Television/Radio Age

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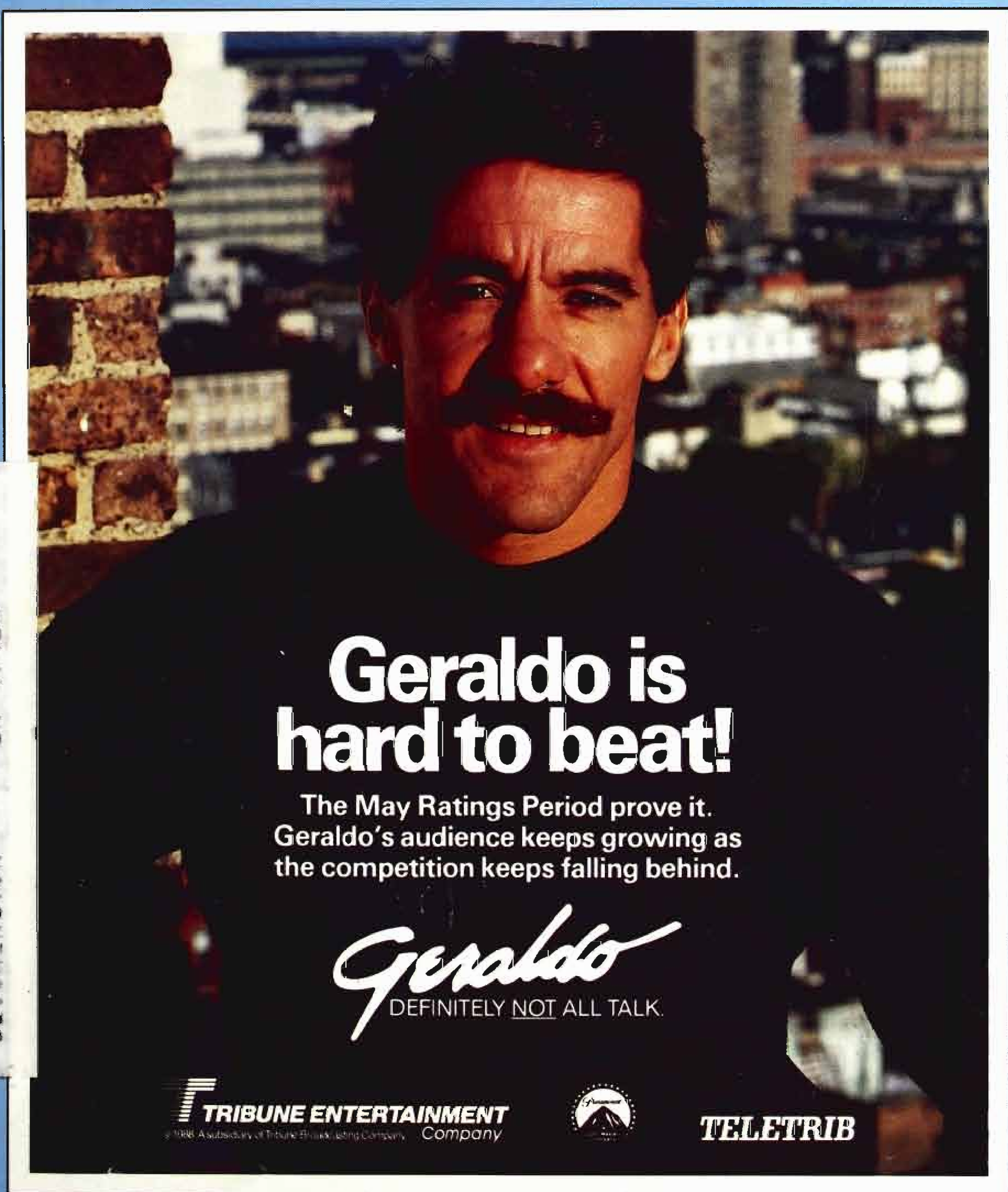
June 27, 1988 • $3.50



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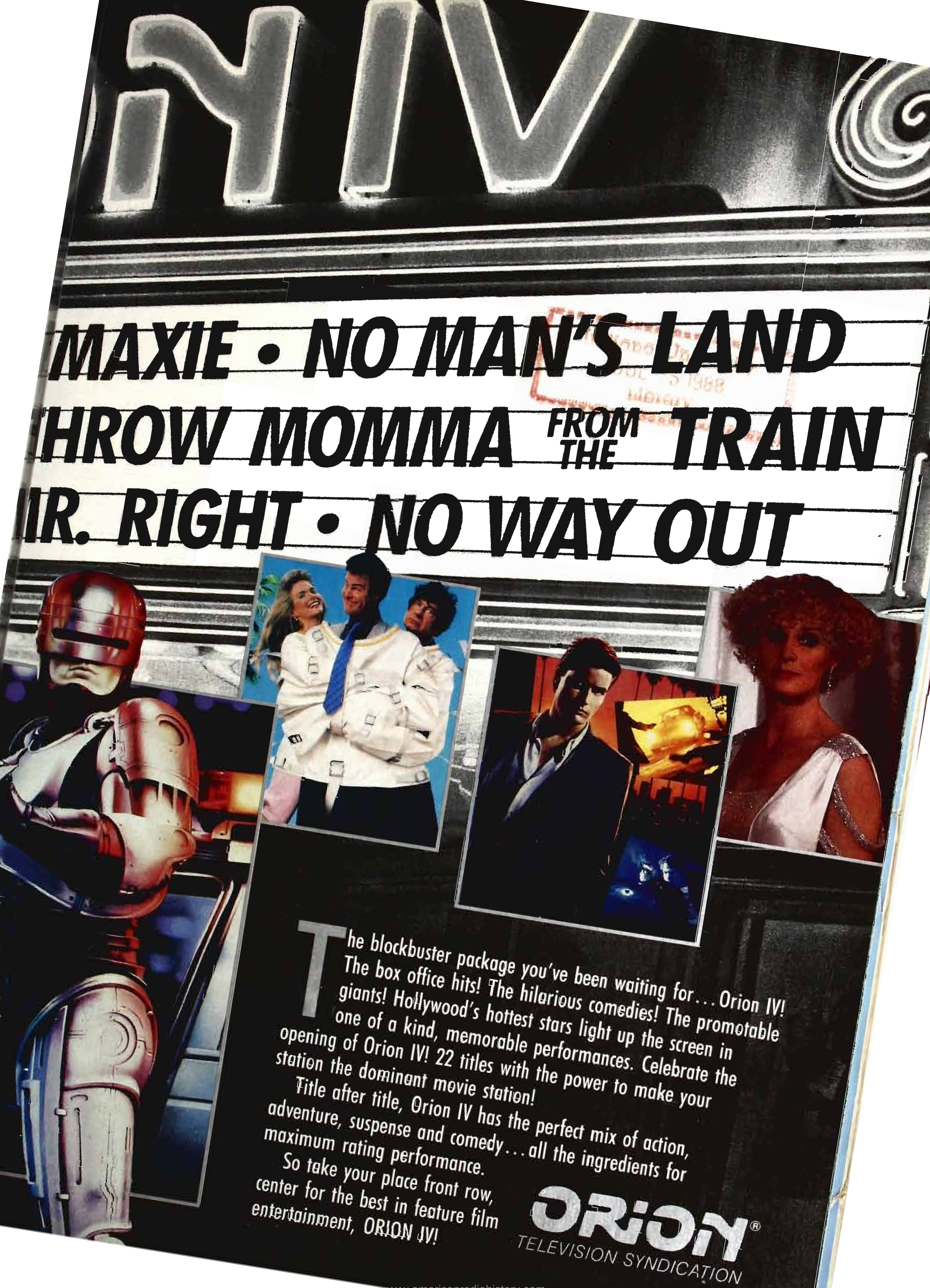
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Television/RadioAge

June 27, 1988 *Volume XXXV, No. 24*

BREAKING NEWS

STATION REPORT

DEPARTMENTS

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WORLD CLASS WOMEN

Publisher's Letter

Radio Free Europe chief steps down; 'surrogate' stations serve well

Gregory H. Wierzynski, a Polish immigrant to the United States, will be stepping down this summer as director of Radio Free Europe. He took over the Munich-based assignment just over two years ago and in that short time has transformed an organization rooted in the cold war mentality of the '50s and '60s into a credible news operation beaming round the clock into Eastern Europe. A veteran of the Time-Life news organization, Wierzynski is returning to Washington with his wife and family.

While Voice of America is essentially the propaganda arm of the American government, responsible for projecting the image of the U.S. abroad, Radio Free Europe and Radio Liberty (though also funded by Uncle Sam) have a more journalistic mission in life, serving as surrogate radio stations for those countries operating under government censorship. Radio Liberty broadcasts into the Soviet Union in the many languages of its republics. RFE has several separate radio stations broadcasting different programming into Eastern Europe.

The early days of RFE/RL found them separated but covertly funded by the CIA. Today the two services, openly funded by Congress, have merged under the chairmanship of Gene Pell, also based in Munich.

New image. Wierzynski was brought in to revitalize Radio Free Europe, a broadcast organization that had become stale, content to transmit the same news over and over with few updates and very little innovation. Granted, most radio stations in Eastern Europe aren't free, but it was evident to Wierzynski when he took the job that these stations were better. If RFE was supposed to represent the best in American broadcasting, no wonder the East Europeans wondered.

"Our audience is far more politically sophisticated," observes Wierzynski. "They are the last people who need to be told that communism doesn't work. They live with the failure every day. Our job is to place emphasis on news and information . . . We act as Radio Warsaw might, if they were free."

Wierzynski's "surrogate" stations have news updates every hour, more live hookups from other European cities—in short more of the kind of news in which people are interested.

Competition, particularly now that the winds of glasnost are sweeping across the Soviet block, has been good for RFE and RL. As the media becomes more open and debate more robust, the pressure is on the Americans to compete for audiences starving for more information. Carried to its extreme, glasnost would make the job of Radio Free Europe no longer necessary. But that's not likely to happen any time soon. "The pressure's on us to keep the pressure on them," says Wierzynski. "We have to keep the pressure on these regimes to keep up the policy of openness and to widen it."

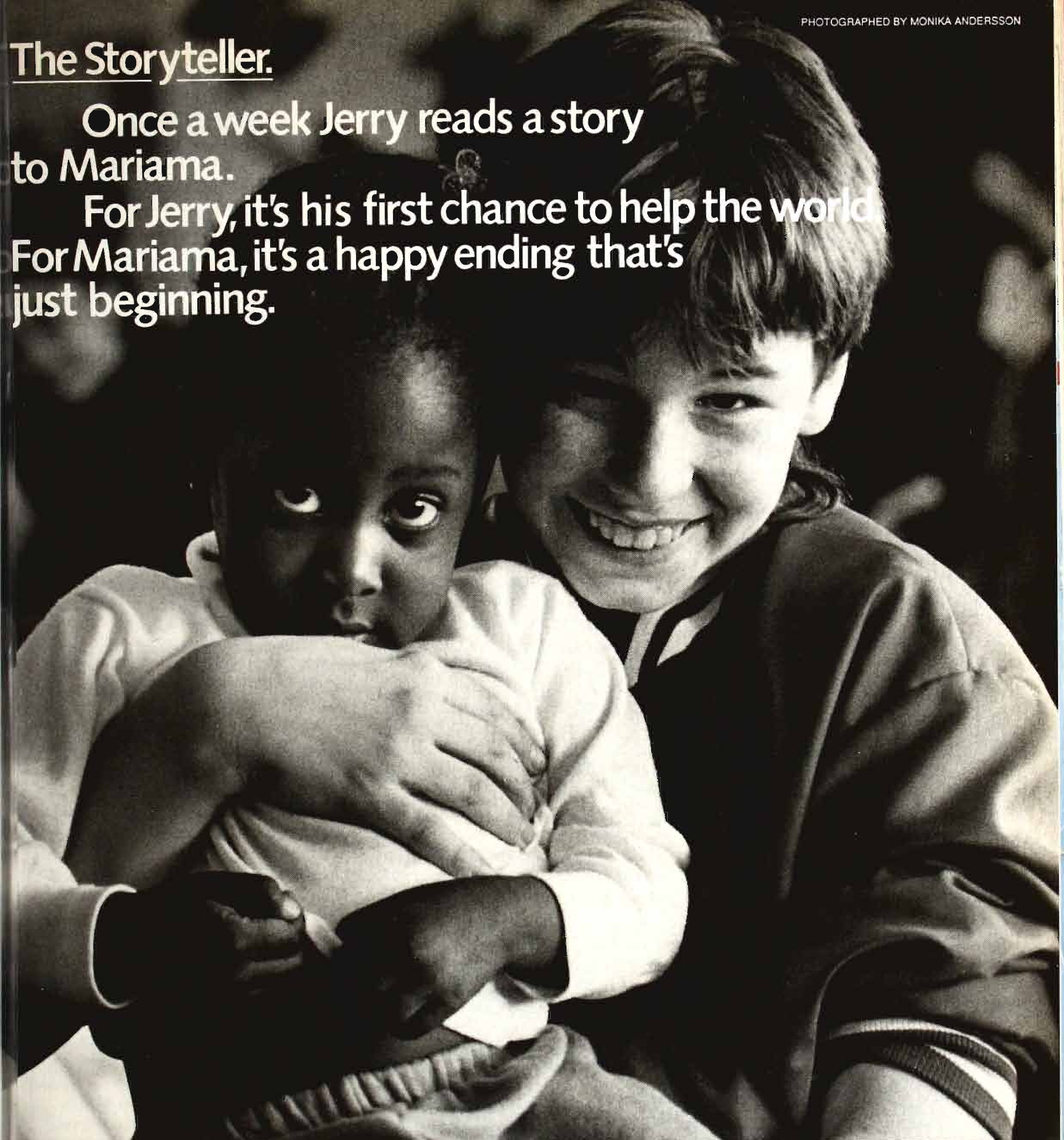
As head of Radio Free Europe, Wierzynski has done a good job of doing just that.

S.J. Paul

PHOTOGRAPHED BY MONIKA ANDERSSON

The Storyteller.

Once a week Jerry reads a story to Mariama.
For Jerry, it's his first chance to help the world. For Mariama, it's a happy ending that's just beginning.



"Time To Care" is a total station campaign that celebrates what people like Jerry and the other 150 kids of Boston's JFK Library Corp are all about: caring.

"Time To Care" allows your station to take a leadership position by recognizing people who are already making a difference in the community and by inspiring others to get involved. And like "For Kids' Sake", "Time To Care" offers unique opportunities for sponsor involvement.

In Boston; Dunkin' Donuts, and New England Telephone have already signed on as sponsors for WBZ's "Time To Care" campaign.

"Time To Care" can give your viewers a sense that their community needs them; that they *can* make a difference.

Time to Care ...its time has come!

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Computer network could revolutionize time-buying methods for TV & radio; 'Hot Net' pins hopes on 1989 rollout

A computer network linking broadcasters and spot buyers may be about to revolutionize the way buyers buy and sellers sell commercial time on TV and radio stations.

The new electronic marketing plan is called Hot Net, the brainchild of Duane Loftus, who got the idea while fiddling around with the electronic mail system at McCann-Erickson. He has set up his own company, called Info-Edge Corp., in New Canaan, Conn., to sell this electronic computer network to stations and buyers.

In its initial stage, Hot Net is targeting last-minute discounted avails on radio and TV stations. Hot Net makes its money by taking a commission on the sales and changing user fees.

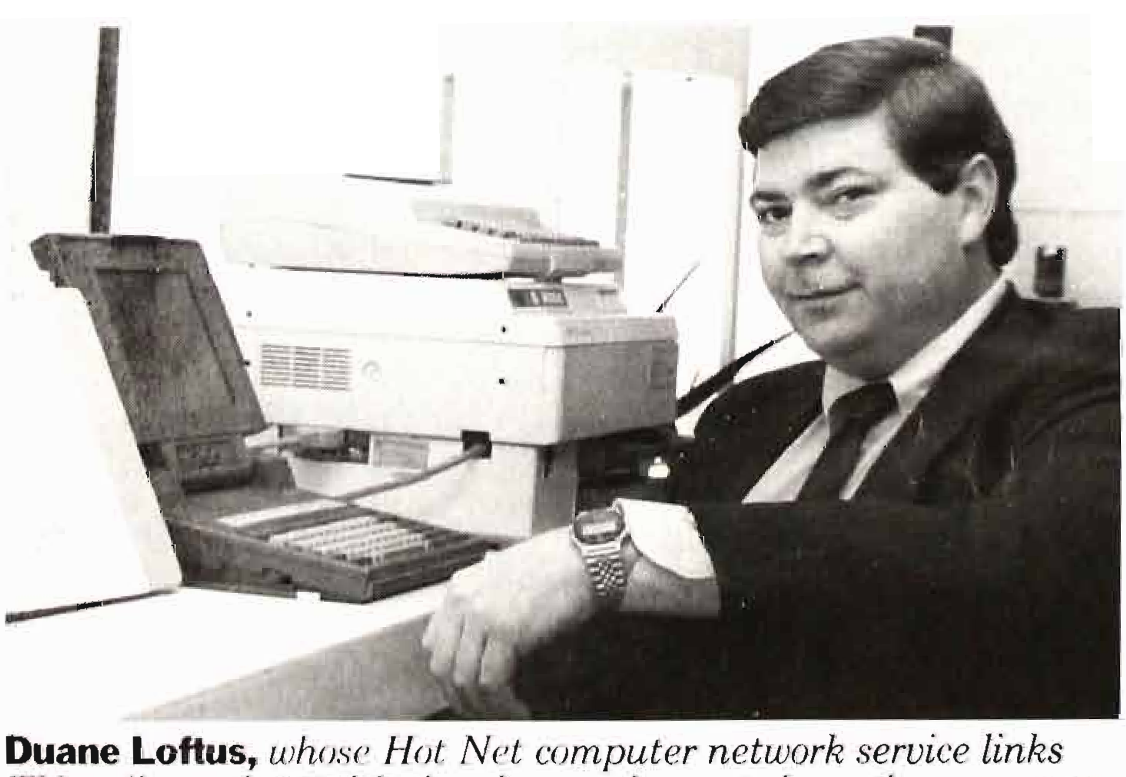
To play the game, stations purchase low-cost IBM PC compatible equipment and pay a monthly service fee for the software. Stations enter the unsold inventory (as much or as little as they like) at the price they want. Other information on the screen includes time, demographics and adjacencies. Buyers, who access the system market-by-market, simply hit a "buy" button. The order is automatically confirmed, and the unit disappears from the screen.

According to Loftus, the system has built in safeguards to prevent a station's competitor in the same market from accessing confidential inventory.

Station friendly. "This network is designed expressly for the benefit of stations," says Loftus, who has been pitching the system to stations, agencies and reps since January and reports good initial reaction. He hopes to have the system operating early next year.

Reps and discount time buyers would appear to be opposed to the computer-buying idea. However several reps, some speaking off the record, are accepting Hot Net as a concept whose time has come, and rather than stand in the way they're more anxious to climb aboard. Most reps are sampling their stations to test the waters.

"Obviously there is a great deal of potential here," says Loftus. "But at this stage we have no intention of going beyond this basic system. We are not out to change the character of the industry or to eliminate any faction of the industry."



Duane Loftus, *whose Hot Net computer network service links TV-radio stations with time buyers, hopes to have the system on line early next year. Initial reaction from stations and buyers has been positive.*

Mike Kubin *of Corinthian calls it "a brilliant concept . . . because it's advertiser driven."*

That disclaimer is probably because Loftus needs the reps to help sell the idea to the stations.

"The rep really has nothing to do with this," insists Loftus. "We sell what the rep and station could not sell."

Mind-boggling. But you don't have to be a rocket scientist to look farther down the road. For example, instead of selling distressed merchandise, stations and buyers may prefer doing all their national spot business via the computer network. They could bypass reps altogether.

For now buyers can only access the service on a market-by-market basis, but eventually Hot Net could offer buyers information by region, daypart, demographic or radio format.

> *"We are not out to change the character of the industry or eliminate any faction of it."*

For now, Loftus just wants to get the system up and going, so he is actively courting reps. He's proposing that reps get a discounted commission from stations on the already discounted sales that a station takes in from Hot Net. "Yes, the rep gets a reduced commission," says Loftus, "but that's money he wouldn't have gotten anyway.

So what do the buyers and sellers say?

"I think it's a brilliant concept," says Mike Kubin, executive vice president at Corinthian Communications, the media time buying service.

And from the other side of the ledger there's this reaction from Chris Corsen, general sales manager at KQV (AM), the news-talk station, in Pittsburgh: "It's a quantum leap into the present."

Corsen sees Hot Net as "an electronic version of Standard Rate and Data, but more expanded." He thinks it will flat out revolutionize radio time sales, particularly since he talked Loftus into expanding Hot Net to include more programming information.

Radio bonanza! "Radio needs this text assistance for all those things local advertisers buy into all the time. These programs are too difficult to sell nationally."

As a buyer, Kubin's initial reaction was that stations would be unlikely to buy the service "because, in effect, it lets the world see their inventory." But his attitude changed, says Kuban, with assurances that rival stations could not pry, that stations could list as much or as little inventory as they wished, and, most important, that the system is "advertiser driven."

Then there's the inevitability that someday someone would take the whole convoluted time buying system and put it on something akin to electronic mail.

And, says Kubin, Loftus has approached the concept "in an enlightened way. He's laying out the proposal to the reps, saying here it is."

While enthused about the idea, Kubin muses about what the computer will do to the "humanity" of the business by making broadcast time "just another commodity."

Not so, says KQV's Corsen. "In fact this does just the opposite," he says. "With format overviews and more text information the timebuyer scans the screen and gets half the questions answered before he makes the first phone call. No, this is moving the system well beyond the commodity stage. This is touchy feely radio."

New data on VCR playback viewing: Demos differ the second time around

The practice of assuming that the playback of home-recorded VCR tapes has the same demographic distribution as the original airing is invalid, according to a study of VCR usage by AGB Television Research.

The study, covering three weeks ending April 17, is the second by AGB on VCR usage and, together with the first, provides for the first time a complete picture of video activity in U.S. households, says the research company.

The first study covers household VCR usage, the second focuses on individuals. Both are made possible by AGB's FingerPrinting technology, which codes recordings made off the air.

Playback demographics. The data on playback demographics vs. demographics of the original airing show, for example, that while women accounted for 58% of the viewers to *Dallas* when it played on Friday nights, the ratio jumped to 89% when it was played back. AGB also found that, in general, younger audiences are larger during playback than during the original telecast.

Among other findings of the study:

- Viewing of home-recorded and prerecorded tapes adds 10% to the persons audience level in VCR homes over a 24-hour day.
- The bulk of viewing is to prerecorded rather than home-recorded tapes.
- Prerecorded cassettes, played in primetime, attract a significantly bigger audience within the household than either home-recorded or regular TV programs.
- Taped soap operas are usually played back within 24 hours.
- Primetime programs are usually played back within a week.
- "Movies aired on TV which have a particular appeal to specific audience groups are played back more than once, especially where the appeal is to kids and teenagers."

The 87% factor. The study found that "prerecorded cassettes account for 87% of all VCR viewing by kids and teenagers, 78% by adults. Persons under 18 spend 61% more time than adults watching prerecorded tapes.

"Reps have nothing to do with this. We sell what the rep and station could not sell."

When this data is related to other video options, it was found that there is 68% more viewing by teens of prerecorded cassettes during primetime than tuning to pay cable and 28% more VCR viewing than to ad-supported cable networks, the study said.

Viewing of prerecorded tapes in primetime attracts an average of 2.97 persons per household in VCR homes, well above the level for regular programs and home-recorded shows, which came to 1.69 and 2.15 persons, respectively.

Peaceful slumber guarded in Senate

Lest any member of the Senate be caught napping in the chambers by its in-house cameras, don't expect to see the tape as part of political campaign commercials.

The Senate took care of that ominous possibility when it voted in favor of a resolution binding on its members barring "use of any tape duplication of radio or television coverage of the proceedings of the Senate for political campaign purposes."

The measure, which became the rule of the Senate when it was approved, further specifies that any organization, except news organizations, furnished with a tape of Senate proceedings, will have to sign an agreement that it will not be used for political purposes.

(Final Edition continued on page 12)

Staging of events a key issue as promotion, news execs face off

News people, syndicators and promotion staffers tend to live in different worlds, with the recent Broadcast Promotion and Marketing Executives/Broadcast Design Assn.'s Seminar spotlighting copious differences. Newscasters tend to look askance at the practice of staging events for promotional spots, for example, while promo staffers tend to feel that anything that visually grabs the audience and helps hype a news program, is perfectly legitimate.

A seminar on TV news promotion, drew an especially large crowd from among the record 2,600 persons attending the event, at the downtown Los Angeles Bonaventure Hotel, which featured 13 syndicators and 67 exhibitors. Angie Gordon, president of her own New York-based agency which does commercials for news departments, noted there are currently three kinds of news ads in vogue: humor, reality and viewer testimonials.

She stressed that promo managers "have to listen to the opinions of news people since it's their credibility at stake." During a taped presentation prepared by Gordon, local anchors and reporters as well as network anchors expressed their opinions on a number of questions, including the adversarial relationship between news and promotion.

Sylvia Chase, formerly with ABC News, now with KRON-TV San Francisco, in discussing credibility, said, "If you have the news product, people will know." *NBC Nightly News* anchor Tom Brokaw felt that while it was important to "present a consistent image," promoting the anchor alone won't by itself deliver ratings.

Staging spots. As for staging commercials, Ed Sardella of KUSA-TV Denver said he doesn't believe in faking anything. But Rene Poussint of WJLA-TV Washington, said that while "you have to stage activities in the newsroom, I have problems with staging a rescue or a disaster."

NBC's Brokaw felt the "same standards of journalism should apply to the same degree in promotion and ought to reflect reality." Peter Jennings of ABC News stressed that, while he doesn't enjoy the idea of having to do promos, he believes network spots should be different from local promotions, which he finds rather "glitzy." Jennings noted that while there is a lot of hype, "there is a lot to gain with modesty."

Chip Moody of WFAA-TV Dallas called promos necessary to "get people into the church." Don Shelby of WCCO-TV Minneapolis acknowledged the chasm between news and promotion. He likened promo people to PR people, who both try to present the best side of a situation.

NBC News president Larry Grossman, in a live satellite interview, stressed the relationship between the two departments "should be close and trusting." He feels no qualms about advertising the achievements of the news operation.

Both panel members Bruce Soloway of ABC News and Tim Miller of NBC News, played various spots which showed the evolution of news commercials. Miller stressed that today, "America wants no additive in its news and news advertising." Soloway asserted that "substance counts for more than glitz. There is nothing more important than delivering a product which is based on truth before your eyes."

"America wants no additive in its news and news advertising."

Off the bird, *NBC News president Larry Grossman beams from New York to BPME in Los Angeles during a session on promoting news anchors.*

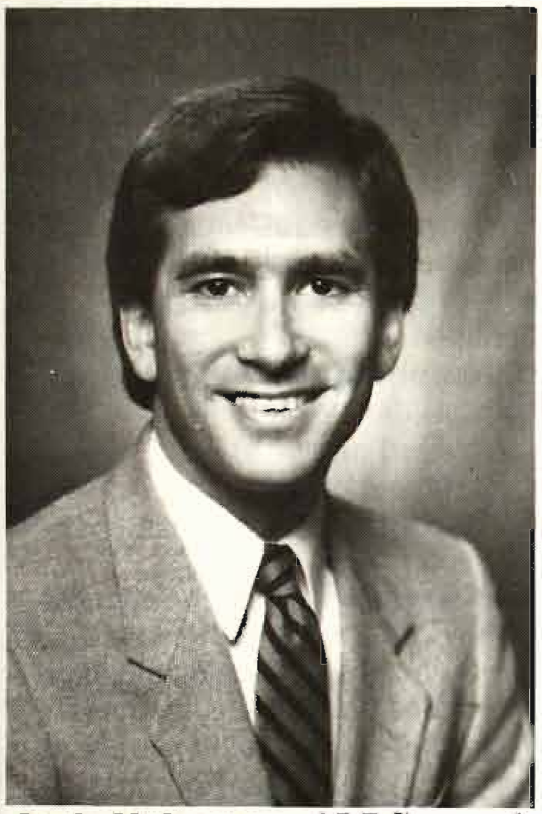
Syndicators. The difference in how program syndicators perceive the best ways to service stations with promo materials was underscored in a session designed to get everyone on the same understanding level. "The need for promotional cooperation is at an all-time high," noted Andy Holtzman, senior vice president for creative services at LBS Communications. "We're partners in the business of effective promotion."

Holtzman and his comoderator, Lou Zaccheo, vice president for creative services for Multimedia Entertainment, ran down a list of items which syndicators provide promo departments, asking the attendees to rate their value. Such items in a promo kit as favorable press reports and production sheets drew lukewarm reactions. Good color shots of show stars were rated highly.

Producer Woody Fraser of ABC's *Home* show, said the network tried to cut down the number of promo photos taken for the program for financial reasons. "I refused to do it," he said, adding when he was told that many stations were not using the pictures, he requested his staff find out why.

A major concern from promo execs is that syndicators don't talk to them enough. "Ten per cent of the stuff you send us is usable," someone in the audience said. Most promo people said they would like to receive more "wild footage" to use in their own campaigns. They felt satellite star interviews should have some issue-oriented peg.

Joseph Logsdon of WFTS(TV) Tampa scored the practice of syndicator's PR operations sending



Andy Holtzman *of LBS says the need for promotional cooperation is at an all-time high.*

program material to the same print media the station's PR department was also servicing. He suggested stations received notice of who the syndicators were servicing "so we don't look stupid in also contacting them."

Promo execs agreed 60-second spots "are dead" and that 15s, 20s and 30s are preferred.

While stations enjoy receiving personalized promo spots by stars, they chided suppliers not to send them if they're not done well.

There was much enthusiasm for Fraser's suggestion to set up satellite feeds to stations to exclusively create individual promo spots.

Dick Newton and Owen Simon of Group W Productions both felt the session was valuable in learning about the need for wild footage (background material and actual footage of the program) as well as how important 10- 15- and 20-second spots are.—**Eliot Tiegel**

A booze by any other alcohol content smells bad to some, not to stations

Broadcasters are keeping their cool in the test marketing of liquor-based coolers, even though 14 civic groups aren't. Producers of such new products as Seagram's Golden Spirits Cooler, Bacardi Breezer and Jack Daniels' Old Time Tennessee Cooler tell TV/RADIO AGE they've had no trouble getting TV and radio station clearance for their commercials in test markets. (For station attitudes, see *Feedback*, page 56.)

Meanwhile, the Washington-based Center for Science in the Public Interest has persuaded 13 other groups to sign a letter condemning such advertising, sent to the Distilled Spirits Council of the U.S. (DISCUS) and Congressional communications oversight leaders. Among those signing are the National PTA, American Council on Alcohol Problems and the American Medical Students Association.

A DISCUS spokesperson, in explaining the revision of the organization's code last November, points out these new products have only a 5% alcohol content, the same as wine- or malt-based coolers. The distillers' code does not allow broadcast advertising of anything over 7%, making it stricter than the practice for wine or malt liquor.

But CSPI charges that using distillers' brand names and logos in the advertising constitutes "back door advertising" for all liquor products. Pat Taylor, director for alcohol policies at CSPI, said, "Apparently liquor companies think they can change ad policies behind closed doors and flood the airwaves with even more booze ads. We urge Congress to investigate these advertising practices." CSPI lauded the Big Three networks for refusing such ads and, apparently not knowing that TV and radio stations are participating in test campaigns, asked cable operators to refuse to air them.

Limited effort. The DISCUS spokesperson said the new policy doesn't open the door "for anything else. Our members just want to be able to compete in the marketplace with any other similar products out there." She said DISCUS saw no need to discuss its new policy with regulatory or legislative people.

To Joseph E. Seagrams & Sons, already in the wine cooler market, its new product is considered a line extension, according to a company executive. The new cooler is being tested in four markets, he disclosed, with radio being used in all four and broadcast TV—both affiliates and independents—in two. He said there was "no resistance at all" from broadcasters.

"Adult message." He described the creative as a "very adult message, conveying sophistication and fun," and notes the 5% alcohol content is mentioned only in the TV visuals. He says it's "premature to guess" what broadcast's role would be when and if the product rolls out nationwide but indicates the company would like to take the same approach that it does for wine cooler, which means significant broadcast expenditures.

Jack Daniels Distillery is in six test markets with its new product. Its only broadcast is radio 60s and 30s in Baltimore and Boston, a spokesman reports. "We've had no clearance problems," he states. "The stations have accepted our commercials without reservation."

He adds that two considerations are the "good taste" (no double entendre intended) and placement at times of the day when children are not expected to be listening to radio.

Use the name. The commercials state Tennessee Cooler has Jack Daniels in it and that it has only 5% alcohol. The spokesman noted the Jack Daniels name is being used for its "quality connotations." He added, "At this point, we have no thought of using TV. With established wine coolers having cut their prices in half since introduction, margins are such that you would have to do a big volume to be able to afford TV. We're going out at \$2–3 above wine coolers for a four-pack."—**Ed Rosenthal**

(Final Edition continued on page 14)

TV station management very uneasy over future of broadcast economy; want TvB emphasis on local sales

Television station management feels its best shot at the future is to concentrate on local retail business and wants the Television Bureau of Advertising to do the same.

This was the highlight of the Butterfield Communication Group's study of the industry for the bureau. An executive summary of BCG's findings was sent to all TV stations—nonmembers as well as members—by TvB chairman James G. Babb of the Jefferson-Pilot stations, and TvB president William G. Moll.

"Given the recent softness in national spot and other unknowns in the industry," the report noted, "station managers are concentrating on local sales, where they feel they have several advantages."

Three advantages were cited:

- "Station managers feel they have greater control over the revenues within their own markets than they do over national ad spending."
- There is a bigger untapped market at the local level as TV accounts for only 18% of all local ad expenditures, while the ratio for national is over 50%.
- Competition at the local level is known and somewhat more predictable than at the national level. Though cable is emerging significantly as a competitor, many broadcasters "hope to preempt its advertising growth through aggressive and focused marketing programs."

Bill Moll

Stations are focusing on local sales, where they have several advantages.

The desire to emphasize local sales was more pronounced among managers in small markets, the study found. In the 100-plus markets, 73% of station managers felt TvB should direct most of its efforts toward local development. In the top 100 markets, the comparable ratio was 56%. Also, in the smaller markets, only 4% of the managers felt that most of TvB's efforts should be directed at national selling. In the top 100, the figure was 20%. In both market groups, about one out of four managers felt that local and national should be emphasized equally.

Local outlook

"Do you expect "local" advertising spending on broadcast television to:

(Responses from general managers)

Increase sharply?	16.1%
Increase slowly?	78.2%
Remain about the same?	3.1%
Decrease slowly?	0.5%
Decrease sharply?	1.4%
Not sure	0.7%

A tally of station managers also found that about one out of four feels national advertising on broadcast television will decrease, while only 0.5% felt that local advertising will decrease slowly. Approximately the same ratios of general sales managers made the same predictions about local and national business.

Destiny uncertain. The general tone of the report reflected feelings of change and uncertainty in the TV industry, with station management particularly concerned about programming and marketing costs and competition for audience and advertising dollars.

General managers and general sales managers "often feel unable to shape or control major aspects of this changing environment," the report said. This includes factors outside the industry, such as the national economy, which "seem especially remote and beyond mangaement's control." Better than nine out of 10 of GMs and GSMs believe the economy will have "a strong to moderate" effect on their national sales and "most believe that effect will be negative."

Factors *within* the industry which are seen as affecting the television business are:

- Mergers of advertisers and agencies
- Computerized planning and buying
- Unwired networks
- Barter syndication
- The decline in network viewing

Top priorities. In addition to wanting TvB to match their emphasis on local business, station managers also look to the bureau "for specific support of their top three priorities: (1) new business development, (2) sales force development, and (3) increased effectiveness for advertisers through sales research and support.

Stations think they can beat cable competition with more aggressive marketing programs.

In the area of developing retail business, GSMs outlined three steps that TvB can take.

- The first was building a stronger TvB presence, particularly through the bureau's territorial reps. GSMs want the territorial reps to be the "out-of-town expert" in TV advertising. "In short," said the Butterfield report, "members look to TvB for leadership and presence, not only nationally, but in their own markets, and they want that presence to be significant."
- The second step was providing more market-specific materials and orientation. One GSM was

quoted as saying, "I'd like to see a regional orientation, focused on market specifics. Generic mailers aren't effective in use with our advertisers. They get polite and brief attention."

■ The third step was more direct sales calls. Again, this was illustrated with a quote from a GSM: "I want somebody to come into my market, pick up a Target Seller, go out with my salesperson, and deal with a top-level advertiser." As might be expected, however, this level of interest was more pronounced among smaller markets. "Large market stations," said the study, "tend to have developments specialists on staff and rely less on the bureau."

The study noted that station management's strongest emphasis in currently investing heavily in its sales staff is on sales training. And

"They feel unable to shape or control major aspects of this environment."

the study found that 62% of TvB members look to the bureau for training support. However, again, the emphasis on sales training was more in smaller markets than in the larger markets.

The study tapped a strong vein of dissatisfaction with TvB's communications. Among GMs, 60% viewed the bureau's communications as unsatisfactory, while the figure for GSMs was 52%. The study also elicited a feeling that members want TvB "to be in touch with the industry in the broadest sense."

National perspectives. Members of TvB were found to link national sales to an uncertain general economy "and also view national as highly competitive at virtually every level where dollar decisions are made. National spot continues to lose ground to promotion, barter, print and cable—a trend that broadcasters do not see as immediately reversible."

Despite this pessimism about national spot, "station managers are not about to give up on national business," the study reports. "The members clearly view TvB as a major promoter of national spot—a responsibility especially to be stressed as national becomes increasingly uncertain. Members also want to see the bureau's position strengthened as a spokesman/advocate on other broadcast issues, such as computerized buying, clutter, electronic invoicing, etc."

The conclusion of the executive summary stated that among the hundreds of TV industry managers and executives covered by the Butterfield study there was agreement "without exception upon one thing: broadcast television is entering a decade far more challenging than the last."

As for TvB's role, the study said that industry managers clearly expect TvB's "tradition of leadership and innovation to continue, and because of the new challenges these managers face, they place more value and greater demands on the role TvB can play. Even the bureau's most outspoken critics claim their primary objective is a better bureau and their worst fear is no bureau at all."—**Al Jaffe**

National outlook

"Do you expect the level of "national" advertiser spending on broadcast television to:

(Responses from general managers)

Increase quickly?	1.7%
Increase slowly?	59.4%
Remain the same?	11.0%
Decrease slowly?	24.0%
Decrease quickly?	0.8%
Don't know	3.0%

Topping wants heavy hitters at KGO-TV; new GM shakes up news anchors

Jim Topping

As the new president and general manager of San Francisco's KGO-TV, the Capital Cities/ABC owned station, Jim Topping says his first priority is to provide the station with an identity that is unique in the marketplace.

Topping, a native of the Bay Area, was named to the position following resignation of Len Spagnoletti. He comes to KGO from KTRK, the Cap Cities/ABC O&O in Houston, where he was news director since 1983.

"The work that is being done in San Francisco is really very professional," says Topping. "The difficulty is that you've got lots of very good professionals . . . and we have drawn our staffs from the same smaller markets. It now becomes a priority for this station to provide an identity that is somewhat unique to itself, as rapidly as possible."

In keeping with that, Topping made some immediate changes. Two new co-anchors, Cheryl Jennings and Don Sanchez, will head for the 5 p.m. newscast, and Anna Chavez was named as a co-anchor for the 6 p.m. news. Chavez continues her position as co-anchor with Pete Wilson at 11 p.m. and now works with Wilson for the 6 p.m. newscast. All three were currently working for KGO in a news capacity.

Old news hand. Unlike Spagnoletti's background in sales, Topping brings to KGO a "level of history shaded toward news," but stresses he doesn't feel uncomfortable with any of the departments.

He would, however, like to make sales more of an integrated part of the programming decisions. "This is a good idea; let's get sales into it very early on so that they can understand what it is that we're trying to do, and they can go out and get revenue to support our programming."—**Matteson Barcklay**

(Final Edition continued on page 16)

NATPE's off to a fast start with electronic link to program market; U.S.-international services planned

Two 25-year-old organizations which once talked about teaming up to take over the world instead have decided to slug it out for the hearts, minds and money of the television programming market.

The National Assn. of Television Program Executives—the U.S. based trade association that puts on the biggest programming market in the U.S.—and the London-Paris based Midem Organization—which sponsors the two largest program markets abroad—now find themselves competing against one another as each tries to expand its base by moving into electronic information services.

Joe Weber

Both Midem and NATPE, for example, are anxious to create an international computer network service providing a vast array of programming information to clients.

NATPE, however, appears to have gained the upper hand with the announcement that it is starting up a limited domestic computer network service connecting programmers and stations.

According to NATPE's executive director Phil Corvo, the new computer network—similar to existing electronic mail services—will provide bulletin board information, updated by NATPE's staff and made available to subscribing stations and program suppliers.

Eventually the system could be expanded to permit program buyers and sellers to conduct their business right on the network.

The Midem Organization, now under new management from Television South of the U.K., is looking into the possibility of offering a similar computer network service but focusing more on coproduction and cofinancing information, covering both Europe and the U.S.

NATPE, however, now says it wants to compete with Midem for that service.

A few weeks ago, NATPE held its first board meeting outside the U.S., in Manchester, England. The move hardly came as a surprise, as the trade association elected Granada's TV chief executive Vivien Wallace to its board earlier this year. It was Wallace who organized the NATPE foray and even beefed it up with a seminar attended by TV executives from France, Germany and Italy as well as reps from the BBC and ITV stations.

According to both Corvo and Joe Weber, NATPE president as well as vice president of MMT Sales in New York, the NATPE expedition to Manchester had three purposes:

- To encourage more U.K. and European participation at the NATPE convention.
- To get a better handle on the complexity of Europe-to-U.S. coproduction and cofinancing activity.
- To integrate foreign suppliers and buyers into the NATPE computer network.

"NATPE is in competition [with Midem]; there's no question about that."

"All of us came away from this [Manchester] meeting saying 'Wow, what a terrific learning experience,' " said Weber. "Phil and I talked about it [hooking the U.K.-European programmers to the NATPE computer network], and this is right up our alley, a bulletin board that anyone can pull down and look at."

With coproduction activity virtually exploding all over the world, Weber said the "big board" information provided by Midem during the MIP and MIPCOM markets "just doesn't work."

Talking about the Midem attempts to move more aggressively into the program information business, Weber observed, "We are in competition; there's no question about that. International coproductions are growing, and it behooves us to provide a forum for those folks to get together."

Both Weber and Corvo went into the Manchester meeting emphasizing the lure of the NATPE market but came away with the realization that an electronic network linking the world was a more ideal way to fly.—**Jack Loftus**

Panamsat gets all fired up

Almost five years and $85 million from idea to liftoff, Rene Anselmo successfully cracked the Intelsat monopoly, as Panamsat roared into space June 15 atop a European Ariane rocket.

Panamsat thus becomes the first private satellite authorized for international communications to compete against Intelsat, the Washington-based international communications consortium of 114 countries. Panamsat hopes to have at least two birds servicing the U.S., Latin America, the Caribbean and Europe.

Unfortunately, Anselmo couldn't make it to French Guiana to see the launch. He's recuperating from coronary bypass surgery at his home in Greenwich, Conn. He first came up with private satellite idea while president of SIN, the Spanish-language TV network in the U.S. He sold his interest two years ago but continued to forge ahead with Panamsat. And it's very much a family business, with one son, Reverge Anselmo, handling the European markets, while his son-in-law, Frederick Landman, is president.

Upfront battle as webs attack syndie shows

Syndicators are facing a challenge from networks when it comes to competing in the coming season's upfront ad-buying marketplace.

Mel Conner of Saatchi & Saatchi, DFS Compton, says this is the first year that the networks are looking to compete for the ad dollars that usually have been syphoned off to syndication, and are trying to put a package together "as good as syndication."

His suspicion is that the networks will try to build a package that in a sense would duplicate what syndication does. "Unless you [the advertiser] are on the top four or five syndicated shows, the arrangements may have merit. My guess is that the networks will try to throw against the syndicators a package that would involve various dayparts."

The networks will probably say that if the advertiser buys the concept, "the cost-per-1,000 is almost the same as the syndicators'. You should give us the business because they have more commercials per hour than we do and we probably have a larger lineup," he said.

Networks also are telling agencies that advertisers are not getting a better deal from syndication. Commented one agency source: "The sample I was given from NBC is that from an efficiency and CPM basis, more adults 35-plus can be reached on *Matlock* than on *Wheel of Fortune* or *Jeopardy*. That may be, but there is still something to be said about *Wheel*, which is watched every day."

Caballero just Interep affil

Spanish language radio stations represented by Caballero Radio are now affiliated with the Interep Radio Networks.

They are *not* represented by Interep, as stated in the caption to our Radio Report photo on June 13. Caballero Spanish Radio has *not* been acquired by Interep, but continues as an independent radio rep company.

Arbitron prepared to lose $125 million in ScanAmerica people meter service

Arbitron's ScanAmerica service, which pulled out of the national TV measurement sweepstakes when AGB Television Research entered, has thrown its hat in the ring again as AGB is facing a survival crisis.

Arbitron Ratings president A. J. "Rick" Aurichio said the people-meter-cum-product-usage service will launch a national and local service in stages, beginning with a "major-market network" service containing 1,000 metered households next fall.

The rollout to a full national service will be conservative in timing, Aurichio explained, so that the industry can get used to working with the data. The schedule calls for a national sample of 2,600 households by the end of 1990, 4,100 households by the end of 1991 and 5,000 households covering all ADIs by the end of 1992.

In addition to the national service, Arbitron is planning to convert its 13 local household metered markets to people meters and product scanners; it will add six markets currently measured with diaries only so that, along with Denver, which has a fully-operating ScanAmerica service, Arbitron will have 20 top markets metered and measured by 1995.

Wait a decade. Arbitron's ambitious goals are laid out in the face of the difficulties AGB is encountering in signing the three TV networks, considered crucial in AGB's efforts to keep its people meter service running. But Aurichio underlined Arbitron's determination by pointing out that his company (and its parent, Control Data) are prepared by lose $125 million and don't expect to break even until the middle of the next decade.

Meanwhile, AGB is pressing for a decision by the three networks within a short time (it was originally reported the deadline was last week). However, CBS, the only network which has signed with AGB, has until the end of July (it was extended from the end of May) to pick up its contract renewal option.

Some sources point out that AGB has to sign up the networks before the upfront deals are made because the AGB data won't be used unless embodied in the upfront guarantees. It's also pointed out that network deals are not sufficient if the agencies don't do their buying on the basis of AGB data (see AGB story, June 13).

National sample of 2,600 homes by end of 1990

Arbitron's confidence that it can succeed where AGB may not is based on the assumption that its product usage data not only make ScanAmerica a different kind of service than AGB (or Nielsen) offers, but creates another important customer category—the advertiser.

Aurichio says that his company projects that 40% of the revenues from the national service will come from clients, a relatively minor customer category for Nielsen. Another 25% would come from agencies and the remainder from broadcast and cable networks.

Sports can cure summer blues

Sports will liven up the television networks' summertime repeat doldrums.

All three networks will offer preseason National Football League games in August, including NBC—whose first such game on Aug. 19 will be preceded at 8 p.m. by a one-hour 10th anniversary salute to *SportsWorld*, its weekend afternoon sports anthology.

CBS' primetime preseasoners begin Aug. 6; ABC's on Aug. 13.

CBS has been covering the National Basketball Assn. finals, with Nielsen shares in the upper 20s, while ABC's *Monday Night Baseball* has had a shares in the mid to low teens. ABC also will cover baseball's All-Star Game on July 12. NBC will air primetime baseball on July 8 and Aug. 9.

Broadcasters pitch in for good causes; news reports spark station campaigns

Broadcasters from one end of the country to the other have been pitching in to help the hungry and homeless and promote good causes, and it's often news coverage that plays the introductory role.

In Boston this month WNEV-TV aired a multipart New England News series on volunteers. It includes discussions about the "Project Bread" hunger volunteer network in eastern Massachusetts on the station's public affairs shows *Boston Common*, *Revista*, *Urban Update* and *Asian Focus*.

WNEV became the official television sponsor in 1986 of Project Bread's annual fund-raising event, the Walk for Hunger, and now WNEV and Project Hunger have joined forces to publish *Lend a Hand for Hunger*, a 55-page booklet WNEV calls "the first comprehensive guide showing how and where to volunteer on behalf of the hungry," listing over 150 feeding programs that need volunteers.

In New York, kicking off June 20, WNBC-TV devoted two weeks of programming, news coverage and PSAs to the daycare problem in Long Island's Nassau and Suffolk counties.

> *Boston's WNEV became the TV sponsor for the "Project Bread" feeding drive.*

When Boston's WLVI-TV aired its three-part *News at Ten* series on child care in May, that served to launch its four-month community service project, *Child Care: Everybody's Baby*. This campaign included informational PSAs, publication of a multi-resource brochure, including child care-related phone numbers and addresses, and a one-hour documentary shot on location in Sweden, said to have one of the world's "most progressive child care systems." The documentary is scheduled for this fall.

In early May, news anchor Bertha Lynn of KMGH-TV Denver presented a three-part news series on homeless families, with the accent on families with small children forced to live in public shelters.

While shooting the story, Lynn and her camera crew wanted to go beyond reporting the story and find a way to help. They went to local programming and creative services director Bob Chernet who organized an all-out station public affairs drive complete with press releases, radio interviews, phone calls, PSAs and daily news updates, all asking the public to go through their closets and round up usable children's items: everything from bedding and diapers to cribs and strollers, then bring it to the KMGH parking lot.

Lynn says on that Saturday, cars started coming long before the official 10 a.m. start of the collection drive. The traffic quickly built to the point that teenagers from the Mayor's Commission on Youth were recruited to hold signs and direct cars "that rarely drive downtown, let alone on a Saturday." The cars kept coming in a steady stream all day and the unloaded items were immediately reloaded onto trucks—14 tons in all—to be transshipped to the shelters.

Says Lynn: "It was Christmas in May and a beautiful day in Denver."

Christmas in May. *Denver's KMGH-TV started out with a news report on homeless families with small children and wound up launching an all-out station drive to collect children's clothing and other items. Public response was overwhelming.*

Young producers win news awards

Three television producers are recipients of the Livingston Awards for young journalists. The awards have been handed out annually for the past seven years by the Mollie Parnis Livingston Foundation of New York.

In the area of international reporting, producers Alexis Muellner and Jonathan Schwartz of Interlock Media Associates in Cambridge; and Ira Glass, a producer with National Public Radio in Washington, won for their special report on U.S. armed services pirate and enemy radio broadcasts in Vietnam during the war.

The program aired over NPR's *All Things Considered*.

The quality factor: Did they like it? TvQ research charts the 'favorites'

Marketing Evaluations, the Port Washington, N.Y.-based research outfit most famous for the TvQ and Performer Q ratings, now plans two new qualitative research reports, Sports Q and Product Q.

The company's TvQ data indicate how much, or how little, viewers like various TV programs and which they regard as their favorites. By dividing the percentage familiar with a particular show into the percentage who like that program, the research arrives at its Q likeability scores. Its Performer Q ranks individual personalities in a similar fashion.

The company's latest Performer Q research, based on a sample that includes 900 adults aged 18 to 49, was conducted during May and will be sent to subscribers late next month, said Steven Levitt, the Long Island company's president.

Network reaction. NBC-TV has long been a subscriber to the TvQ and Performer Q studies, and its programming executives sometimes have renewed primetime series that scored in the Q reports before doing well in the Nielsen ratings. CBS signed on last season "after a hiatus of about 20 years," said Levitt. ABC buys "selected" Q reports. Levitt added that virtually every major syndicator also subscribes, with Warner Bros. Television the notable exception.

Licensing of sports stars and brand names are promising areas for TV research.

Marketing Evaluations has been monitoring the licensing of TV characters with its Cartoon Q studies, but slippage in this field has caused it to explore new areas of growth. The licensing of sports stars and brand trademarks emerged as two promising areas.

Product Q is meant to give marketers a good idea of the licensing spinoff potential for their corporate and brand logos, he said, by measuring consumers' familiarity with, and positive or negative feelings toward, those symbols. Companies will pay $3,500 each for the first logo they want measured, $1,250 for the second. The report will begin fieldwork next month.

Who's on first? Sports Q, meanwhile, can guide companies seeking new product endorsers from the sports world. This study will go into the field in October or early November in order to pick up the outstanding athletes in NBC's Seoul Summer Olympics coverage, he continued. The data should reach subscribers by late December.

This tabulation of the popularity of various athletes, retired and active, will be the researcher's first separate breakout on sports personalities. It will not include network sportscasters, however, since those already are covered in Performer Q. Only 100 or so of the most popular athletes have been included among the 1,400 stars in previous Q reports, he noted.

Don Dahlman, ex-Multimedia, gets Ziv award

Donald L. Dahlman, former president of Multimedia Entertainment, now retired, has been honored by the University of Cincinnati as the first recipient of the annual Frederick W. Ziv award for outstanding achievement in telecommunications.

Ziv pioneered the television syndication business, starting in the

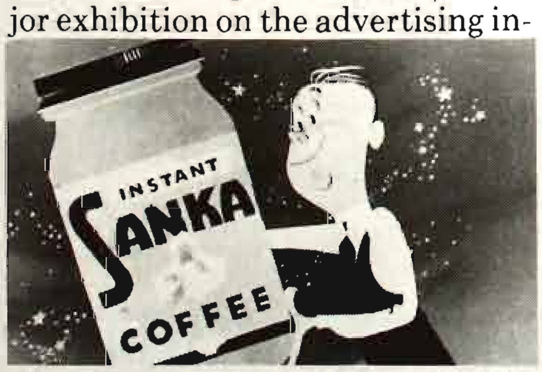
Donald L. Dahlman

1950s with Ziv Television Programs, which distributed more than 80 syndicated series for both radio and TV including *The Cisco Kid*, *Sea Hunt*, *The Fugitive* and *Highway Patrol*. Today Ziv is an adjunct professor at UC.

Like Ziv, Dahlman is a Cincinnati native and also a graduate of UC. He retired last December as vice president of Multimedia Inc. He also held positions at WLWT(TV) Cincinnati, WLWD(TV) Dayton and Avco Broadcasting.

Young & Rubicam and broadcast ads

The Museum of Broadcasting in New York will present its first major exhibition on the advertising industry next fall, featuring the radio and TV commercials of Young & Rubicam.



Weather spots, *sponsored by Sanka, were produced by Y&R in 1947.*

Bob Batscha, who as president of the Museum has transformed it into a hub of activity and innovation, has put the curators to work organizing the Y&R collection around various themes such as the development of "live" commercials, the role of women, humor, music and public service ads.

You can bet this "retrospective" will include a healthy dose of current advertising issues.

TV Business Barometer

Local billings up 8.5% in April

Local TV business picked up a little in April, though not by enough to call it a trend. And the April level of percentage growth did not hit the double-digit levels reached in January and February.

But it was respectable enough—an 8.5% increase, compared to a 5.6% increase for spot. Local billings came to $535.1 million vs. $493.2 million during the previous year. The latest April figure was slightly ahead of March, which generated billings of $532.0 million.

The local April business level was substantially below that of spot, which set a record in spot billings, topping $600 million for the first time with a total of $612.9 million (see *TV Business Barometer*, May 30). But it might be noted that local billings set an even bigger record in October of last year, reaching $630.3 million.

For the four months to date, local time sales came to $1,776.4 million, as against $1,622.9 million during the corresponding period a year ago. The increase amounts to 9.5%, slightly ahead of the spot increase for the January–April period, which was 8.5%. Spot billings for the four months were $1,880.0 million, putting spot a little over $100 million ahead of local for the year to date.

The bigger billing stations (those in the over-$15 million bracket) did a little better than the other two brackets in local billings during April, a reversal in form from the previous three months. The larger stations had ranked third in January and February and second in March, but their 9.9% increase topped the others in April. The smaller stations were second in monthly percentage increase.

Network compensation was up a little in April, continuing its pattern of showing little change from the year before and so continuing the decline in share of station revenue. The April figure was up 1.4%, the second month in a row which showed a slight increase. (The first two months of the year registered small declines.) The actual estimated station take from the networks amounted to $43.7 million, compared with $43.1 million the year before. In March, network comp was $39.1 million.

Grand total

The grand total of spot and local time sales plus network comp for April was $1,191.7 million as against $1,116.7 million in April '87. That's a rise of 6.7%. The grand total for the four months was $3,810.6 million, compared with $3,510.6 million during the January–April period last year. That's equivalent to an increase of 8.5%.

March

Local business +8.5%

(*millions*)

1987: $493.2 **1988: $535.1**

Changes by annual station revenue

Under $7 million	+7.3%
$7–15 million	+5.0%
$15 million up	+9.9%

Network compensation +1.4%

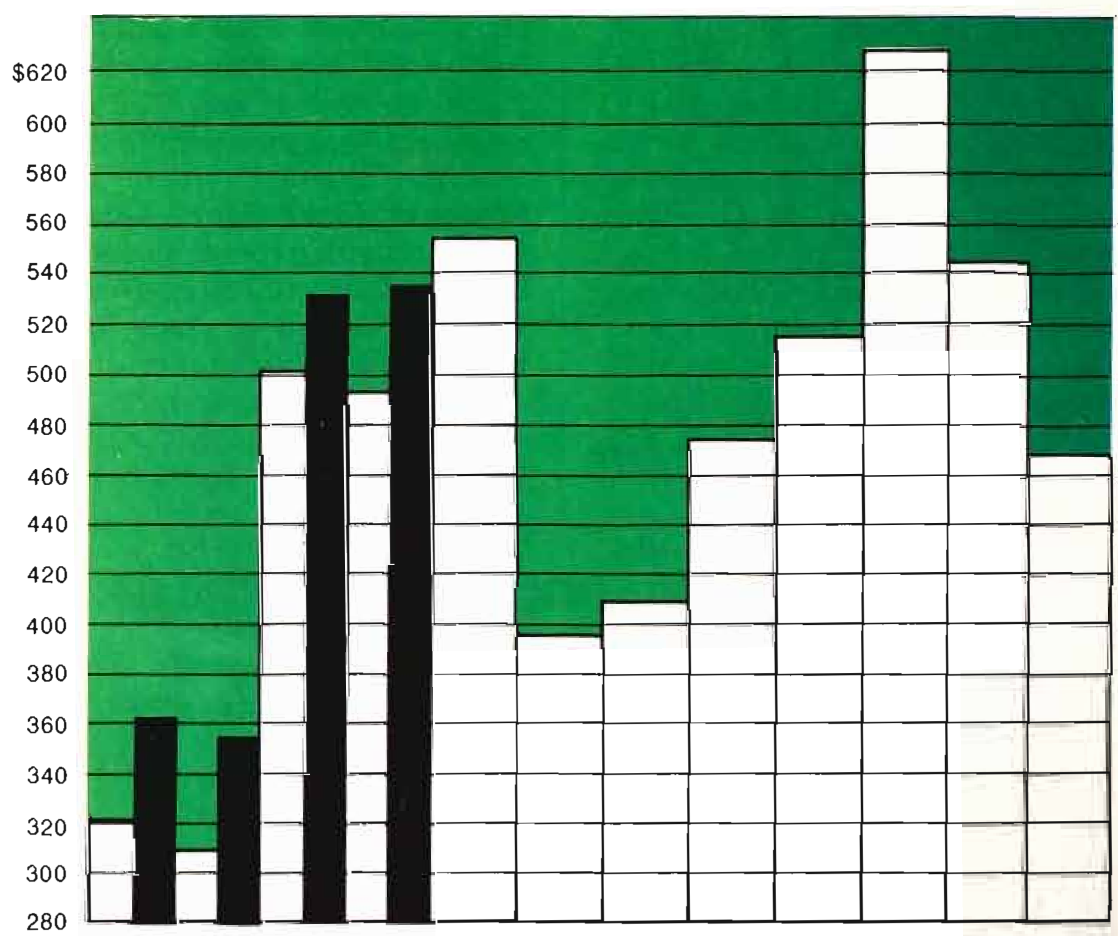
(*millions*)

1987: $43.1 **1988: $43.7**

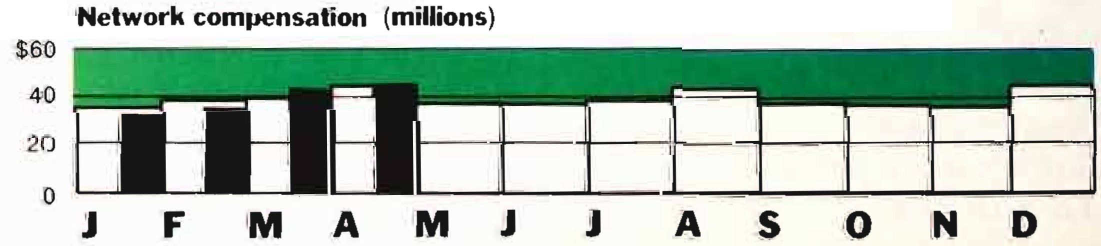
Changes by annual station revenue

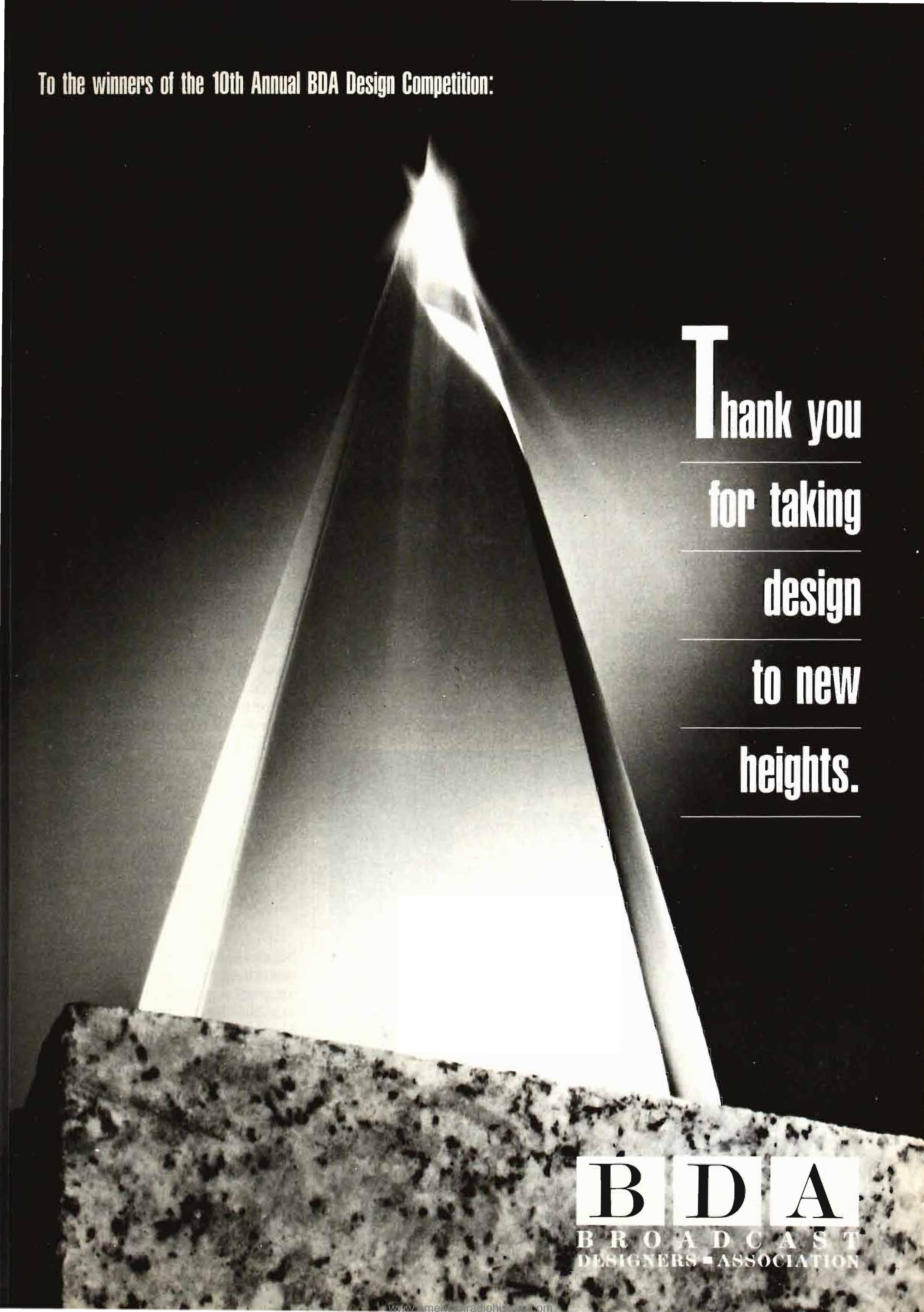
Under $7 million	−0.6%
$7–15 million	+1.9%
$15 million up	+1.5%

Local (millions)



Network compensation (millions)

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Thank you
for taking
design
to new
heights.
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Europe's satellite picture: cloudy or bright?

Have Rupert Murdoch and Alan Sugar saved Astra?

That's a question many observers are asking in the wake of the recent announcement that Murdoch's News International is leasing four transponders on Astra, the medium-powered satellite due to be launched in November (TV/RADIO AGE, June 13).

Sugar, who revolutionized the British home computer market with low-cost, high-quality Amstrad computers, wants to duplicate his success with low cost (approximately $500 including installation), direct broadcast satellite home reception dishes capable of picking up Astra channels.

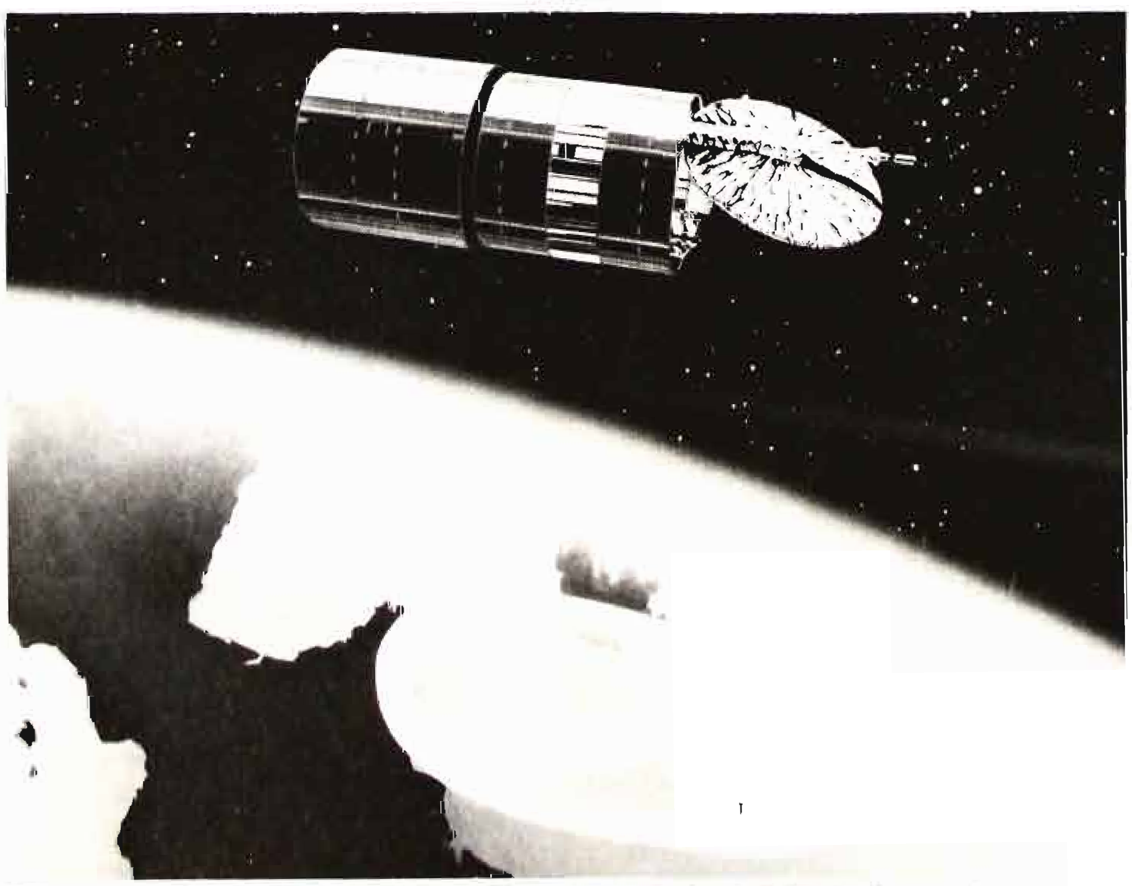
But time is running out for Astra. From its inception Astra executives have been boasting they'll make 16 TV channels available to European viewers. While technically possible, many experts have been skeptical from the outset. As launch date nears and to ensure any audience at all, Astra officials have agreed to waltz with the two entrepreneurs, essentially on their terms. Astra also is gambling on old technology to get it off the ground in the questionable hope the company will be able to persuade other users to follow.

Murdoch's got the programming; Sugar's offering the DBS dishes.

PAL vs. D-Mac. Murdoch's channels will broadcast in PAL. Although PAL is the broadcasting standard used throughout most of Europe, it has been rejected by all those planning to get involved in DBS in favor of either D-Mac or D2-Mac.

Sugar's dishes will receive PAL signals; by adding bits they will have the potential of receiving D-Mac signals, but the cost of the additional parts will push the receivers out of the low-cost market.

If the Astra launch is postponed for any length of time or fails, Murdoch has the option of continuing to use the Eutelsat bird. Murdoch and Astra have indemnified Sugar against an Astra failure.



The satellite picture *over Europe and the U.K. is becoming confused and competitive. The British Broadcast Satellite plan, shown here, could be hurt by the Murdoch/Sugar combine.*

Murdoch's main British rivals—a consortium consisting of Maxwell Communications, W.H. Smith and British Telecom—tried to undermine his new satellite plans by declaring they too were discussing the possibility of using Astra and that they too would be in a position to supply low-cost receivers. Additionally they vowed to broadcast in D-Mac. But since D-Mac chips presently are unavailable in large quantities, it is not surprising that Chris Howland, W.H. Smith director of external relations, conceded that the consortium might initially use PAL.

Howland, however, said he was convinced Murdoch will eventually switch over to D-Mac, the system favored by the new media British broadcasters. The Europeans are pledged to D2-Mac.

The Maxwell-consortium members either control or are substantial shareholders in Premiere, a subscription film channel, Home Video Channel, ScreenSport, Lifestyle, MTV Europe and The Children's Channel.

For their part Murdoch and Sugar have based their hope for success on this general lack of availability of D-Mac and D2-Mac chips. They believe that by offering the public something tangible now, they can preempt a rush to purchase dishes capable of receiving D-Mac or D2-Mac later.

The problem with Murdoch's plan is its reliance on the PAL system.

Sugar, in fact, was quite dismissive of the new standards, comparing the forthcoming battle to the struggle between Sony and Matsushita for dominance of the home video market in the early '80s. He said the person who sold more and promoted more was the winner in the end. No one in the U.K. questions Sugar's ability to market his products.

Amstrad, Sugar's company, will begin producing 100,000 dishes early next year.

Impact on BSB. Experts agree that British Satellite Broadcasting will be hurt most by the Murdoch/Sugar combine. Yet, BSB officials are disdainful of anyone claiming they will fold. While one might expect Marcus Bicknell, Astra commercial director, to declare that BSB was through, there are those who think he is right. It's wondered, however, whether Murdoch agrees. Murdoch's News International owns a 20% share of Pearson PLC, one of BSB's principal shareholders.

Obviously top BSB officials didn't quite see their demise as imminent. Graham Grist reaffirmed BSB's intention of transmitting in D-Mac and dismissed the Murdoch challenge. He explained that BSB really was competing with the BBC and ITV, while Murdoch and Maxwell were the ones battling for the skies. Unfortunately for Grist and his colleagues, people will not be able to receive BSB without dishes. Although the new Amstrad dishes

Satellite dishes for BSB and Astra are incompatible.

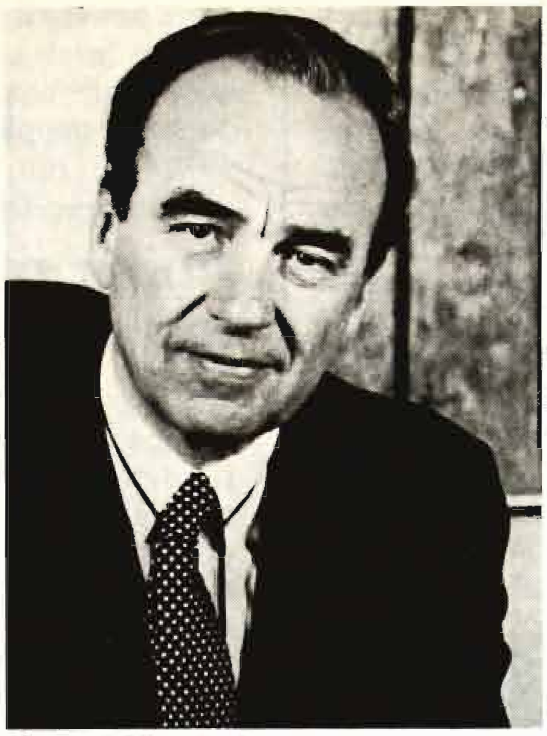
will not be capable of picking up that DBS, BSB officials say they will have low-cost dishes of their own available—naturally incapable of delivering Astra pictures.

While both parties will benefit from the arrangement, Murdoch seems to have gotten the better of the deal with Astra.

Murdoch's Sky Channel can be seen in 12 million European cable homes, more than any other satellite service. As Astra now seems ready to ensure that cable operators get the equipment necessary to receive their signals, the switch to Astra is unlikely to have any adverse affect on Sky's cable potential.

Although U.K. cable penetration is virtually nonexistent, obviously the market itself is more important than any other to an English-language station.

With Sugar's help, the deal with Astra could mean that Murdoch's



Rupert Murdoch

program services will have a chance of obtaining a reasonable share of the U.K. market. The net result of adding British viewership to the European numbers could make Sky Channel Europe's first profitable satellite station.

For their part, Astra officials have been forced to agree to Murdoch's terms because he was prepared to sign on while others were not. While their public display of enthusiasm for the deal remains undiminished, privately Astra officials are quite concerned about the future. They are now faced with the prospect of having to reach deals with other broadcasters prepared to transmit in PAL, at least initially, or risk the further embarrassment of delivering even fewer channels which can be seen by those owning an Amstrad dish.

It already appears unlikely that Astra will be able to deliver the 16 viewable channels it originally promised, not just at the outset, but for many years to come. Just how much this will displease Astra investors is debatable. As November approaches, there may be pressure on Astra to provide substantial discounts to prospective European clients in an effort to offer greater choice. That's something the original budget planners did not envision.—**Irv Margolis**

Moving BBC-2 and Channel-4 upstairs draws a mild wait-and-see reaction

BBC and Channel-4 officials don't seem to be overly upset about a government proposal to make BBC-2 and Channel-4 into DBS-satellite channels.

While the government says nothing is firm, exploratory discussions are being held with the BBC, the regulatory authority IBA and the planned DBS company British Satellite Broadcasting (BSB). They will examine the technical, commercial and financial viability of such a step.

The government also is concerned with "the wider implications for the broadcasting system." One option is using the spare capacity on the high-power satellite which BSB plans to launch next year.

The BBC said that moving BBC-2 onto a satellite would improve picture and sound quality, but they will only be happy if it remains an additional, rather than alternative, means of broadcasting.

Channel-4 managing director Justin Dukes says he will wait to hear the outcome of the government decision. Like the BBC, Dukes feels that the chance to go on satellite in addition to terrestrial service "will be an interesting technical experiment which will enhance viewing for a minority of people."

With DBS serving so few homes, a shift may affect millions of viewers.

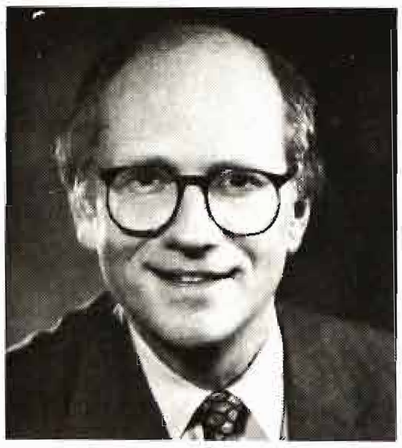
All the way? But Dukes is less enthusiastic about the government's suggestion that eventually the frequencies currently used by BBC-2 and Channel-4 will be released for further terrestrial channels.

"In the longterm," says Dukes, "even with very substantial penetration of DBS, it is difficult to see how we could transmit solely by satellite and still be in tune with our remit, which says Channel 4 is for all of the people some of the time."

U.S. broadcast diplomats improve with experience

"All U.S. goals were met" at the International Telecommunications Union Regional Broadcasting Conference in Rio De Janeiro, reports U.S. delegate Mark Bench, vice president, general manager of Bonneville International's WNSR(FM) New York and outgoing chairman of the New York Market Radio Broadcasters Association.

The delegation, just back, was led by FCC commissioner Patricia Diaz Dennis and included Daniel Vil-



Mark Bench

Commissioner Dennis

lanueva, Jr., son of the long-time general manager of Univision's KMEX-TV Los Angeles. The U.S. goals, says Bench, included allocation of an additional 10 AM channels for the U.S. and Western Hemisphere, with minimum "noise" or interference that might affect neighboring signals.

Another goal was an implementation date of July 1, 1990 for manufacturers to have AM sets equipped to receive the additional frequencies extended by this Rio Agreement of 1988 from 1,605 KHz to 1,705 KHz.

Better understanding. But beyond the predesignated conference goals, Bench adds that the U.S. delegation can be credited with one more accomplishment: "a greater depth of comprehension than we and the Latin American delegations had ever reached before" in a series of international conferences reaching back to 1979. The two reasons for this success, says Bench, were that this time "All members of our delegation were fluent in Spanish, and we'd all done our homework and were thoroughly prepared."

That's in contrast to a previous international broadcasting conference in which Bench was the only member of the U.S. delegation who knew Spanish well enough to warn the head of the delegation about a major discrepancy in translation between the Spanish version and the English synopsis. It was a warning that saved the U.S. delegation potential embarrassment.

Bench's interest in both media and Latin America started when, as a young volunteer Mormon missionary in Uruguay, he was assigned to work with the media. It was this experience that influenced a change in career plans. "I had wanted to become a lawyer," he recalls. "But in Uruguay, I found the media can be more powerful than the law. The media can raise conscience levels and persuade people to get involved in worthwhile community projects. The media can even persuade people to donate their own blood."

Public radio news salaries top commercial outlets

While public radio stations are less likely than their commercial counterparts to have local news operations, when they do they make up for it in a big way—with larger news staffs and higher salaries. That's according to a national survey by Vernon Stone, a journalism professor at the University of Missouri. The survey was commissioned by the Radio-Television News Directors Assn.

Stone found that the typical public radio station had one paid employee working fulltime and two others working parttime in news, compared to one fulltimer and one parttimer in commercial radio. In addition, the average public station had two or more unpaid workers, often students.

Median salaries for radio news directors last year were $20,000 at public stations and about $16,800 at commercial stations. In small and medium markets, salaries were even higher at public stations. But in markets of more than one-million, pay was better on the commercial side.

Two-thirds of the news directors in public radio told Stone they had worked earlier in commercial radio. The typical news director was 32 years old and had been in the present job for two years, the same as in commercial radio.

RADAR now PC accessible; outside listening at 52%

Statistical Research Inc. has taken hi tech a step further with its new PC-accessible version of its RADAR network radio audience reports. The new PC/SCAN service comes as part of SRI's basic RADAR service at no extra cost to users. It includes both basic RADAR data plus a software program SRI president Gale Metzger says permits users to run many commonly used network radio audience analyses.

He says the system can access data on each of 49 day-parts and 108 age/sex breakouts and that besides allowing scanning of all basic data, the menu-driven options include five basic reports. These are the program audience report, daypart audience report, age/sex composition analysis, socioeconomic composition analysis and network rankings by daypart.

Spring report. Meanwhile the new Spring 1988 RADAR is out, showing among other things that the share of radio listening taking place outside the home is up to 52%. Ten years ago it was 39%. The new edition also shows FM's share of the total radio audience continuing to creep steadily ahead. It now stands at 75%

against 74% in the Fall '87 RADAR and 46% 10 years ago in Spring 1978.

The new RADAR projects 23 million persons listening to radio during an average quarter hour, 191 million listening over the course of a week, and 159 million of those listeners in the audience of affiliates of networks measured by RADAR.

Westwood One and BBC still going steady

Westwood One has signed a new three-year exclusive pact with the BBC for distribution of the Beeb's rock radio programming in the U.S. The deal also includes BBC's contemporary music archives, according to Norman Pattiz, chairman of Westwood One.

The previous three-year agreement with the Beeb brought in such special programs as *John Lennon in His Own Write* and *The Sixties at the Beeb*.

This year, Westwood One has aired BBC *Concert Classics* with Dire Straits, The Police, Def Leppard, Robert Cray, Squeeze, Pink Floyd and Thin Lizzy. Specials include *Behind the Mask: The Eric Clapton Story* and *Rock into Summer: From the U.K. to the U.S.A.* During the week of August 8, Westwood One will broadcast a two-hour special, *The Rise and Rise of U2*.

NAB wants to test new AM antenna

The NAB hopes to begin construction before summer's end on an experimental AM radio station in Beltsville, Md., just outside Washington. The move is part of the trade association's engineering efforts to improve AM radio.

Michael Rau, vice president for science and technology at the NAB, said the 395-ft. antenna is being constructed by LDL Communications and was designed by Ogden Prestholdt, a retired engineering consultant.

The experiment itself is designed to see if the antenna can control the skywave and the groundwave separately. Rau said the antenna uses a horizontal radiator above the midpoint of the tower.

Rau said the NAB has budgeted $60,000 for the first year of the experiment. Operating from a trailer on the property, the experimental station will broadcast only test tones. NAB's lease on the property is for two years.

More for affiliates from The Source

Two new one-minute features and a doubling of its roster of daily audio feeds from four to eight are among the expanded features, services and additional production tools to be offered starting July 4 by The Source, Westwood One's young adult radio network.

Stephen Soule, the network's vice president, general manager, says the goal of the move is to appeal to a broader base of contemporary stations, and at the same time reports addition of nine new Source affiliates. These include FMs KPWR Los Angeles, WPOW Miami, WMRY St. Louis, KQPT Sacramento and WCKW New Orleans.

The new one-minute features are *The World Today*, a daily capsule of the Mutual series of the '50s and '60s for a campy look at yesterday's news headlines and *Source Sports*, hosted daily by Bruce Wolf. Wolf's alter-ego, Chet Chit Chat, will continue his daily feature, *The Lobotomy Line on Sports*.

KMOX St. Louis proves ice cream starts here

Bruce Bradley may not be a certified member of the National Association of Farm Broadcasters, but that didn't keep the KMOX evening drive host out of the cow milking contest at St. Louis' Union Station during the third annual *Scoops of Fun* ice cream celebration, June 11 and 12, to benefit St. Louis' Cardinal Glennon Children's Hospital.

Big scoop. The two-day event was sponsored by The Midland United Dairy Industry Association in cooperation with the St. Louis District Dairy Council, KMOX and KHTR(FM). The celebration included a Win Your Weight (in ice cream) contest and KHTR personalities Ron Morgan and Joe Sonderman trying to best each other in an ice cream scoop-stacking contest. All this udder nonsense drew an estimated 85,000 people and raised $50,000 for the hospital's post-natal intensive care unit.

What udder nonsense! KMOX radio afternoon drive host Bruce Bradley (he's on the right) pats a cow where someone has placed a bumpersticker advertising his rival KMOX nighttime host Jim White. The cow-milking contest and ice cream celebration raised money for a local hospital.

Radio Business Barometer

Web radio down 5.0% during May

May was another down month for network radio, according to the latest figures from the Radio Network Assn. It was the fourth down month this year, but it wasn't the worst, March holding that dubious record. Overall, however, network radio was only slightly behind for the first five months.

Chicago was the only territory that showed an advance during May—and it was a double digit one at that. Even Detroit, which had been selling time like a house afire during the February-April period, was off during May.

The RNA revenue analysis showed the nine network companies off by 5.0% in May from the year before. Billings came to $33,059,119 this year as compared to $34,780,841 in '87.

Every month this year has been down except January, which was up 11.1%, a clear indication that opening month business is no indication of what's to come in network radio. The worst month was March, which was down by 10.9%.

Going against the trend is the Chicago territory, which, except for one month this year, has shown consistent monthly advances. Chicago's gain in May was 26.7%, the second month in a row with an increase of more than 20%. May sales in Chicago came to $10,079,983, as compared with $7,952,470 the year before. In April, Chicago was up 22.1%, and the territory had another good month in January, with a hike of 24.4%.

Chicago may do even better relative to the other three territories when Ogilvy & Mather consolidates its network radio buying in its Chicago office.

Network radio's most important territory—New York—was down 13.9% in May, dropping from $22,894,252 to $19,718,695. New York has been down every month this year except January.

Detroit has had a perverse history of billings this year, rising when other territories were down and vice versa. It was down in January but up in February, March and April, the latter's increase amounting to 185.7%.

Detroit's performance in May was a dip of 7.0%, a sharp reversal from the preceding month. The May billings figure was $2,051,407, as compared with $2,204,980 last year.

That leaves the West Coast, which had a terrible first quarter, down in monthly chronological order by 24.6, 23.3 and 22.8%, then switched to an increase of 9.6% in April. The in and out nature of network radio is illustrated by the fact that May business dropped 30.1%. Los Angeles billings in May came to $1,209,028 vs. $1,728,874 the year before.

Through May

Overall, network radio advertising revenue was down only 1.9% for the first five months of this year, dropping from $145,905,362 to $143,185,638.

Two of the territories are ahead of last year for the five months through May. Detroit is up a healthy 38.3%, rising from $7,573,212 to $10,477,479. Chicago is up 13.0%, climbing from $35,385,969 to $39,994,199.

May

Network **−5.0%**

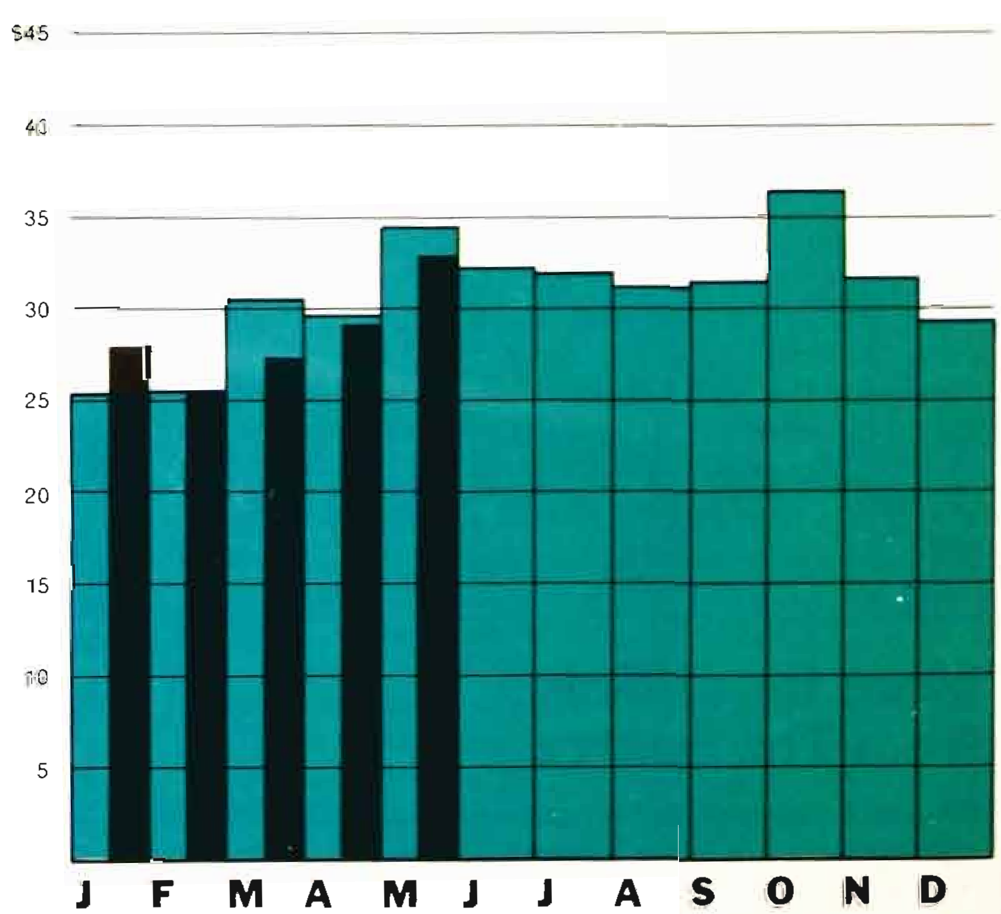
(millions) **1987: $34.8** **1988: $33.1**

Changes by territories

Territory	Billings (000)	% chg. 88–87
New York	$19,718,695	−13.9 %
Chicago	10,079,989	+26.7
Detroit	2,051,407	−7.0
Los Angeles	1,209,028	−30.1

Source: Radio Network Association

Network (millions $)



Identify the famous relatives of these people



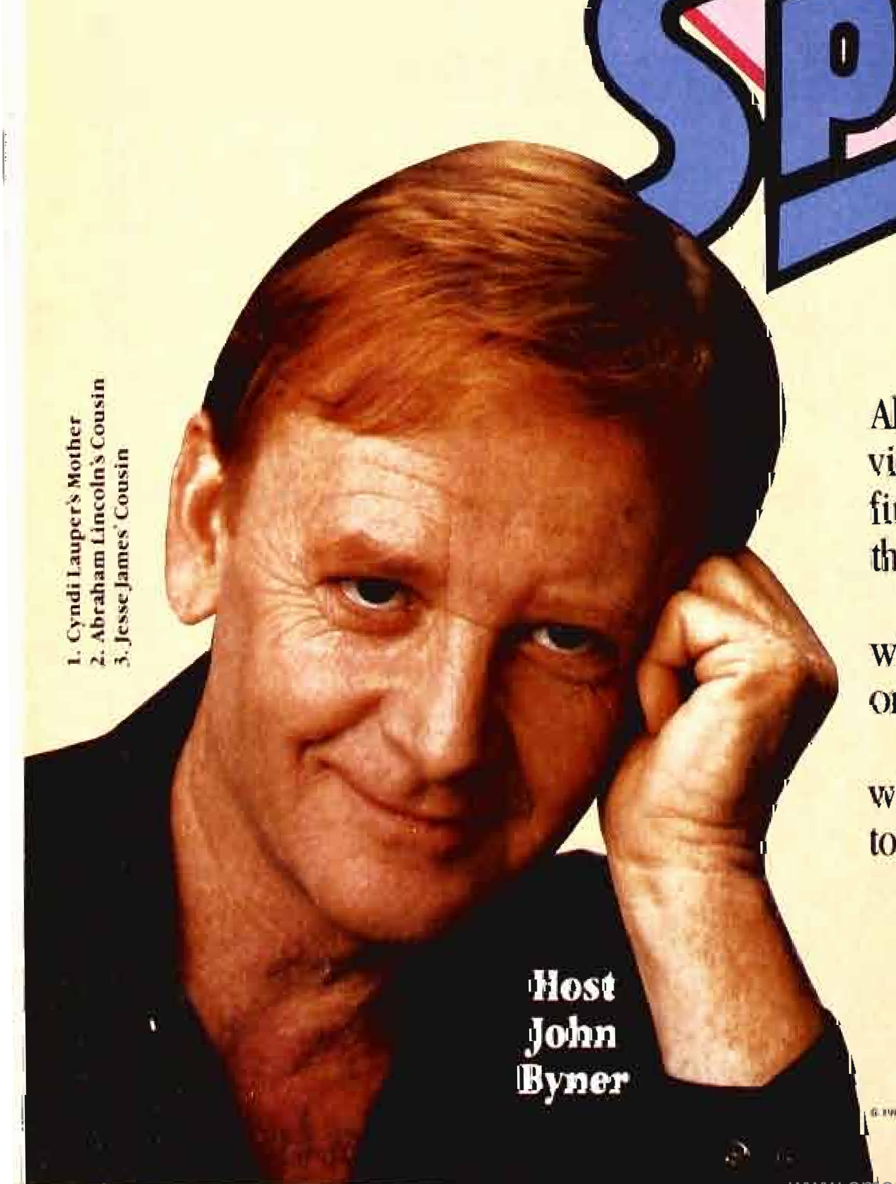
The identities of these people are revealed below.

ALREADY CLEARED IN 68% OF THE U.S.

and you're playing...

RELATIVELY SPEAKING

1. Cyndi Lauper's Mother
2. Abraham Lincoln's Cousin
3. Jesse James' Cousin



All of these people are related to famous celebrities! And television viewers, with their insatiable curiosity about famous people, will find it absolutely irresistible to identify these unknown faces and their well-known relatives. In fact, it'll be habit-forming!

The show is RELATIVELY SPEAKING, an all new game show with lots of laughs, and it will be available as a half-hour strip on a barter basis starting Fall '88.

Experience the fascination we all have with the very famous by calling for a demo today. It's all so easy–relatively speaking!

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SELECT MEDIA COMMUNICATIONS

Television/Radio Age

June 27, 1988

Cost of duplicated programming sometimes a rating point or two

Stations say syndex new license to steal —back from the rich

By ROBERT SOBEL

Television stations are obviously cheering the syndication exclusivity rules even before they go into effect, but before the champagne begins flowing in earnest, the popping of the cork won't actually begin until the FCC publishes specific language to go along with its reinstatement of the rules.

And while word is that the FCC will bring out final language of syndex in mid-July, the inside betting is that, because syndex affects so many facets, the ruling will not be spelled out until late summer or early fall. Also, there's speculation in Washington that some of the wording may contain surprises. There's even talk that the FCC may convene again to try to resolve some murky problems. These include how to handle sports programming and the specific rights of superstations. Indeed, while stations expect to become the life of the party, superstations may just wind up as all-dressed-up with no place to go.

"I wonder whether the Atlanta station will be retained by Turner in the longterm . . . There's no problem in Atlanta, but there is a potential problem for the station elsewhere."

John Serrao, WATL-TV Atlanta

Other highlights from reports by various station sources indicate that:

- Stations maintain that superstation and cable network inroads are costing the local outlets a heavy penny in terms of potential ad income and ratings.
- Local TV operators see the strength of passive superstations and WTBS diminishing strongly as a result of syndex. But the superstations maintain they will push hard to avoid blackouts and will become more active in original programming.
- Very few stations are moving ahead on seeking contractual changes in conjunction with the syndex rules. Most are waiting for exact language to come down from the FCC.

Common sense from FCC?

Collectively, TV stations are ecstatic over the FCC's decision to reinstate the syndication exclusivity rules. Charles Edwards, executive vice president and general manager at Gaylord Broadcasting's KTVT-TV Dallas/Ft. Worth, and chairman of the Association of Independent Television Stations (INTV) board, says, "Common sense has prevailed. It's the most wonderful thing that you can want to see."

But before he goes celebrating, Edwards puts a sobering note on the decision. "We never lost exclusivity in our own market. This is really an expanding of the understanding that we already have, rather than a total adoption of the syndication exclusivity rules." He continues that he expects most of the syndicators to understand that stations already have exclusivity, although the actual rules were eliminated eight years ago. "All our negotiations were based on the fact that we would have exclusivity of some sort. This now is just an extension of what we had in 1980."

Obviously, stations in markets with the heaviest cable penetration are seen benefiting most from syndex. In Boston, where the air is especially dense with satellite-delivered flying programming objects duplicating the broadcast carriage, WLVI-TV, indie, sees syndex as alleviating much of the problem. According to Victoria Gregorian, program director, there are 17 program choices for viewers at 8 p.m. on a given night.

Also, she continues, WLVI runs *Laverne & Shirley* at 6:30 p.m. but WTBS runs an episode of the sitcom at 5 p.m. "That makes it tough for us."

As to other stations, *The Jeffersons* comes into Boston via WPIX at 6:30 p.m., a program owned locally by WSBK-TV, she points out, and *T.J. Hooker* is available from WWOR-TV at 6 p.m. WQTV(TV), owned by the Christian Science Syndicate, also airs *Hooker*. *Cheers*, another WSBK property, is also run by WPIX(TV) New York via cable.

Losing impact

Future syndicated product licensed by WLVI, such as *Night Court*, is also seen losing its impact because WPIX has acquired the sitcom as well for fall airing. With the rules not becoming effective for at least a year WLVI will have to live for a while with the cable delivery on *Night Court*. This will pertain, of course, if the syndex rules do not change in the spelled-out version coming from the FCC.

Gregorian points out that certain programs are only appropriate for certain time periods. "You are not going to run *Night Court* at 5 p.m. because you think you will beat a superstation. While the two of us may run different episodes, it's not the case with *The Cosby Show*, which is owned here by WCVB-TV but will also be shown on satellite from WWOR. It's possible that the same episode of *Cosby* may come into our area from three different sources, including a cable pickup from a station in a nearby market, and all at the same time."

In Atlanta, John Serrao, vice president, general manager at WATL-TV notes that both his station and WGN-TV Chicago, which is delivered by cable, both air *Cheers*. WATL carries the syndicated sitcom at 7:30 p.m. and at 11 p.m., while WGN's *Cheers* is picked up at 7 p.m.

Serrao says the *Cheers* superstation carriage is hurting WATL both in ratings and in potential advertising revenue. Breaking down the Nielsen overnights' "other" estimates (channels which are too small to be measured individually), Serrao notes *Cheers* does a 1.3 rating via WGN, compared to an average 7 on WATL. "We believe if WGN's *Cheers* was not there, we could be doing an eight or a nine.

"In reality, just on their performance alone, we relate that to about a half-million dollars per year, conservatively, in potential advertising." The market also gets programs imported by cable from WPIX and WWOR, he adds, which also eat into WATL's competitors ratings. But down the line, within six to eight months after syndex takes effect, Serrao sees "substan-

The Philadelphia station story*

Station	Origin	Program (6–10 p.m.)
WTVX-TV	Philadelphia	That's My Mama
		It's a Living
		Family Ties
		N.L. Baseball
WPHL-TV	Philadelphia	Diff'rent Strokes
		Facts of Life
		Jeffersons
		Silver Spoons
		Movie
WGMS-TV	Philadelphia	Burnett & Friends
		All in the Family
		Kojak
		Hemingway
WTBS	Atlanta	New Leave it to Beaver
		Burnett & Friends
		Andy Griffith
		Andy Griffith
		Movie
WGN-TV	Chicago	Facts of Life
		WKRP in Cincinnati
		Cheers
		N.L. Baseball
WNYW-TV	New York	Three's Company
		Family Ties
		News
		Current Affair
		Movie
WWOR-TV	New York	T.J. Hooker
		$100,000 Pyramid
		Barney Miller
		Evening Magazine
		Entertainment Tonight
		Morton Downey Jr.
WPIX(TV)	New York	Jeffersons
		News
		Cheers
		A.L. Baseball

* *Tuesday, June 7. As listed in The Philadelphia Inquirer.*

tial ratings gains" for all the stations in the market, particularly independents.

Assuming a local TV stations adds a rating point because of syndex, it could mean "a huge amount of money over the year," points out James D. Boaz, vice president, general manager at WTVX-TV Philadelphia. He estimates that in Philly an extra point may add up to a difference of about $20,000 per week in ad revenue on a 6:30 or 7 p.m. syndicated program.

In Philadelphia, local TV stations have a two-fold duplication problem. Not only do they contend with superstation programs but also with over-the air spillover signals coming into the market (See table on Philadelphia TV schedule) from the New York ADI. Overlapping over-the-air signals reach the market from WWOR and WPIX. In addition, the market gets the overlap from WNYW-TV New York, and all three are received outside some areas of Philly by cable systems as well.

A program such as *Cheers* may get triple dosage in some areas of Philly, it's pointed out. WGN, whose signals come into the market via cable, airs the sitcom at 7 p.m., along with its sister superstation, WPIX, where the sitcom not only is carried via over-the-air but also in some parts of the market via cable. *Family Ties*, owned by WTVX-TV, is also carried by WNYW.

Boaz doesn't see WGN as a threat. "It's probably on a small system here, but not enough to have any major influence." However, he adds, WGN "is prevalent as a concept."

Cable's black day

Other syndicated sitcoms seen on WGN which enter the Philly ADI include *Facts of Life* and *WKRP in Cincinnati*. Also, there's a headache in store for WTVX next season, when it begins to run *Night Court*, because the show can also be seen on WPIX.

Boaz and other station executives believe the prospects for superstations to function as such are dim as a result of syndex. "It's bound to have an effect on them because the programs we have will have to be blacked out by the local operators," he says.

Serrao of WATL lumps the passive superstations into the same category as WTBS and questions the future of the Turner station. "I wonder whether the Atlanta station will be retained by Turner in the longterm. I don't see any easy out for them. There's no problem in Atlanta, but there is a potential problem for the station elsewhere."

This is especially true in kids programming, suggests Serrao. "They have a big children's block supported by General Mills. A lot of the programming is old, but they also have *The Flintstones*, and if that's blacked out all over the country, it would have a bearing on General Mills' strategy in using WTBS for impact." Also, he adds, because WTBS has two sets of rates, local and national, on some of the product carried by WTBS, the national rates will suffer from the blackout as well.

Ultimately, goes one scenario, it's even possible that WTBS will become a local station, while Turner's new operation, TNT, becomes the new national cable entity. Also, it's speculated that superstations will either have to create a lot of original programming to fill the syndication void, or buy syndicated product at a premium price for exclusive national exposure.

Bert Carp, vice president, government affairs at Turner Broadcasting, notes that while the syndex rules, as they stand at this point, are not exactly what the company requested, they "are rules we can live with." He says he sees WTBS as functioning status-quo and without blackouts. "And when you consider the competitive impact, I suppose we can come out ahead. It will hurt a lot of other distant signals a lot worse."

Also, he notes, a very large percentage of distant signal carriage does not comprise stations which are on satellite. "A lot is where small cable operators are putting up a tall antenna and bringing stations in from adjacent markets or using microwave. Then you have a passive station such as WWOR, which has said it will not try to adjust to the new rules."

Phone calls to Robert Kunath, general manager at WWOR, were not returned.

Bert Carp, TBS

Carp continues that WTBS has been on record as saying that the station could get ample new programming under a set of syndex rules. While WTBS is allowed only to buy nonexclusive national rights, he points out, the FCC was asked by the station to allow it to be able to acquire exclusive rights on syndicated product.

The other major concern, Carp adds, is the station's existing program contracts are costing $90 million. "Even if we got the $90 million, you couldn't replace all that programming at one time. Most of it is under license, so it would take about five years for us to get back to scratch, if you want to make a rough rule that about 20% of syndicated programming comes up for relicensing yearly. So quite apart from the money, the notion of having to go out and replace an entire inventory at one time is not very practical."

Supergroup strategy

At the Tribune Broadcasting operation, its vice president in Washington, Shaun Sheehan, says it's difficult to predict at this time what the future will hold after syndex goes into effect. "However, our notion is that we have been very aggresive on the programming side the last few years with the launching of Tribune Entertainment and TeleTrib and Tribune plus, which produce and distribute mostly barter shows and are measured on the national NTI. So the unique extended coverage our station group presents, including KTLA-TV Los Angeles, which is on the bird as well, is important to us.

"Strategically, we want to hold onto the cable delivery we have, from both the programming standpoint and from the advertising

It's nicer if it doesn't cost more

One speculation that's been surfacing is that some syndicators may seek to hike their license fees prices to stations. Dick Robertson, for one, a member of the office of the president at Lorimar Telepictures, says he believes that stations should pay higher prices for product that will become exclusive. (TV/RADIO AGE, June 13.)

But stations, naturally, feel differently. Charles Edwards, executive vice president/general manager at KTVT-TV, Dallas-Ft. Worth, says that such a notion "is a joke. We are choking to death on program costs as it is. Look at the bottom line of independents in this country and tell me if they have to up the price to cover the fact that we are now going to get what we are entitled to in the first place, syndication exclusivity."

John Serrao, vice president/general manager at WATL-TV Atlanta, doubts that stations will go along with any price increases because of syndex. "I don't think distributers will get more money. In the long run the product may be worth more—if it proves itself—the second time around. If the show normally does a five but suddenly goes to a seven rating because of exclusivity, it will probably get more money if it's renewed because it's worth more. But that's really the function of the market."

point of view. Some of the ad deals we have gone through, such as the Procter & Gamble deal, are important. How do you do this? The first thing you do is to trust that the eventual FCC decision will allow the existing contracts to run as is.

"Also, it's clear to us that we will have to deliver an uninterruptable type of product. We know the Chicago Cubs, on WGN, the news at noon and primetime are very well received, so these are uninterruptible. They are building blocks in programming. So there are ways to skin the cat. But we are all operating in a vacuum at this point

"In a barter arrangement, it's an advantage on the part of the syndicator to clear our stations, although in some certain situations the syndicator will say it's a disadvantage. And the extended coverage will become a negotiating point one way or the other. We have not sold national advertising on anything but barter arrangements or Cubs baseball. So we have been a truly passive superstation.

"On the other hand, when a syndicator sells us a product, it's very clear to us they know where that signal is available. The notion that they don't know is a little pollyanish. All-in-all it makes sense for us to buy national nonexclusive rights to programming, as opposed to Turner, who will buy national exclusive rights. The nonexclusive rights mirror what the present market looks like."

Meanwhile, most stations are delaying making changes in their contracts with syndicators until the FCC's rulings are published. However, WTVX has already taken action by sending out letters asking syndicators to include a protection clause suggested by the FCC in all new contracts.

The clause, according to Boaz at WTVX, is that "a licensee (in this case WTVX) shall by the terms of this contract be entitled to invoke protection against duplication of programming imported under compulsory copyright license, as provided in the FCC's exclusivity rules." Boaz says he is looking for the phrase to be included in all new agreements as well as in current pacts with syndicators.

Besides sitcoms, the duplication of movies resulting from superstation carriage has also made scheduling life hard at local stations that purchased the property as well, it's pointed out. And in several instances, as is the case at WLVI, the station has been having a "major, major problem" with feature packages such as the MCA Premiere Network, says Gregorian.

Victoria Gregorian, WLVI-TV Boston

Under stations' agreement with MCA, licensees are required to carry a specific movie in a window of 15 days starting with the beginning of each month, Gregorian explains. Generally, the station runs the movie on Wednesdays because "That's when we have been getting the best ratings. Take *Dune*, for example.

"I want to run it on a Wednesday and before WPIX, which also has bought the package, shows it on local cable. But I want to run it in a May book. And lo and behold, WPIX is running it the same night, or it may even have run the movie the night before. So the wind is knocked out of your sails."

Also, Gregorian notes, the duplication of movie titles has cost the station about one third of its potential revenue. "Maintaining a six or seven share now is a big winner, whereas before the goal of an eight or nine was feasible. In terms of ratings, we get a four for a 4 p.m. movie, as compared to a six a few years ago."

'Subleasing' properties

Meanwhile although the option is open for local TV stations to "sublease" their licensed syndicated properties to local cable operaors, it's highly unlikely that any stations will go that route, despite that the additional monies will help offset the hefty payments made for the rights to some of the programs. At WTVX, Boaz says that while "a guy can pick up a few bucks, it would be deadly to do it, because there has to be a reason for people to know that you have a program on a special basis, which gives you a special identity."

Edwards at KTVT declares that any such separate arrangement made with local cable people would work against what stations have been fighting to get back for a number of years. "Also, it would be extremely divisive for the industry, and I wouldn't support anything like that in a million years." □

INTV unhappy with Arbitron, Nielsen responses on the 'calibration' issue

Outlook not good on closing the meter-diary gap

By ALFRED J. JAFFE

The Association of Independent Television Stations calls it "calibration" and considers it one of its most important efforts. It means adjusting diary ratings in diary-only markets to the higher meter levels that invariably show up when a market is metered. Most important, it means higher shares for indies at the expense of affiliates.

But the outlook is not too promising, and INTV president Preston Padden expressed his frustration about it recently in a speech before the Los Angeles convention of the Broadcast Promotion and Marketing Executives.

INTV would like Arbitron and Nielsen to provide the adjustments in some form in their regular rating reports. But the rating companies consider that a can of worms and aren't about to get involved in anything that specific. What they will do is provide some of the basic data from the already-metered markets and let INTV and its independent cohorts carry the ball.

Arbitron says it will provide daypart summary tapes on independent and affiliate ratings in metered markets free of charge to a third party processor. The latter would then massage the data at INTV's expense. There are two conditions: first, that Nielsen does the same and, second, that the Arbitron and Nielsen data be merged so there are no disputes about one service vs. the other.

Nielsen has already provided INTV with data comparing affiliate and independent ratings in metered markets and says it will continue to do so for a fee.

But Padden considers these responses "wholly inadequate." He told his BPME audience, "There is absolutely no evidence that either Nielsen or Arbitron have made the necessary commitment to the pursuit of more accurate audience measurements in diary-only markets."

The INTV chief did not go into the details, but Susan Rynn, director of research for the independents' association, explained to TV/RADIO AGE that the association feels that INTV-supplied data would be regarded as self-serving and that rating adjustments should be provided under the imprimatur of the rating service for maximum credibility.

The calibration matter is a complex web of political and methodological strands and the political aspect is not the least of it. INTV people feel the rating services are dragging their feet on the adjustment issue because affiliates, who would be affected adversely, make up the bulk of Arbitron and Nielsen local TV service subscribers. But Pete Megroz, vice president of sales and marketing for Arbitron's TV rating service, says it's no secret that the rating service is reluctant to go out of its way to "denigrate" the position of most of its clients.

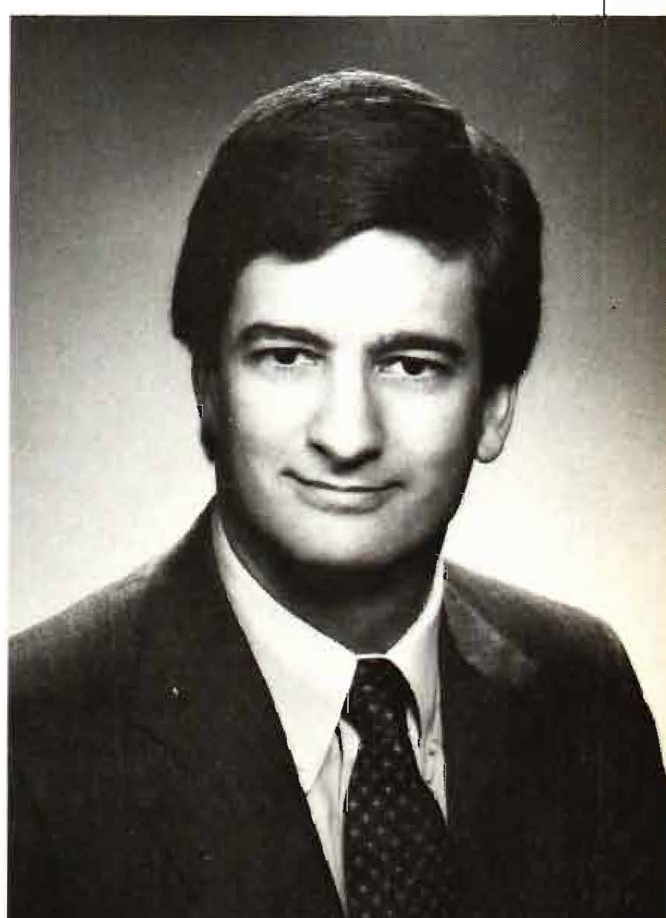
The heart of the matter is how the adjustments would be applied. There obviously couldn't be a single adjustment factor across the board. A model to apply adjustments would have to take into account the many variables involved, including, presumably, the daypart, type of program, number of independents in the market, etc.

In fact, INTV laid out $70,000 last year for a detailed research project to construct such a model (see also *Final Edition*, February 22). The study, called *Adjusting Diary Ratings for Misreporting*, was conducted by Jay Magidson, a respected statistician with Statistical Innovations Inc., Belmont, Mass., and presented to the INTV membership at the group's annual meeting in January.

The Magidson study has been

INTV president feels frustrated in efforts to get Arbitron, Nielsen to provide rating adjustments in audience books in diary-only markets.

Preston Padden



Adjustments are not the answer to meter-diary gap, says Arbitron

In the past two years Arbitron has been devoting much thought and analysis to the differences between diary and meter ratings, according to Jim Peacock, the company's director of research.

The objective, however, is not to come up with anything like adjustments to survey data, says Peacock. "We want to fix the underlying issue; we want to improve the survey data."

The latest development in this effort is a pilot survey of two diary formats just coming out of the field. It involves experimental diary designs with radical changes in layout, in an attempt to make it easier to make entries and to make sure entries are made.

This follows a "detailed diagnostic study," which was launched two years ago. The study started from scratch after research done by both Arbitron and Nielsen in the early '80s didn't offer any solutions, Peacock explains.

Some of what was learned was surprising, but at the end of the diagnosis, four propositions were tagged as likely factors in explaining the differences between diary and meter ratings.

- The "salience" factor: Less "important" or less popular shows are less likely to be checked in the diary.
- The diary is not capturing "short tuning," or partial quarter hours.
- The diary is not likely to pick up tuning without viewing.
- Diary fatigue factor: Diary keepers are less reliable during the latter part of the diary week, which usually starts on Wednesday.

Peacock reported that "a number of myths bit the dust" in the diagnostic study. For example, the meter/diary gap among independents was generally the same in cable vs. non-cable homes; likewise in multi-set vs. single-set homes. Even ethnic differences were not significant. It was also found that, for the most part, the difference between meter and diary ratings for the various types of sample households was not significant.

The "short tuning" factor popped up very strongly, Peacock reports. This factor is important because the rule for crediting viewing, used by both Arbitron and Nielsen, is to count five minutes or more of viewing in any quarter hour as viewing in the ratings report. There is a considerable amount of short tuning. Arbitron researchers found from an analysis of meter data that 30% of quarter-hour viewing credits comes from tuning of less than 15 minutes.

This is relevant, points out Peacock, as Arbitron suspects that some, if not most, of that credit is less likely to be carried over to the diary. Furthermore, Arbitron doesn't know how many minutes of actual viewing per quarter hour are represented by diary entries, the research executive notes. But, "The diary is not likely to pick up (most instances of) five, six or seven minutes, etc., of viewing." The experimental diaries that were tested recently try to do a better job in capturing short tuning.

Insight into tuning without viewing came from Arbitron's ScanAmerica people meter service in Denver. This showed that 10 to 15% of tuning is without viewing, Peacock reports. Is this a reliable indication of actual diary behavior? Could it be explained by the failure to push buttons?

Arbitron believes not. "We have confidence in the Denver data," maintains Peacock. Arbitron researchers feel the on-screen prompting takes care of tuning without viewing. First, there is a question mark on the screen when the set is turned on and no buttons are pushed. Then, there is a further reminder, if no one responds to the question mark.

Peacock notes that the diary, which can indicate tuning without viewing, only shows about 1% of tuned quarter hours without viewing. The diary can show this, explains Peacock, because there is a place to indicate that the set is on, even without checking off viewing.

Tuning without viewing is a larger issue than suspected, Peacock says, as the diary is not likely to pick it up.

Jim Peacock

shown to the rating services, and Nielsen sent back a critique to INTV a few weeks ago. While the ad agencies have not been shown the study, they are resistant to such models on the ground that they can't contend with the complexities of the real world. The best solution, say media research executives, is meters in all markets with independents.

The problem facing independents, however, is that there isn't much chance of meters being accepted in the smaller markets. Not only is meter measurement more expensive than diary measurement—quadruple the cost in some instances—but as markets get smaller fewer indies are available to share the cost. And affiliates are in no hurry to encourage the publication of lower audience shares for themselves.

Metering continues to spread, however. At one time, it was widely accepted that metering was not affordable beyond the top 20 markets. Recently Nielsen announced that Milwaukee, the 30th DMA, will be metered beginning in May 1989. And while it was believed that rating services needed at least three stations in a market to supporting metered service, Nielsen is going ahead in Milwaukee with two independents—Gaylord's WVTV(TV) and HR Broadcasting's WCGV-TV. The third indie in the market is a Christian outlet.

INTV's calibration study is based on an analysis of Nielsen data in five metered markets, Los Angeles, Chicago, Boston, Washington and Dallas-Ft. Worth—all in the top 10 DMAs. Data were spewed out for four consecutive sweep months from May 1985 through February 1986. Four dayparts were chosen for analysis—daytime, early fringe, primetime and late fringe—partically the entire broadcast day. The total job involved "several million pieces of viewing data."

Twenty different household, station and program characteristics were examined to develop the calibration model with seven variables found significant. The seven were household size, presence (or absence) of a VCR, type of station (affiliate vs. independent), type of program, day of the week, daypart and time within daypart. That is, these characteristics, such as various dayparts, showed significant and more or less consistent differences as between diary and meter ratings.

Consistency is the key to a successful model and Magidson reported that "the rate of underreporting was found to be fairly consistent across the five markets."

Most important, Magidson found that the viewing of indies "is significantly underreported relative to affiliate stations," the central hypothesis of the study, though one widely accepted. This underreporting was discovered to be constant across all dayparts, "except for primetime weekends, where the difference is more extreme." Of some interest was the fact that there was no significant difference in the amount of misreporting as between VHF and UHF indies. In interpreting these results, however, Magidson concluded, "The reason that independent stations are less reported than affiliate stations is still unknown."

Among other findings of the Magidson study: (1) Diary underreporting is slightly more prevalent in daytime than early fringe. (2) There is substantially less underreporting in primetime than for earlier dayparts. (3) Overall, movies tend to be underreported more so than other program types, while sports and news tend to be less underreported. (4) Programs shown on weekends are significantly less likely to be reported in the diary than programs aired during any of the weekdays. (5) One-person households have significantly lower diary:meter viewing rates than larger households. (6) Households with VCRs have significantly higher diary:meter viewing rates than households without VCRs.

Technical aspects

The critique of the Magidson study by Nielsen statisticians went into some detail on the technical aspects. David Woolfson, Nielsen vice president and manager of broadcast services for the eastern region, who reviewed the analysis by Nielsen statisticians in a four-page letter, noted at least one area of agreement between the study and the rating service. That was that further research was needed.

Ron Inman, vice president for marketing at INTV, cautions that the study is only a "kicking off point" and that much remains to be done. This includes nothing less than convincing the rating services to work some kind of calibration into the data they supply for diary-only markets and convincing the agencies to use such data.

Inman and Rynn also refer to efforts to make the diary more accurate. One of INTV's proposals is to develop diaries to be used for shorter periods than a week—say, three or four days. This presumably would eliminate the "diary fatigue" that lowers ratings toward the end of the diary week. Arbitron, however, is resisting this approach (see sidebar with comments from Jim Peacock, director of research for Arbitron).

Affiliates vs. indies

The rating services are reluctant to adjust their own data by means of a generalized model. At Nielsen, Roy Anderson, executive vice president, director of marketing, local services, says "I'm not sure we could stand behind it." But both Anderson and Woolfson say there's no problem about supplying INTV with broad comparisons of diary and meter shares and ratings.

One set of data, covering 13 metered markets during November 1986, showed independent stations an average of 29% higher in household shares with the meter than with the diary. Affiliates averaged 10% lower. But, individually, markets ranged from meter shares 63% higher (Atlanta) down to 18% higher (New York). The differences in affiliate declines were less dramatic.

Nielsen also supplied INTV with HUT comparisons by daypart, also showing the differences between diary and meter for affiliates and independents. In late night, for example, independent HUTS, according to the meter, were double the diary level, while affiliates were also up—almost 50%. In early fringe (4–6 p.m.) meter HUT levels were 44% higher than diary HUTS for indies and 12% higher for affiliates.

Accepted premise

Agencies generally accept the premise that meters, in giving the indies higher shares than diaries, are a better methodology, but they find problems with making adjustments and with "selling" those adjustments to clients. There are too many variables, they say. However, none of the agency executives talked to have seen the INTV model.

But Leslie Wood, vice president and director of media research at Backer, Spielvogel, Bates, argues that differences between meter and diary are not even consistent within dayparts. "Yes, late fringe is underreported, but [Johnny] Carson is not. His diary ratings are the same as the meter." The reason, she says, is that there is regular viewing to the NBC late night strip.

Wood finds adjustments "too nebulous," even if a model is developed. "You can't take a model and adjust ratings." But she did say that if Nielsen used a model and adjusted the ratings accordingly, "we might accept it."

Another point made by the BSB executive was that the cost of independent station spot announcements would not necessarily go up if the audience level is adjusted upward. "The absolute [audience] levels are not that important. The key is supply and demand." Also, the difference between a 2 and 3 rating is not always that critical, Wood maintains.

Bruce Goerlich, vice president and corporate media research director at D'Arcy, Masius, Benton & Bowles, says INTV is "basically right" in pointing up the difference between meter and diary ratings. But, he adds, if the diary method is biased, then stations "should put up the money for a different method." Until then, stations "have to accept the weaknesses in the diary methodology."

Goerlich also makes the point that "the assumption that the meter is correct is only an assumption." More research is needed, such as a high-quality telephone coincidental survey," he says.

Casual viewing

Goerlich's basic quarrel with employing a generalized model for calibration is that "every market has its own dynamics. If a market skews older, daytime HUTS will be higher. Also high unemployment, the number of children, the strength of a station's signal—all these things affect the ratings." Referring to the Magidson study, Goerlich intones, "Five metered markets do not a whole country make."

Another media research executive, Helen Johnston, vice president and director of media research at Grey Advertising, says that while she is willing to look at the INTV study, she feels that accurate adjustments are too hard to develop. She accepts the fact that the meter embodies a better methodology than the diary and that certain types of viewing are often not reported on diaries. "Your more habitual viewing is often affiliate viewing, and there is often casual viewing on indies," she says. But she is careful to add that this is conjecture, not proven by research.

Johnston reports that Grey media people have attempted to make adjustments on occasion but don't do it on a regular basis. "You can't adjust to the same degree for all independents and you run the risk of making an error in the other direction." As for the Magidson study, she adds, "You can't assume that the bigger markets are applicable to the smaller ones."

At Young & Rubicam, Pearl Joseph, senior vice president and director of communication information services, says she accepts the premise that "less salient stations and time periods suffer because of the diary. So, usually, affiliates do better." But, she continues, "it's impossible to make [accurate] adjustments because there are so many variables. You couldn't estimate that way. So the agency doesn't believe in calibration."

Her answer is the meter. The independents should encourage the development of less expensive meters, she proposes, but she feels that that's not likely to come about.

A little more hopeful note was sounded by Robert Warrens, senior vice president and director of media resources and research for J. Walter Thompson.

Warrens, who operates out of Chicago, says regarding the differences between diary and meter ratings, "If INTV has isolated some systematic effects, that's encouraging."

Still, Warrens has his doubts. "We don't know a lot about this area. What we do know is that there doesn't seem to be a systematic relationship between diary and meter levels."

Sporadic viewing

His explanation of diary/meter differences is, "Overall, any viewing that is incidental, of short duration and sporadic is underreported on the diary. Viewing to indies is [often] of shorter duration. Also, in strong independent station time periods, such as early fringe, the diary keepers are not the main viewers, who are the younger set."

While Preston Padden, INTV president, has been pushing strongly for calibration, one of the earliest supporters and a key figure in its development is Ted Baze, president and general manager of KGMC(TV) Oklahoma City. Baze sees the Magidson study as an answer to Arbitron's statements at an Advisory Council meeting, which were to the effect, he says, that adjustment formulas couldn't be devised because no two stations are the same.

But Baze is hard-boiled about the prospects of using outboard calibration numbers. "The only way to make an impact is if the numbers are changed in the ratings books. It's no good to go to agencies and say, 'The book says one thing, but the true numbers are really something else.' " He also set a pessimistic note by opining that nothing would be done about calibration unless "somebody takes [the issue] to the Federal Trade Commission or Justice Department." □

Leslie Wood

Media research executive at BSB believes that rating adjustments are too "nebulous," and are not even consistent within dayparts.

A tale of two affil meetings

CBS follows ABC into Century Plaza—less cheerfully

By ELIOT TIEGEL

Two network television affiliate conferences in the same city, but worlds and moods apart. The only thing ABC and CBS had in common during their recent conclaves in Los Angeles was a desire to overtake ratings leader NBC, basking in its own glory in Maui, Hawaii, to conclude the annual affiliate meetings madhouses and fall programming carnivals.

ABC's affiliate meeting drew an estimated 1,200 persons to the Century Plaza, with CBS moving in the next week. The ABC gathering had a more upbeat, festive mood, a sense the company was turning the corner in its quest toward No. 1, with affiliates calling the business sessions "upbeat" and "on the right track."

A major ABC concern was obtaining more clearances, while CBS affiliates' concerns were in the areas of news improvement, prime-time recovery and a new look and feel for its promotions, all of which came under some heavy fire during a closed meeting which ran close to 5½ hours. CBS affiliates left with a sense that their complaints had been heard by the New York management, which promised to work hard and rectify the deficiencies.

Many CBS affiliates—including 200 promotion managers attending for the first time with their general managers—came to L.A. to confront network management. Management met them with a convention theme of "Building Together" which became subthemes "Building a New Tradition" and "Building on a Tradition" during the presentations. Gene Jankowski, president of the CBS/Broadcast Group, stressed "true togetherness implies shared values."

Outside the Century

During the ABC gathering, the gray cloud of the writers' strike cast a lackluster shadow on the proceedings, being barely mentioned by network officials. Outside the Century Plaza, it was a different situation, where a long line of pickets shouted epithets at the affiliates and their families enjoying an alfresco lunch. "No season" and "you're No. 3," the writers chanted to the crowd of out-of-towners.

Affiliates did remark that they were concerned at this time about the strike's lingering effects on the fall schedule, especially if ABC used reruns to fill time. "People will turn away from us if that happens," said Edwin Wray, general manager at KTBS-TV Shreveport, La., "and go to cable."

"Frankly I'm worried if we have a lot of reruns," noted Curtis Butler, vice president/general manager at WOAY-TV Oakhill, W. Va.

Overall, affiliates gave the network an "A" for its presentations. Dave Lane, elected chairman of the affiliates board and president/general manager at WFAA-TV Dallas, felt after hearing about all the new and returning shows that ABC "would be No. 2 this fall." (It finished second with a 13.5 to NBC's 15.8, with CBS third with 13.3.)

Dr. Alan Wurtzel, senior vice president for marketing and research services, during his presentation, offered three opportunities for growth: Thursday at 8 p.m., since Cosby's audience is eroding a bit; Sunday at 8 and Saturday from 8–11 p.m.

All of this was welcome news. Art Elliot, president/general manager at WKRN-TV Nashville, expressed confidence in ABC's management. "We are all pleased and we are beginning to see measurable improvement. We have several shows that can anchor their evenings."

Doug Padgett, vice president/general manager at KODE-TV Joplin, Mo., lauded the kids' lineup "as the best we've come up with in the last two years. We've gone back to the basics, which is entertainment." Mike McKinnon, president of KIII(TV) Corpus Christi, Tex.,

On the spot *at the CBS affiliates' meeting, l. to r., Gene L. Jankowski, pres., CBS Broadcast Group; Laurence A. Tisch, pres. & CEO, CBS Inc.; Ben Tucker, ch., CBS Affiliates Advisory Board and Tony C. Malara, pres., CBS Affiliate Relations.*

said, "Everybody is pleased with the news and event programming and the owners feel the best years are coming up."

Clay Milstead, general manager at KTXS(TV) Abilene, Tex., thought the primetime schedule "will be ABC's best in some time." He had some concern for weaker sports events like alumni basketball games and other corporate sponsorship activities.

Dennis Adkins of WCHS(TV) Charleston, liked the idea of *Monday Night Football* starting at 8 rather than 9 p.m.: "If we can keep it at 8, it will be beneficial to the network and the affiliates. But we need stronger primetime shows."

Adkins and Curtis Butler of WOAY(TV) Oakhill, W. Va., both agreed they would not be enticed by Fox Broadcasting's recent plan to lure ABC and CBS affiliates into using its weekend programming instead of their network's offerings. Butler did, however, note he will preempt ABC to run the syndicated *Star Trek: The Next Generation*, since he calls ABC's weekend afternoons "the worst."

Rebuilding CBS

Members of the CBS family, perturbed about their first-time-ever third place standing, seemed reassured that the network's newly-announced marketing and affiliate relations divisions were a solid step in the company's rebuilding process. "It's a good move," said William Bailey, general manager at KTVC-TV Dodge City, Kan. "It lends a new direction with the concentration in two important areas under two capable people," (Thomas Leahy, president of marketing and Tony Malara, president of affiliate relations.) "Anything that helps the network improve has got to help our business."

"It's a progressive move," stated William Stough, vice president/general manager at KTSP-TV Phoenix. "It'll help our mutual concerns and problems." "If it works," noted Robert Fishman, president/general manager at WANE-TV Ft. Wayne, Ind., "it will be helpful to all of us."

Before CBS unveiled its programming, Laurence A. Tisch, chairman and CEO, CBS, Inc., sought to pacify affiliate concerns about the company's shortcomings with cautious, but optimistic promises for a better tomorrow.

Red Martin, president of WCAX-TV Burlington, Vt. and past chairman of the affiliates' board, was "heartened" by the "vigorous, intelligent responses" he heard from Tisch and his associates, who responded to a plethora of affiliate concerns.

Bob McGann, station manager at WCCO-TV Minneapolis, said Tisch's comments "gave affiliates a feeling of confidence. The Olympics are a sign he is in this for the long haul. It's a step to bring CBS back on top." Mike Lee, station manager at KFDA-TV Amarillo, Tex., felt the Olympics acquisition "showed he's ready to do what's necessary to improve the condition of the network." There were, however, affiliates who did not believe Tisch's comments that CBS is not for sale.

Ben Tucker, executive vice president at KMST(TV) Monterey, Calif., and president of affiliates board, called the network brass' answers to the sensitive queries about shortcomings in news, primetime and promotional activities "direct and honest."

There was concern about the writers' strike affecting the fall start, with pickets outside the hotel a constant reminder. But since all the CBS social activities were not within view of the pickets, the writers lost an opportunity to stress their cause like as did with ABC and its front-of-the-hotel lunches.

Still, CBS indicated it would go to three nights of movies during September and October until the launch of the new schedule.

Network-bashing

During the closed affiliates' meeting, CBS News came in for some heated criticism. "Howard Stringer [president of the division] really acquitted himself," noted William Bailey of KTVC(TV) Dodge City. "There was a lot of concern about whether Dan Rather is the right person to be anchor of the *CBS Evening News*. There was concern about whether people like the anchorman and not the substance of the program, and I don't think it's the way to go. Stringer made the point that Dan and CBS News had withstood all the attacks very well. He said the same criticism would have decimated ABC and NBC news." Stringer, Red Martin of WCAX(TV) Burlington, Vt. felt, "revealed himself to be the fighting Welshman." Stringer called the Sunday bashing session a "mortar attack" during the news presentation.

Malara, in emphasizing CBS' response to affiliates' requests for strong late night programming, requested they now clear the new Pat Sajak show. He pointed to "an alarming trend in late night preemptions," and acknowledged the dilemma of deciding whether to drop syndicated shows for this network offering.

A good number of affiliates indicated they would carry Sajak. After listening to the CBS pitch. Phil Brassie, general manager of KLST(TV) San Angelo, Tex., said he "felt encouraged about the future and the course of action being developed. It looks like a promising year for the network and its affiliates." □

Making the rounds *at the ABC affiliates' meeting is Tom Murphy, l., Capital Cities/ABC ch., with Joe Jerkins, c., pres./g.m., KVUE-TV Austin, Texas, and Tom Kirby, v.p./g.m., KOCO-TV Oklahoma City.*

Viewpoints

Steve Sternberg

Vice president and manager of broadcast research, Bozell, Jacobs, Kenyon & Eckhardt, in a new "Media Insights" study for the agency and its clients

Web kids' share erosion: Trend in 1987 unrelated to people meter

Network ratings for kids 2–11 have declined by about 30% since last season. Obviously, this is an inflated decline, partly caused by the conversion to people meters.

Bozell believes the kids do not properly push the people meter buttons on Saturday morning. The old diary system, we believe, was not any more accurate for measuring individual kids' programs, since mothers probably had no idea what their kids were watching. Kids' viewers per household (VPH) tended to fluctuate widely quarter-to-quarter and year-to-year even before the switch to people meters.

Nielsen has conducted telephone coincidentals, which seem to validate its people meter data, but Bozell is not comfortable with the methodology used. For instance, 8–9 a.m. programs were excluded, and the interviewers did not question the kids, but rather their parents, which is akin to using diaries.

Saturday 8 a.m.–1 p.m.

4th quarter 1984–1987

	1985	1986	1986 (PM)	1987
HUT	27.3	26.6	(25.8)	25.3
K2-11 PUT	40.9	38.3	(34.2)	30.5
HH Rtg.	4.9	4.5	(4.3)	4.0
HH Share	18	17	(17)	16
K2-11 VPH	.90	.91	(.82)	.72
K2-11 Rtg.	11.3	10.5	(9.1)	7.4
K2-11 Share	28	27	(27)	24

From this chart, we can conclude the following: The household rating and share declines this season are in line with the general downward trend over the past couple of seasons, so the switch to people meters appears to have had little impact on network household ratings or share; in fourth quarter, 1986, when the diary and people meter samples were operating side by side, the household and kids 2–11 shares were identical in both samples. This indicates that any decline in these shares this season is probably real network erosion, unrelated to measurement methodology. The major impact of the conversion to people meters has been on the kids' usage and VPH. We estimate that about half of the decline is methodology related.

Over the past three seasons, basic cable gained the most from the Saturday morning network decline, although all other viewing options also increased.

Saturday 8 a.m.–1 p.m. household shares

	Nov. '84	Nov. '87
Network affil.	64	52
Independents	22	25
Basic cable	9	15
Pay cable	7	8
PBS	3	5

Source: Nielsen Cable Status Report

NBC leads, among households on Saturday morning, but CBS' higher kids' VPHs result in a neck-and-neck race between the two networks in terms of ratings for kids 2–11 and 6–11.

Saturday 8 a.m.–1 p.m. network performance

4th quarter 1987-1st quarter 1988

	ABC	CBS	NBC
Homes	3.5	4.1	4.9
K2-11 VPH	.69	.79	.67
K2-11 rtg.	6.2	8.4	8.5
K6-11 VPH	.41	.46	.38
K6-11 rtg.	6.3	8.3	8.2

Prerecorded videocassettes may also be contributing to kids' viewing declines on Saturday morning. According to *Billboard* magazine, six of the top 20 purchased cassettes in March were kid-oriented—*Lady and The Tramp* (1), *American Tail* (7), *The Sound of Music* (13), *Mary Poppins* (15), *The Wizard of Oz* (16), and *Sleeping Beauty* (17).

While the kids 2–11 rating on Saturday morning has dropped by 30% with the people meter, ratings for "homes with kids under 12" has declined by only 10%.

Based on the passive set meter, and requiring no manual entry, "Homes With Kids Under 12" is more accurate, more stable, and more projectable than the kids 2–11 category. It is also reasonably clear that mostly kids, in homes with kids, are watching kids' programs on Saturday morning. Additionally, while kids 2–11 usage has declined by about 20% via people meters, usage among households with kids under 12 has actually increased by 2%. This indicates that, overall, the change in samples and methodology has not had a significant impact on this demo.

Programming

Station competitors becoming allies in changing syndication marketplace

The changing marketplace is spurring stations in the same market to become strange but necessary bedfellows. Instead of being competitors, in several cases the stations, generally an affiliate and an indie, are setting up working relationships designed to help each other's programming and business cause.

Specifically, the moves, which are kept under wraps by both parties, center on syndication product resales, with the original buyer looking to shake off a program to another station in the market. Or, in some other cases, the initial inquiry will stem from the would-be buyer.

Of course, these types of relationships among stations are not new, but there's little doubt that they have intensified sharply because of various problems and other unforeseen circumstances that have already caused consternation in the broadcast industry.

Among the major reasons for the cooperation are: stations buying more product than they need, high costs of syndicated product eating away at profit margins, tight availability because of an unexpected hit, and poor ratings achieved by the syndicated program at other outlets in various markets.

The licensee transfer marketplace is aptly summed up by one station programmer. "It's like groceries. If you buy too many, you know they are going to spoil unless you give them away or sell them. Or it's like too much clothes. Either you go to a second-hand clothes store or you go to the Salvation Army.

More relationships. "We just don't own a crystal ball. Market conditions change, and as they change we have to adapt. We have bought some of these syndicated programs years in advance, and it's hard to predict what the market will be to accommodate that until the time actually arrives."

In the Seattle-Tacoma market, Dan Lutgen, general manager of KTTZ-TV, one of three indies there, says he sees more programming relationships developing between stations in the same market. "I see it happening more because a station may have overextended itself in acquiring programming. That may even be the case on our station eventually."

'Magnum P.I.,' *above, resold by station in Rochester.*

Lutgen says the station is looking to acquire syndicated programs from one of the affiliates in the market for use on his outlet. However, Lutgen preferred not to tell which product was involved or which station was being talked to. "I don't need the other stations in the market to know which station I'm dealing with on a product, because it may hurt my negotiating chances. They may have more money and could buy the show I may be interested in.

Deal squelched. "We are interested in a couple of things, but we really haven't sat down to negotiate." Lutgen points out that the station has a "wonderful" working relationship with KIRO-TV, CBA Affiliate, and has contracted with the station on two programs: 40 Seattle Mariners basketball games, and a news program produced by KIRO. The program, *KTZZ/KIRO Update*, done basically by the affiliate's anchor, is produced for KTZZ and then bicycled by KIRO.

In one case a potential deal was squelched because of the intervention of the syndicator, who used "questionable tactics" by trying to sell another program as a leverage point.

The station programmer involved gave details only for nonattribution. "It would put me in a very bad negotiating position with the syndicator if you mentioned my name or the syndicator's."

He says, "We were very interested in a sitcom being offered to us, but the syndicator got in the middle and screwed it up.

"I had some conversations with the affiliate which had bought the program in our market with the knowledge of the syndicator. But when push came to shove, the feedback from the syndicator was that it should have been present at all the negotiations between us and the affiliate."

The programmer says the talks never really got down to money because the syndicator's rep said he had orders from his boss that the deal can't be cleared until the new rerun offering is cleared in the market. He stressed that while the distributor didn't directly say that the station had to buy the new show in order to get the licensed sitcom, "it was inferred."

"The syndicator got in the middle and screwed it up."

At this point, it still hasn't been sold in the market and the affiliate still owns the other sitcom, according to the station exec.

The overall beef the station programmer has is that syndicators are doing themselves and the broadcasters a disservice by taking a hard approach to spinoff proposals. "It's in the best interest of the syndicator to keep as many stations profitable as possible.

If a syndicator had worked with me, on a product, rest assured I would have taken care of the syndicator, if the product was good and all other things being equal."

On the selling end, Stephen Kronquest, general manager, station manager at WIXT(TV) ABC affiliate in Syracuse, found himself with more sitcoms than he had

(*continued on page 44*)

'Newhart' gets early airing on some stations in 'surprise' option plan

Although the MTM Television Distribution Group initially sold the new *Newhart* off-network series for a fall start, the distributor recently switched the starting date signals, offering licensees the option of an earlier triggering.

Several stations have already bitten and in most cases have been bitten with low ratings, with the probable cause being the lack of promotion lead-time, according to observers. Conjecture on the reason for the shift, which took most reps by surprise, is that MTM was looking to get a quick sampling of the show's performance and to shore up its cash flow, giving the company the upfront downpayment money from *Newhart* several months ahead than originally planned. Calls placed to Joe Indelli, president at MTM, were not returned.

Stations were given the either/or proposition in a communication sent to them sometime in April, giving them the option of triggering *Newhart* as early as May 1, in time for syndicated reports from the rating services.

Four licensees air show. At least four of the licensees triggered the sitcom in May and wound up with disappointing results. These are WINK-TV Ft. Meyers, CBS affiliate, KCBA-TV Salinas-Monterey, a Fox station, KMIZ-TV Columbia-Jefferson City, and ABC affiliate KAPP-TV Yakima.

And, according to Laureen Ong, northeastern sales manager at MTM, two stations triggered the sitcom on June 6, KPTM-TV Omaha and WTSG-TV Albany, Ga. All told, the *Newhart* lineup totals 80 stations.

At WINK, Jack Hardingham, program director, says the sitcom has been disappointing in ratings, although it has been performing somewhat better than its previous occupant in the 7 p.m. time period, *Hit Squad*, introduced in January. *Newhart* got a 6 Nielsen share in May vs. a 9 in February for *Hit Squad*.

On KCBA, *Newhart* got a 2 rating and 4 share in Arbitron vs a 7 share for *Facts of Life* in February. *Newhart* also underachieved in both books, comparing May 1987 and May 1988.

At WINK, Hardingham blames the dismal numbers achieved by *Newhart* mostly on the lack of promotional time needed to introduce the off-network show. And at KCBA, Bill Kline, program manager, adds that the program didn't start until the second week in May, handicapping the ratings as well: "Usually, a show should be introduced at least three weeks before the tracking of a program starts." Also, he points out, the poor numbers on *Newhart* do not accurately reflect the popularity of the show. "We had many calls for listeners who said they enjoyed the show, and I have a lot of confidence in the program and see it picking up in ratings."

Still another point in favor of *Newhart*, says Kline, is that the station airs the *Bob Newhart Show* as well, which "might have led to some confusion on the part of the services. We air the old *Newhart* in the morning, and naturally the numbers are much less than from programs aired later." "In our report to the services we differentiated between both shows."

Worldvision, Orion tie; planned more

Worldvision Enterprises has officially thrown its hat into the alliance ring (TV/RADIO AGE, April 18), entering into a multiyear agreement with Orion Television Syndication for WE to handle Orion's barter sales.

Initially, WE will handle barter sales of Orion IV, 22-title feature film package, which Orion starts selling this month. Films include *No Way Out*, *The Three Amigos*, *Radio Days*, *Robocop* and *Throw Momma from the Train.* Combined billings for the coming season, including WE's own product, such as *Starting from Scratch* and the *Funtastic World of Hanna Barbera*, is expected to reach $35 million in domestic syndication.

Gary Montanus, WE's vice president, ad sales, sees handling other syndicators' sales, and notes he's had a number of phone calls from potential syndicators looking to explore similar arrangements. In the case of Orion, however, the agreement will entail possible coproductions, in which sales will be handled by WE. "It's a natural partnership because we complement each other in terms of product," says Montanus.

TV-merchandising marriages cool but the 'classics' remain hot

The marriage between TV programming and product licensing is going through some changes. The honeymoon may be over, but the romance continues on a more realistic level.

'Beauty and the Beast,' *licensed by Carolco Pictures.*

TV exposure, whether primetime or daytime, network or syndication, remains a key element in the success of most licensing properties. But the pursuit of licensing tie-ins with TV characters has become more selective, except with "classic" properties that have endured 10 years or more.

This cautious climate was blamed by various licensors at the Licensing 88 exhibition—staged over three days this month at the Jacob K. Javits Convention Center in New York—on three trends: clutter of unsuccessful, flash-in-the-pan characters; decreasing interest in toy-generated properties both on TV and at retail; and the drop in kidvid ratings since fall 1986.

(*Continued on page 42*)

Though character licensing has waned, "classics" are the bright spot in that category. Among those enjoying increased activity on TV and in merchandising were United Media's Snoopy and Garfield, Licensing Co. of America's Superman and Looney Tunes, International Management Group's Raggedy Ann & Andy, King Features' Betty Boop and Berenstain Bears and Larry Harmon Pictures' Bozo the Clown—all of which gain necessary exposure via TV specials or series.

Toy-generated properties wane. The climate is more cautious.

Garfield, currently visible in primetime specials, this fall will get a Saturday morning series on CBS, *Garfield & Friends*, as will Raggedy Ann & Andy.

Though licensing may be down in some ways, it is not out. According to the latest survey by *The Licensing Letter*, Scottsdale, Ariz., the industry generated $55.9 billion in retail sales in 1987, up 3% from 1986. The toy category, second in sales volume to apparel, fell by $500 million to $7.8 billion, the newsletter estimated. Corporate and brand licensing rose last year, and its presence was more pronounced at the show as well.

Lots of action. In other developments at Licensing 88, where more than 100 exhibitors displayed their wares for about 7,000 attendees:

■ Turner Entertainment promoted its new involvement in licensing for its classic MGM films, such as *Gone With the Wind* and *The Wizard of Oz*. *GWTW* will be featured in October on Turner's TNT cable service, along with a new 50th anniversary special on the making of the film.

When asked about a published report that Turner plans to distribute and license its own *Captain Planet* cartoon series, however, the two representatives manning the Turner booth said they had "heard nothing about it." Later, Carole Orgel, director of licensing at Turner Entertainment, said that Ted Turner had mentioned the project at a breakfast but that it is "conceptual at this point" and not yet ready for licensing.

■ Carolco Pictures' licensing arm, besides seeking merchandising linkups for *Rambo III*, has begun a licensing push for *Beauty and the Beast*, renewed for a second season by CBS, and for *The Mirthworms*, a series of animated specials on home video.

■ Licensing Co. of America, Warner Communications' licensing subsidiary, touted the availability of *Police Academy The Series*, a cartoon strip due for fall 1989 syndication. In connection with Superman's 50th anniversary, LCA called attention to CBS' new-for-fall *Superman* Saturday morning cartoon.

MGM/UA's latest *James Bond film "License Revoked" is due out next summer.*

LCA, which also has been merchandising Vanna White, now represents Shadoe Stevens and model Elle Macpherson. Stevens is the annoucer on TV's *Hollywood Squares* and the new host of radio's *American Top 40*. (White's series *Wheel of Fortune* was the star at King World Merchandising's booth.)

■ Paramount Pictures, besides pushing the *Star Trek: The Next Generation* series and the 1989 film *Star Trek V: The Final Frontier*, is looking for tie-ins for Miss USA, Miss Universe and Miss Teen USA, all seen annually on CBS under Procter & Gamble sponsorship. The first two air in February and May, while the teen pageant is due July 25.

Meanwhile, the rival Miss America, whose next telecast is Sept. 10 on NBC, was indirectly present at the show via ads in toy/licensing magazines by NALPAC, Pittsburgh, on behalf of its new Miss America Pageant Game.

■ Lorimar Telepictures pointed out it has licensed *Gumby* to Hasbro, among others, but its biggest emphasis was on *ALF*, with a foldout centerfold ad entitled "Mr. Television."

Leisure Concepts, New York, which works with Lorimar in licensing, said it has licensed Nintendo Electronics videogame characters Super Mario Brothers and Zelda to Hasbro and 20 others.

■ MGM/UA Communications, besides hoping for a fifth *Rocky* film, noted that the next James Bond movie, *License Revoked*, is due in theaters in summer 1989. After its theatrical, video and cable runs, that 007 title will join ABC's long-running Bond movie package.

■ DIC Entertainment's merchandising operation is now licensing *Beverly Hills Teens*, now in its second syndication year, plus CBS' new live-action Saturday morning series *Hey Vern, It's Ernest*.

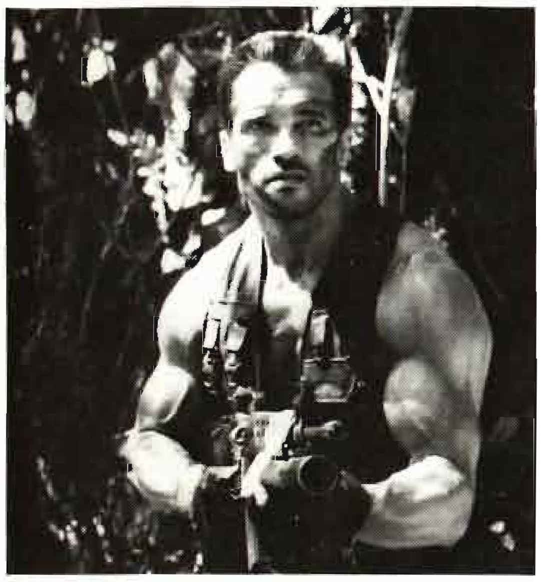
The show's organizers, Licensing Industry Merchandisers' Association, New York, and Expocon Management Associates, Southport, Conn., also featured a "brand extension showcase" for licensors of such brands and trademarks as the California Raisins, Hershey Foods, Burger King, 7UP and Pillsbury.—**Jim Forkan**

ITC's Horowitz winner of graphics award

Murray Horowitz, ITC Entertainment executive vice president of advertising and public relations, is making a habit of winning awards. He recently got the Certificate of Special Merit for ITC's Volume Seven motion picture brochure, granted by the Association of Graphic Artists. The award cites ITC's brochure as "an outstanding example of graphic excellence. The brochure was on display at the 46th annual graphic arts exhibition of 1988, held in New York.

DBS movie channels launched despite claimed buying handicaps due to pay-TV

As a former NBC-TV vice president of programming, Paul Klein is used to facing challenging moments. His latest endeavor, Stardust Theatre, a DBS branch of Home Dish Only Satellite Networks, cable service of adult films, is keeping him in sparring shape after those experiences in the mid-1970s. Conceived by Jeffrey J. Younger, executive vice president, the movie channel is set to roll on July 4, despite its handicap of being the youngest and smallest kid on the nonbroadcast block.



Arnold Schwarzenegger *shows his muscle in "Predator," film to be shown on Stardust Theatre, DBS movie service, in July.*

Not only is Stardust, which will be transmitted on Galaxy G2, facing the new-kid-on-the-block adversity and attempting to whip up customers, but the fledgling movie channel is attempting to hurdle the enormous bargaining clout of the Goliaths of the pay-TV movie service field such as Home Box Office, Showtime and Cinemax. Klein contends that these majors have locked up the movie market both by spending lavish amounts of money on studio product and by demanding exclusivity.

What's bothering Klein is that HBO, and to some degree Showtime, is "stopping us from getting a DBS window," by using their clout to obtain exclusivity. "They either control the picture outright, and we have to license it through them, or they have a contract through the movie companies that doesn't allow the movie companies to sell to us [DBS]." He charges that specifically HBO doesn't want Stardust to get the pictures because "we want to undersell in terms of price."

Gouging the market. Further, Klein contends, HBO and Showtime are gouging the backyard market because of the top dollars they are willing to spend on movies. "They don't pay for movies on a per-subscription basis, but because they have 18 million subs, even the lowest fee they get adds up to so much money that, they can buy an entire output of say, Warner Bros.—15 pictures per year—at a relatively low per-sub price. However, that amounts perhaps to $100 million. Warners wouldn't sell to us at $20,000 a title because they wouldn't want to jeopardize that kind of a multimillion-dollar contract."

When Klein was NBC programming chief in the mid to late 1970s, he recalls, exclusive deals made for movies included Universal Studios. "We could have stopped, by sheer weight of NBC's power, any licensee arrangements made by what was then the little Home Box Office. But we chose not to, because we felt it would be restraint of trade, and we finally signed a consent decree. That was a license period that even preceded NBC's because the Home Box Office window preceded the network's. The other networks could have done the same thing by paying the studios huge prices, leaving HBO out in the cold. For an extra $50,000, we could have cleaned off that market by paying that much more for the movies."

License fee break. Klein claims that the pay services' contracts with companies such as Warner only allow outside deals under the condition that the pay companies get a licensee fee break as a result. Klein says his attempts to make contractual arrangements with several of the major studios have wound up fruitlessly. "At first, I only wanted to get the movies at the same time that they go to HBO. But, because HBO was paying so much money, I told them I'll take it a month or two later. But nothing. I even went to HBO to try to license other studios' pictures, such as from New World, which has *Dirty Dancing* and *Hoosiers*, but I just couldn't get them."

Klein notes that 70% of the new product cannot be obtained by Stardust, but he has been able to loosen up some of the older titles.

"What HBO is doing is tying up not just the DBS market, but they are using the power of the cable market to lock up a market that's different," he charges.

Klein maintains that HBO is using clout to tie up DBS market

Yet, despite the nightmare that Klein is experiencing in getting movies from some of the majors, his startup is not wanting for solid feature films. In arrangements with Orion, Universal and one or two other studios, he's wrapped up titles such as *Predator*, which premieres in July, the same time as HBO and Showtime; *Radio Days*; *Bachelor Party*; *Breaking Away*; *Revenge of the Nerds*; *'Night Mother* and *The Fly* (the Jeff Goldblum film). Older vintage movies include *Charade*, *Arabesque* and *Tea and Sympathy*. Also, Klein adds, Stardust has Vestron films, Kung-Fu titles and Troma movies. Some 100 titles have been prelicensed at this point. Essentially, most of the titles contain films that the pay services won't play because they have heavy financial commitments to several of the major movies and have to play them frequently to amortize the costs, notes Klein.

One big advantage. One of the big advantages for Stardust, according to Klein, is that the subscriber price is much less to customers than the monthly charge shelled out to pay-TV titles. "The price is $50 yearly for early-bird customers (to June 12); $57 (June 13–July 4); then $65.

Competitors (*from page 40*)

room for because of *The Oprah Winfrey Show*'s success. When *Oprah* was picked up in year one, it replaced two sitcoms in the morning, and when it went to a 4–5 p.m. slot in year two, as it did at most stations carrying the show, it took over the time slot of two other sitcoms.

"Had we not moved the show, he continues, the option would have been simply to part with the show. We have had it in the afternoon ever since, and I'm glad we do. *Oprah* replaced *Diff'rent Strokes* and *Gimme a Break*. Meanwhile, the station had acquired *Silver Spoons* and *Facts of Life*, giving WIXT an abundance of sitcoms. Our plan was to sell off some of the product, because we don't want to leave our cupboard completely bare."

At present, the sitcoms are running in nonmainstream time periods, "because there are not stations in the market that want to buy the product. I would say the programs are perhaps on permanent hold. We make good use out of them anyway.

Also in the northeast, it's understood a license-transfer deal was made in Rochester, where WUHF-TV, Malrite independent station, owned *Magnum P.I.* and sold the series to WROC-TV, NBC affiliate.—**Robert Sobel**

'Between Wars' coming back in syndication

Between the Wars, the acclaimed Mobil Showcase Network series which pulled in good ratings on affiliated stations during the 1978 primetime season, is coming back for another run next year, the 50th anniversary of the outbreak of World War II. At least 50 stations, both in the PBS and commercial mix, will air *Wars*, beginning in January.

Hosted by former CBS News correspondent Eric Sevareid, who will do new intros, the Anthony Potter Productions series is being distributed on a cash basis to both public broadcasting stations and in commercial syndication by Quartet International, the New York based company started by Harvey Chertock.

The series first aired as 16 half-hours, but this time around Chertock says, the PBS stations will carry it as a weekly series, while commercial stations will air it as four two-hour specials, in a miniseries format. Chertock says he's getting good reaction from those commercial stations that aired the four-hour *Hemingway* miniseries. Of course, a sale's a sale, and Chertock is selling *Wars* any way he can.

The lineup is called the 50th Anniversary Showcase Network and begins with the signing of the Treaty of Versailles, ending World War I in 1919, up until the attack on Pearl Harbor. *Between the Wars* currently is airing on Arts & Entertainment, but that contract ends at the end of 1988.

Cable programming

The Disney Channel will mark the 60th birthday of Mickey Mouse with a new *Mickey Mouse Club* series. TDC will also premiere two specials, two associated series and an original film to commemorate the birthday. The *Mickey Mouse Club* series, designed for children six-to-12-years-old, will originate from the Disney/MGM Studios at Walt Disney World and will air weekdays from 5–6 p.m., beginning in the fall.

Viewers will be able to participate in some of the show's segments and activities by calling a toll-free number. They can take part in games, interview guests and vote in polls. One special is called *Mickey Mouse: His Life and Times*, and the second will be a primetime edition of *Club*. The short features are *Mickey Milestone* and *Mickey Trivia*.

The Movie Channel has begun offering information and features during intermissions of its movies. The breaks contain news, reviews, personality and special feature pieces. There are such things as coming attractions, video reports, a weekly review roundup, celebrity clothes and movie cars. Some July highlights of movies to be aired by

TMC include *Dragnet*, July 1–3, *Back to the Beach*, July 15–17, and *Campus Man*, July 29–31.

The history and development of warplanes will be chronicled in *Great Planes*, six-part series making its U.S. TV premiere on **The Discovery Channel** July 5 and running through Aug. 12. The series debuts with *General Dynamics F-111* on July 4, from 11 p.m. to midnight. An encore presentation is set for July 8. Other episode titles are *Boeing B-29 Superfortress*, *North American XB-70* and *Grumman F-12 Tom Cat*.

Showtime has set a number of programs for its family time entertainment in July. These include *Children's Storybook Classics: the Legend of Pecos Bill*, narrated by Robin Williams; *Hey There, It's Yogi Bear; A Far Out Fourth; My Father My Rival; The Reluctant Astronaut*, and *My American Cousin*.

The Discovery Channel will profile Malcom Forbes on July 20. The one-hour special, *Tycoons: Forbes*, will offer an "uncommon look at the personal side of this public figure."

SportsChannel America, an affiliate of Rainbow Program Enterprises, has signed a three-year exclusive rights agreement with the National Hockey League. Involved in the coverage will be 50 regular season games and all games of the Stanley Cup Playoffs.

Thomas E. McKinney, senior vice president of **Tempo Television,** has been named chief operating officer, replacing Richard B. Smith, formerly president of Tempo. McKinney's career spans more than 20 years in marketing, advertising and sales.

Lifetime has made a financial commitment to the New York Women in Film's Workshop for Women Directors in association with the School of Visual Arts and the American Film Institute. The arrangement will secure the rights for Lifetime to air the final projects to be produced during the first four years of the workshop.

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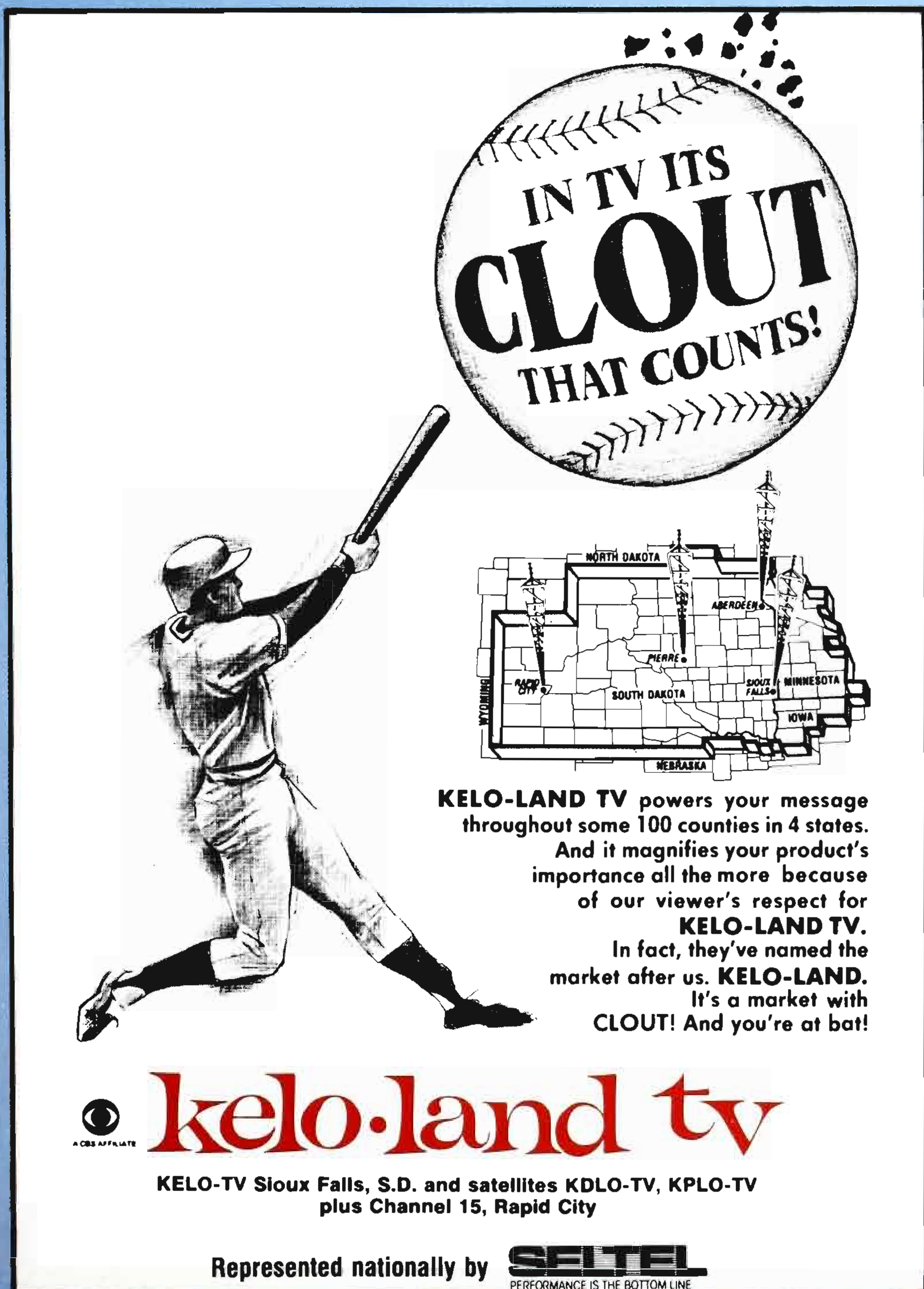
TELEVISION/RADIO AGE

Station Report

June 27, 1988



WHIO-TV flying high in Dayton; international airshow an easy sale

For most people who aren't planning a vacation trip during July, the month might as well be over after the Fourth. But in Dayton, Ohio, home of Orville and Wilbur Wright and Wright Patterson Air Force Base, the Fourth of July is just the warmup for July's main event, the annual Dayton International Airshow and Trade Exposition. It's the biggest of its kind in the U.S., and worldwide it's second only to the international airshow in Paris.

This year marks the 13th time the airshow has been covered by Cox Entertainment's WHIO-TV and the fourth year the July 23–24 event will be syndicated through Teletrib.

Locally, station manager Don Kemper calls the event "a very high-visibility and known quantity to everyone in Dayton, including our advertisers. We've been doing it every year, so we don't have to explain to people what it is. That means it's mainly a matter of updating our advertisers with this year's star attractions. This year they'll include the Air Force's Thunder Birds and the Army's Golden Knights parachute team. Among the many new models on display will be the latest F-15 Eagle, the Navy's newest Tom Cat fighter and the Marines' Vertical-take-off Harrier. In the foreign plane category, the Japanese will have one they call Tora, Tora, Tora.

"Most advertisers are renewals. They've been with us year after year."

Nearly sold out. Local sales manager John Hayes reports the airshow "about 70% sold out" as of mid-June. "Most of these are renewals by airshow sponsors who were with us last year."

Hayes says a single 30-second spot in the airshow goes for $350, "but most of our advertisers are using multiple spot packages that carry discounts that increase with the number of spots in the package."

July 23–24 *Dayton International Airshow attracts hundreds of thousands of people each year. WHIO-TV carries the airshow and all the hoopla surrounding it. Teletrib is syndicating a special hour show.*

Kemper adds that the airshow "has always pulled high ratings here, so our coverage almost sells itself. It's a tremendous spectacle, and on top of that it's July. No one wants to go outside in the 100 degree heat. They'd rather stay inside and watch television, and to people in Dayton, our Airshow will be the most exciting thing there is to watch."

WHIO-TV plans a five or six hour telecast on July 23. The station also will cover the induction of new honorees into the Aviation Hall of Fame.

For syndication, the airshow will be edited down to one hour, available for airing in other markets beginning July 30. This year it's scheduled for 180 markets, or 96% of U.S. TV homes.

WNBC's Diaz follows Cardinal on Cuba trip

Deadlines hampered WNBC-TV reporter David Diaz more than Cuban censors when he was tapped as the only reporter from a New York English-language television station permitted in Cuba to cover the recent visit of John Cardinal O'Connor.

Besides same-day segments on WNBC's evening news, the coverage by Diaz and producer Sebastian Dominguez became the raw material for *A Havana Diary: 30 Years After the Revolution*, seen on WNBC-TV.

Diaz says he's not sure why he got lucky, but he speculates, "I do speak Spanish and the only other news team they let in was Univision's. All I know is everybody submitted visa applications and Channel 4's and Univision's were the only two accepted."

Upon arrival in Cuba, Diaz and Dominguez rented "a couple of little Russian-made taxis." The drivers worked for the state tourist agency, "and I suppose they reported back later on everywhere we went," said Diaz.

The two places closed off to U.S. reporters were Cuba's most famous beach, Verda de Ro, and Santiago de Cuba.

But Santiago's also the province

(*Continued on page 51*)

Pittsburgh's WPGH & Campbell's Soup make some kind'a mm-mm good team

As part of Campbell's Soup's move toward a more regional marketing emphasis, local funds for special promotions are made available, and WPGH-TV Pittsburgh has picked up the ball and run with it.

To enter the *Souped-Up Car Give-Away* sweepstakes featured on the Television Bureau of Advertising's satellite idea feed to member stations, contestants picked up entry forms at local supermarkets where billboards, sweepstakes posters and WPGM call letters were displayed.

Then they went home, watched certain programs on the station for product announcements and hoped WPGH would call to ask for answers as to which Campbell's product was featured in the commercial.

General sales manager Kathy Saunders says the competition for the new Pontiac Fiero filled with Campbell's food products "created fabulous response, positive exposure for Campbell's and WPGH-TV and a very happy winner. It helped Campbell's communicate to our local audience and helped increase our viewership and call letter awareness."

An encore. But that was last year. Saunders says the car giveaway was such a roaring success that Campbell's followed up with an encore, *The Campbell's/WPGH-TV Caribbean Escape Cruise Contest* which generated over 7,500 entries.

Kathy Saunders

And the benefits again included:

- An opportunity for WPGH to be involved in the marketing strategy of a major package goods advertiser.
- Spotlighting Campbell's Pittsburgh as an innovative marketer.
- Giving both Campbell's and the station additional promotional exposure in major local grocery chains.
- Solidifying an excellent working relationship between Regional Campbell's and WPGH-TV.

How it worked. WPGH aired a two-week, 60-second schedule explaining the contest rules. Based on entry forms picked up at Pittsburgh food stores, WPGH conducted random drawings Monday through Friday from Feb. 29 through March 25. Five winners were announced each night in *Family Ties* during the contest period, and a promotional schedule reminded viewers of the nightly drawing. Each winner received a free case of Campbell's or Prego food products and became eligible for the grand prize drawing for the eight-day, seven-night Caribbean cruise for two.

Saunders explains that while WPGH produced the commercials and arranged for the cruise, Campbell's provided the food products and bought the nightly 15-second contest winner announcements—immediately followed by a 30-second Campbell's commercial.

Money in the market. Saunders reports $128 million invested by advertisers in Pittsburgh television last year and expects it to "grow to probably a little over $130 million this year." Pittsburgh, Saunders says, is sharing in the economic upturn of the industrial states.

"Although USX (formerly U.S. Steel) has been in the black in recent quarters, there still aren't as many heavy industry jobs here as there once were," she continues. "But there are a lot of new jobs in the service industries, from computer and other business-to-business services to financial and banking, and particularly health care."

Frisco market looking flat for 3d quarter

The third quarter sales for San Francisco broadcasters could be flat, according to Bob Young, general sales manager at KGO-TV, the CapCities/ABC outlet. He expects the third-quarter total marketplace—local and national spot sales combined—to be even lower than the lackluster 2% increase in second-quarter sales compared to the same 1987 quarter. First quarter sales were up 6% over the 1987 quarter, he said.

Bob Young

"The money being spent in the third quarter is a direct cause and effect of what happened to the stock market in October 1987," said Young. "That, combined with the writers' strike and the fact that buyers are booking spots later, will make the difference for the third quarter."

The total spot market, he noted, is growing faster than the local, which is shrinking," due mostly to a shifting of buying responsibilities from local to regional or national offices.

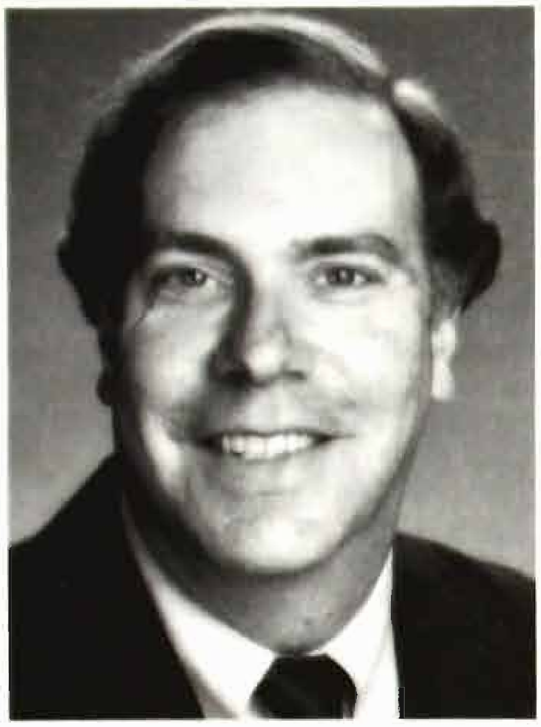
For the fourth quarter, Young predicts that revenues will be back up in the 4–5% range. "So far, we are very close to where we wanted to be, and we feel that we're either very lucky or we're geniuses."

Overall, he expects the marketplace to show growth for 1988. San Francisco's television market is approximately $400 million and is growing at the same rate as the U.S. GNP—3–4%.

Lutton named program chief at KPIX(TV)

Group W's KPIX has a new programming chief, Jim Lutton, formerly program manager at WFSB-TV Hartford, Conn.

Lutton, who joins the San Francisco station June 27, takes over from Ron Lorentzen, who has been acting program manager since Ann Miller left the station last September.



Jim Lutton

Lorentzen goes back to being executive producer of all KPIX local programming, reporting to Lutton.

Before WFSB, Lutton was with WCVB-TV Boston. He served other stints with WBBM-TV and WSL-TV Chicago and with WABC-TV New York.

WNBC's Diaz

(continued from page 49)

where the U.S. base at Guantanamo Bay is, and Cuba also has a lot of military installations facing it.

Outside of these two locations, no other restrictions were placed on travel. But the "effective restriction" to his wandering around "was our deadline schedule. No matter what, we had to stop whatever else we were doing and start editing at 2 p.m. to make our 4:30 satellite transmission time for our 5 and 6 p.m. shows back in New York."

One Buyer's Opinion

Experience, constant station contact needed to buy radio right

Golden

Major trends in buying radio indicate that the job is more labor intensive than ever. Markets have become more fragmented, further segmenting the most commonly used target audiences. Radio's growing complexity has resulted in too few stations that are clear ratings leaders to leave any investment of radio dollars to be determined solely by the numbers.

Another factor adding confusion to radio buying is the caliber of many of the local sales reps. Huge debt service carried by stations has increased their focus on short-term maximization of bottom-line gross revenues. As a result, many stations have added salespeople and released them into the marketplace without adequate training. Many are not in touch with the competitive situation in the market and can misinform and confuse inexperienced buyers or local retailers.

Adding to the unreliability of the numbers alone are the stations that no longer sell dayparts directly reported by the rating services. Most major stations submit such schedules as 5 a.m. or 5:30–10 a.m. and 3–8 p.m., while the rating services provide 6–10 a.m. and 3–7 p.m. data.

In the face of such complexity, how can we buy an effective radio schedule? Only by knowing what we are doing. That means employing buyers with many years of experience who have had excellent training from other knowledgable buyers. Here, at Capital Media, our four buyers have a total of 50 years of buying experience.

Also, to keep up with the constantly changing radio scene, radio buying must be a fulltime job. To do that job right, it cannot be relegated to the least experienced buyer. Or, in the case of some in-house organizations, radio and other media cannot be treated as a side job of someone in the advertising department who is not in touch with the media daily. Daily contact is essential to be in a position to anticipate changes in the market—format shifts, market trends, and competitive situations.

We follow these guidelines in buying radio:

- Do not spread dollars too thinly in a market.
- Buy at rating point levels that can penetrate clutter and generate high frequencies.
- Do not buy only the stations with the biggest audiences.
- Do not buy every station that "gives a good deal."
- Do not schedule the same number of spots on all stations on the schedule until a client's goals are reached.
- Buy each station to its maximum potential.
- Negotiate with each station from a basis of knowledge.
- Buyers must realize the importance of monitoring and babysitting a radio buy to insure that client schedules receive fair horizontal and vertical rotations.

To effectively buy radio today, a buyer can no longer look only at the ratings and rates. A buyer must understand the nuances of the market, the relative position of each station in it and know how to interpret and use the wealth of data available to us.—**Jeanette Golden,** *vice president, media director, Capital Media, Inc., Rockville, Md., a member of the National Media Service Network.*

Appointments

Representatives

Jim Meadows has returned to Westinghouse as vice president, Detroit regional manager for Group W Radio Sales. The former Radio Advertising Representatives account executive has most recently been a senior account executive with CBS Spot Sales.

Karen Crane has been promoted to Philadelphia office manager for Eastman Radio. She joined Eastman in 1984 and now steps up from account executive.

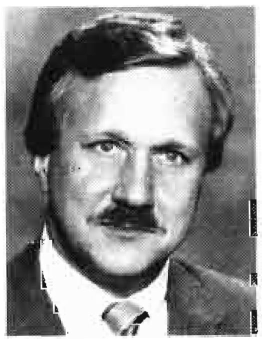
Gene Thompson has transferred to New York as manager of Seltel's Rebel sales team. The former Group W and TeleRep executive had most recently been manager of the Blue team in Seltel's Chicago sales office.

Claudia Montgomery has been named sales manager for TeleRep's Dallas sales office. She came to TeleRep four years ago and before that had been a media supervisor with Tracy-Locke.

Leslie Rogers has been promoted to vice president/sales manager for the Dallas office of Independent Television Sales. She transfers from the sales manager's desk at ITS in Houston.

Pam Little and **Don Hall** have been elected to McGavren Guild Radio's Advisory Board, which provides management feedback on client, customer and employee needs. Hall is sales manager of McGavren Guild's Dallas office and Little is vice president, regional manager for the Philadelphia sales office.

Stations



Jim Matthews has transferred to Honolulu as general manager of TAK Communications' KITV(TV). He moves in from the company's WKOW-TV in Madison, Wisc. He is a former chairman of the Ratings and Research Committee of the ABC Affiliates Association.

Alan Grossman has been appointed general sales manager for WDSI-TV Chattanooga, Tenn. He had formerly been with TeleRep and Independent Television Sales in their Atlanta sales offices.

Jim Grimes has been promoted to general manager of Benedek Broadcasting's WIFR-TV Rockford, Ill. He is succeeded as sales manager by **Keith Bland** who moves up from local sales manager.

Ricardo Alvarez Del Castillo has been appointed to the new post of corporate vice president of operations for Tichenor Media System, Inc. He will switch from his current post as general manager of the company's KLAT Houston in mid-August when Tichenor moves its corporate headquarters from Harlingen, Texas to Dallas.

Jim Topping has been named president and general manager of KGO-TV, the Capital Cities/ABC station in San Francisco. He had been news director for the company's KTRK-TV Houston.

Dennis Williamson has been named vice president, general manager of King Broadcasting's KGW-TV Portland, Ore. He transfers from the same responsibilities at King's KREM-TV Spokane.

WNCN's Field new NYMRAD head

Matt Field, vice president and general manager, WNCN(FM) has been elected new chairman of the New York Market Radio Broadcasters Association, replacing 1987–88 chairman Mark Bench, vice president, general manager, WNSR(FM). Other new NYMRAD officers are Barry Mayo, vice president, general manager, WRKS(FM), who becomes vice chairman, Dean Thacker, vice president, general manager WHTZ(FM), elected secretary, and Jim Morley, vice president, general manager, WEZN Bridgeport, Conn., elected treasurer for the 1988–'89 term.

At its annual meeting in mid-June NYMRAD, this year celebrating its 20th anniversary, also honored Mike Kakoyiannis, executive vice president, Metropolitan Broadcasting Co. and vice president, general manager of WNEW New York for his key role in development of the association's marketing project.

Spotlight On . . .

Wes Dubin

Senior vice president
Director of National
Broadcast and Programming
DDB Needham
Chicago

Wes Dubin sees a plus and a minus in consolidation of network radio sales power in fewer hands.

He says the plus, from the buyer's point of view, is that "Fewer-stop shopping gives us more time to spend on thinking, as opposed to time spent tracking more people down. But the steeper downside is that it's now easier for a buyer to find himself at the mercy of the smaller number of people who control network radio inventory."

Says Dubin: "It's easier to have fewer people to deal with, but it's harder to get a better deal for clients. That's because there's a greater tendency for each of the fewer people from the networks to walk in with the attitude that 'Because of our enhanced size in network radio, we want to talk about working with 40% of your network radio budget.' Some of them seem to think that representing 40% of the available network radio GRPs endows them with some sort of God-given right to demand 40% of everybody's network radio budget. We don't particularly appreciate this kind of 'muscle-selling' stance. If network sales managements drive their people to concentrate on winning larger and larger budget shares, they'll have less time and energy to concentrate on coming up with the most productive radio packages for our clients."

But Dubin has some roses to go with his brickbats. He believes the radio industry "deserves a lot of credit for some of the creative ways they've come up with to sell their medium in an enviroment in which television is so dominant."

He also says there are some things cable has not yet learned to do as well as radio: "One is radio's ability to operate as an advertiser's aperture to busy consumers. Radio can reach them at times of the day or at times during weekends when they're in the exact frame of mind to be most receptive to specific products. Morning drive is when people think about what goes into a good breakfast. Saturday mornings many are thinking about their weekly shopping. During evening drive they're likely to think about where they want to go later in the evening, or what to watch on television if they plan to stay home."

Ken Benson is now regional station sales manager for the Westwood One Radio Networks. He moves in from EMI-Manhattan Records in Los Angeles where he had been national AOR promotion manager.

Robert F. Neil has been promoted to vice president, general manager of WWBA(FM) St. Petersburg-Tampa, effective with completion of its acquisition from Metropolitan Broadcasting by Cox Enterprises, expected in July. He is currently station manager of Cox's WSB AM-FM Atlanta.

Dan Peltier has been appointed general manager of WVRN-TV Richmond, Va. He joined the station in 1986 and now moves up from general sales manager. As general manager he replaces **John Riggle,** now general manager for WPMT-TV Harrisburg-York-Lancaster, Pa.

Gene Steinberg has joined KITN-TV Minneapolis-St. Paul as station manager. He comes to the Nationwide Communications station from WBFS-TV Mīami where he had been program manager.

Marty Miller has been named vice president, general sales manager of Fox Television's WFLD(TV) Chicago. He moves in from Seltel where he had been senior vice president and central regional manager, and before joining Seltel he had been with Metro TV Sales.

J. David Bunnell has been appointed general sales manager for WLOS-TV Asheville-Greenville-Spartanburg. He had been general sales manager at WYOU-TV Scranton, Pa. and before that had been national sales manager at KOTV-TV Tulsa.

Buyer's Checklist

New Representatives

Caballero Spanish Media has added KFTO Denver to its lineup of client stations. KFTO became the second Denver radio station to broadcast in Spanish on June 20.

Hillier, Newmark, Wechsler & Howard has been appointed national sales representative for WFMT(FM), the Chicago fine arts station heard via cable in 44 states. WFMT also originates a national classical music format heard on The Beethoven Satellite Network.

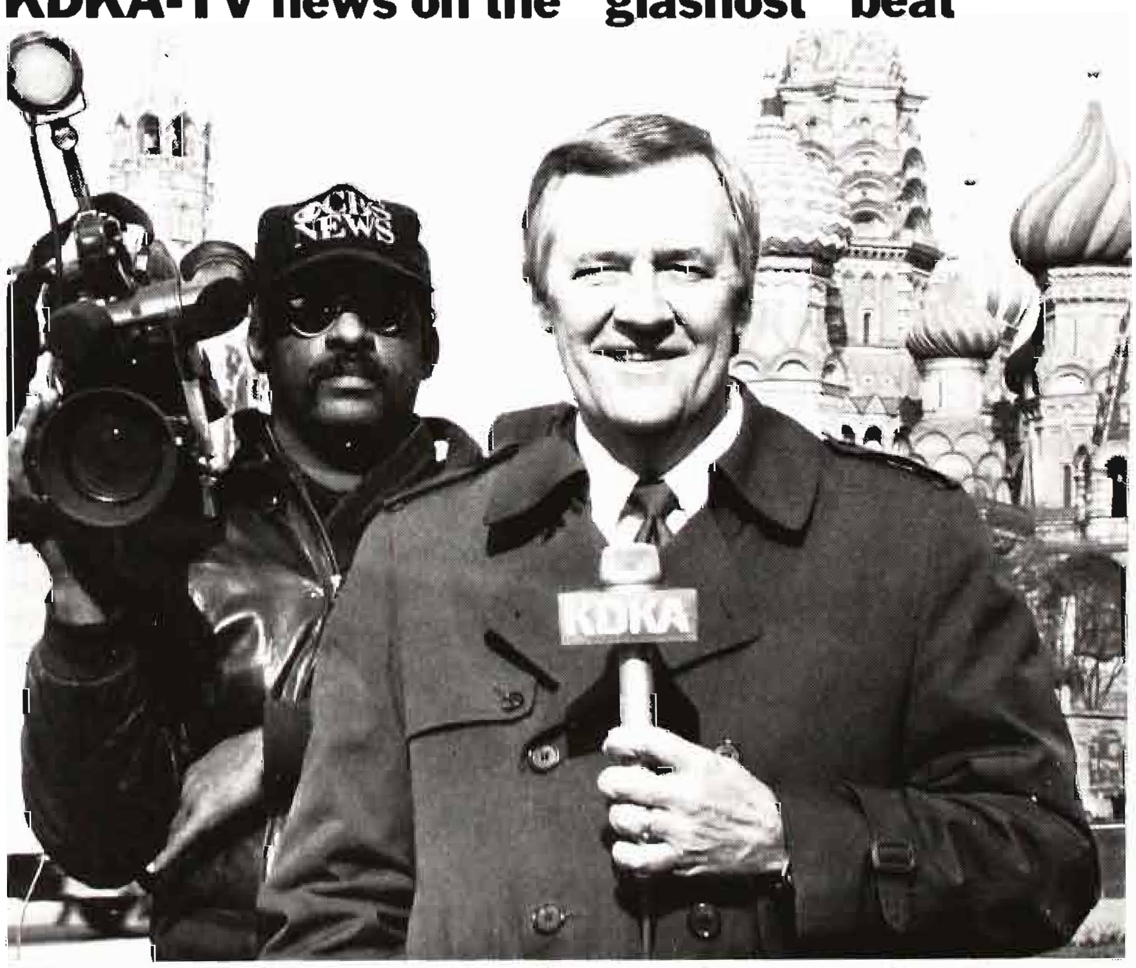
Harrington Righter & Parsons has added representation of four more Cosmos owned stations and now sells for all eight. The four latest additions are NBC affiliates WAVE-TV Louisville and KPLC-TV Lake Charles, La.; KAIT-TV, the ABC carrier in Jonesboro, Ark.; and CBS affiliate WTOL-TV Toledo, Ohio.

Transactions

WCK Acquisition Corp., formed by the management of **Infinity Broadcasting Co.,** has offered approximately $300 million for Infinity, plus assumption of some $180 million of company debt. Infinity owns 15 major market radio stations. WCK are the initials of principals Michael A. Weiner, Gerald Carrus and Mel Karmazin.

Dorton Broadcasting Inc., formerly Sky Broadcasting, has agreed to sell its five radio stations to **Broadcasting Partners Inc.** for $78 million. Dorton is headed by Joe Dorton, former Gannett Radio Division president and president of Torbet Radio. BPI was formed by investment banking firm Morgan Lewis Githens & Ahn. BPI president will be Barry A. Mayo, currently general manager of WRKS(FM) New York. Lee Simonson, who will become BPI executive vice president, is vice president, general manager of WOR New York.

KDKA-TV news on the "glasnost" beat



KDKA-TV cameraman Ken Sims and news anchor Ray Tannehill trekked from Pittsburgh to Moscow to film news segments and footage on Soviet politics, lifestyles and religion for Inside the Soviet Union.

Multimedia gaining in all its divisions, outdistances red ink

Multimedia Inc. continued to enjoy "substantial" gains in the 1988 first quarter as its broadcasting operations again scored ratings success, the cable unit anticipated pay-per-view as a new revenue opportunity, and its entertainment arm looked for new series hits.

The Greenville, S.C.-based company last year put some distance between it and the red ink of 1986 (TV/RADIO AGE, Nov. 9) and continued to do so this year. The 1986 loss owed to interest expense on the debt from a complex 1985 recapitalization that followed a takeover battle.

Each of Multimedia's divisions posted a gain of more than $2 million during the initial 1988 quarter, when its overall revenue increase was $10.2 million.

Across the board

For calendar year 1987, Multimedia notched a 10% improvement to $410,753,000 in total revenues, fueled by 9% increases by the broadcasting and newspaper operations, to $133,678,000 and $128,114,000, respectively, as well as a 12% gain by cable to $90,785,000 and 13% by entertainment to $58,176,000.

Interest expense in the opening 1988 quarter was nearly $27.4 million, up slightly from $27.2 million in the corresponding 1987 span. For all of 1987, interest expense approached $111 million, down from $111.9 million in 1986.

As Multimedia and some analysts noted, the company is well ahead of the profit and debt-repayment projections made at the time of the recapitalization in 1985. Its four divisions closed the books on 1987 with a return to the black, a year ahead of schedule. At the end of the 1988 first quarter, its bank debt had been cut by $168 million to $482 million.

Although Goldman, Sachs & Co. does not consider the company acquisition-minded, what with the attention being given its recapitalization comeback, it does see Multimedia as an attractive stock. It's on the investment firm's "strongly recommended" list primarily because of its "quality properties" in TV and newspapers, plus *Donahue*.

Outpacing the industry

Multimedia Broadcasting, which accounts for roughly one-third of the company's revenues, said its four TV affiliates have been outpacing the industry average in revenue growth, thanks to their longtime ratings leadership and "aggressive" local ad sales efforts. Local volume represents the lion's share, nearly 50%, at the outlets—its NBC affiliates being located in St. Louis and Cincinnati and its CBS affiliates in Macon, Ga., and Knoxville.

Baseball has been one key moneymaker for its St. Louis and Cincinnati stations, but it now will be less so. Although its contract with the Cardinals expired last year, Multimedia has renewed its Cincinnati Reds coverage contract through 1990.

While its TV stations may dip in the soft 1988 marketplace, Barry Kaplan, analyst at Goldman, Sachs, pointed out that they "will do better than the average," given their ratings clout.

As for WJTV Nashville, sold earlier this year to Act III Broadcasting, it ranked as the No. 1 indie in that market, but "it wasn't doing *that* well" and it "wasn't a big profit contributor," Kaplan said.

The company also has acquired a 3,000-subscriber cable system in Oklahoma from Valley Cablevision Co., bringing its total basic subscriber count to 310,000. Late last year, Multimedia Cablevision began introducing Impulse Pay-Per-View to its customers. PPV offers "strong profit potential" as more movies and sports events, such as prize fights, become available to "addressable" cable homes.

Besides continuing to fare well with its Phil Donahue and Sally Jessy Raphael talk shows, Multimedia Entertainment has formed Spectrum, a joint-venture barter sales unit with GTG Marketing, the Grant Tinker/Gannett Co. operation. This new entity will sell national barter commercial time for Multimedia and GTG, including the latter's *USA Today*, a stripped series due this fall.

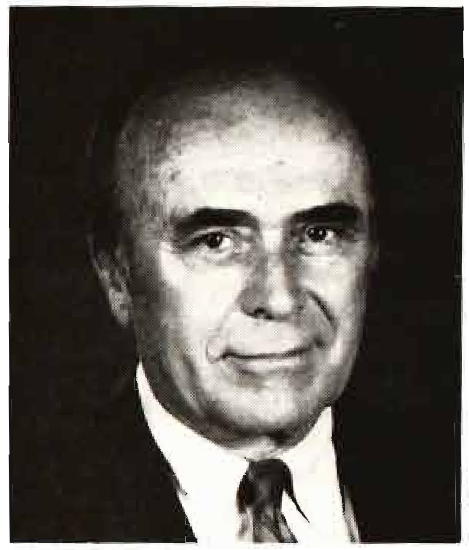
Multimedia three months highlights
(Unaudited, in 000s except per share data)

	1988	1987
Revenues:		
Newspapers	$31,322	28,793
Broadcasting	28,835	25,853
Cablevision	24,642	22,072
Entertainment	15,182	13,079
	99,981	89,797
Operating profits:		
Newspapers	$9,171	7,482
Broadcasting	8,482	6,701
Cablevision	7,359	5,739
Entertainment	6,678	6,125
Corporate	(2,268)	(1,977)
	29,422	24,070
Net earnings (loss)	1,108	(1,688)
Earnings (loss) per share	0.09	(0.15)
Operating cash flow:*		
Newspapers	10,667	8,909
Broadcasting	9,982	8,220
Cablevision	11,525	9,782
Entertainment	6,732	6,171
Corporate	(1,865)	(1,702)
	37,041	31,380

* Operating cash flow, as defined by the Company, is operating profit plus depreciation and amortization, and amortization of stock awards and stock options.

FEEDBACK

Liquor producers have adopted new guidelines regarding their advertising on TV and radio. Advertised products would be liquor-based coolers, such as Seagram's Golden Spirits Cooler, Bacardi Breezer and Jack Daniels' Old Time Tennessee Cooler. Would you accept such advertising? Why?

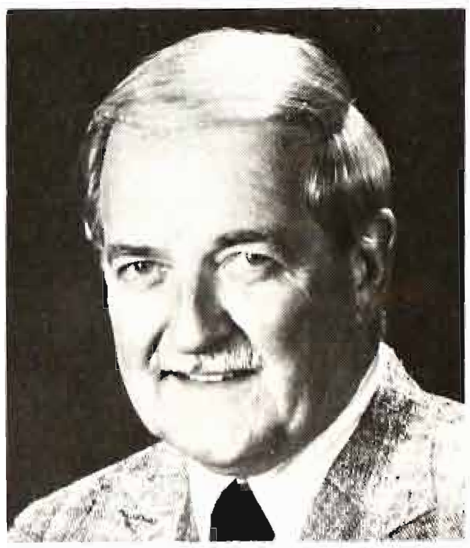


"I would think that in order to decide you'd have to go to a measure of alcoholic content. If the liquor-based coolers have the same alcoholic content as wine-based coolers then they would be generally acceptable. I would also make a determination based on what we had accepted before. If we accept wine at 12% alcohol and coolers have less than that, I see no reason why liquor-based coolers can't advertise on TV. The advertising of names of liquors in liquor-based coolers does pose a problem, but I don't see it as a major one."

Edwin Pfeiffer
Vice president, general manager
KOVR-TV Sacramento-Stockton

"My answer has to be a personal one; I can't speak for Hearst Corp. I believe that products that can be legally made and sold should be able to be advertised. You can get just as drunk on wine and beer as you can on scotch and bourbon. I think the present situation is hypocritical."

James Coppersmith
Vice president, general manager
WCVB-TV Boston



"We haven't been approached with such advertising at this time but our acceptance would be contingent on such factors as the time period and the commercial itself. The same would be true of condom advertising. We have no policy at this time on liquor-based coolers. We'd have to take a look at it, but we would consider it."

Philip Nye
President, general manager
WVUE(TV) New Orleans

"I believe our policy is to look at each individual advertiser, the product and particularly the creative. If I felt the creative was done in good taste, we would seriously consider a schedule. I find it hard to distinguish between beer and wine and liquor. I think moderation is the key."

Rick Gorman
Vice president, general manager
WNAC-TV Providence

"I would, if it happens. So many other barriers and taboos have been broken that I don't think the FCC would step in. Take the condom thing. I had answered a flat no for so many years, but now they're more responsible in advertising context and usage. Responsibility has set in in both categories.

James D. Boaz
Vice president, general manager
WTAF-TV Philadelphia

"I don't believe we would accept such advertising. Liquor advertising is contrary to the longstanding "personal code" of the broadcast advertising industry. To accept such advertising would open the door to a whole range of problems. We don't need that at this time. I would be opposed to the industry changing its practices."

John Behnke
President, chief executive officer
Fisher Broadcasting, Seattle

"Yes, we would accept such advertising, subject, of course, to the copy approach. We examine all commercials, regardless of the product, for the copy approach. I see no reason to reject [liquor-based coolers] unless there is something distasteful about the copy. Like many broadcasters we have strong feelings about alcohol abuse and are involved in public service campaigns to fight alcohol abuse."

John Leifheit
Station manager
WHO-TV Des Moines

From the West Coast

Fox pitch to affiliates finds nobody home but the cherrypickers

ABC and **CBS** affiliates are rejecting **Fox Broadcasting Co.'s** pitch to take its first-run programming this summer over network reruns. At both affilite meetings in Los Angeles, station owners were solidly turning down the idea to preempt network shows and run the new Fox programming.

Although no one laughed at the proposal, there were some affiliates who at least credited Fox officials with trying to increase its reach across the nation. But Fox *is* getting the big brushoff from the two groups it hopes to lure into its programming camp. Some affiliates said they might consider airing a show or two on a cherrypicking basis.

Political Pizzazz: The Democrats and Republications have asked Hollywood TV execs for some creative assistance for their upcoming national political conventions. **David Wolper,** the super producer of the 1984 Olympics opening and closing ceremonies, dozens of documentaries and miniseries, will be working with the Republicans in an advisory role, assisting producer **Jerry Weintraub** and Paramount Pictures president **Frank Mancuso.**
The Democrats have producers **Gary Smith** and **Dwight Hemion** and **Patricia Duff Medavoy** in their corner.

Moving People: In order for **Patty Duke** to produce a telefilm of her best-selling autobiography, *Call Me Anna*, for an unnamed network, she resigned as president of the **Screen Actors Guild** during the 15th week of the writers' strike against production firms and the networks. Also moving on are two of the actors from the upcoming Fries syndicated series, *Star Trek: The Next Generation*, Denise Crosby and Gates McFadden.

Mary Hart branches out

Entertaining Anchor: First it was debuting with a singing and dancing act in Las Vegas. Now **Mary Hart,** cohost of *Entertainment Tonight*, is hosting a one-hour special of the 141-member Up With People organization's two-week tour of Russia. The show will document the singing and dancing troupe's four-city concerts. **VTS Productions** will seek a fall airing, either on a network or in syndication.

Gang Fever: **KCBS-TV** Los Angeles is preempting CBS' primetime schedule June 30 at 9 p.m. to offer its own two-hour live *L.A. Gangs: A Special Report*. The show's lead-in is the network's *48 Hours* probe of L.A. street gangs.

Latin Emphasis: **Universal TV** is donating $75,000 to the production of four selected projects in a newly launched program to discover filmmakers and actors in the Hispanic community. Columbia College of Broadcasting will provide the studio equipment and administer the program. . . . **Inter TelEspan,** formerly Barry & Enright/Paloma, will produce two Spanish language strip game shows for **Telemundo**. Dan Enright is the consultant on the project. The companies claim this is the first time an American production outfit has created game shows for a U.S.-based Spanish language TV network.

Medical Bulletins: **NIWS,** the syndicated news service is offering *Med/NIWS*, a twice weekly medical news service to subscribers. Four specials are planned as adjunct material. . . . **KCOP(TV)** Los Angeles' second *AIDS Lifeline* special, *Sexual Roulette*, profiled four individuals and their likelihood of catching the disease. The 60-minute report was hosted by anchor Wendy Rutledge.

Hot Action: Thirteen production companies are cooling down after being cited by the Writers Guild for unfair labor practices in an action filed with the **National Labor Relations Board.** They are charged with failing to provide information on writers allegedly working during the strike and how much they have been earning. Named were: Walt Disney TV, Acme Productions, Capital Cities/ABC, Fries Entertainment, Tri-Star, Universal Pay TV, Viacom, Group W, Corday Productions, Santa Barbara Productions, Fox Square, Paramount Pictures and Bell Dramatic Serial Co.

Stations make light of dark times

L.A. stations KNBC-TV and KABC-TV both ran into technical problems which darkened one of their programs. When all the studio lights suddenly went out during the 11 p.m. newscast, anchors Kelly Lange and Keith Morrison finished up with the dim assistance of flashlights. Weatherman Fritz Coleman, sportscaster Fred Roggin and entertainment reporter David Sheehan, did their segments from the lit newsroom on another floor. Coleman and Roggin, comics at heart, pranced around during their segments, Roggin brandishing a flashlight of his own.

A few days later something went pop during KABC's *A.M. Los Angeles* 9–10 a.m. chat show, with host Steve Edwards telling viewers it would switch to a taped rerun of a program which aired one week prior to fill out the remaining 45 minutes of air time.

In the Picture

Mary Moore

New creative chief of Wells, Rich, Greene plans to leave administration to others, get involved in making ads and talk to clients because "A creative person has to be the best possible advocate to stand up for our creative work. Who else will be more passionate about it?"

Moore puts same creativity into "leading an agency" as in making TV commercials

Mary Moore, past president and creative director of HBM/Creamer, Boston, and now vice chairman—chief creative officer of Wells, Rich, Greene, started her climb to the top as an assistant art director and now believes that "leading an agency can be as creative in its own way as making great advertising."

She starts by "thinking of my agency as a creative project. Wells, Rich, Greene is already one of the largest and most successful agencies. The people who preceded me saw to that. Now what I want is to make our creative product so good that Wells, Rich, Greene is the automatic, first off-the-top-of-everybody's-head response whenever anyone else asks 'Who's the best agency?' "

To get there, Moore says, she'll "try to keep everything very simple. I'll be telling everyone here in plain language what we're doing. That is, we're refusing to accept anything less than the very best work we can do. And then make sure every decision, big or small, is in concert with that goal."

She says she won't need to get sidetracked by administration, "because we already have good people here who do a fine job of that. What I'll be doing instead is try to lead by example. I get involved in our projects to make sure no one settles for less than the best. I talk to our clients. A creative person has to be the best possible advocate to stand up for creative work we know is great. Who else is going to be more passionate about it? And where the situation may call for it, I can reshape and redesign a department and its operation the way I did at HBM."

Wanted a larger arena

Moore says she was talking to WRG before HBM's merger with Della Femina, Travisano came up, "though of course there's always someone bringing up the subject of merger with somebody at almost all agencies these days. But after 17 years at HBM, I backed off and asked myself if this was what I wanted to be doing for the next 10 years of my life. I reached the conclusion that what I wanted was to do what I do in a larger arena. I decided that if the right opportunity came along I'd go for it, and it did and I did."

Moore describes herself as "big for very high standards and for consistency." The way WRG is set up fits in well with her drive for consistency, as, in her words, "We have no separate direct marketing group or separate sales promotion division. Our experts in all these collateral services are right here in-house. For every client that uses these services, our collateral specialists are as much a part of their account teams as the research people, copywriters and media experts, and they're in on the first meetings on every new project."

Moore adds, "Well-done, effective promotion is a real art form in its own right. The promotion people work with a set of objectives and a strategy to get there, just as our creative teams do. Their being part of each project from the start enables us to insure that both the advertising and promotion and any other collateral efforts are all working in the same direction to meet the same goals and reinforce each other."

Product personality

Moore notes that one of the current fads in television commercials is "the realer than real." And she concedes some of it "is so grim it does stand out and capture attention. But it strikes me as negative. My approach is to build a personality for each of our brands. It can be based on humor, it can be done with a realistic slice of life, or it can be done musically.

"You'll find the No. 1 brands in any category are those that have managed to project a believable and very familiar personality, whether its a fast food chain like McDonald's or an automobile like Volkswagen. Even when they change campaigns the personality doesn't change."

She adds, "It's even better if you can start with a campaign theme so good it lasts for years like Maxwell House's 'Good to the last drop,' or the one we did at HBM for Stanley Tools, that 'help you do things right.' The important thing is that there has to be real substance behind the personality a brand projects. It can't be faked. That personality has to be as true to the product as the ingredients used to make it."

Moore recalls "hearing all kinds of goofy stories about how people started out in advertising," but has yet "to hear one that beats mine." She relates how she moved from California to New York, "so naive I'd made absolutely no plans for how I was going to find a job or even an apartment. But I did get a job as a bank teller. Not that I was great with the numbers, but I did like talking to all the people who came in.

I did it for three years until one day the subway poster staring back at me was an ad for The School of Visual Arts. There was Paul Gauguin, the famous French painter looking at me from behind the bars of a bank teller's cage just like mine. Underneath him it said, "It's never too late. At 35 Paul Gauguin worked in a bank." It seemed as if whoever the total stranger was who made that poster made it just for me! So I went down to that school, took some courses, and here I am."

HINGTON ROUNDUP

Simon says: Antiviolence accord doesn't have to be antitrust

Now that Sen. Paul Simon (D-Ill.) has taken his licks and quit the presidential campaign trail, he has had time to shepherd through his pet project of this congressional term—a bill to help stem the display of violence on television.

He got it through the Senate, but because most of his colleagues will still be preoccupied with the fall elections, his chances of getting it into law this year are slim, although hearings are to be held in the House.

Nonetheless, the Senate voted in favor of Simon's bill that would suspend for three years application of antitrust laws to broadcasters, cable operators, and program producers who want to get together to draw up guidelines on display of violence.

A beneficiary of news coverage for the past several months, Simon emphasized that his criticism of TV violence did not extend to news programming.

He originially had considered something far more onerous to the industry. Simon said he almost introduced a bill that would have required that a 10-second advisory of upcoming violence precede every program or commercial containing excessive violence.

"But after many meetings with industry representatives," he says, "after hearings and visits to television network production studios, I think it is a better idea to encourage the industry toward voluntary guidelines of its own making."

the marketplace

House approves setting a limit on kidvid spots

The House of Representatives approved by an overwhelming margin legislation that would reestablish limits on commercials aired during children's programming. The House vote approving the legislation and sending it to the Senate for action was 328–78.

In addition to limiting commercials during children's programming to 10½ minutes per hour on weekdays and 12 minutes on weekends, the legislation states that "as part of their obligation to serve the public interest, television station operators and licensees should provide programming that serves the special needs of children."

It also says, "Television station operators and licensees should follow practices in connection with children's television programming and advertising that take into consideration the characteristics of this child audience." The legislation would sunset in 1993, when the FCC may review the standards and change them as it sees fit.

In appealing for the support of his colleagues, Rep. Ed Markey (D-Mass.) chairman of the House Telecommunications Subcommittee, said, "The legislation will cure two of the most significant ailments currently afflicting children's television programming." He named the level of commercialization and congressional recognition that public interest responsibilities include a responsibility for children. He noted the absence of one provision the industry found most onerous and fought to be dropped—program-length commercials. Markey said the FCC and courts are reviewing the matter and a definition of them probably is best left to the agency.

the marketplace

Situations Wanted

LEGAL/MANAGEMENT

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Dish owners, suppliers could be the victors in new legislative round

The vaunted "marketplace" has failed, the members of Congress said, so on June 29 they plan to begin a bill-writing session that they have been avoiding for the past several years.

At issue is the video programming available to all Americans. The loser is likely to be the cable television industry and some of the programmers involved with it. The victors, presumably, will be satellite dish owners and their suppliers.

But at the same time the House Telecommunications Subcommittee held its final hearing on the issue, in anticipation of the bill-writing session, the National Telecommunications and Information Administration released a thick report suggesting the time has come for advances the members of Congress were not even thinking of. "There are serious problems on the horizon" in connection with cable, it says.

In fact, a reading of the NTIA report, which does not directly address the issues before the subcommittee, raises the prospect that the subcommittee, which had decided it had waited long enough for the video marketplace to get its act together, may be acting prematurely.

The NTIA report, "Video Program Distribution and Cable Television: Current Policy Issues and Recommendations," suggests it is time to let the local telephone companies compete with cable, with an eye to eventually providing direct programmer-to-viewer service without the need for an intervening marketplace.

Wringing their hands

While the NTIA was releasing its report, members of the congressional panel were wringing their hands and saying how they would have loved it if the marketplace had settled the festering issue of scrambling satellite signals, but now they must take action.

The members had not been able to agree, however, on an approach to resolve the problem until then, and many proposals were expected to be brought up for a vote before a piece of legislation is finally written and voted on.

But a bipartisan consensus of sorts developed at the hearing, suggesting emergence of a measure that would create an inviting atmosphere for third-party packagers who no longer would have to have cable's permission or involvement to sell to satellite dish owners.

How far the legislation will sweep, such as whether to allow public broadcasters to continue scrambling, and whether sports programming and developing technologies will be affected, remained open to question.

Testimony at the hearing was predictable: Programmers talked of the wonderful job they have done to make their programming available to dish owners; cable operators said the marketplace has worked and legislation would be counterproductive, and cable's competitors pleaded for stronger congressional action.

Rep. Al Swift (D-Wash.), who has developed a reputation for his biting tongue when talking of the video and audio industry he used to be part of, took an "I told you so" approach. The "whole industry," including cable and its programmers, and broadcasters, "went into scrambling too fast," he said. It did so partly out of proprietary concerns he added, but more so because "there was a clear effort to frighten people away from using and relying on a satellite."

It was, he said, an effort "to try to do to the satellite industry what the broadcast industry had tried to do to the cable industry 25 or 30 years before."

It is ironic, he said, that programmers are now complaining that they are losing half their potential revenues through signal piracy. Swift said that is because scrambling was done before descrambling technology was sufficiently developed.

"I'm not overwhelmed with grief," he said. "They created the sword that is now attacking them." Still, he said, honest consumers continue to suffer from the interindustry war that is going on. Swift joined with his colleagues in reminding the industry representatives seated before them that they had begged Congress for the past several years to hold off legislating a solution to the problem of satellite service, that the marktplace would take care of the situation. Like they, including Republicans to whom additional government regulation is anathema, he said, the marketplace has not worked in this instance, and that it was time for the federal government to step in.

Too much, too soon?

The NTIA report, when read in that context, suggests that Congress may be taking action on an issue that may itself be eclipsed by events in the not-too-distant future. It says, "Growing concentration and structural changes in the cable television industry have placed the potential for expanding consumer video choices at risk."

It adds, "The common occurrence of exclusive cable franchises does not serve the public interest. The franchising process has seriously impeded entry by competitors and . . . many of the 'market power' problems and issues we face today are direct outgrowths of a franchising process that has, and continues to, erect large entry barriers."

NTIA suggests that the telephone companies ought to be allowed to be more major players in the video market, through a "video dial tone" concept.

"Telephone companies should be encouraged to provide video transport facilities on a common carrier basis, leasing channels to all video programmers—for example, current cable operators, broadcasters, sports organizations, producers, and others." The NTIA would do that by removing the current requirement that common carriers lease only to franchises, and by letting the telcos get into ancillary activities such as billing and maintenance.—**Howard Fields**