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'Temporary' W3XWT blossomed into indie powerhouse/A-1

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Volume XXXII, No. 22  
May 13, 1985

# Television/Radio Age

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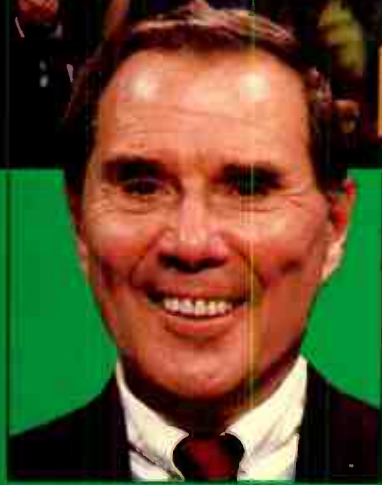
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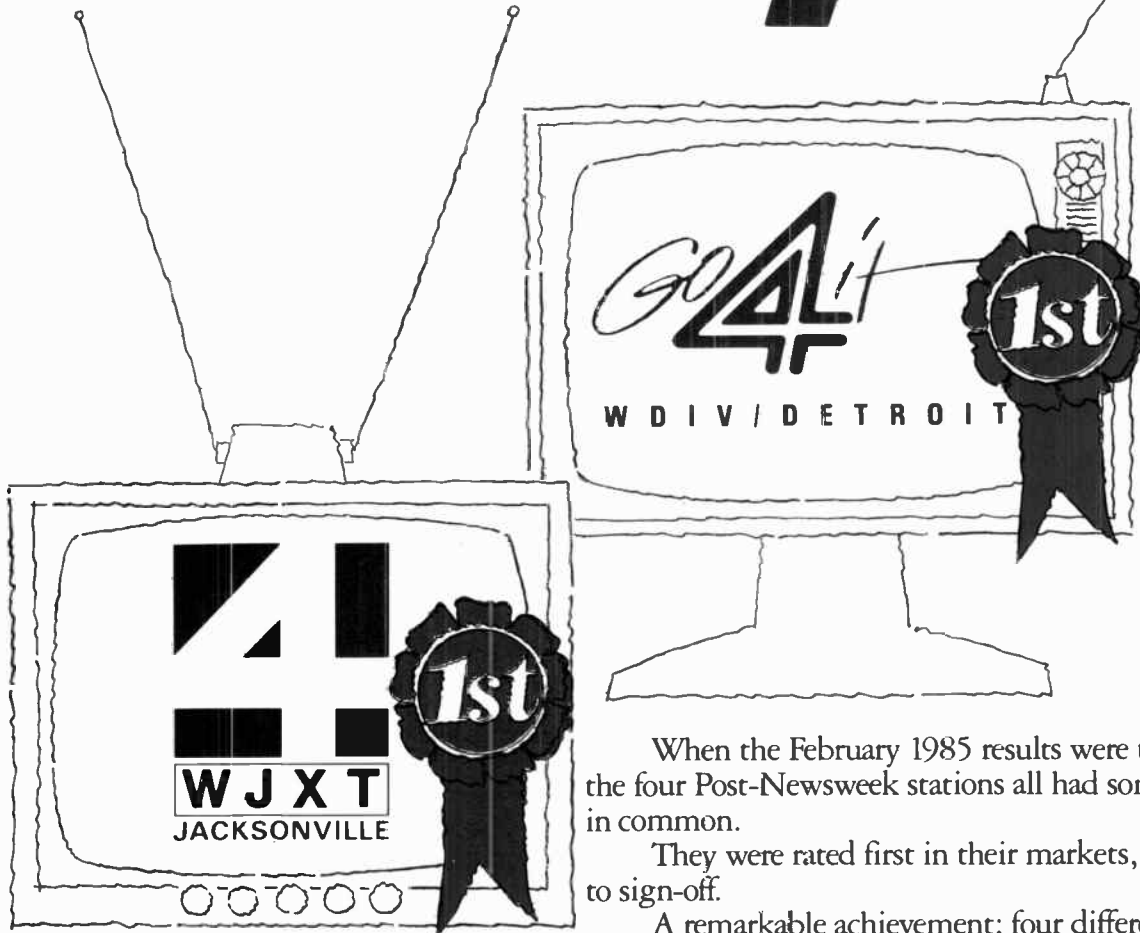
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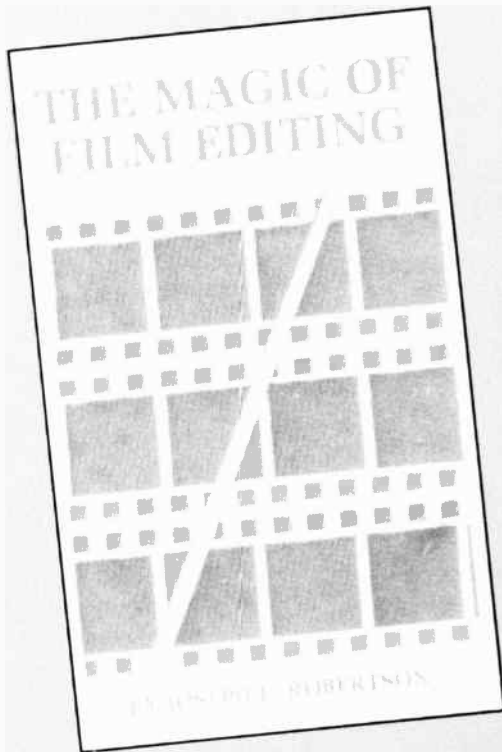
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# Publisher's Letter

## High-definition TV must solve many problems before it becomes reality

**T**his is the time when broadcasters have to take a deep breath, step back a few feet, and consider the longterm effects of the emerging technologies. Most broadcasters are concerned with their immediate problems, primarily the billing figures for this week or this month versus last year.

Many developments of the broadcast media are technologically feasible, but economically and politically futuristic. For example, it has taken almost 20 years for satellite technology to develop to the point where the networks have acknowledged its utility and feasibility. John Taylor's early articles on this subject in *TV/RADIO AGE* appeared in the early '70s. A. James Ebel, president of KOLN-TV and KGIN-TV, the Fetzer stations in Lincoln and Grand Island, has been alerting stations and crusading among them and the networks to proceed with satellite transmission since 1967. So much so that at one point, one of the exasperated network executives blurted out, "I am going to buy Jim Ebel a satellite receiving dish to shut him up." Ebel was not the least bit intimidated. He kept spreading the gospel. He is currently chairman of the Affiliate Satellite Committee of all three networks.

**HDTV problems.** As an engineer and a broadcaster, Ebel has several observations about the next major development in the business and that is high-definition television (HDTV). The first major problem involving HDTV is the never-ending battle for spectrum space so that there will be space available for the spectrum expansion that HDTV requires. "The proposed land mobile sharing of the UHF television bands in major metropolitan markets," Ebel points out, "is particularly serious because high-definition television has to start in metropolitan markets." Once the additional spectrum space is allocated for land mobile purposes—and there is a tremendous amount of pressure for spectrum space from the metropolitan services such as police and fire organizations—it will be virtually impossible to recapture that valuable resource, says Ebel.

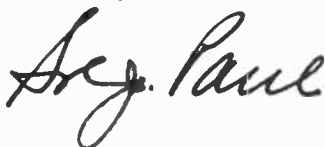
Those who have seen high-definition television are stunned by its fidelity and its three-dimensional quality but the politics involving standards may slow down development.

The Society of Motion Picture and Television Engineers' (SMPTE) working group on an HDTV studio standard has expressed a preference for "progressive scan" as against "interlaced scan." Our NTSC system is interlaced: lines 1, 3, 5, 7, etc., comprise field 1; lines 2, 4, 6, 8, etc., comprise field 2. Two fields make a frame: 30 frames per second, 60 fields (Herz) per second. Progressive scan means no interlaced lines. However, the SMPTE working group compromised, accepting a "family of standards," including the Japanese format—1,125-line, 60 Hz, 2-to-1 interlaced.

**ATSC decision.** The U.S. Advanced Television Systems Committee rejected progressive scan and recommended to the State Department the Japanese system—1,125-line, 60 Hz, interlaced. The European Broadcasting Union Technical Committee, whose members use 50 Hz, did not in their meeting at Seville, Spain, accept 60 Hz, but did not turn it down.

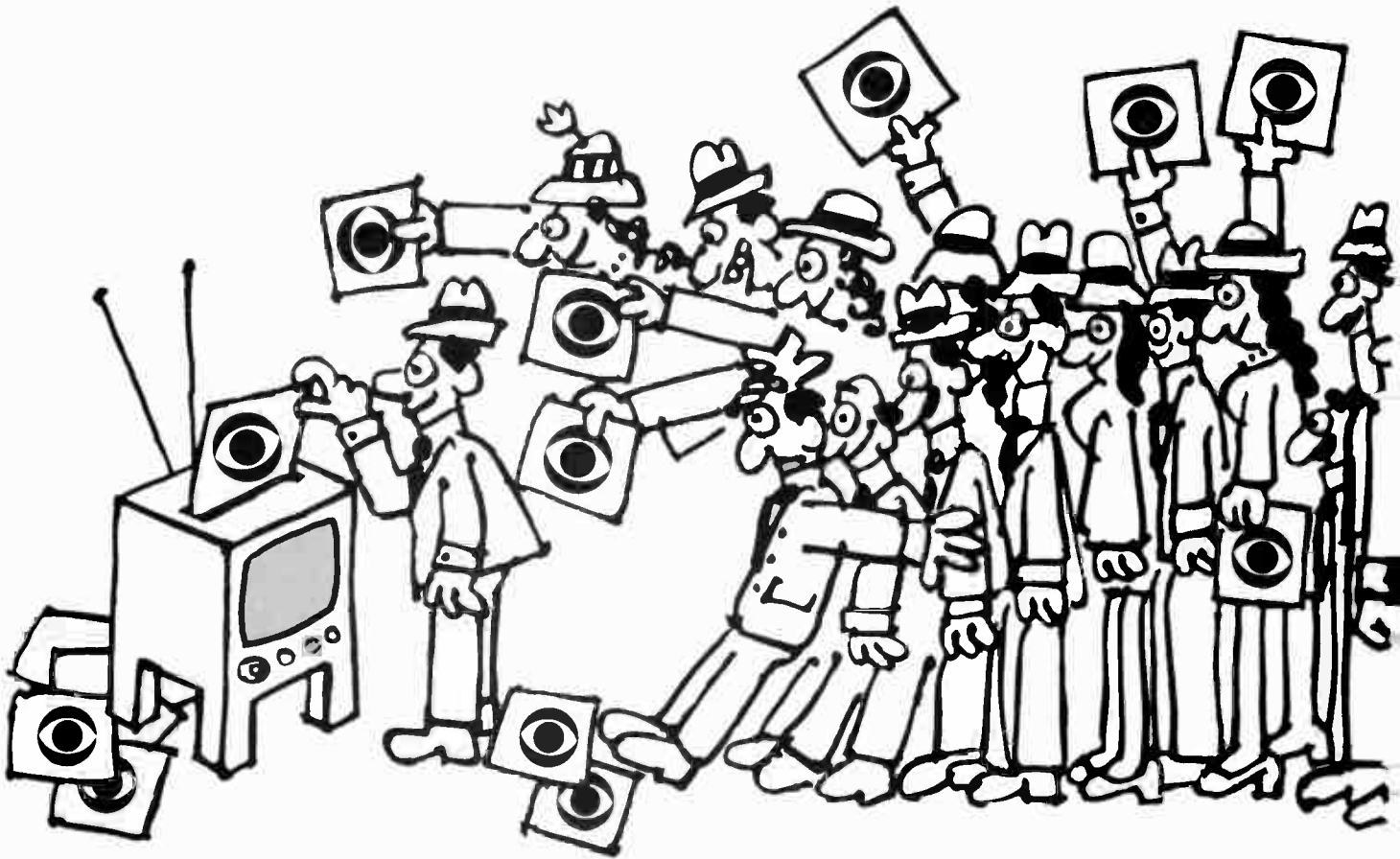
The CCIR (International Radio Consultative Committee) technical committee meets in October to make a recommendation for an HDTV standard to be placed before their plenary session in 1986. If there is no agreement, it will take four years before another plenary session takes place.

This gives you some idea of the complex technology involved in adopting uniform standards for HDTV. The paradox is that HDTV technically is here, but the agreement on standards may be a ways off.



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#### INFORMATION, FIRST

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Source: Audience estimates based on NTI average audience household ratings. Prime time defined as follows: Sept.-April 1956-1975, Mon.-Sun. 7:30-11PM; Sept. 1975-April 1976, Mon.-Sat. 7:30-11PM, Sun. 7-11PM; Sept.-April 1976-1985, Mon.-Sat. 8-11PM, Sun. 7-11PM. *CBS Evening News with Dan Rather*; May 3, 1982 to April 21, 1985; *60 Minutes*, Sept.-April each year, 1979-80 to 1984-85; *NCAA Basketball Championships*, 1969 through 1985. Subject to qualifications available upon request.

# Letters

## Comprehensive reporting

Your article in the April 29 issue of *Television/Radio Age* on the Group W "Second Chance" organ donor campaign (*Sidelights*, "Passing the torch,") was one of the most comprehensive articles written on the subject to date.

We at Group W are quite committed to "Second Chance," and it's nice to see accurate reporting and genuine interest on the part of your magazine.

LINDA STERN RUBIN  
Director, media relations,  
Westinghouse Broadcasting & Cable,  
New York

## Selling cumes

This is in reference to your article in the May 13 issue on cumes (*Low rated TV spot cumes get warmer ad agency reception*).

The first station I sold television for was in about the 159th market in the country. We were one of two U's

against the V. Our ratings were so bad we told clients we couldn't afford a rating book, and you know that that was about true. At that time all we had to sell were *cumes*, but we couldn't call it that because our clients wouldn't understand what we were talking about, so we sold it by the "bushel basket full" . . . that they understood. I left that station as sales manager to go to a larger market. Now having spent the first 10 years of my career selling television by the bushel basket full and seeing it work, it was very easy for me the last 10 years to buy the same way . . . because it works.

Ten years ago, I picked up an account that spent \$400 per month on television and for the past 10 years has spent about 99 per cent of their budget in television. This year, 1985, this account, keeping on the same track as the last six months will spend over \$1 million. It's all been done by buying by the "bushel basket full" and to be honest with you my client has never heard of the word *cume* or even ever seen one of his spots on prime time network TV.

I bought a major market and never

talked to the network stations. I bought two INTV's by the "bushel basket full" and boy did it work.

The plans for the third quarter are to be in six markets and nine in the fourth quarter, and you know I will still be buying by the "bushel basket full" or as they call it in the "major agencies" buying *cumes*.

Network stations in my home market are getting real fat, but there is a CP out for an INTV and I pray to God they go on the air soon, because I'll be at their door buying by the "bushel basket full" and it will work. I have proved it the past 20 years. Some of your readers might try it . . . it works!

WILLIAM J. ORCUTT  
Vice president,  
Wendt Rotzinger Kuehnle,  
Toledo

## International scene

Your *Publisher's Letter* in the April 15 *Television/Radio Age* ("Worldwide surge in television taking place in sets, programming") is a most incisive, perceptive approach to the international broadcasting scene. It is indeed most unfortunate that many of our colleagues have, as you note, "paid scant attention to the international scene."

In the United States, we have enjoyed the luxury of evolutionary growth and change in broadcasting, albeit in a relatively short time span. Abroad, the development has been truly revolutionary. I am not suggesting that foreign broadcasters have overtaken us or will do so in the near future. I am agreeing with you in urging that we pay more attention to broadcasting beyond our shores.

This is particularly true today, when many foreign countries are moving to competitive broadcasting and to the introduction of commercial television systems. They are looking to us for guidance and help. We should be doing what we can for our foreign colleagues.

JOHN M. EGER  
Senior vice president,  
Worldwide Enterprises,  
CBS/Broadcast Group, New York

## Spot coordination

We were very impressed with the *Seller's Opinion* article ("Tighter coordination needed between planners, spot buyers") in your March 18 issue by Walter Hart, president of Mediaforce, Inc.

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# Sidelights

## Where there's a dish . . .

Charles H. Lomas fell into a honey pot, as the saying goes, when he walked into the RCA American Communications exhibit at the NAB convention recently, but he's not sure what he's going to do about it. An engineering consultant based in Chicago, Lomas was looking for information about how to mount a Ku-band dish on the 98th floor of the John Hancock Center building, just five floors above his own office.

His appearance was on behalf of eight Chicago market TV stations—all except ABC's WLS-TV—which are to share use of the dish. Lomas, however, will be the licensee, since stations cannot share a license.

Lomas was not aware that RCA Americom was giving away Ku-band earth stations (TVROs) to encourage use of its upcoming syndication program service. This will be provided by its 45-watt Satcom K-2 satellite, scheduled to be launched late this year. The syndication service will use two of the 16 transponders. Four transponders have been spoken for by NBC-TV for its network service to affiliates, another four have been taken by Hubbard Broadcasting and the remaining six have been optioned by Hubbard.

**News problem.** Lomas' effort to put up a Ku-band dish on the flanks of a skyscraper came about because of the growing problem of getting TV news from Chicago ENG crews back to the station. Why not use terrestrial microwave relay?

"There are just too many tall buildings around," explains Lomas. "They block terrestrial signals." As one example he cited the problem of WBBM-TV, the CBS C&O. "They're in a five-story building and surrounded by much taller structures. So I'm looking into the matter of stations receiving news transmissions that are unlinked to a satellite by news crews. That's right—news crews right in Chicago."

Lomas further explained that the transmissions received by the John Hancock Center dish would be relayed to the nearby Sears Tower, where there are lines direct to station studios.

By coincidence, Lomas walked into the RCA Americom exhibit about the time the second and third generations of the Hubbard dynasty—Stanley S., chairman, president and CEO, and Stanley E., II—put in an appearance in connection with publicity shots for the K-2 satellite deal.

With all the RCA Americom brass

around, it didn't take Lomas long to find out he could get a dish, the electronics and \$1,000 for installation costs for free. Delighted with this piece of serendipity, Lomas figured that as long as he was putting up one dish, why not two? He couldn't use the RCA syndication dish for news, of course, since the contract specified it could only be tuned to the two specified transponders.

Truth to tell, the story doesn't end here. Lomas still has to work this out with his eight clients—not only in connection with the syndication dish but the news dish, too. He is also looking to find out if there are any technical problems to be resolved. But there's a dish waiting, just in case.

## Low cash flow

Charles Woods recently signed a contract to buy five radio stations. Financing is all arranged. He is also in the process of taking over his fifth television station.

So far that's not a remarkable set of facts. What is to be noted is the level of cash flow Woods expects to generate from these new properties.

The figures are not just hopes, but reflections of the kind of cash flow Woods has already generated with his existing properties—four TV outlets and one FM station. They are WTVY-TV-AM Dothan, Ala.; WTVW(TV) Evansville; KLBK-TV Lubbock and KARD(TV) West Monroe, La.

Woods, a not unfamiliar figure in the broadcast industry, is a gutsy former Air Force officer who flew "over the hump" from China to Burma during World War II ferrying supplies and planes. He was the only survivor of a crash in which he was badly burned and facially scarred, a traumatic experience that would have turned a lesser man into a fearful recluse.

Instead, the accident appears to have spurred Woods into operating his broadcast business with particularly fierce efficiency.

Woods says his conversion rate—per cent of cash flow to gross revenue—runs between 52 and 58 per cent. He ticks off the following examples: Dothan, \$2.7 million; Lubbock, \$2.8 million; Evansville, \$3.8 million.

In a large market, Woods maintains, the conversion rate should go as high as 80 to 85 per cent. "After all, the large market pays no more for people and equipment than I do, and they take in a lot more money."

The reason that stations don't do better in increasing their cash flow is "gross mismanagement," Woods argues. "And they hire too many people."

## Woods during World War II



*Charles Woods is a gutsy former Air Force officer who operates his broadcast business with particularly fierce efficiency.*



**A recent picture**

Woods says that while one Houston station gets along with 90 people, others have over 200. "A top-25 market station could get along with less than 100 people—say about 70 to 90. Maybe not New York, but some of the others. You can run a good TV station in a small-to-medium market with about 50 people."

Needless to say, Woods maintains lean staffs at his stations. In fact, he's his own general manager, running his outlets by flying from one to the other. As for corporate staff, forget it.

The TV station he's taking over is KMTC(TV) Springfield, Mo., while the radio stations include three in Texas—Laredo, El Paso and Amarillo—and two in Alabama—Birmingham and Montgomery.

What's the whole ball of wax worth? About \$150 million, Woods figures.

## New co-op book

Though television stations started in pursuit of co-op advertising money later than other media, the Television Bureau of Advertising has made some efforts to

*(continued on page 22)*



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## Sidelights *Continued*

steer co-op money in the direction of its members, according to Edward Crimmins, chairman of the Crimmins Co-op Marketing Division of JS&F, Inc., a full-service co-op ad agency.

This is one of the observations made by Crimmins in his new book, *Cooperative Advertising* (Gene Wolfe & Co.: New York), which was published under the auspices of the Association of National Advertisers.

Among key activities of TvB, Crimmins writes, are:

- "Publishing a directory of co-op plans that accept TV as a medium."
- "Feeding information to its members on co-op advertising generally."
- "Encouraging stations to name co-op advertising coordinators."

Some TV stations have had success with smaller retailers, Crimmins says, "by tagging spots supplied by manufacturers with slides or local announcers, but most TV station efforts are concentrated on the larger retailers in the market because of the higher costs for both time and production.

"A substantial share of the co-op that goes into television," he continues,

"comes from supplier controlled programs, under which manufacturers create and place the advertising."

Most of this supplier controlled revenue, he points out, "comes in without any serious effort by the stations' national representatives, and it is interesting to speculate on how much more of it might appear if the industry were to make a conscious effort to promote this use of their medium."

Radio, on the other hand, "doesn't get much national advertising, so it has lots of time and energy to go after co-op," according to Crimmins.

After newspapers, says Crimmins, "radio is the medium that works hardest to see that co-op funds are utilized. And the Radio Advertising Bureau comes in for considerable praise for its efforts to garner more co-op for the industry. Among RAB activities singled out by Crimmins:

- "All station members receive a co-op organizer to help them set up and run a co-op sales department."
- The bureau publishes the *Radio Co-op Source Book*, a directory of co-op plans for which radio is an acceptable medium."
- "A monthly sales cassette is created that includes interviews with manufac-

*After newspapers, says co-op consultant Ed Crimmins, "radio is the medium that works hardest to see that co-op funds are utilized."*



**Crimmins**

urers explaining their co-op programs."

Crimmins regularly conducts co-op seminars for the American Management Association.

## On the big screen

Joe J. DiCerto, director of communications, CBS Productions and parttime author, is moonlighting as a technical adviser for Warner Bros. in Hollywood. His latest novel, a fantasy *The Wall People*, was picked up by Warner for a "major" motion picture. Originally designed as a made-for-TV project, its executive producer, Tim Scott, who bought the media rights three years ago, decided that the storyline would be better exploited as a theatrical production.


Now in its pre-production phase, the fantasy, which involves "small people residing in the spaces and walls of a Park Avenue flat in New York City," will commence shooting sometime early next year.

The book, published in Canada and the United States by Atheneum, is not yet available in Europe. "We are currently negotiating a deal for pan-European distribution," explained CBS International's media liaison man. "The same goes for ancillary and TV rights, except that in the latter case we are waiting for initial box office receipts before talking dollars."

## Weathering the storm

From the days when people used to moisten their index finger then stick it in the air to determine which way the


# YOUNG DUKE



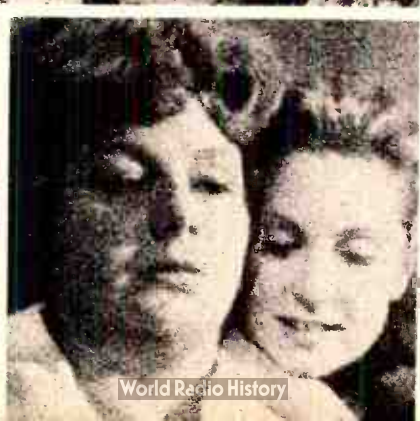
**WE MADE HIM  
YOUNG AGAIN**

- NEW MASTERS
- NEW EDITS
- NEW MUSIC

**15 OF JOHN WAYNE'S 1<sup>ST</sup> WESTERNS**  
DISTRIBUTED BY  
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- ANTONIO AND THE MAYOR
- DEATH OF INNOCENCE

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 Ron Howard • Mia Farrow  
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 Elizabeth Ashley • Jack Warden

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Executive Vice President, Syndication, Sales  
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### PRIMETIME ENTERTAINMENT, INC.

444 Madison Avenue, New York, NY 10022

## Sidelights *Continued*

wind was blowing, people have been trying to get a jump on the weather.

From the rainmaker to the divining rod, people have also been coming up with shortcuts designed, not only to predict the weather, but come up with the kind that is needed.

Modern weather technology doesn't make that claim, but modern techniques have come a long way from the divining rod, and meteorologists can come a lot closer to accurate forecasts than ever before.

Concurrent with the rash of reasoned weather predictions have come specialized weather watches, such as cable television's *The Weather Channel*.

One of the consultants to that program is Dr. Stephen Rosen, who has written a book called *Weathering*. The book tells how the weather affects human well-being, behavior and moods, in short, the treatise is an examination of the science of human biometeorology.

In addition to writing the book, Dr. Rosen has developed an unusual premium item that is based on the statistical evidence of biometeorology, and may be sold, or given away by radio and tv

stations. The gadget can be imprinted with a logo or message from the station, or the logo of the weather report sponsor.

The item is a diecut cardstock sleeve with a slider inside, that allows the user to set the current weather in one window and read the most likely human consequences on health, mood and behavior in the other windows.

Dr. Rosen also will enclose an instruction booklet explaining how and why people react to the weather, and what they can do about it.

How weather sensitive are you? Only Dr. Rosen's diecut can provide an indication. In order to learn more about this premium contact Dr. Stephen Rosen in care of Weather Sensitivity, 150 West End Avenue, New York, N.Y. 10023.

## Starting young

Some acerbic newspaper reporters call the sports section the toy department, but WROR-FM Boston, may be accused of taking the expression literally. Last month the station "promoted" 12 year old Kelly Michelle to sports director of the outlet.

Joseph M. Kelly, vice president and general manager of the station says:

"She will be filing on-air reports Monday mornings with *The Joe and Andy Family*, where she had been head comedy writer for the last eight months."

*Kelly Michelle, 12-year-old sports director of WROR-FM Boston, was voted 'best athlete in the sixth grade' by the faculty at Driscoll Elementary School in Brookline, Mass.*



**WROR's Michelle**

"To our knowledge," says program director Lorna Ozmon, "she is the youngest sports director in the United States."

"This is part of the WROR policy to promote from within," quips Kelly. "The kid is a lot smarter than Howard Cosell, and works a lot cheaper."

Michelle's contract allows her to continue her education at Driscoll Elementary School in Brookline, where last year she was voted "best athlete in the sixth grade," by the faculty. Her interests include boxing, basketball and training cats.

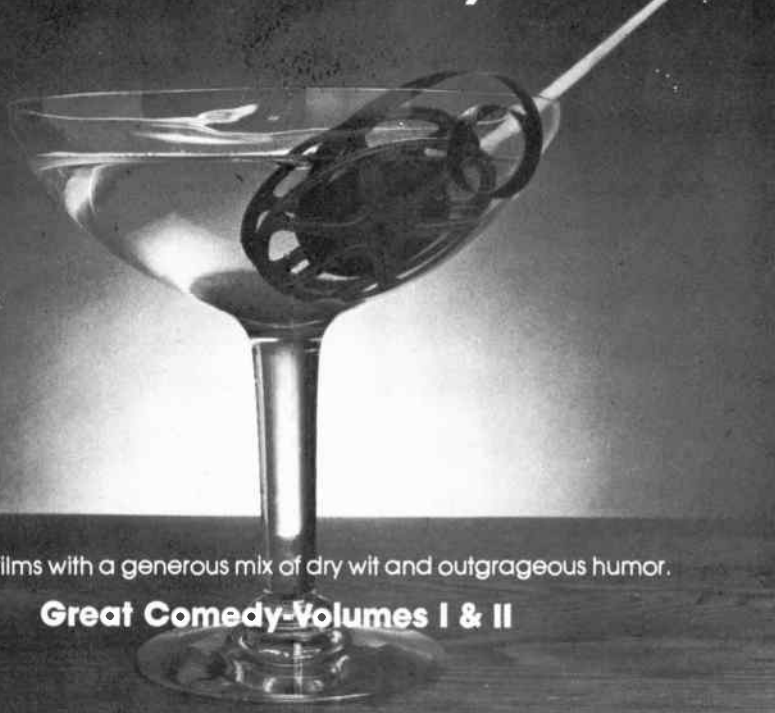
WROR is a contemporary music station, according to a spokeswoman, and Michelle does her report only on Mondays. "But it is a credible well researched report, and Kelly is a sports enthusiast and she knows as much about sports as any 12 year old can," she added.

## Missing children

*BizNet News*, a daily television program produced by BizNet, the American Business Network of the U.S. Chamber of Commerce, has begun airing photos and information about missing children during its weekday newscasts. The material is supplied by the National Center for Missing and Exploited Children.

The information—on the same two children all week along—appears four times a day about 15 minutes before the end of each program.

**"I'll take mine dry."**



Feature films with a generous mix of dry wit and outrageous humor.

**Great Comedy-Volumes I & II**

**ALMI TELEVISION®**

The Almi Building • 1585 Broadway • New York NY 10036 • (212) 315-8650

# “With the help of these 3 TV Log lines...

☆ **The Royal London Gala For Bob Hope's Happy Birthday Homecoming**

## My All-Star birthday will be an all-time great!”



*Bob*

Hope Enterprises  
Burbank, CA.

NBC has been celebrating my birthday on TV since 1978, but we started using TV Log long before that. TV Log's always been used to promote my specials because TV Log, put simply, is effective.

Join me, my wife Dolores and our guests: Phyllis Diller, Charlton Heston, Julio Iglesias, Sir Laurence Olivier, Bernadette Peters, Debbie Reynolds, Brooke Shields, Muppet Stars — Kermit and Miss Piggy, and a quintet of the U.K.'s top comedians.

It's going to be one heck of a party, broadcast on NBC on **May 28 at 9 PM.**

I've said it before and I'll say it again — where there's Hope, there's TV Log.

## TV LOG

ADVERTISING

**The right time  
The right place  
The right audience**

For more information  
about TV LOG'S  
115 markets and over  
625 newspapers.  
Please call  
**(212) 687-0660**

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# Tele-scope

## New life for 'Trouble' via Embassy, LBS

*Double Trouble*, the shortlived sitcom which aired for a while on NBC-TV during the past season, will go the way of *Fame*, *It's a Living* and *What's Happening*. It's understood that Embassy Telecommunications, producer of the network series, will produce 22 new half-hours for airing beginning in April, 1986, with LBS Communications handling the syndication sales in the co-venture.

In unrelated developments at LBS, the company has acquired the syndication rights to distribute and sell a one-hour special based on Warner Bros.' new movie, *The Making of... Mad Max Beyond Thunderdome*. The LBS syndication window will be from June 28 to July 19, preceding the national debut of the movie, on July 19. Tina Turner and Mel Gibson star in the film. Also, LBS will do likewise for *Dancing in the Wings*, one hour special, to be aired this fall, in a syndication window from September 16 to October 10. Debbie Allen stars.

## News director input

Tom Becherer, news director of WLKY-TV, Louisville, has been elected chairman of the newly formed ABC Affiliate News Director Advisory Board. According to a network spokesman, the board has been formed to give ABC News better input from its affiliates, to advise the news unit of any problem, and to maintain a dialog between the web and its affiliate stations.

The new board is comprised of nine ABC affiliate news directors and four ABC News officials. The news directors named to the board are as follows: Al Jaffe, KOVR(TV), Sacramento-Stockton; Kris Ostrowski, WJLA-TV, Washington; Ray Depa, KETV(TV), Omaha; John Spain, WBRZ-TV, Birmingham; Bob Jordan, WFTV(TV), Orlando-Daytona Beach-Melbourne; Joe Rovitto, WTAE-TV, Pittsburgh; Bill Perry, WATE-TV, Knoxville, and Max Smith, WREX-TV, Rockford. Jaffe, Perry and Smith, were named vice chairman, treasurer and secretary, respectively.

ABC News representatives who are members of the Board are Don Dunphy, Jr., director of Syndicated News Services; Paul Dolan, editorial manager of 20/20; Bryce Rathbone, director of the News Advisory Service; and John Terenzio, national news manager.

## Home dishes O.K.: HBO

Home Box Office has decided that home satellite receivers can be "friends." After some brisk exchanges from both sides (TV/RADIO AGE, April 29), HBO announced that it plans to offer HBO and

Cinemax to owners of home earth stations.

HBO president Joe Collins said the company will authorize existing cable affiliates to sell HBO and Cinemax to home earth station owners living within their respective cable franchise areas. Each cable system will set its own monthly home TVRO retail rates for the services and will arrange for descrambler activation after home TVRO owners place their orders.

## Arch Madsen steps down

Arch L. Madsen, who has been president of Bonneville International Corp. since it was set up in 1964, will step down July 1. He will be replaced by Rodney H. Brady, president of Weber State College. The announcement was made by president Gordon B. Hinckley, vice chairman of Bonneville International and second counselor in the first presidency of the Church of Jesus Christ of Latter-day Saints, owner of Bonneville International.

Brady, before taking over as president of Weber State, was executive vice president and chairman of the executive committee of Bergen Brunswig Corp., a large pharmaceutical and hospital equipment firm headquartered in Los Angeles.

Madsen will continue his association with Bonneville as president emeritus, a member of the board and available as a consultant. He joined the church-owned broadcast system in 1961.

## Adult TV viewing up

The time that the average adult watches television daily in 1985 totaled 252 minutes each, a substantially greater TV advantage than in 1980, over radio, newspapers and magazines, when TV time spent totaled 182, according to a new study conducted by R. H. Bruskin Associates for TvB. The time spent with TV by adults in a day more than equals the time spent with the other media combined, in all age groups, income, education and occupational (except one) brackets. Radio's time spent totaled 124 vs. 111 in 1980, while newspapers stayed the same in both years, at 31 minutes daily, but magazine time spent declined from 20 to 15 minutes. As for reach, the totals all declined in the media measured, except television, which actually increased slightly from 87 per cent to 88. Radio reach was 68 per cent in 1980, but dipped to 63 per cent this year; newspapers, from 71 per cent to 59 per cent; and magazines from 32 per cent to 25.

In terms of age, adults 55-plus spent the most minutes daily watching TV, as they did in 1980, but watchers' time spent increased from 203 to 280 minutes daily. Those adults with household income of \$50,000 plus totaled only 190 minutes of watching daily, while on the other side of the coin, adults with income of under \$15,000 increased their time spent looking at TV, from 207 minutes to 294, again representing the largest group in the household

**SUDDENLY, 8 O'CLOCK  
WASN'T FUNNY ANYMORE.**



**Three's Company became a crowd.  
The Jeffersons were taken to the cleaners.  
And Happy Days weren't here again.**

income category. Housewives were the biggest watchers in the occupation category, as in 1980, but their viewing also was up, going from 217 minutes five years ago to 300 daily in 1985. This year's sampling methodology was different from previous years.

Previously, the in-home sample was asked to estimate the amount of time spent with each medium "yesterday." In 1985, the sample was asked about four dayparts—6 a.m.–noon; noon–6 p.m.; 6 p.m.–midnight; and after midnight.

## TV coverage called fair

A large majority of Americans thinks that television treated the two presidential candidates fairly in its coverage of last year's election campaign, according to the latest poll conducted by the Roper Organization for the Television Information Office.

Of those surveyed, 70 per cent thought television news treated Walter Mondale "about right" and 64 per cent said treatment of President Reagan was fair. Almost one-fourth, 23 per cent, thought television favored the President and 9 per cent thought it favored Mondale. Television news was unfair to Mondale, according to 16 per cent, and unfair to Reagan according to 8 per cent.

Asked where they usually get most of their news, respondents cited television most often, as they have since 1963. TV news was named by 64 per cent, followed by newspapers at 40 per cent, and radio at 14 per cent.

In the case of conflicting news reports, 53 per cent of those surveyed said they would be more inclined to believe the television report. Newspapers were named by 24 per cent and radio by 8 per cent.

## Foreign video rights

"Best MIP-TV we ever had." Had that endorsement of the Cannes gala come from anyone other than the person it did, Bernard Chevry probably would be enthusiastically enjoying the comment. As it is neither Chevry nor anyone else in his organization is likely to be amused.

Karol Kulik and her small band of London Market salespeople had just signed up 12 new exhibitors from a number of quarters including the U.S., Canada, U.K., New Zealand, France, Belgium and the Netherlands and were celebrating their success.

As almost everyone in the business knows, there will be an "all-market" MIP-COM in October in Cannes, just a week after the London Market. Both organizations are fighting for the available exhibitors and while Chevry uses the Riviera, the obvious success of MIP-TV and subsidies as weapons, Kulik tries to counter, at least the latter argument, with the claim that at the end of the day, she subsidizes buyers to the same extent as Chevry.

**Video rights.** The increasing significance of video rights observed at MIP-TV presumably will benefit the combatants on both sides of the English Channel equally. Although overshadowed by the number of coproductions and miniseries announced, many of the major companies in Cannes not only brought their video catalogues along, but also were able to conclude some worthwhile deals. Granada TV (U.K.) sold video rights for their new *Victory in Europe* to groups in the U.S., Canada, Sweden, Denmark, Finland, Iceland and Norway.

*Love and Larceny* from CBC of Canada attracted considerable attention from international video distributors and along with that network's *Charlie Grant's War*, the video rights to the miniseries went in the U.S., U.K. and Scandinavian territories for an undisclosed six-figure price tag.

MIP-TV, of course, produced its fair share of conventional announcements: CBS concluded a 26 month arrangement with New Zealand enabling the Kiwis to use CBS news, sports and informational programs, including *60 Minutes*; RKO, which holds the worldwide rights outside the U.S. to the prestigious James Burke 10-part series *The Day the Universe Changed*, said they were well advanced in discussions with a number of European countries (the series is expected to be broadcast in the U.S. early in 1986); and sport promoters have a new excuse to try to demand more money for rights. According to the founders of International Media Enterprises Ltd., the joint venture company formed by Dick Auerbach's Videospec International Ltd. and T.I.E. Television, the new firm is in a position to guarantee revenue in a bid to acquire high-caliber sporting events.

**Activity up.** There seems to be little disagreement that activity at MIP-TV this year was far greater than in recent years. Much of the credit for this high level of expended energy can be attributed to the volume of coproductions and miniseries deals which reached heights far beyond what most executives anticipated just a few years ago.

Because Cannes announcements frequently tend to be repeats of previous releases, it is impossible to accurately compile a non-duplicated list of the value of MIP-TV deals. Nevertheless TV/RADIO AGE conservatively estimates that coproduction arrangements, generally for miniseries, concluded at MIP-TV, amounted to well in excess of \$100,000,000.

Some of the deals were relatively simple, with a few of the small independents even getting into the act. The year-old Irish company, Strongbow Productions, for instance, the brainchild of former RTE (Ireland) program controller, John Kelleher, will be making a miniseries with Britain's Channel 4. Kelleher raised more than \$1,000,000 in public shares a few months ago to become Ireland's first major independent production company.

**Co-production epitome.** Some of the deals, however, were more complex. One in particular, may in fact, represent the epitome of the coproduction craze. Although only \$6,000,000 is involved for the series,



**ONE WEDNESDAY MORNING,  
CBS AND ABC DISCOVERED  
THEY HAD LOST TUESDAY NIGHT.**



*Frontier*, 17 companies from seven countries (Canada, England, France, Germany, Italy, Switzerland and Holland) participated. The deal, the signatories could have volunteered in several languages, is the culmination of six years of negotiations between Telecip of Canada, Primemedia of France and HTV of the U.K.

### **3 private webs in France?**

The French appear to have opted for an American solution to their private television system. According to press leaks, a long-awaited presidential report on the subject will recommend three national networks comprised of a total of approximately 40 stations. Conceivably, some could be on the air by the end of the year. Release of the actual study is expected by mid-May.

While the high operating costs placed at \$3 million a station annually may ultimately frighten some of the less well heeled prospective owners, a number of the larger organizations including, Europe 1, a France-based radio broadcaster; Publicis and Hachette, both program producers; and RTL, are ready to take the plunge.

It is believed that Hachette is negotiating with Ted Turner, CBS and Columbia Pictures for programming and financial assistance. Other international producers equally anxious to capitalize on the television explosion, have been trying to persuade major French producers/distributors who normally concentrate on selling products abroad to act as their sales representatives within France.

### **Needham, DDB Andy winners**

When the Advertising Club of New York had finished its Awards call for 1984, Needham Harper Worldwide, Chiat Day and Doyle Dane Bernbach were the bigger winners.

The numbers count shows that Needham picked up top prizes in six categories, with an impressive client diversification that includes Anheuser-Busch's Light Beer, General Mills' Wheaties, the American Cancer Society and Sears.

Doyle Dane and Chiat/Day were runners-up in the numbers category with five awards each. Political Advertising, a controversial endeavor within the industry itself, has a category of its own in the ANDY's, and The Tuesday Team, architect of President Reagan's near 50-state sweep won first honors for political advertising.

BBDO, Ogilvy & Mather, HBM/Creamer, Leber Katz Partners, and Young & Rubicam also won recognition for their work. The ANDY's, instituted in 1965, celebrates its twentieth anniversary this year.

### **DC live remotes offered**

Any station wanting to know what's going on in Washington first-hand can now have the opportunity via DC Live!, a remote service being made available by Westinghouse Broadcasting and Cable Inc. The new service, which is designed for use on TV stations local news and talk programs, uses a portable microwave system to link the audio and video material from the nation's capital to a Group W-owned and operated uplink, as well as to video common carriers. DC Live! is estimated to save the average station nearly 40 per cent of the cost of doing a standard newscast or talk show with a live Washington insert. Live and taped remotes can be obtained from almost any of the classic Washington exterior locations. In addition to live coverage, DC Live! will provide studio editing and production facilities for TV stations. The service will be headquartered in Washington and will be managed by Group W Television's Washington bureau chief, Gregg Rich. It will be co-located with the Washington bureau of the Newsfeed network.

### **TvB system geared to PCs**

The MMP system (Maximizing Media Performance) that the Television Bureau of Advertising says enables stations "to become the media planner for their advertisers," has been expanded from a system used with small programmable calculators to a "third generation system" designed for personal computers.

Harvey Spiegel, TvB senior vice president, research, says MMP/Generation III adds Starch scores, population data, more dayparts and frequency distribution data to the forerunner system's capability to punch up net reach, frequency and CPMs on a calculator for TV, newspapers, radio or any combination of these media.

MMP, he explains, lets stations compare a single or multiple newspaper schedule, review delivery of a schedule on one or more radio stations, see what a single or multiple TV station buy delivers, combine media in a mix, and look at any combination of counties, whether an ADI, metro market, or a retailer's own marketing area. The data to do all this now become available on a disc for insertion in an IBM PC, PC-XT or PC-AT, "as well as other compatible systems." Software is being developed by Safran, Marshall & Walker, New York.

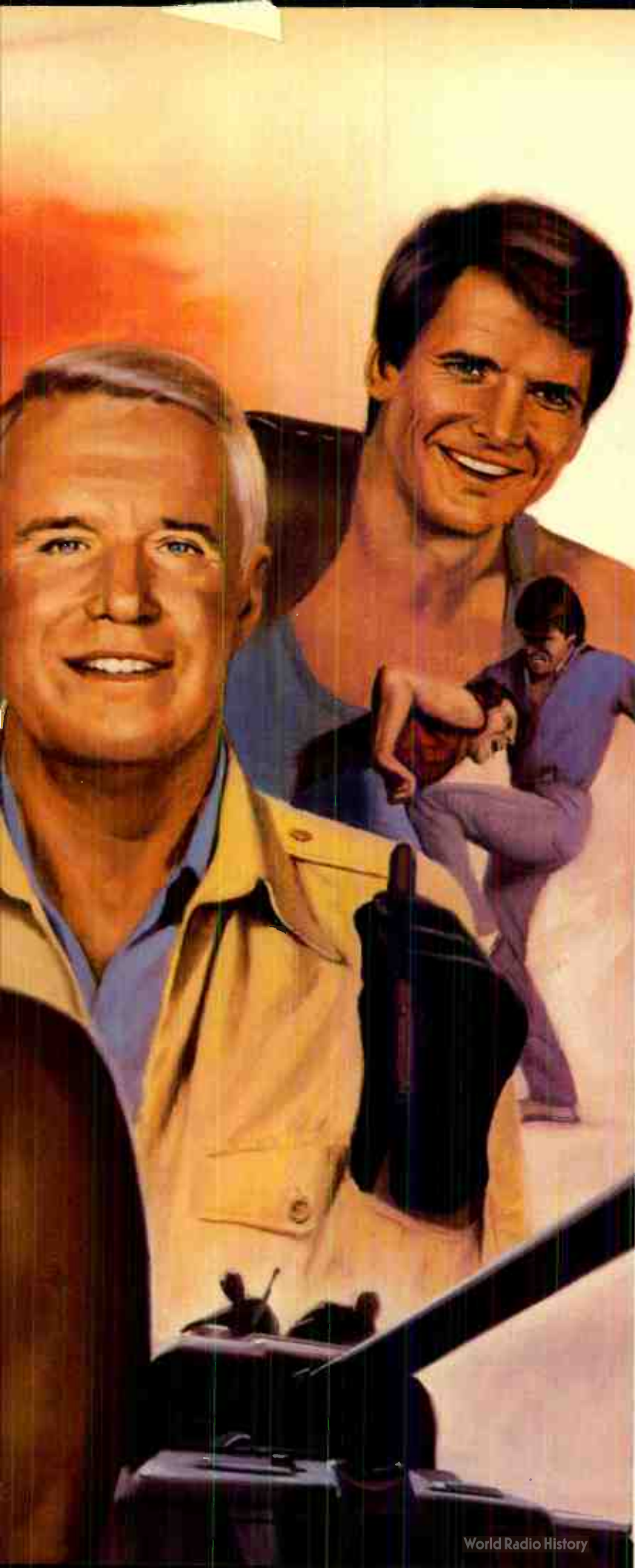
**Another program.** A second software program, this one from Clay Media, Inc., of Charlottesville, Va., is called PrintAds 1984. And this one is also designed to help broadcasters sell against newspapers, "using the newspapers' own numbers." Barty Bryant, sales manager for Clay, says the software, again for IBM and IBM-compatible PCs, permits radio and TV sales people to quickly evaluate newspaper campaigns demographically and by business type, and compare them to broadcast audience figures.

**ONCE A WEEK,  
BETWEEN JUNE AND SEPTEMBER,  
SUMMER COMES TO AN ABRUPT HALT.**



**The American Family goes indoors  
to watch, of all things, a rerun.**





With their  
record,  
you can't  
afford to  
let them  
get away.

**THE A TEAM**  
IS  
**THE FRANCHISE**

A Stephen J. Cannell Production

**MCA TV**

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World Radio History

# TV Business Barometer

## Spot in March increased 12.5%

Spot TV business picked up considerably in March after a static January and a modest increase in February, vis-a-vis the year before.

The March increase came to 12.5 per cent, compared with a 4.1 per cent rise in February and a no-percentage-change situation in January. The *Business Barometer* figure of minus 0.1 per cent during the first month of the year was, in part, a reflection of a difference in the Standard Billing Months SBMs, with January, '84, being five weeks and January, '85, being four weeks.

By the same token, March, '85 was a five-week SBM, while March, '84, totaled four weeks. However, for the 13-week periods in both quarters, the increase came to 6.0 per cent.

Volume in March was \$406.8

million, vs. \$361.6 million in March, '84. The time sales figure for March compares with \$295.3 million in February and \$296.4 million in January of this year.

The first three months were practically a billion dollar quarter, with total time sales reaching \$998.5 million. This compares with \$942.0 million during the January-March period in '84.

The March recovery in spot signals an active second quarter, "similar in many ways to (pricing in) 1984," according to a BBDO "Point of View" memo dated last month. As the agency sees it, the softening trend during the first quarter, through mid-March, indicated a return to "relative normalcy in terms of seasonal demand for spot television time."

Last year, said the memo, the elections, the Olympics and the introduction of new products in spot TV created a seller's market through most of the year. Only in the latter part of the fourth

quarter "did we see any softening in station pricing."

Apparently expecting a buyer's market in the first half, the agency now takes note of a "reversing trend." It anticipates some "significant" price increases in some Sunbelt markets as well as those with high local demand for time. The markets mentioned include New York, Los Angeles, Boston, Miami, Orlando and San Diego.

## No big price jump

Overall, the agency "doesn't foresee a substantial escalation in spot pricing. Specifically, we feel that spot prices will rise by only 4-5 per cent."

Among the factors contributing to this "relatively low rise in cost," says the agency, is the increasing strength of existing independent stations and the proliferations of new indies. The agency noted that during the past four years 103 new independents have come on the air and said that another 25 are expected this year.

## National spot +12.5%

(millions)

1984: \$361.6

1985: \$406.8

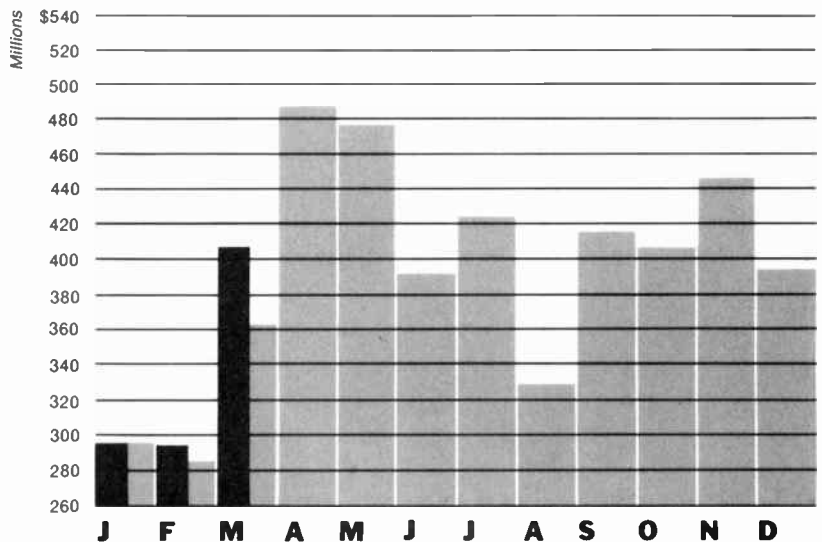
### Changes by annual station revenue

Under \$7 million ..... +9.1%

\$7-15 million ..... +21.0%

\$15 million up ..... +9.8%

## March



# **BLAIR HAS ONLY ONE RECORD TO BEAT.**



**OUR OWN.**

Burning midnight oil is only part of the picture. The payoff is what counts: sales. Blair is organized to sell. With a unique affiliate/independent/regional structure. It makes Blair sales people the experts agencies talk to first—and last—in buying spot television. Our training program teaches Blair people not only to sell, but to pre-sell markets and stations. And to get the order at the highest rates and shares. Because the more they sell, the more they earn. No wonder Blair sales people lead the industry in spot TV sales. That's the payoff you get from aggressive, smart selling. And it makes every drop of midnight oil worthwhile. Sales leadership. It's a tradition we share with our clients.

**BLAIR. ONLY BLAIR.**

Television



# Radio Report

## March spot up 11.6%, rise of 15.6% in quarter

Spot billings commissionable by reps rose 39.6 per cent in March, according to Radio Expenditure Reports, while the increase adjusted by comparable Standard Billing Months (SBM) came to 11.6 per cent. The adjustment was made because rep reports to the Larchmont, N.Y.-based RER covered the five-week SBM in March, 1985, while the March, '84, SBM was four weeks.

Actual rep billings during March came to \$81,961,300 vs. \$58,732,100 during the previous year. The adjusted '84 figure comes to \$73,415,100. First quarter totals for national and regional spot were \$170,378,600, compared with \$147,346,300 during the first quarter of '84. Both quarters cover 13 weeks. The increase came to 15.6 per cent.

**Market groups.** Data by market groups show the following: top 10 markets, up 40.7 per cent, up 12.6 per cent adjusted and up 18.9 per cent for the quarter; 11th-to-25th markets, up 43.0 per cent, up 14.4 per cent adjusted and up 16.5 per cent for the quarter; 26th-to-50th markets, up 33.7 per cent, up 7.0 per cent adjusted and up 12.0 per cent for the quarter; 51-plus markets, up 38.5 per cent, up 10.8 per cent adjusted and up 12.4 per cent for the quarter.

RER figures reflect total national spot billings from 15 top reps, "but are not typical of any specific market," notes RER. Spot billing in individual markets, market groups or areas may differ substantially from the total national spot figures."

## NRBA sounds alert

The SMART (Stop Marketing Alcohol on Radio and Television) group may be stymied thus far, but the National Radio Broadcasters Association, in its *Monday Memo*, sounds the alarm against counter-advertising, a sort of equal time for messages on the "dangers" of alcohol use.

Though legislators concede broadcasters are doing some of this already, some like Rep. John Seiberling (D-Ohio) see counteradvertising as a much less radical solution to an outright advertising ban, and see no necessity to establishing a link, anymore between beer and wine advertising and alcohol abuse.

Next big battleground for the issue, the House Telecommunication Subcommittee's hearing May 21, chaired by Timothy Wirth (D-Colo.) who has not yet taken a position on the ad ban issue. Look for the broadcasting industry to document its solid performance in this area, one that has reportedly impressed Congressman Wirth. In a town meeting of the New York Market Radio Broadcasters Association, Joan Paylor, Associated Commissioner

for Public Affairs for New York State Department of Motor Vehicles made clear that her department does not support the proposed alcohol advertising ban.

## Can take bird or no

Nick Verbitsky, president of United Stations, says that now that his company has completed its take over of the RKO Radio Networks and their satellite transmission facilities, United Stations will be offering stations the option of receiving the basic United Stations inventory of six weekly programs, plus summer specials, either by satellite, or of continuing to receive the programming by disc, as they have been doing.

United Stations' regular weekly program formats now include country music, CHR, MOR, adult contemporary, and some AOR music, with commercials already pre-sold and on the disc with the programming. Length ranges from one hour daily programs to three and four hour weekend shows. The same music will go out via satellite with the same commercials to those stations with receiving dishes who elect to take it over the air from the satellite.

## CNN Radio new format

CNN Radio, which began operation in April, 1982, has introduced a new format, with news as the centerpiece. The service has gradually been replacing CNN's original format, *Headline News* television audio, with radio-produced news, and the new format marks the completion of this phase. Under the new service, CNN will give affiliates three complete, live newscasts every hour—five minutes at the top, two-and-a-half-minutes at the bottom and a one-minute headline report at the close of each hour. Also included will be hourly business reports and hourly sportscasts, extended on weekends when sports action peaks.

Regarding the newsfeed service, it will consist of 18 hours daily, three complete actuality feeds each hour, which provide local radio news operations with up-to-the minute audio from wherever news is made. One of the feed windows provides feature material including reports on medicine, nutrition, science and technology and CNN Radio "Talkabouts," information on health, the economy and personal finance. CNN Radio doubled its editorial staff and enlarged its technical facilities three-fold in conjunction with its new format.

## New AM stereo wrinkle?

In what could develop into a pattern, the State of Connecticut has revealed plans to adopt regulations requiring sellers of AM stereo radios, including the seller of any motor vehicle equipped with an AM





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**The advantages will be obvious.**

## Radio Report *(continued)*

stereo radio, to disclose in advertising and on the radios which stereo system the radio can receive, or simply indicate that it can receive all systems.

Though the avowed purpose of the new regulations is to protect consumers from being misled regarding new AM stereo capabilities, the move apparently favors the advocates of multi-modal systems.

Public hearing on proposed regulations is scheduled to be held May 31 in Hartford under Consumer Protection Commissioner Mary M. Heslin and Attorney General Joseph I. Lieberman.

The Connecticut Department of Consumer Protection has already issued an advisory to consumers planning to purchase an AM stereo radio or a receiver, cautioning them that some AM stereo radios only receive one type of transmission. The Connecticut Department of Consumer Protection has a list of the types of transmission systems used by the individual stations, and offers to provide it to consumers on written request.

**Systems mentioned.** Four systems mentioned are Kahn/Hazeltine, Motorola, Harris and Magnavox. As reported previously in TV/RADIO AGE, Harris is advising its customers to convert to Motorola; Magnavox is virtually inactive in the field, having less than a half dozen stations on its system, and Kahn/Hazeltine is involved in litigation designed to prevent Motorola from achieving complete dominance in the field.

While Kahn/Hazeltine system ranks second to Motorola in the number of stations currently using its system, Motorola has induced virtually every major automotive receiver manufacturer and major receiver manufacturer to use its C-Quam chip.

Though the majority of the stations have adopted a watchful waiting policy regarding the multi-modal or Motorola system, Kahn Communications, the manufacturer of the Kahn/Hazeltine system, is using every possible avenue to seek some kind of ruling or development that could prevent the adoption of C-Quam as the system of choice.

In another development Motorola reports that approximately 40 per cent of the Australian commercial broadcast stations have begun operation with C-Quam Stereo and that the Australian Broadcasting Corporation also has taken steps to begin broadcasting in AM stereo.

## CBS, Taft station deal

CBS will still have room to go under the 12-12 radio rule when and if its deal with Taft for five radio stations goes through and barring, of course, any problems with the FCC. The purchase will bring CBS' FM total to 11 and its AM roster to seven.

CBS announced May 2 that it agreed in principle to buy stations in Dallas, Houston, Tampa and Washington. Three of the stations are among the

outlets Taft had previously agreed to acquire from Gulf Broadcast. They are KTXQ(FM) Dallas-Ft. Worth, an AOR outlet; KLTR(FM) Houston and WLTT(FM) Washington, both programming adult contemporary "lite rock" music.

The Taft stations, in Tampa, are WSUN, with a modern country format, and WYNF(FM), an AOR station.

## News, talk station demos

More than 85 per cent of listening to news/talk formatted radio stations is over age 35—51.6 per cent, average quarter hour, in the 35-64 demographic and 35.5 percent over 65—according to the latest fall, 1984, Katz national format averages from Gerry Boehme, Katz Radio's director of radio research.

All news stations had similar numbers, with 51.4 per cent of listenership in the 35-64 age group and 35.3 per cent over 65.

For talk stations, the 35-64 demographic represented 50.3 per cent of listenership and 65+ was 41.7 per cent.

Time spent listening within the 35-64 group was highest with the talk stations, at 9 hours, 30 minutes a week. News/talk time spent listening was 8 hours and 38 minutes a week and all news stations had a TSL of 6 hours, 24 minutes.

## Interep to set up Number 5

Ralph Guild plans to open yet another rep firm under the Interep umbrella, making it Number 5. The Interep president plans to launch the new company by October 1 and will start interviewing June 15. (The confidential direct line to Guild's office is 718-647-2346.)

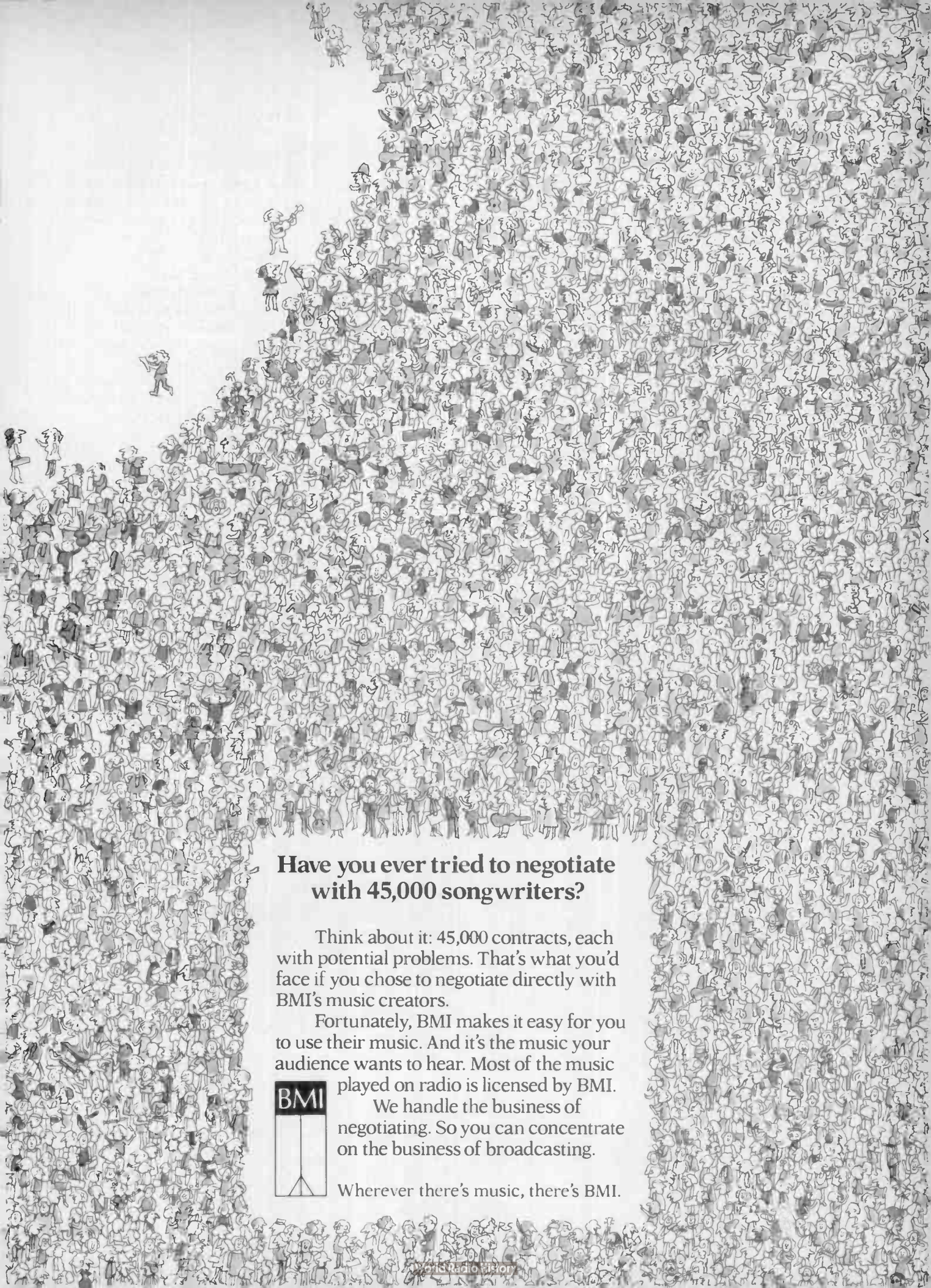
Guild says that, despite his four rep subsidiaries, stations come to Interep only to find their formats conflict in markets repped by either McGavren Guild; Hillier, Newmark, Wechsler & Howard; Major Market Radio or Weiss & Powell. Guild's looking for \$250,000-plus stations in the top 100 markets.

## March web billings up 28%

Network radio billings for March for the 10 radio networks reporting to Ernst & Whinney increased by 27.9 per cent over the same month in 1984 to \$26,423,091, according to the Radio Network Association.

For the first quarter of 1985, billings for the same 10 webs rose 16.6 per cent to \$64,257,296.

The six basic radio networks, tracked by RNA prior to this year, had March '85 billings of \$57,398,365, a 10.1 per cent increase over last March. For the quarter, these six webs' billings rose 17.7 per cent to \$23,182,706.



## Have you ever tried to negotiate with 45,000 songwriters?

Think about it: 45,000 contracts, each with potential problems. That's what you'd face if you chose to negotiate directly with BMI's music creators.

Fortunately, BMI makes it easy for you to use their music. And it's the music your audience wants to hear. Most of the music played on radio is licensed by BMI.



We handle the business of negotiating. So you can concentrate on the business of broadcasting.

Wherever there's music, there's BMI.

# Radio Business Barometer

## Web biz strong, execs report

Preliminary Ernst & Whinney figures for March show network radio up a healthy 17.7 per cent over last year's first three months, and Steve Youlios, vice president sales for the CBS Radio Networks, points out that these preliminary figures are only for the six basic network radio companies, and that when the information comes in for the other four syndicated radio networks, the picture will probably look even stronger.

But even without that, says Youlios, the 17.7 per cent gain alone brings first quarter to a point that's already 10 per cent ahead of the 1984 quarter. And that's unusually good, he adds, because first quarter is traditionally weak.

Meanwhile, he sees second quarter "looking like it's headed for a finish that should put its

increase over '84 into the seven to 10 per cent range. If the industry can maintain its 10 per cent gain for the full first half, that should put network radio into a good posture to continue to move ahead well for the rest of 1985."

Lou Severine, vice president, director of sales for the ABC Radio Networks, reports enjoying "a tremendous spurt of activity about six weeks ago. That's slowed down somewhat since then, but our networks are still 18 per cent ahead for the year, and that's ahead of plan."

Severine adds that, "At this stage third quarter has never looked so good. It's still early, but, to date, our third quarter is 33 per cent ahead of what we had on the books at this time last year." He describes the activity coming from "a lot of big accounts moving back to radio with bigger budgets."

At NBC, Kevin Cox, vice president sales, NBC Radio Networks, describes first quarter

as good, and second quarter "good but probably not quite so strong as first."

He says April looks like it should wind up "very strong, with the adult market stronger so far than youth-oriented business. May and June will show increases, too, says Cox, but will probably not be quite as strong as April.

He says July looks very good for the NBC networks at this early date, and that "late third and fourth quarter should show quite an improvement over last year, because this is the year we're carrying NFL football."

At the Mutual Radio Network, vice president, sales, Neal Weed reports "substantial gains."

The marketplace for network radio as a whole is up, "with more companies like Procter & Gamble placing more of their budgets and more brands on the radio networks," and, for Mutual specifically where ratings are up "because we've upgraded our affiliates in many markets." (See 'Radio Report', page 38 for March network revenue figures).



## Upgrading affils

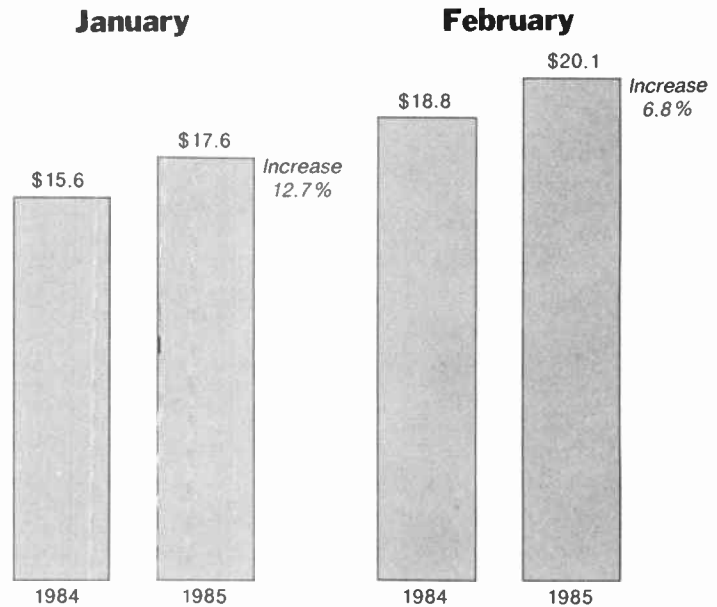
Such upgrading has included Mutual's signing of WXYT (formerly ABC-owned WXYZ) Detroit, now owned by Fritz Broadcasting, WIP in Philadelphia, and having two affiliates in New York, WHN and WMCA.

Other web radio advertisers this year besides P&G have been General Foods' Post cereals, Nabisco, Chesebrough-Pond's Ragu Pizza Quick and spaghetti sauce, All-State insurance, Blue Cross, and Sterling Drug for Stridex and Panadol.

The Ragu foods are new to network radio this year, and so are AT&T Information Systems, Goodyear Service Centers and 800 Flowers, a national network of florists whose deliveries can be arranged from anywhere across the country by telephone.

Mutual's Weed says that there may well be more double teaming in network radio these days, with two affiliates of the same network in more markets.

### Network (millions \$)



Source: Radio Network Association

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—Richard H. Harris  
*President, Group W Radio*

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***People Do.***

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**AND MORE PEOPLE  
WATCHED NBC'S  
PRIMETIME  
PROGRAMMING DURING  
THE 1984-85 SEASON  
THAN ANY OTHER  
NETWORK.**



National Broadcasting Company, Inc.

Source: NTA Average Audience estimates, persons 2+ . Sept 24, 1984-Apr 7, 1985, Mon-Sat, 8:00-11:00PM, Sun 7:00-11:00PM.  
Subject to qualifications available on request.

Indies in non-metered markets feel they are losing credit for 'hidden' audience

## Diary-meter ratings gap: Are agencies adjusting for it?

BY GEORGE SWISSHELM

**I**ndependent television stations talk about it but don't know what to do about it. A handful of agencies are doing something about it, but most of these won't talk about it: what they're doing is "proprietary" for specific clients.

"It" is the ratings gap between what diary keepers report and the higher levels that meters turn up. The gap shows up every time meters are installed in a market, and it's assumed to exist, in the 200-odd non-metered markets.

But, most important—and troubling—is that the gap usually results in higher shares for independents and, hence, lower shares for affiliates. The result is that not only are affiliates in metered markets unhappy, but indies in non-metered markets are complaining

that the lack of electronic audience measurement is costing them plenty.

One estimate is that in a typical large but non-metered market, an independent can lose as much as \$1.5 million a year on its "hidden" audience that diaries don't give it credit for.

There are hopeful aspects.

Dot Stein, director of research at WDCA-TV Washington, and chairwoman of the Research Advisory Council of the Association of Independent Television Stations (INTV), says that the one thing independents start out with in their favor on the gap question is that, "Since agencies work with both metered and non-metered markets, they are also aware of the differences and the degree to which diary-only measurement understates independent viewing levels."

But she admits that even though the



**Fred Brandt** of Ted Bates says the understatement of independent audience delivery "especially in late night tuning," is "a difference between diary and meter-reported tuning, which can be quite significant, and we factor it into our buying."



**Abbott Wool** of Saatchi & Saatchi Compton feels the issue of adjusting independents' audiences in un-metered markets "is far too complex to be addressed with a simple, pat formula," and it "should certainly be studied further."



**Walter Staab** of SFM Media believes the "right way to produce a factor for a non-metered market is to use a telephone coincidental survey. (It) should give us the relationship between the various demos that reflects actual viewing."

problem has gained wide recognition, "There's still the question of how to come up with a definitive solution that advertisers and agencies as well as the stations can agree upon." This is what Nielsen, Arbitron, INTV and the Advertising Research Foundation are looking into.

Howard Kamin, INTV's vice president, marketing, and chairman of the ARF subcommittee on diary improvement, says that at this point, his committee members are not pushing agencies to add a factor to independent audiences in diary-only markets in order to bring them up to meter-reported levels in the meter-measured markets. Says Kamin: "We wouldn't want to approach agencies or advertisers with anything that wasn't technically superior. What we don't need is to put buyers in a position to be able to point out statistical flaws to us."

### 'Think tank'

Instead, in the interest of maintaining credibility, Kamin reports that his ARF subcommittee is considering a proposal to delegate to a "think tank" the job of

coming up with an acceptable formula or modeling technique that would take into consideration all of the variables involved in calculating what adjustment factors should be applied under each different set of circumstances, and then present whatever the think tank comes up with as a practical way to adjust for the under-reported viewing in the non-metered markets.

Finding that adjustment factor, or set of adjustment factors, is only one of several alternatives the ARF subcommittee is looking at. Most of the others being considered involve changes in the diaries themselves, or in the way that diaries are kept.

Sub-committee members besides INTV's Kamin include Phil Bernstein of Backer & Spielvogel, Steve Raffel of Harrington, Righter & Parsons, Jack Hill of the Cable Advertising Bureau, Jim Donius of the ARF, Joe Philport of Arbitron and David Traylor of the A. C. Nielsen Co.

Some broadcasters feel that agencies would not make any move that would push reported audiences higher. They say that the thrust at agencies is, in fact, quite the opposite—to support those

audience measurement techniques that make station audiences look as small as possible in order to keep TV rates as low as possible.

But others point out that the purpose of adding a factor to boost independents' underreported audiences, assuming such a set of factors can be found and agreed upon, is not for negotiating purposes, but rather to let an agency's buyers know where the bargains are.

At Ted Bates, Fred Brandt, vice president, media research director, reports: "We acknowledge the understatement of independent audience delivery, especially in late night tuning. It's a difference between diary and meter-reported tuning which can be quite significant, and we factor it into our buying."

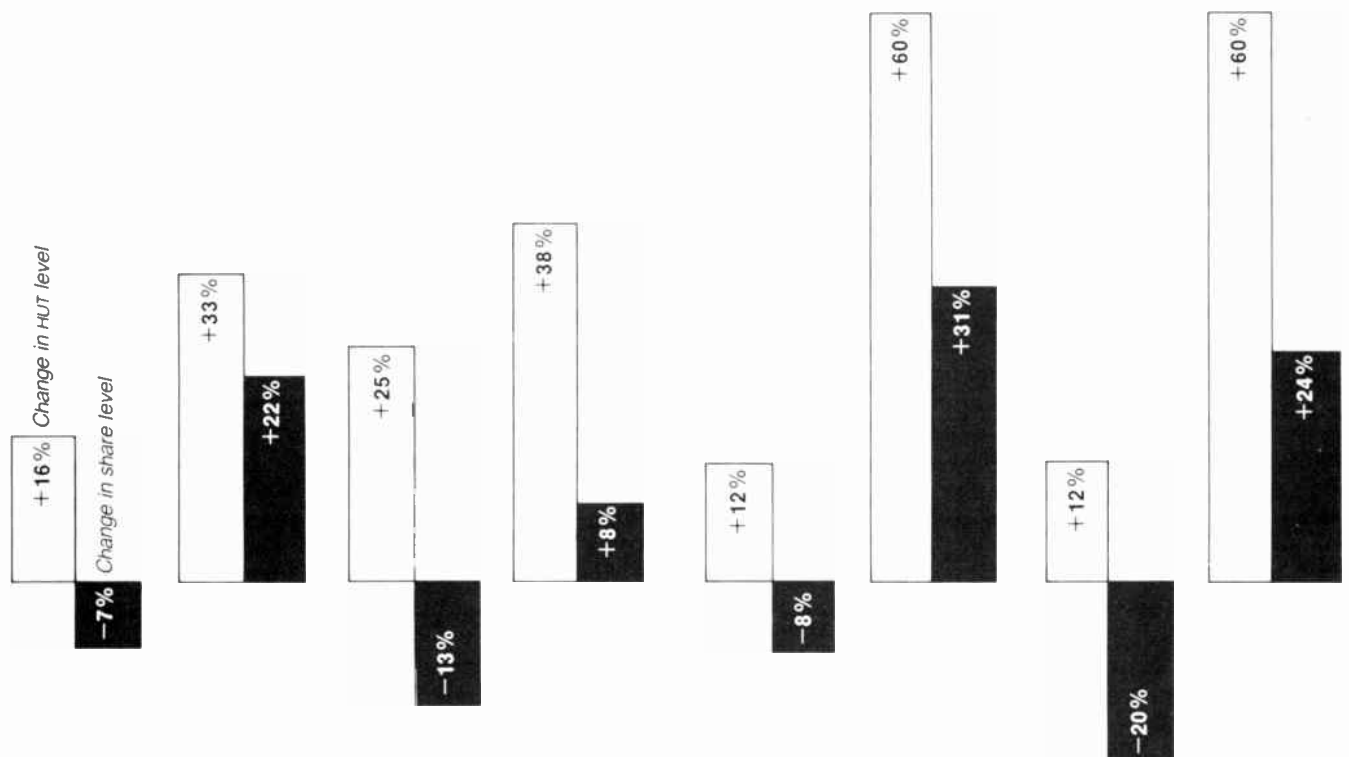
Specifically, explains Brandt, Bates' buyers have at their disposal a set of guidelines explaining the diary-meter gap, "so that when a choice comes up between two spots of seemingly similar CPM, and one of them is in late night on an independent in a diary-only market, they know that that late night spot on the independent has a hidden audience that's an important plus in its favor."

## Tale of two cities: effect of Nielsen meter on diary audience levels

### San Francisco (Nov. 1977–Nov. 1978)

### Philadelphia (Nov. 1980–Nov. 1981)

7 a.m.–1 a.m.		4:30–6 p.m.		7 a.m.–1 a.m.		4:30–6 p.m.	
Affil.	Ind.	Affil.	Ind.	Affil.	Ind.	Affil.	Ind.



Reprinted from TVI RADIO AGE, August 23, 1982



Brandt adds that there are smaller "hidden audiences" on many independents in early fringe and daytime, but very little difference between primetime tuning levels reported for independents and affiliates in the diary-only markets.

He also explains that Bates does not change the numbers on the post-buy analysis, "because there's no need to. We've explained what we're doing to our clients. They know that when an apparently marginally more expensive spot shows up on the post-buy, it's one the buyer picked up because of its extra hidden-audience factor."

### Diary-meter comparisons

The extent of the ratings gap can be seen in the many diary-vs.-meter comparisons pulled by INTV, and by Nielsen and Arbitron themselves. Such a comparison was used, for instance to illustrate part of the *Audience Measurement in Transition* series written by Hugh M. Beville, Jr. (see TV/RADIO AGE, August 23, 1982, and chart, page ??).

In 1983 Donna Miller, INTV research manager, compared diary and meter-reported tuning levels from three Nielsen sweeps (November 1981, February 1982 and May 1982) in New York, Los Angeles, Chicago, San Francisco and Philadelphia. Among the findings:

- In the five markets surveyed, across all dayparts except 9 a.m. to noon, independents increased audience from 17 to 100 per cent with meters. Late evening audience doubled when meters were introduced.

- Network affiliates also can gain rating points—if not shares—from metered measurement, but independents still generally enjoy larger gains.

- HUT levels are affected most in the late night period, showing a 71 per cent increase for the 11:30 p.m. to 1 a.m. time span, with "independents picking up the majority of these people." HUTs were least affected during prime and prime access time, up only 9 per cent, but "Independents still make large gains, up 33 per cent during primetime."

And the gap holds on Arbitron, too. The November, 1984, Arbitrons, for instance, for New York, Chicago, Boston, Washington and Dallas-Fort Worth, indicated that for the late night, 11:30 to 1 a.m. period, HUTs moved up to an average 31 from a diary-reported level of 22, and both affiliates and independents showed share gains. Independent shares moved up from a five to a nine, and affiliates advanced from a 14 to 19.

Major agency media execs say that removing the gap is difficult if not unsolvable. At Saatchi & Saatchi Compton, for instance, Abbott Wool, vice

president, director of media research, says the issue of adjusting independents' audiences in un-metered markets, "is far too complex to be addressed with a simple, pat formula." He notes that, "The observed differences between indies' shares in meter vs. diary measurements exhibit variation by daypart, program type and market. Demographics would add another sensitive

variable. Market size is the variable on which we have the least data for formulation available, yet market size might be the most significant."

Wool agrees that the issue "should certainly be studied further," and says buyers "should be made thoroughly familiar with the issue, so that appropriate judgment is applied, especially on close

(continued on page 152)

## Arbitron meter/diary comparison

Five-market average; HUTs/ total ratings

	Meter/diary		Households	
			Share change	% change
<b>9 a.m.—mid., Sun.—Sat.</b>				
HUT	41	37	-4	-10
AFF	25	25	-	-
IND	11	7	-4	-36
<b>9 a.m.—noon, M-F</b>				
HUT	24	19	-5	-21
AFF	15	13	-2	-13
IND	5	2	-3	-60
<b>Noon-4 p.m., M-F</b>				
HUT	28	25	-3	-11
AFF	18	19	+1	+6
IND	6	3	-3	-50
<b>4-6 p.m., M-F</b>				
HUT	39	32	-7	-18
AFF	21	20	-1	-5
IND	13	9	-4	-31
<b>6-7:30 p.m., M-F</b>				
HUT	53	51	-2	-4
AFF	28	31	+3	+11
IND	20	16	-4	-20
<b>7:30-8 p.m., M-F</b>				
HUT	58	56	-2	-3
AFF	31	33	+2	+6
IND	20	16	-4	-20
<b>8-11 p.m., M-Sat.</b>				
<b>7-11 p.m., Sun.</b>				
HUT	61	60	-1	-2
AFF	44	45	+1	+2
IND	12	8	-4	-33
<b>11-11:30 p.m., M-F</b>				
HUT	49	47	-2	-4
AFF	36	37	+1	+3
IND	10	7	-3	-30
<b>11:30 p.m.—1 a.m., M-F</b>				
HUT	31	22	-9	-29
AFF	19	14	-5	-26
IND	9	5	-4	-44

Source: Arbitron, November '84, New York, Chicago, Boston, Washington, Dallas

Use for satellite delivery also helped by apparent ability to hold up in heavy rain

# Ku-band soaring, sparked by NBC, local station co-ops

Use of the Ku-band in satellite transmission is soaring—fueled by the total commitment to it by NBC, which has just virtually eliminated its use of landlines and microwave relays for distributing its programming; and sparked by an increasing number of state and regional news liftoffs into the space age by local station co-ops. And, while the other two major television networks, ABC and CBS, are sticking to their guns, rolling out their mainstream programming via the C-band, they are using the Ku-band for back-hauling operations in news and sports.

Another Ku-band plus is that it has apparently weathered the storm regarding fears of its vulnerability during heavy rain. Another decided advantage is that RCA recently announced it would give away Ku-band dishes to stations, to be used for syndication pickup from two transponders on its Satcom K-2 bird,

due to be launched in December.

According to Susan B. Kalla, account manager at GTE Spacenet, McLean, Va., GTE subsidiary which owns several “hybrid” birds that carry both C and Ku-band transponders, the Ku-band satellite supply line went through a slow growth rate during the early 1980s and has given way to an explosive growth this year and in 1984. She says that, during 1983–84, only 30 Ku-band satellite transponders were available, and through only one vendor, Satellite Business Systems.

## Nine more launches

“However, in 1984–85,” she continues, “nine additional Ku-band satellite launches will quadruple the number of Ku-band transponders to 128, with suppliers including GTE Spacenet, American Satellite and RCA Ameri-

com.” Kalla adds that five of the 12 satellites, or about 40 per cent of the total Ku-band transponders launched through 1985, will be owned and operated by GTE Spacenet. She sees a slowdown in the growth of Ku-band supplies from 1986 through the 1988 period, with the total reaching 150 or so. But, she explains that the projected lag in growth is in keeping with a decline in the pace of birds going up as well.

NBC has just completed the final stages of having all its programming being delivered to all its affiliates by Ku-band, temporarily via SBS II and III satellites. Over the past few weeks, the network has been phasing out the terrestrial hookups on a daypart-by-daypart basis, explains Michael Sherlock, executive vice president, operations and technical services. NBC initially began sending the 11 p.m.–7 a.m. programming only on Ku-band satellite, and later followed the same procedure for the 7 a.m.–4:30 p.m. schedule. Then, on April 26, it expanded the Ku-band-only feed to 4:30–11 p.m., at which point NBC became full Ku-band only, says Sherlock.

The phase-in plan was designed to hook up 172 network affiliates with Ku-band facilities, he continues, but six outlets do not as yet have Ku-band receivers. The half-dozen affiliates without earth stations are located mostly in Florida. However, Sherlock says that the network is feeding its Jacksonville station, WJKS-TV, from which point the programming is sent south to affiliates

*The use of transportable Ku-band uplinks is increasing sharply for the satellite transmission of live news coverage to various points around the country.*

Dalsat's truck unit



GEC McMichael's unit, inside jet



**Conus partners are required to buy a mobile Ku-band vehicle, such as the Newstar uplink van built by Hubcom, a Hubbard division.**



**Conus' Newstar**

in cities such as Miami and West Palm Beach.

Sherlock explains that by satellite-feeding programming to WJKS-TV, for relay to the more southern cities, the quality of the pictures is retained, for the most part, to the more distant areas. "If we had sent the programming all by landlines, we would have lost most of the quality because of the degradation, which is cumulative each mile. All the southern cities have significant technical problems which degrade the picture via landlines."

#### Ten-year agreement

NBC had been feeding all its programs via the Ku-band since January 8, with various terrestrial suppliers providing the backup. Distribution via Ku-band was achieved through a 10-year agreement, worth several hundred million dollars, with Comsat General Corp., signed in October, 1983, which called for leasing up to 10 transponders on SBS satellites during this year, notes Sherlock. Also, NBC leased uplinks at 10 cities and six transportable uplinks for news and sports.

However, in NBC's agreement with Comsat, Sherlock adds, there is a requirement that "we migrate away from SBS for our main satellite channels to the RCA Americom Ku-2 satellite. At the point when RCA declares the Ku-2 satellite operational, we will transfer to it."

At the other two networks, both George Shannon, president, operations and engineering division at CBS, and William Hynes, director of telecommunications, broadcast operations and engineering at ABC, are, obviously, against the Ku-band and make several points in favor of the C-band system.

Shannon says that the C-band has a decided advantage over Ku-band transmission in that the C-band is rugged and more dependable. Also, the

Ku-band system has significantly larger dishes in many geographical areas; he says. "The Ku-band was being touted that it can be co-located and that the dishes were smaller. But in a lot of cases their dishes are larger than ours. For example, in heavy rain areas, the dish has to be enlarged or you have to have a dispersion pattern."

NBC's Sherlock says the rain attenuation problem was one of the major reasons for CBS not going with the Ku-band. "They felt that technology could never get around the picture being disturbed by heavy rains. What we have done is work with our contractors, Comsat and Harris, and have attacked the rain problem to where we have it solved. Also, we have a reliability factor in our contract with Comsat that guarantees our picture will be up and 'broadcast worthy' 99.99 per cent of the

time. There will be rain-outages, but they will not exceed more than 53 minutes on any one station in the entire year."

But CBS' Shannon says there is no history to support the reliability of the Ku-band and that when the loss occurs is important. "If you have it during the Super Bowl, the guarantee is of little consolation."

ABC's Hynes says, "the way we do most of our live programming is by sending out a crew to a remote and bring it back either terrestrially or by satellite to New York, integrate it, and do the distribution from our building in New York."

"The advantage of the Ku-band is the lack of terrestrial interference for uplink. But we have pretty much solved the terrestrial interference problem that

*(continued on page 154)*

### Ku-band in orbit and projected through end of '85

Satellite	Launch date	Orbital location	Frequency	Total transponders	KU transponders	TWTA power (watts)
SBS-1	11/80	100°	KU	10	10	20
SBS-2	09/81	97°	KU	10	10	20
SBS-3	11/82	94°	KU	10	10	20
Spacenet-1	05/84	120°	C/KU	24	6	16
SBS-4	08/84	85°	KU	10	10	20
Spacenet-2	11/84	69°	C/KU	24	6	16
Gstar-1	05/85	105°	KU	16	16	20/27
Spacenet-3	09/85	—	C/KU	24	6	16
ASC-1	10/85	128°	C/KU	24	6	16
RCA KU-1	11/85	87°	KU	16	16	47
RCA KU-2	12/85	77°	KU	16	16	47
Gstar-2	12/85	103°	KU	16	16	20/27

Source: GTE spacenet

Automated spot players keep issue of half-inch tape front-and-center

# Competition for TV multicassette units is becoming hotter

BY ALFRED J. JAFFE

**T**hough the immense equipment exposition of the National Association of Broadcasters in Las Vegas last month exposed a multi-faceted display of updated equipment (if nothing new in a breakthrough sense), the world of small format video recording, essentially on half-inch tape, continued to hold front-and-center attention.

This was in large part due to the heating up of competition in the world of multicassette machines. This equipment—sometimes unromantically dubbed “spot players”—is targeted to replace the Ampex and RCA two-inch “quad” cart recorders that have been doing yeoman duty for about a decade and a half.

The market remains TV stations who need to automate station breaks and, by extension in the half-inch domain, automating the airing of programming through the day.

One issue that has emerged, with both marketing and technical implications, is the question of whether it is better to have large storage capacity for cassettes with a few transports vs. fewer cassettes with a transport for each. The former configuration involves a central mechanical device to move the cassettes from storage to transport and back and, hence, reliability of the mechanism is crucial. Fewer cassettes, on the other hand, sacrifices flexibility and automation capabilities, while a-transport-for-each-cassette means additional cost.

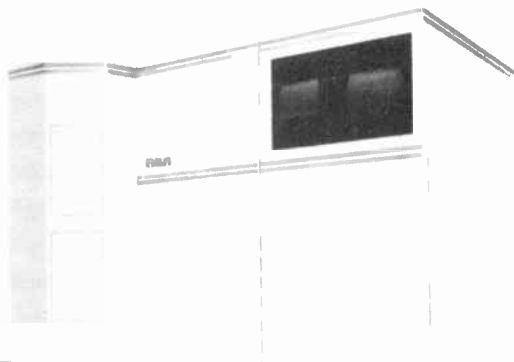
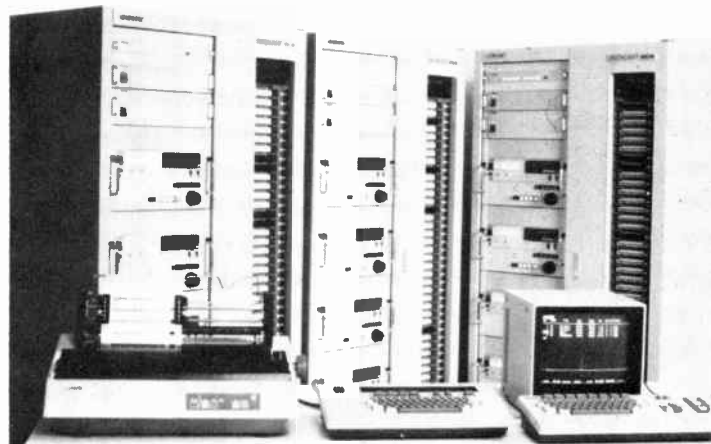
Layered on top of this issue is the choice between two incompatible half-inch formats: Sony's Betacam and Matsushita's “M” methods of recording.

Further complicating the matter was the unexpected insertion at the NAB exhibition of another generation of cart machines by Ampex, with equipment described by the manufacturer as “revolutionary.” In a private showing not open to the press, Ampex described, in a video tape presentation, a *digital* multicassette machine under development using 19mm (3/4-inch) cassettes. The company promised that “hardware” will be shown at the 1986 NAB convention in Dallas.

Ampex has designated the machine the ACR-X, a replacement for its quad model, the ACR-25. Together with the RCA quad model, the TCR-100, the two models remain the standard multicassette equipment for the industry. They are still being reconditioned and upgraded. At least two companies were offering such services at the NAB exhibition. While neither machine is being manufactured, a few TCR-100s were sold by RCA this year from stock.

In addition to all these facets affecting the future of the automated spot player, there is one other technology that some observers see as a possible competitor—the video disc. While there was no product as such at the show, video discs

*Among multicassette machines being offered are Panasonic's, below; Sony's, right, and the new RCA 'Silverlake' 281-cassette model*



## Developments in solid-state cameras include new chip for NEC America's entry and fact that RCA has begun deliveries of its equipment

and video disc equipment were more in evidence than in previous shows, being used for editing, mastering, animation, special effects and/or slide stores. They were analog and digital, optical and otherwise. What intrigues some manufacturers about discs vis-a-vis their potential as an automated spot player is the random access capability, as opposed to the time-consuming unreeling of tape.

### Another 1/2-inch format

Panasonic's new half-inch recording format—M-II—was, as expected, introduced at the Las Vegas show. The company justified yet another half-inch system on top of its existing format and that of Sony by maintaining that (1) the picture quality was superior to the existing half-inch formats and (2) provision had been made for ease of interface—both input and output—with other recording formats—not only NTSC, but the M and Betacam systems.

Still, as some station people remarked, M-II did nothing to resolve the issue of a half-inch standard. The lack of progress in a standard for quarter-inch tape was also evident at the exhibition. While the two proponents of quarter-inch systems—Bosch and Hitachi—are keeping a restraining hand on the marketing of their incompatible equipment in the U.S., homeland sales are keeping their respective formats alive.

Thus, as of now, there are five small TV recording formats in contention, two of them embodied in multicassette systems, with a third format (Ampex) coming up. In addition, not only are two quad multi-cart systems extant (their carts are not interchangeable), but there are also some installations of U-Matic multicassette machines.

A standard of recording for multicassette machines would obviously simplify the distribution and airing of commercials and programs, but the prospects appear slim. There was a standard in the days when two-inch tape was the only recording system, but even then the Ampex and RCA cassettes (or

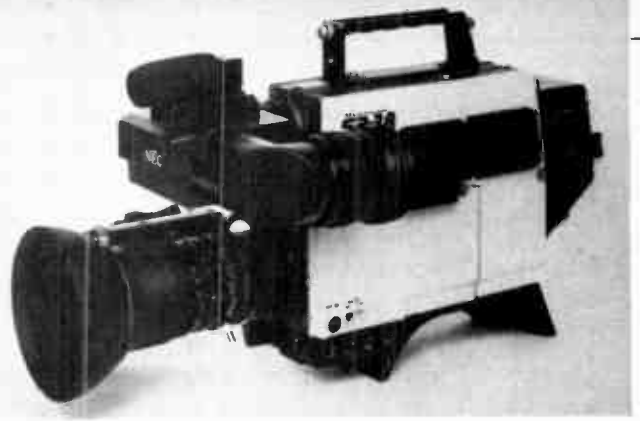
carts, whatever term is used) were not, as noted above, interchangeable.

An automated spot player is a particularly important component of station equipment. In fact, in a two-page "Product Technology Report" that Ampex distributed at the NAB in connection with its ACR-X announcement, the company started off by saying: "The economic heart of any broadcast station, the principal source of revenue and perhaps the single most valuable piece of equipment a station owns is the *Cart machine*." The emphasis is Ampex'.

### Solid-state camera

Probably even more important in the long-run to the TV industry than multicassette machines—or multi-event record/playback systems (MERPS), as they are sometimes called—is the solid-state camera, which seems destined eventually to replace the tube camera. At the NAB show, there were two developments that heraked progress in this area.

One was the beginning of deliveries by RCA for its CCD-1, which uses charge-coupled devices in place of pickup tubes. RCA had announced before the '84 NAB show that its CCD camera would be offered for sale following reports it was having difficulties getting commercial "yields" in the manufacture of the semi-conductor chips used in the camera. Time of delivery was given as the end of '84.



Late last month, Jerry Smith, new marketing vice president for the RCA Broadcast Systems Division told TV/RADIO AGE that four CCD cameras had just been shipped, two to production houses, one to a station and one to a government agency. Smith said at the time he was only able to identify one of the customers. That was Wayne Caluger in Nashville, a principal in the production houses of J. Wayne Caluger and A-B Roll, Inc.

The marketing executive said RCA had a number of orders for the camera but would not divulge specifics. He did say that some customers had ordered three or four cameras and that some of these customers were stations. RCA was accepting orders for the new sports model introduced at the show, but they were handled as low priority business.

The basic camera is priced at \$37,500 without the lens. Adding the VCR means another \$15,000. This is an M-format VCR, to which RCA remains faithful. The VCR can be attached to the camera a la RCA's Hawkeye system, since the CCD-1 case is the same as that of the Hawkeye camera. This has led to some criticism by stations, since the basic CCD camera could be housed in a smaller enclosure.

The sports model, CCD-1S, features a 1/500-second shutter, which permits sharper slow-motion and stop-action playback on standard broadcast-type VTRs. Specifically, it eliminates  
*(continued on page 159)*

Remakes of vintage movies, new series, first-run syndication among possibilities

# Republic preparing ambitious itinerary for TV expansion

BY JOE FINNIGAN

**A**s you enter the parking lot of Republic Pictures Corp. in Los Angeles, one of the first cars to catch your eye has a personalized license plate that says "BG PLANS." The car is owned by Jack Dunsmoore, manager of the company's theatrical distribution division, and the license plate expresses his philosophy about his goals in life. But "BG PLANS" also represents the philosophy of executives who guide Republic—until recently National Television Associates—a movie and TV distribution company that is branching out into other areas of show business.

The plans are exceedingly ambitious. They include remakes of vintage movies

for both TV and theatrical play, a TV series, a first-run syndicated show, videocassette programming and, not least on the list, a studio facility to, perhaps, revive the old Republic glories.

Republic and NTA, the latter company formed more than 30 years ago, joined forces in 1967 when NTA purchased the Republic name, logo and the entire Republic library of more than 1,000 features, some of them dating back to the 1930s. Since then approximately 1,000 more movie acquisitions and hundreds of hours of television production have been added to that, and Republic has enough programming to, as one executive puts it, fill a station's schedule for the next three or four years.

Three advertising executives—Ely Landau, Oliver Unger and Harold Goldman—created National Telefilm Associates. They acquired feature films from J. Arthur Rank, David O. Selznick and Twentieth Century Fox.

Republic Pictures' beginning dates back to 1915 when film pioneer Herbert Yates acquired a motion picture laboratory, Consolidated Film Industries Co. In 1935, through a series of mergers, Yates formed Republic Pictures.

It soon established itself as a producer of "B" pictures. The company's output of westerns, adventure films and serials featured performers who would later become Hollywood legends—among them Roy Rogers, Gene Autry and John Wayne. Directors John Ford and Raoul Walsh also worked for Republic.

## Television's impact

Ironically, it was television, an entertainment form that depends on Republic for some of its programming, which doomed the "B" pictures and Republic as well. The studio was turned into a rental facility, used over the years by Four Star Productions, American International Pictures, Mark VII, CBS, NBC and ABC. The lot, located in the San Fernando Valley a few miles from Hollywood, was later jointly owned by CBS and 20th Century Fox. MTM Productions bought Fox's share of the studio last year.

In addition to Republic's films, NTA also became keeper of the company's legendary logo, an eagle atop a mountain. For years it had been seen around the world. NTA, however, decided to keep the eagle under wraps.

That changed earlier this year when NTA officially became Republic Pictures. Why did it take so long to uncover the eagle? Republic president Aubrey "Bud" Groskopf, a veteran of CBS and Four Star International Inc., said a bank debt structure and some "skeletons in the closet" delayed renaming the company. NTA was finally merged into Republic when the 90 per cent of the stock owned by Tele-Communications, Inc., was spun off to its shareholders and the company reorganized. First, Groskopf conducted an informal poll in the company's offices.

Aubrey 'Bud' Groskopf



*The resurrection of Republic's legendary eagle logo was an immediate public relations and promotion boon to the company.*

Dick Jolliffe



Arthur Gross



Ken Belsky



'Bonanza'



'Get Smart'



'High Chaparral'



'Bonanza' and 'Get Smart' head the list of Republic TV series that also includes 'High Chaparral,' 'Laredo' and 'The Loretta Young Show.'

"I xeroxed the eagle on the mountain logo and the NTA logo," he said. "Then I held up the two xeroxes in my own marketing test and said, 'Which of these would you prefer to be?' I never found anybody that wanted to be NTA."

The eagle's arrival was an immediate public relations and promotion boon to the company. "The general public as well as the industry has reacted in amazing fashion," Groskopf said. "I've received telephone calls from many people in the business simply to say how wonderful it was to see us back as Republic. I didn't expect the people within the industry to call and say, 'That's great.'"

**Back in the black**

Groskopf joined National Telefilm Associates in 1976 and was named president in 1980. Two years later he was credited with leading the company to its first operating profit in ten years. He was with CBS for 10 years where he served as director of business affairs in Los Angeles, and director of programs, talent and acquisitions in New York. A graduate of the University of Wisconsin law school, Groskopf also produced the feature film, *The Boys of Paul Street*, which was nominated for an Academy Award as best foreign film of 1969. He and wife Nancy have a son, James, who is head economist at the U.S. Treasury Department.

Republic's vice president and national sales manager Dick Jolliffe also felt the eagle's impact. "Republic Pictures denotes Hollywood," Jolliffe said. "It describes our activity a lot more than NTA did. When I was calling people and making appointments they got us confused with MCA. NTA did not have much of a meaning in the industry."

"If anything it had a negative meaning because of NTA's checkered history. It went through a period when it was not financially well off. The servicing to the stations was not as good as it should be, the print quality wasn't as good as it should be."

"As NTA got out of those problems in the last six or seven years we had to go in and tell a station, 'Look, we're not the old NTA. We're not the company that gave you scratched prints, and the sprocket holes weren't working too well on the prints.' We had some problems to overcome, and by changing the name we don't have to apologize for anything

anymore."

**Impressive movie menu**

Jolliffe certainly doesn't feel the need to apologize for the product he's offering. Or the ratings. He's got a sales kit that includes *High Noon*, with Gary Cooper, such John Wayne films as *Sands of Iwo Jima*, *Rio Grande*, *The Quiet Man* and Cary Grant's *Operation Petticoat*, *Indiscreet*, *Father Goose* and *That Touch of Mink*.

There is also a children's package which has 17 features, including *The Red Pony* with Robert Mitchum, and a long list of comedies, drama, horror films, mysteries and musicals. There are 81 Roy Rogers movies, along with dozens of cartoons.

One of the most visible of Republic's syndicated series is *Bonanza*, the long running western, and one of the shows that NTA acquired from NBC when the networks were forced out of the domes-

*(continued on page 160)*

'One Touch of Venus'



One major project is a remake of the 1950 film, 'One Touch of Venus'

Programming, difficult to categorize, is closely linked to social policy goals

# China's media boom: rapid growth in TV sets, stations

BY JOSEPH ROIZEN  
AND RONALD ROIZEN

*First in a two-part series*

*Don't look now, but China's broadcast media midway through the 1980s are positively booming. What's more, the boom comes at a time when China's leadership is strongly encouraging foreign trade in general, and technology imports in particular. That, of course, spells broad promise for the U.S. TV and radio broadcast export trade—for the makers of broadcast equipment, receivers, and even producers of American TV and radio programs. This article and the one that follows sketch the overall dimensions of that promise and provides a bit of the cultural context for China's astonishing recent changes. That context may provide the truest guide to both recent history and the long-term prospects for mutual U.S.-China trade.*

**C**hina's broadcast media boom can be measured by a number of rulers. One is domestic TV and radio set production. The stats are remarkable. As recently as 1979 yearly production of TV sets was only 1.3 mil-

lion (10,000 of them, color) and 14 million radios. By 1984, yearly TV production jumped to 9.2 million (1 million, color). Radio production jumped to over 36 million in 1981 but slid to 20 million by 1984. Even so, in round numbers, the five-year figures amount to a hundred-fold increase in color TV production, a six-fold increase in black-and-white TV production, and almost a 50 per cent increase in radio production. Current estimates for 1985 place TV production at more than 10 million (2 million color). By now there are some 45 million black-and-white and 4 million color sets in use. (See charts on pages 54 and 164).

Numbers of broadcast stations have grown apace. By the end of 1982 there were 52 stations operating nationwide; by the end of 1984 the number had doubled to 104. According to the Broadcast Ministry, 85 new television centers are planned for 1985 alone. It is estimated that TV viewing is currently available to about 60 per cent of China's population. Private ownership of TVs is, of course, much lower (fewer than one per 20 population), but the viewing percentage is greatly enhanced by communally-viewed TVs in schools,

factories, and community centers. In any event, it is a matter of official Chinese policy that viewing coverage should grow to 95 per cent by 1990. Once TV catches on—personal income permitting—we should expect a revolution in rising expectations to fuel an exponential growth rate in private TV ownership. There are also high-priority plans for a national TV network fed by a communications satellite to be launched in 1987 or 1988. China is currently negotiating with satellite manufacturers in the U.S. and Europe for a geostationary satellite whose footprint will serve the entire mainland. These striking facts speak volumes about China's extraordinary commitment to the expansion of broadcast media in the present decade.

## Chinese programming

What follows about Chinese programming derives from observations on a recent tour of nine television facilities by a group of American broadcast executives (senior author among them). The group also included an American Sinologist fluent in Chinese, William A. Wright, president of East-West Services, Inc., who has lived in China for the past four years.

Chinese television's content will look a little strange to most of us. It, however, provides an excellent device for assessing Chinese television's motivational profile. Consider Beijing. The city is served by three stations, channels 2, 6, and 8. Channels 2 and 8 air programs in morning and evening sessions with a mid-day hiatus during which a test-pattern is broadcast. (This test-pattern, incidentally, is typically presented with a musical background provided by such tunes as "Tennessee Waltz," "Love Letters In the Sand," and Gershwin's "Rhapsody in Blue.") Channel 6 broad-

*China's news broadcasts have taken on a distinctly modern and western look, often co-anchored by a youthful man and woman.*

Evening news on Chinese TV





casts in the evening only, starting at 6:30 and usually signing off between 10 and midnight. It bears noting that Beijing stations provide programming for other Chinese cities—including Shanghai and Guangzhou—over their terrestrial microwave network.

The Beijing newspaper's TV schedule for one week gives 232 programs covering roughly 170 hours of air time. In fact, it isn't easy to categorize the content of Chinese television programs. For one thing, all Chinese shows are linked in one way or another to social policy goals. TV is first regarded as a means for leadership to communicate with the people.

Thus, distinguishing between, say, educational and entertainment offerings isn't really clearcut. Nevertheless, it's interesting to attempt some rough content breakdowns.

#### Entertainment fare

Taken together, entertainment programs—including movies, variety shows, sports, drama, music and dance—account for almost half of Beijing TV's total air time, though only about a quarter of the number of programs. (The discrepancy arises, of course, because entertainment shows run longer than educational shows.) The prominence of entertainment in Chinese TV tells of the commitment of leadership both to cultural enrichment and to efforts to enhance TV's popularity.

Entertainment programs ran 29 hours of air time, just under half of which (13 hours) was contributed by movies. A total of seven movies were shown, and all but one appeared to be domestic productions, some with patriotic themes (titles: *A Life of Stirring Struggles*, *The Battle of Shanghai*, and *Tank No. 008*). Only one movie was foreign—a Turkish film entitled *A Girl Against Blood*. Eight sports programs contributed about 10 hours. These included reports on world sports news, China's table tennis team, coverage of three soccer matches, and a program that included a look at sports in East Germany. There was also an "up close and personal" program focused on a woman diver, Zhou Jihong—this being a rare instance of focus on personality. The only other program on a personality was *Personalities: An Actress Speaks*. Also notable for their rarity were comic programs. Only one show was listed, and it bore the rather sobering title, *Comic Repartee*. Finally, a total of 9 shows and 5½ hours of air time was provided by "entertainment programs" and serial shows.

A total of 19 programs running 29 hours were listed as "TV dramas." Once more, the bulk were domestic productions, though two foreign contributions



Program director using Ampex ADO

*Local news is covered by well-equipped ENG crews, and the programming staff uses such devices as Grass Valley switcher effects and multiple camera overlays.*



ENG crew in Beijing

aired: one Japanese, called *Ashin*, and the other Yugoslavian, called *Kapela Bonfire*. Dramas were often serialized—thus, in our sample week we could view part 20 of *The Story of Chen*, part three of *Snow at Lantern Festival*, parts 9–11 of *Harbin Under the Shadow of Darkness*, parts seven and eight of *The Native Land*, and part 13 of *Captain Tenkes*.

Thirteen music and dance programs ran a little over 20 hours. These included four lengthy offerings from the Peking Opera (four shows), a concert by the People's Liberation Army Band, a Lantern Festival Concert, and two foreign shows, a concert under the baton of Zubin Mehta and a program of western ballet.

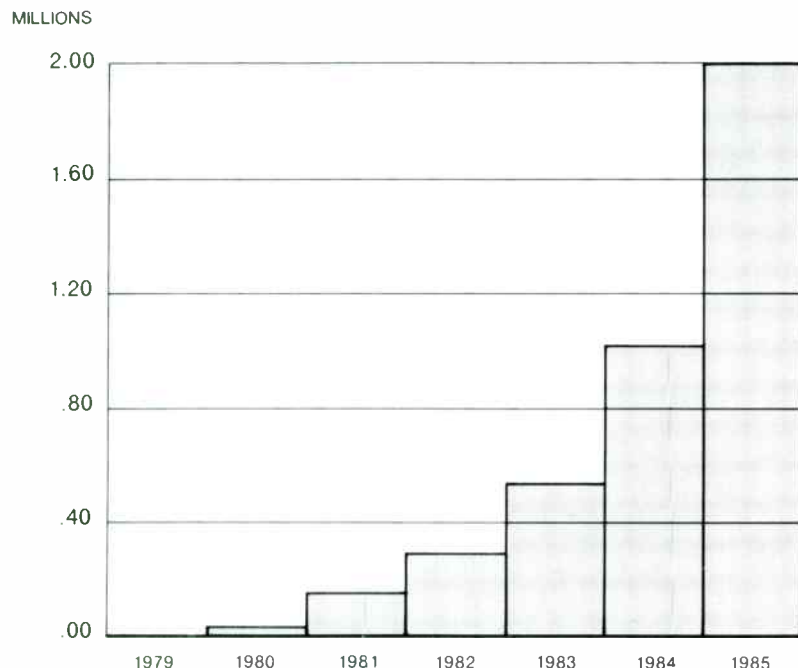
In order to satisfy China's growing need for entertainment program hours, she has begun to import shows from abroad, including the U.S. Foreign shows can apparently achieve great popularity. The best example of this was a kung fu program from Hong Kong which was serialized during "golden time" (primetime) on Sunday nights. The show was said to be so popular that foreign visitors complained of not being able to get taxi or restaurant service during showtime because so many

drivers and waiters watched it. China recently contracted with CBS for 60 Minutes and NBC's Lincoln Center—New York Philharmonic was being subtitled into Chinese during our visit there. On a Sunday afternoon our group was surprised to find Shanghai television broadcasting a satellite feed of the Cheyenne Rodeo.

#### News broadcasts

Beijing TV is richly supplied with news broadcasts—there were 67 of them in our sample week, contributing 25 hours of air time all together. These have taken on a distinctly modern and western look. They were often co-anchored by a youthful man and woman newscaster and employed modern chroma-key techniques. Moreover, the Chinese have taken to tapping into satellite sources for foreign news clips, and, according to Bill Wright, the news presentation is relatively unbiased—what is picked up from satellite is usually aired as is with a Chinese language narrative. Domestic and local news often emphasized economic statistics about industrial and agricultural production as well as informational programming that bespeaks a commitment to cultural reform through broadcasting. Local

## Yearly color TV set production



news is covered by ENG crews equipped with one-inch or U-matic VTRs and lightweight cameras.

Wright also noted that during his early years in China news and other informational programs were often dull and boring, presented by a monotoned announcer without interesting visuals. Now things have progressed to the point where the programming staff uses every device available to enhance the impact of the presentation on the audience. In Beijing this included an Ampex ADO, Grass Valley switcher effects, multiple camera overlays and even specular generating optics.

### Educational content

Educational programs formed an imposing part of Beijing TV. Such programs might consist of as little as a lecturer, a topic, and a blackboard. Science and technology was the most frequent topic (17 programs, 10<sup>3</sup>/<sub>4</sub> hours of air time). There were shows on electronics (2 programs), optics (2), computers (2) and minicomputers (3), farming technology (2), crops (3), as well as something so prosaic as the maintenance of washing machines.

Next most common were programs directed at the country's cultural integration (15 programs; 7<sup>3</sup>/<sub>4</sub> hours of air time). These might, for example, be travel shows celebrating one or another region of the country—shows with titles like *Across the Land: Langhua Island*, *China's Ethnic Minorities*, *Documentary: A Trip to Tulin*, *Songs and Dan-*

*ces of Guizhou Province*, *Special Report: Zhuhai City Is Advancing*, and *Across the Land: Gansu Province Is Advancing*. The class also contained general programs reflecting or attempting to reform cultural life—shows with titles such as *Cultural Life* and *Advice on Life*.

Foreign language instruction was

common (12 programs; six hours of air time). These included straight instruction in English, French, and Japanese as well as a special series teaching English for children. These were produced respectively by the British BBC, the French SFP, and Japan's NHK. There were also foreign language offerings with substantive interest—e.g., the English-language film, *Robin Hood*, and a Japanese-language cooking show.

Like U.S. public television stations, Beijing stations offered a number of nature and animal shows—eight all together. One, incidentally, was a show called, *Animal Kingdom: Rats*, suggesting that the Chinese may take a slightly different view of the social utility of such shows. Seven programs dealt with historical and patriotic themes (3<sup>3</sup>/<sub>4</sub> hours). These bore titles like *Lecture on the History of CPC*, *The People's Army* (two programs), *Modern Chinese History*, *Beloved China*, and *Ancient Beijing*.

Rounding out educational offerings were (1) programs on economic reform and scientific management, (2) health, fitness, and medical practices, and (3) penmanship/literacy. Reform and management programs included one called, *The Responsibility System in the Capital Iron & Steel Works* as well as a series of four programs titled, simply, *Talks on Reforming the Economic Structure*. Health and fitness included a lecture on body building and a documentary on judo as well as programs on

(continued on page 164)

## Yearly monochrome TV set production

