

TURN

CBS  
AT 60/A1

# Television/Radio Age

## MORE NEWS

Extra station newscasts no sure thing in ratings/51

## GROUP W STRATEGY

Goodgame hates meters, loves fairness doctrine/53

## MGM/UA RIDES AGAIN

New syndie crop grows after Ted Turner's harvest/60

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# Television/Radio Age

September 28, 1987

Volume XXXV, No. 5

Added newscasts usually earlier rather than later,  
softer in content, break new time period ground

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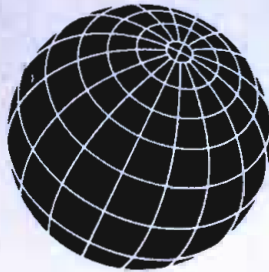




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# MTV NETWORKS ON TARGET

## IT'S ALL IN THE GAME

Nickelodeon's phenomenal success with *Double Dare*™, the highest rated strip show in all of cable, has prompted the kids' network to create a new game show. Titled *Finder's Keepers*™, it's another dose of kid-style entertainment, set this time in an incredible studio "fun house." Developed by the same crazy, in-house creative team that came up with *Double Dare*, *Finder's Keepers* features two teams of two kids who each compete in a Hidden Picture Round for the chance to go on the Treasure Hunt.



The team that finds the most stuff wins the most money and moves on to the bonus round—called the Mad Trash. Scrambling for Prize Cards, the team has 90 seconds to plunder the premises while the live audience shouts encouragement. *Finder's Keepers* is scheduled to premiere Monday, November 2, and run every weekday afternoon on Nickelodeon.

## NEW GAME SHOW ON MTV

Are rock 'n' roll game show? Only on MTV™. It's *Remote Control*™, and the show is already auditioning hopeful contestants at campuses across the country. Four players will compete for control of a TV set—and that's all we can say right now. Are there questions? Of course! Are there unbelievable prizes? You bet. We'll say this much—with questions about anything and a wide open rock 'n' roll attitude, MTV's first game show is filled with spontaneity and surprise. *Remote Control*, also developed in-house, will run five days a week. The show is due to premiere in early December.

## MTV ROCK IN RUSSIA WEEKEND

This summer, MTV went to Russia, camera crew and all, and uncovered an exciting, emerging Soviet rock and roll scene. Bands and artists who have been writing and recording underground for years are now receiving "official" sanction as part of Gorbachev's program of "glasnost" or "openness."

October 10 and 11 mark the very special *Rock in Russia Weekend* on MTV. Viewers will see exclusive reports every hour on the rock and youth culture in Leningrad and Moscow today, and a one hour documentary, "Tell Tchaikovsky The News: Rock in Russia," on Sunday night. Alan Hunter reports on the unique, inventive musical and cultural atmosphere in the Soviet Union. Segments include a visit to a heavy metal club, a look at Billy Joel's Russian tour, a fashion show in a Russian performance loft, and a lot of new, intense Russian rock music.

## PETER GABRIEL'S SLEDGEHAMMER CLIP WINS BIG

The 1987 MTV Video Music Awards, aired live and in syndication earlier this month, were jam packed with luminaries in the finalist, performer, and presenter categories. The stand out—10 times out of 20 his name came after "and the winner is..."—was Peter Gabriel.

His animated video for the hit, "Sledgehammer," won Best Video of the Year and a host of other awards—Best Male, Concept, Direction, Overall Performance, Special Effx, Art Direction, Editing, and Most Experimental video. Gabriel himself was named to the exclusive MTV Video Vanguard, along with British director Julien Temple.

MTV viewers picked U2's "With Or Without You" for their Viewer's Choice Award via telephone voting, with over 300,000 calls coming in during the three-and-a-half hour live cablecast alone! The 1987 MTV Video Music Awards were sponsored by Pepsi, Anheuser Busch, Le Tigre, Showtime, and Pringles. National syndication, handled by Viacom Enterprises, was sponsored by Proctor & Gamble's Peri Plus, Sevon-Up, Bartles & Jaymes, and RJR Nabisco, Inc. Congratulations to all you winners.

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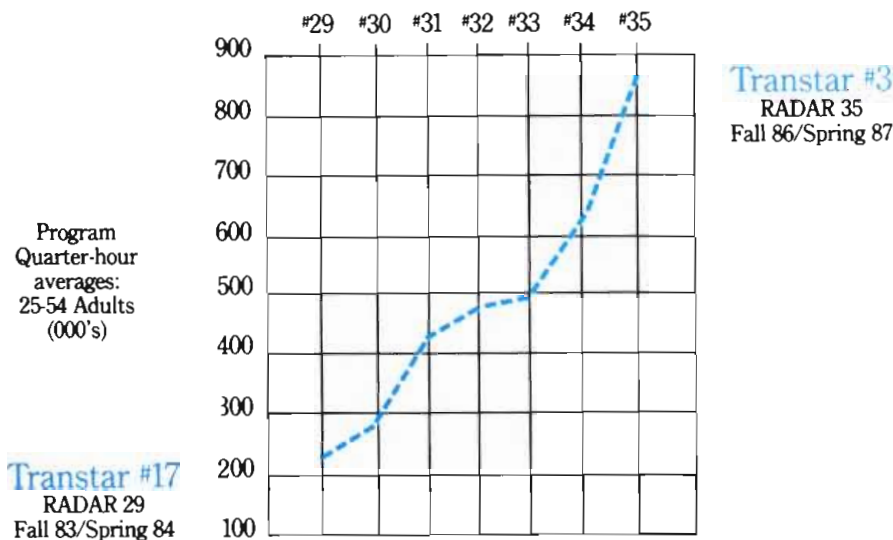
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1987 MTV NETWORKS

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# Publisher's Letter

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## Parade of talented individuals passed through gates of CBS

**F**or 40 of CBS' 60 years, I have observed, reported and analyzed the progress, the successes and failures of the company—and most of all, the activities of the individuals who appeared in and out of the scenario in the formative years of the Columbia Broadcasting System. As I reflect on these individuals, I have to conclude that it was a singular privilege to observe a group—individually and collectively—of unique, brilliant, talented achievers.

There is always a great deal of discussion about what has been behind the charismatic ambience of CBS and its key executives. To go back over the years: Bill Paley set the pattern which shaped the network. As a 27-year-old, his negotiation with Paramount set the company on a solid footing. The principle of station compensation attracted stations and held the network together. But Paley had a finesse and a feel for quality in every move he made. Frank Stanton understood this philosophy, and knew how to execute it beyond any blueprint. He made CBS respected in all segments of the business community. But what was accomplished most of all was a quality image that permeated the industry, as well as Wall Street.

**Attracted achievers.** It attracted these achievers who built the company—and built it with pride—people such as Jack Cowden, whose last job was as administrative assistant to Bob Wood, and Bob Wood, himself, whose programming genius kept the network in a dominant position for several years; people such as Jack Von Volkenburg, Frank White, Merle Jones, Paul Kesten, Paul White, Ed Murrow, Dick Salant, Bill Golden (who designed the CBS eye), Lou Dorfsman, Mort Rubinstein, Joe Ream, Dick Jencks, Bill Leonard, Craig Lawrence, Vic Ratner, who later became a top executive at McCann-Erickson, and many, many more.

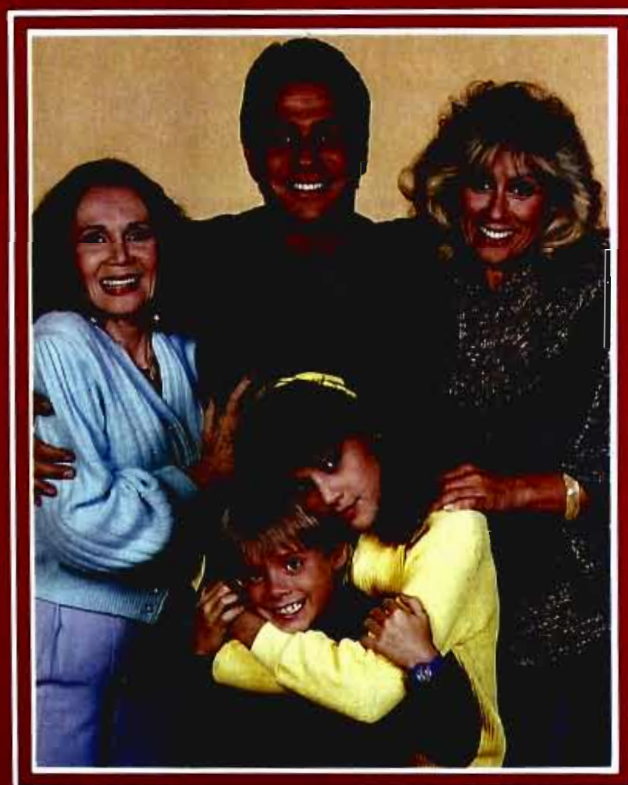
These were renaissance men in a contemporary world. They came from all over the U.S.—from Sacramento, from Omaha, from Minneapolis, from Kansas City. Why did they come to CBS? Because the company had fashioned an image as a leading communications entity—young, progressive, innovative and receptive to new ideas. They came, they saw, they added an ingredient to the corporate mix—vitality—and they built the company.

Now CBS is on the threshold of a new era. It is in a new phase under the direction of Laurence Tisch, an astute, successful businessman who has been chief executive officer for the past year. He understands the priorities—the responsibilities to the stockholders, to the affiliates and to the American public, as delineated in an exclusive interview with TV/RADIO AGE (see page A8). He is optimistic about regaining No. 1 primetime position and he feels CBS can continue to make money for its investors. "Our one business," he says, "that is sacred to CBS is broadcasting. That includes network and stations." "It's a great business," he says, with a confident smile.

*Aug. Paul*



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money is on  
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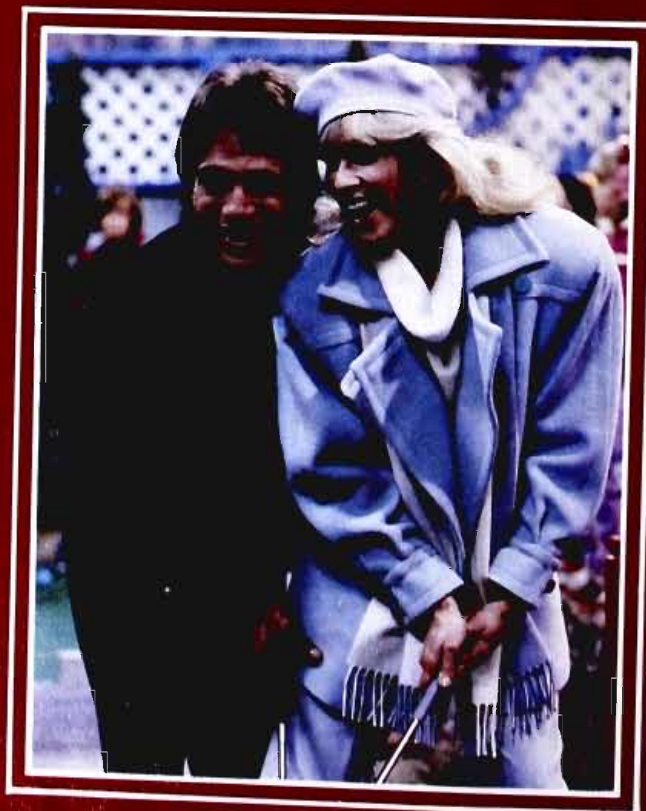
**KTVU**

Cox Enterprises

Atlanta

**WSB**

Cox Enterprises



Pittsburgh

**WTAE**

The Hearst Corporation

Seattle

**KSTW**

Gaylord Broadcasting Company

Minneapolis

**KMSP**

United Television

Phoenix

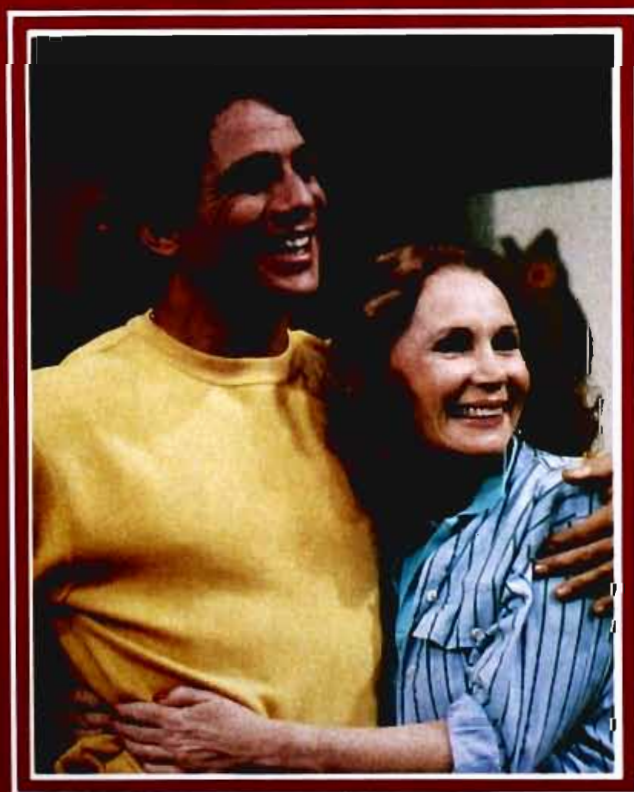
**KTVK**

Arizona Television Company

Orlando

**WCPX**

First Media Corporation





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The Hearst Corporation

Cincinnati

**WXIX**

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Columbus

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Outlet Communications

Providence

**WJAR**

Outlet Communications



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Heritage Communications

Dayton

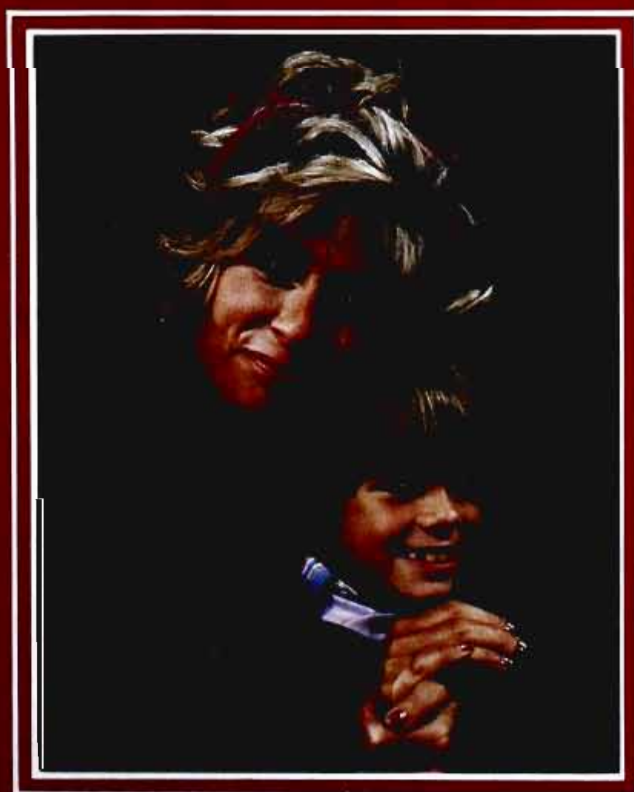
**WDTN**

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Flint

**WJRT**

Knight-Ridder Broadcasting



Mobile-Pensacola

**WEAR**

Heritage Communications

Albuquerque

**KGGM**

New Mexico Broadcasting  
Company

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**KDSM**

Duchossois Communications  
Company

Cedar Rapids

**KWWL**

American Family Corporation

Tucson

**KMSB**

Providence Journal Company





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**WFTX**

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Savannah

**WTOC**

American Family Corporation



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## TV review

### NBC-TV debuts 'Sunday Today' as backgrounder to morning newspaper

NBC's new entry into the Sunday morning news/entertainment derby turns out to be nothing more or less than its billing: an unobtrusive back-ground to the Sunday newspaper. Thus, *Sunday Today* is like elevator music.

Principal co-anchors Maria Shriver and Boyd Matson are pleasant enough hosts, but it's Garrick Utley who serves up the attention grabbers that leap from the background. For example, there was his piece on the Robert Bork nomination to the Supreme Court which melded nicely into the celebrations marking the 200th anniversary of the Constitution. Hopefully, *Sunday Today* will provide Utley with further recognition.

Maria Shriver's profile on Democratic presidential candidate Pat Schroder was only mildly interesting, again designed to fit snugly into the background.

Weather reporter Al Roker, who during the week serves up the weather for WNBC-TV New York, is *Sunday Today*'s version of Willard Scott. The two have similar temperment (and weight!). But Roker's no clone; he has a

style all his own, and when mixed with humor he brings some much-needed spark to this morning broadcast.

Bill Macatee gets off to a shaky start in the sports department, with the opening edition unnecessarily abbreviated.

There were the usual assortment of technical glitches and even a small amount of dead air in the Sept. 20 opener, nothing unusual for a premiere broadcast with so many people working together for the first time.

So *Sunday Today* is off to a respectable start as a backgrounder to the Sunday newspaper. But where is it written that *Sunday Today* can't break new ground and try something that grips the viewer. Or is Sunday morning just too early to think?—**Jack Loftus**

**Executive producer:** Marty Ryan.

**Senior producer:** Penelope Fleming.

**Director:** George Paul.

**Anchors:** Boyd Matson, Maria Shriver.

**Correspondent:** Garrick Utley.

**Sports reporter:** Bill Macatee.

**Weather reporter:** Al Roker.

NBC-TV, Sunday, 8-9:30 a.m.

## TV Acad surveys anti-drug spots

The International Council of the National Television Academy is putting together a video tape of anti-drug abuse spots running as PSAs from its 60 member countries.

So far, according to the Council's executive director Richard Carlton, it has compiled about 25 tapes from the Drug Media Partnership, the U.S. organization headed by USA Network president Kay Koplovitz (she's also a member of the Council).

Carlton says the Council has just begun to survey its members. One of the more unusual responses from Mainichi Broadcasting in Osaka, Japan, say they run no anti-drug spots, because drug abuse is not a big problem in Japan.

The Council is waiting to hear from the NHK network, Japan's largest.

The Council got involved in the project a few months ago when it helped the UN put together an edited version of anti-drug abuse spots running in the U.S. for showing at an international conference on drug abuse in Vienna.

The Council's first mailing seeking information from its members brought in only a minimum response (except for the Media Partnership), and a second mailing is going out shortly.

## A Jolly Roger rattles British

There has been a great deal of talk within the past several weeks of fifth channels in the U.K., one legal and presumably the other a little less so, according to the government.

Competition-conscious Prime Minister Margaret Thatcher and her colleagues are considering the establishment of a fifth channel, one which would be advertising supported and available in the country's major cities. Government sources, however, say no decision on the matter has yet been made. At the same time, a broadcasting entrepreneur has been getting a considerable amount of publicity for his unlicensed "Channel 5" (Sealand Television) which he plans to launch in October from two disused anti-aircraft platforms seven miles off Britain's east coast.

The Department of Trade quite emphatically points out that if Sealand Television attempts to transmit, it would be breaking the law. Pirates, even if entrepreneurial ones, still are not tolerated in the U.K.



"Sunday Today" crew. L to R: Al Roker, Maria Shriver, Bill Macatee, Boyd Matson, Garrick Utley.



# MOVE OVER, COSBY!



In Pittsburgh, the highest rated program isn't The Cosby Show.

It isn't 60 Minutes. It's KDKA-TV's Eyewitness News at Six.

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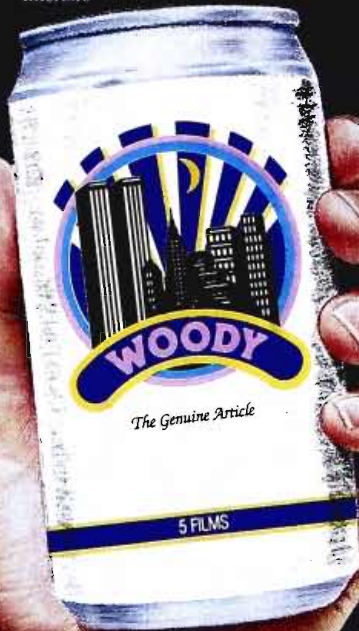
If you're an advertiser, we've got good news for you at KDKA-TV.  
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If you're a programmer, we're sorry.  
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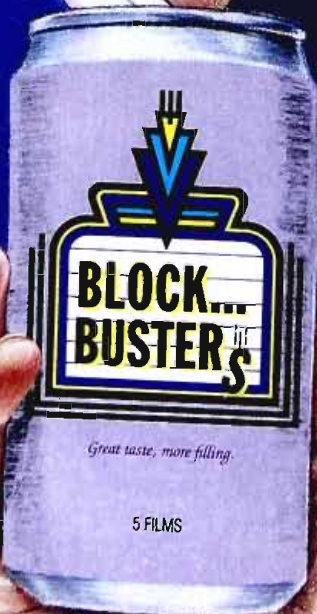
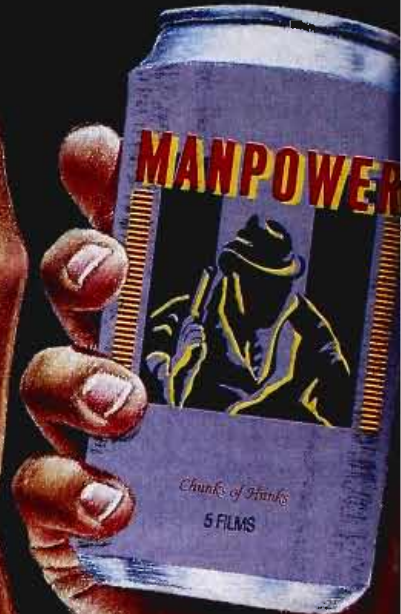


Manhattan  
Bananas  
Love and Death  
Stardust Memories  
Interiors



House Where Evil Dwells  
Jaws of Satan  
Motel Hell  
Beast Within  
Twice Told Tales

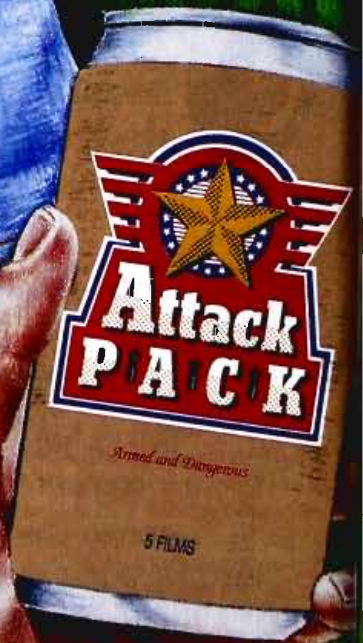
Who'll Stop the Rain  
The Offence  
Stay Hungry  
Cuba  
Hammer



La Cage Aux Folles I  
La Cage Aux Folles II  
Pulp  
The Party  
Mixed Company



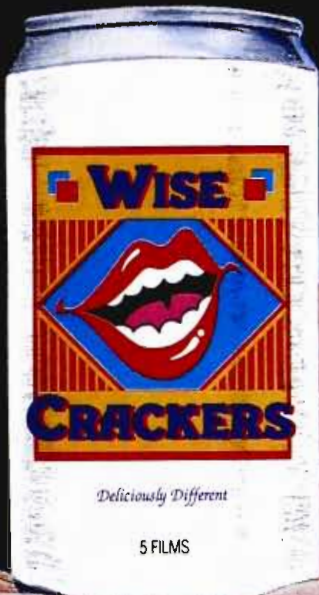
Alice's Restaurant  
Roadie  
Hate  
The Last Waltz  
A Small Circle of Friends



Hellboats  
Mosquito Squadron  
Attack on the Iron Coast  
Thousand Plane Raid  
The Last Escape



# HOIST A FEW



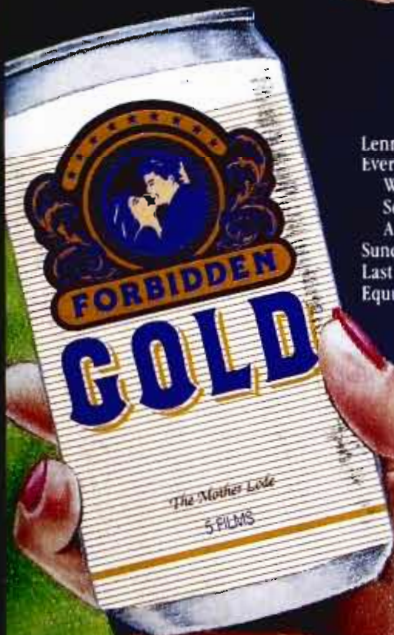
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## **TV stations get a heavenly jolt covering Pope's visit to Miami**

After years of organizing special events coverage for the CBS TV Stations Division, George Case is no stranger to "technical difficulties." But sometimes even the best organization in the world has to take a back seat to Mother Nature.

Case found this out the hard way as a technical advisor to WTVJ, Wometco's CBS affiliate in Miami. In his new life as executive vice president for Times

*"It was incredible. I mean the place was like microwave central."*

Square Studios in New York, Case was summoned south to help the station organize its coverage of the Pope's visit.

"It was incredible," he says. "It was one of those events that just shows how small the world is getting. It brings the press out. I mean the place was like microwave central."

In addition to assisting WTVJ, Case did some frequency coordination around the "antenna farm" set up to cover the Pope's Mass at nearby Tamiami Park. "I had to make sure that when we all fired up we weren't stepping all over one another's frequencies."

**Sound & fury.** In the middle of the service, however, Mother Nature swept into town with a real thunder bumper. Lightning struck one camera position, Case recalls, knocking a camera operator off the platform (he was not seriously injured). The next bolt hit the WTVJ truck and took the station's feed off the air.

"But we still had our live picture from the pool feed," recalls Case. But not for long. Moments later another bolt hit the cable head-end to the pool satellite truck and knocked the pool coverage off the air for about 15 minutes.

"I was sitting in the control room in the truck looking at six different monitors," says Case, "and one by one they went down as one bolt of lightning hit

*"I was sitting in the control room looking at six different monitors, and one by one they went down as the lightning hit one bolt after another."*

after another... At that point we were all running around dropping antennas and shutting down."

The Pope was hustled into the protection of a nearby truck, came out after the storm rumbled away, blessed the remaining crowd, and then blew out of town to begin his whirlwind tour of the U.S.

While Mother Nature provided the big whammy, the Miami police and security officials sealed off a number of roads before the start of the Mass, thereby making it almost impossible for the stations to ferry video tapes back to the studios.

"So we hired a bicycle racing team to get the tapes back to the studio," says Case.

**Case on loan.** Times Square Studios is a newly formed broadcast center in midtown Manhattan put together by Marcelino Miyares. A veteran of the Bay of Pigs invasion and a former prisoner of war in Cuba, Miyares rose to prominence in 1978 as the founder and chief executive of WBBS-TV, the Spanish language station in Chicago.

By exporting his broadcast production expertise, as he did in the case of loaning Case to WTVJ in Miami, Miyares hopes to generate both business and reputation.

## **More GMs have news background**

More general managers of TV and radio stations are moving up from news, according to a newly-released survey of the RTNDA.

Conducted by Vernon Stone, a University of Missouri journalism professor who is research director for the news directors association, the survey reveals that last year 10% of TV station managers had moved up from news, compared to 7% in '81. The comparable figures for radio stations are 8% and 4%, respectively.

Stone estimates that, based on his survey percentages, 80 managers of commercial TV stations came up through news, half again as many as in '81. For radio the total is upwards of 550 managers of commercial outlets, almost twice the '81 level.

However, the survey finds fewer program directors moving up to the top station spot. Their share of TV general managerships dropped from 24% to 13% in the five-year period while in radio the drop was from 20% to 14%.



**George Case**

**Marcelino Miyares**



WTTG has the highest share of audience in Washington, D.C.

It out performs ABC, CBS and NBC.

The WTTG newscasts out rate all other newscasts in Washington, D.C.\*

WTTG is a Fox Television Station and a Fox Broadcasting Company affiliate.

\*July 1987 Arbitron, Sunday to Saturday sign-on to sign-off

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# Instant Winners!

Our simultaneous premiere in syndication and in NBC daytime wins across the board. It's a first ever dynamite dual debut.

In market after market, in access, early fringe and on NBC, big wins prove that we're the clear choice for instant programming success. Move WIN, LOSE OR DRAW into key program slots now, and bring big new audiences to whole dayparts for the November sweep.

See how our performances on NBC in the overnight market proves our universal geographic appeal.

## NBC NETWORK TIME PERIOD CHANGE

MARKET	STAT	M-F TIME	PROGRAM	OCT 86		WLD		WLD % CHANGE	
				Rtg	Shr	Rtg	Shr	Rtg	Shr
NEW YORK	WNBC	1130A	SCRABBLE	4	19	5	22	+25	+16
LOS ANGELES	KNBC	1030A	SCRABBLE	4	18	5	20	+25	+11
DETROIT	WDIV	1130A	SCRABBLE	7	24	9	29	+29	+21
WASHINGTON, D.C.	WRC	1130A	SCRABBLE	.2	10	3	15	+50	+50
DALLAS	KXAS	1030A	S. BARBARA	2	10	4	15	+100	+50
HOUSTON	KPRC	1030A	SCRABBLE	3	11	4	14	+33	+27
DENVER	KCNC	1030A	S. BARBARA	3	15	5	22	+67	+47

SOURCE: NSI 10/86, 9/7-9/18/87

## EARLY FRINGE: WIN, LOSE OR DRAW TAKES ALL CHALLENGERS.

With the compelling appeal of high entertainment and the pulling power of Hollywood's top celebrities, WIN, LOSE OR DRAW beats the biggest shows in syndication. #1 in Chicago, more than doubling WHEEL OF FORTUNE in head-to-head competition, and running ahead of its JEOPARDY lead-out. #1 in Houston, beating GERALDO, running ahead of its year-ago time period and significantly out-delivering its JEOPARDY lead-out. #1 in Seattle, defeating DONAHUE and PEOPLE'S COURT, doubling JEOPARDY's last-October performance. #1 in Dallas, running ahead of last year's OPRAH WINFREY and beating HOUR MAGAZINE and PEOPLE'S COURT. Wins over WHEEL, JEOPARDY, DONAHUE, GERALDO, PEOPLE'S COURT, HOUR, and more; performances that out-deliver OPRAH WINFREY'S same-time-period premieres a year ago. WIN, LOSE OR DRAW is universally compatible and wins overall. In our Overnight Market early fringe clearances, we're an affiliated station's news lead-in dream come true.

## SYNDICATION: FRINGE TIME PERIOD INCREASES

MARKET	STAT	M-F TIME	PROGRAM	OCT 86 TP		WLD		WLD % CHANGE		RANK IN TP
				Rtg	Shr	Rtg	Shr	Rtg	Shr	
CHICAGO	WLS	300P	TRUE CONFESSIONS	8	24	10	30	+25	+25	#1
DALLAS	WFAA	330P	OPRAH	8	23	10	28	+25	+22	#1
HOUSTON	KHOU	300P	TRUE CONFESSIONS	5	16	7	20	+40	+25	#1
SEATTLE	KOMO	400P	JEOPARDY	4	12	8	23	+100	+92	#1

SOURCE: (N)-NIELSEN, (A)-ARBITRON 10/86, 9/7-9/18/87

## ACCESS: BIG GAINS, BIG PROFITS.

In the toughest competition, head-to-head in our two Overnight access clearances, running against the most solidly entrenched programs, WIN, LOSE OR DRAW scores impressively, bringing big gains for new





profits. In Atlanta, replacing a #1 in time period show, we hold the position against determined attacks against WHEEL OF FORTUNE and ENTERTAINMENT TONIGHT. And, look how we score against the same competition in Detroit.

#### ACCESS TIME PERIOD INCREASES

MARKET	STAT	M-F TIME	PROGRAM	OCT 86 TP		WLD		WLD % CHANGE	
				Rtg	Shr	Rtg	Shr	Rtg	Shr
(N) DETROIT	WJBK	730P	SUPERIOR COURT	6	9	9	16	+50	+78

#### ACCESS LEAD-IN INCREASES

(N) DETROIT	WJBK	730P	CBS NEWS	5	10	9	16	+80	+60
(N) ATLANTA	WAGA	730P	CBS NEWS	8	16	10	18	+25	+13

SOURCE: (N)-NIELSEN, (A)-ARBITRON 10/86, 9/7-9/18/87

We've got big successes against dominant access perennials in two cities as different from each other as New York is from Los Angeles. WIN, LOSE OR DRAW is the new wave of syndication, and there are plenty of stations riding the crest right now. If you're not one of them, if you haven't moved WIN, LOSE OR DRAW into a key access or news lead-in position, now is the time to do it. More viewers are voting every day, but the results are already in. Move up now, win big in November.



A BURT & BERT PRODUCTION IN ASSOCIATION WITH KLINE & FRIENDS ADVERTISING SALES CAMELOT

www.americanradiohistory.com Buena Vista Television



## Affiliates high on 'Sunday Today'; only wish NBC did it sooner

Reaction by NBC-TV affiliates to *Sunday Today* is overwhelmingly favorable, according to a spot survey of the country by TELEVISION/RADIO AGE.

Stations see the new network entry as a legitimate challenge to *The CBS Sunday Morning News*, a real image enhancer as well as a boon to their own local news blocks. Even stations who couldn't afford to clear *Sunday Today* because of lucrative financial deals with religious programmers, say they're impressed with the new program.

NBC, which announced plans to begin *Sunday Today* a year ago, needed a 65% clearance to make the show a go, and when the opening bell sounded on Sunday, Sept. 20, 124 affiliates were on board (out of a total of 214) for an 85% national clearance. (See also our review of *Sunday Today*, page 18).

"It needs time to build," says John J. Spinola, general manager of WBZ-TV in Boston. "I really felt it was going to be the *Today* show and I think they have to be. What CBS does is fine, but there can't be two of them."

Most affiliates think that time is what the fledgling program needs before any significant assessment can be made.

"I wish they'd have gotten an earlier start so the numbers will be a little clearer," says Spinola. "What the show looks like in the middle of November, after they've settled in, will be more telling. And that won't be reflected in the October book."

Most affiliates think the show will bring *Today* watchers immediately into the Sunday morning fold.

**Nice pace.** "I liked it," says Peter S. Good, general manager of WPBN TV Traverse City, Mich. "It had a nice Sunday pace, a comfortable feeling. But it still has some of the sense of the Monday-to-Friday, news and business pace."

Good, whose station receives a West Coast feed of the broadcast to facilitate its morning religion programming says the debut got "screwed up. We only picked up about an hour of it, but I think it'll do very well anyway."

Yvonne Johnson, program coordinator for WLBS-TV Bangor, Me., also thinks the show will do well. "I think it will do especially well with *Today* viewers," she says, adding that

WLBS's Sunday morning lineup of cartoons and movies was "adjusted" to facilitate *Sunday Today*.

Other affiliates weren't so able to adjust their schedules.

"We'd like to be able to carry it," says John Hutchinson, general manager of WWBT Richmond, Va., who says that "long-term contracts with paid religion" prevented his station from picking up the show. "But it's a needed addition," he adds, "the competition is needed."

Lee Meredith, news director of WRCB-TV Chattanooga, Tenn., would also like to have the show carried by his station. "The *Today* show has done very well in this market and everybody's hopes are very high for the Sunday program," he says, adding that a "wait-and-see" position is being taken by his station before airing the show.

Those that didn't clear the network offering had long-term obligations to religion programming, and many of those who did make room on the schedule for *Sunday Today* did so at the expense of that type of show.

"It cost me money," says Jeff Davidson, vice president and general manager of WPCO-TV Charlotte, N.C. "And I'm going to be disappointed as hell if it doesn't make me money."

Money aside, Davison says the new program should help his station "build a news image."

"I'm in the process of building that and it will help me in that regard," he says.

**Just delighted.** "Delighted" that NBC "finally" got into the Sunday morning news race, Mel Pennington, program manager of KTVV Austin, Texas, who just happened to give Bill Macatee his first job ("He came in as an intern, and when I asked what he wanted in this business, he said, 'Your job.' I hired him on the spot."), says that "people like to be informed and 'there's room in our market for that.'"

But the market room is against what Davidson terms "stiff competition."

"*Sunday Morning* on CBS is very well received here," he says.

Image is a consideration for William J. Donahue, program director for KJRH Tulsa, Okla. "Ours is an image in this market as being a good news source, so we feel that's consistent with the service we provide... Added to our

own public affairs program, it should provide a solid news-information block."

"It's going to strengthen our information block," says John M. Llewellyn, vice president and general manager of WKYC. "We've shortened our *Sunday in Cleveland* program, but still keep that solid block."

## Colorized western gets shot down

Bad news for Steve McQueen fans as well as stations HKJ-TV Los Angeles, WGBS-TV Philadelphia, WJBK-TV Detroit, WPWR-TV Chicago, and a host of other outlets, including stations in nine of the top 10 markets. It appears doubtful that the colored *Wanted: Dead or Alive* will be ready for airing at all this year, and it's looking very bad for anytime this season.

As previously reported, distributor Four Star International went to court last July, claiming colorizer Color Systems Technology won't color the shows because it is getting rates from other contracts as high as \$3,600 per minute. Deal for *Wanted* is \$1,000 per minute plus 10% of the gross.

Four Star had hoped the issue would be settled by now, but no luck. CST founder and chairman Charlie Powell tells TV/RADIO AGE flatly that his company will not color the shows at the \$1,000 rate, and Four Star lost a preliminary attempt in August to have the court force CST to color the shows. Only seven were colored before CST stopped. Powell says CST might consider returning to the project once it gets its high-speed copying equipment, but he wasn't sure when that would be. Also, he says CST has an offer on the table to buy the series from Four Star.

Four Star chairman Al Markim won't comment on the case. Problem is that some stations are left in the lurch. For example, Neal Sabin, program manager at WPWR-TV Chicago says last he heard was that he'd have the colored episodes by January, and he was planning on running the black and white ones until then.

Walt Baker, program director at KHJ-TV Los Angeles says his contract was to kick in on Dec. 1, but that Four Star told him the colored episodes would not be ready by then. He says the company didn't say the show would not be ready at all this season. "They just left it open," Baker says.

Charles Edwards, who bought the show to strip it on Gaylord's outlets in Dallas and Houston, cryptically says, "It seems we have a contract problem here." (continued on page 30)



# GOOD GUYS.

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"...believe it or not, "Animal" and "Hawk", the internationally renowned 'road warriors', are respected as more than enforcers. The 'warriors', who enjoy a tremendous arena and television following in both the U.S. and Japan, are now wrestling exclusively on TWN - The Wrestling Network."

## Vital Statistics

**Weight:** 193 stations, coast to coast coverage

**Reach:** 90% of the country.

**Holds:** 15,220,000 total viewers!  
8,040,000 homes!\*  
More than *doubling* total viewers since June premiere.

**Rank:** 6th highest rated program in national syndication!\*

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The image features the letters 'LBS' in a large, metallic, three-dimensional font. The letters are positioned on the left side of the frame. To the right of the letters, there are three large, overlapping brushstrokes in vibrant colors: blue, red, and yellow. Two thin, horizontal lines extend from the top and bottom of the 'LBS' text towards the brushstrokes. The background is a dark, textured blue.

LBS

**BONANZA: THE NEXT GENERATION**—"Return again to the Ponderosa for a story of love, loyalty, honor, and one man's determination to keep his family together."

**THE IMPOSSIBLE SPY**—"Superb! Eli Wallach and John Shea star in the riveting true-life drama about Israel's master spy, Elie Cohen."

**VIETNAM WAR STORY**—"... a trilogy of stories that bring home the reality, the emotion and the conflict of a war impossible to forget, impossible to ignore!"

**MIRACLE OF THE HEART: A BOYS TOWN STORY**—"Art Carney's portrayal of Father O'Halloran warms the heart this story of compassion, love and dedication is truly inspiring!"



# ELECTRUM I

## LBS SPECTRUM I . . . A TRIUMPH!

*" . . . Bravo! LBS does it again!"*

*"Finally, a feature film package with a quality difference."*

*"Star-studded world and broadcast premieres, plus proven favorites . . .  
LBS Spectrum has it all!"*

*"TV's smash hit movie season begins January '88."*

*" . . . a dream package . . . No prior theatrical or network exposure for any title!"*

*" . . . action, adventure, drama and comedy . . . LBS Spectrum I  
has something for everyone!"*

REUNION AT FAIRBOROUGH—"Robert Mitchum and Deborah Kerr are lovers reunited after too many years and too many memories."

THE CANTERVILLE GHOST—"Sir John Gielgud— is enchanting as the roguish spirit of Sir Simon who uses ghostly pranks and practical jokes to rid his castle of unwelcomed guests."



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## Tinker-Gannett will distribute 'USA' in-house; may shop barter

GTG Entertainment, the Grant Tinker-Gannett company formed in December, has dropped the other shoe and it has landed on GTG East going in-house to distribute *USA Today*, the initial syndication strip being developed by the division. The in-house operation will be called GTG Marketing and will be headed by Bob Jacobs, a syndication consultant.

GTG has been exploring various methods of distributing the magazine series since it announced it would introduce *USA Today* back in early July (TV/RADIO AGE, July 6) for launching in the fall, 1988.

Although the mechanics of distribution are still being worked out, Steve Friedman, who is in charge of the East Coast operation, says in an interview that "due to the great interest in the show, we've determined that the best course of action is to keep control of the product by distributing within an entity of GTG. Exactly how that's going to be done is being worked out."

The key element, he points out, is whether GTG will keep the barter,

which is expected to consist of one minute held back for national sale, or go to an outside company to handle the sales. In any case, GTG will handle station clearances for the cash-plus-barter half-hour, says Friedman.

**\$28 million.** The series is expected to cost about \$28 million the first year, including about \$8 million for the up-front start-up, says Friedman. Friedman doesn't plan on producing a pilot of *USA Today*, figuring he can get enough clearances just by making a presentation to prospective station licensees.

He leaves no doubt that the project will be a go for access next fall, because of the sharp interest expressed by station groups. Also, he says, "if people want to see the show, all they have to do is read the paper." The Gannett stations will air the series as well, and Friedman sees a coverage of between 85-90% of the country by airtime.

Friedman sees *USA Today* as the cornerstone of the division, and expects to build on the series for future projects.

## Stations wary on 'Wheel,' 'Jeopardy'

Some stations are questioning *Wheel's* continued good fortune.

King World recently announced that its two big syndication guns, *Wheel of Fortune* and *Jeopardy* will continue production through the 1991-92 season. And King chairman Roger King tells TV/RADIO AGE he is looking for station commitments through that time.

"I don't think we should commit that far in advance," says Tony Leita, program director of KSNT-TV Topeka, Kansas. "I think the shows will be dead by then," he predicts. KSNT's current contract for *Wheel* and *Jeopardy* goes through 1990. Leita says *Wheel*, currently #1 at 6:30 p.m. (CST), will have a real test next season when *Cosby* is thrown against it.

Victor Miller, general manager of KTVQ (TV) in Billings, Montana, agrees with Leita. "Our current contract with King is through 1990, too. If we were asked to extend that now through 1992, I'd say we'd pass. It's just too far out, much too much of a

risk." Miller also airs *Wheel* at 6:30 p.m. and he also expects *Cosby* to be aired opposite the popular game show next season.

And Kenneth Tanning, vice president and general manager at KUSA-TV in Denver, says he'd look at a commitment through 1992 very cautiously.

"*Wheel* has done very well here, and continues to do so," Tanning says of the show he currently is obligated to run through 1990, "and we own *Cosby* for this market. But you have to worry about when a show will reach and then pass its peak. You'd rather have a hot new entry." He says any further renewal of the King shows at this time would very much depend on the terms King wants.

Roger King concedes that stations will be looking at increases for the shows (which are sold cash/barter), but he declines to say what those increases will be.

He says King World is spending millions to upgrade the look of *Wheel* "to give it more of a nighttime feel."

## Gaylord to pitch A.M. talk strip

A new morning talkshow strip, *The Rita Davenport Show*, is in the works for fall '88, according to Charles Edwards, who heads up programming for the Gaylord station group. The show will be done in conjunction with Gaylord Productions, Earl Greenburg Productions and Harmony Gold.

Davenport is a Phoenix personality who is a consultant for American Express and Greyhound, among others. A strong sense of humor is a main Davenport trait, sources say. Show will focus on female-related issues. Host is in her early forties, married and has a son.

Davenport has been doing run-throughs all over the country recently, and five shows will be filmed in the first week in October. Show will tape in Phoenix or Sacramento and avoid L.A. and N.Y.

Gaylord's five stations, through Gaylord Productions, also are participating in the development of a late afternoon kid's strip called *Flip*. The live action series, targeted for ages 8-13, will be formatted as a video bulletin board, a fast-paced show not unlike some of the fare on cable's Nickelodeon (e.g. *K for Kids*, *Double Dare*, and *You Can't Do That on TV*).

Contacted by TV/Radio Age, Greenburg, formerly with Columbia, says he has two other shows on his development plate for '88. One would be a proposed weekend late-night infotainment show with what Greenburg characterized as an "outrageous" sports/entertainment host. Other is a series of six primetime specials featuring "sensationalistic yet intimate" conversations with celebrities and the notorious, Greenburg says.

One special would be entitled *America's Bad Boys*. "We'd interview people like Don Johnson, Bruce Willis and Sean Penn for that show," Greenburg explains. "But if we did Penn, we would have interviewed him from prison. That type of thing." Greenburg hopes to sell the specials to a series of stations that would make up an ad-hoc net.—Chuck Ross

## WWOR-TV delivers

WWOR-TV New York collected a cool \$5.2 million during its telecast of the *Jerry Lewis Labor Day Telethon* to fight muscular dystrophy. The national take was \$39 million, according to WWOR officials.

In the Monday, 4-7 p.m. time slot, WWOR outdrew all the other stations in the city with a total viewership of 2.6 million homes, the station says.



## Sports advertising jumps 19% in first-half network TV

A surge in sports advertising pushed up network TV expenditures on such programming 19% during the first half of this year, according to BAR data released by TvB. The sports total was \$644.2 million (see table below). This compares with a 5.8% increase for the whole of '86, whose total came to \$1,443.9 million. Record spending for network TV sports occurred during the '84 winter and summer Olympics, when BAR-measured expenditures came to \$2,087 million.

Half a dozen auto companies were among the first half network TV sports leaders. The leader in auto expenditures as well as the client showing the biggest percentage increase for the January-June period was General Motors.

Advertising for new cars and trucks represented the leading sports category on network TV, according to BAR. During the first half, the category ac-

counted for \$102.4 million, up 18%. The next four categories were beer and ale, \$82.5 million, up 11%; insurance, \$41.9 million, up 46%; auto parts and accessories, \$27.2 million, up 46%, and airline passenger travel, \$21.2 million, up 59%.

## Rich Frank honored

Richard H. Frank, president of Walt Disney Studios and outgoing president of the National TV Academy, will be general chairman of the 28th annual International Broadcasting Awards. These honor TV and radio commercials broadcast anywhere in the world during 1987.

The IBA is the first world competition for both radio and television commercials, and comes under the overall sponsorship of the Hollywood Academy.

## Equal-time law to force Robertson out of CBN?

The Christian Broadcasting Network (CBN) is going to have to do without its star attraction for a while or provide a forum for many of next year's presidential aspirants, whether they are "secular humanists" or fundamentalists.

Marion G. "Pat" Robertson, founder and chief executive officer of CBN, already has his staff studying the ramifications of the presidential candidacy he plans to announce Oct. 1. One of them might be that he not only will have to remain off the air on the network, but will have to relinquish all management duties associated with it.

Milton Gross, of the Mass Media Bureau's Enforcement Division, and resident expert on the equal-time provisions of federal law, says the provisions go into force after a person has announced, has qualified for a place on the ballot in a particular state and makes a "substantial showing."

Robertson, who has gained increasing credibility as a candidate for the Republican nomination, already had removed himself as host of CBN's main program, the *700 Club*, in favor of his son, Tim.

Gross explains that Robertson still could appear as part of any spot news coverage on the network, on news interview programs, or as an incidental part of a documentary. But he adds, "the exemption only applies to the subjects of the news, not to those who deliver the news."

Asked about Robertson's managerial role at CBN, Gross noted that there is legal precedent holding that station owners cannot manufacture the news, such as getting around the equal-time provision by running a news story that a group of stations had endorsed a particular candidate. The FCC has held that the news announcement amounted to an editorial endorsement since it was the opinion of the management.

There would arise then, Gross suggests, a question about whether Robertson triggers equal-time provisions on CBN when he makes a statement as a candidate while at the same time serving as a network executive. "Basically, any appearance triggers" the equal-time provision, he says.

Even if Robertson did appear on the network in a non-exempt role, the FCC's equal-time enforcement is not actually triggered until another legally qualified candidate—in this case a Republican, until the convention next August—asks for equal time on the network and is denied it.

### Leading advertisers on network sports programs—1st half, '86 & '87

SPORTS CATEGORY	Jan/June		% change	% of total network 1987 expenditures	
	1986	1987		1986	1987
General Motors	\$543,686,500	\$644,199,500	+ 19	15	32
Anheuser-Busch	35,012,600	47,073,300	+ 20	32	42
Philip Morris	33,138,400	37,212,100	+ 12	42	20
US Armed Forces	33,886,700	36,254,200	+ 7	20	73
Chrysler	14,052,300	18,979,700	+ 35	73	27
Allegis	14,281,500	17,810,700	+ 25	27	81
Sears Roebuck	12,419,500	15,550,900	+ 25	81	36
Honda Motor	14,969,900	13,393,800	- 11	36	25
AT&T	14,183,800	11,489,900	- 19	25	15
American Express	9,344,800	11,279,900	+ 21	15	23
Ford Motor	6,932,200	9,629,600	+ 39	23	11
Quaker State	14,418,500	9,397,600	- 35	11	92
McDonald's	3,139,700	8,719,600	+ 178	92	8
IBM	7,092,700	8,524,200	+ 20	8	38
Mazda Motor	10,885,600	7,863,700	- 28	38	30
Kellogg	6,668,800	7,409,300	+ 11	30	7
Nissan Motor	2,335,900	7,315,400	+ 213	7	28
Tandy	6,894,000	7,305,500	+ 6	28	82
Gillette	6,738,200	6,811,200	+ 1	82	46
Merrill Lynch	6,966,700	6,272,600	- 10	46	72
	24,300	6,236,100	+25,563	72	

Source: TvB/BAR



# TV Business Barometer

## Summer doldrums continue in August

The '87 summer doldrums in spot TV continued in August, the third month in a row of very slim growth margins. The August increase came to 2.4%, compared with 1.3% in June and 1.1% in July.

The previous months were not much better, registering only single-digit rises, but the 7.6% increase in April and the 7.5% in May were at least a little more substantial than the summer figures.

Spot TV billings in August came to \$439.8 million, compared with \$429.5 million in August of '86. Time sales this past July amounted to \$481.4 million. The dip from July to August came about even though July was a four-week Standard Broadcast Month (SBM) and August was a five-week SBM.

As has been noted, most stations do not keep books on an SBM basis—at least not in their reports to *TV Business Barome-*

*ter*. A tally of the August returns shows that 29.1% report on an SBM basis while 61.6% report on a calendar month basis and 9.3% on some other reporting basis. However, the bulk of the reporting stations using the SBM period are those in the under-\$7 million annual revenue bracket. In any case, both August of '86 and '87 were five-week SBMs.

There was not a large spread among the various station revenue brackets regarding spot performance (see figures below). The smaller stations showed the biggest percentage increase (or tied) for the fifth time this year. The larger stations ranked second in performance on the average during August and have ranked first or tied for first twice this year among the three revenue groups.

For the eight months so far reported this year, spot time sales reached \$3,727.1 million, compared with \$3,584.4 million during the same period last year. That represents an increase of 4.0%.

There are already signs that

spot is picking up and that the fourth quarter will generate some healthy increases (see feature story in the September 14 issue of *TV/RADIO AGE*). Some of the reasons for the expected pickup reflect the strong, unexpected network upfront market, along with a strong, unexpected scatter market. This marketplace parlay has led to some overflow into spot, though not as much as might "normally" be expected.

## Reasons are cited

Reason given for the less-than-expected overflow is that clients who can't achieve their reach goals on the networks often turn then to barter syndication and cable networks to fill the gap. This may give them greater efficiencies against their target audience than they would get in spot—and network, too.

However, there are other factors at work helping spot, according to rep sources. These include new products, good company profits and even some early-on effects of the coming Olympics-and-election year.

**National spot +2.4%**

(millions)

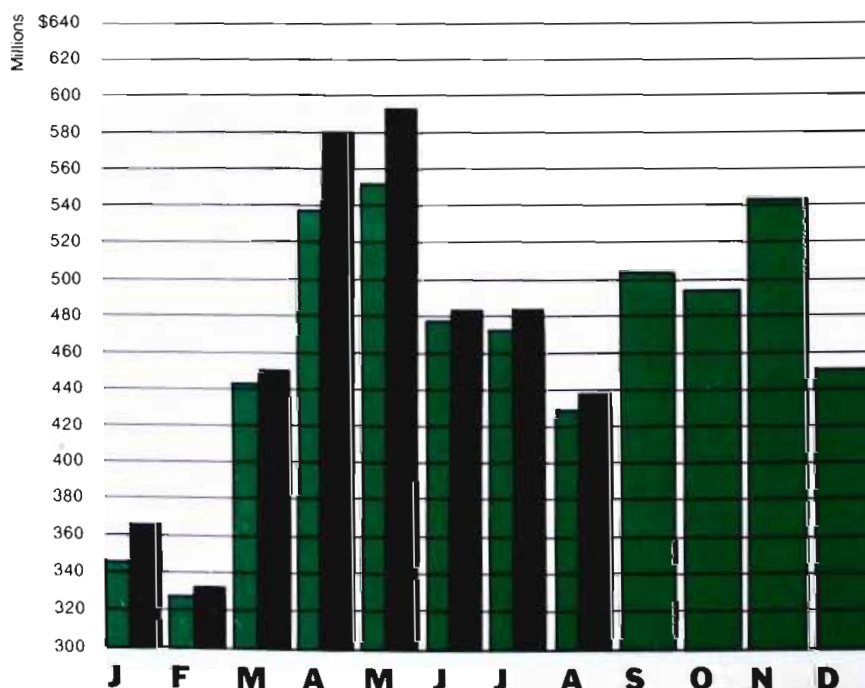
**1986: \$429.5      1987: \$439.8**

### Changes by annual station revenue

Under \$7 million	+5.4%
\$7-15 million	+1.7%
\$15 million up	+2.1%

## August

Network (millions \$)





W★USA

Washington's #1 station  
has just selected  
the most aggressive ally  
in television.

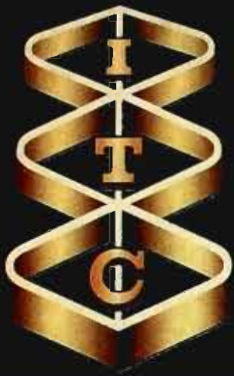
**W★USA**  
**BLAIR**

The One and Only W★USA-TV9.  
And Blair.

Together, we're on the move  
in Washington!

**BLAIR. ONLY BLAIR.**  
**TELEVISION**





# PROUDLY PRESENTS



Tom Selleck



Liza Minnelli



Gene Hackman



Jane Seymour



Kris Kristofferson



Art Carney



Michael Keaton



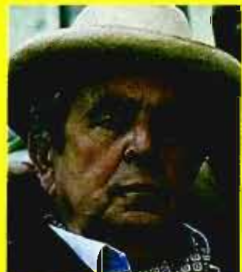
Donald Sutherland



Margot Kidder



Peter Fonda



Robert Morley



Treat Williams



Brian Dennehy



Barry Bostwick



David Niven



Ann-Margret



Lauren Hutton



Ellen Burstyn



Valerie Bertinelli



Ally Sheedy



Jose Ferrer



Klaus Maria Brandauer



Amy Madigan



Bob Hoskins

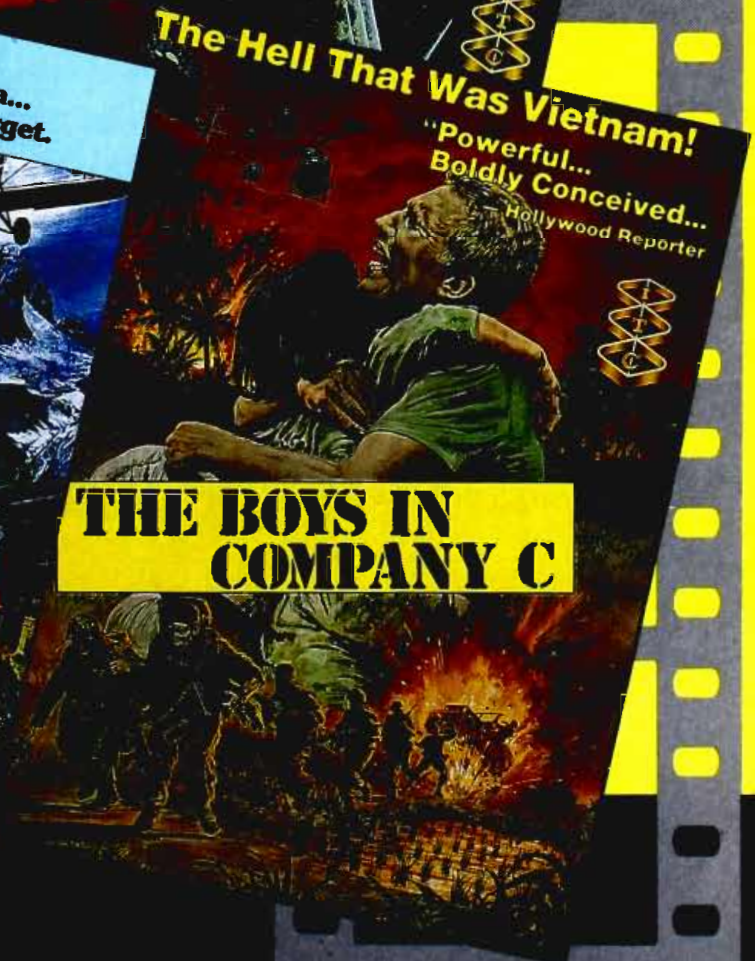
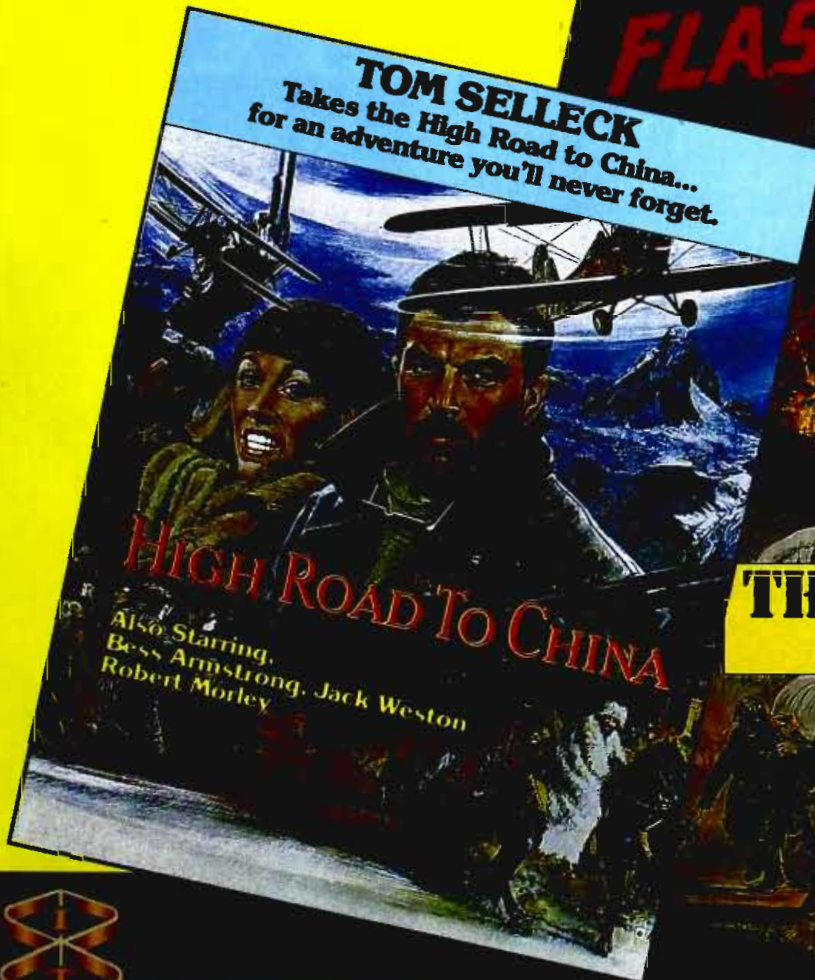
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# OUR SPHERE C

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# OF INFLUENCE



## US distributors grumble at MIP; Worldvision & MCA sales booming

Worldvision and MCA TV International, both fresh from wrapping up multi-million dollar deals in Australia and Canada, are among many U.S. distributors renewing the call to do away with the spring MIP-TV market in Cannes.

The Americans, of course, have been taking shots at the MIP for years, since they see the same major buyers just a few weeks later at the Hollywood screenings.

Now, however, with the growing success of the MIPCOM homevideo and television market in Cannes, ironically by the same organizers as the MIP



Bert Cohen

market, the U.S. majors again are calling for the elimination of MIP or its movement to Hollywood.

"With the success of MIPCOM and then the Monte Carlo market, I think the spring MIP is greatly diminished in importance," says Bert Cohen, senior vice president for Worldvision.

Colin P. Davis, president of MCA TV International, agrees: "We now have more and more international clients coming to the screenings in Los Angeles. The buyers feel more compelled to come to the screenings. This is bound to have a major effect on MIP."

Davis is bullish on the MIPCOM, which is ready to roll next month in Cannes. "Many of the things not bought at the L.A. screenings can be presented now. And we can show them more than just the pilot. We'll have a few new episodes."

On the negative side of this anti-MIP talk is that while the MIP may not be ideal for the American majors, it is attractive for the smaller U.S. distributors who do not have extensive sales and marketing organizations. Also, the

spring MIP is a welcome relief for Europeans who have been snowed in all winter. The attractive spring climate of Cannes beckons them in droves.

**Boom markets.** Meanwhile, while Worldvision and MCA are the latest to bemoan the MIP, both are racking up millions in sales to Australia as well as Canada.

"Both Australia and Canada broke for us all in one swoop," says Cohen, who disagrees with earlier reports that the Aussie market abruptly opened up to U.S. distributors when the government-owned ABC began snapping up more commercial product than normal. Cohen thinks the re-awakening of the Australian market is more a function of the new competitive environment Down Under. "It's just a whole new ballgame there now," he says.

Cohen has just made a package deal with the TEN Network which includes *Sable*, the new series which ABC has scheduled for midseason; two four-hour miniseries—*Home Fires* (Showtime) and *Hands of a Stranger* (NBC). The deal also includes renewals for *Throb*, *Dallas* and *Highway to Heaven*. A batch of made-for-TV movies includes *Stone Fox*, *Kids Like These* and *Stepford Children*.

And while Cohen was writing orders in Australia, in came four new theatrical releases from Tri Star which Worldvision will sell to the home video and television markets overseas. Cohen will be bringing the package to MIPCOM.

The films include *Running Man* (Arnold Schwarzenegger) slated for Thanksgiving release in the U.S.; *Ironweed* (Jack Nicholson and Meryl Streep), set for Christmas release; *Light of Day* (Michael J. Fox) and *Monster Squad*.

Cohen says Worldvision will be releasing the films first to the home-video markets then to television and cable with windows varying country by country.

**MCA sales.** MCA, meanwhile, is chuckling about monster deals it just wrote in Australia and Canada (and France too, see separate story).

Davis says the Australian sales involve both Channel 10 in Perth (the first major commercial station to be licensed in Australia in the past 20 years, according to Davis) and the TEN Net-

work.

The sales include 1,500 hours of TV series, miniseries and specials, plus a whopping 200 feature films. The series include *Black's Magic*, *The Incredible Hulk*, *The Hardy Boys and Nancy Drew*, *Baa-Baa Black Sheep*, *Emergency*, *House Calls* and *Adam 12*.

Miniseries include *Rich Man*, *Poor Man*; *Captains and Kings*; *Once an Eagle*; and *The Gangster Chronicles*.

In Canada, MCA racked up more than 250 hours of TV series plus 200 movies to new stations in Regina and Saskatoon, both of which began broadcasting Sept. 6. The stations are owned by SaskWest Television.—**Jack Loftus**

## Peter Press gets a boost at Viacom

Viacom has promoted Peter Anthony Press to vice president and managing director of Viacom Ltd. and Viacom S.A. He reports to Raul Lefcovich, senior vice president, international for Viacom World Wide.

Press will coordinate Viacom's sales activities to broadcast and pay-cable stations in the U.K., Europe, Africa and the Middle East. "These areas represent target country markets to the company," says Lefcovich. He will be based in London, and also be involved in acquisitions and coproductions.

Press joined Viacom in 1982 as vice president and managing director, running the company's operations in Australia, New Zealand and Southeast Asia. In an earlier life he served as managing director of the Australia, Japan and Far East regions with United Artists.

## MCA's a hit on French tv

The explosion of tv outlets in France has made that country the number one market for MCA TV International, says Colin P. Davis, president of the unit.

"We were quite surprised at the high degree of competitiveness that has suddenly developed, due, of course, to the acquisition requirements of the three private networks," says Davis. Prices, he says, "increased up to 80% over previous seasons."

"In addition we were able to obtain output deals on all new series. This is a guarantee from the broadcasters to license all future episodes at an agreed negotiable increase."

Comparing the French market today with earlier development of private TV in Italy, Davis feels more optimistic about the new players in France. "They

(continued on page 40)



# JOAN COLLINS IN THE ROLE SHE WAS BORN TO PLAY



Joan Collins stars in *Hansel And Gretel*  
One of 26 Ways to *Live Happily Ever After*



THE SILVERBACH-LAZARUS GROUP

are all well financed, knowledgeable and much better organized in their approach to the advertising realities of the marketplace."

MCA wrapped up deals with TF-1, La Cinq, M-6 and the government channel Antenne-2.

In addition to the returning series, the new series deals include *Private Eye*, *The Law and Harry McGraw*, *A Year in the Life* and *Out of this World*.

And just when everyone thought American television product couldn't make it in Japan, MCA jumped in with a batch of series which it sold to the NHK Network, Japan's largest. The new sale is for *Murder, She Wrote*, while NHK renewed *Airwolf*, *Knight Rider*, *Miami Vice* and *The A-Team*.

## Berlusconi buys U.S. miniseries

Silvio Berlusconi's three private networks in Italy are increasing the amount of home-produced programming they air, according to Carlo Bernasconi, head of Rete Italia. He says up to 75% of programming on the networks now come from the domestic market, although others put this figure at closer to 50%.

Nevertheless, says Bernasconi, American product still is by far the most popular foreign programming among Italian viewers. Moreover, comments his deputy, Ferruccio Cattoretta, "It's no secret that television is a very hungry medium, and there isn't enough Italian material available to fill a programming schedule."

Recent Rete Italia acquisitions include two Warner Bros. miniseries, *Napoleonic and Josephine* and *The Nutcracker*; New World Pictures' *Tour of Beauty*; and CBS/BBC/Lionheart co-production *Mafia Wars*.

## Consolidated aims at video market

Sally Busby, Consolidated Distribution (U.K.) director of international sales, says the company is exploring the possibility of acquiring low-budget movies aimed predominately at the home video market. Although Consolidated would not have any interest in obtaining theatrical rights for the productions, she says, to be successful in the video market it would be essential that the films were well scripted and featured recognizable performers.

In addition to attending MIPCOM, she is planning to go on to MIFED as part of her efforts to assess the video market, adding that a decision on whether to go ahead will be made by the end of the year.

While Consolidated is in the process of trying to increase the number of titles it handles, Busby, who acknowledges the need to distribute more, also is conscious of the company's penchant for worthwhile productions: "I want to expand my catalogue, but I don't want to grow to the point where we are in danger of losing our quality reputation."

As part of the acquisition drive Consolidated will bring a few additional productions to MIPCOM. The company has acquired world television and home video rights to *Breaking Home Ties*, a two-hour film already presold in Canada and Australia; and *Hostile Witness* (titled *Terrorist on Trial: the United States vs. Salim Ajami* for the U.S. market), a three-hour miniseries due to air Nov. 1 on CBS.

Consolidated also will offer *Once Upon a Texas Train* to video and TV buyers for the first time at MIPCOM. The two-hour Western stars Willie Nelson, Richard Widmark and Angie Dickinson.

## Turner nixes satellite bid

Ted Turner is keeping one eye on the European satellite television market, but says he has no definite plans to buy stakes in either Super Channel or Rupert Murdoch's Sky channel, although he has met Murdoch several times. Both channels are losing large sums of money. Murdoch's News International is seeking additional partners for Sky, although a company spokesman denied recent reports that Murdoch wanted to sell the channel outright. To eliminate the need for further borrowing to finance Sky, News International is floating a \$37.3 million rights issue aimed at seeing the channel through 1988. Officials also are continuing discussions with possible European investors.

Turner was in London earlier this month to launch CNN International on eight British cable systems—a grand total of 108,000 homes. Viewers were welcomed with a day-long special, *Good News for Great Britain*.

## Euro satellites may sue Dutch

Not only is it likely that European Community members will win their case against the Dutch government, but some observers now are suggesting that pan-European satellite broadcasters might also be able to sue the Dutch government for loss of ad revenue, brought about by its ban on ads targeted specifically at that country's cable audience (a potential eight million viewers).

Some satellite broadcasters already are totaling up estimated losses, but are keeping quiet until the case, currently being heard by the European Court, is over. A decision is expected late this year, or early in 1988.

## Fox promotes Bill Saunders

William Saunders, a veteran in the international sales market, has been promoted by 20th Century Fox Television to executive vice president of its international operations. He continues to report to Jonathan Dolgen, president of the television division.

In an expanded job, which Dolgen says coincides with an "extended long-term contract," Saunders will be responsible for all international syndication of Fox film and television product to all broadcast outlets outside the U.S.

A native Londoner, Saunders joined



Bill Saunders

Fox in 1964 as manager of television for the U.K., and two years later moved to Paris as director of European operations. In 1975 Saunders was promoted to vice president, Fox Television International. He became senior vice president in 1983.



# NO BEAUTY SLEEPS WHILE THIS SUPER MAN IS IN TOWN



Christopher Reeve and Bernadette Peters star in *Sleeping Beauty*  
One of 26 Ways to *Live Happily Ever After*



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# Cable Report

## Silent network making noise; woos advertisers & operators

After three years as a national cable service, the Silent Network is starting to make some noise.

On-line with 300 systems and reaching 9.8 million of the nation's estimated 34 million hearing-impaired people, the once-weekly two-hour programming block is posed to expand with three new original efforts within the year.

Sheldon Altfeld, founder, chairman and CEO of the Los Angeles-based network, says he has "on the boards" a weekly newscast, a soap opera and a game show. "All of our shows are titled with word plays," says Altfeld, explaining that the new programs are called "Sign On News," "The Signs of Our Lives" and "Sights, Sounds and Signs."

The weekly newscast will feature "news and information about the deaf community," he says, adding that the most significant service the network offers is to pay attention to the needs of a "group that has its own culture."

"The hearing-impaired are a vast group of consumers who are not being reached by anybody," he says in explaining his decision to start the network. "They've been rejected by the hearing world, so they've elected to isolate themselves."

Altfeld says all of the network's programming is original and that most of the players are themselves deaf or hearing-impaired. "We do not do programs about what it's like to be deaf," he says. "They already know."

**The lineup.** The kinds of programs that currently comprise the two-hour, Saturday-morning lineup include a dog obedience program ("teaching the deaf how to train 'hearing' dogs"), a talk show and a musical variety show that features a troupe of deaf talent interpreting songs through dance and mime.

Each of the programs use American sign language (the third most-used language in the U.S., according to a Congressional study), open sound and open captions. (For those actors who can't speak, voice-overs are made.)

Saying the hearing-impaired are in greater numbers than either blacks or Hispanics, Altfeld claims advertisers "are ecstatic" about reaching a whole new group of consumers. Currently, the advertiser-supported Silent Network, which is the only network of its kind in the country, boasts a sponsor list that includes Hallmark, Campbell Soups, Matel Toys, Kraft Foods, AT&T and KalKan.

But getting to the advertising community has been an uphill battle. "The media buyers only know CPMS and cumes. It takes a while to re-educate them."

The Silent Network, which maintains production studios in Hollywood, also produces programming for other outlets. It's "Off Hand," a twice-weekly pro-

gram on WHJ-TV Los Angeles, has won two Emmys in the course of its six years and 285 episodes. "It's A Good Sign," is a teaching series of commercial-length spots that run on the Fox Television Network during afternoon children's programming.

Altfeld's big-push is the cable system, however. "Our progress has been steady over the first years," he claims, adding that the free satellite network launched with 80 systems and two-million subscribers. "There's no limit here. We're going to shoot for the most systems and subscribers we can get."

—A. Jamea Liska

## The importance of boxing

Seth Abraham, senior vice president in charge of programming operations and sports for HBO, addressing the Harvard Club in New York on the business of boxing:

■ "For HBO, boxing is a weekend primetime busi-



Seth G. Abraham

ness. That's the bread-basket, money-earning time of our business. Each of our dozen or so fights is scheduled on Friday or Saturday nights between 8-11 p.m., pitting HBO against the best the three networks have to offer. Weekend primetime is the ultimate battlefield for television programmers."

■ "Our average audience for fights is a 17 rating/29 share; a flashy, successful number."

■ "We have seen conclusively that boxing on HBO helps us attract new subscribers . . . Marvin Hagler fought 12 times on HBO in seven years and subscriptions always increased in New England . . . In 1983 a Michael Spinks light-heavyweight championship fight on HBO helped us sign up nearly 2,000 new customers in Manhattan alone. And recently, HBO concluded its heavyweight championship world series with 10 fights in 17 months and during that time HBO added nearly 600,000 new subscribers."

## Home shopping test

The Telaction Corp. has signed up the First National Bank of Chicago, The Bradford Exchange and Ash-



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Leonard Nimoy stars in *Aladdin And His Wonderful Lamp*  
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ton-Drake Galleries as the latest of 35 companies offering merchandise and information services on new home shopping and information service. Telaction, owned by JC Penny, is testing its service live in Chicago.

## HBO October specials

Just how much of Billy Joel's rantings at some Soviet audiences for sitting on their hands during his performances will be included on HBO's upcoming HBO *World Stage: Billy Joel from Leningrad* isn't certain, but the pay-cable service will put the spotlight on Joel's tour in an Oct. 14 special (replays are set for Oct. 27 & 30).

The HBO production was filmed at the Lenin



**Russia rocks with Billy Joel**

Sports and Concert Complex in Leningrad last August during the two-day, six-concert Soviet leg of his current Bridge Tour.

Another HBO special scheduled for October (National AIDS Prevention and Awareness Month) includes a one-hour special on the deadly disease. Host is Surgeon General Dr. C. Everett Koop, and the title is *AIDS: Everything You and Your Family Need to Know . . . But Were Afraid to Ask*. The show runs Oct. 12, with additional playdates Oct. 16, 22, 25, 27 & 31.

## Galavision goes shopping

*Hola!* And welcome to the *Home Shopping Hour* on Galavision, the Spanish language cable service. The latest entry in the crowded home shopping field debuts on Monday, Oct. 5, TV/RADIO AGE has learned.

Tapping into the huge Hispanic market could prove to be a profitable niche. Cable operators usually take up to 5% of the gross sales, but Galavision is starting by not giving the operators any split. "I'm sure operators will ultimately get compensation once they start screaming loud enough," one source says, especially since they pay Galavision between a nickel

and 50-cents per sub to carry the service.

Galavision, currently seen in 900,000 Hispanic homes, according to a service spokeswoman, is in the midst of switching from a pay to a basic service. About 100 systems already have made the switch, and about 180 still carry the service as a pay. Galavision executives expect about 80% of the remaining systems to convert the service to basic.

Big question is when the service will become ad-supported. Subject is a touchy one with Galavision officials, who only say they are evaluating the ad situation. Most operators probably wouldn't object to ads, providing that is taken into account when carriage fees are negotiated, and they get local avails. One operator in a major Hispanic market tells TV/RADIO AGE that he'd like the service to keep its movies commercial free and only run spots around the films and during other programming, if and when Galavision does accept advertising.

Stalwarts of the service as a pay outlet have been movies and serial novellas. Going basic has meant building a network style around the movies, which make up 60% of the schedule. Look for more news and music-variety shows.

## Hello . . . hello . . . hello . . . ?

The Weather Channel got a lot more than it bargained for the other week when it carried an hour report titled *Eye of the Storm*, a feature on hurricanes. The 12 phone lines coming into TWC's Atlanta headquarters were jammed with callers seeking more information from the panel of experts.

According to TWC officials, about 2,750 cable systems carried the show which displayed a free 800 phone number for viewers to call in. They did, and kept on calling until the following day when TWC had to disconnect the number.

Because of the demand, TWC is sending the cablecast to more than 100 systems who requested it for replay, though the program still has that same 800 call-in number.

## People in cable

A batch of appointments at **The Discovery Channel:** Thomas Lucas has been named director of marketing; Denise Baddour, director of communications; Shirley Davis, director of sales; Sandra McGovern, senior vice president of affiliates sales and relations; Kathleen Clinton, senior vice president of advertising sales.

At **USA Network**, Bob Rose is promoted to the newly created position of senior manager, affiliate relations, eastern region . . . Former NFL quarterback Fran Tarkenton has joined **TBS Sports** as a contributing editor on *The Coors Sports Page*. Sportscaster Craig Sager joins the show as co-host.

At the **National Cable Television Assn.**, Jim Allen, former director of security for United Cable Television's Connecticut operations, has been appointed director of the Office of Cable Signal Theft.



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## Looking for the beef in radio ratings services

If one could get past the catch-phrase of the NAB's Radio '87 convention here—"25-54"—one could hear distinctly the rumblings about ratings research. After all, it was frequently reasoned, "How do we *really* know we're getting the 25-54 demographic?"

For that matter, while many are willing to characterize the prized demographic category quite simply as Yuppie, others—especially those outside the major metropolitan areas where Yuppies don't tend to congregate—weren't quite sure what the 29-year age spread means in terms of advertising buys.

Posed to answer the question were competitors Arbitron, whose book of numbers has long been the bible of ratings research, and Birch, the upstart (1982) research firm that not only promises numbers, but what those numbers are buying, drinking, driving, flying and eating.

At the NAB panel, "Ratings and Research: Where Are We, Where Should We Be Going?," experts concurred that two heads are better than one where numbers are concerned. And they also agreed that numbers alone, delivered in book form too long after the fact, don't begin to tell the whole story.

Noting that research is a "projection of the near past into the near future," Herb McCord of Greater Media of East Brunswick, N.J., urged broadcasters to look further to quality research for help in increasing revenues and facilitating growth. Complaining of the service fees Arbitron charges, McCord engaged in a bit of what he called "Arbitron bashing," accusing the company of charging radio stations enough money to underwrite the company's costs of surveying local television—a service area where competition (from Nielsen) has long existed. "As Birch continues to grow, Arbitron will come to its senses," McCord predicted.

Bill McClenaghan of Capital Cities/ABC, New York, though not referring to Arbitron's prices, said Arbitron has met the challenge proposed by Birch. "When Birch started in 1982," he said, "it provided a second opinion, helped keep research rates down, provided better measurement and urged Arbitron to improve."

Arbitron's response to its first significant competitive challenge came with improvements that include FASTRAQ, a PC-compatible software system that conducts instant demographic analysis in graphic formats, as well as other programs serving similar functions.

But the differences loom large and McClenaghan said Arbitron, operating from written diaries by telephone-solicited participants, still utilizes the useful "seven-measure days, seven-day cumes from listeners and a historical research library."

Birch, on the other hand, with its telephone methodology, has "no literary bias, a higher response rate (65% as opposed to Arbitron's 40%), and a qualitative

response geared more toward consumer needs and practices." He concluded: "Arbitron has to compete on the qualitative side to compete [in the market]."

Outlining the history of ratings research, Jhan Hiber of Malrite Communications, Cleveland, said that while the telephone survey and perceptual diary methods of Birch and Arbitron have their place, the one word of advice he would offer is "computers . . . Micro computers, the moment-to-moment computers that can offer the momentary reactions."

While the praises of both Arbitron and Birch were sung—and their respective defects acknowledged—gnawing at the mind of Perry Ury, the president of Chase Broadcasting of Hartford, Conn., who claimed no particular expertise in research but a deep-seated respect for it, encouraged broadcasters to begin developing their own research departments. Three heads, in Ury's view, are better than two.

## Top Gun sales school

Former Secretary of State Henry Kissinger will be one of the keynote speakers at the Feb. 17-20 "Fly-In" meeting of Major Market Radio Sales and its represented stations, co-hosted this time by Noble Broadcast Group. MMR president Warner Rush says the backdrop will be San Diego's La Costa resort, Miramar Naval Base, and its Top Gun School for carrier fighter pilots. But once they get past the glitz and down to business, the assembled radio executives will be tackling some tough topics in the participating workshops.

Among these problem areas for spot radio will be not only new business development, but, as important, how to hang on to a new account once it's on board. Some radio people describing the attrition rate estimate approximately 40% of 1985's spot advertisers failed to return last year.

The remedy? One approach, suggests Dave Kaufman, MMR executive vice president, Eastern Division manager, can be to help promote and merchandise an account, "so that when they buy your station they're getting more than rating points. They're also multiplying their potential for additional consumer attention."

Kaufman says there also will be at least one broadcaster on hand who's an expert on inventory control, to lead a workshop on "maximizing inventory" to maintain rates. And there will be workshop discussions on the best ways to package a station's news and sports inventory for national advertisers. Another topic, since national business is but a fraction of total station sales, will be on what a rep can do to support its client stations' local sales.

Kaufman points out that one way is use of MRI, Simmons or Birch qualitative data to show which products have above average numbers of heavy users among a station's listeners. With its new Summer 1987 reports, for instance, Birch started adding qualitative, product, service and multi-media usage data to all quarterly summary reports. Such qualitative information had previously been reported only semi-annually, and in separate volumes.



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# Radio Business Barometer

## August web radio biz down 16%

August was another minus month for network radio, the fifth month in a row where billings were lower than the corresponding period in '86. The drop was already forecast by Bob Lobdell, who is retiring as president of the Radio Network Association, source of the data on network time sales.

Lobdell's forecast, while not specific in percentage terms, is couched in basically optimistic terms (see *Radio Business Barometer*, August 31). The problem, he tells the RNA board, is that 1986 was such a good year.

August, in fact, was the best month of '86 in terms of percentage growth over the year before. It was up 37% and followed a July which was up 32%. Unfortunately, August '87 showed the biggest percentage drop this year.

The RNA figures, supplied by

the accounting firm of Ernst & Whinney, which receives confidential information from eight network companies, show that August was down from '86 by 16%. Time sales were \$30,894,997, compared with \$36,907,686 for August of '86.

July of this year represented the first month in which the network billings-to-date represented a loss. It amounted to 1%. With August figures in, the loss has climbed to 3%—eight months of billings amounted to \$242,103,315 vs. \$250,632,725 in the January–August span of '86.

**Better than '85.** As Lobdell points out, the '87 figures are still higher than those of '85. Total network radio time sales for the first eight months of '85 came to \$208,528,428. August's figures for this year are also ahead of '85's: \$30.9 vs. \$27.0 million.

As might be expected, all four sales territories reported on by RNA registered declines in Au-

gust, with Detroit and the West Coast showing particularly heavy losses. The Motor City, as has been noted, lost business as result of network radio buying for General Motors being transferred to New York.

The New York sales territory, which represents about two-thirds of all network radio time sales, was off 11% to \$20,994,775. Chicago, the second biggest sales territory, was down 10% to \$7,176,023. Detroit dropped a shattering 61% to \$1,071,472, but the August '86 figure had been up 119% over '85.

However, the '87 level is lower than the '85 figure, the difference probably accounted for by the GM shift.

Finally, Los Angeles was off 37% to \$1,652,727. Again, L.A. had been up 48% in August '86, but the August '87 figure remains lower than the August '85 level.

**Year-to-date.** Year-to-date figures for the four territories are as follows: New York, up 1% to \$152,317,798; Chicago, off 2% to \$62,688,133; Detroit, off 39% to \$12,383,040, and L.A., off 7% to \$14,714,344.

### Network -16%

(millions) 1986: \$36.9      1987: \$30.9

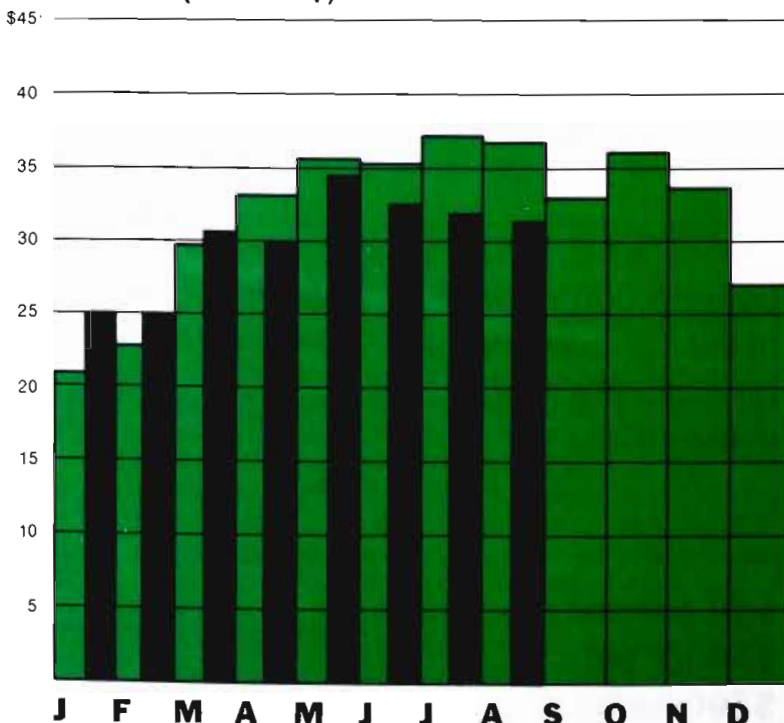
#### Changes by territories

Territory	Billings (000)	% chg. 87-86
New York	\$20,994,775	-11%
Chicago	7,176,023	-10
Detroit	1,071,472	-61
Los Angeles	1,652,727	-37

Source: Radio Network Association

## August

### Network (millions \$)





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WILD KINGDOM**

Starring: Jim Fowler  
Featuring: Peter Gros





## Television/Radio Age

September 28, 1987

New news is usually earlier rather than later, softer rather than harder

# Adding evening TV news: It's not a surefire success

By ALFRED J. JAFFE

**T**he rash of TV stations which have been adding local news periods in the early evening (see TV/RADIO AGE, August 31) indicates a growing appetite for such programming by the public. And it certainly shows that the laissez faire FCC is not scuttling one vein of public service by the industry.

But has it been a success in attracting audience? It depends.

A check of a cross-section of TV outlets in major markets brought out the following generalizations:

- The added news is usually earlier in the evening than existing news rather than later.
- It generally seeks to be "softer," more feature-oriented than the programs already on the air.
- The added news sometimes tends to break new ground in terms of time periods rather than react to the competition.
- *The Oprah Winfrey Show* appears to be a handy lead-in to late afternoon or early evening news, though its impact on news audience levels so far has not been great.
- The high cost of syndication and/or the unavailability of "quality" programming are among the factors in the

adding of early evening news.

■ At the same time, it appears that the cost of adding local news programming is relatively inexpensive, since stations already have a roster of journalists and journalistic apparatus in place.

■ The likelihood of generating sizeable ratings increases by adding news has not been enhanced.

All of the stations checked added early evening news between May '86 and May '87, and kept it, with two exceptions—including KGTW(TV) San Diego, an outlet which built up to two hours of early evening news in recent years but has just dropped a half hour, and WTSP-TV Tampa-St. Petersburg, which added news during the 12-month span, but dropped it recently.

### Reaction to syndication

All the other stations added a half hour of news except for one—which added a full hour. That station is WSVN(TV) Miami-Ft. Lauderdale. News director David Choate says a prime factor in the decision was the costliness of syndicated programs. The station dislikes the bidding environment in syndication and feels that, regarding affordable shows, the quality "is not there," according to Choate.

Back in May '86, the NBC affiliate

### WFSB's informal news set



*WFSB(TV) Hartford & New Haven increased its early evening news from 90 minutes to two hours by adding programming at 5. New show has informal set, used for interviews. L. to r., weathercaster Dave Nemeth, anchors Gayle King, Don Lark.*



News vs. "Wheel of Fortune"

**WKRC-TV Cincinnati added half-hour news at 7 to counterprogram against "Wheel of Fortune." News team includes, l. to r., weathercaster Mitzi Oxford, anchor Rob Braun, features editor George Ciccarone.**

fielded an hour of news at 6 p.m. It faced WPLG(TV) with 90 minutes of news from 5 to 6:30 and WTVJ(TV) with an hour of news between 5:30 and 6:30. (The competition was unchanged a year later.) WSVN had been running action shows in the 5-6 hour, such as *Hart to Hart*, *Trapper John* and *Quincy*; the latter was replaced by the new news show, *Live at Five*.

"It's like *Today*," explains Choate. "It has news and features and is not a replacement for the 6 p.m. show." The second hour of news is dubbed *News-center 7*.

One of the unusual aspects of WSVN's *Live at Five* is that it uses an outdoor set. For co-anchors, the station moved in one of its own—Denise White—and imported Frank Robertson from Phoenix.

The Miami station has been taking its news shows on the road, using one anchor in the studio and one on remote, though recently it's been doing this less often, since, according to Choate, "It doesn't seem to work."

The on-the-road application was made possible by a microwave truck, part of an expenditure of \$200,000 for sets and equipment which the station laid out as part of its news expansion. The station has been using half-inch Betacam equipment "for several years," says the news director, who adds that WSVN was one of the first to adopt the Betacam format.

Choate supervises a total staff of 92, but says that the station "didn't add a heck of a lot of staff" for the added hour. *Live at Five* has a staff of 14.

### Where's the beef?

What's been the result of the added hours of news?

"We're not where we'd like to be," Choate admits. Back in May '86, WSVN had a 10 rating and 19 share, the second biggest average news audience, according to Nielsen. Last May it averaged a 7 rating and 14.5 share for the two-hour average, putting it in third place in average news audience.

Another affiliate which increased its early evening news to two hours is WFSB(TV), Post-Newsweek's Hartford & New Haven outlet. The station upped its early evening news from 90 to 120 minutes during the May '86-May '87 span.

The P-N station's decision was a combination of resistance to syndication costs, the lack of available syndicated programs to the station's liking and a move by the competition, according to news director Mark Efron.

During May last year, both WFSB and WTNH-TV programmed local news between 5:30 and 7 p.m. Then WTNH-TV, an ABC affiliate, moved its 90 minutes back a half hour, running its network news at 6:30.

"As the Number 1 news station, we

were not about to chop a half hour off the back end. So we added a half hour of news and information starting at five. We felt the best lead-in to news was news," Efron explains. What was dropped was *Taxi*.

As station executives looked at what they had before the change, they saw a half-hour starting at 5:30 which had a strong local slant, supplemented with such features as medical reports. The hour news at 6 was characterized by Efron as "news of the day."

"What we created at five," notes Efron, "melded news and talk for people who just got home. For example, we have more back and forth talk between reporters and anchors." The new half hour contains a seven or eight minute segment of condensed news and weather and interviews during the second half of the period. The set that was built is informal.

Leading into the 5 o'clock news is the *Winfrey* show, which should help. Efron says that, according to Arbitron ratings, the news at five has been doing "a lot better" than *Taxi*.

However, Nielsen ratings show a drop in average news audience for WFSB from May '86 to May '87. (Nielsen began metering the market in July, but WFSB, an Arbitron diary subscriber, has not subscribed to NSI.) In May of '86, the station's three half hours averaged a 14.7 rating and 34 share. This

(continued on page 154)

**WSVN(TV)  
Miami-Ft.  
Lauderdale jumped  
from one to two  
hours of evening  
news, uses outdoor  
set for new first  
hour of news and  
features. Shown on  
location are Denise  
White and Frank  
Robertson, co-hosts  
of "Live at Five."**

Co-host news/feature hour





# The Tip O'Neill of broadcasting

## Spotlight on Group W's Tom Goodgame

By ROBERT SOBEL

**T**om Goodgame, who became president of the Group W Television Stations in April 1986, is not one to hide his feelings about broadcast industry issues.

■ He hates people meters, says the whole concept is "absurd."

■ He loves the fairness doctrine, says the First Amendment belongs to the people not broadcasters.

■ Believes strongly in the network-affiliate partnership, says it is "short-sighted" for stations to preempt the webs.

■ Is a champion of locally produced news and public affairs programming.

■ Thinks CBS' Don Hewitt's proposal for an elite co-op network news service is a good idea (see also Feedback, page 146).

■ Takes an active role in station management, though he gives his general managers a lot of autonomy.

■ Is on the prowl to buy other stations.

Goodgame gets more than enough opportunities to vent his convictions. He's a member of the television board of the National Association of Broadcasters, a member of the NBC affiliates' board of directors, and an ex-officio chairman of the ABC affiliates board.

His influence is deemed by some as often helping to clear the air between the networks and affiliates. One might call him the Tip O'Neill (former Speaker of the House) of the industry, infectious laugh, sharp wit and all.

### A full plate

As president of Group W Television Stations, Goodgame probably couldn't be better suited for the job. He's wearing the mantle of a group that has pioneered what in several instances has become a way of current broadcast industry life, including the use of early evening and primetime hours for local programming, 24-hour programming, hour-long newscasts, and regularly scheduled children's programs. In addition, largely through Group W's efforts, the FCC adopted the primetime access rule.

Goodgame is responsible for the operations of the five Group W owned stations: WBZ-TV Boston and KYW-TV Philadelphia, both NBC outlets; KDKA-TV Pittsburgh and KPIX(TV) San Francisco, CBS stations; and WJZ-

TV, the ABC station in Baltimore. Group W Television Sales, and the Newsfeed, satellite news coop also fill his plate. That's more than enough responsibility for any executive.

But, leaning eagerly forward in a chair in his office, Goodgame speaks freely on a wide range of subjects, encompassing both his position at Group W and as one with industry perceptions.

Speaking of his loyalty to the networks, he notes as a group the Group W television stations have always been strong advocates of network programming, and preemptions that would require a longterm change have been extremely rare. "If someone develops a special or a miniseries, then fine. But we are not going to knock out whatever that worst show might be from the network. We aren't going to remove that program for the next 26 or 52 weeks, because that's when the networks need our help the most," says Goodgame.

"Where the network and the affiliate partnership has real meaning is when the affiliate is supporting the network when it has a problem, and I think we're doing that."

One of the problems that the networks have been having is viewership erosion and dwindling coverage, and Goodgame notes "that's difficult for the networks. I think it's shortsighted on the part of the affiliates to preempt. The network television system has served us very, very well and will continue to do so in the future," asserts Goodgame. "There is nothing to compare it with. Yes, HUT levels are down and yes, there is erosion, but it's still the biggest game in town and will remain the biggest game if we guard it zealously, and try to maintain a good relationship. But to wipe out an entire programming block, doesn't do anybody any good."

### Local importance

When the Group W stations preempt, they do so for "things that are of local importance, not for syndicated programming," continues Goodgame. This can include the carrying of the Pirates baseball games on KDKA-TV, but "we are not going to preempt for a *Star Trek*. That's not wise, despite the adversarial position we find ourselves

Tom Goodgame



**The industry is paying millions of dollars for ratings services that are practically valueless: "Once again the television industry has proven... that it has no control over its destiny."**





## Fun, some laughs, now this

A special gleam comes into Goodgame's eyes when he talks about the Group W stations. "The most fun of all is in running a television station," he says. "I get to play with five stations instead of running just one in a dead-serious way. You know, New York shuts down at 4:55 p.m. and a television station just keeps going, so it's more challenging to be there and be part of the action. That's probably the most difficult thing I've had to contend with here. But that's the nature of a corporate office vs. a single operation."

But in all, Goodgame says he has run TV stations for 16 years, and "I think I was due for a change," he laughs. Goodgame joined Group W in 1981 as vice president and general manager of KDKA-TV Pittsburgh. Subsequently, he became vice president and general manager of WBZ-TV Boston in 1983. While he was at both stations, they both won the Gabriel Award. Before joining Group W, Goodgame was vice president and general manager of KTUL-TV Tulsa, from 1971-1981, and held the same title at KATV(TV) Little Rock, from 1969-1971. He began his career in broadcasting in 1953 as an account executive at KATV.

Goodgame, who has five grandchildren, is expecting two more between November and February. On his days off, Goodgame likes to play golf—when he gets the chance.



**While Goodgame says profit shouldn't be the motive for serving the community, "For Kids' Sake" has been a successful public affairs project.**

"Tender Places," half-hour  
"For Kids' Sake" special

in with the networks and vice-versa. We do a lot of public affairs programming, but we try to be judicious. We want to serve our local community. That's what the license is for, and we believe that.

"This includes some primetime public affairs programming. Our first consideration is is the program meaningful in the marketplace?" *For Kids' Sake*, which started on WBZ-TV Boston, proved to be an effective public affairs program/campaign for the station, notes Goodgame, and was expanded to the other Group W stations. At present it's on 106 television stations. But, adds Goodgame, "did it do the job? The criterion is not that it is on all these stations. Did it improve the public posture of our stations and render a service to the community? If that didn't work, the expansion didn't mean anything."

In another case of a Group W station getting involved in public affairs issues, Goodgame says that KPIX(TV) was probably the first station in the country to air stories about AIDS, some four years ago. "We had one reporter who had been devoting all his waking hours to *AIDS Lifeline*, long before the networks or any other station picked up on the issue. At that time it basically was a San Francisco issue. Now, our Boston station has become actively involved in it. These kind of public affairs programs pay off for us, monetarily and spiritually."

Goodgame notes that producing public affairs programming on the local level eats into the profit picture for the station group as a whole. Basically, Group W policy is to rely on decisions by the station's general manager to run the stations effectively and to maximize the audiences. "We pay attention a lot to profits, but don't try to be the most profitable television station group in the country. We can't do that and do what we believe is best for us to do in our community. You can't do the type of public affairs programming that we do and expect to sell all of it—although we have been very successful at selling the programs, notably *For Kids' Sake*. Profit shouldn't be the motive for serving the community."

Group W is planning additional community service activity, according to Goodgame. "We have a couple of things on the drawing board." Meetings with the five stations were scheduled for the past week to discuss public affairs plans for 1988 and 1989.

Group W is heavily committed to news, points out Goodgame. KPIX, WJZ-TV and KDKA-TV are Number 1 in early-news broadcasts, he says. "Our news coverage is pretty total now." All the stations have at least an

(Continued on page 152)



Turnkey system covers all the bases; is it a cable clone or the real McCoy

# Home shopping network appeals to needy AMers

By GEORGE SWISSHELM

**T**here's no shortage of ideas on how to help AM stations beef up their sales prospects. One of the latest is to take the radio auction national. Another is setting up a radio version of cable's home shopping shows.

Dwight Case, president of Networks America, says the Radio Home Shopping Network he and his partner, Dennis Holt, president of Western International Media Corp., have developed may be the answer. They claim to have lined up over 450 radio stations for a program structure based on inserting spots for the merchandise offered "as short, 30 second to two-minute-and-30-second home shopping vignettes within a station's existing format."

Case plans a national fulfillment center, similar to those run by the typical cable shopping operation to assure sufficient volume to make the plan pay. Then the local affiliate stations can add to the national base by inserting spots for items from the local merchants in their own markets.

Tony Niskanen, who calls his proposal the Radio Retailing Network, says he provides participating stations

"with a complete turnkey system" and instructions for producing a local call-in and talk home shopping program, featuring goods and services from retailers in the station's own market. "We cover all program elements needed to air the show including training of station personnel and consultations on program schedules and full support and followup."

Unlike cable home shopping operations, he says, "each radio member of our retailing network tailors its show to fit the station's existing format and identity. Local station personnel generate local sales, host and produce the program, and handle sales, accounting and bookkeeping."

## What do they think?

What do radio station operators think of such proposals?

Cary Simpson, general manager of WTRN Tyrone, Pa., and chairman of the Radio Advertising Bureau's Small Market Advisory Committee, believes it's too soon to tell whether the Niskanen proposal will work.

"There are all kinds of consultants who tell you they can make you rich, and all of their systems are trial and



**Dwight Case**, president of *Networks of America*, says *Radio Home Shopping Network* has lined up over 450 radio stations for a program structure based on inserting spots for the merchandise offered as short vignettes within a station's existing format—up to two-and-a-half minutes.

error," he says. "This Radio Retailing Network seems to be a well thought out plan, and he gives you a book of detailed instructions on how to make it go."

Other than that, adds Simpson, "It's not totally new and not so different from the kind of radio auction that many stations already do, based on trading out merchandise with local retailers and collecting the money from the listeners who buy what's offered."

Simpson also says, "It's not the radio version of cable's home shopping shows that I first thought it would be, though some other consultants are offering plans that are. But for a struggling station that has no plan, almost any plan is better than none, and the price of this one seems to be within reach of most stations."

## Execution the key

Art Kriemelman, former Mutual Broadcasting sales chief and now executive vice president of Starstream Communications, says, "These are interesting ideas. Their ultimate success will depend on their execution and come down to how the resulting formats sound. The value offered to listeners is a plus, but they may have a problem holding listener interest if they can get similar bargains on cable.

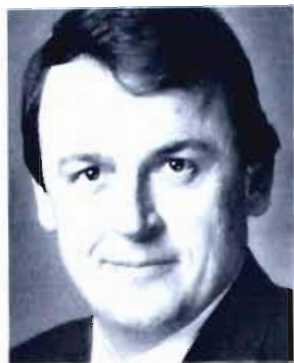
**"We cover all program elements needed to air the show including training of station personnel and**

**consultations on program schedules and full support and followup."**



Tony Niskanen  
President  
Radio Retailing Network

**“The value offered to listeners is a plus, but they may have a problem holding listener interest if they**



**can get similar bargains on cable.”**

Art Kriemelman  
Executive vice president  
Starstream Communications

On the other hand, those same bargains could be just the ticket for the many listeners who don't have access to cable.”

WYDE Birmingham, Ala., is one of the first stations using the Niskanen plan. General manager Jim Romine says it's “worked extremely well for us so far. In the couple of months we've been doing it, it's added about \$5,000 a month to our revenue totals.”

Romine also describes Radio Retailing Network as “closer to an auction, though we don't call it that. But we do describe each item, then tell listeners our minimum acceptable price then ask for offers and set a deadline—say, ‘within the next 10 minutes,’ or within the next five phone calls.”

Greg Anderson, executive vice president of Multimedia Radio, says he's “always ready to welcome new ideas, particularly for AM radio. At first glance, these seem like intriguing ideas, but there's always the danger that AM people are looking for a quick fix for problems that did not develop quickly. So before I'd want to give either of these proposals a definite thumbs up or thumbs down, I'd want a chance to learn more about their operating details.”

#### **A way to fight back**

Another radio man agrees that, “In order to survive the competitive environment in which we operate, AM stations must be innovative and we shouldn't be afraid to try new approaches. I've wondered for some time why local retail associations haven't come down hard on these cable people who bring in out-of-town merchandise to compete with what they're trying to sell and siphon local dollars away from them. Plans like these just may be able to put local radio into position to offer

our own local merchants a way to fight back.”

Niskanen says his Radio Retailing Network offers local stations “a tremendous showcase for generating new advertisers as well as increasing sales among current advertisers. Meanwhile, we'll market the show and our affiliates to national suppliers to generate sales at the local level and develop co-op marketing support.”

Case sees the key building blocks of his home shopping operation revolving around, first, choosing items that will work on radio. “We don't expect just one announcement for a given item to produce an impulse buy. Instead, we're relying on one of radio's key strengths, frequency and repetition.”

The second element is the “credit link,” or credit check to insure that the credit card numbers customers give the phone operator “are live and actually in force.” And third is a cost effective fulfillment operation that assures fast and efficient customer service. □



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**though some other consultants are offering plans that are.”**

Cary Simpson  
General Manager  
WTRN Tyrone, Pa.



# Agency specialists look at radio retailing

Radio broadcasters, looking for that better sales mousetrap, are taking a wait-and-see attitude when it comes to proposals such as the Radio Retailing Network (see separate story). Well, then, how about the direct marketing specialists at the agencies? They look at such a network and see potential hurdles, but nothing insurmountable. And, as expected, they see the practical side.

## Started on radio

Lawrence Butner, president of Lawrence Butner Advertising, for example, observes that cable's Home Shopping Network "started on radio and apparently worked so well that today its originator is all over cable and on some over-the-air TV stations. However, just because home shopping is so readily available on cable systems, it's possible that, except in non-wired areas, home shopping programs on radio could have a hard time holding listener attention unless there is some sort of compelling information or entertainment programmed between product offers."

At Rapp & Collins, executive vice president David Scholes says there could be a number of problems the idea would have to overcome. One is how the stations plan to describe the items they're offering without visuals "in ways that really motivate the listeners to act." A General Electric clock radio, for example, is not too difficult to describe, "But if it's a dress or sweater, people would want to see it before they buy." And he asks: "Can a local radio station handle the back end on a normal retail margin of something like \$10?"

## Program-length ad

Brian Anderson, senior vice president and media director of Omnicom's Marcoa DR Group, says broadcast home shopping "is essentially program length commercials," or series of commercials whose success can be measured by sales and audience size instead of by audience size alone. "They're far from new to radio. They were successful on radio years ago and the only reason radio dropped them was that the FCC came out with a rule against program length commercials. But now that rule has been repealed as part of the general deregulation we've seen under the current administration."

Anderson believes "It would make sense to bring it back to radio." He notes that on cable, offering one prod-

uct after the other, up to 18 products during a 30 minute program, "generates five times the revenue for a system as the standard procedure of running only five commercials during 30 minutes."

Can this be translated to radio? "I'm not sure it can for all products," Anderson continues. "Maybe not for items like jewelry that the listener can't see sparkle. But for many products it probably can. Direct response appeals on radio have sold all kinds of items successfully, from silverware to \$1,800 security systems."

## Low cable areas

Similarly, Butner says that in areas presently unserved by cable, it would probably stand its best chance. "The idea's viability on radio would probably depend on the kind of product being offered," he says.

"It could probably work for a familiar product with a known brand name that a listener could automatically visualize. A local retailer could probably attract listeners to a special on Kodak film, '36 exposures a roll, at Jim Smith's Pharmacy, a dozen rolls for X dollars and Y cents, this week only.' A listener would have no trouble visualizing that, or a brand-name bar of soap, or a late model Chevrolet. But apparel is something else. Unless it's something as familiar and omnipresent as Levi jeans, I think radio might have some difficulty generating enough interest in clothing that consumers can't see and touch and feel."

Back at Rapp & Collins, Scholes cautions, "Remember that the success or failure of a TV shopping service is

keyed to the cost-effective handling of the back end. Cable's Home Shopping Network can do this because they deal in large volume, they have a very efficient warehouse system, an efficient computer operation to keep track of every item and every customer, an efficient billing system, and an efficient system to handle customer service. That includes not only packing and shipping, but returns from dissatisfied customers.

## Worth the investment?

"How much money and time can a local radio station or local retailer invest in an operation like that unless it does tremendous volume, on normal retail margins? But if they do have ways to beat problems like these, they just may have the greatest idea for radio since satellites replaced land lines."

Dwight Case, who is launching Radio Home Shopping Network, says he's setting up just such a national order fulfillment center as Scholes describes, one that assures fast and efficient customer service.

## No packaging or shipping

Tony Niskanen, president of the Radio Retailing Network says there's no packing or shipping required by RRN.

General manager Jim Romine of WYDE Birmingham, Ala., a charter affiliate of RRN, reports, "We don't hire extra help to mail the redemption certificates our customers get. The customers pick up their certificates here at the station, then take them to the participating retailer to pick up the item we sold."

David Scholes  
Rapp & Collins



**Wonders how listeners can be motivated without visuals.**

Brian Anderson  
Marcoa DR



**Makes sense to bring "program length" spots back to radio.**

Radio format aims at high-tech yuppies

# Will advertisers ride 'The Wave'?

By A. JAMES LISKA

**T**he Quiet Storm has given way to *The Wave* in an unrelenting quest for the 25-54. While that may sound like a nautical forecast, it is actually an update on the current rage inside the radio industry.

With the ideal target demographic having been established within the 29-year span between 25 and 54, broadcasters are continuing their frantic search for the musical programming best suited to attract the listener with the highest commercial profile.

Last year, when radio broadcasters met in New Orleans for the last of the NRBA gatherings, the buzz was about Quiet Storm, a musically softer variation of Adult Contemporary formats.

This year in Anaheim, Calif., at the first convention since the NRBA was folded into the NAB, the talk—whispered by the Doubting Thomases; yelled from the rooftops by its vociferous proponents—is *The Wave*.

Defining *The Wave*, or, more specifically, the New Age musical genre from which it is derived, is a bit like nailing Jell-o to a wall. But even those who are content with Larry King's acerbic assessment that New Age music is "elevator music for Yuppies," are markedly interested in its future.

"It is not just Yuppie music," protests John Sebastian of WBMW-FM Fairfax, Va. Using terms that might

more aptly be applied to therapeutic procedures, he characterized the music as the "most human, warm music ever . . . It's music that makes you feel."

Sebastian, who first began experimenting with New Age formats in 1982 in Phoenix, says that during the first nine weeks of WBMW's New Age airing the station's ratings "more than doubled, from 1.0 to 2.1."

It goes down easy," agrees Sunny Joe White, vice president, Pyramid Broadcasting and programming director at six-week-old WNUA Chicago. "New Age music is more of an attitude."

"It's the music of a third wave," adds Robert G. Hall, programming vice president for the Satellite Music Network, referring to Alvin Toffler's book *Third Wave*. "It's the theme music for a global village."

## Top-50 bound

Whether a feeling, an attitude or a call to heightened world consciousness, this breezy amalgam of soft jazz and softer rock, with a few spoonfuls of easy listening and electronic classical music thrown in, is currently thought to be so appealing as to have predictions being made that within the year New Age formats will be in each of the top-50 markets.

"This [New Age] music is about to be in every major and minor market in the country," says the enthusiastic Sebas-

tian, whose station call letters—WBMW—seem perfectly suited to the New Age ideal.

Satellite Music Network executives Hall and Robert R. Benton, affiliate sales vice president, project that *The Wave*, a trademarked New Age format developed by Frank Cody at KTWV-FM Los Angeles, will be in 25 of those top-50 markets. And the two syndication executives have no doubts *The Wave* will perform as well in those markets as it has in L.A.

Ray Richmond, a radio critic for the Los Angeles Herald Examiner whose barbs have been aimed directly at the

*The seven-month meteoric climb of KTWV-FM Los Angeles has raised the hopes of many station owners and programmers.*

Wave since it first took to the air, sees the format ebbing within the coming year. "I just don't think it can last," he says.

Of course, Richmond was wrong when he first lambasted the format at its debut on Feb. 14, 1987. Predicting a quick and dismal failure—and hoping for the same—the critic has watched the Wave surge from 21st in the 80-plus stations L.A. market to its current, nose-thumbing number-six position

Frank Cody



*It's projected "The Wave," developed by Frank Cody, will be in 25 of the top 50 markets.*





that commands a 4.2 rating in the 25-49 age demographic.

The seven-month meteoric climb of KTVW has raised the hopes of many station owners and programmers who are eager to cash-in on the phenomena. And Cody doesn't even think the Wave has crested, saying "I see New Age music as mass appeal," while dismissing notions that the frequently "spacy" sounding music is esoteric.

But the music is only part of the format Cody designed to replace the progressive sounds of KMET, the dominant rock music station in Los Angeles throughout the 1970s and into the early '80s which became KTWV earlier this year. (One of the nation's first album-oriented rock stations, KMET started slipping in the ratings in 1983 when listeners began switching to KIIS-FM.) The key to the KTWV's seemingly overnight success, according to Cody, is what *The Wave* is presented sans disc jockeys.

"That's the concept that I object to the most," says Richmond. "It's not the music, it's not the format. It's the lack of personalities." Sebastian agrees: "Without DJs, it's no more than a service that might as well be automated."

Referring to his research that claims "adults don't like DJs," Cody insists his listeners only "want to know what the music is. It's important to identify the music."

### Artists do intros

To satisfy that need (a need one New Age record executive emphasized was "damned important—especially to us"), Cody has initiated a program that has the artists themselves back-announcing, in gently lulling tones, their own song selections and album titles.

"People come to this music to get away from stress," says Hall, supporting Cody's contention that DJs are a detriment to the format, adding that New Age listeners "don't want people" involved in the "relaxed environment" *The Wave* format presents.

The public's reaction in L.A. seemingly supports Cody's research. With a billboard ad campaign that focuses on "no disc jockeys," KTWV, with its distinctive three-box visuals (the first was empty, promising a new radio; the second, with a single colored stripe and the no DJ promise; the third with, simply, "The WAVE" and three oceanic stripes passing through the boundaries of the box) made its climb closer to the market's top than anybody might have anticipated.

While the lack of the traditional announcers have heralded, perhaps a new age in radio, one staple that remains are the commercials, the presenters of

which have not yet captured the New Age concept.

Sebastian "hates the commercials we have to play," and suggests sponsors will have to tailor their messages to fit the new molds.

"The smartest ones [advertisers]," says Satellite Music Network's Burton, "will recognize [the format]. They'll produce the right ads to fit the format."

But Cody isn't convinced such tailored extremes are necessary, saying, "I think that most people recognize that commercials are the price you pay for listening to radio." He thinks any commercial format will work within the confines of New Age programming. Even the jingles, a term Cody disdains, have had to adjust to the format. "I told the writer to leave it alone if it didn't feel right," he says, referring to

every market. "There is a certain type of person that this music appeals to," says Hall. "That person is no different from city to city and any market that has any portion of those people sensitized to this kind of music will benefit from *The Wave*."

Of course, the numbers have to be there and Burton doesn't necessarily think the format "belongs in small markets." This programming will appeal to those with the "right mix of lifestyle," and that is "the high-tech oriented person."

"The qualitatives are very high," adds Hall. "Just what advertisers want."

While the national ads contained in the syndicated program will be the first to adapt to the New Age style, the local advertisers may be reluctant to forego

*While the New Age music might offer a remedy to the world, or at least a therapeutic respite from it, its impact has barely been tested. Exclusivity is the key, of course, and it's thought there's only room for one New Age outlet in each market.*

the composer of the musical promos.

But the concerns about jingles and advertisements fitting the New Age bill are something Sebastian thinks should be of later concern to broadcasters.

"The screaming desire for this music is so great that you don't need research," he says. "It's not even a matter of doing it right; it's just a matter of doing it."

### Not that simple

Sebastian's "doing it" zealotness doesn't appeal to Satellite Music Network's Burton and Hall. The planning Cody put behind the Wave is what attracted them to the format and they are comfortable enough with all of its current elements that when the Wave goes into national syndication (its first market outside of L.A. is Kansas City, later this fall), it will be "identical to the way it is in L.A."

Burton and Hall, while confident of the Wave's national potential and widespread appeal, don't think it is for

their home-spun methods. But "the smart ones will recognize it and they'll produce the right ads for the format," insists Burton.

Saying that the New Age listener is the "most news conscious" of any demographic, Sebastian nonetheless thinks that heavy news reporting will have to go.

Cody concurs, and KTWV has chosen to replace news reports with advertising that refers listeners to KFWB-AM, L.A.'s dominant all-news station. In return, KFWB asks listeners to "give us 22 minutes and we'll give you the world," and then suggests listeners turn the dial to "relax" with the Wave.

While the New Age music might offer a remedy to the world, or at least a therapeutic respite from it, its impact has barely been tested. Exclusivity is key, of course, and Sebastian thinks there is only room for one New Age outlet in each market. But he's also confident that imitators will be quick to jump on the bandwagon. "We're an industry of lemmings." □

# MGM/UA lights syndie fire

## Dick Cignarelli maps scrappy TV strategy

By CHUCK ROSS

It took over 100 years, but the South finally got its revenge last year for Sherman's devastating march through Atlanta. Ted Turner came north and pillaged not only the rich movie and TV history of MGM, but many of its people as well.

And while MGM owner Kirk Kerkerian might have had the last laugh, since Turner's billion-dollar-plus foray ultimately cost him sole ownership of his precious TBS, Turner certainly got in some chuckles, as he practically burnt MGM's syndication division to the ground.

But if the legend of the phoenix rising from the ashes wasn't born in Hollywood, maybe it really originated down the road in nearby Culver City, where, in little over a year, MGM/UA vice president, domestic syndication Richard Cignarelli has brought the company back from what one industry observer characterized was a position "less than zero."

Cignarelli's recent announcement of a first-run late-night serial comedy strip for June '88, *Carry On, Doctor*, which already has the commitment of one station group, is typical of the scrappy strategy MGM/UA's had to employ.

Like *Sea Hunt*, the action adventure weekly half-hour that debuts in 98 stations and 77% of the country (based on NTI) this month, with *Doctor* Cignarelli is going after a niche that seems to be underserved. *Hunt* was specifically designed for the non-sports male on weekends. *Doctor* will try to tap into an 18-34 primarily female late-night crowd.

### 'A good idea'

Cignarelli unabashedly points to *Mary Hartman, Mary Hartman* as the role-model for *Doctor*, and that's the kind of talk that puts dollar signs into the pupils of many an indie program director's eyes. "It's a good idea," says Jack Fentress, vice president, director of programming for station rep Petry.

Other suppliers have stayed away from late-night because they haven't thought they'd be able to sell first-run programming (non-game shows) in enough markets to make back the costs of such programming.

"It's a time period," one major studio syndication president says, "that is not

promoted by the stations. Your HUT levels are low, and you've got some major competition. The NBC affiliates are tied up with Carson and Letterman. And now a big chunk of your independents carry Fox's *Late Show*, which I expect will do significantly better since Barry Sand (formerly Letterman's executive producer) is revamping the show."

But Fentress and Dean McCarthy, programming vice president for rep Harrington, Righter and Parsons, agree with Cignarelli that *Nurse*, if it's as good as *Hartman*, can find a profitable niche.

"It could be on a mix of independents and affiliates," McCarthy says. Both ABC and CBS affiliates might be interested in pushing *Nightline* and CBS late-night programming, respectively, back a half hour.

And both men think if the program is good stations will promote it. That, in turn could drive up late-night HUT levels.

"I think there's an audience out there that isn't being serviced by Carson, *Late Night*, Koppel, or the CBS late-night offering," Fentress says. And McCarthy likes the June launch idea. "Late-night viewing numbers go up for the summer," he notes.

### \$50,000 target

Addressing the cost issue, Cignarelli thinks *Doctor* "can bring up to \$50,000" per episode, so the cost of the show will be dictated by that number. The deal will be for cash with a 30-second harter spot. He would be com-

fortable if the show did a 3 rating, and thinks it can inch up to a 5. If *Doctor* clears 60% of the country it's a go, Cignarelli says. (While 60% coverage would be deemed too low to launch a show in most time periods, McCarthy points out that if you hit the right 60%, that coverage is acceptable in late-night, where the HUT levels are concentrated in certain pockets.)

Cignarelli sees the mix of selling a certain show to both independents and affiliates a new trend that will affect more and more time periods and turn the business into a seller's marketplace.

"Just about every half-hour telecast on an independent station is high-priced today," Cignarelli explains. "And there's increasing risk when you have to buy for five or six years. In order to allay some of that risk, we see an attitude developing, similar to one affiliates have, where they buy one year at a time. They buy a game show, or a magazine show, or a sports show, thereby cutting back the risk of a show that may not work.

"So heretofore a show that may have been an affiliate's show," the syndication executive concludes, "may be anyone's show. The competition is going to increase, and drive prices up."

Cignarelli hopes that sort of competitive bidding will ensue on his recently announced feature film package. Especially attractive to independents who show films Monday-Friday in prime-time and don't have a big library, Cignarelli and his staff have put together eight packages of five films each. Each

(continued on page 148)

**"Just about every half hour telecast on an independent station is high priced today. And there's increasing risk when you have to buy for five or six years."**



Richard Cignarelli  
Vice president, domestic syndication  
MGM/UA



# Television/Radio Age

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September, 1987



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## Television/Radio Age

Both feet firmly planted in broadcast business; company goes full cycle

# CBS eye regains some of its twinkle in lean machine era

By DAN RUSTIN

**O**n September 18, 1927, just 60 years ago, the Columbia Phonograph Broadcasting System made its debut on the air.

Fifty years later, on September 12, 1977, TELEVISION/RADIO AGE marked this event with a special section devoted to the history of the company now known as CBS.

At that time, CBS was a \$2.5 billion conglomerate comfortably settled in among the most respected businesses in the world. Its history was a model of artistic and economic success.

Even though the television network had then recently relinquished its primetime rating leadership to ABC-TV after two decades of total dominance, things in 1977 were calm and confident at the smokey glass and granite structure known as Black Rock.

No one could predict that this was a calm before the storm.

Within the next decade, rising sales would be met with falling profits. Chief executives would come and go, like changing tides. Stories would litter the

gossip columns about "bad days at Black Rock," exposing internal dissent, boardroom intrigues and newsroom revolts.

Then, last September, a new president entered through the smokey glass doors at 51 W. 52nd. He noticed four security guards in the lobby and blinked. The next day they were gone.

This was the entrance of Laurence A. Tisch. His arrival implies new CBS rising on the foundations of the old. More compact and more manageable, the company now has the appearance of a champion on the comeback trail.

The day after Tisch's arrival, shares in CBS could be bought for \$131. Last month, they passed \$200 for the first time in company history—a sure sign that investors are feeling confident about the champ's return.

With a new fall television season just beginning, affiliates seem more secure about CBS's primetime schedule than they have been in recent years while network executives plot a course aimed at reestablishing CBS-TV to the dominant position it held from 1956 to 1975.

If CBS does regain its supremacy, it

### Earlier era: William Paley, I., Frank Stanton



*"Larry Tisch gives CBS more stability than any head since Frank Stanton retired," says CBS Broadcast Group president Gene Jankowski.*



will be a moral victory for William S. Paley, founding father of this enterprise.

Paley is perhaps the closest thing this century has had to a Lorenzo the Magnificent. His taste, generosity and competitive cunning are legend. An advocate of understated dignity, he must have blanched as his great creation began to unravel strand by strand in the last decade.

It is obvious that Paley never wanted to relinquish his hold on CBS. But in 1983, then-president Thomas H. Wyman gently forced him down, assuming for himself the unlikely title of chairman, president and CEO.

Rumor had it that Paley smoldered in silence while Wyman ran the oncenter ship onto the shoals. When Tisch assumed control of the wheel just a year ago, the second thing he did was put Paley back on the bridge with him as chairman. (The first thing he did was to depose Wyman.)

CBS' troubled decade actually began just before its 50th year, in 1976. As noted, ABC had already unseated the perennial champ as the primetime ratings leader that year. But many felt this was an anomaly that would soon right itself.

But the winds of change had already started to blow. Paley's handpicked successor, Arthur Taylor, had been unceremoniously dumped as president during that year. Paley mentioned it in ambiguous terms in his autobiography, *As It Happened*, which came out in 1979. "As time went on," he wrote, "it became more and more apparent to me that while Arthur Taylor was indeed brilliant and the company's earnings were at an all-time high, he did not have all the essential qualities to become my successor."

Taylor was succeeded by John Backe in 1976, and everyone assumed the vessel was well back on course. Backe so impressed his boss with his early performance that the founder expressed a "feeling of pleasure and comfort because my successor is in place."

#### New competition

Between 1977 and 1979, both income and profits rose steadily, the latter hitting \$200 million for the first time. But Backe's expansion strategy faltered, and he was to suffer the same fate as Taylor. In 1980, just one year after receiving the accolade in Paley's memoirs, Backe was out and Tom Wyman was in.

Industry-wide ad expenditures were increasing every year at a double-digit rate, and there were only three national TV alternatives available: CBS, ABC and NBC. But new forms of program

## CBS finances, 1931-1986 (in millions)

Year	Revenue	Profit
1931	\$ 14.48	\$ 2.35
1932	15.60	1.62
1933	13.09	.92
1934	na	2.27
1935	na	2.81
1936	27.80	3.76
1937	34.24	4.30
1938	32.66	3.54
1939	42.85	5.00
1940	50.91	5.00
1941	59.46	4.80
1942	62.21	4.12
1943	75.17	4.54
1944	84.91	4.68
1945	86.26	4.31
1946	92.00	5.80
1947	101.05	5.92
1948	98.38	5.04
1949	105.40	4.18
1950	124.11	4.11
1951	175.70	5.49
1952	251.59	6.45
1953	313.91	8.89
1954	373.38	11.41
1955	316.57	13.40
1956	354.78	16.28
1957	385.41	22.19
1958	411.80	24.43
1959	444.31	25.27
1960	464.60	23.24
1961	473.84	22.04
1962	509.27	29.05
1963	564.82	41.81
1964	638.08	49.66
1965	699.73	49.05
1966	814.53	64.12
1967	904.18	52.95
1968	988.12	57.94
1969	1,158.91	71.94
1970	1,230.53	64.13
1971	1,247.97	63.79
1972	1,403.18	82.87
1973	1,555.20	92.96
1974	1,751.34	108.56
1975	1,938.87	122.90
1976	2,230.58	164.00
1977	2,776.31	182.01
1978	3,290.05	198.08
1979	3,729.70	200.71

(continued on page A6)



# CONGRATULATIONS CBS



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## CBS finances, 1931-1986 (in millions)

Year	Revenue	Profit
1980	4,062.05	192.97
1981	4,125.95	163.81
1982	3,535.30	110.80
1983	3,892.30	187.20
1984	4,352.10	212.35
1985	4,452.00	27.40
1986	4,753.70	375.10

distribution were being readied that would change the contours of the business. These included the sharp increase in the number of independent stations, emergence of cable and pay-cable, and the introduction of the home video recorder. Together, they would cause the share of network audiences to slip steadily from a high of 90% in 1980 to today's 76%.

Network advertisers, showing signs of impatience at paying higher rates for spots every year, were also concerned about the advertising environment that would see the number of avails on each network increase from 3,500 to 5,100 a week between 1975 and 1982.

The post-inflationary economy was also taking its toll. Ad budgets tightened, and many marketers began looking to more specialized media for display of their products.

By 1982, CBS profits had slipped almost halfway from the high of 1979, to \$111 million.

Concurrently, the networks were being presented with larger bills every year from program producers. Annual increases of 16-18% in corporate expenses got built into budgets.

"The broadcast and production business was so lucrative for so long," reflects James H. Rosenfield, former senior executive vice president of CBS/Broadcast Group, now chairman of Blair Communications, "that bad habits had developed over 25 years, and these were very hard to correct overnight. When you grow up in an ever-expanding business that suddenly matures, it's not a wonder that some of us had problems adjusting."

The industrywide problems were amplified at CBS by internal unrest. Wyman was the fourth president the company had seen in seven years, including Frank Stanton, who retired in 1973. In an institution used to stability, the revolving door on the executive level was unsettling.

"The single overriding problem at CBS was lack of a succession philosophy," adds Rosenfield. "Here was an extremely well-defined culture, and into it were brought a continual parade of outside executives."

Many couldn't understand why Pa-

ley, who constructed his management team with a conjurer's care, kept ignoring his own hand-picked broadcast executives when filling the top spot. Taylor, only 38, had been brought in from First Boston Corp.; Backe had headed CBS Publishing Group, and Wyman came from Pillsbury. None had had any practical broadcast experience.

Notes a veteran of all three administrations: "The Harvard MBAs tended to look down their noses at the broadcast people."

### Lack of continuity

One consequence of the turnover in top management was lack of a consistent corporate strategy. Expansion policy of one administration was scuttled by the next, which tended to acquire businesses with which it felt more familiar. This resulted in losses on discontinued operations amounting to over \$300 million in the last eight years.

"Effort, energy and money were dissipated," sums up an insider who watched it all happen.

The decline in total network audience was felt at the bottom line, as CBS corporate profits fell from 1980's \$192 million to \$164 million in 1981, then \$111 million in '82.

By then, however, CBS had regained its leadership over primetime, and profits rebounded in 1983, to \$187 million, then reached \$212 million in 1984.

Profits of the broadcast division, however, were inconsistent, up from \$271 million to \$408 million between 1982-84, then down to \$361 million in '85.

As business was normalizing, a new headache was building, though. "Merg-er mania" it was called—communications companies being gobbled up wholesale. As an undervalued stock, CBS became a likely target for takeover. First, Sen. Jesse Helms, then Marvin Davis, Ted Turner, and finally Wall Street arbitrageur Ivan Boesky each made attempts to corner CBS. Wyman reacted—some say overreacted—by raising the company's debt from \$510 million to \$1.44 billion to buy up 21% of its own stock.

Many believe that the events which

eventually led to Tisch's entrance began with the Turner takeover attempt. "The Turner business only brought to the surface what was festering inside the company for a decade," says a CBS executive. The final spool of the drama began to unreel in 1984, when falling profits, rising costs and shareholder demands for better return began to coalesce. Suddenly, personnel were let go by the thousands, and a new emphasis was put on short-term goals. This conflicted with previous policy, which had stressed long-term strategy. Recalls a former executive: "We were simply coerced into short-term thinking by the outside pressures of day-to-day business."

By 1985, profits had tumbled to \$27 million, their lowest level since 1961.

Wyman's leadership qualities now came into question. Here, his managerial style did not serve him well. "Cold" is a word often used by those who worked under him.

In Wyman's defense, it must be said that his primary intention was to keep CBS independent. While ABC was being swallowed up by a company one-fifth its size, Cap Cities, and NBC was being submerged into a massive General Electric, Wyman wanted to keep control of CBS in the hands of its shareholders. Under extreme pressure, he quietly began shopping for a friendly buyer. Unfortunately, he did it without the approval of the board of directors, and when they learned about it, he was shown the door, September 10, 1986.

Tisch had gained control of the company by purchasing 25% of its stock (at an average price of \$127 per share). The plain-speaking chairman of Loew's Corp. had, ironically, been invited by Wyman to be a "white squire," the Wall St. designation for a disinterested protector against unfriendly takeover.

Tisch revealed soon enough that he was not disinterested. When Wyman asked him to put into writing his promise that he would acquire no more than 25% of CBS stock, Tisch refused. His word, he said, would suffice. He has not, in fact, acquired more than a quarter of the stock. On the other hand, he and Paley promised to begin an immediate search for a new CEO, a promise that has gone unfulfilled for a year. Apparently, Tisch intends to maintain hands-on control of the company for the foreseeable future.

Today, Gene Jankowski, president of the CBS Broadcast Group, says life under Tisch is better than before, despite the layoff of 1,000 employees from his division in the past year and stringent cost-controls.

"Larry Tisch," he says, "gives CBS more stability than any head since Frank Stanton retired." □



# AN EYE-OPENING EVENT

The year was 1927. The "Lone Eagle" Charles Lindbergh made the first solo flight across the Atlantic; Jerome Kern's Showboat opened to rave reviews on Broadway (top ticket price: \$6.60!); Babe Ruth became the first player to hit 60 home runs in a season; the stock market was booming; audiences flocked to see the first "talking picture," The Jazz Singer, starring Al Jolson; and on September 18, what was to become the Columbia Broadcasting System began operations as a network.

Petry congratulates CBS on its 60th Anniversary.

## PETRY

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# Tisch is keeping it simple; bets the farm on CBS-TV

His priorities: programming, stations & affiliates

By JACK LOFTUS

It has been just over a year now since Laurence Tisch bought his way into CBS, dictated the most agonizing shakeup in the company's 60-year history and emerged from the storm as the new chief executive. How long he'll remain there he says, "is in the lap of the gods." Meanwhile, the new boss sits atop one of the most famous corporations on earth, founded and molded by the 86-year-old legend who sits quietly just down the hall on the 35th floor of Black Rock—William S. Paley.

In an interview with TV/RADIO AGE, Tisch, 64, speaks forcefully about his total commitment to the CBS Television Network, about his determination to make CBS number 1 again in primetime, his commitment to the network-affiliate relationship and his very active involvement in CBS News.

Despite his fierce determination to refocus CBS' eye on broadcasting and programming, there remains the subject of CBS Records, the last of the "ancillary" businesses that Tisch reportedly is itching to sell. There's a suitor, Sony; but at presstime the CBS board of directors had not reached a decision.

Here's what he has to say:

## The business is broadcasting

What does he see as the company's core business and does he plan to diversify?

Programming and stations, and don't look for CBS to go off and buy the New York Yankees. "I feel strongly about that," says Tisch. "Our one business that is sacred to CBS is broadcasting. That includes network and stations."

## Looking for stations

Is he on the prowl for station acquisitions?

Absolutely. CBS is cash rich after selling off its publishing operations, but Tisch is cautious. "We would love to augment our station portfolio in the next two or three years, but that will be a function of pricing."

There's a lot of competition out there looking for stations to buy, how long can he wait?

"I'm willing to wait for two reasons. In the first place, I think the prices will come back. Second, we're covering that market with our affiliate. It's not that there is a black hole out there, that CBS doesn't appear in Detroit, Dallas or Denver. We're there and we're there very well because we have excellent affiliates... Our owning the station or having the affiliation is not really going to change the nature of our broadcasting..."

"Using the numbers that are in existence today, if you bought a station for \$200 million that is earning \$14 million a year, that's 7% return on your \$200 million; or your \$200 million sits in a treasury note, it's the same \$14 million, so the cash flow doesn't change. I think our primary obligation is to make sure we're covering the country properly to enhance the total value of the network."

## Use the cash for what?

What about all the cash in CBS' coffers. Will Tisch use it to buy stations or pay off the debt?

"We see that cash eventually—whether it's one year, two years or three years I really can't predict—being used to buy additional stations. [But] if we paid off the debt, it wouldn't make any difference. We could still buy the stations."

## Room for three webs

Does he think there is enough room for three, maybe even four, over-the-air commercial networks?

"It's academic, because that's the situation we face. We can't wish it away, but fight the battle for market supremacy as it exists today."

## Pooling the news

Does he see the networks joining forces, in order to conserve costs, and pooling news, sports, even entertainment?

News, maybe; sports and entertainment, no. And this brings up CBS' Don Hewitt's proposal that the three networks trim their operations down to "an elite corps of newsmen" and that a TV wire service be created to provide coverage of overseas events now being covered separately by the networks.

Tisch likes the idea, maybe would apply it to some domestic coverage. "Rather than having three camera crews shooting the same picture from the Persian Gulf every night he [Hewitt] is saying why can't one network do the shooting, but each network have its own commentators, its own interpretation of the event. Certainly that's something that makes sense to look at. I don't know whether it's right... But I'm a believer in keeping one's mind open and looking at ways of doing things better."

Taking the other side of Hewitt's proposal, not from a cost-savings approach but from one of opportunity, Tisch suggests: "Maybe there are areas of the world where we can enlarge our service by having the three networks combine from a picture standpoint... It's possible that the three networks or additional networks could cooperate in areas where we are not



serving with our own camera crews . . .

Would he apply the Hewitt proposal domestically?

Maybe, says Tisch. "It's what Stanley Hubbard is trying to do right now with Conus [news service]. Maybe that is the long-run picture. Hubbard's point is why did we have to have three networks plus Conus sitting out in front of Ollie North's house every morning to take the same picture?"

### Let's talk programming

What about the network business. Is he optimistic?

Yes. And even if CBS gets no relief from the financial interest and syndication limitations, he thinks if CBS keeps its eye on the ball and regains its number 1 primetime position, the corporation can continue to make money for its investors. On this point, Tisch may not have too many allies, for there are others who argue that the networks' revenue base is limited while costs continue to increase close to double-digit rates. They say the networks desperately need to get into the syndication business or have a greater financial interest in programming that runs on the webs in order to compete effectively.

But Tisch disagrees, though he would dearly love to get into syndication.

"I came in here at the absolute bottom," Tisch recalls. "Our [network] projected loss [in 1987] was unheard of. This is coming off a \$300 million profit in 1984."

But Tisch is pleased by this most recent upfront season, "the first time in three years this trend has been reversed, not in a major way, but it has been reversed . . . I don't think programming costs will be up 8-9% [the revenue rate increase for the upfront primetime selling season]. I think they'll be up, but I think the number will be lower than that."

### Where's the money coming from?

How is he going to increase CBS Inc. revenues?

"The money is going to come from getting a bigger share of the market. We have to move from number 2 to number 1. That's the only solution. To make real money you have to be number 1. Programming is the key."

### Other revenue sources?

"I think there are minor sources available, like international sales . . . I don't think that's a major source of revenue. People would like to think of it as a major source, but I don't . . . The major source comes from increased share of the network audience, plus, perhaps, a better marketing effort on the part of the company to not just sell a commodity, but a unique audience to the advertiser."

### Cost-cutting impact

But what about his cost-cutting dictates. Didn't program development suffer?

Not at all, says Tisch; in fact, just the opposite. "Our instructions to our programming people is that money is not an issue . . . Our mandate was to buy the

best possible programming for the network. And in looking at the programming we put on this fall, money was not a consideration."

### Syndication rules

Well, what about the financial interest and syndication rules, how important to CBS are their elimination?

Important, but not vital, Tisch insists. "I think [their removal in favor of an open marketplace] is important from a programming standpoint, so we can have more freedom to program better. In other words, if you are a young writer with a brilliant idea, and you come to CBS and say, 'Look, back me on this.' It would open up additional avenues for us in programming . . . Changes should be made that allow the networks to live within the system. Remember when these rules were promulgated the networks had a 90% share of the primetime audience. We are in a different situation completely today."



### A compromise?

What about a compromise in which the networks would be permitted to do more in-house productions which they could then sell off to a syndicator?

Nope, says Tisch, "it's like playing with half a deck . . . We can do more in-house production, but you can't get the full benefit out of it because you can't syndicate it. You can sell it, but it's not the same."

### Hollywood's laughing

Doesn't it gall him that Hollywood appears to be in the driver's seat when it comes to keeping the networks at bay. Take for example a company like Fox, can be a syndicator, station owner and network all in one and CBS can't?

You bet. "They say on one hand they are a network and on the other hand they're not . . . And that's just Fox. MCA is buying stations, programming their own stations, selling programs to independent stations, controlling the programs, syndicating them . . ."

## Direct broadcast satellites

Let's turn to the affiliates, and two big issues affecting the network's relationship with the stations: direct broadcast satellites in which the web bypasses the affiliate and beams directly to the home; and the whole concept of paying stations to carry the network's programs.

In the headlong rush to get into high definition television, Tisch does not see a network-to-satellite-to-home future. "Just think of the ramifications of that one. As a station owner, wearing my other hat, that sounds pretty serious. As someone who is in partnership with 206 affiliates that sounds pretty serious also. I see that [DBS] as being revolutionary rather than evolutionary."

## Affiliate compensation

On the issue of affiliate compensation, "a brilliant move on Paley's part" when he used the idea to get affiliates to join the fledgling network almost 60 years ago," Tisch thinks that closing the purse today would create more trouble than its worth.

"I think the affiliate always has the option of putting on his programming if you don't pay him. Sure, he may carry some of yours, but if we can't depend on him to carry 99% of our programs then we have nothing to sell . . . If we came to the stage where we would have more preemptions, that's a very slippery slope. It scares me and I would hope it scares the affiliate . . . You just picture a situation where there's more and more preemptions and a weakening of the network system. How long could that go on before you do away with the network system?"

If affiliate compensation is to remain unchanged in primetime, what about other dayparts?

"There may be some adjustments over the years, but I think the basic system is going to stay in tact."

## The best news there is

What about CBS News, the reports that Dan Rather is in trouble or that CBS will try a co-anchor formula on *The CBS Evening News* and that CBS News is no longer "the best?"

Clearly CBS News is something near and dear to Tisch's heart, and he has a genuine affection for Rather.

"I spoke with Dan just an hour ago," says Tisch. "Dan and I have an excellent relationship . . . There was never any consideration given to an additional anchor. I read this stuff, and I wonder where is it coming from?"

"I watch our program every night. The others don't compare. [*The CBS Evening News*] isn't slipping in the ratings . . . We got caught in the ending of the diaries when everything went out of kilter . . . Dan is number 1 and you're going to see it next week when the people meter takes over. He's first class, absolutely. I don't think anyone touches Dan as an anchor or as a newsman . . . Let's compare our correspondents man for man, woman for woman, we're the best by far in the business. Nobody has a lineup like we have."

## More air time for news?

Would he like to see these correspondents get more air time?

You bet. "I say, and continue to say, our best correspondents should be on the air more. Nobody else has a Bruce Morton, Bob Schieffer or a Lesley Stahl. These are top people. We should see them more. They should be heard by the American public more."

Does this mean opening up more news time on the schedule?

"I don't think we can. We're doing more news programming right now than any other network. We have two hours a week on the air between *60 Minutes* and *West 57th*."

What about expanding *The Evening News* to an hour?

"I don't think the affiliates want the hour news . . . I'm sure the news division thinks that we could put out a wonderful hour program, and I'm sure they can."

What about the *Morning Program*?

"It will be better, that I promise."

## Jankowski's future

What about CBS Broadcast Group president Gene Jankowski; is he staying?

"Of course. Gene Jankowski is going to remain head of the Broadcast Group. You say 'as long as he wants to?' I don't know what that means. [Laughing] I mean when he gets to be 82 years old and says 'I love it here, I'm going to stay forever?' Gene is a young man doing a great job."

## Cheers for David Poltrack

What about marketing? Did CBS ever commission a study to determine what is the best way to market its television product?

No, says Tisch: He asked a lot of questions, but never commissioned a study. But, he says, out of those questions came the appointment of David Poltrack as head of marketing for CBS. "We consider him the best . . . someone to bring us into the 20th Century from a marketing standpoint . . . He starts from scratch."

## The uniqueness of CBS

People talk about the uniqueness of CBS. What's so unique about CBS?

"It's the history, the people. I mean, I don't understand it necessarily. I mean NBC has been on strike for 10 weeks, the pickets are marching outside their studio every day. No one cares. We had some writers on strike, we had a picture in every newspaper, on every TV station every day practically. I don't understand it."

What about CBS' oft-talked about Tiffany image; has it been tarnished?

"We can't have gone through the last three years of turmoil without . . . having been hurt a little. But we still think we have a great image. This is a great company with a great future, but it's up to this generation to make it work." □



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Communications, compensation  
among kudos; clutter, overruns scored

# Affiliates convinced CBS back on road to Number 1 spot

By EDMOND M. ROSENTHAL

Getting CBS out of the cellar in the primetime ratings race is now the top priority for the network, according to affiliates interviewed. And, although they don't see it happening overnight, the general consensus is that CBS is on the road back.

In discussing a range of concerns with TELEVISION/RADIO AGE, they also point to less-major concerns such as improvement of regional news-gathering facilities, inequities in communications and compensation for the smaller-market affiliates, sports overruns into station time and the clutter of 15-second commercials.

For now, they're generally satisfied with the overall compensation method and the balance between network and station programming time—but there

are those who insist there's room for improvement. And ever since the affiliates' meeting May 17-20, affiliates have been saying that communications with the network have never been better.

Philip A. Jones, vice president, general manager of KCTV Kansas City and chairman of the CBS Television Network Affiliates Advisory Board, went to the meeting hoping that the network would cease its preoccupation with corporate firefighting and concentrate on returning the network to the Number 1 spot (TELEVISION/RADIO AGE, May 11), and left the Los Angeles gathering satisfied.

It turned out to be a good affiliates' meeting, Jones now comments. "I left there convinced that they will spend the dollars necessary to be Number 1. There appears to be a strong commitment to news and programming—and they know that if they're Number 1 in those areas, they will make money."

## 'Stay in touch, now'

While affiliates will always look for better ratings, more compensation and maybe more program time, among other things, they apparently have no major axes to grind at the moment. And some of the credit is given to a strong affiliate presence in the network's decision-making. Paul Raymon, member of the affiliate board and vice president, general manager of WAGA-TV Atlanta, points out, "I think Phil Jones has done an excellent job in getting their attention."

Raymon asserts, "Communications with the network are probably better now than they've ever been. Improvement has been evident in the last three or four years. Before that, a sore point was that we had to learn about program scheduling changes from *TV Guide*. Now the network has sophisticated electronic equipment allowing it to get programming information to us quickly. They're very good about closed circuits on specials and pilots.

"The affiliate relations department is in the best shape it's ever been. They're very capable people, and

they're in contact with us on almost a daily basis. Affiliate relations is sufficiently staffed so that it can work the country with tenacity and vigor. There are some areas where they are not as informed as we would like. I get a lot of calls from the affiliates I represent on what changes are going to take place on *The Morning Program*, for example—but I have to tell them that I don't know because the affiliate relations people don't know."

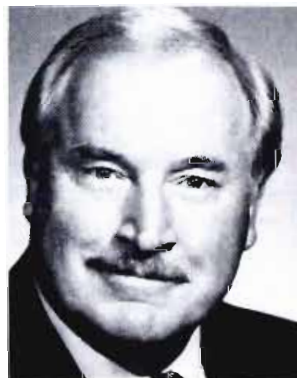
Adds Joe Berwanger, vice president, general manager of KDKA-TV Pittsburgh, "Communications have been terrific. Nothing happens that we're surprised at, unless it's of a proprietary nature." Mick Schafbuch, vice president, general manager of KOIN-TV Portland, Ore., says communications "have never been better. They listen to us and respond carefully. I have no fear of a hidden agenda."

"To some extent, communications have been up and down," notes Ron Handberg, affiliate board member and vice president, general manager of WCCO-TV Minneapolis. "But by and large, the network does a good job. We're not always informed of things as soon as I would prefer, and sometimes we read things in the trade press before we hear about it from the network."

For affiliates in the smaller markets, communications with the network may not be quite as satisfactory, though. D.H. "Buck" Long, Jr., president and general manager, WKRG-TV Mobil-



**Philip A. Jones** of KCTV Kansas City likes the concept of a more male-oriented schedule on Wednesday nights. He hopes the network will be more consistent with its schedule this season.



**Mick Schafbuch** of KOIN-TV Portland, Ore. likens the network's conservative approach to news resources to that of the stations—no growth in people or hardware, but with no deterioration of quality.





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Pensacola, contends, "The larger the market, the more they listen. It's very difficult to get answers from people above your day-to-day contact people. The answers come back by a very circuitous route, and the answers are very slow.

"We're dealing with a behemoth that moves at its chosen pace. We're in touch on operations matters but not on theory. They work that way out of necessity—and it's always going to be, 'The larger the market, the more critical the clearance'."

Affiliate board member William R. Murdoch, vice president, general manager of KSL-TV Salt Lake City, has 35 years of experience working on a CBS affiliated station and refers to the ups and downs of affiliate relations as a "roller coaster" ride. He adds, "At present relations are as strong as or



**D. H. "Buck" Long, Jr.**  
of *WKRK-TV Mobile-Pensacola* asserts, "The larger the market, the more they listen."

## Cure for 'morning sickness' sought

**T**hings will be a lot better for CBS affiliates when they no longer have a reason to sing Irving Berlin's old World War II ballad, "Oh, How I Hate to Get Up in the Morning."

With their fingers crossed, they're looking forward to the day when *The Morning Program* will be the bugle that starts the day off with viewers' eyes wide open. "The concern that we all share," says Mick Schafbuch, vice president, general manager of KOIN-TV Portland, Ore., "is that it isn't going anywhere—and it's the primer that gets our engine started every day. But I'm confident that the network is taking a harder look at it. And I feel that the network should stick with what it does best—and be more news-oriented."

### Back in the fold

At least the affiliate relations people have been doing a good job where *The Morning Program* is concerned. A major gap in national coverage was plugged up recently when Paul Raymon, vice president, general manager of WAGA-TV Atlanta was convinced it would "make for a better network" if his station would end its preemption of the show, which finally made its Atlanta debut Sept. 21.

"We still have a lot of concern about it because of its poor ratings performance," Raymon asserts. But the alternative was no better—local news, *Hour Magazine* and *Today's Business*. The latter was recently canceled by Buena Vista, and the station couldn't find "another reasonable program" to fill the slot." He adds, "We were diverting too much of our resources into a futile

area, especially when we had to expand our local news by a half-hour."

Realizing the difficulty CBS has in counterprogramming the long-standing morning shows of the other two networks, Raymon is encouraged by recent staffing that indicates a harder news presentation, with the way Mariette Hartley is working out and that the program has "gotten rid of a lot of the silliness." But he believes the first half-hour of the show has to be integrated to make for "a two-hour contiguous program so that CBS won't be under the handicap of starting its programming at 7:30 a.m." He adds, "I know there's a turf battle between the news and broadcast divisions over that first half-hour. They'll have to work together for the common good."

Aside from that, he'd like to see the program become "a tad more serious—and get rid of the live audience."

"I hope the show succeeds because of the great faith we have in morning news," holds D. H. "Buck" Long, president and general manager of WKRK-TV Mobile-Pensacola. "We do a 6-7 a.m. local news show and get a 9-10 household rating. We carry CBS' morning news before our news and *The Morning Program* afterward, so we're a firm believer in news in the morning."

Ron Handberg, vice president, general manager of WCCO-TV Minneapolis, says, "We're taking a wait-and-see attitude. The results so far have not been encouraging to anyone. They also have to find an answer to making late night competitive. The biggest problems are on both ends of the day. I know that they're working very hard on these problems—that they're not just sitting back and ignoring them."



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**Paul Raymon of WAGA Atlanta is concerned that the clutter from 15-second spots will encourage dial-switching toward new alternative viewing. Overruns from sports events is another one of the station manager's concerns.**

better than they've ever been."

Murdoch is happy about the three 30-second spots a week that the network has added to station inventory, but he doesn't expect to see the web offering more program time to the stations. He notes that CBS Broadcast Group president Gene Jankowski has assured affiliates that, if the primetime access rule is revoked, the network would not attempt to take that time back. And pointing to the station's part of the bargain, he cautions against excessive preemption of the network: "I hope affiliates will hang tough and keep as much network programming as they can."

KDKA-TV's Berwanger says there are two matters to watch in the program time area. For one, "Whatever they do with *The Morning Program* might involve the return of program time to affiliates. Between 6 and 7:30 a.m., affiliates can already take a half-hour for a local newscast, but we're not doing it now."

The other thing is the possible expansion of the network's early evening news." He notes that, with the network's cutbacks in news personnel, he had thought this would be a dead issue, "but I still keep hearing talk about it. It's one of those issues that never seems to go away." He sees no likelihood of the web looking to expand its daytime slate.

When it comes to primetime programming efforts, the affiliates aren't expecting an instant miracle, but they feel the web is on the road back. Affiliate chairman Jones says, "I'm very

hopeful about the primetime schedule. I like the concept of more male-oriented programming on Wednesday night. If they can stay consistent with their schedule and not do as much experimenting, they can do well."

He believes CBS can be Number 1 not only on Sunday nights but possibly on Fridays and on Mondays once ABC finishes its football schedule. He sees a possible Number 2 on Wednesdays and a continued strong late evening on Thursdays with *Knots Landing*. "I don't know what to think of Tuesday," he says, but he looks for a stronger showing on Saturday nights with the help of *Frank's Place*—"and *West 57th Street* could do respectably if they let it build."

"I'm very pleased with primetime," says Murdoch. "With nine new shows, I think five of them actually ought to be on TV, and I think three or four will make it. I feel a lot better about the schedule than I did last year."

Says Berwanger, "I'm pretty encouraged. Some of the new pilots were really terrific, and none of them made me want to flee the room. *Frank's Place* is an excellent show, and it may be able to do something about raising Saturday evening HUT levels. *Beauty and the Beast* could help a troubled Friday." He's also positive about *The Oldest Rookie* and *Tour of Duty*, saying of the latter, "I applaud them for really trying to make an effort against *Cosby*. I even like the way they're rolling out their schedule over the entire month of September."



**Ron Handberg of WCCO Minneapolis says personnel cutbacks "have had an enormously adverse effect on the image of CBS. I wish they had been done differently so that the fallout had not been as bad ..."**



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**Joe Berwanger** of *KDKA-TV Pittsburgh* says changes in *"The Morning Program"* could mean more affiliate time. He's also not certain CBS has put the old chestnut of an expanded network newscast to rest.

Handberg's WCCO-TV serves as the midwest regional hub for the growing affiliate service, and he says, "In the future, it's going to be a great asset. As it becomes refined, it's going to be increasingly valuable, allowing CBS affiliates access to the best things the other affiliates are doing."

But some say the regional operation has a long way to go. Schafbuch says, "A network and affiliate news exchange and a regional exchange is a good idea that's struggling along—at least in the Pacific northwest. There's not enough participation by affiliates in this region. The economy here has hindered it."

Schafbuch likens the network's conservative approach to news resources to that of the stations: "What I see is a no-growth situation in terms of people and hardware, but there will be no deterioration of quality. We'll need more cooperation between affiliates and between the affiliates and the network."

Long sees major gaps in the regional service for the Mobile-Pensacola market, which is in a four-state region of Louisiana, Florida, Mississippi and Alabama. The weakness, he points out, is in the last two states, where there are no feeds from the state capitals. He notes there is a cooperative effort underway by CBS and Alabama affiliates to get news coverage out of Montgomery. It's in the early negotiation stage, he says, but he understands the network will help fund the equipment but affiliates will have to share the ongoing costs.

Where CBS spending is concerned, the affiliates have no complaints with where the cuts are being made. Says Murdoch, "Larry Tisch indicates he's going to plow the money back into programming—where, in the last couple of years, I felt they weren't that committed. The change at the top has made the difference."

Handberg, though, is concerned that the cutbacks "have had an enormously adverse effect on the image of CBS. I wish they had been done differently so that the fallout had not been as bad—that it had been handled with more concern toward public reaction."

Where network compensation to affiliates is concerned, the general feeling is that they're getting a fair shake. Only Raymon looks toward a compensation increase: "The cost of business continually escalates, and stations have to look to every possible avenue to increase revenues."

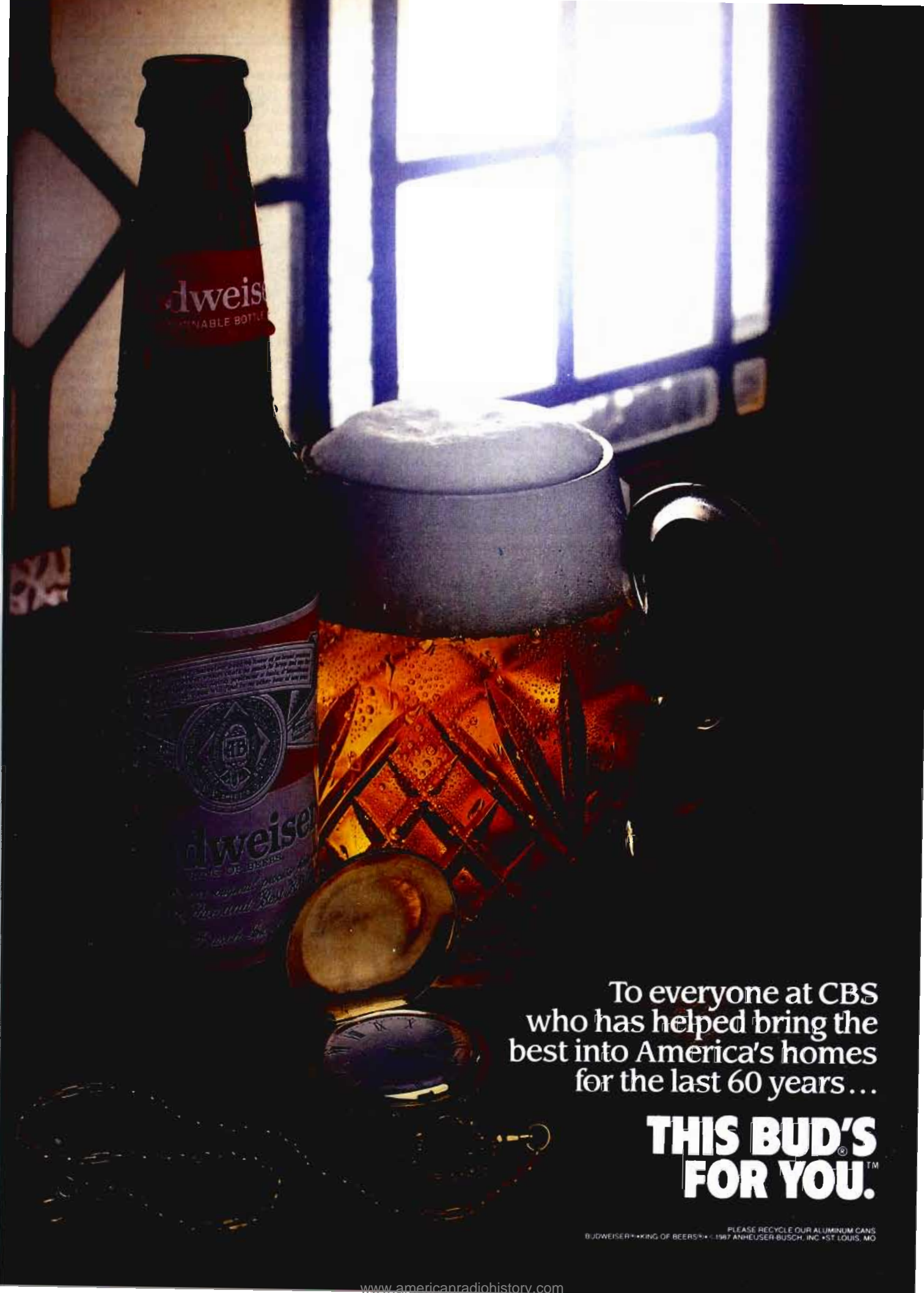
The WAGA-TV chief adds, "I'd like to see the network discouraged from using 15-second spots. It adds to clutter, and we have to be concerned with this especially because over-the-air TV has more competition today. Any increase in clutter is probably the dumbest thing we can do right now. It encourages dial-switching and the sampling of other programs."

His final concern is with network overruns on sports: "There are still times when our local newscast on Sunday is obliterated by a golf tournament." □



**William R. Murdoch** of *KSL-TV Salt Lake City* says, "I'm very pleased with primetime. With nine new shows, I think five of them actually ought to be on TV, and I think three or four will make it."





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Cost-cutting program, improved upfront market cited as positive signs

# Tisch reign inspires renewed confidence on Wall Street

**O**n Wednesday, August 26 last, CBS common closed at \$205½. This was \$8 above what it had been the day before and an all-time high for the stock.

In fact, it was \$74 higher than it was less than a year earlier, on September 11, 1986, the day after Larry Tisch gained control of the company.

The jump in value of CBS' common was not totally unexpected, though the \$8 leap in one day did catch many investors by surprise.

They had been aware of an improved

upfront television marketplace for the fourth quarter of this year, and there were ample signs that CBS' financial recovery was on the way.

Back in July, the company had reported net income up 14% on gross revenues that were up only 6% over a year earlier—a sign of improved efficiency. At that time, analysts began inching up their 1987 per-share earnings estimates for CBS, from \$5.50 to \$7.50 to over \$8.

These increases were like merit points awarded to Larry Tisch's belt-tightening endeavors since he assumed

control of the company after a boardroom revolt just a year ago. Fifty million dollars has been mentioned as the figure CBS has saved since he took over management of the books. In the first six months of this year vs. last, general corporate expense dropped from \$26.5 million to \$20.2 million, and net corporate interest expense plunged from \$52.8 million to \$16 million.

## Found money

The major savings have come through massive personnel layoffs (1,000 in the Broadcast Group alone); sales of the troubled educational, book, magazine and music publishing divisions; the closing down of the costly CBS Technical Center, and reduction of corporate debt, which had soared to almost \$1.5 billion just two years ago.

This downsizing of the company permitted net income to rise from \$123.5 million to \$140.8 million (14%) in the first six months of this year over last on revenues that increased from \$2.333 billion to \$2.466 billion (6%).

"This," says media analyst Fred Anschel at Dean Witter Reynolds,

*Eyebrows were raised when Tisch said he considered 12% an acceptable return on investment. Wyman never exceeded 6.2%*

Gene Jankowski, I., and Laurence Tisch at press conference







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"suggests that the cost-cutting measures introduced by Tisch, which were greeted by all kinds of screams, have really taken hold and materially improved the company's earning power."

*Fortune* asked Tisch late last year what he thought an acceptable return on investment might be. The answer of "12%" stunned the interviewer. The Wyman administration had never exceeded 6.2%.

From the beginning of his CBS reign however, Tisch seemed to be serious. Aides perceived a "What in God's name do all those people do" look in his eye when he toured company facilities. On his first day as acting president, he encountered four security guards in the CBS lobby. The following day they were gone.

### Small but feisty

The ironic fact is that the all-time high level of CBS common came at a time when the company was at its smallest size since World War II.

This is because the whittling away of nonproductive operations by Tisch followed a period of furious divestment by Tom Wyman. He had downsized the company by 10% in the final year of his tenure, also chopping \$50 million from annual overhead. He sold off toys and

games, musical instruments, theatrical films and computer software; phased out videodisc pressing; terminated three joint ventures and closed down an exploratory new-business unit.

"CBS was kind of a big, ponderous organization that, like the other networks, was not operated very efficiently," says David Londoner, associate managing director at Wertheim Schroder. "Then Larry Tisch came in, and he's a very efficient operator."

### Tipping the scale

The impulse that caused the needle to surge eight points to the stock's highest level in history was the news that Drexel Burnham Lambert had restored CBS to its "buy" list, raising its projection for 1987 per-share earnings by \$1.50, to \$9, and increasing its 1988 estimate from \$10.50 to \$13. Earnings-per-share in 1986 were \$7.54.

"How do you go from \$7.50 to \$13?," asks Drexel Burnham analyst John Reidy. "In doing our financial analysis, we don't look at CBS as a broadcasting company. We look at it as a corporate entity.

"Detailed financial analysis would indicate that there is a tremendous swing in interest cost to interest income. This is a combination of both

restructuring and the fact that the corporation does generate a lot of excess cash flow. CBS had net interest expense last year of about \$87 million. We think they could have net interest income next year of about \$30 million. This gives you roughly a \$120 million swing, which is roughly equivalent to \$4 a share. That's half the projected per-share increase right there."

Anschel at Dean Witter thinks to favorable jolt to the stock shows that investors reacted to a solid business opportunity. "What it boils down to," he says, "is this is still a public company owned by its shareholders, and they've done well. Employees cut by the company may not agree, but that's the way things are in life, whether you like it or not."

Heavily weighted in CBS' favor was also an exceptionally good advertising marker for the current fourth quarter. Gene Jankowski, president of CBS/Broadcast Group, estimates the total current upfront market will exceed \$3 billion. This, he says, would make it the best TV sales season ever.

Observes Reidy: "We focused particularly on the upfront market. We knew that was better than expected. But also the scatter market has remained particularly solid, with even better than upfront gains. "While who knows what's going to happen four quarters out, it does bode well for this sector of national advertising."

### Confidence in Tisch

Wall Street observers also credit the return of confidence in CBS to Tisch's reputation for skillfully managing businesses. "He's conservative and honest and very straightforward," says Londoner. "People on Wall Street think he has the ability to run CBS very, very well, financially. They relate to him. Everybody talks to him and he talks the same language we do. He's a real moneymaker and that instills a lot of confidence."

Despite the optimism, there is reluctance to pronounce the patient totally recovered. "There are still a lot of question marks as to the future for the network and, in fact, management itself cautions people about that," reports Anschel. "There's still considerable doubt how the networks will ever regain the audience that continues to shrink."

"The network business is a mature business," adds Londoner. "Maybe this is the start of a better trend, or maybe it's just a cyclical bounceback from the difficult period of two years ago. We don't know."

The favorable projections for the fourth quarter of '87 contrasted with a disappointing first half for CBS.

# Happy 60th Anniversary CBS

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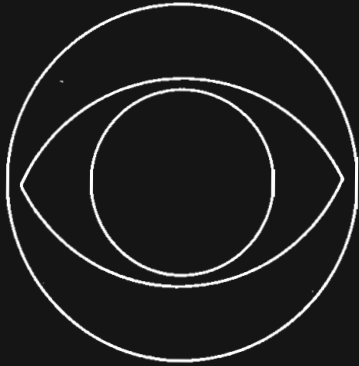
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Including a 3% drop-off in the second quarter, first half broadcast revenues rose less than 1%, from \$1.439 billion in 1986 to an estimated \$1.445 billion this year.

All things considered, it would seem that, even under the best conditions, opportunities for growth at CBS are decidedly limited. From a rambling conglomerate, the company has contracted into a tight ball with only two facets—broadcast and records. It does not appear likely that any new sources of revenue will be added soon. For investors to benefit, the current businesses will have to run very smartly, indeed.

### Avenue for growth

One possible area for growth is the television station business. CBS owns only four outlets now, having sold KMOX-TV St. Louis, in May 1986, for \$122.5 million. There is expansion potential under federal regulations, but fulfilling it may not be easy. CBS and NBC were in competition for WTVJ-TV Miami last January, and NBC won out because Tisch refused to raise his offer above \$175 million. The station went for \$270 million. When a caller informed Tisch that NBC's bid had won the station, he is said to have replied, "They paid too much," and hung up the phone. This is a good illustration of the buy-low, sell-high business mentality that has made him a billionaire twice over.

"He's a very, very cautious buyer," notes one Tisch-watcher. "He buys when the price is at *his* level. He doesn't pay what's asked. He'd have to find a very attractive station in a big city, where he can buy at a level that he likes. Or, alternatively, if it has a high multiple, something where he knows that immediately he can save a lot of money and bring the multiple down. There are just not many of these opportunities around."

The record business, although CBS has indicated it may be sold, also affords some growth potential. The 1983 Michael Jackson release, *Thriller*, sold 39 million copies, and profits of CBS/Records Group leaped 400% in one year. Two years later, they were down 20% from that.

With Jackson's new album, *Bad*, just arrived at stores and the singer vowing to sell 100 million copies, history could repeat. Or, the biggest bomb of the year could be launched. It goes that way in the records business.

Economics aside, the changes at CBS—especially the personnel reductions—have raised many unanswered questions. One is, "How have the layoffs affected the network's ability to



Laurence Tisch

perform?" In July of 1986, the Broadcast Group had 7,200 employees; today, it has only 6,200.

"Disc jockeys keeping their own logs—it's like a mom and pop operation," wailed a longtime CBS employee describing conditions at the owned radio stations.

### Discarded safety margin

Warns another worried executive, "If there's a contingency, like a NABET strike, we used to call in people from operations and engineering and put them into technical slots. Now we don't have those people."

Another potential flashpoint is the broadcast standards operation. At one time, there were 84 editors manning the blue pencils on both coasts. Most CBS shows had two editors overseeing the details, and their concern was strictly the observance of industry and company standards and FCC regulations. The department was cut to 44 a year ago, then reduced still further upon Tisch's arrival. Now, the function resides with overworked program executives, who have lots of other concerns besides observance of standards. Won-

*One possible area for growth is the TV station business, with CBS now owning only four stations. But Tisch-watchers wonder about that, with his reputation for being a cautious buyer.*

ders an ex-CBS vice president: "Suppose the producer of an afternoon quiz show decides to jazz up the proceedings by cheating a little? We used to have someone right there on the studio floor to see that didn't happen. Now, who's to keep an eye on him?"

### Shifting responsibility

Gene Jankowski doesn't consider this a serious concern. "It used to be the case—producers needed oversight," he says. "Ten years ago, there was a big buildup in the BS&P staff, which isn't needed today. So we've shifted the BS&P responsibility to the program executives responsible for each of these shows.

"We've operated 12 months now without any on-air embarrassments, and that's testimony to how good a job they're doing. The news division took it upon itself to oversee the accuracy of the news. The entertainment people are able to do the same."

Jankowski may be indulging in wishful thinking, just as Tisch seemed to be doing in his "12%" mood. Or they may actually have found a better way. Only time will tell. □





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KVT	BRATTLEBORO, VT	KZNG	HOT SPRINGS, AR	WEAV	PLATTSBURGH, NY	WTNY	WATERTOWN, NY	KYOK	HOLSTON, TX
PNF	BREVARD, NC	WKEE	HUNTINGTON, WV	WYNZ	PORTLAND, ME	KWAT	WATERTOWN, SD	KLTR (FM)	HOLSTON, TX
MOG	BURNSWICK, GA	WRSB (FM)	HUNTSVILLE, AL	KYTE	PORTLAND, OR	KNEI	WAUKON, IA	WQMI (FM)	INDIANA, PA
BCO	BUCYRUS, OH	KIO	IDAHO FALLS, ID	WPAY	PORTSMOUTH, OH	KNEI-FM	WAUKON, IA	WPTI (FM)	INDIANAPOLIS, IN
BEK	BUFFALO, NY	WDAD	INDIANA, PA	WPPA	POTTSVILLE, PA	WXCO	WAUSAU, WI	WIMI (FM)	IRONWOOD, MI
JOY	BURLINGTON, VT	WTUX	INDIANAPOLIS, IN	KYCA	PRESQUITO, AZ	WKOV	WELLSTON, OH	WUPY	ISHPEMING, MI
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KJF	CADILLAC, MI	WJCO	JACKSON, MI	KCSJ	QUINCY, CA	WZZZ	WEST POINT, GA	WROL	JAMESTOWN, NY
CKQ (FM)	CAMPBELLVILLE, KY	WSLI	JACKSON, MS	KPCO	QUINCY, IL	WOCB	WEST YARMOUTH, MA	WHLG (FM)	JAMESTOWN, NY
RLN	CANON CITY, CO	WOKV	JACKSONVILLE, FL	WTAD	RAPID CITY, SD	WTCW	WHITESBURG, KY	KDJD-FM	JASPER, AL
RLN-FM	CANON CITY, CO	WLDS	JACKSONVILLE, IL	KOTA	RAYMOND, WA	KFH	WICHITA, KS	WOLS	JOHNSON CITY, TN
VNC (FM)	CANTON, NY	WJCV	JACKSONVILLE, NC	KRAW	READING, PA	KWFT	WICHITA FALLS, TX	WVSJ-FM	JOHNSON CITY, TN
EZS-FM	CAPE GIRARDEAU, MO	WKSJ	JAMESTOWN, NY	KOAK	RED OAK, IA	WFKC	WILLIAMSBURG, KY	WJN1-FM	JOHNSTOWN, PA
CLM	CARROLL, IA	KODJ	JAMESTOWN, ND	KOAK-FM	RED OAK, IA	WWPA	WILLIAMSPORT, PA	KTKU (FM)	JUNEAU, AK
TPO	CASPER, WY	KWOS	JEFFERSON CITY, MO	KRDD	REDDING, CA	WILM	WILLMINGTON, DE	KLTY (FM)	KANSAS CITY, MO
SPC	CASTLEWOOD, VA	WJCV	JOHNSON CITY, TN	KOH	RENO, NV	KINO	WINSLOW, AZ	KFLS	KLAMATH FALLS, OR
SLB	CEDAR CITY, UT	WJNL	JOHNSTOWN, PA	WRCO	RICHLAND CENTER, WI	WSIS	WINSTON-SALEM, NC	WLXR	LA CROSSE, WI
VMT	CEDAR RAPIDS, IA	KJNO	JUNEAU, AK	WRCO-FM	RICHLAND CENTER, WI	WSIR	WINTER HAVEN, FL	WPAJ-FM	LANCASTER, SC
WYA (FM)	CENTRAL CITY, KY	WKZO	KALAMAZOO, MI	WLEE	RICHMOND, VA	WFHR	WISCONSIN RAPIDS, WI	KDLY (FM)	LANDER, WY
VDWS	CHAMPAIGN, IL	KGEZ	KALISPELL, MT	WCWC	RIFON, WI	WNEB	WORCESTER, MA	WLS-FM	LANSING, MI
VKCN	CHARLESTON, SC	KGFV	KEARNEY, NE	WKNE	ROANOK, VA	WNAK	YANKTON, SD	WQBO	LITTSBURG, FL
VDXZ (FM)	CHARLESTON, SC	WKNE	KEENE, NH	WFR	ROCHESTER, NH	WKBN	YOUNGSTOWN, OH	KWKR (FM)	LEOTI, KS
VCHS	CHARLESTON, WV	WKIZ	KEY WEST, FL	WHAM	ROCHESTER, NY	KSES	YUCCA VALLEY, CA		(GARDEN CITY, KS)
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VDEF-FM	CHATTANOOGA, TN	WNOX	KNOXVILLE, TN	WCFB	ROCKY MOUNT, NC			WKZJ (FM)	LYNCHBURG, VA
ERA	CHICAGO, IL	WEMJ	LACONIA, NH	WCEC	ROGERS, AR			KOLA (FM)	MANHATTAN, KS
VBBM	CHICAGO, IL	KPEL	LAFAYETTE, LA	KAMO-FM	ROLLA, MO			WBRJ	MARIETTA, OH
LHSL	CHICO, CA	WIRD	LAKE PLACID, NY	KZNN (FM)	ROME, GA				PARKERSBURG, WV
VBEK	CHILLICOTHE, OH	WLPW (FM)	LAKE PLACID, NY	WLAQ	ROSEBURG, OR			WEVQ (FM)	MARIETTA, OH
VCKY	CINCINNATI, OH	KOVE	LANDER, WY	KRNR	RIPERT, WY				PARKERSBURG, WV
WERE	CLEVELAND, OH	WILS	LANSING, MI	WYKM	RUSSELLVILLE, AR			WQIA	MEMPHIS, TN
VYOC	COLUMBIA, SC	KLDI	LARAMIE, WY	KARV	SACRAMENTO, CA			WQIA (FM)	MIDDELBURY, VT
VKRC	COLUMBIA, TN	KVOZ	LAREDO, TX	KGNR	SAGINAW-BAY CITY, MI			KMCM-FM	MILES CITY, MT
WRCC	COLUMBUS, OH	KOBE	LAS CRUCES, NM	WVOX	SALINA, OR			WUIN-FM	MILWAUKEE, WI
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WHUB	COOKEVILLE, TN	WLAP	LEXINGTON, KY	WIDY	SALT LAKE CITY, UT			KJOJ (FM)	MINNEAPOLIS, MN
KSIX	CORPUS CHRISTI, TX	KLMS	LINCOLN, NE	KSL	SALT ANTONIO, TX			WMOQ (FM)	MORGANTOWN, WV
KLOO	CORVALLIS, OR	KARN	LITTLE ROCK, AR	KFMB	SAN DIEGO, CA			WLCB-FM	MUNICIPAL, IN
KFAT (FM)	CORVALLIS, OR	KBAM	LONGVIEW, WA	KCBS	SAN FRANCISCO, CA			WLS-FM	NEW ORLEANS, LA
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WVNB	DAYTONA BEACH, FL	WKBR	MANCHESTER, NH	KOLT	SCOTTSBLUFF, NE			KBEC (FM)	OKLAHOMA CITY, OK
WSOY	DECATUR, IL	WONIT	MANITOWOC, WI	WGBI	SCANTON, PA			KQLE	OMAHA, NE
WDBF	DELRAY BEACH, FL	WVOD (FM)	MANTEO, NC	KIRO	SEATTLE, WA			WORL	ORLANDO, FL
KOA	DENVER, CO	WMOA	MARIETTA, OH	KDRO	SEADIA, WA			KYLC (FM)	OSAGE BEACH, MO
KRNT	DES MOINES, IA	YBAT	MARION, IN	WSNW	SENECA, SC			KTWA (FM)	OTTUMWA, IA
WWJ	DETROIT, MI	WELL (FM)	MARSHALL, MI	WBFM (FM)	SENECA, SC			WCAU-FM	PHILADELPHIA, PA
KDIX	DICKINSON, ND	KMMO	MARSHALL, MO	WTCH	SENECA, SC			KOOL	PHOENIX, AZ
KGNO	DODGE CITY, KS	KMMO-FM	MARSHALL, MO	WOWN (FM)	SHAWANO, WI			WKPL (FM)	PLATTEVILLE, WI
WCED	DU BOIS, PA	WHEE	MARTINSVILLE, VA	KROE	SHERIDAN, WY			WOSE (FM)	PORT CLINTON, OH
WXLI	DUBLIN, GA	KGLO	MASON CITY, IA	KMPL	SHERIDAN, WY			KSGO	PORTLAND, OR
KDTH	DUBUQUE, IA	WFTM (FM)	MAYSVILLE, KY	KIFW	SITKA, AK			WVAT-FM	POTTSVILLE, PA
KDAL	DULUTH, MN	KIRY	MCCALLEN-BROWNSVILLE, TX	WMPM	SMITHFIELD, NC			KQOQ (FM)	PULLMAN, WA
KDGO	DURANGO, CO	KZID	MCCALL, ID	WSTB	SOUTH BEND, IN			WQCY (FM)	QUINCY, IL
WDNC	DURHAM, NC	KMFR	MIDFORD, OR	KTHO	SOUTH LAKE TAHOE, CA			KRNO (FM)	RENO, NV
WEST	EASTON, PA	WMEI	MELBOURNE, FL	KTHO-FM	SOUTH LAKE TAHOE, CA			KCAL-FM	RIVERSIDE, CA
KTSM	EL PASO, TX	WREC	MEMPHIS, TN	WSPA	SPARTANBURG, SC			WDXK (FM)	SAN BERNARDINO, CA
WDEA	ELLSWORTH, ME	KENA	MENA, AR	KICD	SPENCER, IA			KCHGO	ROCHESTER, NY
WELM	ELMIRA, NY	KUOL (FM)	MENA, AR	KICD-FM	SPENCER, IA			WBBM (FM)	ROGERS, AR
KGWA	ENID, OK	KYCX (FM)	MEXIA, TX	KXLY	SPOKANE, WA			WDJO	SACRAMENTO, CA
KGDN (FM)	EPHRATA, WA	XHRE (FM)	MEXICO CITY, MEXICO	WTAX	SPRINGFIELD, IL			WZAK (FM)	SAGINAW-BAY CITY, MI
WEYZ	ERIE, PA	WINZ	MIDDLEBURY, VT	WXY	SPRINGFIELD, MA			WSCO (FM)	SALT LAKE CITY, UT
WDBC	ESCANABA, MI	WFAD	MIDDLETOWN, CT	KGBX	SPRINGFIELD, MO			WKOM (FM)	SAN ANTONIO, TX
KUGN	EUGENE, OR	KMTA	MILES CITY, MT	KQYB (FM)	SPRING GROVE, MN			WXGT (FM)	SAN ANTONIO, TX
KINS	EUREKA, CA	WCLO	MINNEAPOLIS, MN	WTOE	SPRUCED PINE, NC			WKXL (FM)	SAN FRANCISCO, CA
KCBF	FAIRBANKS, AK	KCBJ	MINOT, ND	WFOY	ST AUGUSTINE, FL			WHUB-FM	SAN FRANCISCO, CA
WMMN	FAIRMONT, WV	KGVO	MISSOULA, MT	KDLX	ST GEORGE, UT			KWRO	SAN LUIS OBISPO, CA
WFNC	FAYETTEVILLE, NC	KWIX	MOBERLY, MO	WIDG	ST IGNACE, MI			KLDD	SCRANTON, PA
WFGL	FITCHBURG, MA	WKRG	MOBILE, AL	WMKC (FM)	ST IGNACE, MI			WINE	SEATTLE, WA
WDFD	FLINT, MI	WACV	MONTGOMERY, AL	KEEQ	ST JOSEPH, MO			WVI (FM)	SHELBY, MI
WINK	FORT MYERS, FL	WMFL	MONTICELLO, FL	KMOX	ST LOUIS, MO			WVOY (FM)	SPRINGFIELD, MA
WZOB	FORT PAYNE, AL	WNMC	MORGANTOWN, NC	WVVI	ST THOMAS, VI			WDOH (FM)	SPRINGFIELD, MA
KACJ	FORT SMITH, AR	WMGA	MOULTRIE, GA	WVNS	STATESBORO, GA			KOAG (FM)	ST AUGUSTINE, FL
KAJJ (FM)	FORT SMITH, AR	WYER	MOUNT CARMEL, IL	WDRV	STATESVILLE, NC			WDTX (FM)	ST LOUIS, MO
WFOB	FORT STORIE, OH	WPCN	MOUNT POCONO, PA	WKOK	SUNBURY, PA			KDKC (FM)	TAMPA ST PETERSBURG, FL
WFKY	FRANKFORD, KY	KEDY-FM	MOUNT SHASTA, CA	KREW	SUNSHINE, WA			WQMG (FM)	TAZEWELL, VA
WFMD	FREDERICK, MD	WLCB	MUNCIE, IN	WNRD	SYRACUSE, NY			KEYQ (FM)	TERRA HAUTE, IN
WFRL	FRIEPORT, IL	WNOG	NAPLES, FL	WTAL	TALLAHASSEE, FL			KROD	TUSCON, AZ
KMAK	FRESNO, CA	WNDH (FM)	NAPOLEON, OH	WPLP	TAMPA-ST PETERSBURG, FL			WTHH	TUSCUMBA, AL
WRUF	GAINESVILLE, FL	WLAC	NASHVILLE, TN	WTZE	TAZEWELL, VA			KULE	TWIN FALLS, ID
WGGG	GAINESVILLE, FL	WNLC	NEW LONDON, CT	KTEM	TEMPLE, TX			WKYV (FM)	UTICA-ROME, NY
KGAK	GALLUP, NM	WWL	NEW ORLEANS, LA	KODL	THE DALLES, OR			KFSO (FM)	UTICA-ROME, NY
KIUL	GARDEN CITY, KS	WCBS	NEW YORK, NY	KTRF	THIEF RIVER FALLS, MN			WGGG	VINELAND, NJ
KEES	GLADEWATER, TX	WNBP	NEWPORT, NH	WJDB	THOMASVILLE, AL			KQNM (FM)	WASHINGTON, DC
WENU (FM)	GLENS FALLS, NY	WCNL-FM	NEWPORT, NH	WJDB-FM	THOMASVILLE, AL			WJFM (FM)	WEST PALM BEACH, FL
WENT	GLOVERSVILLE, NY	KFBR	NOGALÉS, AZ	WPAX	THOMASVILLE, GA			WQMG (FM)	WHEELING, WV
WSSG	GOLDSBORO, NC	KICY	NOME, AK	WTFI	TIFTON, GA			WIOF (FM)	WICHITA, KS
KLOE	GOODLAND, KS	WTAR	NORFOLK, VA	WUQ	TOMAHAWK, WI			WASA	WILMINGTON, NC
WGHN	GRAND HAVEN, MI	KBBR	NORTH BEND, OR	WUQ-FM	TOMAHAWK, WI				
WGHN-FM	GRAND HAVEN, MI	WVLS	OKLAHOMA CITY, OK	WTKY	TOMPKINSVILLE, KY				
KVEE	GRAND JUNCTION, CO	WMNS	OLEAN, NY	WTKY-FM	TOMPKINSVILLE, KY				
WGRY	GRAYLING, MI	KKAR	OMAHA, NE	WBW	TOPEKA, KS				
WGOH	GRAYSON, KY	WMMA	ORLANDO, FL	KONA-FM	TRI-CITIES, WA				
WUGO (FM)	GRAYSON, KY	KRMS	OSAGE BEACH, MO	KTCG	TULSON, AZ				
WHAJ	GREENFIELD, MA	KBIZ	OTTUMWA, IA	WVNA	TUSCUMBA, AL				
WHAJ-FM	GREENFIELD, MA	WDXR	PADUCAH, KY	KKBN (FM)	TWIN HARTS, CA				
WNC2	GREENVILLE, NC	WSP	PAINTSVILLE, KY	KIZJ	TWIN FALLS, ID				
KVLE (FM)	GUNNISON, CO	KCMJ	PALM SPRINGS, CA	KEZJ-FM	TWIN FALLS, ID				
WJZ	HAGERSTOWN, MD	KDMS	PARAGOULD, AR	WBCI	UNRICHSVILLE, OH				
WTSJ	HANOVER, NH	KLQZ-FM	PARAGOULD, AR	KUKI	UTICHA, CA				
WHP	HARRISBURG, VA	WCOA	PENSACOLA, FL	WMB5	UNIONTOWN, PA				
WJSY (FM)	HARRISBURG, VA	WMBD	PEORIA, IL	WBX	UTICA, NY				
WPOP	HARTFORD, CT	WCAU	PHILADELPHIA, PA	WVLD	VALDOSTA, GA				
KHAG	HASTINGS, NE	KKAN	PHILLIPSBURG, KS	WTTB	VERO BEACH, FL				
WHDG (FM)	HAVRE DE GRACE, MD	KFYI	PHOENIX, AZ	WACV	VINCENNES, IN				
KCAP	HELFINA, MT	KCCR	PIERRE, SD	KVIS	VISALIA, CA				
KOHU	HELMISTON, OR	WANO	PINEVILLE, KY	KAFR	WALLA WALLA, WA				
KGU	HONOLULU, HI	KKOW	PITTSBURG, KS	WQR (FM)	WARRENTON, VA				

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WYAM	ALTOONA, PA
WPRR (FM)	ALTOONA, PA
WIEK-FM	ATLANTA, GA
WIOE (FM)	ATLANTIC CITY, NJ
WFXA-FM	AUGUSTA, GA
KGEO	BAKERSFIELD, CA
WROK (FM)	BALTIMORE, MD
WOKK (FM)	BARRE, VT
WGGZ (FM)	BATON ROUGE, LA
KHYS (FM)	BEAUMONT, TX
WYAC	PORT ARTHUR, TX
WORL (FM)	BEDFORD, PA
WVOK	BENTON, IL
WLTB (FM)	BIRMINGHAM, AL
WMRO (FM)	BOSTON, MA
WVNS (FM)	BOWLING GREEN, KY
WKVT-FM	BRATTLEBORO, VT
WBCQ (FM)	BUFFALO, NY
WPHD	BUFFALO, NY
WBLK-FM	BUFFALO, NY
WJCF-FM	CADILLAC, MI
WNQP (FM)	CANTON, OH
KSSD (FM)	CEDAR CITY, UT
WMT-FM	CEDAR RAPIDS, IA
WXTG (FM)	CHARLESTON, SC
WPEG (FM)	CHARLOTTE, NC
WJTI (FM)	CHATTANOOGA, TN
KKAZ (FM)	CHEYENNE, WY
WBBM (FM)	CHICAGO, IL
WJDO	CINCINNATI, OH
WZAK (FM)	CLEVELAND, OH
WSCO (FM)	COLUMBIA, SC
WKOM (FM)	COLUMBIA, TN
WXGT (FM)	COLUMBUS, OH
WKXL (FM)	CONCORD, NH
WHUB-FM	COOKEVILLE, TN
KWRO	COQUILLE, OR
KLDD	DALLAS, TX
WINE	DANBURY, CT
WVI (FM)	DAYTON, OH
WVOY (FM)	DECATUR, IL
WDOH (FM)	DELPHOS, OH
KOAG (FM)	DENVER, CO
WDTX (FM)	DETROIT, MI
KDKC (FM)	DODGE CITY, KS
WQMG (FM)	DUBLIN, GA
KEYQ (FM)	EAGLE, CO
KROD	EL PASO, TX
WTHH	ELMIRA, NY
KULE	EPHRATA, WA
WKYV (FM)	FRANKFORT, KY
KFSO (FM)	FRESNO, CA
WGGG	GAINESVILLE, GA
KQNM (FM)	GALLUP, NM
WJFM (FM)	GRAND RAPIDS, MI
WQMG (FM)	GREENSBORO, NC
WIOF (FM)	HARTFORD, CT
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# Tough climb ahead to the top

Seen as only web with primetime growth prospects

**T**he strong performance of its stock notwithstanding, the real test of Larry Tisch's effort to bring CBS back to life comes this fall, when the network's primetime television schedule is served up to viewers. After all, it was the indifference of these viewers to the last few CBS schedules that caused many of the company's current problems.

If CBS is to be the moneymaking machine that Tisch envisions, the network will have to improve its competitive position against NBC, period. Aside from the economic considerations, no one at, or connected with, CBS is content to be second-rate.

"Your focus has to get back to winning, not surviving," exhorted the chairman of the CBS Television Network Affiliates Advisory Board, Philip A. Jones, of KCTV(TV) Kansas City,

just before the annual affiliates meeting in May. "You have to understand the inherent strengths you had that brought you to the Number 1 position that you lost to NBC. You know how to do it."

## The impossible dream

Overtaking NBC in primetime would appear to be an impossible dream. To begin with, the lead would seem to be insurmountable—two full rating points last season—and recent history does not favor CBS. Total homes watching CBS have declined steadily since the 1981-82 season from an average rating of 18.7 to 15.8 last season (off 15.5%). Meanwhile, NBC's rating has gone up, up, up—from 15.1 to 17.8 (increasing 17.8%).

More serious, CBS' once unshakeable

domination of top-ranked shows has been shaken seriously. In 1981-82 it has six of the top 10. Last season, it had but two, *Murder, She Wrote* and *60 Minutes*. Meanwhile, NBC, which had not one top-10 entry six years ago, had half of them in each of the last two seasons.

Observes Jon Mandel, associate media director at Grey Advertising: "CBS has failed in the development process, and unless they pull out something from their hats come January or Febru-

*CBS is credited for a gutsy attitude for putting "Tour of Duty" up against "Cosby" and aiming for male demos.*

"Tour of Duty"



## Top-10 shows, by network, 1981-87

Season	ABC	CBS	NBC
1981-82	4	6	0
1982-83	4	6	0
1983-84	2	7	1
1984-85	1	6	3
1985-86	2	3	5
1986-87	3	2	5

Source: A. C. Nielsen

ary, I think they have a big problem."

Such pronouncements don't bother Gene Jankowski, president of CBS/Broadcast Group. "We feel better about this schedule than any in past years," he says. "We think it's the best collection of programs the network has had in recent years, and we're not alone. All the ad agencies like it. CBS is looked upon as the only network with a chance to grow in audience."

Irwin Gottlieb, senior vice president at D'Arcy Masius Benton & Bowles, agrees with the CBS group president. He applauds the fact that CBS has thrown its traditional conservative approach to programming out the window. "They made some serious programming changes," Gottlieb observes, "and I think they should be applauded for it."

Though many agency network negotiators say they like the CBS shows individually, few would venture the opinion that CBS will overtake NBC this season. In TELEVISION/RADIO AGE's annual "Hits and Misses" feature (June 22, 1987), analysts at 10 of the top network-buying agencies picked NBC to win its third straight season, with an average share of 28 to CBS' 25 and ABC's 23. If they're right, it means CBS would gain no ground on



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*It's considered a longshot, but at least one agency, William Esty, says "The Oldest Rookie" stands a chance.*



**"The Oldest Rookie"**

its rival from last season's finish.

As for CBS' nine new shows, the agency experts predicted all would be either "maybes" or "misses"—that is, averaging below a 26 share. It should be pointed out that only one of NBC's new shows, *A Different World*, was expected to be a hit (share of 27 or better), and that the agency pundits have had no better than an average record of picking hits in the past.

In separate projections, BBDO and William Esty predicted that of the nine new shows CBS is introducing this fall, *Frank's Place* had the best chance of

success. Esty also liked the chances of *Oldest Rookie*.

#### **Fight for second**

Well-known media consultant Paul Schulman, whose company is reputed to have an 80% success rate in fingering winners for its clients' advertising dollars, projects that, for regular programming on a household basis, NBC will win with a 16.9/27, followed by CBS, 14.8/24, and ABC, 13.8/22. "But when you add to those numbers the World Series on ABC, the Winter Olympics on

ABC and the Superbowl on ABC, ABC has a great shot at finishing second," Schulman contends.

#### **Comedy isn't king**

Schulman thinks CBS' biggest problem in recent years has been its inability to launch a successful crop of situation comedies. "When they were able to do that, they were the Number 1 network," he points out. "Now they're going further and further off the mark."

Of this year's crop of CBS premieres,

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60  
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only two of nine are comedies, *Frank's Place* and *Everything's Relative*. "Their last hit comedy, really, was *Newhart*, and that's a long time ago," notes Schulman.

The principal reason agencies disparage CBS' chances to overtake NBC is not because they think its shows are weak. In fact, most contend the new CBS crop is pretty formidable. The network's Achilles heel, they say, is that on six of the seven nights of the week CBS will have new product in the 8-9 p.m. time slot, the exception being Sunday. A number of agencies have recommended that CBS rework its schedule and put some of its rookies into later time periods.

"We're number one in 10-11 p.m.," Jankowski argues. "We beat NBC substantially in that hour. Our problem has been 8 p.m. That's why so many of our changes occur there."

### Taking a chance

Especially at issue is *Tour of Duty*, a Vietnam war drama based on the movie *Platoon*, which airs at 8 p.m. on Thursdays, opposite *The Cosby Show*. Both BBDO and Esty have singled out this entry as probably the most innovative new program idea of the season. Many agency observers feel it would stand a better chance of becoming a hit anywhere else on the schedule.

"We're aware that some agency people have said it should be played later," Jankowski concedes. "But we don't have another slot open, and we need it against *Cosby*. Research shows younger men are not a big part of *Cosby's* audience. We're trying to make inroads with that demographic in that spot. We feel it's the best counterprogramming and an aggressive offensive move vs. *Cosby*."

Schulman says he admires CBS' pluck in trying to make a fight of it against a show that had a 53 share last

## Three-network primetime ranking, 1981-87 (Rating/Share)

Season	ABC	CBS	NBC
1981-82	18.0/29	18.7/30	15.1/24
1982-83	17.6/28	18.1/29	15.1/24
1983-84	17.2/27	17.8/28	14.9/24
1984-85	15.4/24	16.9/27	16.2/26
1985-86	14.9/23	16.7/26	17.6/28
1986-87	14.1/22	15.8/25	17.8/28

Source: A. C. Nielsen

season. "ABC just took a powder this year by putting *Our World* against *Cosby*," he says. "The only virtue of that show was it was cheap. Now *Sledgehammer* and *The Charmings* are going to be the sacrificial lambs for the fall. There's no way those comedies are going to beat NBC's comedies. At least CBS is trying to do something to deflate the *Cosby* and *Different World* audience, and you have to give them credit for trying."

Station manager Jones believes that what provoked CBS' rating troubles in recent years was its tendency to move shows around too much during the season and its quick hook in yanking them off before the audience could find them. "The irony of the situation is that there's a general consensus that CBS is pretty strong," he says. "The concern is that overt moves or unusual movement lose some loyalty."

He thinks viewers today switch channels more than they used to, and the pattern of sticking with one network for an entire evening has passed. He comments: "It used to be that flow was critical. But, in my opinion, consistency is critical now because it's so confusing to know where things are."

One further headache that CBS has had to deal with this season has been its running battle with A. C. Nielsen over the people meter. Only on the eve of the

new season did CBS renew its contract with Nielsen, after having held back because of its challenge to the methodology used with the new automatic in-home audience measuring device. The renewal was for five years, with an option to cut loose after three.

"People forget that what ratings judge is what programs people watch and listen to," Jankowski says. "That's their purpose, and this hasn't changed since Frank Stanton started using them to learn what shows people listen to. Their purpose was not intended for selling."

The problem with the people meter, in Jankowski's estimation, is that it has yielded results significantly different from other methods of audience measurement. He says he has no argument with the people meter itself; it's the relatively small sample size that troubles him.

And what about Larry Tisch's stringent retrenchment policy? Has it damaged CBS' ability to compete on the air? Jankowski strenuously denies that it has. He says there has been no sacrifice of quality in its programs, and no reduction in production budgets.

Nor, he says, has the network cut back on development. "We haven't reduced the development staff, and we're still spending the same amount of money on product," he contends.

### "Frank's Place"



*Of this year's crop of new shows only two out of nine are comedies.*



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Paul Schulman agrees that if CBS doesn't catch NBC this fall, the reason has nothing to do with finances. "They're spending a lot of money on production," he says.

"They have great miniseries, like *Echoes in the Darkness* and *Windmills of the Gods*. Their problem is schedule," the network programming pundit points out.

### Escape to Canada?

Of course, Jankowski is concerned about the tremendous escalation of program costs, which are estimated to set back each network between \$1 billion and \$2 billion a year. One way he thinks these costs can be reduced is possibly moving some production from California to the west coast of Canada. He denies that CBS will produce more of its own programs, as NBC has started to do.

"Our view is, we get the best ideas and the best shows from producers," he points out. "Since we deal with failure more than success in this business, it makes no sense to invest more heavily in our own shows." CBS is developing only one show in-house, *Blue Skies*. "By law, we could do more, but past history has not been successful," he observes.

## A benchmark for success

Bill Paley is often considered a "genius" when it comes to programming. It has been said he has a "Midas touch," or knows something which few know about how to divine the tastes of the audience. Here is what Paley himself says on this subject in his autobiography, *As It Happened*:

"Over the years, I have learned to judge new programs by certain benchmarks which have characterized previously successful programs. These qualities do not guarantee the acceptance and popularity of a program, but without them a program has a very slender chance of success. I believe the most important and virtually unfailing indication of a good program is likable, intriguing characters who capture the imagination, interest or concern of the audience. The best of them take on the

aspects of real people to such an extent that the audience wants to know from week to week what happens to them.

"The other benchmark I continually seek out is believability. The story line must be close to real life or, in short, believable. Comedy can go beyond real life but not too far. There is a fine line here. In any case, a program should reflect life through realism, exaggeration or satire. But the best program will, however, slightly or subtly, make a clear statement that gives you truly a slice of life.

"As I think back now, I know that the heavy schedule of comedy was not part of any conscious plan. We did not decide: 'Let's emphasize comedy for all of the '60s.' The comedy shows just seemed to come to us, and when they were good we put them on the air."

Asked what he would do if he were in a position to control costs, Jankowski responds: "It's a combination of issues. Just as this company is trying to downsize, maybe the same could be done in the production community. Maybe there are too many people behind the

camera. Maybe we're paying too much for talent.

"It's been proven stars don't guarantee success. I think the creative community is recognizing that they must curtail costs, just as we have done, and they're getting tougher about it." □

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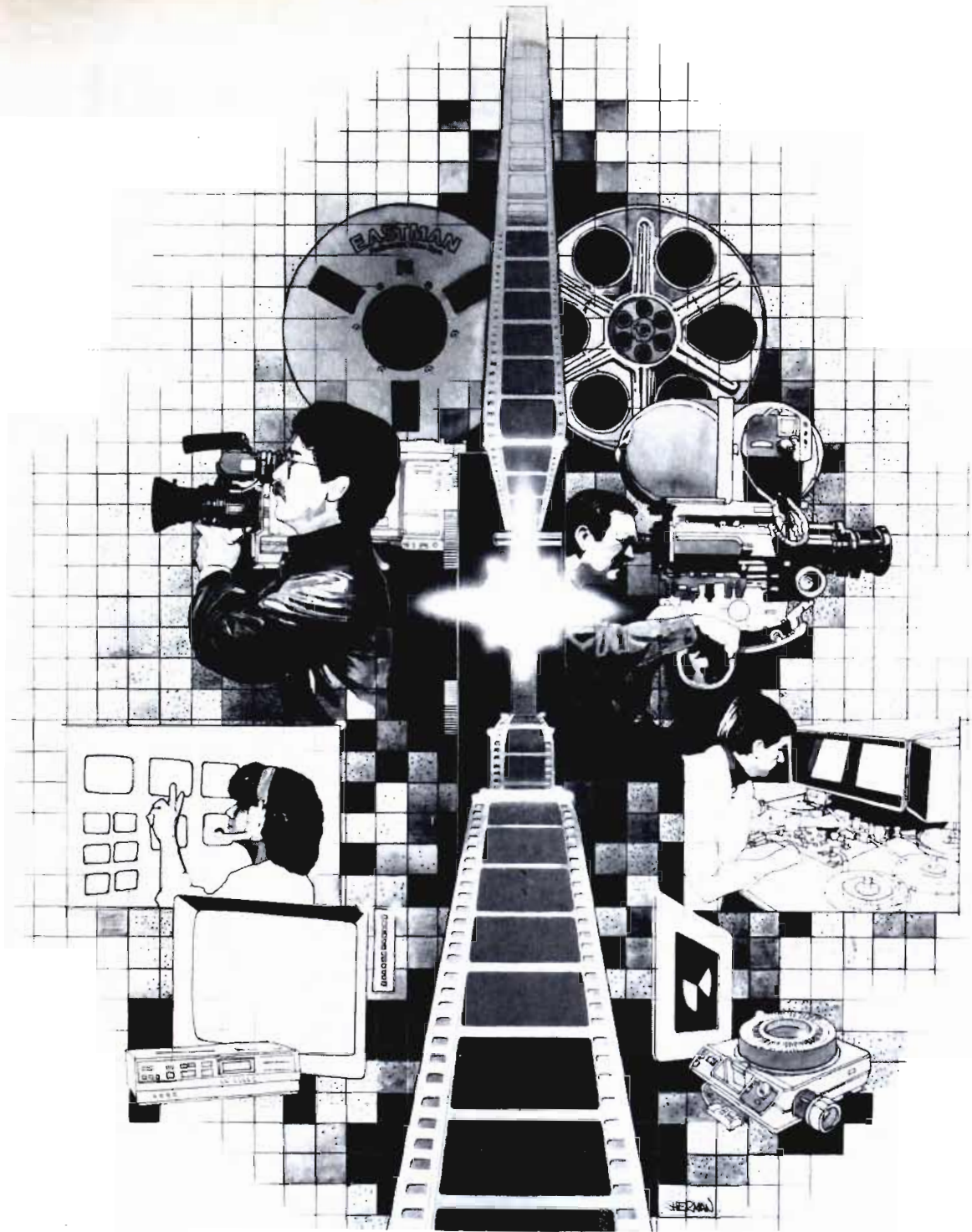


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# News: Lean but independent

Tisch says it won't be treated as a profit center

**W**hen Andy Rooney showed up at the U.S. Open tennis tournament last summer wearing a hat that said "NBC Sports," it seemed to typify the problems at CBS news during the final days of Tom Wyman's administration.

There was dissent over 700 layoffs of news personnel, and it was loudly charged that the respected news operation was being turned into another CBS profit center.

When Larry Tisch moved in as CBS president a year ago, he looked at the books of the News Division, and groaned. He saw that costs had risen from \$89 million in 1978 to \$300 million in 1986.

## Doing it cheaper

He wondered why Ted Turner could program 24 hours of news a day for \$100 million, while it cost him the same to provide 22 minutes a day.

When Turner had attempted to buy CBS in 1985, he snickered at the bloated costs of a news operation, which he

couldn't wait to get his hands on.

Tisch must have felt the same way. What caught his attention was the fact that during election years news costs would jump dramatically—and understandably—in 1980, almost 50% (from \$108 to \$157 million), and in 1984 another \$59 million). However, the following year, without the big expenses for political coverage, the costs should have tumbled back to more normal levels. They didn't. "The news budget almost always went up, and coverage of special one-time events somehow got converted into permanent cost build-ups," he told a gathering at the Gannett Center for Media Studies recently.

So, with the power of the purse in his hands, Tisch determined to pull a few strings. "Through a variety of direct reports, conversations with news division people and, most importantly, my personal observations during a survey trip overseas with Howard Stringer [president of CBS News], it became abundantly clear to me that there were significant inefficiencies and redundancies in our news operations. It was

apparent that our current level of spending was not necessary to maintain the quality of our broadcasts."

Many worried that the intervention of economic considerations would imperil the independence of the news operation. Fear ran rampant that it would damage the quality of newsgathering at this, the most tradition-bound of all journalistic institutions.

"There is a widespread attitude in the industry that maintaining news quality requires that cost management and budget levels be left entirely in the hands of journalists," Tisch charges. "It is pure fiction to imply that the independence of the news depends on its economic autonomy. No one ever suggested that the editorial budgets of *The New York Times* or *The Washington Post* or *Time* or *Newseek* are sacrosanct from the business review of the publisher."

The cuts were made, and the news division shrank still further. In Tisch's view at least, they didn't do the damage that the Cassandras had been expecting: "CBS News has always had inde-

## Dan Rather reports on Iran-Contra hearings

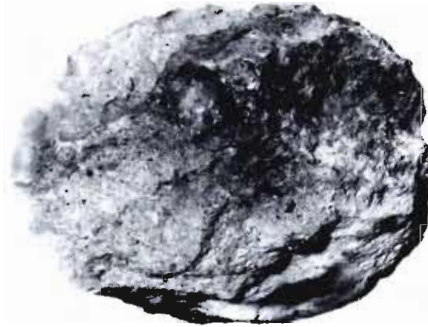


*"CBS Evening News" ratings appear to be a cause for concern. Will the people meters now return Dan Rather to his former numerical prominence?*





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pendence, and it has it undiminished in every respect today. That is absolute, sacred principle. It will not be breached."

### No profit center

Tisch says news has not, and never will be, treated as a profit center. "We will spend any amount of money whenever it is needed to maintain our standards of quality and to meet any new public service needs. We will respond to any unexpected event today or tomorrow by spending whatever it takes to provide the appropriate coverage.

The issue is not what we spend in absolute terms, but what we spend it on and how well we spend it."

In January 1987, Tisch asked the leadership of the news division to reexamine its operations and reduce expenditures. Of course, he says, "like anyone else, they would have preferred to have more money and more people. But we don't live in a world of limitless resources, and Stringer's team was willing to take the painful steps that were obviously required."

The new budgets were "arrived at by an assessment of what the division

needs in terms of talent and resources to do the job and do it well," Tisch continued. "No one has ever suggested that we reduce the gathering and reporting of news to a science or that we measure reporters or coverage by some computerized management standard. I recognize that there are inherent inefficiencies in gathering and reporting news. There will always be hours of footage unused, hours of research and interviews that don't get on the air and stories that just don't work out as planned."

Have the cuts damaged the news operation? President of CBS/Broadcast Group Gene Jankowski doesn't think so. "CBS News hasn't lost its prominence," he contends. "True journalism people still look to it as the standard."

He notes that CBS offers more news hours than any other network, and, with *60 Minutes* and *West 57th*, is the only network that has two news hours in primetime. *60 Minutes* has been a top-10 rated program for more than a decade.

Burton Benjamin, former executive producer at CBS News, says he is sorry that the networks haven't responded to rising costs the way *The New York Times* did when its newsprint costs nearly put the paper in the red. Instead of cutting back, *The Times* expanded, branching out into new "Living," "Home," and "Science" sections which appeal to specialized advertisers. "Television news could have found more ways to use its resources," he says.

Two areas that continue to plague the news operation at CBS are not exactly economics-related. Ratings of *The CBS Evening News* have continued to slip, and since last June the program has even run third in its time slot.

The decline doesn't worry Jankowski. "Dan Rather is still looked upon as the anchorman which most indicators rank Number 1 in people's hearts and minds," he says. And so do the new people meters.

The other danger zone is the 2½-hour block, 6:30-9 a.m. ET. Once *The CBS Morning News*, the show has been the cause of great anguish to news division personnel. Former news chief Van Gordon Sauter reportedly opened a Pandora's box when CBS removed it from the province of the news division and attempted to turn it into an entertainment vehicle.

Now the show is divided: The first hour is news and retains the old name; the next 90 minutes is entertainment and is called *The Morning Program*.

With uncharacteristic levity, Jankowski notes that it hasn't changed much: "It's the same as it has been for 30 years—Number 3 in the time period." □

# CLASS



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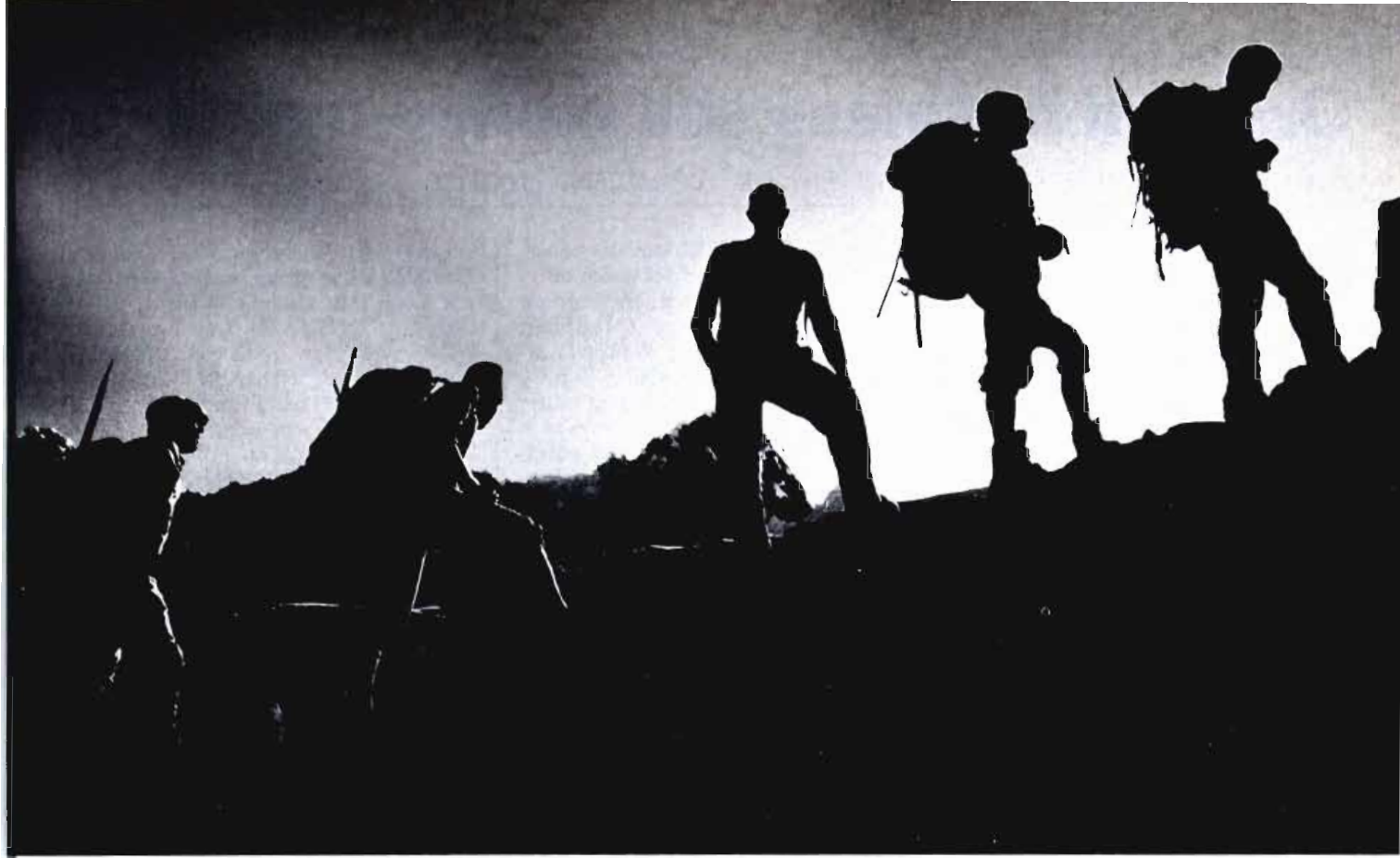
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# Original business still money-maker

Radio division estimated at 9% of broadcast profits

**R**adio, where CBS started 60 years ago, had its best sales year in company history in 1986, and the expectation is it will eclipse that record this year. Analysts estimate the radio division's sales at between \$185-190 million last year, with pretax profits of about \$22 million. If these figures are correct, it would mean radio accounted for about 7% of CBS' total Broadcast Division sales in 1986 and close to 9% of its profit. The radio division comprises five separate profit centers: two networks, a program syndication service, the owned stations division and a national sales organization.

CBS Radio Network feeds news, sports and information programming around the clock to some 415 affiliates (mostly AM). News is delivered in six-minute chunks on the hour. Features include *Newsmark*, a weekly half-hour news magazine; analysis and commentary from leading CBS News correspondents; play-by-play sports, including 26 weeks of baseball (two games each Saturday); 40 National Football League games; three college bowl games; NCAA basketball and the Masters Golf Tournament.

RadioRadio is a young adult network, started in 1982, aimed at the 18-

34 market. About 1,000 stations (mostly FM) subscribe to at least one of its features, which include two-minute news reports at 10 minutes to the hour; *In Touch: West 57th*, a 28-minute radio version of the TV series; *Top 30 USA*, a three-hour weekly pop music countdown show; *Cruisin' America*, a three-hour weekly rock 'n roll party; *Spirit of Summer*, an hour long summer music series with some three-hour holiday specials, and *Rock Connections*, an hour-long rock retrospective.

CBS Radio Programs is a syndication operation, established in June 1986 to make radio shows with outside producers. Its first venture was *Business Update*, a 30-minute midweek business feature created in conjunction with American Public Radio. Started in September 1986, it was the first cooperative arrangement between a commercial and a public network. The syndication arm also produces *On the Move*, a weekly three-hour urban top 25 music update, and *The New Era*, weekly two-hour contemporary music feature.

CBS Owned Stations comprises 18 outlets (seven AM and 11 FM) in 10 of the nation's top 11 markets. These include five Taft stations purchased in July 1985. Total value of these 18 out-

lets is estimated at about \$300 million. The AM station group consists of news and news/talk stations WBBM(AM) Chicago, KNX(AM) Los Angeles; WCBS(AM) New York, WCAU(AM) Philadelphia, KMOX(AM) St. Louis and KCBS(AM) San Francisco.

The FM group includes WMRQ(FM) Boston, WBBM-FM Chicago, KTXQ(FM) Dallas, KLTR(FM) Houston, KNX-FM Los Angeles, WCBS-FM New York, WCAU-FM Philadelphia, KHTR(FM) St. Louis, KRQR(FM) San Francisco, WSUN(AM)-WYNF(FM) Tampa-St. Petersburg and WLTT(FM) Washington, D.C.

CBS Radio Representatives consolidated in 1985 the company's two radio sales arms, CBS Radio Spot Sales and CBS FM National Sales. The resulting rep now sells for the 18 owned radio stations and 29 other stations. In all, the firm reps stations in 26 markets.

President of the CBS Radio Division is Robert L. Hosking. Vice President and general manager is Robert P. Kipperman. Nancy Widmann is vice president of the owned station group; Joseph T. Dembo heads up CBS News, Radio; and Anthony Miraglia is vice president/general manager of CBS Radio Reps. □

*CBS Radio Network feeds news, sports and information programming around the clock to some 415 affiliates.*

"Cousin Brucie" Morrow



"Newsmark"'s Charles Osgood





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# Pictorial history of CBS-TV

## Haberman's camera on the scene and behind it



**Walter Cronkite, I., with photographer Irving Haberman**

**F**or 37 years, while CBS-TV cameras recorded news and entertainment for TV screens around the country, a still camera was clicking away and recording both official and unofficial views of the top entertainers and public figures with whom CBS made history. Since 1949, Irving Haberman was that CBS man behind the camera until his recent retirement.

Highlights of Haberman's photography appear on the following pages, often affording behind-the-scenes glimpses of major celebrities. Haberman's work has not gone unnoticed by

his peers. At the 1969 Press Photographers Show, he was voted "Photographer of the Year." Dr. Frank Stanton, then president of CBS, attended the awards dinner to honor him.

Before joining CBS, Haberman worked for New York newspapers and as a "one-man syndicate." In 1968, he took a leave of absence from CBS to serve as Richard Nixon's official Presidential campaign photographer.

Having chronicled the medium of TV from practically its inception to present, Haberman is now assembling a book of his work.



**Morning personalities Peter Lind Hayes and Mary Healey on their boat near New Rochelle, N.Y. home**



**Gary Moore and one more of his many animal friends**



**Tony Minor, producer-director of "Studio 1"**



**Charles McArthur and wife Helen Hayes prepare for appearance on "Person to Person"**





**Maurice Chevalier gives his all for a CBS-TV special**



**The "great one" on "The Jackie Gleason Show"**



**Kate Smith goes into unexpected motion for CBS special**



**Jayne Mansfield shows another side of herself on "Person to Person"**



**Louis "Satchmo" Armstrong does his stuff on "Toast of the Town"**

**Noel Coward and Mary Martin get together on a special**



**Nureyev in a special done in Canada before his defection**







**Bolshoi Ballet special**



**For '55 "Morning Show," Charles Collingwood milks a good thing**



**Michael Todd and Elizabeth Taylor in interview by Edward R. Murrow**



**Dan Rather makes good during Warren Commission investigation**

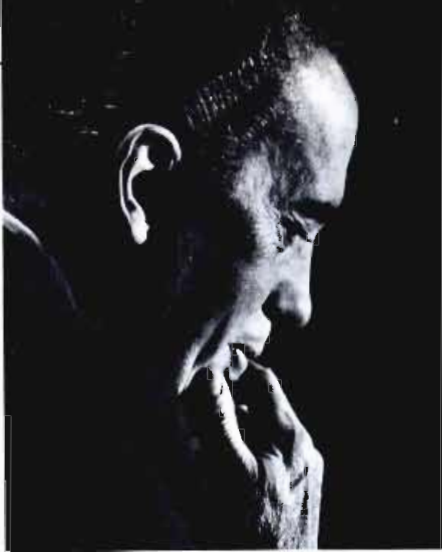
**Antiwar demonstration at '68 Democratic convention**



**"Alfred Hitchcock Presents"**







**Ed Sullivan in a pensive moment**



**The Rockefeller family gathers for a Walter Cronkite special**



**Nikita Khrushchev on tour of the U.S.**



**President Dwight D. Eisenhower at Camp David for Cronkite special**

**Marilyn Monroe readies for "Person to Person"**



**Kennedy-Nixon debate moderated by Howard K. Smith**







**President John F. Kennedy  
at Hyannisport**



**Pres. Kennedy, Lt. Col. John Glenn and  
Vice Pres. Johnson inspect scene of triumph**



**President Lyndon B. Johnson:  
A lot to worry about**



**Lt. Col. John Glenn lifts off for the  
terrifying ride of his life**

**Robert Merrill, I., and Danny Kaye  
introduce kids to the Met**



**The Beatles arrive in New York to  
appear with Ed Sullivan**







**Walter Cronkite unwinds in his office during the '70s**



**Carol Burnett, I., and Beverly Sills make a special appearance**



**Her name is still Barbra**

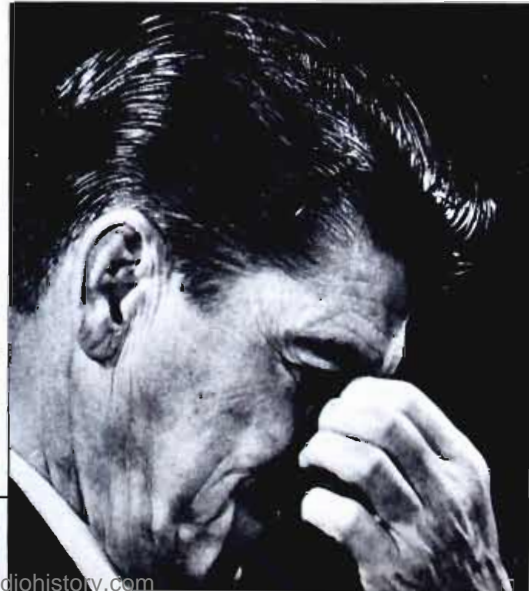


**Future president Nixon impersonates Rich Little in '68 campaign tour**

**Israeli Prime Minister Golda Meier on "Face the Nation"**



**Relax, Mr. President, it's almost over**



# From cigars to TV in 18 years

## CBS radio stages successful raid on NBC

**W**illiam Samuel Paley grew up in Chicago, an ardent admirer of the works of Horatio Alger. Little did the young man realize as he consumed those stories well into the night that before the decade of the 1920s was over, he would be the living personification of that legend.

In 1927, when he was 26, young Paley was in charge of advertising for the family business, Congress Cigar Co., in Philadelphia. While his father, Samuel, and Uncle Jay were on a business trip to Europe, young Bill took a gamble, at \$50 per broadcast, on sponsorship of an hour radio program on WCAU Philadelphia, *The La Palina Hour*. When his father and uncle returned, the latter demanded, "What kind of foolishness is this?" and cancelled the show.

Soon after, people began to stop Sam Paley on the street, asking "What became of the *La Palina Hour*?" The el-

der Paley realized that the company had been spending hundreds of thousands of dollars on newspaper and magazine advertising, but no one ever commented on *that*. Uncle Jay later admitted he had been wrong to cancel the show.

"At about the same time," recalls Paley some time later, "my father was approached by one of his very close friends, Jerome Louchheim, a well-known and highly successful building contractor in Philadelphia, with a personal appeal that Congress Cigar advertise its *La Palinas* on a small radio network in which he had recently bought a controlling interest."

### Put the kid in charge

The network, called United Independent Broadcasters, was in financial trouble in New York, and Louchheim wanted the advertising as a token of

friendship from the Paleys. "So," continues the ex-advertising manager, "my father agreed to advertise and put me in charge of organizing a program. I put together a program called *The La Palina Smoker*, a half-hour show that featured an orchestra, a female vocalist, whom we called 'Miss La Palina,' and a comedian as a master of ceremonies. It turned out to be a pretty good show."

Over the next six months the eager young adman made frequent trips to the UIB offices in New York and became well acquainted with its activities. UIB had been formed by Arthur Judson, the celebrated concert manager, and a few associates, as a vehicle for getting Judson's classical artists on the air.

Judson had been brushed off in this endeavor by David Sarnoff at NBC, and the refusal piqued him sufficiently that he vowed to start up his own rival radio network. He did, much to his re-

William Paley, I., with Walter Cronkite

*An ardent admirer of the works of Horatio Alger in his youth, little did Paley realize that he would become the personification of that legend.*





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We're proud of  
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association with you.

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gret.

Incorporating the network on January 27, 1927, Judson had arranged with the Columbia Phonograph Co. that, in exchange for its financial backing of \$163,000, the operation would be known on the air as the Columbia Phonograph Broadcasting System. Over the first year, 16 stations had been signed up as affiliates, each of them to receive 10 hours of programming a week from the network for a fee of \$50 per hour.

After eight months of strenuous preparation, the network made its debut on Sunday, September 18, 1927, with its own 22-piece orchestra and a modern opera, *The King's Henchman*. Shortly afterward, Columbia Phonograph withdrew its participation and UIB dropped the word "Phonograph" from its name, leaving "Columbia Broadcasting System."

The fledgling network lost \$220,066 in its first year. Louchheim had bought a controlling interest for \$135,000 and was elected chairman in November 1927. In the next few months, he sank an additional \$275,000 into the venture, then decided the only way he could ever recoup his investment was to get out. So he tried to sell the chain to the elder Paley. But radio was a young man's fancy then, and it was Bill who became excited at the prospect of acquiring it.

#### Act immediately

"It was the great promise of radio itself that impelled me to act and to act immediately," he recalls. "I did not know what it would cost to buy control of UIB or whether Louchheim would sell it to me. But I had the money to buy it. I had about a million dollars of my own and I was willing to risk any or all of it in radio."

The actual cost was about half a million, which Paley turned over to the Louchheim on September 19, 1928. The deal was consummated nine days later. The network lost \$79,000 that year.

At first, Paley figured he could run CBS with one hand and continue to work at the family business with the other. But when he saw the problems inherent in making a new entrant in an untested industry survive, he dropped the idea of parttime participation and moved to New York.

Here began a career not only as one of the two most prominent broadcasters of the day (with David Sarnoff), but as the bon vivant night club habituee and Long Island socialite—the 1920s equivalent of the modern disco-charting yuppie. Before long, Paley's black dinner jacket and white silk tie were famil-



Arthur Godfrey

*CBS president Frank Stanton brought Arthur Godfrey up from Washington and launched a career of nearly 40 years.*

iar visitors to the swank Central Park Casino, and his silk pajamas adorned the bedroom of his triplex on Park Avenue at 58th Street. Soon also began his fabulous collection of modern art and his avocation as benefactor of good and cultural causes.

Meanwhile, his small radio enterprise was struggling to its feet. In those days, networks charged stations for carrying sustaining programming. NBC affiliates in 1928 were required to pay \$90 per evening hour (reduced to \$50 in 1932) for network shows that had no sponsorship. In the case of sponsored programs, the practice was reversed—the network paid the station \$30 per evening hour (later raised to \$50). The arrangement was clumsy, to say the least, and the affiliates constantly complained about paying too much for sustaining shows, and getting shortchanged on the sponsored ones.

Paley saw an opportunity to woo away NBC's affiliates by simplifying

the payment schedule. He would offer sustaining programs free to affiliates. In exchange, he wanted five free hours of station time to sell to national advertisers, plus a payment of \$50 for each hour after that.

The plan helped lure away from NBC such favorable affiliates as WJR Detroit, KSL Salt Lake City and WRVA Richmond. It also gave the upstart network a guaranteed audience to sell to advertisers. From the 19 affiliates hooked up to CBS in 1928, the number shot up to 97 by 1935.

With some help from Chemical Bank, which loaned him \$125,000, plus clever management, Paley reduced capitalization from \$1.04 million to \$700,000 in 1929. After the \$79,000 loss of 1928, on a gross of \$1.4 million, the corner was turned the very next year, when CBS made \$474,000 on a gross of \$4.7 million.

That year, 1929, was significant too because the Wall Street crash hap-



We salute the  
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on their  
60th anniversary.



# CBS SPIRIT



# OH YES

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ATLANTA

**Detroit**  
WJBK TV **2**

**WUAB**  
CLEVELAND **TV 18**

**WITI**  
TV **6**  
MILWAUKEE

# THE WINNING COMBINATION IN CHEYENNE

## KGWN-TV AND



## STAUFFER COMMUNICATIONS

pened to coincide with Paley's plan to refinance his company with the help of Paramount Publix, the motion picture colossus. Paley and his shareholders sold half their stock for 58,823 shares of Paramount, which was selling at \$65 per share. Paley guaranteed Paramount's Adolph Zukor that he would buy back CBS' stock at \$85 a share if CBS made \$2 million in the next two years.

The young company exceeded those goals by a healthy margin. In 1931 alone, it made \$2.3 million on gross sales of \$14.4 million.

By this time, the market had collapsed, the economy was in the dumps with the Depression, and Paramount was selling for \$9 a share. Zukor was more than happy to exchange Paramount's CBS shares for Paley's shares in Paramount, plus much-needed \$1.2 million of CBS cash.

### Depression nips radio

The Depression, of course, took its toll on radio, though not to the extent inflicted on other industries. In 1932, CBS' gross sales increased to \$15.6 million, but profit dipped to \$1.6 million. Another downdraft hit the business in 1933, when the gross slumped to \$13.1 million, and net fell to \$923,795.

A survey that year reported that 18 million U.S. homes were equipped with radio, representing 54 million potential daily listeners.

By this time, Paley had already begun to assemble the brilliant management team that would see CBS through the coming years, good and bad. Paul Kesten left Lennen & Newell to head up a promotion effort that would soon fix in the public's mind the network's image of quality and good taste; Ed Klauber, coming from *The New York Times*, would prove to be a tough-minded, but effective administrator. Paul White would come aboard as news director and hire in 1935 a young man to relieve him of some details of booking interview guests—Edward R. Murrow. Kesten would hire a bright young psychology student out of Ohio State who was earning a reputation with monographs on radio audiences. His name: Frank Stanton.

### Early Successes

In programming, CBS was equally prescient. William B. Lewis brought serious drama and Norman Corwin to radio. Stanton brought Arthur Godfrey up from Washington, and launched a career that would span nearly 40 years.

Among the early CBS radio successes were *Duffy's Tavern*, *Suspense*, *El-*

*lery Queen*, and *The Hit Parade*. However, the big stars—Benny, Cantor, Jolson were all NBC properties.

### Dabble in television

In July 1931 CBS began scheduling regular television programming on W2XAB, an experimental station which piped shows to the few dozen sets in the New York City area. At first, a 60-line image was tried, gradually improved to 343-line and 441-line until the present 525-line picture was developed.

In 1936, Paley informed the Federal Communications Commission that CBS was prepared to spend \$2 million on TV experimentation. A year later, the industry's first production center was set up in Grand Central Station and a powerful TV transmitter erected on the Chrysler Tower. Both were CBS installations.

On August 27, 1940 a color picture was transmitted from that tower to CBS headquarters, probably the first time a multitone TV picture was ever transmitted anywhere in the world.

CBS's annual report for 1940 reported that the transmission "showed the FCC and National TV Systems Committee that solutions were possible to all major technical problems in five basic fields of color television art." The annual report further noted that the company was "soon to undergo field tests of commercial applications" for the system. Little did anyone realize at the time what disillusion and heartbreak that promise would cause for CBS in the years to come.

### The war years

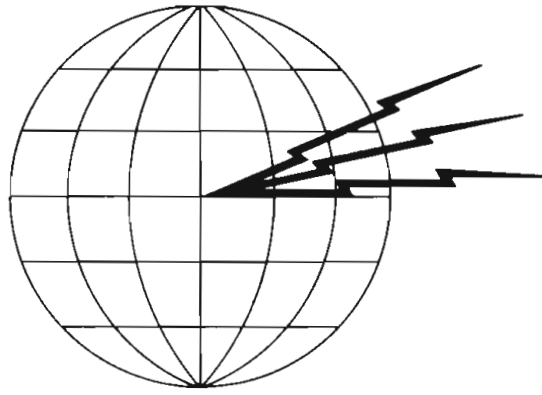
The war years were dramatic ones for CBS, as they were for all institutions. CBS News' reputation was established with its innovative round-robin news report from the capitals of Europe. Paley entered the U.S. Army as a colonel and headed up the psychological broadcasting division of the European Command.

With television experimentation shut down for the duration of the war, radio was the main link between the American people and the storm which raged three thousand miles away:

When the war ended, this note appeared in the CBS annual report of 1945: "Acceptance of color will protect against duplicate dollar investment by the American public with creation of separate black-and-white and color systems."

The forces of sequential (CBS) and compatible color (RCA-NBC) were forming up for a battle that would have enormous impact on the decades to come. □





# BONNEVILLE INTERNATIONAL CORPORATION

**B**onneville International Corporation thanks CBS for 60 years of leadership in the broadcast industry.

Bonneville's affiliation with CBS goes back to 1932 when William S. Paley visited Salt Lake City to ask owners and managers of KSL to join his young network. Since that time, KSL has originated the weekly CBS network broadcasts of the Salt Lake Mormon Tabernacle Choir — the longest running network program in the free world.

CBS has long been a leader in news and public service. Bonneville is proud to share in that tradition of broadcast leadership.

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**KMBR-FM**  
Kansas City

**KOIT-AM**  
**KOIT-FM**  
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Wide range of business ventures adds up to a learning experience

# Diversification: Nonbroadcast units fade into history

**T**he image of a lean, compact CBS visualized by Larry Tisch contrasts dramatically with the company's history, when profits thrown off by an immensely successful TV network necessitated a huge diversification program.

Over the years, CBS has been involved in starting up or acquiring no less than 40 different business enterprises, comprising scores of titles, brands and trademarks. Some of these are so famous that they need no further identification: The New York Yankees; Steinway; Holt, Rinehart & Winston; Fawcett; *Family Weekly*; Creative Playthings; Popular Library; Xacto; *Woman's Day*; Columbia House; Ideal Toy; Fender; *Mechanix Illustrated*; Tinkertoy; *Field & Stream*; Erector Sets; Wonder Horse; Tri-Star and W. B. Saunders, to name just a few.

Little by little, this empire of great names has whittled away to nothing. Of all the nonbroadcast properties once owned by CBS, only a home video co-venture with 20th Century-Fox and a record division remain, with the latter reportedly up for sale.

## Out, cursed spot

The losses incurred in failing to run these business successfully weakened CBS' financial condition in the crucial years since 1980.

In six of those years, losses were reported on discontinued operations amounting to \$304.6 million. In only two years were divestitures made at a profit, and these amounted to only \$187 million.

Why was CBS such a failure at running the businesses it acquired?

"We were not the kind of company that knew how to encourage entrepreneurial flair," recalls one ex-CBS executive who asked not to be quoted.

Frank Stanton believes the early failures were simply part of the learning process for a growing company. "If you don't experiment, you're never going to find out," he says. "They were learning experiences for me."

A listing of the ventures into which

CBS plunged during its expansion years reads almost like a mail order catalog. Included are electronic video recording equipment, color TV cameras, TV receivers and components, educational toys and games, musical instruments, videodisc pressing, home video libraries, computer software, trade and consumer magazines, mass market paperbacks and medical books.

Over the years, CBS has also produced movies and TV programs, started up an ad-supported cable network, run home electronics stores, acquired cable systems, and seriously intended to venture into direct broadcast satellites and videotex.

Though it's dangerous to generalize about why so many diverse types of businesses failed, a few conclusions can be drawn. The most obvious is that CBS tended to "overmanage."

Because the business professionals who arrived with each new CBS administration didn't feel comfortable with broadcast properties, they tended to focus their interest on entrepreneurial businesses. What made these companies desirable in the first place was their position in their respective fields, responsibility for which was almost always due to the talent and energy of their founders. "So," explains one insider, "they absorbed entrepreneurial businesses, and one by one imposed corporate constraints and controls on

these businesses, and one by one these businesses lost their key people and failed."

CBS has always been secretive about the results of its individual operations. This makes comparison of performance before, during and after CBS ownership highly speculative.

However, a valid example of how detrimental corporate procedures can be upon a business which relies on special talent is possible in a case where performance is exposed every day in the newspapers.

Such was the example of the New York Yankees, which CBS owned for nine years. Acquired in November 1964 for \$13.2 million, this was one of the most successful franchises in the history of professional sports. Evoking memories of Ruth, Gehrig and DiMaggio, the team conveyed the image of quality that Paley continually sought in all his associations. Since 1925, the team had not finished in the second division of the American League. In the 10 years before the CBS purchase, the fearsome Bronx Bombers had won nine pennants and four World Championships. In the season just prior to the sale, in fact, they had won the American League flag and barely lost another World Championship to the St. Louis Cardinals.

But, almost from the moment of CBS' involvement, the franchise began to wobble. After one year of marriage to CBS, the Yankees were in sixth place, their worst showing in 40 years. The following year, 1966, they tumbled to 10th (last) place. Not since 1912 had a team wearing Yankee pinstripes finished in the American League basement. The succeeding seven years under CBS domination were a period of total disarray—one ninth-, two fifth- and three fourth-place finishes in a row. Only once as a CBS subsidiary did a Yankee team run in contention; in 1970, it took a second to Baltimore. Even then, it was 15 games behind the leader. □

Frank Stanton



*Early failures at  
diversification  
"were learning  
experiences for  
me," says  
Frank Stanton.*



**CONGRATULATIONS**  
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- WDEF-TV** Chattanooga, Tennessee - The First TV Station in  
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- WDEF-AM** Chattanooga, Tennessee - Home of Luther Masingill,  
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- KJJO-AM/FM** Minneapolis/St. Paul, Minnesota - Park Radio's  
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***Park***

C O M M U N I C A T I O N S . I N C .

Ithaca, New York

# What made Jack Benny jump?

It may have been a colossal blunder by NBC

**T**he "Talent Raids" they're always called—Bill Paley's famous swoop into David Sarnoff's treasury of radio stars in 1948.

Jack Benny was the big prize. The desertion of Hollywood's biggest name to CBS sanctioned the idea of switching networks, and made CBS an acceptable home for dozens of other stars who might have been too cautious to move without a bellwether to follow.

Benny's move always has been regarded as a financial decision. However, there is now some evidence to show that he may have been goaded into leaving NBC by a colossal blunder made by that network's senior management.

Here's the way it happened:

CBS had been on the air for almost 20 years by the time World War II ended. Though a formidable adversary for NBC, it was still looked upon as an interloper. CBS had been the number-two radio network for two decades and was likely to remain so. Though its sales had doubled between 1940 and 1947 from \$50 million to \$100 million, profits had risen only incrementally—from \$5 million to \$5.9 million.

When Paley returned from service after World War II, he approached his old job with a new enthusiasm. He

vowed that CBS would surpass its ancient rival. "I was determined that CBS would overtake NBC as the number-one radio network," he asserted in his autobiography. "I was not satisfied with second place."

## Programming was key

He conceived that the way to do this was to take control over programming. CBS would create its own shows and sell them to advertisers, rather than put on the air the shows which sponsors brought to them. This would be a shocking departure from the prevailing practice. But, Paley wrote: "The change held out the best hope for the objective I had in mind."

The CBS chief also realized that television was coming and he would need stars and other talent to wage that war with NBC. "Creative programming would attract the top entertainment talent to CBS and would also create new talent along the way," he believed. "And this time, with CBS in command over its own programming, we would keep the talent and programming we attracted."

Starting in 1946, CBS had begun producing its own radio shows. *My Friend Irma* was the first, in 1947, fol-

lowed by *Our Miss Brooks*, *Life with Luigi* and *My Favorite Husband*, a year later. (The latter featured a rising young star named Lucille Ball, who would in a few years time transfer that idea to television as *I Love Lucy*, just as Paley had foreseen.)

However sensible the idea of packaging was, in 1947 only 15 of 36 CBS programs had won sponsors and only two (*My Friend Irma* and *Godfrey's Talent Scouts*) ranked in the top 10 of the Hooper ratings.

## A divine tax

However, as if by divine intervention, a new implement appeared that gave CBS the leverage it was looking for. Curiously, it manifested itself in the form of a new tax law.

"Some clever tax attorney," notes Paley, "discovered a method whereby the top stars, who were paying a whopping 77% of all their earnings above \$70,000 in federal income taxes, could accumulate appreciable savings if they sold their programs as 'properties' and paid only 25% in taxes on capital gains."

With Lew Wasserman, president of the mammoth talent agency Music Corp. of America, working out the de-

Leonard Bernstein, r., auditions Jack Benny



*The reason for Jack Benny's decision to leave NBC may have had a more sinister foundation than William Paley realized.*



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**KPHO-TV** Phoenix

**KCTV** Kansas City

**WNEM-TV** Bay City—Saginaw—Flint

**KSEE** Fresno

**WOFL** Orlando

**KVVU** Henderson—Las Vegas

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tails, Paley arranged to buy *Amos 'n' Andy*, one of the heavy hitters on NBC's schedule.

Paley had tried to get Freeman Gosden and Charles Correll to CBS as far back as 1929, but failed. He knew that attracting talent of this calibre would make CBS acceptable to other stars. He needed one more big name to start the snowball rolling, knowing that once it began to move it would become an avalanche. The announcement of the *Amos 'n' Andy* deal came in September 1948.

Paley got Wasserman to work out a deal for Jack Benny. Long negotiations ensued and just as it seemed the contract was about to be signed for \$2.26 million, Benny's sponsor, American Tobacco, complained to NBC. Warned in time, David Sarnoff got his staff of lawyers together with Benny's people to negotiate a similar deal.

The negotiations with NBC took place in Wasserman's office while Benny was at rehearsal. According to Paley, Sarnoff suddenly discovered a flaw in the contract and called NBC President Niles Trammell back to New York with instructions not to sign it.

Wasserman called Paley: "Here's the contract we were prepared to sign with NBC," he said. "We worked on it for three days and three nights. And since they didn't sign it, Mr. Benny has authorized me to say to you 'If you want this contract the way it is, he's prepared to sign it.'"

Reportedly, the paragraph which offended Sarnoff dealt with a technicality in Benny's corporate tax position. The CBS lawyers could find nothing wrong, changed the "NBC" to "CBS" in the text, and Benny's company became a CBS property.

The reason for Benny's decision to leave NBC may have had a more sinister foundation than Paley realized, however. This is the opinion of one of Benny's writers and long-time friend, Milt Josefsberg. In his book, *The Jack Benny show*, Josefsberg says a seemingly forgotten incident that had occurred 10 years earlier actually triggered Benny's decision to leave NBC. It happened like this:

Benny and his friend George Burns, along with their wives, Mary Livingstone and Gracie Allen, had taken a trip to Europe in 1939. On the Continent, both entertainers bought their wives some jewelry, not expensive diamonds, but relatively simple trinkets; in Benny's estimate, worth not more than \$2,000. In Europe, they also were befriended by a charming gentleman named Albert N. Chapereau, who soon ingratiated himself into the quartet of famous American entertainers.

Chapereau claimed to have some sort



**Frank Sinatra on CBS Radio**

*Benny's signing caused an avalanche, bringing the likes of Bing Crosby, Edgar Bergen, Frank Sinatra.*

of diplomatic immunity and insisted that he take charge of the jewelry as a way of evading customs. He maintained that the agents, recognizing the celebrities, would be sure to "soak" them on the duty. Benny and Burns considered the matter trivial and resisted, but their new friend was adamant and prevailed.

When their ship docked Stateside, the booty was discovered and Benny and Burns arrested and charged with jewel smuggling. The story made front page headlines and the reputation of two famous radio personalities was badly smeared. Chapereau, it turned out, was a professional confidence man who had picked the comedians as his marks.

The U.S. Attorney prosecuting the case, John Cahill, took the matter much more seriously than did the victimized comedians. According to Benny, he persecuted, rather than prosecuted. Also, in Benny's mind at least, there were overtones of anti-Semitism injected into the proceedings by Cahill's attitude, magnified by the times: Hitler was reaching his zenith in Germany.

Eventually, the two comedians were fined and received suspended sentences, and the incident was more or less forgotten. Though Benny was not the kind to harbor a grudge, this was one he had trouble forgetting.

When Benny walked into the negotiating session to sign his new contract with NBC, he recognized one of the men at the table. It was John Cahill, now in private practice and working for the network. Benny returned to his rehearsal studio, where Josefsberg noted that his boss was agitated. After a while the story was revealed—Benny adding that, under the circumstances, he wouldn't sign with NBC if they paid him twice what CBS offered.

#### **Sloppy homework?**

Did NBC know that its negotiator would be the cause of such a disaster? Benny doubted this, says Josefsberg. More likely, it was a case of sloppy homework. But Benny felt Cahill should certainly have leveled with his employer. On the other hand, if NBC did know, it was monumental insensitivity.

As Paley had predicted, Benny's signing with CBS caused an avalanche. CBS landed Bing Crosby in late 1948, Edgar Bergen, Red Skelton and Burns and Allen a little later. Afterward came Ed Wynn, Fred Waring, Al Jolson, Groucho Marx and Frank Sinatra. In 1949, just one year after the first NBC star had defected to CBS, the rising network had 12 of the 15 top Hooper-rated shows and 16 of Nielsen's top 20. □



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it helps to be  
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SACRAMENTO,  
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NORFOLK/HAMPTON,  
VIRGINIA

He was one of the few at CBS  
Paley had a personal relationship with

# Edward R. Murrow: He put the spine into broadcasting

**O**f the thousands of names, faces and voices that have been associated with CBS over its six decades, few have been more closely identified with the network than a one-time logging camp hand of American Indian and Southern Quaker extraction—Egbert Roscoe Murrow.

As a child of five in Greensboro, N.C., even before his family moved to the Northwest in 1913, this precocious youngster displayed a strangely mature voice. In their new home near Blanchard, Wash., the Murrows frequently lived in a tent, sometimes on the brink of starvation. After his father lost his job for punching a superior, young Ed worked summers in a lumber camp. There he changed his name from Egbert to Ed because, he said, he “didn’t want to fight every lumberman on the west coast.”

Saturnal, dark and handsome, as described in A.M. Sperber’s superlative biography, he was a gifted student, fine athlete and star debater. Naturally attractive to both men and women, he possessed a fanatical moral attitude which came to the surface in dealings with people or institutions.

At Washington State College, his elocution teacher, Ida Lou Anderson, took him in hand and taught him to use his extraordinary voice with understatement; it would later mesmerize a nation on the radio. The mentor had been horribly malformed by polio as a child, and they were a curious sight walking together—the handsome young debater and the gnomelike teacher.

Murrow’s first connection with CBS came in 1931 when he took a job with the Institute of International Educa-

tion. Here, he headed a committee whose function was to get persecuted intellectuals out of Europe.

His mentor at IIE, Stephen Pierce Duggan, educator and confidante of Franklin D. Roosevelt, was doing foreign affairs commentary on CBS’ *American School of the Air*. Others who moonlighted there included Raymond Gram Swing of *The Nation*, and H. V. Kaltenborn of *The Brooklyn Eagle*.

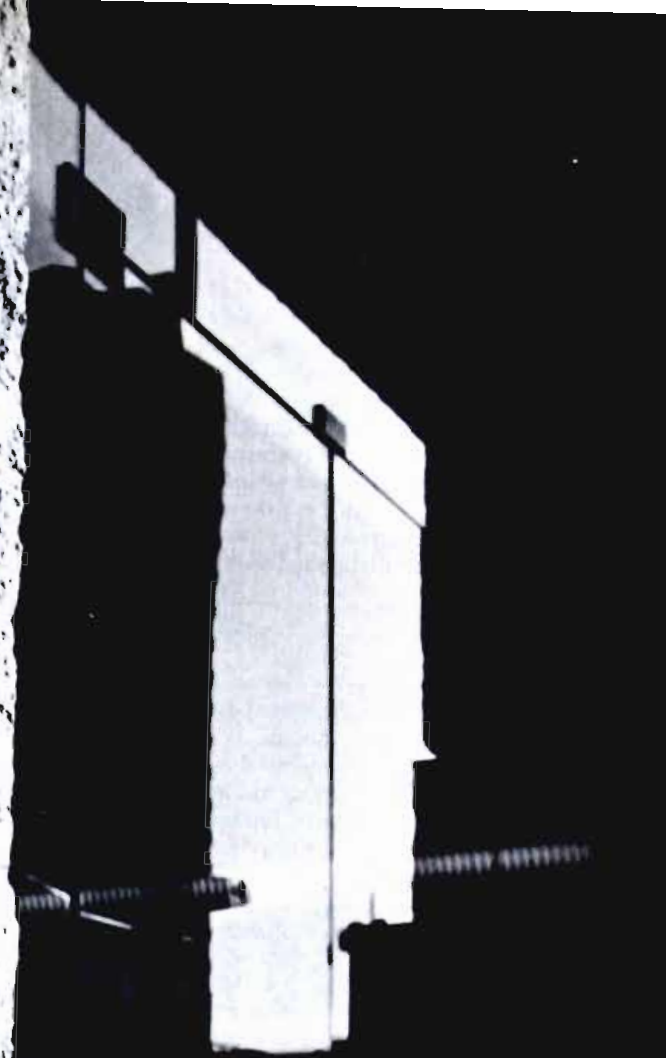
Fred Willis, Bill Paley’s assistant, was impressed with the brilliant young man who did the background work for Duggan, setting up interviews and smoothing out details. Willis hired Murrow in 1935 as “director of talks,” to coordinate broadcasts on current issues.

*Murrow contended  
broadcasting had  
“no character,  
no conscience  
of its own.”*

**Edward R. Murrow**







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\*Arbitron Ratings Television, July 1987, and Arbitron Ratings Radio, Spring 1987, seven day average, sign on to sign off, both are subject to limitations, 6 am-midnight M-SUN.



Paul White, CBS' news director, also held the position as director of talks. Though he claimed to be glad to rid himself of the burden, he might have felt his domain was being threatened by the efficient young man who moved in on him.

One of White's major accomplishments had been setting up a CBS News Service in 1932, when the wire services boycotted radio because member newspapers feared the competition of the new medium. White organized radio's first news staff, signing 600 correspondents and stringers across the country. Shortly afterward, when the wire services relented and agreed to continue servicing radio, CBS disbanded its captive news operation.

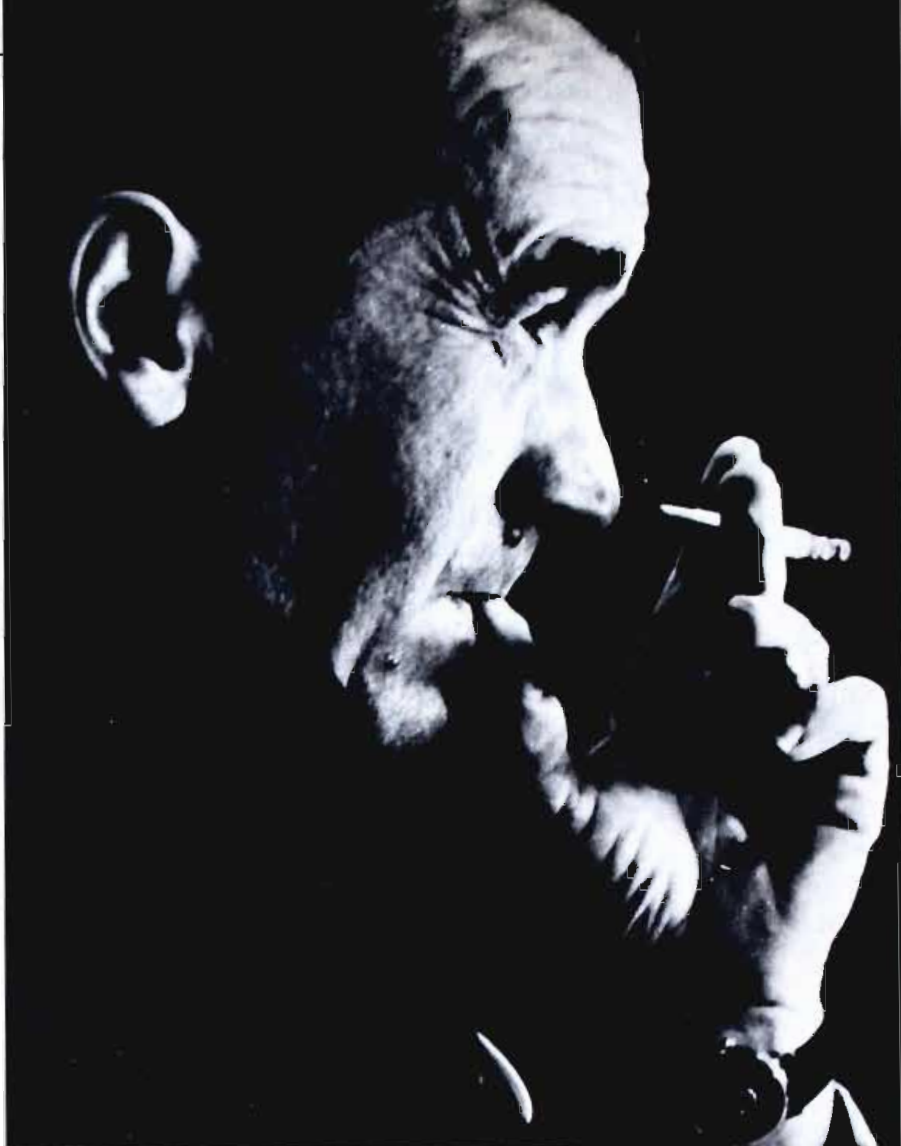
### Off to London

The idea of a homegrown news division had been planted, though. With events in Europe beginning to dominate newscasts, CBS decided, in 1937, to expand its own European bureaus. Murrow, now with a new wife, Janet, was sent to London to assemble the team that would represent CBS in the days ahead. Within a short time, he had gathered together a group which included William Shirer, Elmer Davis, Eric Sevareid, Charles Collingwood and Howard K. Smith, to name but a few.

Shirer's first-hand accounts of the Anschluss of Austria, the innovative news roundup from foreign capitals, and later, Murrow's spellbinding broadcasts from the rooftops of London during the Battle of Britain, remain classics of journalistic reporting under fire. Murrow's name became a household word, and CBS News, so well represented by "Murrow's Band of Brothers," was entering the pages of history where legends are made.

Broadcasting, to Murrow, had a unique position in society. It could be, he said on the air in 1937, "a real aid in keeping the light of Western civilization burning." But, he added, "it has no character, no conscience of its own. It reflects the hatreds, the jealousies and ambitions of those men and governments that control it. It can become a powerful force for mutual understanding between nations, but not until we have made it so."

Some saw in Murrow's defiance of personal danger a death wish; others attributed it to megalomania, others to his compulsion to be at the center of the story, wherever that took him. Sometimes this meant flying through bursts of deadly anti-aircraft shellfire, as he frequently did during World War II. His vivid word pictures were made poetically striking by his unemotional



*Some saw in  
Murrow's defiance  
of personal danger  
a death wish;  
others attributed  
it to megalomania.*

delivery. Incendiaries were "like a fistful of white rice on black velvet," high explosives resembled "great sunflowers gone mad."

When the plane in which he was flying suddenly "filled with an unhealthy white light," from the enemy searchlights, he reported, the pilot's "slender body lifted half out of his seat as he jammed the control column forward . . .

Jock was wearing woolen gloves with the fingers cut off. I could see his fingernails turn white as he gripped the wheel." Back in formation, he could see Berlin out the window: "The white fires had turned red. They were beginning to merge and spread, just like butter does on a hot plate."

When Murrow returned to New York after the war, Paley talked him into accepting the position of vice president of news, replacing White, who was now racked with arthritis and alcohol. After introducing a news program while drunk, White resigned May 7, 1946.

Murrow never felt comfortable in any executive capacity. He hated the nine-to-five routine and yearned for the drama of the news beat. He especially dreaded the personnel chores, such as the responsibility for firing his longtime buddy, Shirer, under advertiser pressure. Murrow resigned his executive spot a year after accepting it, and returned to the air in 1947.



He is said to have been the only person at CBS with whom Paley had a personal relationship. Reportedly, this



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rankled Frank Stanton. It would become a barb between them when decisions had to be made on what constituted news and a reporter's opinion. The matter was settled eventually when CBS introduced the word, "commentary" into the broadcast vernacular.

Murrow's long tenure at CBS found him consistently in the eye of controversy because of his ability to clearly define a principle, whatever it involved—press freedom, advertising's role in news, the broadcaster's place in society, or the dangers of a loyalty oath.

Jack Gould of *The New York Times* called him "the man who put a spine in broadcasting. There is not a major commentator on any network who will not agree that whatever he is privileged to say today in no small part is due to Mr. Murrow."

With a figure of Murrow's prominence looking over his shoulder, Paley often found himself walking the narrow line between principles and profits.

In 1950 Campbell soups withdrew radio sponsorship of *Edward R. Murrow with the News* over Murrow's opposition to the junior senator from Wisconsin, Joseph R. McCarthy. Paley refused to withdraw the show or allow Campbell to substitute a musical revue in the time slot. The show remained on, but with only regional sponsorship from Amoco. It never gained a national advertiser again.

### 'See it Now'

Murrow started *See It Now* on November 18, 1951 with producer Fred Friendly after their successful collaboration with radio's *Hear It Now*. In addition to this popular program, the chain-smoking correspondent introduced *Person to Person* on CBS in 1953, a lightweight interview format of which he was not proud, and *Small World*, a sequel for syndication, in 1957.

*See It Now* was on the air live. Friendly would crouch at Murrow's feet, out of camera range, and cue him by pulling his pant leg or poking him with a pencil. One night, the usually restrained Murrow lost his temper and kicked his pal Friendly in the face. He later warned his producer to keep his damned pencil to himself.

Some at CBS, who considered Murrow to be their champion on all matters of principle, were disappointed when their hero failed to take the out-front position in their fight against a loyalty oath which the network was imposing on employees during the Communist-baiting period of the Korean War. "Are you now or have you ever been..." was an embarrassing question to many of

them.

By the 1950s, CBS had been creating many of its own shows, therefore attracting creative free-thinkers who had splintered off from the mainstream of society. McCarthy had labeled CBS "a nest of Communists." Murrow, at the time, numbed by events in the country, was beginning to suffer from bouts of depression. Though he seemed to lack the energy to take a strong stand against the loyalty oath, he did supply jobs abroad for many of those blacklisted and was instrumental in getting many passport applications dislodged.

### Battles McCarthy

Murrow finally came to grips with the volatile senator in what most observers regard as the high point of his career.

The storm broke over the refusal of the U.S. Air Force to grant a security clearance to a Lt. Milo Radulovich. On October 20, 1953, *See It Now* exposed the reason—guilt by association, one of McCarthy's favorite forms of slander.

McCarthy set out then after Murrow and his staff. The newsman countered on *See It Now*, March 9, 1954. Murrow and Friendly let McCarthy condemn himself out of his own mouth on the show, demonstrating how personal liberty could be endangered by innuendo, half-truth and unsupported allegation. McCarthy was invited to reply, and did, but his defense was feeble. The audience had seen a witch doctor unmasked. Most historians trace McCarthy's downfall from that *See It Now* telecast.

Stanton and Murrow, never personally close, found themselves at loggerheads over many issues during the '50s.

Murrow had little faith in pollsters; Stanton was the oracle of ratings, polls and public opinion surveys. Paley's trusted lieutenants squabbled constantly over the comparative importance of personal freedom vs. the necessities of business, a situation that was not improved by Stanton's resentment over Murrow's tendency to take his gripes directly to the Boss.

Murrow's decline in influence at CBS dates from April 1954, when *\$64,000 Question* was inserted as lead-in to *See It Now*. Because of its controversial nature, the news show was never popular with advertisers: General Motors had withdrawn over perceived "mishandling" of Richard Nixon, then vice president, and no blue chip sponsor came to the rescue.

With *\$64,000 Question* the biggest hit on the air, the time slot following was a gusher for CBS, now the single largest advertising medium in the world. With big bucks riding on Tuesday at 10:30 p.m., *See It Now* was relegated to Sunday evening in 1955, then became a series of irregular specials, until 1958.

Murrow was elected to CBS' board of directors in 1949. He served on that body for seven years, but resigned when he felt his influence—and that of news in general—was waning in favor of financial considerations.

The newsman left CBS in January 1961 to take a post with the Kennedy Administration as director of the U.S. Information Agency. He soon became disenchanted with that agency's role in Vietnam and was considering a return to broadcasting, at either CBS or ABC, when lung cancer struck him down. He died on April 27, 1965, just two days past his 57th birthday. □

*Murrow's long tenure at CBS found him consistently in the eye of controversy; he clearly defined principles.*



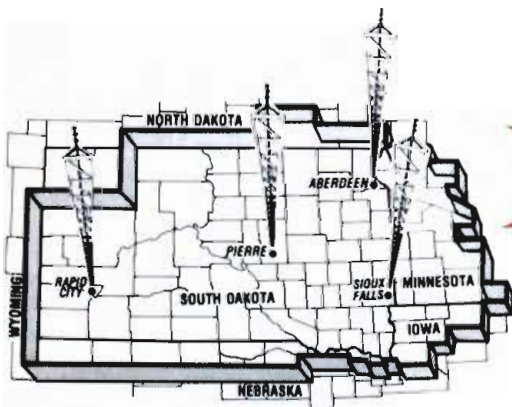


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# The five-year color war

Stanton recalls that while CBS lost, pressure on RCA helped public

No history of CBS could be told without reference to the hard-fought color television war, which lasted five years, and exposed all the competitive feeling that existed between CBS and NBC.

It was a conflict that consumed thousands of pages of government testimony and millions of dollars.

From the beginning, CBS' plan was to get a standard for color TV on the UHF band approved, by passing a black-and-white industry entirely. Two reasons motivated Bill Paley's thinking: CBS appeared to be slightly ahead of its rival in color technology, and CBS' radio web was surging ahead of NBC. It was clearly to CBS' advantage to delay the arrival of television in the U.S., for each year that went by made the younger network stronger by virtue of its improving radio performance.

The year 1946 had marked the start of commercial TV in the U.S. CBS applied for its first TV license that year and broadcast six to 10 hours a week for the 6,000 sets that were watching.

"There were so few sets in use," Paley recalls, "that we gave the air time away free, and charged only for the use of our studios, sets, props and costumes."

A CBS poll had demonstrated that viewers would wait more than a year to buy a color set rather than a black-and-white model and would pay almost twice as much for it.

Despite the shortage of programs, sets rolling off the assembly line were snapped up by a nation recovering from wartime austerity. By 1947, with the coaxial cable uniting New York, Washington and Philadelphia, the number of working receivers jumped to about 250,000 and TV advertisers increased from 31 to 181.

Suddenly, speed was essential to get to market with a color system before monochrome became the *de facto* standard. Peter Goldmark, head of CBS Laboratories, threw himself into the project with enthusiasm.

"If the FCC rejected our color system," Paley explains in his autobiography, "the demand for black-and-white

sets would become so great, so many would be sold, that it would no longer be economically feasible to introduce color (at least, for a long time to come). And we so warned the FCC. If our color

*Even before the standards hearings began, the FCC started accepting applications for black-&-white VHF stations.*

system were not licensed, we said, we would not continue our color development.

"And so the die was cast, the gauntlet thrown. The future of television broadcasting, as we saw it, was involved; millions of dollars, even 10s of

*Speed was essential to get to market with a color system before monochrome became the de facto standard, and the head of CBS Laboratories threw himself into the project with enthusiasm.*

**Peter Goldmark**





millions, hung in the balance.”

A new ingredient was added to the mix even before the standards hearings began. The FCC started accepting applications for new TV stations broadcasting in VHF in black-and-white. CBS owned one such station, WCBW (later WCBS-TV) New York, and was eligible under FCC regulations to own four more in four different cities.

“We could apply and presumably receive FCC approval to build four more VHF stations,” Paley notes. “But, if we did, it could be very well seen as undercutting and showing a lack of faith in our own color system. Paul Kesten, Frank Stanton, and our own legal department advised that we abstain from seeking licenses to build black-and-white stations. I went along with them, realizing we were taking a double gamble in sticking solely with our unproven color system. In effect, we were relying upon the assurance of our technical staff, headed by Dr. Goldmark.”

CBS applied for no more FCC licenses then. Today, Stanton calls the decision a “tradeoff” between what money would have been lost in the early years vs. the higher prices CBS paid for established stations later on.

At the 1947 NBC radio affiliates meeting in Atlantic City, Sarnoff harangued his colleagues passionately for an hour-and-a-half, imploring them to act immediately. When he was finished, one affiliate ran out of the meeting directly to a pay telephone and called his boss. “Start ordering the television equipment,” he said, and hung up the phone.

That advice proved omniscient, because in September 1948 the FCC announced a freeze on new station construction. The freeze would last longer than anyone anticipated, until July 1952. There were only 108 active stations in the country throughout this period, CBS managing to increase its affiliate roll from 28 in 1948 to 62 by the end of 1951.

Meanwhile, the tug-of-war between the CBS and RCA color technologies was being waged in the hearing rooms of Washington. Initially, the CBS sequential system was held to offer truer color rendition, but the virtue of the RCA system was that it was compatible with current telecasts, while the CBS system wasn’t.

In October 1950, the FCC voted in favor of the CBS system as the standard for the industry, and the following May the Supreme Court upheld the decision.

Relief at CBS was shortlived, however. There were, by this time, 12.5 million black-and-white sets already sitting in U.S. living rooms. Their owners were vocal about the possibility that

the new acquisitions would become obsolete in a few months. More damaging, not one set manufacturer agreed to make a model based on the CBS standards.

CBS Labs found a way to reconcile the technical difference. With addition of a rotating color wheel placed in front of the set, one could make an existing monochrome receiver compatible to the CBS color standard.

The FCC was anxious to test the result and ordered another hearing in Washington. Dr. Allen B. DuMont, pioneer of the oscilloscope, was then experimenting with a 30-inch receiver. He rolled the set into the FCC hearing room and placed before it a prototype of the CBS color wheel, scaled up to that size screen. The wheel measured six feet in diameter.

Recalls one witness: “The absurdity of the whole thing was obvious the moment they wheeled it into the room.” The FCC approved the RCA compatible system in 1953.

“I was disappointed and chagrined,” reports Paley of the outcome of the long battle over color. “Paul Kesten’s devotion to this color system was the only thing he ever did in his long and distinguished career that turned out to be disastrous. And Stanton had carried that blind devotion for years beyond Kesten’s retirement. We had had many discussions on the subject over the years and we had had many entreaties from the manufacturers to give up this fight. But Kesten and Stanton fought off such doubts as I would have, insisting the battle was there to win and the rewards would be stupendous. Dr. Goldmark, in addition to his inventive ingenuity, was a very persuasive man. In any event, I had gone along.

“The consequences for CBS were considerable, not just in the loss of our color system and its out-of-pocket research costs of millions of dollars. The ramifications of that color system war got us into a terrible bind. With hindsight, I could see that we had not thought it through as carefully as we might have. Today, we have made a most thorough examination of the project and its consequences before starting. The fault lay not in our efforts to develop a color TV system, and failing.

### **The fault, Horatio**

“The fault lay in our poor judgment in not having a fall-back position in the event our color system failed, and in not having applied for licenses to acquire four more CBS-owned television stations back in 1946 or 1947. Those stations would have been ours for the asking at the time. Kesten and Stanton had argued that the risk was worth tak-

ing; if necessary we could apply for our stations at some later date. But no one could foresee that the FCC would freeze the number of stations allowed in 1948 and that later, when we came to buy the four stations, the value and price would have increased tremendously.”

Stanton says today he doesn’t “hang his head” over the loss of the color wars. He points out that the value of the CBS system has been proved by its application to space technology, and the competition from CBS put so much pressure on the RCA scientists that color TV was delivered into the hands of the U.S. consumer years ahead of schedule.

*“I was disappointed and chagrined,” reports William Paley of the long battle over color. “The consequences for CBS were considerable, not just in the loss of our color system and its out-of-pocket research costs of millions of dollars.”*

Famous as the color war was, little is remembered of its aftermath. Two years later, in 1955, CBS was back in the lists against RCA, this time over a color camera for the newly adopted compatible color standard. CBS had developed a Chromacoder camera which was shown in a competitive demonstration to CBS’ top brass against its RCA counterpart that March.

When the exhibit ended, according to Paley, there was a deadly pause during which no one would venture an opinion.

“Gentlemen,” said Paley, “I’ll be glad to speak first. I think the RCA camera has us beat.” □

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*CBS, Inc.*  
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*Eastman Kodak Co.*  
*Freedom Newspapers, Inc.*  
*Fuji Photo Film USA Inc.*  
*Group W Westinghouse Broadcasting Co., Inc.*  
*Katz Communications, Inc.*  
*KCOY-TV*  
*KELO-TV*  
*KGWC-TV*  
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*Meredith Broadcasting*  
*Multimedia Entertainment*  
*Museum of Broadcasting*  
*NBC*  
*Park Communications Inc.*  
*Petry, Inc.*  
*Procter & Gamble Productions, Inc.*  
*Retlaw Broadcasting Co.*  
*Storer Broadcasting*  
*Television Station Partners*  
*Times Mirror Broadcasting*  
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*WBTV*  
*WCCO-TV*  
*WIBW-TV*  
*WIFR-TV*  
*WKYT*  
*Worldvision Enterprises Inc.*  
*WSPA-TV*  
*WUSA-TV*



# MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

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## 1987

- October 16-20 MIPCOM, Cannes  
Television/Radio Age International, October Issue
- November 11-13 Television Bureau of Advertising Annual Meeting,  
Atlanta Marriott  
November 9, 1987 Issue

## 1988

- January 6-10 INTV, Century Plaza, Los Angeles  
December 28, 1987 Issue
- January 23-25 RAB's Managing Sales Conference, Hyatt Regency,  
Atlanta  
January 11, 1988 Issue
- February 8-13 International Television Film & Video Programme Market,  
Monte Carlo  
Television/Radio Age International February Issue
- February 25-29 NATPE International  
George Brown Convention Center, Houston  
February 22, 1988 issue
- April 9-12 NAB, Las Vegas Convention Center  
April 4, 1988 Issue
- April 10-12 Cabletelevision Advertising Bureau Conference,  
Waldorf-Astoria, N.Y.  
April 4, 1988
- April 17-20 Broadcasting Financial Management Association,  
Hyatt Regency, New Orleans  
April 18, 1988
- April 28-May 3 MIP-TV, Cannes  
Television/Radio Age International April Issue
- April 30-May 3 NCTA, Los Angeles Convention Center  
April 18, 1988
- June 8-12 BPME, Bonaventure, Los Angeles  
May 30, 1988 Issue
- September 14-17 NAB Radio '88, Washington  
September 5, 1988 Issue
- November 16-20 Television Bureau of Advertising Annual Meeting,  
New Orleans  
November 14, 1988 Issue

\* Television/Radio Age will have coverage and bonus distribution at these meetings.

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been able to collect  
and preserve  
many of the programs  
of outstanding quality  
from CBS'  
distinguished  
history.*

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The Museum of Broadcasting



# Viewpoints

## Elmo Ellis



*Retired vice president, Cox Enterprises and general manager, WSB-AM-FM Atlanta. Ellis' current activities include being a newspaper columnist, a radio commentator and president of Elmo Ellis Productions, Atlanta.*

## Fairness doctrine demise seen invigorating radio, TV coverage of issues

Long ago when I started my professional career in broadcasting at WSB in Atlanta, editorializing on the air was forbidden. Since the government assigned frequencies and the number of licensees was limited, Congress and the Federal Communications Commission reasoned that stations should be restricted from transmitting any subjective opinions.

In its "Mayflower" decision of 1940, the FCC declared, "A truly free radio cannot be used to advocate the causes of the licensee."

It was difficult for broadcasters to see the fairness or justice in this line of reasoning. Why should newspaper editors and publishers be allowed to say whatever they pleased—protected by the First Amendment—while radio station owners and managers were being muzzled?

Only after radio—and later television—blanketed the country and became major participants in the reporting of news and public affairs did the commission reconsider and agree to let broadcasters editorialize, emphasizing however that it was their "affirmative duty" also to seek and present opposing viewpoints. But whose viewpoint and how many different ones?

### Making it difficult

In effect this nullified the right to editorialize, so most stations elected not to do so. They were further discouraged when the FCC broadened its concept into what has become known as the Fairness Doctrine, which stipulated that licensees have an obligation to use their facilities "fairly" by devoting attention to controversial issues and providing for varying opinions on such matters to be expressed.

In a 1959 amendment to the Communications Act, Congress indirectly endorsed the Fairness Doctrine by requiring broadcasters to "afford reasonable opportunity for the discussion of conflicting views."

In 1967, the FCC came out with another ruling: If

anything is said on the air attacking "the honesty, character, integrity, or like personal qualities of an identified person or group," the stations must notify those attacked within one week, supply a tape or transcript of what was said, and offer time for reply.

Two years later, in its celebrated "Red Lion" decision, the Supreme Court reaffirmed the Fairness principle, finding a radio station at fault for criticizing an individual and now allowing the person time on the air to refute the charges. "It is the right of the viewers and listeners—not the right of the broadcasters—which is paramount," said the court.

## Good intentions awry

Doubtlessly all of these rules, regulations and laws were well-intentioned, but they were riddled with flaws. Designed to stimulate public discussion on the airwaves of social, political, esthetic and moral questions, they tended instead to stifle a free exchange of ideas and opinions. Rather than risk harassment, financial losses and even revocation of their licenses, most broadcasters have tried to play it safe by providing just enough news and public-affairs programming to satisfy minimal FCC requirements.

Only a small percentage of radio and television stations in the United States editorialize on a regular basis, and relatively few do investigative reporting or delve deeply into problems of widespread public concern. Having been inhibited and intimidated for so long, stations have a natural inclination of steer clear of controversy.

Although our founding fathers did not foresee an age when sights and sounds would be transmitted through the air, it is reasonable to assume that if they were writing the Constitution today, they would make sure that electronic communicators received the same privileges and protection as print journalists.

And if given unrestricted freedom, broadcasters might well begin to demonstrate greater interest in exploring public issues, sounding out opinions and voicing opinions of their own. "Robust debate and diversity of views" might become commonplace.

## Reagan's fair deal

American broadcasters have long needed and deserved their own "glasnost," and there's some indication from Washington they may get it. President Reagan recently vetoed legislation that would have perpetuated the Fairness Doctrine indefinitely by making it federal law.

Close on the heels of that action by the White House, the FCC met and voted unanimously to abolish the 38-year-old fairness policy. "Because we believe it will serve the public interest," said Commission Chairman Dennis Patrick, "we seek to extend to the electronic press the same First Amendment guarantees that the print media have enjoyed since our country's inception."

This doesn't remove all the shackles from radio and TV, but it's a good start, and it comes at a propitious time in history: the 200th birthday of the Constitution.



# Programming/Production

## Contemporary syndicated documentaries gaining in acceptance and strength

The documentary doldrums may be over. Having been set adrift a few years ago by the networks looking for more profitable and less costly vessels, the form is not only afloat but in some cases is doing well in syndication waters.

This is not to say there's a tidal wave of new documentary productions, but there's substantial evidence that the documentary has removed much of the bias that the name conjures and is attracting new and an increasing number of audiences in syndication. Also, station clearances are easier to establish.

There are several reasons for the sharp rise of the documentary in terms of audience and station interest: a change in the creative style, making the topics more contemporary and appealing to the current generation; the use of celebrities as hosts, to give the program more "entertainment" appeal and aid in marketing purposes; an increase in the number of preemptions on the part of affiliates; and the economic strength of indies.

Joel Chaseman, president of Post-Newsweek Stations, which have long been in the forefront in producing issue-oriented documentary specials, believes that all of the above have contributed heavily in giving the form a viable and essential life in syndication. He admits that documentaries traditionally get decent ratings and coverage only occasionally. "If you go for ratings with factual, topical and tough-issue programming, you will die. You may occasionally get a terrific rating, but you won't get it all the time and on every station.

"But the difference today over three to four years ago is that there are more and better financed customers in the marketplace who want documentary programming and don't want to produce it themselves. There are independents in every market in the country anxious to make an image for themselves with group financing and an interest in issues."

**Different.** Also different is that the documentary itself has gone through a metamorphosis in style, purpose and meaning, Chaseman notes. "They are no longer boring and dull pieces," points out Robbie Gordon, head of the P-N Production Unit and producer of the Group's documentaries. She says the thrust of P-N's productions "is to

package them so that I would be interested in watching and to gear them to an '80s audience, including the use of celebrities as hosts." Chaseman feels that using celebrities is a desirable ingredient. In both its most recent documentaries, *Cut-Rate Care: America's Day Care Gamble*, and the upcoming *Your Money or Your Life*, known entertainment figures are hosts. Jill Eikenberry of *L.A. Law* heads the child care special and Larry King does likewise on *Money*.



**Jill Eikenberry**, featured in NBC's "L.A. Law," is host of Post-Newsweek's latest documentary special, "Cut-Rate Day Care: Is it Worth the Gamble," syndicated by Lionheart Television.

The use of such name entertainers has also helped in making documentaries more palatable for the public's taste, points out Chaseman, and in making the term documentary almost an anachroism. *TV Guide*, for example, in listing the day care show, calls the program a special, while highlighting that Eikenberry will be the host, it's noted. The hour show premiered last week on two Fox stations, WYNY-TV New York and on KKTU-TV Los Angeles. In the case of the New York outlet, the station added an hour in primetime by holding a roundtable discussion on the subject.

At present, the day care special has a lineup of 20 stations, with most being affiliates, since the selling began only about a month ago or so by Lionheart Television LT. Under an arrangement concluded the past April, it syndicates P-N documentaries. The fact that affiliates represent a large share of the day-care clearances indicates a willingness on their part to preempt the networks, points out Frank Miller, president and ceo of Lionheart. All of P-N's specials

are sold via cash, which Miller feels is a better method than offering the documentaries on a barter basis. "By offering the specials for cash, you get a commitment from the stations in that it has local value. It's not just something to be put on because it comes free."

**Affiliates.** Other affiliates picking up the child care special include KDKA-TV Pittsburgh, CBS affiliate; and WBTV-TV Charlotte, CBS affiliate. Miller believes that another reason for affiliates dominance in acquiring the special is because they believe Eikenberry will draw audiences. "Her name has meant faster clearances and a greater awareness of the affiliates that she can be a good marketing tool." But, he adds, the topicality of the subject is important as well. "It's a large percentage of American life today. The story is interwoven with today and carries a common need regarding working parents."

P-N's Gordon believes the documentaries the company produces, such as the child care special, are on the cutting edge of raising issues before the stories become a part of the media mix coverage or become news-fashionable. One recent past example was the special that P-N produced on TV evangelism, *In the Name of God*, which hit the distribution streets before the Bakker-PTL ministry eruption and was updated as the story continued to break.

**Markets.** Lionheart's Miller says some 30 markets aired or plan to broadcast the special, but he expects to add about 30 or 40 more because of the program's topicality. The special itself got decent ratings in its markets overall. On KOFY-TV, San Francisco indie, *God* racked up a Nielsen 6 rating and an 8 share in its primetime slot, more than tripling the ratings numbers and doubling the shares of the usual fare, a movie. In Dallas, *God* was shown on KTVT-TV on Aug. 17, winding up second in the time slot, with an 11.4/18.

Even in a smaller markets such as Amarillo, *God*, shown on KVII-TV, an ABC affiliate, got an 8/18, up from the 6/14 average the station's movies get in the time period.

What makes these figures especially interesting is that none are P-N stations, which generally garner above average audiences for the specials because of their airing the documentaries and their public service image in the local arena. But besides the solid numbers racked by the non-P-N stations, what's encouraging to Gordon is that the specials generate a large number of letters in favor of the program.

"In the case of *God*," she points out, the people in San Francisco asked for transcripts and dubs." In one instance,



to promote the documentary, one indie double-teamed *God* with the movie *Elmer Gantry* in primetime, and the special did "great," says Chaseman. Generally, the practice on airing specials has been to have the P-N stations carry them as "a work in progress," he points out, with changes made as necessary from input by news directors and others at each station before it hits the syndication trial.

However, the two most recent specials, *God* and *Cut Rate*, have been kept virtually intact. In addition to the specials, P-N produces a three-part feature series of three minutes each that tie in with the scheduled special for station use within its news program generally a week or so before the documentary is due to air. The three-part shortie series contains different and separate elements from the special, says Gordon.

The plans for P-N is for the company to produce two hour documentary specials per year, and Gordon has already begun shooting one of its projects, centering on values of the 1990s generation. The other special will focus on corporate surveillance and how it affects privacy. In both cases, the specials will get input from the P-N stations, but the goal will be to produce a finished product, says Chaseman. The aim, too, is to have the "generation" documentary available to stations by the end of next March, and for the surveillance special go into the distribution line next fall. The *Money* special, on the ills of gambling, is just being offered by Lionheart for syndication.

—Robert Sobel

## Access countdown show

Access Syndication will distribute *CinemaAttractions*, a weekly countdown program of top box-office film hits. The show will premiere in the fall and will be hosted by former Miss America Debra Sue Maffet and Steve March a singer-performer. The fall debut will be given a limited test window, and if all goes well the program will be introduced at next year's NATPE.

*CinemaAttractions* is being sold on a barter basis, with five minutes to the station and 1½ for national sale per half-hour. The show will feature clips from the seven hottest-grossing films for the week and will have segments such as sneak preview clips, movie-related music videos, contests, special guests and "Trivia Trax," which is designed to grab immediate audience response. Storer stations have cleared the program. These include WSBK-TV Boston, WJBK-TV Detroit, WJW-TV Cleveland, and KCST-TV San Diego, and KABC-TV Los Angeles, ABC-owned affiliate.

## Male-oriented action and comedy top the movie ratings in February

Male-oriented action/adventures and male geared comedy films won their own kind of "Oscars" in achieving above stations' movie average, according to a recently released performance tracking report from Seltel. The report, which is based on February sweeps estimates from both ARB and Nielsen syndicated performance tallies, covers indies in the top 100 markets, plus Seltel's indie clients below the top 100. Titles that racked up the best numbers include those by Clint Eastwood and his "spaghetti westerns," which also did very well in theme weeks.

Specific titles that were overchievers (above average than other movies at stations) included *The Muppet Movie*, which in Johnstown, on WWCP-TV, did 50% better in the ARB and 400% in NSI than its usual movie fare; *Grease*, which did extremely well on WPIX(TV) New York (50% ARB, 100 NSI) and on WCIX-TV Miami (80% ARB, 80% NSI), *Evil That Men Do*, which registered well on KTTV(TV) Los Angeles (50% and 80%), and on WNYW-TV New York (67%, 33%), and *Popeye*, *Burning Bed*, *One Flew Over the Cuckoo's Nest* and *Exterminator II*.



ITC Entertainment's "The Muppet Movie," starring Kermit and Miss Piggy, above, among other characters. The film got very good ratings during the February sweeps period.

When it comes to the barter network movies shown in February, *Swamp Thing*, from Tribune/Embassy, and *Bachelor Party*, part of 20th Century Fox's barter package, were the most widely exposed and attained the greatest degree of success in the Seltel report. Several films, in fact, appeared quite often in making their syndication debut. Of these, MCA TV's *Iceman*, from its Debut Network, averaged a 9.9

rating in the markets it was shown, followed by *D.C. Cab*, part of MCA TV's Marvelous 10, with a 9.3, were the top two among the eight the other six movies in the report.

In the case of *Swamp Thing*, it out-delivered the station's average movie ratings in 79 ARB cases and was at least flat an impressive 86% of the time, notes Seltel, while doing 83% in NSI. "Without a doubt, *Swamp Thing* proved the inventive mix of horror and sex appeal viable in today's market," notes the report.

As to *Bachelor Party*, 74 ARB instances saw the film up 51% and flat 22%. The NSI story was 75 cases, up 51%, flat 20%. It did exceptionally well at WMKW-TV Memphis (up 150% ARB), WNUV-TV Baltimore (plus 300% ARB), and WNAC-TV Providence (+100% in both services).

**Down.** On the downside as far as titles in the debut barter network films are concerned, was *Pope of Greenwich Village*, from MGM/UA. Called the biggest disappointment in the report, *Pope* was up no times in 57 ARB station cases and only twice in 54 NSI situations. A comment from the Seltel report notes, that the film was perhaps the most critically-acclaimed for the group examined by Seltel, was heavily promoted and yet did not deliver. "More than likely, *Pope's* gloomy, depressive nature, coupled with its lack of heavily exploitable theme or male action adventure star, doused whatever fire it may have had."

Meanwhile, Clint Eastwood rode high in theme weeks, as usual, in terms of usage, as well as in Western/Frontier week, "which in fact tended to include an Eastwood title or two more often than not." Eleven stations in the report relied on Eastwood, and success stories included WGBA-TV Green Bay, WMSN-TV Madison, KMSP-TV Minneapolis and KMSB-TV Tucson.

Regarding Western/Frontier week, 15 stations used this to attempt to improve ratings and not surprisingly, reports Seltel, not only did stations get the best results with Eastwood but also John Wayne standards. In one interesting theme week case, KTGTV(TV) used "murder" as its theme, with films including *Murder by Natural Causes*, *Murder by Death*, *Murder on the Orient Express*, *Murder in Texas*, parts 1 and 2. "Unfortunately, the concept came up empty with regard to station averages in both services," notes Seltel.

WETO-TV Tri-Cities did an Ape week during the February sweeps peri-

## Programming/Production

(continued)

od that was one of the more successful run by other stations. The fare included *King Kong*, *Planet of the Apes*, *Beneath the Planet of the Apes* and *Escape from Planet of the Apes*. Basketball preempted the fifth Ape movie. The four titles rang up a 200% increase over movie averages on the station in ARB and 100% in the NSI. Seltel notes that when it comes to Ape films, "the target audiences seem to prefer the original five *Planet of the Apes* features, run in correct order, even if not all five are employed in a theme week." As to comedy films, *Saturday Night Live* brand comedies continued to garner generally satisfactory results, says Seltel, prevalent titles include *Caddyshack*, *Dr. Detroit*, *Easy Money*, *The Blues Brothers* and *Animal House*.

In the miniseries genre, the big story is the five-parter *Shaka Zulu*, according to Seltel. It appeared in 15 markets in the Seltel report, and turned in some

excellent deliveries. For example, WBFF-TV Baltimore, an 8 ARB and NSI rating average, ahead in ARB, by 167%, NSI, 167%; KTVT-TV Dallas, 15 ARB and NSI rating average, 67% above the regular movie fare, according to ARB, 88% over in NSI; KVVU-TV Las Vegas, 16 ARB rating average, 12 NSI average, up 167% in ARB and 100% in NSI; and WVTM-TV Milwaukee, 11 ARB average rating, 13 in NSI, an 83% increase, in ARB and 86% in NSI. Of course, points out Seltel, the ARB and NSI averages are four-week ones and include the week that *Shaka Zulu* ran. "Shaka's deliveries often had a dramatic effect on its stations' averages, so if you dig deeper and compare Shaka's averages to those of the station's three other weeks, when *Shaka* didn't air, you will find most performances even more impressive."

### 4 movie packages

Suddenly it's movie time for the syndicators. At least four new packages are coming out being offered simulta-

neously, with varying release dates. Involved are film titles from Blair Entertainment, Lorimar Television, and two from Buena Vista. Also there's one miniseries from Harmony Gold.

Blair Entertainment's syndicated package. Consists of 20 feature films, including seven made-for-TV features, and 13 first-run theatricals. The package, Star Power 20, which includes stars such as John Huston, Jason Robards, Karen Black, and John Candy, is offered on a cash basis with 15 titles available immediately, while five additional made-fors will be available on or about September 1988.

According to Len Giarraputo, senior vice president and general sales manager, Star Power 20 is targeted toward men and women in the 18-49 age demo. Titles include *Vanishing Act*, *A Fight for Jenny*, *Society's Child*, *Can You Feel Me Dancing*, *Sparrow*, *Manhunt for Claude Dallas*, *Kid From Nowhere* and *Still Watch*.

Lorimar's package consists of 25 titles, and is available for cash, six runs over five years. The package, Mint Edition, is made up of theatricals, made-

## How eight new movie titles from barter networks did in February

Title	# Mkts in this report		ARB			NSI		
	ARB	NSI	Up%	Dwn%	Flat%	Up%	Dwn%	Flat%
Iceman	30	45	30	30	40	49	33	18
D.C. Cab	67	56	37	39	24	30	48	22
Bachelor Party	74	75	51	27	22	51	29	20
Swamp Thing	79	79	66	14	20	63	17	20
Maltes Falcon (colorized)	41	38	24	42	34	31	45	24
Finnegan Begin Again	38	43	16	63	21	7	67	26
Pope Of Greenwich Village	57	54	0	84	16	2	80	18
Sword Of The Valliant	55	49	20	49	31	29	53	18

\* Does not include multiple exposures.

## Titles of movies that performed well in February

Title	Star(s)	Market(s)	% above station movie average
Muppet Movie	The Muppets	WWCP/Johnstown	50 ARB, 400 NSI
Grease	Travolta, Newton-John	WCIX/Miami	50 ARB, 100 NSI
Evil That Men Do	Bronson	WPIX/New York	80 ARB, 80 NSI
Popeye	R. Williams, S. Duvall	KTTV/Los Angeles	50 ARB, 80 NSI
Burning Bed	F. Fawcett, P. LeMat	WNYW/New York	67 ARB, 33 NSI
One Flew Over the Cuckoo's Nest	J. Nicholson	WFLD/Chicago	80 ARB, 67
Exterminator II	R. Ginty	KJTL/Wichita Falls	167 NSI
		WNUV/Baltimore	200 ARB, 200 NSI
		WMKW/Memphis	100 ARB, 50 NSI
		WTAF/Philadelphia	125 ARB, 75 NSI
		KRRT/San Antonio	167 ARB
		KTMA/Minneapolis	300 ARB, 100 NSI

Source: Seltel



fors and pay cable. Among the titles are *Last Starfighter*, available March, 1991; *Between Friends* (1/7/88), starring Elizabeth Taylor and Carol Burnett; *Blood and Orchids*, parts 1 and 2 (2/11/90), *The Boy Who Could Fly* (3/1/94) and *The Morning After* (10/1/93), starring Jane Fonda.

Buena Vista has Magic II, a package of 25 titles, of which all but one is theatrical, and it is offered on a cash and barter basis with six runs over five years. The first two runs are barter, with a 6/6 split per hour, beginning January 1989. The cash run starts immediately after the barter window. The first available film is *Tex* (1/89), followed by *Running Brave* (6/89), with Robby Benson and Pat Hingle. The 1990 offerings are *Watcher in the Woods* (10/90) and *Return From Witch Mountain* (1/90). Five are available for 1991 showing: *That Darn Cat*, *Shaggy Dog*, *Candlehoe*, *Blackbeard's Ghost* and *The Girl Who Spelled Freedom*.

The second Buena Vista movie package has 14 titles, including *Charly* and *the Angel*, *Fox Hunter*, *The Littlest Outlaw*, *Old Yeller* and *Legend of Lobo*.

As to Harmony's miniseries, two are being offered: *King of the Olympics* and *The Man Who Lived at the Ritz*. Both are four hours each. *King's* availability is Aug. 1-Sept. 15, 1988, and *Ritz's* is Oct. 22-Dec. 10, 1988.

## Worldvision's 'Pursuit'

Worldvision Enterprises has given a go-ahead on the launching of *Trivial Pursuit*. WE had introduced a pilot of the half-hour game show at the past NATPE but pulled back on preselling the show because of short lead time. Planned for a September 1988 debut, *Pursuit*, which is based on the popular board game, is offered on a cash-plus-barter basis, with WE keeping one 30-second spot in each segment for national advertiser sales. The strip will have 39 weeks of first-run and 13 weeks of repeats, according to Jerry Rettig, senior vice president, creative services at WE.

A new pilot has been produced but the format is essentially unchanged, Rettig notes. Steve Morris will do the solo stint as host. In the initial pilot he shared the host chores. Morris is the morning drive personality at KRTH-FM Los Angeles. In the show, four contestants will compete each day for thousands of dollars in cash plus bonus prizes. *Pursuit* is a Jay Wolpert Production in association with Trivial Pursuit Television and Taft Entertainment Television.

Rettig is especially high on *Pursuit* for several reasons: 30 million units of the board game sold since 1983, which translates to one of every eight Americans owning the game, and the advantage its name has in self-promotability.

## Muller to distribute some Viacom films

Muller Media Inc. will be a licensing agent for selected feature films from the Viacom International library, under an accord reached by both companies. MMI is currently preparing the first film package for Viacom. The umbrella name for the initial package is *The Great Escapes*, which will be offered for syndication in the coming weeks.

In an interview, Robert B. Muller, president of MMI, says the initial package will contain 25 titles, with most having been network movies-of-the-week, while the others are theatricals. Station availability date is the remainder of this year and for 1988, says Muller. None of the films have been offered in syndication previously. Titles are offered via cash in a five-year license term. Movies include *Lawman Without a Gun*, starring Oscar winner Louis Gossett, Jr. and Philip Michael Thomas, and *To Race the Wind*, starring Steve Guttenberg, as a Harvard student blinded as a child.



**Louis Gossett Jr.** stars in "*Lawman Without a Gun*," one of the 25 initial movies that Muller Media Inc. will syndicate for Viacom, under the umbrella title of *The Great Escapes*.

All-in-all, more than 80 films will be distributed by MMI, with at least two additional packages to be released in the deal. Other stars featured in the present package include Debra Winger, Elliot Gould, Bette Davis and Don Johnson.

## BBDO 'Loyalty Factor'

BBDO's "Loyalty Factor," a system created by the ad shop to predict ratings of returning shows in primetime, has identified 18 of the 46 returning programs as strong favorites to be a ratings success during this season. A program's Loyalty Factor is based on the regularity of viewership.

Shows receiving "strong" designations for the 1987-88 season are ABC's *Monday Night Football*, *Who's the Boss*, *Growing Pains* and *20/20*; CBS' *Newhart*, *Designing Women*, *The Equalizer*, and *Murder, She Wrote*; and NBC's *ALF*, *Matlock*, *The Cosby Show*, *Cheers*, *Night Court*, *L.A. Law*, *227*, *Golden Girls*, *Amen* and *Hunter*.

Fourteen shows were classified as neutral in terms of strength, and 14 were designated as weak in the new season.

In addition, in terms of predicted strength evaluations for the returning programs only, NBC will do best. According to the Loyalty Factor, NBC has 53% of all its returning shows rated strong, CBS, 33% and ABC, 27%; NBC has the least weak shows, 16%, while CBS has 33% and ABC has 47%.

Now in its third year, Loyalty Factor has predicted correctly the programs' strengths about 80% of the time, according to Barry Cooper, BBDO's manager of the network analysis.

## Syndication shorts

**Orbis Communications** has cleared *Headlines on Trial*, WRC-TV Washington issue-oriented program, in more than 80 markets, including 25 of the top 30. Twenty programs have been completed and two additional tapings, hosted by Harvard law professor Arthur Miller, are set for October.

**Fries Distribution** has placed *It's Howdy Doody Time: A 40-Year Celebration* special in 185 markets, representing 98% of the country. Additionally, all the available barter spots in the two-hour special, which will air around Thanksgiving weekend, have been sold out.

*Visionaries* has been sold to 103 stations, delivering 86% of the country, by *Cluster Television*. The series began airing on Sept. 26 on stations including WPIX(TV) New York, KTLA-TV Los Angeles, WGN-TV Chicago, WTAF-TV Philadelphia and KBHK-TV San Francisco.

**Program Syndication Services** is distributing **Carter-Grant Productions** *1987 Holiday Moments* for airing from Thanksgiving through New Year's. The 60 one-minute vignettes feature film and TV celebrities describing their holiday traditions. Sold on a cash basis



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## Programming/Production

(continued)

with three runs per vignette, *Holiday Moments*' stations include WPVI-TV Philadelphia, KTXH-TV Houston and WTVZ-TV Norfolk.

**LBS Communications** has signed a multi-media deal with RJR Nabisco for sponsorship of the *New Monkees* TV series and a *New Monkees* radio special. The deal involves a half sponsorship in the TV series and full sponsorship in the half-hour radio special, which is set to air the first week in November and in conjunction with the group's first release on Warner Bros. Records.

**JM Entertainment** has made a number of deals recently. It will distribute a one-hour sports special, *Thunder at the Wheel*, hosted by Lyn St. James, for an October window, on a barter split of seven minutes for station and five for national sales. It has packaged four one-hour first-run specials hosted by Frankie Avalon, under the umbrella of *Frankie Avalon Presents...* for the fourth quarter this year and the first quarter of 1988. It has picked up the distribution rights for the second year of the two-hour primetime special *Spring Break II*, for the third quarter next season, and has brought back the award-winning classic *Hansel & Gretel* for a second TV year. *H&G* is available via barter with two runs in the fourth quarter and during the second quarter of next year.

## DIC relocates

DIC Enterprises will relocate. The move, which will include the entire staff, will be to new corporate headquarters adjacent to the Burbank Studios and NBC. The relocation will take place in November. For DIC, located currently in Encino, it will be the first time in five years that all departments, with more than 200 employees, will be housed under one roof.

The move to the new building is in conjunction with the continuing expansion of DIC's interests and activities, according to DIC. The new headquarters will be at 301 W. Olive.

## "Sheena" 11.2 rating

Embassy Night at the Movies racked up an 11.2 cume rating on its latest barter presentation, *Sheena*, starring Tanya Roberts and Ted Wass. *Sheena* concluded its window on Aug. 5, and cleared 150 stations covering 93% of the U.S. TV households. The Embassy movies have been a consistent top play-

er in the barter movie network arena.

Since its premiere in 1983, the network has averaged a 10.3 rating for its 16 films, notes Barry Thurston, president, syndication, Columbia/Embassy Television. "It's the only barter movie network to continually average double-digit ratings.

*Sheena* came in as the Number 2 indie offering for three of the metered markets during its first airing: WCVB-TV Boston, KTN KTXA-TV Dallas and KTXH-TV Houston. According to Thurston, *Sheena* beat at least two affiliates in 12 of the 30 airings, including stations in New York, Los Angeles, Chicago, San Francisco, Detroit, Washington, Seattle, and Miami.

Coming up at ENM is *Fright Night*, theatrical hit which stars Chris Sarandon, Roddy McDowall and William Ragsdale. It's scheduled to air from Oct. 29-Nov. 25.

## Media General commits to Panasonic format

Media General Broadcast Group has committed to the Panasonic Broadcast MII format for the total conversion of its broadcast operations. The deal is unusual in that not many stations are using the MII format and because it's a group-wide decision. The initial elements of the MII system will be on line almost immediately at Media General, while the complete system will be fully operational at the station group by early 1989.

The immediate Media General purchase is in excess of \$1 million. The conversion to MII is anticipated to be accomplished by 1989 with total conversion of newsgathering equipment and commercial spot playback systems. The order involves AU-650 studio VTRs, AU-500 field recorders, AU-400 camera recorders, M.A.R.C. system cart machines, as well as support equipment.

The MII half-inch system will be used by the three stations owned by Media General: WXFL-TV Tampa and WJKS-TV Jacksonville, both NBC affiliates; and WCBO-TV, the ABC affiliate in Charleston.

## USTV, Fox pact on transponder services

Under a multiyear agreement, USTV will be the exclusive provider of Ku-band transponder capacity for Fox Broadcasting. The arrangement calls for the entire Fox program lineup to be carried on USTV's RCA K-2 transponders, in addition to C-band transmissions, which will continue. USTV, is a Minneapolis-based satellite service



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company, whose Los Angeles office is active in program production and syndication. USTV's K-2 transponders can reach nearly 700 commercial TV stations through dedicated Ku-band receiver dishes. In addition to transponder time, USTV will provide technical coordination for Fox and work closely with its affiliated stations.

### Food business network

A satellite information network for the food industry will be launched on Oct. 19. The new network, Food Business Network, will contain 45 minutes of news and information programs designed to assist industry clients in improving their competitive positions, to make faster and more accurate business decisions, increase reduce inventories, and to project market conditions, according to Meres J. McCarroll, president of Medialink International Corp., the developer and marketer of FBN.

Network subscribers will have access to news, features and bulletin data and video formats. Included in the initial programming will be a 30-minute morning news broadcast on a daily five-day-per-week basis. A second segment, which will be 15 minutes in length, will highlight development on one of five key food industry sectors. Initial users will be connected to FBN's first broadcast via satellite antennas installed at their sites.

The kick-off of daily television programming will be phase two of FBN's launch program. The first phase has covered more than five years of study of the grocery industry and the changing role of information as a strategic tool in American business.

### Univision names

Jamie Davila has been named chairman, and Luis G. Nogales, president, of Univision, Spanish-language TV network. Davila joined Univision in May 1986 and was named president in September 1986. Nogales headed Univision's news operations since coming to the company in December 1986 as executive vice president for news and president of ECO, the network's sister newsgathering company. Under his direction, Univision introduced new late-night and weekend news programs and expanded its foreign broadcast journalists team.

As president of Univision, Davila oversaw the network during the transition to new ownership of its major affiliates. On Aug. 6, 1987, Hallmark Cards and First Chicago acquired the Univision-affiliated stations in New York, Los Angeles, and Fresno and Miami.

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## Programming/Production

(continued)

### Zooming in on people

**Gary Kessler** has joined **Fries Entertainment** as vice president, movies for television and miniseries. Kessler, who has broad experience as an agent and program packager, comes to Fries from The Cooper Agency, where he was a vice president.

**Mary Crescas** has joined **Orion Television Syndication** as manager, southern division. She'll be based out of the Atlanta branch office. Previously, Crescas was a sale rep at Showtime/The Movie Channel, and before that, an account executive at Viacom International.

**Dain T. Fritz** has been named northeast account executive, domestic television distribution at **Republic Pictures**. He comes to Republic from Columbia/Embassy Television and Columbia Pictures Television, where he was an account executive. Prior to that, Fritz was a sports programming clearance rep with the NBC Television Network.

**Gerald Philpott** has joined **Multimedia Entertainment** as western division regional sales manager, replacing **Edward Monahan**, who has been appointed mid-Atlantic regional sales manager and transferred to the East Coast. Philpott spent the past eight years at ABC, where most recently, he was district supervisor of affiliate relations. Monahan has been with ME since February 1986, as western division regional sales manager.

**Laura C. Mayer** has been named to the new post of office manager at **D.L. Taffner/Ltd.** Before that, Mayer was assistant producer at CBS News, on such shows as *CBS Morning News* and *Up-to-the-Minute*.

**Ed Youngmark** and **Kathy Zeisel** have been named **TeleVentures'** western and sales manager, respectively. Youngmark joins TeleVentures from



**Ed Youngmark**

**Kathy Zeisel**

Lorimar Telepictures where he was vice president of sales for the West Coast. He was vice president of sales at

the John Blair Co., in Los Angeles, before that. Zeiser was Western regional sales manager at Harmony Gold before joining TeleVentures, and previously served in the same capacity for WW Entertainment and Acama Films.

**Martin D. Weisman** has been appointed account executive, western division at **Worldvision Enterprises**. Weisman, who joined Worldvision in November 1982, formerly was with Avco-Embassy Films and WW Entertainment.

**Hewitt "Hugh" West** has been appointed director of marketing and sales for *The Wall Street Journal Report*, syndicated business-news TV program. West most recently was midwest sales manager at Republic Pictures.

**Rand Stoll** has been appointed senior vice president, sales and marketing at **LBS Telecommunications**. Stoll joined LBS in 1982 and was senior vice president, national ad sales and marketing of LBS Communications. He'll be a key member of the division's management team and will work closely with the company's ad sales operations on all ad-related matters. Also, he will have primary sales and marketing responsibility for the cable and home video markets.



**Rand Stoll**

Also at LBS, **John Storrier** has been promoted to chief financial officer and treasurer. Storrier joined LBS in 1984 as senior vice president, financial planning and most recently was executive vice president, controller.

**Lee Phillip Smith** has joined **D.L. Taffner/Ltd.** as midwest sales rep. He joins Taffner from Tribune Entertainment where he was responsible for station sales and clearances in the midwest. Before that, Smith was with Seltel in Atlanta and in Chicago.

**Joe Weinflash** has joined **The Entertainment Network** as vice president, sales, midwest region. The move marks the opening of the Chicago office by TEN. Weinflash was sales manager, midwest region at King World Enterprises, from 1984-1986.

**Ruth Carpenter** has been promoted

to director, production and administration at **Paramount Television Group's** network television division. Most recently, Carpenter was manager, production administration in the division since July 1982.

**Steven J. Hunt** has been named executive vice president and chief financial officer at **Palladium Entertainment**. Hunt comes to Palladium from Chiat/Day where he was executive vice president, finance/strategic planning and ceo. Prior to joining Chiat/Day, Hunt was vice president/finance at VHD Inc.



**Steven J. Hunt**

**Ralph T. Smith** has been appointed vice president and cfo at **Peregrine Entertainment**. Smith was vice president and general manager at ABC Watermark since 1981.

**Alan J. Petronio** has been named NATPE International's business manager. He joins NATPE after being business manager at Taft Broadcasting stations WTAJ-TV Philadelphia and WDCA-TV Washington.

### Ohio State new award

The Ohio State University and the Commission on the Bicentennial of the U.S. Constitution have created the Alexander Hamilton/Ohio State Awards competition. The new competition will honor programs on the Constitution produced on the local, national or international level. In conjunction with the ongoing bicentennial celebration, the award will honor excellence in radio and TV programs that are designed to instruct, inform, or enrich the understanding about the Constitution in each of the next five years.

Any independent producer, agency, organization, or institution that has produced or broadcast a radio or TV program which originally aired between Jan. 1, 1987 and Dec. 31, can enter. The entry deadline is Jan. 8, 1988. The special award will be presented during the Ohio State Awards ceremony, to be held April 13, 1988 in Washington.



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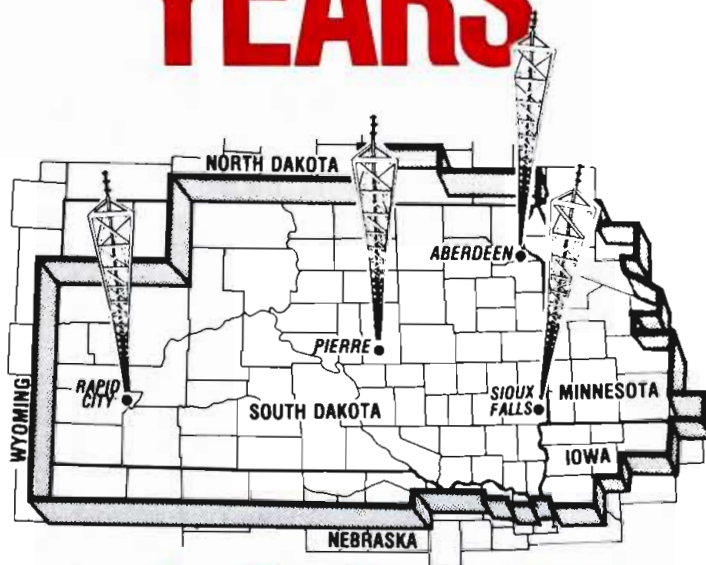
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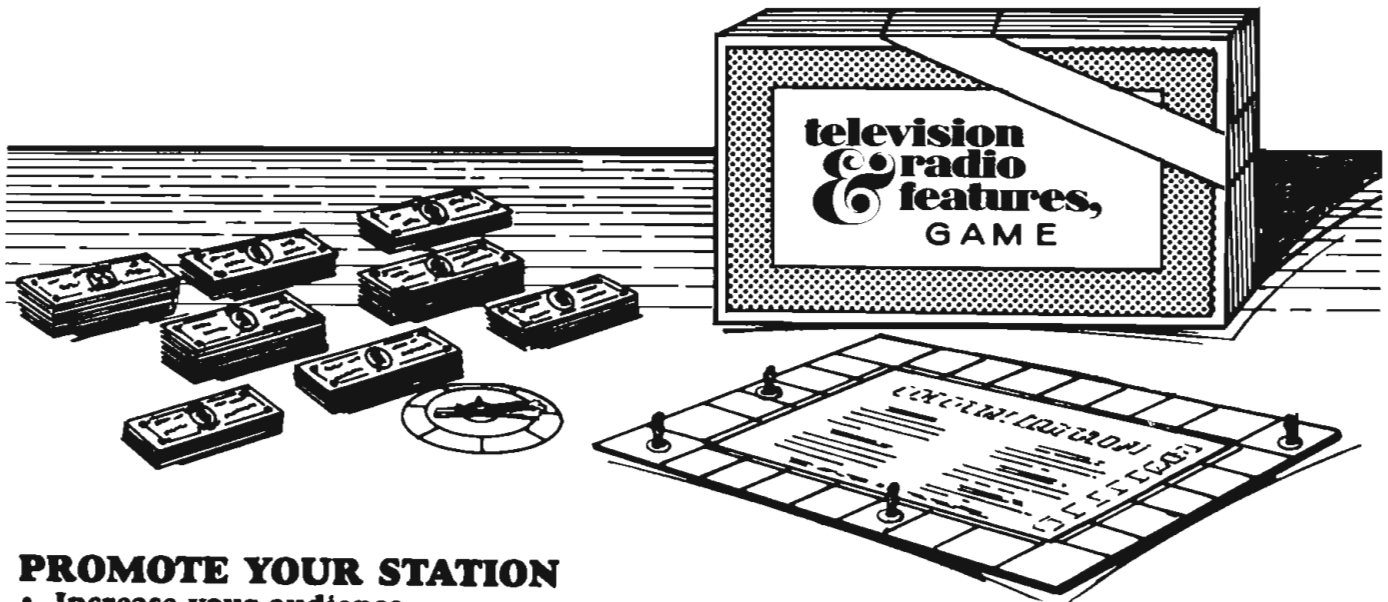
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# Spot Report

September 28, 1987

## Arbitron radio response rates continue to climb

Response rates to Arbitron's radio diary surveys continue to climb. Results from the spring '87 sweep, tracked by RAB, show the rate in the 171 standard markets to be 43.4%, compared to 40.4% the previous spring. This now represents four contiguous sweeps, covering all seasons, in which the latest response rate topped the year-before figure by significant margins.

The 3.0 percentage point increase for the spring '87 sweep compares with a 4.4 point rise for winter '87, a 2.9 point hike for the fall '86 sweep and a 3.0 point increase for summer '86. Data were compiled for ARB by Media Software.

The increase in the spring '87 response rate in all Arbitron markets, including the 88 "condensed" markets, was 3.1 points, representing an increase from 40.7% the year before to 43.8% in the latest sweep.

In reporting these figures in a trend analysis showing the spring '87 responses rates in all 259 markets, RAB's research chief Bob Galen noted that "response rates continue to be Arbitron's most serious research problem." He acknowledged that there is an improvement, but said he'd like to see rate above 50%.

First results of Interep's "report card," detailed market-by-market reviews of Arbitron radio reports since introduction of the daypart diary also show response rates up. In the top-25 markets response rates climbed 3.6 points from spring 1986 to spring 1987.

But across all markets the degree of increase varied. Factors that appear to be holding the gain down in individual markets appear to include excellent year-around weather conditions, markets were automobiles are the primary means of transportation and where mass transit is non-existent or negligible, markets where ethnic groups account for a high share of total population and markets where homogeneous groups of people do not live together in one metro area.

Elaine Pappas, vice president, research director of Hillier, Newmark, Wechsler & Howard, who's putting the "report cards" together, says markets without the above characteristics enjoy higher response rates than the averages across all markets—some as high or even higher than 55%.

## Bright spots in grim picture

While July's spot radio billings were finally up a bit, 1.4% ahead of last July, Radio Expenditure Reports data for full first half 1987, through June, show national spot dragged 1.4% behind last year's first six months. But emerging from the mire have been sev-

eral categories showing healthy plusses.

Jeff Wakefield, senior vice president/marketing research at Major Market Radio Sales, notes that these growth categories for spot radio include publishing and media, with two from the television fold, Fox Television Network and Walt Disney Productions' *Disney Sunday Movie*, accelerating from a standing start of zero spending last year to \$4.4 million.

Also, reports Wakefield, some of the national cable networks, notably HBO/Cinemax, Home Shopping Network and The Weather Channel raised their spot ante for this latest half.

Other growing categories for spot radio during the most recent six months have been the soft drink and bottled water group, state lotteries, health care and gasoline and oil. Wakefield says almost all of the big petroleum companies increased first half spending, with Chevron in the lead, with a 262% increase, followed by Exxon, up 129%, Sunoco 53% ahead of its showing last year, and Pennzoil, up 47% in spot radio.

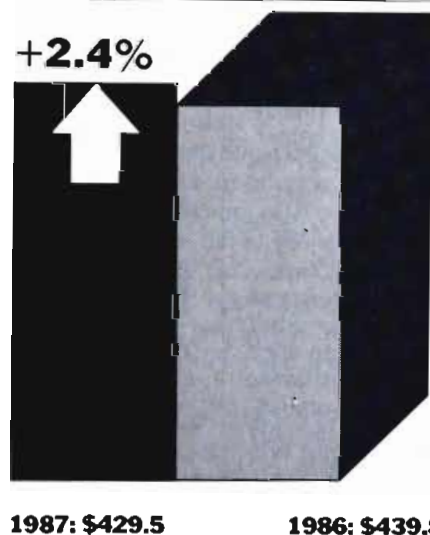
The soft drink and bottled waters were good for a \$5 million hike in spot radio through June, says Wakefield. He says the water sub category showed a 40% increase and that Jolt Cola and New York Seltzer, two relatively new entries in the soft drink field, invested a combined \$1.4 million so far this year, against no dollars from this duo last year.

He reports the combined expenditures by states backing their lotteries generated \$6.9 million in national spot business for radio, up almost 100% from their 1986 showing. This, he notes, along with increased spending by the U.S. Army, pushed the government category up from last year in spite of \$15 million less in political advertising.

So far the gains have been real. The apparent increases showing up for the health care category are only a bookkeeping fluke, due to the reclassification of health insurance from the consumer services column to the health care category.

## August

### National spot TV business



Complete TV Business Barometer details p. 32

## Spot Report

### Campaigns

#### Adolph Coors Co., TV

*Tatham-Laird & Kudner/Chicago*  
BEER is set for 12 weeks of spot appearances that started in late September in a good many midwestern and western television markets. Negotiators worked with primetime, sports and fringe inventory to attract young men.

#### Alberto Culver, TV

*Draper Daniels Media Services/Chicago*  
MOLLY McBUTTER HAIR CARE PRODUCT is being featured for six weeks that started in mid-September in a select but widespread list of larger television markets. Buying group arranged for fringe, news, weekend and prime access showings to reach women 25-plus.

#### Colgate-Palmolive Co., TV

*Foote, Cone & Belding/New York*  
SELECTED PRODUCTS are sharing 13 weeks of fourth quarter inventory in a widespread lineup of sunbelt and midwestern television markets. Media placed fringe and daytime avails to reach women 18 and up.

#### De Laurentiis Entertainment

*BBDO Worldwide/Los Angeles*  
SELECTED MOTION PICTURES will be sharing 13 weeks of fourth quarter advertising that started in late September in a fair list of midwestern and southeastern television markets. Buyers used the full range of dayparts to impress young adults and teenagers.

### New from Wilkinson

Spot radio in 15 larger markets is supporting the network radio introduction of Wilkinson Sword's new Wilkinson Shave Cream. Wilkinson marketing director Jeffrey Avison says the commercials, which broke Sept. 14, mark the first advertising support for the product, introduced to the grocery, drug and discount trades in July. Agency is Friedman Benjamin, Inc., New York.

Avison says drive time "is the key to reaching our target audience of adult men. That first half hour or so after shaving is when men are most aware their faces are irritated and uncomfortable. Now we come along with the only popular-priced shaving cream with Hydaderm to help reduce skin irritation." Further support including a second flight of radio advertising and newspaper inserts is planned for early 1988.

#### H. J. Heinz Co., TV

*Leo Burnett Co./Chicago*  
GRAVY and OTHER FOOD ITEMS are being featured for 12 to 13 weeks that started in mid-September in a long and coast-to-coast lineup of television markets. Media team worked with all dayparts to reach women 25 and up.

#### Kellogg Co., TV

*Leo Burnett Co./Chicago*  
HONEY SMACKS and OTHER CEREALS are winding up 11 to 13 weeks of third quarter spot appearances in a long and nationwide list of television markets. Media rounded up kid, fringe and prime access time to appeal to women, children and teenagers.

#### The Quaker Oats Co., TV

*Bayer, Bess, Vanderwarker & Flynn/Chicago*  
CAP'N CRUNCH is being featured for four to 13 weeks that started in early September in a long and nationwide spread of television markets. Media placed kid inventory to appeal to children and teenagers.

#### Sargento Cheese Co., TV

*Frankenberry, Laughlin & Constable/Milwaukee*  
CHEESE is being recommended for 12 weeks that commenced in late September in a select but widespread list of television markets. Buying team arranged for fringe, news and daytime showings to reach women 25 and up.

#### Serta, Inc., TV

*Don Tennant Company/Chicago*  
MATTRESSES are being offered for four weeks that started on various September air dates in a fair list of midwestern and southeastern television markets. Buyers worked with fringe and news inventory to reach both men and women 25-plus.

#### Stokely USA, TV

*CPM, Inc./Chicago*  
VEGETABLES are being served for eight weeks that started in late September in a good many eastern and midwestern television markets. Negotiators placed primetime, daytime, news and fringe avails to appeal to women 25 and up.

#### Volume Shoe Corp., TV

*Foote, Cone & Belding/Chicago*  
WOMEN'S SHOES are being sold for two weeks that kicked off in late September in a long and coast-to-coast lineup of television markets. Media group concentrated on daytime and fringe placement to reach young women.

## Appointments

### Agencies



**Randall D. Schroeder**, media director at N W Ayer/Detroit, has been elected a senior vice president of the agency. He had been vice president, director of broadcast media at Campbell-Ewald before joining Ayer and was elected a vice president of Ayer in 1980 when Ayer opened its Detroit office.

**Michael A. Haggerty** has joined Warwick Advertising in New York as senior vice president, media director. He was formerly with Wells, Rich, Greene.

**Barbara Bylenga** has been promoted to group research director at Tatham-Laird & Kudner Advertising in Chicago. She came to TLK in 1985 from Leo Burnett and now steps up from account research manager.

**Susan Vircik** has moved up to network coordinator on the Buick account at McCann-Erickson/Detroit. She had been a senior estimator on Buick accounts.

### Fourth for Grey Poupon

The new Venetian Gondola spot for Nabisco Brand's Grey Poupon Dijon Mustard is now airing in a select but nationwide list of markets covering 35% of the U.S.; that 35% accounting for Grey Poupon's highest sales volume. Target of the commercial, produced by Jay Gold Films for Lowe Marschalk, is upscale adults.

A Lowe Marschalk spokesman says the agency expects this latest commercial "to have as long a life as our others." He says the Rolls Royce spot has been running since 1981 and the Orient Express spot since 1984. Then came Grey Poupon's picnic spot and now the Venetian gondola message has been introduced. "We keep rotating all three," says Lowe Marschalk, "and now we have a fourth to rotate with the earlier spots."





**Linda Blandino** is now a buyer at HBM/Creamer in Boston. She had been a broadcast buyer for Marshalls and before that had been with the Boston office of Kenyon & Eckhardt before its merger with Bozell & Jacobs.



**Valerie Langan** has been promoted to media buyer at BBDO/Chicago. She steps up from assistant buyer and will report to **Sandy Kaminsky**, vice president, director of spot broadcasting.

**Kathleen Davey** and **Lisa Unsworth** have been promoted to media supervisors at HBM/Creamer in Boston. Both executives had been media planners. They report to **John Gaffney**, vice president/media director in Boston.

**Richard L. Gagnon** has been promoted to media planner at FCB/Leber Katz Partners in New York. He advances from assistant planner and is assigned to RJR Nabisco's Fruit Wickets, Royal Dessert and 100% Bran.

**Linda Schranz** has joined the John Volk Co. in Chicago as a media planner. She was previously a planner with Fortis Fortis Advertising, and before that she had been with Cunningham & Walsh.

**Marie K. Klaassen** has joined Grant/Jacoby Inc. as a media planner. She moves in from Young & Rubicam where she had served as media/account liaison and assistant planner.

**Pamela Watson Patton** has joined Ross Roy Inc. in Detroit as an assistance media buyer. She reports to vice president, group media director Pat Cuda.

## One Buyer's Opinion



### Teamwork, consistency mark longest sports marketing contract

**Wager**

**O**ur sponsorship of the Subaru NFL Fastest Man on *NBC SportsWorld* in August, and of the bicycle race along Beverly Hills' Rodeo Drive, also televised, were only the most recent examples of Subaru's 11 year love affair with televised sports. It goes back to the period leading up to the 1976 Olympics, when the United States Olympic Ski Team went to every auto manufacturer in Detroit, offering to make their car the official team car in return for the transportation they needed. They were turned down by Detroit, so they approached Subaru of America.

As our name makes plain, we're an American-owned company that imports and markets Japanese made cars. We told the team, "Try our cars. If they meet your needs, we'll be your official car."

Now "meeting the needs" of a ski team often means carrying these skiers up icy trails in the Rocky Mountains and in the Alps. In many cases these are places most people wouldn't even attempt to go without a snowmobile. In fact, Subaru's do the job so well the skiers dubbed their Subarus "snowmobiles in disguise."

The bottom line is that the U.S. Ski Team and Subaru in 1976 signed what's turned out to be the longest-running sports marketing contract in existence. And this statement covers any and every sport you can name. **The synergy is so perfect** that the Clio-winning commercial produced by our agency, Levine, Huntley, Schmidt & Beaver, uses real situations where the team on the way up the snowy slopes in their Subaru actually has passed other countries' ski teams whose cars had run out of steam and couldn't go on. These actual experiences turned out to be ideal show cases to demonstrate Subaru performance, reliability and durability in the toughest conditions that rugged, icy mountain trails can offer.

Since 1979, Subaru has also been the official car of the U.S. Ski Association, the organization responsible for national skiing championships. We help sponsor championship races, where ski team members compete for national alpine, nordic, jumping, nordic combined, and freestyle titles. And Subaru support will help give these teams financial stability through the 1988 Olympics in Calgary, Canada.

Meanwhile, back here at Subaru headquarters our promotion and advertising departments work together as members of the same marketing team to make the most of our year-after-year consistency to continually remind the public of Subaru performance where others can't quite cut it. Many other companies seem to jump from theme to theme, apparently assuming they need a different, new approach every year, just for the sake of being different. And there are companies whose promotion team often seems to be going in one direction while the advertising department and the agency go down some other road.

But for Subaru, teamwork and consistency have proved to be the same kind of winning combination as Subaru and televised sports. It's sports that attracts audiences of fans who appreciate performance, dependability and durability in fine automobiles, just as they admire the performance, dependability and endurance that are the mark of fine athletes.

—**Audrey Wager**, national promotions manager, Subaru of America

## Representatives

**Sarah Tyrrell** has transferred to Tampa, Fla. to head the new sales office opened there by Blair Television. She joined Blair in 1983 and has most recently been an account executive in the company's Minneapolis sales office.

**Cathy Considine** has been promoted to Gold Team sales manager in the Chicago office of Harrington, Righter & Parsons. She joined HRP in 1981 and now steps up from account executive with the Gold Team.

### Publisher's Statement

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9. Paragraphs 7 and 8 include in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests as such individuals are equivalent to 1 per cent or more of the total amount of the stock or securities of the publishing corporation.

10. Extent and Nature of Circulation	Average No. Copies each issue during preceding 12 months	Actual No. Copies of single issue published nearest to filing date 9-4-87
A. Total No. Copies (Net Press run)	21,746	22,700
B. Paid and/or Requested Circulation		
1. Sales through dealers and carriers, street vendors and counter sales	429	429
2. Mail Subscription (Paid and/or requested)	20,070	20,212
C. Total Paid and/or Requested Circulation (Sum of 10B1 and 10B2)	20,499	20,641
D. Free Distribution by mail, carrier or other means, samples, complimentary and other free copies	692	1,528
E. Total Distribution (Sum of C and D)	21,191	22,169
F. Copies Not Distributed		
1. Office use, left over, unaccounted, spoiled after printing	555	531
2. Return from News Agents		
G. Total (Sum of E, F1 and 2 - should equal net press run shown in A)	21,746	22,700

I. C. Sheridan  
Executive Vice President & Corporate Secretary



**Lisa Brown** has been promoted to vice president, general sales manager for TeleRep's Tiger station list. She started with TeleRep in 1975 as a sales assistant and now steps up from New York sales manager for the Tigers.

**Jim Forrer** has been named manager of Republic Radio's Detroit sales office. He moves in from Select Radio, Detroit where he had been senior vice president, midwest regional manager.

**Carl Mathis** has been appointed national sales manager for the Rebel sales team at Seltel in New York and **Al Ferrara** joins Seltel as New York sales manager for the White team. Ferrara moves in from TeleRep and Mathis came to Seltel three years ago and now steps up from New York team manager.

**Larry Baer** has been named manager of event marketing for Group W Television sales. He was formerly manager of market development at Group W's KPIX(TV) San Francisco, and before that was director of marketing for the San Francisco Giants.

**Janet Therrien** has been appointed associate research director of Katz Hispanic Radio Sales. She joined Katz Radio in 1978 as a research assistant and now moves up from market research specialist.

**Josh Nash** has joined Banner Radio as an account executive in the Dallas sales office. He had been an account executive for Hillier, Newmark, Wechsler & Howard there.

**Mary Miller** and **Andy Rosen** have joined Eastman Radio as account executives. Rosen had been selling for WINE Brookfield, Conn. and will work out of New York. Miller moves into the Dallas sales office from the media staff at The Bloom Agency.

**Jeff Cena** and **Steve Weitz** have joined CBS Radio Representatives as ac-

count executives. Weitz joins the San Francisco office from the sales staff of WLTT Washington, D.C. and Cena had been Los Angeles manager for Banner Radio. He'll continue to work out of Los Angeles.

**James Thacker** has been appointed an account executive for Petry Television's Broncos sales team in Chicago. He had been with Independent Television Sales and before that had been at MMT Sales.

**Brad Kelly** has been named an account executive in the Los Angeles office of McGavren Guild Radio. He had been Western region sports manager for CBS Radio Representatives in Los Angeles.

## Stations



**Greg Anderson** has been appointed executive vice president of Multimedia Radio, overseeing stations in Milwaukee, Shreveport, La., Greenville, S.C. and Macon, Ga. He joined Multimedia in 1980 and now moves up from vice president, radio operations.

**John L. Fink** has moved up to general sales manager of KHNL-TV Honolulu. He came to the station last year and now advances from sales manager.

## Y&R's 3-way split

Young & Rubicam/New York has formed three separate account groups, each with its own group general manager and media director, creative director, consumer insights director and business affairs director. Media directors are: Ira Tumpowsky for the group headed by Jane Brite; George Sharpe, media director for the group headed by John Glorieux; and Beth Rockwood, media director for the account group under George Guimaraes.

Christopher Dickens, worldwide media director, will continue to head the current broadcast buying groups, the newly created print buying group, and the media research unit.



# Media Professionals

## Radio air personalities pull in retail prospects



**Denise Douville**

*Media supervisor  
Caldwell VanRiper  
Fort Wayne, Ind.*

**D**enise Douville, media supervisor at Caldwell VanRiper, says there's nothing like popular local air personalities to attract store traffic for retail accounts. She recalls when Classic Stereo & Video, an electronics chain with stores in Indiana and Ohio, staged its last "Crank It Up" promotion, inviting prospects to drive into their parking lot and turn up their car stereos full blast, morning man Charlie Butcher of WMEE Fort Wayne was "there in the

parking lot to help pass out hundreds of doughnuts, gallons of coffee, and flyers promoting the following day's big sale."

The featured product was car stereos, and Douville says, "Classic moved plenty of stereos off the shelf. It was a very successful event for them and the local radio jock played a big part in pulling in the crowd."

She points to similar successes enjoyed by Fort Wayne car dealers. O'Daniel Oldsmobile built a "state of the art" show room last year, she says. "And outside, they built a jeep test track—a really rough, bumpy road for four-wheel drive vehicles to negotiate. To promote its new facility, O'Daniel brought in air personalities Dr. West and Buzz Maxwell from WXKE, a rock station that skews younger than WMEE. This air team, says Douville, "helped attract a lot of listeners to try out O'Daniel's test track, which can be quite a challenge for people who pride themselves on their driving skills."

And at Fort Wayne Lincoln-Mercury, she says it was WMEE's Charlie Butcher again, this time teamed up with his morning air partner, Tony Richards, on hand to greet prospects at one of this dealership's twice-a-year "wheel and deal" sales. Says Douville: This air pair works well together. Listeners enjoy their morning banter so much that their popularity keeps growing and their fans welcome the chance to come down to an event like this and see them in person."



**Joseph Parish** has been named president and general manager of KMVP/KRXY(FM) the Capital Cities/ABC owned radio stations in Denver recently acquired from Malrite Communications Group. Parish had been president and general manager of Capital Cities/ABC's WPLJ(FM) in New York.

**Robert Galucci** has been named vice president, general manager of the newly combined KING AM and FM Seattle. He joined King Broadcasting in 1979 and has most recently been vice president, general manager of KING-FM.

**Curtis E. Shaw**, general manager of WJMO Cleveland, has been elected a vice president of parent company Friendly Broadcasting Co., a subsidiary of The United Broadcasting Co. Shaw is a 14 year veteran of United.

**Reggie Jordan** has been appointed general manager of SunGroup's KKQV(FM) Wichita Falls, Texas. Jordan had been vice president of Bahakel Communications' Radio Division before coming to SunGroup.

**Thomas K. Walton** has been named midwest sales manager of the CBS Radio Networks. The former Blair Radio sales manager has most recently been a Chicago account executive for CBS Radio networks.

**Michael J. Masterson** is now general sales manager of CBS owned KNX Los Angeles. He returns to the station from CBS Radio Representatives where he had been sales manager of the Los Angeles sales office.

**Scott M. Blumenthal** has been promoted to general sales manager at WISH-TV Indianapolis. He came to the station in 1983 and now advances from local sales manager.

**Donald M. Travis** has been appointed general sales manager of Telemundo Group, responsible for network and national sales. He had been general sales manager of WCIX-TV Miami. At

Telemundo he reports to **Gary McBride**, vice president, marketing and sales.



**Skipp Moss** has been appointed general manager of TVX Broadcasting's WCAY-TV Nashville. He comes to the Fox affiliate from WBFS-TV Miami where he had been director of sales.

**Rick Wardell** has moved up to general sales manager at KCNC-TV Denver. He came to the station last year and now advances from national sales manager.

**Jeffrey Specter** has been named general sales manager of WNUA(FM) Chicago. He returns to Pyramid West Associates from KPWR Los Angeles where he has been sales manager. WNUA switched to a light jazz/new age format last month.



**Janice Shealy** has been appointed general sales manager for WCSC/WXTC(FM) Charleston, S.C. She steps up from account executive and among other activities is president of the Charleston Business Leaders.

**Jerry Staggs** has been appointed general sales manager of WDRB-TV Louisville, and **Glenn Cook** was named chief engineer. Cook had been director of engineering at WTHI-TV AM and FM in Terre Haute, Ind., and Staggs moves in from the general sales manager's desk at WRLH-TV Richmond, Va.

**Chris Butterick** has been named general sales manager of KIX/WGKX(FM) Memphis. He joined the

## Starstream expands



**Kriemelman**

Starstream Communications Group has named Arthur L. Kriemelman executive vice president and head of its newly opened New York office, and recruited Maury S. Warshauer as Eastern regional manager of the Houston-based originator of national radio programs and promotions. Warshauer had been general sales manager of WBLS New York and Kriemelman had been a member of The Office of President of the Mutual Broadcasting System.

Kriemelman points to *The Budweiser Showdown* and *Seagram's Coolers Talent Search* as examples of how Starstream can help advertisers run sales promotions concurrently with their advertising schedules to achieve greater results. He notes that "With many client marketing efforts now being focused locally rather than nationally, this kind of dual advertising and promotion capability can be the key to fuller sales impact."

stations three years ago and before that he had been general sales manager at WLVS/WWEE(FM) Germantown, also Tennessee. His earlier sales post was with KYND Houston.

**Gregg Schafer** has been promoted to general sales manager at Sainte Limited, operator of Spanish language television stations in the Sacramento-Stockton-Modesto, Reno, Morro Bay and Santa Maria markets. He joined KCSO-TV Sacramento working in local sales in Modesto and more recently built up the sales operation at KREN-TV Reno.

## New Stations

### Under Construction

**KWKT-TV Waco, Texas;** Channel 44; ADI Waco-Temple. Licensee, South-West MultiMedia Corp., 6100 Corporate Drive, Houston, Texas, 77036. Telephone (713) 988-3939. Lester Kamin, president, South-West MultiMedia Corp. Target air date is December 1987.

## Buyer's Checklist

### New Representatives

**CBS Radio Representatives** is now the national sales representative for WMCA New York and for KIMN/KYGO(FM) Denver. KYGO is a country music station and KIMN airs an adult contemporary format. WMCA features talk and public service.

**Katz Radio** is the new national sales representative for KNFO(FM) Waco, Texas and WGAN Portland, Maine. WGAN programs an adult contemporary format and KNFO carries country music.

**Katz Independent Television** has been named national sales representative for KXTX-TV Dallas-Fort Worth and WBFS-TV Miami. Both stations will be represented by the Swords sales team.

**Petry Television** has been appointed national sales representative for KTTV(TV) Los Angeles. The independent is owned by Fox Television Stations.

**Republic Radio** is now national sales representative for WTPA(FM) Harrisburg, Pa. and KFH/KLZS(FM) Wichita, Kan. KLZS offers an adult

contemporary format, KFH programs modern country music and WTPA has an album oriented rock format.

**Roslin Radio Sales** has been named national sales representative for KKCY(FM) San Francisco and WGL Fort Wayne, Ind. WGL is a talk station and KKCY airs an adult contemporary sound.

**Sitel** has been appointed national sales representative for WLFL-TV Raleigh, N.C. and WJFW-TV Wausau-Rhineland, Wisc. WJFW is an NBC affiliate and WLFL is an independent station.

## Transactions

**Jefferson Pilot Communications** has agreed to sell the license and transmitter of WQXI Atlanta to **Vinrah Radio** for \$1.65 million, contingent upon completion of WQXI's planned purchase of a new 50,000 watt AM Atlanta station currently under construction by Phoenix City Broadcasting, Ltd. Both transactions are subject to FCC approval.

**Austin Radio Group** has purchased KODK(FM) Kingsville, Texas from **KODK, Inc.** for \$497,000. Ed Lovelace is the principal stockholder of KODK, Inc. and Austin Radio is headed by Bob Walker. Broker in the transaction is Norman Fischer & Associates of Austin.

## Busse Broadcasting bows

Gillett Holdings executives have formed Busse Broadcasting Corp., acquired four Gillett television stations, and have agreed to purchase a fifth, WWMT(TV) Kalamazoo, subject to FCC approval. The four stations are WEAU-TV Eau Claire, WRLH-TV Richmond, KOKH-TV Oklahoma City, and KOLN(TV) Lincoln, Neb. and its satellite, KGIN(TV) serving Grand Island, Neb.

Busse officers are Lawrence A. Busse, president, who had been president of Gillett Communications; David M. Comisar, vice president, broadcast services, who had been director of programming and promotion for Gillett Group Management, and two more former Gillett Group Management employees, James C. Ryan, now vice president, finance for Busse, and Marshall F. Williamson, now vice president, engineering for Busse.



# Wall Street Report

## Belo net earnings up despite first half decline in operating earnings

Revenues and operating earnings for the A. H. Belo Corp. were down during the first half, but net earnings were up as a result of two factors—a reduction in interest expense and the lower federal tax rate. The revenue decline, a result of the soft ad market, affected both broadcast and newspaper properties.

Belo's broadcast revenues during the January-June period were off 1.6% to \$83.0 million. Newspaper revenues were down 4.4% to \$105.7 million. Total revenues thus dropped 3.2% to \$188.7 million. Total operating earnings were off 10.3% to \$33.8 million, a 17.9% margin. Last year's margin was 19.1%.

However, these factors were offset by 25.2% drop in interest expense to \$13.5 million. This came about as a result of the company refinancing \$200 million of debt at 13% with \$100 million in bonds carrying 10-year 8<sup>5</sup>/<sub>8</sub>% notes and \$100 million at a lower variable (prime) rate. Estimated income taxes declined from \$10.4 to \$9.5 million, representing a rate drop from 53.2% to 46.9%.

The company is now operating without any radio stations having sold all four of its outlets since last December. At that time Belo agreed to sell KRQX/KZEW (FM) Dallas to Anchor Media for \$20 million

in cash and listed a gain of \$19 million on the sale. Last month Belo sold KOA/KOAQ(FM) Denver, which it acquired from General Electric in 1983 for \$22 million, to Jacor Communications for \$24 million. The company felt its expertise was in newspapers and TV and not in radio and Wall Street noted that both sales involved oil patch markets. Belo owns two Texas stations, of course, WFAA-TV Dallas-Ft. Worth, which it bought in 1950, and KHOU-TV Houston, one of the four Corinthian stations which Belo acquired from Dun & Bradstreet in 1984 for \$501.1 million. Nevertheless, at least one broadcast analyst, Curtis Alexander of Mabon, Nugent & Co., feels its broadcast assets are substantially undervalued and is touting the stock.

## Looking at market value

The Mabon, Nugent analyst estimates the market value of Belo's five affiliates at \$1,010 million. He sees the four ex-Corinthian stations as having appreciated about 22% to \$610 million. As for WFAA-TV, Alexander notes that Belo paid \$342 million for KHOU-TV and feels that, even though Houston market revenue has eroded, it's worth at least \$350 million. If so, then WFAA-TV is certainly worth \$400 million, says Alexander.

Alexander isn't making any specific predictions about the oil patch, but, longterm, he feels the outlook is good. As for shortterm, he notes that the Olympics and election faucet will be opened soon, helping *The Dallas Morning News*, heart of the Belo company, as well as the TV stations.

### A.H. Belo Corporation Corp. consolidated income statement†

(\$ in millions except per share amounts)

	1985	1986	1987E*	1988E**
<b>Revenues</b>				
Newspaper publishing	\$221.168	\$222.472	\$222	227
Broadcasting	163.900	176.022	167	176
Other	0.942	0.000	0	0
Intersegment	(0.859)	(1.261)	(1)	(1)
Total revenues	385.151	397.233	389	402
<b>Operating earnings (margins)</b>				
Newspaper publishing	32.710 14.8%	26.037 11.7%	26 11.5%	27 11.8%
Broadcasting	56.754 34.6%	60.396 34.3%	57 34.3%	60 34.0%
Other	(0.216)	0.001	0	0
Corporate expenses	(4.706)	(8.684)	(9)	(10)
Total operating earnings	84.542 22.0%	77.750 19.6%	74 19.0%	77 19.1%
<b>Interest expense</b>				
	(40.697)	(35.898)	(29)	(26)
Pre-tax earnings	44.390	62.445	45	51
Income taxes (rate)	20.572 46.3%	29.411 47.1%	20 45.0%	19 38.0%
Net earnings	23.818	20.268	25	32
Earnings per share	\$2.05	\$2.93	\$2.30	\$3.00
Shares outstanding (millions)	11.625	11.260	10.900	10.500

† Estimates by Mabon, Nugent & Co. \* Broadcast revenue reflects disposition of radio stations. \*\* Newspaper price increase assumed for first quarter 1988.



## MGM/UA lights syndie fire (from page 60)

package has a theme, e.g., Woody Allen films, horror, action/adventure, etc. At the same time Cignarelli thinks the packages will appeal to affiliates who only want a few films and don't buy the bigger packages.

However, Petry's Fentress warns that it will be difficult for Cignarelli to "have it both ways, and I think he'll end up mainly selling the film packages to the independents."

### Use music videos

MGM/UA is moving ahead with its *Stop the Music* game-show pilot, another potential strip for next year. The show will make heavy use of music videos, Cignarelli promises, which is what he thinks will distinguish it from the ordinary. The downside, as rep Fentress sees it, is making the show broad enough.

"Narrow appeal is what killed *Name That Tune*," Fentress says, and is a problem a music-game show faces. Fentress concedes, however, that the right demographic appeal could make up for the shortfall in broadness.

The company is no stranger to the

game-show format, having produced 130 episodes of *Love Me, Love Me Not* for basic cabler USA Network. (That show is now off cable and starts syndication this month.) Cignarelli is very high on cable. "They have two sources of revenue," he points out, "the subscriber and the advertiser. Their capacity to pay for programming is probably growing at a geometric rate as opposed to a negative rate for the networks. I see them like a giant independent, looking to develop their audience. We see them as a major market."

Turner's raid on MGM forced the company into its niche strategy, and it is one that, just a year down the line, has drawn high marks, and one Cignarelli would like to continue. "We were forced into looking into our library and we came up with the new *Sea Hunt* from that. We're going to colorize the old western *Bat Masterson* and see if there's a market for that. We wouldn't do a new show, like with *Sea Hunt*, I don't think, because I don't think you could do better *Bat Masterson's* than we already have in the can."

When Cignarelli joined MGM/UA in August of '86 he came from the post of

president at Four Star, where he green-lighted the coloring of *Wanted: Dead or Alive*. He says he would be interested in looking at a number of UA black and white feature titles to colorize and then package. But most of the shows in the company's TV library, like the classic *Highway Patrol*, don't lend themselves to coloring, Cignarelli says, "Though I might be interested in a new version of *Patrol*." Some time down the road the old *Sea Hunts* could be colored as well.

### Batting above average

The new MGM/UA is not batting 100%—a new version of *Rat Patrol* was not bought, but the company's batting average is well above average. Next? "Well," Cignarelli smiles, "with the glut of comedies I'd hope that we'd back off developing those [though MGM/UA's] *We've Got It Made* is a continuing once-a-week success that's part of the NBC o&o checkerboard this season) and try to continue to develop other vehicles both for first-run and network. I like the light action adventure, something like a half-hour *Moonlighting*." □

## Most auto makers up TV spending

Most of the leading manufacturers of new cars, trucks and vans showed increases in TV advertising of such products during the first half of this year, according to BAR data reported by TvB. Biggest percentage increase was by Hyundai, which used only

spot during the first half of '86. Mitsubishi and Suzuki were also spot-only clients during the January-June period last year. The top five spenders during the first half were the only users of national syndication in last year's first half.

### Leading TV advertisers, new cars & trucks/vans

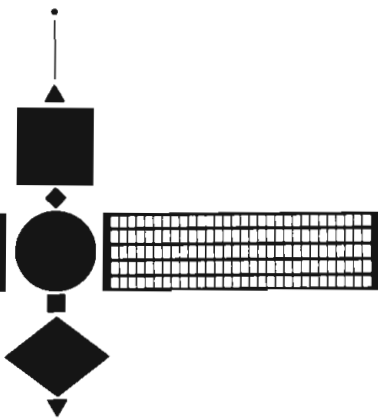
Companies plus dealer associations, first half, '87

Category total	Network TV \$463,005,800	Spot TV \$524,710,200	Natl. synd. \$7,929,000	Total TV \$995,645,000	% change + 24
General Motors	112,841,400	117,210,000	2,030,900	232,082,300	+ 19
Ford	83,428,100	67,008,200	1,990,100	152,426,400	- 1
Chrysler	66,028,600	37,977,700	635,400	104,641,700	+ 40
Nissan	26,080,800	48,886,600	—	74,967,400	+ 11
Toyota	13,942,800	54,993,700	1,634,200	70,570,700	+ 11
Honda	32,281,100	20,383,600	—	52,664,700	+ 50
Mazda	24,461,900	19,113,200	106,800	43,681,900	+ 50
Volkswagen	24,436,900	16,319,000	—	40,755,900	- 6
American Motors	24,195,300	12,706,700	799,200	37,701,200	+ 1
Hyundai	5,980,000	27,718,000	—	33,698,000	+ 179
Fuji Heavy Industries	9,533,800	20,093,700	672,500	30,300,000	+ 45
Bavarian Motor Works	14,624,400	8,763,900	60,000	23,448,300	+ 90
Mitsubishi	4,543,400	17,908,600	—	22,452,000	+ 106
Isuzu	4,285,900	11,406,300	—	15,692,200	+ 113
Daimler-Benz	11,411,000	3,072,900	—	14,483,900	+ 52
Suzuki	302,500	11,403,500	—	11,706,000	+ 183

Source: TvB/BAR



# The Great International Celebration of Satellites in Space



The three men responsible for the success of Explorer I, America's first Earth satellite, celebrate following its launch on January 31, 1958. Left to right, Dr. William H. Pickering, then director of JPL, which built and operated the satellite; Dr. James A. Van Allen, who designed and built the instrument on Explorer that discovered the radiation belts which circle the Earth; and the late Dr. Wernher von Braun, leader of the Redstone Arsenal team which built Explorer's first stage Redstone rocket. The success of Explorer I occurred shortly after USSR successes in October and November, 1957, with Sputnik I and Sputnik II.

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**CBS' Don Hewitt suggests the three networks trim their overseas operations down to "an elite corps of newsmen" to create a TV wire to provide coverage of news events now covered separately by the webs. Do you agree?**



**"Don's idea has merit. With the advances in newsgathering technology converging with the stringent economic situation throughout the business, this may be the right time to sit down and work things out . . . The trick is how each network can preserve its editorial independence."**

*Lester M. Crystal  
Executive Producer  
The MacNeil/Lehrer News  
Hour*



**"When I heard this I thought it was an interesting and unique idea. I think it makes a lot of sense in that so much of what would come from it would be video- and newsmaker-only nature. You'd give up a certain identification factor, but so much of it would be voice-over material anyway. The in-depth stories could still be pursued independently. It's really a parallel to the wire services."**

*Walt Brown  
News Director  
KERO-TV Bakersfield, Calif.*



**"The overall point that Hewitt was making, that we need a radical solution because of cost factors and soft advertising, is well taken. But there is skepticism that his associated TV idea would cause the real issue of a news story to be lost. For example, I'd be concerned that one crew could not have done the exclusive TWA hijacking story that Charles Glass did for ABC. Few of us take a wire service and run it verbatim. So I don't think anyone is embracing Hewitt's idea."**

*Marci Christensen  
News director  
KOTA-TV Rapid City, S.D.*





**“One service kind of bothers me. It reminds me of ‘USA Today’—freeze-dried video journalism. You might as well ask ‘Why not only one network?’ if you’re only going to have one point of view.”**

*John Larkin  
General manager  
KTVZ(TV) Bend, Ore.*



**“There should be diversity. The more voices we have available to us, the better off we are. I think having to depend on only one voice to portray major overseas events to the American people would be a mistake. It would represent too much concentration of power in one source.”**

*Joel Chaseman  
President  
Post-Newsweek Stations*



**“It was surprising to hear this proposal, especially coming from somebody at CBS, the bastion of television news. But I find it difficult to quarrel with it. I think it has a real viability because of the resources it would open up to us. However, I don’t necessarily think it should be controlled by the three networks; anyone who wants to pay for it should be able to get it.”**

*Foster Morgan  
News director  
WCIV-TV Charleston, South Carolina*



**“It boggles my mind. I don’t like it. I don’t think one service could cover all the news important to this country from around the world. It could develop into a common view, destroying journalistic competition, which wouldn’t be good.”**

*Terry Sams  
General manager  
WJBF-TV Augusta, Ga.*



**“There are a couple of things like that that exist today. So, it wasn’t all that revolutionary a thing Hewitt was proposing. It’s almost going to be mandatory in this money-regulated business we’re in today.”**

*Jim Hollis  
News director, anchor  
WIBW-TV Topeka, Kansas*

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## He's the Tip O'Neill of broadcasting (from page 54)

hour of early local news plus the network feed. The Boston outlet has an hour-and-a-half of local news in addition to the half-hour from the network. Group W also produces Newsfeed, the satellite newsgathering cooperative.

Goodgame says he's basically in favor of Don Hewitt's proposal that the three networks trim their foreign news operations by setting up a co-op news service. "They would really do what we have done with our Newsfeed. Obviously, their resources are greater. Given the state of the network economy, the proposal makes sense. If you go to a press conference, it doesn't make any sense to see 30,000 microphones plus 20 cameras against the back wall. It means there's a lot of overkill. It makes no sense to continue to spend huge dollars on those things which can be commonly covered.

"The manner in which that's done is highly subjective. Whether Hewitt has the right idea in that respect or not, I don't know. But something has to be done to lower the cost of those redundant things that are occurring in the news business."

One of the issues that Group W and Goodgame are most vocal about is the fairness doctrine. "Westinghouse will always be on the side of the fairness doctrine and everyone else in the business will be opposed to it," he laughs. Westinghouse's position basically, Goodgame says, is that "the First Amendment of the Constitution belongs to people—not to the broadcasters or publishers or anyone else. Anyone that wants to start a newspaper can do so. But not everyone can start a radio or a television station. You need a Federal license, and despite the proliferation in the number of licenses that have occurred over the past few years, licenses are still limited."

Given the impact of television and radio, continues Goodgame, "where both have such a profound influence on the amount of public information that we absorb, it is our feeling that the fairness doctrine stands us in good stead as broadcasters. It ensures that the people have the right to exercise their First Amendment rights. That's more important than broadcasters' rights. There's nothing in the doctrine that precludes that. We can take any position on the air that we want to that's reasonable. And if someone wants to disagree with us, they can do that too. Some people who are not genetically broadcasters, don't necessarily understand what the doctrine means."

But if there's anything that seems to fuel the fire of Goodgame's strong beliefs on specific issues at present, it's

the advent of people meters. "It's a disaster," asserts Goodgame. "Diaries were never terrific and the meter only transferred the problem from one place to another. But the people meter is absurd. An individual is expected to press a button that says 'I'm in the room and watching television. Ten minutes later, my wife comes in and I press another button and then she leaves five minutes later and I take her out. Then my two children come in the room.' That's insane. Nobody is going to continue to press buttons for that length of time.

"All this means is that there will be distortion, which is what you have already in only a few weeks of sampling. You have two—and now three—companies that tell you their methodology is correct, but they can't agree on the simplest things, such as what the households are in a newscast that's on from 6-7 every night. How can we win going away in one book and lose going away in another? Somebody's wrong, and the odds are that they both are."

Goodgame admits he has no solutions to the problem. "I grant you, I have no solution. I don't know what to do about that. But if we can ever come up with a system that a great many local advertisers use and the local marketplace as well, called the cash register, and if it rings often enough, then the advertising that you did was effective. But I've never seen anybody guarantee me that their system is right. Until we have a better system, I don't know what we can do about it."

Further, Goodgame says, the industry is paying millions of dollars for an instrument that is practically valueless, and "which will determine the future of millions of dollars." Goodgame adds that the Group W stations are in a state of confusion on the services.

"We are sitting in a people meter sphere nationally, in a metered sphere in three of our markets and in a diary sphere in two others. Each of our stations tries to program itself to attempt to deal with their sphere.

"Once again the television industry has proven without a shadow of a doubt that it has no control of its destiny. We are letting other people tell us how to run our business. It's incredible."

Goodgame says he loves to travel and 60% of his time is spent visiting the Westinghouse stations and in attending to other matters. He sees the stations at least once every quarter, going over their problems and opportunities, and hardly a day goes by that Goodgame is not on the phone with the station managers. "Largely, it's a matter of them keeping us informed. It's important that we know what's happen-



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ing. They make decisions and tell us about them, and sometimes they don't and tell us about them as well."

Overall, the Westinghouse stations are in a solid sales position, says Goodgame. "We are ahead of the industry in terms of sales and in outperforming other stations in the markets. Obviously, one would expect the NBC station to perform well, but in the case of the others, they are doing strongly as well." KPIX is lagging somewhat behind in growth than the four other outlets, notes Goodgame. As a marketplace, he points out, San Francisco has high cable penetration and some 16 television

station's signals coming into the city proper which have slowed the growth of the affiliated stations. "However, the marketplace is growing, and a lot of that growth is being absorbed by independents as well as cable. But Baltimore, Boston, Philadelphia and even Pittsburgh, where the economy has suffered and has come back, are experiencing growth."

Goodgame says the company is on the prowl to buy additional stations. In its most recent action, it took itself out of the bidding for KHJ-TV, RKO station in Los Angeles, which wound up going to Disney. □

## Evening news

(from page 52)

past May, the average for the four half hours was 11.5/26.5. Meanwhile, WTNH-TV improved its 90-minute average from 9.3/22.3 to 11/26.3, just about equaling the P-N station. Neither station is particularly strong in shares with their 5-5:30 news, and their ratings for the half hour are below those of their remaining news programming, though that's mainly a HUT matter. But nobody is beating them in that early fringe slot.

## Added at seven

An exception to the general practice of adding news upfront instead of at the back is Taft's WKRC-TV Cincinnati. The ABC affiliate had (and still has) an hour news starting at 5:30, followed by the early network news feed. But at 7 it had *Entertainment Tonight* facing the powerful *Wheel of Fortune*. Solution: counter-program with news

News director Don North explains that WKRC-TV had had a newscast at 7 at one time. And he notes that stations in Dayton and Columbus do well with news at 7. WKRC-TV's former news show at 7 did pretty well, he says, until a format change turned it into a light and fluffy offering.

In any case, the station moved *Entertainment Tonight* to 7:30 and dropped *The Price Is Right*, which inhabited the 7:30 period. The added news at 7 made its debut in July of '86. It had a hard news "tilt," says North, with some features.

The station was not happy with the results. The Niensens for May '87 showed the 7 o'clock news with a 6/14, compared with the earlier hour's 11/27, the leading early evening news in the market.

Changes in the news show have been made within the past couple of weeks, including format and anchors. It now has less of a hard news tilt but is still an obvious newscast, says North. Fighting *Wheel of Fortune*, however, is a hard row to hoe. "We'll just have to wait until *Wheel* slows down," sighs the news director.

Meanwhile, WKRC-TV is pumping out 90 minutes of news vs. one hour for each affiliate competitor. The station added four fulltime people and one parttime employee when it went to 90 minutes and this included two cameramen. It is also getting the bugs out of its SNG truck that Capital Cities/ABC will help pay for.

Another station that brought back news—though not to the exact time period—is WKBW-TV Buffalo. The

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**Dunleavy**

**New ownership of WYOU(TV) Wilkes Barre-Scranton upgraded facilities, added half hour of news. Anchors are Debbie Dunleavy and Larry Sparano.**

former Cap Cities outlet had been a Newscope station, carrying their material in the 5:30-6 p.m. period, but dropped news in that slot when the service folded. The station's "regular" news program is a half hour at 6.

Last April, the station added a 30 minute "Live at Five" segment, wrapping their news around *Card Sharks*. (*Cheers* recently replaced *Card Sharks*.) *Oprah Winfrey* was moved from its morning slot to the 4 p.m. period, with King World's blessing. *Winfrey* replaced *Facts of Life* and *Hollywood Squares*.

So far, the early news has come nowhere near WKBW-TV's 6 o'clock news in ratings or shares. The early news got a 5/15 in the Nielsen May '87 book, compared to the 6 p.m. segment's 20/40. In May '86, the 6 p.m. show pulled down a 22/41.

Assistant news director Nancy Sanders feels there's a news audience out there for the 5 o'clock show. One reason station news people like the new half hour is the opportunity it offers for "theme" segments, says Sanders. "When four people were killed by a drunk driver in a car accident, we devoted the entire half hour to the story," she points out. A recent tornado also was covered in detail, one reason being it touched down just about the time the 5 o'clock show was going on the air.

But Sanders points out these are es-



**Sparano**

entially news, not feature, stories. "If there's no theme, we go to hard news, sports and weather, but we'll also have health segments and our sports will be geared more to the human element."

While the show is not an audience blockbuster, it cost the station little additional expense. "We had a lot of material on the 6 o'clock news that ended up on the cutting room floor," the news executive notes. The station added one editor and two parttimers, making a total news staff of 55.

**New ownership**

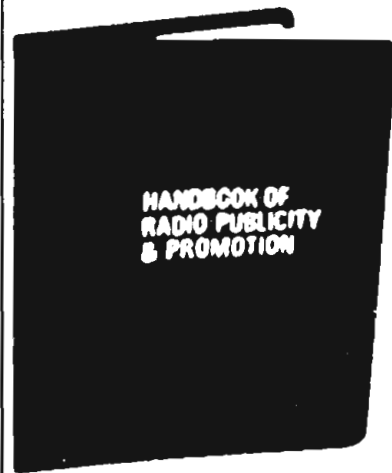
The major factor in the added news on WYOU(TV) Wilkes Barre-Scranton was new ownership. The station, formerly WDAU-TV, was bought by Diversified Communications, a group that owns four other medium-market stations. Diversified upgraded the CBS affiliate's facilities, added some people and then decided to add news also.

As in the case of many other stations, the added news was another show, not an addition to the existing show. WYOU's existing show was a half-hour at six, as was true of the competition. No one had more than a half hour, though its ABC competition, WNEP-TV, has the highest household ratings and share of any top 50 market station in the country (29/48, according to the May Niensens).

Management calls its new news at 5:30 *First News*. "There is no fluff or puff in the show," notes Bill Williams, assistant news director. Regular features of the show include an environmental piece and a medical report. Research shows, says Williams, that the

(continued on page 158)

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# In the Picture

## Abbott Wool



*Tapped to build a media department for Cadwell Davis Partners, Wool here describes how scheduling and appropriate length can contribute to a commercial's creative impact, and explains why he thinks syndicated radio is "a hot area right now."*

## Sees more clients looking for small agency attention with big agency resources

The reputation of Cadwell Davis Partners has usually centered on its creative flair, quarterbacked by the agency's copywriting president Franchellie Cadwell and art director-chairman Herman Davis. But Abbott Wool, the agency's new senior vice president, media director, says this duo is "more closely attuned to marketing and media issues" than most other creative talents he's worked with. And that shouldn't be too surprising, since the agency's clients include media: HBO/Cannon Video Programming Enterprises and Conde Nast's consumer magazines.

So as part of the reshuffle of the Saatchi & Saatchi Compton agencies that came with the merger with DFS Dorland, Cadwell Davis is forming its own media department with Wool at the helm. The agency had previously relied entirely on Compton's media team, and Wool had been one of its senior vice presidents.

### Better positioning

Wool sees the move as putting the agency "in a good position to attract the kind of client who's looking for a medium sized agency that can give it more hands-on attention of creative and marketing management and still have all the resources of a Saatchi & Saatchi available to it. This kind of setup is developing interest among more advertisers watching the merger scene."

When Wool speaks of "the resources of Saatchi" he explains that most of the six people he's starting his new media department with are planners: "For our broadcast buying we'll have the clout of Dancer's negotiating team, while retaining planning control here. And we have direct computer access to the central audience data service library maintained by Dancer." Wool concedes that when he says he's "organizing a creative media department," that's "a buzz word that a lot of other agencies throw around, too." But he

adds, "Here it's more than a PR slogan because to us, media is more than a collection of vehicles to deliver our creative messages. It's that, *plus* a part of our creative, if we do it right."

He explains, "Media can add to the impact of the creative if it's scheduled for maximum effectiveness, and if the programming and format selection in television and radio and the selection of magazines and newspaper sections in print provide the most receptive environment for the creative. This also applies to the size and shape of print units and to broadcast commercial lengths."

For instance, says Wool, "When we make a 15-second commercial, it's not just a cut-down version of a message that started life as a 30. When we use 30s it's because that's the right length of time it takes to tell the product story most effectively, and the same goes for 15s."

He points to the 15 used for Johnson & Johnson's Reach Toothbrush: "We ask the viewer to 'Take 15 seconds to think about caring for your teeth and gums.' That thinking focuses on just one simple point: It gets your teeth cleaner because it reaches places other brushes don't. It's simple and straightforward enough so that there's no reason the spot has to be any longer than 15 seconds."

### 'Platoon' on cassette

Another illustration is the agency's commercial for HBO's release of *Platoon* on home video cassette: "What we did for *Platoon* was a departure from typical movie advertising. The way the film was shot, *Platoon* is a series of vignettes, one very powerful image following the other. And 15 seconds is just the right amount of time to capture the essence of any one image—a moment of battle, a scene from the aftermath of the shooting, a closeup of one of the men's reactions to the battle."

Wool sees syndicated radio as "a hot area right now in terms of the creative things we can do with it. The program syndicators offer a wide range of formats for young audiences and for older listeners—all varieties of rock, country music, easy listening music and talk. There's a wide enough range of choice to give us a great deal of flexibility in selecting the right environmental support for a number of categories, with program content that's relevant to the product."

Before joining Saatchi & Saatchi Compton, Wool had been with Strategy Research Corporation, a leading research company specializing in surveys of Hispanic and black consumers about their media use and product purchasing patterns. And before SRC, Wool worked for SAMS (Spanish Advertising and Marketing Services) of, first, D'Arcy MacManus & Masius before that agency's merger with Benton & Bowles, and then continued with SAMS as executive vice president, marketing services, when SAMS became part of the Robles Rodriguez agency. So later, when he was at Compton, he was a logical choice to serve as chairman of the Spanish Radio Advisory Council, organized to create an alternative Spanish radio ratings service to conduct more accurate measurements of Hispanic listening.

## Evening news (from page 154)

medical material is closely watched.

Despite the heavy competition of WNEP-TV, the added news has helped WYOU. In May '86, its half hour of news at 6 earned a 6/10 in the Nielsens. Last May, this moved up to an 8/13. In addition, the 5:30 news got an 8/18. Williams notes, incidentally, that the new call letters have a lot of built-in promotional advantages.

### Meeting the competition

Moving out of the top 50 market realm: One of the stations adding early evening news was Meredith's KSEE(TV) Fresno-Visalia, a UHF market. Ken Coy, news director, says that the main factor in KSEE's adding

a half hour of news at 5 was the competition, with both affiliates having an hour of news and KSEE having a half hour.

The Meredith station programmed its second half hour (5 p.m.) opposite the two competing affiliates. One competing affiliate also had a half hour at 6, the other, at 5:30.

"The early news is softer," explains Coy. It's more people-oriented and more information-oriented. There's a special story each day and sometimes the station will even tie in the audience at home via call-ins.

Coy says the new 5 p.m. show raised the time period rating (Arbitron) from 2/6 in July '86 to 4/9 in July '87. However, the latter includes some sports.

The "pure" news ratings from Nielsen show little change in the 6 p.m. news. The May '86 rating and share was 6/11, while the May '87 was 5/10. The 5 p.m. news managed only a 3/7. Thus, KSEE remains, for the time being at least, a poor third in the early evening news in the market.

### Reduced news

Two of the stations contacted reduced their early evening news after the May '86-May '87 span, one of them being, as noted, KGTV San Diego. The market—the 26th DMA—is one of the most news-oriented in the nation. It's the smallest market with stations carrying two hours of early evening local news. In addition to KGTV, KFMB-TV also carries two hours.

# the marketplace

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KGTV began adding its early evening news in '84, when it had an hour at 5. In that year, it added a half hour at 4:30 and split the 5 o'clock news hour into two separate half hours, wrapping them around the network news. In the fall of '85, it joined the two separate half hours again and added a fourth half hour at 6:30.

A couple of weeks ago KGTV dropped the 4:30 news and put the *Winfrey* show in at 4 p.m. As in the case of WKBW-TV, Winfrey was moved from its morning slot, the key factor presumably being that its price was too rich for an a.m. period.

News director Paul Sands says ratings for the 4:30 news—*First Edition*—were "okay," but expresses the station's view that 4:30 is "not a tune-in point." Four o'clock is a tune-in point,

as is 5 p.m., says Sands. "We need a strong tune-in at 5 and in order to get that we need a strong lead-in."

Nielsen data on news ratings show that the 4:30 news only got a 5/17 in May, '87. That compares with a 10/24 for the hour news at 5. As for the 6:30 news, following the ABC network news, that got a 7/16.

The news leader in the market—KFMB-TV—scored a 8/25 at 4:30, a 12/28 for the 5 o'clock news hour and an 11/23 for the 6:30 news half hour, following the CBS news.

While KGTV is dropping a half hour of news in the afternoon, it is adding 15 minutes of news in the early morning (6:45). Sands says the hope is to expand it to a half hour by the end of the year.

The other station, among those checked, to reduce its news was WTSP-

TV Tampa-St. Petersburg. The reduction of a half hour, in August, came a year after the station had *added* the half hour. It previously had programmed only a half hour of news.

#### Web news moved back

Before the addition, WTSP-TV, an ABC affiliate, had a half hour of news at 6, followed by the network news. When it added a half hour, it moved the network news to 7. With the reduction of the news half hour, the network news was moved back to 6:30, followed by *Win, Lose or Draw* at 7.

WTSP-TV got a 12/22 for its hour news at 6 vs. a 16/28 for WTVT in the same hour. The latter's half hour news at 5 got a 13/31 in the Nielsens. But this was followed by *Three's Company*. □

# the marketplace

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# Washington Report

## Will Berne Convention burn U.S. broadcasters?

We are asked to imagine the following scenarios:

■ A radio station featuring "golden oldies" plays Joan Baez's "Seven Bridges Road." At the conclusion, the disc jockey announces the title, that the singer was Baez, that Jeffrey Shurtleff sang with her, Steve Young was the composer, Maynard Solomon the producer, Jack Lothrop associate producer, Jerry Bradley engineer. The DJ may even list all 15 members of the back-up band, including Grady Martin as conductor.

■ A television station wants to run a particular movie but must do so uncut and without interruptions for commercials, and maybe even without running commercials preceding and following the movie without the approval of the creators of the movie. A black-and-white movie also could not be "colorized."

■ The anchor of a news program is forced to change a script at the last minute to omit one news segment because the reporter has objected to the way his or her stand-up has been edited, and maybe even objects to plans to run the piece right after a wine commercial to which the reporter has strong religious objections.

These are examples of some "worst-case" scenarios that more and more broadcasters are beginning to take a look at as Congress considers legislation that would have the United States adhere to the Berne Copyright Convention, the international agreement to which 42 nations, including the most-developed nations of the Western World, belong. The United States now belongs to the less prestigious Universal Copyright Convention.

### Issue of "moral rights"

At issue to these broadcasters is a section of Berne that requires signatory nations to grant "moral rights" privileges to creators of copyrighted works.

In theory, moral rights provisions in law give an author the legal right to object to any distortion, mutilation or alteration of the work if he or she feels it would damage his or her honor or reputation. Moral rights attain even if the author sells the copyright to the work to someone else. Beyond that, Berne is silent. Each member country must construct its own laws to limit or expand moral rights as it wishes, just so it does have a moral rights provision.

"I think a lot of our members who are interested in this are looking at it," says Stephen Jacobs, vice president and congressional liaison for the National Association of Broadcasters (NAB). "The notion of our ability to edit material to fit into the way we broadcast as an industry, whether it be news or entertainment or whatever type of programming it is, is the overall concern that we have."

Right now, he says, the NAB is not sure which side to come down on. Most of its membership is only now

becoming aware of the issue and many are confused by strong arguments that have been presented on both sides by supposed experts in domestic and international copyright law.

ABC has taken the stance that the moral rights danger is so great that the United States should drop plans to join Berne. So far, however, the network is out front in taking a position others are still studying.

It is relatively easy for ABC to suggest opting out of Berne, since the primary value for American intellectual property rights owners to belong is the added strength it gives them to fight for protection of their products abroad.

U.S. broadcasters, unlike book publishers, record-producers, moviemakers and others, have no product abroad to be protected.

But, many of those industries that do are so frightened by the concept of granting moral rights to the creators of their products, that they are saying, in effect, "to hell with Berne."

### Coalitions formed

Coalitions have been formed on both sides of the issue and broadcasters are being entreated to join one or the other. The Motion Picture Assn. of America, which has strong international interests, has sided with the pro-Berne side. The Magazine Publishers Assn. sides with the anti-Berne people. Book publishers are so sharply divided, their association is taking no stand.

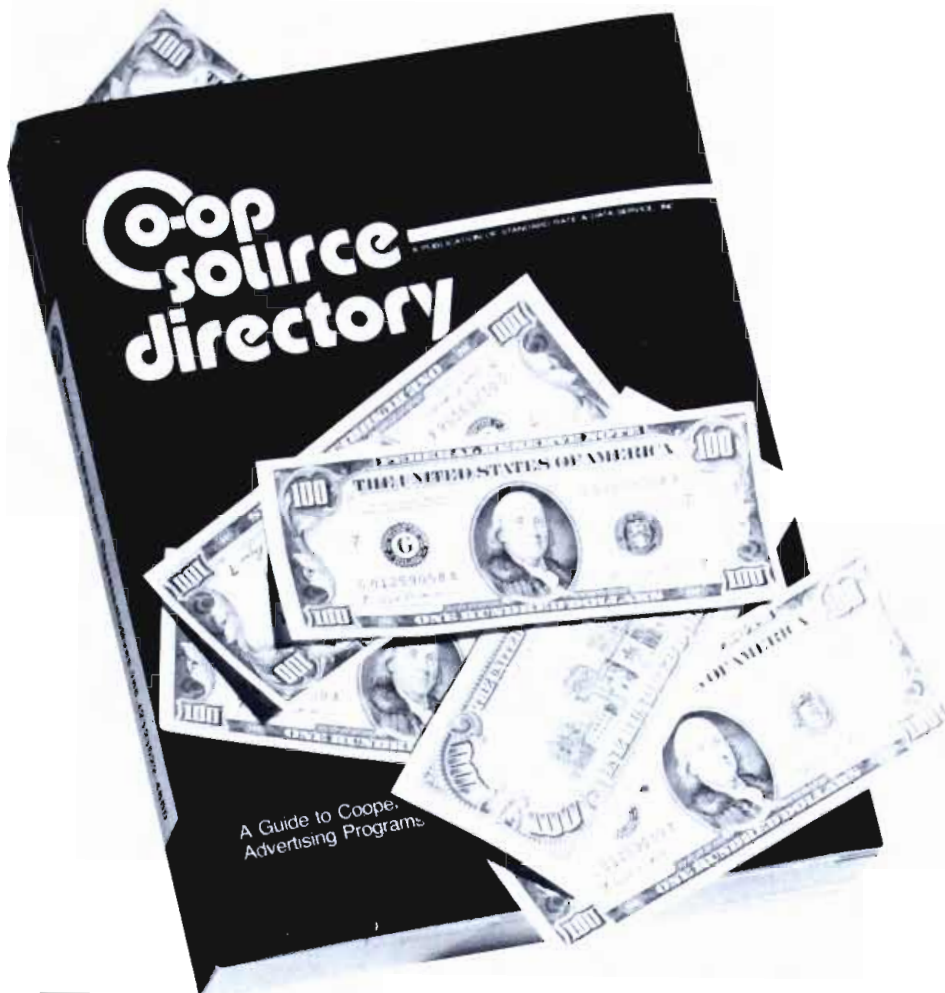
David Ladd, former register of copyrights at the Library Congress, sums up the case for the antis, who include Turner Broadcasting and Playboy Enterprises, summarizes his group's position. He says moral rights would: "raise serious questions of author identification in collaborative works such as magazines, textbooks and broadcasts; permit second-guessing of split-second editorial decisions that are necessary to time sensitive publications or productions; cloud the status of adaptations and revisions; intrude on content judgments if creators objected to the context in which their work is placed; interfere with the editing of films for television; and apply retroactively to existing works, thereby jeopardizing settled expectations and investments."

Irwin Karp, who chaired the ad hoc working group that investigated the impact of joining Berne, says joining Berne would have no effect on U.S. moral rights provisions, and that the Berne convention specifically says so. "If the United States joins Berne, neither moral rights nor any other provision of Berne applies to works of U.S. origin," he says.

The domestic law governing moral rights is covered in contract law and not copyright law, and, according to Berne supporters, already exists. They argue that joining Berne wouldn't even have an impact on works of foreign origin beyond what already exists in contract law. And the ad hoc group decided that Berne would not require any changes in U.S. law to comply.

Opponents worry, however, that joining Berne would give impetus to authors and others to push for expanded moral rights law, a concept they consider dangerous in this litigious society.—Howard Fields.





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