

JOURN

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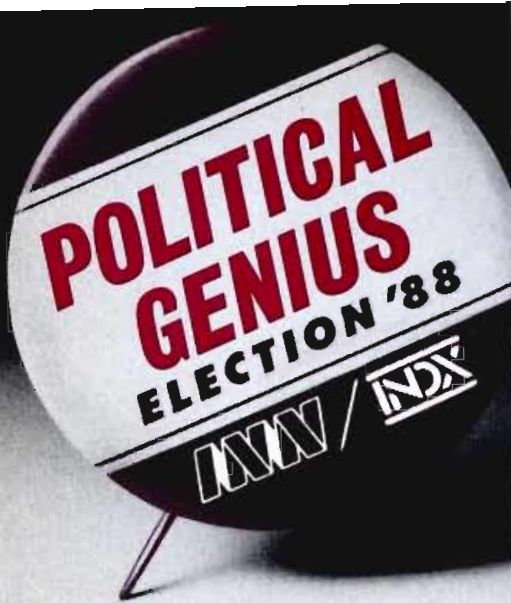


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Tribune Broadcasting Company

Television/Radio Age

August 31, 1987

Volume XXXV, No. 3

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TV Lovers' Ultimate Job

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Life Imitates Art For NICK at NITE

Would your life make a good situation comedy? That's the question NICK at NITE asks its viewers in their new contest, the "NICK at NITE Do It Yourself Sitcom." Viewers have been submitting their lives' funniest moments in either written or video form. Five finalists were selected in August to have their family transformed into a TV sitcom family by a writer and video crew. The programs will be aired on NICK at NITE in September and viewers will be asked to call a 900 number to vote for their favorites.

Youth Monitor II: The Sequel

The Nickelodeon™ and Yankelovich Clancy Shulman Youth Monitor™ for 1988 is now being planned. The landmark marketing research study tracks a representative sample of America's youth on important issues, attitudes, and behaviors. Please call Nickelodeon or a Yankelovich Clancy Shulman representative for more information.

September 1st marks the beginning of the People Meter Era in television audience measurement. We at MTV Networks welcome its official arrival. The People Meter brings many improvements to the system of audience verifications.

Will People Meters change the face of TV audience measurement? No, but as an enhancement to our current system it will enable all of us to more accurately document not only how many households are watching us, but *who* is watching us. That can only be seen as a positive step in the long road towards valid and reliable measurement of our audiences.

Both AGB and Nielsen have designed sampling methods that will yield more representative panels. Hopefully, ongoing procedures will be implemented to ensure that the panels do not lose their representative nature over time.

Initial data from Nielsen suggests that kids and teens may need more training and instruction in the People Meter to raise their level of cooperation. We hope that this is given proper attention by the ratings company.

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1270 Avenue of the Americas
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Publisher

S. J. Paul
Executive Vice President
Lee Sheridan

Editorial

Vice President & Editor
Jack Loftus
Vice President & Executive Editor
Alfred J. Jaffe
Managing Editor
Edmond M. Rosenthal
Associate Editors
Robert Sobel, George Swisshelm,
Contributing Editors
Dan Rustin
Europe: Pat Hawker

Washington

Howard Fields
716 S. Wayne St.
Arlington, VA 22204, (703) 521-4187

London

Irwin Margolis, *Managing Director*
Keepers Lodge
Hatfield Park
Hatfield, Herts AL9 5PJ
United Kingdom
7-072-64-902

Advertising

Vice President & Sales Director:
Mort Miller
Sales Representatives
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Graphics & Art Director
Frank Skorski
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Brad Pfaff
Marketing Coordinator
Anne Hoey
Business Office
Wendy Pally

West Coast Office

Jim T. Moore, *Sales Account Executive*
Chuck Ross, *West Coast Correspondent*
1607 El Centro, Suite 25
Hollywood, CA 90028
(213) 464-3552

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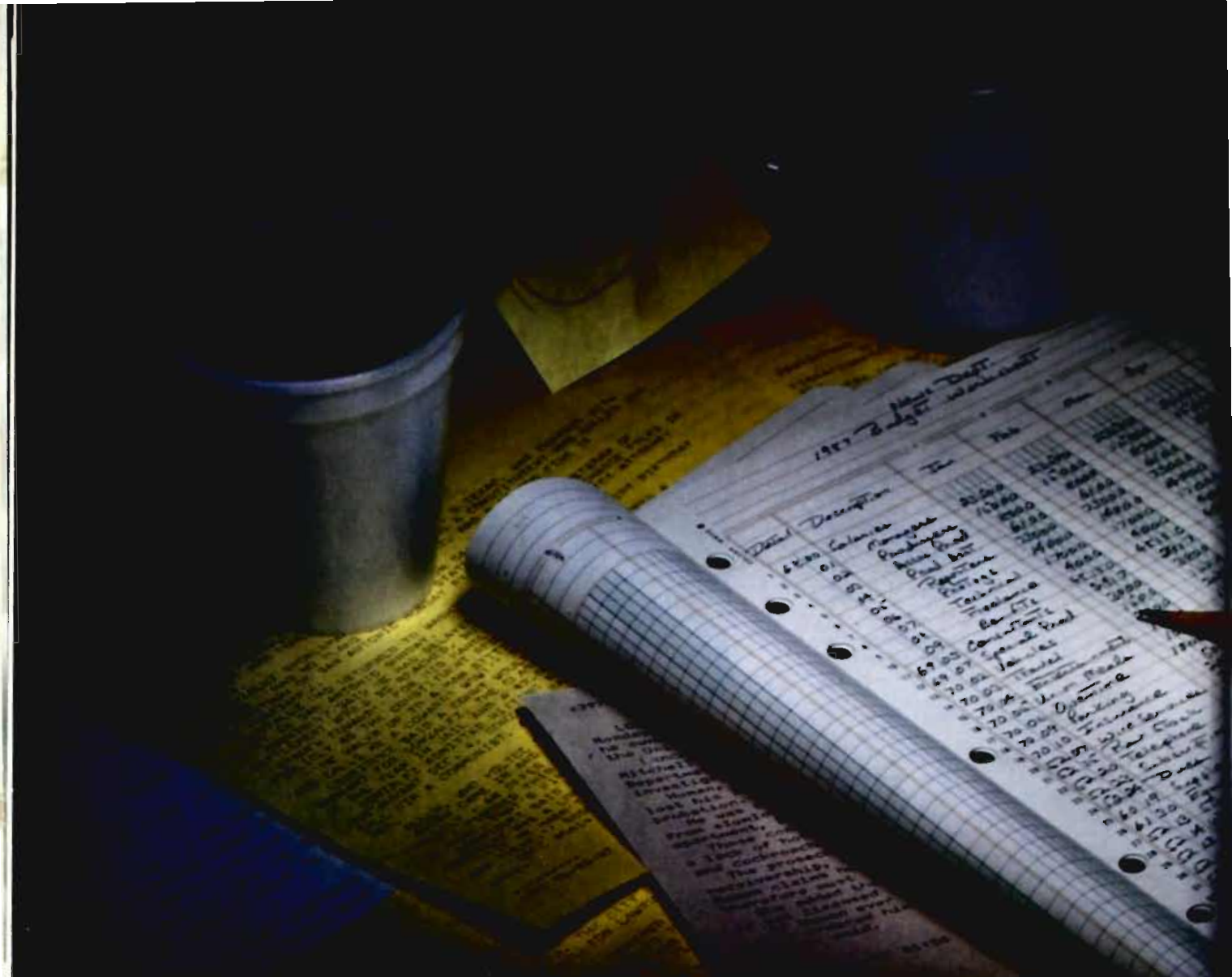
Nielsen's People Meter is reinforced by the Nielsen information system: a system that is comprised of testing, trending, tracking and transition. Nielsen People Meters are installed in all kinds of households and neighborhoods across the country. The People Meter sample is drawn from more than 770 U.S. counties; it includes neighborhoods that are easily accessible and those that aren't. It includes families that move, families with satellite dishes, with "rabbits," with video switches, and with sealed cable converters.

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Publisher's Letter

Satellite technology makes its mark in fast TV news coverage gains

There has been more progress in the coverage and presentation of broadcast news in the past three years than there has been in the past 30. The revolution can best be summed up in one word—satellite—the most important development chronicled in the pages of this journal in the past half-century. With the utilization of the Ku-band, and the resultant smaller dishes and flexibility of portable uplink transmission on mobile vehicles, stations and groups have rapidly moved into a new phase of coverage.

A good example of the constructive use of the satellite connections is the operation of the Florida News Network, which has four Delsat units at WFTV-TV Orlando-Daytona Beach-Melbourne, WJXT-TV Jacksonville, WPLG Miami and WTSP-TV Tampa-St. Petersburg. There is a fixed uplink in the state capital in Tallahassee as well as additional portable uplinks in Ft. Myers, West Palm Beach, and Pensacola.

The entire state is covered. "It's like turning the state into an electronic backyard," says Larry Clavage, vice president and general manager of WTSP, the key station of the network. The network carries statewide news, special legislative sessions and statewide debates. It has stimulated competition so that the beneficiary of all the news and public affairs is the viewing public. The network also feeds programs of national interest to ABSAT, the ABC News cooperative.

Busy uplink. Beam Communications kept its uplink truck busy the moment it arrived at WPBN Traverse City, Mich. last month from the Chicago manufacturer, Roscor. It was utilized on the scene at the Governors Conference in Mackinac Island. Pickups were fed to stations in five different states to South Carolina, to groups of PBS stations and to both CBS and NBC. "The portable uplink has broadened our horizon regionally as well as locally," comments Peter Good, vice president and station manager of WPBN. A feed was planned from Interlochen, Mich. for the U.S. Information Agency. Interestingly enough, Beam calls its service "Starbeam."

Moving up. One of the more interesting trends in news operations is to observe over the past few years the movement of news directors into station management. This trend will continue for a very practical reason: In stations where it has happened, the news ratings have increased dramatically. Top management and ownership is aware of this accomplishment. It can be documented by the ratings in such markets as Denver, Nashville, Washington, and other cities.

At the end of network nightly newscasts, there's a list of acknowledgements by each network of footage supplied by individual affiliates. This list has grown over the past few years, indicating increased integration between local and network news. This integration has been an important development of network news in the past decade, according to Larry Grossman, president of NBC News.

On a broader basis, the expansion of local news and diversification of network coverage is giving the broadcast industry a solid base in the future competitive situation with cable.

Arj. Paul

The image features several decorative ribbons. A blue ribbon starts at the top left and curves towards the center. A green ribbon starts below the blue one and also curves towards the center. A gold ribbon forms a large loop in the middle of the page. Another blue ribbon starts at the bottom and curves upwards. The background is a plain, light-colored surface.

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Total	May '87	May '86	May '85
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Rankings (based on)			
HH Rating	#7	#10	#12
Women 18+ Rating	#5	#9	#9
Women 25-54 Rating	#7	#9	#9

DONAHUE

*Source: NSI Cassandra/Ranking of Syndicated Programs Reports

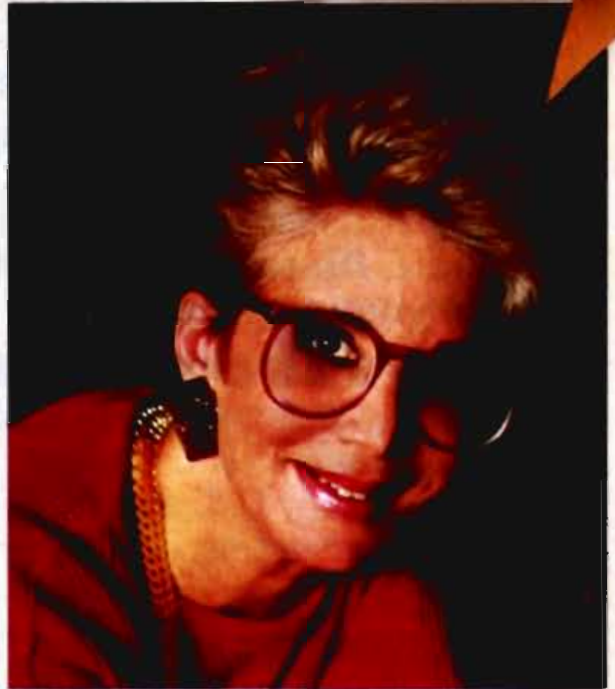
† #Daytime Syndicated Pgms Ranked: 1987-128, 1986-123, 1985-114

Going Up

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Total # Syndicated Pgms. Ranked*	May '87	May '86	May '85
Rankings (based on)			
HH Rating	#44	#68	#144
Women 18+ Rating	#33	#47	#85
Women 25-54 Rating	#34	#52	#89
Daytime Only†	#5	#7	#15

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Letters

In defense of China TV

In a recent *International Report*, TV/RADIO AGE cited various operational concerns that American companies are reportedly experiencing when dealing with China Central Television. We believe your report creates an inaccurate and unfair impression of CCTV's professionalism.

CBS Broadcast International (CBI) has been working for over three years with CCTV. As a network, CCTV experiences the same problems that any network does, but this is a reflection of the complexity of the television network business and not a lack of professional intent on the part of CCTV.

CCTV is a young network in comparative terms, but they are very eager to operate a first class television network and have been very willing to accept our advice and suggestions to accomplish that goal. Most important, we have found them to be very responsive to the needs and concerns of our advertisers.

China is not an easy market. Many American companies have found that out painfully. Regrettably, some are

all too willing to blame their failure on someone else. In this context, CCTV should not be stigmatized by the lack of diligence or professionalism of others.

DONALD D. WEAR, JR.
Senior vice president,
CBS Broadcast International

Up to the billing

I much appreciate the coverage which you gave to my recent promotion. Let's hope I live up to the billing and responsibility!

J. BRIAN McGRATH
President & CEO—International
Entertainment Business Sector
The Coca-Cola Company

Correction on spot

The caption under the Dick Hobbs picture on page 46 of TV/RADIO AGE, issue of Aug. 17, should read Hobbs notes that 99.9% of syndication funds come out of NETWORK budgets, not spot budgets, as was incorrectly printed.

Whoops

I am sure that by this time you have heard from someone at CBS regarding your article "Networks all a glitz over

fall TV promos; stations adapting."

If not, let me point out that my last name is Richards. Second, WBAL-TV is a CBS affiliate—not NBC!

KERRY G. RICHARDS
Director of advertising & promotion
WBAL-TV Baltimore

A keen eye

My general sales manager, Mike Braker, has a particularly keen eye and has drawn my attention to what we believe is an error on page 86 of the August 3 issue.

Mike points out that the numbers attributed to KGCT are attributable to KOED, the PBS station here, and that KGCT has not ever generated any significant daypart numbers. I am enclosing a page from the May ARB survey which confirms that fact.

Knowing what a stickler you are for detail and accuracy and how much pride you rightfully take in your publication, I thought you would want to have this error corrected.

JAMES U. LAVENSTEIN
General manager
KOKI-TV Tulsa

Ed. note: Reader Braker is correct. Our research analyst picked up the wrong line in the Arbitron book. We apologize for the error.



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Major-market news personalities keep on the move, survey shows

Stability is not the norm among "news personalities" at major market TV stations. The latest News Talent Search syndicated survey by Herb Altman Communications Research, Port Washington, N.Y., shows that over a year's time there was both significant job turnover and significant change in audience appeal for anchors, sportscasters and weathercasters.

A special analysis for TV/RADIO AGE by HACR covered 769 news personalities in the 49 ADIs among the top 50 that were common to both the '85-'86 and '86-'87 surveys.

The analysis found that (1) one out of four news personalities changed jobs from one year to the next; and that (2) about four out of 10 who remained in the same jobs showed a "significant change" in appeal from one survey to the next.

In defining terms, the research company designated a news personality on a particular station in '85-'86 and no longer on that station or in that market in the '86-'87 survey as having a different job. A significant change in appeal was a change of six points or more in the survey's viewer appeal scores. These scores, based on interviews with the public in each of the top 50 ADIs, are similar to TvQ scores.

Taking as a base the percentage of respondents who are familiar with the personality, the percentage of the base number who consider that personality "one of my favorites" is considered the appeal score. (The surveys also provide familiarity scores.)

Front line. The '85-'86 News Talent Search measured 1,029 "front-line personalities" in the 49 common markets. This included 394 anchors, 212 sportscasters, 163 weathercasters and 260 reporters. There were 1,130 front-line personalities in the '86-'87 survey. Reporters were excluded from the special analysis since all of them were not measured. (Date on individual reporters, as well as other individual news personalities are, of course, available to subscribers of the surveys.)

The job turnover analysis found that precisely 25% of the news personalities had a different job in the '86-'87 survey compared with the one just previous. There was a significant difference in the job turnover rate of the three cate-

gories of news personalities. The sportscasters' rate was 34%, compared with 23% for anchors and 18% for weathercasters.

Appeal scores of news personalities showed significant change among no less than 39% of those measured. There was not a great deal of difference among percentages for the different categories of personalities. Among sportscasters, 42% showed a significant change of appeal, while among weathercasters the figure was 35%. In between were anchors at 40%.

Among all news personalities who showed significant changes in appeal scores, the change was downward in 17% of the cases (and upward, of course, in 83% of the individuals). Sportscasters registered an average 17% who came up with a decrease in appeal, while 19% of the anchors showed a decrease. The decrease percentage for weathercasters was 13%.

Herb Altman, head of the firm bearing his name, points out that the data on appeal changes necessarily covers those in the same job on the same station. Those changing jobs, he notes, were not included. He theorizes that most of those changing jobs did so because their appeal, however measured, declined. Therefore, he says the 17% figure for those—in the same job—showing a decline in appeal scores is probably an understatement.

'Frontline' producer



Mike Sullivan has been named senior producer for *Frontline*, the series produced by a consortium of public TV stations. Sullivan moves over from public affairs director at WCCO-TV, the CBS affiliate in Minneapolis.

Conus & Gallup offer stations election surveys

Conus Communications, the satellite newsgathering cooperative of local stations managed by Hubbard Broadcasting, is teaming up with the Gallup people to conduct weekly national election surveys for participating stations. Twenty-three of Conus' 59 member television stations have expressed interest in the political opinion surveys so far.

Conus vice president, general manager Charles H. Dutcher III says the surveys "will permit local stations to do collectively what no one local station could afford to do alone. A survey series of this kind, over a period of 40 weeks or more, costs in excess of \$1 million. But by spreading the cost among dozens of stations and allowing those stations to share the costs and recognition further with a local radio station of their choice, we can provide the entire survey series at a total cost ranging from \$3,500 to \$75,000 per station, depending upon market size."

Current plans call for the first surveys to start in January, and Dutcher reminds stations, "Every news director entering the ratings sweeps has to worry about outgunning the competition. We think the promise of up to 42 exclusive stories—four exclusives in every rating period between January and November—will be pretty powerful ammunition to have at the ready."

TV Direct. Conus is moving on other fronts as well. For example, TV Direct's video news service is a joint venture of Associated Press and Conus that offers four feeds each weekday of news packages, AP videographs, often live, raw video coverage, of major stories out of Washington, plus customized services from Washington. TV Direct's recent agreement with *The MacNeil/Lehrer News Hour* is its first with a national newscast.

Conus also has joined Monitor Television International, a division of The Christian Science Monitor Syndicate, "to create the world's first television news service to tailor location coverage from overseas to the interests of local television stations in the U.S."

The coventure involves pooling the Monitor's global network of 21 news bureaus with Conus' Ku-band satellite system.

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BPME puts Webster at the top

An increasing workload has spurred the Broadcast Promotion & Marketing Executives to establish a new position, and it has chosen Lance Webster for the new job of executive director.

Webster soon will be out shopping for permanent headquarters in Los An-

geles. Webster says that it's most likely that the new offices will be in the Hollywood part of L.A. And down the line he expects to consolidate the various BPME activities under the Hollywood roof. This includes handling the annual convention, the resource center, the

magazine, *BPME Image*, and the monthly TV show, *BPME Video Magazine*.

In addition, Webster is looking to hire a fulltime seminar manager and a communications manager, a new post. The communications person will, in addition to other duties, edit *Image* and other BPME publications.

Meanwhile, BPME will continue to be operated from Lancaster, Pa., until Patricia Evans, executive secretary, retires late next year.

Webster, who at one time was director of station promotion services at the PBS Television Network, was elected to the BPME board of directors in 1978. Later, in March 1981, Webster became a consultant to BPME, as seminar executive coordinator to supervise the annual convention and to write and produce special publications.

In 1985, Webster became member services director and executive editor of *Image*.



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Score one for the people in Cleveland case

The public's right to know won a round in a federal appeals court when an earlier decision that had blocked WKYC-TV Cleveland from information on Teamster president Jackie Presser was reversed.

A U.S. district judge had originally ruled that files of secret hearings in a case charging Presser with a criminal role in embezzlement of union funds should be sealed to avoid media coverage that "might make it virtually impossible to impanel an impartial jury" to insure Presser a fair trial.

But now a two-to-one decision has overturned that ruling in the U.S. Court of Appeals for the Sixth Circuit in Cincinnati. Chief Judge Pierce Lively said media have a qualified right of access, in part because "openness in judicial proceedings promotes public confidence in the courts." The result is that WKYC now has the right to review the previously sealed documents.

WKYC news director Paul Beavers observes, "While we recognize the delicate balance between the right of a defendant to a fair trial and the public's First Amendment right to know, we are very pleased with the Appeals Court ruling that pretrial news coverage does not necessarily mean that all pretrial publicity is prejudicial.

"In fact," he adds, "wide open public access tends to reduce any suspicions about deals made secretly behind closed doors, regardless of whether one side or the other claims those secret deals are made in the interests of the people or of the defendant."

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Showtime rethinking exclusivity? If so, TCI may put up some cash

Is Viacom's Showtime giving up on its strategy of only acquiring exclusive films? New Viacom president and CEO Frank Biondi already had said he's not married to the idea of exclusivity (TV/RADIO AGE, August 3). Though Showtime tried hard to renew its Paramount contract, the company lost out to arch-rival Home Box Office.

Now TV/RADIO AGE learns that Biondi and his boss Summer Redstone have been talking to Warner Bros. Warner Bros., like Paramount, has a new five year deal with HBO. However, both those agreements have clauses that will allow Showtime to buy product from Warner Bros. and Paramount nonexclusively if it so desires.

Betting in Hollywood is that if exclusivity continues, in the next round of rights Showtime will probably land Universal and HBO will sign 20th Century-Fox. Columbia will likely remain HBO's. In deals that currently last until 1990, Universal and Fox sell films to both services.

Malone says. Earlier this year John Malone, president and CEO of the nation's biggest MSO, Tele-Communications Inc., said Showtime's exclusivity strategy was ill-conceived, and "will have been a disaster" if it doesn't resign Paramount.

Malone has not changed his opinion. Now that Showtime has failed to resign Paramount, Malone tells TV/RADIO AGE that a rethinking of the exclusivity strategy "would be the best thing the service can do."

But can't Showtime just replace the Paramount product when it goes to HBO in mid-1989 by signing exclusive deals with Fox or Universal or both? "No, I don't think so," Malone says. "That product is not equal. The only other product they've got that has been as consistently successful as Paramount in the past year is Disney [Touchstone]."

While many believe there is a cyclical nature to the success of a studio, statistics from 1983 through August 9, 1987 indicate the magnitude of Showtime's problems in not airing future Warner Bros. or Paramount product if these trends continue in the 1990s.

Just counting films that have grossed over \$10 million in theaters, according to information provided by Warner Bros., Paramount has had 45 films with a total gross of \$2.5 billion. Warner

Bros. has had 63 movies grossing \$2.2 billion. Universal, on the other hand, has only had 38 films that have grossed over \$10 million in theaters, for a total of \$1.3 billion over the four-plus-years. And Fox has had 36 films with a total gross of \$1.3 billion. Columbia also had 36 films which made over \$10 million, and the total theatrical gross of those films was \$1.5 billion.

Malone says he is eagerly waiting to hear from Redstone and Biondi about what strategy they will adopt. "The only recent contact I've had with Redstone was to congratulate him on his choice of Biondi and Tony Cox [the latter recently named president of Showtime]," Malone says.

Put up cash? Though previously Malone has said an equity investment in Showtime by cable operators would be "stupid," he now says if Showtime moves away from exclusivity to a strategy "that makes more economic sense" he might be very interested in taking a financial interest in the service. Redstone has made no secret he is looking to sell a minority interest in parts of Viacom. And as Malone predicted a few months ago, it appears that some studios (particularly Columbia owner Coca-Cola and Universal owner MCA) are interested.—**Chuck Ross**

Welcome, ol' pal



Henry S. Schleiff

Viacom continues to shake, rattle and roll under its new ownership—this time by naming Henry S. Schleiff to the newly created position of chairman of the broadcast and entertainment groups. He reports to Frank J. Biondi, president and chief executive officer, who joined Viacom from HBO.

Movie Channel on the run

There is widespread speculation that The Movie Channel, which has lost hundreds of thousands of subscribers in the last year-and-a-half will be positioned much more favorably by means of a price reduction.

"Not so," says Showtime/TMC executive vice president Jack Heim, who is in charge of sales and affiliate marketing. "If there were discussions about repricing The Movie Channel, I'm sure I'd be on them, and I don't know of any such discussions."

However, Heim's boss, Viacom chairman Summer Redstone, said recently that discussions about how to revitalize The Movie Channel are going on "at the highest levels."

Heim, however, insists those discussions do not involve repricing the service, nor selling it, nor folding it, nor opening it up to original programming. "This company has no room, financially, to let it go, and neither do operators," he claims.

Heim says the service is still losing subscribers, though he declined to reveal numbers. (According to Paul Kagan Associates' *Pay-TV Newsletter*, TMC lost 150,000 subs during the first six months of 1987.) Heim says the big problem is operator confidence in the service. If a pay service has an annual disconnect rate of 60% (5% a month), it must sign on new subscribers at a greater rate.

"Our problem hasn't been that our disconnect rate has increased over the last couple of years," Heim says, "but operators have not been signing up new Movie Channel subscribers at the same rate as they previously had."

Heim thinks one reason for the drop is the exclusive movies, whose premiere was usually three months after they had appeared on Showtime, now premiere the same month.

"I think it would help The Movie Channel's credibility if we even premiered some of these films a month earlier than we run them on Showtime," Heim says. Since very few subscribers have both Showtime and TMC, Heim thinks TMC would have everything to gain from such a strategy and Showtime nothing to lose.

Also, TMC is no longer committed to premiering a new film every night. "That forced us to run some films that we really shouldn't have, and that hurts us," Heim thinks.

TMC now airs six to seven fewer premieres, he says. "We have to convince operators about both the value and long-term viability of the service so their customer service reps will sell it."

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Viewers can talk back to NBC; Tartikoff makes the most of it

Brandon Tartikoff, president of NBC Entertainment, is on the hot seat. Why, the irate viewer wants to know, are there not more minorities and women in positive roles on TV?

Without flinching, Tartikoff stares back at her and the TV camera and answers, "We try to be sensitive to the representation problem. But in the end, you can't will it. You need an active partner in the writer/producer who is fashioning the show to bring inspiration to the basic idea that you want to a broader representation of the population on your shows."

Not exactly shock radio, or shock TV, but this is a new reaching out by Tartikoff. The exchange was from a recent live broadcast titled *The Bay Area Talks Back To NBC*, aired on the net's San Francisco affiliate, KRON-TV.

According to executive producer Bob Klein, Tartikoff liked the idea of *America Talks Back To NBC*, which aired early this past season, but wanted to do a more localized and less controlled version of that taped program. So they came up with the idea of going to San Francisco and doing an hour live. The show aired 7 p.m.-8 p.m. on Sunday, August 23. Klein says Tartikoff is contemplating doing the same type of program in other markets.

Tartikoff got to show off some of his new fall programs by having executive producer Stephen J. Cannell on the dais with him telling about *J. J. Starbuck*, and clips from the *Cosby* spinoff *A Different World* were shown as well.

But the latter led MC Jerry Graham to complain to Tartikoff about airing a spinoff instead of taking a chance with more original fare.

Appearing with Tartikoff and Cannell were KRON general manager Jim Smith, *L.A. Law* stars Harry Hamlin and Susan Dey, and *Night Court* cut-up John Larroquette.

The panel fielded questions from a studio audience as well as from telephone callers and from questioners in two remote locations.

Just ask. Most of the inquiries were for Tartikoff. Asked the inevitable question about the importance of ratings, the entertainment guru answered, "Ratings are probably a little over half the game. The other half is what you have waiting in the wings. Is it better or worse than what you may be throwing

out, and also is this a show that's just beginning to catch on with the viewers? And do you have any feedback that tells you that if you hang on the show may make it."

Unfortunately, no one then followed up to ask Tartikoff why he didn't order any more episodes of *Nothing in Common*, whose seven episodes drew a 19.6/31, while he did renew *Crime Story*, which was the 69th-ranked series with a 13.1/22. The answer is probably that Tartikoff didn't like how *Common* was executed, while *Crime Story* is expected to be a potentially good people meter show.

Tartikoff also assured that NBC does listen to its viewers. "You'd be amazed," he said, "what kind of job 100 well written letters do to impact the decisions that affect millions."

When one viewer commented, "I'm aware what my 14-year-old is watching at the moment. What I'm concerned about is what my four-year-old will be watching in five years," Larroquette quipped, "Reruns of what your 14-year-old is watching."

Then Tartikoff answered seriously, "There is a new baby boom at work, and I think it's very commercial these days for networks to be thinking about programs for children or what we call now all-family viewing . . ."

Finally, Tartikoff was asked by a silver-haired woman who identified herself as Mrs. Tartikoff and who looked suspiciously like Brandon's mother, "Does this mean you're coming home for dinner?" To which Brandon cracked, "What are we having?"

Gaylord ups Jim Terrell

James R. Terrell has been promoted to president and CEO of Gaylord Broadcasting. Terrell, who has been executive vice president at the broadcasting company's headquarters in Dallas, succeeds William S. Banowsky. Banowsky has taken a leave of absence to become president and CEO of the Dallas/Fort Worth Superconducting Super Collider Authority.

Terrell, a 36-year veteran of the company, will be responsible for Gaylord's five independent TV stations and the Gaylord Production Co. in Los Angeles.

CBS & MGM/UA team for 'Zone'

CBS Broadcast International's chief, Donald D. Wear, has pulled it off. He's found an equity partner for *The Twilight Zone* in the form of MGM/UA Telecommunications and intends to begin first-run production of the series in Toronto "immediately."

For Wear and CBI, the ability to breathe new life into the canceled CBS-TV series represents a major step forward for the company's reorganized international production/distribution unit (see story on page 49).

The resurrection of *Zone* is the first time the entertainment division of a network has axed a show only to have it picked up by another part of the same company. In this case, CBI will produce the series in-house by subcontracting out the work, spin off the domestic distribution rights to MGM/UA (the networks can't syndicate), then sell the series overseas.

CBI will put up more than \$3 million to cover production of the 30 new episodes of *Zone*. Wear thinks that by producing the show in Canada he can come in for less than the \$350-400,000 going rate for half-hours made in Hollywood.

For its part, MGM/UA will offer *Zone* for stripping beginning in September 1988 on a barter or barter-plus-cash basis. The initial package will consist of a minimum of 90 half-hours, including 30 first-runs, the remainder coming from the 24 one-hour shows and 19 half-hours that originally aired on CBS-TV.

At NATPE. "Our preliminary sales effort will begin immediately," says MGM/UA Telecommunications president Norman Horowitz, "with a major marketing push planned for the NATPE conference in February."

"We're thrilled to have a series with this kind of history," Horowitz tells TV/RADIO AGE, adding that while the series differs in both character and quality from the old Rod Serling production being distributed by Viacom, MGM/UA certainly can cash in on the franchise.

In addition to the U.S. distribution rights, MGM/UA also gets rights in Canada and Italy. CBI will sell the series elsewhere. Wear said no other partners will be brought into the deal. With MGM/UA's cash he doesn't need any one else.

CBI will create *Twilight Zone Productions Inc.* to produce the series and has brought in Mark Shelmerdine from London Films in L.A. and Michael MacMillan from Atlantis Films in Canada to put the whole thing together.

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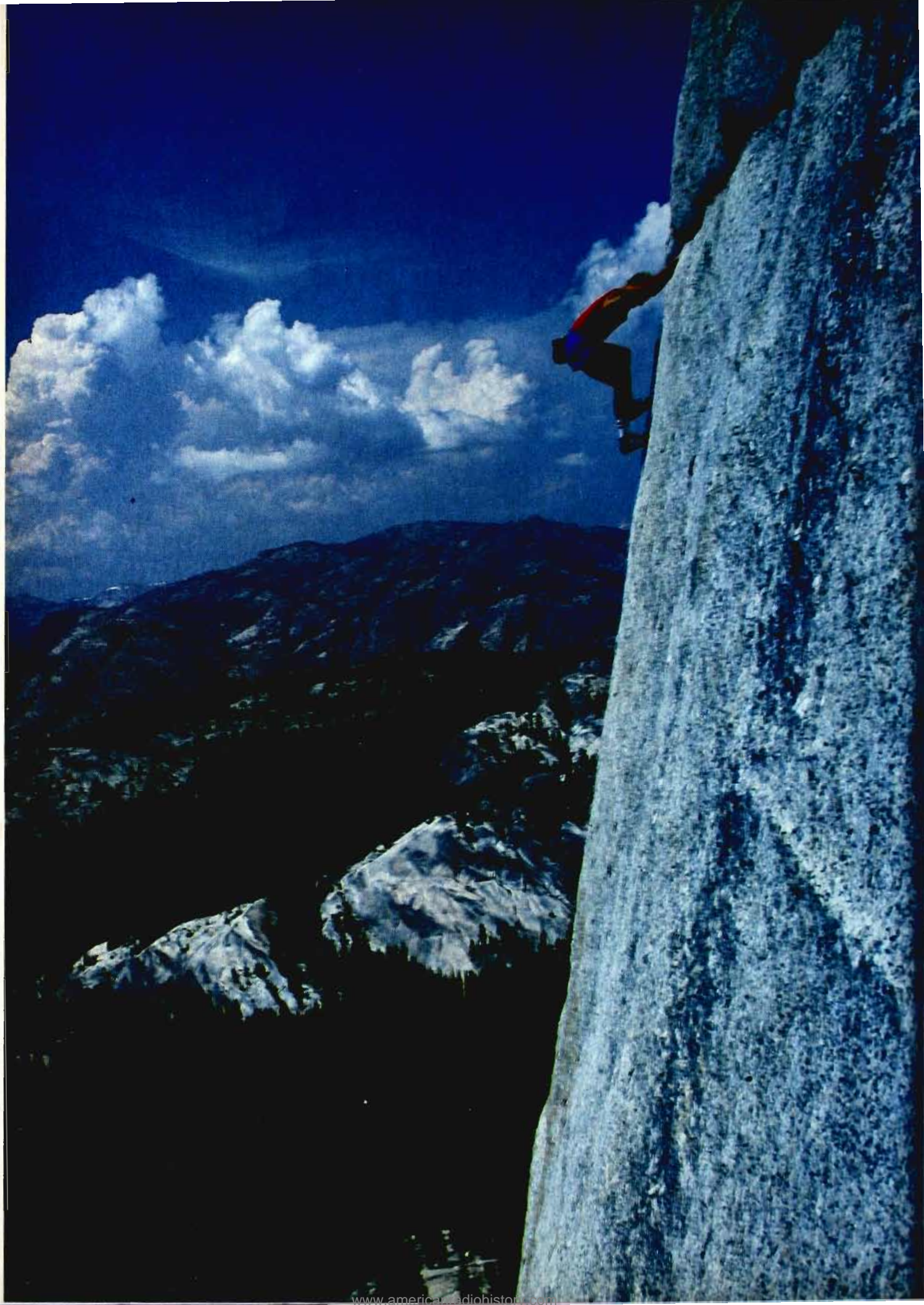
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TV Business Barometer

July spot sales were up only 1.1%

National/regional spot TV time sales in July kept level with June in more ways than one. Both the dollars and percentage increase in July were about the same as the month before. The problem is that the percentage increase was practically nil in June.

The comparison, however, is not a simple one because of the periodic problem of the Standard Broadcast Month (SBM). July of this year was a four-week SBM, as was July of '86. June of this year was also a four-week SBM, but June of '86 was a five-week SBM. On top of that, most stations report to *Business Barometer* on a calendar month basis, but enough don't to effect the final results to a small extent. Generally, it is the smaller stations that report on an SBM basis.

Finally, past surveys have indicated that there are some stations which report spot and local differ-

ently: Local may be on a calendar month basis, and spot may be on an SBM basis.

In any case, it can be safely said that in July spot was in the doldrums. There was an increase of 1.1% over the previous year, and the percentage turns out to be the lowest so far in '87. But, as indicated, it was close to that of June, which came out to a 1.3% gain, putting aside the SBM issue.

It can't be said that this poor performance was due to the fact that spot last year was particularly healthy around late spring and early summer. June of '86 was only 5.8% above the previous June, and July of '86 was only 3.6% ahead of the previous July.

However, neither can it be said that spot business during the earlier part of this year has been particularly good. The best percentage rises that spot could muster was an increase 7.6% in April and 7.5% in May. The latter month, however, was a five-week SBM vs. four weeks the year before, so it's not as good as it looks.

Volume in July amounted to \$481.4 million vs. \$476.2 million the year before. June '87, volume was about the same as July—\$483.6 million.

The slow climb of spot's cumulative total puts the seven-month figure at \$3,287.3 million. This compares with \$3,154.9 million for the January–July period last year. The difference of \$132.4 million represents a modest increase of 4.2%.

There was a spread of 13.7 percentage points between the best and worst performances among the three station annual brackets tracked by the *TV Business Barometer*—not an unusually big gap, but not the norm, either.

Best performance

The best performance was by the smaller stations, those in the under-\$7 million bracket. Their average increase came to 12.4%. It was not the first time this year that the smaller stations ranked first in this regard. They were first or tied for first in three previous months. The larger stations brought up the rear with a slight drop in spot time sales of 1.3%.

National spot +1.1%

(millions)

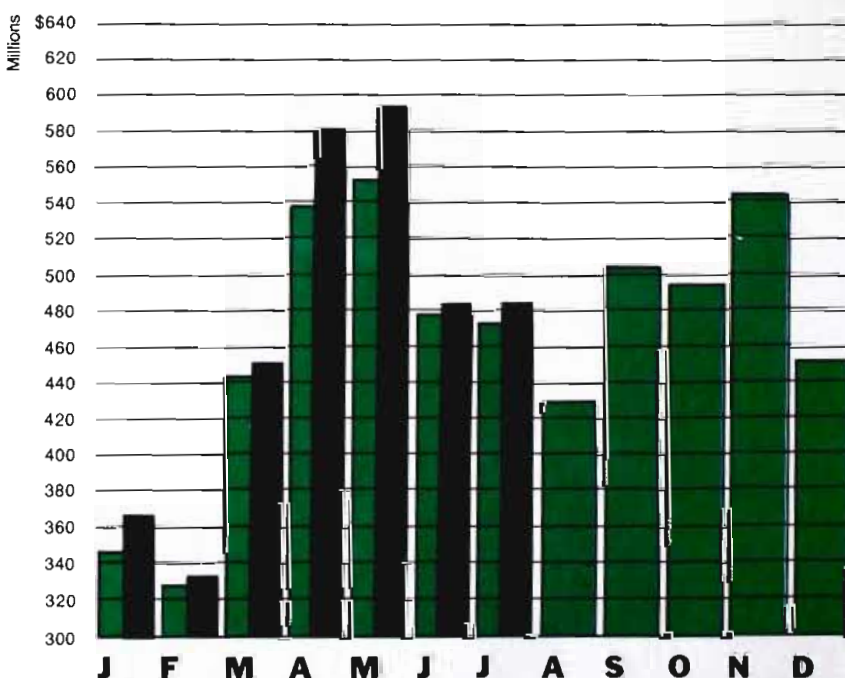
1986: \$476.2 1987: \$481.4

Changes by annual station revenue

Under \$7 million	+12.4%
\$7–15 million	+2.0%
\$15 million up	-1.3%

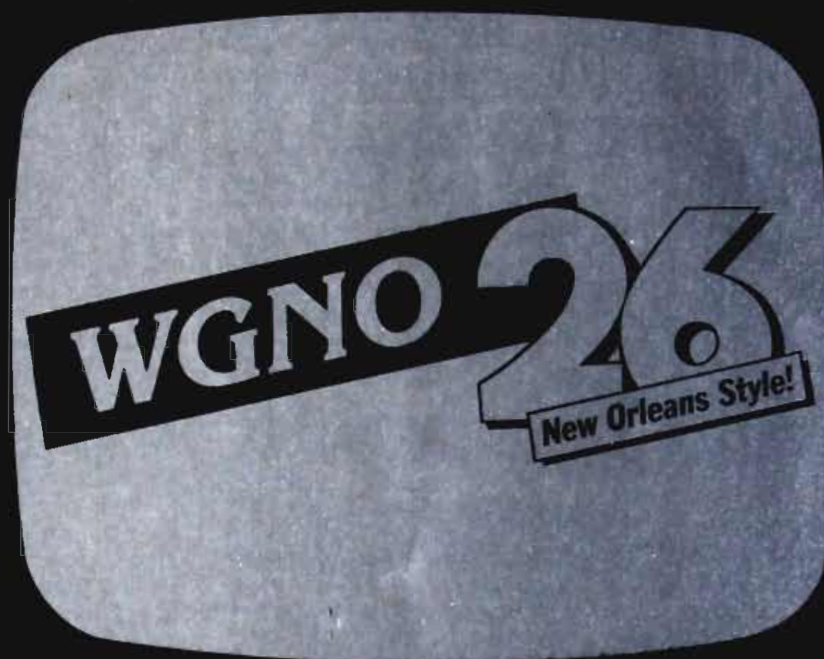
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International Report

French TV market a bonanza for anyone selling anything

Suddenly everyone loves the French. There is little doubt that French buyers are making a number of distributors' days. Although the country grinds to a virtual halt during the summer, distributors still report increased business with all the channels during the last few months. The French ratings war has now begun with a vengeance.

Lorimar Telepictures has been right in the middle of the selling boom. Stuart Graber, senior vice president of international sales, based in London, says that not only has competition increased, but viewers are becoming more demanding. He points out that for many years there was little competition among the then three state-owned channels, but recent developments have changed all that.

"Since TF-1 was privatized, Antenne 2 obviously must step up to match the competition," Graber says. "La Cinq, run by a group of investors including Silvio Berlusconi, is very, very market



Stuart Graber

oriented. All this has just increased the international television business tremendously in that market," he says.

Lorimar-Telepictures has been doing a considerable amount of business with France recently. Antenne 2 has just bought *Alf*, and TF 1's latest purchases include *Knots Landing* and *Hunter*. Good series, particularly action/adventure series, can command a very respectable license fee, according to Graber. "License fees have increased dramatically over the past years as a direct function of the marketplace," he says.

David La Follette, international president of Harmony Gold, compares

France with the Italian market of a few years ago. "It's incredibly exciting because of all of the many positive changes that are taking place," he comments. "It went from a totally quasi-governmental system to a very interesting combination of private and governmental. Cable and satellite systems are developing with many other things in the offing. We are very excited about the 'new' potential in France." The company's most recent sales to France include the 10-hour miniseries, *Shaka Zulu*, and the 65 half-hour animated adventure serial, *Robotech*, both acquired by La Cinq.

Action/adventure series, miniseries and feature films or TV movies—usually American—all seem to appeal French viewers. Jacques Zbinden, head of buying at TF-1 and very conscious of the increasing competition, estimates that TF-1 buys just under 20% of its programming from overseas. The majority of those purchases are from American distributors, usually from the majors, including Televentures, Lorimar and New World.

"We buy more from the American market," he says, although he adds that it's "not necessarily because they are American but because the Americans produce longer series. Longer series are more secure, since they tend to gain popularity among the viewers."

A spokeswoman for La Cinq concurs on the subject of the popularity of U.S. product, noting that although La Cinq must buy a fixed amount of French-produced programs, "the audience loves American action series. We always buy series, miniseries and great American features." She adds, however, that "sitcoms like *The Cosby Show* or *The Jeffersons* won't work in France." Recent La Cinq buys include *Dallas* from Worldvision, and several series from MCA, including *Kojak*, *The Bionic Woman*, *Knight Rider* and *Murder She Wrote*. Fox and Warner also are among those who have been doing business with the channel, she says.

A spokeswoman from the Paris office of the U.K.'s Granada Television notes that, although Granada has sold several programs to French channels recently, "All the channels, except Canal Plus, seem to be diversifying less and less and consequently are competing with commercial programming, a lot of which is American import. La Cinq and

M6, particularly La Cinq, do show a lot of old American series. TF-1, Antenne-2 and FR-3 also buy a lot of American series."

In addition to the American success story, other nationalities also are profiting from the bonanza. TF-1's Zbinden says the channel buys regularly from Canada and Australia, and sometimes purchases Brazilian soaps. And ZDF, proving the Germans also can make marketable action/adventure series, has recently sold two police series to La Cinq.

Gillian Wade, sales executive at Central Television in the U.K., says the French also seem to be looking for drama and music programming. Following a June sales trip, Central sold its 26-minute drama for children, *Look At Me*, to Antenne-2, and the three-part miniseries, *Inspector Morse*, and a one-hour *Barbra Streisand* concert to Canal Plus. Granada's latest sales include the documentary, *It Was Twenty Years Ago Today*, to Canal Plus, *The Adventures of Sherlock Holmes* and *The Way They Were* to Antenne-2, and drama *Jewel in the Crown* to TF-1.

While to many France may seem a country whose television time has come, persistence, says Lorimar's Graber, plays a role. "We are constantly offering product," he says. "They know what we have, and they come to us."

People tripping over each other to see French buyers have discovered, meanwhile, that the reawakening is not limited to TV sales. "The video business is starting to develop to a much greater extent than in the past," observes Graber. "More people have VCRs. Video is on a growth spiral at the moment."—Irv Margolis

Fries bids for U.K. game show

British producer Chatsworth Television is planning a racier version of its game show, *Treasure Hunt*, in the hope that it will appeal to an American audience. While the program concept may be exciting, in reality it's only fun for those actually participating and it has proved difficult to sell in the U.S.

Undaunted, Chatsworth is working on a new show, called *The Interceptor*, and like *Treasure Hunt* it also involves exotic locations, a race against the clock, a helicopter and a \$1,600 prize. This time, however, Charles Fries of Fries Entertainment is negotiating for rights to do his own version of the show for North America.

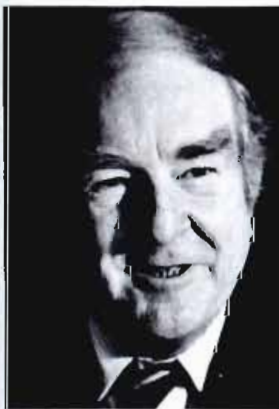
The Interceptor already had some success in Europe. Chatsworth has sold it to Channel 4 in Britain.

Game shows & Fremantle = \$\$; Talbot's the biggest outside U.S.

Fremantle International is living proof that game shows travel well. In addition to marketing most of the British versions of American game shows, Fremantle will be coproducing five series in France and four in Germany.

"The new productions in Germany and France, along with the 20 game show series which we handle in Britain, Holland, Italy, Spain, Sweden, Canada, The Philippines, Australia and New Zealand, make our company by far the largest marketer and producer of game shows outside of the U.S." says Fremantle president Paul Talbot.

In France, the series, which are completely produced packages and not format deals, include *The Price is Right*, which will be a primetime hour once a week on TF-1 starting in October. Also, *Blockbusters* will air as a strip on TF-1. TF-1 picked up *The Dating Game* and



Paul Talbot

Tattletales as strips. Again in France, Fremantle has an exclusive contract with Canal Plus to coproduce all game shows to be seen on that pay channel. The first series under the agreement is *The Newlywed Game*.

In Germany, Fremantle has a five-year exclusive agreement for all game shows to be seen on The Bayerischer Rundfunk Network. The first will be *Blockbusters* starting next January. Fremantle already is producing the German version of *To Tell the Truth*, *Child's Play* and *The Dating Game* in cooperation with Germany's ARD Network.

Anthony Gruner, chief executive of Talbot Television, Fremantle's British subsidiary, is handling all European productions. Frank Wayne, who has been executive producer of the U.S. version of *Price is Right*, now is in Paris working with Fremantle's coproduction partners in startup operations.

The French coproducer for *Price is Right*, *The Dating Game* and *Tattle-*

tales is Teleunion. For *Blockbusters*, Fremantle's French coproducers are F Productions. *The Newlywed Game*, plus a number of other series now in development, will be coproduced by Canal Plus, says Talbot.

Sitcoms excite LBS distributor

"I would like to get more U.S. sitcoms," says Bob Jenkins, Trilion Distribution director of sales for Europe, adding, "Not that they're an easy sell, but they are infinitely better than their British counterparts."

Jenkins thus echoes the feelings of many of his European counterparts who are impressed by the overseas success of sitcoms such as *Cheers*, *Family Ties* and *Golden Girls*. For his part Jenkins is doing well with the LBS' sitcom, *You Can't Take it with You*, starring Harry Morgan.

Trilion has been representing LBS in Europe, Africa and the Caribbean since March. With 140 hours of programming, Jenkins points out that there is nothing in the catalog that will not sell somewhere, and again, not unlike many other distributors of U.S. programming in Europe, he has been doing particularly well recently in France, Italy and Spain. He adds that Scandinavian buyers also have expressed a considerable amount of interest in LBS programs.

While LBS is best known for its barter activities, for practical purposes aside from the satellite channels and some individual exceptions, European governments forbid bartering. "Certainly LBS would consider any barter opportunities," acknowledges Jenkins, "but there just aren't many."

Although, sales of LBS product have been good so far, Jenkins is looking forward to handling the 39 hours of Dick Clark's *American Bandstand*, which LBS just acquired, and the TV movie remake of *Bonanza*, which he will unveil at MIPCOM for his international clients. He is confident the film will sell in every European country and plans to introduce it first into the home video market, which carries a six month television window.

Naturally, Jenkins is pleased about the expansion of television in Europe but says the new outlets' inability to pay a "proper price" for programming, in the long run, may be a bigger risk to their survival than whether there is enough advertising to go around, albeit in some countries that also will be a distinct problem.

Portugal plans production blitz; scoffs at U.S.

RTP is planning to get involved in a number of coproductions with foreign partners in an effort to create programs that are "as strong as American product," according to Fernando Lopes, the Portuguese broadcaster's head of coproduction. Partners are not likely to include many American companies, however.

Voicing a common complaint among Europeans, Lopes claims U.S. producers are "difficult to work with because they want to be in charge" and "isolationist; they don't care about the rest of the world." Instead, RTP will be building on its relationships with other Europeans, particularly Spain, France and Italy, which will be pooling financial resources to produce programs for the European market.

One major coproduction currently underway is *Formula One*, a 12-episode fiction series centering around the Grand Prix car racing events, and involving 12 partners. RTP starts shooting in September during the Lisbon Grand Prix. Episodes filmed in Canada and Hungary are already completed.

RTP also is planning two coproductions with Spanish broadcaster TVE—one a historical fiction series, the other a six-hour series about a bullfighter. Lopes adds he is discussing several coproductions with the BBC. Most will be documentaries, but one will be a four-hour miniseries set against a backdrop of Portuguese discoveries.

Meanwhile, in the program sales department, RTP's head of sales Maria Jo Seixas, says the company is preparing a special MIPCOM presentation of *The Fox Romance*, an animated series for children based on a well-loved Portuguese tale, and has almost completed new feature films, drama series and music programs for the international market.

"Last year, income from sales increased by about 30%," reports Seixas, adding that home video sales of feature films and classic Portuguese comedy were particularly successful among the Portuguese communities in the U.S.

Contact in China

Children's Television Workshop has sold 65 half-hours of 3-2-1 *Contact* to Guangdong Television in The People's Republic of China. It marks the company's first series sale to that country.

The series will be dubbed in Mandarin and Cantonese and broadcast five days a week.

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Cable Report

Wright & Malone go at it over NBC's cable balloon

NBC is going to have trouble getting into cable programming if it does not want cable operators to have a significant equity position in any basic cable service the network might control.

So declares John Malone, president and CEO of Tele-Communications Inc., the nation's largest cable operator. Malone's opinions are significant, because TCI owns or has a financial interest in cable systems that serve at least 18% of the nation's cable subscribers.

NBC president and CEO, Robert Wright, himself the former president of Cox Cable Communications, addressed cable operators in San Francisco at the annual gathering of the Cable Television Administration and Marketing Society (CTAM) and proposed that NBC get more involved in cable. But Wright warned that if "programmer(s) can be assured distribution only by giving up an equity position that cannot otherwise be justified, you are further eroding incentives for major players to assist you . . . If you want a 30% or 40% carried interest in all new programs to permit clearance, you run the risk that there will not be enough profit potential for the programmer."

Malone, who was not at CTAM, tells TV/RADIO AGE that Wright is "dead wrong" about operators' equity involvement. "Especially with a player like NBC," Malone says, "that has such obvious interests with our competition. We would need some assurance that if a show became a hit on cable then NBC wouldn't move it to broadcast." Without an equity share, operators would probably need to sign agreements of 20 years to be protected, Malone insists.

Nimrod Kovacs, vice president of programming, marketing, and communications for United Cable (the eighth largest MSO and one-fourth owned by TCI), agrees: "Our equity interest, which means some sort of capital investment, helps reduce the risk of the programmer, as well as giving us an incentive to carry and sell the service."

Not all agree. But James Gray, president of Warner Cable Communications, the sixth largest MSO, counters, "I don't think all of us in the industry think the only formula is that we would have to take an equity interest in a service NBC might propose." And Timothy Neher, president of third-ranked Continental Cablevision agrees: "For us, equity is secondary. It's not a quid pro quo for carriage. Though, if NBC were to start up a new service, carriage would be problematic. Even though our systems have at least 35 channels, we don't have a lot of room."

Wright would not say whether NBC would like to start a new basic service, buy control of an existing one or start by producing original programming for one of the existing networks. However, Brandon Tartikoff, president of NBC Entertainment, earlier told

TV/RADIO AGE that the net might be interested in producing a kid's series for The Disney Channel, for example, and then later run that program on Saturday mornings on NBC-TV. Malone says a suggestion he's heard would have NBC producing programs for The Discovery Channel, a service in which MSOs



John Malone

have heavy equity involvement.

Wright tells TV/RADIO AGE that what NBC will do depends on what operators want. One service that operators don't want is an NBC cable news network. The net tried to start one a few years ago and only two operators, Comcast and Continental, thought a competitor to CNN was a healthy idea. At the same time the threat of NBC's entry allowed operators to negotiate very good carriage rates for CNN.

"I think that was short sighted," Wright says. "Cable missed the opportunity to have a major news operation." And NBC was deprived of a golden opportunity to help amortize the huge expense. If the network comes back with a full entertainment channel on cable this go-around, though, some involvement by NBC News is speculated on.

Wright knows operators are looking to upgrade their programming in order to bring cable penetration up from its current 50% level to 70%-75% (not the least because of the added ad revenue that could be realized through the greater penetration). "But that programming is very expensive," he says. "The operators want the programming, but they don't want to pay for it. Look what happened with ESPN when it got the NFL package. Operators were very upset that ESPN raised its rates for that programming."

Again, Malone thinks Wright is "wrong. We have paid for that programming." Operators like Malone who signed up for the games before July 1 will be paying nine-cents per sub for the games this year. Those who came aboard after that date pay 14 cents per sub.

Meanwhile, both men say they're openminded about any major entry by NBC into cable programming. Wright says he hasn't met with Malone yet but hopes to soon.

Doesn't trust 'em. Malone and other operators think NBC's best shot would probably be in finding an existing basic service to buy as opposed to a startup. But the TCI chief, who has long been an advocate of cable spending as much for programming as the big three networks in order to obtain "punch-through"

programming, says in his "ideal world the vehicle for such programming would be Turner, HBO or maybe USA—not NBC." Those programmers, Malone notes, are not involved in running competing services to cable.

HBO is said to be exploring the idea of a basic service, and Ted Turner wants to start another basic service to exploit his MGM film library. But Malone, who sits on the TBS board, and engineered a \$562,500,000 infusion for the debt-ridden TBS earlier this year in exchange for operator equity in the company, says he is only interested in another basic entertainment service if it would include entertainment programming on the scale of the networks. "I'm not interested in a service that's primarily for the exploitation of the film library," Malone says.

Some NBC affiliates have misgivings about NBC getting into cable programming. Its parent company is a one-third partner in the basic cabler, Arts & Entertainment (with ABC and Hearst), but it's involvement in that service (like ABC's participation in Lifetime with Viacom and Hearst) has been almost purely financial and not involving programming, scheduling and promotional expertise.

Affiliate concern. "But if NBC is now thinking of becoming involved in cable programming in a big way," says Rolla Cleaver, general manager of Las Vegas NBC affiliate KVBC-TV, "I'd be concerned that they would be draining major resources and talent away from the network." And John Benson, general manager of KHAS-TV Lincoln-Hastings-Kearney says that is his concern as well. "We'll have to wait and see what kind of plan they come up with," he says.

Anthony Kiernan, vice president and general manager of WLWT, the NBC affiliate in Cincinnati, says he's read a transcript of Wright's remarks to cablers, and "I was suprised. I'm not saying that it's good or bad, just a surprise." And Kiernan echoes what seems to be a common thought of affiliate executives: "I understand GE wanting to explore any and all relationships in this business."

Wright, of course, says NBC is committed to its core broadcast business for "the long term," and notes that a strong indication of that is its planned \$270 million purchase of WTVJ(TV) Miami. But he also tells TV/RADIO AGE that the company will pursue the repeal of the restriction on network/cable cross-ownership. "I find that operators don't seem to be opposed to repealing the prohibition," he says." (Reacting, Malone laughs, "Sure, maybe I'd like a network. Or maybe GE wants to buy us.")

MSG gets all geo-coded

Score one for Cheryl Brown, the guru in charge of all research at Madison Square Garden Network. She's turned out a research report the New York cable network should be able to woo advertisers with.

For example, the study claims that the typical subscriber to MSG is 30% more likely than the average consumer to earn more than \$50,000 a year, 40% more

likely to own an imported car and 75% more likely to take a home improvement loan.

It's all contained in what MSG modestly calls a "geo-coded subscriber demographics and product usage study." Researchers just love that kind of talk.

The study also "confirms" that an existing MSG sponsor, Prestone, "reaches viewers who are 16% more likely to purchase antifreeze." But the survey doesn't say why folks who watch MSG need more antifreeze.

Must-carry still rocky

Representatives of independent television stations and the cable industry are keeping up the war of words over the must-carry "compromise" that's now falling apart. The cable industry agreed to go along with the broadcasting industry and endorse a must-carry compromise if broadcasters in turn would refrain from fighting for repeal of the compulsory copyright license. Broadcasters agreed, and a must-carry package was agreed on and approved by the FCC. Both sides have supported the agreement so far in court challenges and before Congress.

But the FCC, overstepping its bounds somewhat, also had begun a "notice of inquiry" into what recommendations it should make to Congress on whether to amend or repeal the compulsory license, the part of the 1976 Copyright Act that allows cable systems to retransmit non-network broadcast programming by merely paying a royalty into a federally held pool that broadcast and program copyright owners share.

Broadcasters in general don't like the compulsory license arrangement, preferring instead that cable systems negotiate for each signal carried, paying whatever price the market will bear. But, to get cable agreement on a must-carry package, broadcasters agreed not to seek repeal of the license.

Hit a snag. But the National Cable Television Assn. takes issue with the filing of the Assn. of Independent Television Stations, which went beyond the position taken by the NAB that the license not be abolished. INTV says that if the license were retained, it should require a cable system to carry "local signals on the lowest-priced tier of service, on channel positions acceptable to the relevant local stations and on all television receivers connected to the cable." INTV also says that the "local service area" included in the definition "be expanded to allow cable systems to carry local signals throughout their home markets," meaning the ADI.

NCTA President James Mooney claims, "They've now clearly gone back on their word." In response, INTV president Preston Padden cited five instances in which he claims the cable industry already had violated the agreement to hang together. In any event, he says, INTV had not—that it not only was suggesting preservation of the compulsory license, but it was suggesting that the license be amended to expand the number of signals a cable system could carry without royalty obligations.

Some things are Crystal clear at upcoming Radio '87 in Anaheim

Radio, the granddaddy of today's generation of telecommunications services, will debut its version of television's Emmy Awards with its own Crystal Radio Awards for Excellence in Local Achievement. Ten of the new newly designed Crystals will be handed out at Radio '87's opening session on Thursday, Sept. 10 in Anaheim.

Named after early radio receivers, called crystal sets, the awards are meant to recognize those stations that best represent the ideals of community involvement. All U.S. radio stations were invited to nominate themselves for a Crystal. According to the NAB's senior vice president for radio, David E. Parnigoni, some 200 stations submitted entries. "That's not too bad for the first time out," says Parnigoni. "The entries didn't just submit a tape," he continues, "but had to really document their coverage of local events" by showing consistent effort in programming coverage of local events, conducting ongoing public service campaigns and interacting with both listeners and community businesses.

Of the 200 entries, NAB judges selected 50 semifinalists. The judges include: John Chambers, press secretary to Sen. Wendell Ford; Anital Estell of the NAB; Gene Jeffers, manager of public relations at the American Red Cross; Eric Johnson, American Society of Association Executives; and Sunshine Overcamp of United Way of America. Radio personality Gary Owens will emcee the awards ceremony.

Planned by broadcasters. Nicholas Verbitsky, president of the United Stations Radio Networks and chairman of the Radio '87 steering committee which organized the convention, called this year's bash "unique" in that it is a convention "planned by broadcasters" rather than by the NAB staff.

With programming very much the heart of the radio business, Verbitsky & Co. plan 38 of the 77 sessions to be programming related. And to make life a bit easier on program suppliers, the NAB has reserved more than 100 hospitality suites for them at the nearby Hilton and Marriott hotels.

While economic concerns, such as the future of national and local spot as well as the softness in the network economy, are sure to attract attention, regulatory issues also will get a share of attention. Hot topics include:

- The tax-deductibility of advertising
- Elimination of beer and wine advertising
- Ratings research
- Sources and formats of programming
- Mergers and acquisitions
- The three-year rule

In addition to the Crystals, the opening session of Radio '87 will feature a salute to American radio sta-

tions by using original music created especially for the convention by the Otis Conner Cos. of Dallas. On Friday, Sept. 11 at the Radio Award Luncheon, the 1987 Radio Award will be presented to veteran CBS News correspondent Douglas Edwards. And going from one extreme to the other, country music recording artists Alabama will perform as part of the closing gala on Saturday, Sept. 12 at the Anaheim Hilton.

Blacks & Birch agree

The endorsement of the Birch Radio service by the National Association of Black-Owned Broadcasters will be accompanied by a quid pro quo, a vow by Birch management to help black radio broadcasters market their product. Said Birch Radio Research chairman/CEO Tom Birch, "They have a good story to tell in the product use area." Birch also reveals that NABOB member stations who subscribe to Birch will get a lower rate than the market warrants and that his company will undertake an affirmative action employment program.

The endorsement accompanied a statement by Jim Hutchinson, NABOB chairman: "Based on Birch's evolution, making measurable progress and several product enhancements in the past year alone is reflective of Birch Radio's dedication to providing quality radio research to NABOB member stations as well as the entire radio industry."

NABOB's executive director and general counsel Jim Winston says his organization is encouraging the membership to support Birch and calling on advertisers to use Birch for planning and buying black radio.

Erosion blame placed

Oversaturation of the network radio marketplace by unmeasured syndicated program distributors, along with continuing erosion of both AM's share of listening and of time available to listen by the average busy citizen, are the three chief contributors to the listening losses reported for 15 of the 19 radio networks measured by RADAR 35. At least that's the view of Nicholas Schiavone, vice president, radio research for NBC.

Schiavone also notes that three of the four networks that showed improvement in the spring 1987 report are "format, or turnkey networks"—the two Satellite Music Networks and Transtar. Mutual also was up a bit, but Mutual, like the Satellite Music Networks and TalkNet, was not measured for all dayparts throughout the week as all other reported networks were. These webs were measured only for dayparts they themselves designated, a practice questioned by Bill McClenaghan, vice president, research services, ABC Radio Network.

Asked about unmeasured syndicators, Schiavone cites such companies as Westwood One, DIR, MJI Broadcasting, Premiere Radio Network and United Stations' syndication arm, among others. This prolif-

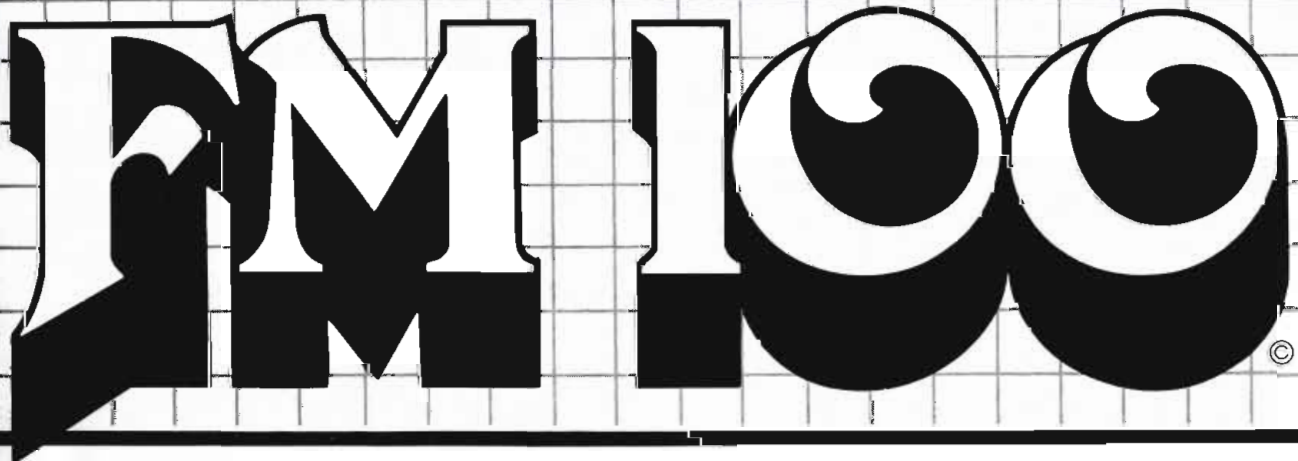
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Radio Business Barometer

Web radio down 12% during July

July was another down month for network radio, the fourth consecutive month in which billings were below those of the corresponding '86 month. However, accompanying the latest network radio figures released by the Radio Network Association—data assembled by the accounting firm of Ernst & Whinney—was a memo to the RNA board from RNA president Bob Lobdell, blaming the '87 results on a too-good '86.

The July results show billings of \$32,522,859, compared with \$36,950,434 the year before, representing a decline of 12%. It was the biggest monthly percentage drop of the year and follows an 8% drop in April, a 1% dip in May and a 7% decrease in June.

The second quarter decline came to 5%, compared to a 10% increase during the first quarter.

In his memo to the RNA board,

Lobdell said, "There is nothing wrong with network radio business in 1987. The problem was the incredible 1986."

He pointed out that July of last year was a hefty 32% higher than July of '85, the latter figure being \$28,075,664. As a result, while this July was below last year, it was still 16% higher than July of '85. "In most business," argued Lobdell, "16% would be cause for major celebration."

Lobdell also took a look at the cume figures through July of this year and the two years past. Because of the strong '87 first quarter, the year through July was only 1% below that of '86, viz., \$211,208,318, vs. \$213,725,039.

Thus, while the seven months of '86 were 18% higher than the January-July, '85, billings of \$181,504,229, the '87 cume was still 16% higher than the '85 cume. "It's all in how you look at it," commented the RNA chief.

Lobdell pointed out, however, that August will be "another tough

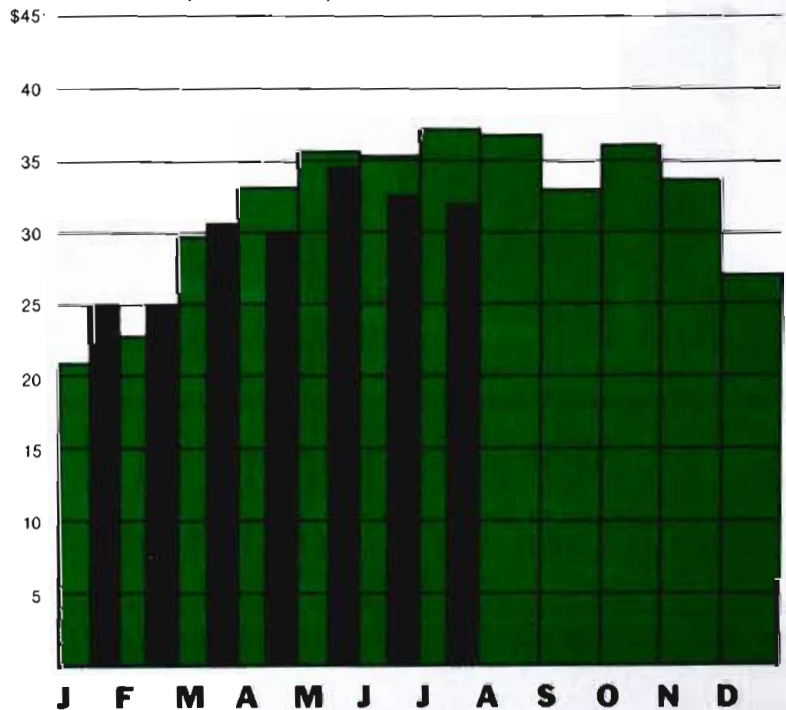
month." That's because August of '86 was a whopping 37% higher than August of '85. That made the eight-month cume for '86 20% higher than the year before: \$250,632,725 vs. \$208,528,428.

Meanwhile, the latest July figures showed an uneven picture in the four sales territories reported by RNA. Chicago was actually up, rising 13% to \$10,373,671. Detroit, as usual these days, showed the biggest drop, declining 38% to \$1,962,149, again a reflection of the switch of General Motors network radio placement to New York. The New York territory wasn't helped much by that, however, as it registered a double digit decline itself, dropping 20% to \$17,964,954. As for the West Coast, the Los Angeles territory was about static, dropping 1% to \$2,222,085.

In the year-to-date picture for the four territories, Detroit is the only one to show a sizeable decrease. The Motor City was down 36% to \$11,311,568. New York was up 3% for the seven months, rising to \$131,323,023. Both Chicago and Los Angeles were down 1%.

July

Network (millions \$)



Network -12%

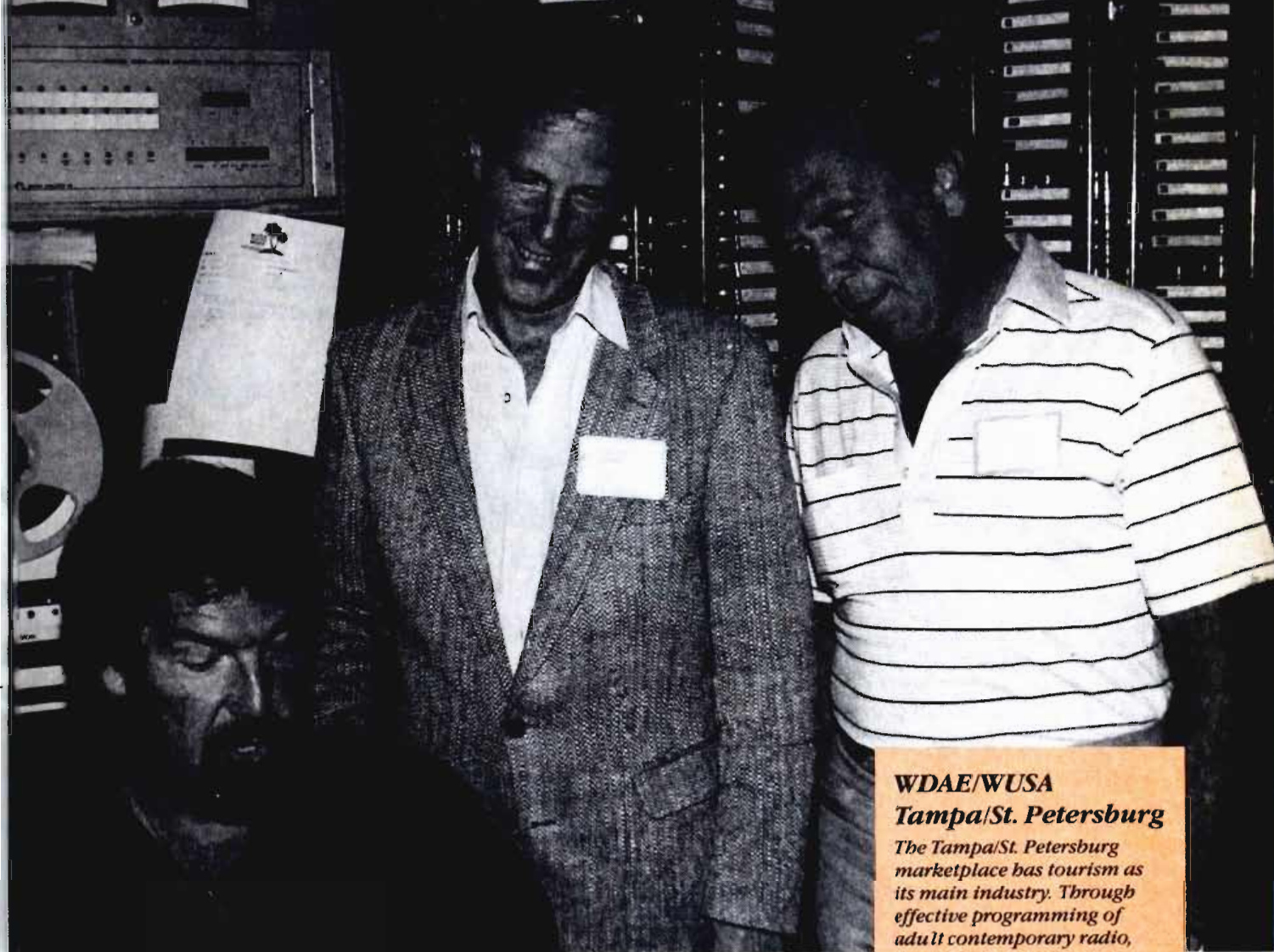
(millions) 1986: \$37.0 1987: \$32.5

Changes by territories

Territory	Billings (000)	% chg. 87-86
New York	\$17,964,954	-20%
Chicago	10,373,671	+13%
Detroit	1,962,149	-38%
Los Angeles	2,222,085	-1%

Source: Radio Network Association

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Top syndication & network supplier still a profitable money machine

Lorimar aiming for the home run, Robertson insists

By CHUCK ROSS

Though ABC and CBS are not enthused by NBC's plan to reduce clutter at the end of game shows, Dick Robertson, Lorimar Telepictures' syndication guru, thinks it's a capital, money-making idea that he would like to initiate in syndication as well.

"NBC will end up making more money because they are going to now get an extra 30-second spot that's worth more than the 60-second promo spot at the end of the show," says Robertson, a member of Lorimar's office of the president. "I'd like to see that in syndication, with the syndicator getting 1½ minutes (instead of one minute), the station getting the 5½ minutes he's getting now, and then giving the extra 30 seconds back to the show, like NBC's doing."

Robertson says it's too late to institute the set-up this season, but hopes to give it a go in '88-'89. (Lorimar currently only has the promo spots at the end of *Love Connection* and its new *Truth or Consequences*.)

Closing the gap

Robertson thinks the syndication market soon will see significant movement in another area as well—the closing of the gap between the prices stations are willing to pay for first-run

half-hour sitcoms made for the syndie market and what they'll pay for those previously shown on network. That gap will close, Robertson hopes, when shows like Lorimar's *It's a Living* or *Mama's Family* move into strips and draw ratings equivalent to what off-net shows garner. (Lorimar plans on stripping *Living* in March, and *Family* in March 1989. Meanwhile, both shows continue in their once-a-week first-runs.)

"Right now," Robertson says, "the thinking by stations is that the network half hours already have gotten a 15 or 20 rating on the network, and don't have to be promoted as much because they're well known. A non-network first-run half-hour usually does between a 5 and 7 rating, and is not well known. But I think once these shows hit strip they can start generating the same numbers as network strips." Currently an average off-net sitcom (*Growing Pains*, *Night Court*, *Webster*, etc.) commands about \$1,500,000 per episode, Robertson says, and he thinks Lorimar's *Living* and *Family* strips will average about \$500,000 per show. "Hopefully, that'll change after these shows get a track record," he says. "I don't think the ratings differential for these shows should translate to a price that's two-thirds less."

The deals for *Living* and *Mama* are 3/4 splits, according to Robertson.



"If we think we can hit the ball out of the park, we'll take a chance. That's why we're doing 'Headroom.'"

Dick Robertson

She's the Sheriff, the new first-run show that's being included as part of the NBC o&o checkerboard, is cash license and 1½ minutes of barter. Robertson thinks this latter arrangement is better for both the stations and Lorimar.

"We, quite frankly, end up making more money. We're less captive to the barter marketplace that way. The problem, of course, is that most independents can't come up with the cash. Affiliates, on the other hand, would rather give you the cash and less barter because their ad time is worth more."

Robertson thinks the mix of cash and 1½ minute barter is the right formula, and is considering converting *Living and Family* to the format next year.

While Lorimar is a major player in the first-run sitcom arena, the company hedges its bets by being a leading supplier of network primetime programming.

That lineup is lead by Lorimar's big three on CBS: *Dallas*, entering its 11th season; *Knots Landing*, entering its ninth season; *Falcon Crest*, which is starting its seventh year. Those three shows make the company about \$20 million a year, according to analyst Dennis McAlpine of Oppenheimer & Co.

For the past year Lorimar has had a policy of not producing shows that cost more than the company can recoup in license fees and overseas sales, according to Robertson.

McAlpine estimates that Lorimar gets about \$200,000 per episode for these shows in international sales, which means CBS is putting up quite a lot for shows it does not repeat often (though CBS repeated *Dallas* 14 times this summer).

"But CBS gets big ratings for their affiliates to sell spots around," Robertson explains. "The affiliates sell 30-second agencies within and around the shows, and CBS sells these shows at a

very high unit rate to advertisers," he says.

Even with a strict adherence of not counting on any backend for hour shows, Lorimar has put two new hours on the nets this fall, *Max Headroom* (which had a spring tryout), and an hour comedy, *Full House*, both on ABC. Plus, the company has the green light for two midseason replacement hours: *B-Men* and *Aaron's Way*.

While Robertson insists the shows are profitable without a backend sale down the road, he feels the other hour the company has on the air, *Our House*, will be a good 5 p.m. to 6 p.m. transition show when it's available for syndication.

"We have moved the focus away from just getting a program on a network to getting programs on the network that have important syndication backend," Robertson explains. "Because, quite frankly, that's why you produce shows."

But the syndie chief doesn't believe Lorimar's philosophy of backend importance just leads to formula TV. "If we think we can hit the ball out of the park," Robertson responds, "we'll take a chance. That's why we're doing *Headroom*. You have to admit it's a very different kind of program. So we'll take creative risks."

But in the next breath Robertson concedes that *Headroom* is being written to appeal to a broader audience this season in an effort to improve the show's numbers. The question is whether the show will be broadened so much as to satisfy no one. And while the show is designed to appeal to younger viewers, putting it up against Lorimar's own *Dallas* and *Miami Vice* at 9 p.m. on Fridays is going to be a tough nut to crack. However, the show could do well with the new people meters.

On the animated kid's programming side, Lorimar has been successful with *Thundercats* and *SilverHawks*, but

Robertson recognizes the glut in the market. "So we are in the process of developing a whole new concept that I call 'liveanimation.'"

"The problem with most kid's live action," he says, is that it's paced too slowly. Head to head against animation, live action shows come out on the short end. "So with Rankin and Bass (who did *Thundercats* and *SilverHawks* for Lorimar) we've come up with a rapid fire way of combining live action and animation." Robertson hopes to come to market with 65 episodes of a program using the process for the '89-'90 season for afterschool.

TV Guide, the access show Lorimar will have ready for '88-'89, is not one of which Robertson will reveal too many details. He says the company has guaranteed advertisers an 11.7 combined week night and weekend rating. (Between a 7 and 8 during the week and a 4 plus on the weekend.) "That's very conservative," Robertson predicts. "We'll probably end up guaranteeing a much higher number."

Robertson concedes the show will be a tough sell, "probably our toughest ever," but he also thinks it will eventually clear 80% of the country. "It's different. It's not a magazine format. It's a service show, telling people what's on that night, what's going to be on next week, and why they should watch a particular show."

With Lorimar's track record, not too many people are betting against *TV Guide*. Granted, the company did lose \$4,000,000 (according to analyst McAlpine) on *Value Television* earlier this year, and *One Big Family*—the Danny Thomas sitcom—was a bust, but syndication has been Lorimar's shining star. Excluding international sales, which add about \$5,000,000-\$10,000,000 to the syndication division's coffers annually (and is growing), McAlpine estimates that in fiscal '87 Lorimar syndication made \$18 million on off-net programming and \$13 million from first run (excluding writeups).

Fiscal '88 should garner \$10 million from off-net programming, and \$25 million from first-run for the syndie division, excluding international, McAlpine predicts.

As Robertson says, "One of the great things about selling TV shows is that somebody's got to be number three. And they're all in the business of selling time. And free over the air TV is still the principle carrier of advertising. The absolute dollars are still there.

"But the truth of the matter is that it is still the biggest bargain by far for an advertiser, in terms of cost per thousand versus print. The advertiser just has to use TV and he knows it's his most effective way to communicate with the American people." □

Focus shifted from just getting programs on network to getting programs on network with syndie value.

She's the Sheriff



Mama's Family



Thundercats



Looking for multi-partner deals for
'Twilight Zone' & 'Wanderlust'

CBS International shifts into gear under Don Wear

By JACK LOFTUS

It came out smokin,' taking the international marketplace by storm, making unprecedented television deals in China, then in France, and soon there was talk about Pan-European broadcasting, global barter and, lo, it was the internationalization of CBS.

What began in 1981 as a modest adventure in overseas sales had quickly mushroomed into something called CBS Productions (with CBS Worldwide Enterprises as a subsidiary!) employing more than 60 people fulltime, making theatrical films, TV productions, going into teletext and videotex and forming alliances with other companies at home and abroad. Money, natch, was just something to spend.

In a mad rush to grab everything in sight, CBS had created a grabbag division, heading it up with a new executive every six months or so, usually someone just passing through.

Back to basics

Today Donald D. Wear sits atop a more modest-sized crew of 24 that makes up CBS Broadcast International, the unit's original name. Still a part of the CBS Broadcast Group, CBI has survived the great purge brought on by the takeover of CBS by Laurence A. Tisch and the whammy to the network economy.

Today Wear, senior vice president and general manager, sees CBI's role in terms of "back to basics," "taking it

one step at a time" and at all costs avoiding "the blunderbuss approach." He sees CBI more as an extension of CBS than a separate production or distribution entity. And, finally, he's skeptical about the viability of Pan-European broadcasting "It's a dream, not yet a reality, because the advertising is just not here."

Yawn? Nope. For someone who has been told not to make waves, Wear is quietly putting CBS back on the international burner. Only he's doing it while talking about cost controls, and "a new era of network economies." His bosses like that kind of talk. "I wear two hats," Wear joked about his balancing act.

Resurrect "Zone"

Take, for example, Wear's plan to resurrect CBS Entertainment's canceled series *The Twilight Zone* and bring it back into domestic and international distribution as a half-hour show. Wear says he's about to hire a production company to produce 30 additional half-hours in Canada at a cost less than the \$350-400,000 per half-hour it would take if the series were made in the U.S.

CBI already has 19 half-hours of *Zone* in the can from last season, plus 24 hour-long shows which will be chopped into half hours (though it is not certain how many half-hours CBI will get out of these hour shows).

Wear hopes he can pull the deal off and not put up a great deal of money.

The U.S. distributor he selects will put something into the mix (the networks can't syndicate), maybe a production company will foot the facilities bill in exchange for a piece of the action and perhaps an overseas partner will jump in in exchange for some foreign distribution rights. There's a lot riding on this one—both economically and professionally—if Wear can pull it off.

"We collaborate, we spread out the risk," explains Wear. "That is crucial. In this way international coproduction is not an extravagant luxury but a fundamental part of our business."

Far from repackaging existing CBS product, Wear is taking CBI beyond a simple turnkey operation into first-run coproductions. Turnkeys, of course, are money machines; coproductions are risky business.

Miniseries coproduction?

Yet Wear sees first-run coproductions as part of his "back to basics" mandate—if financed properly. As another example, he points to *Wanderlust*, the miniseries CBS Entertainment is considering. It's based on the Danielle Steel book of the same title.

"CBS Entertainment is high on the miniseries," Wear says, "and we want to help them make the economics work."

Again, Wear, along with his senior vice president for sales and marketing Rainer Siek and programs vice president Art Kane, is hunting up international partners; and if he can bring them to the table, CBS-E may be more likely to pick up the show and CBI can then sell it overseas.

CBI is taking a more standard approach to its news programming, a process CBS used to take care of with one man, Joe Bellon, tucked away in a cubbyhole at CBS News. (Now there was a profit center!)

Today things have not gone that far "back to basics," but Wear can point to progress, particularly in how CBI packages the news.

CBI has sold *The CBS Evening News with Dan Rather* to Canal Plus in

CBS Broadcast International



Wear is putting CBS international on the front burner. He's doing it while keeping cost controls firmly in mind

France. The broadcast is satellite fed at 1 a.m. for airing at 7 a.m. The French handle the dubbing and insert their own commercials. CBI is working on similar deals in Italy, the U.K., Luxembourg, Germany and Austria.

It's a profit sharing arrangement whereby CBI provides the Rather news free and shares the advertising profits with the foreign broadcaster.

The next step is to repackage *Sunday Morning* with Charles Kuralt for overseas distribution. This will be more expensive than the Rather broadcast, "but not much more," insists Wear.

As is done with the *Evening News*, Wear hopes to package the *Sunday Morning* broadcast with sponsors, and is getting some "how to" advice from CBS-TV sales. So there might be a deal in the offering for a network advertiser.

"Spotlight on..."

It's ditto for sports, only here CBI has a variety of events to choose from. CBI is planning an anthology series called *CBS Spotlight on...* It could be a spotlight on college football, golf, or whatever else the company can get rights to. Now CBI is dickering with the NCAA for overseas packaging and distribution rights to college football.

The football *Spotlight* could be sold as a half-hour or hour show and be "better explained" to the foreign audience than just sending a feed of the entire game. The *Spotlight* series may also contain a program titled *A Guide to American College Football*. Again, it's all in the packaging, Wear says.

And like the news package, Wear hopes the sports package can be sold with some sponsorships included.

Sponsorships, however, on anything



Don Wear

CBS is looking for partners to produce "Twilight Zone" in Canada for under \$350,000 per episode.



Rainer Siek



Art Kane

other than a country-by-country basis, are a tough sell to anyone but the giant multi-national clients. And even that does not constitute Pan-European broadcasting. Pointing to the lack of commercial success at Sky Channel and Superchannel, Wear says, "Pan European broadcasting is a lot further away than some people think. The problem is not with the programming but with the advertiser.

"Buyers make their deals on a mar-

ket by market or country by country basis; that's their budget. They have no money for trans-national advertising." Money for Pan-European advertising, Wear says, must come from a company's corporate budget, and that's scarce.

So CBI continues to sell on a country-by-country basis, believing that to go after a some sort of Pan-European dream would "diffuse our efforts."

"I don't want to do a lot of things on spec now," says Wear, leery of high-risk ventures. "There is too much risk in single partnerships. The network can risk more because the rewards are more substantial."

Wear's risk, of course, is the fate of CBI, and being able to bide his time long enough with the kind of "back to basics" deals that don't cost much and make a buck or two.

It would seem that CBS management likes his style, and after a year on the job, they are comfortable with his management and financial skills.

For his part, with the network economy static and with double digit growth a thing of the past, Wear sees the international future of CBS' as "a necessity, not a luxury." And when things like global barter and Pan-European broadcasting finally do arrive, Wear's job is to position CBS to be a major player.

Now if he can just hang on. □

A little friendly advice

Now that the U.S. television networks have gone through a major shakeout in both the economy and corporate restructuring, many European broadcasters, fearful they may be facing much the same thing in the not too distant future, are asking the question: "What should I be doing now?"

"That's the question I'm asked all the time," says CES Broadcast International senior vice president Donald Wear.

European commercial broadcasting really is a recent occurrence which seems destined only to get stronger before it's hit with the kind of whammy that has befallen the American networks.

"The European advertising market is strong right now," says Wear, "but looking ahead, say five years from now, they may be in the same situation as the U.S. So I tell them to beware, be cost conscious and be prepared to exist in a leaner revenue environment."

In more specific terms, Wear suggests "looking for revenue opportunities" and seeking out partnerships in spreading out program costs.

"The other thing that's come out of this whole economic downturn," Wear continues, "is that it has shattered the myth about the networks being dinosaurs. But we have survived. We've been able to adapt, and today the network business is a lot different. And it's a good business, and will continue to be if we manage it in a more rigorous way."

Vane searching for a chief exec
to mount network program drive

Group W makes primetime plans for network TV

There's soon going to be a new kid on the block competing for those precious primetime network hours. And it's going to have deep pockets; very deep. It's part of a company that was number 28 on the *Fortune* 500 this year, with net income of \$670,000,000 and sales of \$10.7 billion.

Westinghouse Electric is the company that racked up those impressive numbers, and its Group W Productions, long a leading player in the syndication arena, is going to be the new primetime series player.

"We have a plan in development now," Edwin T. Vane, Group W Productions' president and CEO, reveals to TV/RADIO AGE, "that calls for Group W to be a major player in the network field. We have a design on the board for the formation of a network primetime unit that will be fronted by a major executive." Vane says he hopes to name that person by the end of the year.

No special time schedule

"We aren't on any special time schedule," the veteran TV executive says. "We want to make sure we have the right set-up and the right person. Then we are prepared to invest in a major way to make Group W as forceful in the network business as it is in syndication."

Group W has been successful in syndication for a long time. Its *Hour Magazine*, which enters its eighth season this year, seems to be holding steady with about 130 stations and 83%-85% coverage. In 1983 the company introduced *He-Man and the Masters of the Universe*, and followed up with *Shera: Princess of Power*. Stations are still cycling both shows. *Ghostbusters*, another animated strip, introduced last fall, is also doing well. And Group W has been successful in launching *The Wil Shriner Show* for this coming season, with clearances in 85% of the country (105 stations, 24 of the top 25, 37 of the top 41). But the syndication market is not what it used to be, and it is much

easier to bring a series from network than developing one especially for syndication.

"Back when I came into syndication (from a long stint as national program director for ABC from 1972 through 1979)," Vane remembers, "you could do a good pilot, run an ad before NATPE, open up a booth, and if you had a good show, you had a go.

"You can't do that today. *Shriner* is exhibit A of what you have to do to successfully launch a show that hasn't been on network. We did 18 months of development, and then a presale, and a conditioning, and a positioning, and then we constantly reminded the station general managers that this is what Wil does, and he's on the way. And the ads were enormously expensive. The whole process cost us one-and-a-half-million dollars."



Group W's Ed Vane:
*"Primetime is the goal.
The return can
be enormous.
It's the pot of gold
that entices us all."*

One problem is that there continues to be too much programming for the amount of hours available. In fact, Group W canceled plans to launch a weekly sitcom this coming fall, *Together Again*, because of the tight access availabilities. Plans were dropped pre-NATPE.

Vane cites what happened after Group W introduced *He-Man and the Masters of the Universe*: "It led to over 20 suppliers getting in on the animated bonanza, ruining the market. This season there are no less than 28 first-run animated series out there. It has led to terribly depressed ratings as kids have overdosed on television. So everybody in the business is either marginal or sub-marginal when it comes to profit of those animated shows."

Add up all these factors, and it equals Group W's entry into the network primetime business. "We want to get involved in that business," Vane explains, "because when you get it right the return can be enormous. *Cosby* just happens to be the most dramatic example of that. But *Family Ties*, *Cheers*, and *Who's the Boss?* and shows that have had even less success on the networks, a *Silver Spoons* or a *Punky Brewster*, all have become extremely profitable in syndication. That's the goal, the pot of gold that entices us all."

Toils in syndication

Meanwhile, Group W toils away at creating new shows expressly for syndication. Vane declines to give any details on the access show *Andy Friendly* (who helped launch *Entertainment Tonight*) is working on for introduction next fall, other than to say the show will cost about \$1,500,000 to launch.

But Vane does reveal that Group W is looking at developing a music show that "would be fresher than *Solid Gold* and could start a cycle the way that show did." Vane thinks *Gold* and *Star Search* are vulnerable.

Whether the company will have such a show ready by NATPE is problematic. Right now, Vane is sure Group W will have the access show and a new kids program as fresh product to sell. "Any other new shows depend on how our development goes in the next two months," he says.

One area Group W probably will stay away from is late night. "We're always exploring it," Vane says, but he questions the economics. "It's difficult to find something that can work and at the same time be so inexpensive as to be profitable. The HUT levels after 11:30 p.m. are not a lot, and then you're up against Carson and the rest. So you say to yourself that even if you had a

(continued on page 79)

100-plus markets delete about as much news as they add, but second 50 gain

Big market news surge partly echoed in smaller markets

By ALFRED J. JAFFE

The surge of additional early evening local news programming which emerged last year among affiliates in the top 50 markets has been only partly echoed in smaller markets, according to a TV/RADIO AGE analysis.

The top 50 market news phenomenon was uncovered by this magazine in a comparison of Nielsen data covering the period between the sweeps of May 1986, and February 1987 (see TV/RADIO AGE, April 27). A new analysis covering all 209 Nielsen DMAs—and comparing local early evening news programming between May '86 and May '87—shows the top 50 picture essentially unchanged from February but a mixed pattern in the smaller markets over the 12-month period.

Specifically, the second 50 markets showed a substantial net gain (news program time added minus news program time deleted), but the 100-plus markets were about even (see listing of all affiliates who added or deleted early evening local news during the May-to-May span).

The May '87 analysis is the latest in an annual overview of affiliate news programming conducted by TV/RADIO AGE since the late '60s and based on Nielsen-gathered program information. The bottom line of the latest May-to-May analysis is that 34 affiliates increased early evening local news time, while 14 decreased it.

Eighteen up; five down

When this is broken down by market groups, the tally shows the following: In the top 50 markets, 18 affiliates were up, while five were down. In the second 50 markets, 10 outlets were up and two were down. In the 100-plus markets, six affiliates were up while seven were down. (This tally excludes satellite stations and non-DMA markets.)

What made the figures for the top 50 DMAs particularly dramatic was the contrast with the previous 12 months. During the period between May '85

and May '86, six affiliates reduced local early evening news time, while five increased it. While these figures were a continuation of a slowdown in early evening news expansion, it was the first

time during the two decades that this magazine had been tracking major market news that more top 50 market affiliates decreased than increased their early evening journalistic efforts. In the early '80s, as many as two dozen affiliates added early evening news during a year's span.

The latest top 50 May-to-May figures were quite close to the May-to-February data, indicating nothing much happened this past spring.

In fact, there were two fewer outlets showing increases during the 12 months, than during the shorter period. This was due to the fact of two CBS o&os dropping programming time they had had added during the May-to-February period. The two were KCBS-TV Los Angeles and WBBM-TV Chicago.

TV affiliates increasing or decreasing local early evening news—May '86, to May '87

Increasing		from/to (minutes)	Increasing		from/to (minutes)
ABC affiliates			NBC affiliates		
WTSP-TV	Tampa/St Pete	30/60	WXIA-TV	Atlanta	60/90
WTNH-TV	Hrtfd/Nw Hav	60/90	WSVN	Miami/ Ft Laud	60/120
KGTV	San Diego	90/120*	KCNC-TV	Denver	90/120
WKRC-TV	Cincinnati	60/90	WSMV	Nashville	30/60
WLOS-TV	Grn/Sptbg/Ash	30/60	WPCQ-TV	Charlotte	0/30
WKBW-TV	Buffalo	30/60	WPTF-TV	Raleigh/Durham	0/30
KSAT-TV	San Antonio	30/60	KSEE	Fres/Visal	30/60
KETV	Omaha	30/60	WRCB-TV	Chattanooga	30/60
KSPR	Springfld, Mo.	30/60†	WFIE-TV	Evansville	30/60
WKAB-TV	Montgomery	0/30	WTWC	Tlla/Thmasv	0/30
WREX-TV	Rockford	30/60	Decreasing		
KMIZ	Colmbia- Jeff Cty	30/60	ABC affiliates		
WTOK-TV	Meridian	30/60	WABC-TV	New York	120/90
CBS affiliates			KATC	Lafayette, La.	60/30
WTVT	Tampa/St Pete	30/60	WMBB	Panama City	60/30
WCCO-TV	Mpls/St Paul	60/90	KLDO-TV	Loredo	60/30
WFSB	Hrtfd/Nw Hav	90/120	CBS affiliates		
WBMG	Birmingham	0/30	WCAU-TV	Philadelphia	90/60
WYOU	Wilks Br/Scrntn	30/60	KGGM-TV	Albuquer/ S Fe	90/60
KMTV	Omaha	30/60	KFDA-TV	Amarillo	60/30
KFVS-TV	Pad/C Gir/ Harrs	30/60	KLMG-TV	Tyler	30/0
WTVQ-TV	Lexington	30/60	NBS affiliates		
KLAS-TV	Las Vegas	60/90	KING-TV	Seattle	90/60
KDBC-TV	El Paso	30/60	KMOL-TV	San Antonio	60/30
WTDC-TV	Savannah	30/60	WKEF	Dayton	60/30
			KVOA-TV	Tucsn/Nogls	90/60
			KVEO	Hring/Wslc/ Brnsv	30/0

Source: NSI/Cassandra, May, 1987 vs. 1986, Mon.-Fri. local early evening news programming by affiliates in 208 DMAs (satellites excluded). * Second consecutive year of increased news. † Replaced KDEB-TV as affiliate and added half-hour of news.

The L.A. outlet had gone up to three hours of early evening news, the maximum level for any affiliate, and matching KABC-TV Los Angeles, which is still at that level. Currently, KCBS-TV is fielding two and a half hours of pre-prime-time journalism.

Hotbed in L.A.

Los Angeles has long been the hotbed of local longform news—that is, news programming longer than an hour. KNBC-TV started it in the late '60s when it went to two hours of early evening news. The NBC o&o now airs, like KCBS-TV, two and half hours of early evening news. The three L.A. o&os still top any market in the volume of pre-prime-time journalism.

Longform news, which has been increasing slowly, is still, however, a top-25 market phenomenon. Among all DMAs, 40 affiliates program more than an hour of early evening local news. Of that total, 35 stations are in the top 25 markets, four are in the second 25, and only one is in the 50-plus markets. That exception is KLAS-TV Las Vegas (the 97th DMA), which wraps its own 90 minutes around Dan Rather. (The Casino City station is a recent convert to longform news.) A review of Nielsen program listings show there were two other 50-plus market affiliates with 90 minutes back in May '86. They were KVOA-TV Tucson-Nogales, the 81st DMA, and KGGM-TV Albuquerque-Santa Fe, the 65th DMA. But both were down to an hour by May, '87.

The 39 affiliates with longform news in the top 50 DMAs last May represented a net gain of four outlets compared with May '86. Included in the list of those moving into the longform column were WTNH-TV Hartford-New Haven, climbing from 60 to 90 minutes; WKRC-TV Cincinnati, up from 60 to 90 minutes; WCCO-TV Minneapolis-St. Paul, up from 60 to 90 minutes; WXIA-TV Atlanta, up from 60 to 90 minutes, and WSVN(TV) Miami-Ft. Lauderdale, up from 60 minutes to two hours.

There also was a trio of stations which went deeper into the longform realm, increasing their 90 minute news to two hours. The troika included KGTV(TV) San Diego, which had moved into longform news during the '85-'86 season; WFSB(TV) Hartford-New Haven, and KCNC-TV Denver.

Going the other way

On the downside of the longform picture was the WABC-TV, which moved its network news back from 7 to 6:30 p.m. (to insert a syndicated show), displacing a half hour of local news and

cutting the o&o's total from two hours to 90 minutes. Also two major market stations moved out of longform news, back to an hour. CBS o&o WCAU-TV Philadelphia and KING-TV Seattle both cut their early evening local news from 90 to 60 minutes.

Longform news in the top 50 DMAs showed a net increase only in the two-hour category from May sweep to May sweep. In the most recent May sweep there were 14 affiliates with two hours of early evening news. The previous May showed a total of 10. There remains 22 affiliates with 90 minutes of news (unchanged), plus the Los Angeles trio—two with two and half hours and one with three hours of early evening news.

In the shorter news realm there still remain 35 affiliates in the top 50 DMAs with a half hour of early evening news, though only three of these were in the top 25 markets. All three were NBC affiliates—WPXI(TV) Pittsburgh, WXFL(TV) Tampa-St. Petersburg

and WVIT(TV) Hartford-New Haven (New Britain). The 35 half-hour news shows compare with 40 the previous year.

In the one-hour news category, there were 76 outlets in the 50 markets, roughly evenly divided among the top 25 and second 25 DMAs. The total of 76 was four greater than the year before.

Sixty-five minutes

When all the primary affiliates in the top 50 DMAs are averaged, it turns out that the result is 65 minutes of early evening news on weekdays. ABC affiliates have the most with an average of 68.4 minutes. CBS affiliates averaged 63.6 minutes and NBC outlets averaged 63.0 minutes. Last year, the overall was 61.4 minutes. Though it doesn't sound like it, the average increase of 3.6 minutes represents a significant rise.

Here are some of the totals on news program lengths among all affiliates in the 209 DMAs:

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

By household shares

WNEP-TV	Wlks Br/Scrtn	48
WWL-TV	New Orleans	47**
KDKA-TV	Pittsburgh	46
WMC-TV	Memphis	45
WWL-TV	New Orleans	44*
WBTV	Charlotte	43
WHIO-TV	Dayton	43*
WGAL-TV	Harrs/Lanc/Leb/Yk	42*
WJZ-TV	Baltimore	42
WRAL-TV	Raleigh/Durham	41
WSMV	Nashville	41
WKBW-TV	Buffalo	40**
KSDK	St Louis	39*
WHAS-TV	Louisville	39
KSDK	St. Louis	38**
WTMJ-TV	Milwaukee	37*
WTVD	Raleigh/Durham	37
WSAZ-TV	Charls/Huntng	36
WTMJ-TV	Milwaukee	36**
KWTV	Oklahoma City	35**
WCCO-TV	Mols/St Paul	35**
WPVI-TV	Philadelphia	35
WVTM-TV	Birmingham	35*

By household ratings

WNEP-TV	Wlks Br/Scrtn	29
WWL-TV	New Orleans	26**
KDKA-TV	Pittsburgh	23
WBTV	Charlotte	23
WRAL-TV	Raleigh/Durham	23
WMC-TV	Memphis	22
WJZ-TV	Baltimore	21
WSMV	Nashville	21
WTVD	Raleigh-Durham	21
WWL-TV	New Orleans	21*
WHIO-TV	Dayton	20*
WKBW-TV	Buffalo	20**
KSDK	St. Louis	19**
WGAL-TV	Harrs/Lanc/Leb/Yk	18*
WHAS-TV	Louisville	18
WJAR-TV	Prov/New Bed	18
WSAZ-TV	Charls/Huntng	18
WSOC-TV	Charlotte	18
KENS-TV	San Antonio	17*
KSDK	St Louis	17*
KWTV	Oklahoma City	17**

Source: NSI, May, 1987. DMA shares, ratings, Mon-Fri. **/** Pre- and post-wraparounds, respectively, for local news scheduled before and after other programs (mostly network news).

More than half of all TV stations in the 209 DMAs carry a half hour of early evening local news.

Last May, Nielsen listed 543 affiliates carrying early evening news, excluding satellites and non-DMA markets. Of these 543, 314 had a half hour of news, or 57.8% of the total. Another 189 had an hour of news, or 34.8%, and 40 had longform news, or 7.4%. In addition, there was a scattering of affiliates which didn't carry any news.

In comparison with this, in May '86, there were 537 affiliates carrying early evening news in the 209 DMAs. Of this total, 326 carried a half-hour of early evening news, or 60.7%. Another 175 aired an hour, or 32.6%, and 36 telecast longform news, or 6.7%.

A similar comparison of news carriage was carried out recently by the Television Information Office. The figures differ a little from those of TV/RADIO AGE, since the TIO study included satellite stations, non-DMA markets and also differed somewhat in certain minor definitions. However, the general pattern was quite close to that uncovered by this magazine (see also *Spot Report*, August 17).

The TIO survey of news trends covered 638 affiliates in 214 defined markets in May of this year. It found that 37 affiliates increased early evening local news compared with May of last year, while 18 cut back on news. Of the 37 outlets, the largest number, 19, doubled their local early evening news from 30 to 60 minutes.

Of the 622 affiliates carrying early evening news this past May, according to TIO, 373 or 60%, aired a half hour. Another 209 telecast an hour of news, or 33.6% of the total. Forty outlets carried more than an hour, or 6.5%. The TIO study also found that 12 stations kicked off early evening newscasts, while five dropped them.

Comparing the '87 figures with May of '86, TIO found 615 affiliates carrying early evening local news last year. Of this number, 379 aired a half hour, or 61.6%; another 196 telecast an hour, or 31.9%, and 40, or 6.6%, carried more than an hour.

TIO released a further analysis of the early evening news practices of affiliates, based on the same May sweeps. This showed an increasing number wrapping two half hour news segments

around the network news. According to TIO, 121 affiliates now program 30 minutes of news both before and after the network news. This compares with 108 stations during the previous May.

The largest number of stations—208—program a half hour of early evening news following the network news. The next largest number do just the opposite—program a half hour of local news before the network news. A total of 164 do that. A sizeable number—84—air an hour of local news before the network's half hour.

The remaining affiliates—44 in all—show a variety of configurations, including 18 which schedule various forms of wrapping local news around network news during the early evening. Of the 44, 11 schedule 90 minutes of local news before getting to the network news and two stations (the L.A. O&Os) even air two and half hours of local news before putting on the network news.

The news wraparound picture in the top 50 markets, according to the TV/RADIO AGE analysis, also shows something of an increase. Of the 150

primary affiliates in the top 50 DMAs, 49 employed wraparounds of one kind or another this past May. They were pretty evenly distributed by network. In May of '86, there were 45 wraparounds, with NBC affiliates a little more apt to use the technique than affiliates of the other webs.

The ranking of early and late news leaders among top 50 market affiliates, a longtime feature of TV/RADIO AGE's annual news analysis, shows WNEP-TV Wilkes Barre-Scranton to be the early evening leader in both household shares and ratings. In the share column, the ABC station pulled down a 48 for its half hour, just topping WLW-TV New Orleans, with its post-network news wraparound of 47. WNEP-TV earned a strong lead in the early evening ratings listing with a 29, again beating out WWL-TV, which had a 26 for its post-network news wraparound (see listings).

In the late news sweepstakes, WBTV(TV) Charlotte took first place in the shares roster, while KENS-TV San Antonio tied with WWL-TV for leadership in the ratings listing. □

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

By household shares

WBTV	Charlotte	49
WHIO-TV	Dayton	46
WWL-TV	New Orleans	46
WNEP-TV	Wilks Br/Scrntn	43
KENS-TV	San Antonio	42
WJZ-TV	Baltimore	42
KDKA-TV	Pittsburgh	41
WHAS-TV	Louisville	40
KSL-TV	Salt Lake City	39
WKBW-TV	Buffalo	39
WRAL-TV	Raleigh/Durham	38
KSDK	St Louis	37
WSAZ-TV	Charls/Hunting	36
WSMV	Nashville	36
WGAL-TV	Harris/Lanc/Leb/Yk	35
KCRA-TV	Sacra/Stocktn	34
WBNS-TV	Columbus, O.	34
WFSB	Hrtfd/Nw Hav	34
WJW-TV	Cleveland	34
WVTM-TV	Birmingham	34

By household ratings:

KENS-TV	San Antonio	26
WWL-TV	New Orleans	26
KSDK	St. Louis	22
KDKA-TV	Pittsburgh	21
KSL-TV	Salt Lake City	20
WKBW-TV	Buffalo	20
KTRK-TV	Houston	19
KWTV	Oklahoma City	19
WMC-TV	Memphis	19
WHAS-TV	Louisville	18
WHIO-TV	Dayton	18
WJZ-TV	Baltimore	18
WNEP-TV	Wilks Br/Scrntn	18
WSMV	Nashville	18
KMOV	St Louis	17
WBTV	Charlotte	17
WPVI-TV	Philadelphia	17
KCTV	Kansas City	16
KTVY	Oklahoma City	16
WCCO-TV	Mpls/St Paul	16
WIVB-TV	Buffalo	16
WTMJ-TV	Milwaukee	16
WVTM-TV	Birmingham	16

Source: NSI, May, 1987. DMA shares, ratings, Mon-Fri.

Pontiff's message may be simple but high-tech coverage is a marvel

U.S. stations all pooled up for Pope's visit

By GEORGE SWISSHELM

The theme of Pope John Paul II's second visit to the United States next month is "Unity in the Work of Service." For television news crews along his nine city route across the U.S., that theme translates into its own special brand of unity; the pool. Every station contributes, each draws from the whole, and many will add their own touches.

The Pope's first touchdown will be at Miami International Airport, on Sept. 10, where President Reagan, Florida and local government officials will welcome the Pontiff to U.S. soil.

Running pool coverage for Miami area stations will be independent producer Marcie Diehl, who covered Church affairs including the Pope's 1979 visit as executive producer, special projects for Boston's WNEV-TV. Now she describes how crews from each Miami station have been assigned to

one or two sites to provide video for all:

"Each station will use its own people and every piece of gear they can muster. On top of that we've rented additional equipment. Our estimate is that we're looking at a total production cost in the neighborhood of around \$250,000."

Satellite relay

Each crew's pool take will be uplinked to RCA's K-1 Ku-band satellite and beamed back down to each participating station. Each station's individual takes featuring its own news staffers will be beamed back to its own master control via microwave.

Plans call for the Pope to appear at eight locations in the Miami area. From the airport the Pope is scheduled to go to St. Mary's Cathedral to meet prelates from all over the U.S., South America and the Caribbean. That's fol-

lowed by a dialog on Church teachings with priests at St. Martha's church.

The Pope next meets with President Reagan for a second time at Vizcaya, the former estate of International Harvester founder John Deering, now a museum noted for its splendid grounds and gardens.

After that comes the 37 block procession in the Popemobile, a modified, glass-enclosed pickup truck. Diehl has requested permission to affix a small Cannon camera, the size of those that cover bank exits, to the exterior of the Popemobile's glass bubble with special rubber suction cups to avoid scratching the surface. The request went to Rome and so far, she reports, "The answer is no, but we'll keep trying."

Eye of the cherry picker

In any event, there will be a camera mounted on a cherry picker on the back of a Titan truck. It's flexible enough to swing away from the Popemobile for crowd shots along Biscayne Boulevard, the same route followed by the Orange Bowl Parade. Diehl will have fixed camera positions in the same seven locations along Biscayne used by the crews who cover the Orange Bowl festivities. The takes from the cherry picker will be relayed to a helicopter which has another camera of its own for overhead shots.

Next day, Sept. 11, the Pope is scheduled to first inspect an exhibit of Torahs and other ancient Judaic manuscripts at the Dade County Cul-

Local stations don't have to be based in markets on the Papal itinerary to get more than what networks feed them.

The Popemobile



tural Arts Center and then meet with Jewish leaders. Here the subject of Austrian president Kurt Waldheim's visit to the Vatican this spring is almost sure to rear its head and could create a confrontation side story for the media.

Last stops in Miami will be the Dade County Youth Fair grounds and campus of Florida International University where the Pope will appear with his entourage, an orchestra and a 1,000 voice choir to celebrate Mass before a crowd that could exceed a quarter of a million.

Shortly after noon the Pope is scheduled to leave Miami and arrive in Columbia, S.C. at 3:30 p.m. to meet 30 ecumenical leaders before heading for New Orleans that same evening to wind up his first two days on U.S. soil.

Test of Ku-band

Local stations don't have to be based in markets on the Papal itinerary to get more than their networks feed them, and independents can cover too. Group W Television's Newsfeed Network has arranged facilities in each of the nine cities on the tour. Dave Forman, Group W coordinating producer, calls the visit "The first major multi-market test of the Ku-band technology that can put local station news on a technical par with the networks."

Group W will leapfrog two crews from city to city along the Pope's route, where Forman has prearranged for mobile uplink trucks and has booked 55 hours of non-preemptible Ku-band satellite time to provide individual station news teams with the most desirable times for taped and live feeds.

Forman says Newsfeed will be taking care of some 75 subscribing stations, 60 of whom will simply take Newsfeed's feed. But some 15 others will join Forman on location to use Newsfeed facilities to transmit their own coverage back home. Some of these stations are along for the whole tour. Others are in for part of it, to do spot interviews with hometown folks who plan to visit the closest city on the Pope's route while he's there. And some stations have more ambitious plans to tape hour specials on the Pope.

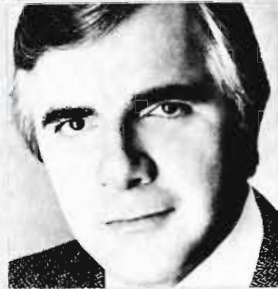
Newsfeed will be accessing pool coverage planned for each of the nine stops, and Forman says Group W's bill for the 10-day operation "will be in the \$100,000 range."

Got him covered

Day Three for the Papal tour will be in New Orleans where Jerry Romig, president, WLAE-TV promises: "The only move the Pope will make here that we aren't covering live is when he's

Spanish-language networks to blanket Pope's U.S. visit

"We didn't make up the Pope's itinerary, but if we had, we couldn't have improved on it from the standpoint of our Spanish-speaking audience," says Emma Carrasco of Univision News headquarters in Los Angeles. "Six of the Pope's nine stops—Miami, San Antonio, Phoenix, Los Angeles, Monterey and San Francisco, with San Jose close by, are all cities with heavily Hispanic populations, and the overwhelming majority are Roman Catholics."



Carlos Barba

In addition, when the Pontiff stops in cities close to the border like San Antonio and Los Angeles, Church officials expect multitudes of visitors to flood across from Mexico to see the Pope.

Add it all up and the Papal visit to so many heavily Hispanic markets represents a tremendous opportunity for both Univision News and for the Telemundo Group, whose Spanish language stations in New York, Los Angeles and Miami and affiliates in Chicago and Brownsville, Texas, will carry 41 hours of Papal coverage produced by Gustavo Godoy's HBC news team.

A gold mine. Carlos Barba, president and general manager of WNJU-TV New York, says Telemundo stations will carry coverage from the Pope's stops in Miami, New Orleans, San Antonio, Phoenix, Los Angeles, Monterey and Detroit, ranging from live reports of the Pope's meeting in Miami with President Reagan to a telecast of the complete Mass celebrated in San Antonio.

This Mass will mark the first time the Pope has ever spoken in Spanish on U.S. soil. Telemundo stations will also carry two minute news capsules on the Papal visit aired five times each day.

For Univision News, Carrasco says the September tour "is a continuation

resting or sleeping. Between our five New Orleans stations and three from Baton Rouge we'll have 43 cameras working."

The emphasis of the Pope's New Orleans visit will be on education and on a

of the extensive coverage" the Spanish language network has devoted to Pope John Paul II ever since he became Pope and began a series of world wide trips that have made him the most travelled Pope in Church history.

Univision was there for the Pope's first 1979 visit to this country, and also covered his visit last year to Chile and his trips to Ecuador and Panama before that. Univision sent people to Rome last June for the Pope's prayer for World Peace.

Univision coverage. This time Univision coverage will be headed by Luis Nogales, executive vice president, news and former chairman of United Press International. Satellite connection with Univision affiliates will be via Spacenet I, the same bird Univision uses for its nightly Noticiero newscasts.

Both Univision and Telemundo will broadcast the Pope's welcome by the President from Miami and the outdoor Mass the Pope will celebrate there. Both news teams will be on hand when the Pope speaks in Spanish from the Plaza de Guadalupe in San Antonio.

Both Spanish language services will also broadcast from St. Mary's Basilica in Phoenix where the Pope will be welcomed by Bishop Thomas J. O'Brien on Sept. 14, and the following day from the giant outdoor Mass the Pope will celebrate at the Los Angeles Coliseum.

Those are the main events. In addition, says Univision's Carrasco, the network will produce live news breaks daily, handled by its crew on the press plane following the Pope and its cameras at each stop on the itinerary.

Telemundo's Barba says HBC will augment its news and technical staff with additional personnel from Latin American television. Special studio programs will provide commentary and discussion of such topics as the state of the Church today, Vatican finances and the Church's stands on AIDS, abortion and other issues.

Each such discussion will feature leading theologians and experts on the subject under discussion. One of those specialists will be a Spanish speaking rabbi who is expected to offer Jewish views on the Pope's Vatican meeting earlier this year with Austrian president Kurt Waldheim.

meeting with black Catholic leaders from across the nation. Both the meeting with black leaders and with parochial and parish elementary and high

(continued on page 81)

Barter engulfs program supply side;
Revenues may reach \$90-million

Oh, what a sound barter syndication makes on radio

By ROBERT SOBEL

Barter syndication on radio, as it pertains to national longform music-driven programming, is exploding. Industry sources are predicting that despite the sluggish network and spot radio economy, barter as a whole will garner about \$90 million in ad revenues this year—about double the take of just three years ago.

Included in this projection are barter ad revenues from Satellite Music Network and the Transtar Radio Network, which sell their formats for a fee but retain some time for barter. Both consider themselves networks, rather than syndicators, in that they offer live 24-hour formats by satellite.

The use of barter on radio has become so dominant that it now engulfs

the syndication industry as practically the solo method of selling programs to radio stations.

At United Stations Radio Networks, a leading longform producer and supplier, Ed Salamon, executive vice president, programming, says, "Barter is synonymous with programs distributed to stations. It is THE business and is now standard operating procedure, with probably 95% of what programming is out there representing barter. What is cash is minuscule."

FCC started it

What has caused the mushrooming of barter centers on several factors, beginning with the FCC's deregulation rulings in 1981, which spurred the traditional networks to move into producing and distributing various types of programming services through barter means. The method used by the webs was similar to what syndicators had been doing successfully for a number of years, notes Norman Pattiz, chairman of the board at Westwood One, a leading producer and supplier of syndicated radio properties, which acquired the Mutual Broadcasting System and just recently announced the purchase of the three NBC Radio Networks for \$50 million plus warrants.

Pattiz continues that the networks' moves broadened and expanded the marketplace for national advertisers and, consequently, syndicators dealing in cash shifted to barter when they found out stations also were willing to give up inventory to obtain their programs.

At DIR Broadcasting, Robert Meyrowitz, president, pegs part of the barter boom on the fact that the traditional networks "are beleaguered at this point," thereby increasing opportunities for barter syndicators to place programs on stations that now are looking anxiously to acquire cost-effective product in light of the soft network marketplace. DIR itself, which deals

only in supplying barter programs, has undergone what Meyrowitz calls "huge volume growth. We are now doing about five times the volume we did three years ago."

Some of this is because DIR has been highly successful with such shows as *Rick Dees' Weekly Top 40* and *The King Biscuit Flower Hour*, and its expansion into non-music areas. One of the more recent weekly series introduced is *Scott Muni's Ticket to Ride*, hour program devoted exclusively to the Beatles.

In addition, DIR just produced specials on the 1960's and 1970's music. A month or two ago, DIR did the first Soviet Union-U.S. simultaneous live radio broadcast—the Billy Joel concert in Leningrad. Meyrowitz estimates that some 20 million people listened to the special, split evenly between the Soviet Union and the U.S. In the U.S. the program was heard on 300 stations, he adds.

Policy has changed

Meyrowitz notes that DIR's barter policy has changed recently. The company now splits the barter time with stations on a four-and-four-minute basis per hour on its AOR programs, and five-and-five on its other type of shows. Previously, DIR retained six minutes, with stations getting two.

The cutting back on national barter time has several advantages, points out



Norman Pattiz, Westwood, says one of the reasons for the barter boom is the greater acceptance by advertisers and radio stations of the entertainment-oriented programs that are nationally produced and sponsored.



Terry Robinson, Transtar, points out, "There was a tremendous growth in product available between 1983 and 1986, and I think the barter syndication industry is still absorbing that product...making it harder to launch new syndicated shows."



Ed Salamon of *United Stations Radio Networks* says, "Barter is synonymous with programs distributed to stations . . . and is now the standard operating procedure, with probably 95% of what programming is out there representing barter."

Meyrowitz: it's in keeping with the trend for advertisers to buy 30-second spots, instead of one-minute commercials; it opens up the ad marketplace for eight 30-second advertisers, making DIR more competitive with the current times; and enables DIR to get a better price on the 30s individually than as sold as a one-minute unit.

Entertainment oriented

Still another reason for the barter boom is seen by Westwood's Pattiz as due to a greater acceptance from radio stations, listeners and advertisers to entertainment-oriented programs that are nationally produced and sponsored.

"Putting entertainment into the radio business with a lot of concert shows, countdowns, interview and call-in programs has added zip to the medium. Ninety per cent of radio revolves around music, and the entertainment programs of today are all compatible to the formats on which they are played." An entertainment-oriented national package is very salable to national advertisers, Pattiz adds.

The emergence of concert broadcasts is "very important to most radio formats," believes Pattiz. Westwood has seven weekly concert series: three for rock music, and one each for black, country, Hispanic and AC formats, running between one and two hours. At this point, Westwood has more than 40 regularly scheduled barter programs that are run either weekly or daily. Bar-

ter arrangements vary, depending on the program, but typically, says Pattiz, an hour program carries a five-five split between national and local.

At United Stations, Salamon also notes that the barter arrangement with stations is generally on an even split in each show, with the commercial load varying from 10-12 minutes each hour on the rock shows. US actually has more than a dozen regularly scheduled programs, which consist mostly of music shows, although it provides its affiliates with news and sports coverage as well, as do some other syndicators.

The fact that US continues to roll out shows indicates that the company is healthy, notes Salamon. "If there wasn't advertiser demand, we wouldn't be doing that," he says.

Not all agree

But at Transtar, Terry Robinson, chairman of the board and CEO, believes that barter syndication is lagging behind the growth pace of previous years. "There was a tremendous growth in product available between 1983 and 1986, and I think the barter syndication industry is still absorbing some of that product. This is making it harder to launch new syndicated

shows. You have to spend a lot of time to position new shows and to determine which will work."

Transtar, on the other hand, Robinson continues, is having a healthy year with its core business—format servicing—which he distinguishes as separate from its syndication efforts. "Our volume is up substantially over 1986's, despite the flat year experienced by others." He continues that one of the major reasons for the good business is that the company has been experiencing a sharp increase in the 25-54 demo.

Soft times at SMN

On the other hand, the other major music-driven network, SMN, which charges stations about \$1,150 per month and retains two minutes for ad sale per hour, has fallen into soft times on the ad side, which John Tyler, president, attributes to the overall downward slide of the network business. "Economists can tell you more than I can, but it seems to me that the downturn in the economy is what this whole thing is about. It has also happened in television, newspapers and even in outdoor billboards that I see every morning, which are now blank."

Tyler continues that SMN's ad busi-



Digital radio net barter call-ins

Two Westwood One alumni have set up a sales rep shop for program suppliers. The firm, MediaAmerica, was formed by Gary Schonfeld, Westwood's former vice president, sales director, eastern region; and Ron Hartenbaum, former sales director and vice president.

One of MediaAmerica's accounts is The Digital Radio Network, based in Brooklyn, N.Y., which produces a call-in program service called The CD Hotline. It offers call-in radio station listeners complete information on all compact discs available in every musical category except classical, which is expected to be added later. A computerized database allows callers to deter-

mine the availability of an artist's work, critical reviews, label, etc.

In return for the service, stations give up national ad time of 14 units per week, to be used within a special program segment such as a CD song. In New York, CD Hotline airs on WXRK-FM, where the service premiered, according to Schonfeld. At present, CD Hotline is in 10 of the top 10 markets and in 75 of the top 100 markets, says Schonfeld.

MediaAmerica also has a rep agreement with Cutler Productions on a nationally-syndicated program featuring current and past love songs, aptly titled *That's Love*. The three-hour weekly program currently airs on WPIX-FM New York and KNOB-FM Los Angeles, among other licensees. *Love* goes for a barter split of 18 national minutes and 12 for local in each show.



John Tyler of SMN attributes softness in ad sales to the overall downward slide of the network business. He adds, "It has also happened in television, newspapers and even in outdoor billboards that I see every morning, which are now blank."

ness has been on the downside since last fall, but that ad revenues have begun to return slowly since May. While this area has not been of boom proportions, notes Tyler, "it nonetheless indicates a turnaround for us." On the other hand, points out Tyler, SMN's station lineup has continued on an upward spiral since SMN's beginnings a number of years ago, increasing revenues as far as fees are concerned. But ad income represents about two-thirds of SMN's total money take, according to Tyler. (See TV/RADIO AGE, Aug. 17, for financial report.)

At present, SMN has 827 affiliates, each airing one of seven different live formats provided by the network. These are Country Coast-to-Coast, Star Station (adult contemporary), Stardust (nostalgia/MOR), Rockin/Hits (CHR), Pure Gold (Oldies), Heart and Soul (a Motown format designed for the 30-plus demo) and Z Rock (hard rock/metal), which was launched in September, 1986.

The country format, which was one of the startup formats along with Star Station, has the largest number of affiliates, about 240 stations carrying it. The adult contemporary format has a lineup of about 200 stations, says Tyler. Some 90% of the SMN affiliates use the entire format they have selected.

The most successful format in terms of station clearances at Transtar is Format 41, according to Robinson, but the Oldies Channel and AM Only, its newest format, also have "double-digit" lineups as well in the top markets.

Robinson says at least one of Transtar's six formats are on a minimum of one of the radio stations in the top 50 markets. "We're on 80 stations in the top 50, about double the number of stations we had in these markets last year." Besides Format 41, Oldies and AM Only, the three other formats at Transtar, which charges a \$1,000 fee while taking one-minute for national advertising time each hour, are Country, Adult Contemporary and CNN News, the 24-hour news service. The barter time is different for Format 41, with Transtar keeping two minutes per hour. Also, in the largest markets, Transtar drops its fee charge, says Robinson.

Unlike its competitor, SMN, Transtar recently has gotten into the syndication business by producing two weekly shows and special theme shows. The two weekly series, *Saturday Super Gold* and *Romancin' the Oldies*, are offered on a barter split of five national, five local for the hour programs. On the drawing boards are two additional weekly series, which Robinson expects to launch within 60 days, plus another format by the time the NAB convenes in Anaheim in mid-September.

Specials in demand

Most of the other suppliers also are planning new syndicated programs, especially in the specials arena. The recent anniversary of Elvis Presley's death brought a plethora of Presley programs. Transtar, which recently

produced a four-hour Presley tribute, expects to do three additional specials, for a total of five, including a July 4th celebration show.

Next year, Transtar is looking to produce as many as a dozen one-time-only programs, and other plans call for at least one special per-month down the road. At US, Salamon says specials "have become a big business for us. The demand by stations for this kind of programming is very big. They are not just programs. They are really radio events." By the time the year is over, US will have produced 26 one-time-only music shows. Upcoming, on Labor Day, for example, US has scheduled *Stevie Wonder's 25th Anniversary Radio Special*, says Salamon. And plans call for US to produce at least 30 specials in 1988.

Of course, US' major thrust is in its regularly scheduled longform weekly programs, consisting of, among others, *Countdown America*, starring Dick Clark, *Solid Gold Saturday Night* and *Solid Gold Scrapbook*, both featuring Dick Bartley.

Westwood's thrust

Westwood One's one-time-only airings this year will total a whopping 50, including simulcasts with HBO, Showtime and MTV. Last year, Westwood aired the amnesty concert live for 12 hours, points out Pattiz. This year, the company broadcast four specials in conjunction with the 20th anniversary
(continued on page 79)

Network radio's the pits

While barter syndication on radio is bursting at the seams, network radio revenues have been slipping and at present are about flat, on average, for the first six months of this year, as compared to 1986's similar period, according to the network report from the Radio Network Association. The year to June 30 shows that revenues increased by only 1%, from \$176.8 million to \$178.7 million from 1986 to 1987's first six months.

On a month-by-month cumulative comparison, the estimates show almost a steady decline. In January, the network radio revenues were up 18% over the previous January, to \$25.2 million from \$21.4 million. In February the increase was only 10%, up to \$25.3 million as against 1986's February of \$22.9 million. March: from \$29.3 million to \$30.5 million, an increase of 4%. The three-month cumulative totaled \$73.7 million in the first-quarter of 1986, vs. 1987's \$81.1 million, for a rise of 10%.

But in the second quarter, revenues turned really sour. April: from \$32.5 in 1986 to \$30 million for the 1987 April, for a dip of 8%; May: \$35.3 million to \$34.8 a decline of 1%; June: down 7%, from \$35.3 million to \$32.8 million, leaving the second quarter with a dip of 5% overall, from \$103 million to \$97.5 million.

Total revenues taken in last year were \$380 million. Of this figure, it's estimated that barter revenues from the Association's eight member companies accounted for about \$40 million or about 10% of the total. Revenues do not include those from non-member networks or from barter syndicators that are not members.

As spot sales lag, local forges ahead via co-op, vendor pushes, promotions

Stations take control of destinies in sales development efforts

By EDMOND M. ROSENTHAL

More radio stations than ever are putting their money where the money is—into local sales development efforts. This is becoming especially important now because of the nearly flat spot radio growth picture. Meanwhile, efforts to bring in new-to-radio dollars on the local level are paying off for stations that are not content with a current marketplace in which newspapers get about 60% of retailer dollars and radio gets about 15%.

This go-get-'em attitude is exemplified by Craig Hanson, vice president and general manager of the six-outlet Simmons Family Stations, based in Salt Lake City. Hanson asserts, "We realized our future should not be tied to discretionary budgets at advertising agencies. For stations to grow, they must develop a sales growth strategy—not just wait for the agencies to be convinced that we should get our share of the dollars."

Others like Hanson's organization are moving forward with development programs that involves such approaches as plumbing unused cooperative advertising dollars, creating special events that attract new-to-radio adver-

tisers and tying their own development efforts to those of vendors'. While some utilize outside consultants to assist them in sales development, Radio Advertising Bureau and local radio associations have also been helping them to open doors.

The sales picture

A quick look at the figures shows that local is where it's at. According to Radio Advertising Bureau, more than \$5.3 billion went into local radio in 1986, compared with \$1.3 billion in spot. And, according to reports by radio reps to Radio Expenditure Reports, spot radio was down 2.4% in the first half of this year; the decline is greatest—6.1%—in the top 10 markets. In contrast, local revenues grew 7% in April and 6.3% for the first four months of the year, according to RAB's latest Composite Billing Pool information, based on 85 metro areas representing 52.7% of the U.S. population.

So, to Hanson, local sales development is the area in which his group can control its own destiny. The Simmons group consists of three AM-FM combinations: KDYL/KSFI Salt Lake City, KID/KEZF Idaho Falls and KDXU/KZEZ St. George, Utah.

Before the group brought in a director of retail development three years ago, it was only getting "coincidental" retail dollars, representing 5–10% of total sales. In almost six months after the first effort began to attract retail revenue, that segment was accounting for 15–20% of sales, Hanson reports. Within the first year, a vendor sales approach was added in, and retail income rose to a third of revenues. Now, with a consolidated promotional strategy program, retail is 40% of the pie, and Hanson feels it will continue to increase.

Hanson notes the promotional programs typically involve cash or prize incentives for vendor and retail salespeople so that they have "a stake in the success of the program." While stations across the country have been able to get prize support from outside sources, much in the same manner that TV game shows acquire them, Hanson notes, "Sometimes it takes a cash investment on our part, but—properly structured—it provides such an influx of new dollars that it's still highly profitable."

Getting more sophisticated

The experience of WGMS-AM-FM Rockville, Md., an RKO classical-music simulcast combo, shows how retail development is becoming more sophisticated. According to Joan Homa, general sales manager, just a year ago the approach was to act as the retailer's agency, helping it with such things as logo design and even retail print design. But here's what happened: "The clients grew with us and then went to a regular agency—and we'd lose the business because these small and mid-sized agencies were not comfortable with radio."

So now the person brought in as a print specialist is also working in co-op and vendor development, while the station has a staff of six retail salespeople, compared with three who call on agencies. The retail people call on the retailers and learn their objectives, "which is as basic as handing out a business card, but hardly any stations do it," according to Homa.

Important in selling the retailers is the spec tape that helps retailers see radio: "We do about 25 spec tapes a week, which are created by the two full-time copywriters in our continuity department and two freelancers." The station pays a higher commission for new business, which equalizes the opportunities for those concentrating on it. Homa notes, "We have retail people who have no desire to sell the agencies. It's just two different jobs."

In a large market like New York, development efforts can often mean tak-

WOR autograph table



John A. and John R. Gambling and George Meade take their turn signing autographs after a noontime appearance at New Jersey Day.

ing on a whole category of retail that spends big ad bucks but neglects radio. Because this is such a major effort, it has gone to NYMRAD (New York Market Radio Broadcasters Association). According to Sanford Josephson, vice president, marketing, the main effort to date has been with supermarkets. That effort, launched by his predecessor, Shirley Baker, who is now with RAB, paid off particularly in a vendor support program with Pathmark, in which that chain spent more on New York radio in 1986 than did all supermarket chains combined in 1984. Baker virtually conducted classes in radio for departmental buyers because, as Josephson explains, "Once the management and advertising people at the chain want to go ahead, it still won't get done without buyer support." These are the people who follow through in getting vendor dollars into the program, he points out.

Josephson is following through with four other supermarket chains, of which one probably will be on the air in October, and is also working on drug chains—with one definite go-ahead for September. But the major area he will be concentrating on now will be department and specialty stores. His conversations with them so far indicate such goals as developing their gourmet take-out and microwaveable foods departments for the yuppie crowd.

But these stores are also concerned with bringing younger customers into their stores without offending their older clientele, and Josephson, in turn, is pointing out that radio is the ideal medium for this because the retailer can use stations that older people would never listen to. He's also presenting research from Scarborough and other sources that relates listening patterns to branch stores that are weak in certain demographics in relation to the rest of their market.

Involvement of Josephson and board members in retail-related activities also is bringing radio people closer to the advertising decision makers. For example, a program called KIDS involves the apparel industry and retailers in distributing apparel to needy children, and NYMRAD is supporting this by distributing KIDS presskits to the public service directors of member radio stations.

A new NYMRAD service is a newsletter that culls information from retail trade publications that provides sales leads for the stations, such as new store openings and formation of retail associations to promote shopping centers.

One of the reasons organizations similar to NYMRAD have been building up around the country is that they make a large market more manageable.

Nancy Gex Jones, executive director of the Houston Association of Radio Broadcasters, puts it this way: "Because our market has grown so fast, we've lost face-to-face acquaintance between the station and the business communities. A lot of the stations have been purchased by large companies, so they have new people in management.

We help introduce them to contacts they can talk to."

Business breakfast

One of HARB's efforts is a monthly business breakfast featuring speakers from a given industry, which serves the
(continued on page 86)

RAB launches statewide efforts



Wayne Cornils

Its pilot program in Wisconsin now off and running, Radio Advertising Bureau is readying a national "grassroots" drive where it will help state broadcaster associations develop new local business for radio while it simultaneously develops some national accounts. With RAB serving as coach, trainer, researcher and support system, a team from each state association is expected to make a major pitch to three manufacturers and three retailers each year, according to Wayne Cornils, RAB executive vice president.

Cornils reports the pilot project with the Wisconsin Broadcasters Association took longer than anticipated—eight or nine months—to pin down. Considerable time was spent on determining the best prospects to pitch, and, because it involved volunteer work from a panel of six general managers and general sales manager, it took longer to coordinate the effort—particularly because all members of the association were asked for their input. Then a good deal of time was spent gathering information on the target accounts, Cornils says.

The list of the first three accounts was changed after it had been initially finalized in order to get the Wisconsin Tourism Bureau on the list. It was discovered that it was spending \$2 million annually on media but nothing on radio—just spot TV, print and outdoor. "This was just the kind of thing we wanted," Cornils points out.

The association is beginning to make calls on this and two other prospects after having determined who can get in

the door in each instance. For a retail account, Mills Fleet Farm was chosen. This is a smalltown oriented retail chain with operations exclusively in Wisconsin selling such diverse merchandise as automotive supplies, farm equipment, lumber, housewares and clothing. It concentrates on direct mail and print promotion, using TV and radio only on special occasions.

Justifying RAB's involvement is the third prospect, G. Heileman Brewing Co., with the Wisconsin sales team pitching radio as a national spot buy. Heileman already is a good user of radio, Cornils notes, so the objective is to convince it to increase its use of radio in conjunction with its rapid growth.

"The theory behind calling on national companies," Cornils adds, "is that they have a built-in bureaucracy, and it's difficult to get through to the real decision makers; you often end up with the agency."

RAB has 10 field people in the national sales area, he notes, but if they are supported by a sales and marketing team of 10 in each of 50 states, this becomes a sales force of 500 for generic radio. He says RAB is publishing an organizational booklet to help other states get started and expects it to be out in October. Team captains have already been designated in a few other states.

In a related development, RAB last month began a large scale vendor sales and promotion training program. RAB will provide every member station with basic training materials and sales tools. It will also provide free regular vendor advice and consultation to member stations on an RAB Vendor Hotline—(206) 862-2576.

RAB president and CEO William L. Stakelin says about \$15 billion annually is spent by vendors to help retailers market their goods. RAB's vendor program involves a two-year agreement with Market Share, Inc., Seattle-based retail sales promotion agency. Karen Wald-Harper, retail director of the firm and Blair Radio vendor specialist, will be principal instructor. Stations, beginning in early fall, will be able to send staff members to RAB-sponsored vendor seminars.

News directors don't have a leg up, but sales execs are no shoe-in either

Broadcast chiefs tell what it takes to become a G.M.

Are TV news directors beginning to get the edge on moving up the station management ladder? Results of a recent study in *Intercom*, the newsletter of the Radio Television News Directors Association, indicate that might be the direction (TV/RADIO AGE August 3, page 26). But with the bottom-line orientation so prevalent in the broadcasting business today, is news director the post from which current management wants to pick its future general managers?

The overwhelming answer from executives at eight broadcast companies, picked at random and interviewed by TV/RADIO AGE, is that no, news directors do not have an edge.

But, surprising, most of these executives said sales managers, who are still tabbed most often for general manager slots, aren't going to automatically go to the head of the class either.

On the radio side, though, most said management will come mostly from those in sales.

Well rounded folks

Michael Mallardi, president of ABC/Cap Cities Broadcasting Division (8 TV stations, 19 radio outlets), says, "We look for well-rounded individuals with financial disciplines; and they must be strong in programming as well. We've found most of our news directors bright people, and as they schedule more and more news they are usually responsible for very profitable centers for the stations, so that means they've taken on more and more responsibility."

Training ground

The theme of finding a well-rounded individual was mentioned time and again by the broadcast executives. "Now, more than ever we go for the best athlete," was the way Cecil Walker, president and CEO of Gannett Broadcasting (8 TV stations, 16 radio) phrases it.

A multi-disciplined player is so im-

portant today, according to Tom Goodgame, president of Group W's TV Station Group (5 outlets), that the company has just begun to create station manager posts as a training ground for general managers.

"We haven't had station managers before," Goodgame says, "but there is too much at stake these days to take someone from news or sales and make them general managers. We want to train our brightest prospects from news, programming and sales and give them business training."

Not too far outside

The company could peg someone from outside broadcasting who was heavy in business management experience, Goodgame says, but he thinks that would be a poor strategy. "TV is so unique that I don't think such a person could get enough operational experience."

"We want to know how good is that brain, and how creative and perceptive is that individual."

Group W now has a station manager in place in Philadelphia, and by the end of next year plans to staff its Boston and San Francisco stations with that post as well. Goodgame says the manager in Philly did not come from Group W, but he expects to fill the other slots from within the company. "What we want to know is how good is that brain, and how creative and perceptive in handling people is that individual."

New York Times Broadcasting, which owns five TV stations, also will be looking for that well-rounded ath-

lete as never before.

"Yes, in the past sales managers have had the edge," says company president Frank Roberts, "but I think the mix in the future, will be a combination of programming, sales, and financial."

Interestingly though, Roberts thinks the position of program director itself, as a purchaser of product, is becoming a diminishing position, with those responsibilities being folded into the general manager slot.

NY Times will be looking for people with "a great feel for sales and programming which drive our operations, but we need people with a broadbased perspective as well. And it is most important that that person be financially astute," Roberts says.

Back to school

Like Group W's Goodgame, Roberts is willing to send personnel to business courses. "We just sent our program man in Memphis to Dartmouth for four months to bone up financially." And Roberts would like to see more minorities and women in management.

Cox is another company that emphasizes the multi-discipline approach, according to Broadcast Division president Stanley Mouse.

But he doesn't think financial training is the most important aspect of a prospective general manager. "The idea is that we find bright young people who can run the small businesses that are their departments."

Engineers can apply

While Cox will generally draw from the ranks of sales, news and programming to fill slots in its seven TV stations when they become available, Mouse says he's seeing prospective candidates in engineering as well.

While that may be surprising, Gannett's Walker says it shouldn't be, because the operative word in the business today is "manager, not what department he comes from."

While Walker agrees there is a bottom line mentality prevailing much of the business today, at Gannett he says that bottom line stems from "good product. We're always looking for a manager who provides product we want." And he agrees a TV background is a must for TV management. In radio, he agrees that usually only sales and perhaps programmers have the experience to step into management.

Salesman's club?

But some companies still think general managers are the exclusive territory of sales. "Yes, it's a sales oriented
(continued on page 88)

BIG SPENDERS

Top 20% is where it's at among consumers/65

SELLER'S OPINION

Research provides answers on how radio works/67

MEDIA PROS

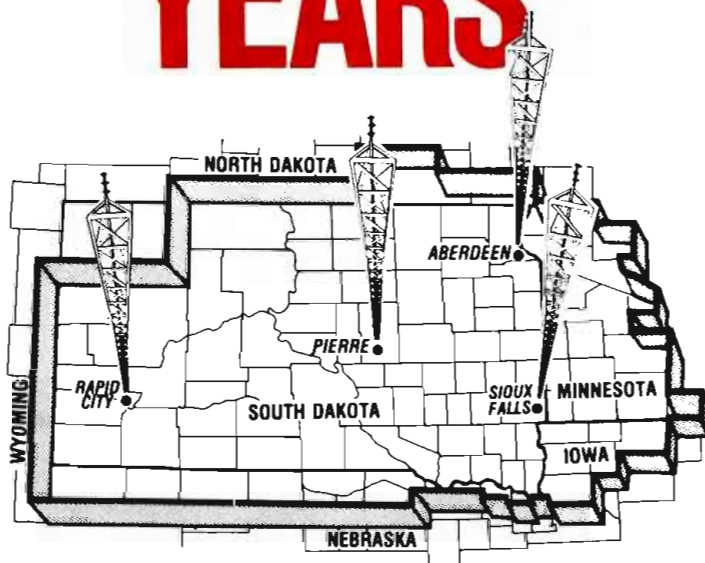
Dual Hispanic audience a marketing opportunity/69

TELEVISION/RADIO AGE

Spot Report

August 31, 1987

#1 IN AMERICA FOR OVER 22 YEARS*



kelo·land tv

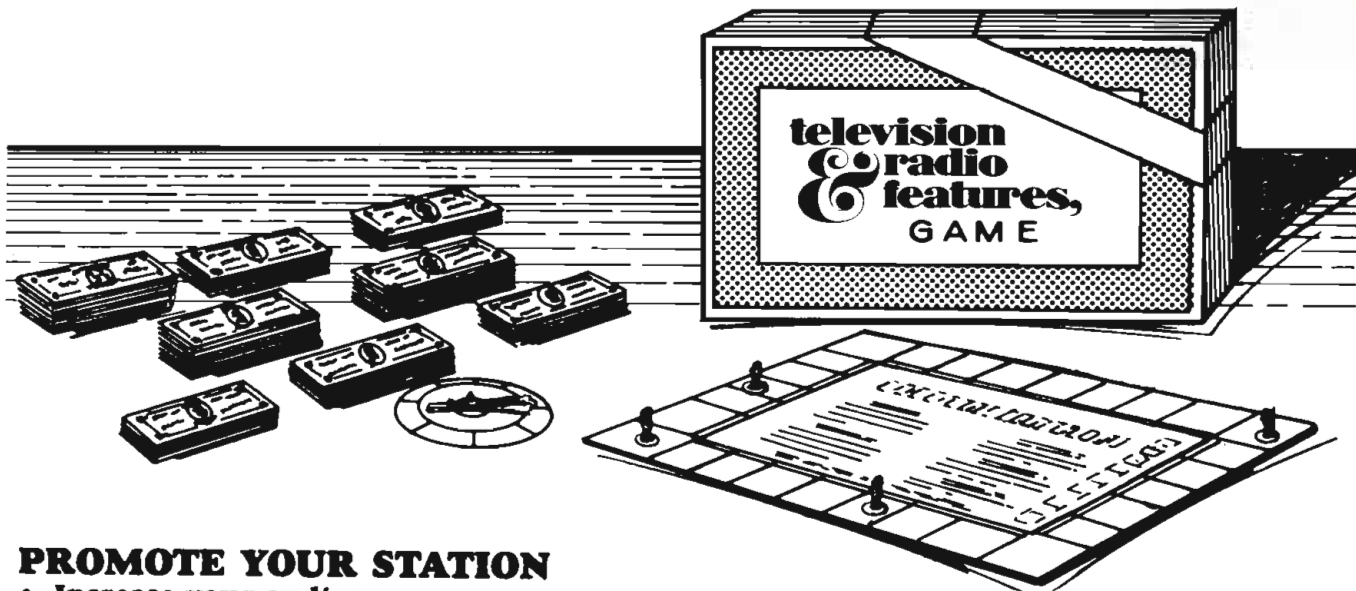
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- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
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Spot Report

Making and spending it: Top 20% does the most

The top 20% of the U.S. population pulls down almost half the country's total income, while the bottom 20% averages only \$3,000 annually. So the impact of the top income group is great and has a "staggering influence on the economy, often accounting for over 50 cents of every dollar spent in some categories. The power of this affluent segment on the nation's economy cannot be overstated."

This is one conclusion drawn by Maggie Hauck, director of research at Christal Radio Sales, following her analysis of the latest *Survey of Consumer Expenditures* published by the Bureau of Labor statistics last year.

The report indicates that the first and second waves of the postwar baby boom generation, the 25-34 and 35-44-age cells together, earn one of every two income dollars and account for half of all dollars spent. The 35-44 group is the largest economic force, accounting for one in four dollars spent. The economic clout of the 25-34s is due primarily to their sheer numbers. But the most affluent group is the 45-54 age cell, though their aggregate impact is minimized by their relatively smaller numbers. The 55-64-year-olds are the "empty nesters" with more disposable income. Though they, too, are relatively fewer in number, this cell actually outearns and outspends the 25-34 group on a per household basis.

As for the totals, average U.S. household income is pegged at \$23,457, of which 89% on average is spent, leaving 11% for savings, investments, interest payments or taxes. The average household continues to shrink, now standing at 2.6 persons, of whom 1.4, on average, are wage earners.

Some 63% of all households own their own homes, though nearly two thirds are mortgaged, and the average household owns two cars.

Hauck notes that while the basic human needs are always considered to be "food, clothing and shelter," the *Survey* indicates that the country's priorities "are actually somewhat different. Americans spend over one quarter of their incomes on shelter, but the second biggest expenditure is transportation, taking over one dollar of every five spent."

Over 90% of these transportation dollars go for private vehicles and maintenance, and the rest goes for public transit. Food places third on the priority list, taking 15% of every dollar spent. And "a surprising fourth place in spending volume goes for insurance, pensions and social security, which take nearly 10% of consumer expenditures." Clothing ranks a distant fifth, consuming only 5% of total dollars spent.

Sales seminars renewed

How to Close More Radio Sales, featuring RAB regional director Dave Gifford, has been renewed for 1987. Season premiere is set for St. Louis, Sept. 22 and the 27-city road show is scheduled to wind up in Phoenix on Dec. 11.

RAB executive vice president Wayne Cornils reports Gifford's 1986 sales seminars pulled "record attendance," and says this year's series "includes a motherlode of new information, practical exercises and instantly usable sales techniques that will help radio sales people at all levels quickly improve their billings."

He adds that the day-long sessions include a "self mastery seminar" designed to offer sales people techniques for "immediately improving sales results."

For RAB member stations the fee will be \$99 for the first seat and \$85 for additional seats from the same station. For nonmembers the charge will be \$125 a seat.

Army football network

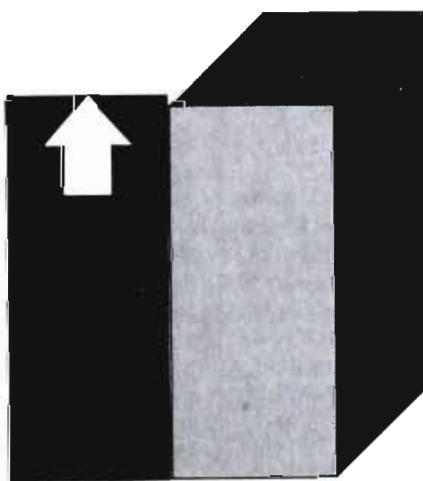
So far, 29 radio stations from Maine to Alaska have signed up as affiliates for the Army Sports Broadcasting Network, a division of CRB Broadcasting Inc.

Rich White, vice president, general manager of the network's flagship station, WFAS White Plains, N.Y., says the web will cover all 11 West Point football games this season, a schedule that includes gridiron contests against Rutgers, Holy Cross and Wake forest as well as traditional rivals, Air Force and Navy.

July

National spot business

+1.1%



1987: \$481.4

1986: \$476.2

Complete TV Business Barometer details p. 32

Spot Report

Campaigns

Beatrice Foods, TV

Leo Burnett Co./Chicago

SELECTED BRANDS are scheduled for six to 12 weeks of spot appearances in a good many eastern, southeastern and midwestern television markets. Media is working with the full range of day parts to reach both men and women 25 and up.

Jerrico Inc., TV

Foote, Cone & Belding/Chicago

LONG JOHN SILVER'S SEA FOOD SHOPPES are being featured for 26 weeks during second half in a long and coast-to-coast lineup of television markets. Negotiators worked with fringe and primetime inventory to impress adults 18 and up.

Loctite Corp., TV

Kelly, Scott and Madison/Chicago

DURO QUICK SUPER GLUE is being advertised for 10 weeks that began in late July in a select but nationwide spread of larger television markets. Buyers placed news, daytime and fringe avails to persuade adults 18 and up.

The Pillsbury Co., TV

CMI Inc./Chicago

SELECTED FOOD PRODUCTS are set to share 26 weeks of second half spot appearances in a long and coast-to-coast list of television markets. Media used a full arsenal of dayparts to reach women 25 and up.

Changing market

For years it's been older men whose money bought furs for their women. But today, more younger woman are buying their own. So furrier Evans Inc. is aiming its new television and radio commercials featuring comedienne Roseanne Barr at professional women 24 to 40 in nine spot markets where Evans owns outlets or leases salons in major department stores.

Advertising kicked off in Denver Aug. 5, starting in Texas markets on Aug. 13, and start dates in other markets are staggered through the rest of August. The other markets are Chicago, New Orleans, Oklahoma City and Washington, D.C. Evans is also planning a separate holiday campaign leading up to Christmas with a greater accent on the furrier's traditional male gift-giver target.

Appointments

Agencies



Abbott Wool has joined Cadwell Davis Partners as senior vice president and media director. He was formerly senior vice president, director of media services at Saatchi & Saatchi Compton, now Saatchi & Saatchi DFS Compton.



Maggie Mulhall has joined Leigh Stowell & Co. in Seattle as director, media services. She had been associate media director for Cole & Weber Advertising and before that had been a spot market director for Media General Broadcast Services.

Tom Somerset has been appointed senior vice president, director of media resources at Ruben Postaer and Associates, Los Angeles. He had been director of media services at Bozell, Jacobs, Kenyon & Eckhardt in Los Angeles and before that was with Doyle Dane Bernbach.

Susan Chamberlain and **Sandy Mitchell** have been promoted to senior vice presidents of Young & Rubicam. Mitchell joined the agency as an assistant account executive, later transferred to research and today is administrative manager of Consumer Insights. Chamberlain came to Y&R as a media planner and is now a group supervisor with the Communications Services department.

David Smith has been promoted to associate media director at DDB Needham Worldwide/Denver. He joined

the agency in 1983 and now steps up from a post as planner and research coordinator.



Laura Kush has been promoted to media director at Reeds Farris & Lewis Advertising, Los Angeles. She joined the agency as a media coordinator and before that had been a market research interviewer for ABC/Capital Cities and The National Research Group.

Debbie Bergman and **Debra Barnhart** have been promoted to media supervisors at Geer, DuBois Advertising in New York. Both advance from senior media planner, and both joined the agency in 1984. Barnhart had previously worked for Hammond Farrell Inc. and Bergman was with Waring & LaRosa.

David Carter Fletcher and **John H. Martin** have been elected vice presidents of Saatchi & Saatchi DFS Weger. Both men are marketing man-

DDB Needham Retail

DDB Needham Worldwide wants to help retailers. So it's acquiring San Francisco based Girvin Conrad & Girvin and changing the agency's name to DDB Needham Retail. GCG Principal Dick Girvin, based in San Francisco, will be president of the new agency where he'll be responsible for retail advertising for Northern California clients while working to roll out the agency's retail operations into other major west coast markets, and from there to the midwest and beyond.

Alan Pando, president of DDB Needham West, says when GCG is acquired, DDB Needham will place over \$71 million in billings out of its San Francisco offices. Current GCG clients include several western divisions of Safeway Stores, Paramount Pictures' northern California and northern Nevada markets, Orchard Supply Hardware, a home improvement supply chain, and Big O Tires and Filco Stores, tire and automotive service centers.

agers for the agency, which specializes in agricultural advertising. Martin joined the agency last year and Fletcher came aboard in 1985.

Representatives



Bruce A. Nugent has been appointed vice president, corporate planning and development for John Blair Communications. He comes to Blair from CBS Television Network where he has been vice president, finance and planning for the past nine years.



Edward J. Kenzig has been appointed vice president/sales manager for Independent Television Sales in Chicago. He joined ITS in 1984 and now moves up from account executive.

Dave Hills has returned to TeleRep to assume the new post of vice president for sales development. The former general sales manager for TeleRep's Lions stations was most recently president of DBM Broadcasting, Inc., operating WKRI Warwick, R.I. as well as a radio sports syndication organization. Now he'll head Television Marketing Associates, TeleRep's retail marketing arm, plus other sales development projects.

Darrin Klayman has joined the Katz Radio Group Network as an account executive in New York. She had previously served as an intern with both KRGV and Katz Radio Group Sports.

Bill Dietz and **Ed Petrosky** are now account executives with Raiders sales teams at Seltel. Petrosky comes to the New York office following sales posts with ABC Spot Sales, CBS Spot Sales and NBC Spot Sales and he has also

One Seller's Opinion



Answers research can provide on how radio works

McClenaghan

For nationally advertised brands it frequently is not easy to measure the effect of radio advertising because radio is almost always bought in conjunction with other media, and separating the impact of radio exposure from, say, television, is very difficult.

Since radio listening is almost always accompanied by some other activity, people tend to forget where they were exposed to a commercial message. Even when radio is the only medium used, when people are asked where they were exposed to a particular message, the answer often comes back, "I saw it on television," or "I read it in a newspaper."

But despite the difficulties involved, we do have some clear examples of how radio works. Past tests have proved that radio works very well. But they have also proved there are certain things we must do to make it work. We must have a well-executed commercial. It does not have to be expensive; just well thought out. We must establish reach and frequency goals, and we need a reasonably sized budget. Radio will work with less budget, but with less overall impact. It probably will not work if the commercial execution is flawed.

There are questions we need to explore about how radio works. I call this "cash flow research" because I firmly believe the answers can help advertisers know and understand radio better. And the more they know, the better they will find radio. Maybe the Advertising Research Foundation can help. This is why we are forming a Radio Committee within the ARF.

Many different companies are conducting some kind of radio and/or television recall tests. Irrespective of the company or technique used, the results generally indicate that a 60 second radio commercial achieves close to 80% of what a 30 second television commercial achieves in recall.

Some of the questions we should be asking include: are the companies conducting radio recall doing good research? Are they using random samples or something else? Is there a better way to do recall when an advertiser is testing both radio and television? Should the ARF get involved in trying to establish research standards for testing radio commercials? What happens to recall when radio is compared to a 15 second television commercial? We should find out.

Another question we need answers to concerns horizontal vs. vertical flighting. Does a commercial achieve more awareness if we run 30 spots over six days or 30 spots over three days? If a flight achieves the same recall on both a horizontal and vertical basis, then maybe there are other ways to schedule radio that would increase reach and frequency with the same budget. We should find out.

As a researcher, I am hoping great things happen with the relationship that is starting with radio and the Advertising Research Foundation. We have a lot of ground to cover and it should be interesting. Meanwhile radio works. And it is going to work even better when we have the opportunity to work with advertisers and agencies at the ARF level in developing studies that will represent cash flow research for both buyers and sellers.—**William T. McClenaghan**, vice president, research services, ABC Radio Network, before the Advertising Research Foundation

been national sales manager for WBBM-TV Chicago. Dietz joins Seltel in Los Angeles from the sales staff of Tribune Broadcasting's KWGN-TV Denver.



Thomas Rudnick has joined Media-America Inc. as director of sales. He comes to the new media representation and marketing firm from Westwood One/Mutual Radio Networks where he had been national account manager.



Andie Fatool has returned to Interep as an account executive with the Dallas office of Hillier, Newmark, Wechsler & Howard. The former McGavren Guild account exec has most recently been with the local sales team of KTKS(FM) Dallas-Fort Worth.

Robert Picunko has been promoted to operations manager for the Interep Radio Networks in New York. He had been an account coordinator for the network unit for the past year.

Roslin Expands

Roslin Radio Sales has purchased The Queen Co. of Boston and will now represent the stations that have been on Queen's client list. These stations include WHAI AM-FM Greenfield and WJFD(FM) New Bedford, both Massachusetts, WYKR Wells River, Vt., WFAD/WCVM(FM) Middlebury, Vt., WCOU/WAYU(FM) Lewiston, Maine, and a group of New Hampshire stations.

These are WVHN Salem, WTSV/WHDQ(FM) Claremont, WSMB Nashua, WPNH AM-FM Plymouth, and WBNC AM-FM Conway.

Stations



Art Lanham has been appointed vice president, general manager of KMSS-TV Shreveport, La. He comes to Southwest MultiMedia's newest acquisition from the general manager's desk at WKCH-TV Knoxville, Tenn.



Don Kemper has been promoted to station manager at Cox Enterprises' WHIO-TV Dayton, Ohio. He joined the station as an account executive in 1970 and now moves up from general sales manager.

John Gehron has been named vice president, general manager of CBS owned WMRQ(FM) Boston. He had been operations director at Capital Cities/ABC's WLS Chicago, and before joining WLS had been program director for CBS's WCBS-FM New York and WCAU-FM Philadelphia.

Kenn Brown has returned to King Broadcasting's KGW Portland as general manager. He joined the station as an account executive in 1982, became general sales manager in 1984, then left for Las Vegas in 1986 where he had most recently been with KLSQ.

Verners J. Ore, vice president, Capital Cities/ABC Inc., has been named president and general manager of WKHX AM-FM Atlanta. He moves in from Los Angeles where he had been president and general manager of the company's KLAC/KZLA(FM) to succeed **Norman S. Schruft**, now president, Owned Radio Stations-Group II.

Shawn Portmann has been named vice president and general manager of CBS-owned WSUN/WYNF(FM)

Tampa-St. Petersburg. He had been station manager of WSUN and before that general sales manager of the station.



Howard J. McAnany has been appointed vice president, operations for Eastern Broadcasting Corp., based in Washington, D.C. He moves in from Noble Communications where he had been vice president, general manager of WAVZ/WKCI(FM) New Haven, Conn.



John J. Martin has been named vice president, affiliate relations for the CBS Radio Networks. He had been Midwest sales manager, CBS Radio Networks since 1985.

Banner's two teams

Barbara Grosiak and Rosemary Zimmerman have been promoted to sales managers and named to head the two new sales teams formed by Banner Radio. Both executives report to Scott Lazare, vice president, manager, New York.

Banner president Charlie Colombo says "With 11 account executives in the New York office, the team concept is more practical. It will give us greater accountability in sales, training, research and overall performance. With our client stations growing and agencies merging, we can now give more attention to client stations, agencies and our own employees."

Grosiak, formerly with RKO Radio Sales, now Republic Radio, joined Banner, then called Blair Radio, as an account executive in 1984. Zimmerman came to Banner as an account executive in 1985 and before that had been an account executive with Christal Radio.

Media Professionals

Dual Hispanic audience a marketing opportunity



Esther Farber

*Media director
Robles Communications Inc.
New York*

Advertisers looking at the U.S. Hispanic market may wonder which is more productive: to aim Spanish language advertising at those upwardly mobile Hispanic consumers who, as soon as they achieve success often assimilate and switch to English, or concentrate instead on reaching the less assimilated target whose income may be more limited.

Esther Farber, media director at Robles Communications, says that as an agency that specializes in Hispanic marketing, "We don't see this as an 'either/or' problem, but rather as an opportunity for innovative planning."

Farber says that research for client Domecq Importers' Presidente Brandy indicated a dual target audience with varying levels of assimilation: "The product enjoyed a strong franchise among new arrivals with a traditional mind set who brought their brand loyalty with them from Mexico. And there was also tremendous built-in growth potential among mainstreaming, upwardly mobile population segments who might be lured by the image of 'more American' brands."

She says both groups were considered in determining objectives and strategies. "The resulting creative execution bonded together a younger Hispanic achiever here with his successful and more traditional role model from back home. A series of commercial scenarios stressed the theme, 'Aqui y alla,' meaning that both here (in your new country) and there (back home), there is only one Presidente. Spanish television was a natural choice to reach those less assimilated traditional Hispanics who are closely connected to family centered values and attitudes and predominantly dependent on the Spanish language.

"In addition, by looking at programming carefully from the perspective of appeal to our dual audience, we were able to maximize placement in areas that would reach both groups more efficiently. Working closely with both the reps and directly with the stations led to some excellent sponsorship opportunities in sports and news programming."

WHY BE A LITTLE FISH IN A BIG POND?

FOOD STORE SALES ARE BEEFING UP IN TUSCALOOSA.

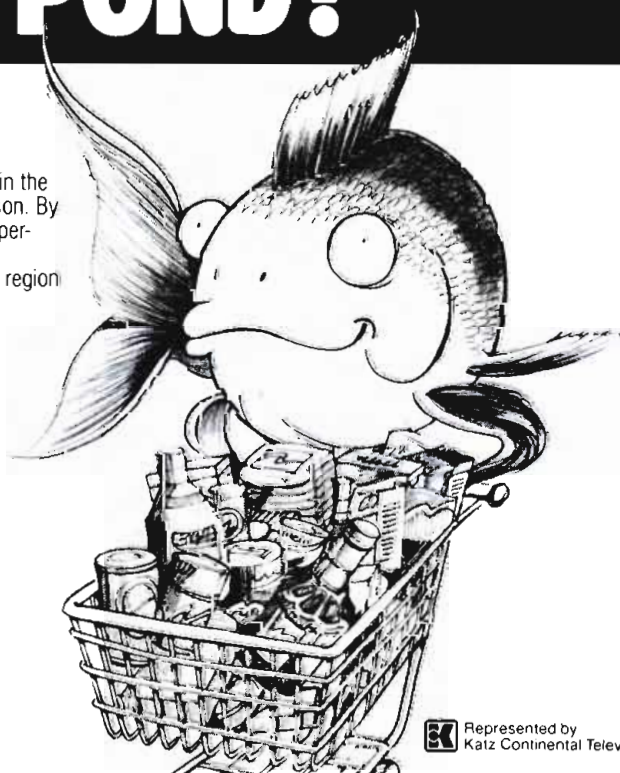
Tuscaloosa, Alabama outspends Birmingham, the 45th ranked HH ADI in the United States, for Supermarket, Grocery and Other Food sales-per-person. By as soon as 1990, Effective Buying Income is expected to leap 55%, outperforming Alabama, the East South Central Region, and the entire United States. Total Retail Sales are projected to rise 52%, again beating state, region and national projections and proving that Tuscaloosa is a fat and juicy market that's beefing up even more.

WCFT-TV DOMINATES THE MARKET.

We're the #1 rated station sign-on to sign-off. We've got the facts, figures, programming, including the #1 news, to help make your food store sales #1 in Tuscaloosa.

BE A BIG FISH

BEAM COMMUNICATIONS



WCFT-TV, CBS, Tuscaloosa, AL



WPBN-TV/WTOM-TV, NBC, Traverse City/Cadillac/Cheboygan, MI



KYEL-TV, NBC, Yuma, AZ/EI Centro, CA

WDAM-TV, NBC, Laurel/Hattiesburg, MS

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Source: 1986 Survey of Buying Power
May 1987, Arbitron



Represented by
Katz Continental Television

John W. West has been named vice president and general manager of Price Communications' recently acquired KFDX-TV Wichita Falls-Lawton. West moves in from Rockford, Ill., where he had been vice president, general manager of WREX-TV, to succeed **Warren Silver** who is retiring after 39 years with KFDX. Silver will remain as a consultant until January 1988.

New Stations

On the Air

KREQ-TV Eureka, Calif.; Channel 23; ADI Eureka. Licensee: Mad River Broadcasting Co., 1485 L Street, Arcata, Calif. 95521; Telephone (707) 826-2323. Lawrence Rogow, general manager. Represented by Adam Young Inc. Air date, August 1, 1987.

Buyer's Checklist

New Representatives

Banner Radio is now national sales representative for KKAA/KQAA(FM) Aberdeen, S. Dak. KKAA programs country music and farm information and KQAA offers an adult contemporary format.

Christal Radio is the new national sales representative for WDWS AM-FM Champaign, Ill. WDWS airs middle of the road music and its FM sister

Mahlman promotes



Bob Biernacki has been named executive vice president of The Mahlman Co. Before joining the media brokerage firm in 1984 Biernacki had been vice president and manager of WOR New York, and before that had been general sales manager of WABC New York.

He has also been eastern radio sales manager in New York for Golden West Broadcasting, is a one time Group W sales executive, and has served on the board of the New York State Broadcasters Association.

has an easy listening sound.

Eastman Radio has been appointed national sales representative for KYKS(FM) Lufkin, Texas and for WSLI AM-FM Jackson, Miss. All three stations carry an adult contemporary format.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of WNYR/WEZO(FM) Rochester, N.Y. WEZO programs a light adult contemporary, Drake Chenault *Evergreen* format and WNYR recently switched from country music to Transtar's *AM Only* format.

Katz Independent Television has been named national sales representative for WGBO-TV Chicago, WBFS-TV Miami and WGBS-TV Philadelphia. Jerry Carr is director of television operations for the three stations.

Petry Television has been appointed national sales representative for WVUE-TV New Orleans and WVTM(TV) Milwaukee. Both are Gaylord stations. WVUE is an ABC affiliate and WVTM is an independent.

Republic Radio now represents WMDN/WQIC(FM) Meridian, Miss. WMDN, owned by Torgenson Broadcasting, programs an adult contemporary format. WQIC, which features an urban contemporary sound, is owned by Marion Broadcasting.

Roslin Radio Sales has been appointed national sales representative for WXVI Montgomery, Ala., and WOVR(FM) Versailles, Ind. WOVR airs modern country music and WXVI is an urban contemporary station.

Seltel has been named national sales representative for WNOL-TV New Orleans and WJZY-TV Charlotte, N.C. Both stations are independents.

Transactions

Metropolitan Broadcasting Corp. has agreed to sell the assets of WASH(FM) Washington, D.C. to **Outlet Communications** for \$29.25 million, subject to FCC approval. Outlet is negotiating the sale of WMMJ(FM) to comply with FCC requirements prohibiting ownership of two FM stations in the same market.

Jacor Communications Inc. has completed acquisition of KOA/KOAAQ(FM) Denver from **A.M. Belo Corp.** for \$24 million. Jacor currently owns 14 radio stations and the Georgia Radio New Service.

Telemundo Group Inc. has completed purchase of **National Group Television Inc.**, the licensee of KSTS-TV San Jose-San Francisco, for approximately \$11 million. KSTS will be converted to Spanish language programming by October this year.

Price Communications Corp. has agreed to acquire WSEE-TV Erie, Pa. from **Erie Broadcast Partners Ltd.** for \$8.75 million including a covenant not to compete, subject to FCC approval.

Signal One Communications Inc. has agreed to purchase four radio stations from **Erie Broadcasting Corp.** and **Parkersburg/Marietta Broadcasting Inc.** for approximately \$6 million. The stations are WLEC/WCPZ(FM) Sandusky, Ohio and WADC/WMGP(FM) Parkersburg/Marietta, W.Va. Signal One is a newly formed company owned jointly by Mills Hall Walborn and Associates Inc. and its president, Kim E. Colebrook. Colebrook was formerly president of GCC Communications of Cleveland.

Officers elected

Irvine O. Hockaday, Jr., president and CEO of Hallmark Cards Inc. has been elected president of the group of 10 Spanish language television stations acquired from Spanish International Communications Corp. by Hallmark and First Chicago Venture Capital.

Other officers of the station group are executive vice presidents Charles W. Koester, vice president, finance and Robert J. Druten, director, corporate development, both from Hallmark and the following vice presidents: Charles J. Egan, general counsel for Hallmark; Andrew Goldman, former executive vice president, Spanish International Network, heading business affairs; and George Blank, former vice president and controller NBC, in charge of finance.

Managing day-to-day operations will be Danny Villanueva, president and general manager of KMEX-TV Los Angeles, managing the Western Division; Joaquín Blaya, manager, Eastern Division, and William Stiles, former sales chief of SIN, who becomes manager, corporate.

Viewpoints

Richard H. Harris



President, Group W Radio, in a recent address to the Canadian Managing Sales Conference of the Radio Bureau of Canada, talked about the recent changes in the radio business and how broadcasters must adapt to these changes in order to survive.

Five 'L's' for excellence: Look, listen, learn, lavish, lead offered by radio chief

Radio in my country and yours is more powerful than ever before. But something else is true about radio today. The medium we all know and love so well is being completely re-cast by social, economic and technological forces that I think we're only beginning to understand. And I believe very strongly that unless we measure carefully and comprehend what's happening—and what is out there before us—our business will *not* grow. In fact, in real terms, it will be diminished.

To survive the next five years, I think we are all going to need a *lot* of shrewdness. I don't pretend to have any magic answers, but I can tell you what's on our "to-do" list at my company these days. I'd like to give you my five management commandments—what I'll call "*Harris's five 'L's' for future excellence.*"

Number one: Look. By this I mean, look *beyond* radio for ideas and inspiration in managing your business. So far this year, I've taken groups of our senior managers on field trips to places like a textile manufacturing company in South Carolina and a retail supermarket in southern Connecticut. We went looking for something, and in both cases we found it.

Now you may be thinking: Can radio people really discover something useful and important in the frozen food isle . . . or in a big textile operation? Well I'm here to tell you the answer is a definite, emphatic "*yes!*" The most interesting part of the quality process to me is the customer-driven motivation that grows up among your people. Our habit in radio has been to accept the idea that two-thirds of our customers should walk away every year. The quality process suggests that we've done only two-thirds of our job as marketers.

We've *reached* the prospect, we've *made* the sale, but we haven't done our job in developing the customer relationship.

That's one area we are focusing on. For one thing, we're working to take advantage of the increasing possibilities presented by database marketing.

That opens the way for us to do some very sophisticated tracking of customer's special needs, their success and disappointments in working with us . . . and a profile of what their business is like and how we can help them in the future.

Number two: Listen. And I mean a lot more than staying awake during a conversation. Be systematic in the way you get information from the people working for you. In the last 14 months, since a key meeting we had in Phoenix, we have become much more aggressive listeners in our company.

Number three: Learn. Determine what knowledge and skills your people need to do the job you expect of them—and be methodical about providing the kind of training that will maximize your investment in them. Yes, this is a cost item, but I am convinced that money spent developing the right people is money well spent.

Number four: Be Lavish. Not lavish like one of my general managers, whose nickname around town is: "Meals on Wheels . . ." I mean, be lavish with praise and recognition for a job well done. Here, too, we're working to make this a characteristic of our company. And I think it's like listening: You can't do enough of it.

You'll notice I haven't said a word about monetary rewards—which are always welcome—but it is many times more important to give people the kind of sincere appreciation and recognition that tells them they're doing something important with their lives, and that they're with the right organization.

Fifth: Lead. And leadership in an unsettled and uncertain marketplace maybe takes the most effort of all. To me, the leaders who will take us into the 1990's and beyond will be those who set the highest standards, and work to protect the integrity of radio for the benefit of all.

To be a leader in my book, you have to be a person who creates a vision of what is possible, and communicate it to others. You have to be a person who creates a culture of total commitment. To the audience, the client and the community.

Convictions tested

In the next few years in the climate we find ourselves in, our business beliefs and convictions will be routinely tested. Our company's experience since 1920 has taught us that the credibility of our stations and the integrity of our people represent the best guarantee we have to insure our own long-term financial well-being.

People tend to approach life in one of two ways. Some tend to be oriented to the past. Others tend to be oriented to the future. Those oriented to the past have a vivid sense of what they have been. Those oriented to the future have a vivid sense of what they are becoming. Those oriented to the past live with the sense that they have seen everything. Those oriented to the future are fascinated by the novelty and possibilities presented by each new day.

The choice is ours to make. And I do hope that as radio professionals, and as individuals renewal and growth are what we reach for. And what we all accomplish.

Programming/Production

New ASTA director sets priorities

Tim Duncan, who begins his position as executive director of the Advertiser Syndicated Television Association, won't take office officially until Sept. 1, but he has been doing his homework for the new job and setting up priorities. In a phone interview, Duncan, who had been research consultant to ASTA for the past two years, says his initial thrust will be to develop a new presentation to the advertising community regarding barter syndication.

Last year, he points out ASTA introduced a presentation to the admen, *Barter Syndication: TV's Nearly-Billion Dollar Baby*, "which raised the consciousness of the agencies in terms of what barter was and the degree of sophistication of its players, plus what was available in barter syndication." Now, he continues, "we want to take it to the next step—making sure that barter syndication is getting its fair share of ad revenues, based on total impressions. There is a gap there that can be closed, and we expect to demonstrate that."

Part and parcel with this, Duncan says he will continue to function heavily on the research end and in monitoring the performances of both Nielsen and AGB, once the latter comes on line. "I want to make sure both live up to the promises they have made, which are significant in terms of lineup management and lineup verification. We want to make certain the agencies know what we are doing in that regard, and we will make sure the AGB system is working."

Concern. Of concern in research, continues Duncan, is whether the ratings are accurate in terms of numbers, and he would like to see an industry dialog on the differences and causes of the differences between the two ratings measurement systems. "That gets into technical things, such as edit rules. There will be a lot of confusion this year, and we, as barter syndicators, want to stay on top of things as much as possible from a research point of view."

Overall, explains Duncan, the role of the executive director is really on increasing the communication between the agency community and the barter syndicators, which is much of where his focus will be. Specifically, he says, ad agencies haven't bought syndication because they've been unfamiliar with barter. "This is changing. The recent price increases by the networks have brought increased attention by

the agencies on alternatives, and barter has to be the Number 1 choice."

He says he is collecting stories on ad agencies and their clients who are new to either upfront or to barter syndication. "There very well may be some good stories there—on people getting their feet wet for the first time. This is an indication that barter syndication is a lot further along than it used to be."

Future. As to the future of barter syndication, Duncan says that based on the upfront activity, he's looking for a significant increase in total barter dollars. "I took the job out of the feeling that the whole industry, which has had tremendous growth over the last six years, will continue to do so. We expect to be at a billion dollars in not too many years."



Tim Duncan

This growth, he adds, will come from the industry taking on additional and new time periods, by developing programs that can hold high ratings and improving its share of the ad revenue pie. At this point, ASTA represents more than 95% of all ad dollars placed in barter syndication, Duncan notes.

—Robert Sobel

Kelly, Orbis to launch weekly hour talk show

Kelly Entertainment Co. and Orbis Communications will launch an hour weekly syndicated series, *Public People/Private Lives*, starring Sarah Purcell. Kelly and Orbis will produce the series, slated for a fall, 1988, debut, in association with Four Point Entertainment and SJP Productions. *Public People* will be offered via barter, says Larry Lynch, president of Kelly, in an interview.

The production cost of each hour will be about \$100,000, he says. Orbis, which will handle both the clearances and the sales of the series, is looking for

a weekend primetime slot on indies and early-fringe on affiliates. However, Lynch adds, it's not inconceivable that affiliates will preempt their usual weekend programming for the Purcell show.

The show will feature a mix of celebrities and look at the private side of their personalities. A prototype of the show aired in late 1986 of 157 stations representing 87% of the country and achieved an average 4.1 *NTI* rating, says Lynch.

Under the barter arrangement, seven minutes are for local sale and five will be retained for national advertisers, per hour show. According to Robert Turner, president of Orbis, the company has no sales to report on *Public People/Private Lives* as yet.

All American holding discussions on merger

All American Television is holding talks with Atlantic/Kushner-Locke on merging both companies. While an agreement in principle has not been reached, the negotiations contemplate that All American will issue about 10.6 million shares of common stock in exchange for 100% of the stock of AKL. All American at present has 1.925 million shares issues and outstanding.

If the deal goes through, the combined companies will operate as Atlantic/Kushner-Locke Inc., with their current business activities continuing through offices in New York and Los Angeles. All American, whose president is George Back, distributes TV programs such as *America's Top Ten*, *Group W's Newsfeed* and *The Entertainment Report*; and *The American Video Awards*.

AKL is a Los-Angeles based producer of first-run syndication, network and pay-TV. It produces shows such as *Divorce Court*, *First and Ten*, *Teen Wolf* and *Heroes*; *Made in the USA*. It's owned by Donald Kushner (50%) and by Atlantic Entertainment Group (50%).

The merger is subject to reaching an agreement in principle and the approval of All American stockholders. Closing as well as the execution of a definitive merger agreement. Closing of the merger is anticipated in November. However, there is no assurance that a merger will result, according to All American.

Immediately thereafter, it's contemplated that the newly combined entities will seek to raise capital to support their increased production and distribution activities.

Oppenheimer & Co. is advising the two companies and will undertake the financing after the closing.

48 syndicated shows debut

A total of 48 major syndicated programs will debut this fall season, according to Seltel. Of these, 39 are first-run series, including 12 children's shows. Seven of the first-run total are half-hour strips, with four game shows represented, *High Rollers*, from Orion; *Matchmaker*, from Orbis; Buena Vista's *Win, Lose or Draw*; and Lorimar Television's *Truth or Consequences*. Other strips are Baruch/Access' *Getting in Touch*; *Slim Cooking*, from Syndicast Services; and LBS Communications' *Tales From the Darkside*.

There are two first-run hour strips, *Geraldo Live*, from Paramount/Tribune, and *The Wil Shriner Show*, distributed by Group W Productions. When it comes to first-run half-hour weeklies, there's a total of 14, including a cluster of sitcoms, such as *She's the Sheriff*, from Lorimar; LBS' *You Can't Take it With You*; *Marblehead Manor*, from Paramount and *The Dom DeLuise Show*, distributed by Multimedia Entertainment.

Also, four first-run weekly hours will debut, plus nine off-network series including MCA TV's *The A Team*, and *Cheers* and *Family Ties*, both from Paramount. For a complete listing of the syndicated programs, syndicators, terms and episodes, see separate table.

Telso, Cappy deal

Telso Communications has linked with Cappy productions in a co-venture involving two TV projects: *Time Capsule: The Berlin Olympic Games of 1936*, a 90-minute special, and *For the Honor of Their Country*, a 13-part half-hour series. Both programs will be distributed worldwide by Telso International, distribution division of TC, the recently formed division of Television South.

Pre-production has already begun on *Time Capsule*, which contains the Berlin games as if they were being covered at the time by a television broadcast team. By combining state-of-the art

video techniques with rare historic film, contemporary actors will portray athletes, officials and correspondents in actual scenes from the Games.

Country began filming last month in 13 countries initially featured, including Australia, Canada, China, East Germany, the U.S., France, Great Britain and the Soviet Union. Each half-hour profiles athletes whose Olympics accomplishments are a source of national pride. Footage is mixed with interviews with the athletes today. Bud Greenspan, president of Cappy, is writer/producer and director of both ventures.

ITC buys 50 films

ITC Entertainment has wrapped up the TV distribution rights to more than 50 motion pictures in the past nine months. Among the acquired feature films are *Rent-A-Cop*, with Burt Reynolds and Lisa Minelli; *Twice in a Lifetime*, starring Gene Hackman and Ellen Burstyn; *High Road to China*, featuring Tom Selleck.

Major syndicated programs making debut this fall

Program	Syndicator	Eps.	Terms	Barter
First-Run Strips (½ hrs)				
Getting in Touch	Baruch/Access	36/16		4:00L/2:30N
High Rollers	Orion	37/15	Cash++	
Matchmaker	Orbis	13/13		3:30L/3:00N
Slim Cooking	Syndicast	39/13	Cash+	
Tales-Darkside	LBS	92	Cash++	
Truth or Consequences	Lorimar	34/18	Cash++	
Win, Lose or Draw	Buena Vista	37/15	Cash++	
First-Run Strips (hrs.)				
Geraldo Live	Paramount/Tribune	46/6	Cash++++	
Wil Shriner	Group W	39/13	Cash++++	
First-Run Weeklies(½ hrs.)				
Bustin' Loose	MCA	26/26		4:00L/3:00N
D.C. Follies	Syndicast	36/16		4:00L/3:00N
Dom DeLuise	Multimedia	TBA		5:00:/1:30N
Fan Club	Blair	26/26		3:30L/3:00N
George Schlatter's: Comedy Club	Kingworld	26/26		3:30L/3:00N
Kidsongs	Orbis	26/26		3:30L/2:30N
Marblehead Manor	Paramount	26/26	Cash+++	
New Monkees	LBS	22/30		3:30L/3:00N
Out of This World	MCA	24/28	Cash+++	
Sea Hunt	MGM	22/30		5:30L/1:30N
She's the Sheriff	Lorimar	22/30	Cash+++	
We Got It Made	MGM	24/24	Cash+++	
Webster	Paramount	26/26	Cash	
You Can't Take It With You	LBS	22/30	Cash+++	
First-Run Weeklies (hrs.)				
American Bandstand	LBS	39/13		7:00L/6:00N

(continued on page 74)

Programming/Production

(continued)

Major syndicated programs making debut this fall

Program	Syndicator	Eps.	Terms	Barter
Friday the 13th	Paramount	26/26		6:00L/6:00N
Showtime at the Apollo	Raymond Horn	26/26		6:00L/6:00N
Star Trek: Next Generation**	Paramount	26/26		7:00L/5:00N

Off-Network

A-Team	MCA	128	Cash	
Cheers	Paramount	121	Cash	
Family Ties	Paramount	128	Cash	
Hardcastle & McCormick	LBS	TBA		7:00L/5:00N
Hill St. Blues	Victory	145	Cash	
Punky Brewster	Coca-Cola	44/44	Cash++ (one minute per week)	
Simon & Simon	MCA	142	Cash	
T. J. Hooker	Col/Embassy	90	Cash	
Webster	Paramount	98	Cash	

Children's

		Eps.	Barter	
			4th Quarter	1-3 Quarter
Beverly Hills Teens	Access	65	4:30L/2:00N	4:30L/5:00N
Bravestarr	Group W	65	4:00L/2:00N	3:30L/2:30N
Captain Power	MTS	26/26	4:30L/2:00N	4:00L/2:30N*
Comic Strip	Lorimar	65	4:00L/2:00N	3:30L/2:30N
Dinosaucers	Coca-Cola	65	4:00L/2:00N	3:30L/2:30N
Ducktales***	Buena Vista	65	4:30L/2:00N	4:00L/2:30N
Real Ghostbusters	Coca-Cola	65	4:00L/2:00N	4:00L/2:00N
Saber Rider	World Events	65	4:00L/2:00N	3:30L/2:30N
Spiral Zone	Orbis	65	4:00L/2:00N	3:30L/2:30N
Teddy Ruxpin	LBS	65	4:00L/2:00N	3:30L/2:30N
Visionaries	Claster	15	4:00L/2:00N	4:00L/2:00N*
Weekend Funday	Coca-Cola	13/39	9:00L/4:00N	8:00L/5:00N

* Weekly programs. ** Star Trek: Next Generation will have a two-hour premiere the week of 9/28. The weekly hour will begin the week of 10/5. *** There is a two-hour Ducktales special available on either 9/18 or 19. Each + indicates 30-second distributor commercial.

Source: Seitel Programming

AGB signs Paramount; others close

AGB Television Research, which will launch its national people meter ratings service Sept. 1, has signed its first major studio and is close to locking up two more syndicators as subscribers. The latest to join the client roster is the Paramount Television Group, the first studio to sign for the national service, according to Barry Kaplan, vice president, sales and marketing at AGB. PTG produces *Cheers*, *Family Ties*, *The Bronx Zoo*, among other network programs. Its first-run syndication fare includes *Entertainment Tonight*, *Solid Gold*, *Star Trek—The Next Generation*, *Friday the 13th* and *Marblehead Manor*, picked up by the NBC-owned stations as part of its fall checkerboard lineup in access, and other stations.

In an interview, Kaplan says he ex-

pects to sign two additional syndicators by launch time, for a total of five, which includes D. L. Taffner/Ltd. and International Advertiser Sales, triumverate consisting of Orbis Communications, Columbia/Embassy and Paramount. "We have two syndicators we have agreements with and will have the contracts signed by the time you go to press," says Kaplan.

Kaplan continues that AGB is looking to sign all the syndicators. "We're not leaving anyone alone, including LBS Communications, one of the major syndicators." He says he is placing equal emphasis on getting syndicators as subscribers as he is in looking to sign the three major TV networks and cable networks. "We are attacking all of them equally hard. We have different people assigned to each area. Andrea

Cetera, director of syndicated sales, is handling the syndication end."

AGB begins its operation on Sept. 1, reporting its first regular figures to subscribers. While it won't have its 2,000 sample in the mainstream at that time, it expects to be fully on line by the time the network primetime season begins in a few weeks, according to Kaplan.

In the case of Paramount, it has bought the standard network package. As part of International Advertiser Sales, its agreement with AGB is under a separate package arrangement involving syndication only.

AGB's client roster also includes CBS, the MTV Networks, RJR Nabisco and eight ad shops which account for more than 40% of TV network billings: NW Ayer, Ted Bates, BBDO, Leo

Burnett, DMB&B, Grey Advertising, Scali, McCabe, Sloves, and Young & Rubicam.

Syndication shorts

Some 150 stations will air **Lorimar Syndication's** *Mama's Family* for its second season in first-run syndication, including WWOR-TV New York, KNBC-TV Los Angeles, KGO-TV San Francisco, WSBK-TV Boston and WJLA-TV Washington. Clearances represent 88% of the country.

Sea Hunt, half-hour action/adventure series set for a fall debut, has been cleared by **MGM/UA Television** in 85 markets. The latest sale is to WNBC-TV New York. Other recent sales include WZTV(TV) Nashville, WNEM-TV Flint-Saginaw, WYSM-TV Lansing, KPCL-TV Lake Charles, WJTC-TV Mobile-Pensacola, KTUU-TV Anchorage and WJAR-TV Providence.

Group W has received a major national ad commitment from Bristol-Myers for *The Wil Shriner Show*. B-M will account for 25% of the national ad time available and will have a 30-second spot on each show. The series has been cleared in 95 markets representing 85% of the country. *Shriner* premieres Sept. 14.

The Kidssongs TV Show has been given a go for 26 episodes to debut beginning in September. The series, which is distributed by **Orbis Communications** and produced by Together Again Productions in association with Warner Brothers Records, has been cleared in 85 markets to date, representing 63% of the U.S. Among stations clearing the weekly half-hour program are WNBC-TV New York, WPWR-TV Chicago, KPIX-TV San Francisco, WBZ-TV Boston, WDIV-TV Detroit, KXTX-TV Dallas-Fort Worth and WEWS-TV Cleveland.

Orbis Communications has cleared *The Next President*, with David Frost, on more than 90 stations. Stations clearing the 13-part series of interviews with presidential contenders include WWOR-TV New York, KCOP-TV Los Angeles, KYW-TV Philadelphia, KGO-TV San Francisco, WJLA-TV Washington, WLVI-TV Boston and WDIV-TV Detroit.

The U.S. Open: Tennis Made in America, produced and packaged by **People & Properties**, has Minolta as its preeminent sponsor. The syndicated special made its debut in a month window that ends Sept. 13. The special will also be seen on the USA Cable network on Sept. 1 at 7 p.m. WNEV-TV Boston will air *Tennis* on Sept. 6 and KCBS-TV on Sept. 4. Minolta has one-and-a-half minutes in the half-hour show. Sales are handled by **Baruch Television**

Group.

It's Showtime at the Apollo has been cleared in more than 70% of the U.S. Among the stations signed for the one-hour barter show are KRON-TV San Francisco, WPXI-TV Pittsburgh, WBRZ-TV Baton Rouge, KVOS-TV Seattle, WATL-TV Atlanta and KMSP-TV Minneapolis. Sponsors include Coca-Cola, the U.S. Army and Eastman Kodak, according to **Raymond Horn Syndication**, the show's distributor.

Viacom Enterprises will syndicate two MTV productions. One will consist of the *MTV Passport Specials*, four one-hour specials featuring rock performers on location around the world. The initial special features Duran Duran in Rome and Milan. The second features Billy Joel in London. All seven Fox-owned stations have cleared the specials, which began in a broadcast window on Aug. 15 and terminates Sept. 27. The second pair will air Oct. 5 through Nov. 1, with artists to be announced. Specials are cleared via a barter split of six-and-a-half minutes for local sale and five-and-a-half for national.

In the other MTV deal, Viacom will syndicate the *1987 MTV Video Music Awards* show, two-hour special that will air in a Sept. 12-Oct. 4 broadcast window. Eleven minutes are for national use and 13 for local in the barter show.

Zooming in on people

Rick Levy has joined **D.L. Taffner/Ltd.** as president of sales and marketing, a new position. Levy left King World's



Rick Levy

Camelot Entertainment, where he was president, a few months ago. He'll report to Taffner. Levy's responsibilities will include program sales to stations for domestic syndication, PBS and regional public television networks and ad-supported cable networks and payable.

John Walden has been named vice president of sales and marketing at **Turner Program Services**. Prior to joining TPS in September, 1986, Wal-

den was vice president of marketing research and sales development at Twentieth Century Fox. He had a similar position at Columbia Pictures.

Bill Josey has joined **MGM/UA Telecommunications** as vice president, business affairs. Before coming to MGM/UA, Josey was vice president, business affairs, at The Disney Channel. Before that, Josey was director of business affairs at Columbia Pictures Television Distribution.

Joseph F. Kiselica Jr. has been named account executive, central mid-west division, **Viacom Enterprises**. Kiselica had been central division sales manager at Coral Pictures.

Paramount Television Group has promoted three executives in its financial division. **Phil Midiri** has been named executive director, television accounting, while both **Mike Masters** and **Laurie Woken** have been named associate director, financial reporting and analysis. Midiri joined Paramount in August, 1984, as manager, television accounts receivable, and was promoted to director, television accounting, in June, 1985. Masters, who came to Paramount in February, 1985, as senior analyst, special projects, was promoted to assistant manager, financial reporting and analysis in September, 1985, and to manager in September, 1986. Woken joined Paramount in September, 1985, as senior analyst, special projects, and became assistant manager, financial reporting and analysis in January, 1986, and manager in January, 1987.

Sandra Morris has been appointed vice president, business affairs, **Lorimar Television**. She moves up from director, business affairs. Before joining the company's business affairs department in 1979, Morris was deputy city attorney for the city of Santa Monica, and has been associated with law firms in New York and London.



Sandra Morris

Peter Barsocchini and **Ray Sneath** have been promoted to vice president at **Merv Griffin Enterprises**, in line with a continued expansion of its activities. Before his promotion, Barsocchini was director of development. Sneath, a 17-year veteran at MGE, last

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Programming/Production

(continued)

was director of creative services.

Dayna Kalins has been named executive vice president, creative affairs at **Twentieth Century Fox Film's** television production division. Prior to her promotion, Kalins was senior vice president, creative affairs for four years. She had been senior vice president, business affairs at the television production division from 1980-83.

Anne Lieberman, director of programming at **DIC Enterprises**, has been promoted to vice president, home video. Before joining DIC, Lieberman was director of programming at LBS Communications.

John Symes has been promoted to senior vice president, programs, for the network television division at **Paramount's Television Group**. Symes has been vice president, current programming, since March 1986, after becoming executive director of comedy programming in May 1985. Prior to that, he had been director of program production, pay television, since November 1982.

Bey to WWOR-TV show

Richard Bey is being imported from Philadelphia to host *People Are Talking*, set to bow this fall on WWOR-TV Secaucus (New York). Coming with Bey from KYW-TV, where he had hosted that station's morning show and she produced it, will be Rose Mary Henri. She'll be senior producer of *People*.

Other new behind-camera staff for the new Bey outing on WWOR will be Renee Hambley, Mary Duffy and Renee Maenner. Hambley moves in from KGO-TV San Francisco to join *People* as a producer/field correspondent and Duffy, a former associate producer in WWOR's public affairs unit, becomes producer for *People*. Maenner also comes from public affairs to join *People* as associate producer. The new show is scheduled to air weekdays, Monday-Friday, at 11 a.m.

Dodgers in renewals

Besides swinging into action on the baseball diamond, the Los Angeles Dodgers have been busy in the off-field arena as well, and have signed separate rights deals in radio and television. In TV, the team's management inked an agreement with KTTV(TV) Los Angeles, that continues the partnership for the next five years. Both sides mark their 30th year together in 1988. On the

radio end, the new arrangement also covers the next five years between KABC Los Angeles, as the flagship station, and the Dodgers, in an association that dates back to 1974.

Also on the baseball front, KPLR-TV St. Louis, has obtained the TV broadcast rights to the St. Louis Cardinals games for the next three years, beginning with the 1988 season, according to Edward "Ted" Koplak, president of Koplak Communications, parent company of KPLR, and Barry Baker, vice president and general manager of the station. Games will increase from 43 this season to a possible 55-game schedule in 1988. In addition, the station plans to expand the station network outside St. Louis that carry the Cardinals games.



"Beethoven" made an appearance recently to celebrate the signing of the 70th Beethoven Satellite Network affiliate, KCMW-FM, located in Warrensburg and serves the greater Kansas City area. From l., are Beethoven (actor Edgar Weinstock); Donald W. Peterson, director of broadcast services, KCMW; and David Levin, director of development, BSN. BSN is a service of WFMT(FM) Chicago, fine arts station.

HOME VIDEO

Marking the first time that a retailer and a video manufacturer have combined on placing a commercial on videocassette, **RCA/Columbia Pictures Home Video** will add a 30-second spot featuring Waldenbooks on 10 of its video titles. The tag consists of RCA/CPHV's fall promotional commercial tailored and recut to feature the video retailer, a subsidiary of K Mart. The

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titles are featured in the manufacturer's "10 Ways to Get the Best of Us" promotion. Titles include *The Karate Kid*, *Ghostbusters*, *It Happened One Night*, *Jagged Edge* and *Silverado*. The videos are available at Waldenbooks outlets and carry a suggested list of \$19.95 each.

RCA/Columbia is releasing four new Magic Window titles that have television syndication links. The new titles, to be released on Sept. 17, are *The Galaxy Rangers—Birds of a Feather and Other Tales*; *Zoobilee Zoo—Zooble Hop and Other Stories*; *Jayce and the Wheeled Warriors—Space Outlaws and Other Tales*; and *The Wonderful World of The Wombles*.

World Video is giving home video retailers their choice of one free movie cassette with one WV title they purchase this month or in September. According to WV president **George Atkinson**, retailers who buy any of WV's four August or September featured releases may choose a free VHS or Beta cassette from among eight WV titles. August releases were *Born Innocent* and *A Flame to the Phoenix*. In September, releases are *Deadly Recruits* and *Threads*. The eight titles from which retailers can choose free movies are *The Day of the Triffids*, *The Divorce of Lady X*, *Long John Silver*, *The Mad Bomber*, *Mr. Scarface*, *Pancho Villa*, *The Terror* and *Tulsa*.

Embassy Home Entertainment is offering a retailer support program for its fourth-quarter Reel Deals promotion. EHE will guarantee retailers a 30% exchange on all Reel Deals product purchased. To qualify, the retailer must buy a minimum of 36 pieces of any Reel Deals product by Oct. 30 and display it in specially designed displays. Exchange program ends March 31, 1988.

Fries Home Video will distribute *Wish You Were Here* on videocassette. The distribution agreement was made with **Atlantic Entertainment Group**, theatrical distributor. *Here* will be out via videocassette in the first half of 1988. According to **Charles Fries**, chairman of Fries Entertainment, parent company, rights have also been secured on pay cable and domestic television syndication as well. Both avenues will be open following the home video release.

Initial orders for *Crocodile Dundee* have broken the company and world sales record, according to **Paramount Home Video**. Orders represent almost \$54 million at retail, which places it just ahead of *Top Gun*, whose opening order totaled \$51 million at retail. *Crocodile* sells for \$29.95, while *Gun* was offered at \$26.95. Since its release, *Gun* has sold more than 2.8 million units, making it the biggest selling video, according to Paramount.

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Radio '87: Barter (from page 59)

of *Rolling Stone* magazine. Other event programming has revolved around farm aid and USA for Africa, as well as "topical specials that make sense because some specific artists are hot or re-emerging," says Pattiz.

Pattiz believes Westwood supplies the majority of specials to radio stations. A major reason for the upsurge in producing special event programs, of course, is demand, points out Pattiz. "Most radio stations expect that a major event will be the subject of a special, and they expect that most of them will come from us," he says. Most of the programs tend to be done by large, well-financed companies, according to Pattiz. "Specials are not very profitable on an individual basis. But when you have a lot of product, it establishes that the major events will come from your company."

By producing in volume, Pattiz continues, the company's image and clout is maintained with radio stations and advertisers, although the one-time-onlys are not a huge profit center for Westwood.

While DIR is not planning on producing any new one-time-only shows, its music menu will be expanded via a new four-hour weekly program featuring Gary Owens. Called the *Gary Owens Music Show*, it will, in addition to music, include lifestyle features, interviews, movie and book reviews and other segments designed to appeal to adult

contemporary listeners, says Meyrowitz. Debut of the barter series (five-and-five minute split each hour) will be in October.

One syndicator that sells some of its programs for cash and others via barter is Weedeck Radio Network, in Hollywood, which, according to its president, Lloyd Heaney, is doing well in both areas. Heaney says "there is a tremendous amount of barter out there," giving him pause to introduce large amounts of barter shows. Weedeck, he notes, which specializes in country shows of varying lengths, has about 180 stations under contract on its five shows, including many stations which have been with Weedeck since 1979. *Country Report*, 10 weekly two-and-a-half to three-minute features, is Weedeck's "granddaddy," and is bartered in Arbitron-rated markets only, while *Country Report Countdown* four-hour weekly, is sold via barter in the top 25 markets and goes for cash to the below-25 markets.

Another weekly show, *Sittin'In*, one-hour program, is bartered in the top 100 markets. But two other shows, *Country Christmas* and *Celebration*, are sold to stations for cash only. *Christmas* is sold at a reasonable price, says Heaney, and is termed as being too expensive to go the barter route. The program is 12 hours in length and has been updated for 1987 with new and traditional music.

As to the use of the national syndicated product, its growth is spreading into all dayparts on stations. At US, Salamon recalls that when the company started all of its shows were geared for the weekends, but station demand has increased for programs that will fit into weekday slots. Salamon says there is no clear way to determine specific dayparts on usage but stations generally look to the shows as a promotable feature to recycle their audience.

"In other words," says Salamon, "if you have a morning show that's doing well, you can promote a feature such as the two-and-a-half-minute *Country Datebook* on the program and run it in the afternoon, so you can get listeners to tune into *Datebook* as well." With the hour shows, the promotion can work the same way, drawing listeners into the program at night, the time when these kind of shows are generally aired, he says. Weedeck's Heaney notes that *Country Report* generally is played in the morning and afternoon drive. "Country music people are enormously loyal to their stations, so anything that provides them with information about the country artists, they welcome strongly." □

Group W

(from page 51)

very good program the best you can do is a 1.8 or 2 rating, and how much money can you and I make if we're spending \$250,000 a week to do the show?"

The company has exclusive deals with a number of independent producers, and these producers have various development deals for five movies of the week. Vane hopes at least a few will get greenlighted by the networks. And one of the producers, Frank Doelger, has a script deal for a sitcom for CBS.

Meanwhile, the Bristol-Myers, Group W Productions and Group W Television Stations co-venture, *Lifequest*, series of quarterly primetime one-hour health specials, has set its December program. Called *The Best Defense*, it searches for answers in the treatment of cancer, AIDS and organ transplants.

The opener, *The Hidden Addict*, was launched in March. June's subject was *Minutes to Live*, focusing on the growth of trauma units; and *Ageless America*, which explored the implications of longer life, was the August program. Each special is assigned to a Group W station. *Defense* will be produced by KDKA-TV Pittsburgh. About 55 stations have committed to run the series. □

There are no less than 28 first-run animated children's series out there, Group W's Vane points out.

Group W's "BraveStarr"



Bob Meyrowitz of DIR:
His company is not planning to produce any new one-time-only shows. Its music menu will be expanded via a new four-hour weekly program featuring Gary Owens, which will include lifestyle features and interviews.

Wall Street Report

Infinity Broadcasting, which has been on a buying spree recently, goes into the black

Infinity Broadcasting Corp., the largest pure play radio group and the fifth biggest in terms of group revenue, has been on a buying binge during the past 12 months, starting shortly after it went public. The spree hasn't hurt the bottom line—or, what's more important, cash flow, either. What's perfectly clear is that the company reports going into the black in the second quarter.

Its net earnings for the three months ended June 28 were up to \$1,573,000 compared with a loss of \$6,276,000 during the corresponding '86 period. Net revenues rose 58.4% to \$18,006,000. "Earnings from broadcasting"—before deducting depreciation, amortization and corporate expense—climbed 113.4% to \$8,143,000, while operating income zoomed 192.5% to \$6,082,000. Interest expense went up from \$2,059,000 to \$2,673,000.

The negative earnings figure last year was primarily due to an extraordinary item—"extinguishment of debt"—amounting to \$6,257,000.

Earnings per share for Infinity were 17 cents for

the second quarter and 9 cents for the first half. Andrew W. Marcus, media analyst at Kidder, Peabody, which has begun to pay close attention to the radio industry, estimates per-share earnings of about 45 cents this year and as much as \$1 next year. Marcus, obviously favorably inclined toward Infinity, is impressed by its top executives and its "attractive mixture" of mature and turnaround situations. The executives cited—who combine 80 years of experience in running and trading stations—are Michael A. Wiener, chairman/CEO; Gerald Carrus, president, and Mel Karmazin, executive vice president.

Infinity went public June 10, 1986 and the following September bought KROQ(FM) Los Angeles for what was then the biggest single radio purchase in history—\$45 million. Last December Infinity acquired WBMW(FM) Washington for \$13 million and WQYK(FM) Tampa-St. Petersburg for \$22 million. In the same month, it sold KCBQ-AM-FM San Diego for \$12.2 million. In January, the company rounded out its Tampa-St. Petersburg holding with the \$3.1 million purchase of WCBF. But the big story ended on July 2 when it completed the takeover of KVIL-AM-FM Dallas-Ft. Worth for the blockbuster price of \$82 million, an all-time high. (Second quarter results do not reflect the KVIL stations acquisition.)

Despite the seemingly stratospheric price paid for the Texas pair and the fact that the company was already highly leveraged, Infinity can handle the interest payments comfortably, says Marcus.

Infinity Broadcasting Corp. (unaudited)

(Dollars in thousands except for share amounts)

	Three Months Ended		Six Months Ended	
	June 28, 1987	June 29, 1986	June 28, 1987	June 29, 1986
Net revenues	\$18,006	\$11,364	\$30,571	\$19,324
Station operating expenses	9,863	7,549	18,583	14,465
Earnings from broadcasting	8,143	3,815	11,988	4,859
Depreciation and amortization	1,188	961	2,415	1,918
Corporate expense	873	775	1,690	1,450
Total operating expenses	11,924	9,285	22,688	17,833
Operating income	6,082	2,079	7,883	1,491
Other income (expense)				
Interest expense	(2,673)	(2,059)	(5,260)	(4,307)
Interest income	110	21	252	54
Earnings (loss) before income taxes and extraordinary items	3,519	41	2,875	(2,762)
Extraordinary items—loss on extinguishment of debt	—	(6,257)	—	(6,806)
Net earnings (loss)	1,573	(6,276)	839	(9,728)
Earnings (loss) per common share:				
Before extraordinary items	.17	—	.09	(.48)
Extraordinary items	—	(.97)	—	(1.12)
Earnings (loss) per common share	.17	(.97)	.09	(1.60)

U.S. stations and Pope's visit (from page 56)

school officials will take place in the Quadrant Rooms at the Superdome which seat 1,800. The meeting with Catholic university officials is scheduled for Xavier University, the only black Catholic university in the U.S.

Microwave will be used from each camera position to transmit to the central switching point at the Superdome. From there the signal will be relayed, again by microwave, to each station. CBS Television is arranging for the nationwide satellite feed to points outside the New Orleans-Baton Rouge area.

The truly massive crowds will be the 70,000 expected at the youth rally at the Superdome and the 250,000 estimated for the giant outdoor Mass scheduled for the campus of the University of New Orleans.

The Pope leaves New Orleans Sunday morning, Sept. 13 for San Antonio (see separate story), and from there it's on to Phoenix and then to Los Angeles, Monterey, San Francisco and Detroit, the final U.S. stopover on Sept. 19.

In San Francisco, Group W's KPIX(TV) plans to expand its regular news to include one-hour 5 p.m. news specials from Miami, Los Angeles and home base in San Francisco. Father Harry Schlitt, national director of the Catholic Communication Campaign in New York City, will provide commentary and analysis during the news and all-day telecasts.

Carolyn Wean, vice president, general manager of KPIX, says news anchor Kate Kelly will be the station's special correspondent for the Pope's tour and "will be the only Bay Area television journalist flying with the Pope on his plane from Rome to Miami, and again on the return flight to Rome from Detroit on September 20."

Kelly also will follow the Pope to all his U.S. destinations, and an additional reporter and camera crew in each stopover city will provide team coverage with Kelly via live satellite. Bay Area coverage will involve 25 reporters, 18 cameras and over 200 field personnel. Issues discussed will include women and the Church and gays and the Catholic Church.

Wean says KPIX "will capture the spectacle as well as the human angles" when an expected two million people greet the Pope during his procession through San Francisco's streets, and will also have its cameras there when he visits the Golden Gate Bridge, Mission Dolores and St. Mary's Cathedral.

On the following day, Friday, Sept. 18, KPIX will cover the Pope's meeting with religious leaders at St. Mary's, follow his celebration of Mass at Candlestick Park and then the departure from

San Francisco International Airport which should wind up at around 2 p.m.

Leading up to and throughout the Pope's U.S. tour, KPIX coverage will include a one-hour and three half hour special presentations and a series of weekly special reports during *Eyewitness News*. And a final wrapup half hour on the Papal tour is scheduled for 6 p.m. on Sept. 20.

In Detroit WJBK-TV news director Christine Sloat says her people "will be covering every move, starting with the

Pope's arrival at the airport Friday morning. We'll cover his visit wall-to-wall as that day's news while he's here, using pool coverage as a basis. But we'll also take our cameras to the dozens of side stories we can develop from Detroit's 1.5 to 2 million Catholic population, many of them Polish, who will be welcoming the first Polish Pope in the 2,000 year history of The Church."

WJBK plans to do a followup documentary, so Sloat will send reporters to Miami and to the California stops where the Pope will deliver different special messages. □



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FEEDBACK!

QUESTION:
Do you feel there is a tendency toward overkill in certain areas of news coverage—AIDS, for example?



"I can't think of any time we've overcovered a story. We are better off with more coverage than less, and let the viewer make the choice."

*Steven Cohen
Vice president & general
manager
WCAU-TV Philadelphia*



"I think in some cases there is. Although AIDS is a deadly disease, people in the low risk category are being scared out of their wits they're going to get it. It automatically seems to go to the top of the newscast."

*Larry States
News director
WAKR(AM)/WONE(FM)
Akron, Ohio,*



"I find the question intriguing in view of the more frequently heard criticism that we cover too little in our newscasts. I doubt AIDS patients believe that coverage of the disease which is killing them has been excessive. [Also] viewers need to know that we keep an eye on [various issues] long after they temporarily dominated our newscasts."

*Jill Geisler
News director
WITI-TV Milwaukee*



"Too much information is better than too little so long as the information is accurate. People have to make judgments based on the facts. But they're not going to get the facts unless we give them the facts."

*Don Feldman
News director
WCSC-TV Charleston, S.C.*



"The media can stay a little too long at the same dance. But when that's an exception to the good judgment they [usually] exercise."

*Jim Coppersmith
Vice President, general
manager
WCVB-TV Boston*



"I don't think there has been overkill on the subject of AIDS, but I think there has been in things like the Gary Hart scandal."

*Robin Lane
Public affairs and news director
KDFI-TV Dallas-Fort Worth*



"There's a certain herd conduct you'll find in all media. Two years ago it was missing children until it was found out most were those involved in custody battles. Now they're finding out that AIDS isn't as dangerous to heterosexuals as everybody was saying it was. When something new comes along, there's a tendency to run everything that comes down the pike."

*Dick Ahles
Vice president for news
WFSB(TV) Hartford-New
Haven*

Stations take control *(from page 61)*

dual purpose of helping the stations to understand the categories they will be calling on and providing contact with decision makers in that industry. For example, "The banking industry has changed drastically, with Texas finally allowing branch banking."

HARB also runs sessions to train retailers and agency people in radio and, in a recent day-long seminar, had CBS commentator Charles Osgood as luncheon speaker. In such sessions, the creative aspect of radio is often emphasized. "It's the most ignored aspect," she notes, "so we emphasize the possibilities." Following this up is the association's AIR (Achievement in Radio) awards, which go to advertisers and agencies for the best creative use of radio.

Also helping in the face-to-face area is the annual Radio Day party, in which agencies and advertisers who use radio—or might use it—are brought into a carnival atmosphere including free food, beer, wine, games and contests with no hard sell taking place. Jones expects attendance of 1,800–2,000 at the one planned for next November at the Westin Galleria hotel.

HARB representatives also call on major industries in the market to regenerate ad dollars that have fallen off. Recent efforts for the 27-member association have been directed toward Riviana Foods and the major oil companies based in Houston. RAB has been



Sanford Josephson of NYMRAD is moving on from a program to sell supermarkets on radio advertising to one targeting department, specialty stores, which are hoping to bring younger customers into their stores.

helping with these presentations "because this impacts radio dollars across the country as well."

At KIIS AM-FM Los Angeles, a top 40 simulcast operation, Julius Harper, director of sales development, has been focusing heavily on companies with new products in his vendor program area. Soft drinks have been a major area for this, and his approach is to avoid using radio terms and speak in terms of getting shelf space for the vendor. The radio concept only comes after he knows what the supplier's goals are.

A recent result of this effort was a vendor promotion that ran three weeks in the Alpha Beta supermarkets and another three weeks with Safeway. In exchange for buying a certain amount of product from the vendor, the chains became involved in a contest promotion on KIIS for which customers could pick up entry blanks at the supermarkets—no purchase necessary but tied in with the product. The station provided the prizes, and Harper notes, "A station can be creative in acquiring prizes; it can range from promotional mention to us actually laying out the dollars. Of course, the ad budget of the vendor has to justify the expense."

"These programs take months to set up," Harper notes, "and you're lucky if you get four a year—but when you get them, they're extremely large." He concedes they don't usually lead to continued ad schedules but that a successful promotion is likely to be repeated the next year.

And if a station can't get a large expenditure from one vendor, working with the retailer first can often result in smaller investments from a lot of vendors. This was a recent approach for Sandusky Newspaper Group's KBPI(FM) Denver, an AOR station. Some 20 vendors were brought into a just-completed "Hooray for Hollywood" back-to-school promotion. This four-week promotion brought in \$25,000 in ad revenue from a retail chain that only spent \$1,500 in all of last year on the station, according to Julie Scott, retail marketing manager for the station and its sister AM talk station KNUS.

The station did a series of remotes from the store for each of four weekends, involving such events as a fashion show, a talent competition and the giveaway of a trip to the Academy Awards. Scott says related advertising in print and on other stations wasn't prohibited when the station packaged the promotion and the chain's buyers presented it to vendors—"but our station got about half the expenditures for

the total campaign."

Live remotes have also been the forte of WOR(AM) New York. Alan Silverman, local sales manager, points to an annual New Jersey Day, for one thing—last year in Flemington and this year in Princeton, where the talk station's personalities broadcast live for an entire day from a town square or the like. The station also has done locations outside of New Jersey, such as Brooklyn and Garden City, Long Island. These events, he reports, allow the regular programs to be flavored to the marketplace and bring in a number of retailers and other businesses that have strength in these locations.

WOR also takes category approaches, such as Money Day at the New York Stock Exchange. This included a three-hour financial show and highlighting the subject in other shows. Such advertisers as banks, financial planners and brokerage houses were brought in, and Silverman estimates about half of them have been retained for additional advertising. Money Day must live up to its name, as it's been going on for five years.

Co-op's greenest pastures

At Malrite Communications' WHTZ(FM) New York, Gary Fisher, vice president and general sales manager, points out, "The attrition rate of existing accounts is 25–30%, so you've got to get outside your existing market." Co-op advertising affords one of the means. At weekly co-op meetings, the most lucrative co-op plans are isolated—typically the 100% manufacturer-reimbursed ones and the 75/25 plans. Fisher notes 50/50 plans would require convincing a number of small retailers to pay their share.

He adds that the vendor is more apt to help in selling the retailer if the co-op budgets are largely unused. But often the station goes the opposite route in vendor development programs, where the salesperson goes to the vendor with a retailer to get funds beyond regular co-op authorized: "We go in with a concept, and it can be as simple as identification with one of our personalities on a particular segment."

All salespersons on the rock station spend 10–15% of their time on vendor development, and two specialists help administer the co-op program and make most of the sales calls with salespeople. Co-op is commissioned at 30% higher than the prevailing rate, Fisher reports.

Group W's all-news station KFWB(AM) Los Angeles appointed a new business development manager three months ago, and one of the re-

(continued on page 88)

In the Picture

Christine Sloat



News director of WJBK-TV Detroit describes changes she's making to improve the station's news operation. These include setting up an automotive desk, following news series and documentaries with panel discussions of the issues raised, and "learning from our mistakes as we go along."

Award winning news director leads her station's 'assault on Detroit's news ratings'

When Christine Sloat was promoted to news director of WJBK-TV Detroit in January, station spokesmen said, so far as they knew, she was "the only woman in the United States heading the news operation of a top 10 market television station." And at 30, she also may be one of the youngest, regardless of gender.

One month later in February, the station was pointing to its "initial steps in our assault on Detroit's news ratings." One step was establishment of an *Eyewitness News* automotive desk. Says Sloat: "The traditional way stations cover automotive is to include it as part of the business report. Sometimes we still do that. Our automotive man, George Sells, is covering the current labor negotiations between the United Auto Workers and the companies, where the issue is less money per se than job security and outsourcing.

"At the same time Murray Feldman, our business editor, is explaining what outsourcing is, why some people on Wall Street think it's a good idea, and why, though it may cost some jobs here short term, long term it just might cost more jobs later—if the companies didn't get some parts from overseas and had to charge \$2,000 more for their cars. That could throw still more business to the foreign car companies."

Other topics Sells covers include new technology and potential new technology that might be used in cars of the future.

Learning from mistakes

Sloat observes that mistakes need not be a total loss, "so long as we make sure we learn from them and improve our product." She relates, for instance, how WJBK has started doing documentaries and series and follows them up with live studio panels discussing the problems raised by the programs.

One such studio panel discussion followed a five part series on a rash of "kids shooting other kids with guns. What happened to fists and rocks, the old fashioned way?" But later, recalls Sloat, "After we'd

done the panel, we realized it had had policemen and parents and teachers and psychologists and almost everybody else even remotely involved: everybody except the kids themselves. So later we followed that with *Is Anybody Listening?* That was all kids. So at least we learn as we go along and keep trying to do it better next time. That's the main thing."

One WJBK reporter, Ken Montoya, specializes in lifestyle pieces. "You could almost call them bits of sociological history," says Sloat, "One element facilitating this kind of story is that people raised here tend to stay here, so there are plenty of comparative generation attitude stories we can do."

She concedes that a few years back when Texas was booming, some Detroiters picked up and tried their luck in places like Houston. But then when the bottom dropped out of the oil market, she says most of them came back and are still in Detroit.

Generation gap

One recent lifestyle story grew out of the auto companies' current negotiations with the UAW. Montoya went out and found three generations of union members and asked what the UAW meant to them. Says Sloat: "For the grandfather, who literally fought alongside Walter Reuther back in the '30s for just the basic right to organize, the UAW was almost like a religious cause to crusade for. But to his grand daughter, the union is no big deal. All she wants to do is keep her job."

The station has its celebrity reporter, Linda Solomon. But Sloat emphasizes that Solomon's pieces "aren't like *Entertainment Tonight*. There's no gossip, dwelling on the details of Hollywood's latest marital splits. Instead, she interviews Aretha Franklin, who was born and raised in Detroit, and came back here to record her new gospel album. She interviewed Anita Baker who did her first album only a year ago, and it zoomed to the top of the charts. Anita chose to stay here after her success, instead of living in Los Angeles. And she did her first big concert here in Detroit."

Sloat says Solomon has also done a series on the wives of Detroit's top automobile executives. "But she doesn't do movie reviews. She concentrates on personalities. So we didn't do a review of *Platoon* as a review. Instead, Ken Montoya went out and found a father and son. The father had been in World War II and his son was in Vietnam. But until he'd seen *Platoon*, the father had never understood his son's depression. Because when the father came back from World War II everybody thought he was a conquering hero."

Sloat joined WJBK as producer of its 11 p.m. *Eyewitness News* in 1982 and four months later was promoted to executive producer, overseeing all newscasts. She was named assistant news director in 1985.

She won the George Foster Peabody Award for a series of investigative reports on Oklahoma's juvenile justice system shortly before coming to Detroit, when she was executive producer at KOCO-TV Oklahoma City. She has also won two Associated Press Awards and a Detroit Emmy from the National Association of Television Arts and Sciences.

Stations take control

(from page 86)

sults was bringing in more than \$100,000 in business from a major drug chain, reports Jack Hutchison, general sales manager. The hook was found in the company's annual report, where it stated the mature consumer would be a major target in coming years—unreflected in its media plan.

Hutchison says future development efforts will be heavy in the medical field as well as real estate. Helen Harris, a consultant based in Stamford, Conn. has done considerable work for the station in targeting the mature consumer. She recently surprised many of the 250 agency planning and client people whom KFVB hosted at a luncheon when she pointed out there are more 35-plus adults in the Los Angeles mar-

ket than 18-34. Hutchison remarks, "I never saw more people taking notes at a luncheon."

Consultants and outside research services play a heavy role at many stations. For example, Weezie Crawford, general sales manager at WFYR(FM) Chicago, relies heavily on research from Impact Resources, Columbus, Ohio, and guidance from Lisa Morrison of the Providence-based consulting firm of Morrison & Abraham.

Impact Resources' data base is used to create customized reports for retailers on consumer plans to purchase VCRs and stereos. This is combined with information on retailers in presentations to vendors. Meanwhile, Morrison comes into the market a couple days each month and makes vendor calls along with a station salesperson. □

Broadcast chiefs

(from page 62)

position," says Randy Odil, vice president of TV operations for Park Broadcasting. Park has seven stations, most in market sizes 50-100.

Neil Derrough, who headed CBS' TV stations group from 1981-1986, and is now general manager of Gillette's KSBY in San Luis Obispo, California, thinks stations in the top 50 markets are more open to other than sales personnel moving up to general management slots, but not in smaller areas.

"In the smaller markets the skills of sales personnel are more critical, and I don't think news directors in most smaller markets have the interest in management," Derrough explains. And even in the bigger markets he thinks the bottom-line emphasis by most

the marketplace

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companies favor those coming out of sales.

Not all general managers think this emphasis is appropriate. "I think the trend to think of profit above all else is inappropriate," says Stephen Cohen, a former news director who is general manager of WCAU-TV CBS' o&o in Philadelphia. "TV stations are service oriented. Any generalist can make a station profitable. But you want people who have the best judgment."

Cohen says news directors are very appropriate choices to move to general manager slots because TV stations are about serving communities, and one of the primary ways they do that is through the news department. "But unfortunately," Cohen says, "in this era when owners see stations as cash cows they think salespeople usually have better insight into profitability."

Gaylord Broadcasting has upped people in the last few years primarily from sales, but Jim Terrell, executive vp of the six TV station company, says it just happens that those people had the right management skills. "Yes, obviously a financial awareness is important, but we're a people company, and we look for those who are good at managing people." He says the company has its eye on some personnel in operations and programming who could possibly move up into management.

Evan Thompson, president of United TV (United and Chris-Craft have a total of 7 TV stations), says the important thing is to match the general manager with the needs of the station. "For example, when we took over KBHK in San Francisco three or four years ago, we went with someone with sales marketing experience because the weak-

ness there was a confused computer operation that had to deal with ad orders and bills. Plus, there was a very inexperienced sales team while a strong business manager and programmer were already in place.

Generalist needed

"But in KTVX [Salt Lake City] we needed much more of a generalist to give the station direction, so we hired a station manager who had a diverse background."

Thompson thinks promoting station managers to general managers is the way to go. For United/Chris Craft, the optimal spot seems to be the station manager slot at KCOP in Los Angeles. The KTVX general manager came from there, as did the general manager at KUTP in Phoenix. □

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Washington Report

Studying network news: What else for summer fun?

One of the philosophical debates making the rounds of broadcast gatherings is the future relevance and even the survival of network news as more stations around the country begin taking a global approach in their evenings news programs. Overlooked in that debate is a possible related casualty—the close counts kept on network news by organizations of various stripes.

When Congress and much of the rest of Washington leaves town during August, it usually is a good time to release studies and other materials that normally would not catch the eye of the media caught up in the crush of other stories to be reported.

Among this August's releases were three studies concerned with how the three major networks covered various topics. If network news ceases to survive in its present form, one would suspect that such studies also would die. It is far easier to monitor the programs of three networks than the programs of all the TV stations around the country.

All of the studies, two by universities and the other by a conservative group, were critical of network coverage of the topics they choose to study—individual members of last year's U.S. Congress, the Iran/Contra episode, and, going all the way back to 1984, the presidential campaign of the Rev. Jesse Jackson. Each of the studies at least implied criticism of the way the networks covered its selected topic.

Counting congressmen

Joe Foote, a broadcast reporter himself before he came to Washington and ended up as press secretary to Carl Albert when he was Speaker of the House, headed up the largest of the reports, "99th Congress Network Television Visibility Study."

Now chairman of the radio-television department of Southern Illinois University-Carbondale, Foote oversaw a study of the evening news programs of ABC, CBS and NBC during 1985 and 1986 to count the number of appearances or mentions of the names of each of the 535 members of Congress made during those years.

He suggests that the networks are guilty of the congressional version of the presidential campaign pack journalism—they all chase the same story and quote the same people.

As Foote knew well from the early 1970s when he was an aide to Albert, the networks tended to focus on congressional leaders in their Hill coverage. After all, it is they who determine the shape of events in Congress, not freshman members. In 1985, he says, 48% of the 435 members of the House were totally ignored by network news. The comparable figure for 1986 was 43 percent.

According to the study, it was far easier to get net-

work news exposure if one is one of the 100 U.S. senators. Only three failed to make the networks during that two-year period.

Four others got on only once during those two years. As an illustration of one of Foote's points that being chairman of a newsworthy committee or an out-front leader on a big issue often determines the amount of exposure received, one of those four had one appearance in 1985 and none in 1986. He was Sen. Daniel Inouye (D-Hawaii), who, if a similar study is conducted for the current Congress, probably will be listed near the top of the visible senators on network news.

Similarly, Hawaii ranked 50th in delegation exposure on network news, with Mississippi 49th. Tops were Massachusetts, native state of Speaker Tip O'Neill during the study period. Ranking second was Kansas, home of Sen. Robert Dole, leader of the majority Republicans during 1985 and 1986.

Rigid gatekeeping

The problem with such coverage, as Foote sees it, is that "Network preoccupation with familiar sources erects a formidable access barrier which is difficult for younger members with new and unconventional ideas to penetrate. Such rigid gatekeeping behavior reinforces the status quo, giving viewers the impression that only the establishment has anything meaningful to say." Foote adds, "Coverage patterns that systematically overlook a sizeable body of elected representatives to lock in on a handful of establishment leaders distorts public perceptions of Congress and casts a structural bias on the news."

On-air judgments

The conservative organization, Center for Media and Public Affairs, does its own watching and counting of network news programs and publishes its results in the monthly *Media Monitor*. It reports that during the Iran/Contra hearings, specifically May 5 through Aug. 3, "reporters, witnesses, and others" made 1,117 on-air judgments, casting four times as much blame as praise. "Before his testimony, 92% of reporters' comments about (Col. Oliver) North were critical. After he took the stand, 63% were favorable. During the same period, judgments of President Reagan went from bad to worse, declining from 37% to only 14% favorable." The report says CBS had "the most critical coverage, with 59% negative judgments" and ABC most favorable with 52%.

The other report released during the August dog days was by C. Anthony Broh, political science professor at Princeton University. His study, "A Horse of a Different Color: Television's Treatment of Jesse Jackson's 1984 Presidential Campaign," actually is a study of network news treatment of the campaign.

He reports that during 2,189 news reports during the 1984 campaign for the Democratic nomination (lasting from Nov. 1, 1983 to July 19, 1984), Jackson, a black, was portrayed as a candidate who could not win, with the networks focusing on his personality rather than his "plans, techniques and tactics."

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