations have it for another season. Free. At absolutely no cost—without a single spot withheld by the distributor.

It's a super deal that can't be beat!

THE BIONIC SIX
They'll give you a strength
you never knew you had.

MCA TV

Station clearances: (212) 605-2786.

Advertiser sales:

(212) 605-2720/(312) 337-1100

© 1986 LJM Toys Inc. All rights reserved.
© 1986 Universal City Studios. All rights reserved.

Sidelights

Moving up from ND

When a TV station moves a news director up to the general manager slot, it's much less of a "man bites dog" story today than it was just a few years ago. Two vice president, general managers who came up via the news route have similar ideas on why it's happening. According to both Wayne Godsey of WISN-TV Milwaukee and Ron Handberg of WCCO-TV Minneapolis-St. Paul, it all has to do with the enlarged status of the news department—as a source of both revenue and prestige and as a department where personnel and equipment expenditures are substantial.

Godsey is already in his second vice president, general manager slot. He was president of the Radio Television News Directors Association when he moved to the top slot at WTMJ-TV Milwaukee in the spring of 1982 and resigned the RTNDA post, which he felt it was no longer appropriate for him to hold. When he moved over to WISN-TV, Wayne Barnett, who had succeeded him as news director, became vice president, general manager at WTMJ-TV—so now two of the three affiliates in Milwaukee are being run by former news directors.

"My impression," says Godsey, "is that there were just not that many general managers coming from news up until five or six years ago. It was the network-owned stations that set the trend toward moving people out of news." It's happening now in the larger markets and some of the medium ones, he says, but he's seen no evidence of it in the smaller markets.

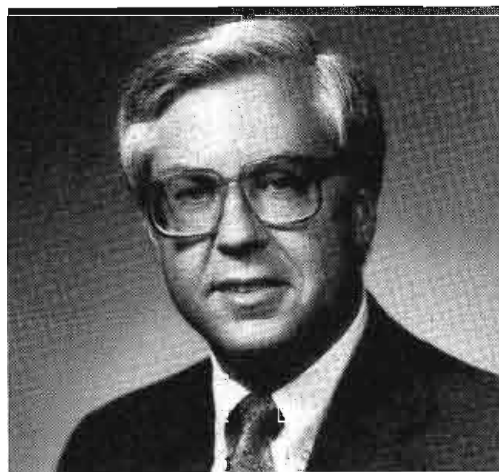
"There's no question that the importance of local news to the TV station is the primary factor," Godsey asserts. Having just turned 40, he's old enough to remember when news was just something the station did to satisfy its commitment to the Federal Communications Commission. But in recent years, he notes, "News as a percentage of staffing, budget and everything else began to grow by leaps and bounds. The image of the news operation has become the image of the station as a whole." He points out news involves the largest number of people at his station and is the largest single source of revenue.

While Godsey believes that the GM job should no longer be restricted to people from sales, he doesn't believe it should be restricted to news directors either: "Good managers can come from everywhere." His own experience indi-

cates to him that the most effective approach is to layer management with varied backgrounds. He explains, "I've been very fortunate in that my first boss when I became general manager at WTMJ was Mike McCormick [president of WTMJ Inc.], who came from a sales background. I had someone I could rely on and call for the things I had not been exposed to.

"It's the same here at Hearst Corp. John Conomikes [vice president, general manager of broadcasting] comes from sales, and Mickey Hooten [vice president, general manager of television] has a programming background."

Broader base. Handberg was appointed general manager of his station in 1981 and became a vice president a year later. "When it happened, I was certainly one of the first," he says, "but there's been a steady increase of news directors moving up in the past five years. The job of the news director over the years has become increasingly important and more all-encompassing in terms of responsibilities." He notes NDs have taken on a number of responsibilities they did not previously have—advertising and promotion, budgets, research, and managing growing staffs and more complex operations.



Ron Handberg, vice president and general manager of WCCO-TV Minneapolis-St. Paul, says, "I've tried very carefully to be supportive of the news director but not to be a 'super news director.' But this doesn't mean that the years you've put into news shouldn't be put to some use."

"In handling more difficult jobs in the newsroom," he explains, "we were able to show that we had an aptitude to grow." He points to the increasing importance of the news operation to the station and the contribution it makes to the station's image, adding that the news director is typically someone who can speak on issues with authority within the community.

As for managing initially unfamiliar areas, he says, "I was blessed with a director of marketing who was named station manager, reporting to me. Over the years, I've become more versed in the other areas, but I still rely heavily on the people directing those activities. I feel that I should spend considerable time in the areas where I have the expertise, but I have to be able to rely on a great support staff.

"I spend quite a bit of time working with the news director and public affairs director. I've tried very carefully to be supportive to the news director but not to be a 'super news director.' But this doesn't mean that the years you've put into news shouldn't be put to some use."

Meanwhile, a quick check uncovered another 16 managers who are former news directors (with titles of either president, general manager or station manager): Pete Langlois, KCRA-TV Sacramento; Stephen Cohen, WCAU-TV Philadelphia; Frank Gardner, KCBS-TV Los Angeles; Andrew Fisher, WSB-TV Atlanta; Charles F. Harrison, WHBF-TV Davenport-Rock Island-Moline; Dick Lobo, WMAQ-TV Chicago; Jim Keelor, WAVE-TV Louisville; John Williams, WPSD-TV Paducah-Cape Girardeau-Harrisburg; Thomas Bryson, WJRT-TV Flint-Saginaw-Bay City; William C. Fyffe, WABC-TV New York; Mike Kettenring, WSMV-TV Nashville; Robert H. Smith, WCYB-TV Johnson City-Kingsport-Bristol, Philip Nye, WLUK-TV Green Bay; Carolyn Wean, KPIX San Francisco; Ken Sneed, WINK-TV Cocoa, Fla.; and Mark Pierce, WCSC-TV Charleston, S.C.

Too rich for ABC

Visitors to the 40th floor reception area, just outside the boardroom and executive dining room at Capital Cities/ABC's New York headquarters, are beginning to miss two paintings whose estimated value is in the millions. The Jackson Pollack and Ashille Gorky originals have been sold.

According to Robert Goldman, vice president, administration of Capital Cities/ABC, this sale has nothing to do with corporate cost cutting. He says a collector had spotted the paintings and made a good offer and that the paintings "had lost their intended purposes"—that purpose being enhancement of the environment vs. establishment of an art collection.

Goldman says the paintings were acquired in the mid-'60s as part of a purchase of about 600 when the building was being developed as corporate headquarters—most of the paintings not having any great value. Of late, these two have been considered a burden to



TRIBUNE ENTERTAINMENT

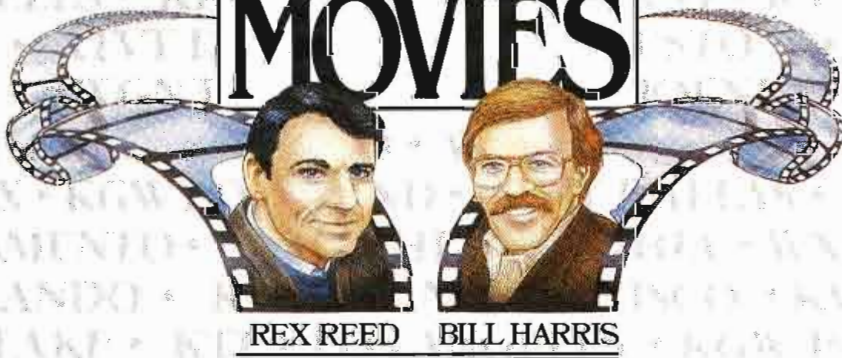
© 1986. A subsidiary of Tribune Broadcasting Company.

Company

ALREADY CLEARED IN 10 OF THE TOP 10 MARKETS AND 18 OF THE TOP 20 MARKETS FOR OVER 80% U.S. COVERAGE.

It could only happen

AT THE MOVIES



REX REED

BILL HARRIS

Premiering in September,
contact Tribune Entertainment at (212) 557-7800 today.

Source: NTI

Our Success Shows

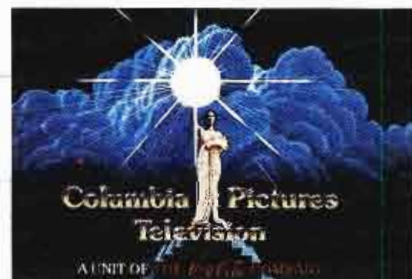




**PUNKY
BREWSTER**
★ **88 episodes**

**More of
a Good Thing.**

Just to prove you
can never get too
much of a good thing,
the adorable
PUNKY BREWSTER
is now available for
your station.
88 adventures that
the kids will love.
44 new episodes
are now in production.
Thank goodness,
some kids never
grow up.



Available for Stripping Fall '87

Sidelights (continued)

the security system, he adds. He declines to state their value or purchase price and says there are no plans to sell others.

Negotiating 15s

Doyle Dane Bernbach/New York is advising its buyers to first negotiate for 30-second spots on TV before they buy 15s. According to a survey by the agency on station policies toward standalone 15s, the average rate for a 15 is 67 per cent of a 30—ranging from 74 per cent in the top 25 markets to 60 per cent in markets 101-plus.

In a recent "Media Bulletin" distributed within the agency, DDB points out that, if a station specifies that a 15 costs 60 per cent of a 30 and the 30 costs \$100, it would initially seem appropriate to pay \$60 for the 15. But it points out that, after negotiation, the same 30 could cost only \$80, so, "Is the 15 \$60 or \$48?"

"It is also noted," says the bulletin, "that the percentage of commercial acceptance among independent television stations is relatively higher than network affiliates—one reason being greater flexibility with the advantage of more spot inventory. With the advent of new independent stations, which now contributes to the fragmentation of the spot television marketplace, we feel DDB will be in a stronger position to negotiate our effective buying level."

The survey also notes that only a few stations stated that the cost of a 15 would be a percentage of a non-negotiated 30. In markets 25-50, a 15 averages 71 per cent of a 30, it reports, and in markets 50-100, 64 per cent.

The survey, with responses from 661 stations in 207 DMAs, shows 53 per cent of these stations accept standalone 15s—72 per cent in the top 25 markets, 55 per cent in markets 25-50, 56 per cent in markets 50-100 and 39 per cent in markets 101-plus. It reports only 43 markets where no stations will accept them, 41 in the 101-plus markets and two in markets 50-100.

A stitch in time

It's time to ignore the fact that Central Indiana doesn't switch to Daylight Savings Time with the rest of the country, WTHR-TV Indianapolis has decided. Starting September 8—seven weeks before the traditional time change—it will be shifting primetime to 8-11 p.m. Monday-Saturday and 7-

11 p.m. Sundays. If the test is successful, according to Michael J. Corken, vice president and general manager, the NBC affiliate may move to make programming times consistent on a year-around basis.

The TV schedule in Central Indiana has traditionally been split so that Monday-Saturday primetime is 7-10 p.m. six months of the year, and Corken says, "We are introducing consistency into the schedule. The television schedule is the only thing affected by the traditional time change or lack thereof. People's habits—their work schedules, their personal routines—do not change. We're saying, 'Your television viewing habits don't have to change.'"

He reports the station has made an arrangement with NBC whereby it is able to receive network programming from more than one satellite feed. At this time, the daytime schedule between 9 a.m. and 5 p.m. will remain unaffected. To keep primetime 8-11 p.m. from September 8 until the traditional October 26 time shift to that schedule, WTHR-TV actually will be receiving network primetime programs and late night shows from a special time zone feed, to be introduced by NBC on September 8.

On October 26, the only change for WTHR-TV viewers is that *NBC Nightly News* will move from 5:30 to 6:30 p.m. and *M*A*S*H* will move from 6:30 to 5:30 p.m. Corken notes that advertisers traditionally have had to make adjustments also because of the time change and that the new schedule allows them to reach their targeted audiences more consistently.

Phones not phony

Negotiating, bargaining and settling differences can often be done more effectively on the telephone than in face-to-face contact. This is because an argument can stand more on its own strengths when devoid of such factors—either persuasive or intimidating—as eye contact.

Charles E. Reilly, Jr. points this out in a new book, *You Speak . . . They Listen*, dealing with executive verbal communications ranging from speech-making to media interviews to participation in staff meetings. A professional in human resources development, he has held executive positions at Young & Rubicam and J. Walter Thompson and went eye-to-eye with the Pope while developing the National Catholic Office for Radio and Television in the mid-'60s.

Reilly writes in his 118-page paperback book, "You may be able to sway people—shift attitudes or actually

change minds—better on the phone . . . especially if you have a solid case to present. If you're convinced you have a factual advantage, it would pay to pick up the phone: Strong arguments tend to come across more forcefully via the phone.

'Cooler' medium. "That's partly because the telephone is a 'cooler,' more formal medium, phonologists tell us. Wishy-washy or weak presentations tend to stick out. They're harder to hide since phone communication is low in what researchers call 'social presence'—eye contact, facial expressions, body language. These non-verbal cues help strengthen in-person contacts but can distract from the cool merits of an argument.

"Remember, however, that the voice takes on some of these same functions on the phone. Because you concentrate on voice quality when talking on the phone, you can more easily spot 'telephonies,' the studies say: Voice tones change and pitch level rises when a speaker lacks confidence or tries to varnish the truth.

"This works both ways, of course. And that's another good reason to 'tape test' your own phone voice, listening for the lapses or lags that signal insecurity or sound insincere.

"It also pays to try the telephone when you suspect that tension—or tempers—are liable to run high. The relative formality of the phone helps to focus on facts, tends to short-circuit emotional outbursts and helps both parties in a business conflict 'back-off' more gracefully."

SRA fights direct sales

There's a strong possibility legal action will be taken before the end of the year to counter the growing practice of agencies and buying services insisting that stations sell spot TV directly to them, discloses Jerome Feniger, managing director of the Station Representatives Association. Based on informal surveys of SRA membership over the past three years, he estimates 50-100 4As agencies are indulging in this practice.

As a prelude to possible legal action, SRA sent a letter to more than 5,000 agencies and buying services pointing out this activity is illegal, as well as unconstructive to the industry in general, and warning of legal action. Feniger elaborates that action could be taken either by the association or by members joining together. He explains that the agency or buying service, as well as the client, would be sued for "suborning or inducing breach of contract."



Cullie M. Tarleton
WBTV, Charlotte



John Suder
KWGN, Denver



Jonathan Klein
WJZ, Baltimore



Joe Berwanger
KDKA, Pittsburgh



Joe Schwartzel
WINK, Fort Myers



Bob Donohue
KMOL, San Antonio



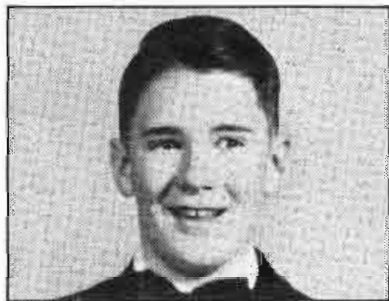
Al Parsons
KOCO, Oklahoma City



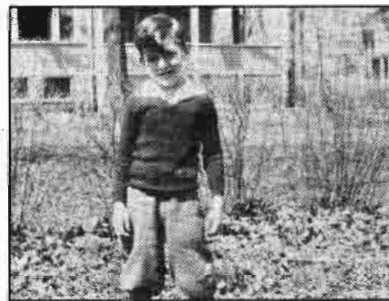
Joe Franzgrote
KARE, Minneapolis



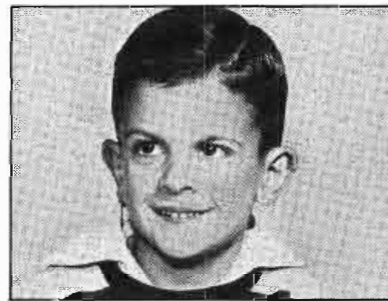
John Spinola
WBZ, Boston



Dave Dodds
WGAL, Harrisburg/Lancaster



Bill Flynn
WJBK, Detroit



Barry Barth
WFSB, Hartford

These successful general managers never forgot how they started out.

That's why their stations, together with many other top stations across the country, have gotten involved with a truly unique campaign we at Group W are syndicating. It's called *For Kids' Sake*. And it is.

Targeted to adults 25 to 54, *For Kids' Sake* addresses the vital issues affecting today's children. And as it helps them, it helps you.

It's a campaign that attracts new revenue from advertisers who care about kids as much as we do, while combining your local community outreach efforts with a

richly produced, national package that includes prime time programs, vignettes, PSA's and print ads, sales materials and more for use in your own customized projects.

Complete packages are available for January '87.

For further details call Jeff Osborne, Group W Television Sales, at (212) 883-6145. And join the growing list of grown-up professionals who are doing something... for kids' sake.



A RATINGS BREAKTHROUGH!

MTV Top 20 Video Countdown is rocking the nation with unbeatable success. The hottest sounds. The coolest stars. All in a one-hour, once-a-week, rock solid format that's a proven smash with men, women, young adults...and stations all across the country.

Add MTV Top 20 Video Countdown to your line-up right now. It's ready to be a breakthrough hit for you.

NEW YORK/WCBS/Sat 11:45PM
Men 12-34 + 69% Women 12-34 + 585%
Men 18-34 + 84% Women 18-34 + 568%
 Women 18-49 + 146%

LOS ANGELES/KTLA/Sat 11:00PM
Men 12-34 + 19% Women 12-34 + 9%
Men 18-34 + 19%

CHICAGO/WFLD/Sat 11:30PM**
Men 12-34 + 160% Women 12-34 + 25%
Men 18-34 + 52%
Men 18-49 + 56%

BOSTON/WBZ/Sat 1:30AM
Men 12-34 + 2800% Women 12-34 + 100%
Men 18-34 + 2800% Women 18-34 + 100%
Men 18-49 + 35%

PHILADELPHIA/WGBS/Sat 7:00PM
Men 12-34 + 129%
Men 18-34 + 225%
Men 18-49 + 58%

JACKSONVILLE/WJXT/Sat 12Mid
Women 12-34 + 200%
Women 18-34 + 200%

MIAMI/WPLG/Sat 12:30AM
Men 12-34 + 1600% Women 12-34*
Men 18-34* Women 18-34*
Men 18-49* Women 18-49 + 350%

GREEN BAY/WFRV/Sat 11:00PM
Men 12-34 + 150% Women 12-34 + 300%
Men 18-34 + 200% Women 18-34 + 200%
Men 18-49 + 200% Women 18-49 + 200%

INDIANAPOLIS/WXIN/Sun 8:00PM
Men 12-34 + 500% Women 12-34 + 1100%
Men 18-34* Women 18-34 + 800%
Men 18-49 + 200% Women 18-49 + 267%

CINCINNATI/WLWT/Sat 1:00AM
Men 12-34 + 300%
Men 18-34 + 100%
Men 18-49 + 500%

HOUSTON/KRIV/Sat 10:30PM
Women 12-34 + 147%
Women 18-34 + 129%
Women 18-49 + 111%

CHARLOTTE/WBTV/Sat 1:00AM
Men 18-34 + 100% Women 12-34 + 1100%
 Women 18-34 + 700%
 Women 18-49 + 100%

WEST PALM BEACH/WPTV/Sat 1:00AM
Men 12-34 + 300%
Men 18-34 + 300%
Men 18-49 + 100%

ORLANDO-DAYTONA B
Men 12-34*
Men 18-34*
Men 18-49 + 200%

ST. LOUIS/KMOX/Sat 10:30PM
Women 12-34 + 175%
Women 18-34 + 160%
Women 18-49 + 75%

K
Men 12-34*
Men 18-34*
Men 18-49 + 200%

Source: NSI May '86
(% increase over year ago)

*Increases are in calculable due to May 1985 time period below minimum reporting standards.

**Percent increase over February '86



INDIANAPOLIS/WESH/Sat 1:00AM
 Men 12-34* + 200%
 Men 18-34* + 100%
 Men 18-49 + 600%

CLEVELAND/WOIO/Sat 11:00PM
 Men 12-34* + 200%
 Men 18-34* + 100%
 Men 18-49 + 350%
 Women 12-34* + 400%
 Women 18-34* + 200%
 Women 18-49 + 1000%

KANSAS CITY/WBIR/Sat 12Mid
 Men 12-34* + 200%
 Men 18-34* + 100%
 Men 18-49 + 300%
 Women 12-34* + 400%
 Women 18-34* + 200%
 Women 18-49 + 300%

NASHVILLE/WZTV/Sat 9:00PM
 Men 12-34 + 200%
 Men 18-34 + 200%

DES MOINES/WHO/Sat 12Mid
 Men 18-34* + 200%
 Men 18-49 + 1100%
 Women 12-34 + 400%
 Women 18-34 + 200%
 Women 18-49 + 200%

SACRAMENTO/KRBK/Sat 11:30PM
 Men 12-34 + 100%
 Men 18-34 + 300%
 Men 18-49 + 20%
 Women 12-34 + 400%
 Women 18-34 + 700%
 Women 18-49 + 200%

TULSA/KOTV/Sat 12:30AM
 Men 12-34 + 100%
 Men 18-49 + 100%



Tele-scope

Hartford affiliates cool on meters; indies sign up

While A. C. Nielsen has signed up the three independents in the Hartford-New Haven market for its recently announced metered service to begin next July, the three affiliates are less than enthused. The only station definitely not interested is NBC affiliate WVIT(TV), which currently buys both Nielsen and Arbitron diaries. "We will not sign up for the metered service and will cancel Nielsen effective with their metering of the market," tersely states Pat Brady, vice president and general manager.

Low Freifeld, vice president and general manager of ABC affiliate WTNH-TV, reports he is waiting to see if agencies demand the Nielsen meter data, adding, "If the independents go with Nielsen, that doesn't preclude us from going with Arbitron [diary]."

At CBS-affiliated WFSB-TV, Carol Teichman, research director, indicates the station uses only Nielsen now, but the decision could be made to go either with the Nielsen meter, the Arbitron diary or without either. Her concern with the meter is, "We'll be the first dual metro to be metered, and the sample size is only 400 for an ADI with 802,000 TV households. We also have a high cable penetration and signals coming in from numerous other markets. I don't think 400 meters can adequately cover this."

INN's move to K-2

One distinct advantage for The Independent Network News, a division of WPIX, Inc., in going the RCA Satcom K-2 communications satellite route is that the daily electronic news service can now deliver four feeds, at 4:30 p.m., 7, 9-10:30, and from midnight to 1 a.m. for the West Coast, as against the three it transmitted previously, according to John Corporon, INN president. Also, adds Corporon, transmitting on the Ku-Band allows for deadlines on coverage to be extended. The network will continue to use C-band for electronic news-gathering purposes only, while utilizing the K-2 band for both ENG and delivery, Corporon points out. At this point, INN has a lineup of 110 stations, and Corporon sees K-2 delivery as providing impetus for more growth. K-2 will also be used for distribution of INDX, The Independent Exchange, which receives and transmits packaged reports and raw footage to stations or services producing their own programming.

AGB-Schroder deal

The agreement between two British-based companies, AGB research, Plc, and Schroder Ventures, the development capital arm of Schroders, Plc, assures—

if approved—the former's U.S. subsidiary, AGB Television Research, that it can go ahead and field a national people meter service in competition with Nielsen sans initial network subscriptions. But it also reflects the conviction that there is room for two national people meter services and accepts the premise that AGB cannot knock Nielsen out of the box.

Previously, AGB had indicated that it could make a go of it if two of the three networks signed, but it was widely assumed that AGB would give up if none of the webs signed. Without the networks as charter subscribers, AGB Research, which has already spent \$8 million on its Boston people meter test and in tooling up for its national service, now needs between \$30 and \$40 million to keep its national people meter effort going. The bulk of this money will come from Schroder Ventures if the agreement, currently in the form of a memorandum of understanding, is approved by AGB stockholders. A meeting of stockholders on October 13 is expected to okay it.

Dr. Stephan Buck, AGB TV Research CEO, would not reveal details of the agreement before the stockholders meeting, but made clear that AGB would retain management control. Also, the agreement gives AGB an option to acquire back Schroder's equity.

Buck feels there is room for two national metered rating services on the grounds that the market is expanding.

Katz regionalizes sales

Katz Continental Television, a division of the Katz Television Group, has restructured its sales operation into six regional client groupings.

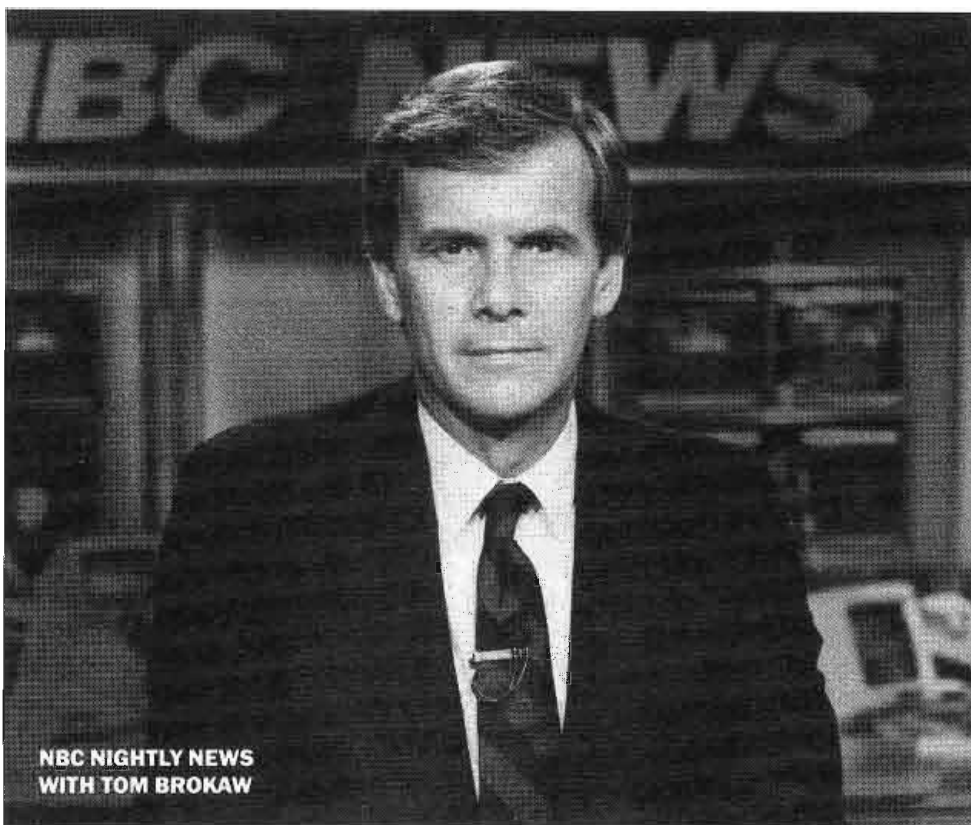
Each of the new geographic "stations"—East, Southeast, East Central, South Central, West Central and West—is headed by a sales manager.

Katz said it made the organizational change in response to industry trends, such as an increase in agency buying by region, and what it terms "the dynamics of the market and media selection process."

Katz Continental also has restructured its executive staff, splitting its operations into Eastern and Western divisions.

Early-fringe test due

King World, Post-Newsweek Stations and Tony Orlando are joining this fall to produce and test-market a daily entertainment/talk show. The one-hour program will originate at WDIV(TV), Post-Newsweek station in Detroit, and an eight-week test will begin on October 20 at 4 p.m. If all goes well, a series will ensue and will originate in Los Angeles, starting in the fall, 1987. For the test, King World will provide its marketing and financial resources, while P-N will supply production and facilities. Alan Frank, P-N's vice president in charge of production, will be the executive in charge of production. The show marks the first syndicated venture for Orlando and is a joint production of Di Massa-Walker Productions, Yellow Ribbon Productions, Post-Newsweek Stations and King World.



Why More Americans Watch NBC News' Three Daily Programs

Each network news division produces three Monday-through-Friday programs. And each month since the last RTNDA Convention, more Americans tuned to NBC's three than those of the other networks.

There's good reason for this consistent, continuing reliance on NBC News: '85-'86 was a notably eventful season for news, and no one reported what happened and why as well as our professionals. Here's how the press saw it:

NBC Nightly News with Tom Brokaw:

"Brokaw likes to be where the action is; he is at his best with breaking stories... More than the other two, he projects a sense of involvement, the possibility that he shares his viewers' values."

— *Esquire Magazine*

Libya: "NBC broke the story and delivered it with greatest impact." — *Boston Globe*

Space Shuttle: "All three networks performed with admirable sensitivity... NBC's Tom Brokaw was the coolest and most lucid of the three." — *Time Magazine*

Philippines: "NBC's Tom Brokaw was the most visible of the network anchor men for coverage of Marcos' final fall..." — *New York Daily News*

Today: "The best of the morning shows and a great American television institution." — *Washington Post*

NBC News at Sunrise: "The newscast for early risers has landed first-place honors." — *USA Today*

 **NBC NEWS**
TUNED IN TO THE WORLD

Audience data: Nielsen Television Index; total persons, Sep. '85-July 1 '86.

Katz report on programs

A total of 34 off-network and new strips plus 25 weekly shows will make their debut this fall, according to Katz Television Group's Network Programming Syndication Information report of 1986-87. Broken down, there will be eight off-network half-hours and six hours, 15 first-run half-hour strips, and five in the talk/magazine category. On the weekly new first-run side, 21 will be half hours, while four are hours. In the first-run half hours, game shows, unsurprisingly, dominate. A complete list follows:

New syndicated programming—fall '86 and future Off-network half hours

Program	Distributor	Terms
1986		
Eye on Hollywood	Harmony Gold	Cash
Facts of Life	Embassy	Cash
Harper Valley PTA	MCA-TV	B/C(A)
Hennessey	Outlet	Cash
Honeymooners	Viacom	Cash
Operation Petticoat	MCA-TV	B/C(A)
Silver Spoons	Embassy	Cash
Wanted: Dead or Alive	Four Star	Cash
1987		
Cheers	Paramount	Cash
Family Ties	Paramount	Cash
Ripley's Believe It or Not	Columbia	Cash
1988		
Cosby Show	Viacom	TBA
Kate & Allie	Columbia	Cash
Newhart	Victory/MTM	Cash
New Leave It to Beaver	MCA-TV	Cash
New Love, American Style	Paramount	Cash
Night Court	Warner Brothers	Cash
9 to 5	20th Century Fox	Cash
TV's Bloopers & Practical Jokes	Columbia	Cash
Webster	Paramount	Cash

(continued on page 98)

Gershman in own company

Lawrence Gershman, who has resigned as president of MGM/UA Television Group the world wide marketing arm of MGM/UA Entertainment, is planning to set up his own company, possibly as early as the end of September. Gershman, who leaves the group at the end of this month, says, "I have a project I'm working on, but I'm not going to give details."

Also at MGM/UA Television Group, Richard Cignarelli, currently president, television distribution, at Four Star International, has been named to run the domestic distribution end. The company is undergoing a restructuring and it's understood that the foreign distribution side will be headed by a person to be determined later. Under the previous system, Gershman handled both areas. (See *Programming* section, for story on another departing MGM exec, Joseph Tirinato).

June web billings

Network billings went up 7.0 per cent in June while the increase for the second quarter amounted to 1.8 per cent, according to Broadcast Advertisers Reports. For the first half, total network revenues were \$4,208.1 million, up 2.8 per cent. The June dollar total was \$666.4 million, while the second quarter came to \$2,171.4 million.

NBC-TV billings went up 13.9 per cent in the second quarter to \$786.8 million, CBS-TV declined 2.5 per cent to \$731.2 million, while ABC-TV dropped 5.7 per cent to \$653.5 million.

By daypart, network TV's most important sector, primetime, showed a rise of 3.4 per cent to \$1,203.1 million, while weekday daytime (10 a.m. to 4:30 p.m.) dropped 3.3 per cent to \$414.7 million.

Biggest percentage change was in early a.m. weekdays, up 8.6 per cent to \$59.1 million; CBS got less than 20 per cent of it. Weekday daytime was off slightly to \$209.6 million; early fringe rose 3.3 per cent to \$169.1 million.

Network TV dollar revenue estimates, second quarter, 1986

Dayparts	ABC	CBS	NBC	Three-Network Totals
	Estimated \$(000)	Estimated \$(000)	Estimated \$(000)	Estimated \$(000)
Prime: Sun 7-11 PM & Mon-Sat 8:00-11 PM	355,602.5	389,829.5	457,624.5	1,203,056.5
Mon-Fri Daytime 10 AM-4:30 PM	150,476.7	148,295.0	115,970.7	414,742.4
Mon-Sun Late Night 11 PM-Sign Off	19,439.2	40,646.8	55,806.9	115,892.9
Sat/Sun Daytime Sign On-6:00 PM	38,950.1	87,866.1	82,823.8	209,640.0
Mon-Fri Early Morning Sign On-10 AM	24,355.9	11,415.5	23,280.2	59,051.6
Mon-Fri Early Fringe 4:30-8:00 PM	39,570.1	42,226.4	38,477.6	120,274.1
Sat/Sun Early Fringe	25,056.7	10,890.4	12,839.8	48,786.9
Sat 6-8/Sun 6-7 PM	51.4%	22.3%	26.3%	
Subtotal Early Fringe	64,626.8	53,116.8	51,317.4	169,061.0
TOTALS	653,451.2	731,169.7	786,823.5	2,171,444.4
	30.1%	33.7%	36.2%	

Top 10 network TV clients, June

Parent company	June expenditures	Year-to-date expenditures
Philip Morris Cos.	41,922,400	186,737,900
Procter & Gamble	31,709,200	215,725,700
McDonalds	19,262,300	102,267,100
RJR Nabisco	18,433,800	100,007,800
Kellogg	15,679,800	84,450,200
Ford	14,364,100	104,861,200
General Motors	12,979,300	108,195,000
AT&T	12,951,700	68,654,500
Unilever	12,936,000	80,552,200
American Home Pdts.	12,181,200	101,006,200

ON THE MOVE.

KYW-TV's Eyewitness News won the RTNDA International Award for the "most outstanding enterprise and creativity in the continuing coverage of a major breaking story."

Here's what Mackie Morris, Chairman of the School of Journalism at the University of Missouri and head of the judging committee had to say about KYW-TV.

"KYW-TV's outstanding coverage of the month-long MOVE story began with inside information it obtained about a planned police siege of the MOVE headquarters. The coverage proceeded through the police assault and subsequent fire that burned the neighborhood.

Then, in the finest tradition of American journalism, KYW-TV continued its efforts in the weeks that followed with an array of enterprise stories examining the tragedy. KYW-TV served its viewers with extensive developments of the reasons why MOVE was born, why MOVE menaced the establishment, and why MOVE assault went out of control. In so serving its viewers, KYW-TV served the television news profession."

KYW-TV 3 ^{GROUP} W

Local newscasters ranked

Dan Miller, anchor on WSMV Nashville's early and late news, turned up as the newscaster with the most "appeal" among news viewers in the top 50 markets, according to the latest News Talent Search survey of Herb Altman Communications Research. Other findings from the syndicated survey published exclusively by TV/RADIO AGE, which also cited newscasters with high appeal in Baltimore, Houston, Dayton and Philadelphia (see listings), included a tally which showed that 41 per cent of the newscasters in the top 50 markets were female and 12 per cent were black. Hispanic representation among newscasters, which included anchors and reporters, was limited to 2 per cent, the same level of Hispanics among weathercasters and sportscasters, also measured in the News Talent Search survey.

The News Talent Search survey, was conducted by mail (in each market separately) among a total of 30,000 adults, with an in-tab sample of about 19,000, close to an average 400 per market. It covers 1,151 local news personalities, including independent news personalities in the top 10 markets. The survey covers 383 local news programs on 162 TV stations.

The scores resemble the TvQ yardstick. Respondents were asked about each personality (whose names were assembled by previous monitoring) whether they regarded him (her) as "one of my favorites," "very good," "good," "fair" or "poor," or whether the personality was never watched. Total percentage of the first five categories comprise the "awareness" score. The appeal score is "one of my favorites" divided by the awareness score.

Data released by Altman Communications included the top 10 newscasters, ranked by appeal scores, among all news viewers and separately among men and women news viewers 18-to-49. Only one non-affiliate newscaster made any of the top 10 newscasters lists and that was Jeff Kamen of INN, whose high appeal score in Boston among men 18-49 is not shown because his awareness score was too low to be statistically reliable.

The survey of news personalities also showed that in 12 of the top 50 markets, the ratio of female newscasters was 50 per cent or more. The leading market in his roster is Providence-New Bedford, where 64 per cent of the newscasters (nine out of 14) were women. Others, in descending order are Oklahoma City, Raleigh-Durham, Hartford-New Haven, Nashville, Grand Rapids-Kalamazoo Battle Creek, Dallas-Ft. Worth, Pittsburgh, Minneapolis-St. Paul, Indianapolis, San Diego and Norfolk-Portsmouth-Newport News-Hampton.

A similar tally of black newscasters shows 13 markets in which more than 20 per cent of the newscasters are black. The leading market is Norfolk, etc., with six black newscasters out of 14. The Altman survey shows seven women newscasters, some of whom are black, in Norfolk, etc. and shows that the market has six white male, five black female, two white female and one black male newscasters.

Top 10 newscasters by appeal scores, top 50 markets

Among total news viewers

			Awareness	Appeal
Dan Miller	Nashville	WSMV	86	61
Jerry Turner	Baltimore	WJZ-TV	83	60
Ron Stone	Houston	KPRC-TV	85	54
Don Wayne	Dayton	WHIO-TV	81	54
Jim Gardner	Philadelphia	WPVI-TV	89	52
Bree Walker	San Diego	KGTV	91	50
Natalie Jacobson	Boston	WCVB-TV	84	50
Dick Nourse	Salt Lake City	KSL-TV	85	50
Diana Morgan	Nrflk-Pts-N.N.	WAVY-TV	88	49
Ed Sardella	Denver	KUSA-TV	76	48

Top 10 newscasters, among men 18-49

			Awareness	Appeal
Jeff Kamen	Boston	INN	*	*
Dan Miller	Nashville	WSMV	86	66
Jerry Turner	Baltimore	WJZ-TV	82	57
Diana Morgan	Nrflk-Pits-N.N.	WAVY-TV	82	57
Charlie Gaddy	Raleigh-Dur.	WRAL-TV	81	53
Monica Kaufman	Atlanta	WSB-TV	70	50
Bree Walker	San Diego	KGTV	92	50
Meg McDonald	Charlotte	WSOC-TV	91	49
Ron Stone	Houston	KPRC-TV	85	48
Ann Martin	Los Angeles	KABC-TV	50	48

* Awareness score too low to be reliable

Top 10 newscasters, among women 18-49

			Awareness	Appeal
Jerry Turner	Baltimore	WJZ-TV	88	68
Ron Stone	Houston	KPRC-TV	82	56
Natalie Jacobson	Boston	WCVB-TV	88	56
Dan Miller	Nashville	WSMV	89	54
Jim Gardner	Philadelphia	WPVI-TV	89	52
Bree Walker	San Diego	KGTV	94	51
Dick Nourse	Salt Lake City	KSL-TV	90	50
Monica Kaufman	Atlanta	WSB-TV	81	49
Diana Morgan	Nrflk-Pts-N.N.	WAVY-TV	94	49
Don Wayne	Dayton	WHIO-TV	85	47

Top 3 weathercasters, among total viewers

			Awareness	Appeal
Dick Goddard	Cleveland	WJW-TV	92	59
Bill Hall	Nashville	WSMV	83	58
Bob DeBardelalen	Raleigh-Dur	WRAL-TV	82	55

Top 10 sportscasters, among total news viewers

			Awareness	Appeal
Bob Lobel	Boston	WBZ-TV	72	55
George Michael	Washington	WRC-TV	62	51
C. McAlexander	Nashville	WSMV	69	50

“It’s what you don’t know that can hurt you when looking for investment capital.”

“In a marketplace as volatile as the one we’re in now, it’s hard to know exactly what you should be paying for the capital you need and to know just who the active lenders are in the industry. Yet this information is crucial to your financial success.

Timely action can make a considerable dollar difference in any transaction. A quick

KENT M. PHILLIPS
Senior Vice President &
Managing Director
Washington Operations

Kent Phillips has nearly 20 years of banking and financial management experience, including executive positions with Teachers Insurance and Annuity Association and Home Life Insurance and Fidelity Bank in Philadelphia. He is a Chartered Financial Analyst.



response is necessary to take advantage of the best market conditions. As a brokerage firm specializing in the communications industry, CEA is in constant contact with the capital markets. So we have the industry knowledge and experience you need.

In mid-range transactions, where the number of potential financial sources may be smaller and the available capital more limited, CEA’s market experience and information is even more essential. A qualified investment banker is critical in transactions of every size, not just the mega-deals.

Each financing situation is completely unique to us. We analyze all the options. Determine the best possible way

to accomplish the financial plan. And bring over thirteen years of corporate experience to bear on every decision.

Our professional team of brokers, investment bankers, CPAs, lawyers and financial experts can handle even the most complex transactions involving equity and debt placement. The combination of professionalism, experience and up-to-the-minute information is brought together in a comprehensive presentation. One so thorough you can take it directly to the capital markets, and be assured of results.

We’ve built our reputation for success with broadcasting clients by knowing what’s happening in the capital market every minute. And by acting on that knowledge quickly, and in their best interest. At CEA, we work for results, full time.”

1133 20th St., N.W., Suite 260
Washington, DC 20036 202/778-1400

Diane Healey Linen, Sr. Vice President – Broadcast Services
Glenn Serafin, Director – Radio Broadcast Services
Dennis R. Eckhout, Senior Broadcast Analyst

CEA is a member of the National Association of Securities Dealers, Inc. and all its professional associates are licensed by the NASD.



COMMUNICATIONS
EQUITY
ASSOCIATES

Investment Banking, Financial and Brokerage Services

TV Business Barometer

June spot +5.8%; quarter up 6.5%

National and regional spot time sales ended the second quarter with another very modest month in June. It was the third in a consecutive series of very modest months and there wasn't even a year-to-year difference in the Standard Broadcast Calendar (SBC) to account for it.

June was up 5.8 per cent in spot business, following a 7.1 per cent rise in May and a 6.4 per cent increase in April. (As noted in a correction in the August 4 *TV Business Barometer*, an error in the spot computations resulted in an incorrect figure for May appearing in the July 21 *TV Business Barometer*. The figure for May cited above—7.1 per cent—is the corrected figure.)

Spot volume for June was \$477.4 million, vs. \$451.2 million in June, '85. For the second quarter, the spot TV billings came to

\$1,565.2 million, as compared with \$1,470.2 million the year before. The increase amounts to 6.5 per cent.

Year-to-date (six months) totals for spot were \$2,678.7 million as against \$2,468.7 million in '85.

The medium-size stations (those in the \$7-15 million annual revenue bracket) showed the best percentage increase for spot in June, the fifth month this year that this station category performed best among the three brackets. The largest stations (those in the over-\$15 million category) came in second, the fourth time this year they did so (the other two times they were third). As for the under-\$7 million group, their third-ranking status in June repeats their rankings in April and May. In the first quarter, however, the smaller stations were either first or second in the monthly tally.

What about the rest of the year? While there have been some helpful comments from reps about summer billings, and the indica-

tions are that it will do better than the second quarter, the upfront buyer's market in network TV augurs a tough selling atmosphere for spot in the final quarter of the year. This is because when the networks fight for business, spot usually suffers, since the networks can usually come up with more efficient packages.

New products up

Interestingly, the pace of package goods product debuts, an important source of spot business, is at a record-shattering level, according to DFS Dorland's *New Product News*. Editor Martin J. Friedman reported that the total of new supermarket/drugstore products was up 15.6 per cent during the first half of this year. That's a total of 1,249 new products. During the years 1971-'82 the average number of new product introductions was 533.2

A key question, says Friedman, is whether all the giant mergers and acquisitions in the package goods industry will "expand or inhibit new product development."

National spot +5.8%

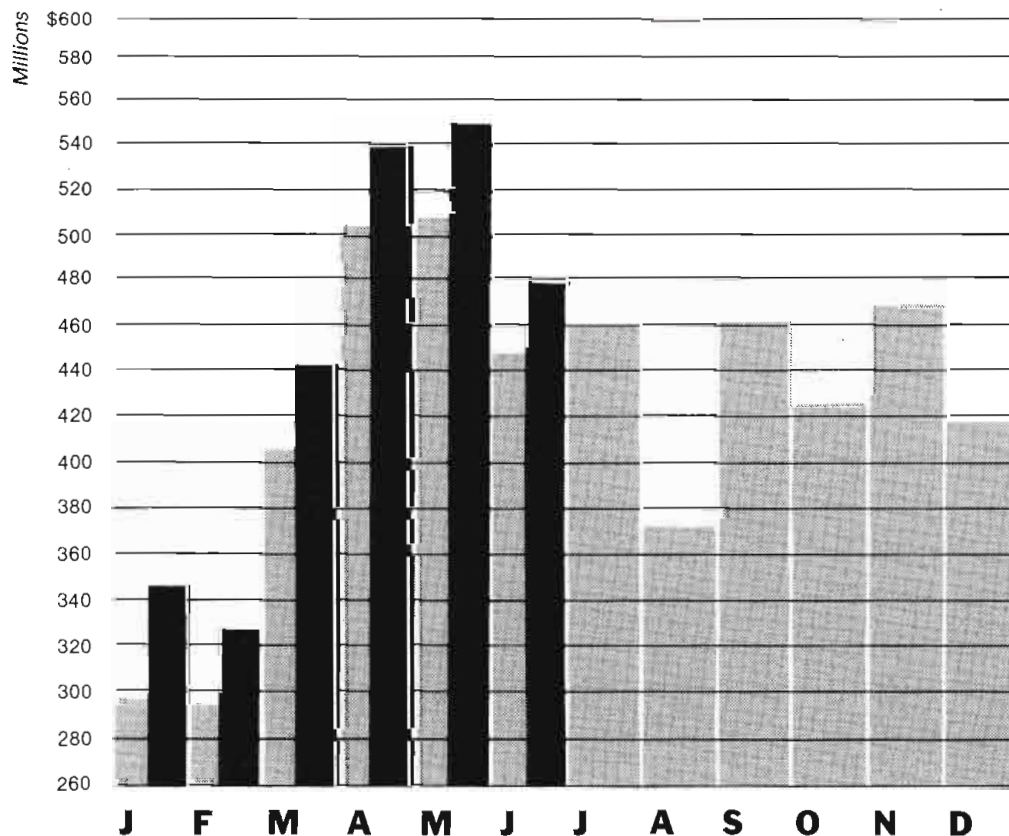
(millions)

1985: \$451.2 1986: \$477.4

Changes by annual station revenue

Under \$7 million	+2.5%
\$7-15 million	+7.7%
\$15 million up	+5.7%

June





BLAIR PUTS TOP DOGS IN THE FIELD.

Blair's regional offices sell more spot TV time than most other rep firms—in all their offices combined. Because Blair has top dogs in the field to give client stations a real advantage in the fastest growing area in spot television: regional sales. Only Blair has a senior sales executive plus three sales VP's out there, leading savvy salespeople who really know their territories. So wherever you go, Blair's there. And there in force.

BLAIR. ONLY BLAIR.

Television



Why
Television Age
International
is the world's
leading broadcast
publication.

Over a period of two decades
Television Age International has achieved
a dominant position in the international broadcast
scene. Here are some of the reasons why:

- 1. The largest documented circulation of any publication in the field.**
- 2. More advertising lineage than any other publication in the field over the past 20 years.**
- 3. The only publication with full staffed offices in London, New York and Hollywood, as well as active correspondents in major capitals throughout the world.**
- 4. The only publication with a digest of feature articles in three languages – French, German, Spanish, and at times in Italian.**
- 5. Produced and edited by a staff of professionals. Published by Television/Radio Age, with 30 successful years in the industry.**

TELEVISION/RADIO AGE INTERNATIONAL

London

Commerce House
6 London Street
London, W2 1HR
01-402-0919
Irwin Margolis
International Managing Editor

New York

1270 Avenue of the Americas
New York, NY 10020
212-757-8400
Alfred J. Jaffe, VP & Editor
Sanford Josephson, Ed. Director

Hollywood

1607 El Centro, Suite 25
Hollywood, CA 90028
213-464-3552
Paul Blakemore, VP

International Report

London MIDEM sale to U.K.'s TVS creates some ripples

The announcement that Bernard Chevry has sold his MIDEM Organization to U.K. independent Television South (TVS) has caused a few ripples in television business circles. The \$7.5 million (U.S.) sale was unexpected. Chevry had not considered selling," said TVS chief executive James Gatward, "but when we first approached him, it became obvious that his view of the industry's future coincided with ours and that we would make excellent partners."

Chevry is to remain chairman and chief executive under the terms of the agreement, but is expected to retire within a few years. It is unlikely that the deal will lead to significant changes at the MIP and MIPCOM television markets.

TVS will finance the acquisition with a non-voting share issue which is expected to raise almost \$30 million.

Paris Concessions to commercial channels dropped by government

The French government has cancelled concessions to commercial channels La Cinq and TV6 and carried through legislation for the privatization of state channel TF1 and the creation of a new communications commission which will award the new franchises. Says La Cinq's spokesman Nicholas Welfling, currently on vacation in Brittany, "We are all on holiday to show that we don't have anything to say."

He does say, however, that La Cinq has three choices. "We can try for a new concession in association with other partners, or we can sue the government through the Conseil d'Etat. We are studying this option very carefully." The third choice,

he adds, is "to show blank screens. We have a large audience, who would protest on our behalf if we stopped now."

As for reported discussions between La Cinq and Luxembourg's CLT/RTL, Welfling comments, "We have had meetings, but everyone has meetings." Meanwhile, nobody is sure what shareholder Silvio Berlusconi's plans are. Whatever happens, he will have to reduce his share in the channel, as no one party can hold more than 20 per cent under the new legislation. Whether he will stay at La Cinq or bid for shares in TF1 is "a mystery" to Welfling.

André Harris out as president of France Media

André Harris has become another victim of the political upheavals in France, initiated by prime minister Jacques Chirac's right-wing government. Harris has lost his job as president of state-controlled program distributor, France Media International, after heading the company for little more than a year.

He was voted out at a shareholders' board meeting, and replaced with Gérard Pruvost, former diplomat at the French Ministry for Foreign Affairs. Pruvost has also occupied top positions at the Société Monegasque d'Exploitation et d'Etudes de Radiodiffusion and the Compagnie Libanaise de Television. A resigned Harris told TV/RADIO AGE, "It's a tradition to fire guys."

Calgary EBU Olympics rights were too 'modest,' says committee

The organizing committee for the 1988 Winter Olympics in Calgary is reported to be unhappy over the sale of television rights to the Euro-

pean Broadcasting Union (EBU) for \$4.7 million (U.S.). A committee spokesman says that it was not involved in talks undertaken by the International Olympic Committee and considers the price "very modest."

A spokesman for the IOC, however, says the deal is "very satisfactory" for all parties involved. Meanwhile, Capital Cities/ABC has bought U.S. rights for \$300 million, and NHK (Japan) paid \$3.5 million.

Bonn Unused frequencies being considered for local broadcast

The West German post office has found that there are 65 free terrestrial frequencies in the country which could be used, but whether they will be and by whom remains undecided. Although the minister for postal affairs, Christian Schwarz-Schilling, says they are intended for private local broadcasters, the final decision rests with the 11 German lander (regional parliaments).

Although private broadcasters have been hoping for additional broadcast outlets for some time, there could still be problems finding operators. Twenty of the frequencies only reach 100,000 households or less, not commercially viable for a private broadcaster, who would be unable to attract advertisers with such a small audience. A possible solution, suggests Dr. Burkhard Nowotny, managing director of Bundesverband Kabel und Satellit, would involve private local broadcasters linking up with national broadcasters to provide a few hours of local television backed up with national programming during the remaining airtime.

Los Angeles Business network transmits to Europe; RTL-Plus affiliates Business Television Network

has begun transmission of its one-hour, Monday-Friday telecast to Europe, reports Ernest S. Samuel, co-chairman of Western-World-Samuel Communications, owner of BTN. The program includes the day's business news as well as world financial market information.

Included are Financial News Network's *Wall Street Final* program on *The Wall Street Journal—European Edition*, produced exclusively for BTN by Dow Jones & Co.

BTN is transmitted by satellite (ECS-1) from New York at 5:30 p.m. (ET) for airing on broadcast TV and cable throughout Europe at 11:30 p.m. (10:30 p.m. in the U.K.). Among charter affiliates is RTL-Plus, reaching 1.4 million subscribers in the Benelux countries and parts of France, Germany and Austria. Negotiations reportedly are underway for carriage in Spain, Italy, the U.K., France and the Middle East.

A total of 24 30-second commercials are available in the business program.

Milan First HDTV film started by RAI with Sony system

RAI has started work on the world's first high definition TV film, to be released in fall, 1987. Under special contract with Sony, RAI will be using Sony's new 60 Hz, 1125-line high definition video system and converting HDTV video into 35 mm negative film using Sony's transcriber, of which a single prototype now exists. Equipment for the Milan shooting is being supplied by Sony's London-based HDTV division.

The 110 minute film, titled *Linea di Confine* is described as sentimental and not full of special effects. It is the story of a woman leading a double life, real and fantasized.

Cost of the project is \$8 million.

WANTED:

(By the Photon Warriors, Program Directors,
Kids and Teens Galaxy-wide)



BHODI LI AKA CHRISTOPHER JARVIS

DISTINGUISHING CHARACTERISTICS

HEIGHT: 6'
HAIR: BROWN

EYES: BROWN (AND PENETRATING)
SHOULDERS: BROAD

BE ON THE LOOKOUT for this earth man because come September, we're really going to need him in our battle against the Warriors of Arr. Bhodi Li is seventeen and a natural athlete. He is easy going, but can become an intense adversary. In battle, Bhodi doesn't know the meaning of the word fear. No matter how terrible the enemy, Bhodi always retains his relaxed attitude and fantastic ability to handle his Photon Phaser.

If you see Bhodi Li, please contact our earth representative, SFM Entertainment, immediately. We must have him to complete our team of Photon Warriors.

YOUR UNIVERSE AND YOUR RATINGS ARE AT STAKE!

PHOTON

The Ultimate Game on Planet EarthSM IS NOW!
The Ultimate Television Show for Saturdays and Sundays

Cable Report

Home shopping to broadcast

Is an all-commercials broadcast station destined to be the cable industry's gift to the broadcasting community?

Will the Federal Communications Commission, with its deregulatory bent, allow a broadcast licensee to use the public airwaves for wall-to-wall product pitches?

The Home Shopping Network Inc. (HSN), the Florida-based organization that pioneered cable's current home shopping frenzy, is testing the outer limits of FCC deregulatory policies in its bid for three UHF licenses in the New York and Boston areas.

If the firm is successful, it says it plans to purchase still more TV stations in major markets, becoming what HSN chairman Roy Speer terms "the fifth major TV network"—and the first devoted to what is mostly one continuous sales pitch.

What's more, HSN is in the process of syndicating its existing shopping networks, the original HSN and HSN2 to other broadcast stations. The company will syndicate either all or part of its services, and will compensate station owners for the carriage.

As for cable operators in these broadcast coverage areas, they will receive a commission on gross sales, generally 5 per cent, for business generated by broadcast viewers—if they carry the stations on their cable systems. HSN chairman Speer calls it "economic must-carry."

HSN has entered into contracts to purchase three UHF television stations: WWHT, Channel 68, Newark, N.J., WSNL, Channel 67, Smithtown, N.Y., both currently owned by Wometco, and WVJV, Channel 66, Boston, owned by a private partnership.

Total value of the transaction is estimated at \$46 million, with financing to be handled by Merrill Lynch Capital Markets. The sale is contingent upon FCC approval.

Doubling the reach. According to HSN, the pending acquisition of the Newark and Boston stations would more than double the current reach of the shopping service, which is 8.5 million homes.

The stations would broadcast HSN2, the second all-shopping network of the company that is said to offer a higher class of merchandise than the original HSN, which would remain exclusive to cable systems.

But will the FCC approve the transfer of broadcast licenses to an entity whose programming predominantly consists of barkers hawking merchandise? "We've made informal inquiries, and we don't think there will be problems," responds HSN's Speer. "They don't view it as a continuous advertisement; they view it as entertainment."

In any event, HSN would fulfill any public interest programming requirements that might arise, Speer says, adding that it is HSN's intent to program home shopping for most of the broadcast day. "We know

we'll be required to program a certain percentage of community programming, and that will be built into the format," he says.

Actually, the FCC's requirements calling for specific percentages of public interest programming have been eliminated during the tenure of current chairman Mark Fowler, as has a rule that prohibited program-length commercials.

But some public interest requirements persist, provisions that "require that no station completely ignore the needs and interests in the community," says William Johnson, deputy chief of the FCC's Mass Media Bureau.

"Whether they could put on 23 hours of commercials and an hour of public issues, they might not be able to get away with it," says Johnson.

But he adds: "In terms of the commission's perception, some of these stations are on the fringe of economic viability, and it might be this, or them going off the air."

Johnson says that while the FCC may approve the license transfer, HSN should expect to face license challenges from public interest groups objecting its format. License renewals for the stations come up in 1989.

To help plead its case before the FCC, HSN has retained the well-known communications law firm of Dow Lohnes and Albertson.

MTV boosts AGB 'people' bid

As the first television programmer to sign up all of its programming services for AGB's people meter system, Viacom International's MTV Networks Inc. has intensified the competition between the upstart British company and A.C. Nielsen Co., the major power in the ratings business (see *separate story on AGB, in Tele-scope*).

MTV has been enmeshed in a dispute with Nielsen over the validity of persons data derived from diaries and used with meter data to determine the service's quarterly household rating. Also, MTV and other cable programmers are disputing Nielsen's cable household coverage figures, claiming that the sample under-reports cable homes.

Both Nielsen and AGB plan to field people meters in September, 1987. Nielsen hope to have 2,000 people meters in service, but will maintain its standard meter at least until January, 1987, when it will decide whether to switch to an expanded people meter service or retain the standard meter and "conform" data from both systems.

AGB plans to launch its service with 2,000 households representing 5,200 people. Plans call for the sample to be expanded to 5,000 households, or 13,000 people, a year later.

Marshall Cohen, MTV senior vice president, maintains that the decision to go with AGB is "unrelated" to the ongoing dispute with Nielsen, which has resulted in MTV's withholding of disputed quarterly household ratings data.

In the last reporting period, MTV's average



TEMPO Enterprises is the new name for SSS,
but by no means is TEMPO new to the cable industry.
We've provided many great services through the years and will continue to do so.
The only difference is now one, easy-to-remember name will accompany and identify all we do.
That name is TEMPO – TEMPO Television, TEMPO Sound, TEMPO Cable, TEMPO Data.*

TEMPO

Distinctive – Memorable – Competitive
Experience the future of communications with us!

TEMPO ENTERPRISES • P.O. BOX 702160 • TULSA, OK 74170 • 918/496-3200 • TELEX 796322

*TEMPO Television, formerly SPN (Satellite Program Network) • TEMPO Sound, formerly Star Ship Stereo • TEMPO Cable, formerly Cable Southwest • TEMPO Data, formerly CableText

rating was a 0.7, down from levels exceeding 1.0 a year ago.

Erroneous data? "The overall household rating from the [Nielsen] household meter for a long time has been inappropriate for our services," said Cohen. He added that the present sample provides erroneous data because "young kids, and adults, are bad at keeping a diary."

Cable's regulatory worries

When the cable industry decided to yield to congressional pressure and work out a must-carry compromise with the broadcasting industry, it believed it was doing just that—working out a must-carry compromise. The industry may be critical of the must-carry ruling that the FCC came down with, but it may have more to worry about due to other somewhat related decisions reached that day.

Almost lost among the hoopla surrounding the must-carry decision is the fact that it still must satisfy the federal court system that struck down the original regulation written in 1973. A challenge to the new rule was filed within hours of the FCC decision, and at least one congressional expert on the must-carry issue suggests that the courts will find the new rule flawed.

Although the cable industry is still winning the day in some venues, there is increasing evidence that the industry has supplanted the broadcasting industry as the "big kid on the block" in Washington, the "king of the mountain" that all the other players would like to dislodge. Because of the congressional pressure behind coming up with a new rule that it didn't really want to act on, the FCC set an almost impossible deadline and drew most of the Mass Media Bureau employees into working on it. In the process they developed a concern over the overall philosophy of competition in the cable industry, resulting in three other actions that are an often-overlooked part of the must-carry decision.

One action requires the General Counsel Jack Smith to join in the Preferred Communications case that the U.S. Supreme Court ordered the lower court in Los Angeles to hear on the merits. Smith is to side with Preferred, which seeks to operate a Los Angeles cable system in competition with the already selected franchisee. Another requires a notice of inquiry by the Common Carrier Bureau into the question of whether telephone companies should be allowed to own cable systems.

Copyright imbroglio. But most onerous is the third action, requiring a notice of inquiry into "the effect of the compulsory copyright licensing scheme and the syndicated and network program exclusivity situation on cable/broadcast competition."

For years cable industry representatives have gone

almost so far as refusing to mention compulsory license and must-carry in the same breath, in line with its contention that the two never should be related. Many industry opponents felt otherwise, however, and now the FCC has tied to two issues. (The FCC cannot do anything on its own about the compulsory license, but it can make legislative recommendations.)

James Mooney, president of the National Cable Television Association (NCTA), allowed himself a bit of a premature gloat when U.S. District Court Judge June L. Green ruled in favor of cable and against the Motion Picture Association of America (MPAA) in a case involving royalty payments. The MPAA appealed the decision to the Court of Appeals the following day, but meanwhile the case was chalked up as another in a string of victories for cable.

Financial windfall. The District Court decision gives cable operators a financial windfall. Green said in her opinion, "Given the rationale behind the compulsory license system, the court finds that Congress did not intend to include revenues from nonbroadcast programming in the calculation of 'gross receipts.'" Thus, she said, the Copyright Office of the Library of Congress erred when it interpreted the law to mean that receipts from non-broadcast services must be counted as part of the gross receipts when they are "in reality being offered as a single package of service."

Moviemakers have been getting "double payment" as a result, she said. "The court finds that the mere inclusion of nonbroadcast signals on the same tier with broadcast signals does not magically transform the nonbroadcast signals into signals now subject to the compulsory licensing scheme."

After the decision, Mooney referred to the MPAA and said, "not so long ago they had a chance to make peace with cable on copyright issues but turned it down." The MPAA had wanted to negotiate an end to the compulsory license in return for a relaxation of copyright royalty fees. The cable industry refused and the talks were dropped.

The cable industry may be justified in its adamant refusal to even consider the compulsory license issue. But the FCC action on that issue—is likely to provide more fuel to cable opponents.

Estimated national cable spending, June, 1986

Parent co.	Est. spending	Year-to-date
1. Procter & Gamble	\$2,725,176	15,679,659
2. Philip Morris	1,975,644	12,536,721
3. Anheuser-Busch	1,713,308	9,232,484
4. Mars Inc.	1,518,902	8,463,237
5. Time Inc.	1,094,067	7,268,064
6. General Mills	1,070,777	5,667,045
7. MCA Inc.	890,312	2,634,905
8. RJR Nabisco	786,323	4,622,171
9. Turner Broadcasting	776,826	3,308,059
10. Delta Airlines	653,277	2,492,431

Source: Broadcast Advertisers Reports

17-21 OCT. 1986.
Palais des Festivals

CANNES, THE UNDISPUTED INTERNATIONAL AUTUMN MARKET

The first MIPCOM turned a difficult challenge into a winning idea : to make Cannes THE international Autumn market.

The release of the new American programs played a big part in this success. Being in the right place at the right time has always been a great recipe for success!

MIPCOM '86: EVEN MORE, EVEN BETTER.

By bringing together for 5 days, TV networks, Film, TV, Video Production and Distribution companies from around the world, MIPCOM is the time-saving, efficient answer to your needs.

At MIPCOM you can sell your film and program rights; maintain and establish new contacts; set up international coproductions; benefit from a worldwide press coverage.

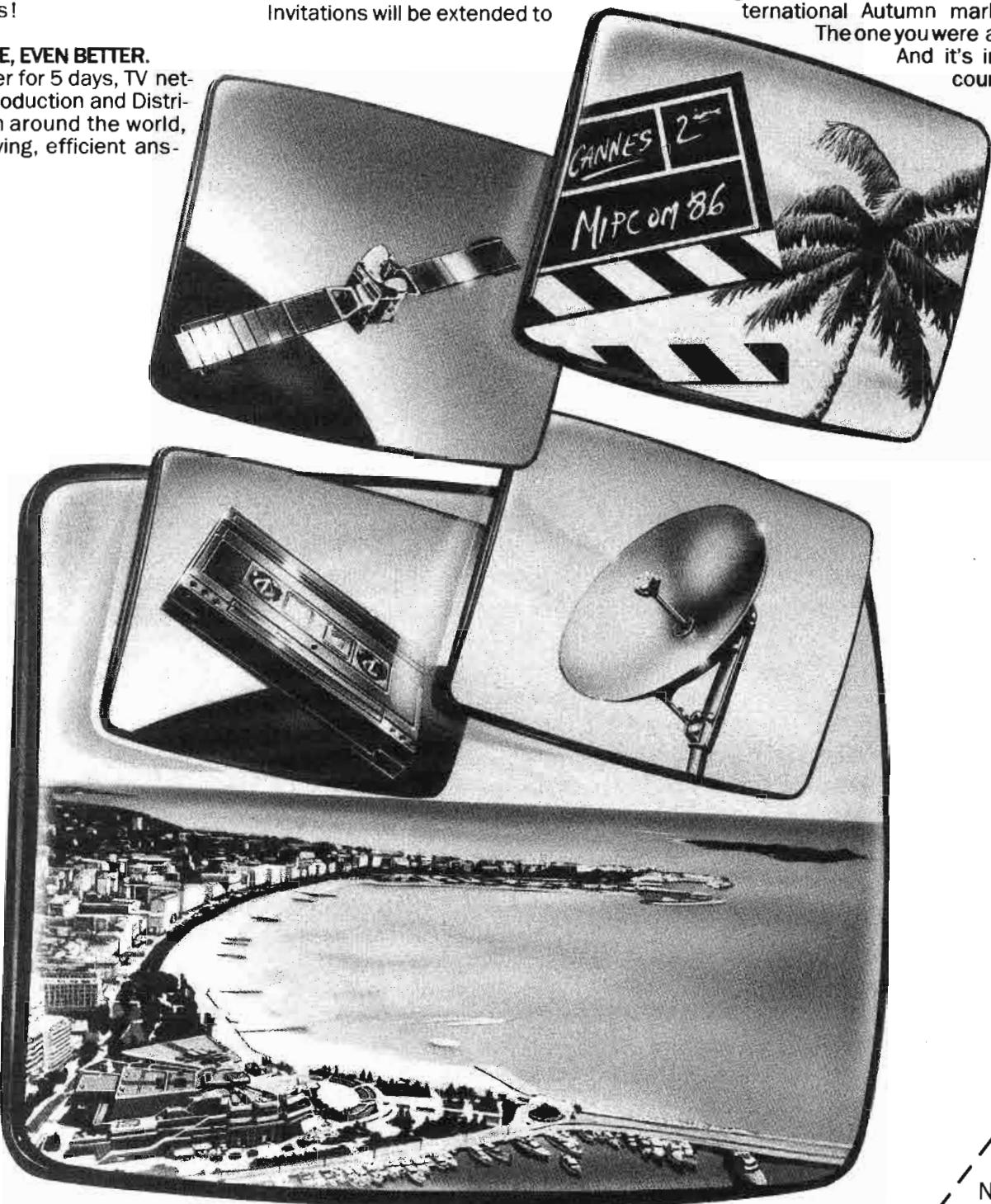
600 GUESTS WHO BUY AND COPRODUCE.

Invitations will be extended to

600 Acquisition and Coproduction decision-makers in the fields of TV, Video, Cable and Satellite; their accommodation being provided free of charge.

Thanks to these great features, and your being there, MIPCOM '86 is the definitive international Autumn market.

The one you were all waiting for. And it's in Cannes, of course.



INTERNATIONAL FILM AND PROGRAM MARKET
FOR TV, VIDEO, CABLE AND SATELLITE

MIPCOM '86

The right time. The right place.

wish information
MIPCOM 86.

Mr/Mrs/Ms

Name: _____

Company: _____

Address: _____

Tel: _____

Please return reply form to:
Barney Bernhard - Perard Associates Inc.
38 W. 32nd St., Suite 1512, N.Y., N.Y. 10001
Phone: 212-967-7600

Radio Report

4 new deals as buying fever of stations mounts

Purchase fever for radio stations continues to mount, with four unrelated deals being consummated. An agreement for the sale of operating assets of Great Trails Broadcasting Corp., Dayton, has been reached with a group headed by Alexander J. Williams. Great Trails owns and operates nine radio stations and two television stations. These are WING Dayton, WGTZ(FM) Eaton, WIZE Springfield, WCOL Columbus, WXGT(FM) Columbus, WBCS AM-FM Milwaukee, WCII Louisville, WDJK(FM) Louisville, WHAG-TV Hagerstown, Md., and WFFT-TV Fort Wayne. Consummation of the transaction is subject to FCC approval, and a closing is expected before year-end.

In another deal, Edens Broadcasting, Phoenix, has acquired WWDE-FM Norfolk, marking the first purchase made by Edens since its 1984 buy of seven radio stations from Harte-Hanks Communications. WWDE is owned by Golden East Broadcasting, whose principals, Larry Saunders, chairman, and Dick Lamb, president, will continue to operate the station. Ownership transferral is expected to take place in early fall following FCC approval. Edens owns and operates KOY AM-FM Phoenix, WRVA-AM and WRVQ-FM Richmond, WRBQ-AM St. Petersburg and WRBQ-FM Tampa.

Also, Osborn Communications has bought WTJS(AM) and WKIR(FM) Jackson, Tenn., and WGIG(FM) and WBGA-AM Brunswick, Ga., and the Muzak and associated businesses for Atlanta, Macon and Albany, Ga., from Kirk Broadcasting. Also, Radio Fresno Inc. has purchased KMAK(AM) and Fresno and KBOS(FM) Tulare, Calif., from McCarthy Broadcasting Co., for about \$6 million. When the Kirk properties merge with Osborn, it will give Osborn a total of seven radio stations and four Muzak franchises.

Food advertising gains

The food products category registered an increase of 12.7 per cent in its share of the total national radio advertiser pie, translating to a 10.8 per cent increase in dollars (due to an overall 1.6 per cent drop in total radio dollars), according to research data from Masla Radio. Actual revenues in the first quarter totaled \$262,750,000 vs. 1985's \$267,077,000.

Close to 65 per cent of radio's national business for the first quarter came from five revenue categories: food products, 20.4 per cent; automotive, 11.5 per cent; beer and wine, 7.6 per cent; travel and shipping, 17.1 per cent; and consumer services (banks, insurance, credit cards and public utilities), 6.7 per cent. All other categories accounted for slightly over 35 per cent. All told, the sum change among the top five product categories was insignificant, although the in-

dividual results among the five changed dramatically, according to the Masla data.

When it comes to the five categories, travel and shipping share was relatively flat, but actual dollars are down in this category. Representing 17 per cent of the total volume, it was down .1 share points in the category, and down .6 per cent in share, for an actual revenue decline of 2 per cent. Food products, which represented 23 per cent of the total volume, rose 2.6 per cent in net share, 12.7 per cent in revenue over the 1985 first-quarter.

Automotives had a 9.3 per cent of the volume pie, but were down 2.2 per cent in share points, 19.1 per cent down in share and down 20.2 per cent in total revenues. Beer and wine, which had 7.3 per cent of the national volume, were down .3 per cent in share points, declined 3.9 per cent in share of the pie and dipped 5.3 per cent in revenues; and consumer services, which represented 6.3 per cent of the national volume, had a loss of .4 per cent in share points, a 6 per cent dip in share and were down 7.2 per cent in actual revenue.

NAB Task force named

The National Association of Broadcasters Radio Board has announced the members of its unification task force, which was formed after a resolution was passed by the board in June. Members are: John F. Dille III, president, Federated Media, Elkhart, Ind., chairman; Gary L. Capps, owner/operator, Capps Broadcasting Group, Bend, Ore.; Jack Clements, president, Mutual Broadcasting System, Arlington, Va.; Martin Greenberg, president/COO, Duffy Broadcasting, Dallas; Paul C. Hedberg, owner, Hedberg Broadcasting Group, Spirit Lake, Iowa; Robert C. Herpe, chairman, TransCom Communications, Longwood, Fla.; Jerry Lee, president, WEAZ Philadelphia; Bernard Mann, president, Mann Media, High Point, N.C.; William R. Rollins, president/COO; Suburban Radio Group, Concord, N.C.; Jeffrey H. Smulyan, president, Emmis Broadcasting Group, Indianapolis; and Carl J. Wagner, president, radio and cable, Taft TV and Radio Co., Cincinnati.

Bill Clark, president, radio division, Shamrock Broadcasting Co., San Francisco, will be the task force's liaison to the NAB's executive committee.

Adult illiteracy programs

Adult illiteracy, a problem which affects more than 23 million Americans, will be the subject of special programming on National Public Radio member stations nationwide, thanks to funding from the Corporation for Public Broadcasting. The CPB funding will support the production and distribution of segments on adult illiteracy for NPR's two-weekly Spanish-language programs, *Enfoque Nacional*, a newsmagazine, and *Panorama Hispano*, a cultural and language arts magazine. Funding also covers programming for *Horizons*, NPR's weekday documentary on issues and concerns of minorities, as well as for its Module Service.



RADIO EXPENDITURE REPORTS INC.

2005 PALMER AVENUE • LARCHMONT, N.Y. 10538 • (914) 834-0833



COMPETITIVE ANALYSIS REPORTS

National Spot Radio Expenditures

R.E.R. COVERS OVER 200 MARKETS AND 2500 RADIO STATIONS

FOR:

COMPETITIVE STUDIES
ACCOUNT SOLICITATION

DETAILED ADVERTISING EXPENDITURES ARE
REPORTED QUARTERLY BY PRODUCT-BY BRAND, BY MARKET.

The Competitive Report By Product-By Brand

SECOND QUARTER 1986		
Category	Parent Company	
Product		
ARIZ.	PHOENIX	23,421
CAL.	LOS ANGELES	180,961
CAL.	SAN DIEGO	34,862
CAL.	SAN FRANCISCO	32,103
FLA.	MIAMI/FT. LAUDERDALE	12,560
FLA.	TALLAHASSEE	19,259
ILL.	CHICAGO	69,050
IND.	SOUTH BEND	5,202
KY.	LOUISVILLE	8,090
MICH.	DETROIT	36,920
	TOTAL	422,428

The Competitive Report By-Market

SECOND QUARTER 1986			
Category	Market	BRAND	
ALA. BIRMINGHAM	AAA CO.	BRAND A	2,850
		BRAND B	3,000
	BBB CO.	BRAND A	4,211
		BRAND B	7,500
		BRAND C	7,100
	ALA. HUNTSVILLE	AAA CO.	BRAND A
BRAND B			2,100
CCC CO.		BRAND A	4,217
		BRAND B	3,854
		BRAND C	1,620

To order and for more information on how RER can help you, contact: JOSEPH McCALLION, Vice-President, (914) 834-0833.

Radio Business Barometer

June web radio billings up 10%

June showed the lowest percentage increase in network radio revenues of any month this year, according to data released by the Radio Network Association. But, reflecting the vigorous pace of network radio business during the first half, the increase was still at a double-digit level.

The June rise was 10 per cent, the lowest ratio since March, when web radio billings rose 11 per cent. In May, the increase came to 12 per cent.

June dollar billings were at a substantial level, in part, a seasonal factor. The total came to \$35,257,823, just below the previous monthly record for '86, which occurred in May, when billings were \$35,296,364. June volume in '85 was \$31,938,878.

The second quarter maintained the momentum set by the first quarter. From April through June, the increase came to 16 per cent, compared to 15 per cent in the January-March, '86, period.

Rounded off, the first half increase amounted to 15 per cent.

Second quarter dollar billings amounted to \$103,034,317, compared to \$89,171,269 in the same '85 period. That compares to a first quarter '86 total of \$73,372,355. For the half, total network revenues were \$176,774,605, compared with \$153,428,565. If the current rate of increase continues, network radio billings will reach close to \$380 million this year.

A pattern of continually declining revenue increases marked both quarters this year (see also *Radio Report*, August 4). The second quarter started off with an April increase of 26 per cent; May followed with a 12 per cent hike and June with a 10 per cent rise.

Similarly, the first quarter began with a 21 per cent rise in January, followed by a 14 per cent increase in February and an 11 per cent hike in March.

However, closer analysis shows that this pattern resulted from the combination of varied patterns in the four sales territories, each one whom displayed different patterns

during each quarter.

The two midwestern territories performed best in June, with Chicago up 21 per cent and Detroit up 20 per cent. New York managed to pull in an 8 per cent increase while Los Angeles actually suffered an 11 per cent decline from a year ago.

Dollar revenues

The dollar revenues in June from the four territories were: Chicago, \$10,089,152; Detroit, \$2,140,725; New York, \$20,909,785, and Los Angeles, \$2,118,161. While L.A. dropped in June, this was offset by a 96 per cent rise in April and a 26 per cent jump in May. So the increase for the quarter was 25 per cent to \$6,808,399.

Other results from the second quarter by territory were: New York, up 13 per cent to \$60,667,582; Chicago, up 15 per cent to \$27,244,488, and Detroit, up 34 per cent to \$8,313,848 (Detroit was up 59 per cent in May).

For the half: New York, up 12 per cent to \$104,674,378; Chicago, up 19 per cent to \$46,733,507; Detroit, up 27 per cent to \$14,423,333, and Los Angeles, up 17 per cent to \$10,943,387.

Network +10%

(millions) **1985: \$31.9** **1986: \$35.3**

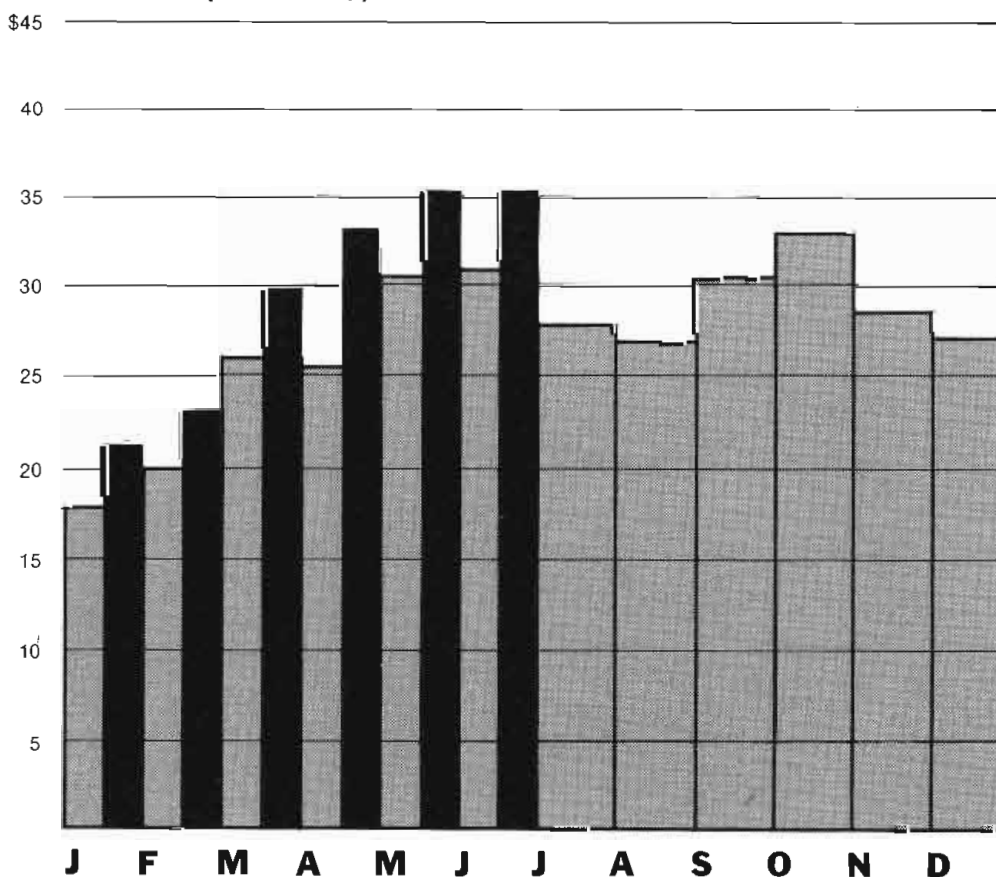
Changes by territories

Territory	Billings (000)	% chg. 86-85
New York	\$20,909,785	+8%
Chicago	10,089,152	+21
Detroit	2,140,725	+20
Los Angeles	2,118,161	-11

Source: Radio Network Association

June

Network (millions \$)



Valerie Tuttle knows more about KFAC and KNBR/KYUU because she's been there.

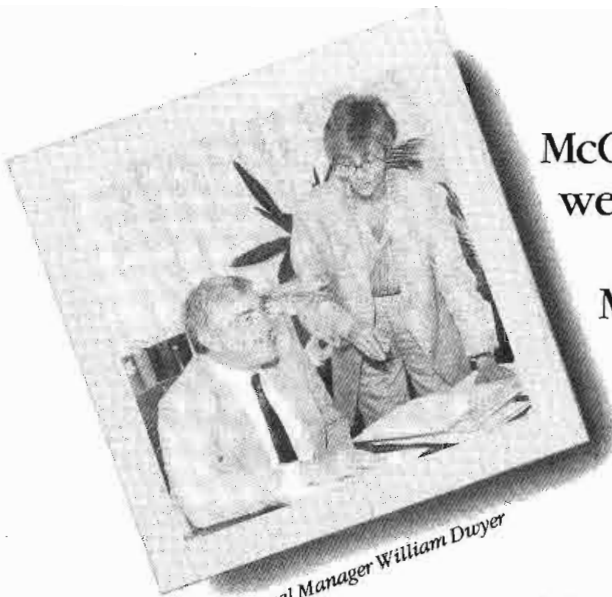
McGavren Guild Radio salespeople will spend up to two weeks this year working at our client stations.

We feel that this type of first hand information is why McGavren Guild Radio salespeople know their markets, stations and the radio industry better than any other rep.

That's why Valerie Tuttle, Regional Manager from our Detroit office, recently traveled to Los Angeles and San Francisco to work at KFAC and KNBR/KYUU.

"I experienced such a feeling of energy and spirit of teamwork at KYUU that I can't wait to visit again. You really have to see San Francisco to appreciate the typography and importance of KNBR's AM signal. KFAC is in a class by itself—the station is phenomenal."

At McGavren Guild Radio we believe the best way for a national rep to sell beyond the numbers is to have reliable, first hand station and market knowledge through regular visits to our client stations.



KNBR General Manager William Dwyer and Valerie.

Valerie, KNBR General Sales Manager Dave Kendrick and Sales Manager David Bramnick.



KFAC National Sales Manager Susan Wallace, Promotion & Advertising Director Susan Tudisco, Valerie and Sales Assistant Denise Roberts



KYUU Vice President General Manager Terry DeVoto, General Sales Manager Bob Barnett and Valerie



KFAC Executive Vice President/General Sales Manager Ed Argow, and Valerie.



MCGAVREN GUILD RADIO
Innovative Leadership

WHAT MAKES A TRADITION?

No one really sets out to create a tradition.

You believe certain things, and you act according to how you believe. Others who agree with what you do adopt those standards and practices.

And before you know it, you're looking back at a past built on those standards—a past of achievement. And you hold true to them now, knowing that they build a better future.

That's the Gilmore tradition of service to the community.



THE GILMORE BROADCASTING CORPORATION

It's a Gilmore station—that makes the difference.

Corporate Offices:
162 East Michigan Ave., Kalamazoo, MI 49007

WEHT TV
Evansville,
Indiana
Katz

WREX TV
Rockford,
Illinois
Blair

KODE TV
Joplin,
Missouri
Seltel

WLVE FM
Miami Beach,
Florida
Torbet

WIVY FM
Jacksonville,
Florida
Torbet

WSVA
Harrisonburg,
Virginia

WQPO FM
Harrisonburg,
Virginia

Stance on Ku-band trucks varies, but loyalty to Conus is strong

Multiple sources are here to stay: news directors

By SANFORD JOSEPHSON

Television/RadioAge

August 18, 1986

Multiple sources for breaking news will continue to be a fact of life for television stations around the country—despite the development by all three TV networks of expanded off-the-air feeds and plans for subsidizing the purchase of Ku-band newsgathering trucks.

As affiliate news directors prepare to attend the Radio Television News Directors Association (RTNDA) convention in Salt Lake City, they fall into three broad categories, with regard to SNG trucks:

- Those who are already operating trucks and will continue to utilize them without network help (either financial or logistical).
- Those who have trucks but are considering becoming part of their respective network's plan.
- Those who don't yet have a truck

and are trying to determine if they need one and under whose system or systems it will operate.

And, irrespective of whether their vehicles are part of the Conus system, Cable News Network's Newsbeam or under a network umbrella, many stations plan to keep open as many options as possible for the receipt of breaking news and/or news-feature footage. (See separate network stories starting on page 50 for specifics on satellite plans).

Lee Webb, Marsha Ladendorff, WLTV Jacksonville (ABC)



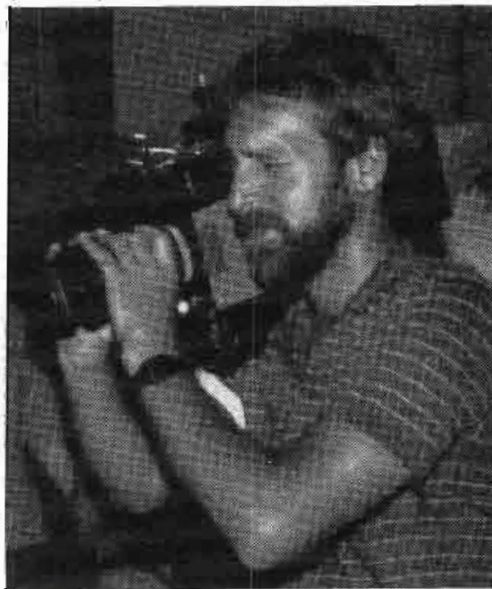
Photo by Ron Depaulis

Steve Smith KDKA-TV Pittsburgh (Newsfeed)



Photo by Charles Towne

Jim Lipscomb, KWTW Oklahoma City (Conus)



3M/MTC photo by Anthony Pereira

The options open to TV stations for live events were never more apparent than at the recent Statue of Liberty festivities

NEWS UPDATE: STATIONS & SATELLITES

Although loyalty conflicts are already surfacing and will undoubtedly continue to arise in the future, news directors feel such dilemmas are more than offset by the opportunity to obtain material from a variety of sources.

"We have so much material from locally-generated and satellite-generated sources," says Philip Balboni, vice president-news at WCVB-TV Boston, "that it's very hard to use all we have. We're bailing out, not filling up. But it never hurts to have more than you need—it gives you maximum choices."

Some 'thorny' problems

The Hearst-owned ABC affiliate is typical of stations with multiple arrangements. The station anticipates that it will become part of ABC's AB-SAT satellite newsgathering service, but "it's a question of how this interfaces with Conus.

"All the details have to be worked out," he explains, "but there may be some thorny problems.

"We feel great loyalty to Conus," he continues. "We've been involved since early fall, 1984, and were it not for Stanley Hubbard, no one would be talking about SNG today." (Conus is a Ku-band truck-equipped newsgathering partnership, of which 55 per cent is

owned by Hubbard Broadcasting).

However, Balboni is quick to add that "we desire to be a good ABC affiliate," and, "we also have a magnificent relationship with CNN."

The station's operating principle, Balboni explains, will be to "try to meet everyone's needs. If push comes to shove, CVB comes first. Then we will meet any contractual obligations that might exist and then we will determine which demands being made on us are most important."

In Miami, WTVJ(TV) is a CBS affiliate, Conus member and has an agreement with CNN. Says Al Buch, news director: "We utilize Conus the most because it gives us a lot of flexibility."

CBS' regional feed, he says, "is not as flexible." The station has owned a Ku-band truck since January, but whether or not it will take advantage of CBS' reimbursement plan is undetermined. "I have yet to see a written document from CBS," Buch says.

WTVJ (soon to be acquired from Wometco by Lorimar-Telepictures) has been affiliated with CNN for several years. When CNN made transponders available through its Newsbeam plan, the station became part of it because "it gives us access to three sources of K-band satellites."

As for conflicts, Buch says, "We have

a Conus truck, so Conus comes first, but we also try to service CBS."

WRAL-TV Raleigh-Durham has a truck that's part of the Conus system, and doesn't intend to ask CBS to reimburse it for part of that purchase. But the station is considering a second truck, and, says John Greene, senior vice president and general manager: "We are intrigued with buying the truck and sharing it with CBS."

But he has some serious reservations. "What if there is a hurricane moving up the coast, and we elect to send the Conus truck but not the CBS truck, or vice versa?"

Carolina News Network

Also, to qualify for subsidization under the CBS plan, "there is a requirement that you join the [Southeast] regional service, but our priority is the Carolina News Network, and we intend to protect these stations first."

The Carolina News Network is a microwave web which crosses over network lines. In addition to WRAL-TV, there are three other CBS affiliates (WFMY-TV Greensboro-Winston-Salem-High Point, WSPA-TV Greenville-Spartanburg-Asheville and WCSC-TV Charleston) and two ABC affiliates (WSOC-TV Charlotte and WWAY Wilmington).

A similar stance to that of WRAL-TV is taken by WSOC-TV news director

Non-network news and feature sources

Business Day: Stations carrying this half-hour, daily early morning business show from Buena Vista may excerpt anything they want for their newscasts within a 24-hour period, according to Robert Jacquemin, BV senior vice president. In addition, there will be an off-air feed, roughly 90 seconds, every night at 5 p.m. ET. And, says Jacquemin, the *Business Day* operation will have the capability of going live at anytime "if the story warrants it." At presstime, there were 110 affiliates; debut is September 29.

Cable News Network: 173 affiliates with varying arrangements: 1) pay to carry blocks of CNN Headline News programming; 2) excerpt stories from Headline News to use on regular newscasts; 3) excerpt CNN stories for airing on regular news broadcasts; 4) ability to carry live coverage of breaking stories from either service; 5) combinations of any of the preceding.

CNN also has a satellite support service called Newsbeam, which, at presstime, had 10 broadcast affiliates.

Conus Communications: Newsgathering consortium of 39 stations, of which Hubbard Broadcasting owns 55 per cent as general partner. Two regularly scheduled daily Ku-band feeds at 4:15 p.m. and 10 p.m. ET, plus unscheduled morning feeds.

Live shot can be put up at anytime; service operates 24 hours a day, seven days a week. Stations use uplink-equipped vans to transmit live reports to their own stations, to Conus Control in Minneapolis-St. Paul and to other Conus members.

Separate non-exclusive service called TV Direct, joint news feed of Conus and Associated Press. Consists of live and taped feeds from Washington and Videographs from AP's Laser-photo and Photo Color services. At presstime, 22 affiliates.

LPN (WCCO Television): 49 subscribers. Weekly feed of in-depth feature material. 'One-on-One' weekly interview feed. 'Cover Story'—two to four features a month related to breaking news developments.

The Newsfeed Network (Group W/All American Television): 75 U.S. affiliates, eight overseas. Service operates seven days a week. Regular feeds at 4-5 p.m., 7:45-8 p.m. and 10-10:30 p.m. ET, weekdays; 9:30-10 p.m., weekends. Also provides 'Flash Feeds', instant transmission of breaking news when it occurs.

New feature, 'The Entertainment Report', 15-minute reports on breaking news in entertainment, due to premiere in either fourth quarter '86 or first quarter '87.

N.I.W.S. (Lorimar-Telepictures): More than 120 subscribers receiving two half-hour feeds weekly (Tuesday and Friday). Content includes investigative reports, multi-part series, medical/health reports and special reports on subjects such as entertainment and personal finance. Some features are co-productions with stations.

Potomac News Service: 82 affiliates. Washington, D.C.-based bureau handling customized requests.

Dick Moore. "We're first committed to the Carolina News Network for statewide and regional newsgathering," he says.

The station doesn't yet have an SNG truck and is talking to both ABC and CNN about their respective plans. (CNN is not subsidizing affiliate purchases of equipment but is putting together a package that will enable affiliates to purchase vehicles at the base price of \$175,000).

WSOC-TV's Charlotte competitor, WBTV(TV) is part of the Conus system but hopes to become part of the CBS package as well. "We have notified the network that we will become part of the plan," says Ron Miller, news director.

Miller doesn't foresee any major conflicts between CBS and Conus, despite the fact the Jefferson-Pilot station will be using its truck to interact with both organizations.

"We have very good relationship with the CBS Atlanta bureau," he says, "and I think they will respect the fact that we purchased a truck [initially] for local competitiveness."

Miller points out that in CBS' guidelines for use of a truck that it subsidizes, there is a provision that "if a station refuses too many times [to make the truck available to the network], they can cite that as a way of discontinuing the agreement."

CBS' Southeast regional feed, Miller says, was particularly valuable to his station during the recent drought in that part of the country. Without the regional feed, WBTV would have been forced to send a crew to South Carolina, but, instead, plenty of footage was supplied from the CBS affiliates in

both Charleston and Columbia.

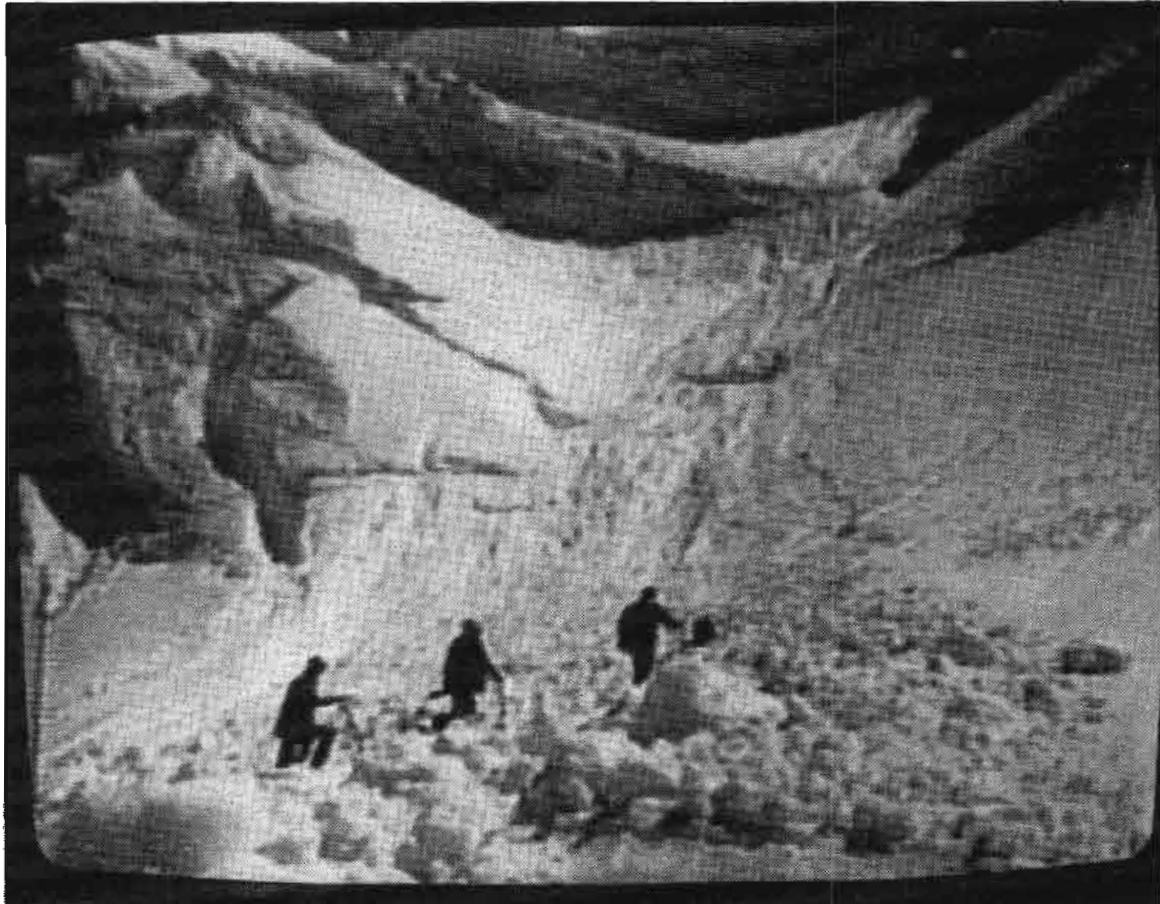
Conus, he points out, offers a different kind of advantage. Recently, two twins from the Charlotte area traveled to Minneapolis to have a bone marrow transplant performed (one of the twins had leukemia). The medical reporter for Conus flagship station KSTP-TV Minneapolis-St. Paul covered the story for both stations and did "at least half a dozen updates for us."

At KWTW(TV) Oklahoma City, a CBS station also affiliated with Conus and Group W's The Newsfeed Network, Al Sandubrae, news director, acknowledges that "at times, it gets a little sticky," deciding who should get breaking news material. "We take it case-by-

case," he says, adding that, more often than not, Conus will get the live shot and CBS and Group W will get tape. The station, although considering CBS' reimbursement plan for Ku-band trucks, is not currently participating in the network's Southwest regional feed. Newsfeed, he says, is used mostly for "sports and news that is a little more national and generic in nature."

In Tampa-St. Petersburg, another multiple-affiliate station, WTVT(TV), as a general rule gives "the immediate package to Conus," says John Mackinen, news operations coordinator. CBS, he adds, usually "gets bites and video, but it depends on the story and
(continued on page 86)

Network satellite support systems are designed to facilitate sharing of coverage by webs and their affiliates. At r., dramatic footage of recent avalanche, supplied to 'NBC Nightly News' by KING-TV Seattle-Tacoma



Developments include new program standings, layoffs, affiliate services

Network TV news going through challenging times

By ALFRED J. JAFFE

The network news operations are going through one of the most challenging periods in their history, involving both positive and negative developments.

(In both morning and evening, long-time TV audience leaders are being hard-pressed or shunted aside. Traumatic layoffs at ABC and CBS have raised questions about the ability of the two news operations to maintain the quality of their journalism.

An explosion of satellite newsgathering (SNG), the result of both technological advances and competition from outside organizations, has impelled the networks to set up elaborate regional systems for affiliates and to help finance the affiliates' purchase of SNG trucks. (See following stories for details of network policies and procedures affecting affiliates regarding news software and hardware).

Some of the developments have been brought to the public's attention, since it is one of the distinguishing features of network TV news operations that they make news themselves. They make news when they interview terrorists (NBC and Abul Abbas). They make news when one of their anchors

wears a sweater (Dan Rather). They make news when they're sued (CBS by Gen. William Westmoreland). They make news when their evening ratings are almost identical (the Jennings-Rather-Brokaw news strips).

The latter programs are the prestigious core of the networks news offerings and, to some extent, are central to each network's prestige itself. Hence, it is ironic that, like the lover who sees his lady too often in dishabille, the people who buy time on network news programs seldom find anything special about them. Specifically, they don't usually feel that the ambience of network news is suffusing the advertising that they place. In fact, the audience to the early evening network news is

skewed away from the demographics most favored by package goods manufacturers, the mainstays of TV advertising—men and women 18–49 or 25–54. The people who watch Tom Brokaw, Dan Rather and Peter Jennings tend to be close to retirement age or past it.

This is not the whole story, of course. There are other dayparts for news and other types of audiences. But the early evenings news is the centerpiece of the networks news output and as Paul Isacson executive vice president and director of broadcast programming and purchasing at Young & Rubicam, points out: "Don't forget. High-income people are working then."

Ad revenues

News is not a big moneymaker for the networks. In 1980, the last year that the Federal Communications Commission required financial information from stations and networks, the latter reported spending of \$486 million on news and public affairs. One estimate of revenues from news, after commissions, was a little over \$360 million. That was an election year, of course. The year before the networks spent only \$324 million on news and public affairs.

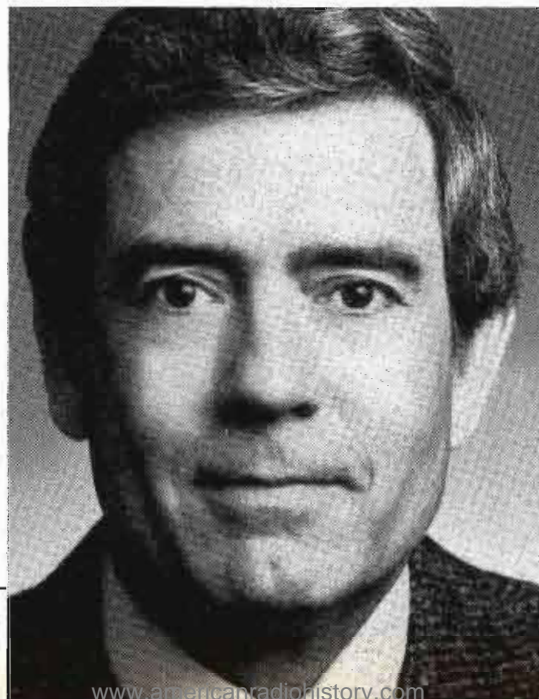
Revenues from news rose faster in the first half of this decade than most other network sectors, according to one financial source, though this is not borne out by Broadcast Advertisers

Nighttime news is prestigious core of network journalism, but, despite glamor surrounding anchors, agency buyers look for CPMs, demographics. While many package goods clients look for young adults, news attracts 55+

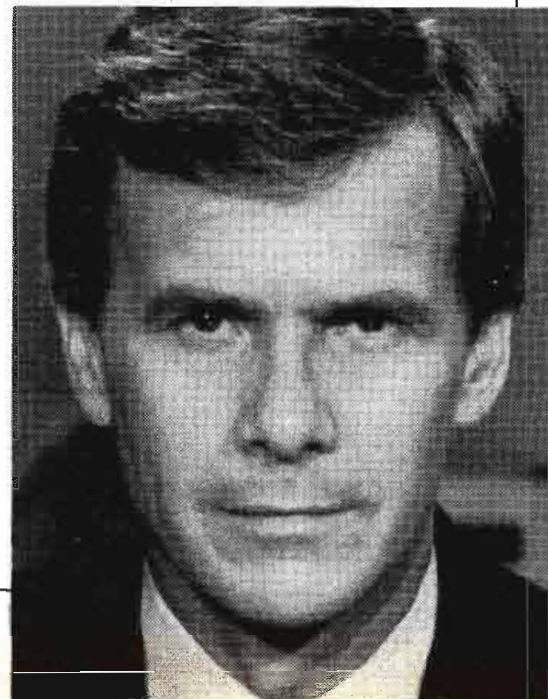
Peter Jennings



Dan Rather



Tom Brokaw



News ad revenues by network, 1980-'85

(Millions of dollars)

	Total	ABC	CBS	NBC
1980	\$431.7	\$150.9	\$156.5	\$124.4
1981	467.9	186.6	148.5	132.8
1982	493.4	168.6*	165.8	158.9
1983	518.8	175.9	182.6	160.4
1984	636.2	204.8	239.5	192.0
1985	655.7	221.8	240.1	193.8

Source: Broadcast Advertisers Reports. * "Nightline" reclassified, not included in news total from '82 on.

Reports data, based on information the networks themselves supply to the research service.

BAR figures show gross network revenue from news in 1980 to be \$431.7 million. This grew to \$655.7 million in 1985, an increase of over 50 per cent. Overall network revenues, according to most estimates, grew about 60 per cent in those five years.

Since 1980 was an election year, a more representative comparison would be 1981 to 1985, both post-election years. This shows a 40 per cent rise for network news revenues and, taking the McCann-Erickson figures on overall network billings, a 48.6 per cent increase for total web revenues.

CBS grew faster

The BAR figures also show CBS' expenditures growing faster than the other two networks. Again, taking the years 1981 to 1985, CBS news revenues, according to BAR, rose 61.7 per cent, from \$148.5 million to \$240.1 million. NBC's news expenditures went up 45.9 per cent, from \$132.8 million to \$193.8 million, while ABC went up least, 18.9 per cent, rising from \$186.6 million to \$221.8 million.

One reason for the low ABC increase was the reclassification of *Nightline* out of the news total in 1982, so that each network was roughly equivalent in revenue data. This made the '82 totals as follows: ABC, \$168.6 million; CBS, \$165.8 million, and NBC, \$158.9 million. Comparable increases in news revenues during the three year span, 1982 to 1985, are, respectively, 32.9, 44.8 and 22.0 per cent, thus putting NBC low on the news revenue totem pole.

The BAR data show sizable increases in news revenues to the networks from 1983 to the election year of 1984—22.6 per cent—then, as might be expected, a low 3.1 per cent rise from '84 to '85.

The networks got close to 8 per cent of their revenues from news in 1985, judging from BAR data. Agency execs say the soft network marketplace is affecting news sales also. This will be ex-

pressed in cost-per-1,000 terms as a percentage of primetime's CPM, a common form of pricing the evening news. During the past couple of seasons, there were instances of clients paying a premium (above primetime's CPM) for the evening news because of the heavy demand by computer and office equipment manufacturers, recalled one agency executive. But this coming season, news CPMS will likely return to a level below the primetime figure, they predicted.

Head-to-head

Network ratings are often treated like a horse race and when opposing programs turn up with close-to-identical audiences, the atmosphere of contention becomes even hotter.

The close "race" among the three network evening news shows is boosting the already bright light of publicity directed on these programs. Up to recently, early evening news on the networks was characterized by a dominant personality or personalities. Early on it was Chet Huntley and David Brinkley on NBC, then Walter Cronkite on CBS and when Cronkite retired from active anchoring, Dan Rather moved into the Number 1 slot.

At the end of July, the three news shows were practically neck and neck in household ratings, viz., *NBC Night-*

ly News, 10.1; *CBS Evening News*, 10.0, and *ABC World News Tonight*, 9.5. It seems likely that each news department will be working extra hard to maintain parity, at least, in what has become a new phase in network competition, which is to pose the question: In the current cost-cutting network environment, how much will each network spend to hang in there or become king of the hill?

It's not likely the network news departments can do much to raise the overall level of viewing to evening news; whatever one gains, another will lose.

Viewing trends

Viewing has been pretty stable over the years, though the makeup of the audience has changed. In the '50s there was an upscale skew; that was before TV was in everyone's home. Now the skew is the other way around.

In the past 10 years, the average amount of viewing per household to the Monday-Friday network news has scarcely changed. The differences from year to year have rarely varied by more than a minute. In November, 1975, the average was 20 minutes. Last November it was 19 minutes. It reached a peak of 22 minutes in '79 and was never below 18 minutes ('84) during that 10-year period.

This is a remarkable consistency. However, overall viewing has been rising, so the network news has lost share. In November '75, total household viewing per week was 45:04 hours. Last year, it was 53:10 hours.

Despite its leadership in the evening news derby in recent years, the CBS entry has gone down in ratings over the past 10 years, the result, no doubt, of the same erosion affecting other sectors of TV. The drop was not much; from November, '75, to November, '85, the household rating slid off from 15.0 to 13.5.

Sales promotion people like to point

(continued on page 87)

Demographics of networks' evening news programs

Ratings of key demographics

	All 3*	ABC	CBS	NBC
Households	13.5	12.9	14.3	13.2
Women 18-49	6.5	6.9	6.1	6.5
Women 25-54	8.1	8.5	7.8	8.0
Women 55+	15.6	14.2	17.1	15.7
Men 18-49	6.2	5.7	6.6	6.3
Men 25-54	7.7	6.8	8.1	8.1
Men 55+	15.0	13.5	17.2	14.2
Teens	3.9	4.9	3.7	3.1

Source: A. C. Nielsen Co., February, 1986, Mon.-Fri. * Average.

ABC News expands next season with primetime, weekend business shows

Tight evening news race gives Arledge a shot at Number 1

Last June 27, Paul Sonkin, vice president, audience and affiliate research at the ABC television network, circulated a memo among the powers that be which showed that while NTI placed ABC's *World News Tonight*, anchored by Peter Jennings, third among the three network TV evening newscasts during the May sweep, the local rating services placed it second, ahead of NBC's *Nightly News*.

This involved adding up household data in all the 200-plus markets measured by Arbitron and the Nielsen Station Index, which bolsters the data with a sizable sample. The ABC research executive pointed out that NSI used a total sample of 116,918 households in the May sweep, while Arbitron collected data from 107,221. Sonkin didn't have to mention the fact that the NTI figures are based on a total sample of 1,700.

Sonkin conceded that "who's really in second" may be too close to call. However, early on in the memo he argued that the tightness of the "ratings race" is such that any of the network news programs may be either first, second or third in any given week.

ABC News president Roone Arledge says amen to that, and he adds that *World News Tonight* is even better than perceived. The "race" is tighter now than it was back in May giving Arledge a shot at being Number 1 on a consistent basis in the NTI rankings—which would be an all-time first for ABC.

While you better believe that's a goal for the ABC News executive, he brings up ABC's "disadvantage." This is a reference to carriage of *Monday Night Football* on the West Coast, where some affiliates either push back *World News Tonight* to an earlier period with a lower HUT level or don't carry the newscast at all.

It doesn't always work out badly, though. In the last sweep measuring

Monday Night Football—November, '85—*World News Tonight* on Mondays, moved back from 7 to 5:30 p.m. on KABC(TV), scored a 15 rating and 26 share in the NSI Los Angeles book. The Tuesday-to-Friday rating and share for the newscast was only an 8/13. (Football garnered a 23/32.) The Arbitron book showed a similar pattern.

However, next season KABC will move *World News Tonight* back to 4:30 and won't benefit from the pre-tune-in for football. Furthermore, it looks like eight Pacific Time Zone affiliates will continue to drop *World News Tonight* when *Monday Night Football* is aired next season. These affiliates are in Bakersfield, Eugene, Fresno, Medford, San Diego, San Jose, Spokane and Yakima.

Whatever the effect on news of sports scheduling, Arledge acknowledges that he will be stepping up his

efforts to kick *World News Tonight* up into first place. The efforts entail more emphasis on Peter Jennings' role. In giving Jennings more visibility, Arledge is presumably thinking in terms of more out-of-studio reporting for the veteran correspondent.

New ventures

Also keeping Arledge busy are new opportunities for ABC News in the network TV schedule. Right now, he is superintending the launching of two on-air ventures, both of which illustrate the difficulties of finding programs which will initially bear the earmarks of success.

One is *Our World*, which has been inked into the upcoming primetime schedule. Arledge had been quoted as calling it "the start of a new era of information programming on television." While he demurred at the language in the press release, the show exhibits signs of a unique form of journalism and the ABC News chief was clearly enthusiastic about it.

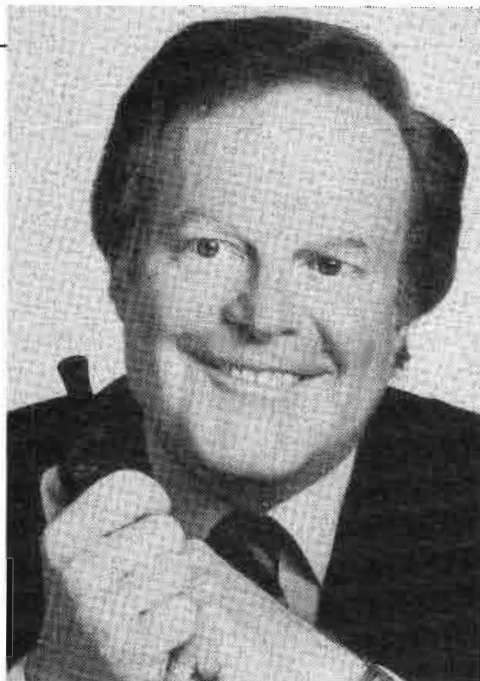
"*Our World*," says Arledge, "will put contemporary history into perspective." The program is an outgrowth of 45-85, a three-hour show aired late last summer which illustrated what happened to the U.S. since World War II and carried the comments of witnesses. "[The new show] will carry it a step further. One of the problems with 45-85 was that it couldn't cover everything," says Arledge.

One network description of the hour show goes as follows: "Each broadcast will capture a major moment in time—

Peter Jennings



'World News Tonight' anchor will get more visibility as nighttime web news race gets hotter; but 'disadvantage' of show is cited



Roone Arledge

a day, a week, or, perhaps, a month—and bring to life the challenges, the texture and lifestyles of time gone by.” Arledge finds “there are fascinating stories to tell. People have forgotten about some of them. We have found witnesses all around the world.”

The ABC News president added that nostalgia will be a regular component of the format, with recollections of movies and music of the time woven into the program. Another component of the format is the segment ending each program. Carry-the working title of “Legacy,” it will explain how the event covered affected the present. The program will depend heavily on good writing, and staffers have been chosen for their writing ability, Arledge noted.

But ABC is throwing the show against (some say throwing it away against) *Bill Cosby* on Thursday nights at 8, and Arledge doesn't duck the problem of this formidable opposition. No one is faulting ABC for counter-programming against one of the most popular shows in TV history, but the



Richard Wald

road ahead for *Our World* is clearly a rocky one.

ABC, from all indications, is prepared to give the show a “real try,” but it is not investing heavily in it. Various published costs have put the weekly investment at \$350,000 to \$450,000, but Arledge said the lower figure is more like it. The demographics aimed at include the 55-plus audience that faithfully watches the early evening news night after night.

Minimum share?

What's the minimum share ABC could take? It's not a question people like to answer. Richard Wald, senior vice president of ABC News, takes a crack at it: “We expect a 10 share, but it may do better, maybe as high as a 20. Between 10 and 20 is a big range, but I'm not saying it's a successful range.”

Linda Ellerbee, who was lured over to ABC from NBC, will host *Our World*, but will not be the only host. She and others will front for a staff of 50 assigned to the new series. Produc-

ABC News president holds there's no conflict between news quality and audience size. Wald now sees better journalism taking place of documentaries

tion is already underway.

While *Our World* doesn't need any justification in terms of scheduling strategy, Wald commented, “We'd be certain to lose [opposite *Cosby*] with entertainment. If you can't get an enormous audience, why not try to get a class audience, and some mass audience, and show what the news division can do? If it makes you proud, ratings are secondary.”

The other regular new show being fielded by ABC News is *Bottom Line*, a half-hour business news program to be aired on Sunday mornings. It will be fed both fore and aft of *This Week with David Brinkley*, which itself has two feeds. In both cases, this reflects the difficulty of clearing Sunday morning programming.

“It used to be,” recalls Arledge, “that stations were expected to air religious programs on Sunday morning. Now stations want to air paid religious programs. They've gone from obligation to making money.” Hence, Arledge expects that the bottom line will debut this fall with fewer clearances “than we'd like.” Sander Vanocur will anchor the new show, which will be taped in Washington. Because *Bottom Line* takes an additional time period, the network will cut *American Bandstand* from an hour to a half hour and give the time back to affiliates.

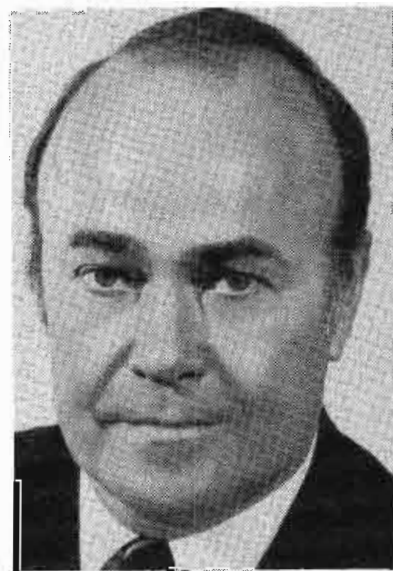
(continued on page 88)

Ellerbee and other hosts will front staff of 50 for 'Our World.' Vanocur will host 'Bottom Line,' Sunday a.m. biz program

Linda Ellerbee



Sander Vanocur



To trouble in a.m. is added fierce audience race in evening news strips

'CBS Morning News' cancellation leaves web with big hole

The biggest news about the TV networks in late July and early August was news about CBS News. It had to do with the cancellation of the *CBS Morning News* at the end of this year and the plans to produce something else. This something else will be produced by a new entity outside of CBS News but under the authority of CBS News president Van Gordon Sauter, who is also a corporate executive vice president.

The public attention paid to CBS' early morning program plans was a kind of reverse tribute to CBS News, whose history is peppered with distinguished names and programs going back to Paul White and Edward R. Murrow.

Another feather in the CBS News' cap has been its audience leadership in the early evening news, first via Walter Cronkite, sometimes called "the most trusted man in the United States," and then with Dan Rather taking on his mantle. But even here, CBS is beset with competition and it is by no means certain that Rather will finish out the year in first place.

What CBS News is left with in undisputed leadership terms is *60 Minutes*,

arguably the most successful program produced by a U.S. news operation in TV history and certainly the most successful in recent TV history.

The early morning disaster follows long years of CBS News programming in that daypart and about half a decade of real effort to achieve parity with the competition. What will be substituted for the *CBS Morning News* is not yet decided—the cancellation decision having been made only a few weeks ago—except that there will be, says Sauter, a "considerable news presence."

The difficulties CBS News was having in developing a viable concept that could be funded was apparent when CBS News executive vice president Howard Stringer was interviewed in June. Speaking of the idea to have a number of regional anchors, one of the concepts proposed by executive producer Susan Winston, who was hired with great fanfare to come up with innovative ideas and who will leave the network, Stringer remarked that "there was the question of costs. Can we be funded? That may change the final decision. If not a regional concept, then what?"

The notion behind the regional anchors, said Stringer, was that the U.S. is becoming "more fractionalized. The idea of New York as a center is becoming more antiquated." Part of the concept was to integrate the program with local news and weather, giving to and taking from affiliates, a format that sounds somewhat like the "News-wheel" proposal that aroused NBC affiliates (see NBC News story). CBS News, said Stringer, was trying to find a way to tap affiliate resources.

On a more fundamental level, CBS was facing the consequences of a long period of time during which the early morning daypart was losing affiliate support because of its third place audience ranking. Network executives felt that once affiliates preempt a daypart like early morning and get locked into their own scheduling it would be very difficult to get them back. Also, the network was losing money on its early morning programming.

To continue doing what it was doing was, in the view of CBS News, courting deep trouble. To do the same thing better did not seem to offer viable alternatives. "News," said one CBS executive, "is not why people watch TV in the morning. That's one thing we learned during the past four or five years." Yet to turn the daypart over to CBS Entertainment completely sounded like CBS would be rejecting its responsibilities.

While Sauter avoids being specific about his plans, he explains, "What has come out of this is to view 6-9 a.m. as a daypart and not as a broadcast." What this means will soon become apparent.

Evening news battle

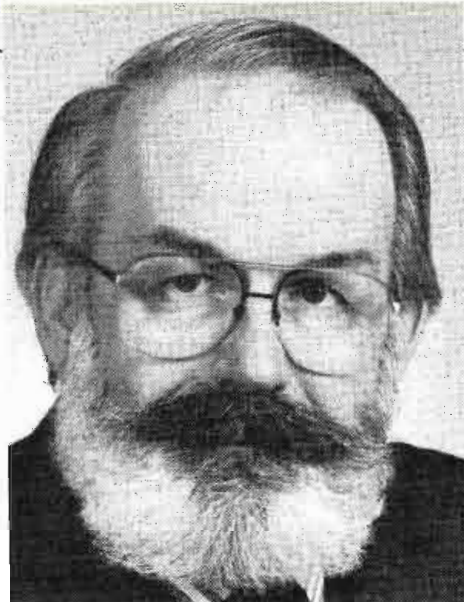
In the meantime, Sauter & Co. are tackling the tough matter of the evening news battle where Dan Rather has only been about a rating point ahead of the competition at best and, in some recent weeks, behind. Sauter was

Dan Rather



It is by no means certain that the 'CBS Evening News with Dan Rather' will finish out the year in first place.

Top management of CBS News must struggle against fierce competition with reduced staff



Van Gordon Sauter, pres.



Howard Stringer, exec v.p.

quoted in a recent article in *The New York Times Magazine* (July 27) by *Times* press reporter Alex S. Jones: "It's trench warfare. There's everything out there but mustard gas." Sauter says he was talking about the fierce competitive atmosphere—"There's an increase in intensity,"—and the effort by all three networks to make every word and picture count, but he denies that there's been any change in style or content on anyone's part.

The tight race among the evening network news shows reflects the similarity among the programs, Stringer acknowledged. "They all reflect attractive, skillful journalism. And they're more similar cosmetically than before." He adds that there have been a number changes in the past five years—" (John) Chancellor to [Tom] Brokaw, for one." Also, Stringer feels that NBC's nightly news has gotten rid of its "old-fashioned look."

In addition, the CBS News executive points to the growth of independent stations. "The indies have created a different situation. They have more impact.

"We're all doing longer stories than before and we're all doing seven to

eight pieces an hour. And we're all using computerized graphics."

Stringer doesn't buy the charge that the hot competition has trivialized some aspects of the evening network news. But, he says he notices more stunting by stations around the network news, both in connection with lead-ins and lead-outs. "A station in Cleveland moved *Wheel of Fortune* and we lost 0.1 of a point nationally."

Demo targeting?

In answering the much-asked question about whether broadcasters program their news so as to reach specific demographics, Sauter echoes his peers: "You don't want to adjust your news standards to appeal to demographic groups." As for the predominance of the 55-plus age group in the network nightly news audience, the CBS News president points out that this demographic skew is also true of local TV news and newspapers. "Older people are more interested in the issues of society. It's an expression of the maturation process."

CBS was the last of the networks to announce a plan for an SNG truck sub-

sidy. However, its regional interconnection started two years ago. Negotiations with affiliates involving the subsidy were drawn out, a reflection of the financial pressures on CBS, not only from the current soft marketplace, but the additional debt taken on to fight off Ted Turner's bid for the company last year.

Resembling somewhat the subsidy arrangements of ABC and NBC, CBS is offering to pay 50 percent of the cost of an SNG truck, up to a maximum of \$150,000. The network will accept applications for over 100 trucks, likely to cover all applicants judging by the signs of interest among affiliates of the other webs. However, John Frazee, executive producer of news services, CBS News, says his division is awaiting the upcoming Radio Television News Directors Association convention to "get a handle on it." And he says it may take until the first quarter of the next year to get a real fix on the demand for the SNG trucks.

In addition to the truck subsidy, CBS is offering to pay up to \$50,000 for fixed earth stations, including uplinks, for up to 50 affiliates. If there's a need

(continued on page 96)

'60 Minutes'



'West 57th'



'60 Minutes'
*ended season in fourth place.
'West 57th' gets new lease on life*

Grossman wrestles with weekend version of 'Today,' prays for '1986' success

NBC News shows strength at both ends of the day

It may or may not be a coincidence that during the year that NBC won the primetime ratings race, both of its key news programs moved into first, or practically-first, place. It is commonly believed that there is a connection—that primetime standings can affect a network's entire schedule—though it may be slow to emerge and is not so direct that one can trace it.

Whatever the relationship, there is little questioning of the fact that NBC News' *Today* show is the morning news/feature leader. Nielsen says so. NBC's leadership is, in everyday, common-sense terms, pretty slim, less than one rating point, on the average, so far this year. But that kind of lead is significant in network TV, even in primetime where there are more rating points to divide among the three webs.

Even more important in the long-term is the current standing of *The NBC Nightly News*. During June and July the Tom Brokaw-anchored strip was first or tied for first in the weekly averages half the time. Lawrence Grossman, president of NBC News, expects the early evening leadership to be nailed in place by the end of the year.

There is little doubt that *Today's*

host, Bryant Gumbel, is the major factor in the two-hour program's first-place ranking. This won him, among other things, an eight-page, full-color spread early this month in *New York* magazine, where writer David Blum seems surprised, for some reason, to find out that the off-camera Gumbel is different (more biting) than the on-camera Gumbel.

Writer Blum also elicited the statements by Grossman and *Today's* executive producer, Steve Friedman, that the program's ratings are evidence that it's a better show than the competition's. Grossman was quoted as saying, "It's fair to say that in news, the best news organization gets the best ratings." The article pointed out, however, that this comment was made after NBC (and ABC) had pulled abreast of CBS in the network evening news periods.

The latest available ratings at presstime for the networks' evening news (July 28–August 1) show CBS leading with 10.3, NBC with 10.1 and ABC, 9.2. However, during the eight weeks before that, NBC was in first place three times and tied with CBS once. However, at no time was the NBC lead more than

0.3 of a point. Overall, the evening news ratings were quite stable, with all three networks getting either nines or 10s during June and July. From the highest to the lowest ratings over the eight weeks, the gap was only 1.2 points.

As for *Today*, it initiated a see-saw ratings battle for audience leadership with ABC's *Good Morning America* in November and December last year and took a permanent lead just before Christmas. So far this year, *Today* has averaged a 5.5, *Good Morning America*, a 4.9, and the *CBS Morning News*, a 3.2.

Eying the weekend

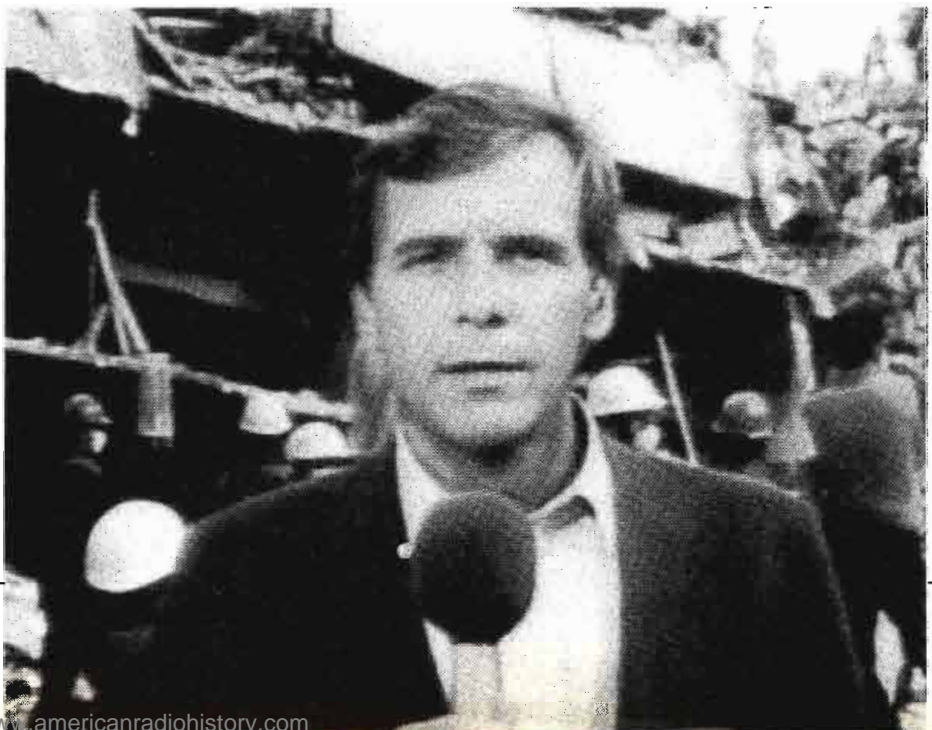
NBC's success with *Today* has renewed its interest in a weekend version, a move that has been talked about for years. There is still no decision and there is little chance that a weekend version will see the light of day this year. However, there have been various reports of how the weekend show would be scheduled, including one idea of parlaying it with *Meet the Press* on Sunday. A Saturday version of one hour has been proposed by Friedman.

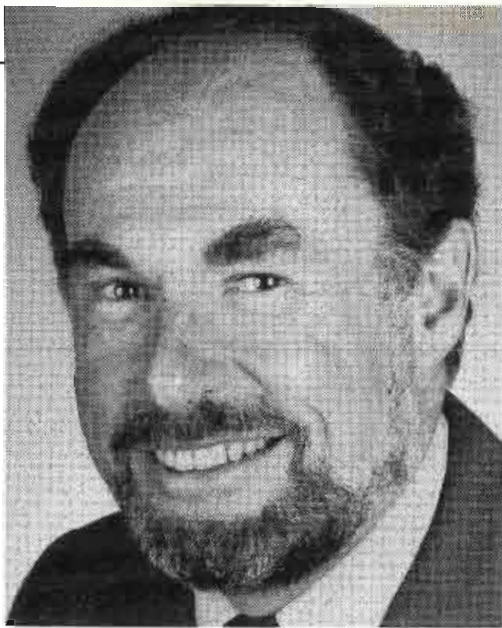
Though NBC won't give figures, it's been estimated that *Today* cost in the neighborhood of \$40 million a year. The weekend shows might cost another 25 per cent of that. While NBC News had sizeable losses last year, the major problem with a weekend *Today* may turn out to be the affiliates. The latter are resistant to the idea of giving up any more program time, a feeling not unique among affiliates of all three networks but an equal exchange of time might be worked out.

The weekend *Today* show is one of a number of ideas Grossman has for "selling more news." Probably his most ambitious plan was to set up a cable news service a la Ted Turner's Cable News Network. At one point, Gross-

During June, July, 'NBC Nightly News' was first or tied for first among network news shows in four weeks out of the eight

Tom Brokaw





Lawrence Grossman

NBC News chief keeps looking for ways to 'sell' more news. Ideas include weekend 'Today,' business, midday strips.

man tried to work out a deal with Turner, but it foundered over the issue of news control, which Grossman would not share. The NBC News president tried to go it alone, but couldn't get enough support from the cable operators.

After Grossman gave up on a cable network last January, his strategy was critiqued by Reese Schoenfeld, former head of CNN. Schoenfeld argued that Grossman went public with his cable network plan too soon, giving Turner an opportunity to offer incentives to cable operators who might have gone with NBC. But Grossman dismisses the criticism, pointing out he had to tell NBC affiliates what he was doing. "We do not operate in secrecy, doing things without our affiliates' knowledge," Grossman says.

Grossman sees a number of other opportunities to sell news. He cites foreign customers and videocassettes. He also notes that there are opportunities within NBC and the NBC "family." These include, of course, additional programming on the network schedule and also providing and/or selling news to affiliates.

There is now an NBC News series scheduled into primetime, something of a breakthrough for the network, if it works. The program is *1986*, hosted by Roger Mudd and Connie Chung. It could be categorized as either a new show or a revamped *American Almanac*. In any case, it's the latest step in a longterm effort by NBC News to find a primetime formula for a magazine show, an effort in which NBC has not been conspicuously successful.

1986 was launched June 10 to mixed reviews. It was placed opposite repeats

of *Spenser for Hire* on ABC and *The Equalizer* on CBS and held its own: 12.3/23 against 12.4/23 on ABC and 9.6/18 on CBS. However, a week later, a special edition of *1986* with Tom Brokaw, titled "The Achille Lauro: A study in Terror," could only manage an 8.5/15 against *The Equalizer*, which got a 12.1/22. This featured an interview with Mohammad (Abul) Abbas, considered the mastermind of the hijacking, and created considerable controversy.

1986 will be aired Tuesdays starting in the fall with two new hour programs as lead-ins: *Matlock* and *Crime Story*, doubling the uncertainties. If it's successful, there will be *1987*, *1988*, etc.

Grossman won't pick a minimum share that would be acceptable for *1986*. "It's doing very well. It's firm for next season. Obviously, if it's a disaster we would drop it. But it's a learning experience."

Other program ideas Grossman is working on is an early morning business news show and a midday news strip. Another idea, one which aroused sensitive affiliate feelings about network encroachment on station time, presumably under another guise, was the so-called "Newsheel" approach, described as a 90-minute, early evening

(continued on page 90)

Bryant Gumbel



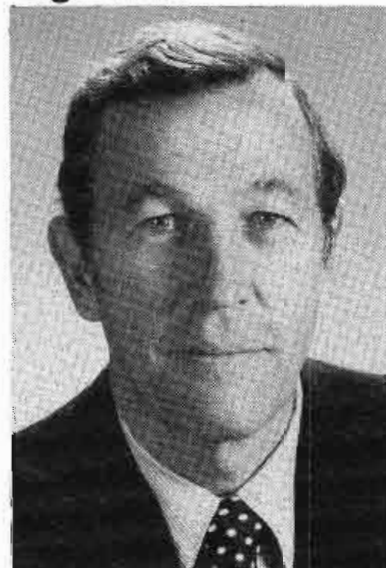
Jane Pauley



Connie Chung



Roger Mudd



'Today' has led web a.m. shows all this year; '1986' has its work cut out for it in its Tuesday night slot

Ted Turner's 'jewel' also focusing on appeal of its business programs

CNN's 'live' style pays off in ratings and in public image

By VICTOR LIVINGSTON

It's been a great news year—one disaster after another!" cracks John Barbera, the New York-based vice president of sales for Ted Turner's Cable News Network. As Barbera suggests, his news organization, whose main selling point is its 24-hour omnipresence and its ability to cut in with breaking "wall-to-wall" coverage whenever events warrant, appears to thrive on global and domestic tumult. Palestinian terrorists helped give CNN its highest ratings ever—followed closely by Ronald Reagan's bombing run off the shores of Tripoli.

CNN's live coverage, in fact, has emerged as a wild card in broadcast ratings in CNN homes. (The main

CNN service reaches 33.5 million cable households, or about 41 per cent of all U.S. TV homes.)

On Capitol Hill, where CNN is piped in via satellite, CNN truly has become "the network of record," as CNN's own promotional campaigns immodestly trumpet. In the network newsrooms of CBS, NBC and ABC, it is axiomatic among producers that when news breaks you keep your eye on the CNN monitor, because they're most likely to have it live any minute—if they're not at the scene already.

That was precisely the case during the ill-fated launch of the space shuttle Challenger on January 28. CNN was covering the launch live, as had been its practice with all space shots. Among

broadcast networks, manned rocket missions came to be regarded as routine; only the West Coast feed of NBC's *Today* program was covering the launch live. CNN got a 1.8 rating with its live coverage—its fourth-best showing ever.

Comments Mary Alice Williams, CNN vice president, anchorwoman and chief of its New York office: "Not only did we cover it live when everyone else had decided it was routine and unimportant, we were able to stay with it in a sensitive way, and we showed justice being done with our live coverage of the Rogers Commission [investigating the accident]."

Noting that much of the investigation into the shuttle disaster took place in the afternoon hours, Williams adds that in cable homes, "we're beating the soap operas all to hell."

If being at the right place at the right time ever mattered, it matters a lot with CNN. As phrased by *Los Angeles Times* TV critic Howard Rosenberg, "There is no faster route to breaking news than CNN. It's not *always* good, but its *always there*."

Rehnquist hearings

Case in point: while the Big Three networks were into their regular daytime fare a couple of weeks ago, CNN was telecasting live coverage of the Senate hearings on the nomination of William Rehnquist to be chief justice of the Supreme Court. It followed in

CNN's main selling point is its 24-hour omnipresence and its ability to cut in with in-depth breaking coverage.

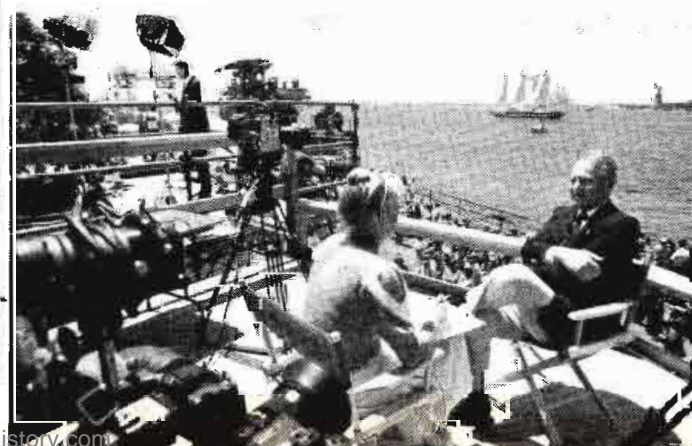
TWA hijack-kidnapping



Challenger shuttle disaster



M.A. Williams, Lee Iacocca, Liberty Weekend



form with live coverage of confirmation hearings on the nomination of Antonin Scalia to the Supreme Court. Another example: During Liberty weekend, CNN got a beat on ABC, the "official" network for the event, by providing exclusive live coverage of the tall ships as they sailed up the Hudson. At the time, the networks were into their regular programming.

CNN and its companion 24-hour Headline News service remain the shining jewels in the crown of Turner Broadcasting System (TBS). In six years, CNN has metamorphosed from a rough-hewn upstart that few broadcasters took seriously to a venerable, indispensable national news outlet. Ted Turner's reputation as a deal-maker may have suffered somewhat this year from two highly publicized business deals (the allegedly liberal sum he paid for the MGM film library and the disappointing ratings performance of his Goodwill Games with the Russians). But his Cable News Network operations have proven to be the foundation of his business empire and, arguably, the savior of his business reputation.

In real dollar terms, superstation WTBS continues to churn up the most revenues among Turner's fleet. But when most people think of Ted Turner, they think of CNN—and that enabled Turner to stave off attempts by the combined forces of Westinghouse and ABC, and, more recently, NBC, to compete with him in 24-hour news.

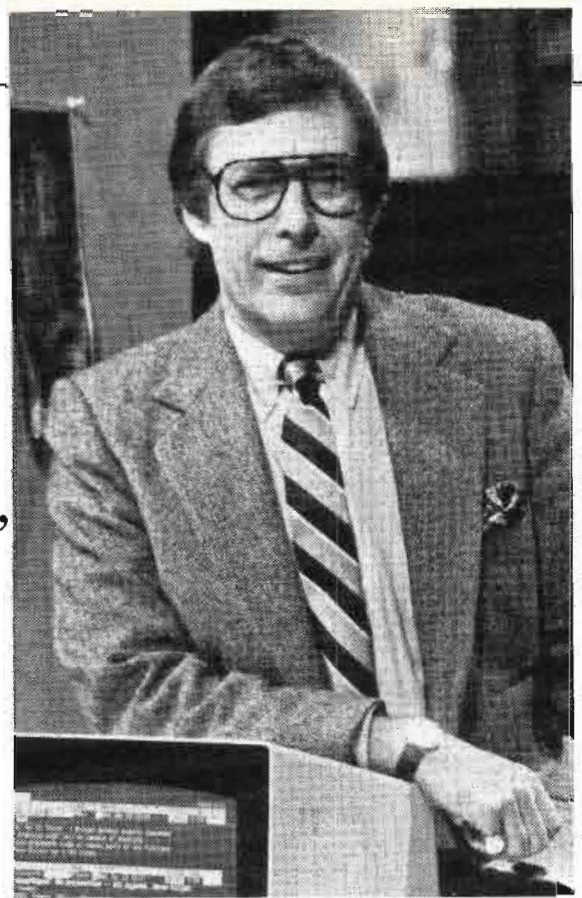
Advertising progress

CNN's singular brand of "video verité" is valued not only by its growing legion of viewers—the two Turner news networks claim nearly 20 per cent of the total U.S. network news audience—but by advertisers who see unique opportunities in associating themselves with live coverage of breaking news.

According to Barbera, Procter & Gamble recently signed a deal that makes it a special sponsor, at a premium rate, of breaking news coverage on CNN. The sale is significant in that CNN typically preempts advertising when momentous news breaks—occurrences that can translate into make-goods and lost ad revenues.

Despite P&G's breaking-news buy, the softness in TV advertising overall is most apparent among package goods advertisers. CNN's advertising revenues, though, are growing; Barbera predicts total 1986 ad expenditures to reach \$75 million to \$80 million, compared to about \$53 million last year, or about a 40 per cent increase. That would represent about the same percentage increase growth that CNN ex-

CNN's exec v.p., believes more live shots, via 'flyaway' portable uplink gear, will rewrite the rules on how TV covers breaking news stories.



Ed Turner

perienced from 1984 to 1985.

CNN turned the corner into the black about a year and a half ago, but its officials allow that any profits it is showing are modest indeed. Profits are being further squeezed by the softness in the TV advertising market, which has led to decreasing CPMs on broadcast, and what some term fire sale prices on some cable networks. Some advertisers, one CNN official concedes, are putting what would have been cable dollars back into broadcast, taking advantage of lower broadcast CPMs and greater reach.

CNN ad revenues still are climbing, but no doubt at a slower rate than would be the case in a stronger market. According to estimates by Broadcast Advertisers Reports, CNN had ad revenues of \$20.6 million in the second quarter of 1986, compared to almost \$16 million in the first quarter. This compares to 1985 figures of \$12.7 million for the first quarter, and \$14.3 million for the second quarter.

New categories

Given present market trends, CNN officials must rely less on package goods advertisers. Thus, they are concentrating their efforts on attracting

new categories of advertisers—especially in the financial services and business-to-business sectors. CNN's enviable business news component is providing a quality environment to grow those advertising categories (see accompanying story).

From a ratings standpoint, CNN's

24-hour average household ratings have grown steadily, despite the fragmentation of the cable audience due to increasing viewing options, according to TBS research vice president Robert Sieber. In the second quarter of 1986, the average cable household rating of CNN and Headline News (the networks are combined for ratings purposes) was 1.0. That compares to a 0.9 for the same period a year earlier, a 19 per cent increase in average household viewing audience (358,000 households, compared to 300,000 in June, 1985).

Sieber has devised a system that compares viewing to the two combined CNN networks to total viewing to broadcast network news in all TV households, even those without cable. Expressed that way, he says CNN captured an 18 per cent share of total national news viewing during the first half of 1986. That compares to 14.8 per cent a year ago.

Sieber concedes that some broadcast network officials object to comparing the limited news offerings of broadcast to the combined rating of two 24-hour news services. But he argues that the comparison is valid, since CNN takes into account all broadcast news, including "news breaks" and long-form news magazine shows, and since the

Separate story on CNN's business coverage, page 100

sampling methodology factors in homes without cable, where viewing to CNN is generally zero (excepting modest levels of home satellite dish viewing).

Of course, hot news gives CNN and Headline News its hottest combined ratings. And a look at a breakout of
(continued on page 101)

Annual analysis of the top 50 DMAs shows as many cutbacks as additions

Major market news growth halts despite added services

The slowdown in the expansion of early evening news in the major markets, well apparent last year, has turned into a halt.

While not surprising, since the slowdown extends back a few years, the local news plateau is seemingly in contradiction to the proliferation of news services to stations, including the networks' setting up of regional news operations for affiliates.

The fact that the steam has gone out of early evening news expansion emerged in TV/RADIO AGE's annual analysis of local news in the top 50 DMAs, based on programming data from Nielsen local market reports during each year's May sweep.

The analysis showed that, for the first time since this magazine started keeping track of local news in the major markets (almost two decades), more affiliates reduced the amount of time set aside for early evening news than added to it.

The difference was small, but in light of the news expansion in the early '80s, when as many as two dozen affiliates in the top 50 markets added early evening news time within a year's span, the change is striking.

In the period between May '85 and May '86 six affiliates reduced their early evening news, nearly all by a half hour. Not quite offsetting this were five affiliates who increased their news, also nearly all by a half hour. The net result over the 50 markets was a one hour reduction in the total volume of early evening affiliate news.

However, there was a small increase in the number of affiliates with longform news, i.e., a news program longer than an hour. This past May there were 35 affiliates in the top 50 DMAs with more than an hour of early evening news. During the previous May, there were 33.

Most of the negative changes in the volume of news programming took place in the second 25 DMAs, where the

costs of electronic journalism are a bigger burden than in the top 25 markets. There are only three affiliates in the second 25 DMAs with more than one hour of news in the early evening and there are still 40 affiliates in that market group that still air only a half hour

of news in that daypart. This compares with only four affiliates in the top 25 with a half hour of early evening news.

One of the three affiliates with longform news in the 26th-to-50th DMAs is KGTV-TV San Diego, an ABC affiliate, which climbed from a 60- to a 90-minute early evening newscast between May, '85, and May, '86. Perhaps not surprisingly, there is already another longform newscast in the market, the two-hour show aired by KFMB-TV, the CBS affiliate. (The NBC outlet, KCST-TV puts on an hour of early evening news.) The only other longform affiliate news in the second 25 markets is WBNS-TV Columbus, Ohio.

While at first glance, having two longform news shows gives San Diego a distinctive standing for its market size, it should be noted that the market is the 26th DMA, so it is not surprising that its news format reflects the pattern of the top 25 markets, where there is a longform news show on at least one

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

By household shares			By household ratings		
Station	City	Share	Station	City	Rating
WNEP-TV	Wilks Br/Scrntn	59	WNEP-TV	Wilks Br/Scrntn	32
KDKA-TV	Pittsburgh	44	KDKA-TV	Pittsburgh	25
WMC-TV	Memphis	43	WLBW-TV	Buffalo	22
WBTV	Charlotte	42	WWL-TV	New Orleans	22**
WHAS-TV	Louisville	42	WBTV	Charlotte	21
WGAL-TV	Harrs/Lanc/Leb/Yk	41*	WMC-TV	Memphis	21
WKBW-TV	Buffalo	41	WRAL-TV	Raleigh/Durham	21
WWL-TV	New Orleans	41*	WHAS-TV	Louisville	20
KENS-TV	San Antonio	40*	KENS-TV	San Antonio	19*
WWL-TV	New Orleans	40**	KTSP-TV	Phoenix	19**
WJZ-TV	Baltimore	39	WJZ-TV	Baltimore	19
WRAL-TV	Raleigh/Durham	39	WRGB	Alb/Schenect/Troy	19
WTMJ-TV	Milwaukee	38**	WSMV	Nashville	19
WBRC-TV	Birmingham	37*	WTMJ-TV	Milwaukee	19**
WRGB	Alb/Schenect/Troy	37	WTVD	Raleigh/Durham	19
KTSP-TV	Phoenix	36*	WWL-TV	New Orleans	19*
WCCO-TV	Mpls/St. Paul	36**	KWTV	Oklahoma City	18**
WSMV	Nashville	36	WBRC-TV	Birmingham	18**
WTMJ-TV	Milwaukee	36*	WSAZ-TV	Charles/Hunting	18
WTNH-TV	Hartford/New Haven	36	KSDK	St. Louis	17**
			KTSP-TV	Phoenix	17*
			WBRC-TV	Birmingham	17*
			WGAL-TV	Harrs/Lanc/Leb/Yk	17*
			WTNH-TV	Hartford/New Haven	17
			WTVT	Tampa/St. Pete	17

Source: NSI, May, 1986, DMA shares, ratings, Mon.-Fri. Based on contiguous news program segments. * Pre-network news segment in local news wraparound. ** Post-network news segment in local news wraparound.

Between May '85 and May '86, six affiliates reduced their early evening newscasts.

affiliate in 18 of the markets. However, there are only eight markets in the top 25 with two longform newscasts.

KGTV was one of two ABC affiliates, four CBS stations and two NBC outlets that either shortened or lengthened their newscasts in the second 25 markets and one of two that lengthened them. Two of the contractions took place in Nashville—affecting WTVF(TV) and WSMV(TV).

Other than KGTV, the only station in the second 25 markets to increase its local evening news was WCPX-TV, the CBS affiliate in Orlando-Dayton Beach, which went from a half hour to an hour but three other CBS stations reduced their evening news. One was WTVF and the other two were WHP-TV Harrisburg-Lancaster-Lebanon-York and WRGB(TV) Albany-Schenectady-Troy. All three cut their evening news from an hour to a half hour.

Among NBC affiliates in the second 25 markets cutting their evening news from an hour to a half hour was WSMV and WJAR-TV Providence-New Bedford. Among ABC affiliates, the only outlet in the second 25 to cut its news was KMBC-TV Kansas City.

Top 25 markets

In the top 25 markets, the changes were all positive from the news standpoint. While KRON-TV San Francisco was listed by Nielsen as airing 90 minutes of early evening news this past May compared with two and a half hours in May '85, it turns out that an hour of last year's "news" programming was actually a magazine show of "soft" news produced by the program department. Hence, the Bay Area outlet, strictly speaking, showed no change from May '85 to May '86 in news program time.

The other stations in the top 25 markets showing changes in news programming time all registered increases. There were three of them—two CBS affiliates, WJW-TV (formerly WJKW-TV) Cleveland and WTVJ(TV) Miami-Ft. Lauderdale, and one NBC outlet, WMAR-TV Baltimore.

The CBS stations added a half hour to their existing half hour evening news, while the NBC affiliate went from a half hour to an hour and a half, being the only station in Baltimore

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

By household shares

WNEP-TV	Wilks Br/Scrntn	54
WJZ-TV	Baltimore	48
KENS-TV	San Antonio	45
WWL-TV	New Orleans	45
WRAL-TV	Raleigh-Durham	40
WHAS-TV	Louisville	39
WBTW	Charlotte	38
WKBW-TV	Buffalo	38
KCRA-TV	Sacramento/Stock	37
KDKA-TV	Pittsburgh	37
KGTV	San Diego	37
KSL-TV	Salt Lake City	37
WGAL-TV	Harris/Lanc/Leb/Yk	37
KUTV	Salt Lake City	35
WAVY-TV	Norf/Ports/N.N.	35
WBRC-TV	Birmingham	35
WPVI-TV	Philadelphia	35
WTVD	Raleigh-Durham	35
WVTM	Birmingham	35
KSDK	St. Louis	34
KTSP-TV	Phoenix	34
WFTV	Orlando-Dayt Bch	34
WSOC-TV	Charlotte	34

By household ratings

KENS-TV	San Antonio	25
WWL-TV	New Orleans	25
WNEP-TV	Wilks Br/Scrntn	23
WJZ-TV	Baltimore	21
KSL-TV	Salt Lake City	20
KTRK-TV	Houston	20
KDKA-TV	Pittsburgh	19
KSDK	St. Louis	19
KUTV	Salt Lake City	19
WKBW-TV	Buffalo	19
KWTV	Oklahoma City	18
WBRC-TV	Birmingham	18
WCCO-TV	Mpls/St. Paul	18
WHAS-TV	Louisville	18
WMC-TV	Memphis	18
WPVI-TV	Philadelphia	18
WVTM	Birmingham	18
WXYZ-TV	Detroit	18
KTSP-TV	Phoenix	17
KUSA-TV	Denver	17
WFAA-TV	Dallas/Ft. Worth	17
WSMV	Nashville	17
WTAE-TV	Pittsburgh	17

Source: NSI, May, 1986. DMA household shares, Mon.-Fri.

with longform news.

The late news pattern of affiliates seldom changes from year to year, what with the half-hour shows rigidly sandwiched in between the primetime and late-night network schedules. But the ratings, of course, do change and one of the factors presumably affecting late news ratings each season is the primetime schedule, particularly the last hour of primetime.

With NBC moving into first place in primetime last season, one question that has arisen is the effect on late local news.

TV/RADIO AGE has attempted to shed some light on this by examining Arbitron May sweep data, some of which were published in the August 4 issue. Not published were the household shares of all stations in the 11-11:30 (10-10:30) p.m. time period. Affiliate shares in the late news period in the top 100 markets were tabulated and ranked in each market by network. These were compared with similar rankings already tabulated and based on sign-on to sign-off household shares (see August 4 story).

One assumption is that if the prime-time lead-in was really important, NBC affiliates would do much better in rankings in the late news period than in the sign-on to sign-off span.

As it turns out, the number of first-place rankings in late news in the top 100 markets was almost identical to the number of first place rankings sign-on to sign-off for each of the three groups of affiliates.

Thirty-five out of 100 NBC affiliates ranked first in household shares in the late news period, Monday-through-Friday. Thirty-four out of 100 NBC affiliates ranked first in household shares in the sign-on to sign-off numbers, Monday-through-Sunday.

The same situation obtained for affiliates of the other two networks. Among 100 ABC affiliates, 28 ranked first in the late news half hour; likewise, 28 ranked first in the total day figures.

As for CBS, 42 affiliates ranked first in the top 100 markets in the late news daypart. The number was 43 in the sign-on to sign-off tally. It suggests there is a consistency about well-run stations. □

Among current issues are challenge to Fairness Doctrine, satellite control

RTNDA at 40: major lobbying role

By HOWARD FIELDS

When the Radio-Television News Directors Association wanted to give Mark Fowler, chairman of the Federal Communications Commission, a "distinguished service award" recently, it rented a room in a nearby motel in Washington, D.C., and the luncheon event attracted some very influential people.

RTNDA didn't always have that high visibility. Just seven years ago, at age 33, it was a part-time operation headquartered by happenstance in East Lansing, Mich. Rob Downey, executive secretary for 25 years, was a professor at Michigan State University and a radio news director there. The association's Washington activities were conducted through its small, part-time capital office.

Today, RTNDA—going through its midlife transition with a budget of more than \$1 million—will ask its membership in October to vote on establishing a full-time presidency, has just moved into new quarters in the high-rent district of the capital, is expanding its fulltime staff from six to eight, represents cable news directors as well as broadcasters in its member-

ship of over 3,000 and has become a major player in a coalition of First Amendment lobbyists.

The organization counts such recent achievements as getting cameras and microphones in courtrooms in 43 states, getting television coverage of both houses of the U.S. Congress and encouraging good electronic journalism through three dozen regional meetings each year and involvement in plans to improve education in the field.

RTNDA's 40th year, which will be completed in September, has been one of "a lot of payoffs," according to outgoing president John Spain, news director of WBRZ-TV Baton Rouge. "I think it's been one of the most productive years," Spain says, adding that it just happened that a lot of issues that had been worked on by others reached culmination during his presidency.

And some of the payoffs are yet to come. The RTNDA is engaged in a suit it filed in federal court challenging the constitutionality of the FCC's Fairness Doctrine; it hopes to sit down soon with Chief Justice-designate William Rehnquist to discuss allowing cameras and microphones in the U.S. Supreme Court; and it is working with the government to protect the First Amend-

ment rights of news gatherers to use remote sensing satellites.

Ernie Schultz, executive vice president who is expected to be named RTNDA's first full-time president if the membership approves, says the organization also is getting involved in many more issues than it could never have anticipated.

He lists new areas—primarily outgrowths of the explosion of satellite news gathering coverage—such as fighting for new frequency allocations, the likelihood of increased demands for pool coverage as SNG capabilities draw more local stations to coverage of national events, minority employment, and even the problems associated with federal rules governing the drivers of commercial trucks, which include SNG vehicles. Other issues include access to major sports events and proposed legislation that would outlaw newsroom monitoring of police frequencies.

Washington location

Spain considers the decision to relocate to Washington to have been a very important one for the association. "Washington is the seat of our government and, believe it or not, a great deal
(continued on page 92)

RTNDA knows cameras and mikes in the Supreme Court are the key to getting other Federal courts opened.

RTNDA testifies before Senate Rules Committee on TV coverage of Senate floor proceedings.



BUSINESS UPTURN?

TV reps look
for rebound in
third quarter/63

SELLER'S OPINION

Spending power
of Hispanics grows
with population/65

MEDIA PRO

Creation of new
TV daypart: 'sports
overtime'/69

TELEVISION/RADIO AGE

Spot Report

August 18, 1986

TELEVISION SELLS

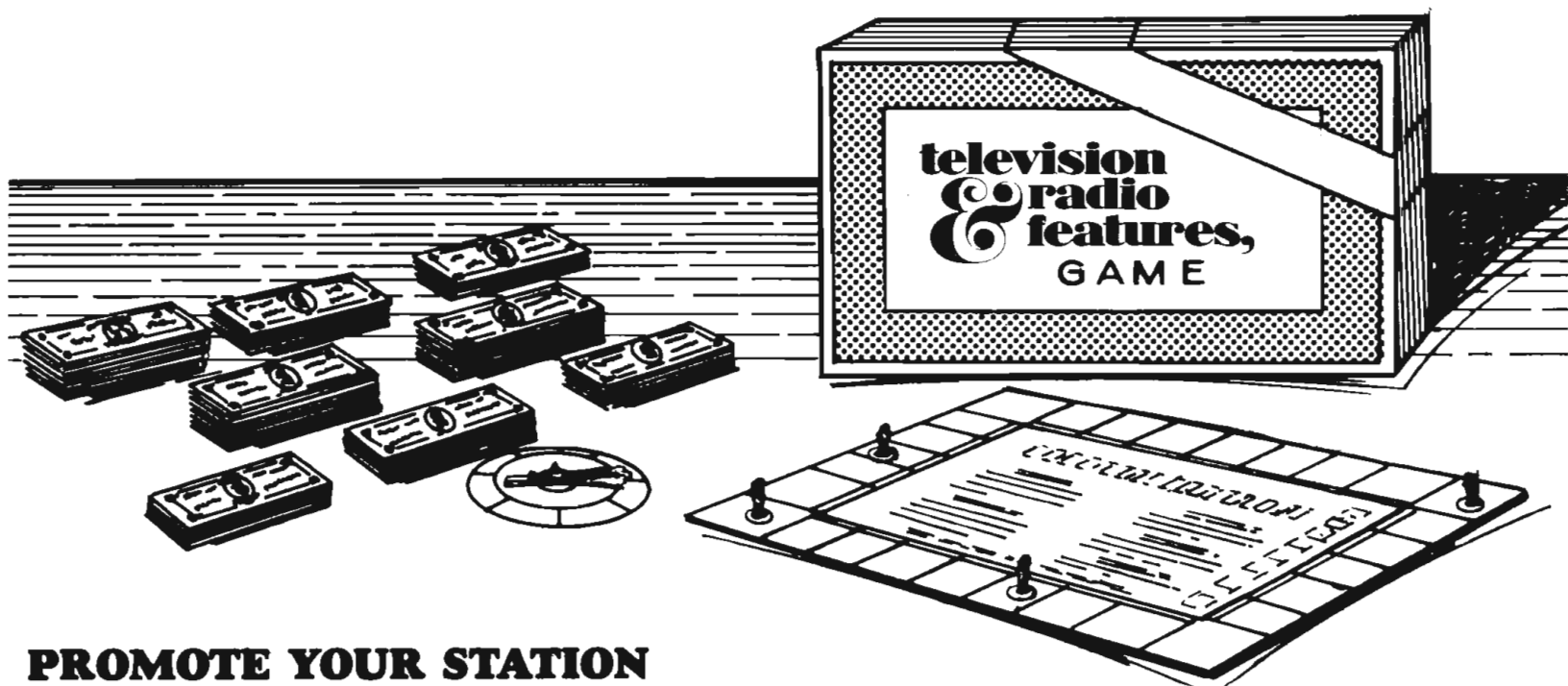
Television sells better than any other medium. It reaches more people, with greater impact. *Spot TV* is the big winner. Provides added prestige and awareness...enables advertisers not only to select the best audiences, but the best markets as well. Spot Television takes top honors in the media derby. When you think of Spot TV, think of Petry.



PETRY

Petry, Inc., The Original Station Representative

Television & Radio Features the only game in town that offers **BRAND NAME PRIZES!!**



PROMOTE YOUR STATION

- Increase your audience
- Increase your ratings
- Increase your sales
- Increase your profit

RUN YOUR OWN PROMOTION

- Bumper Sticker • Remotes • Write-Ins • Clubs
- Trivia • Community Affairs

CLIENT TIE-IN

Tie in with an advertiser
and sell a complete package!!!

SPECIAL PROMOTIONS:

- Grocery • Valentine • Easter Candy • Spring Car Care • Mom & Dad's Day • Summer Outdoor • Back-To-School • Halloween Candy • Christmas Toys

SAMPLE CLIENT ROSTER

- DuPont • Textron • Coty • Sheaffer/Eaton
- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

Television and Radio Features is the unique promotion service that offers marketing expertise in sales, client relations, community affairs and most important — station promotions. Our computerized system of handling and shipping products will simplify storage hassles and delivery.

And the best part is the merchandise itself. We supply top name-brand merchandise for on-air promotions of all kinds. . . radio or television, big market or small market. We're not a trade operation. We're not a barter house. We have a better way!

If this is your year to aggressively promote on the air, you need us. Call 312-446-2550, or fill in the coupon. Let our prize and professional experience and *your* promotion build some really big numbers for you.

**television
& radio
features, inc.**

Willow Hill Executive Center
550 Frontage Rd. - Suite 3032
Northfield, IL 60093

We are interested in your promotion and marketing service . . . especially the on-the-air station promotions.

Name _____ Phone _____

Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

August 18, 1986

Reps see signs of third quarter spot rebound

Television reps are reporting an upturn for third quarter following the second quarter slowdown most of them would prefer to forget about.

John J. Walters, president of Harrington, Righter & Parsons, describes a third quarter that's "started to pace better than second did, with political activity as a possible contributing factor."

Jack Oken, president of MMT Sales, also sees third quarter, "so far, running ahead of second. To date, on the same stations we represented last year, third quarter is about 9.5 per cent ahead. So fortunately, it's turned out that there's no panic situation after all that we're forced to overreact to."

New techniques. Nevertheless, that second quarter slowdown, on top of long term general stagnation in the overall economy, has propelled some reps into working with new ways to fight back. Two reps whose executives say they've found a better way, in fact think it's so much better that they've labeled it "proprietary" until it's "off the ground and flying."

Bill Fagan, president, Petry Television, has reacted to tougher competition by, "Starting the ball rolling earlier. But it isn't really new. The only new thing is that we're doing more of it."

Fagan explains that about two years ago Petry started to watch for franchise opportunities on its stations, "and go out into the marketplace and generate early interest among the agencies and their clients for upcoming sports specials, earlier than we had in the past. Instead of just waiting for the buys to come down, we started talking up our stations' sports coverage ahead of time."

Then this year, Fagan says Petry extended this early activity to such other special opportunities as miniseries: "We were out early, generating enthusiasm for the special coverage of the Statue of Liberty festivities on our ABC stations. And we've been out reminding the agencies that special miniseries like *Winds of War* are on the way."

He adds that this doesn't have to be limited to miniseries and sports specials: "We can do the same thing with kids' specials, getting out early among the accounts marketing products for children."

Similarly, Tim McAuliff, vice president, ABC Stations Division at Blair Television, reports that "The

Miss Liberty celebration gave us an enormous send-off for a third quarter that looks like it's going to be a real improvement over second. We're also focusing on placing a strong effort behind the sports specials on our stations, such as the pre-season football games they've been carrying. And in the area of categories that are relatively new to television we're making a frontal assault on the direct response business."

Katz Continental is restructuring its sales operation, substituting six U.S. sales regions for the team setup it's had all along (see separate story in *Telescope*). But a Katz spokesman says that the move was not caused by any short-term setback in any one quarter. Instead, he explains, "It's a move to keep our leg up on the competition by realigning our sales thrust with the regional buying arrangements used by the agencies for more and more accounts. It also recognizes the growing revenue potential of the medium sized and smaller markets."

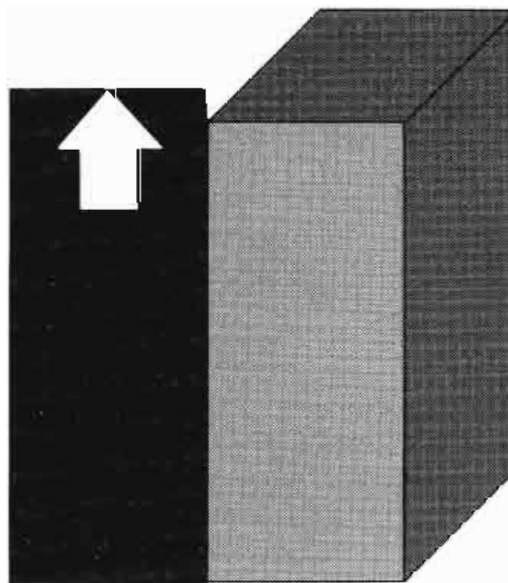
New spot entity

Although it wasn't official yet, it appeared, at press-time, that ABC Spot Sales would change its name to Capital Cities/ABC National TV Sales Inc., to more accurately reflect the eight stations now under its representation umbrella. That, of course, includes four stations owned by the former Capital Cities Communications—WPVI-TV Philadelphia, KTRK-TV Houston, WTVD-TV Raleigh-Durham and KFSN-TV Fresno-Visalia. Added to the four stations formerly owned by ABC—WABC-TV New York, KABC-TV Los Angeles, WLS-TV Chicago and KGO-TV San Francisco, the total in national billings is about \$300 million, according to John Watkins, ABC Spot Sales president.

June

National spot business

+5.8%



1986: \$477.4

1985: 451.2

Complete TV Business Barometer details p. 30

Spot Report

Campaigns

Amoco Oil Co., TV

Vince Cullers Advertising/Chicago
GASOLINE is being recommended for 12 to 15 weeks that kicked off on various July air dates in a select but widely scattered list of television markets. Media deployed a full arsenal of day part inventory to reach both men and women.

Anheuser-Busch, TV

Needham Harper Worldwide/Chicago
BEER and THEME PARKS are making seven to 13 weeks of television appearances that started in early July in a long and nationwide spread of spot markets. Negotiators set their sights on men for the beer advertising and on men, women and children for the parks promotion.

Beatrice Dairy Foods, RADIO

HCM/Chicago
MEADOW GOLD is using four to six weeks of spot advertising that started in late July in a long and nationwide spread of radio markets. Target demographic is women 25 and up.

Conoco Inc., RADIO

Media Base/Houston
PETROLEUM PRODUCTS are advertising for four weeks starting after mid-August in a good many western radio markets. Media objective is men 25 and up.

Underwriters

Carnation Co. and Southern California Gas Co. are underwriting some of the 27 *Nuestra Gente* (Our People) minute messages appearing on Spanish-language KMEX-TV Los Angeles, and featuring local Hispanic role models. Danny Villanueva, president and general manager of the station, reports that the series of spots kicked off August 4 to salute achievements of a broad cross section of Southern California Hispanics who have made significant contributions to community life.

The honorees include actress Carmen Zapata, Juana Soria, named volunteer of the year by several Hispanic groups, Leo Trujillo, also dubbed "Mr. Volunteer" due to his efforts in behalf of over 200 Hispanics seeking jobs, and Jamie Escalante, an educator whose innovative high school math program has earned him a special commendation by President Reagan.

DeLaurentiis Pictures, TV

*Bozell, Jacobs, Kenyon & Eckhardt/
Los Angeles*

RAW DEAL and OTHER FILMS are being featured for nine weeks during July and August in a good many southeastern television markets. Media group worked with all dayparts to reach adults and teenagers.

Jack Eckerd Corp., TV

J. Walter Thompson/Atlanta
DRUG STORE CHAIN is advertising for three to five weeks during July and August in a good many southeastern television markets. Negotiators concentrated on daytime and fringe placement to reach both men and women.

Gordon Jewelry Corp., RADIO

*Goodwin, Dannenbaum, Littman &
Wingfield/Houston*

JEWELRY STORE CHAIN is scheduled for nine weeks of spot advertising that started in early August in a nationwide spread of radio markets. Buyers set schedules to reach adults 18 and up.

Kelly Services, Inc. RADIO

Campbell-Ewald Co./Warren, Mich.
TEMPORARY EMPLOYEES are being recommended for seven weeks that started in mid-August in a select but nationwide list of radio markets. Media lined up the advertising to reach adult business managers 25-plus.

Marshalls, Inc., TV

*Commerce Advertising/Woburn,
Mass.*

RETAIL CHAIN plans to use two weeks of spot exposure starting in late August in a nationwide list of television markets. Media arranged for a full deck of dayparts to impress women 25 and up, at home and at work.

Nissan Motor Corp. in U.S.A., TV, RADIO

William Esty Co./New York
CARS and TRUCKS are featured for seven to 13 weeks that started on various early July and August air dates in a long and coast to coast lineup of broadcast markets. Media placed schedules to reach men 18 and up.

Oregon-Washington-California Pear Bureau, RADIO

Evans/Kraft/Portland
PEARS will be advertised for three weeks starting in early September in a long and coast-to-coast list of radio markets. Buying team set schedules to impress both men and women 25 and up.

Orkin Exterminating Co., TV

*J. Walter Thompson U.S.A./Atlanta,
Dallas*

PEST CONTROL is being offered for six to eight weeks during July and August in a fair lineup of sunbelt television markets. Negotiators worked with daytime, primetime, sports and news adjacencies to reach adults 25-plus.

Procter & Gamble, TV

Tatham-Laird & Kudner/Chicago
MR. CLEAN and OTHER BRANDS are sharing 26 weeks of second half spot appearances in a long and nationwide spread of television markets. Buyers placed a full range of dayparts to attract women in various age brackets, depending on brand.

Shell Oil Co., RADIO

Ogilvy & Mather/Houston
GASOLINE is being sold for eight weeks that started in mid-August in a long and nationwide spread of radio markets. Media set schedules to reach both men and women 25 and up.

Volume Shoe Corp., TV

Foote, Cone & Belding/Chicago
SHOES are being sold throughout the remainder of this year in a coast-to-coast lineup of television markets. Media team scheduled daytime, fringe and primetime showings to impress young adults of both genders.

Wm. Wrigley, Jr., Co., TV

BBDO/Chicago
HUBBA BUBBA GUM is set for 13 weeks of spot appearances that commenced in early August in a long list of sunbelt markets between Florida and Texas. Fringe and kid slots are being used to attract children and teenagers.

RC names Berardini



Donald A. Berardini has been named director of advertising at Royal Crown Cola Co. where he'll report to Ron Corin, vice president-marketing.

Berardini had previously been an account supervisor at Campbell-Mithun/Chicago, and before joining Campbell-Mithun in 1981 he had been a media supervisor for Foote, Cone & Belding in Los Angeles.

Appointments

Agencies



Robert L. Garrison, Jr. has been promoted to senior vice president, executive media director of BBDO/Chicago. He moves up from senior vice president, will report to **Eric Harkna**, president and CEO of the agency, and becomes a member of the executive committee of BBDO/Chicago.



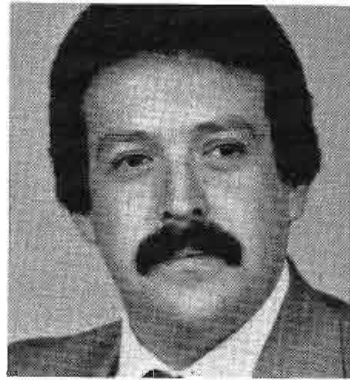
Dr. Randall G. Emond has joined FCB/Leber Katz Partners as senior vice president, Marketing Planning Department. He was formerly with BBDO Worldwide as senior vice president, director of marketing sciences, and before that he had been director of market research at Warner Communications.

Elaine L. Gingold has been named senior vice president/director of research for MarketSearch, the research division of the Earle Palmer Brown Companies. Gingold had been vice president, associate research director at Tracy-Locke in Dallas, and before that was an associate research director with N W Ayer/Chicago.

James D. Clokey has been appointed vice president, director of research and marketing strategy at Bozell, Jacobs, Kenyon & Eckhardt/Minneapolis. Clokey comes to the agency from Lever Brothers where he was with the Personal Products Division.

Brian Hanley has joined HCM/New York as associate media director. He comes to the new HCM post from J. Walter Thompson where he had been a media supervisor.

One Seller's Opinion



Spending power of U.S. Hispanics grows with population

Escalante

A ccording to **Spanish U.S.A.**, "90 per cent of U.S. Hispanics speak Spanish—43 per cent speak *only* Spanish, or just enough English to 'get by'." We don't know how true this relative figure will hold by the year 2000, but doing so would represent almost 11 million people who are willing to [and must] spend, but must be informed of what is available to spend on, *in Spanish*. "Other than English, Spanish is the most common language spoken in the home in the United States," says the *Hispanic Almanac*.

The question of whether they will buy in, or through Spanish is then, redundant: if I speak, pray and make love in one language, I will most probably use the same language for other purposes too.

Hispanics are basic human beings with needs that must be satisfied, and the list of products and services that can be, or are bought, is comparable to the lists of any other population sub-group: food, entertainment, gasoline, clothes, furniture, vehicles, appliances, medicine, doctors, dentists, lawyers, accountants, real estate . . . But, Hispanics will maintain their cultural identity through a predominant use of the Spanish language.

This cultural identity must be recognized and dealt with in the proper form so as to not misuse the grand potential offered by a segment of the population which is growing by leaps and bounds. In the decade of the '70s, the Hispanic population grew by 61 per cent and the net change in the median family income was 100 per cent.

If we were speaking of a growth base of 20, 50 or 100 people, such phenomenal growth would not attract attention in absolute figures. Fortunately, the 1970 population growth base was a whopping 9.1 million people who, at the time, represented 4.5 per cent of the total population of the U.S. By 1980 the share had grown to almost 6.5 per cent, and today, the participation is estimated to be at 7.4 per cent with a projection of 9.7 per cent by the year 1990. Everyday Hispanics are reaching a higher level of education and their income levels are on the upswing.

1985 data from Strategy Research Corp. shows 56.7 per cent of U.S. Hispanics 16 years or older are employed. In the previous year, 1984, the gender breakdown was 69.6 per cent of Hispanic males employed, versus 67.5 per cent for all U.S. males, and 46.0 per cent Hispanic women employed, against 46.1 per cent for all women.

In 1980, 35 per cent more Hispanics held white collar jobs than in 1970, while during that same decade the increase in white collar jobs for the general population was 8 per cent. In 1978 the median family income of the general population was \$16,786, against \$11,421 for Hispanics. But by last year, median income for the general population had climbed some 9.9 per cent a year to \$28,400, while Hispanics showed a yearly increase of 10.6 per cent to \$19,900. Again, we find upward mobility. Also, we are the only 'new' market in town.

Hispanics earn dollars, Hispanics spend dollars. All-in-all, their dollars are also green and contribute to the bottom lines of those who are willing to recognize them as a true and viable market.—**Manuel A. Escalante**, director of marketing, *Tichenor Spanish Radio*



Michael Walsh has been elevated to vice president, director of media operations at Ketchum Advertising/Pittsburgh. He came to Ketchum nine years ago and now steps up from vice president, associate media director.



Lisa Nelson has been promoted to associate media director at Needham Harper Worldwide/Chicago. She joined the agency in 1983 as a media supervisor, and before that she had been a planner with Tatham-Laird & Kudner.

Martin Friedman has joined W.B. Doner and Co. in Detroit as a group media supervisor, planning. He comes to Doner from Doyle Dane Bernbach/New York where he started as a planner in 1976 and was later promoted to associate media planning director.

New merger

Rapp & Collins USA has been formed via merger of two Doyle Dane Bernbach subsidiaries, Rapp & Collins, Inc. and Direct Response Group, Inc. With the planned completion at the end of August of the merger of DDB with BBDO International, Inc. and Needham Harper Worldwide Inc., the Rapp & Collins operation, with billings topping \$100 million, will become part of the Diversified Agency Services division of Omnicom Group, Inc., a new publicly-held holding company.

Chairman of the new R&C USA unit is Stanley Rapp, a co-founder of Rapp & Collins in 1969. President of the new direct marketing agency is James E. Dunne, a co-founder of Direct Response Group in Dallas in 1978. Emily Soell will head the New York office, Robert E. Mohr will run the Dallas office, and Mary Tchakirides will be in charge of the Los Angeles office.



Patti Coleman has been promoted to vice president at Doyle Dane Bernbach/New York. She joined the agency from Grey Advertising in 1982 and at DDB she's director of systems training and support.



Angela Price has joined Ensslin & Hall Advertising as a senior media planner/buyer. She was formerly a broadcast supervisor at Young and Rubicam/Zemp, and now at Ensslin & Hall she's assigned to the agency's Wendy's International account.



Vickie A. Horen has been appointed a media planner for D'Arcy Masius Benton & Bowles/St. Louis where she'll work on the Ozark Air Lines and Kal Kan pet foods business. She comes to the agency from a post as broadcast negotiator for Gardner Advertising's Advanswers Media/Programming division.

Samuel C. Byers has moved up to associate media director at Laurence, Charles, Free & Lawson. His account assignments include McDonald's, General Mills, Rydelle Laboratories and Dreyfus.

Cynthia Ferreira Fleming is now a media supervisor with Leonard Monahan Saabye in Providence, R.I. She comes to the agency from Ingalls, Quinn & Johnson in Boston.

Donna Cataldo and **Jeffrey Dunetz** have been elected vice presidents at SSC&B:Lintas USA. Both are assistant media directors and both joined SSC&B in 1981.



Jon Krill has been promoted to media planner at Ogilvy & Mather/Chicago. He joined the agency in 1984 and now steps up from assistant planner.

Representatives

Lavada Heath has been appointed vice president, Los Angeles office manager for Seltel, succeeding **Raymond Johns**, now executive vice president of the company. At the same time **Ralph Claussen** moves up to sales manager of Seltel's American team in Los Angeles and **David Ware** is named to head the Knights sales team there.

Sue Bell has joined Select Radio Representatives as manager of the rep's Chicago sales office. She moves in from San Antonio where she had been general sales manager for KQXT(FM), and before that she had been sales manager at KQZY(FM) Dallas-Fort Worth.

Electronic marketing

S&F Communications, Inc. has been formed in New York as a new direct marketing agency specializing in electronic media. President is Sheldon Hechtman, Fred Schwartzfarb is executive vice president, and Susan Veronin is vice president and media supervisor.

The company plans to work with television, radio, cable and telemarketing, and to become heavily involved in home shopping via television on behalf of its clients.

Hechtman had been vice president, media at Clark Direct Marketing, and before that was president of Sheldon Communications and was senior vice president broadcast and electronic media at Rapp & Collins. Schwartzfarb had been media manager for Clark Direct Marketing and before that he had been direct response manager at ESPN.

Jan Pope has been promoted to San Francisco regional manager of Torbet Radio. The former Major Market Radio account executive originally joined Torbet in 1979, returned last May, and now steps up from account executive.

Christine Tsitouris has joined Durpetti & Associates as regional manager of the firm's Atlanta office. She comes to Durpetti from Torbet Radio where she was honored as Salesperson of the Year for 1985.

Cathy Faulkner moves up to Minnesota sales manager for TeleRep. She steps up from account executive in Minneapolis where she transferred two years ago from TeleRep's Cleveland sales office.

Rick Tichman has been promoted to sales manager of the Blue sales team at Seltel in New York. He joined the rep three years ago and now moves up from account executive.

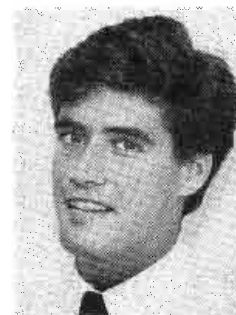
Kathleen Smith has been promoted to senior group research manager for Petry Television. She joined Petry

from John Blair & Co. in 1984. In her new post Smith will continue her responsibilities as group research manager of Petry's Roadrunners sales team and also assist **Teddy Reynolds**, vice president, director of research, in such areas as staffing, training, sales promotion and special projects.

Donald Robert has been promoted to research manager for Katz American's Blue Team in New York. He joined Katz last year from Seltel, where he had been a research analyst.

Wendy Pavelle has been appointed manager of program research at Group W Television Sales. She moves in from INTV, the Association of Independent Television Stations, where she had been a research supervisor.

Christopher C. Roman has joined Independent Television Sales as an account executive in the rep's Los Angeles sales office. The former vice president, director of marketing and research for Spanish-language WNJU-TV New York has most recently been director of marketing and project director for the Research Resources Survey Research Center in Los Angeles.



Alan Gates has returned to McGavren Guild Radio as an account executive in New York. He first joined the company in 1983 and later transferred to Weiss & Powell before his most recent previous post as account executive for the CBS-owned magazine, *The Runner*.

Larry Roberts has joined Katz Radio as an account executive in the Los Angeles sales office. He was formerly a marketing projects coordinator for Angeles Corp. there, and before that he was a sales representative for Bel Air Surgical, also Los Angeles.

Ann Minotillo has been appointed an account executive at CBS Radio Representatives. She originally joined CBS Radio National Sales as an intern in the Research Department.



WHY BE A LITTLE FISH IN A BIG POND?


PEOPLE KNOW A GOOD THING WHEN THEY SEE IT.

The May 1986 Arbitron and Neilson Station Index proved it. From sign-on to sign-off WPBN-TV/WTOM-TV in Traverse City-Cheboygan, Michigan was rated number one overall. It is the position we have sought since our beginning in 1954. We're not just proud, we're ecstatic.

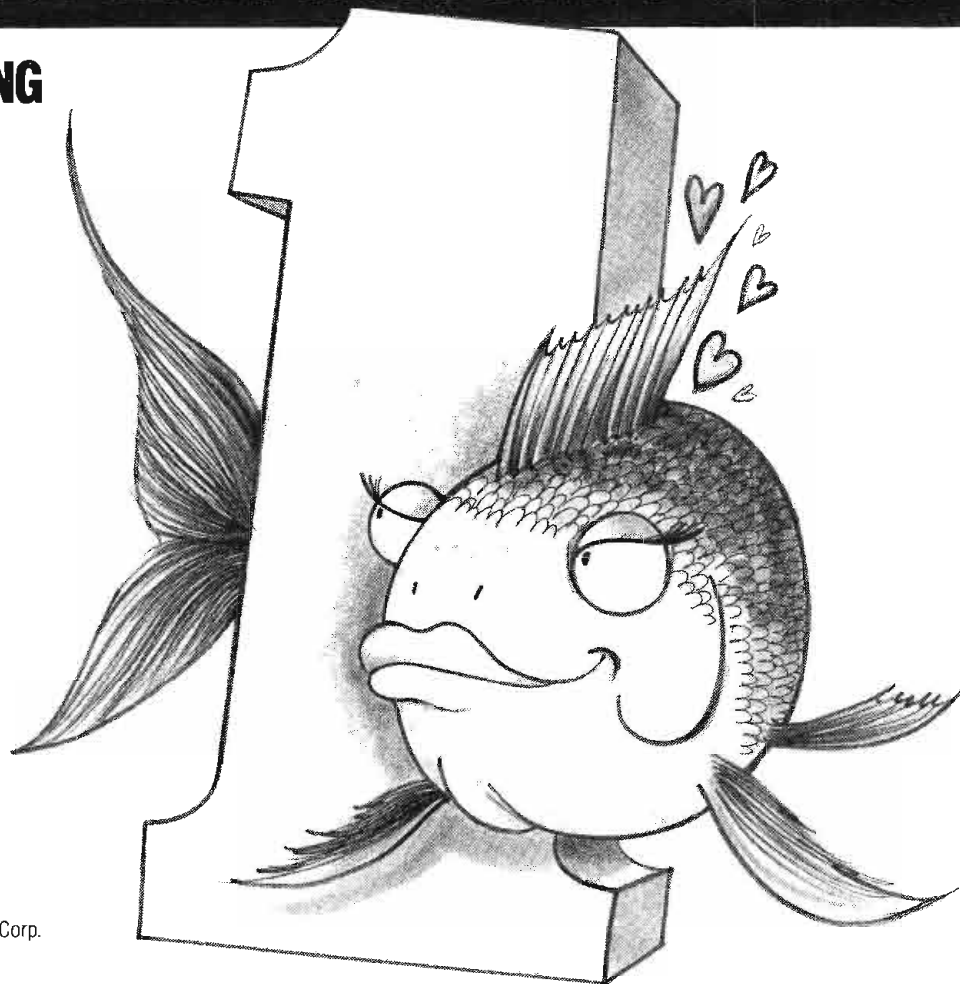
BE A BIG FISH.

BEAM COMMUNICATIONS

 WPBN-TV/WTOM-TV, NBC,
Traverse City-Cadillac-Cheboygan, MI
WDAM-TV, NBC, Laurel-Hattiesburg, MS
KYEL-TV, NBC, Yuma, AZ-El Centro, CA
 WCFT-TV, CBS, Tuscaloosa, AL

 Represented by
Katz Continental

© 1986 Beam Communications Corp.



Stations



Ken MacQueen, vice president and general manager of Palmer Communications' WOC Broadcasting Co., has been given additional responsibility for overseeing WHO-TV Des Moines as well as WOC-TV Davenport. At the same time, MacQueen will be investigating other potential TV station acquisitions for Palmer.

Bruce E. Barnes has been named president of North American Communication Corp., owner of KXJB-TV Fargo, and president of Central Minnesota Television Co., owner of KCMT-TV Alexandria and of KNMT-TV Walker, Minn. Barnes, who had been station manager of KCMT-TV, succeeds his brother, **Thomas K. Barnes, Jr.**, who had died.

Robert Browning has been transferred to Huntsville, Ala., as executive vice

Outlet's buyback

Bruce G. Sundlun will be chairman and CEO, and David E. Henderson president and COO of a new company retaining The Outlet Communications, Inc. name and formed as a result of a leveraged buy out of all of its stock from The Rockefeller Group, Inc. by Outlet Communications, Inc. and an affiliate of Wesray Capital Corp. for approximately \$617.5 million.

Simultaneously with the closing, Outlet sold three of its TV stations: WCPX-TV Orlando-Daytona Beach-Melbourne to First Media Corp. for \$200 million; KSAT-TV San Antonio to H&C Communications, Inc. for \$153 million; and KOVR-TV Sacramento-Stockton to Narragansett Capital Corp. for \$104 million. That will give the new company television stations in Providence, Columbus, Ohio, Atlanta and Indianapolis, plus radio stations in Philadelphia, Washington, D.C., Bethesda, Md. and Los Angeles. Outlet will also hold interests in certain programming produced for television. The entire transaction was subject to FCC approval, which was granted on June 17.

president, general manager of the New York Times Broadcasting's WHNT-TV. He had been vice president, general manager of KFSM-TV Fort Smith, Ark.



Paul W. Fiddick has been appointed president of the new Radio Division of Heritage Communications, Inc., headquartered in Des Moines. He was previously president of the Radio Division of Multimedia, Inc. in Cincinnati. He joined Multimedia in 1978 and was elected president of the Radio Division in 1982.

Don Troutt has been appointed vice president/general manager of KCMO/KBKC(FM) Kansas City, recently acquired by Gannett Co. from Summit Radio of Kansas City. Troutt had been vice president/controller of Gannett's Radio Division since March, 1985.

Wayne D. Simons has been named vice president and general manager of KLAS-TV Las Vegas, succeeding **John E. Hayes**, now vice president of the Broadcasting and Video Enterprises Division of Landmark Communications. Simons had been vice president, general manager of WTAR/WLTY(FM), Landmark's stations in Norfolk Portsmouth-Newport News-Hampton.

Joni B. Challenor has been appointed vice president and general manager of JAG Communications' WLPM/WFOG(FM) Hampton Roads, Va. She has been with the station for six years and now steps up from general sales manager.

Olin F. Morris has been named executive vice president and general manager of KFSM-TV Fort Smith, Ark. He had been vice president, director of marketing and client services for WREG-TV Memphis, also owned by New York Times Broadcast Group.

Don Kidwell is now vice president, general manager of WMGF(FM), formerly WXIK(FM) Charlotte-Shelby, N.C., and recently acquired by Voyager Communications from Capitol

Broadcasting Co. of Raleigh for \$5.5 million. Kidwell had been vice president and general manager of WTRK Philadelphia.



David Gneiser has been named vice president of Detroit Sales for United States Radio Networks. He had been general sales manager at WCXI AM-FM Detroit before joining USRN there last year as regional sales manager, and before that he had been a vice president of Eastman Radio.

Dr. Tom Evans has joined the Mutual Broadcasting System as director of research. He moved in from NBC Radio Networks where he had been manager of radio research.

Ronald W. Dowling has been named senior vice president and general manager of R&R Broadcasting of Massachusetts, Inc., which recently acquired WHYN Springfield and WHFM(FM) Springfield-Hartford from Affiliated Broadcasting. Dowling returns to the Springfield stations from Sacramento, where he had been vice president, general manager of KRAK AM-FM.

Aubrey Wood has been appointed general manager of WVGA-TV Albany, Ga. He had been station manager of WMGT-TV Macon, the flagship station of the Morris Network.

Tommy Thompson has been promoted to vice president and general manager of Duchossois Communications' KDSM-TV Des Moines. He has been general sales manager of the station since January.

Leeann Lewis has been elected a vice president of Multimedia Broadcasting Co. in addition to her post as general manager of KEEL/KITT(FM) Shreveport.

Larry Blum has been named vice president and general manager of WOPW(TV) Toledo, Ohio. He had been with Jacor Communications in Cleveland.

Media Professionals

'New daypart' of sports overtime for RCA unit



Roy Minster

*Media director
Hammond Farrell, Inc.
New York*

Roy Minster, media director at Hammond Farrell, Inc., describes "creation of a new television daypart" for the agency's client, RCA American Communications (Americom). He says this new daypart, which he calls "sports overtime," was developed this spring when "Special overtime commercials were created and placed to take advantage of when the sports fan's interest is at its peak—during overtime." He adds that during the last full season, a total of 99 such overtime opportunities arose throughout the professional football, hockey and basketball seasons.

Minster explains that RCA Americom offers satellite-based communications channels to companies who can lease a channel providing a 24-hour "long distance pipeline between two points." But Americom competes with big spenders like AT&T, MCI and Sprint, "so the challenge was to maximize the impact of every media dollar spent by finding a creative way to increase awareness of Americom without a big media price tag. By marrying high viewer attention with the right creative, Americom was able to gain significant awareness increases at considerably less cost than with a traditional television schedule based on reach and frequency. And far faster than with print alone."

Minster says the commercial itself tied together the concept of time, money and overtime by offering a known and fixed cost for phone service despite increased use. He explains that the message "made the association between being charged extra for watching a game that goes into overtime and being charged extra for telephone use by the minute. The punchline, 'RCA Americom—Long distance for business by the month instead of by the minute,' underlined the point."

Minster points out that since the commercial runs only when a game goes into overtime, and since only a few games actually do run into overtime, "Potential out-of-pocket cost is affordable. The bonus for Americom is a fixed commercial position at a peak viewing time, without the 25 to 50 per cent premium normally paid for fixed position."

In a word...
Quality

GROUP
W
RADIO

WBZ, Boston WINS, New York KYW, Philadelphia
KDKA, Pittsburgh KODA, Houston KOZY, Dallas/Fort Worth
KQXT, San Antonio KOSI, Denver KMEQ-AM-FM, Phoenix
KFWB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting

J. Michael Henderson is now general manager of KKCI(FM) Liberty-Kansas City, recently acquired by TransColumbia Communications. Henderson has previously been general manager of KQRS AM-FM Minneapolis-St. Paul and president of Radio Research Development in Minneapolis.

Ken Sneed is now station manager of WINK-TV Fort Myers-Naples. He had been executive news producer and anchor of the station's *Close Up News*.

Mann Reed has been named to the new post of station manager at WVEU(TV) Atlanta. He moved in from Albany-Schenectady-Troy where he had been general sales manager of WRGB-TV.

Maureen Lesourd and **Kathy McLaughlin** have been named sales manager for WPLJ(FM) New York. McLaughlin steps up from national sales manager, and Lesourd is promoted from retail sales manager of the Capital Cities/ABC owned station.

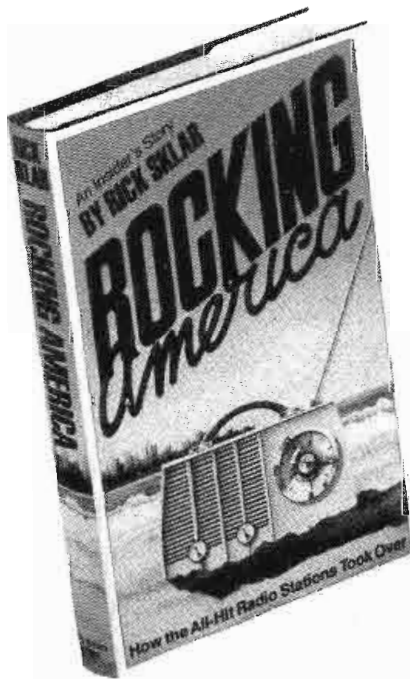
Tony Renaud has been appointed vice president and general manager of Jefferson-Pilot's WBT/WBCY(FM) Charlotte. He moves in from WMAL Washington where he had been general sales manager.

Lonnie Gronck has been appointed general manager of Malrite's WHK/WMMS(FM) Cleveland. He transfers from New York where he had served as local sales manager at WHTZ(FM), also owned by Malrite.

Howard Schwartz has been promoted to general manager at WTMG(FM) Murfreesboro-Nashville. Schwartz had served as station manager since TransColumbia Communications acquired the station in August 1985.

THREE DECADES OF RADIO & ROCK 'N ROLL

ROCKING AMERICA How The All-Hit Radio Stations Took Over by Rick Sklar



\$13.95 hardcover, 220 pages, 16 pages of black and white photographs



"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word."

—Michael L. Eskridge
V.P. RCA Home Info. Systems

ROCKING AMERICA traces the rise of rock 'n roll radio, from its origins to its explosion across the country and beyond, as it was experienced by Rick Sklar as a radio programmer.



Rick Sklar is a radio and music video program consultant and was formally a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation."

"For years the term 'Top 40' and the name Rick Sklar were synonymous. They both meant the best in rock music. If you are fascinated by the world of music, its stars, its jungle warfare, its fights for survival, then read Rick Sklar's autobiography of the rise of rock radio in America."

—Clive Davis, President
Arista Records

Please send me _____ copies of ROCKING AMERICA @\$15.50 each (includes postage).

Name _____

Address _____

City _____

State _____ Zip _____

Payment must accompany order. Return coupon to: TV Radio Age, 1270 Avenue of the Americas, NY, NY 10020

New Stations

Under Construction

WTWS-TV New London, Conn.; Channel 26; ADI, Hartford-New Haven. Licensee, C&S Broadcasting, Inc., 216 Broad Street, New London, Conn., 06320. Telephone (203) 444-2626. Jim Kontoleon, general manager. Target air date, late August.

Buyer's Checklist

New Representatives

Brydson Media Sales has been appointed eastern sales representative for KSCI-TV Los Angeles, and **Howard Weiss Broadcast Sales** has been named midwestern representative.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KZAM AM-FM Eugene, Ore. KZAM programs eclectic oriented rock and its FM sister offers a soft rock sound.

Republic Radio has been named national sales representative for KRKE AM-FM Albuquerque. KRKE is a contemporary hit station and KRKE-FM airs adult oriented rock selections.

Sittel has been appointed national sales representative for KMIR-TV Palm Springs and KCBA-TV Salinas-Monterey, both California. KCBA-TV is a Spanish language station that plans to switch to English language programming in September and KMIR-TV is an NBC affiliate.

New Facilities

DKM Broadcasting Co. and the Atlanta Board of Education have completed construction of a new 1,065 tower and DKM's WVEE(FM) will be the first of five FM stations to start broadcasting from the new facility.

New Call Letters

KZKC-TV Kansas City is deleting the letters "TV" from its call designation to avoid confusion with the identity of KCTV(TV) in the same market.

Transactions

Adams Communications Corp. has acquired KOOL AM-FM Phoenix from **Tom Chauncey** for \$15 million, subject to FCC approval. The sale was negotiated by R. C. Crisler & Co.

Gannett Co., Inc. has completed purchase of KCMO/KBKC(FM) from **Summit Radio** of Kansas City, Inc. for \$11,191,000. The transaction increases Gannett's number of radio stations to 17.

Shamrock Broadcasting Co., Inc. has agreed in principle to purchase KQKT(FM) Seattle from **Seattle Radio Limited Partnership** for \$7.5 million. Broker in the transaction is Kalil and Co., Inc.

Westerly Broadcasting Co. of Rhode Island has purchased WCMC/WNBR(FM) Wildwood, N.J. from **Jersey Cape Broadcasting Corp.** for \$1.8 million. Westerly Broadcasting is headed by Natale L. Urso and the principals of Jersey Cape are Bill Wotring and Carl Owen. Chapman Associates is the broker.

Le Sea Broadcasting Corp. has contracted to acquire KDSC-TV Honolulu from **Pacific Rim Broadcasting Co.** for \$825,000. Broker in the transaction is Gammon & Ninowski Media Investments, Inc.

Sandy Isle Broadcasting, Inc. has acquired WVG(FM) Charlotte Amalie, St. Thomas, U.S. Virgin Islands, from **Virgin Island Wireless Co., Inc.** for \$800,000. Buyer is principally owned by Ian "Sandy" N. Wheeler. Virgin Island Wireless is owned by John T. Galanes and Frank R. Kulisky. Chapman Associates served as broker.

THE RADIO LIST

Lets you select the specific exec you want ...GM, GSM, PgM ... their individual names updated weekly.

THE RADIO LIST

Means flexibility. Top 70 mkts., top 200 mkts., or smaller mkts., AM or FM, daytime or full time.

THE RADIO LIST

Get labels for 1 or all of 18 talk and music formats ... alphabetized by mkt., call letters or zip-code.

THE RADIO LIST

Order pressure sensitive labels, your own imprinted labels or envelopes, or individualized letters.

THE RADIO LIST

Basic cost (market order): \$75. per thousand pressure sensitive labels. Add \$30./M for zip-coding.

THE RADIO LIST

The only mailing list maintained by BF/Comm. Services -publishers of RADIO PROGRAMMING PROFILE.

THE RADIO LIST

"Received more response from top 200 mkts. using list than I ever achieved before."- From Studio B.

THE RADIO LIST

"I have not had such successful direct mail experience in my 14 years..."- O'Connor Creative Svs.

THE RADIO LIST

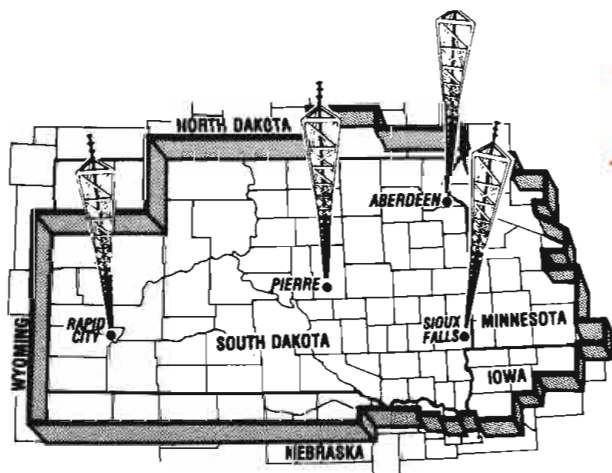
Get order forms from Bill Fromm, THE RADIO LIST - (516) 676-7070. 7 Cathy Ct., Glen Head, NY 11545.

1st AGAIN!

Kelo-land TV SCOOPS the Nation in Newest Arbitron Sweeps!

ADI Winner In Every Category

#1 ADI S/O-S/O	Total Households, Mon.-Sun.	41 share
#1 ADI S/O-S/O	Women 25-54	44 share (tie)
#1 ADI Late News	Total Households, Mon.-Fri.	55 share
#1 ADI Late News	Women 25-54	61 share
#1 ADI CBS	Total Day	41 share
#1 ADI CBS	Late News	55 share
#1 ADI 3-6:30 p.m.	Total Households, Mon.-Fri.	40 share (tie)



kelo·land tv

Kelo-tv Sioux Falls, S.D. and satellites
KDLO-TV, KPLO-TV

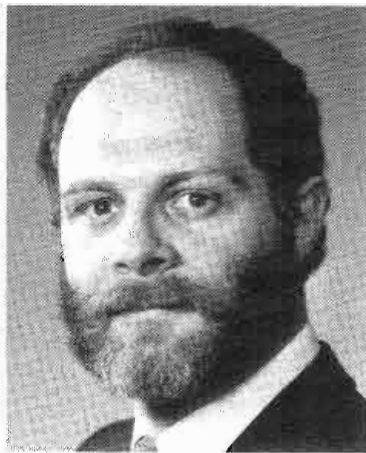
Source: Arbitron Sweeps, May 1986

Above estimates include time slots and demographic information in equal facilities markets as analyzed by TV Radio Age. Survey data estimates subject to usual qualifications.

Represented nationally by **SATTEL** In Minneapolis by WAYNE EVANS.

Viewpoints

Michael Kalasunas



Senior vice president, director of research and planning, J. Walter Thompson/Chicago, in a recent speech before the Third Annual Advertising Research Foundation Copy Research Workshop in New York

Qualitative research plays key role in new ad scene by focusing on emotion

In a more crowded, more expensive, more viewer controlled environment it's clearly more important than ever that commercials stand out and have impact. And it's critical to have a rational product message that's as strong as possible. But we need something else as well. It may be equally as important to be sure that the commercial as a whole is relevant and meaningful to consumers. Not just that they understand it, but that it understands them.

Now clearly, we can help assure that mutual understanding by getting qualitative consumer response to our advertising. But, of course qualitative inputs start earlier than that. To create effective advertising for a brand, we need to understand the brand itself. We need to know what makes a product a brand, because turning products into brands is the ultimate goal of advertising.

I think that any advertised brand—no matter how mundane or utilitarian—has value beyond the physical properties of the product, and that the job of advertising is to develop and maintain this added value. Said in another way, consumers endow the brands they buy with meanings over and above their functional merits.

It's the job of the creative department to communicate these meanings in ways which are relevant and motivating to consumers. It's the job of qualitative developmental research to help unlock them and make them available to and useful to the creative process.

'Badge' products

I think we're used to the idea of exploring the qualitative meanings of brands for certain kinds of products. I'm referring, in particular, to what might be called "badge" products. These are product categories in which the brand you choose says something to

other people about what you are and what you are not. Examples include such far ranging categories as cigarettes, fashions, beer and liquor, automobiles, etc. It's easy to understand the importance of symbolic or emotional values in consumers choosing these kinds of brands.

But I believe we often ignore the qualitative meanings of brands in other categories—what might be called "habit" products such as household or food products which are bought frequently and routinely. Admittedly, these brands are not usually chosen as an expression to those outside us. But they do represent sort of an internal ritual often related to some event or association in our past which simply makes us secure choosing a particular brand. In this case, a brand is selected not as a statement to others, but as reassurance to the buyer to make the purchase more familiar and more comfortable.

The point is that the underlying meanings of brands are important to understand for all kinds of products, not just obviously emotional or outwardly symbolic categories.

Rational vs. emotional

So, in considering the kinds of research we do as well as the kinds of advertising we develop, we can use a simple model of the process by which people choose brands. It reflects the fact that every brand choice is influenced by both functional and symbolic aspects. The *functional* aspects relate primarily to product features and benefits or value. This is the rational side of the equation. The *symbolic* aspects relate to highly subjective and personal perceptions—how an individual interacts with a brand—how it fits their self perceptions, their lifestyle. This is the emotional side of the equation. Of course, the basic structure of this model is very familiar and it brings to mind another model that's recently become popular—the left brain, right brain theory. The left hemisphere is the conscious, communicable, verbal, analytic side. The right hemisphere is the more unconscious, personal, feeling, image side. You may draw some inferences from this scheme between the two aspects of a brand and the two types of research. While it's not strictly true that all quantitative research is rational and all qualitative research is emotional, it does seem evident that they have inclinations that way. And with the changes occurring among viewers and consumers, it would seem that we need to reflect both of these polarities in our advertising as well as our research. And that, I suppose is my ultimate point. As we move toward 1990, our research methods and advertising campaigns will both require balance to be effective. In each case we need to strike the proper balance between the functional and symbolic, left brain and right brain, rational and emotional.

While the balance may be different for different products, it's increasingly important that both aspects be represented. Advertising development research needs to dig hard to uncover products facts that will rationally differentiate a brand and motivate purchase. *And* it needs to help identify the proper context or emotional perspective for that message.

Programming/Production

Columbia in major first-run plans

Columbia Pictures Television is preparing to produce a rash of original first-run syndicated shows in all areas of television, encompassing most day-parts, to complement its existing network first-run syndicated product and off-network product. The planned productions will include animation, reality programs, movies-of-the-week, entertainment and a new game show.

In an interview, Robert King, president of Columbia Pictures Television Distribution, a division of CPT, says that Herman Rush, president of CPT, has given the company a mandate to launch first-run ventures in conjunction with the perceived needs in the marketplace.

These projects may entail co-ventures with CPT's entities, Colex Enterprises, a joint venture with LBS Communications, The Program Source, Screen Gems, or a new entity, King points out. Regarding the future projects, King notes that Rush is seeking station involvement in some cases in the decision-making process on the grass-roots level, rather than have studios dictate what is to be produced.

In animation, besides its *Real Ghostbusters*, which will debut on ABC TV initially this fall as a morning weekly series on Saturdays, then go into syndication with 65 new half hours beginning in September, 1987, CPT will introduce *Dinosaucers* at about the same time. *Dinosaucers* will also contain 65 first-run half hours, with animation from DIC Enterprises. Also on the boards is *Parole Board*, a reality show that could play either in early fringe or late night, notes King, or possibly for the morning.

Court. King believes *Parole Board* is in the "court" genre, currently in vogue, but it deals with felons after conviction who are up for parole. Involved in the production are Marsha Lewis, Irv Greenberg and Billy Howard, among others. CPT is working on a pilot, for possible January or fall start, depending on the numbers coming out in September or October for other shows.

In late night, CPT is exploring an entertainment series, *Starlight Lounge*, which King says is "a professional *Gong Show*, with acts that are uniquely interesting and provide comedy."

A hunt is on for a host, and a decision to go into pilot production will be made shortly, for a fall, 1987, start. However, King continues, "we have

some concerns over the Fox Television Network regarding availabilities on independent stations, because we see *Starlight Lounge* as more of an independent vehicle than as a show for affiliates."

Another project being explored involves "trying to find the son of Merv, daughter of Dinah and son of Mike, as a possible daytime show. "It's a very difficult environment to crack with *Dona-hue*, *Oprah Winfrey* and *Hour Magazine* on the air. But Rush believes that it should be a host-driven show, and we are searching for a host. The show won't be traditional talk. The elements haven't been pounded out because the host will dictate the format."

Deals. Deals on two other projects are not yet completed, King says, so he can't discuss specifics. One is a game show, he notes. *Card Sharks*, the fall entry via The Program Source, has been cleared currently in more than 40 per cent of the U.S.

In addition, CPT is looking at sitcoms and dramas. He says that being considered in both forms are movies-of-the-week, as possible forerunners of series. "We like the idea of MOW's so we can develop characters, create some ratings and make some business deals at the same time."



Robert King

All-in-all, continues King, before Columbia moves ahead with new productions, a number of people at the company give input and schedules are analyzed, with production decisions made based on looking to replace shows by other syndicators which are judged as not return the following year. In looking at this fall's schedule, King says there are a few new game shows that are vulnerable. But, he notes, he doesn't see *Wheel of Fortune* or *Jeopardy!* losing any ground. "In fact, they are being played in tandem and may be stronger this fall."

In first-run syndication, Colex is distributing *The New Gidget*, 22 episodes, for premiering the week of September 15.

On the off-network end, CPTD, continues to sell such staples as *Barney Miller*, *Benson* and *Hart to Hart*, plus new episodes and off-network episodes of *What's Happening Now*. However, its newest sales thrust is on *Punky Brewster* and *Ripley's Believe it or Not*. The plan on *Brewster* is to sell 88 episodes to stations. These include 44 from off-network and 44 new episodes to be produced by CPT. If all goes well, 22 additional episodes will be provided to stations. "One-hundred-ten titles are more valuable to a station than 88, says King."

Brewster. Under the *Brewster* marketing plan, beginning in September, 1987 the stations will get reruns for the Monday through Thursday period and the new episode for Friday run, on a stripping basis. Terms are cash. But in the first year, Columbia will keep one minute per week for national sale, to try to offset some of the costs of development.

In the case of *Ripley's Believe it or Not*, CPTD is offering the show in both a half hour or hour form, either as 120 half hours and/or 79 hours. The station gets unlimited runs over seven years. King sees *Ripley* as a workhorse product, as a utility player to the Number 1 show in the market, and which will keep consistent numbers over the seven years.

Embassy, Tribune deal

Advertising sales of Embassy Communications Embassy Night at the Movies, ad-hoc film network, will be handled by Tribune Entertainment Co., effective immediately and beginning with the fourth-quarter feature, *Road Games*, starring Stacy Keach and Jamie Lee Curtis. In commenting on the agreement, Gary Lieberthal, chairman and CEO of Embassy Communications, noted "We found in Tribune Entertainment the right combination of leadership both in senior management with president Sheldon Cooper and executive vice president Don Hacker, and outstanding sales people headed by Clark Morehouse, vice president, media sales in New York, whose relationships with the major advertisers and agencies are among the most creditable in our industry.

"The total resources of the Tribune Broadcasting Company, whose stations were with Embassy from the beginning on this network, cannot be underestimated in terms of the additional support they offer beyond sales."

Embassy Night at the Movies, the first in the resurgence of the advertising-supported barter networks, premiered in 1983 with *Escape From New York*. The marketing strategy calls for four titles per year. The film network boasts a lineup of 139 markets covering 90 per cent of the U.S. TV households. Since its premiere, the film network has averaged more than a 10 rating for the 11 films which have run to date. Two films from ENATM, *The Howling* and *Take This Job and Shove It*, have garnered the highest ratings of all barter movies.

Southbrook in New York

Southbrook Entertainment Co., which recently set up a TV distribution wing with Joseph C. Tirinato as president, will open offices for the new subsidiary at 444 Madison Ave., New York. The staff will initially consist of five sales people, says Thomas McDermott, president of Southbrook Entertainment. In an interview, McDermott notes that Tirinato will be based in New York. Tirinato takes over as president, CEO

and a shareholder of the subsidiary, Southbrook Television Distribution Co., on September 1. Tirinato currently is MGM/UA president, TV distribution, United States and Canada.

The company, whose parent is Southbrook International Television, PLC, English-based firm, owns Anthony Morris Ltd., foreign distribution company out of England, which gives Southbrook worldwide distribution capabilities. Also, SBI owns the largest scenic-building companies and a commercial studio, points out McDermott.

Southbrook has an extensive film library with worldwide rights to product originally owned by Trident Television, plus all of its television programming. In total, these rights add up to about 8,000-10,000 hours of programming, McDermott says. These have been sold to the foreign market. Also bought were 60-80 films, acquired from Primetime Entertainment.

Other properties acquired by Southbrook are what was once the Jack Wrather library, including *Lassie*, *Lone Ranger* and *Sgt. Preston of the Yukon*. McDermott says that the com-

pany is planning to produce new episodes of *Lassie* and possibly for the *Lone Ranger*, for the first-run syndication. As to marketing of the syndicated properties, McDermott says that the product will be sold on a cash basis. "If there are any change in marketing plans, it will be up to Joe," says McDermott.



Joseph C. Tirinato

On the network end, Southbrook has been active in producing a few shows. The company is doing an MOW for CBS, and Southbrook recently closed the rights for Rona Jaffee's *Class Re-*

Stock performance of TV syndicators *Reprinted from 'Forbes' magazine*

Entertainment stocks have become the new darlings of Wall Street—so much so that *Forbes Magazine* recently published a report under the heading of "What? Quit Show Business?" in its August 11 issue. Besides a story there

are two listings: movie producers and television syndicators. Below is the table, with some portions excluded, on TV syndicators, the date they went public, initial offering, recent price and latest 12-month revenues.

The price has been updated by TV/RADIO AGE. Of the 10 syndicators in the table, three show downturns from their original offering price. But the others show a decidedly upward swing. Fries price is after split.

Company/headquarters	Date went public	Initial offering price	Recent price	Shares† (millions)	Latest revenues (thou)
All American Television New York	Dec. '85	7½	9¼	1.9	\$ 7,000
Barris Industries New York	Oct. '68	9½	20	9.1	30,000
Donny Osmond Entertainment Santa Ana, Calif.	Jan. '85	5	1½	1.2	0
Fries Entertainment Los Angeles	Jan. '84	10	6¾	5.2	25,900
Heritage Entertainment Los Angeles	Jan. '69	3	9½	3.2	10,600
King World Productions New York	Dec. '84	5	41	10.2	81,200
Reeves Communications New York	Feb. '80	9	8⅞	12.5	93,100
Republic Pictures Corp. Los Angeles	Dec. '84	3½	13½	3.8	15,000
Satori Entertainment New York	Dec. '84	5*	1*	3.2	3,200

* Units. † Outstanding.

Programming/Production

(continued)

union, to be the basis of a four-hour miniseries. McDermott says he is talking to networks for a go-ahead on the program.

Prior to eight years with MGM, and later MGM/UA, Tirinato was a prime-time account executive at ABC Television. He joined ABC in 1969 as daytime sales manager for the network's Chicago division.

WW TV name change

Western World Television Inc. has changed its name to WesternWorld-Samuel Productions Inc. The name change was approved by shareholders of WWI to reflect the recent merger between Western World Inc. and Samuel Broadcasting Corp. WesternWorld-Samuel Communications Inc. is a vertically integrated company specializing in the production and syndication of TV programs distributed in the U.S. and overseas broadcast and cable markets.

Another subsidiary, BrightStar Communications of America, specializes in the domestic and international satellite transmission of live special event TV programming and syndicated series.

WWSC's Business Television Network, a satellite-distributed financial news service, was launched last week. The Monday-Friday program service features Financial News Network's *Wall Street Final* program, plus *The Wall Street Journal—European Edition*, for airing from New York on broadcast and cable-TV stations throughout Europe. Among BTN's charter affiliates are RTL-Plus, TV companion to Radio Luxembourg.

Syndication shorts

American Programs International has acquired *The Real Adventures of Sherlock Holmes* and *Proctor Watson*, 10 half-hours of live-action kid programs; *The Making of Biggles*, half-hour documentary on making of the *Biggles* feature film; and *Queen—We Will Rock You* concert. Also at API, the company has sold several programs to ARAMCO and other international markets. The packages consist of specials, features and music programs.

King World has sold *True Confessions* to 15 stations, for a current total of 85, representing 70 per cent of the U.S. New markets include KCOP-TV Los Angeles, WLVI(TV) Boston, WDSU-TV New Orleans, KCST(TV) San Diego and WTAF(TV) Philadelphia.

Embassy Communications has made

a five-picture TV distribution deal with **New Line Cinema**, for both network and syndication rights in the U.S. The films are *Critters*, *Quiet Cool*, *A Nightmare on Elm Street 3*, *My Demon Lover* and *Ludi Victor*. The deal follows on the heels of the purchase of 12 films from De Laurentiis Entertainment Group. Also at Embassy, its syndicated comedy series *Good Times* has added six clearances in its first, second and third cycles. These stations bring the show's total markets to date to 103, consisting of 77.3 per cent national coverage and include all of the top 10 and 24 of the top 25 markets.

Tribune Entertainment Co. has cleared the first of four Geraldo Rivera specials, *The Lost Cause: The Doping of America*, in 96 stations, for a 75 per cent DMA coverage. The two-hour show is being offered on a 12/12 barter split. Also, Tribune's *An All-Star Salute to General Jimmy Doolittle* has cleared more than 150 stations. Produced in association with Bob Hope, the station lineup includes all of the top 60 markets. Tribune's new *At the Movies* has cleared more than 90 stations, for a coverage of more than 75 per cent.

Blair Entertainment's *The Lollipop Dragon*, two animated half-hour specials for airing during Thanksgiving and Christmas, have been cleared in 85 markets, representing 70 per cent of the U.S. TV homes. The lineup includes KABC-TV Los Angeles, WPWR-TV Chicago, WBZ-TV Boston, WKBD-TV Detroit, WGBS(TV) Philadelphia and KTVT(TV) Dallas.

Worldvision Enterprises will distribute *The Last Frontier*, four-hour drama sold to CBS for scheduling during the upcoming season. *Frontier* is the first Australian-produced miniseries sold to a U.S. network, according to Worldvision.

Lionheart Television International has sold *Yes Minister*, part of the "Britcoms" package to seven stations, for a total of 43 markets. Cities added to the lineup include Buffalo, Dallas, Knoxville and Salt Lake City. *Minister* contains 21 half-hour episodes from the BBC Enterprise series. Also at Lionheart, the present lineup for *Fawlty Towers* now totals 60 markets, including Dallas, Chicago, Houston and Miami.

The Royal Variety Performance, tribute to film musicals, has been sold by **Syndicast Services** to 65 stations. Latest stations joining the hour show being sold via a six/six barter split, are WXYZ-TV Detroit, WCPO-TV Cincinnati, WVUE-TV New Orleans, and WLNE-TV Providence.

Orbis Communications has cleared *A Pumpkin Full of Nonsense* in 11 markets, covering more than 75 per cent of

the U.S. The half-hour special has an August 16-31 window and barter split is two national, four for local sales. Also at Orbis, *Bob Uecker's Wacky World of Sports* has been renewed by Orbis for a third season. The series of half-hour sports specials is being expanded to two half-hours per month and four new *Wacky World of Sports International Extravaganza* specials are being added. The half-hour specials will run twice monthly beginning in January.

Zooming in on people

Thomas W. Holland has been named vice president and managing director at **Screen Gems Television**, a division of Columbia Pictures Television. Holland has been with Columbia Pictures Television for eight years, previously as director of special marketing of CPTV since 1983, and was responsible for marketing of *Barney Miller* in syndication. He will remain a consultant for future sales on the series.



Thomas Holland

Fred M. Cohen has joined **Sunbow Productions** as executive vice president. Before joining Sunbow, Cohen was simultaneously president of HBO International, president of Time-Life Films and senior vice president of HBO International.



Fred M. Cohen

Richard Nailling, MCA TV vice president/southeast area, and Jeff McElheney, sales executive/midwest area, will relocate to Los Angeles and Atlanta, respectively, beginning in September. The two transfers are part of **MCA TV's** ongoing expansion. Nailling joined MCA TV in 1982 as a sales exec-

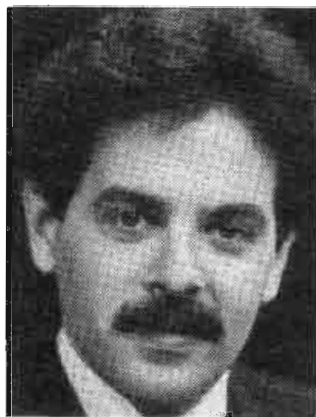
utive in Atlanta and was promoted to vice president earlier this year. McElheney came to the Chicago office in 1984 from a sales post at the Dictaphone Corp. and G. M. Feldman & Co. Advertising.

Sal Sardo has been promoted to director of promotion for **Buena Vista Television**. Before joining BV, Sardo was director of creative services at Metromedia Television's cable TV venture, Dodgervision, in Los Angeles. Before that, he was promotion director at Metromedia's TV station in Dallas, KRLD-TV (now KDAF-TV). Sardo began his tenure with Metromedia at KTTV(TV) Los Angeles, as advertising manager.

David Friedman has been promoted to senior vice president of sales, syndication division, and **Ray Krafft** has been named vice president, sales, public broadcasting syndication at **Lionheart Television**. Friedman was vice president of Eastern U.S. sales and marketing in the syndication division. Krafft was director of special projects. Also, **Louis H. Gonzales** has been named midwest sales account executive and **Jim Vestal** has been appointed eastern account executive.

Dennis Boyle has been appointed manager, central western division at **Viacom Enterprises**. Boyle comes to Viacom from Embassy Telecommunications, where he was midwest sales manager. Previously, he worked for seven years at John Blair Co.

Richard "Rick" Shae has been named central division manager at **Group W Productions**. He was national sales manager at WISH-TV Minneapolis, for the past two years. Before that, Shae was sales manager, Blair Television from 1983-84, and account executive, TeleRep, 1980-83.



Richard Shae

Randall Rumage has been promoted to director of music at **Harmony Gold**, where he will also serve as executive music producer for the new syndicated season of *Eye on Hollywood*. Rumage was formerly assistant to the president of music. The president's position has been terminated.

Marina Mitrione has been appointed

manager, press information, **Multimedia Entertainment**. Before joining Multimedia, Mitrione was with Tri-Star Pictures since 1983, most recently as senior publicist.

Mitchell Stern has been named vice president and chief financial officer, and **Michale Connor**, controller, at **Fox Television Stations**. Stern had been at Frazier, Gross and Kadlec Inc., Washington-based financial and marketing broadcast consulting firm, where he was vice president, administration and business development since 1985. Connor moves from Twentieth Century Fox Film, where he was director, corporate audit.

Embassy Japan deal

Embassy Communications, in a major breakthrough in the Japanese television marketplace, has sold *Kane & Abel*, seven-hour miniseries, to the TV-Asahi, network in Japan, marking the first TV miniseries sale by an American distributor to the six-network Japanese marketplace in more than a year. In addition, Embassy, the first distributor to dub an American series into Japanese for syndication with its family series, *Diff'rent Strokes*, has cleared the show in more than 30 Japanese markets, including four of the top five markets.

Terms of the *Kane & Abel* arrangement, which marks Embassy's first network deal in Japan since *The Winds of War*, allow for network distribution by TV-Asahi, including Japan Cable Television areas of Tokyo and Osaka. Previously, Embassy sold its series to Japan for cable distribution only. The *Diff'rent Strokes* inroad marks the first time an American distributor entered the Japanese marketplace with first-run syndication, with 104 dubbed episodes of the comedy. All other syndicated programs are picked up directly from the Japanese news network.

Orbis package

Orbis Communications has begun of-

fering a barter package of six films from Pacific International New Television Network. Heading the list is *Adventures of the Wilderness Family*. The film has a November 15-December 10 broadcast window. Playing time for each of the films is two hours, and barter split is 11½ minutes for stations and 10½ for national advertisers.

Other films and air dates are, *Across the Great Divide*, December 10-21; *Wilderness Family Part 2*, February 20-March 10; *Sacred Ground*, April 20-May 10; *Challenge to be Free*, May 20-June 10; and *Mountain Family Robinson*, July 20-August 10. These titles are among 15 PI films which Orbis will debut in first-run syndication.

ITC buys films

ITC Entertainment has acquired 12 motion pictures for television distribution. Those acquired for virtual worldwide TV are, *Oceans of Fire*, action-adventure film, set for CBS airing this coming season; *Trapped in Silence*, psychological drama, and *News at Eleven*, drama about TV journalism, both telecast by CBS; *A Talent for Murder*, mystery drama starring Angela Lansbury and Lord Laurence Olivier, telecast by Showtime; and *Claudia*, theatrical feature. Films acquired for TV distribution outside the U.S. and Canada are *Betrayed by Innocence*, and *A Summer to Remember*, both aired on CBS; *Summer of Fear*, *Kent State*, and *Grambling's White Tiger*, shown on NBC; *Now and Forever*, and *Voyage of the Rock Aliens*.


WNBC-TV 'Donahue' shift

WNBC-TV New York will move *Donahue* from its present 9-10 a.m. slot to 4-5 p.m. beginning September 8. *Love Connection* and *People's Court* will replace *Donahue*. The move is designed to make the show available to a broader audience. Multimedia Entertainment, which produces and syndicates *Donahue*, has been pitching stations to move

Children's Programming for Autumn
 Shirley Temple, THE LITTLE PRINCESS and GULLIVER'S TRAVELS, animated
 Sabu, in THE JUNGLE BOOK

260 CLASSIC MOTION PICTURES from CABLE FILMS
Cable Classics for PPV, L/O and PBS
Known by the companies we keep
913-362-2804
1986 Our 10th Anniversary Year

CABLE FILMS
 Country Club Station Box 7171 Kansas City, MO 64113



Programming/Production

(continued)

the show into an afternoon time slot and numerous markets across the country air the show in early fringe.

Donahue made its debut on WNBC-TV in 1977 and has been a consistent ratings leader. The past May, the series scored a 5.5 rating and a 26 share in the Nielsen race, according to Multimedia. *Donahue* has received 18 national Emmys, a George Foster Peabody award and number of other awards.

Adler to exit WOR

Lou Adler, vice president/news director at WOR New York, will resign from the station, effective November 15, to set up a radio syndication company. Adler's first venture will be *Medical Journal*, which WOR will continue to carry. Adler has been in charge of WOR's news department for the past five years. His broadcast career spans 25 years in radio and television. Before joining WOR, he did a longtime on-air stint with WCBS New York.

Marson to WNEV-TV post

Bruce R. Marson, senior vice president of programming at Metromedia Producers Corp. since 1985, has been named vice president of programming at WNEV-TV Boston. Marson joins the station on September 1. He has served in the development, production and programming capacities while at Metromedia.



Bruce Marson

Previously, Marson was vice president, programming and production at MPC when Metromedia acquired WCVB-TV Boston in 1982. Before that, Marson served in the same capacity with Boston Broadcasters Inc., the acquisition and development subsidiary of WCVB. Among his production credits are *Summer Solstice*, for which he was developer and executive producer, and he recently developed a movie for NBC, *Where Are You?*

UPI award winners

United Press International has named the winners of its 1986 national broadcast awards contest. Awards for radio are given in six categories, and are separated into small or large staff classifications. In TV, there are six categories and the classifications are divided similarly. Following are the award winners:

In television, in division 1 (stations broadcast in markets 1-50): reporting/individual achievement—WCBS-TV New York, spot news reporting—KPIX-TV San Francisco, newscast—WPLG-TV (TV) Miami, investigative/documentary—WDIV-TV Detroit and WCCO-TV Minneapolis (tie), sports reporting—WNEV-TV Boston and WSVN-TV Miami (honorable mention), feature—KRON-TV San Francisco, spot news videography—WCAU-TV Philadelphia, and sports videography—KPNX-TV Phoenix.

In television, division 2 (stations in markets 51 and below), in same chronological order as previously, WIVB-TV Buffalo, WKBW-TV Buffalo, KLAS-TV Las Vegas, KAKE-TV Wichita, WISC-TV Madison, KTBS-TV Shreveport, WOWT-TV Omaha and WMTV-TV Madison.

In radio, division 1 (stations which employ six or more in their newsrooms): reporting/individual achievement—KDKA-AM Pittsburgh, spot news reporting—KRLD-AM Dallas, newscast—KPRC-AM Houston, investigative/documentary—KRMG-AM Tulsa, sports reporting—WBZ-AM Boston, feature—WOR-AM New York. In division 2 (stations employing five or fewer in their newsrooms), in same chronological order: WSPA-AM/FM Spartanburg, KNWZ-AM Palm Desert, WCXI-AM/FM Detroit, WWVA-AM Wheeling, KBCO-FM Boulder and WKQX-FM Chicago.

AP awards

A one-man news team at KAAA Kingman, Ariz., has won the 1985 award for best overall member cooperation, given annually by the Associated Press Broadcasters Inc. The station provided the AP with 516 stories last year. Other awards, for the best cooperation on a single story—WOBR Wanchese, N.C.; best weekend cooperation—KCKC San Bernardino. Receiving honorable mention for cooperation were member stations KNIX Phoenix and KMOX St. Louis.

This year's APB awards also included four new categories recognizing the best spot news coverage and the best enterprise coverage by radio and television. WBBM-TV Chicago received the TV enterprise reporting award for *Lourdes—An American Pilgrimage*.

WFAA Dallas won in the best TV spot news category, for its coverage of the crash of Delta flight 191; WGST Atlanta took the best radio spot news honors; the award for the best radio enterprise went to KMOX St. Louis for its *Harvest of Despair* documentary. WLIT, Kenosha, Wisc., received an honorable mention for *The Death of Donny Miller*.

Home VideoGrams

Nicholas P. Santrizos has been named chairman, president and CEO of the newly formed **Vista Home Video Co.**, a subsidiary of The Vista Organization Ltd. VFO has launched plans for producing more than 24 films over the next 24 months. Santrizos recently resigned as president of Thorn EMI/HBO Video. Santrizos, in commenting on the birth of the division, notes that "the entire company will be focused on a fast turnaround, highly mobile marketing strategy tailored to the needs of the videocassette marketplace."

Recent Vista Films include *The Falcon and the Snowman*, as well as the horror movie *Fright Night*. Vista production schedule includes *Night Flyers*, sci-fi feature, *Remote Control*, futuristic terror film, and a film version of *The Glass Menagerie* starring Joanne Woodward, to be directed by Paul Newman.



Nicholas P. Santrizos

Karl-Lorimar Home Video's *Jane Fonda's Workout* has reached the 400,000 units sold mark. *Workout* is supported by a \$618,000 ad campaign. *Workout* was introduced in October, 1985. K-L is giving away a cash prize of \$1,000 per hour at its booth during the Video Software Dealers Association convention, to be held August 24-27 in Las Vegas.

Home Box Office Inc. and **The Cannon Group** have changed the name of Thorn EMI/HBO Video to HBO/Cannon Video. Originally formed in October, 1984, by HBO Video Inc. and Thorn EMI Video Inc., the joint venture acquires and distributes home video programs in the U.S. and Canada.

Commercials

Peter Hirsch makes peace with 15s

Faced with the limitations of 15-second commercials, Peter Hirsch, co-chairman and executive creative director at Calet, Hirsch & Spector, New York, has nevertheless found the means of making them count. In some instances, he has even found them to attain higher recall scores than 30s.

"When you start out to design a 15," Hirsch asserts, "you should think of it as an extended 10, not a reduced 30. You have to deal with one simple idea that cannot be repeated—but I think everything should be simple in a 30 as well."

The 15-second format, he notes, precludes extensive musical themes: "Music usually helps the copy message, but you can't use it to create imagery in a 15 or use it as a key element. Memorable musical 15s would be difficult to establish."

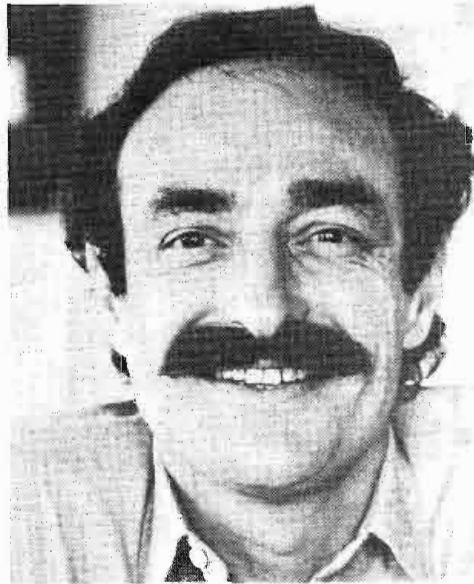
He adds that 15s tend not to have too many cuts: "It should be just one scene, or it becomes too complicated. You have to create space to breathe, so it has to be simple—not frenetic or cluttered. There has to be space for the eye to rest and the mind to think."

A case in point is a commercial the agency recently did for Corning prescription eyeglass lenses, running 110 times over four months on CBS-TV. The actor is virtually stationary, but his eyeglasses show off the virtues of the special lenses by changing from clear glass gradually to dark sunglasses in 15 seconds. This "Magic Case" commercial got an ASI recall rate of 35 per cent, Hirsch reports, compared with a norm of 16 per cent for 15s and 22 per cent for 30s.

To show the seasonal versatility of the Yago Cooler-Pak from Monsieur Henri Wines, the agency had the box, with a straw placed in it, remaining constant while the seasons changed around it. CH&S has now done seven or eight 15s for various Monsieur Henri wines.

In one for its Fuki plum wine, the agency typically aimed for viewer attention in the first five seconds. It used slow-motion photography to show a plum blossom opening, with the message, "What rare Japanese blossom is opening all over America? Fuki plum wine. Open one anytime." The label acted as a super, with a match dissolve to the label in the last four or five seconds.

Just recently the agency, which is a division of Ross Roy, was asked to help out on the K-Mart account and shot two 15s for K-Mart apparel. In one, a



Peter Hirsch of Calet, Hirsch & Spector says of 15s, "There has to be space for the eye to rest and the mind to think."

young woman is speaking on a telephone with a man she just met and, starting to remove her beret, scarf and sweater until the man tells her how good she looked in them, she puts them back on as he describes them. A similar approach is taken with an answering machine in the other spot. Both end, "K-Mart, yes K-Mart."

While Hirsch says it's not that difficult to cut 60s down to 30s, he contends that cutting a 30 to a 15 presents problems. He says his agency was recently asked if it could do the latter for K-Mart's Jaclyn Smith fashion line. The 30 had four vignettes, each showing the actress in a different outfit. So the 15 was cut to two vignettes—a day and night scene. "It worked," says Hirsch, "but not as well as it would if it were designed from scratch. You don't really get the full scope of her fashion line this way."

Hirsch feels frequency is an important key to effective 15s: "My rule is that, the more a commercial runs, the better off you are. It's the same as with 10s. When you had 10s, if you didn't have frequency, you were dead."

And what if 15s were to become the predominant form? He replies, "I don't think it will come to that, but if it does, it would be impossible for the viewer to remember anything."

Women sell better

Whether they're celebrities or anonymous actor presenters, women are more effective than men as commercial

spokespersons, according to findings by McCollum/Spielman. This was a conclusion of its recent study, "All About 'Presenter' Commercials."

The study was based on audience reactions to 358 commercials with spokespersons endorsing a wide variety of products: foods, beverages, drugs, household products, personal hygiene & beauty aids, pet foods, automobiles and services. Each commercial was tested for selling effectiveness among a national consumer sample of 400 respondents.

In terms of both ability to create brand awareness and ability to motivate inclination to buy the product, the group of 181 commercials with women presenters obtained appreciably higher shares of above-average scores than the 177 with men. This study dealing with anonymous presenters was consistent with an earlier study on celebrity presenters.

The complete study can be obtained from McCollum/Spielman at 235 Great Neck Road, Great Neck, N.Y. 11021, phone (516) 482-0310.

INTV to the rescue

An advocacy commercial from W. R. Grace Co. that the networks have turned down will be run gratis by independent TV stations across the country, according to Preston R. Padden, president of the Association of Independent Television Stations.

He indicates INTV has picked up the banner as a means of demonstrating indies' coverage of the U.S.—now 86 per cent—but also notes the spot, "The Deficit Trials: 2017," is "an extremely creative and well produced spot which deserves to be seen by the American people." It deals with the government's failure to cope with the federal deficit.

INTV is asking its approximately 160 member stations to air the commercial network fashion at 7:57 p.m. ET on August 21. Padden says he anticipates 140–150 stations participating, which he says would reach 11.8 million TV homes, donating air time worth about \$¼ million.

Whether this will get indies any more business from Grace itself remains to be seen. According to Stephen Elliott, director of corporate advertising for Grace, this year's budget of slightly over \$1 million has already been 85–90 per cent spent—in spot advertising on independents and affiliates, with most of the first quarter spending having gone to Independent Network News. No budget has been determined for next year, he says. Antonio Navarro, senior vice president at Grace, says the company already looks favorably upon

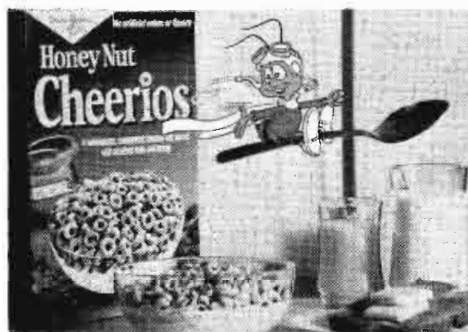
Selling Commercials

Gabriel's—KLST-TV



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Honey-Nut Cheerios • Dancer, Fitzgerald, Sample



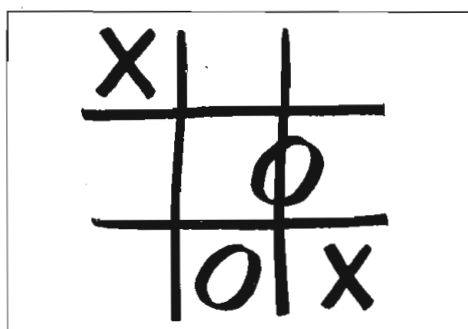
KCMP PRODUCTIONS LTD., New York

Irving Trust • Brouillard Communications



KCMP PRODUCTIONS, LTD., New York

NYNEX-Tic, Tac, Toe • H.H.C.&C.



GIFFORD ANIMATION, INC., New York

Commercials (continued)

independents and that the INTV gesture will result in it looking "even more favorably" upon them.

Padden credits Robert J. Qudeen, vice president and general manager of KBHK-TV San Francisco, with the idea for the INTV gesture. He adds, "I want to emphasize that INTV and its members support and defend the legal right of the networks to reject any advertising they deem unacceptable. Each of our member stations maintains its own high commercial standards. Historically, the independents have demonstrated greater flexibility in dealing with so-called advocacy advertising. And, of course, in a soft market, we are always happy to see the networks turn away a whole category of business."

Not that Grace has given up on the networks. Four months ago, it engaged Joseph A. Califano, Jr., attorney and former Secretary of Health, Education and Welfare, to present its case to the networks and in Washington.

Navarro says he is so far most encouraged by the CBS response and adds that NBC has done "the most stonewalling." He says NBC has argued the commercial is unacceptable because it doesn't represent "the unanimous view of the American people." ABC reportedly is studying its overall policies on issue advertising.

With most of the corporate advertising budget already spent for this year, Elliott notes, what remains would probably go to Sunday public affairs programming and *Nightline* if the networks change their minds.

Anti-drug push builds

A campaign attacking illegal drugs initiated by the 4As and expected to glean as much as \$1.5 billion in donated media over three years starting this fall has moved into high gear. It has gained a name, formal organization, officers and the involvement of the Advertising Council. In the media solicitation effort, 4As will request that the support for this campaign be in addition to that normally given to the Ad Council campaigns.

To be called The Media-Advertising Partnership for a Drug-Free America in Cooperation with the Advertising Council, the campaign will be governed by a management board whose members represent major media and national advertising associations. The management board has elected as its chairman Herbert M. Baum, current chairman of the Association of National Advertisers and president of Campbell USA, Campbell Soup Co.

Elected vice chairmen were Daniel Burke, president of Capital Cities/ABC Inc.; Louis T. Hagopian, immediate past president of 4As and chairman of N W Ayer; and Richard F. McLoughlin, vice chairman of *Reader's Digest*. The management board also has representatives from the Ad Council, ANA, 4As and American Advertising Federation. Additional media representatives were to be appointed shortly.

The campaign is billed by 4As as the most extensive public service campaign undertaken by the communications industry since the war bond drives of the 1940s. Once the campaign is in place, 4As agencies will prepare print and broadcast ads at their own expense. The 28 4As regional councils around the country will solicit commitments from media to carry the messages to all U.S. communities.

VPA chapter renamed

The Mid-Atlantic Chapter of the Videotape Production Association has been renamed the Mid-Atlantic Chapter of the International Teleproduction Society. This conforms with the merger of the VPA on the East Coast and the Videotape Facilities Association in Los Angeles to create the ITS. The new organization represents interests in video/audio production and post-production as well as video tape duplication and standards conversion companies.

The Mid-Atlantic chapter, based in Washington, is made up of 16 companies in the Washington-Baltimore-Richmond area. The chapter recently published *The Handbook of Recommended Standards and Procedures* to maintain consistent production and post-production "rules of thumb" for the industry. The 104-page handbook is available from the ITS Mid-Atlantic Chapter, P.O. Box 32070, Washington, D.C. 20007, for \$10.

Chicken's bad news

The "spokeschicken" for Roy Rogers Restaurants, who previously played it safe by promoting hamburgers, and Roy Rogers himself, who previously sold Chicken Nuggets, have been combined in a single campaign. In it the chain's namesake, strolling through the park with the chicken, breaks the bad news that August is "Chicken Month."

The 30-second spots created by Earle Palmer Brown Advertising, Bethesda, Md., are running in New York, Philadelphia, Baltimore and Washington. Says EPB creative director Joe Carri, "August is traditionally a month when people eat a lot of fast food, espe-

cially chicken, on picnics and on vacation. Creating a special event such as 'Chicken Month' capitalizes on this increased consumption."

Roy Rogers Restaurants, a division of Marriott Corp., operates 555 restaurants primarily on the East Coast between Washington and Hartford.

New Sure campaign

Temporarily replacing the "Raise Your Hand If You're Sure" campaign, "New Confidence" is the theme of a campaign to introduce Procter & Gamble's new Sure wide solid product entry into the anti-perspirant/deodorant market. The new commercial, running for three months, was developed by Wells, Rich, Greene and filmed in Los Angeles with Robert Abel Associates.

It concentrates on unique visual situations to play up the shape of the product—for example, fitting it into the archway of a bridge. A complicated multi-matting production process was utilized which incorporates the use of matte paintings, special effects and live action.

Drazen, Danza team

Having worked together earlier at Scali, McCabe, Sloves, Mike Drazen and John Danza are teamed up again as co-creative directors at HCM. Danza, who has worked with creative agencies such as Jack Tinker & Partners and



Mike Drazen, I., and John Danza

Carl Ally as well, most recently had been working in New York as a director. He began his career as an agency art director.

Drazen joined HCM in December, 1984, as the new agency was about to be launched, working on such accounts as Dannon, Orangina, Mita and CBT. He had most previously been senior vice president, creative director at Scali, McCabe, Sloves.

New trade show?

The International Teleproduction Society indicates it is leaning in the direction of establishing a separate trade

show for the video facilities industry, which would coincide with its Monitor Awards Show in early summer. Its initial step in establishing its own show, versus relying on the National Association of Broadcasters convention to view new equipment developments, is the endorsement of a recent study by Market Tech Associates.

The study, recently completed with the financial support of eight major hardware and tape manufacturers, was conducted with 409 facilities in its initial telephone survey phase and with 217 in the second phase, which required completing a questionnaire of more than 20 pages. Over 50 per cent of facility executives responding expressed strong interest in attending a convention focusing exclusively on the equipment and needs of the facilities industry.

Says ITS president Tom Angell, "Although the annual trek to the NAB has become a religious ritual with most of us, it has grown so large and diversified that is becoming increasingly difficult to carefully appraise the equipment that is of critical interest to our facilities."

The study indicates industrywide projections for equipment expenditures in 1986 is an anticipated \$200 million, and Bob Henderson, president of ITS/New York, adds, "Over the next five years the teleproduction industry will have purchasing power approaching a half billion dollars. With a large portion of these funds being spent at a single trade show, it is imperative that we seriously pursue the idea of an ITS sponsored convention to coincide with our annual Monitor Awards Show."

Among other findings of the study are:

- Two-thirds of the video facilities in the U.S. have been in business five or more years. One-third have been in business more than 10 years, and one-third under five years.

- The average video facility's sales volume for 1985 was \$2,226,800. Facility executives anticipate an average annual growth rate of 19 per cent.

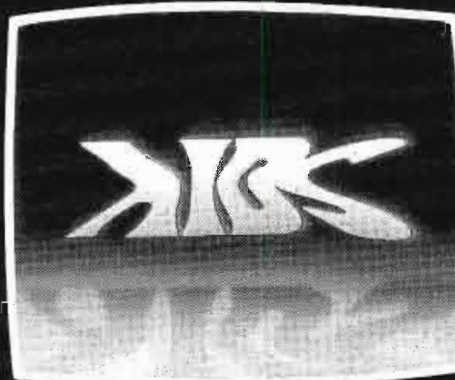
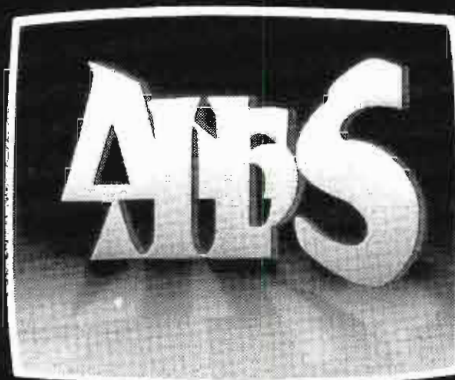
- Facility industry sales volume will equal \$1.25 billion in 1986, and by 1990 will reach \$2.5 billion.

- The average video facility spent \$501,000 on equipment in 1985 and expects to spend \$395,000 in 1986.

- Magazines and trade shows are the leading sources of information about new equipment, with over 80 per cent citing each. In addition, 70 per cent of the video facilities mention word of mouth as another important source.

- Corporate/industrial programs and broadcast commercials are the two most widespread types of work being produced at facilities today. Both are

Conception to Completion



N.Y.S. DEPARTMENT OF HEALTH



LIVE ACTION
ANIMATION
COMPUTER

DOLPHIN

140 East 80th Street, New York,
N.Y. 10021

(212) 628-5930

Videotape and Film Post Production Services



VIDEO DUB INC.

Videotape duplications in all formats,
syndication and trafficking, satellite uplinking
and unsupervised film-to-tape transfers.
24 hours-a-day, seven days-a-week!

VIDEO DUB INC.

New York (212) 757-3300
Chicago (312) 337-4900

Conception to Completion



ANIMATION
COMPUTER

DOLPHIN

DOLPHIN PRODUCTIONS, INC.

140 East 80th St., NY 10021
Phone: (212) 628-5930



**FILM EDITING
VIDEO EDITING
MUSIC/EFFECTS**

Transfers * Mixing * Recording
Camera * Sound * Editing * Rentals

ONE STOP! . . . that's all, at

Ross-Gaffney, Inc.

ROSS-GAFFNEY, INC.

21 West 46th Street, NY 10036
Phone: (212) 719-2744

The LIBRARY of VISUAL
SPECIAL EFFECTS

world's largest bank of image solutions
ON FILM AND VIDEO
COMPLETE PRODUCTION FACILITIES

CORPORATE & STATION IDS

DARINO FILMS

222 Park Ave So. NYC 10003
(212) 228-4024 TX: 494-0255

Commercials (continued)

seen as the two categories to experience the maximum growth in 1986, followed by home video programs.

Meanwhile, ITS/New York has established a new Job Bank for filling entry level positions among its 50 member companies. Jobs included are switchboard operators, receptionists, secretaries, accounting clerks, librarians, shipping and receiving clerks, production assistants and mailroom personnel.

Those seeking such employment are required to submit a resume and a check for \$25 in order for their applications to be listed in the ITS computers for six months.

Esty promotes three

Creatives Edward D. Gross, George W. Morin and John R. Robson have all been named senior vice presidents at William Esty Co., New York. All are associate creative directors.

Gross recently served as a vice president, group creative director for the agency. Prior to joining Esty in 1984, he worked at N W Ayer, Grey Advertising and Foote, Cone & Belding.

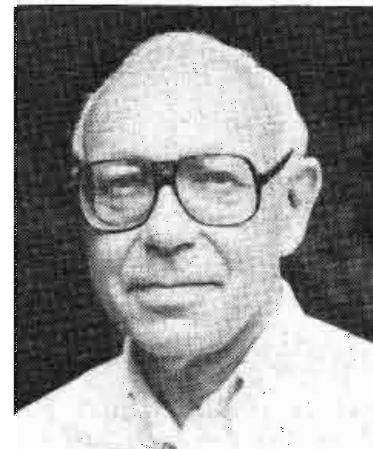
Morin joined Esty in 1978 and had been serving as a vice president/creative director. He has been president and creative director of his own advertising firm and has worked at Bozell & Jacobs, Kenyon & Eckhardt, Ogilvy & Mather and Ketchum, Macleod & Grove.

Robson joined the agency in 1984 and has served as a vice president/senior art director. His previous experience is at Lord, Geller, Federico, Einstein; Campbell-Ewald; J. Walter Thompson, Marsteller; Grey Advertising; Bozell & Jacobs and Ketchum, Macleod & Grove.

Diamant to teach

Lincoln Diamant, president of broadcast advertising consulting firm Spots Alive, will teach the radio/TV production management seminar to aspiring ad agency account managers at the new Institute for Advertising Management, according to IAM president Robert I. David.

The institute's account management training program will focus on the critical role of account managers within the agency/client relationship. The first eight-week session begins September 30. It will be repeated four times a year—in January, April, July and September. The program is open to qualified candidates of varied educational backgrounds and work experience,



Lincoln Diamant

wishing either to enter the advertising business or advance existing careers. Classes are held 7-9 p.m. Tuesdays, Wednesdays and Thursdays at the Viacom Conference Center on West 43rd St. in New York. Session fee is \$1,440.

Music Notes

John Bahler Associates, Los Angeles, had the challenge of writing original classical music to demonstrate the quality of sound in Ford audio systems. In the radio 60 for **Wells, Rich, Greene**, Detroit, an audiophile and his friend drive to work with a string quartet in the back seat of the car, but the concert-hall sound is disrupted when the car hits a bump—something that professedly doesn't happen with the Ford systems. JBA post-scored the original piece to a voice track supplied by **Bert, Barz & Kirby**, Los Angeles. **Larry Cansler**, whose original symphony was performed at Kennedy Center in Washington last year, composed and arranged the music. Another recent JBA project was composing two radio jingles for a Bud Light spot called "Polka Party." **Mark Matthews** was composer and arranger, and **Allen Rubens** of **Needham Harper Worldwide**, Chicago, was producer and copywriter/lyricist.

ZKG, a new music production company in New York, supplied the music for two spots launching Circus Fun cereal. The TV 30s out of **DFS/Dorland** are titled "Marching Band" and "Night Stand." The visual used claymation by **Will Vinton** to portray a parade of circus animals marching through the house and into a bowl of cereal before the eyes of an amazed youngster. For ZKG, **Stephen Graziano** wrote the tune, and to create the sound of a marching band, **Jay Leon** arranged and conducted 15 wind instruments ranging from piccolo to tuba. The spots were recorded at **A&R Studios**.

Rick Brenckman of **Easy-Writer Music**, New York created rock 'n roll music for wide-ranging use by Wild Dunes,

Videotape and Film Post Production Services



Now airing
in broadcast
markets
around the
world

A DECADE OF VIDEOTAPE STANDARDS
CONVERSION EXPERIENCE

NTSC/PAL/PAL-M/SECAM

INTERCONTINENTAL TELEVIDEO, INC.
29 West 38th Street, N.Y., N.Y. 10018
Phone: (212) 719-0202

DIGITAL CONVERSION NTSC/PAL/SECAM

\$95 HOUR

2-HOUR MINIMUM
BROADCAST QUALITY
ALL WORK GUARANTEED
FULLY INSURED • SHIP ANYWHERE



VIDEO CENTRAL INC.
225 West 36th Street, NY 10018
(212) 947-6960



TELEVISION VIDEOTAPE SATELLITE COMMUNICATIONS

(412) 928-4700 / (800) 245-4463

25 Years of Videotape (all formats)
Duplication, Standards Conversion, Satellite
Uplink and Space Segment Service to
Broadcasting and Industry.

TVSC/GROUP W PRODUCTIONS
310 Parkway View Dr., Pitts., PA 15205
Phone: 1-800-245-4463



DJM
4 East 46 St. NY 10017
Phone: (212) 687-0111

Charleston, S.C., island resort community. Brenckman created a three-minute song coinciding with the campaign title, *My South Carolina Home*. It will be released as a single in South Carolina radio markets. He also composed and produced a six-minute soundtrack for a sales video presentation and created the music for one 60 and two 30 broadcast spots to be aired in the New York market. Using an orchestral arrangement which included three guitars, multiple synthesizers, seven violins, an alto saxophone and background vocals, Brenckman achieved the "hit record" sound he desired. Arranger was **Red Nienkirchen**, and **Hank Martin** was the vocal soloist. The spots were recorded at **A&R Studios**, with **Buzzy Silverman** as the engineer.

Commercials Circuit

A female judge stands accused of dirty dentures in 30, 15 and 10 spots for Block Drug's Dentu-Creme denture toothpaste directed by **Nat B. Eisenberg** of **N.B.E. Productions**, New York. In the spots for **Grey Advertising**, the judge's objection is overruled when she learns that minty-tasting Dentu-Creme or mouthwash-fresh Dentu-Gel get dentures nearly twice as clean as the cleanser she had been using. Eisenberg and N.B.E. producers **Larry Stephens** and **Pat French** simulated chambers in a law library in Lower Manhattan. Representing Grey were producer **Carol Mauriello**, creative supervisor **John Leonard**, art director **Shelly Kawai** and copywriter **Joanne Luskin**.

Hashi, Japanese still photographer, is crossing over to directing tabletop commercials and has signed an exclusive agreement with **N. Lee Lacy/Associates**. Lacy has offices in New York, Los Angeles and London as well as affiliations in other foreign cities.

While some delis have taken to naming sandwiches after performers, the new restaurant at **Silvercup Studios**, Long Island City, N.Y., will be naming its concoctions after producers and directors. Its name-the-sandwich campaign will begin October 14. **Errol Linderman** of **Linderman Films**, of Scottish descent, has already put in a bid for a namesake of kippers on pumpernickel. Ideas may be submitted in writing or by telephone. Meanwhile, in regular activity at the studio, **Gomes Loew** shot commercials for Magnavox, Stay Free, Bank of New York and Autolite at the studio. **Respond Productions** was in for *Woman's World* magazine, **Catherine Le Febre Associates** for J. C. Penney, **Ken Walz Productions** for Skinny Dippers and Rubik's Cube, **Hudson Films** for Meister Brau, **Michael Daniels Productions** for Pam-

Videotape and Film Post Production Services

Unitel video
Complete Videotape
Production Facilities
Studio—Mobile—Post Production

UNITEL VIDEO
515 West 57 St., NY 10019
Phone: (212) 265-3600

Channel one LTD
Satellite and
Distribution Service

- Uplinking • Space Segment •
 - Tape Service All Formats •
 - Post Production • Transfer Service •
 - 24 Hours A Day •
- (412) 771-4113 / (412) 771-4700

CHANNEL ONE, LTD.
Production Plaza, Sewickley, PA 15143
Phone: (412) 771-4113 or (412) 771-4700

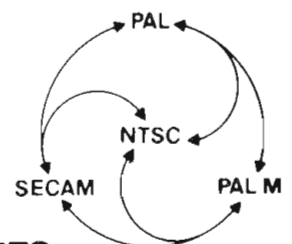
GJM Videotape Duplication For Syndicated Programs

Satellite Distribution
Standards Conversions

- ★ most competitive prices nationwide
- ★ superior quality and service
- ★ economical shipping costs

GJM ASSOCIATES, INC.
P.O. Box #632, Ann Arbor, MI 48105
Phone: (313) 663-1615

Our unique
digital process
of converting
to & from the
three world
video standards



dscan

DEVLIN PRODUCTIONS INC.
150 West 55th Street NY 10019
Phone: (212) 582-5572

Commercials *(continued)*

pers and **THT Productions** for Gillette Soft & Dry.

Director **Sid Myers** of **Myers Films** matched settings to celebrities in a 30 TV spot for ChemPlus banking from Chemical Bank through **Della Femina Travisano & Partners**, New York. Robert Burnett of *Cats*, in full makeup on a rooftop against a New York skyline, roared his approval. Singer/pianist Bobby Short, at a baby grand piano in a nightclub, told how ChemPlus Super-savings lets him "play with his favorite notes." Henny Youngman, in a smoke filled club, asserted, "Take my wife . . . please. But don't take my ChemPlus." In a locker room, the Mets' Gary Carter, announced that ChemPlus, with its free checking and credit card, has the "best stuff I've ever seen." For the agency, **Linda Tesa** was producer, **Woody Litwhiler** art director and **Ted Charron** copywriter.

Lane Advertising, an Action Industries in-house agency for Lane Furniture, chose **Image Film & Tape**, Tampa, to produce its national dealer TV campaign for its Lane Recliner Division. Director **Bob Emery** shot three spots on video tape on IF&T's Tampa soundstage. Sets were built featuring the "spoiler," said to be the largest selling recliner in the U.S. **Mollie Holmes**, producer, and **Bill Martin**, advertising director, represented Lane. **Russell Lepré** produced for IF&T. Post-production was completed at **Image Edit** under the direction of senior editor **Bill Lawrence**.

Harris & Love used the film production and post production services of **Video West**, Salt Lake City for a 30 for Value Care, a subsidiary of Blue Cross/Blue Shield. **Bob Wassom** of Harris & Love developed the idea of focusing on forearms and the strong positive image of a casted hand in the thumbs-up position, with a voiceover saying, "Some day life's breaks or sprains may come your way. Arm yourself with Value Care." Gymnast Megan Marsden was among those providing forearms for the spot. **Arthur Pembleton** was director/cinematographer.

Jeff Stanley has been appointed director of advertising and publicity at **Unitel Video**. He will be responsible for advertising and promotion for all three divisions—New York, Hollywood and the mobile productions division based in Pittsburgh. He had been advertising/promotion manager at **Devlin Productions**.

In their first project for their newly formed film production company, **Jonna Bongiovanni** and **Celeste Anlauf** of **Bongiovanni and Anlauf Productions**

completed 12 promotional spots for NBC-TV's fall campaign, "Come Home to NBC." They filmed in six cities across the U.S. Several themes were shot specifically designed to capture the colorful diversity of modern American lifestyles. A rapid-edit visual technique was used, and the music soundtrack was recorded in various singing styles, each one appealing to a specific demographic audience. **Michele Lichtenstein** directed the spots.

Richard Lehman of **RKL Creative Services** shot and posted a large package of spots for Kaufman Carpets at **International Production Center**, New York, replacing several years' worth of commercials for the retail chain. He worked closely with **Geri Boxer**, president and creative director of **New Trend Advertising**. Four one-inch VTRs were needed to assemble some of the edits, which were completed by IPC's **Frank Marquard**. ADO effects and Chyron-generated titles were incorporated to mix the live action with a star field, animation and other elements. Twenty-seven different spots were created in three days, with three additional days' worth of pre-production.

To introduce Anheuser Busch's new Saratoga Water, director/cameraman **Ed Vorkapich** of **Vorkapich/Lipson Films** recreated a Victorian ball complete with antique costumes and Gibson Girl hairstyles. The event took place at the Burden Mansion on New York's Fifth Avenue and will be seen in a new 30 produced for **The Bloom Agency**. The combined soft lighting with attention to set detail created an

aristocratic, picture-book atmosphere, bringing viewers back to the time when the Vanderbilts and Carnegies made Saratoga Springs famous. Sweeping shots of the ballroom crowd gave the commercial a dream-like quality. Costume stylist was **Jennifer Von Mayrhauser**, whose work has been seen on Broadway. In addition to Vorkapich and executive producer **Len Lipson**, on hand were Bloom's president/creative director **Penny Hawkey**, senior vice president/director of broadcast production **Barbara Gans Russo** and senior vice president/associate creative director **Jim Clarke**.

Paul Bronkar has joined the staff of **Videoworks**, New York, as a colorist. Most recently Bronkar had been with **JSL** in a similar position. Also joining the staff is **Wendy Lambert** as sales executive. She had been director of marketing for **Palace Production Center**.

George Gage Productions assembled singer Roy Clark with children and Disneyland employees dressed as Disney characters in a one-day shoot at the Anaheim, Calif. amusement park. The shoot was for Hunt's catsup and **Ketchum Advertising**. Clark sang the praises of the product for two youngsters, who, through camera moves, were transported into the excitement of the Magic Kingdom. **George Gage** also directed them, along with Mickey Mouse, Minnie Mouse, Donald Duck and Goofy in front of Sleeping Beauty's Castle. **Cathy Carolan** was producer for Ketchum, San Francisco, and **Millie Olson** was creative director. **Sal Bergara** was art director for the spot written by **Christy Anderson**.



George Gage, rear, completes commercial for Hunt's catsup at Disneyland, featuring singer/guitarist Roy Clark, children and Disney characters.

Wall Street Report

DLJ recommends Price Communications stock; cites 'astute' acquisitions

Price Communications, which is currently in the process of acquiring its 17th and 18th radio stations (KOB AM-FM Albuquerque) was recently recommended for stock purchase as a "special situation for speculative accounts" by Donaldson, Lufkin & Jenrette.

In a July bulletin, DLJ media analyst Dennis H. Leibowitz pointed out that Price, though only a four-year-old company, "has been unusually successful in increasing shareholder value through astute purchases of properties at below-average multiples and the enhancements of those values after acquisition. It has accomplished these enhancements while restricting itself to already profitable investments—network-affiliated television stations rather than independents; less volatile radio formats, etc. As a result of these efforts, we believe that Price's private-market value has grown to approximately \$16 per share, or about 50 per cent above the present price." (At presstime, the stock was at 11⁵/₈).

Cash flow increases

Leibowitz also had strong words of praise for Price's operating results. "On a comparable property basis, cash flow has risen by more than 20 per cent in a very soft advertising environment, thanks to the heavily local, rather than national, bias of Price's broadcast

are undervalued."

For the first quarter of 1986, Price's media cash flow (net revenues minus operating expenses of the properties) increased 254 per cent to \$4.6 million from \$1.3 million. The DLJ report points out that this increase "reflected all the acquisitions made after last March and internal improvements. On a comparable basis, properties presently owned showed a 21 per cent gain over the \$3.8 million realized in the first three months of 1985, regardless of prior-year ownership. The company has indicated cash flow for the five months surged 19 per cent. In radio, the gains were higher; in television, they were about 19 per cent.

Price, which owns three television stations in addition to its radio properties, has been a very savvy acquirer, according to Leibowitz. The company, he says, "has succeeded in acquiring media properties for unusually low P/Es, building them up and substantially leveraging values quickly. Its radio acquisitions have generally been accomplished at less than nine times media cash flow and television stations at less than 10 times. The values of the acquisitions are usually at least a couple of multiple points higher than the price paid before considering the possible improvements to the operations."

An example of the company's buying prowess, according to Leibowitz, is its 1985 acquisition of WZZM-TV Grand Rapids-Kalamazoo-Battle Creek. "In an era wherein television stations command 12 and 13 times projected cash flow, Price acquired Grand Rapids for 9.8 times; \$6.2 million of the purchase price was in a non-compete agreement."

As the result of a recently-completed \$150 million, 13 per cent subordinated debt financing, DLJ estimates that Price has "\$250 million in cash, or just about \$25 per share.

Price Communications financial data

	Three months ended		Year Ended December 31,				
	March 31,		1985		1984	1983	1982
	1986	1985	Actual	Pro forma with 1985 acquisition			
Net revenue	\$18,123,131	\$5,251,263	\$37,191,530	\$77,359,000	\$13,658,392	\$5,163,139	\$512,307
Operating expenses before deprec. and amort.)	13,547,458	3,968,808	27,452,899	55,734,000	8,180,515	3,081,789	410,156
Media cash flow	4,575,673	1,282,455	9,738,631	21,625,000	5,477,877	2,081,350	102,151
Other income-net	6,172,533	1,044,474	5,380,969	2,163,000	433,435	249,455	330,760
Corporate expenses	629,027	574,327	3,327,980	3,328,000	1,191,390	871,595	487,586
Operating cash flow	10,119,179	1,752,602	11,791,620	20,460,000	4,719,922	1,459,210	(54,675)
Cash interest expense	8,154,641	2,287,259	15,753,033	24,134,000	3,112,188	1,108,057	148,877
Preferred stock dividends	655,041	517,114	2,238,521	2,507,000	260,658	71,466	19,167

properties and the company's enhancement of numerous recently acquired outlets. Based on its proven acumen in acquisitions and operations, we believe that Price Communications is on its way to becoming a major media company, and, our opinion, the shares

"Considering its track record," Leibowitz comments, "we are quite optimistic about the company's ability to enhance its value. We believe that Price could comfortably take on as much as \$500 million in new properties."

Multiple (from page 47)

who's involved. Sometimes the network will come first." The Gaylord station also subscribes to Newsfeed, for which it is mostly "on the receiving end."

KPNX-TV Phoenix, an NBC affiliate, recently supplied the network with some 1960s footage of Supreme Court Chief Justice-Designate William Rehnquist. "We were admonished not to give anything to CNN," says Jim Willi, news director of the Gannett station.

"We have an excellent relationship with NBC," Willi points out; however, "We also take care of our [Gannett] stations."

A recent example involved the crash of a Grand Canyon tour plane. "Our satellite truck was in San Diego," Willi recalls, "so our reporter hopped on NBC's Lear jet to get the package back to the station. Then, we fed it live to the network from our PUP [portable uplink]. The next day we got our truck there and fed the Gannett stations. Of course when we do that, we can't use NBC's transponders."

KPNX-TV has owned a Ku-band truck for about a year and expects to be rebated for part of that purchase under NBC's Skycom plan. The truck has two communication systems—"one for ourselves and one for NBC."

As for the affiliation with CNN—"We use them, and we also feed them. Their deadlines are flexible because they're always on. They're probably the best at breaking news."

In Orlando-Daytona Beach-Melbourne, Conus member WESH-TV is still undecided over whether to become part of NBC's Skycom plan. "We've owned a truck for about 18 months," says Paul Paolicelli, news director. "We're taking a look at NBC, deciding if we want to do both. Control of the truck is a big issue.

"I don't think people realize," he continues, "the labor intensity required [in running a truck]. It will be even more labor-intensive if we join other consortiums."

Maintaining independence

Some stations are keeping their SNG truck operations separate from any network system or cooperative. One such outlet is WXIA-TV Atlanta, a Gannett-owned NBC affiliate.

"We are completely independent," says Bob Crawford, manager of news operations. "We have transmitted on all NBC satellites; we are completely compatible with NBC. But it's our own truck; we are not bound contractually. We chose not to become part of a system in order to maintain our indepen-

"We recognize we have to make a commitment to Ku-band," says WEWS' Richard Tuininga.

dence, to be able to do a live shot from anywhere, anytime."

The station has owned a truck for about 14 months and uses it "on occasion" to hook up with the other Gannett outlets. Crawford cites the fact that this "crosses all the [network] lines," as one of the reasons the station wanted to remain as independent as possible.

Some major market stations that haven't purchased trucks are in the process of making plans to do so.

In Houston, KHOU-TV will probably purchase a Ku-band truck sometime in the first quarter of 1987, according to Allen Parcell, news director of the Belo CBS affiliate. "In all likelihood," the station will become part of the network's NewsNet satellite plan.

The addition of a truck, says Parcell, "will help us cover regional news better, and we'll be able to get a live signal out of some areas that we're [currently] not able to."

KHOU-TV is already an active participant in CBS' Southwest regional feed, described by Parcell as "an excellent service for statewide spot news. This is such a large state that it's not always possible to get back to the station with a breaking news story." The Houston station also subscribes to Group W's The Newsfeed Network "for live shots from different locations and for series reports that we use on our noon news."

Another station on the verge of acquiring a truck is WEWS(TV) Cleveland, a Scripps Howard ABC affiliate.

"We recognize at this point we have to make a commitment to Ku-band as well as C-band," says Richard Tuininga, news director, "but we haven't determined yet who we're going to get in bed with. We're leaning toward some sort of deal with ABC, but it's not a fait accompli. Obviously, we have feelings toward our primary network, and, if all things are equal, we'd probably want to go in that direction.

"We have a splendid relationship with Newsfeed," he continues, "and they are also working toward a plan to get into Ku-band, but we're feeling a lot of pressure to get into this short-term."

At The Newsfeed Network, Terry

O'Reilly, news director, says TNN's stance on Ku-band is simply that, "We use Ku-band satellites in the same way that we use the old 'long lines' system: when it's the best, most efficient way to get a story. Period."

As for the Group W TV stations, KYW-TV Philadelphia and WJZ-TV Baltimore are currently sharing a truck; and WBZ-TV Boston and KDKA-TV Pittsburgh each plan to purchase one in the next six to 12 months. However, KPIX(TV) San Francisco considers it "not a priority" at the present time, according to a Group W spokeswoman.

At KYW-TV, Randy Covington, news director, says the truck allowed the station to cover the recent Statue of Liberty festivities in New York "as a local news story." In the fall, he says, KYW-TV will "put an anchor in the field from a number of locations throughout our coverage area."

Since the Philadelphia station, an NBC affiliate, shares the truck with WJZ-TV, an ABC affiliate, becoming part of NBC's Skycom at the present time would be difficult, if not impossible, Covington concedes. However, he's hopeful the station will have its own vehicle in the next couple of years, adding that "NBC's willingness to pay \$150,000 makes it hard to turn down."

No truck plans

One station with no imminent plans to buy an SNG truck is KIRO-TV Seattle-Tacoma. "We have a very good microwave system that covers our market very well," says John Lippman, vice president and newsdirector. "There aren't the kind of dead spots that would prevent total market 'live' coverage." As for coverage of breaking stories around the country, "We have good relations with other stations that have trucks, including our sister [Bonneville] station, KSL-TV Salt Lake City. If needed, we could rent a truck."

KIRO-TV, which subscribes to CNN for "late breaking stores and a variety of pieces from other areas," is "very pleased" with the CBS West Coast regional feed, which has helped in "covering things outside our ADL."

In Nashville, CBS affiliate WTVF(TV) relies heavily on its Ku-band truck because "A lot of viewers live outside the metropolitan area," says Mike Cohen, news director. "The rolling hills make microwave impossible. A lot of cities are 60-70 miles outside Nashville, and we couldn't report the news live from there without a truck."

WTVF was an early member of Conus, and Cohen feels "there is a certain bond among Conus partners. Everyone knows that for the system to work, we have to work together." □

Networks (from page 49)

out that the absolute size of the network audience hasn't gone down; in fact, in some areas it has increased, they add. The reason, obviously, is the increase in the population and an even faster growth in households. CBS' household numbers from the two November measurement periods are: 1975, 10,440,000; 1985, 11,600,000.

NBC suffered a slightly greater drop in ratings over the same period, dropping from a 14.4 to a 12.3. The households went up a little from 10,020,000 to 10,570,000.

ABC actually had a higher rating in November, '85, than in November, '75. The earlier rating was a 10.7 (Harry Reasoner); last November the household percentage was 11.7. Households-reached growth was substantially greater, of course, rising over the 10 years from 7,450,000 to 10,050,000.

Clients for news

Who buys news on the networks? Y&R's Isacson cites two major groups who are among the predominant buyers of early evening news: (1) hard goods manufacturers, especially corporate manufacturers of computing and office equipment and (2) package goods advertisers, especially makers of analgesics. Among the latter are Bristol-Meyers, American Home Products and Miles Labs.

This reflects the older demos who

"Primetime," says JWT's Richard Kostyra, "has about the same cost-per-point as [evening] news, and it has a younger audience."

dominate the news audience, Isacson noted, but the agency executive said that the audience also includes unemployed and lower income viewers, in addition to retired folk.

"There are really two kinds of audiences to network news," explained Isacson, pointing out that "there are people [viewing news] who aren't old, too." One of the major pluses to news, Isacson declared, is that it has a high

attentiveness level.

Most agency buyers contacted described a soft market in news. Richard Kostyra, executive vice president and U.S. director of media services at J. Walter Thompson saw money moving into primetime and late fringe and out of news. "Primetime has about the same cost-per-point as [evening] news, and it has a younger audience," Kostyra explained.

As to differences among the evening network shows, the JWT media executive feels they are not great. The distinctions he does make have nothing to do with program or journalistic quality, prestige or glamor. "CBS is the winner in the average audience race"—Kostyra was speaking in June—"ABC is better in the A and B counties and ABC and NBC have a younger audience than CBS."

When asked specifically about whether any qualitative facets of the network evening news shows give the advertising more impact or a better image to the product, Kostyra expressed an opinion common among agency media people: "There is no qualitative rub-off on the advertisers." He added, "If there was a rub-off, it would be negative, because the news is negative. If there is any advantage to advertising on the news, it has to be the quality of the viewer."

Another top agency media executive, who didn't want to be quoted, commenting about the effect of program environment on commercial effectiveness: "Yes, there is a perception of rub-off in advertising on the news. But it is a perception, not reality. There is some prestige in advertising on the news, I suppose, but look at the demos. They don't seem to back it up."

The agency executive went on to say that what was attractive about news is the lower unit cost compared to primetime. "To me, the news is a CPM buy, a frequency buy."

One agency media director, also speaking off the record, said: "I look at the evening news like any other program. I'm interested in the demos. However, I think there's a little quality spillover into advertising from, say, *Nightline*, or David Brinkley on Sunday morning. But you can't make a big point about it."

News demos

The older demographics characteristic of evening network news stand in sharp contrast to other major demos. A demographic profile of the evening network news by Nielsen (NAD Facility Report) covering February, '86, shows an average household rating of 13.5 with the individual network ratings as

follows: ABC, 12.9; CBS, 14.3, and NBC, 13.2.

But the average rating for adults 55-plus came to 15.4 compared to only 7.9 for adults 25-to-54 and 6.4 for adults 18-to-49. (The teens rating was 3.9) This dramatic spread in ratings cuts across all three networks. The overall adult 18-49 ratings by network are practically identical and the spread of 25-54 ratings is only half a point.

Interestingly, the spread of ratings for adults 55-plus by network is considerably greater than it is for younger

"There is some prestige in advertising on the news," says one agency exec, adding, however, that the demos "don't seem to back it up."

adult demos, the top-to-bottom span being over three rating points, with CBS generating the biggest numbers. The 55-plus adult ratings are: CBS, 17.2; NBC, 15.0, and ABC, 13.9.

But there are no striking differences between men and women viewers to the network news. The average women 18-to-49 rating for all three webs is 6.5 and the comparable figure for men is 6.2. The parallel comparison for the 25-to-54 demo shows are 8.1 for women and 7.7 for men.

Within each network, only ABC displays enough difference between the broad demo ratings for men and women to be worth commenting on. In both the 18-49 and 25-54 demos, the women's ratings are noticeably higher.

To keep the data in perspective, it should be noted that the number of 55-plus, 18-49 and 25-54 viewers reached by the average network evening news show is about the same (between 7 and 8 million), though the ratings differ considerably.

One interesting set of data from the Nielsen storehouse deals with 55-plus men and women viewers in households with \$40,000-plus income, the top income bracket shown in the demo profile. On ABC, the rating for women in that category is 15.7, but for men it's only 8.5. Comparable figures for CBS are 12.0 and 15.1 and for NBC, 14.9 and 11.0. □

Now on the drawing board is a health show, which will likely be fed in the late morning or early afternoon Saturdays. Arledge said the show might debut next January, but he made clear that program does not have high priority at present. "This is a busy time," he says.

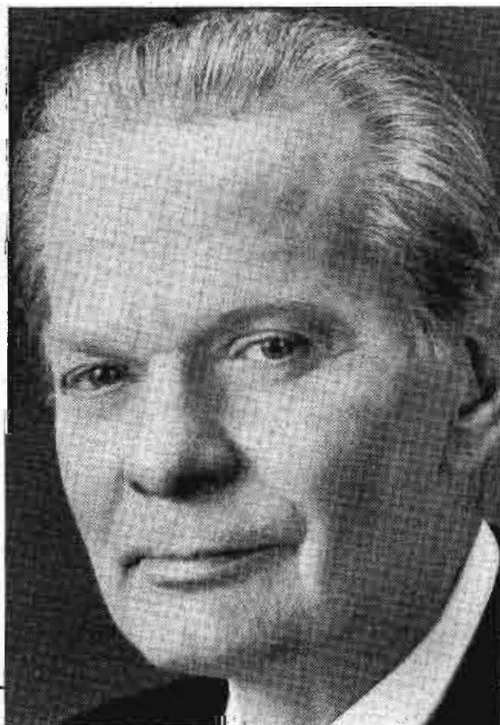
Affiliate connection

Arledge is impatient with predictions that the time is not far off when affiliates will get their national and international news from independent sources and thumb their noses at the webs. "People rush to conclusions about alternative news sources, but most stations realize they can't provide a national news service like the networks. When something cataclysmic happens, the other services can't compete with the networks." The ABC News topper is quite sure that "nothing dramatic will happen" to upset the news relationship between the affiliates and the networks.

Citing ABC's NewsOne, the seven-day syndication newsfeed, which became fully operational in July along with six regional services, Arledge pointed to a recent instance when, at one time, there were 137 possible news stories available to ABC affiliates.

Wald concedes that the networks are late in responding to station needs via the regional newsfeeds and satellite newsgathering truck subsidies. But he makes the point that the stations were not always expert enough to cover stories that met the network standard. The differences narrowed when news became a widespread profit center for stations, beginning about 1970, Wald says. As part of this development, affiliates began to spend money on ENG

David Brinkley



equipment, as well as personnel, he recalled. Now, he said, stations are "integrateable" into the network news scheme.

With the addition of the sixth and final regional feed in mid-July—the Southeast region, with Atlanta the hub—ABC News also restructured its syndication service to affiliates, according to Donald Dunphy, vice president and director of affiliate news services. He said the network was expanding both its late feed and weekend feeds and providing more medical, economic, consumer and entertainment information.

Regional services

As for the regional services, each of these are feeding an average of about 20 to 22 stories daily, though there's a range from region to region, Dunphy explains. In the Midwest, the daily menu might be 35, while in the Mountain region, it is more likely to be in the neighborhood of 15. Most of these are now decided on by the ABC News regional (bureau) manager, but by the end of 1986, about half will be requested by affiliates, Dunphy predicts. However, he pointed out that the regional manager would still determine the story lineup.

The regional feeds are bounced off Telstar 301, with two transponders set aside for the service, each transponder handling three regions. The main regional hubs are New York (eastern region), Atlanta (southeast), as noted, Chicago (midwest), Dallas (southwest), Denver (mountain) and Los Angeles (Pacific), all working out of ABC News Bureaus. Except for New York and Los Angeles, the uplinks are common carrier facilities. However, there is a growing amount of uplinking from other points as station satellite newsgathering (SNG) trucks proliferate. In addition, the syndication feeds, which have been coming out of New York, Chicago and Washington mostly, will be coming more often from such centers as Atlanta, Dallas and Denver, Dunphy explains.

ABC's satellite interconnection facilities—regional as well as network—are C-band, but the SNG truck explosion has brought Ku-band into the picture, and the two have to be integrated. Ku-band is being used for backhaul transmissions to the main regional or syndication feed points, though C-band can also be used for backhaul purposes.

ABC was the first network to come up with an SNG truck subsidy plan—50 per cent of the cost of the truck, electronics, communications system and fixed Ku-band downlink, up to \$180,000. The reimbursement by the



Ted Koppel

network would take place over five years. Currently, the plan is budgeted for 50 affiliates, including the top 35 markets. But there has been talk that it may go as high as 100. This does not mean, of course, that 100 stations want the trucks. Some affiliates are having after-thoughts after looking realistically at the revenue return, but competitive factors will also determine whether a station goes for the SNG deal. (See separate story on station SNG plans, page 45.)

In the meantime, draft contracts have been sent to 70 affiliates, but Bryce Rathbone, vice president, affiliate relations, says a revised contract will be available at the Radio Television News Directors Association convention in Salt Lake City August 26–29. There are no time givebacks by affiliates, unlike the CBS and NBC plans. "Maybe we made a mistake," Rathbone commented wryly.

The regional interconnection, ABSAT (American Broadcast Satellite), is expected to be launched sometime in September or October and participating stations have been asked to pay a onetime startup charge of \$5,000. For satellite usage, affiliates will be charged in five-minute increments, but will get a preferential (wholesale) rate because of the ABC volume purchase of transponder time (see also *Telescope*, June 23).

While there's wide belief outside the networks that the new affiliate SNG services and subsidies represent a defensive policy on the part of the net-

works, seeking to offset the impact of such "alternative" news services as Conus and Group W's Newsfeed, Dunphy denies any connection. Speaking of the Hubbard Broadcasting service that had much to do with the current wave of interest in SNG trucks, Dunphy says, "Conus does something different. We have 12 affiliates who are Conus members." The underlying basis for ABC's news policy vis-a-vis its affiliates, argued Dunphy, is that "the stronger the affiliates, the better for us."

Arledge, whose success in exploiting technology in sports is legendary, believes the ability of satellites to extend the reach of correspondents worldwide, is the most important technological development in news reporting and analysis. He bows in the direction of miniaturization of news equipment, in particular, the portable camera-with-recorder, but doesn't put it on the same level of importance as satellite transmission.

Judging from comments by both Arledge and Wald, ABC has not yet made a final decision on which small format video tape system should be adopted by ABC to accompany the small cameras. Presumably Julius Barnathan, president of ABC Operations and Engineering, will be the key decision-maker in this area. Barnathan had been interested in the quarter-inch tape Lineplex system of the German-based Robert Bosch Co. and, later, was looking for an 8mm tape system, but a broadcast-quality version of the latter hasn't come to fruition. Wald said the Lineplex system "foundered on [the question of] reliability." He added, "ABC was never profligate on equipment. We will experiment carefully."

Unless another system emerges, ABC will have to choose eventually between two half-inch systems—the Betacam system manufactured by Sony or the MII line made by Matsushita/Panasonic. CBS is using the former and NBC will convert its entire video recording facilities, news as well as studio equipment, to MII.

Selling the news

ABC News' sales thrust emphasizes two aspects of audience demographics, the younger skew and the better distribution of its news viewers in A and B counties than its competitors, according to Larry Fried, vice president of news and early morning sales. It's not that ABC news viewers are over-represented in more urbanized counties, he explains, it's that the ABC news audience profile is closer to that of the general population.

Fried cites these population numbers: 41 per cent of the U.S. population

Hugh Downs, Barbara Walters



is in A counties, 30 per cent in B counties and 29 per cent in C and D counties. The ABC news audience is distributed as follows: 40 per cent in A counties, 33 per cent in B counties and 27 per cent in C and D counties. The comparable figures for CBS are 37, 30 and 33 and for NBC, 35, 30 and 35 per cent. With ABC news, Fried says an adver-

tiser can reach 76 per cent of U.S. households during an average week, delivered uniformly across the U.S. ABC encourages news packaging and has been able to sell the concept to major advertisers, Fried reports.

Another sales point Fried makes is that all ABC news programs carry billboarding, which, he says is not true of

Please send **Television/Radio Age**

1270 Avenue of the Americas New York, N.Y. 10020

ONE YEAR—\$ 50.00 TWO YEARS—\$ 75.00

THREE YEARS—\$100.00

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Check ONE box which best describes your business

- 01 Nat'l, Reg'l, Local Radio, TV Sponsor/Advertiser
- 02 Advertising Agency
- 03 TV Station/TV Network
- 04 Time Rep
- 05 Radio Station/Radio Network
- 06 Production Post/Production Company
- 07 Government/Schools/Libraries/Trade Associations
- 08 Film Syndicator/Distributor/Program Supplier
- 10 Equipment Manufacturer
- 11 MSO Hdqtrs/Operation
- 12 Independent CATV Operation
- 13 Financial Institution/Investor/Consultant
- 09 Other (please specify) _____

Twenty-six issues a year. Newstand price \$3.50 per issue.

Subscriptions begin upon receipt of payment.

the other networks. The guarantees given to upfront buyers generally cover households, 18-to-49 and 25-to-54 demos, with the guidelines given by quarters. Fried points out that news is more stable than primetime and, hence, guarantees are less of a risk.

Can you sell prestige in the news considering the hard-boiled CPM/demographic policies of advertisers? (See previous story.) Fried's response: "From our perspective, we *do* sell prestige. *Nightline* and David Brinkley are sold on prestige. *Nightline* reaches key decision maker and, its CPM is higher than the evening news." It's not as easy to sell the prestige concept in the early evening news, Fried acknowledged. "In the early evening, they're all quality shows. It's hard to say one is better than another."

Other aspects of the news that provide ammunition for prestige selling, Fried points out, are the big-name correspondents, such as Sam Donaldson and Barbara Walters, and news specials and documentaries.

Journalism vs. advertising?

While ABC is proud of its news specials and documentaries, it has reduced their number over the longterm (though there is a possibility of an increase next season to a total of 14 to 16 hours, from 13½ hours last season). The reduction may not be as pronounced as that of CBS and NBC, but that may be because the latter two produced more news specials and documentaries in their heyday, perhaps 10 to 20 years ago, than ABC did. Wald estimates that at one time NBC, where he once worked, was turning out "maybe 20 documentaries a year. Today, it's four or five."

Wald is not being critical. He gave these reasons for the drop in documentaries and specials: "It is partly economics, partly ratings and partly a revision of the way people get news." Competition, he argued, has made for "a better, more concentrated journalism."

"You still hear about the demise of the documentary," Wald comments, "but not as much as you used to. This is because of the tough, impactful material in the evening news and magazine shows." The ABC News executive also pointed to an increase in "longform" segments on the regular evening news shows, which may run over several days. He reports that the run-of-events stories on the ABC evening news are slightly shorter than they used to be, because of the longform pieces, so the story count is about the same.

Perhaps the reason most often given for the decline in the documentary is

the fact that they generally don't get much of an audience. This is one facet of the common charge that the ideals of journalism are sometimes compromised in order to get bigger audiences (or more circulation).

Arledge joins his peers in denying there is a conflict between the quality of a newscast and the size of its audience. "If you're talking about accuracy and integrity in the evening news—on a scale of one to 10, all three newscasts are 10s. If you're talking about coverage, the time limitations make it a seven or eight. There is a frustration in not being able to put everything on the air, but we have *Nightline*, which is [an extension] to the evening news." He pointed to an increase in *Nightline* ratings last season: 6.2 vs. 5.7 during the previous season.

Arledge illustrated his philosophy of journalism by taking *The New York Times* as an example. "*The New York Times*," he says, "is a mass medium, though it's often accorded the reputation of being the best newspaper in the world. But what also sells the paper is sports, its Weekend amusement section, its Home section. The *Times* hardly talks about news in their advertising. They talk about other things."

"It's not a crime to be popular. The desire for circulation is not wrong; it's a necessity if you're going to stay in business."

Personnel cutbacks

ABC News has eliminated 259 jobs since the 1984 elections, most of them by layoffs. The division now has under 1,100 personnel. Arledge maintains the layoffs have not affected the quality of ABC News coverage. "We took a look at the structure and found out we didn't need as many people." An internal review system was set up, not long after Frank Reynolds died (in '83, thus ending a tri-anchor format) and this was later institutionalized under Robert Siegenthaler, vice president, news and practices, but Arledge pointed out that all this got under way before the merger with Capital Cities.

A number of factors affected the lay-off decisions. In some cases, there were "systems inherited from the past that were redundant," explained the ABC News president. "Also, part of it was fewer documentaries." Arledge said ABC News management found they could transfer people from documentary units who weren't always busy and put them on other programs, such as *20/20*, or take people from various divisions of ABC News and put them to work on such programs as *45-85*. In addition, "*Nightline* made us re-evaluate special events programming." □

NBC (from page 55)

joint network/local program in which affiliates would switch in and out.

The stories about it, Grossman charges, "were blown totally out of proportion. It was an idea that was talked about—not a new idea. It's being done (in one form) on *NBC News at Sunrise* and *Today*, where you have windows for local news." In any case, says Grossman, in talking about the idea, it was decided that it might be hard to develop a style that suits all affiliates. In short, the idea appears to be shelved.

Though the Newswheel concept, whatever the intention, was put aside, it seems clear that the Grossman administration is not sitting on its butt in developing new ideas. The question, however, is whether the "new network environment"—a code word for cutting costs—will allow continued program development at the same rate. NBC News was said to have lost \$50 million during the last season—a figure the network will neither confirm nor deny—and a good part of the loss was likely due to putting *American Almanac* and *1986* on the air, though the expenses of crisis stories, such as the hijackings, contributed also.

The big picture

Fortunately for NBC News, the network's successful primetime season has hiked profits since NBC, under its new General Electric ownership, has been examining its structure and personnel to see where it can operate more efficiently. Grossman, commenting on this more than month ago, said "My conviction is that a time of [NBC] leadership is the best time to look at this [personnel] situation and not react to developments." But the latest word from Grossman is that no personnel cuts are planned for NBC News.

Grossman, in discussing NBC's personnel needs, refers to the possible effect on the deployment of NBC News people of a shift in news emphasis from Europe to Africa, the Middle East and the Far East. He also mentions the effect on personnel needs of NBC's adoption of the Matsushita/Panasonic half-inch tape system, called MII, involving smaller, integrated camera/recorders, not only for ENG and EFP, but for studio work as well.

Maybe, he says, half-inch systems will mean that NBC will not have to add people for camera crews covering the election and Olympics in '88 because camera crews will not have to be as large. NBC's contract with the National Association of Broadcast and Electronic Technicians expires next spring. Grossman says there was no

reason why MII couldn't be introduced now, but the NABET contract has requirements on how people can be used.

Skycom project

The NBC version of the networks' various regional news structures is called Skycom and is not, strictly speaking, a regional service. It will be broken up into time zones "primarily to accommodate space segments," explains George Mills, general manager of the operation.

When it was unveiled by Grossman to affiliates in New Orleans last January, during the NATPE International convention, it was described as "full-service domestic and international satellite newsgathering system, with an estimated total cost of \$100 million over the next 10 years." Mills describes it as basically the NBC affiliates' "satellite news exchange."

As in the case of the other networks, there is a truck subsidy, in this case calling for the network to pay 50 percent of the cost of an SNG truck up to \$150,000 with a flat payment of \$30,000 for a digital voice and data communications package. This is available to every affiliate, but so far only 47 have indicated they plan to buy SNG trucks under the subsidy plan. Another 20 affiliates have SNG trucks which can qualify for the subsidy if they meet the technical specifications, explains Tony Cervini, vice president, affiliate relations.

NBC, which will staff a central control desk for Skycom, has set aside 50 minutes in the late afternoons for time zone feeds, but the ad hoc nature of Skycom means that almost any time a station wants to arrange a feed, such as a backhaul transmission, or even an archive tape, it will be able to do so. Mills reports that Skycom has from 48 to 55 hours daily of Ku-band transponder time on the K-2 satellite. "We can accommodate affiliates 24 hours a day," Mills states.

In exchange for the costs of operating Skycom, a separate matter from the truck subsidy, Cervini points out, affiliates are returning inventory to the network. NBC isn't saying specifically what that entails, but it is commonly reported that the exchange inventory is a minute in the *David Letterman* show.

Within the near future, says the Skycom general manager, there will be from 125 to 135 domestic uplinks available for affiliates and the network. This includes, in his estimate, 60 to 75 affiliate trucks, 50 portable uplinks (called PUPs) owned by NBC and 10 "hard sites," the major network earth stations. The PUPs, which are not as mobile as those on trucks, will be located in major markets but available for moving



Marvin Kalb of 'Meet the Press'

around. NBC News will be able to use affiliate trucks, but the stations have final say on that.

What's the difference?

The tight audience race between the networks' evening news programs raises the question of whether they are look-alikes, with each network honing its appeal by taking the best of the others' formats. Are there differences among the trio?

Grossman feels it isn't for him to say: "I leave it to somebody else to judge." However, he does have an opinion about it: "We've become more aggressive and competitive." He cites the April payola story, which raised the old issue of payoffs of d.j.s by record promoters.

The story raised the hackles of CBS Records by stating that it did the most business with the independent record promoters being investigated for ties to organized crime. CBS chairman Thomas Wyman, in an organization memo, said that following an "intensive" investigation, "we have no reason to believe that CBS people have been involved in or participating in the activities suggested."

Grossman also points to the Abul Abbas interviews. The terrorist appeared on the *Nightly News* May 5, on *Today* the next morning and then on the 1986 special previously alluded to.

NBC received considerable criticism for giving Abbas a platform. At a tri-anchor luncheon of the International Radio and Television Society in New York in mid-May, Brokaw defended the exposure as newsworthy and justified it on the ground that it gave the public an opportunity to judge for itself. He was backed by his peers, Dan Rather and Peter Jennings.

The Justice Department asked for outtakes of the Abbas interview, which NBC provided and which it said it pro-

vided to others, too. It was pointed out that the purpose of providing the full tape to the JD was to check on Abbas' comments, not to act as aid to law-enforcement. Grossman now says that as far as he's concerned the case is closed.

The NBC News president's defense of the Abbas interview embodies the usual tension between fixed news policies and news judgment. "We have policies and guidelines," Grossman states, but he also argues that each case is different.

Following the TWA hostage crisis, NBC put out a Q. and A. paper explaining its actions. On the question of extensive coverage, NBC said, in part: "We cannot subscribe to stipulations or recommendations that we ignore the hostages or their families—or even hostage-takers—on the assumption that if we keep them off television and radio, the crisis will go away. Our first journalist obligation, always, is to our viewers and listeners." On the question of restraint: "Taste and judgment are the most reliable barometers of sound journalist practice. There are times when restraints should be imposed voluntarily on coverage at the scenes of events, as well as back at the broadcast centers."

Grossman stresses the increase in explanation and analysis on the evening news. "We are running fewer and larger stories and using experts in science, economics, etc., though we still cover crises."

NBC does not have a separate sales group for news, but Richard Plastine, vice president, eastern sales, says that news is usually sold by itself and not combined with other program types. However, 1986 is being sold in conjunction with primetime buys.

Plastine indicates that audience guarantees for news commonly covered households. "We don't stress [people] demos," says the sales executive. While he states that clients can get people guarantees, he finds that "most news clients look at homes." Audience demographics for news are static, anyway, Plastine notes. "It's not like primetime, where demos vary quite a bit."

Comparing NBC news audiences with the competition, Plastine says that while ABC leads in younger demos, "we beat ABC in total delivery, so we're equal in [the actual number of] younger persons. But they have a higher concentration."

The NBC eastern sales chief seeks out "qualitative" audience data if needed in news sales, such as PRIZM geodemographics, but in the everyday sales environment, there's usually no time. Also many clients buy all three network news programs, he says. □



John Spain, outgoing RTNDA president and news director of WBRZ-TV Baton Rouge, says a great deal of pending legislation in Washington will have impact on RTNDA membership, so the decision to base in Washington made sense.

RTNDA (from page 60)

of legislation is considered that will have a great impact on our membership. Obviously, the issues in space are being dealt with in Washington. The Fairness Doctrine is being dealt with in Washington. Access to public bodies that make public policy, such as the White House, Congress, and the Supreme Court, takes place in Washington. And then every year there are literally dozens of small issues that could directly impede our ability to do our job."

But as an organization that now has the "Washington presence" that is considered all-important for associations, RTNDA has to walk a fine line between those issues that are central to its membership and those that may touch upon it but are best left to other associations to deal with.

At about the time RTNDA established a Washington headquarters, the big business of lobbying in the capital became a huge business, with all the parts soon realizing they would be far more effective acting in a coalition of other groups with similar interests than operating as just another entity trying to get the attention of already overburdened bureaucrats and legislators.

Thus, RTNDA often is allied with other broadcast and First Amendment organizations in trying to get its point across. RTNDA takes the lead in causes that have to do with electronic news gathering, and serves as one of the

cogs in the wheel on other issues. Others it avoids altogether.

An example of RTNDA's avoidance role is in the must-carry issue, now through the FCC and believed inevitably headed for the courts. Spain explains: "We talked about must-carry a long time. We talked about it philosophically, we talked about it legally. Like most organizations, we have to pick and choose our fights very carefully. We cannot afford, from a time standpoint or a money standpoint, to get into every fight that comes to Washington. We meet regularly with other organizations and decide who will do what."

On the must-carry issue, he adds, "the NAB [National Association of Broadcasters] clearly was going to be involved. It is an interest that they are involved with, and they probably have more expertise with, and there was no reason for us to get involved. It is an issue that certainly will affect broadcasting and even broadcast news in some cases, but we cannot put our limited resources in every fight."

Schultz adds another consideration: "RTNDA is not [just] a broadcast organization. We have cable members." And the must-carry issue pits broadcasters and cable operators in bitter rivalry. "We narrow our focus on journalism," he adds, and the association stays out of the business side of the industry.

In one area, however, there is a news impact and a tussle between broadcasting and cable, and the RTNDA has to get involved, at least around the edges.

Schultz explains: "Frequency allocation is very important to satellite news-gathering. In terms of whether a frequency should go to a television station as opposed to an oil company or something, we will argue that the public good is served better by giving that frequency to a television station. But if the argument is between a television station and a cable company, we keep our mouth shut and let somebody else decide that. Because both of those people are trying to inform the public and trying to perform a public service."

Association's founder

John Hogan, a semi-retired radio reporter based in Honolulu, Hawaii, is credited with founding the RTNDA while he was with WCSH, Portland, Maine. In the association's magazine, *Communicator*, earlier this year, he recalled, "While organizing a state-wide radio news service in Maine, I often wished I could have occasional talks with other news editors. Why wasn't there a national association of radio newsmen, similar to the American So-

ciety of Newspaper Editors?"

"In March, 1946, I asked the AP and UP to carry a simple item for editors, urging the formation of a national association of radio news editors—to set standards of news gathering and reporting, exchange ideas and convince news sources that radio reporters were legitimate members of the journalistic profession."

The idea grew slowly, and Hogan volunteered to be temporary director until a convention could be called to elect officers. The first convention was held in Cleveland that fall, in the largest studio of station WTAM. At the convention, attended by more than 65 news directors, the National Association of Radio News Directors (NARND) was born.

In addition to Hogan, the original board that did the planning for the organizing convention included: Tom Eaton of WTIC Hartford; Al Gordon of KFWB Hollywood, Calif.; Sig Mickelson of WCCO Minneapolis-St. Paul; and Soren Munkhoff of WOW Omaha. Also active in the organizing days were Jack Krueger of WTMJ Milwaukee and Jack Shelley of WHO Des Moines. All but Gordon served as presidents. Hogan served the first two terms himself.

Shelley, now professor emeritus of the Journalism and Mass Communication Department at Iowa State, has just completed a draft of "A History of the Radio Television News Directors Association," taking the organization from



Ernie Schultz, RTNDA executive vice president, is steering clear of issues like must-carry, considering both limited resources and the fact that the organization has both broadcast and cable members.

The First Step On Your Path To Selling Co-op...

1. The Co-op Source Directory, the most comprehensive source of manufacturer co-op programs available anywhere. Over 3,800 complete program summaries (8,000 brand names) organized in a simple, easy-to-use way. Each listing includes key program information: manufacturer, product classification, accrual rate, eligible media, contact name and number and more. The Co-op Source Directory simplifies your search for co-op, makes your promotion planning easier and results in more effective use of your time.

THREE STEPS TO GUIDE YOU THROUGH THE CO-OP MAZE...

With the SRDS Co-op Identification System you can eliminate those blind alleys, false starts, missed deadlines and lost co-op opportunities that prevent you from successfully managing co-op information.

Another Step In The Right Direction...

2. Customized Data Base Reports, are supplemental working tools designed to contain only the information essential to your specific sales needs. They are particularly valuable in generating sales leads... identifying co-op funds available to retail accounts... pinpointing expirations... conducting co-op audits, and saving you and your retail accounts time and money.

The Final Step To Effective Co-op Management...

3. Co-op Recovery Printouts, computerized printouts available in 8 retail categories, designed as a sales tool to help you work with retailers to identify the co-op funds the retailer qualifies for. All you add is earned accruals — you and the retailer can then easily develop an ad schedule. These three indispensable tools are derived from the SRDS data base of co-op information. This data base is constantly updated, so you're assured

of the most accurate information possible.

Best of all, the SRDS Co-op Identification System is available on an as-you-need-it basis. No long term contracts. As your needs change, you can request the products that fit those needs.

For more information on how the SRDS Co-op Identification System can successfully guide you through the co-op maze... send in the coupon or call Dave Johnston at 1-800-323-4601 [in Illinois call 312-441-2134].

Yes! I'd like more information on the SRDS Co-op Identification System...

Co-op Source Directory Customized Data Base Reports Co-op Recovery Printouts

Name _____ Title _____

Company _____ Telephone [_____] _____

Address _____

City _____ State _____ Zip _____

Co-op Identification System

Standard Rate & Data Service, Inc., 3004 Glenview Road, Wilmette, IL 60091

TR

Co-op Identification System

Standard Rate & Data Service, Inc., 3004 Glenview Road, Wilmette, IL 60091



FCC's Fowler gets award from RTNDA's Spain

When the RTNDA wanted to give FCC Chairman Mark Fowler a "distinguished service award" recently, it rented a room in a nearby motel in Washington, and the luncheon event attracted some very influential people.

its embryonic days through 1983.

His research shows that the 100th member of NARND joined the association in 1949 and the 1,000th in 1966. The association's first statement of ethical standards was drawn up in 1950. It adopted a more formal, 11-point code of ethics in 1966. The association first became involved in trying to get cameras and microphones into courtrooms in 1951, and changed its name to include television the following year, without the hyphen that has been argued over since. Since membership was international by then, the word "national" was dropped from the title.

RTNDA's first "Paul White Award" was given in 1956 to honor the architect of the CBS news staff during World War II. White had died the previous year while serving as news director of KFMB-TV San Diego. RTNDA's first executive secretary was named in 1953, but it was a part-time position, held by Rob Downey. It hired its first legal counsel in 1963, beginning a relationship with the Washington firm of Pierson, Ball and Dowd that continues today.

Fairness Doctrine

RTNDA's involvement with the Fairness Doctrine began in 1967 while it fought to have the rule declared unconstitutional in a Chicago case. The effort expanded when the *Red Lion* case resulted in a decision against broadcasters.

A Washington office of RTNDA was established in 1972, with Ted Koop, retired vice president of CBS News in

Washington, named director of the office, on a half-time basis. Downey continued as executive secretary operating out of East Lansing.

In 1975, the association decided to consolidate its administrative functions in the Washington office, effective with the summer of 1977. At that time, Len Allen, recently retired from NBC News, became the office's first full-time "managing director."

Downey, a full-time faculty member, declined the post, but was given the unofficial title of "Mr. RTNDA" for his 25 years of voluntary service to the association. He continued to serve, as secretary to the board of directors, and as general administrator for the RTNDA Foundation.

At the same time, the foundation was collecting contributions for a scholarship fund, which named its first four recipients in 1976. Later that year, Schultz, then public affairs and information manager at KTVY Oklahoma City, was voted president-elect, to take office the following year. He became managing director in 1981, but soon thereafter the title was changed to "executive vice president," and Schultz has held the post since.

By 1979, Downey had served the association for more than a quarter-century, so the RTNDA created the Rob Downey Award to be given to the "most outstanding" RTNDA official each year. It also gave Downey its distinguished service award, only the seventh given out to that time.

By that time, serious discussion already had begun within RTNDA about having a full-time leader, because the association had grown so large the pres-

ident was unable to devote proper time to both his station and RTNDA. That fact also reduced the number of news directors who were willing to take leadership positions.

Spain is ready for a permanent president of RTNDA. He says he has traveled more than 200,000 miles for the association during the past year, and he is gone from his home, and his work at the station, more than half the workdays each week. "There are weeks at a time when I'm not there," he says. "That's why we have to change it. There are very few operations that can afford to do that any more."

Spain is to be succeeded by J. Spencer Kinard of KSL-TV Salt Lake City, at the August 26-29 convention in his home town, and if the membership approves the restructuring in an October vote, he will become the first chairman of the board of directors of the RTNDA.

Spain says, "We think it will meet our need to have a higher profile in Washington, and it will give our new president in Washington the stature and responsibility that he needs to carry out the increased duties that we will place on our Washington staff."

Education push

Each president has his own agenda that he likes to push during his tenure. Spain's has been to make a major push in improving broadcast education, a pursuit he expects to follow when he automatically becomes president of the RTNDA Foundation after the convention.

"We have been concerned for a num-

ber of years about the quality of the graduates that we are seeing," Spain says.

But the association had not been very active in working with the education community in the past. Under his leadership, RTNDA joined an effort by broadcast organizations to get the accrediting council for journalism schools to start paying more attention to electronic journalism.

The association has long felt, Spain

and journalism schools to look at and say, "These are the needs as defined by the broadcasters."

Satellite coverage

If, as expected, Schultz is selected to become the first full-time paid president of RTNDA, he already will know what the issues are. One of the major ones for the long-term foreseeable future is likely to be a problem first raised

The nuclear accident at the Soviet plant at Chernobyl brought home the issue of satellite coverage but raised questions in the minds of some federal officials about some negative uses that could be made of satellite coverage.

says, that the accrediting council "had been print-dominated and did not reflect the needs of the broadcast industry today. We asked the accrediting council to look at itself and its makeup and to reevaluate its makeup" to reflect more of a balance between electronic and print interests. Other broadcast groups joined the battle, and this year the council agreed to appoint a committee to consider reshaping the council to better reflect the needs of the broadcasting industry.

RTNDA also was one of a coalition of groups that formed the Council on Broadcast Education (COBE) earlier this summer to bring about the broadcast equivalent of the print media practice of bringing university chancellors and administrators together with editors and publishers to talk about the needs of each. The board is expected to be named by the end of the year.

In another Spain push, RTNDA has joined with the International Radio and Television Society (IRTS) and National Association of Television Program Executives (NATPE) to commission "a major research project to identify those qualities that broadcasters are looking for in potential employees that will cover not only broadcast newsrooms, but broadcast salespeople, broadcast management, and broadcast programming."

His hope, Spain adds, is that the report due this fall "will be a benchmark study that will be used by educators and broadcasters alike for identifying what possibly could be curricula for the 1990s for those mass communications

by Mark Brender, news editor with ABC.

The importance of the problem and its potential hazards were brought home with the nuclear accident at the Soviet plant at Chernobyl. Television stations around the United States used pictures of Chernobyl supplied by the French from their "Spot" remote sensing satellite. It provided a good example of what news coverage from satellites could do.

But it also raised questions in the

minds of some federal officials, primarily those in the Defense Department, about some negative uses that could be made of satellite coverage.

Sensing an impending battle over control of television's space coverage, Brender brought his case to RTNDA, which took up the cudgels and has been negotiating with government officials and Congress to draw up a set of guidelines on civilian use of satellite pictures.

A new step is expected next month in the RTNDA suit filed in U.S. District Court to have the Fairness Doctrine declared as an unconstitutional violation of the First Amendment. Oral arguments are set for September in what promises to be a lengthy court proceeding.

The case, and another one like it also pending, have the unique situation of pitting one agency of the federal government against another. The Justice Department is required to defend the case, while the FCC, which already has concluded the doctrine should be dropped but that it does not have the power to act, has filed briefs in favor of the RTNDA and other litigants.

Cameras in courtroom

On cameras and microphones in the courts, the primary opposition came from former Chief Justice Warren Burger. The RTNDA knows that cameras and microphones in the Supreme Court are the key to getting the rest of the federal court systems to open up. With Burger leaving, the RTNDA feels it has a new chance with his replacement. In fact, at his Senate confirmation hear-



Ready to tackle a new career is retired Los Angeles Raiders All-Pro defensive end Lyle Alzado, second from r., who will star in a new Gaylord Production Co. first-run comedy pilot, "Temporarily Yours," playing the "hired" father of three orphaned children. With him at a press party at Los Angeles' Spago Restaurant, l. to r., are Greg Campbell, executive producer of the series; Peter Alex, Gaylord executive vice president of development; and Alan Courtney, president, Gaylord television division.

ings, Rehnquist indicated he had an open mind on the matter, but expressed the fear that the equipment would disrupt the proceedings of that august body.

Even if the Supreme Court opens its doors to cameras, Schultz says, the road beyond will be a rocky one because of the autonomy practiced by the individual federal judges, all of whom are appointed for life.

While those issues get all the attention of the membership, Schultz also wants to keep news directors apprised of "the changing role of television and radio news."

The members might be a bit reluctant to listen, however, because some are still chafing at an RTNDA-commissioned report that concluded that network television news and local radio news are going to decline while local television and radio network news were going to increase.

"It seemed like we didn't get too much argument on the television side," Schultz recalls. "A lot of people were very unhappy with those conclusions, but all four have come to pass in one form or another. I think that part of the role of the RTNDA is to bring about a situation where our members can adjust to these changes."

The 30-year veterans who bemoan the changes in the business, he says, probably are going to have to be persuaded that they should "go do something else. It may be get out of the business and do something else, or it may be retrain yourself.

"But, unfortunately, we can't sit and do documentaries on outmoded steel plants in Pittsburgh and lecture those people to go get job training and not do the same thing ourselves," he adds. "I think this is going to be a big challenge, because the business is going to continue to change" and news directors are going to have to change with it. □



Playing host at a recent Congressional reception at the Georgetown Club in Washington is Frank L. Beam, c., president and chief executive officer of Beam Communications Corp., Key Biscayne, Fla. Flanking him are Mrs. Julie Meredith and Rep. Dante Fascell (D-Fla.)

CBS (from page 53)

for more than 50, "we'll work it out," says Frazee. It will also cover the cost of a communications package, which will run between \$30,000 and \$50,000.

Frazee says the communications package is an improvement over that used by NBC and Conus, where, he says, a user has to get to the hub location and then be patched into an outside line. With the CBS system there's no need for a telephone operator in the middle of the transmission. "You pick up the phone and just talk." The communications transmission is on the same bird, though not on the same transponder, as the video, explains Frazee, but an in-band transmission can be provided if needed.

CBS calls its new affiliate satellite service NewsNet. The plans call for the integration of the Ku-band trucks with CBS' C-band interconnection, including the six regional services, and is scheduled for launch before the end of 1986.

Regional system

The CBS regional newsfeed system was originally set up in the Southwest over two years ago, kicking off on May 21, 1984. Called at that time Newsfeed, it served 20 stations in five states, was headquartered in San Antonio and was supervised by Frazee. At that time, stories were shipped from outlying points to hub centers in Houston and Dallas, then fed to San Antonio. Every Monday-through-Friday there were two feeds—5:30-6 and 10:30-11 p.m. ET—to regional subscribers and CBS New in New York.

The southwest regional feed was followed by a southeast feed in September, 1985, a western feed in October, midwest and midwest feeds last January and the northeast feed June 30.

Robert Horner, vice president, news services, for CBS News, says that the six regional feeds and the national syndication service are moving 150 stories a day. He explains that the regional feeds are basically a system for affiliates, not the network. "This is not an extension of CBS News." Stations are paid for the use of an uplink if CBS News uses it, but are not paid for use of the material. Most of the costs of the regional system are paid for by affiliates, who are assessed by market size.

You can't talk about CBS News without talking about *60 minutes*. The past 30-week season ended with the magazine show in fourth place, sporting a 23.9 rating and 38 share. Even during the summer, when HUT levels drop drastically in early evening, affecting particularly a 7-8 p.m. Sunday

show like *60 Minutes*, the program holds up. The latest available rating at presstime—August 3—was a 16.8/36, with the show ranking ninth for the week.

60 Minutes reached its peak during the '82-'83 season, when it took first place among all regular programs, with a 25.5/40. But it has been performing superlatively in audience terms all through the '80s so far. Other full-season ratings for *60 Minutes* during the decade so far: '80-'81, 27.8/43, ranking second among all regular programs; '81-'82, 27.7/43, ranking second; '83-'84, 24.2/38, ranking second, and '84-'85, 22.2/35, ranking fourth. For the full 52 weeks of the '84-'85 season, covering all seasonal factors, the show captured a 19.5/34 and was tied for seventh place among all regular programs.

Can a non-entertainment show get good prices for commercials spots? You bet it can. Last November at the height of the new season, the "published rate" for *60 Minutes* was over \$200,000 for a 30-second spot. There wasn't a higher-priced spot on the CBS schedule for that period. The closest asking price was for *Dallas*, which was put at about \$180,000. *Bill Cosby*, on NBC, was higher, of course—\$260,000-plus.

It was a *60 Minutes* personality, Andy Rooney, whose free-wheeling comments have become a feature of the Sunday show, who took his network to task for the cancellation of the *CBS Morning News*. In a syndicated column that was published August 5, Rooney complained that while the morning show may have attracted enough audience for CBS' purposes, it did offer time for news stories that might not otherwise appear on the network.

He wrote at one point: "CBS, which used to stand for Columbia Broadcast-

Charlie Rose of 'Nightwatch'



“If you love sports . . .

“If you love sports . . . If you REALLY love sports, you’ll think you’ve died and gone to sports heaven . . .”

These words launched ESPN over five years ago. Now, the full story of ESPN’s tumultuous beginning is yours to enjoy in ESPN founder Bill Rasmussen’s *Sports Junkies Rejoice—The Birth of ESPN*.

“Bill Rasmussen’s *Sports Junkies Rejoice* is a Horatio Alger story in space-age America. It’s a fascinating diary of his journey through uncharted (television) territory.”

The Hartford Courant

“Bill Rasmussen leaves no doubt about who are the good guys, who the bad. The hectic race to get ready for the first program and the countdown excitement should grip any reader.”

National Book Critics Circle

“ . . . a story of some tension and drama and insight. It’s a short book, told quickly and without punches pulled.”

Springfield (Mass.) Republican

“They’re fingerlings in a sea of oil and diversified corporate assets, but a fascinating story of father-son who plow the deep of conventional TV broadcast wisdom to spawn the idea of a 24-hour sports network.”

The Tulsa World



**Order Your Copy of
Sports Junkies Rejoice
TODAY**

Name _____

Address _____

Zip _____

_____ No. copies @ \$14.95 _____

Postage & Handling \$2.00/copy _____

Total Enclosed _____

**Mail To: Television/Radio Age
1270 Ave. of Americas
New York, NY 10020**

Allow 4–6 weeks for delivery



Charles Kuralt



Charles Osgood



Lesley Stahl

Weekend news shows don't always get the attention of weekday strips. Kuralt anchors 'CBS News Sunday Morning,' Osgood, 'CBS Sunday Night News,' Stahl, 'Face the Nation.'

ing System, no longer stands for anything. They're just corporate initials now."

Commenting about the layoffs of "190" staff members at CBS News, Rooney suggested that CBS might have been better off if some highly-paid executives had been given the ax. "If it was money the company wanted to save, firing a couple of \$150,000-a-year v.p.'s would have saved more than firing a lot of \$50,000-a-year people."

Sauter had no direct comment on Rooney's column, saying that the charges were Rooney's "prerogative." Sauter added, "If we object and take some form of retaliation, that would hardly be consistent with Andy's role."

The dropping of the morning news was a painful one-two punch for CBS, for it followed closely on the heels of the layoffs.

Following the layoffs Sauter estimated that about 120 jobs were eliminated last year, in addition to the 90 this year.

Of the total of 210, he says, about 145 represented actual layoffs; the remaining number represents attrition. The CBS News president also agreed that there will be an unknown number of jobs lost when the morning news goes off the air at the beginning of next year, but he said it was impossible at this point to estimate how many.

Meanwhile, CBS has kept its other magazine show, *West 57th*, alive with a commitment to return it to production for mid-season 1986-'87. The announcement was made July 24 by CBS/Broadcast Group president Gene Jankowski. He said the show "has clearly earned its place. It is editorially sound, has a vibrant style all its own and has built audience steadily in just completed a 13-week run."

Decline of the doc

The oft-repeated charge that the network news organizations are not fulfilling their responsibilities in cutting

back on documentaries was answered recently by Jankowski in the CBS house organ *Columbine*. In a Q. and A. format, one query was: "In the past, didn't CBS air more documentaries?"

Jankowski's answer: "A lot of things in the past demanded a documentary because it was the only way the information was going to get to the public. The documentary was born in a period when there was only a 15-minute news broadcast five nights a week. That was almost the extent of hard journalism.

"In the last five years alone, we have almost tripled the number of hours produced by CBS News. Today a lot of ideas—topics like abortion, the homeless, etc.—also get to the American public in other forms such as local public affairs, magazine and talk shows and motion-pictures-for-television.

"I'm not saying that they're replacements for documentaries, but like documentaries, they get issues out in the open." □

New syndicated programming—fall '86 and future (continued)

Off-network half hours (continued)

Program	Distributor	Terms
1989		
Brothers	Paramount	Cash
Charles in Charge	MCA-TV	Cash
Down to Earth (P)	Lorimar-Telepictures	TBA
Growing Pains (P)	Warner Brothers	TBA
Mama's Family	Lorimar-Telepictures	Cash
Punky Brewster	Columbia	TBA

Program	Distributor	Terms
227 (P)	Embassy	TBA
Who's the Boss? (P)	Embassy	TBA

Program	Distributor	Terms
1990		
Golden Girls (P)	Buena Vista	TBA

* Includes first run episodes; see description for explanation
(A) Barter first 52 weeks (4:00L/3:00M), then straight cash
(P) Projected release date based on current status.

New syndicated programming—fall '86 and future

Off-network hours

Program	Distributor	Terms
1986		
Falcon Crest	Lorimar-Telepictures	Barter
Fall Guy	20th Century Fox	Cash
Knight Rider	MCA-TV	Cash
Magnum P.I.	MCA-TV	Cash
Route 66	Colex	Barter
World of Disney	Buena Vista	Cash
1987		
A Team	MCA-TV	Cash
Airwolf (P)	MCA-TV	TBA
Crazy Like Fox (P)	Columbia	TBA
Falcon Crest	Lorimar-Telepictures	Cash
Father Murphy	Colex	Barter
Hardcastle & McC.	Colex	Barter
Hills Street Blues	Victory/MTM	Cash
Paper Chase	20 Century Fox	TBA
Remington Steele	Victory/MTM	Cash
Ripley's Believe It/Not	Columbia	Cash
Riptide	Columbia	TBA
Simon & Simon	MCA-TV	Cash
St. Elsewhere	Victory/MTM	Cash
T.J. Hooker	Columbia	Cash
V(10-hour mini-series)	Warner Brothers	Cash(C)

1988		
Cagney & Lacey	Orion	Cash
Hardcastle & McCormick	Colex	Cash
Hotel (P)	Warner Brothers	TBA
Scarecrow & Mrs. King (P)	Warner Brothers	TBA

1989		
Miami Vice	MCA-TV	TBA
Murder, She Wrote	MCA-TV	TBA

1990		
Highway to Heaven (P)	Worldvision	TBA
Hunter (P)	TBA	TBA
MacGyver (P)	Paramount	TBA
Moonlighting (P)	TBA	TBA
Mike Hammer (P)	Columbia	TBA

(A) 128 barter episodes during first year, 157 cash episodes starting 9/87.
 (B) Offered on barter basis through 3/88, available for cash effective 4/88.
 (C) Offered as mini-series in 1986, decision will be made at a later date regarding sales as a series.
 (P) Projected release date based on current status.

First-run half-hour strips, fall, 1986

Program	Distributor	Terms	Barter Time
All American Bingo	Lee Productions	Cash++	1:00N/5:30L
Bingo	Bentley	Cash	
Card Sharks	Program Source	Cash++	1:00N/5:30L
Crosswits	ABR	Cash++	1:00N/5:30L
Hollywood Squares	Orion	Cash++	1:00N/5:30L
The Judge	Genesis	Cash++	1:00N/5:30L
Matchmaker*	Four Star	Cash++	1:00N/5:30L
Mix & Match	Family Entertainment	Cash or barter	
Show Biz Game	Family Entertainment	Cash or barter	
Star's Table	Family Entertainment	Cash or barter	
Strange Paradise	Mizlou	Barter	2:30N/3:00L
Strike It Rich	Blair Entertainment	Cash++	1:00N/5:30L
Superior	Lorimar-Telepictures	Cash++	1:00N/5:30L

Program	Distributor	Terms	Barter Time
Court			
True Confessions	King World	Cash++	1:00N/5:30L
We Love the Dating Game	Bel-Air	Cash++	1:00N/5:30L
You Write Songs	TPE	Barter	3:00N/3:30L
Young Universe	Behrens	Barter	2:30N/3:30L

January 1987

Charles in Charge	MCA-TV	Barter	3:00N/4:00L
Directions	SFM Entertainment	Cash+	3:30N/6:00L
Moscow & Vine	Gaylord/ITF	Barter	TBA
William Tell & Son	Hal Roach	Cash	

First-run weekly hours

Beyond 2000	All American	Barter	5:00N/7:00L
Good Times Rock	Group W	Barter	5:00N/7:00L
Rock & Roll E. News	King World	Barter	5:30N/6:30L
Seeing Things	Hagen-Menk	Cash	

Provide with barter program IN SESSION.

Note: Each + indicates one 30-second distributor commercial.

* Note: Each + equals one 30-second distributor commercial. January '87 start.

First-run weekly half hours—fall, 1986

Program	Distributor	Terms	Barter Time
Civiquiz	Beam	Cash	
Cover Story	Fries	Barter	2:30N/4:00L
Dancin' to the Hits	ITF Entertainment	Barter	2:30N/4:00L
Dream Girl USA	20th Century Fox	Barter	3:00N/3:30L
Gidget	Colex	Barter	3:00N/3:30L
Heroes Made in the USA	Access Syndication	Barter	2:30N/4:00L
In Session	JM Entertainment	Barter	3:00N/3:00L
Mama's Family	Lorimar-Telepic.	Barter	3:00N/3:30L
9 to 5	20th Century Fox	Barter	3:00N/3:30L
No Earthly Reason	Silverbach/Laz.	Cash	
Off the Wall	Fries/Gaylord/United	Barter	2:30N/4:00L
One Big Family	Lorimar-Telepic.	Barter	3:00N/3:30L
Pete's Place	JM Entertainment	Barter	6:00L*
Puttin' on the Kids	MCA-TV	Barter	2:30N/3:30L
Siskel & Ebert	Buena Vista	Barter	2:30N/3:30L
Stamp of Greatness	SFM Entertainment	Cash	
Throb	Worldvision	Barter	3:00N/3:30L
What a Country	Viacom	Barter	3:30N/3:30L
What's in a Name	Lionheart/H-M	Cash	

Talk/magazine, fall, 1986

Program	Distributor	Terms	Barter/Time
Beauty Affair with Jose Eber (30 minutes)	Group W	Barter or cash++	2:00N/4:00L
Business Day (30)	Buena Vista	Barter	2:30N/3:30L
Dr. Ruth (30)	King Features	Cash++	1:00N/5:30L
Nightlife (30)	King World	Cash++	1:00N/5:30L
Oprah Winfrey (60)	King World	Cash++++	2:00N/12:00L

Business is basic at CNN

Since its inception, business news has been a staple of CNN. The network does three original half-hours of business news each weekday, highlighted by *Moneyline*, a daily business and economics report that airs at 7 and 11 p.m. CNN also produces four other weekend business shows: *Moneyweek*, a weekly overview of business news, with Lou Dobbs; *Pinnacle*, which focuses on individual companies and their leaders; and *Inside Business*, a panel interview show, again hosted by Dobbs.

Others, including Walt Disney Co.'s Buena Vista Television, are producing similar shows for broadcast syndication. (Buena Vista's show is being called *Business Day*, the same title used for a CNN morning business block. The Disney division has filed a lawsuit against CNN, demanding that CNN change the name of its morning-show. CNN says it will fight the suit, maintaining that the title is a generic term.)

Not to be undone, CNN is quietly developing its own daily business report for broadcast syndication; news executives say the show should be ready for market by January.

Dobbs notes that CNN provides live updates from major exchanges throughout the day, in addition to regularly scheduled business reports. "CNN was here first with business news around the clock. Our ratings continue to increase, and that suggests that a sizable segment of the TV audience is turning to us."

So, apparently, are advertisers. The business shows are a main focus of CNN's ad sales effort, says ad salesman Barbera.

"We're going after males 18-54," he explains. "About a year ago, we realized in our conversations with package goods advertisers that we'd peaked out with them; they're heavy into women 18-49 and would rather buy entertainment, they're not heavy news advertisers."

"Now, our primary competitor is ESPN and network sports. It used to be that the only way to reach the affluent male consumer was through TV sports; now, you can reach him through CNN."

Clients attracted by CNN's business programs include Prudential-Bache, Liberty Insurance, U.S. Life, Travelers Insurance and BMW. The latter two new clients will spend in excess of a half-million dollars on CNN this year, Barbera says.

Business-to-business

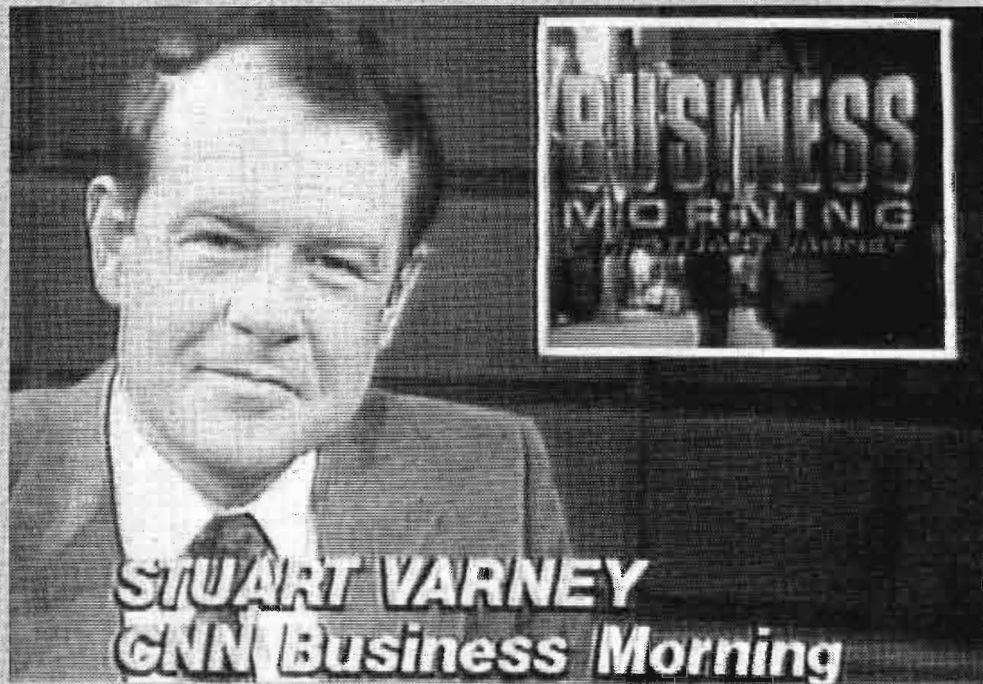
Also, CNN is attracting business-to-business advertisers such as Ernst and Whinney, an accounting firm that had never before advertised on television. Some of the new business has come to CNN through Edwin, Bird & Wilson, a small agency specializing in business-to-business advertisers.

Attracting such new business "is the only way we'll survive," Barbera says, "because people who (solely) depend on package goods in a soft market will be in trouble."

Editorially, CNN's business news operation is benefiting from what Dobbs perceives as a deterioration in the quality of broadcast journalism provided by the major networks. He cites the morning newscasts as an example.

As the Big Three's morning focus turns more toward entertainment and away from hard news, he says it opens the "hard" business news field for CNN's 6:30 to 7 a.m. and 7:30 to 8 a.m. business blocks. □

Stuart Varney's pre-market report



Business editor Lou Dobbs



CNN uses in-depth half-hour business reports to attract upscale males—and new national advertisers seeking that key audience.

CNN (from page 57)

CNN's highest 24-hour ratings demonstrates the cable audience's growing habit of turning to CNN when the big news breaks. Nine of the top 10 ratings days in CNN's history occurred since June, 1985. Its highest 24-hour rating, a 2.5/8.2 share, came on June 30, 1985, during the tense and dramatic TWA hostage situation. Next in line is the April 15, 1986, U.S. bombing of Libya, when the combined networks scored a 24-hour tally of 2.4/6.8.

As explained by Ed Turner, CNN's executive vice president (no relation to Ted), the presence of CNN has inextricably altered news audience viewing patterns in cable homes. Each of the three major network news broadcasts

and switch to a movie—or CNN's *Showbiz Today*—as an alternative.

Turner is fond of saying that on CNN, "the news is the star." While individual news segments, or "packages," may be somewhat longer than typical broadcast news fare, most CNN news managers came from broadcast news and believe in keeping reports short and punchy. But Turner is no doubt right when he says that the luxury of time allows CNN to cover more angles of major stories than broadcast news. Too, he says, by putting "all their eggs into one 22-minute news show," the networks perpetuate the star system, where the personality of the anchor-man generally makes or breaks the broadcast.

"When you have a service presenting

While CNN may not study Q-scores with the intensity of broadcast news directors, Ed Turner is the first to admit that in delivering TV news, appearance counts; he makes no apologies for juggling anchorpeople a couple of years ago, putting the photogenic husband-wife team of Don Farmer and Chris Curle into the 'Prime News' slot (and boosting the ratings). The show biz factor also helps explain improved ratings at 9 p.m. where premier radio interviewer Larry King replaced Sandi Freeman.

goes to about 10 million homes, while CNN reaches less than 1/20th of that, about 350,000 homes. And because CNN counterprograms broadcast network news (with *Showbiz Today* at 6:30 P.M. ET and *Moneyline* at 7) it can't be said that CNN news programming directly contributes to erosion of broadcast news share in cable homes. But CNN officials believe the increasing percentage of total news viewing indicates that is happening.

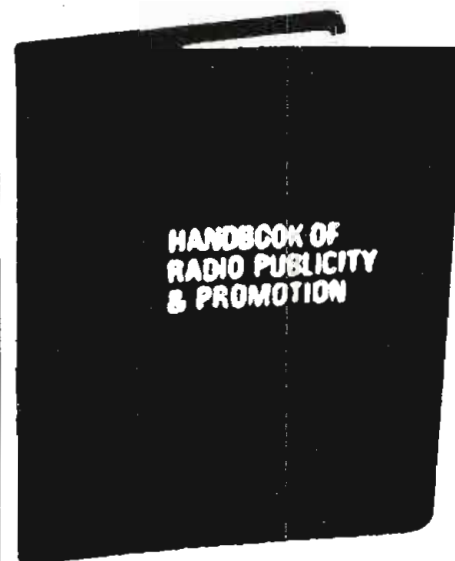
Because CNN and most local broadcast news programs deliver national and international news coverage in the 5 to 6:30 p.m. time period, "it takes the edge off network news departments," Turner maintains. That factor, in his view, makes broadcast network news less important to cable household viewers, who may get the big news earlier

the news all the time, there aren't that many great anchors around, and you don't have to go that route," Turner declares.

While CNN may not study Q-scores with the intensity of broadcast news directors, Turner is the first to admit that in delivering TV news, appearance counts; he makes no apologies for juggling anchorpeople a couple of years ago, putting the photogenic husband-wife team of Don Farmer and Chris Curle into the *Prime News* slot (and boosting the ratings).

The show biz factor also helps explain improved ratings at 9 p.m., where premier radio interviewer Larry King, whose guest roster is studded with big show business names, replaced Sandi Freeman, a former CNN star whose interviewing style at times could be de-

A GREAT RADIO PROMOTION SOURCEBOOK



The MUST book to help you boost ratings and increase sales and profits.

- A giant 400-page handbook
- Over 250,000 words
- Over 1,500 on air promo themes
- Over 350 contests, stunts, station and personality promos

\$36.45 for thousands of dollars of stimulating, revenue-producing ideas.

TELEVISION/RADIO AGE BOOKS

1270 Avenue of the Americas
New York, New York 10020

Gentlemen:

Please send me HANDBOOK OF RADIO PUBLICITY & PROMOTION @ \$36.45 each.

A check for _____ enclosed.

Name _____

Address _____

City _____

State _____ Zip _____

scribed as serious and intense. The move apparently paid off; *Larry King Live* is doing a rating 20-25 per cent higher than did the former *Freeman Reports*.

Turner makes a compelling case when he states that when news breaks, viewers turn to CNN to see the news—not who's delivering it. But he qualifies the statement, saying: "Any time you get in front of a camera, you have left journalism and you are in show biz."

Still, Turner is wary of having his news personalities overpower the news. With candor, he allows that the past year's string of ratings-grabbing hot news stories brought out much that was good, and some that was less than good, in his troops.

"It sometimes got too much, too live, too everything," he declaims, referring in part to a correspondent's persistent interviewing of one of the TWA hostages in Lebanon while an armed guard stood by (limiting, no doubt, the range of interviewee responses). CNN officials have reviewed the performance of their troops, instructing them to practice what Turner terms "prudence and restraint. Let the story tell itself; don't be intrusive."

Such guidelines are becoming ever

**'CNN Worldwide',
Ted Turner's
attempt to put a
CNN feed into
foreign hotel
rooms, and,
perhaps,
eventually, on
overseas cable
systems, is off
to a slow but
promising start.**

more important as technology evolves, transforming TV news into even more of an instant, live medium that it is at present. The advent of satellite news-gathering and so-called "flyaways," compact, portable uplinks that can be set up virtually anywhere in 20 minutes, "will change the look of CNN, and all of broadcast journalism, as much as going from coaxial cable to satellite and from film to tape," Turner pronosticates.

Because the flyaways can make almost any location a live shot, will CNN find itself going "live for live's sake"—driven more by technological wizardry than by news value? "I suppose there will be a little of that," allows Turner. "We could go live now in a lot of places. Sure, for relief sometimes, we'll go to county fairs now and then. It doesn't have to be all sturm and drang. But for the most part, it will be for major events. We don't do it for effect."

This past year saw NBC abandon its much-discussed proposal to get into the 24-hour cable news game, some two years after Westinghouse and ABC closed down their Satellite News Channel. To Turner, it proves that the market simply cannot sustain two cable-based all-news operations: "We didn't turn a profit until our fifth year, and Ted has poured hundreds of millions of dollars into it."

Those years of losses, and CNN's current slim profit margin, have accustomed CNN news executives to operating with a tight belt. But Ed Turner maintains his news budget is up over last year. He notes that while the other networks are reducing their presence overseas, CNN this year has opened bureaus in Nairobi, Frankfurt and New Delhi, and plans outposts in Paris and Peking by the end of the year.

These foreign expansion plans come as "CNN Worldwide," Ted Turner's attempt to put a CNN feed into foreign hotel rooms and perhaps, eventually, on overseas cable systems, has gotten off to a slow but promising start. CNN is now in about 15,000 hotel rooms in Europe, Australia and Japan, and hopes to penetrate 30,000 rooms by the year's end. "It's not a lot of rooms, but it's an opportunity to gain a foothold," says CNN ad sales official Barbera.

The importance of foreign coverage is underscored by a new Saturday afternoon CNN talk show, *The Foreign Correspondents*, featuring Washington-based bureau chiefs from major newspapers.

Budget-minded production

Just how economy-minded is CNN in its program production? Mary Alice Williams tells how she shared the same rooftop with CBS in her anchoring duties over the July 4th Liberty Weekend.

"CBS barged over cranes and built a giant glass studio; they were glass houses! I would venture to say they spent six figures. We had built a platform next to them, a very good-looking anchor desk—out in the elements. Let me tell you, it was freezing (the night of the ceremonies). But we looked real. We were really there, in the open, the

same climate that the 2.6 million people who stood around watching the event were in.

"We could feel the electricity in the air; we weren't little hot-house orchids sitting in a booth."

**CNN v.p.
Mary Alice
Williams says
multi-tasking is a
rule of thumb at the
network. "We don't
have time for people
to sit around and
say, 'That's not
my job.'"**

And, she adds, "it cost us an extremely teensie-bit of money. . . . We had five people who did the entire set-up in two days. It took CBS three weeks." The philosophy, she insists, isn't "making do." We're doing just as well, just doing it faster and more efficiently."

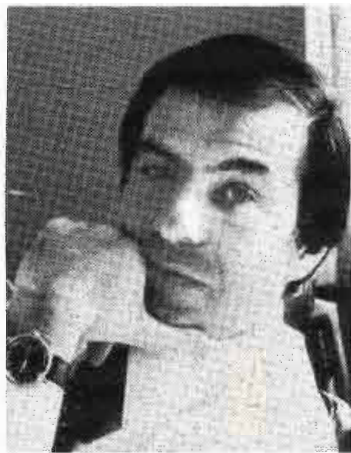
The fact that CNN is the only network news operation that is a non-union shop no doubt contributes to certain operating economies, especially in the area of personnel; at CNN, it is not uncommon for one person to do several jobs. But Williams maintains that an organized labor force would put a straitjacket on an organization where multi-tasking is a rule of thumb. "We don't have time for people to sit around and say, 'That's not my job,'" she argues, sounding somewhat surprised that the unions "haven't come after us."

The use of relatively inexperienced help as writers and production assistants has brought some criticism to CNN. Edwin Diamond, the editor and media critic who is director of New York University's Media Study Center, recently examined CNN's brand of TV journalism. His summation of CNN's new content: "It's more, certainly, but it isn't better. They have the technology, but when you get down below the top ranks, they don't have the people, the writing, the producing. You're getting into non-union writers in Atlanta who just aren't as good as network writers."

But, Diamond adds, "it's a respectable newcast, and it will get better." □

In the Picture

Hank Seiden



New president of Hicks & Greist sees an advertising world of giant house agencies and giant co-op media buying services, also owned by their clients. Here, he also talks about copy research—the kinds he finds useful and “the kinds I can live without, and the kinds I have to live with, whether they’re useful or not.”

Predicts category conflicts will spell ruin for newly mega-merged agency giants

Hank Seiden, the new, plain-talking president of Hicks & Greist, is convinced that at least some of the agencies tied up in the recent rash of megamergers “will die,” because, “They’re planting the seeds of their own destruction.” And at the same time, he adds, those of the “once-big agencies which have now become medium-sized, and who advertise that the giant clients should now come to them because, ‘We didn’t merge, therefore we can give you more personal attention and better creative work,’ aren’t making sense either. The mega-clients have always known these agencies were there for them. But these giant clients didn’t go to them then, and they’re not going to them now. Instead, they’re going to a very few other very big agencies like Young & Rubicam or J. Walter Thompson.”

In any event, asserts Seiden, the size of an agency has nothing to do with its level of creativity: “A creative star will still be a star, whether he works for a mega agency, a just plain big agency, or for a smaller shop. The only ‘right environment’ for creative genius is money. The genius doesn’t care what size agency is giving it to him.”

He explains that the megamergers “are bound to kill off some of the agencies caught up in them,” because, “it’s the clients who always have the last word. No agency, no matter how big it is, can force category conflicts down a client’s throat. And only so many unhappy clients can switch to Young & Rubicam or to J. Walter Thompson, before they, too, start running into conflicts.”

Giant house agencies

One likely outcome of all this, thinks Seiden, is that giant clients on the order of RJR-Nabisco and Procter & Gamble, “who no mega-agency can make live with Colgate if they don’t want to, will be pushed into forming their own giant house agencies.” He explains that, “They’ll have no problem in attracting

creative talent. The reason creative stars haven’t liked house agencies in the past is because most house agencies have belonged to relatively small companies with only a few brands. But an R. J. Reynolds or Procter & Gamble has hundreds of brands to keep them interested.”

At the same time, he adds, creative is the only area where clients object to conflicts: “Conflicts are no problem on the media end. And we’re already seeing a likely scenario for giant client media. People from Ralston Purina are putting together their own co-op buying service. And because there’s no objection to conflicts on the media side, they can sell pieces of their co-op buying service to other giants—a piece to P&G, a piece to RJR, and other pieces to three or four other mega clients.” And *that*, says Seiden, “will be *real* clout: clout of a magnitude no one has ever seen before.”

Asked about research, Seiden describes three types: “Useful research, nonsense that I can forget about, and the nonsense I have to live with.”

To Seiden, useful research is, “Everything I can find out *before* we start work on a campaign about our target consumer, demographically and psychographically. This tells us who we’re talking to. I want all of this I can get my hands on. The more we can find out about the people we can persuade to try the client’s product, the better job we can do of appealing to them.”

Discounts interpretation

The nonsense he can forget about, he explains, is “the researchers’ interpretation of their results, where they think they can predict what a set of consumers will do and how they’ll react to this or that sales approach. But the trouble with that is that people will tell you they’re going to do A, then they turn around and do B. We see this from those techniques that turn the respondents loose after commercial exposure to lay out their own money for one of a choice of brands. That seems to be the one kind of research that can do a pretty good job of prediction. But on any other kind of interpretation, I’d trust my own gut feelings before I’d trust the answers people give on a questionnaire.”

He recalls that, “The researchers told us the Carter-Reagan election would be close, and it turned into a Reagan landslide. They haven’t improved their battling average much since they told us 40 years ago that Tom Dewey was going to bury Harry Truman. So I just forget about the motivational research that’s supposed to tell us how consumers are going to react.”

Then, he says, there’s the “nonsense research I have to live with because a lot of clients believe in it, but not all clients.” This, he says, is the copy testing that claims to be able to predict how well a commercial will work “before we spend all that money to produce it and put it on the air.

“But it can’t be done. They can measure awareness of a commercial, because that’s objective. But not the level of its persuasive power.”

the marketplace

Help Wanted

**Baker Scott
& Co.**



**THE PROFESSIONAL
CABLE PLACEMENT
PEOPLE**

Positions available with MSO's,
Networks, Regional & Independent
Operators, Coast to Coast.

All Levels of Management

FEE PAID

Call or write in **CONFIDENCE**
DAVID ALLEN & JUDY BOUER
Principals

WE KNOW CABLE

1259 Route 46 — Parsippany, NJ 07054
201/263-3355

Help Wanted

**GENERAL SALES MANAGER
LOCAL/REGIONAL SALES MANAGER
ACCOUNT EXECUTIVES**

Expanding television group has need
for sales management and sales peo-
ple. If you are well motivated, seeking
career growth, with a dynamic com-
pany, this could be your opportunity.
Excellent incentives, top benefits,
E.O.E. Write in full confidence to: Di-
rector of Sales, Box 818, Television/
Radio Age, 1270 Ave. of Americas,
New York, NY 10020.

10,000 Radio, TV Jobs

Published every year. Up to 300 weekly in the American Radio
Job Market Paper. Radio & television openings for program
directors, DJs, engineers, newpeople, salespeople, produc-
tion and music directors. Many openings for beginning broad-
casters and minorities. Up to 98% of the nationwide open-
ings. Money back guarantee! One week \$6.00 special: six
weeks \$15.95. You save \$20.00. American Radio Job Mar-
ket, 1553 N. Eastern, Las Vegas, Nevada, 89101.

Help Wanted

GENERAL MANAGER

For growing TV affiliate in one of the
fastest growing mid-markets in the
West. Seek individual with strong,
proven administrative skills. Excel-
lent compensation package with
benefits. Write Box 9876 TV/RADIO
AGE, 1270 Avenue of the Ameri-
cas, New York, NY 10020.

Office Space

**AD AGENCY TO SHARE OR SUBLET
OFFICES—UNIQUE OPPORTUNITY—**

Decorator designed and completely fur-
nished with windows. Between 2 and 5
offices available in unique building.
Reception area, use of 2 conference
rooms, storage, and phone system.
Also can share other amenities. \$1400-
\$3000 depending on needs. Call 212/
673-1515.

Programming

**ADD VERVE
ZEST, & REVENUES
to your
WEATHERCASTS**

To personalize your weather
programming with a unique
service, please write to: Dr.
Stephen Rosen, Box WS1,
TV/Radio Age, Suite 502,
1270 Ave. of Americas, New
York, NY 10020.

BUYOUT VOICE OVER TALENT

Artist Management Group with over 30
excellent voice over people, all ranges,
for your future client's commercials on a
strictly low buyout fee. Call or write for
further information and demo reel or
cassette. Atlantic Productions & Com-
munications, 122 East 25th St., New
York, NY 10010. Or call 212/673-1515.

CONFIDENTIAL REPLIES!

If you do not want your reply to go to
certain stations or companies, seal your
reply in an envelope addressed to the
box holder. Attach to it a list of those
companies you do not want to reach. Put
this envelope and list in an outer enve-
lope addressed to TV/RADIO AGE. If the
advertiser is on your list, we will discard
your reply.

Career Counseling

**NEW YORK BROADCAST
EXECUTIVES IN TRANSITION?**
Make your next move
profitable. Confidential
career consulting. Please
call 212-873-3588

GENERAL MANAGER for televi-
sion and radio stations; Station
Manager, Sales Manager, Pro-
gram Director, Promotion Manag-
er—whatever it is you're looking
for, or looking to be, you'll find that
classified advertising in **TELEVI-
SION/RADIO AGE** is the most
cost-effective way to reach exact-
ly the people you want to talk to
most. Want to find out more about
how **TELEVISION/RADIO AGE**
classifieds can work for you? Call
Marguerite Blaise at 212/757/
8400, or write to **TELEVISION/
RADIO AGE Classifieds**, 1270 Av-
enue of the Americas, New York,
NY 10020. **TELEVISION/RADIO
AGE Classifieds** . . . we work hard-
er to make your job easier!

Merger/Acquisition

**CREATIVE ELECTRONIC AD AGEN-
CY WANTS MERGER OR ACQUI-
TION**—Electronic Ad Agency with top
running current campaigns desires to
acquire or merge with complimenting
Print Agency. Billing not a major
factor. Call in strictest confidence.
212/673-1515.

The Marketplace Rates

Situations Wanted: \$30.00 per
column inch. All other classifica-
tions: \$42.00 per column inch.
Frequency rates apply. Minimum
space one inch. Maximum space
four inches. Add \$1.50 handling
charge for box numbers. Copy must
be submitted in writing and is due
two weeks preceding date of
issue. Payable in advance, check or
money order only.

All ads accepted at discretion of
publisher. Address:

The Marketplace
TELEVISION/RADIO AGE
1270 Ave. of the Americas
New York, N.Y. 10020

CLASSIFIED ACTION!

Get action quick in TELEVISION/RADIO AGE Marketplace/Classified. For details call
Marguerite Blaise at 212-757-8400, or send your ad copy to TV/RADIO AGE, 1270
Avenue of the Americas, New York, NY 10020

Inside the FCC

Richard H. Harris



President, Radio Group, Westinghouse Broadcasting, recently conveyed to the FCC comments formulated by his staff on the Mass Media Bureau's "Report on the Status of AM Rules."

Interference-free signal is AM's biggest need, Group W tells FCC

Group W Radio recently made its position clear in response to the Mass Media Bureau of the FCC's "Report on the Status of AM Rules." The following is from a cover letter sent with Group W's extensive comments and written by Richard H. Harris, president, Radio Group, Westinghouse Broadcasting:

Simply put, in our view, the single most important problem facing AM radio today is the inability to deliver a high quality, interference-free signal to the audiences we seek to serve. While the public has come to expect higher quality audio services from a variety of sources including FM radio, television, audio cassettes and compact disks, the trend in AM radio unfortunately has been the opposite due to a variety of reasons. This is a technically complex area in which it is difficult to generalize; however, I think it is safe to say that over the past two decades, we have witnessed a gradual degradation of the quality of the AM broadcast signal due to factors ranging from man-made interference to interference from other stations as the AM band has become more crowded.

The following are excerpts from Group W Radio's comments:

A number of the recommendations contained in the AM Report impact on preserving and where possible improving interference-free AM reception. Without adequate quality signals, AM is prevented from adequately reaching the public it is licensed to serve and is at a serious disadvantage in competing with FM radio for listeners. The commission's obligation to oversee the efficient use of the radio spectrum includes allocation rules which provide for a technical quality of service which is high enough to attract listeners, be competitive with other aural services, and serve the public.

Group W recognizes the value of the commission's objectives in increasing use of the AM band. However,

the situation has reached the point where this can no longer be done at the expense of increased interference and lower signal quality which hurts all broadcasters. Group W believes that the time has come for the commission to swing the balance back towards emphasizing quality in the AM band rather than quantity. Balancing in favor of quality at this time will be a major step toward attracting listeners back to the AM band and therefore benefit both existing and new stations.

Interference standards

In general, Group W favors strengthening rather than loosening current interference standards and favors rigorous enforcement of such standards. Group W agrees with the staff that the commission should consider whether changes in the present protection ratios would be desirable. Any changes should reflect the existing consumer demand for high quality in its audio services. For this reason, Group W opposes the staff's proposal to loosen or abandon the present restrictions against specified contour overlap. Group W believes that by recognizing and legitimizing such existing AM interference, the commission would do damage to the AM band overall. Rather, the commission should be trying to eliminate the serious level of interference which generally plagues AM radio.

Group W believes that the interference issue is so critical to the continued existence and improvement of the AM band that it recommends the creation of an industry committee to study this problem and develop new standards, particularly for adjacent channel interference.

The staff recommendation to eliminate or reduce protection to "Skywave" service east of the Mississippi River would not only eliminate a valuable service to many listeners, but it would also increase the level of interfering signals within the local service area of these clear channel stations. Skywave service is valued by many listeners who do not have access to such full-service radio stations in their local areas.

Moreover, even if the commission were to determine that elimination of Skywave service would be in the public interest, the elimination of all Skywave protection requirements would also adversely impact the quality of service provided in the clear channel station's local metropolitan service area. At the minimum, Skywave protection should not be eliminated without strengthening nighttime adjacent channel interference protection standards to preserve the current quality of local clear channel service.

Similarly, the staff recommendation to reduce the daytime protection of Class I clear channel stations from their 0.1 mV/m contour to the 0.5 mV/m contour is ill-conceived because of the new interference potential.

Grandfather purchases

In order to further the overall goal of reducing interference and increasing quality in the AM broadcast band, Group W recommends that the commission consider allowing stations to purchase grandfathered

interference rights. This is a different concept from the staff's recommendation concerning negotiated acceptance of interference. Permitting AM station licensees to enter into agreements in which they would consent to the causing and receiving of interference at levels greater than those prescribed in the general protection standards is not a good idea. Group W believes that this proposal would only increase interference which would degrade the AM service generally. This is contrary to the staff's stated goal of improving the AM band.

Group W's proposal would result in removing interference from the AM band. This proposal would be predicated upon the adoption by the FCC of new interference standards, particularly relating to adjacent channel interference. These standards would apply to all new stations coming into the AM service.

Allowing daytime stations to operate at night, provided the requisite protection is given to other stations, should be permitted wherever possible. However, Group W believes that this proposal should not be adopted until current interference protection standards are reviewed in order to ensure that interference is minimized.

While the benefit of such nighttime operation is usually minimal, the interference cost can be substantial. For example, Group W's station KMEQ-AM in Phoenix has a nighttime power limit of less than 300 watts, producing a service area with a radius of only three to four miles, which is necessary to protect the primary nighttime station on its frequency. It is important to remember that daytime stations operating at night can produce destructive interference in areas where they have absolutely no listenable signal. *They may be too far away to hear but not too far to interfere.*

Group W fully supports the staff's recommendation to obtain comments on ways to deal with the problem of man-made interference to AM broadcasting and the improvement of AM receiver standards. As noted before, one of the primary responsibilities of the commission is to regulate spectrum usage. Interference caused by light dimmers, RF lightbulbs, and other non-broadcasting devices does seriously detract from the listenability of the AM band. Anything the commission can do to minimize such interference will serve to improve AM service.

It is also clear that the poor quality of AM receivers seriously reduces the attractiveness of AM signals to listeners. FCC encouragement of improved AM receiver standards would help a great deal. Group W believes that if the commission and industry act decisively to strengthen protection standards and reduce interference in the AM band, as already discussed in these comments, AM receiver manufacturers will follow this lead and produce higher quality AM receivers.

Group W supports the staff's recommendation on modifying requirements for local program origination and main studio location. Group W believes that these rules may no longer be necessary to insure their

original goal, i.e. that broadcasters program to serve their local communities. In *Deregulation of Radio*, 84 FCC 2d 968, the commission focused on the requirement that a station's programming be responsive to community needs, rather than continue to mandate particular methods of ascertaining those needs or types of programming to meet the needs. Group W agrees that it is important for a station to serve the needs of its community of license. However, as long as those needs are served, it is secondary where the programming originates or where the studio is located.

Group W supports the staff recommendations on station location, EBS systems, program scheduling and foreign language programming. All of these proposals promote creativity and economies of operation in the use of the AM band. Group W agrees that the current concept of "community" for licensing purposes is somewhat artificial and too restrictive. A station should be able to serve its listeners, wherever it finds them. If it is economical to serve a resort community for a portion of the year, such service should be encouraged because it benefits the public.

Group W believes it would be in the public interest to revisit the operation of the entire Emergency Broadcast System. With the use of new technologies, we may be able to develop a more efficient and effective system, including the staff proposal to allow automatic transmission systems.

Engineering practices

It is ironic that AM broadcasting, currently the least profitable broadcasting service, has the most expensive engineering costs associated with it. Group W supports any commission effort which will simplify AM engineering practices or improve the data availability to AM engineers. As the staff recommends, the M3 ground conductivity map should be thoroughly updated. As the AM band has grown and matured in the years since the present map was adopted, field strength measurements have been taken throughout the country and submitted to the commission as parts of proofs-of-performance and allocation studies. Either through cooperative efforts between the FCC and industry, or through the issuance of a contract, these measurements could be compiled into a much more accurate conductivity map than the present M3. However, such an improvement is of substantial value only if it simplifies the allocation process.

Group W supports the staff proposal to permit AM stations to improve or extend their service by operating multiple transmitters. This is a promising idea which could serve the needs of both metropolitan and rural areas.

Comments on the state of AM radio would not be complete without some mention of AM stereo. Consistent with its concern about AM signal quality, expressed throughout these comments, Group W believes the full development of AM stereo is important to the future success of AM radio. It is Group W's operational plan to implement stereo broadcasting at all of its AM stations by the end of this year.

DCC SWEEPS THE INDUSTRY WITH **BIAS** PC's

"The system's versatility and ease of use make it a natural. I think it will more than pay for itself."

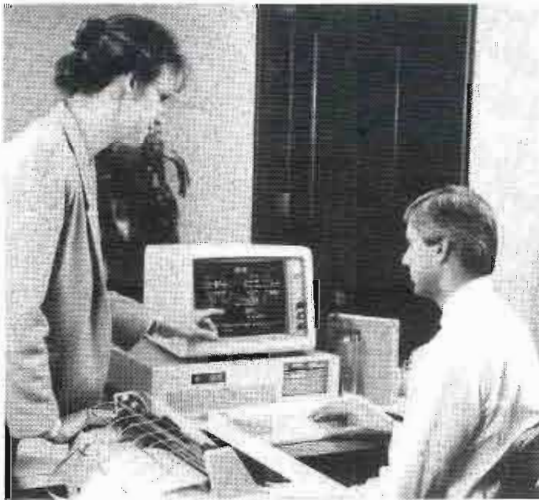
Robert Mallery, V.P. Operations
Lincoln Group, Syracuse

"We chose BIAS PC Cable because DCC has more experience in Sales and Traffic systems than anyone. We like their track record."

John Jerman,
Systems Development Manager
Storer Communications Inc., Miami

"We liked the BIAS News Room system because of the flexibility offered by DCC's PC-based system."

Darrell Schmidt, Business Manager
KMSP-TV, Minneapolis



BIAS PC RADIO is hot!!! 15 orders were received for the IBM PC-AT based system at the recent NAB convention! Features include a full list of reports for traffic, sales management, and accounting. Easily installed. Expandable. Very responsive and easy to use!

BIAS PC Cable was chosen by Storer Communications, Inc. as the definitive sales, traffic, and billing system for 30 cable operations nationwide. BIAS PC Cable gets the job done. And it's backed by the undisputed leader in media automation systems.

BIAS News Room is perfect for almost any size news department. Customers love how it saves time and effort in all news operations. Modular software lets you build your system according to your needs and budget. Boosts productivity. And it's very affordable!

To learn how you can get
the BIAS PC advantage
call your BIAS Sales Executive today
901-348-3544.



DATA COMMUNICATIONS CORPORATION
3000 Directors Row/Memphis, Tennessee 38131



YOU TALKED AND WE LISTENED

The **Centro** NETWORKER is the result of extensive research into your network news requirements.

- Vehicle chassis and suspension engineered to carry heavy components.
- Unparalleled **Centro** quality in an attractive affordable package.
- Available in a rugged standard package with many options for your specific requirements.
- 2.3 meter dish with 49.5 Dbi gain and selectable-adjustable vertical and horizontal polarization from inside the vehicle.
- Three year unlimited mileage, limited chassis warranty and serviceable in over 4,500 locations throughout the United States.
- Engineered, designed and constructed to meet your most demanding Satellite News Gathering requirements.



CENTRO CORPORATION
9516 CHESAPEAKE DRIVE
SAN DIEGO, CALIFORNIA 92123

(619) 560-1578

See the NETWORKER at RTNDA
Booth #319